

JAZZ LINES PUBLICATIONS

Presents

COMES LOVE

RECORDED BY CARMEN MCRAE

ARRANGED BY ERNIE WILKINS

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-9759

WORDS AND MUSIC BY LEW BROWN,
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THE JAZZ LINES FOUNDATION INC.

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CARMEN MCRAE SERIES

COMES LOVE (1959)

Background:

Inspired by her friend Billie Holiday, Carmen McRae was one of the greatest vocalists to come out of the post-World War II era. Attending some of the early bebop jam sessions at Minton's Playhouse as a teenager, she would eventually gain the attention of Decca Records' Milt Gabler. The 12 albums she made for Decca are what made her a star. She maintained a busy performing and recording schedule until her passing in 1994.

The Music:

Recorded in 1959 with an all-star ensemble, this Ernie Wilkins arrangement is a text book example of how to write a hard swinging chart that doesn't bury the vocalist.

Notes to the Conductor:

After a four-bar walking bass introduction the vocalist enters to bass accompaniment for the first A section of the tune. The second A section sees the brass enter with muted punches. The entire ensemble joins the vocalist for the bridge before the entrance of the last A section ushers in a return to bass/vocal duet. The second chorus of the tune features an entirely different set of lyrics with the ensemble providing rhythmically and harmonically interesting backgrounds. The arrangement comes to a close with a surprise shift to a double time feel for two bars.

This publication has been prepared from the set of parts used during the recording session and Ernie Wilkins's original pencil score - this is not a transcription.

Rob DuBoff

- October 2019



Carmen McRae

"Comes Love"

ERIE MUSIC COMPANY
L.C.S. 11-553 11*

1

Reeds

1 A

2 A

3 T

4 T

5 B

6

A B C D 1 2 3 4

Trumpets

1 A

2

3

4

Trombones

1 A

2

3

4

Carmen

Vocal

Guitar

Comer 2 earn storm put your rubbers on your feet, runner's snow storm you can get a little heat, comes

Piano

Bass

Solo

walk Ebm

Drums

Here is the first page of Ernie Wilkins's original 1959 pencil score for Comes Love.

COMES-LOVE

1st ALTO

Handwritten musical score for the 1st Alto saxophone part, measures 1 through 36. The score is written on a grand staff with a treble clef and a key signature of two flats (Bb and Eb). The music is divided into sections A through E, each marked with a circled letter and a measure range. Section A (measures 1-8) features a simple melody with a fermata over measure 4. Section B (measures 9-15) continues the melody. Section C (measures 16-24) includes a more complex melodic line with a fermata over measure 20. Section D (measures 25-30) is a short section with a fermata over measure 26. Section E (measures 31-36) concludes the piece with a final melodic phrase. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for the 1st Alto saxophone part, measures 37 through 48. This section includes a first ending (marked '1') and a second ending (marked '2'). The first ending leads to a 'D.S. AL CODA' instruction. The second ending leads to a 'CODA' section. The score includes various musical notations such as notes, rests, and dynamic markings. A circled 'F' is present above measure 45. A circled 'b' is present above measure 46, with an arrow pointing to the word 'SMALL BAND' written next to it. The score concludes with a double bar line at measure 48.

NO. M. 2 10 STAVE
KING T. BRAND 1595 B'WAY. N. Y.

MADE IN U. S. A.

Here is the original 1st alto saxophone part as used during the 1959 recording session. You'll notice that changes were made to this part for a future live performance.

(13)

Voc. fire, then you know just what to do. Blow a tire, you can buy an - oth - er shoe. Comes love, noth - ing can be done.

W1 1 (A. Sax) *mf*

W2 2 (A. Sax) *mf*

W3 3 (T. Sax) *mf*

W4 4 (T. Sax) *mf*

W5 5 (B. Sax) *mf*

Trp. 1 *f* *mf*

Trp. 2 *f* *mf*

Trp. 3 *f* *mf*

Trp. 4 *f* *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Bs. Tbn. *mf* *mf*

Bs. *B^bm⁶* *F7* *w/ Bs Tbn* *B^bm⁶*

Dr. *>*

13 14 15 16 17 18 19 20

COMES LOVE

SCORE - PAGE 3

(21)

Voc. Don't try hid - in 'cause there is - n't an - y use. You'll start slid - in' when your heart turns on the juice. Comes a

Wm 1 (A. Sax) *f* *mp*

Wm 2 (A. Sax) *f* *mp*

Wm 3 (T. Sax) *f* *mp*

Wm 4 (T. Sax) *f* *mp*

Wm 5 (B. Sax) *f* *mp*

Trpt. 1 *mf* *f* (OPEN)

Trpt. 2 *mf* *f* (OPEN)

Trpt. 3 *mf* *f* (OPEN)

Trpt. 4 *mf* *f* (OPEN)

Tbn 1 *mf* *f* *mf*

Tbn 2 *mf* *f* *mf*

Tbn 3 *mf* *f* *mf*

Bs. Tbn. *mf* *f* *mf*

Gtr. *B^b9* *E^bm6* *F°7* *E^bm6* *B^b7(b9)* *E^bm6* *A^b9* *G⁹* *G^b13* *G^b13(411)* *F7*

Pno. *B^b9* *E^bm6* *F°7* *E^bm6* *B^b7(b9)* *E^bm6* *A^b9* *G⁹* *G^b13* *G^b13(411)* *F7*

Bs. *B^b9* *E^bm6* *F°7* *E^bm6* *B^b7(b9)* *E^bm6* *A^b9* *G⁹* *G^b13* *G^b13(411)* *F7* *w/ Tbn - - - - -*

Dr. *mf*