

JAZZ LINES PUBLICATIONS

Presents

THE JEFFREY SULTANOF MASTER EDITION

VENUS DE MILO

AS RECORDED ON 'BIRTH OF THE COOL' 1949

ARRANGED BY GERRY MULLIGAN

EDITED BY JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8056

MUSIC BY GERRY MULLIGAN

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BIRTH OF THE COOL SERIES:

VENUS DE MILO

Background:

Gil Evans' apartment on 55th street became a hangout for many musicians who came to visit, listen to music that Gil borrowed from the library (Prokofiev, Bartok, and Ernest Bloch were some of the composers Evans was studying at the time), sleep, and hang out with other musicians. Some even came to live with him for indefinite periods. The door was always open, even if Evans was not there. He said that if someone took something like money without telling him, that person probably needed it more than he (Gil) did. Among the guests who came to the apartment were Charlie Parker, Dave Lambert, Blossom Dearie, John Carisi, George Russell, John Lewis, Johnny Mandel and Gerry Mulligan.

It was at Evans' apartment that Carisi, Russell, Mulligan, Mandel and Lewis discussed the formation of a small band that would duplicate the sound and homogeneity of the Claude Thornhill big band. Evans had been its chief arranger and musical director before and after World War II, but he and the pianist had parted amicably by 1948 because Thornhill no longer wanted to continue the 'modern jazz' direction Evans favored.

One of the musicians whom everyone envisioned in the trumpet chair was Miles Davis. Not only was Davis interested, he took the ensemble over, calling rehearsals and getting the band a gig at the Royal Roost. By that time Mandel had gone to California to establish residency there, but everyone else contributed music. Mulligan wrote the most material that was recorded, but for many years his considerable contribution to this ensemble was not properly acknowledged.



Gerry Mulligan, 1979

The ensemble ceased to exist by 1950, leaving behind twelve sides for Capitol Records and two radio broadcasts. Some of the sides were not released at the time, and the response to the ensemble was generally not very enthusiastic. When eleven of the Capitol sides were released on LP in 1956, the reaction was overwhelmingly positive, particularly in Europe. In 1971, all twelve recordings appeared on LP in Europe, and released in the U.S. in 1972. These recordings are considered as important as the Armstrong Hot Five and Seven, the series by the Ellington band from 1940-42, and Davis' *Kind of Blue*.

Except for a rare few, historians now consider The Miles Davis Nonet one of the most important ensembles in the history of jazz. Certainly such composers as Shorty Rogers, Andre Previn, Marty Paich, John Graas, Jack Montrose, Manny Albam and Andre Hodeir were heavily influenced by the nonet, as their music shows.



Happily, many of the original parts of the sides recorded, plus parts for other compositions and arrangements for this ensemble, were discovered in three cartons of music that Miles Davis put into storage in Philadelphia and reclaimed after his death. In 2002, my edition of 12 scores from the repertoire of this ensemble was published by the Hal Leonard Corporation. An article detailing the editing process and errata in the folio itself will be published by the Journal of Jazz Studies in 2010.

These Jazzlines Publications are extensively re-edited, and I now consider these new editions definitive.

The Music:

Venus De Milo is the only Mulligan composition that he did not subsequently arrange for big band. All of the original parts exist, and they are in Mulligan's hand. Except for the trumpet and drums part, they are dated April 20, 1949; this composition was obviously written for the recording session of April 22, 1949.

Notes to the Conductor:

The two main issues with the Nonet book in general are:

- 1) Instrumental balance, so that the French horn and tuba are not buried
- 2) French horn and Tuba are two instruments that tend to 'speak' slower than the other horns, which can drag the tempo. It can take many hours of practice for this music to sound proper; it took many hours for the original players to interpret this music so that the arrangers were satisfied. Careful rehearsals and patience are the keys to success here.

Mulligan did not like heaviness in his music, a key reason why he led an ensemble without a piano for many years. So 'lightness' is the key word when rehearsing and playing this piece. Gerry also did not like his music played too fast, so please observe the tempo on the original nonet recording.

All of the nonet pieces can be opened up for solos, and I encourage the band director to let the musicians blow!

Jeffrey Sultanof

-April 2010



VENUS DE MILO

SCORE

(AS RECORDED BY THE MILES DAVIS NONET)

MUSIC BY GERRY MULLIGAN
 ARRANGED BY GERRY MULLIGAN
 EDITED BY JEFFREY SULTANOF

MEDIUM SWING ♩ = 160

(A)

The score is for a 6-measure section of the song "Venus de Milo". It is written in 4/4 time with a key signature of two flats (B-flat major/D minor). The tempo is marked as Medium Swing at 160 beats per minute. The section is labeled (A). The instruments and their parts are as follows:

- ALTO SAX:** Starts with a *mf* dynamic. The melody begins with a quarter note G4, followed by a quarter rest, then eighth notes A4, B4, C5, and D5. The piece concludes with a *mp* dynamic.
- BARITONE SAX:** Mirrors the Alto Sax part.
- TRUMPET:** Mirrors the Alto Sax part.
- HORN IN F:** Mirrors the Alto Sax part.
- TROMBONE:** Mirrors the Alto Sax part.
- TUBA:** Mirrors the Alto Sax part.
- PIANO:** Provides harmonic support with chords: E7(♭5), E♭MA7, E7(♭5), E♭MA7, E7(♭5), Am7(♭5), D7(♭5), Gm7(♭5), C7(♭5), and Fm7B♭7(♭5). The dynamic is *mf*.
- BASS:** Plays a walking bass line starting on G2, moving up stepwise to D4, with a *mf* dynamic.
- DRUMS:** Uses brushes. The first four measures are marked with a *mf* dynamic and a "PLAY TIME" bracket. The fifth measure has a (4) above it, and the sixth measure has a (6) above it.

(B)

A. SX. 

B. SX. 

TPT. *(SOLO)*
mf 

HN. 

TBN. 

TUBA 

PNO 

BASS 

D. S. *(PLAY TIME)* 

A. SX. LEAD

B. SX.

TPT.

HN.

TBN.

TUBA

PNO

BASS

D. S.

Chord symbols: $B^{\flat}mi7$, $A7^{(\flat 5)}$, $A^{\flat}MA7$, $Ami7^{(\flat 5)}$, $A^{\flat}mi7$, $D^{\flat}7$, $Fmi7^{(\flat 5)}$, $B^{\flat}7^{(\flat 9)}$

(8)