

JAZZ LINES PUBLICATIONS

Presents

REPETITION

AS RECORDED BY CHARLIE PARKER WITH STRINGS

ARRANGED BY NEAL HEFTI

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8037

MUSIC BY NEAL HEFTI

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REPETITION (1950)

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.

This version of *Repetition* is well known to us via the 1950 live recording from a Carnegie Hall concert. It was a given that when Bird was assembling a book for a touring edition of *Charlie Parker with Strings*, *Repetition* would be included. For many years it was also a given that Hefti arranged this version. However, some historians have questioned this, and examination of the parts adds to the mystery (the score is missing). The new arrangement has a two-bar ending that is different harmonically than the orchestral recording; changes are written in by hand by the players to conform to the record. Why would Hefti change the ending of his composition? Neal himself was never asked about this, but he did say that the original score for *Repetition* was thrown out in the late 1970s with the rest of his music library. He was moving to Massachusetts so that his wife, singer Frances Wayne, would spend her last years with her family, and since she had cancer, nothing else mattered. Bowings have been reproduced here from the hand-written notations on the original parts, one of which even has fingerings.

This publication was prepared using the original set of parts from the 1950 recording - this is not a transcription.

Jeffrey Sultanof and Rob DuBoff

- September 2023



3-VIOLIN

Repetition

The image shows a handwritten musical score for a Violin B part, titled "Repetition". The score is written on ten staves, with the first four staves grouped by a bracket on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key features include:

- Staff 1:** Starts with a circled "5" and a "mf" (mezzo-forte) marking. It contains a series of notes with slurs and accents.
- Staff 2:** Contains a boxed "A" and a "2x Tacit → Coda" marking. It features a long note with a slur and an accent.
- Staff 3:** Contains a boxed "B" and a "7" marking. It shows a series of notes with slurs and accents.
- Staff 4:** Contains a boxed "C" and a "V" marking. It features a series of notes with slurs and accents.
- Staff 5:** Contains a boxed "D" and a "6" marking. It shows a series of notes with slurs and accents.
- Staff 6:** Contains a boxed "E" and a "V" marking. It features a series of notes with slurs and accents.
- Staff 7:** Contains a boxed "F" and a "7" marking. It shows a series of notes with slurs and accents.
- Staff 8:** Contains a "SPICE" marking and a "3" marking. It features a series of notes with slurs and accents.
- Staff 9:** Contains a "2" marking. It shows a series of notes with slurs and accents.

Above is the first page of the original violin B part for *Repetition*, arranged by Neal Hefti in 1950.

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(STRINGS)

[illegible]

5

A. SX.

Ob.

VLN. 1

VLN. 2

VLN. 3

VLA.

VC.

(SIM. LATIN FEEL)

Gm⁹

C7([#]₉) C7(^b₉) Fm⁹ B^b7([#]₉) B^b7(^b₉)

GTR.

(SIM. LATIN FEEL)

PNO.

Gm⁹

C7([#]₉) C7(^b₉) Fm⁹ B^b7([#]₉) B^b7(^b₉)

BASS

Gm⁹

C7([#]₉) C7(^b₉) Fm⁹ B^b7([#]₉) B^b7(^b₉)

D. S.

(4)

5 6 7 8