

Presents

JAZZ LINES PUBLICATIONS

MANOIR DE MES REVES

(DJANGO'S CASTLE)

ARRANGED BY BOB BROOKMEYER

EDITED BY TED HOGARTH, ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-8896

MUSIC BY DJANGO REINHARDT

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GERRY MULLIGAN CONCERT JAZZ BAND SERIES

MANOIR DE MES REVES (DJANGO'S CASTLE) (1960)

Background:

During the summer of 1995, I had regular meetings with Gerry Mulligan to prepare a play-along volume of his compositions. Gerry would change things many times in preparing lead sheets, expecting me to be angry with him concerning the eighth or ninth change he would make to compositions, which were in some cases over thirty years old. I assured him that up until the music was published, he could change whatever he liked and I would edit it. In preparing the lead sheets, we consulted recordings of various types and his original scores, all carefully catalogued and usually in excellent shape. Without knowing it, he was imparting his ideas and values on composition and arranging to me during that period. I received his blessing to oversee any publication of his music if and when he was no longer around, and to make any changes I saw fit to make his music as correct and easy to read as possible.

Over the years, he'd been asked repeatedly to make his Concert Jazz Band library available for publication, and he'd resisted. In the early 1980s, he'd had an agreement to do just that with Alfred Music, and ended the relationship when two of his compositions were published on paper so thin that the opposite side of the page bled through. During my work sessions with him, he was finally willing to talk about revisiting the publication of his ensemble music. He told me that many of these arrangements were changed radically from what was originally written by such legendary names as Al Cohn, Bill Holman, and Bob Brookmeyer (his famous line to musicians in his bands was "Bring your erasers"). I promised him that when the time came to publish this music I would adhere to what he changed and not what was originally written. He laughed and said that in some cases, that would be a challenge.



The Music:

This beautiful piece by Django Reinhardt and arranged by Bob Brookmeyer appeared on the first Concert Jazz Band album on Verve Records in 1960. The parts appear to be copied out quickly by Emile Charlap on customized King Brand 10 stave paper. Reed 4 was originally written for bass clarinet; there is a note on the part that reads "Play on Bari," and the part is indeed played on the baritone saxophone on the recording. The original parts had no written out drum part; the part marked "drums" is in effect a copy of another part, and there are no drums on the original recording. The drum part included in this set is optional. Playing this setting with only the string bass is a wonderful challenge that I invite teachers to try, especially if the instrument has no amplification, something Mulligan disliked anyway. The parts themselves are not challenging, so middle school ensembles can study this. The challenge lies in playing the piece in tune, with everyone listening and thinking as one person. Rehearse this once the players are warmed up, and allow the magic to happen.

Acknowledgements:

Within the last several years, saxophonist Ted Hogarth obtained permission from the Mulligan estate to make copies of the music from this library. He created new scores and parts based on recordings of the music. His Mulligan Mosaics big band has performed extensively and has recorded a CD. He graciously volunteered to send us his scores of these pieces. Rob DuBoff and I made additional edits and corrections to this music, based upon the examination of the original parts. In particular, I wanted to make sure that the music reflected what Mulligan shared with me regarding how he wanted his music made available for performance and study. Thanks to Ted and Franca Mulligan (whose wish is that Gerry's music be made easily available for anyone to play), you hold in your hands one of the many historically important pieces from the Gerry Mulligan Concert Jazz Band book.

Jeffrey Sultanof

- February 2012



10

Rd. 1 (CL.)
Rd. 2 (A. Sx.)
Rd. 3 (T. Sx.)
Rd. 4 (B. Sx.)
Rd. 5 (B. Sx.)
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Bs.
D. S.

$A^{\circ}7$ $E^b_{ma}13$ Cm^9 $F13^{(d11)}$ $B13$ $B^b13^{(b9)}$

(4) (8)

10 11 12 13 14 15 16 17