

JAZZ LINES PUBLICATIONS

*Presents*

**JUST FRIENDS**

RECORDED BY CHARLIE PARKER

ARRANGED BY JIMMY CARROLL

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8013

MUSIC BY JOHN KLENNER

LYRICS BY SAM M. LEWIS

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Charlie Parker also appeared with his string ensemble on at least six live occasions: Birdland (August, 1950 and March and April, 1951), Apollo Theater (August, 1950), Carnegie Hall (September, 1950), and Rockland Palace Dance Hall (September, 1952). The more recent discovery of the *Bird with Strings* original scores and parts has allowed historians to study the many arrangements written for Parker, whether for recording dates or live performances. It is natural that this library would contain arrangements and compositions that were never recorded and may not have been played publicly by Parker. Since Parker was touring with his string ensemble, he needed a full library of music from which to choose material for performances. Included in his 'with strings' library were some interesting surprises such as arrangements of *Ezz-Thetic* by George Russell, *Moon Mist* by Mercer Ellington, and *Yarbird Suite* by Gerry Mulligan (left unfinished as Mulligan left New York bound for Hollywood). Also found were additional arrangements by Jimmy Carroll including *Stardust* and *They Didn't Believe Me*, neither of which were officially recorded.

In 1952 Parker recorded an additional four Joe Lipman arrangements featuring a full big band with a string section (*Temptation*, *Lover*, *Stella By Starlight*, and *Autumn in New York*). *Autumn in New York*, however, was ghosted by another unknown arranger, possibly Abe 'Glenn' Osser. This is now documented as the handwriting in the score does not match that of Joe Lipman's.

Examining the scores and parts gives us a window into the recording sessions. It is clear that Jimmy Carroll did not realize that Norman Granz intended to use the *Jazz at the Philharmonic* 'house rhythm section' (Ray Brown, bass, and Buddy Rich, drums) for the 1949 session. Drummer Buddy Rich could not read music and did not play any additional percussion instruments, yet several of the arrangements called for the drummer to double on vibraphone. Or, equally possible, is that Carroll was not aware of Rich's music reading limitations. In addition, a couple of Carroll's scores call for celeste, which is inaudible on the recording. It is likely that Reeves Recording, the studio where the 1949 session was recorded, did not have a celeste available in the studio. Hank Jones, who was Granz's pianist at the time, was replaced by studio regular Stan Freeman. Also, even though Carroll included guitar parts in his arrangements (and these copied parts still exist in the library), no guitarist played on the session.

Charlie Parker would later say that the studio recordings with his string ensemble were his favorites of his own work. The albums sold well and brought Parker to a whole new audience. As far as his own playing, many of his solos were inspired and ground-breaking. *Just Friends*, for example, is one of Parker's finest records and his solo is remarkable.



Parker, on the verge of his 1950 Carnegie Hall performance said this regarding his new trend in strings, "Any evolution of jazz is basically the evolution of a folk idiom. Restricting it to the rarified, hopeless air of purely the avant-garde movement is like attempting to grow a tree on a widow sill."

- Rob DuBoff and Doug DuBoff  
March 2024



C 1708  
L O 7 1 . 0 2  
REGISTERED 1948

VIOLIN - A

# JUST FRIENDS

Handwritten musical score for Violin A, titled "JUST FRIENDS". The score is written on ten staves, organized into four systems of two staves each. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked "SLOW" and "a TEMPO". The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, mf, f, cresc, decresc). The score is divided into sections labeled A, B, C, and D. Section A starts with a forte (f) dynamic. Section B includes a piano (p) dynamic and a "Solo" marking. Section C includes a "cresc" marking. Section D includes a "pizz" (pizzicato) marking and a "f" dynamic. The score is heavily annotated with handwritten notes and markings, including "SLOW", "a TEMPO", "f", "p", "mf", "cresc", "decresc", "pizz", "Solo", and "f".

Above is the first page of the violin A part for *Just Friends*, recorded by Charlie Parker with Strings in 1949.



**JUST FRIENDS** (Jimmy Carroll)

*Handwritten notes and markings:*

- ST.** (Staff)
- Key:** (Key signature)
- Tempo:** 110
- Chords:** Ab major, Bb major, D major, A major
- Lyrics:** "I always in love with Charlie"
- Copyright:** JIMMY CARROLL C 1948

The score is written for a vocal line (ST.) and a piano accompaniment (P.). The piano part includes a bass line and a treble line. The score is marked with various musical notations, including notes, rests, and dynamic markings.

Above is the first page of Jimmy Carroll's original score for *Just Friends*, written in 1949.



# JUST FRIENDS

AS RECORDED BY CHARLIE PARKER

## SCORE

MUSIC BY JOHN KLENNER, LYRICS BY SAM M. LEWIS

ARRANGED BY JIMMY CARROLL

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

RUBATO

*cello*

3

3

RIT.

Solo Alto Sax.

Oboe

Violin A

*fp*

Violin B

*fp*

Violin C

*fp*

Viola

*fp*

Cello

*mf*

*solo*

3

3

*f*

Harp

E $\flat$  F $\sharp$  G $\sharp$  A $\flat$  *mf*

D $\sharp$  C $\sharp$  B $\flat$

G $\sharp$  D $\flat$  *f*

Guitar

Celeste

To Piano

Celeste/  
Piano

*p*

Bass

Vibraphone

To Drum Set

Vibraphone/  
Drum Set

*p*

2

3

4

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A TEMPO ♩ = 132

Solo

Score for **JUST FRIENDS**, Page 2, A TEMPO ♩ = 132. The score is for measures 5 through 8.

**Chord Progression:**

- Measures 5-6:  $G^9$  /  $E^b9$
- Measures 7-8:  $F^9$  /  $B^b9$  /  $G^b9$  /  $A^b9$

**Instrument Parts:**

- Solo A. Sx.**: Solo section, marked **Solo**.
- Vln. A, Vln. B, Vln. C, Vla., Vc.**: Violins, Viola, and Violoncello. Dynamics include *f*, *fp*, and *mp*. The Vln. A part includes a *f* dynamic marking.
- Hp.**: Harp. Dynamics include *mp*. Chord markings  $D^b$  and  $G^b$  are present.
- Gtr.**: Guitar. Dynamics include *mp*.
- Pno.**: Piano. Dynamics include *mp*. Chord markings  $B^b9$ ,  $G^b9$ , and  $A^b9$  are present.
- Bs.**: Bass. Dynamics include *mp*. Chord markings  $B^b9$  (in 2),  $G^b9$ , and  $A^b9$  are present.
- D.S.**: Double Bass. Dynamics include *mp*. Chord markings  $B^b9$  (in 2),  $G^b9$ , and  $A^b9$  are present. A **Brushes** marking is present.

**Measure Numbers:** 5, 6, 7, 8. Measure 8 includes a (4) marking.