

JAZZ LINES PUBLICATIONS

Presents

ROYAL GARDEN BLUES

AS RECORDED BY THE CLAUDE THORNHILL ORCHESTRA

ARRANGED BY GIL EVANS

EDITED BY JEFFREY SULTANOF AND ROB DUBOFF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8457

WORDS AND MUSIC BY CLARENCE WILLIAMS AND SPENCER WILLIAMS

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ROYAL GARDEN BLUES (1949)

Background:

As musical director for the Claude Thornhill Orchestra, Evans looked for material to feature the leader/pianist. Evans had great affection for the music of the 1920s (as later evidenced by his arrangements of *Struttin' with Some Barbecue* and *Davenport Blues*), so this modern, yet traditional arrangement comes as no surprise to many who also know his ballad and bebop-laced treatments of songs.

The Music:

When *Royal Garden Blues* was recorded for Thesaurus Transcriptions (RCA) in July of 1949, Evans had already left the band. Based on airchecks (broadcasts performances recorded off the air), the band didn't play this very often. This is not to say that Thornhill didn't like it, only that most books of big bands were so large that a great majority of music in the book was not played (most bands played the current pop songs of the day). The recording itself has a cut. This is the complete arrangement.

Notes to the Conductor:

This is a piano showcase, so let him/her shine. This should sound relaxed and not too fast, almost 'Basie-ish.'

As with all arrangements written for the Claude Thornhill band, blending is crucial to get the intended sound, and even though the Horn in F part is unison throughout, it is clearly meant to be played by two horn players. Please note that there was no tuba part written; when gigs were in short supply, the tuba was the first instrument dropped if Thornhill had to cut his payroll.

Jeffrey Sultanof

- June 2011



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MEDIUM SWING $\text{♩} = 140$

The score is for a medium swing piece in 4/4 time with a tempo of 140 beats per minute. It features a full band arrangement. The reed section (Reeds 1-5) and trumpets (Trumpets 1-3) play a melodic line that starts in the first measure and continues through the fourth measure. The horns in F play a unison line. The trombones (Trombones 1-2) play a harmonic line. The guitar and piano play a rhythmic accompaniment with a walking bass line. The drums play a steady beat. The score includes dynamics such as *mf*, *Cresc.*, and *ff*. Chord changes are indicated below the guitar and piano parts: $Gm7$, $C7$, $Gm7$, $C^\circ7$, $Gm7$, and G^b9 . The score is divided into four measures, with measure numbers 2, 3, and 4 indicated at the bottom.

(A)

RD. 1 (CL.) *mp* NO VIB. SUBTONE

RD. 2 (A. SX.) *mp* NO VIB. SUBTONE

RD. 3 (T. SX.) *mp* NO VIB. SUBTONE

RD. 4 (T. SX.) *mp* NO VIB. SUBTONE

RD. 5 (B. SX.) *mp* NO VIB. SUBTONE

TRPT. 1

TRPT. 2

TRPT. 3

HRS.

TBN. 1

TBN. 2

GTR. *mp* (SOLO) F6 B^b7 A7

PNO. *f* F6 B^b7 A7

BS. *mp* (BRUSHES) F6 B^b7 A7

D. S. *mp* (4)

5 6 7 8 9 10