

JAZZ LINES PUBLICATIONS

*Presents*

**STOCKHOLM SWEETNIN'**

RECORDED BY QUINCY JONES

ARRANGED BY QUINCY JONES

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

**FULL SCORE**

JLP-5019

MUSIC BY QUINCY JONES

© 1957 (RENEWED 1985) SILHOUETTE MUSIC (ASCAP). ALL RIGHTS ADMINISTERED BY WC MUSIC CORP.  
THIS ARRANGEMENT © 2023 SILHOUETTE MUSIC (ASCAP). ALL RIGHTS RESERVED. USED BY PERMISSION OF ALFRED MUSIC

PUBLISHED BY THE JAZZ LINES FOUNDATION INC.

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



THE JAZZ LINES FOUNDATION INC.

PO BOX 1236

SARATOGA SPRINGS NY 12866 USA

# QUINCY JONES SERIES

## STOCKHOLM SWEETNIN' (1957)

### **Quincy Jones Biography:**

Quincy Jones has been a ubiquitous presence on the American music scene for over 50 years. His impact on the worlds of jazz and pop music cannot be understated, as he has been involved in crafting the sounds of some of these genres' most crucial works. Born in Chicago in 1933, Jones spent his teenage years in Seattle, Washington. Music became his life's calling while attending Garfield High School, studying trumpet and arranging. His studies eventually led him east to Boston to study at the Berklee College of Music. He would also spend time in the late 1950s studying with renowned educators Nadia Boulange and Olivier Messiaen. Jones's first major musical experiences came as a member of the trumpet section of Lionel Hampton's band; this section also included such future heavy hitters as Clifford Brown and Art Farmer. Continued work as a trumpeter and arranger came while a member of Dizzy Gillespie's famed big band of the mid 1950s. Inspired by these experiences, Jones formed his first band in 1960. Although this band was staffed by some of the greatest musicians in the jazz world at the time, it would not be able to survive a European tour that year due to lack of financial support.

The 1960s saw Jones begin to enter the industry side of the music world. Becoming vice president of Mercury Records in 1964, Jones also embarked on a lengthy career in film and television scoring during this time, beginning with 1964's *The Pawnbroker*. Despite his increasingly busy schedule, he continued to release albums under his own name during this time period, several of which received widespread acclaim, in particular the Frank Sinatra/Count Basie collaboration *It Might As Well Be Swing*. Jones' career took a substantial turn toward pop music starting in the 1970s. Moving into the world of production, Jones was responsible for producing the soundtrack to 1978's *The Wiz*. This would bring him into professional contact with Michael Jackson; Jones would go on to produce Jackson's all time bestselling album *Thriller* in 1982. In addition to these musical successes, Jones would become involved in more general entertainment production as well, where his labors would result in, among other things, the hit 1990s TV show *The Fresh Prince of Bel-Air*. Although Jones' pace has slowed in recent years, he continues to be one of the most heralded figures in the world of music. Some of the many honors he has received over the years include a Grammy's Legend Award, a BET Humanitarian Award, and an honorary doctorate from the Royal Academy of Music in London.

### **The Music:**

It's unlikely that anyone could have guessed just how monumental a career Quincy Jones would go on to have upon the release of his 1957 full-length debut as a leader, *This Is How I Feel About Jazz*, but the musical content of this recording is just as high in quality as any of the heights Jones would reach over the next several decades. Stockholm Sweetnin' is a wonderful example of just how mature Jones already was as a composer and musical visionary.

### **Notes to the Conductor:**

Starting with some ominous muted minor chords in the trumpets surrounding a descending figure in the trombones and tenor saxes, the melody commences at measure 9 and gracefully bounces around the horn sections, giving each a chance to carry the simple but highly catchy tune. The entire performance should have a relaxed atmosphere even at louder volume levels, and this first melody statement is when this mood should be established.

Following the melody are a series of improvised solos. First up is a chorus of trumpet courtesy of Jones's former Lionel Hampton section mate Art Farmer, then a chorus of alto sax from longtime key collaborator Phil Woods. Each of these choruses are broken up on the bridge by a short ensemble passage. The final solo is a half a chorus of Hank Jones's piano, which gives way to a short trombone melody line on the bridge.



Beginning at measure 129, a bebop-inspired melody is handled in unison by Farmer, Woods, and flutist Jerome Richardson, with the rest of the band gradually sneaking in and joining them at measure 145. From here on out, the melody is re-played as it was at the beginning of the chart, with the introduction being used one more time before the arrangement comes to a gentle close courtesy of the trombone section.

The original saxophone section on the 1957 release consisted of one alto saxophone, three tenor saxophones, and a baritone saxophone. Included is an alternate 2nd alto saxophone part that allows the piece to be performed with a more traditional big band instrumentation. In addition, the guitar part is optional.

This publication was prepared using Quincy Jones's original score - this is not a transcription.

Doug DuBoff, Dylan Canterbury, and Rob DuBoff

- *October 2023*



# STOCKHOLM SWEETNIN'

RECORDED BY QUINCY JONES

## SCORE

MUSIC BY QUINCY JONES

ARRANGED BY QUINCY JONES

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

MEDIUM SWING ♩ = 120

①

The score is arranged in a standard jazz format with the following parts:

- WOODWIND 1:** ALTO SAX (TENSOR SAX), starting with a *p* dynamic.
- WOODWIND 2:** TENOR SAX/FLUTE, starting with a *p* dynamic.
- WOODWIND 3:** TENOR SAX, starting with a *p* dynamic.
- WOODWIND 4:** TENOR SAX, starting with a *p* dynamic.
- WOODWIND 5:** BARTONE SAX, starting with a *p* dynamic.
- TRUMPET 1-4:** All four trumpets start with *HARMON MUTE*. They enter in measure 6 with a *f* dynamic and *OPEN* mutes.
- TROMBONE 1-3:** All three trombones start with *HAND OVER BELL*. They enter in measure 6 with a *f* dynamic.
- GUITAR (OPTIONAL):** Provides harmonic support with chords:  $Gm^{6/8}$ ,  $Em^{6/8}$ ,  $Dm^{6/8}$ ,  $Cm^{6/8}$ ,  $D7^{(9)}$ ,  $F7^{(9)}$ ,  $B^b_{m7}$ .
- PIANO:** Provides harmonic support with chords:  $B^b_{m7}$ ,  $Dm7^{(9)}$ ,  $G7^{(9)}$ . Includes a *SOLO FILL* in measure 7.
- BASS:** Provides harmonic support with chords:  $B^b_{m7}$ ,  $Dm7^{(9)}$ ,  $G7^{(9)}$ .
- DRUM SET:** Features *BRUSHES* in measure 1 and a *mf* dynamic.

The score is divided into 8 measures, with measure numbers 1 through 8 indicated at the bottom.

© 1957 (RENEWED 1985) SILHOUETTE MUSIC (ASCAP). ALL RIGHTS ADMINISTERED BY WC MUSIC CORP.

THIS ARRANGEMENT © 2023 SILHOUETTE MUSIC (ASCAP). ALL RIGHTS RESERVED. USED BY PERMISSION OF ALFRED MUSIC

LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2023 THE JAZZ LINES FOUNDATION INC.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.

9

W. 1 (F. Sax) *mp*

W. 2 (F. Sax)

W. 3 (F. Sax)

W. 4 (F. Sax)

W. 5 (B. Sax)

Gtr. (Dist.) *mp*

PNO. *mp*

Bs. *mp*

Dr. (4) (8)

9 10 11 12 13 14 15 16

*Cm7(b9) Am7 D7(b9) Gm Gm(m7) Gm7 C7 Bb6 B°7 Cm7 C#7 Bb6 Dm7(b9) B°7*

17

W. 1 (A. Sax) *mf* *f* *mp*

W. 2 (T. Sax) *f* *mp*

W. 3 (T. Sax) *mp* *mf* *f* *mp*

W. 4 (T. Sax) *mp* *mf* *f* *mp*

W. 5 (B. Sax) *mf* *f* *mp*

Trp. 1 *mp* *f* *mp*

Trp. 2 *mp* *f* *mp*

Trp. 3 *mp* *f* *mp*

Trp. 4 *mp* *f* *mp*

Tbn. 1 *mp* (HAND OVER BELL) (OPEN) *f* *mp*

Tbn. 2 *mp* (HAND OVER BELL) (OPEN) *f* *mp*

Tbn. 3 *mp* (HAND OVER BELL) (OPEN) *f* *mp*

Gtr. (Dpt.) *Cm7(b9)* *B<sup>b</sup>6* *A<sup>b</sup>m7* *D<sup>b</sup>7(b9)*

Pno. *Cm7(b9)* *B<sup>b</sup>6* *A<sup>b</sup>m7* *D<sup>b</sup>7(b9)*

Bs. *Cm7(b9)* *Am7* *D7sus* *Gm* *C7* *Gm7* *B<sup>o</sup>7* *Cm7* *F7* *B7 B<sup>9</sup>/9* *G<sup>b</sup>13* *F13* *F7(13) B<sup>b</sup>6* *f* *A<sup>b</sup>m7* *D<sup>b</sup>7(b9)*

Dr. (4) (6) *f*

17 18 19 20 21 22 23 24