

# JAZZ LINES PUBLICATIONS

*Presents*

## MARGIE

ARRANGED BY MARION EVANS

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

## FULL SCORE

JLP-7928

LYRICS BY BENNY DAVIS

MUSIC BY CON CONRAD AND J. RUSSELL ROBINSON

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THE JAZZ LINES FOUNDATION INC.

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# MARION EVANS SERIES

## MARGIE (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:**

Evans's treatment of the vaudeville-era popular song *Margie* begins with a more contemporary feel, as the trumpets and saxes both take turns playing some bebop-influenced lines on the introduction. The performance eventually settles into a more traditional Dixieland-style backbeat once the melody commences at measure 9, initially performed by unison saxes before the brass join in for some call and response a few measures later.

The melody's conclusion sees the first of this arrangement's multiple key changes. Occurring at measure 43, this initial shift marks the beginning of a chorus of alto saxophone with minimal backgrounds. The brass blow a firm wake-up call to the rest of the horns at the pickups to measure 75, where the arrangement's key changes once more for a shout chorus that is largely an expanded-upon variation of the tune's melody. Watch for the subtle rhythmic displacement in the a capella sax section line at measure 89. The extended tag used for the arrangement's ending features some surprising unexpected harmonic shifts, ending with a fake-out final lick in the saxes that precedes the actual conclusion, a quick snare drum hit.

This publication was based on the original Marion Evans score and the set of parts used for 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.



# MARGIE

RECORDED ON TEDD MCNABB & CO.

## SCORE

MUSIC BY CON CONRAD AND J. RUSSELL ROBINSON, LYRICS BY BENNY DAVIS

ARRANGED BY MARION EVANS

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

BRIGHT SWING ♩ = 200

①

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drum Set

mf

(TO STRAIGHT MUTE)

1 2 3 4 5 6 7 8

⑨

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

GTR.

PNO.

BS.

DR.

9 10 11 12 13 14 15 16

*B<sup>b</sup>6* *B<sup>b</sup>ma7* *B<sup>b</sup>9* *E<sup>b</sup>6* *E<sup>o</sup>7*

*B<sup>b</sup>6* *B<sup>b</sup>ma7* *B<sup>b</sup>9* *E<sup>b</sup>6* *E<sup>o</sup>7*

*B<sup>b</sup>6* *B<sup>b</sup>ma7* *B<sup>b</sup>9* *E<sup>b</sup>6* *E<sup>o</sup>7*

BACKBEAT *sim.* (4) (8)