

*Presents*

JAZZ LINES PUBLICATIONS  
**EVENING IN PARIS**

RECORDED BY QUINCY JONES

ARRANGED BY BILLY BYERS

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

**FULL SCORE**

JLP-5086

MUSIC BY QUINCY JONES

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# QUINCY JONES SERIES

## EVENING IN PARIS (1961)

### **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:**

Quincy Jones's *Evening in Paris* has had several different interpretations dating back as early as 1954, but they all share in common a sense of mystery and allure that encapsulates the French capital city marvelously. This version was arranged by Billy Byers and was recorded live at the Newport Jazz Festival for the 1961 album *Quincy Jones and His Orchestra Live at Newport*.

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

The arrangement's complex introduction sets the tone for the rest of the performance, which features a great amount of intricate, interweaving ensemble writing. A descending flute and piano line leads into a melancholy French horn solo before alto saxophonist Phil Woods takes up the main melody at measure 5. The alto saxophone soloist is featured for nearly the entirety of the rest of the performance, with the ensemble accompaniment ranging from eerily hushed to stunningly powerful.

Played mostly as a slowly-paced ballad, a double time feel sets in once the first melody chorus is over at measure 37. The horn backgrounds are largely sustained tones, creating a clever suspended feeling atop the more briskly-paced rhythm section. Once the double time feel ends at measure 53, the arrangement is largely copied from before, with an extended version of the intro used as a fitting conclusion. An optional flugelhorn part is included as an alternate for horn in F.

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

Doug DuBoff, Dylan Canterbury, and Rob DuBoff

- November 2023



Comp. Q Jones  
arr. B. Byers

# Evening in Paris

The score is written for a large ensemble. At the top, the title "Evening in Paris" is underlined. The music is in 4/4 time. The first system shows the string section (Violins I, Violins II, Violas, Cellos) with a "Harmers" marking and a dynamic of *fp*. The woodwind section includes French Horn, Solo Alto Saxophone, Alto Saxophone, 2nd Tenor Saxophone, and Baritone Saxophone. The flute part has a melodic line with accents. The percussion section includes a Percussionist (marked "Percussively") and a Drummer (marked "TYMP STIX" and "BRUSHES"). The bass line is written for Bass. The score is marked with a circled "A" at the beginning and end of the first system.

To the left is the first page Billy Byers's score for Evening in Paris, written for the Quincy Jones Orchestra's performance and recording at the 1961 Newport Jazz Festival.



# EVENING IN PARIS

RECORDED BY THE QUINCY JONES ORCHESTRA

MUSIC BY QUINCY JONES

ARRANGED BY BILLY BYERS

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

## SCORE

SLOWLY ♩ = 60

The score is arranged for a jazz ensemble. The instruments and their parts are as follows:

- Solo Alto Sax:** Rests throughout.
- Woodwind 1 (Flute):** Plays a melodic line starting in measure 1, marked *pp* and *LOCO*.
- Woodwind 2 (Alto Sax):** Rests until measure 3, then plays a sustained note with *pp* and "NO VIB. THROUGHOUT".
- Woodwind 3 (Tenor Sax):** Rests until measure 3, then plays a sustained note with *pp* and "NO VIB. THROUGHOUT".
- Woodwind 4 (Tenor Sax):** Rests until measure 3, then plays a sustained note with *pp* and "NO VIB. THROUGHOUT".
- Woodwind 5 (Baritone Sax):** Rests until measure 3, then plays a sustained note with *pp* and "NO VIB. THROUGHOUT".
- Trumpet 1, 2, 3, 4:** All marked "(HARDON MUTE) NO VIB. THROUGHOUT" and *pp*. Trumpet 3 has a *pp* dynamic.
- Horn in F:** Rests until measure 3, then plays a melodic line marked *pp* and *SOLO*.
- Trombone 1, 2, 3, 4:** All marked "(IN HAT)".
- Guitar (Optional):** Rests throughout.
- Piano:** Plays a harmonic accompaniment, marked *pp* and *LOCO*.
- Bass:** Plays a walking bass line, marked *pp* and *LOCO*.
- Drum Set:** Plays a steady rhythm, marked *pp* and using "MALLETS" and "BRUSHES".

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