

# JAZZ LINES PUBLICATIONS

*Presents*

THE JEFFREY SULTANOF MASTER EDITION

## MOVE

AS RECORDED ON 'BIRTH OF THE COOL' 1949

ARRANGED BY JOHN LEWIS

EDITED BY JEFFREY SULTANOF

## FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8054

MUSIC BY DENZIL DE COSTA BEST

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JAZZ LINES PUBLICATIONS

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

## MOVE (1948)

### Background:

Gil Evans' apartment on 55th street became a hangout for many musicians who came to visit, listen to music that Gil borrowed from the library (Prokofiev, Bartok, and Ernest Bloch were some of the composers Evans was studying at the time), sleep, and hang out with other musicians. Some even came to live with him for indefinite periods. The door was always open, even if Evans was not there. Gil said that if someone took something like money without telling him, that person probably needed it more than he did. Among the guests who came to the apartment were Charlie Parker, Dave Lambert, Blossom Dearie, John Carisi, George Russell, John Lewis, Johnny Mandel and Gerry Mulligan.

It was at Evans's apartment that Carisi, Russell, Mulligan, Mandel and Lewis discussed the formation of a small band that would duplicate the sound and homogeneity of the Claude Thornhill big band. Evans had been its chief arranger and musical director before and after World War II, but he and the pianist had parted amicably by 1948 because Thornhill no longer wanted to continue the 'modern jazz' direction Evans favored. One of the musicians whom everyone envisioned in the trumpet chair was Miles Davis. Not only was Davis interested, he took the ensemble over, calling rehearsals and getting the band a gig at the Royal Roost. By that time Mandel had gone to California to establish residency there, but everyone else contributed music. Mulligan wrote the most material that was recorded, but for many years his considerable contribution to this ensemble was not properly acknowledged.

The ensemble ceased to exist by 1950, leaving behind twelve sides for Capitol Records and two radio broadcasts. Some of the sides were not released at the time, and the response to the ensemble was generally not very enthusiastic. When eleven of the Capitol sides were released on LP in 1956, the reaction was overwhelmingly positive, particularly in Europe. In 1971, all twelve recordings appeared on LP in Europe, and released in the U.S. in 1972. These recordings are considered as important as the Armstrong Hot Five and Seven, the series by the Ellington band from 1940-42, and Davis's *Kind of Blue*.

Except for a rare few, historians now consider The Miles Davis Nonet one of the most important ensembles in the history of jazz. Certainly such composers as Shorty Rogers, Andre Previn, Marty Paich, John Graas, Jack Montrose, Manny Albam and Andre Hodeir were heavily influenced by the nonet, as their music shows. Happily, many of the original parts of the sides recorded, plus parts for other compositions and arrangements for this ensemble, were discovered in three cartons of music that Miles Davis put into storage in Philadelphia and reclaimed after his death. In 2002, my edition of 12 scores from the repertoire of this ensemble was published by the Hal Leonard Corporation. An article detailing the editing process and errata in the folio itself will be published by the Journal of Jazz Studies in 2010.

## **The Music:**

*Move* was written by drummer Denzil Best and was arranged by pianist/composer John Lewis. Best is mostly remembered as the drummer for George Shearing's quintet from 1949-1952. This track was recorded at the first recording session of the Miles Davis Nonet, January 21, 1949. It was in the Nonet book as early as September of 1948, as the band played it at the Royal Roost when it appeared there for two weeks. Interestingly, John Lewis was not present at the Capitol recording session, as he had a record date with Ella Fitzgerald on the same day.

## **Notes to the Conductor:**

The two main issues with the Nonet book in general are:

- 1) Instrumental balance, so that the French horn and tuba are not buried. These two instruments tend to 'speak' slower than the other horns, which can drag the tempo.
- 2) It can take many hours of practice for this music to sound properly; it took many hours for the original players to interpret this music so that the arrangers were satisfied. Careful rehearsals and patience are the keys to success here. As can be heard on the Royal Roost airchecks, this is a perfect piece to open up for more solos.

**Jeffrey Sultanof**

- December 2009



# MOVE

## SCORE

AS RECORDED BY MILES DAVIS  
ON BIRTH OF THE COOL, 1949

MUSIC BY DENZIL DE COSTA BEST

ARRANGED BY JOHN LEWIS

EDITED BY JEFFREY SULTANOF

① MEDIUM SWING ♩ = 132

ALTO SAX. *f*

BARITONE SAX. *f*

TRUMPET *mf* *f*

HORN IN F *mf* *f*

TROMBONE *mf* *f*

TUBA (OR BASS TROMBONE) *mf* *f*

PIANO PIANO TACET UNTIL BAR 32

BASS *mf*

DRUMS *mf*

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A. SX.

B. SX.

TPT.

HN.

TBN.

TUBA

BASS

D. S.

(4) (FILL) (7)

4

5

6

7

**(A)** (UNIS. w/ TPT)

A. SX.

B. SX.

(UNIS. w/ ALTO)

TPT.

HN.

TBN.

TUBA

BASS

(PLAY TIME)

D. S.

8 9 10 11

(4)