

JAZZ LINES PUBLICATIONS

*Presents*

THE JEFFREY SULTANOF MASTER EDITION

**JOOST AT THE ROOST**

AS PERFORMED BY THE MILES DAVIS NONET

ARRANGED BY GERRY MULLIGAN

EDITED BY JEFFREY SULTANOF

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8060

MUSIC BY GERRY MULLIGAN

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# JOOST AT THE ROOST – NOTES

## **Background:**

Gil Evans' apartment on 55<sup>th</sup> street became a hangout for many musicians who came to visit, listen to music that Gil borrowed from the library (Prokofiev, Bartok, and Ernest Bloch were some of the composers Evans was studying at the time), sleep, and hang out with other musicians. Some even came to live with him for indefinite periods. The door was always open, even if Evans was not there. He said that if someone took something like money without telling him, that person probably needed it more than he (Gil) did. Among the guests who came to the apartment were Charlie Parker, Dave Lambert, Blossom Dearie, John Carisi, George Russell, John Lewis, Johnny Mandel and Gerry Mulligan.

It was at Evans' apartment that Carisi, Russell, Mulligan, Mandel and Lewis discussed the formation of a small band that would duplicate the sound and homogeneity of the Claude Thornhill big band. Evans had been its chief arranger and musical director before and after World War II, but he and the pianist had parted amicably by 1948 because Thornhill no longer wanted to continue the 'modern jazz' direction Evans favored.

One of the musicians whom everyone envisioned in the trumpet chair was Miles Davis. Not only was Davis interested, he took the ensemble over, calling rehearsals and getting the band a gig at the Royal Roost. By that time Mandel had gone to California to establish residency there, but everyone else contributed music. Mulligan wrote the most material that was recorded, but for many years his considerable contribution to this ensemble was not properly acknowledged.

The ensemble ceased to exist by 1950, leaving behind twelve sides for Capitol Records and two radio broadcasts. Some of the sides were not released at the time, and the response to the ensemble was generally not very enthusiastic. When eleven of the Capitol sides were released on LP in 1956, the reaction was overwhelmingly positive, particularly in Europe. In 1971, all twelve recordings appeared on LP in Europe, and released in the U.S. in 1972. These recordings are considered as important as the Armstrong Hot Five and Seven, the series by the Ellington band from 1940-42, and Davis' *Kind of Blue*.

Except for a rare few, historians now consider The Miles Davis Nonet one of the most important ensembles in the history of jazz. Certainly such composers as Shorty Rogers, Andre Previn, Marty Paich, John Graas, Jack Montrose, Manny Albam and Andre Hodeir were heavily influenced by the nonet, as their music shows.

Happily, many of the original parts of the sides recorded, plus parts for other compositions and arrangements for this ensemble, were discovered in three cartons of music that Miles Davis put into storage in Philadelphia and reclaimed after his death. In 2002, my edition of 12 scores from the repertoire of this ensemble was published by the Hal Leonard Corporation. An article detailing the editing process and errata in the folio itself will be published by the Journal of Jazz Studies in 2010.

## **The Music:**

*Joost at the Roost* is one of the mysteries of the Birth of the Cool book. It was not recorded and was probably not broadcast. It may have been one of those pieces that was played down once and then put aside. There are no markings from other musicians on the parts.

Mulligan wrote two known versions of *Joost*; this one and a big band setting for the Claude Thornhill Orchestra (also available from Jazzlines Publications). The nonet version shows his continued exploration of counterpoint (Mulligan was always inspired by *Dixieland* music, and jammed with musicians from an earlier era whenever the chances presented themselves) and time changes. The big band version is discussed more fully in the notes for that publication, but it should be noted here that Mulligan's big band setting is a major revelation and tells us that his musical conception that would be fully realized in his work with Chet Baker and Bob Brookmeyer was already in his music.

As he had in earlier pieces for the nonet and elsewhere, Mulligan once again experimented with rhythm by using two-beat triplets on beats 2 and 3; the notation has been simplified in this publication.

Special thanks go to bassist Bill Crow, who played with various Mulligan groups over the years. A tempo marking was left off of both the nonet and big band versions of *Joost*, and it was Crow who supplied it to me when the Hal Leonard folio was in production. Mr. Crow is a wonderful resource on many aspects of the jazz scene of former years, and his help was and is truly appreciated.

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

The two main issues with the Nonet book in general are 1) instrumental balance, so that the French horn and tuba are not buried, and 2) these two instruments tend to 'speak' slower than the other horns, which can drag the tempo. It can take many hours of practice for this music to sound properly; it took many hours for the original players to interpret this music so that the arrangers were satisfied. Careful rehearsals and patience are the keys to success here.

Even though this setting of *Joost* is very different in some ways from the Thornhill version, I recommend that the conductor hear the big band version to get a sense of the easy-going swing Mulligan wanted. It has been recorded by the Dutch Jazz Orchestra (Challenge CR 73275).

Mulligan was very sensitive to tempo, claiming that much of his music was played too fast, so please try not to rush this piece.

**Jeffrey Sultanof**

***-March 2010***

# SCORE

# JOOST AT THE ROOST

AS PERFORMED BY THE MILES DAVIS NONET

MUSIC BY GERRY MULLIGAN  
ARRANGED BY GERRY MULLIGAN  
EDITED BY JEFFREY SULTANOF

① MEDIUM SWING ♩ = 144

The musical score is arranged for a jazz ensemble. It features the following parts:

- ALTO SAX:** Melodic line with accents and dynamics.
- BARITONE SAX:** Similar melodic line to the Alto Sax.
- TRUMPET:** Melodic line with accents.
- HORN:** Melodic line with accents.
- TROMBONE:** Melodic line with accents.
- TUBA:** Melodic line with accents.
- PIANO:** Accompanying chords and bass line.
- BASS:** Accompanying bass line.
- DRUMS:** Rhythmic accompaniment with a first ending bracket.

The score is in 4/4 time with a tempo of 144 bpm. It includes a first ending bracket and dynamic markings like *mf*.

**(A)**

A. SX. *3*

B. SX.

TPT. *3*

HORN

TBN. *p*

TUBA *p*

PNO. *Fm7 A7(#5) Bbm7 E7(#9) Am7 D7 Gm7 C7(b9)*

BASS *Fm7 A7(#5) Bbm7 E7(#9) Am7 D7 Gm7 C7(b9)*

DRMS (PLAY TIME) (4)

5 6 7 8

