

# JAZZ LINES PUBLICATIONS

*Presents*

## DONNA LEE

RECORDED BY THE CLAUDE THORNHILL ORCHESTRA

ARRANGED BY GIL EVANS

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

## FULL SCORE

JLP-8146

MUSIC BY CHARLIE PARKER

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# GIL EVANS SERIES

## DONNA LEE (1947)

### **Background:**

Despite the fact that the Claude Thornhill Orchestra was primarily known as a band that played dance music framed by the leader's piano stylings, the ensemble has become legendary due to several arrangements of modern jazz anthems of the 1940s. *Yarbird Suite*, *Anthropology* and *Donna Lee* were among the most requested titles among enlightened educators and band directors for many years, and poor photocopies circulated underground from various sources. Now all three are published in edited, corrected editions. This is cause to celebrate.

### **The Music:**

The standard *Donna Lee* was written by Miles Davis, but the tune was originally credited to Charlie Parker on the first release of it on the Savoy label. Gil Evans wanted to arrange it for the Thornhill band, and called Miles for a lead sheet. Miles was happy to supply it, but asked to examine Evans's score in return. Thus began one of the most important relationships between soloist and composer/arranger in American music. Evans would become one of the key architects for the nonet Miles led in 1948-50, and would later be Miles's arranger of choice for a series of now-legendary albums on Columbia Records, as well as an overall music advisor and one of his closest friends. The source for this publication of *Donna Lee* is the original parts from the Claude Thornhill library as well as a set of transcribed parts created by Mark Lopeman for the Smithsonian Institution. For 16 bars (after the tenor saxophone solo) the original set of parts does not match either of the 1947 recordings. Apparently, sometime after the parts were extracted from Gil's score the arrangement was modified. Gil re-scored this 16 bar shout chorus and handed out inserts to the band. These inserts were discarded as the band never re-visited this arrangement. We have consulted the transcribed set of parts in an effort to publish this arrangement so that it matches the recordings. In addition, the two 1947 recordings show that either Gil or Thornhill himself was still tinkering with the arrangement. The first recording of the arrangement did not have the opening piano/drum free improv nor the subsequent impressionistic 14-bar ensemble section. It is assumed that the band needed additional time to work on that section and was not able to read it for the first recording.

### **Notes to the Conductor:**

Clarinets and trumpets (in cup mutes) have the 'head' and this must sound like one person playing, as all of the instruments' combined sound is a unique color. This is the main challenge in playing this arrangement, and the only way to accomplish this is woodshedding, pure and simple. In addition, various parts of this setting will need to be rehearsed very slowly to play the rhythms correctly. It just does not work if this piece is played slower than the tempo on the recording.

### **Acknowledgments:**

Thank you to Anita Evans for granting us permission to publish this arrangement and gratitude is expressed to Ken Kimery at the Smithsonian Institution for providing to us a copy of Mark Lopeman's transcribed set of parts. Thank you for purchasing this publication and supporting our efforts.

**Rob DuBoff and Jeffrey Sultanof**

- April 2012



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## SCORE

FAST SWING ♩ = 250

REED 1: CLARINET/ALTO SAX. (CLARINET)

REED 2: CLARINET/ALTO SAX. (CLARINET)

REED 3: CLARINET/TENOR SAX. (CLARINET)

REED 4: TENOR SAX.

REED 5: BARITONE SAX.

TRUMPET 1

TRUMPET 2

TRUMPET 3

HORN IN F 1

HORN IN F 2

TROMBONE 1

TROMBONE 2

TUBA

GUITAR

PIANO (SOLO - FREE IMPROV) (END SOLO)  
mf  
N.C.

BASS

DRUM SET (FREE IMPROV (IN TIME)) (4) (6) (7) (HI HAT)

1 2 3 4 5 6 7 8

mf

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9

Ed. 1 (CL) *mf sfz* **SUBTONE** *mp* **NO VA**

Ed. 2 (CL) *mf sfz* **SUBTONE** (TO ALTO SAX) *mp* **NO VA**

Ed. 3 (CL) *mf sfz* **SUBTONE** (TO TENOR SAX) *mp* **NO VA**

Ed. 4 (F Sax) *mf sfz* **LIIGHTLY** *sfz* *mp* **SUBTONE** *mp* **NO VA**

Ed. 5 (B. Sax) *mf sfz* *sfz* *mp* *mp* **NO VA**

Trpt. 1 *mf sfz*

Trpt. 2 *mf sfz*

Trpt. 3 *mf sfz*

Hr. 1 *sfz* *sfz*

Hr. 2 *sfz* *sfz*

Tbn. 1 *sfz* **QUASI HOON** *sfz* **NO VA** *mp sfz* *sfz*

Tbn. 2 *mf sfz* *sfz* *mp sfz* *sfz*

Tbn. 3 *mf* **NO VA** *mp* **(w/ SORES)**

PNO *sfz* *sfz* *sfz* *sfz* *mp*

BS *mp*

DR *mp* **SUB** (4)

9 10 11 12 13 14

(TO ALTO SAX)

Ed. 1 (CL)

Ed. 2 (A. Sax)

Ed. 3 (T. Sax)

Ed. 4 (F. Sax)

Ed. 5 (B. Sax)

Trpt. 1

Trpt. 2

Trpt. 3

Hrn. 1

Hrn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno

Bs.

Dr.

*f* *Cresc.* *ff* *No. Via.*

(TO CUP MUTE)

(8) (12) (14) *D. Reuses*

15 16 17 18 19 20 21 22