

JAZZ LINES PUBLICATIONS

Presents

LOVE WALKED IN

AS WRITTEN FOR CHARLIE PARKER WITH STRINGS

ARRANGED BY JOHN BARTEE

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8032

LYRICS AND MUSIC BY IRA GERSHWIN AND GEORGE GERSHWIN

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



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LOVE WALKED IN (1949)

Background:

When Billie Holiday signed a new recording contract with Decca Records in 1944, she told producer Milt Gabler she wanted to record with strings. Anxious to establish Holiday as a pop singer, Gabler hired six string players for her first session, and the first song recorded was *Lover Man*, one of her biggest hits. Several years later, when Charlie Parker signed with impresario/manager Norman Granz' label Clef, Parker asked for strings as well.

Granz was obviously keeping costs down, as only five string players were hired for the first session (1949), but these were the very top New York session players; some were members of the NBC symphony conducted by Arturo Toscanini. As much as he'd dreamed of playing with strings, reportedly Parker walked out of a few sessions without playing a note (the number has never been authenticated). He later explained that the sound of the strings and the thought of working with such distinguished musicians scared him; he thought they were greater artists than he was. What finally took place was sheer magic. The parts for the string players were relatively easy, so they listened and enjoyed Parker's improvisations. The arrangements for the first studio session were done by Jimmy Carroll and recorded on November 30, 1949. On July 5, 1950 there was another studio recording session, this time with arrangements by Joe Lipman. This second date featured a larger ensemble including oboe, French horn, 4 violins, 2 violas, cello, harp, guitar, piano, bass, and drums. Parker also appeared with his string group on at least 6 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). In 1952 Parker recorded an additional 4 arrangements by Lipman featuring a full big band with a string section.



Parker would later say that the studio recordings with his string ensemble were his favorites of his own work, despite jazz critics' condescending reactions and their claims that he was 'selling out.' As it turns out, he was selling 'in.' The albums sold well, and brought Parker to a whole new audience. As far as his own playing, many of his solos on this first album were lovely and inspired. *Just Friends* is one of Parker's finest records and his solo is remarkable.

The Music:

The 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. Included were some interesting surprises such as *Ezz-thetic* by George Russell, *Moon Mist* by Mercer Ellington, and *Yardbird Suite* by Gerry Mulligan, now available from Jazz Lines Publications.

In the case of this arrangement of *Love Walked In* it is unknown whether this was an arrangement that was being considered for recording, or simply another tune that Parker liked and wanted to play with his string ensemble. But, Charlie Parker and John Bartee potentially would have met during the Machito recording session for *No Noise* (1948), arranged by Bartee. So, it's certainly possible that Parker may have liked the *No Noise* arrangement and later asked Bartee to write something for his *with Strings* session.

The tempo metronomic marking is an approximation taking into account that records could not be longer than three and a half minutes in length (a single side of a 78 RPM record could not fit any more music than that). The conductor is encouraged to experiment with tempi faster or slower within the marking on the first page of score.

Jeffrey Sultanof and Rob DuBoff

- May 2023

BIRO "Love WALKED IN"

The image shows a handwritten musical score for the piece "Love Walked In" by Charlie Parker. The score is written on five systems of staves. The first system is for the Alto, starting with a treble clef and a common time signature. A circled '8' is written above the staff. The second system is for the Solo, marked with a circled 'A' and the word "Solo". The third system is for the Violins, marked with a circled 'B' and the word "Solo". The fourth system is for the Solo, marked with a circled 'C' and the word "Solo". The fifth system is for the Solo, marked with a circled 'D' and the word "Solo". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* and *mf*. There are also some handwritten annotations and corrections throughout the score.

Above is the first page of Charlie Parker's original part for *Love Walked In*, written by John Bartee in 1949 but never recorded or performed.

LOVE WALKED IN

RECORDED BY CHARLIE PARKER WITH STRINGS

SCORE

LYRICS AND MUSIC BY IRA GERSHWIN
AND GEORGE GERSHWIN
ARRANGED BY JOHN BARTEE

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

MEDIUM SWING ♩ = 120 - 130

Alto Sax.

Oboe

I

Violin II

III

Viola

Cello

Harp

Guitar

Piano

Bass

Drum Set

Ob. *mf*

Vln. I *mf*

Vln. II *mf*

Vln. III *mf*

Vla. *mf*

Vc. *mf*

Hp. Eb Gb A4 Db G4 Ab E# D4

Gtr. *mp* E^b6 E^b7 E^b6 G^b7 G^bm6 Fm9 B^b7

Pno. *mp* E^b6 E^b7 E^b6 G^b7 G^bm6 Fm9 B^b7

Bs. *mp* E^b6 E^b7 E^b6 G^b7 G^bm6 Fm9 B^b7

D. S. *mp* (8)