

JAZZ LINES PUBLICATIONS

*Presents*

THE JEFFREY SULTANOF MASTER EDITION

# TEMPTATION

AS RECORDED BY CHARLIE PARKER IN 1952

ARRANGED BY JOE LIPMAN

EDITED BY JEFFREY SULTANOF

## FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8042

MUSIC BY NACIO HERB BROWN

LYRICS BY ARTHUR FREED

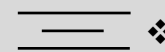
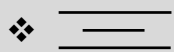
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## **TEMPTATION (1952)**

### **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 Lipman. 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 Lipman 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 recordings of Charlie Parker with Strings were so successful that producer Norman Granz decided to add a big band to the string section. The first side recorded on the January 22 or 23, 1952 recording date was an old song from the motion picture *Going Hollywood*, introduced by Bing Crosby.

According to arranger Joe Lipman, Parker chose all of the songs to be recorded for these sessions. Bird and Lipman would meet or talk on the phone to discuss what Lipman would do, as Parker had definite ideas of what he wanted. Even though all titles were issued on a 10" LP, they were also released as single records, as everyone concerned was hoping that these recordings would get radio airplay and become hits. As it turned out, the track that caught on from this session was *Autumn in New York*.



### **The Music:**

The role of an editor of historic materials varies from arrangement to arrangement. One must begin the job with no assumptions, and be ready for surprises to be ironed out so that the best representation of the music can be available for study and performance. That said, *Temptation* presented many unusual challenges in which decisions had to be made. The first decision was to present the music uncut; several bars were removed for the recording in three spots to get the track down to 3:30, the maximum time for a single record at that time if the side was to get airplay. In doing so, half of Al Porcino's trumpet solo at Letter H was deleted and the ending of the arrangement was shortened. Other deletions in the orchestra were made, presumably by Parker, who would change voicings or anything else he didn't like. I

If Parker in fact changed voicings, this would explain why the parts in the trombones are different in some measures, score vs. parts; there are no 'goof-tapes' on these parts, so obviously this was done before the session. It also seems that this record date was prepared in a hurry; there are numerous copy errors in the parts, some never caught because there are no indications of hand-written changes on them. Most of these are inaudible on the recording. In addition, one of the arrangements was ghosted (not written by Lipman).

To prepare a full errata listing of all these issues is outside the scope of this publication, so only the most salient changes are noted below:

Letter A, flutes and clarinets, bars 7 and 8: This figure was cut for the recording. It has been engraved in cue-size.

Letter C: The trombone solo is as notated on the original score. Obviously the soloist (Bill Harris) was told that he could play his own. Chord names have been added so that the soloist has a choice.

Letter D, strings, bars 7 and 8 (measures 43-44): On the score and parts, the parts were written thus (the parts as-recorded were penciled-in by the players):

Letter F, trombones, bars 3 and 4: Cut for the recording. Engraved in cue size.

Letter H, bar 7 through Letter I, bar 6: These bars were cut for time purposes.

Letter L, trumpet 3, bars 1 through beat 1 of bar 8: This was originally an improvised screaming trumpet solo to be played by Al Porcino. There is no substitute part on the extracted part, so one must assume that he tacets these bars. For this publication, a part has been substituted by the editor.

Letter M, bars 7 through 10: These bars were cut for time purposes. Additionally, all musical figures in the strings, winds and brass were cut in bars 11 and 12, and trombone figures at bars 13 and 15 were also cut. All of this music is engraved in cue-size.

The original instrumentation was 5 reeds, 3 trumpets and 2 trombones. The English horn part in reed 5 is cued so that it can be played on clarinet.

Working with music written for recording is often a series of revelations. Music is an art form that, given that it must be notated so that it can be played, can tell us a great deal about the circumstances of the actual event just by going through the different materials slowly and knowing the artists involved. Certainly there are a number of questions that cannot be answered because most of the participants have left us, but we can still glean a great deal about what was going on at 1st Ave. and 44th St. in late January of 1952 when *Temptation* was on the musician's stands.

**Notes to Conductor:**

There were 12 strings present on the original recording session, and the conductor should try to have at least that number for a performance, unless a smaller section can be amplified. At the same time, a section of 16 or 24 would be desirable if the additional parts are used. Make sure that everyone can hear the rhythm section clearly so that musicians do not play behind the beat.

The real challenge for strings is the high unison at Letter D, which will be difficult to play in tune even by some professional ensembles. There is no substitute other than practice and sectional rehearsals to play this section well.



The string parts in measures 43-44 were originally written as above.

**Jeffrey Sultanof**  
- December 2009

**Footnotes:**

I Interview with Art Drelinger, cited in the notes for "Bird: The Complete Charlie Parker on Verve.



The musical score is arranged in a standard orchestral format. The top section includes:

- SOLO A. SX.**: Solo Alto Saxophone part with a melodic line featuring triplets and slurs.
- Rd 1 (FL.)** through **Rd 4 (CL.)**: Four Trumpet parts with sustained notes and dynamic markings like *mp*.
- Rd 5 (E. HN.)**: Euphonium part with sustained notes and dynamic markings like *mf*.
- TPT. 1** through **TPT. 3**: Three Trumpet parts, mostly silent.
- TBN. 1** and **TBN. 2**: Two Trombone parts, mostly silent.
- VLN. A**, **VLN. B**, **VLN. C**, and **VLA.**: Violin and Viola parts with sustained notes and *NAT.* markings.
- VC.**: Cello part with sustained notes and *NAT.* markings.

The bottom section includes:

- Hr.**: Horns part with a rhythmic accompaniment and chord changes:  $[E\sharp]$ ,  $[E\flat, F\sharp]$ ,  $[E\sharp]$ ,  $[A\flat]$ ,  $[E\flat]$ ,  $[D\flat, B\flat]$ ,  $[D\sharp]$ ,  $[D\flat]$ ,  $[D\sharp]$ .
- GTR.**: Guitar part with a rhythmic accompaniment.
- PNO.**: Piano part with a complex rhythmic accompaniment featuring triplets.
- BASS**: Bass line with a rhythmic accompaniment.
- D. S.**: Drums part with a rhythmic accompaniment and a section marked *(LIVE BONGOS)* with *mp* dynamics.

Measure numbers 6, 7, 8, 9, 10, 11, and 12 are indicated at the bottom of the page.