

JAZZ LINES PUBLICATIONS

*Presents*

**EASY TO LOVE**

AS RECORDED BY CHARLIE PARKER

ARRANGED BY JIMMY MUNDY

EDITED BY JEFFREY SULTANOF

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8297

WORDS AND MUSIC BY COLE PORTER

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A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



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## **EASY TO LOVE (1950)**

### **Background:**

When Billie Holiday signed a new recording contract with Decca Records in 1944, she told producer Milt Gabler she wanted to record with strings. Anxious to establish Holiday as a pop singer, Gabler hired six string players for her first session, and the first song recorded was Lover Man, one of her biggest hits. Several years later, when Charlie Parker signed with impresario/manager Norman Granz' label Clef, Parker asked for strings as well.

Granz was obviously keeping costs down, as only five string players were hired for the first session (1949), but these were the very top New York session players; some were members of the NBC symphony conducted by Arturo Toscanini. As much as he'd dreamed of playing with strings, reportedly Parker walked out of a few sessions without playing a note (the number has never been authenticated). He later explained that the sound of the strings and the thought of working with such distinguished musicians scared him; he thought they were greater artists than he. What finally took place was sheer magic. The parts for the string players were relatively easy, so they listened and enjoyed Parker's improvisations. The arrangements for the first studio session were done by Jimmy Carroll and recorded on November 30, 1949. On July 5, 1950 there was another studio recording session, this time with arrangements by Joe Lippman. This second date featured a larger ensemble including oboe, French horn, 4 violins, 2 violas, cello, harp, guitar, piano, bass, and drums. Parker also appeared with his string group on at least 4 live occasions: Birdland (August, 1950 and March and April, 1951), Apollo Theater (August 1950), Carnegie Hall (September, 1950), Rockland Palace Dance Hall (September, 1952). In 1952 Parker recorded an additional 4 arrangements by Lippman featuring a full big band with a string section.



Parker would later say that the studio recordings with his string ensemble were his favorites of his own work, despite jazz critics' condescending reactions and their claims that he was 'selling out.' As it turns out, he was selling 'in.' The albums sold well, and brought Parker to a whole new audience. As far as his own playing, many of his solos on this first album were lovely and inspired. Just Friends is one of Parker's finest records and his solo is remarkable; I can't be the only one who can sing it by heart at a moment's notice. It is a pity that none of the alternate takes seem to have survived.

### **The Music:**

Due to the commercial success of the first group of recordings Charlie Parker made with strings, it was decided that a book of arrangements needed to be created. Charlie Parker was to take this ensemble on the road and play at various locations. He contracted with several prominent composers to craft arrangements for the library including Gerry Mulligan, Joe Lipman, John Lewis, Billy Strayhorn, George Russell, and this piece by Jimmy Mundy. Mundy would also write some big band arrangements for Bird and we believe that he is the arranger for the famous Autumn in New York arrangement (no name is listed on the original score or parts). This arrangement was recorded by Charlie Parker on a couple live occasions. This arrangement should not be confused with the one of the same song that Joe Lipman arranged and was recorded in the studio.

Jeffrey Sultanof  
-April 2011

# EASY TO LOVE

## SCORE

WORDS AND MUSIC BY COLE PORTER

ARRANGED BY JIMMY MUNDY

EDITED BY JEFFREY SULTANOF

① SLOWLY

ALTO SAX. (Oboe)

OBOE (SOLO) *mf*

VIOLIN A *fp*

VIOLIN B *fp*

VIOLIN C *fp*

VIOLA *fp*

CELLO *fp*

HARP [C#, D#, E#, F#, G#, A#, B#]

PIANO (Bass)

BASS (ARCO) *mp*

DRUMS

1

2

3

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