

Presents

JAZZ LINES PUBLICATIONS

MOUNTAIN GREENERY

ARRANGED BY MARION EVANS

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

FULL SCORE

JLP-7926

LYRICS BY LORENZ HART

MUSIC BY RICHARD RODGERS

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THE JAZZ LINES FOUNDATION INC.

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MARION EVANS SERIES

MOUNTAIN GREENERY (1959)

Marion Evans Biography:

Marion Evans ranks high among the pantheon of New York City arrangers who flourished in the 1950s and 60s, and returning in the 2000s to present day. He arranged over 100 albums for artists including Tony Bennett, Lady Gaga, Steve Lawrence, Eydie Gormé, Perry Como, Doc Severinsen, Judy Garland, Helen O'Connell and won Grammy nominations for his arrangements of the classic hits Blame It on the Bossa Nova (for Eydie Gormé) and Go Away, Little Girl (for Steve Lawrence) produced with Carol King. Also noteworthy, he has had more than 70 top-ten recordings, and two definitive jazz recordings, Ted McNabb and Company I and II. His activities as a composer of TV music include 17 different series and he has worked as orchestrator on 11 Broadway shows.

An Alabama native, Evans was inducted into The Alabama Musician's Hall of Fame. After studies at Auburn University, Evans became one of the chief arrangers for the Glenn Miller-Tex Beneke Orchestra in the late 1940s and wrote as well for Tommy Dorsey, Vaughn Monroe, Percy Faith and Count Basie. He had a longstanding professional partnership with the equally celebrated arranger Don Costa. After withdrawing from the music business in 1970 to pursue a second career in finance, he has returned recently to arrange and orchestrate three Grammy-winning and Emmy-nominated albums for Tony Bennett and Lady Gaga - *Duets II*, *Cheek to Cheek*, and *Love for Sale* – and has enjoyed a continuing relationship with those artists.

The Music:

Perhaps the most fascinating thing about the 1959 *Ted McNabb & Co.* album is that the album's namesake was not a musician, but rather the person who financed it. McNabb's purpose was to recreate the classic sound of the big band era, albeit with a twist of post-bebop modernism thrown in for good measure. By hiring a lineup of top New York City studio musicians (many of whom were Swing Era vets) to perform and arranger Marion Evans to craft the charts, McNabb was able to accomplish this goal and then some.

Notes to the Conductor:

Taken at a brisk pace typical for the tune, Evans's arrangement of *Mountain Greenery* works as both an effective show-stopper and as a way to feature your ensemble's more bebop-oriented improvisers. A quick drum fill sets up the tempo before a somewhat ominous brass fanfare begins the performance in earnest. This fanfare is also used as an interlude between solos, and should always be approached with an appropriate fervor. The melody commences at measure 21, and is handled by the saxes throughout with the brass providing some simple jabs as accompaniment.

The arrangement shifts focus toward the soloists at measure 69, where there is a chorus of alto saxophone followed by a chorus of trombone. The full band returns to the fore at measure 149 with a shout half-chorus that features some engaging rhythmic displacement. The melody returns at measure 159, and is played as it was at the beginning of the arrangement. The opening fanfare is reused, in rhythmically altered form, one last time for an ending, ultimately concluding in a surprisingly dissonant final chord.

This publication was based on Marion Evans's score and the set of parts used during the 1959 recording session - this is not a transcription.

Dylan Canterbury

November 2022





Standing (from left): Paul Selden, Urbie Green, Ernie Wilkins, Nat Pierce, Robert Farnon, Frank Hunter, Irwin Kostal, Maury Laws; Seated (from left): Dick Hafer, Manny Albam, Quincy Jones, Al Cohn, Obie Massengill, Milt Hinton, Marion Evans: New York City. c. 1960.

Photos courtesy of Marion Evans.

MOUNTAIN GREENERY

RECORDED ON TED MCNABB & CO.

MUSIC BY RICHARD RODGERS, LYRICS BY LORENZ HART

ARRANGED BY MARION EVANS

SCORE

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

FAST SWING ♩ = 270

5

The score is for a jazz ensemble in 4/4 time, marked "FAST SWING" with a tempo of ♩ = 270. It begins at measure 5. The saxophone section (Alto, Tenor, and Baritone) plays a melodic line starting with a forte (f) dynamic. The trumpet and trombone sections provide harmonic support with rhythmic patterns. The guitar and piano play chords, with the piano part mirroring the guitar's chord structure. The bass line is a simple walking bass. The drum set (DAZN SET) has a solo section starting at measure 5, marked "END SOLO".

Chord progression for Guitar and Piano:

- Measures 5-6: B^m7/F
- Measures 7-8: B^bm7/F
- Measures 9-10: B^m7/F
- Measures 11-12: B^bm7/F

Measure numbers 2 through 12 are indicated at the bottom of the score.

13

A Sax. 1
A Sax. 2
T Sax. 1
T Sax. 2
B Sax.
Trpt. 1
Trpt. 2
Trpt. 3
Trpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bs.
Drs.

13 14 15 16 17 18 19 20