9-9-1962

Letter from Howard "Pete" Brubeck to Dave and Iola "Oli" Brubeck

Howard Brubeck

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DEAR OLI AND DAVE:

I AM GOING TO GO THROUGH THE SHOW NOW WITH THE TYPEWRITER IN FRONT OF ME AND CHECK WHAT I HAVE ON EACH TUNE. PLEASE LET ME HEAR FROM YOU IMMEDIATELY REGARDING FURTHER WORK NEEDED. OF COURSE, I HAVE THE HANSEN PIANO-VOCAL COPIES OF EACH TUNE. I SHALL MENTION THEM ONLY IF THEY ARE NOT IN THE RECORDING-PERFORMING VERSION KEY. CAMERO CODE NUMBER APPEARS IN LOWER LEFT CORNER OF THE 1ST PAGE OF EACH.

1. Everybody's comin'. The interjections which Louis used at the recording session are on the Hansen copies if you need them. Let me know if you need any parts.

2. Cultural Exchange. The Hansen copy contains DIZZY DITY (as pages 1&2) as well as CULT. EXCH. - correct keys on both. You will receive copies from Cameo as follows:

<table>
<thead>
<tr>
<th>Cameo Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-</td>
<td>Louis' part - voice and trumpet, with chords, in B flat</td>
</tr>
<tr>
<td>2-</td>
<td>Trummy's part - trombone and vocal patter</td>
</tr>
<tr>
<td>3-</td>
<td>Clarinet in B flat</td>
</tr>
<tr>
<td>4-</td>
<td>Bass - one part only</td>
</tr>
</tbody>
</table>

I am returning, with this letter, the material you sent on this. I made some changes to agree with the recording. The changes are few and mainly in putting something up or down an octave in the clar. or trombone part.

3. GOOD REVIEWS Hansen copy is a fourth higher (in B flat). You will receive the following from Cameo:

<table>
<thead>
<tr>
<th>Cameo Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5-</td>
<td>Louis part: Trumpet with chords in B flat and his patter at the end</td>
</tr>
<tr>
<td>6-</td>
<td>Trummy's part: Intro and 1st chorus both tacet. Trombone part for 2nd chorus</td>
</tr>
<tr>
<td>7-</td>
<td>Clarinet in B flat: chords only for 2nd chorus</td>
</tr>
<tr>
<td>8-</td>
<td>Bass: one part only</td>
</tr>
</tbody>
</table>

4. REMEMBER WHO YOU ARE: The Hansen copy you have contains an extra measure of "Rep-re-sents" at the bottom of the second page - this has been removed in the master. ALSO, your Hansen copy has E NATURALS in the notes which accompany "Rep-re-sents" which have also been corrected in my master. All these Es are flatted in the copies I have just made of parts for you and the REPRESENTS AGREE with the recorded version. You will receive the following from Cameo:

<table>
<thead>
<tr>
<th>Cameo Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9-</td>
<td>Louis: trumpet with chords in B flat - 1st and 3rd verse words</td>
</tr>
<tr>
<td>10-</td>
<td>Trummy: Accom. parts - chords for improvised choruses - words for 2nd IMPROVISED verse</td>
</tr>
<tr>
<td>11-</td>
<td>Clarinet: accomp. parts and chords for improvising</td>
</tr>
<tr>
<td>12-</td>
<td>Bass I: upper bass part for Louis' bass player</td>
</tr>
<tr>
<td>13-</td>
<td>Bass II: lower bass part for Gene</td>
</tr>
<tr>
<td>14-</td>
<td>Piano part with all verses, melody and chord symbols</td>
</tr>
</tbody>
</table>
5. MY ONE BAD HABIT
Hansen copy is a 5th higher (in F)

6. SUMMER SONG
You will receive from Cameo:
15- Piano-vocal with chord symbols and accomp.
16- Bass part (one bass only)
The piano-vocal part for Billie is a copy of what you sent me (enclosed). IT IS DIFFERENT FROM THE HANSEN COPY (but in the same key)

7. KING FOR A DAY
Louis and Trummy's spoken parts are measured out as they sound on the record. In the event that they should go slower or faster it won't make any difference since the "Vamp 'til ready" indications in the other parts do not attempt to indicate the number of measures. The ends of these vamped sections are clearly marked on the accompaniment parts in the other instruments. You will receive from Cameo:
17- Louis part: trumpet in B flat. ALSO - in the spoken and sung parts in which he alternates with Trummy, Louis parts are in CAPITAL LETTERS below the staff - Trummy's words are in small letters above the staff with Trummy's notes given in cue size notation.
18- Trummy's part: The sung and spoken parts for Trummy are given below the staff in caps, with Louis' part cued and written above the staff. Everything on one part as you requested.
19- Clarinet
20- Bass: one part only
21- Piano: has notes only (and chord symbols) NO WORDS - is this a mistake?
22- Drum part

8. BLOW SATCHMO
In the Hansen piano-vocal edition this appears only as part of the final sequence.

9. IN THE LURCH
Hansen copy is a 4th higher (in F)

10. THE REAL AMBASSADOR
Hansen key same as record

11. ONE MOMENT WORTH YEARS
Hansen key same as record

12. They SAY I LOOK LIKE GOD
Hansen key is the same as record but the chanting is not on this copy

13. SINCE LOVE HAD ITS WAY
Be sure to check the last 4 measures of this - I am not sure about it - does it need two more measures written out? You will receive from Cameo:
23- Louis' part with lyrics and trump. in B flat w. ch.
24- Trummy - some things 8ve different as in record
25- Clarinet; accomp parts and chord symbols
26- Bass I (high parts) some parts up an 8ve
27- Bass II for Gene
28- Piano: lyrics, melody, chord symbols
14. I DIDN'T KNOW 'TILL YOU TOLD ME

Hansen copy is up a sixth (in F) but I have Ozalid masters with words, music and piano accompaniment in the recording key. Let me know if copies are needed - I'll have one sent from Cameo. Also, a bass part.

29 piano vocal in A flat
30 bass part

15. SWING BELLS (ETC.)

The Hansen copy has all this last material in the sequence in which it is used on the record with all keys the same as on the record.

Please note that you did not ask me to do any copy on the following tunes in which Louis is involved. Please let me know immediately if you want any copy done for him on these numbers:

EVERYBODY'S COMIN'
THE REAL AMBASSADOR
ONE MOMENT WORTH YEARS
THEY SAY I LOOK LIKE GOD
I DIDN'T KNOW 'TILL YOU TOLD ME
SWING BELLS
NOW I LEAVE YOU

Also, please note that there are no drum parts for anything except King for a Day.

Please let me know when and where you want me to meet you before the Festival. I can meet you any time from Wednesday night about 7 P.M. in S.F. This will permit me to meet Wednesday classes. I can be off Thursday and Friday. (No classes anyway on Thursday).

It seems wise to me to have Cameo send you two copies of each. I hesitate to send material to Louis until you have checked it. A mistake at this time might be devastating. Check the copies I send - if there are any errors please send me a corrected copy. I will have Cameo return the masters to me unless you phone first saying that there are no errors.

Please let me know how many copies of each should be made.

Please let me know what you think best about putting books together for the performers. The usual size binder is not large enough to cover the music completely, but they could be used anyway, with the music sticking out at the top and the sides (with the bottoms kept even for easy page turning. Spiral binding would be best but it is not practical unless we are sure of the order. No matter how we do it, the books will have to be made up for each performer - the Lambe-Hendricks-Ravan could possibly be the same.

It is late and I am not sure that this makes sense. I hope that I'm not driving you insane with detail which may be unnecessary. Fraternally yours, [Signature]