

JAZZ LINES PUBLICATIONS

*Presents*

THE JEFFREY SULTANOF MASTER EDITION

**JOOST AT THE ROOST**

AS WRITTEN FOR CLAUDE THORNHILL

ARRANGED BY GERRY MULLIGAN

EDITED BY JEFFREY SULTANOF

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8125

MUSIC BY GERRY MULLIGAN

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# JOOST AT THE ROOST - NOTES

## **Background:**

The period from 1948-49 was a period of tremendous growth for Gerry Mulligan. Living in New York City right in the thick of modern jazz pioneers and innovators, Mulligan was encouraged and mentored by Gil Evans, who got him work writing for Claude Thornhill (Mulligan was also writing for fellow Philadelphian Elliot Lawrence, whom he'd worked with before he joined Gene Krupa in 1946). Mulligan became one of the main architects of the Miles Davis Nonet, contributing several arrangements and compositions to the ensemble.

## **The Music:**

*Joost at the Roost* was written for both the nonet and the Thornhill big band. The score for the nonet is lost, but all of the parts exist and were the basis for the publication of this composition in the folio of nonet music published by Hal Leonard in 2000. A newly edited and corrected version was published by Jazzlines Publications in 2010. The big band score is dated October 20, 1948. Whereas the nonet version is fairly straightforward as a vehicle for solos (although the out-chorus has some similarities with the Thornhill version), the big band version is an ambitious composition that combines Mulligan's continued exploration of contrapuntal ensemble writing and use of time-signature changes as in *Jeru*. But what is striking is that as early as 1948, Mulligan shows in this score that he had already formulated a concept to turn the big band into an extended small group, with linear give-and-take as in his small group with Chet Baker, and a lighter ensemble approach to orchestration. In fact, it was the only score from this era to be included in the Concert Jazz Band book twelve years later, the two French horn parts transposed to create a third trombone part. It was recorded for Verve Records in July, 1961, but was never issued and apparently rejected; the master no longer exists.

## **Notes to the Conductor:**

When I was preparing the initial nonet publication of *Joost at the Roost*, Gerry Mulligan had already passed away, and he and I never had an opportunity to discuss this piece; I'd never even heard of it before. There was no tempo listing anywhere, and I decided to contact bassist Bill Crow, who'd recorded the piece with the Concert Jazz Band. Bill came back with a tempo of quarter note = 144. When the Dutch Jazz Orchestra recorded *Joost* on their 2008 CD *Moon Dreams: Rediscovered Music of Gil Evans and Gerry Mulligan* (Challenge) the tempo was a bit faster than this. Although it must be said that the tempos on this CD are faster than the Thornhill recordings, this is not meant as a criticism. These performances are excellent and offer a different view of this music. With the knowledge that Mulligan generally did not like his music played very fast, the director must decide how he/she hears this music and can then select a tempo.

Between the time changes and the two-beat triplets, realizing a relaxed performance of this piece can be a challenge. Rehearsal at a slow tempo after letter H is recommended so that everything falls into place and the piece sounds spontaneous.

**Jeffrey Sultanof**

**-May 2010**

# JOOST AT THE ROOST

MUSIC BY GERRY MULLIGAN

ARRANGED BY GIL EVANS

EDITED BY JEFFREY SULTANOF

## SCORE

(WRITTEN FOR CLAUDE THORNHILL)

MEDIUM SWING  $\text{♩} = 144$

**(A)**

CLARINET 1

ALTO SAX.

TENOR SAX. 1

TENOR SAX. 2

BARITONE SAX.

TRUMPET 1 (IN HAT)

TRUMPET 2 (IN HAT)

TRUMPET 3 (IN HAT)

TRUMPET 4 (ALT FOR HORN 1)

HORN IN F 1

HORN IN F 2

TROMBONE 1 (IN HAT)

TROMBONE 2 (IN HAT)

TROMBONE 3 (ALT FOR HORN 2)

GUITAR

PIANO

BASS

DRUM SET

*mf* (PLAY TIME)

1 *mf* 2 3 4 5

$F ma7$   $B m7(9b5)$

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CL 1  
A. Sax.  
T. Sax. 1  
T. Sax. 2  
B. Sax.  
TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4 (ALT)  
HN. 1  
HN. 2  
TBN. 1  
TBN. 2  
TBN. 3 (ALT)  
GTR.  
PNO  
BASS  
D. S.

(OPEN)  
(OPEN)  
(OPEN)  
(TO CUP MUTE)  
(TO CUP MUTE)  
OPTIONAL

$D^{\flat}m7$   $Cm7$   $Bm7^{(9b)}$   $B^{\flat}m7$   $Bm7$   $Cm7$   $C^{\sharp}m7$

6 7 8 9 10 11

**(B)**

The score is arranged for the following instruments:

- CL 1 (Clarinet 1)
- A. Sax. (Alto Saxophone)
- T. Sax. 1 (Tenor Saxophone 1)
- T. Sax. 2 (Tenor Saxophone 2)
- B. Sax. (Baritone Saxophone)
- TPT. 1 (Trumpet 1)
- TPT. 2 (Trumpet 2)
- TPT. 3 (Trumpet 3)
- TPT. 4 (AL.T) (Trumpet 4, Alternate)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Tbn. 1 (IN HAT) (Tuba 1)
- Tbn. 2 (IN HAT) (Tuba 2)
- Tbn. 3 (AL.T) (Tuba 3, Alternate)
- Gtr. (Guitar)
- PNO (Piano)
- BASS (Double Bass)
- D. S. (Drum Set)

The score includes dynamic markings such as *mf* and *mf*. It features a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment includes a bass line with a *PLAY TIME* instruction and a drum set part with a *(4)* instruction.

Chord progression for Piano and Bass:

F	A7 <sup>(#6)</sup>	B <sup>b</sup>	B <sup>o7</sup>	A <sub>m</sub> 7	A <sup>b</sup> 7	G <sub>m</sub> 7	G <sup>#o</sup> 7	F <sup>#</sup> m7 <sup>(#6)</sup>	B7 <sup>(#6)</sup>
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The musical score is arranged in a standard orchestral format. It includes staves for the following instruments:

- CL 1 (Clarinet 1)
- A. Sax. (Alto Saxophone)
- T. Sax. 1 (Tenor Saxophone 1)
- T. Sax. 2 (Tenor Saxophone 2)
- B. Sax. (Baritone Saxophone)
- TRP. 1 (Trumpet 1)
- TRP. 2 (Trumpet 2)
- TRP. 3 (Trumpet 3)
- TRP. 4 (AL7) (Trumpet 4, Alternative 7)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Tbn. 1 (Tuba 1)
- Tbn. 2 (Tuba 2)
- Tbn. 3 (AL7) (Tuba 3, Alternative 7)
- GTR. (Guitar)
- PNO (Piano)
- BASS (Bass)
- D. S. (Drum Set)

The score is divided into two systems, labeled 1 and 2. The first system covers measures 17-19, and the second system covers measures 20-21. The guitar and bass parts include a series of chords: B<sup>b</sup>, D<sup>b</sup>7, B<sup>b</sup>m7, Bm7, Cm7, C<sup>#</sup>m7, F, F<sup>#</sup>m7(9b5), Gm7, D<sup>b</sup>m7, and C7(9b5). The drum set part includes a pattern of eighth notes and a double bar line with a repeat sign, with measure numbers (8) and (16) indicated.

©

CL 1

A. Sax.

T. Sax. 1

T. Sax. 2

B. Sax.

TRP. 1

TRP. 2

TRP. 3

TRP. 4 (AL.T)

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3 (AL.T)

GTR.

PNO

BASS

D. S.

Cm7 F7 B<sup>b</sup>ma7 Cm7 B7

Cm7 F7 B<sup>b</sup>ma7 Cm7 B7

Cm7 F7 B<sup>b</sup>ma7 Cm7 B7

(4)

22 23 24 25