

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

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SORTA KINDA (1947)

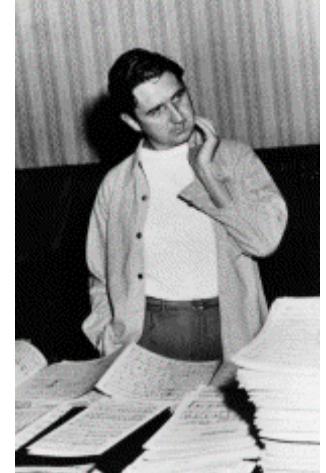
Background:

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.

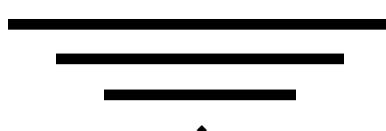
Notes to the Conductor:

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 TRUMMIE YOUNG

ARRANGED BY GIL EVANS

EDITED BY JEFFREY SULTANOF

SCORE

① BRIGHT SWING $\text{♩} = 176$

1 2 3 4

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Vox.

Rd. 1 (A. Sx.)

Rd. 2 (A. Sx.)

Rd. 3 (T. Sx.)

Rd. 4 (T. Sx.)

Rd. 5 (B. Sx.)

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tuba

GTR.

PNO

BASS

D. S.

(PLAY TIME - SWING)

(4) (6)

The musical score consists of multiple staves for various instruments. The top section features five woodwind quintet staves (Rd. 1-5) in G major, 2/4 time, playing eighth-note patterns. Below them are three brass staves (Tpt. 1-3) also in G major, 2/4 time, with similar patterns. The next section includes two woodwind staves (Hn. 1-2) and two bassoon staves (Tbn. 1-2), all in G major, 2/4 time. The bottom section features a guitar staff (GTR.) in G major, 2/4 time, and a piano/bass staff (PNO/BASS) in G major, 2/4 time. The piano part includes a bass line. The score concludes with a dynamic instruction "(PLAY TIME - SWING)" and measure numbers (4) and (6).

(A) SOFT JUMP ENS.

Vox.

Rd. 1 (A. Sx.)

Rd. 2 (A. Sx.)

Rd. 3 (T. Sx.)

Rd. 4 (T. Sx.)

Rd. 5 (B. Sx.)

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tuba

Gtr.

Pno

Bass

D. S.

Chords for measures 11-18:

11: C⁶ E^{m7} D^{b9} C⁶ C⁷ D^{m7} G⁹⁽⁵⁾ C^{ma7} C⁶

12: B⁶ C⁶ C⁷ G⁷ A⁷⁽⁹⁾ F⁷ B⁷ B^{b7(5)} A⁹

13: C⁶ E^{m7} D^{b9} C⁶ C⁷ D^{m7} G⁹⁽⁵⁾ C^{ma7} C⁶

14: B⁶ C⁶ C⁷ G⁷ A⁷⁽⁹⁾ F⁷ B⁷ B^{b7(5)} A⁹

15: C⁶ E^{m7} D^{b9} C⁶ C⁷ D^{m7} G⁹⁽⁵⁾ C^{ma7} C⁶

16: B⁶ C⁶ C⁷ G⁷ A⁷⁽⁹⁾ F⁷ G⁷⁽⁹⁾ A⁹

17: (4) (8)

1

VOX

Rd. 1 (A. Sx.)

Rd. 2 (A. Sx.)

Rd. 3 (T. Sx.)

Rd. 4 (T. Sx.)

Rd. 5 (B. Sx.)

Trpt. 1

Trpt. 2

Trpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tuba

Gtr.

Pno

Bass

D. S.

19 20 21 22 23 24 25 26

Chords: Dm⁷, G⁹, G^{7(b9)}, C_{ma}⁹, C⁶, C_{ma}⁹, C⁶, D⁹, D_m^{7(b5)}, G⁹, D_m⁷, G_m^{7(b9)}, D_m⁷, G⁹, G^{7(b9)}, C_{ma}⁹, C⁶, C_{ma}⁹, C⁶, D⁹, D_m^{7(b5)}, G⁹, D_m⁷, G_m^{7(b9)}, D_m⁷, G⁹, D_m⁷, G_m^{7(b9)}, D_m⁷, G⁹, D_m⁷, G_m^{7(b9)}

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