

Presents

JAZZ LINES PUBLICATIONS

I CAN'T GET STARTED

RECORDED BY CHARLIE PARKER

ARRANGED BY JOE LIPMAN

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-8023

WORDS BY IRA GERSHWIN, MUSIC BY VERNON DUKE

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THE JAZZ LINES FOUNDATION INC.

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CHARLIE PARKER BIG BAND SERIES

I CAN'T GET STARTED (1952)

Background:

On March 25, 1952, Charlie Parker wailed through four songs with a big band, arrangements by Joe Lipman. In retrospect, this recording date might seem a bit anticlimactic. Bird had already made several sides with strings and strings with a big band. Why weren't strings added for these sides? We know that Bird's recordings with ensembles of this type were getting radio airplay on non-jazz stations. These sides may have been intended for the commercial radio market. They were arranged quickly, are fairly straightforward, and were relatively inexpensive to produce. Granz filled the band with musicians who were part of his touring ensemble (Flip Phillips, Oscar Peterson and Bill Harris) and musicians who'd recorded previously with Parker and whom he liked (Bernie Privin and Al Porcino).

Parker may have also asked Granz to do this date. He loved playing with ensembles, and Granz may have figured that this date would make him happy. Granz was having his issues with Parker's drug usage, and during this time he was becoming less reliable. To his credit, Granz also produced for Parker a very odd recording date of woodwind ensemble and vocal group on May 25, 1953, which turned out to be a commercial failure.

The Music:

The original score and Parker's part were used to prepare this edition. As this was arranged for Parker it is an alto saxophone feature. Originally, there was an 8-bar solo for trombone. For the recording session a piano solo was substituted. We have included this solo section for both trombone and piano so that the conductor may decide which to use.

Notes to the Conductor:

Recognizing that this is a short arrangement of this song, we recommend that the soloist stick to the melody for at least the first few bars. After that, the soloist should feel free to interpret the melody in her/his own style. Parker pretty much sticks to the melody all the way through.

Jeffrey Sultanof and Rob DuBoff

- March 2012



⑤ *Am*⁹ *C*[♯]*m*⁷ *F*[♯]*7*⁽⁹⁾ *Bm*⁷ *E*¹³ *A*^b*m*⁷ *G*⁷⁽⁹⁾ *F*[♯]*m*^(m7) *F*[♯]*m*⁷ *B*¹³ *C*[♯]*m*⁷ *F*[♯]*m*⁷ *Bm*⁷ *Dm*⁷ *C*[♯]*m*⁷ *F*[♯]*7*⁽⁹⁾ *Bm*⁷ *E*¹³

A. Sax. Solo

Ed. 1 (A. Sax.)

Ed. 2 (A. Sax.)

Ed. 3 (T. Sax.)

Ed. 4 (T. Sax.)

Ed. 5 (B. Sax.)

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bs.

D. S.

5 6 7 8 9 10 11 12

pp SUBTONE

mf

f

ff

(n 2)

(n 4)

(4)

(8)