

JAZZ LINES PUBLICATIONS

Presents

THE JEFFREY SULTANOF MASTER EDITION

BUSTER'S LAST STAND

AS RECORDED BY THE CLAUDE THORNHILL ORCHESTRA

ARRANGED BY GIL EVANS

EDITED BY JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8138

MUSIC BY GIL EVANS

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BUSTER'S LAST STAND (1946)

Background:

In the mid 1930s, Gil Evans was leading a Benny Goodman-styled big band on the west coast. Surviving airchecks of this ensemble show it to be an impressive unit that certainly had the potential to become quite successful. However, vocalist Skinnay Ennis of the Hal Kemp Orchestra was going out on his own, and Evans's agency decided that Ennis should take Evans's orchestra. Along with Ennis came pianist/arranger Claude Thornhill, and the two arrangers became fast friends. When Thornhill formed his own orchestra, Evans came with him, although he continued to write for the Ennis ensemble.

The Music:

Buster's Last Stand is one of the few fast swing pieces that the Thornhill band played. They recorded it for Columbia Records in 1942 shortly before a ban on recording was imposed by the music union, and it remained in the book when the Thornhill ensemble was re-formed in 1946.

This edition of *Buster's Last Stand* comes from photocopies of the original parts except for the reeds, which were recopied years later for a performance by the American Jazz Orchestra (the original parts appear to be in very rough shape). There are some differences between the Columbia recording and this version, suggesting the Evans continued to refine and tinker with the piece after the war.

A sixth reed was present at the original recording session, and this part seems to be missing. It is reconstructed here, although it is optional.



Notes to the Conductor:

During the big band era, this sort of devilishly-fast composition was called a flagwaver, used to end a set as a set-up for big applause. Although it was not their norm, Thornhill's ensemble proved that it could handle such a piece, as the performance of this tricky music is played near flawlessly for the Columbia recording. Since Thornhill and Evans were very particular about how their music was played, there must have been a lot of rehearsal to get this piece just right.

Playing it slowly the first few times is an obvious way to make sure rhythms and pitches are noted and understood, and then the fun starts: getting all of that together to play it up to speed. It is possible to play this a bit too fast (think of Gillespie's *The Champ*), so please resist that temptation. It was still written to be danced to.

Jeffrey Sultanof

- March 2011

BUSTER'S LAST STAND

(RECORDED BY CLAUDE THORNHILL)

SCORE

MUSIC BY GIL EVANS
ARRANGED BY GIL EVANS
EDITED BY JEFFREY SULTANOF

FAST SWING ♩ = 300

REED 1 (CLARINET/ALTO SAX) (CLARINET)

REED 2 (ALTO SAX/CLARINET) (ALTO SAX)

REED 3 (TENOR SAX)

REED 5 (TENOR SAX)

REED 5 (BARITONE SAX)

REED 6 (OPT.) (CLARINET)

TRUMPET 1

TRUMPET 2

TRUMPET 3

HORN IN F 1

HORN IN F 2

TROMBONE 1

TROMBONE 2

GUITAR *F*6 *mf* (SOLO) *F*6 (END SOLO)

PIANO *mf* *F*6

BASS *mf* *F*6

DRUMS *mf* (HI HAT) (Sm) FILL

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LIGHTLY

(A)

Rd. 1 (CL) *mf* 2
 Rd. 2 (A. Sax) *mf* 2
 Rd. 3 (T. Sax) *mf* 2
 Rd. 4 (T. Sax) *mf* 2
 Rd. 5 (B. Sax) *mf* 2
 Rd. 6 (CL) *mf* 2
 Tpt. 1 *mf* 2
 Tpt. 2 *mf* 2
 Tpt. 3 *mf* 2
 Hn. 1 *mf* 2
 Hn. 2 *mf* 2
 Tbn. 1 *mf* 2
 Tbn. 2 *mf* 2
 Gtr. *G°7 F6 E7 Dm7 F#m7 Gm7 Abm6 Gm7* 2
 Pno. *G°7 F6 E7 Dm7 F#m7 Gm7 Abm6 Gm7* 2
 Bs. *G°7 F6 E7 Dm7 F#m7 Gm7 Abm6 Gm7* 2
 D. S. (PLAY TIME)

Rd. 1 (CL) 2
 Rd. 2 (A. Sax) 2
 Rd. 3 (T. Sax) 2
 Rd. 4 (T. Sax) 2
 Rd. 5 (B. Sax) 2
 Rd. 6 (CL) 2
 TPT. 1 2
 TPT. 2 2
 TPT. 3 2
 Hn. 1 2
 Hn. 2 2
 TBN. 1 2
 TBN. 2 2
 GTR. 2
 PNO. 2
 BS. 2
 D. S. (8) (16)