

JAZZ LINES PUBLICATIONS

Presents

THE JEFFREY SULTANOF MASTER EDITION

I'M IN THE MOOD FOR LOVE

AS RECORDED BY CHARLIE PARKER

ARRANGED BY JOE LIPPMAN

EDITED BY JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8029

WORDS AND MUSIC BY JIMMY McHUGH
AND DOROTHY FIELDS

© 1935 (RENEWED) EMI ROBBINS CATALOG INC.
EXCLUSIVE PRINT RIGHTS ADMINISTERED BY ALFRED MUSIC PUBLISHING CO., INC.
THIS ARRANGEMENT © 2010 EMI ROBBINS CATALOG INC.
ALL RIGHTS RESERVED
USED BY PERMISSION OF ALFRED MUSIC PUBLISHING CO., INC.
LAYOUT, DESIGN, AND LOGOS © 2010 HERO ENTERPRISES INC. DBA JAZZ LINES PUBLICATIONS AND EJAZZLINES.COM



JAZZ LINES PUBLICATIONS

PO BOX 1236

SARATOGA SPRINGS NY 12866 USA

I'M IN THE MOOD FOR LOVE (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.

The Music:

For the second *Charlie Parker with Strings* session, recorded on July 5, 1950, Norman Granz chose Joe Lippman to arrange and conduct the session. Lippman had been active as a pianist and arranger since the mid-1930s; he'd arranged for Benny Goodman, Bunny Berigan (Lippman arranged *I Can't Get Started* among many other scores for the trumpet legend) and Jimmy Dorsey, Sarah Vaughan and Billy Eckstine. Lippman may not have been an obvious choice among all the arrangers in New York City at the time, but he turned out to be the right one to work with Parker to balance jazz and commercial music. Parker repeatedly told reporters that he liked what Lippman did, and Joe himself has spoken of how easy it was to work with Parker.

Notes to the Conductor:

Some minor changes were made to the score from manuscript to recording, mostly orchestral cuts. It is assumed that either Granz or Parker made these changes. In addition, an alternate oboe part that avoids the English horn double has been included.

Jeffrey Sultanof

- November 2010



I'M IN THE MOOD FOR LOVE

(AS RECORDED BY CHARLIE PARKER)

WORDS AND MUSIC BY JIMMY McHUGH
AND DOROTHY FIELDS

ARRANGED BY JOE LIPPMAN

EDITED BY JEFFREY SULTANOF

SCORE

① MEDIUM ♩ = 100

The score is for a jazz ensemble. The tempo is marked 'MEDIUM' with a quarter note equal to 100 beats per minute. The key signature has three flats (B-flat major or D-flat minor) and the time signature is 4/4. The score is divided into four measures. The Oboe/English Horn has a solo starting in measure 3. The Harp part includes chord voicings: [C#, D#, Eb, F#, G#, A#, Bb] and [F#]. The Guitar and Piano parts have chord progressions: D^b9, D^b7(9b9), E^bm7, A^o7, D^b7, G^o7, and G^bm6. The Bass part includes 'BRUSHES' in measure 1 and 'PLAY TIME' in measure 2. The Drum Set/Vibes part has a simple rhythmic pattern.

© 1935 (RENEWED) EMI ROBBINS CATALOG INC.

EXCLUSIVE PRINT RIGHTS ADMINISTERED BY ALFRED MUSIC PUBLISHING CO., INC.

THIS ARRANGEMENT © 2010 EMI ROBBINS CATALOG INC.

ALL RIGHTS RESERVED

USED BY PERMISSION OF ALFRED MUSIC PUBLISHING CO., INC.

LAYOUT, DESIGN, AND LOGOS © 2010 HERO ENTERPRISES INC. DBA JAZZ LINES PUBLICATIONS AND EJAZZLINES.COM

(SOLO)
E^b7

(A) B^b6 Gm7 C m7^(b9)/G^b

f

Cut from Recording...

mp

[D^b, G^b, A^b]

D^b6 B^bm7 E^bm7^(b9)/A

D^b6 B^bm7 E^bm7^(b9)/A

(PLAY TIME)

5 6 7 8

Chord progression for measures 9-12:

Measure	Chord
9	Cm7
10	F7
11	B ^b 6
12	Dm7
13	C ⁺ 7
14	Cm7

Instrument parts include: A. Sax., Eb., Hn., Vln. A, B, C, D, Vla. A, B, Vc., Hp., Gtr., Pno., Bass, and D. S. The score features a melodic line for saxophone and a harmonic accompaniment for strings and piano.

1 3 F7 B^b6 B⁹ 2 C^m7 3 F7^(#5) B^b6

A. Sax. Db. Hn. Vln. A Vln. B Vln. C Vln. D Vla. A (SOLI) mf Vla. B (SOLI) mf Vc. (SOLI) mf

Hp. f [D^b, F[#], G^b, A^b]

Gtr. A^b7 D^b6 D⁹ E^bm7 A^b7^(#5) D^b6

PNO. A^b7 D^b6 D⁹ E^bm7 A^b7^(#5) D^b6

BASS A^b7 D^b6 D⁹ E^bm7 A^b7^(#5) D^b6

D. S. (8) (16)

13 14 15 16