

JAZZ LINES PUBLICATIONS

*Presents*

**TEMPTATION**

AS RECORDED BY CHARLIE PARKER

ARRANGED BY JOE LIPMAN

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8042

MUSIC BY NACIO HERB BROWN

LYRICS BY ARTHUR FREED

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



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## TEMPTATION (1952)

### **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. 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 4 live occasions: *Birdland* (August, 1950 and March and April, 1951), *Apollo Theater* (August 1950), *Carnegie Hall* (September, 1950), *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; I can't be the only one who can sing it by heart at a moment's notice. It is a pity that none of the alternate takes seem to have survived.

The recordings of Charlie Parker with Strings were so successful that producer Norman Granz decided to add a big band to the string section. The first side recorded on the January 22 or 23, 1952 recording date was an old song from the motion picture *Going Hollywood*, introduced by Bing Crosby.

According to arranger Joe Lipman, Parker chose all of the songs to be recorded for these sessions. Bird and Lipman would meet or talk on the phone to discuss what Lipman would do, as Parker had definite ideas of what he wanted. Even though all titles were issued on a 10" LP, they were also released as single records, as everyone concerned was hoping that these recordings would get radio airplay and become hits. As it turned out, the track that caught on from this session was *Autumn in New York*.

### **Notes to Conductor:**

There were 12 strings present on the original recording session, and the conductor should try to have at least that number for a performance, unless a smaller section can be amplified. At the same time, a section of 16 or 24 would be desirable if the additional parts are used. Make sure that everyone can hear the rhythm section clearly so that musicians do not play behind the beat.

The real challenge for strings is the high unisons starting at measure 37, which will be difficult to play in tune even by some professional ensembles. There is no substitute other than practice and sectional rehearsals to play this section well.

**Jeffrey Sultanof**

- December 2009

"TEMPTATION"

*Cut-Intro*

To Flute  
To Flute  
To Clar.  
To Clar.  
To Tuba Horn

1  
2  
3  
Trumpets

1  
2  
3  
Tuba

Drums

1  
2  
3  
Harp

whole TONE SCALE  
b=

whole TONE SCALE  
b=

1  
2  
3  
Violins

Viola

Cello

Bass

*Isolo*

*DPAC*

No. 36

Cut IN TEMPO

Here is the first page of Joe Lipman's original pencil score for Temptation.



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## SCORE

MEDIUM BEGUINE ♩ = 140

The score is arranged for a jazz ensemble. The top section includes a Solo Alto Saxophone with a melodic line, followed by five woodwinds (Alto Sax/Flute/Piccolo, Alto Sax/Flute, Tenor Sax/Clarinet, Tenor Sax/Clarinet, and Baritone Sax/English Horn) playing harmonic parts. The brass section consists of three trumpets and two trombones. The string section includes Violin I, Violin II, Violin III, Viola, and Cello. The Cello part features a solo in measures 3 and 4. The keyboard section includes Harp, Guitar, and Piano. The bass line is played by a double bassist, and the drum set provides the rhythmic accompaniment. The score is marked with dynamics such as *ff* and *mf*, and includes performance instructions like *(Solo) UNIS.* and *SNARES OFF*.

The musical score is arranged in a standard orchestral layout. At the top, the Solo A. Saxophone part features a melodic line with trills and triplets. Below it, the woodwind section (Flutes 1 & 2, Clarinets 3 & 4, and Alto Saxophone) provides harmonic support with sustained notes and dynamic markings like *mp* and *mf*. The string section (Violins I, II, III, and Viola) is marked with *mp* and includes performance instructions such as *PONTICELLO* and *DIV. PONTICELLO*. The bass line is marked *mp* and includes a *(Pizz)* instruction. The piano part features a complex rhythmic accompaniment with triplets and chords. The guitar part is marked *mp* and includes chord changes:  $F\sharp$ ,  $E\flat$ ,  $F\sharp$ ,  $E\flat$ ,  $D\flat B\flat$ ,  $D\sharp$ , and  $D\flat$ . The drum set part is marked *mp* and includes the instruction *(LIKE BONGOS)*. The score is numbered 5 through 12 at the bottom.

13 A B<sup>b</sup> A B<sup>b</sup>

Solo A. Sax. *mf*

Ww 1 (FL) *p*

Ww 2 (FL) *p*

Ww 3 (CL) *p*

Ww 4 (CL) *p*

Ww 5 (E. Hrn)

Hr. *D<sup>b</sup>*

Gtr.

PNO.

BASS

D. S. *sm* (4)

13 14 15 16