

# JAZZ LINES PUBLICATIONS

*Presents*

THE JEFFREY SULTANOF MASTER EDITION

## **SORTA KINDA**

AS RECORDED BY THE CLAUDE THORNHILL ORCHESTRA

ARRANGED BY GIL EVANS

EDITED BY JEFFREY SULTANOF

## **FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8149

WORDS AND MUSIC BY TRUMMY YOUNG

COPYRIGHT © 1941 (RENEWED) BY MUSIC SALES CORPORATION (ASCAP)

THIS ARRANGEMENT © 2010 BY MUSIC SALES CORPORATION (ASCAP)

INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

REPRINTED BY PERMISSION

LAYOUT, DESIGN, AND LOGOS © 2010 HERO ENTERPRISES INC. DBA JAZZ LINES PUBLICATIONS AND EJAZZLINES.COM

THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE ESTATE OF GIL EVANS.



JAZZ LINES PUBLICATIONS

PO BOX 1236

SARATOGA SPRINGS NY 12866 USA

## **SORTA KINDA (1947)**

### **Background:**

Trombonist/vocalist Trummy Young recorded his own composition *Sorta Kinda* in January of 1945 for the Continental label. It was a cute song that might have been forgotten if Gil Evans had not arranged it for the Claude Thornhill band. The setting was recorded twice for radio-only transcriptions and also for Columbia Records. It remained in the Thornhill book into 1947, pretty good for a song that was not really a hit.

### **The Music:**

This is one of my favorite Gil Evans arrangements, and I am delighted to see it printed and published. Evans took a simple little tune, arranged the first chorus as jump swing, employed a tricky modulation that is linear and dissonant part of the way (shades of *Moon Dreams*), and from the vocal on, turns *Sorta Kinda* into a fun exercise in bebop. Since there were few musicians in the band who were thoroughly acquainted with modern jazz, Evans had to teach them how to phrase musical lines that sounded like Charlie Parker, and they later said that they worked hard at this, even though they didn't understand what Evans was trying to do. The first recording for Lang-Worth Transcriptions is too slow and tentative; by the time of the Columbia recording a year later, the band sounds quite assured and plays the harmonized bebop near perfectly.

At the very end, he has the two French horns sounding suspiciously like a musical raspberry. There is even the sound of one musician laughing.

It would be nice to find another word for brilliant, because this arrangement deserves a strong accolade along these lines.

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

Relaxed is the key word to describe the tempo and feel of this arrangement (Evans even writes 'easy' at one point during the vocal), and the harmonized bebop lines should be practiced slowly so that they sound clear. As has been noted, Evans wrote parts the way musicians would play them if they were improvised. Each musician should try to attain a spontaneous feeling while playing them, and then they must blend together so that the combination sounds like an ensemble. Remember that the Thornhill band played with no vibrato, so none should be used.

Gil often wrote specific guitar voicings for Barry Galbraith to play. In many cases, these voicings were not physically playable on the instrument. Barry would take what was written and come up with something that retained the flavor of what Gil had composed. To aid the guitarist we have indicated in cue-size the notes that may be removed from the voicing to make it playable. In addition, he also wrote dense chord changes that followed the harmonies of the ensemble. We encourage the guitarist to study the part, listen to the ensemble, and experiment with different voicings and chords.

**Jeffrey Sultanof**

- December 2010



# SORTA KINDA

(RECORDED BY CLAUDE THORNHILL)

WORDS AND MUSIC BY TRUMMY YOUNG

ARRANGED BY GIL EVANS

EDITED BY JEFFREY SULTANOF

## SCORE

① BRIGHT SWING ♩ = 176

The score is for a jazz ensemble. It includes parts for Vocal, five Reeds (Alto Sax, Clarinet, Tenor Sax, Tenor Sax, Baritone Sax), three Trumpets, two Horns in F, two Trombones, Tuba, Guitar, Piano, and Drum Set. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as BRIGHT SWING with a quarter note equal to 176. The score is divided into four measures. The reed parts have a dynamic marking of *mf* starting in the second measure. The brass and rhythm sections have a dynamic marking of *f* starting in the first measure. The guitar part has a chord marking of *Dm<sup>11</sup>* in the first measure.

COPYRIGHT © 1941 (RENEWED) BY MUSIC SALES CORPORATION (ASCAP)

THIS ARRANGEMENT © 2010 BY MUSIC SALES CORPORATION (ASCAP)

INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED.

REPRINTED BY PERMISSION

LAYOUT, DESIGN, AND LOGOS © 2010 HERO ENTERPRISES INC. DBA JAZZ LINES PUBLICATIONS AND EJAZZLINES.COM

THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE ESTATE OF GIL EVANS.

Vox.

Rd. 1 (A. Sax) *ff* *p*

Rd. 2 (A. Sax) *ff* *p*

Rd. 3 (T. Sax) *ff* *p*

Rd. 4 (T. Sax) *ff* *p*

Rd. 5 (B. Sax) *ff* *p*

TPr. 1 *ff* *p*

TPr. 2 *ff* *p*

TPr. 3 *ff* *p*

Hr. 1 *ff*

Hr. 2 *ff*

Tbn. 1 *ff* *p*

Tbn. 2 *ff* *p*

Tuba

Gtr. *ff* *p*

PNO *p*

BASS

D. S. (4) (6)

(PLAY TIME - SWING)

5 6 7 8 9 10

**(A)** SOFT JUMP ENS.

Vox. \_\_\_\_\_

Rd. 1 (A. Sax) \_\_\_\_\_

Rd. 2 (A. Sax) \_\_\_\_\_

Rd. 3 (T. Sax) \_\_\_\_\_

Rd. 4 (T. Sax) \_\_\_\_\_

Rd. 5 (B. Sax) \_\_\_\_\_

Tpt. 1 \_\_\_\_\_

Tpt. 2 \_\_\_\_\_

Tpt. 3 \_\_\_\_\_

Hrn. 1 \_\_\_\_\_

Hrn. 2 \_\_\_\_\_

Tbn. 1 \_\_\_\_\_

Tbn. 2 \_\_\_\_\_

Tuba \_\_\_\_\_

GTR. \_\_\_\_\_

PNO \_\_\_\_\_

BASS \_\_\_\_\_

D. S. \_\_\_\_\_

11 12 13 14 15 16 17 18

C<sup>6</sup> E<sup>m</sup>7 D<sup>b</sup>9 C<sup>6</sup> C<sup>o</sup>7 D<sup>m</sup>7 G<sup>9</sup>(<sup>6</sup>5) C<sup>m</sup>a7 C<sup>6</sup> B<sup>6</sup> C<sup>6</sup> C<sup>o</sup>7 G<sup>7</sup> A<sup>7</sup>(<sup>6</sup>9) F<sup>7</sup> B<sup>o</sup>7 B<sup>b</sup>7(<sup>6</sup>5) A<sup>9</sup>

C<sup>6</sup> E<sup>m</sup>7 D<sup>b</sup>9 C<sup>6</sup> C<sup>o</sup>7 D<sup>m</sup>7 G<sup>9</sup>(<sup>6</sup>5) C<sup>m</sup>a7 C<sup>6</sup> B<sup>6</sup> C<sup>6</sup> C<sup>o</sup>7 G<sup>7</sup> A<sup>7</sup>(<sup>6</sup>9) F<sup>7</sup> B<sup>o</sup>7 B<sup>b</sup>7(<sup>6</sup>5) A<sup>9</sup>

C<sup>6</sup> E<sup>m</sup>7 D<sup>b</sup>9 C<sup>6</sup> C<sup>o</sup>7 D<sup>m</sup>7 G<sup>9</sup>(<sup>6</sup>5) C<sup>m</sup>a7 C<sup>6</sup> B<sup>6</sup> C<sup>6</sup> C<sup>o</sup>7 G<sup>7</sup> A<sup>7</sup>(<sup>6</sup>9) F<sup>7</sup> G<sup>7</sup>(<sup>6</sup>9) A<sup>9</sup>

(4)

(8)

1.

Vox. \_\_\_\_\_

Rd. 1 (A. Sax) *pp* **SURTONE** \_\_\_\_\_

Rd. 2 (A. Sax) *pp* **SURTONE** \_\_\_\_\_

Rd. 3 (T. Sax) *pp* **SURTONE** \_\_\_\_\_

Rd. 4 (T. Sax) *pp* **SURTONE** \_\_\_\_\_

Rd. 5 (B. Sax) *pp* **SURTONE** \_\_\_\_\_

Tpt. 1 \_\_\_\_\_

Tpt. 2 \_\_\_\_\_

Tpt. 3 \_\_\_\_\_

Hr. 1 *mp* \_\_\_\_\_

Hr. 2 *mp* \_\_\_\_\_

Tbn. 1 \_\_\_\_\_

Tbn. 2 \_\_\_\_\_

Tuba \_\_\_\_\_

Gtr. *Dm7 G9 G7(b9) Cma9 C6 Cma9 C6 D9 Dm7(b9) G9 Dm7 Gm7(b9)*

(SOLO)

PNO *Dm7 G9 G7(b9) Cma9 C6 Cma9 C6 D9 Dm7(b9) G9 Dm7 Gm7(b9)*

BASS *Dm7 G9 G7(b9) Cma9 C6 Cma9 C6 D9 Dm7(b9) G9 Dm7 Gm7(b9)*

D. S. \_\_\_\_\_

19 20 21 22 23 24 25 26

The score is for the piece 'SORTA KINDA', page 5. It features a variety of instruments: Vocals, Reeds (Saxophones 1-5), Trumpets (1-3), Horns (1-2), Trombones (1-2), Tuba, Guitar, Piano, Bass, and Drums. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes dynamics such as *f*, *mf*, and *mf*. A first ending bracket is shown above the vocal line at the beginning of the page. The guitar part has a rhythmic pattern of slashes. The piano and bass parts include chord changes: *Dm7*, *G9*, *C*, *Bb9*, *A9*, *D9*, and *Dm7*. The drum part includes a '4' in a box at the end of measures 29 and 31.