

JAZZ LINES PUBLICATIONS

Presents

MY BUDDY

RECORDED BY FRANK SINATRA WITH THE HARRY JAMES ORCHESTRA

ARRANGED BY ANDY GIBSON

PREPARED FOR PUBLICATION BY ROB DUBOFF, JEFFREY SULTANOF, AND DYLAN CANTERBURY

FULL SCORE

JLP-9941

LYRICS BY GUS KAHN

MUSIC BY WALTER DONALDSON

COPYRIGHT © 2021 THE JAZZ LINES FOUNDATION, INC. ALL RIGHTS RESERVED.
LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2021 THE JAZZ LINES FOUNDATION INC.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC.,

A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

HARRY JAMES BIG BAND SERIES

MY BUDDY (1939)

Harry James Biography:

One of the most exciting and technically proficient trumpeters of all time, Harry James left behind a substantial legacy of recordings and performances that continue to delight listeners to this day. Born into a family of traveling circus performers in 1916, James looked primed to live a life in the family business, performing as a contortionist as a young boy. At age 10, however, he began taking trumpet lessons from his father, developing a stunning level of technical proficiency by the time he was in his mid-teens.

Joining up with the Benny Goodman Orchestra in 1937, James quickly became one of the band's star soloists. Leaving Goodman two years later, he formed his first orchestra (featuring a young Frank Sinatra as its male vocalist). The band's greatest commercial success would come in the early 1940s, when it expanded to include a string section and focused on achieving a "sweeter" sound than most contemporary outlets. In addition to recording a number of hits, the band would also appear on-screen in a number of films during this time.

Despite a string of hits, James's bands were also known to have an experimental side. Beginning in 1939 with the rhythmically adventurous arranger Andy Gibson, to the harmonically sophisticated Johnny Thompson, and leading up to the bebop influenced arrangements of Neal Hefti, the Harry James Orchestra often challenged listeners to re-evaluate their conception of what a big band could sound like. James was diagnosed with lymphatic cancer in 1983, but continued to perform all the way up until his passing later that year. The Harry James Orchestra still continues to operate to this day, currently under the direction of Fred Radke.

Andy Gibson Biography:

Born on November 6, 1913, in Zanesville, Ohio, Gibson played violin and trumpet early on and performed in a variety of bands before settling in as an arranger and composer by about 1937. His first big break was being hired by Ellington, for whom he worked as a copyist, observing the orchestra of the man he would always hold in the highest esteem as the arranger he most admired.¹ He was next hired by Charlie Barnet, with whom he would work well into the future, specifically to write new takes on some Ellington tunes. No easy feat, considering Duke's pioneering originality, Gibson began to make his abilities really stand out by managing "...to retain the essence of the originals and yet make them sound just different enough to have his own stamp on them."² Next came Harry James, with whom he perhaps made his first really indelible marks on history. James had hired the 23-year-old Frank Sinatra in 1939. When James asked Sinatra to sing his first song live with the band, they had no vocal charts to use, so Frank called **Star Dust** and acquitted himself quite well. Following this, James immediately had Gibson begin writing what would be the young unknown's first serious, professional charts.³

His work with Charlie Barnet and Harry James often featured surprising rhythmic figures and articulations, especially accented notes, that would later become a hallmark of the bebop movement. His work in the late 1930s almost certainly provided inspiration for Tadd Dameron, with whom Gibson would share arranging duties for Count Basie in 1940. His harmonies were often very sophisticated for the time period and included upper-extension alterations such as 13(b9), 9(#11) and 7(#5b5). Perhaps from his study of Ellington's work, Gibson was also fond of using a wide variety of mutes and effects in the brass section. He effectively used this tonal color palette in background material behind soloists or to provide variations in melodic content; creatively framing the work around the painting being created by a soloist was one of Gibson's trademarks.⁴

Gibson entered the US Army in 1942, leading his own big band across Europe until discharged in 1945. He continued working for Barnet, as they were a fine match; both of them had their own unique styles and open-minded ways of approaching life and music. A colorful character, Barnet was quite forward-thinking for the time, integrating his big band before nearly anyone else, and moving toward bebop sounds quite early for a swing big band leader.⁵ By the end of the 1940s, they both were yearning for new directions. Barnet semi-retired and never played music full-time again, and Gibson began focusing on R&B, eventually becoming music director for King Records in Cincinnati. He continued composing, with some of his best-known works being **The Hucklebuck**, **The Great Lie**, **I Left My Baby**, **From the Bottom of My Heart**, and **Shorty George**.



By the late 1950s, he was working in various styles, and writer/producer Stanley Dance tells a great story that shows not only Dance's reverence for the historically underappreciated Gibson, but vividly illustrates the true versatility this man possessed. Dance had been hired to produce what he referred to as a "mainstream" jazz record, and decided that one side would have a small group, and one side a big band; he and Gibson consulted and debated on the personnel, and then Gibson wrote the arrangement. It was to be a long blues, designed with the hope of capturing the intense dynamics and improvisations longer pieces sometimes inspired. Names included Milt Hinton, Dicky Wells, Vic Dickenson, the young Kenny Burrell, and the star of the show, Paul Gonsalves, who "rode on through" the "stormy choruses" "triumphantly," as he had been known to do.⁶

The young Burrell asked Gibson at the end of the session what it would be called, and Gibson replied, "**Blueprint** - a kind of design for what ought to be."⁷ Following the session, Gibson had a rock 'n' roll studio date, to which Dance and Gonsalves accompanied him as curious spectators. Not enamored with the relatively new music that had been exploding across America, Dance was rather dismissive. Many rock records, he felt, "sound as though they were made in a tin barn with the minimum of forethought and care."⁸ Despite this, he lauded Gibson's approach as being identical to the expert professionalism he had shown earlier in the day, paying precisely equal attention to, "routing, timing, dynamics, phrasing, and tempo" as well as recording balance.⁹ He and Gonsalves soon left, not enjoying the music, but marvelling at the depth and breadth of Andy Gibson's abilities.

One of the defining characteristics of American music is the manner in which artists have continued to develop songs, ideas, and themes from the past as part of their own original creative pathways. From the earliest iterations of jazz in and around New Orleans in the late 19th and early 20th century that took blues and ragtime to new places, to Gibson and his contemporary swing era arrangers who constantly breathed new life and style into standards, to the bebop/hard bop/post bop greats who did the same in even newer ways right up to the rap greats of the '90s who combined some of all of this with funk themes to create an international sensation, the greatest of our musical figures always continue pushing the American musical tradition forward - toward what it "ought to be."

Gibson was apparently one for whom this was his seminal musical trait. His skills were sought out by so many playing in very different styles during years that were truly transformative in the American musical world. From his rare ability to re-interpret Ellington, to his writing the very first arrangements performed by Frank Sinatra as a serious pro, to his shift to R&B and authorship of **The Hucklebuck** (which was a transformation of Charlie Parker's **Now's the Time**), Gibson was unusually versatile. He was a definite part of the tradition of both making the old new again and pressuring the music forward. He seemed to have an innate ability to re-imagine great music of the past, as well as write his own new tunes. Moving expertly from jazz to R&B to rock, he illustrated how style boundaries are often not noticed by true visionaries; after all, Parker loved his 'with strings' records and was fond of country music.

Sadly, Gibson died of a heart attack in Cincinnati at age 47 on February 10, 1961. One is left wondering what the future may have brought from this restless, fertile mind during the coming years of continuing seismic changes in the music world. We will never know, but thankfully we do have many surviving arrangements that give a solid glimpse into this unique, creative musical mind.

Notes:

¹Stanley Dance, **The World of Swing: An Oral History of Big Band Jazz**, Da Capo Press, 2001, Pg.231

²<http://jazzmuseumharlem.org/today-in-jazz/happy-birthday-andy-gibson/>

³Charles L. Granata, **Sessions with Sinatra**, Chicago Review Press, 2004, Pg. 5

⁴Rob DuBoff, conversations with the author.

⁵https://en.wikipedia.org/wiki/Charlie_Barnet

⁶Stanley Dance, **The World of Swing: An Oral History of Big Band Jazz**, Da Capo Press, 2001, Pg. 230

⁷Stanley Dance, **The World of Swing: An Oral History of Big Band Jazz**, Da Capo Press, 2001, Pg. 230

⁸Stanley Dance, Andy Gibson, Arranger, **Just Jazz 4**, Souvenir Press, Ltd., 1960, Pg. 58

⁹Stanley Dance, Andy Gibson, Arranger, **Just Jazz 4**, Souvenir Press, Ltd., 1960, Pg. 58

Frank Sinatra Biography:

Francis Albert Sinatra was one of the greatest figures in the history of American entertainment and pop culture. Born December 12, 1915, in Hoboken, New Jersey, he developed an early interest in music, becoming proficient as a singer and arranging for bands by his teens. He soon dropped out of high school to pursue a career in music. Following the exposure resulting from a successful appearance on the then-popular Major Bowes Amateur Hour radio show, he came to the attention of Harry James, who hired him to front his big band. During a 1939 performance with Sinatra in attendance, James called on him to join the band for a tune, and Sinatra called *Star Dust*, acquitting himself quite well without a chart to use. As the James band did not have vocal arrangements to use with Sinatra, James had Andy Gibson get to work on some, with *My Buddy* being among the first serious, professional charts Sinatra would sing. While he gained experience and released his first records with James, they did not sell well and he soon grew frustrated with the James band and left to join Tommy Dorsey, with whom he had his first huge successes. Seeing his popularity begin to skyrocket, Sinatra soon felt the need to become a solo artist, and left Dorsey, taking arranger Axel Stordahl with him; this would be the first of several very close relationships Sinatra would enjoy with arrangers over the years.

During the World War II era, he became a sensation, earning the nickname “The Voice” and gaining a following of young women that would presage the later crazes for Elvis and the Beatles. By 1946 he was topping the charts, selling millions of records, and also receiving serious acclaim for the quality and depth of his work. Tastes change however, and by the late 1940s he was suffering a significant decline in popularity. Exacerbated by the death of his publicist George Evans and the breakup of his marriage as the 1950s began, it was hard for many to believe how far Sinatra had sunk, but it would have been truly impossible to envision the future heights he would reach. By late 1951 his performances were often poorly attended, and Columbia, the label on which he became a superstar, dropped him.

Sinatra was also a successful actor, and he believed a part in the film *From Here to Eternity* would begin a career revival; it did, and remarkably so. The 1953 film was hugely popular and Sinatra won an Oscar for best supporting actor. He had also signed with Capitol Records, and began what was to be the most significant collaboration of his career with arranger Nelson Riddle. After the legendary first session, which included “I’ve Got the World on a String,” Sinatra was shocked at how well Riddle seemed to understand his abilities, ideas, and aspirations. Riddle knew how to treat dynamics beautifully, and how to craft an arrangement in order to allow the singer to clearly be the star while at the same time giving him rich, creative backing. They recorded a series of albums, including *In the Wee Small Hours*, *Songs For Swingin’ Lovers*, and *A Swingin’ Affair*, that both defined the genre and turned Sinatra into a massive superstar.

As the 1960s dawned, desiring more creative power and independence, Sinatra formed Reprise Records, which became another huge success for him, signing many other successful artists as well as being his recording home. He began working with other arrangers, hiring Don Costa, who had a great mind for commercial success in various genres. He also worked with the Count Basie Orchestra and Quincy Jones during this period, their greatest success and notoriety coming from the Rat Pack era appearances at the Sands Hotel in Las Vegas. During the rest of the sixties, Sinatra memorably recorded with Antonio Carlos Jobim and Duke Ellington, and he continued to be an eminent presence around the world, recording and touring for the next thirty years, while receiving endless honors and accolades.

While he became one of the most famous musicians in history, and certainly had a well-publicized and colorful personal life, much is not widely known about this brilliant and complex man. He never had formal music training, but was blessed with an incredible ear and innate musical understanding which often surprised musicians he worked with. His voice was incredibly powerful, his diction precise, and perhaps no popular singer has had a more unique gift for interpreting lyrics. Classical musicians marveled at his skills, and even his conducting ability surprised those who worked with him. His combination of rare musical gifts and perfectionism, as well as his insistence on working with the best writers and arrangers, fused to create an unmatched catalog of definitive versions of many of America’s greatest standards.

Sinatra had a temper, which he showed often to the world, and he could be profane, bullying, and gruff. But he also most definitely had a very serious different side as well. He was known for treating collaborators and musicians well, and was generous to a fault. Perhaps less-known is his tremendous charitable streak. Sinatra contributed generously, gave many benefit concerts, and often very quietly donated money to many causes. He was also politically active for his entire life, at first with the Democrats, and after the famous rift with JFK, the GOP. One of the most admirable parts of his character was his lifelong battle against racism. Growing up in a time and place where Italian-Americans were often heavily discriminated against, he quickly developed a visceral hatred for racism. He performed with African-American musicians during his entire career, he worshiped Billie Holiday and said that Ella Fitzgerald was the only singer he feared, and in a time when Las Vegas was much like the Jim Crow South, he fought for the rights of his close friends Sammy Davis Jr. and Count Basie and others.

Frank Sinatra passed away with his wife at his side in Los Angeles on May 14, 1998, at the age of 82. The outpouring of grief, respect, and tributes was tremendous for a figure whose only rivals among 20th century western musicians were Bing Crosby, Elvis Presley, and the Beatles. The 100th anniversary of his birth in 2015 saw countless concert tributes as well as documentaries and major new books. This is a man whose music will be listened to as long as the world continues to turn. The voice of Sinatra in his prime is peerless-powerful and comforting, historic and vibrant; he had the rare ability to make a newly-written song instantly his own, and to breathe new life into decades-old standards while creating their definitive expressions. Jazz Lines Publications is very proud to publish dozens of his best and most important original arrangements written by Nelson Riddle, Billy May, Neal Hefti, Quincy Jones, Billy Byers, and Don Costa.

The Music:

Frank Sinatra's career may not have taken off until becoming the star male vocalist for the Tommy Dorsey Orchestra, but his brief stint with trumpeter Harry James's band was where his star was truly born. This Andy Gibson-arranged take on the not-well-known standard 'My Buddy' is a pleasant medium-tempo jaunt from start to finish.

Notes to the Conductor:

The introduction serves as a short feature for the band, with the brass outlining the harmony behind a simple unison sax line before James makes his presence known with the first melody statement at measure 9. Another unison sax line accompanied by some brass stabs ushers Sinatra's vocals into the spotlight at measure 41. The backgrounds in the saxes are similar (but not identical) behind these melody statements, and should stay soft and out of the way for both trumpet and vocal. The vocal chorus sees a simple unison trumpet counter line added to fill in the gaps in Sinatra's relatively straight interpretation.

Measure 73 sees the spotlight shift more in favor of some improvised solos - first, a half chorus of tenor saxophone, then 8 bars of alto saxophone following a brief ensemble shout at measure 89, and finally a key change for a brass soloist (trombone on the original recording, but originally intended as a James trumpet solo) at measure 105. The final eight measures of the melody are tagged, with a short trumpet solo break before the ensemble returns to wrap things up in a clean, crisp fashion.

On the original recording, measure 73 to measure 105 was cut, likely for time reasons. This version has the entire chart as originally written by Gibson, with notes indicating both cuts and optional changes to which instrument solos when, giving you a variety of options of how to perform this arrangement.

This publication was based on the original Andy Gibson pencil score - this is not a transcription.

Doug DuBoff and Rob DuBoff

- April 2021

Composition My Buddy

Page 1

Violins A B

Sax I

Sax II *active BARITONE* *Lower* *to ALTO*

Sax III

Sax IV

Trpts I *CUP mu*

Trpts II *CUP mu*

Trpts III *CUP mu*

Trombones I *CUP mu*

Trombones II *CUP mu*

Bass *CUP mu*

Banjo

Guitar

Drums *swing* *MUTTE d brass* *three brushes* *7* *bars* *x. and*

Piano I

8

8

PASSANTINO BRANDS
Dance Score No. 60

Above is the first page of Andy Gibson's pencil score for **My Buddy**, recorded by Frank Sinatra with the Harry James Orchestra on August 17, 1939.

N.R. 930-92-1501 B-way 20th St. to Louis R. Anderson

SERIAL NUMBER 3876	1. NAME (Print) Albert Andy Gibson (First) (Middle) (Last)		ORDER NUMBER 1093
2. ADDRESS (Print) 46 Harold Home 4444 4452 Parmer Ave 4452 225 West 110th St Apt 69 New York Chicago N.Y. Ill (Number and street or R. F. D. number) (Town) (County) (State)			
3. TELEPHONE none	4. AGE IN YEARS 26 DATE OF BIRTH (Mo.) (Day) (Yr.) 11 6 12 Ohio (State or country)	5. PLACE OF BIRTH Zanesville (Town or county) Ohio (State or country)	6. COUNTRY OF CITIZENSHIP U.S.A
7. NAME OF PERSON WHO WILL ALWAYS KNOW YOUR ADDRESS Mr. Count Basie (Mr., Mrs., Miss) (First) (Middle) (Last)			8. RELATIONSHIP OF THAT PERSON Employer
9. ADDRESS OF THAT PERSON 120 St. 138 St New York City N.Y. (Number and street or R. F. D. number) (Town) (County) (State)			
10. EMPLOYER'S NAME Count Basie			
11. PLACE OF EMPLOYMENT OR BUSINESS 120 St. 138 St New York City New York (Number and street or R. F. D. number) (Town) (County) (State)			

I AFFIRM THAT I HAVE VERIFIED ABOVE ANSWERS AND THAT THEY ARE TRUE.

REGISTRATION CARD
D. S. Form 1 (over) 16-17105

Albert Andy Gibson
(Registrant's signature)

3/1/42 Hotel Home 20th St N.Y.C.

★GIBSON

Albert (Andy); 3044 Victory Pky., formerly of New York City and Zanesville, Ohio; husband of Mrs. Rose Marie Gibson of Los Angeles, Calif.; father of Albert Gibson Jr. of Los Angeles, dear brother of Mrs. Mary Cathryn Price of Cleveland, Ohio; suddenly Saturday, February 11, at Jewish Hospital. Friends may call at Renfro Funeral Home, 647 Forest Ave., Avondale, Tuesday, February 14, from 5 P. M. until 10:30 P. M. and at Hillis Funeral Home, Zanesville, Ohio, Wednesday evening February 15. Service Thursday, February 16, at 1 P. M. at Union Baptist Church, 8th St., Zanesville. Interment Woodlawn Cemetery, Zanesville.



Andy Gibson's 1940 draft card indicating Count Basie as his employer (top left); Obituary from the February 14, 1961 edition of the Cincinnati Enquirer (above); photo taken by Jack Bradley during the 1959 Camden recording session (above right).

R N. 11
H

Check, if household consid. on next page

Above is a page from the 1940 census showing Andy Gibson living at the Hotel Braddock, which was at the corner of 126th St and 8th Ave in New York City. The hotel was located near the Apollo Theater and was frequented by many important jazz musicians. Note that Ella Fitzgerald was also staying at the Hotel Braddock (the line above Gibson).

SCORE

MY BUDDY

RECORDED BY FRANK SINATRA WITH HARRY JAMES

LYRICS BY GUS KAHN, MUSIC BY WALTER DONALDSON

ARRANGED BY ANDY GIBSON

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

MEDIUM SWING ♩ = 120

Vocal

TRUMPET SOLOIST

WOODWIND 1:
ALTO SAX.

(BARITONE SAX.) *mf*

WOODWIND 2:
BARITONE SAX./ALTO SAX.

mf

WOODWIND 3:
TENOR SAX.

mf

WOODWIND 4:
TENOR SAX.

mf

CUP MUTE *mf*

TRUMPET 1

CUP MUTE *mf*

TRUMPET 2

CUP MUTE *mf*

TRUMPET 3

CUP MUTE *mf*

TROMBONE 1

CUP MUTE *mf*

TROMBONE 2

CUP MUTE *mf*

TROMBONE 3

GUITAR

PIANO

BASS

DRUM SET

(BRUSHES)

(4)

(8)

2

3

4

5

6

7

8

COPYRIGHT © 2021 THE JAZZ LINES FOUNDATION, INC.

ALL RIGHTS RESERVED.

LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2021 THE JAZZ LINES FOUNDATION INC.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.

9

TPT. SOLOIST

WA. 1 (A. Sax.)

WA. 2 (A. Sax.)

WA. 3 (T. Sax.)

WA. 4 (T. Sax.)

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

B.S.

DR.

9 10 11 12 13 14 15 16