

JAZZ LINES PUBLICATIONS

*Presents*

**EUGIPELLIV**

ARRANGED BY PAUL VILLEPIGUE

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

**FULL SCORE**

JLP-8466

MUSIC BY PAUL VILLEPIGUE

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## **EUGIPELLIV (1949)**

### **Background:**

By 1949, several big bands, led by veteran leaders, were playing the new styles of music known as bebop and Latin jazz. Woody Herman and Les Brown liked some of the new music, but Benny Goodman hated it.

Charlie Barnet liked some of the new music, but was under pressure to fully embrace it given that Capitol, his record label, had lost the services of Stan Kenton, who had disbanded his unit. Capitol strongly encouraged Barnet to fill Kenton's void at the label. In later years, Barnet had become disenchanted about much of the music he had played, despite the bulk of his book having been written by the likes of Gil Fuller, Manny Albam, Pete Rugolo, Tiny Kahn, and Paul Villepigue. When Maynard Ferguson joined the Barnet band, he brought an explosive version of *All the Things You Are* written by Dennis Farnon (that the Jerome Kern estate hated), and Johnny Richards's version of *Rhapsody in Blue*. Richards's arrangement of the Gershwin classic was recorded but not released at the time due to pressure from the Gershwin estate.



This startling arrangement by Paul Villepigue was recorded by Charlie Barnet in 1949. Based around a g minor blues, this chart features a soprano saxophone solo. The arrangement opens with the trombones stating the initial melody. The trumpets then enter with a staccato melody that mirrors what the previous trombone statement. After a quiet 4-bar interlude the sax section comes in with the soprano saxophone on top. Throughout this section Latin percussion is featured with short solos. Villepigue's harmonies are very reminiscent of what the Ellington band was doing at the same time. Though not well known, this chart is a must-have for your band.

**Jeffrey Sultanof and Rob DuBoff**

- March 2015



# SCORE

# EUGIPELLIV

RECORDED BY CHARLIE BARNET

MUSIC BY PAUL VILLEPIGUE

ARRANGED BY PAUL VILLEPIGUE

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

♩ = 140 STRAIGHT 4/4

The score is arranged in a standard jazz format with the following parts from top to bottom:

- Soprano Sax
- Alto Sax 1
- Alto Sax 2
- Tenore Sax 1
- Tenore Sax 2
- Baritone Sax
- Trumpet 1
- Trumpet 2
- Trumpet 3
- Trumpet 4
- Trumpet 5
- Trombone 1
- Trombone 2
- Bass Trombone
- Guitar
- Piano
- Bass
- Drum Set
- Latin Percussion (Conga/Bongo/Dezons)

Key performance instructions include dynamics such as *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte), and articulation like accents (>) and slurs. Rehearsal marks are placed at the beginning of measures 2, 3, 4, 5, and 6. The score is in 4/4 time with a tempo of 140 straight notes per minute.

2

3

4

5

6

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7

Musical score for measures 7-12. The score includes staves for Tbn. 1, Tbn. 2, B.S. Tbn., Dr., and Perc. The music is in 4/4 time and features various musical notations, including slurs, accents, and dynamics such as *f* and *mf*. Measure numbers 7, 8, 9, 10, 11, and 12 are indicated below the staves.

Musical score for measures 13-18. The score includes staves for Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tpt. 5, Tbn. 1, Tbn. 2, B.S. Tbn., Dr., and Perc. The music is in 4/4 time and features various musical notations, including slurs, accents, and dynamics such as *mf*. Measure numbers 13, 14, 15, 16, 17, and 18 are indicated below the staves.