

*Presents*

JAZZ LINES PUBLICATIONS  
**WESTWOOD WALK**

COMPOSED AND ARRANGED BY GERRY MULLIGAN  
PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

**FULL SCORE**

JLP-7054

MUSIC BY GERRY MULLIGAN

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THE JAZZ LINES FOUNDATION INC.

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# GERRY MULLIGAN TENTET SERIES

## WESTWOOD WALK (1953)

### **Background:**

During the summer of 1995, I had regular meetings with Gerry Mulligan to prepare a play-along volume of his compositions. Gerry would change things many times in preparing lead sheets, expecting me to be angry with him concerning the eighth or ninth change he would make to compositions, which were in some cases over thirty years old. I assured him that up until the music was published, he could change whatever he liked and I would edit it. In preparing the lead sheets, we consulted recordings of various types and his original scores, all carefully catalogued and usually in excellent shape. Without knowing it, he was imparting his ideas and values on composition and arranging to me during that period. I received his blessing to oversee any publication of his music if and when he was no longer around, and to make any changes I saw fit to make his music as correct and easy to read as possible.

Over the years, he'd been asked repeatedly to make his Concert Jazz Band and small big band library available for publication, and he'd resisted. In the early 1980s, he'd had an agreement to do just that with Alfred Music, and ended the relationship when two of his compositions were published on paper so thin that the opposite side of the page bled through. During my work sessions with him, he was finally willing to talk about revisiting the publication of his ensemble music. He told me that many of these arrangements were changed radically from what was originally written by such legendary names as Al Cohn, Bill Holman, and Bob Brookmeyer (his famous line to musicians in his bands was "Bring your erasers"). I promised him that when the time came to publish this music I would adhere to what he changed and not what was originally written. He laughed and said that in some cases, that would be a challenge.



### **The Music:**

Gerry Mulligan loved big bands, but he also liked rhythm sections that were loose and near "weightless." For many years this attraction led him to write music for nonets and tentets. Following the Birth of the Cool session in 1949 he led a 1951 nonet date for Prestige. Shortly thereafter Mulligan left for the West Coast where he would form a successful quartet with Chet Baker. It wasn't until 1953 that Mulligan would lead another session with a small big band. This tentet session yielded 4 sides that originally constituted LP and EP albums for Capitol. Later these tracks were paired with a 1951 octet date led by Shorty Rogers for an LP titled *Modern Sounds*. These tentet recordings are now regarded as classics.

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

This publication is based on Gerry's original score and parts plus the modifications he made subsequent to the original 1953 recording. As such, we have incorporated the two bar introduction and extended ending he added to this arrangement.

### **Acknowledgements:**

Gerry returned to these compositions many times over his creative life, and made changes to the music. Jazz Lines Publications is proud to release Gerry's music to his many fans, using his original scores and session parts with his added changes and revisions. These publications do not necessarily exactly match the original recordings as a result, but they represent his final word on his music. Thanks to Franca Mulligan (whose wish is that Gerry's music be made easily available for anyone to play), you hold in your hands one of the many historically important pieces from the Gerry Mulligan Tentet band book.

**Jeffrey Sultanof**

- February 2013



# WESTWOOD WALK

## SCORE

RECORDED BY THE GERRY MULLIGAN TENTET 1953

MUSIC BY GERRY MULLIGAN

ARRANGED BY GERRY MULLIGAN

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

FAST SWING ♩ = 250

②

REED 1: ALTO SAX. *sfz* *mf* *mp*

REED 2: TENOR SAX. *sfz* *mf* *mp*

REED 3: BARITONE SAX. *sfz* *mf* *mp*

TRUMPET 1 *mp*

TRUMPET 2

HORN IN F *sfz* *mf*

TRUMPET 3 *sfz* *mf* *mp*

TUBA (OR BASS TRUMPET) *sfz* *mf*

PIANO *mp*  
 F6 D7(b9) Gm7 C7(b9) F6 A<sup>b</sup>9 D7(b9) Gm7 C7 C<sup>#</sup>m7(b9)

ACOUSTIC BASS *mp*  
 F6 D7(b9) Gm7 C7(b9) F6 A<sup>b</sup>9 D7(b9) Gm7 C7 C<sup>#</sup>m7(b9)

DRUM SET (BRUSHES) (4) (8)

1 2 3 4 5 6 7 8 9

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10

Rd. 1 (A. Sax)  
 Rd. 2 (T. Sax)  
 Rd. 3 (B. Sax)  
 Tpt. 1  
 Tpt. 2  
 HN.  
 Tbn.  
 Tuba  
 Pno.  
 Bs.  
 Dr.

10

11

12

13

14

15

16

17

Cm7 D<sup>b</sup>mi7(b9)

Cm7 B7(d9)

B<sup>b</sup>ma7 Cm7

Dmi7 Bmi7

B<sup>b</sup>mi7 Bmi7(b9)

B<sup>b</sup>mi7 A7(<sup>#</sup>9)

A<sup>b</sup>ma7

C7(9)

Cm7 D<sup>b</sup>mi7(b9)

Cm7 B7(d9)

B<sup>b</sup>ma7 Cm7

Dmi7 Bmi7

B<sup>b</sup>mi7 Bmi7(b9)

B<sup>b</sup>mi7 A7(<sup>#</sup>9)

A<sup>b</sup>ma7

C7(9)

(4)

(6)

(7)

18

RD. 1 (A. Sax) *mp*

RD. 2 (T. Sax) *mp*

RD. 3 (B. Sax) *mp*

TRP. 1 *mp*

TBN. *mp*

PNO. *mp*

B.S. *mp*

DR. *mp*

18 *mp* 19 20 21 (4) 22 23 24 25 (8)