

JAZZ LINES PUBLICATIONS

Presents

EVERYTHING HAPPENS TO ME

AS RECORDED BY CHARLIE PARKER

ARRANGED BY JIMMY CARROLL

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8019

BY MATT DENNIS AND TOM ADAIR

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A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

EVERYTHING HAPPENS TO ME (1949)

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 Lipman. 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 Lipman 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.

The Music:

Arranged by Jimmy Carroll, *Everything Happens to Me* is well known by Parker fans, having been recorded at the famous, initial 'with strings' session of 1949. Bird performed this arrangement on only one known live occasion, at *Birdland* in 1951. Bowings have been added from indications on the parts themselves and harp pedal markings have been included as well. There was a vibraphone double indicated for the drummer. This part wasn't played in 1949 as Buddy Rich, the drummer on this session, did not play vibes. We have included this (as well as the celeste double in piano) in the event that these instruments are available and the ensemble wishes to perform this arrangement as Carroll intended.

Jeffrey Sultanof
- May 2012

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SCORE

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SLOWLY ♩ = 72

The score is for the piece "Everything Happens to Me" in G major, 4/4 time, with a tempo of 72 beats per minute. It features a variety of instruments including woodwinds, strings, harp, guitar, piano, bass, and percussion. The music is marked "SLOWLY" and includes dynamic markings such as *mf* (mezzo-forte) and *sfz* (sforzando). Performance instructions include *pizz.* (pizzicato) for strings and *arco* (arco) for harp and strings. A *(SOLO)* marking is present for the Alto Saxophone. The score is divided into measures 2, 3, and 4, with a *(PIANO)* marking in measure 3. The Vibes/Drum Set part includes a *(TO DRUMS)* instruction at the end.

2 3 4

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F^o7 F[#]m7(b⁹) G[#]m7 C[#]9(b⁹) C[#]9 F[#]m9 F7([#]9) F9 E⁹/₉

A. SX.

VLN. I *mp*

VLN. II *mp*

VLN. III *mp*

VLA. *mp*

VC. *mp*

HR.

GTR.

PNO. *w/ HARP*

BS.

D. S. *sim.*

w/ PIANO

GLISSANDO