

JAZZ LINES PUBLICATIONS

Presents

NAPTOWN BLUES

AS RECORDED BY THE WES MONTGOMERY BIG BAND

ARRANGED BY OLIVER NELSON

EDITED BY JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8876

MUSIC BY JOHN L. (WES) MONTGOMERY

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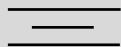
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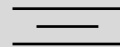
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WES MONTGOMERY BIG BAND SERIES



NAPTOWN BLUES (1965)

Background:

Having solidified his stature as the most exciting and influential guitarist on the jazz scene, Wes Montgomery moved in a more commercial direction in 1963 with his recording date titled *Fusion!* (with string arrangements by Jimmy Jones). Wes would then be signed by Verve Records and continued to move in this direction with a big band record in 1964 titled *Movin' Wes* (arrangements by Johnny Pate); *Bumpin'* (string arrangements by Don Sebesky) and *Goin' Out of My Head* (big band arrangements by Oliver Nelson) in 1965; and in 1966, his final two large-scale recording dates for Verve: *Tequila* (string arrangements by Claus Ogerman) and *California Dreamin'* (string arrangements by Don Sebesky).

While many have criticized the direction that Wes moved in during what would be become his final years, there is no disputing that his playing remained consistently impressive. As music listening tastes were changing in the mid-1960s and people were continually gravitating to rock music, jazz record labels had to find a way to sell records. And, despite the obvious genius of Wes Montgomery, if he wasn't selling records, labels wouldn't sign him and produce his records. Record labels are commercial enterprises and need to sell records to stay in business.

Consequently, a mutual decision was made for Wes to explore the 'commercial' side of jazz recording. This meant recording albums that would receive airplay on the radio. The theory is that airplay would result in higher record sales and a higher profile. Orrin Keepnews produced *Fusion!* for Riverside in 1963 and then, when Riverside Records went bankrupt, Creed Taylor (Verve Records) signed Wes and produced a series of recording dates beginning in 1964. During this time Wes also recorded some straight-ahead albums for Verve, including the famous *Smokin' at the Half Note*. In 1965 Wes recorded the Grammy-winning *Goin' Out of My Head* album with arrangements by Oliver Nelson. The success of this album would bring his name and music to a whole segment of listeners who, perhaps, would never have otherwise heard of him.

Over 45 years later these big band and orchestral recording dates are still controversial. Purists shun them as if to say art must not be motivated by commerciality, even if only peripherally. It is easy for critics and listeners to require the artist to "stay true" to their art and be oblivious to the fact that musicians too are people with families to feed and bills to pay. And, in reality, without some commercial gain, an artist cannot afford the time to pursue his/her art. Why should we hold a brilliant artist to a standard few of us would care to live by? Shouldn't such a brilliant mind be entitled to enjoy the fruits of commercial success? Furthermore, if one examines Wes' solos on the albums *Movin' Wes* (*Caravan* and *Movin' Wes, Parts I & II*) and *Goin' Out of My Head* (*Twisted Blues* and *Naptown Blues*) it'll be apparent that his playing throughout this period was consistently strong and motivated.

The Music:

The big band and orchestral arrangements from these record dates have long been requested by guitarists and band directors. We're proud to be able to publish these arrangements through licenses with the Montgomery family publishing company. All of the arrangements come from the original manuscripts and are newly edited versions.

Rob DuBoff, Doug DuBoff, Jeffrey Sultanof

- March 2011



SCORE

EDITED BY JEFFREY SULTANOF

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Score for NAPTOWN BLUES, Page 2. The score is written for a 12-piece band, including Saxophones, Trumpets, Trombones, Bass, Guitar, Piano, and Double Bass. The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with a forte (f) dynamic and includes a (Solo) instruction for the Guitar part.

The score is divided into measures 8 through 12. The parts are:

- A. Sax. 1
- A. Sax. 2
- T. Sax. 1
- T. Sax. 2
- B. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tpt. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Bs. Tbn. 4
- Gtr.
- Pno.
- Bs.
- D. S.

Measure 8: Saxophones and Trumpets enter with a melodic line, marked *f*. Trombones and Bass Trombone 4 provide harmonic support. Measure 9: Saxophones and Trumpets continue their melodic line. Measure 10: Saxophones and Trumpets continue their melodic line. Measure 11: Saxophones and Trumpets continue their melodic line. Measure 12: Saxophones and Trumpets continue their melodic line. The Guitar part has a (Solo) instruction and a forte (*f*) dynamic marking.