

JAZZ LINES PUBLICATIONS

Presents

THE JEFFREY SULTANOF MASTER EDITION

ROBBINS' NEST

AS RECORDED BY CLAUDE THORNHILL

ARRANGED BY GIL EVANS

EDITED BY JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8097

MUSIC BY SIR CHARLES THOMPSON AND ILLINOIS JACQUET

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ROBBINS' NEST - NOTES

Background:

Some of the most well-known arrangements of modern jazz from the mid-1940s (commonly called bebop, although most of the musicians playing the music disliked the term) were written for the Claude Thornhill Orchestra by its musical director, Gil Evans. **Robbins' Nest**, while not strictly a bebop line, nevertheless remains popular with jazz musicians, and Evans' setting of it is one more classic in post-war big band music. For many years, Evans' music was at the top of pretty much any band director's wish list as music they wanted their students to play and study. We are delighted to make this music available in the best possible editions.

The Music:

Robbins' Nest was written by tenor saxophonist Illinois Jacquet and pianist Sir Charles Thompson, and they recorded the piece in May of 1947. Lyrics were added by Bob Russell, and this version is known as **Just When We're Falling In Love**. The piece was subsequently recorded by many artists, including the orchestras of Claude Thornhill and Count Basie. Another version was waxed by the excellent Sam Donahue Orchestra, and this record was as close to a hit as Donahue had; Donahue was still playing it on the road with his orchestra ten years later.

Robbins' Nest was named after the radio program of the same name hosted by well-known media personality Fred Robbins (1919-1992) in New York City, heard on various stations over the years. Robbins was all over radio and television as a variety show and quiz show host, actor, and writer. In 1947, he was primarily known as a modern jazz DJ, and the newest records were heard on his program.

Please note that this arrangement was recorded for Columbia Records and for radio transcriptions. The Columbia recording has a cut from bars 60-66 because of time; all transcriptions are complete and are easy to find on CD.

Notes to the Conductor:

If I were asked to name a piece where it seemed like the ensemble was going to explode but never does, I would immediately think of this arrangement. The Thornhill Orchestra was known as an ensemble that featured extreme contrasts in dynamics, from very soft to loud (Thornhill gave interviews about how he admired the Glenn Miller Orchestra for its dynamic control, and how he sought to imitate it). Although there are some sections of **Robbins' Nest** that are moderately loud to very loud, the key to the success of this arrangement is softness; the ability to play very relaxed yet softly at the same time, which is seldom asked for in the music many big bands study and play today. This is the perfect piece to practice such an approach. Additionally, some of the voicings are highly dissonant and demand perfect intonation. Grinds of half-steps against each other (F# against G natural, Db against C, often in the same instruments) are an Evans trademark in all his music, from Thornhill to the classic Miles Davis albums **Miles Ahead** and **Porgy and Bess** (he even asks for quarter tones in the trombones in some settings), and musicians must get used to them, even though they may have encountered them previously in the music of Maria Schneider and Bob Brookmeyer. Here they are used in a popular music vein vs. composition.

I have resisted the temptation to put excessive articulation in the parts, as I've found that in doing so, it can tend to be exaggerated in performance. Evans' music must be played many times so that musicians get every last nuance he put into it, and in doing so, you and the band will find your way toward a performance that everyone will be comfortable playing and hearing.

Jeffrey Sultanof

-February 2010

SCORE

ROBBINS' NEST

(RECORDED BY CLAUDE THORNHILL)

MUSIC BY ILLINOIS JACQUET
AND SIR CHARLES THOMPSON
ARRANGED BY GIL EVANS
EDITED BY JEFFREY SULTANOF

MEDIUM RELAXED SWING ♩ = 128

(ALTO SAX)

ALTO SAX. 1/
CLARINET 1

ALTO SAX. 2

TENOR SAX. 3

TENOR SAX. 4/
BASS CLARINET 4

(BASS CLARINET)

BARITONE SAX.

(IN HAT)

TRUMPET 1

(IN HAT)

TRUMPET 2

(IN HAT)

TRUMPET 3

TRUMPET 4

HORN IN F 1

HORN IN F 2

(IN HAT)

TRUMPET 1

(IN HAT)

TRUMPET 2

TRUMPET 3

TRUMPET 4 (OPTIONAL)

(IN HAT)

TUBA

GUITAR

Piano

BASS

DRUM SET

Sva.

Ad Lib. Octaves, on or around Ab

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(A)

A. Sax. 1 *mp* *mf* *f* *ff* (No Vib)

A. Sax. 2 *mp* *mf* *f* *ff* (No Vib)

T. Sax. 3 *mp* *mf* *f* *ff* (No Vib)

Bs. Cl. 4 *mp* *mf* *f* *ff* (No Vib)

B. Sax. *mp* *mf* *f* *ff* (No Vib)

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Tpt. 4

Hn. 1 *mf* *ff*

Hn. 2 *mf* *ff*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f* (No Vib) *mp*

Tbn. 3

Tbn. 4

Tuba *mp* (No Vib)

GTR. *mp*
D^b C^{o7} B^bm7 A^bm7 G^bma7 F^{o7} E^bm7 A^b D7 Dm7(7^{bs}) D7 D9 A7 E^bm7 Em7 B7(9⁹) D7

PNO *mp* (Solo) 3-
D^b C^{o7} B^bm7 A^bm7 G^bma7 F^{o7} E^bm7 A^b D7 Dm7(7^{bs}) D7 D9 A7 E^bm7 Em7 B7(9⁹) D7

BASS

D. S. (PLAY TIME)

5

(B)

(TO CLARINET)

A. SX. 1

A. SX. 2

T. SX. 3

BS. CL. 4

(TO TENOR SAX)

B. SX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

Hrn. 1

Hrn. 2

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR. D^b A^7 Em^7 A^7

PNO

BASS D^b A^7 Em^7 A^7

D. S. (Piano Solo - w/ a Beat) (4)

1 2

CL 1

A. SX. 2

T. SX. 3

T. SX. 4

B. SX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

H. 1

H. 2

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO

BASS

D. S.

mf p

(TO CLARINET)

D^b D^b7 E^bm7 D7 D^b B^b13 G13 A^b13(b9) D^b D^bma7G^bm9 E^bma7/AG^bm7 E^bm9

(8) (16)

15

C WITH A BEAT

The musical score is arranged for a jazz ensemble. The top section includes:

- CL 1, CL 2, T. SX. 3, T. SX. 4, B. SX.:** Five staves of woodwinds and saxophones. They play a melodic line with a 'DELAY' effect indicated by a dotted line above the staff. The line ends with a triplet of eighth notes.
- TPT. 1, 2, 3, 4:** Four trumpet staves. They are marked '(TO CUP MUTE)' and play a sustained note.
- Hn. 1, 2:** Two horn staves. They play a melodic line similar to the woodwinds, also with a 'DELAY' effect.
- Tbn. 1, 2, 3, 4, TUBA:** Five trombone and tuba staves. They are marked '(TO SOFT CUP)' and play a sustained note.
- GTE. (Guitar):** A staff with a rhythmic pattern of eighth notes and chords.
- PNO (Piano):** A grand staff with a rhythmic pattern of eighth notes and chords.
- BASS:** A bass line with a rhythmic pattern of eighth notes and chords.
- D. S. (Drums):** A drum staff with a rhythmic pattern of eighth notes.

The bottom of the page features a chord progression for guitar, piano, and bass:

Chord Progression: F7(9) | Cm7(9b) F7 | Fm7(9b) | B7 | Bbm7(9b) | Eb7 | A9 | Ebm7 | Ab9 | D7

At the bottom center, there is a page number '21' and two small circled numbers '(4)' and '(8)'.