

JAZZ LINES PUBLICATIONS

Presents

THE JEFFREY SULTANOF MASTER EDITION

THEY CAN'T TAKE THAT

AWAY FROM ME

AS RECORDED BY CHARLIE PARKER

ARRANGED BY JOE LIPPMAN

EDITED BY JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8043

(MUSIC AND LYRICS BY GEORGE GERSHWIN AND IRA GERSHWIN)

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THEY CAN'T TAKE THAT AWAY FROM ME (1950)

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 Lippman. 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 Lippman 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.

They Can't Take That Away From Me comes from the second Charlie Parker with strings album, recorded on July 5, 1950, arranged and conducted by Joe Lippman. This was one of George Gershwin's last songs, written for the motion picture *Shall We Dance* and introduced by Fred Astaire. George Gershwin had great affection for this song; when Astaire recorded it for Brunswick Records with John Green's orchestra, Gershwin was noticeably moved when he heard a test pressing of the recording. After having had many negative experiences in Hollywood where his songs were either poorly presented or cut altogether from films, this song served as a re-affirmation that his talent could not be denied. George Gershwin died two months after *Shall We Dance* was released.

The Music:

Interestingly, some arrangements written for the Charlie Parker with Strings sessions featured other musicians as well, showing how Parker was generous with the spotlight and appreciative of his fellow musicians. This particular arrangement was written specifically to feature pianist Bernie Leighton. Leighton may not be a household name as a jazz soloist, but he was one of the best and busiest pianists in the New York recording and broadcast studios. He recorded with Tony Bennett, Billie Holiday, Artie Shaw, Bud Freeman, Benny Goodman, James Moody, Bob Wilbur, as well as under his own name.

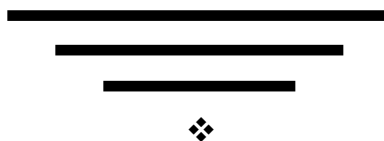
The score directs him to play the opening solo chorded, although it does not specify notes; these have been added for this publication. It is probable that Granz and/or Parker wanted to capture listeners' attention by copying the George Shearing sound, very popular at the time.

This is a fairly straightforward job, with the strings playing sustained notes against Parker's improvisations. If your ensemble is playing a concert of these arrangements, this might be a good piece to rehearse first so that everyone gets comfortable, and the ability for everyone to hear the rhythm section is addressed.



Jeffrey Sultanof

- November 2010



THEY CAN'T TAKE THAT AWAY FROM ME

(AS RECORDED BY CHARLIE PARKER)

(MUSIC AND LYRICS BY
GEORGE GERSHWIN AND IRA GERSHWIN
ARRANGED BY JOE LIPPMAN
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SCORE

MEDIUM SWING ♩ = 120

①

(SOLO) $E7^{(b)9}$

f

(ENGLISH HORN)

ALTO SAX.

OBOE/
ENGLISH HORN

HORN IN F

VIOLIN A

VIOLIN B

VIOLIN C

VIOLIN D

VIOLA A

VIOLA B

CELLO

HARP

[C \sharp , D \flat , E \sharp , F \sharp , G \sharp , A \sharp , B \flat]

[D \sharp]

GUITAR

$G7^{(b)9}$

f

PIANO

f

BASS

$D7^{(b)9}$

$B7^{(b)9}$

$G7^{(b)9}$

DRUM SET

1 mf 2 3 4

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Score for **THEY CAN'T TAKE THAT AWAY FROM ME**, Page 2. The score is written for a jazz ensemble, featuring various instruments and a piano accompaniment.

The score is divided into measures 5, 6, 7, and 8. The key signature is B-flat major (two flats).

Instrumentation and Parts:

- A. Sax.** (Alto Saxophone): Measures 5 and 6 are rests. Measure 7 has a $D^b7(b9)$ chord. Measure 8 has a melodic line.
- E. Hn.** (Euphonium): Measures 5, 6, and 7 are rests. Measure 8 has a melodic line.
- Hn.** (Horn): Measures 5, 6, and 7 are rests. Measure 8 has a melodic line.
- Vln. A, B, C, D** (Violins): Measures 5 and 6 are rests. Measure 7 has a $D^b7(b9)$ chord. Measure 8 has a melodic line.
- Vla. A, B** (Violas): Measures 5 and 6 are rests. Measure 7 has a $D^b7(b9)$ chord. Measure 8 has a melodic line.
- Vc.** (Violoncello): Measures 5 and 6 are rests. Measure 7 has a $D^b7(b9)$ chord. Measure 8 has a melodic line.
- Hp.** (Harp): Measures 5, 6, and 7 are rests. Measure 8 has a melodic line.
- Gtr.** (Guitar): Measures 5 and 6 are rests. Measure 7 has an $E7(b9)$ chord. Measure 8 has a melodic line.
- PNO.** (Piano): Measures 5, 6, and 7 are rests. Measure 8 has a melodic line.
- BASS**: Measures 5, 6, and 7 are rests. Measure 8 has a melodic line.
- D. S.** (Drum Set): Measures 5, 6, and 7 are rests. Measure 8 has a melodic line.

Chord Progression:

- Measure 5: $B^b7(b9)$
- Measure 6: $G7(b9)$
- Measure 7: $E7(b9)$
- Measure 8: $E7(b9)$

Measure Numbers: 5, 6, 7, 8