

JAZZ LINES PUBLICATIONS

Presents

SUMMERTIME

RECORDED BY CHARLIE PARKER

ARRANGED BY JIMMY CARROLL

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8041

MUSIC AND LYRICS BY GEORGE GERSHWIN,
DUBOSE AND DOROTHY HEYWARD AND IRA GERSHWIN

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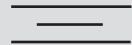
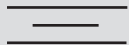
A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

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SUMMERTIME (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 was. 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 6 live occasions: *Birdland* (August, 1950 and March and April, 1951), *Apollo Theater* (August, 1950), *Carnegie Hall* (September, 1950), and *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.

The Music:

The discovery of the *Bird with Strings* original scores and parts has allowed historians to study the many arrangements written for Parker, whether for recording dates or live performances. It is natural that this library would contain arrangements and compositions that were never recorded and may not have been played publicly by Parker. Included were some interesting surprises such as *Ezz-thetic* by George Russell, *Moon Mist* by Mercer Ellington, and *Yarbird Suite* by Gerry Mulligan, now available from Jazz Lines Publications.

The arrangements for the first string album were written by Jimmy Carroll (Caruana), who, along with Mitch Miller and Alec Wilder, attended the Eastman School of Music at the same time. Originally a clarinetist, Carroll was part of the very influential ensemble the Alec Wilder Octet (no doubt Parker knew these recordings). Carroll was almost certainly Miller's suggestion as arranger. Miller was A&R chief of Mercury Records at the time of the recordings (Mercury distributed Granz's Clef label during this period). In later years, Carroll and Miller would often work together when Miller took over as A&R for popular recordings at Columbia Records and Little Golden Records, and Carroll was chief arranger for Miller's television program based on his popular albums, *Sing Along with Mitch*. Carroll's brother Frank was a successful bassist in the studios as well, and was often included on his brother's record dates.

Notes to the Conductor:

Examining the score and parts gives us a window into the recording session itself. It is clear that Granz's house rhythm section for the Jazz at the Philharmonic tours (Ray Brown, bass, and Buddy Rich, drums) was not taken into account when the scores were written, as the drum part includes a chord for vibraphone, which Rich could not play (as is well-known, he couldn't read music).



Summertime opened George Gershwin's folk opera *Porgy and Bess*. A flop when first presented on Broadway, it became a huge hit when it was revived in 1942; this production essentially re-worked the show from an opera to a musical with dialogue. It would be many years before *Porgy and Bess* was finally recognized as perhaps the greatest opera written by an American, with large-scale productions throughout the world.

This arrangement of *Summertime* came from the first *Charlie Parker with Strings* recording session in 1949. It is a fairly straight-forward setting that allows Parker to play a bluesy solo over the string ensemble.

Jimmy Carroll hews closely to the original song in making this arrangement. Only a few things were changed from Carroll's score at the session: the most notable change being the string figures in bars 23 and 24 (which were originally written an octave lower). Also note that the original ending is included as an option. Carroll clearly did not know ahead of time that Buddy Rich, who could not read music nor play the vibraphone, would be the drummer for this session (or Carroll wasn't aware that Rich could not read music). In addition, Carroll wrote guitar parts for these arrangements that were not used.

The string players on this recording session were some of the finest players in New York at the time. As such, their bowings penciled-in on the original parts have been reproduced in this publication.

This publication was prepared using Jimmy Carroll's original pencil score and the set of parts used for the 1949 recording session - this is not a transcription.

Jeffrey Sultanof and Rob DuBoff

- October 2023

15

ALTO SAX

SUMMER TIME



JIMMY CARROLL
C 1708
L 1
REGISTERED 1949

24

Above is the first page of Charlie Parker's part for *Summertime*, recorded by Charlie Parker with Strings in 1949.

Mr. Jimmy Carroll
Copyright Hq 6-3984 **SUMMER TIME** / 1107 - 1112 (1)

(6)

Handwritten musical notation for the first system, including treble and bass staves with notes and rests.

one harp

Handwritten musical notation for the second system, including treble and bass staves with notes and rests.

Handwritten musical notation for the third system, including treble and bass staves with notes and rests.



JIMMY CARROLL
C 1708
REGISTERED 1949

to page (1 B)

PASANTINO BRANDS SKETCH SCORE
No. 50

Litho'd in U. S. A.



Above is the first page of Jimmy Carroll's original score for *Summertime*, written in 1949.

SUMMERTIME

AS RECORDED BY CHARLIE PARKER

SCORE

MUSIC AND LYRICS BY GEORGE GERSHWIN,
DUBOSE AND DOROTHY HEYWARD AND IRA GERSHWIN
ARRANGED BY JIMMY CARROLL

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

MEDIUM ♩ = 100

(strings)

Alto Sax.

Violin 1

Violin 2

Violin 3

Viola

Cello

Harp

Guitar

Celeste

Celeste/
Piano

Bass

Drum Set/
Vibraphone

expressivo

mf

p

mp

f

pp

arco

Brushes

Solo

B⁹/F[#]

E^b F[#] G^b A^b
D^b C^b B^b

Gm⁶ D⁹/A

Gm⁶ D⁹/A

1 2 3 4 5 6

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7 $E m^6$ $B^9/F^\sharp$ $E m^6$ $B^9/F^\sharp$ $E m^6$ $B^9/F^\sharp$ $E m^6$ $B^9/F^\sharp$ $E m^6$

A. Sax.

Vln. 1 p mf

Vln. 2 p mf

Vln. 3 p mf

Vla. p mf

Vc. p mf

Hp. (2) (3)

Gtr. $G m^6$ D^9/A (2) (3) $G m^6$ D^9/A $G m^6$

Cel. $G m^6$ D^9/A (2) (3) $G m^6$ D^9/A $G m^6$ To Piano

Bs. $G m^6$ D^9/A (2) (3) $G m^6$ D^9/A $G m^6$

D. S. (4)

7 8 9 10