

The Miles Davis Nonet Manuscripts Lost and Found: From Manuscript to Publication

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In 2002, my edition of the Miles Davis Nonet repertoire of compositions and arrangements was issued as a folio, published by Hal Leonard Corporation. This repertoire was in great demand among composers, arrangers, instrumentalists, historians and musicologists, and had been transcribed from recordings many times over the years. In this folio, for the first time, all original parts known to exist were assembled to prepare as definitive an edition of this music as possible. The publication of the *Birth of the Cool* folio symbolized a longtime dream of mine, and also continued the trend—begun by such publishers as Margun Music, Advance Music and Universal Edition—of printing *Urtext* editions of important repertoire in the realms of jazz and popular music, something I'd written and lectured about for many years. Even though I have edited over 400 compositions and arrangements in this manner, *Birth of the Cool* is the first collection available for purchase that utilized my editorial practices for popular-based ensemble music, which have developed over a 35-year period.

The purposes of this article are: 1) to give a brief history of the nonet and its music, with previously unpublished details; 2) to describe how the manuscripts turned up and how the folio came to be published; 3) to present a listing of the most salient editorial changes made to the parts in preparing the folio, as well as a listing of corrections that must be made in the folio itself; and 4) to share new information about this repertoire that has come to light since the folio's publication. Finally, the article will outline my philosophical and practical approach to preparing accurate versions of jazz and popular ensemble music, so that it can be played, performed and studied by students as well as professionals.

This article is dedicated in memory of James T. Maher. Some of the material was initially presented at an Institute of Jazz Studies Roundtable presentation held on February 13, 2003.

AN UNFORTUNATE DISCLAIMER

As a reference for editorial issues discussed in this article, the reader should have a copy of the *Birth of the Cool* folio, published by Hal Leonard Corporation. It must be said from the outset that many musical examples I wanted to include

are not here, because they would have cost an astronomical amount of money to license. This article has been adapted accordingly. I also wanted to include reproductions of some of the parts, but licensing costs from the Miles Davis estate would have been similarly prohibitive. Except for the compositions and arrangements of Gil Evans and Gerry Mulligan, these parts are not available for perusal or study; as of this writing, they are in the possession of the Davis estate. The Mulligan and Evans nonet materials are part of the Mulligan collection donated to the Library of Congress. The website for this collection is <http://memory.loc.gov/diglib/ihas/html/mulligan/mulligan-home.html>. It is the hope of Gerry's widow Franca Mulligan that the Mulligan collection will one day be fully accessible online. For now, the only way to examine them is by contacting the Library of Congress.

BACKGROUND

From the late 40s until his marriage in 1950, arranger and composer Gil Evans lived in a room behind a Chinese laundry at 14 West 55th Street in Manhattan. This room was open to any musician who wanted to crash, sleep, listen to music, or hang out. The door was never locked, and musicians showed up at any hour of the day. Since Evans lived just three blocks from the clubs on 52nd Street, it was convenient for almost anyone working on "the street" to stop by. He welcomed the companionship; he'd had little camaraderie with other musicians in his earlier years, and the ideas of the younger musicians stimulated him.

Evans himself was a guiding light and fountain of information about music and life in general. Composer-arrangers such as Gerry Mulligan, Johnny Mandel, George Russell, John Lewis, and John Carisi looked to Evans for encouragement, companionship, and casual music lessons. They particularly enjoyed listening to recordings of contemporary concert music that Gil would borrow from the public library. As musical director of Claude Thornhill's Orchestra from 1946 to 1948, Evans had near-total freedom to write exactly as he pleased for one of the most distinctive ensembles of the big band era.

The route to becoming Thornhill's musical director had been circuitous. Evans's own mid-30s big band was just starting to build a following when his management suggested that the band be taken over by former Hal Kemp vocalist Skinnay Ennis, with Evans remaining as arranger. With Ennis came pianist-arranger Claude Thornhill, whom Evans came to admire and respect. Eventually Thornhill started his own orchestra and invited Evans to join him. This was an unusual ensemble in that it was composed of seven reed players (all of whom played clarinet), three trumpets, two trombones, two French horns, guitar, bass, drums, and Thornhill's piano. Instead of the standard give and take between reeds and brass, the hallmark of swing-era style, Thornhill strived for a

warm ensemble sound as background for his piano stylings. He also stressed widely contrasting dynamic levels, something he had in common with his friend Glenn Miller. Thornhill's band was more popular as a ballad ensemble than a swing band, although Evans's composition "Buster's Last Stand" certainly proved that the band could roar. Thornhill broke up the ensemble in 1942 when he joined the Navy and led a band that toured the Pacific Theater. Artie Shaw, who considered Thornhill his best friend, also led a Navy ensemble playing for servicemen. Dangerous touring conditions exacerbated both men's personal problems, making it impossible for them to function.

In 1946 Thornhill put together an even greater ensemble. The instrumentation expanded to include a tuba and—for a short time in 1947—three flutes. Evans took over musical director responsibilities. Not only did he write ballad arrangements along with Bill Borden and Charlie Naylor—he also wrote arrangements of modern jazz tunes such as "Donna Lee," "Yardbird Suite," and "Anthropology." Because the musicians were not well-versed in the new music, Evans had to teach them how to phrase it properly. While Thornhill's band was like similar piano/orchestra ensembles in that his piano was the lead voice—somewhat in the style of the Ted Fiorito and Vincent Lopez ensembles—his repertoire included modern "bebop," and his orchestra could almost be considered an avant-garde society band. Eventually Thornhill informed Evans that he really didn't want his band to play that much jazz; he preferred to concentrate more on ballads with himself as the main soloist, and the men parted on friendly terms. Thornhill did continue to add interesting new music to his book until the early fifties, from such writers as George Russell, Gerry Mulligan, Paul Villepigue, Tom Talbert, and John Carisi.

In the ongoing discussions about composition and sound at Evans's apartment, a decision was made to put together a small rehearsal band modeled on the Thornhill ensemble. John Carisi later said that the ensemble consisted of three pairings of like-instruments in treble and bass ranges—trumpet and trombone, alto and baritone saxophone, and French horn and tuba—plus rhythm. The overall sound took precedence over instrumental sections, with a focus on ensemble blending and instrumental counterpoint. Gil Evans originally wanted clarinetist Danny Polo in the nonet, but Polo was still touring with Thornhill, and subsequently died in 1949. As will be seen, at least one of the nonet pieces was conceived with a clarinet part, which was transposed for alto sax.

In his 1946–1947 arrangements for the Thornhill band, Evans experimented with more rhythmically elastic notation to make the music sound looser. For example, both Evans and Mulligan wrote two-beat triplets on beats 2 and 3, something rarely done even today. These experiments proved influential, but were less successful when applied to the nonet music, as several of these rhythms

had to be renotated to make them easier to play. The original parts for “Moon Dreams,” “Rouge,” and other pieces have such rhythms, detailed below in the listings of editorial changes that were made for the folio.

Miles Davis was a natural fit for the trumpet chair. The musicians loved his relaxed, warm sound and thought he would be perfect for their musical approach. Miles took the group over and organized rehearsals. The music written for this band was not easy to play, and the arrangers spent many hours with the players working on the sound. Miles got the band a two-week engagement in early September, 1948, at the Royal Roost, sharing the gig with the Count Basie Orchestra. The arrangers were not paid for their work, but Miles did have their names prominently displayed on the marquee outside the club. Two radio broadcasts from this engagement, recorded off the air by Boris Rose, show that the ensemble was still having problems making the music sound right.

Reactions were mixed, but most listeners probably considered the ensemble no more than a novelty. Miles was hardly a bankable name at that time, and the thought of this ensemble becoming a full-time group was remote—even Basie was forced to break up his band by 1949. Walter Rivers and Pete Rugolo liked the ensemble enough to sign it to Capitol Records. It is thanks to Rivers and Rugolo that Capitol preserved the sounds and concepts of a group that had a brief opportunity to bring something new to composition and orchestration, and teach its contributors a few things they and others would develop later on in the fifties.

The first session was called for January 21, 1949, at Capitol’s 46th Street studio in New York City; ultimately twelve recordings were made. All three nonet sessions made use of a recent technological advance: the magnetic recording tape machine. Magnetic tape would soon usher in the age of “hi-fi,” but was then only just becoming the industry standard. For maximum sound detail, the machine operated at 30 inches per second, twice the speed of later tape machines, which ran at 15 IPS. The performances were excellent, but the engineers never got a good balance on the ensemble for any of the three sessions.

Capitol issued four of the twelve sides in their short-lived modern jazz series: Capitol 60005 paired “Jeru” with “Godchild,” and 60011 had “Israel” and “Boplicity.” Sales of these sides were poor due to lack of publicity and an elevated price of 85 cents (most pop singles ranged from 35 to 75 cents). “Move” and “Budo” were issued on Capitol 15404, and “Darn That Dream” and “Venus De Milo” were released as Capitol 1221; both of these numerical series were used for pop recordings. Three of the remaining four sides that sat in the Capitol vault came from the ensemble’s last session in March 1950; clearly the executives at the label wanted the contract fulfilled, but had no intention of releasing the results. But in 1955, Capitol began releasing 10” LPs of their big band and jazz artists, and eight of the sides were released with the title *Birth of*

the Cool. To this day, no one seems to know who came up with this phrase. In 1957, when 10" LPs were being phased out, the album was reissued with eleven of the twelve tracks recorded. The omitted track, "Darn That Dream," was finally added to a complete *Birth of the Cool* LP release issued by EMI Holland in 1971 and later by EMI labels throughout the world.

THE MUSIC

Several inquiries by students, historians, and professional musicians to obtain the nonet music from Miles Davis during his lifetime were met with silence. There was every reason to believe these manuscripts still existed, even though Davis prided himself on looking forward and not revisiting his past musical successes. As we now know, for many years, all of this music plus quite a bit more was in Miles's home in New York City. When he married actress Cicely Tyson, many of his possessions were put into a storage facility in Philadelphia, including three boxes of music that included the nonet parts. After Miles's death, everything in this facility was shipped to the Davis estate lawyer, Peter Shukat.

After many years as an editor/arranger at Warner Bros. Publications (the print company for the WB music copyrights), I was working for Hal Leonard Corporation in various capacities, including jazz book editor. In late 1996, I received a call from Joe Muccioli of King Brand Music, a music preparation facility that sold music paper and prepared Ozalid and Xerox reproductions. King Brand had been owned by Wes Cowan for many years, and from the 1930s through the 1970s its original office at 1595 Broadway was one of the leading music preparation houses on the east coast. Teams of arrangers and copyists occupied its tables and desks in the back, cranking out music for radio, television and commercial recordings. The top arrangers in the business used King Brand score paper; many of the nonet parts had its logo at the bottom left corner of the page. When I first met Muccioli, King Brand Music was jointly owned by Muccioli and John Glasel. Muccioli also distributed vintage and contemporary big band music.

Shukat called Muccioli and told him of three boxes of music from the storage facility; could Muccioli organize the music and appraise it? At that time, Joe was working with me on a Gil Evans folio for Hal Leonard. Joe called and asked me to come over and look at the music. "Is it the holy grail?" I asked, anticipating discovery of the long-lost manuscripts of the Evans-Davis collaborations on the Columbia albums *Miles Ahead*, *Porgy and Bess*, and *Sketches of Spain*. "It's the holy grail," he said. Later that day we unpacked the boxes, and our eyes widened as we stared at Evans's manuscripts. We were the first in many years to see these scores, some of the most well-known and treasured in American music. As we went through the music, I discovered a pencil-copied part of Gerry Mulligan's

“Venus de Milo” and soon realized that the *Birth of the Cool* repertoire was here as well.

Thankfully, all the scores and parts that Evans had written for Davis’s Columbia albums were there, as well as the music composed by Evans for the play *The Time of the Barracudas*. I urged Joe to inform Gil’s widow Anita of the find, which he did. To our disappointment, the *Birth of the Cool* material was incomplete. Parts to individual pieces were missing, and there was nothing for “Moon Dreams” and “Boplicity,” but other interesting things turned up, such as a complete set of parts for “Joost at the Roost,” a Mulligan composition that the nonet never recorded or broadcast. Other music found in the boxes included an untitled piece by George Russell (minus a piano part), standards arranged by John Lewis (one title I remember was “The Way You Look Tonight”), and a piano sonata composed by John Carisi.

During the summer of 1995, I had the opportunity to work with Gerry Mulligan on two play-along folios for Hal Leonard. We met weekly as I prepared new lead sheets of the pieces he wanted to include. He would correct and approve these lead sheets for publication, then give them to his rhythm section for the recorded accompaniment, which I produced. During that time, Gerry and I had extensive discussions about his life and music, and even though he was ill, working on his music in this manner seemed to inspire him. We consulted his scores and listened to recordings, and I was able to get answers to many questions about his music. His collection was organized with a master list, and it was easy to find scores for anything from a sextet to a big band. He told me that he did not have any of his original scores or parts for the nonet pieces (“Miles kept all of that”), and that most of the music for *Re-birth of the Cool*—a 1992 Mulligan album on the GRP label, revisiting the *Birth of the Cool* pieces—was transcribed by Mark Lopeman. “Jeru,” “Rock Salt” and “Israel” had been published by Gunther Schuller’s publishing company, Margun Music, and these versions were used for *Re-birth of the Cool*. Mulligan had also obtained a copy of the score for “Rouge” and photocopies of “Moon Dreams” and “Boplicity” from Schuller. In 2010 Schuller’s son George told me that his father must have wanted to examine the Evans arrangements at some point, and Gil lent them to him.

Just as I told Joe Muccioli to contact Anita Evans, I visited Franca Mulligan later in 1996 and told her that original parts of Gerry’s pieces for the Davis nonet had been found, suggesting she call Shukat to request copies for the Mulligan collection. Muccioli completed his appraisal, and delivered the music back to Shukat’s office.

Hal Leonard later made a print agreement with Jazz Horn Music, Miles Davis’s publishing company, now owned by Sony Music. This meant Hal Leonard could use the copyrights any way they wished for books on Miles, as

well as in piano books, fakebooks, and ensemble arrangements. Keith Mardak and John Cerullo from Hal Leonard asked me for a list of folio proposals utilizing the Davis copyrights. *Kind of Blue* was the natural first choice; it remains one of the most influential albums in the history of music, and continues to sell in steady numbers. *Birth of the Cool* was initially rejected as a project, but I wrote a memo emphasizing that the folio would not be another transcription volume; it would use the original parts, which were long thought lost. With the original sources at our disposal, Hal Leonard could offer as definitive an edition as possible. In short, this would be a history-making publication. The project was then given the green light. Frankly, I celebrated; we could finally get this important repertoire out correctly with publishers and estates being paid.

I contacted Shukat's office to obtain copies of the parts, and then waited...and waited. In the meantime I edited and engraved new copies of the three titles published by Margun Music. I assumed, incorrectly as it turned out, that these publications were accurate.

By May 2001, there was still no word from the Shukat office despite repeated phone calls, and I wondered whether this book would ever come out. To get some momentum going, I contacted Franca Mulligan and asked to see the music for *Re-Birth of the Cool*. After that recording Mulligan took an ensemble out on the road to promote the album, and hired Lopeman to play tenor saxophone, turning the group into a tentet. For these concerts, Mulligan rearranged some pieces to include the tenor. He also realized there would have to be more room for solos, so he wrote new backgrounds. Mulligan was also not a musician to live in the past, and nothing was engraved in stone if he wanted to make changes.

I went to Mulligan's music studio and tried to sort out what was nonet and tentet material, but Gerry had edited the music so extensively that the afternoon ended in total frustration. Suddenly Cathie Phillips, Mulligan's assistant, remembered that I had urged Franca to obtain copies of the original parts of Gerry's pieces from the Davis estate. Had the request actually been made? We searched Mulligan's studio, and found a long, thick, unopened package on a shelf under other pages of miscellaneous music with Shukat's return address clearly marked. All of us became excited as I realized this package had some of what I needed, and we were not disappointed: parts for "Jeru," "Rock Salt," "Joost at the Roost," and "Venus De Milo" were there, all in Mulligan's handwriting. "Joost at the Roost" was missing the last page of the bass part, but the Mulligan collection had a score of Gerry's big band version written for Claude Thornhill, which could be used as a reference. At last I could begin the active preparation of the folio.

I checked the copies of the parts against the Margun Music versions of "Jeru" and "Rock Salt," and quickly realized that the Margun publications were

themselves transcriptions. Mark Lopeman told me that he asked Mulligan who made them; Mulligan chuckled and never gave him a straight answer. George Schuller later informed me that Mulligan was involved in the transcribing but did not do the work himself. After all, Mulligan had an active career when these publications came out, and transcribing an early composition would have been the last thing on his to-do list.¹ Indeed, the Mulligan library has transcriptions of many of his recordings with Chet Baker, sent by musicians and fans to show their love of this music. In our discussions, Gerry told me that he was very moved by such efforts.

But I was still missing some titles. After many months of wondering whether this project would ever be completed, it was Bill Kirchner who finally provided a direct contact in Shukat's office. Bill had had excellent dealings with Ivan Saperstein while clearing a CD that involved Shukat's clients. I arranged a meeting with Mr. Saperstein in July 2001 and explained my mission: to examine the original parts in the Davis music collection and create the most accurate edition of these pieces as possible. Mr. Saperstein consulted with Mr. Shukat, and I received an answer a few days later granting permission to use the parts for the folio.

I visited Shukat's office a few days later, and was brought into a conference room where only music relevant to the nonet lay on a large table. Mr. Saperstein granted me unlimited access to anything there, and asked if I could look at a file marked "miscellaneous" and identify anything. One sheet turned out to be the missing last page of the bass part of "Joost at the Roost." I selected the pages I needed, and within several days received photocopies with a written agreement outlining the uses and restrictions of the materials. A day later I signed the agreement. I was instructed to return the copies when I was through with them. This was in August of 2001.

In editing this music, the first step was to create a transposed full score for each piece, made up of all the existing parts. For the titles published by Margun, it was easier to simply mark the changes on photocopies of the newly engraved scores. "Rocker" and "Israel" were in far better shape than "Jeru," which required over a hundred corrections of various types. The next step was to transcribe the remaining parts from the recordings; study the new scores thoroughly for questionable notes; read the score up against the recordings to clarify dynamics, phrasing and articulation; and check chord names in two categories: 1) those

¹ I had several questions for Gunther Schuller regarding these publications and his experiences at the nonet recording date in which he played. I contacted George Schuller, who was able to get general answers to some, but not all, of these questions. Gunther Schuller is writing his autobiography, and is apparently reluctant to supply more detailed information. He did confirm that he conducted the ending of "Moon Dreams" as he played his part.

that did not take into account the altered notes (this occurs quite a bit in Mulligan's music during this period), and 2) those that differed between parts (for example, the piano part might have C7 and the bass part G \flat 7, with the bass notes matching G \flat 7).²

During the final stages of preparing the folio, Hal Leonard reorganized its New York office and my position was terminated. I asked that I be allowed to complete work on the folio without pay, and they agreed. Unfortunately they wanted the folio finished as soon as possible, and the haste to finish resulted in errors and omissions—some minor, some very important—that I noticed after the folio was in print. I have listed these in the following section, so that readers who have the folio can mark the corrections in their copies.

It must be stressed that the intention of the Hal Leonard folio was to provide a usable, editorially consistent resource of this repertoire for study, not performance, although many purchasers extracted their own parts. In any such editorial job, interesting decisions have to be made. A detailed accounting of these editorial decisions would be cumbersome and use up a lot of pages in a folio for general distribution, so it appears here.

CORRECTIONS TO BE MADE TO THE FOLIO

Even under the best of circumstances, some errors are not seen until a folio of music is in print. For this article, I went over every note in the folio in an effort to correct these errors. Hopefully I've now found and corrected all of them. The errors and omissions listed below should be written into the reader's copy of the folio. This listing is in pagination order.

A list of errata regarding the transcribed solos was included in a review of the folio written by Henry Martin and published in issue 12 of the *Annual Review of Jazz Studies* (Scarecrow Press, 2002).

Page 5. Bars 2–5, drums: Add repeat signs.

Page 13. Bar 109, French horn: Add natural sign to E.

Page 16. Bar 136, French horn: The fourth eighth note should be E \flat , not E \sharp .

Page 17. Last bar, baritone sax, tuba: Add dynamic *f*.

Page 22. Bar 36, tuba: Delete accent mark.

² In this way, editing vintage jazz materials is similar to making a dupe negative of the one surviving print of a motion picture, removing scratches and debris, running the soundtrack through a computer program to clean up the sound, and then creating an entirely new negative or computer file. Relying only on the transcription process can be asking for trouble, especially for pieces where the original parts survive but someone transcribes the piece off the record anyway. And for a composer such as Gil Evans, we are continually shown that even trying to transcribe his work can be an exercise in frustration.

- Page 25. Bar 71, alto sax: Delete the flat symbol before A.
- Page 26. Bar 80, alto sax: Delete the flat symbol before A.
- Page 32. Bar 3, French horn: Add accent mark to F#.
- Page 33. Bar 11, alto sax, baritone sax, trumpet, French horn: Last note of the triplet should be A \flat , not G.
- Page 35. Bar 29, alto sax, baritone sax: Last note of the triplet should be A \flat , not G or A (trumpet and French horn are correct).
- Page 42. Bar 117, alto sax, baritone sax, trumpet, French horn: Last note of the triplet should be A \flat , not G.
- Page 43. Bar 129, French horn: Add accent mark to F#.
- Page 45. Bar 7, tuba, piano (both hands): Slur should begin on last eighth note.
- Page 45. Bar 11, trumpet: Add *cresc.*
- Page 46. Bar 20, trumpet: Add *cresc.*
- Page 47. Bar 28, French horn: slur should end on first half note.
- Page 48. Bar 37, bass: Last eighth note should have accent added.
- Page 60. Bar 6, piano: The note of the chord should be E \flat , not E.
- Page 60. Bar 6, bass: Add accent to last eighth note (beat 4½).
- Page 61. Bar 20: For this bar, French horn, trombone, and tuba parts are missing in the folio and need to be added. For French horn, the bar contains a half rest, an eighth rest, and the same final three pitches as the baritone sax part (G, B, C). Trombone and tuba are the same as French horn, except the pitches are an octave below. The last pitch should have an accent added for all three parts.
- Page 62. Bar 30, trumpet: Add natural sign to D on beat 3½.
- Page 62. Bar 31, baritone sax: Second note in two-beat triplet should be B, not C.
- Page 65. Bar 59, piano: The G (in the bass clef) on beat 2 should be changed to a D below the staff.
- Page 67. Bar 72, baritone sax, tuba: Add tenutos to notes on beats 3½ and 4.
- Page 68. Bar 80, French horn: Last note should be B \flat , not B \sharp .
- Page 70. Bar 89, alto sax: Delete eighth rest at the beginning of the bar.
- Page 70. Bar 89, baritone sax, trombone: Add tie from last quarter note of first triplet to first quarter note of second triplet (as in the alto sax part).
- Page 70. Bar 90, tuba: Delete tenutos.
- Page 71. Bar 92, baritone sax: Add courtesy natural sign to G.
- Page 73. Bar 7, tuba: Add tenuto over half note in beat 3.
- Page 75. Bar 31, tuba: Add tenuto over half note in beat 3.
- Page 81. Bar 103, piano: Chord on beat 3 should be E7 \flat 5.
- Page 88. Bar 48, French horn, trombone, tuba: Turn beats 3 and 4 into a two-beat triplet, adding a quarter rest, as in the alto sax part.
- Page 89. Bar 51, French horn, trombone, tuba: Add accent mark to half note.
- Page 89. Bar 51, bass: Add natural sign to the A on beat 3.
- Page 89. Bar 57, trumpet: Beam eighth notes in last beat.
- Page 89. Bar 57, tuba: Add *mf*.
- Page 91. Bar 72, French horn: Add staccato dot to last eighth note.
- Page 92. The boxed bar number should be 83, not 85.

- Page 94. Bar 1, tuba, and bar 2, trombone: Add *f*.
- Page 95. Bar 6, French horn: The original part clearly reads C \flat concert for beat 3, but I now believe this to be C \sharp . The same correction needs to be made for bars 22, 94 and 110.
- Page 95. Bar 13, tuba: Add *p*.
- Page 96. Bar 15, alto sax, trumpet: Add *mf*.
- Page 99. Baritone sax: Add *pp*.
- Page 117. Bar 10, alto sax, trumpet: Add courtesy natural sign to the B on beat 2½.
- Page 123. Bar 65, trumpet: Chord name should be C, not B \flat .
- Page 125. Bar 87, trumpet: Chord name should be Fm7, not Fmaj7.
- Page 126. Bar 104, trumpet: Add flat symbol to B.
- Page 131. Bar 7, all instruments except piano, bass, and drums: Add tenuto to beat 2½.
- Page 133. Bar 37, all instruments except piano, bass, and drums: Add tenuto to beat 2½.
- Page 139. Bar 92, drums: Add ensemble rhythm.
- Page 139. Bars 96–97, alto sax: Delete slur.
- Page 143. Bar 135, all instruments except piano, bass, and drums: Add tenuto to beat 2½.
- Page 167. Bar 8, trombone: Add natural sign to the last eighth note.

EDITORIAL CHANGES MADE FOR THE FOLIO

The listings below are organized by composition/arrangement. First, a listing of existing original parts is presented. Next, I list where rehearsal markings appear on the parts. For the folio, all rehearsal letters and numbers were replaced by boxed bar numbers.

I have not listed every editorial decision made to the parts, since such a list would be overwhelming and include a great deal of minutiae—the deletion of an unnecessary natural sign, for example. I also did not list every marking made by the player of a given part; in many cases such markings are notations for the player's use and not corrections. Where a part did not exist and had to be recreated, I consulted transcriptions, primarily those made by Mark Lopeman for the *Re-Birth of the Cool* album.³ The most common error I found was that most transcribers assigned a note to the baritone sax that was actually played by

³ Mulligan once had an agreement with Alfred Music to print his music in the early 1980s, but this ended abruptly when Gerry saw copies of one of his big band compositions printed on paper so thin that the reader could see the music bleeding through the other side of the page. After working with Mulligan some months before his death on some of the very issues addressed here, he gave me complete carte blanche to fix or change his music as I saw fit, a high compliment which I treasure.

the trombone. Ultimately the responsibility for the correctness of the music is mine alone.

I have tried to make the following listings as user-friendly as possible, but by their very nature, such listings can be cumbersome and confusing for researchers unaccustomed to the many changes that must be made to prepare music for print. This is especially true of music written by composers who simply wanted to get the sounds in their heads quickly onto paper. This circumstance describes as much as 97% of the music written during the big band era, when arrangements of pop songs were routinely prepared overnight for recording dates, or even on the bus traveling between engagements.

An overall comment: on the original parts, slurs often occur between two half notes that have the same pitch. For the folio, I removed the slurs and added tenuto markings on each half note. These instances have not been listed below.

BIRTH OF THE COOL THEME (Gil Evans)

The theme utilized by the Miles Davis nonet was a re-orchestration of bars 129–141 of Evans’s arrangement of “Anthropology” for the Claude Thornhill Orchestra; except for the trumpet and French horn, the single-page parts each have this title at the top, written in the players’ hands. The following original parts exist: alto sax, baritone sax, trumpet, French horn, and tuba. The parts are in Evans’s hand. Parts missing: trombone, piano, bass, and drums. Evans’s big band arrangement of “Anthropology” for Claude Thornhill was used as a reference.

This short piece of music was never copyrighted. When I was in the midst of editing the folio, I suggested to Gil’s widow Anita that since “Anthropology” is not quoted directly, this piece qualified as an original composition and the Evans estate should claim it. Evans estate lawyer Noel Silverman asked for a lead sheet for copyright purposes; I happily gave him a copy of my edited score. “Birth of the Cool Theme” is now copyrighted as an Evans composition, and the wide distribution of the CD that includes the two existing broadcasts generates money for the estate.

The arrangement is unusual in that Evans seems to have scored it in different ways. However, not all of the instruments have multiple parts. It is my theory that Evans was experimenting with the instrumentation during the early discussions about the nonet, and used one of his Thornhill orchestrations to try out voicing ideas. When the Royal Roost gig became a reality, this experiment was used as a theme, since it was short and complete in itself. The last bar was played as a held note; the folio has the music of the original parts engraved in cue-sized

notation. To create the missing piano, bass, and drum parts for the folio, the same parts in the Thornhill orchestration were utilized.

A breakdown of each extant part follows.

Alto Sax:

Four different parts appear. Each is grouped with a large brace, and I, II, III, and IV appear on the side next to each brace. After examining all four, it was clear that the music grouped under Roman numeral I was the part played.

Baritone sax:

Two different parts appear, labeled I and II. An additional version of I is at the top of the page, but it is crossed out because a bar is missing. II turns out to be the same as the missing trombone part, based on the recording.

Trumpet:

Only one part appears. An additional version of this part is at the top of the page, but it is crossed out because a bar is missing.

French horn:

There is no key signature. Two different parts appear, labeled I and II. Part I is written out again in pen at the bottom of the page. I believe this to be in Junior Collins's hand.

Tuba:

Only one part appears.

BOPLICITY (Miles Davis – Gil Evans) Arranged by Gil Evans

The following original parts exist in Evans's handwriting: alto sax, baritone sax, trumpet, French horn, trombone, tuba, and bass. None of the parts have a time signature. Parts missing: piano, drums.

Rehearsal letters are found in the following places: bar 1 ("A"); bar 9 ("B"); bar 17 ("C"); bar 25 ("D"); bar 33 ("E"); bar 49 ("F"); bar 59 ("G"); bar 67 ("H"); bar 75 ("I"); bar 83 ("J"); and bar 91 ("K"). At bar 83 the folio has "85," an error noted above.

Gil Evans was a co-composer of this piece, but back in 1949 he paid little attention to the details of credits, copyrights, and royalty monies; the original composer credit went to Miles Davis's mother's name. It was only after Evans died that Anita Evans sought to establish Evans's many contributions that were copyrightable and could generate money for the estate, in some cases with my help. Evans now receives credit for this piece, which had lyrics added some years ago by Ray Passman.

The original melody in bars 7 and 15 was slightly different. Beat 4 was originally a quarter note, and an eighth note was added on beat 4½, tied over to the

next bar, making the melody syncopated. Each player hand-wrote the correction of two eighth notes on the respective parts (except the trombone part, where it is already written correctly). The trumpet part has an additional variant in bar 15: the F in beat 2½ is tied to a quarter note F, and the last beat is a triplet of E♭-F-C.

In preparing the folio from the original parts, the salient editorial clarifications or additions were:

All extant parts:

Bar 1: Dynamic added.

All extant parts except piano, bass, and drums:

Bars 1 and 25: Original parts have two eighth notes/eighth rest/quarter note/quarter note/eighth note; re-notated to “split the bar” and make beat 3 more perceptible.

Bars 2, 10, 26 and 92, beat 4½: Tenuto added.

Bars 4, 12, 17, 21, 28 and 94, beats 1 and 2: On original parts, Evans beams these two beats together.

Bar 9: Original parts have two eighth notes/eighth rest/quarter note/three eighth notes; re-notated to “split the bar.”

Bars 14 and 30 (except tuba): Articulation added.

Bar 32, beat 3: On original parts, last note of triplet has parentheses around it, added by each player.

Bar 33, beat 4: Articulation added.

Bar 49, beats 1 and 2 (except baritone sax): On original part, an accent mark is on the second note of the two-beat triplet.

Bar 55 (except trumpet and tuba): Originally eighth rest/eighth note tied to dotted half note; re-notated to “split the bar.” Dynamic changed from *piano*.

Bar 60: Tenuto added.

Bar 62, beat 3 (except tuba): Accent mark and tenuto added.

Bar 66 (except baritone sax and tuba): Originally eighth note/eighth note tied to dotted half note; re-notated to “split the bar.”

Bars 66–67: Dynamic added.

Bar 67 (except tuba): Originally eighth note/eighth note tied to half note; re-notated to “split the bar.”

Bar 70 (except trumpet and tuba): Original parts have a slur over the two notes.

Bar 74 (except trumpet and tuba): Originally eighth rest/eighth note tied to half note tied to eighth note/eighth note; re-notated to “split the bar.”

Bar 91: Dynamic added.

Alto Sax:

Bar 25, beat 3½: Staccato dot missing from original part.

Bar 48: Subtone added.

Bar 49: Original part has an accent mark on the E♭ in the first two-beat triplet.

Bars 50 and 52, beats 2 and 3: Evans writes this as a two-beat triplet; re-notated to “split the bar.”

Bar 51: Dynamic added.

Bar 97: Articulation added.

Baritone sax:

Bar 6: Staccato dots added.

Bars 14, 30, 96 and 97: Articulation added.

Bars 34 and 47, beats 3 and 4: Evans writes this chord as A-9. He clearly means a dominant seventh ♭9, as he always wrote his minor chord names as “min7.”

Bar 40: Original part has a repeat sign at the end of the bar, going back to Bar 33.

Bars 50 and 52, beats 2 and 3: Evans writes this as a two-beat triplet; re-notated to “split the bar.”

Bar 51: Dynamic added.

Bar 65, beat 2: Staccato dot added.

Bars 96 and 97: Articulation added.

Trumpet:

Bar 6, beats 1 and 3: Both staccato dots (above the staff) and tenutos (below) are written in the original part.

Bars 14, 30 and 97: Articulation added.

Bars 54–58: This solo was not improvised on the recording; it was written on the part, but chord names appear at the top of the staff. Bars 55–56 have the chord names transposed in the key of the trumpet, and the remaining bars have the chord names in concert.

Bar 56, beats 1 and 2: Evans beams these two beats together.

Bar 57, beat 4½: Grace note added.

Bar 58: Original part has the tied B♭ dotted; the dot was removed and the rest and dynamic were added.

Bar 61, beat 2: Original part has *martellato*.

Bar 62, beats 3 and 4: Articulation added.

Bars 67–84: On original part, chord names are transposed in the key of the trumpet.

Bar 68: On original part, next to the words “ad lib” is a notation in Evans’s hand, “(Bud’s Background).” This probably refers to Bud Powell, but the background in question is unknown as of this writing.

Bar 72, beat 4½: Staccato dot added.

Bar 73: On original part, chords read Gm7 (1 beat) and G♭Maj7 (3 beats). The chords were changed using the bass part as a reference.

Bar 75: Evans wrote “(No Background).”

Bar 76 and 81, beats 3 and 4: Evans writes this chord as A-9. He clearly means a dominant seventh ♭9, as he always wrote his minor chord names as “min7.”

Bar 83: On the original part, the word “release” is written next to Letter J.

Bar 96, beats 1 and 3: Staccato dots added.

At the bottom of page 2, bars 69–73 of the alto sax part are written in the trumpet key in Evans’s hand. This was probably played by the trumpet when the trombone took this solo instead of the trumpet (chord names appear in the trombone part).

French horn:

There is no key signature on the original part. In the middle of the second page, there are six bars from an unknown arrangement in a hand other than Evans’s.

Bar 33: Articulation added.

Bar 49, beats 1 and 2: Original part has accent mark over the second note of the triplet.

Bar 50, beat 2: Part has these notes written as eighth notes.

Bars 56–58: Originally dotted half note tied to eighth note/eighth note; re-notated to “split the bar.”

Bar 60: Part has an accent mark on the last eighth note.

Bar 61, beat 2: Part has a *martellato*.

Bar 72, beat 4½: Staccato dot added.

Trombone:

Bar 9, beat 4½: Natural sign added to G (see last eighth note in bar 1).

Bar 18, beat 3: flat symbol added to E.

Bars 33–34: Chord names written in part by unknown hand (J.J. Johnson?).

Bar 49, beats 1 and 2: Part has accent mark over the second note of the triplet.

Bar 50, beat 4½: Part has a jagged line indicating a slide. Because this could be misleading for some music readers, I have written the notes out.

Bars 96 and 97: Articulation added.

Bar 98: Dynamic added.

At the bottom of the first page are the chord changes for bars 34–48 with a notation at F (bar 49) to “return to part,” and below this are the chord changes for the release. It is intriguing to consider the possibility that at a live performance of “Boplicity,” the piece was opened up and Mike Zwerin or J.J. Johnson had a solo.

Tuba:

Bar 49, beats 1 and 2: Original part has accent mark over the second note of the triplet.

Bar 50, beats 2 and 3: Original part has a two-beat triplet of quarter note/half note (on beats 2 and 3) tied to quarter note. This has been re-notated to “split the bar” and make beat 3 more perceptible.

Last bar: Accent added. On the original part, Evans writes this figure as two bars.

Bar 1 is a whole note tremolo of F and C with the notation “un poco ritard.”

The next bar is a whole note F. Both bars have fermatas.

Bass:

Bar 34: On the original part, chord changes begin here with root notes written until bar 49. Altered notes are not written in chord names.

Bars 35 and 43, beats 3 and 4: Dm9 is missing in part.

Bars 54 and 55: Evans writes an alternate bass part in these bars. The notes are all quarter notes and read: C, G (one fifth above), F, E | D, C, C \flat , F (below).

Bars 55–58 and 68–82: Chord names added in part.

Bars 70 and 78, beats 3 and 4: $\flat 9$ added.

Bar 71, beats 1 and 2: Chord name is originally written B \flat -5.

Bars 83–88: This bass part, apparently not written by Evans, appears in another hand written over Evans's original, and consists of the root note with slashes.

Bars 96 and 97: Original part, between these two bars, has two bars that are crossed out.

Last bar: Original part has an accent mark on the final note.

BUDO (Bud Powell – Miles Davis) Arranged by Gerry Mulligan

This was probably one of the arrangements written for the gig at the Royal Roost, as there are two broadcast performances extant. As the parts show, “Budo” was clearly written as a showcase for improvisation. In many articles and liner notes this arrangement is credited to John Lewis, but Mulligan is the actual arranger, and most of the parts are indeed in his hand.

The following original parts exist: baritone sax, French horn, and trombone. The parts are in Mulligan's hand, except as noted. Parts missing: alto sax, trumpet, tuba, piano, bass, and drums. Rehearsal letters are found in the following places: bar 9 (“A”); bar 19 (“B”); and bar 27 (“C”).

Once again, the parts give information about this piece that we didn't know before. The introduction was most probably written after the rest of the arrangement, as it is copied out in the middle of page 2 on each extant part. Bar 8 has a 1st ending bracket, and the last two bars of the arrangement are bracketed as “last X.”

Please note at Bars 11, 29 and 117, the folio has a very important note error (already noted above) in several instruments. On beat 2, the last note of the triplet should be an A \flat , not G. In bar 29 the error is in the alto and baritone sax parts only.

In preparing the folio from the original parts, the salient editorial clarifications or additions were:

All extant parts:

Bars 1–7 and 127–133: Articulation and dynamics added.

Bars 3, 7, 129 and 133, beat 1½: On original parts, this note is a dotted quarter.

Bars 9, 99, 127, 131 and 134: Dynamic added.

Bars 10, 28 and 116, beat 3½: Accent mark and tenuto added.

Bars 13, 31 and 119, beat 4½: Accent mark added.

Bars 14, 32 and 120: Original parts except baritone sax have eighth note tied over from previous bar to eighth note tied to half note; re-notated to “split the bar” and make beat 3 more perceptible.

Bars 30 and 118, beat 4: Original parts had eighth note/eighth rest.

Bars 31 and 119, beat 1: Original parts had eighth note/eighth rest.

Bar 34: After this bar, the word “choruses” appears in the middle of the stave.

Bar 134: Dynamic added.

Last Bar: Accent mark added.

Baritone sax:

At the bottom of page one, a set of chord changes is written down, implying that Mulligan had a solo when this piece was opened up.

Bars 12, 30 and 118, beat 1½: Original part has the E_b eighth note tied to a quarter note E_b.

Bar 105, beat 1: Original part has this note as a quarter note with an eighth rest.

Bar 107: Indication on original part reads “Play bkgd. – 7 bars of B,” followed by a thin double barline and “Same as 1st 8.”

French horn:

This part has no key signature. While much of it is clearly in Mulligan’s hand, it is copied over in ink with slurs and articulations added by Junior Collins. His additions are not part of this listing.

Bars 12, 30 and 118, beat 1½: Original part has the E_b eighth note tied to a quarter note.

Bar 12, beat 4: Part has eighth note/eighth rest.

Bar 100, beats 3 and 4: Part has eighth note/eighth note tied to quarter note.

Bar 134: Original part has an accent and staccato dot for articulation.

Trombone:

Bar 12, beat 2½: C eighth note tied to dotted quarter note deleted by Mulligan.

Bar 16: Original part has both notes tied.

Bar 134: Articulation added.

Last Bar: Fermata added.

DECEPTION [a.k.a. CONCEPTION] (Miles Davis) Arrangement probably begun by Miles Davis and completed by Gerry Mulligan

This is Miles’s take on George Shearing’s “Conception” and in fact, Shearing’s title appears on the parts. The extant parts are in two different hands: the recognizable hand of Gerry Mulligan, and another hand unidentified at present. The parts give the impression that the piece was cobbled together, although it was probably written specifically for the March 9, 1950, recording date.

The following original parts exist: alto sax, baritone sax, trumpet, trombone, tuba (plus an additional incomplete tuba part), and bass. Parts missing: French horn, piano (but see below), and drums.

There also exists a two-stave piano manuscript that is a condensed score including all of the instrumental parts from Bars 1 through 59, without chord names. This source enabled me to restore much of the French horn part. This score and Bars 1–59 of the extant parts are in the same hand. The notation appears to have been written by someone with scant experience writing music: sharps are written in the wrong order in the key signatures, stems and beams are all above the notes regardless of the range of the notes, most bars have no dynamics or articulation markings, and any figure with three eighth notes is a false triplet (three eighth notes beamed together). Rehearsal letters and numbers are often missing. The list below is highly selective by necessity, since a full listing would occupy several pages.

Where they do appear, rehearsal letters and numbers are found in the following places: bar 9 (“A”); bar 37 (“A1”); bar 45 (“A2” and “D.S.,” meaning “return to the sign”); bar 59 (“B”); bar 73 (“B2”); bar 81 (“B3”); bar 96 (“C”); bar 104 (“C2”); and bar 131 (“Coda”). “C3” is listed at bar 118, but the player takes the D.S. at this point.

In the parts (but not in the folio), bars 9–36 are repeated and have first and second endings. Bar 45 has a D.S. and the last time, the player goes to the Coda at the end of Bar 57. There is no thin and thick ending bar at the end of any part.

In preparing the folio from the original parts, the salient editorial clarifications or additions were:

Alto Sax:

Bar 69: From this bar forward, Mulligan’s hand can be recognized.

Bar 131 (Coda): Part returns to the original hand.

Baritone sax:

Bar 65: From this bar forward, Mulligan’s hand can be recognized.

Bar 96 until D.S. at bar 118: Chord changes appear on the part in addition to the background half notes, suggesting that Mulligan might have been considered as the soloist for the recording. It is also possible that the piece was played at the Birdland benefit concert on March 14, 1950, and was opened up for solos.

Bar 131 (Coda): Part returns to the original hand.

Trumpet:

Bar 59: From this bar forward, Mulligan’s hand can be recognized.

Bar 73: Even though Davis has the solo, and the part is thus marked, there are no chord changes on the part, suggesting he might have read them from a separate lead sheet.

Bar 118: At this juncture, marked C3, the part returns to the original unknown hand, except for the last four bars, which are in Mulligan's hand. There is no D.S.; these bars are copied out until the end.

Trombone:

Bar 71: From this bar forward, Mulligan's hand can be recognized.

Bar 96: Chord changes appear on the part, with the baritone sax music written in cue size at bars 100–104.

Bar 131 (Coda): Part returns to the original hand.

Tuba:

As stated above, there is a second tuba part that is entirely different from the extant arrangement. The handwriting is different from both the unknown hand and Mulligan's hand.

Bar 71: From this bar forward, Mulligan's hand can be recognized.

Bar 131 (Coda): Part returns to the original hand.

Bass:

Bars 1–8: Original part is written in a second unknown hand.

Bar 9: From this bar forward, Mulligan's hand can be recognized right to the end.

Last bar: On original part, F whole note written as "Arco" with fermata.

GODCHILD (George Wallington) Arranged by Gerry Mulligan

Mulligan wrote a big band version of this George Wallington piece, recorded in 1948 for Thornhill. This score was not available when preparing the nonet version for the folio.

All the original parts exist, in Mulligan's hand, with the title "Wallington's Godchild."

Rehearsal letters and numbers are found in the following places: bar 5 ("A"); bar 23 ("2"); bar 31 ("3"); bar 39 ("B"); bar 71 ("C"); bar 79 ("2"); bar 87 ("3"); bar 95 ("4"); bar 103 ("D"); and bar 129 ("E").

On the original nonet parts, a 4-bar rest is written on the top staff indicating a Max Roach solo in tempo. This was probably added later by Mulligan, since the following staff has the clef and key signature (these do not appear in the following staves).

The first eight bars of the melody are repeated and have first and second endings. However, the A \flat in the baritone sax, tuba and piano in the first bar of the melody is not played the second time (there is a note in the baritone sax part reading "1st x"; none appears in the tuba). Because of this difference and for ease of reading, all sixteen bars are written out in the folio.

In preparing the folio from the original parts, the salient editorial clarifications or additions were:

All parts except drums:

Bar 1: Tempo added.

Bars 1–4: Four bars rest added. The original parts have the name “Max” written on them (except piano, bass and drums), as Max Roach had a 4-bar drum solo. See note in the folio with regard to the following introduction.

Bars 71–78: On the original parts, these bars have a repeat sign.

Bars 95–102: Parts have “Repeat 1 to 6 of C.” This instruction is crossed out in the baritone sax part.

All parts except piano, bass, and drums:

Bars 10 and 19: *cresc.* added.

Bar 13, beat 2½: Accent mark with tenuto added over eighth note.

Bar 13, beat 4½: Accent mark added over eighth note (except tuba).

Bar 22: Dynamic added.

Bars 23–29: Slurs added (except trumpet).

Bar 31: Dynamic and tenutos on D and E♭ added (except trumpet).

Bar 32: Slur added (except trumpet).

Bar 33, beats 1 and 2: Original parts had E♭ and F as eighth notes with eighth rests (except trumpet and French horn).

Bars 33–34: Slur added (except trumpet and French horn).

Bars 34–35: Slur added (except trumpet); in French horn part, slur ends on C♭ (beat 3).

Bar 35: Accent mark added to G♭ (in trumpet, French horn, and tuba parts, this pitch is an eighth note with eighth rest).

Bar 37: *cresc.* and dynamic added (except trombone).

Bar 38: Articulation added; accent on beat 2½ and slurs on beats 3½ and 4 deleted on all instrumental parts except trombone and tuba.

Bars 39–70: On the original parts this entire section is a blank space, except for the trumpet part, which has “32” written over the staff. The tuba part has the word “choruses” under the staff.

Bar 71: Dynamic added.

Bars 71, 95, 129 and 131–132: The original parts have a quarter note on beat 2½; these were changed to two eighth notes tied, so as to “split the bar” and make beat 3 easily comprehended.

Bars 72, 96 and 130, beats 3 and 4: eighth note/eighth note tied to quarter note changed to eighth note/dotted quarter note.

Bars 73 and 97, beat 1: The original parts have an eighth note/eighth rest.

Bars 76 and 100, beats 1 and 2: The original parts have a two-beat triplet tied to a half note (except baritone sax and trumpet).

Bar 95: The original parts have “Repeat 1 to 6 of C” crossed out.

Bar 103: Dynamic added. Right before the out chorus, which begins on bar 103, the parts indicate an extra improvised chorus. The alto sax part has the word

“blow” above the staff, and the trumpet part has “32 Bari” written in Mulligan’s hand. The remaining parts (except tuba) simply have a 32-bar rest written in the hand of each player. Since there was no solo to transcribe, this section has been left out.

Bar 104, beats 2½ and 3: Eighth note/eighth rest changed to eighth note tied to eighth note.

Bar 105, beats 1 and 2: Eighth note/eighth rest (on both beats) changed to quarter notes with staccato dots.

Bars 108 and 126: For both notes, accent mark added (except alto sax and trumpet; original parts already had tenuto mark).

Bar 131: Dynamic added.

Alto sax:

Bar 22, beat 2½: Accent added. After bar 22, Mulligan originally wrote what constitutes the last “A” of the melody (missing the first bar) with two bars’ rest instead of what is now bars 37–38 (basically leaving out the “B” section). Even if this was what he originally wanted, the above-mentioned missing first bar was a copy error that needed to be fixed either way. The trombone part has this same error.

Bar 32, beat 3: On the original part, the G is a quarter note.

Bar 34, beats 3 and 4: On the original part, the B♭ is a dotted quarter note with an eighth rest.

Bars 75 and 99, beat 4½: Accent mark added.

Bars 107–108 and 125–126: Tenuto added to beat 4½ of bars 107 and 125; slurs added from same beats.

Bars 108 and 126, beats 3 and 4: Original part notated as eighth rest/eighth note/eighth rest/eighth note.

Bars 108–110 and 125–127: Slurs added.

Bars 110, 112 and 128: The original part has eighth note/eighth note tied to a dotted half note. The folio notates this so that beat 3 can be clearly seen.

Bar 133 (last bar), beat 4: The original part has a G♭ eighth note with a *decresc.* marking in the staff.

Baritone sax:

Bar 5, beat 1: On original part, A♭ eighth note is marked “1st time only.”

Bars 5–9 and 14–18: Dynamics, tenuto marks, slurs, and staccato dots added. In bars 9 and 18, accent mark on G♭ added.

Bars 75–78 and 99–102: On the original part, chords (each lasting two beats) are Fm, Em, B♭m7, Am7, A♭, Adim, B♭m7, and A9.

Bar 95: The original part has “Repeat 1 to 6 of C” crossed out. Note that even though Mulligan has the solo, there are no chord changes on the part.

Bars 109–110, 127–128: Slur added.

Bar 121: Here is a bit of musical shorthand on Mulligan’s part: Instead of writing out bars 103–108, the original part reads “Repeat from D” (bar 103). Bars 127–128 constitute a third ending, as they result as the “repeat from D.”

Bar 133 (last bar), beat 4: The original part has a $D\flat$ eighth note with a *decresc.* marking in the stave.

There is an alternate page two of the baritone sax part, with no rehearsal markings. This seems to be the original out chorus (beginning at bar 103 in the folio). Two interesting things are found on this page: 1) the solo at bar 113 is played by the baritone sax, not the trombone; and 2) what is now bar 130 has a two-beat triplet on beats 2 and 3. No doubt Mulligan was exploring alternative rhythmic notation with Gil Evans, who always tried to notate music that sounded improvised. Evans himself used two-beat triplets on beats two and three in “Boplicity,” and in the alto sax part of “Springsville” for the *Miles Ahead* album in 1957. Examination of the part for “Springsville” shows that the two-beat triplet rhythm was rewritten to make it easier to read.

Trumpet:

Bar 26, beat 3: The original part has $D\flat 7$. Given that the bass plays $D\flat$ but the tuba plays G, both chord names are included in the folio.

Bar 27, beat 1: On the original part, the chord is $E\flat$.

Bar 28: On the original part, the second chord is $B\flat 7$.

Bar 30: On the original part, the second chord is F7. Note that the chord changes for this section are also written in concert at the bottom of the part.

Bars 73 and 97, beat 4: Accent mark added.

Bars 107 and 108: Slur added from beat $4\frac{1}{2}$ of bar 107.

Bar 108, beats 3 and 4: The original part has eighth rest/eighth note/eighth rest/eighth note.

Bars 108–110 and 126–128: Slurs added.

Bar 113: “Channel 8” is written in the stave, meaning that at this point, the “B” section of the piece is played. Since there is no written part, this implies the instrument rests.

Bar 121: In the original part, “Repeat from D” is written in, implying that bars 103–108 are played. This is followed by two bars with the word “ending” written over them in brackets.

Bar 133 (last bar), beat 4: The original part has a $D\sharp$ eighth note with a *decresc.* in the stave.

French horn:

This part has no key signature. Traditionally, French horn parts in the orchestral literature did not have key signatures, and accidentals were added where appropriate. Today, key signatures are regularly written in. During the *Birth of the Cool* period, Mulligan wrote French horn parts both with and without key signatures. Note that many of the slurs on this part were probably not added by Mulligan.

Bars 32 and 33: Slur from last eighth note of bar 32 to first quarter note of bar 33 deleted.

Bar 33, beat 4: Tenuto over $A\flat$ deleted.

Bars 35 and 36: Slur deleted.

Bar 37, beat 4½: Accent added.

Bars 72 and 96: Slur from A♯ to G deleted.

Bars 72–73 and 96–97: Slur from G to G♭ deleted.

Bar 105, beats 3 and 4: Slur deleted.

Bar 121: The original part reads “Repeat from D,” implying that the player plays bars 103–108. At this point bars 127 and 128 are written as a third ending.

Bar 133 (last bar), beat 4: The original part has a D♭ eighth note with a *decresc.* marking in the stave. Above this note is written, “watch Miles.”

Trombone:

After bar 22, Mulligan originally wrote what constitutes the last “A” of the melody (missing the first bar) with two bars’ rest instead of what is now bars 37–38 (basically leaving out the “B” section). Even if this was what he originally wanted, the above-mentioned missing first bar was a copy error that needed to be fixed either way. The alto sax part has this same error.

There is an alternate page two of the baritone sax part, with no rehearsal markings. This seems to be the original out chorus (beginning at bar 103 in the folio).

Bars 25–28: Slur to the end of bar 26 changed to slur ending on first half note of bar 25, with a tenuto over half note on beat 3. Slur originally in bars 27–28 replaced by tenutos.

Bar 32, beats 3 and 4: The original part has dotted quarter note/eighth note.

Bar 37, beat 4½: Accent over tenuto added.

Bar 113: The words “channel 8 bars” are written in the middle of the stave, implying that the “B” section of the piece is played.

Bar 121: “Repeat from D” is written in.

Bar 133 (last bar), beat 4: The original part has a G♭ eighth note with a *decresc.* marking in the stave.

Tuba:

Bars 5–9 and 14–18: Dynamic, tenuto marks, slurs, and staccato dots added. In part, bars 6 and 15 have an accent mark and tenuto on the quarter note F.

Bar 121: On the original part, “repeat from D” is written in.

Bar 133 (last bar), beat 4: The original part has a D♯ eighth note.

Piano:

Bars 5–22: Chord names do not appear on the original part. The stave that follows bar 22 is crossed out. The chords listed in this crossed-out stave are the same as those in bars 49–55 of the folio, except that the last chord is written D♭9.

Bar 26, beat 3: The original part has D♭7. Given that the bass plays D♭ but the tuba plays G, both chord names are included in the folio.

Bar 27, beat 1: On the original part, chord reads E♭.

Bar 28, beat 3: On part, chord reads E7.

Bar 29, beat 3: On part, chord reads C♭m7.

Bar 30, beat 3: On part, chord reads A9.

Bar 34, beat 3: On part, chord reads G♭9.

- Bar 35, beat 3: On part, chord reads C \flat m7.
 Bar 37: Chord names added.
 Bar 38: "Alto solo" is written in part.
 Bar 39: In the original part, this bar (at Letter B) is blank. On the second page, notations are written all over the page, out of order. The page has twelve staves, and Letter C (bar 71) starts on the seventh staff.
 Bar 73, beat 4: On the original part, chord reads D+7.
 Bar 77, beat 3: On part, chord reads A dim.
 Bar 79: At section marked "2" (meaning part 2 of Letter C), "Play 2nd 8 of tune" is written.
 Bar 87: At section marked "3" (meaning part 3 of Letter C), "Channel 8 bars" is written.
 Bar 95: At section marked "4" (meaning part 4 of Letter C), "Repeat 1st 6 of C" is written.
 Bar 104, beat 4: On the original part, chord reads D dim.
 Bar 106, beat 1: On part, chord reads B \flat m7.
 Bar 107: On part, chords read Cm on beat 1 and Bm on beat 3.
 Bar 108: On part, chords read B \flat m on beat 1 and Am on beat 3.
 Bar 110, beat 1: On part, chord reads F \sharp m7.
 Bar 111: On staff 2 of the original part, the notation reads "2nd ending of D." On staff 3 is the notation "channel 8 bars," then "Repeat from D—1st ending into Coda."
 Bars 133: On the original part, this last bar is a whole rest (the last eighth of the previous bar is not held over).

Following this page is a two-page addition, which is a single-staff lead sheet of the entire arrangement. The four-bar drum introduction is not written at the beginning, and chord names are written at bars 5–10 (piano is tacet on the recording for these bars).

Bass:

Note: chord names appear above the bass note.

- Bars 9 and 18, beat 3: On the original part, C \flat m7 is written.
 Bar 22: The staff following this bar was crossed out by Mulligan.
 Bar 27, beat 1: On the original part, chord reads E \flat .
 Bar 28, beat 3: On part, chord reads E7.
 Bar 29, beat 3: On part, chord reads C \flat m7.
 Bar 30, beat 3: On part, chord reads A9.
 Bar 31: Notation reads "Repeat 6 bars of 1" (Mulligan meant Letter A).
 Bar 37, beat 1: On the original part, chord reads Cm7.
 Bar 39: The section that begins here (letter B) is blank on the original part. Page 2 of the original part has notations all over the page, out of order. The page has ten staves, and Letter C (bar 71) starts on staff 6.
 Bar 71: On the original part, no chord names appear until bar 74.

- Bar 74: On part, chords are written D \flat on beat 1 and D \flat m on beat 3.
 Bar 76, beat 3: On part, chord is written Am.
 Bar 78: On part, chords are written Dm7 on beat 1 and D \flat 9 on beat 3.
 Bar 79: At “2” (section 2 of Letter C), “Play 2nd 8 of tune” is written.
 Bar 87: At “3” (section 3 of Letter C), “Channel 8 bars” is written.
 Bar 95: At “4” (section 4 of Letter C), “Repeat 1st 6 of C” is written.
 Bar 104, beat 4: On the original part, chord reads Ddim.
 Bar 106, beat 1: On part, chord reads B \flat m7.
 Bar 107: On part, chords read Cm on beat 1 and Bm on beat 3.
 Bar 108: On part, chords read B \flat m on beat 1 and Am on beat 3.
 Bar 110: On part, chord reads F \sharp m7 on beat 1. On stave 2, the notation reads “2nd ending of D” (bar 111). On stave 3 is the notation “channel 8 bars,” then “Repeat from D—1st ending into Coda.”
 Bar 129: The coda, which begins here, appears in the middle of the 9th stave; chord names are not included. Following this page is a two-page addition, which is a single-stave lead sheet of the entire arrangement. Chord names are written at bars 5–10.

Drums:

This part is little more than a sketch, with such notations as “play 4,” “Miles—32,” etc., so preparing a full list of editorial changes would be senseless. There are two points of interest. First, Mulligan made a copy error by writing Letter D (the out chorus, at bar 103 in the folio) as a one-chorus solo for alto sax (played by Lee Konitz). Second, Letter E (at bar 129 in the folio) is marked “out ens. 32,” and the last five bars of the piece are marked “Coda.”

Places where the rhythm is actually written out for the drummer to play with the ensemble are bars 12–13; bar 22; beat 4½ of bars 36, 37, 71 and 72; beat 1 of bars 73, 95, 96 and 97; and bar 129 to the end.

ISRAEL (John Carisi)

John Carisi told me in 1975 that this composition was titled “Israel” because it was a blues representing something new, and the state of Israel was new in 1949. Of all the original compositions written for this ensemble, “Israel” is the only one that has become a standard, recorded many times over the years by various soloists and ensembles.

When this title was published by Margun Music, Gunther Schuller probably obtained a source from Carisi himself; Schuller also published two Carisi compositions, “Moon Taj” and “Angkor Wat,” utilizing Carisi’s original manuscripts for both score and parts. (Both compositions were written for the Gil Evans album *Into the Hot*.) John prepared many versions of “Israel” over the years, and several of them are similar; one version was recorded on October 6,

1961, for *Into the Hot*, but was not issued, and the master was probably a victim of a vault fire. In the Carisi collection housed at the Institute of Jazz Studies at Rutgers University, a number of these variants of "Israel" may be examined.

Carisi was an underrated pioneer in the modern jazz of the 1940s and 1950s. As his music shows, he was a unique voice as a composer, using his own language masterfully in "Israel," "Moon Taj," "Angkor Wat," and particularly his *Saxophone Quartet No. 1*. His composition "Springsville" was arranged by Gil Evans for Miles Davis, and was a particular favorite of Evans himself. Carisi's arrangements for Urbie Green, recorded for the ABC-Paramount and Project 3 labels, warrant the reader's attention as well. He was an excellent teacher of music, and a wonderful man. One anecdote: when I studied with him I was young and awestruck, and mentioned that it was pretty neat to be listed in Leonard Feather's *Encyclopedia of Jazz*. "It don't pay the bills, man," was his quick reply.

The following original parts exist, in Carisi's hand: alto sax, baritone sax (page one missing), trumpet (pages two and three missing), French horn, trombone, tuba, piano (page one missing), bass, and drums.

Rehearsal letters are found in the following places: bar 9 ("A"); bar 21 ("B"); bars 33 and 45, background for Miles's solo (both marked "C"); bar 57 ("D"); bar 69 ("E"); and bar 81 ("F").

Once again, the parts tell us some things about the creation of the nonet music. Page 1 of each part has the introduction and a background for Letter C, while the music at Letter A through to the rest of the piece appears on pages two and three where applicable. This suggests that the introduction and the background at Letter C were written after the rest of the arrangement.

Many slurs in the original parts were changed for the folio, but these changes are not listed below.

In preparing the folio from the original parts, the salient editorial clarifications or additions were:

All extant parts:

Metronome marking added.

All extant parts except piano, bass, and drums:

Bars 57–58: Accent mark (bar 57, beat 4½) and tenuto (bar 58, beat 1) added.

Dynamic (*piano* wedge to *forte*) and accent (bar 58, beat 3½) added.

Bar 72, beats 3 and 4 (except alto sax): Articulation added.

Bar 73 (except alto sax): Dynamic added.

Bars 79–80: Dynamic and articulation (except for tenuto on bar 80, beat 1½, in alto sax and French horn) added.

Alto Sax:

Marked "Lee – Alto" on the top of pages 1 and 2.

Bars 3, 4, 8, 9, 21, 23, 25, 45, 47, 51–53 and 59: Accent mark added.
 Bar 5: *cresc.* added.
 Bars 9 and 49: Dynamic added.
 Bars 12, 15, 24, 27, 45, 57 and 94, beats 3 and 4: Original part has false triplet (three eighth notes beamed together).
 Bar 14: Tenuto added.
 Bar 18, beat 3½: Natural sign added.
 Bar 21: Dynamic added.
 Bar 26, beats 1 and 2: On the original part, this was notated as a two-beat triplet (a quarter rest and four eighth notes) with a bracket over the phrase.
 Bar 32, beat 4½: Original part has this note tied to a quarter note in the next bar.
 Bar 33: Note reads “Miles plays 4 choruses” with the 4 circled.
 Bottom of page two of original part: The note “play Letter D 3x – 2 chor. Bari, 3rd alto” appears.
 Bar 57, beat 4½: Accent mark added.
 Bar 58: Tenuto added.
 Bar 60: Staccato dot added to martellato.
 Bar 69 (Letter E): “Play 2nd adlib chor.” is on part.
 Bars 69–77: Trumpet part is written in cue size, with chord changes above the staff.
 Bar 76, beats 3 and 4: On original part, chord is written Fm7.
 Bar 87, beats 1 and 2: Original part has false triplet. Dynamic added.
 Bar 95: Decrescendo wedge and *piano* added.

Baritone sax:

Marked “Jerry” at the top of page 2.
 Bars 9, 20, 56–58, 69, 75, 79–81, 83, 87, 93 and 95: Dynamic added.
 Bars 12, 13, 20, 23, 24, 56, 59, 79, 83 and 84: Accent mark added.
 Bars 12, 15, 45, 56, 72 and 94, beats 3 and 4: Original part has false triplet (three eighth notes beamed together).
 Bar 14: Tenuto added.
 Bar 33: Above the staff is a note: “Miles plays 4 choruses.”
 Bottom of page 2 of the original part: The note “play Letter D 3x – 2 chor. Bari, 3rd alto” appears.
 Bar 57: The original part has a martellato over the F. Changed to accent mark.
 Bars 60 and 72: Staccato dot added to martellato.
 Bar 71, beats 3 and 4: The original part has quarter note/quarter rest.
 Bar 81, beats 1 and 2: The original part has false triplet.
 Bar 87: Tenuto added.

Trumpet:

The changes to the tune can be found on the single surviving page of the original part. Please note that the changes are in B♭, unusual in that Miles seemed to prefer chord changes in concert, based on extant nonet trumpet parts.

Bars 5 and 9: Dynamic added.

Bar 6: Accent mark added.

Bars 12 and 15, beats 3 and 4: The original part has false triplet (three eighth notes beamed together).

Bar 14: Tenuto added.

Bar 33, beat 3: On original part, chord reads $A\flat$.

Bar 34, beat 1: On part, chord reads $Cm6$.

Bar 36, beat 1: On part, chord reads $C7$.

Bar 37, beat 3: On part, chord reads $D\flat$.

Bar 38, beat 1: On part, chord reads $Fm6$.

Bar 44, beat 1: On part, chord reads $Em7$.

French horn:

This part has a key signature.

Bar 2: The original part has dynamic of *forte*.

Bar 2, beat 1: The original part has a martellato.

Bar 6: Dynamic added by a hand other than Carisi's.

Bar 20: The original part has false triplet (three eighth notes beamed together).

Bar 24, beat $4\frac{1}{2}$: Accent mark added.

Bar 32: Accent mark added.

Bar 32: On the original part, dynamic is written as *piano* with *cresc.* wedge.

Bar 33: Above the staff is a note: "Miles plays 4 choruses."

Bottom of page 2: The note "play Letter D 3x – 2 chor. Bari, 3rd alto" appears.

Bars 56, 57, 72 and 94, beats 3 and 4: Original part has false triplet (three eighth notes beamed together).

Bar 57, beat $1\frac{1}{2}$: The original part has a martellato.

Bar 60, beat $1\frac{1}{2}$: Accent mark changed to martellato, and staccato dot added.

Bar 83, beat $3\frac{1}{2}$: The original part has D as an eighth note followed by an eighth rest. Staccato dot added.

Bar 87: Dynamic added.

Bar 93: The original part has martellatos in the entire bar.

Bars 95–96: *decresc.* and accents added.

Trombone:

Bars 2, 45, 49, 69, 82, and 87: Dynamic added.

Bar 2, beat 1: Martellato changed to accent mark.

Bar 5: *cresc.* added.

Bar 20: The original part has false triplet (three eighth notes beamed together).

Bar 21, beat 3: Tenuto added.

Bar 24: Notated on original part as quarter rest/half note tied to eighth note/eighth note; re-notated to "split the bar" and make beat 3 more perceptible. Accent marks added.

Bar 31: *cresc.* wedge in original part.

Bars 32, 51, 52 and 55: Accent marks added.

Bar 33: Above the staff is a note: "Miles plays 4 choruses."
 Bottom of page 2: The note "play Letter D 3x – 2 chor. Bari, 3rd alto" appears.
 Bars 56 and 94, beats 3 and 4: Original part has false triplet.
 Bar 58, beat 4½: On the original part, natural sign is missing from D.
 Bars 60 and 72, beat 1½: Accent mark changed to martellato and staccato dot added.
 Bar 81, beats 1 and 2: The original part has false triplet.
 Bar 93: The original part has martellatos in the entire bar.
 Bar 95–96: *decresc.* and accents added.

Tuba:

Bill Barber's name is on page 2 of the part.

Bar 2, beats 1 and 4: Martellato changed to accent mark.
 Bars 3, 23, 28, 32, 47, 48, 70, 72, 84 and 85: Accent mark added.
 Bars 5 and 70: *cresc.* added.
 Bar 8, beats 1 and 2½: Accent marks added.
 Bar 20: The original part has false triplet (three eighth notes beamed together).
 Bars 22 and 31: Tenuto added.
 Bar 24: On the original part, this bar is written quarter rest/half note tied to eighth note/eighth note. This has been re-notated to "split the bar" and make beat 3 more perceptible. Accent mark added to eighth note.
 Bar 33: Above the staff is a note: "Miles plays 4 choruses."
 Bottom of page 2: The note "play Letter D 3x – 2 chor. Bari, 3rd alto" appears.
 Bars 44, 56, 81, 87 and 89: Dynamic added.
 Bars 44, 56 and 72, beats 3 and 4: The original part has false triplet.
 Bar 51: The part has an accent mark on the D.
 Bar 60, beat 1½: Accent mark changed to martellato and staccato dot.
 Bar 69: Note reads "Enter on 2nd Alto chor."
 Bar 71: On the original part, the first note has been changed to an eighth note and the quarter rest in beat 2 is crossed out. Beats 3 and 4 are quarter note and quarter rest.
 Bar 72: Staccato dot added to martellato.
 Bar 81, beats 1 and 2: The original part has false triplet.
 Bar 85, beat 1½: On the original part, F is an eighth note with a quarter rest.
 Bar 92, beat 1: The original part has an accent mark.
 Bar 93: The original part has martellatos in the entire bar.
 Bars 95–96: *decresc.* and accents added.

Piano:

Introduction is missing on the part.

Bar 20, beat 2½: G7 chord name left off original part.
 Bars 33–57: These bars are not on the original part.
 Bars 69–78: On the original part, these bars are listed as a repeat of bars 57–66.
 Bars 83, 84 and 85, beats 1 and 2: Chord names are not on the original part.

Bar 93: The original part has martellatos for every note in the bar.

Bar 94, beats 3 and 4: The original part has a false triplet (three eighth notes beamed together).

Bar 95: Accent mark added to all chords.

Last bar: Fermata on dotted half note is missing on original part.

Bass:

Chord names do not appear on part except at bars 57 and 58. Chords for Miles Davis's solo appear on page 1, written after the introduction.

Bar 2: Dynamic added. On original part, beats 1 and 4 had martellatos, beat 2½ had an accent, and the C slurred to beat 4. All of this articulation was removed.

Bars 69–78: On the original part, these bars are listed as a repeat of Bars 57–66.

Bar 83: Accent and dynamic added.

Bar 93: The original part has martellatos on every note in the bar.

Bar 94, beats 3 and 4: The original part has a false triplet (three eighth notes beamed together).

Last two bars: Accent marks added.

Last bar: Fermata on beat 3 is missing on the original part.

Drums:

This part is in sketch format (specific notation is not written for most bars). Some bars have the melody written in above the drum part. Several sections have no notation but do have directions, outlined below.

Bar 1: Alto part is cued here.

Bars 9–20: Melody written above the staff with indications to play time.

Bars 21–32: Written direction "Full ensemble same as A (Blues 12 bars)."

Bars 33–56: Written direction "Miles' chorus," with what is now bar 56 in the folio fully written out. On beats 3 and 4, there is a false triplet in the snare drum (three eighth notes beamed together).

Bars 57–58: Drum part is written out on part, with false triplets in both bars.

Bars 59–60: Band rhythm in cue size. Written direction "fill in."

Bars 61–68: Written direction "8 more bars Alto solo."

Bars 69–80: Written direction "Another chorus for Alto (10 bars)." For bars 79 and 80, the melody is written in cue size above the directions "11th bar" and "12th bar."

Bars 81–88: Time slashes, with melody in cue size written in bars 83–84 and 87–88.

Bars 89–end: Part is fully written out. Bar 94 has false triplet. In bar 93 on the original part, articulation markings are staccato dots on bass drum (beats 1–3) and martellato on last eighth. In bar 94, martellato on last eighth note changed to accent.

JERU (Gerry Mulligan)

Parts (all in Mulligan's hand) were found for the following instruments: alto sax, baritone sax, French horn, trombone, tuba, piano, and bass. Parts for trumpet and drums are missing.

As stated above, this composition was initially published by Margun Music. When I compared the Margun score against the original parts, I found over a hundred errors. Since a full errata listing for the Margun edition is impractical for this article, it is not included.

On the original parts, rehearsal letters are found in the following places: bar 1 ("A"); bar 17 ("B"); bar 29 ("C"); bar 38 ("D"); bar 70 ("F"); bar 104 ("H"); bar 114 ("I"); and bar 126 ("J"). A 32-bar "E" chorus, which appeared after bar 69 in the original parts, was an extension of Miles's trumpet solo with rhythm only. A 32-bar "G" chorus, for an alto saxophone solo, appeared after bar 103. Both of these choruses was cut for the recording, so they were not included in the folio.

Please note that on the original parts, the first eight bars are repeated, with first and second endings. Because this is not a true repeat (the tie heard on the recording at the end of bar 8 goes to the first note of bar 9, which is otherwise the same as bar 1), the full sixteen bars are written out in the folio.

In preparing the folio from the original parts, the salient editorial clarifications or additions were:

All extant parts:

Bar 1: Tempo and dynamic added.

Bars 16–17: *cresc.* added.

Bars 25 and 29: Dynamic added.

Bar 29: Dynamic added.

Bars 104 and 126: Dynamic added.

All extant parts except piano, bass, and drums:

Bars 3, 11 and 31, beat 3½: Quarter note was originally an eighth note/eighth rest.

Bars 17 and 114: Originally notated as eighth note/two quarter notes/three eighth notes.

Bars 18 and 115: Originally notated as eighth note/quarter note/quarter note/eighth note.

Bars 19 and 116: Accent mark added to last eighth note.

Bars 20–21, 22–23, 117–118 and 119–120: Decrescendos deleted.

Bars 22 and 119: Accent marks added.

Bars 24 and 121: *cresc.* added.

Bars 104 and 126, beats 1 and 2: Accent marks on dotted quarter note and eighth note added.

Bars 105 and 127, beat 2½: Accent mark added.

Bars 105 and 127, beats 1 and 2: Originally eighth rest/eighth note/eighth rest.

Bars 109 and 131: Slur added.
 Bar 112, beat 3: Originally a quarter note.
 Bar 122: Dynamic added.
 Bars 125–126: *cresc.* added.
 Bar 129, beat 3½: Accent mark added.
 Bars 132–133: Accent marks added.

Alto sax:

The first page is marked “Lee” (for Lee Konitz) at the top left corner; subsequent pages have “alto” written at the top right corner.

Bars 6, 14 and 34, beats 3 and 4: Originally eighth rest/eighth note/eighth rest/eighth note.
 Bars 62–63: These two bars are marked as rests on the original part. Mulligan changed this for the recording, and I added the music shown in the folio.
 Bar 103: After this bar, the original part has a 32-bar solo chorus for alto saxophone, with the Letter “G” rehearsal marking. As noted above, this chorus was not included on the original recording. “Repeat 1st 8 bars” appears on the chorus, so chord names are written out for 24 bars only.
 Bars 70–74: Accent mark on first eighth note added.
 Bar 70: Dynamic added.
 Bars 75–76: Slur on the original part deleted.
 Bar 75: Dynamic added.
 Bar 115: Tenuto under E[♯] added.
 Bar 124: The original part has a dotted half note tied to an eighth note, followed by two sixteenth notes. This was re-notated to “split the bar” and make beat 3 more perceptible.
 Bar 134: *cresc.* and accent mark added.

Baritone sax:

This part is marked “bari” on all pages.

Bars 6 and 34: On the original part, the F[♯] is written as a G^b.
 Bar 16, beats 2–4: Original part has a half note tied to an eighth note. This was fixed to a quarter note tied to a dotted quarter note, to “split the bar” and make beat 3 more perceptible.
 Bar 40: Dynamic added.
 Bars 78 and 87, beat 3: On the original part, the chord is B^b7.
 Bar 89, beat 3: On part, the chord is E^b7.
 Bar 97, beat 3: On part, the chord is G7.
 Bar 100, beat 3: On part, the chord is A7.
 Bar 135: The original part has two dotted quarter notes and an eighth note, with an eighth note tied over to the next bar. The second dotted quarter note (on beat 2½) was changed to an eighth note tied to a quarter note to “split the bar.”

French horn:

This part is marked “Junior” at the top left corner; subsequent pages have “horn” at the top right corner. While much of the part is clearly in Mulligan’s hand, it is copied over with slurs and articulations added by Junior Collins. His additions are not part of this listing.

Bar 16, beats 2–3½: Original part has a half note tied to an eighth note. This was fixed to a quarter note tied to a dotted quarter note, to “split the bar” and make beat 3 more perceptible.

Bars 20, 22, 117 and 119: Crescendo deleted.

Bars 21, 23, 118 and 120: Decrescendo deleted.

Bars 27 and 28: Ties between half notes deleted.

Bars 42–45 and 66–69: On original part, Mulligan indicates these bars are tacet. He told me that he changed his mind about this, so these bars are to be played.

Bar 134: The original part has quarter note/dotted quarter note/dotted quarter note; re-notated to “split the bar.”

Bar 135: The original part has dotted quarter note/dotted quarter note/quarter note; re-notated to “split the bar.”

Trombone:

This part is marked “Mike” (Zwerin) at the top left corner; the subsequent page has “tbn” at top right corner.

Bar 16: The original part has half note tied to eighth note. This was changed to quarter note tied to dotted quarter note, to “split the bar” and make beat 3 more perceptible.

Bars 62–65: These bars are missing from the part. A written note at the bottom of the page, “repeat 4 bars of D,” indicates where the bars are to be added.

Bar 134: The original part has quarter note/dotted quarter note/dotted quarter note. This was changed to quarter note/quarter note tied to eighth note/dotted quarter note to “split the bar.”

Bar 135: The original part has dotted quarter note/dotted quarter note/quarter note. This was changed to dotted quarter note/eighth note tied to quarter note/quarter note to “split the bar.”

Tuba:

This part is marked “Bill” (Barber) at the top left corner; the subsequent page has “tuba” at top right corner.

Bar 16: The original part has half note tied to eighth note. This was changed to quarter note tied to dotted quarter note to “split the bar” and make beat 3 more perceptible.

Bars 62–65: These bars are missing from the part. At the bottom of the page are the missing bars, and an indication of where the bars are to be added.

Bar 134: The original part has quarter note/dotted quarter note/dotted quarter note. This was changed to quarter note/quarter note tied to eighth note/dotted quarter note to “split the bar.”

Bar 135: The original part has dotted quarter note/dotted quarter note/quarter note. This was changed to dotted quarter note/eighth note tied to quarter note/quarter note to “split the bar.”

Piano:

Bars 24 and 121, beat 3: Chord name on original part reads D \flat m7 (B \flat bass).

Bar 37, beat 4: Chord name on part reads F \sharp m7. Because of the D in the French horn part, this has been corrected to F \sharp m7 \sharp 5.

Bars 40, 48 and 64, beats 3 and 4: Chord name on part reads F7. Because of the D \flat in the French horn, this has been corrected to F7 \sharp 5.

Bars 41, 49 and 65, beat 3: Chord name on part reads E9. Because of the B \flat in the bass part (which is clearly not a passing tone), this has been corrected to E9 \flat 5.

Bars 43, 51 and 67, beat 3: Chord name on part reads B7. Because of the voicings, and the fact that the bass part reads Adim7, the chord has been changed to Adim7.

Bars 45, 53 and 69, beat 3: Chord name on part reads Em7. Because of the B \flat in the French horn part, this has been corrected to Em7 \flat 5.

Bar 54: On the original part, under the staff, the word “channel” is added in parentheses.

Bars 77 and 87, beat 3: Chord name on part reads C7. Because the part names G \flat m7 in bar 101 during a similar chord structure, the chord name has been changed to G \flat m7.

Bar 109, beat 3: Chord name on part reads E7. Because of the G in the French horn part, this has been corrected to Em7.

Bar 128, beat 1: Chord name on part reads Am7. Because of the E \flat in the French horn part, this has been corrected to Am7 \flat 5.

Bar 129, beat 3: Chord name on part reads C7. Because of the G \flat in the baritone sax part, this has been corrected to C7 \flat 5.

Bars 134–138: Chord names in parentheses added.

Bass:

Bars 38–69, 88–112 and 126–130: On original part, chord names are written in over the bass part.

Letter E: Part reads “same as D.”

Letter G: Part reads “Alto solo, 1 chs, Same as D.”

Bar 134: The original part has quarter note/dotted quarter note/dotted quarter note. This was changed to quarter note/quarter note tied to eighth note/dotted quarter note to “split the bar” and make beat 3 more perceptible.

Bar 135: The original part has dotted quarter note/dotted quarter note/quarter note. This was changed to dotted quarter note/eighth note tied to quarter note/quarter note to “split the bar.”

JOOST AT THE ROOST (Gerry Mulligan)

This was the wild card in the deck of the nonet book. It was previously unknown in this instrumental setting, neither recorded nor broadcast, and constitutes a major find. Ironically Mulligan's big band version of this piece, written for Claude Thornhill, was also not recorded by the Thornhill orchestra. Mulligan thought enough of the piece to include it in the book of his Concert Jazz Band. For this ensemble, he adapted the two French horn parts from the Thornhill arrangement to create a third trombone part (only six bars of the horn parts are divided in the original score). According to Verve files, the Concert Jazz Band recorded this piece on July 11, 1961, but the master was rejected and no longer exists.

All of the original nonet parts exist. In addition, Mulligan's big band version for Thornhill was used as a reference.

There is no listing of editorial changes for this piece, as there is no nonet performance history. Thus, for the folio, the parts were edited and engraved as they were, with inconsistencies corrected. However, one thing is worth pointing out: the tempo was missing on all of the sources. I asked bassist Bill Crow to assist me with the tempo marking.

MOON DREAMS (Johnny Mercer – Chummy MacGregor) Arranged by Gil Evans

There are a few reasons why I believe this to be the first arrangement written for the nonet. Evans had already arranged "Moon Dreams" as part of a ballad medley for the Thornhill ensemble around September, 1947, when the leader added three flutes to the band. Thornhill used medleys as extended opportunities for couples to dance. The medley consisted of "Easy Living," "Everything Happens to Me" (probably a vocal, as no instrument plays the melody line in the score), and "Moon Dreams."⁴ Since the nonet was modeled on the Thornhill band, which already had an arrangement of this song, the nonet version may

⁴ This score was unknown to me when the *Birth of the Cool* folio was in preparation. Walter van de Leur told me of its existence in 2003, and kindly supplied a copy of his edited score, which he prepared for the Dutch Jazz Orchestra. The comparisons between the big band and nonet versions are fascinating, reminding us that Evans continually refined his music (a great example is his composition "Jambangle," originally recorded by Hal McKusick in 1956, and later revisited by Evans himself in 1957). The medley in question is one of Evans's major works, and an article comparing and contrasting the two versions of "Moon Dreams" is in preparation by this writer. My edition of the "Moon Dreams" portion of the medley has been published by Jazz Lines Publications.

have even served as a blueprint for Evans to show the other musicians his ideas, or to iron out his own approach. This is also the sole arrangement that has an extant clarinet part with the name “Danny” at the top (intended for Danny Polo, a member of the Thornhill orchestra who died in 1949).

The following original parts exist: clarinet, alto sax, baritone sax, trumpet, French horn, trombone, tuba, and bass. They are in Evans’s hand, except the French horn part, page two (from bar 54), and the tuba part, both of which are in the same unknown hand. There does not seem to be a piano part, and no piano is audible on any aircheck or studio recording of the original nonet. Part missing: drums.

The dynamics and articulation found in the folio appear exactly as Evans wrote them on the parts, showing that he could be meticulous. Editing was needed with regard to consistency of slurs, rhythms, and difficult-to-read notation. Evans wrote some things in ways that are unique, to say the least, and this problem is sometimes compounded by his habit of writing up to six bars per staff on parts. All rhythmic notation changes are outlined below; by putting this listing next to the relevant bars in the folio, the reader can see why the final section beginning at bar 42 never really came off in performance.

As will be seen in the listing below, Evans utilized both two eighth notes and dotted eighth/sixteenth notes per beat when writing. He did this quite often in his Thornhill scores (“Sorta Kinda” and “Yardbird Suite” are two examples) so that he could differentiate the types of swing he wanted (the Thornhill band of 1946 had few musicians who understood the language of the modern jazz called “bebop,” and this may have been his way of assisting them). For fast swing pieces, the rhythm for one beat is usually written as two eighths. However, when the Thornhill band played music in slow tempos, the eighth notes were played almost evenly. By writing the dotted eighth note/sixteenth note figure in ballads, I believe he was communicating to the players that those phrases should swing more deliberately. When I edited this arrangement for the folio, I had not studied his Thornhill scores and did not see this distinction, so many of these figures were edited as two eighth notes. Since there is a clear difference between the two figures in “Moon Dreams,” two eighth notes should be corrected to dotted eighth note/sixteenth note in beats 3 and 4 of bars 2, 18 and 20.

I have left out a detailed listing of slurs that have been made consistent for the folio. Many of Evans’s slurs are written so faintly that they can barely be seen on the copies in the Mulligan estate holdings. At times, Evans would write slurs lasting over four bars. While clearly he wanted to show his worldview of how the music should sound, this method is impractical from a players’ point of view.

Rehearsal letters are found in the following places: bar 1 (“A”); bar 9 (“B”); bar 17 (“C”); bar 25 (“D”); bar 33 (“E”); bar 42 (“F”); bar 48 (“G”); and bar 54 (“H”).

In preparing the folio from the original parts, the salient editorial clarifications or additions were:

All extant parts except piano, bass, and drums:

Bars 2 and 18, beats 3 and 4 (except French horn and trombone; trumpet tacet at bar 18): Original parts have these eighth notes as dotted eighth note/sixteenth note figures.

Bar 3: On the original parts, written as eighth note/eighth note tied to dotted half note; re-notated to “split the bar” and make beat 3 more perceptible.

Bar 7: On the original parts, this bar is written as two sixteenth notes/eighth note tied to dotted quarter note/dotted quarter note (in trombone part, beats 3½ and 4 consist of eighth rest/two eighth notes); re-notated to “split the bar.”

Bar 12, beats 1 and 2 (except alto sax, trumpet, and French horn): Original parts have two sixteenth notes/eighth note tied to quarter note.

Bar 15: Parts have eighth note/eighth note tied to half note; re-notated to “split the bar.”

Bar 15, beat 4 (except French horn): Parts have dotted eighth note/sixteenth note.

Bar 19, beat 1 (except French horn): Parts have a one-beat triplet of quarter note/eighth note.

Bars 19 and 20 (except trumpet): Original parts have eighth note/half note tied to eighth note/eighth note beamed to eighth note in the next bar tied to quarter note. Re-notated to “split the bar.”

Bar 20, beats 3 and 4 (except French horn, trombone, and tuba): Original parts have two dotted eighth note/sixteenth note figures.

Bar 23, beat 1 (except trumpet and French horn): Original parts have a one-beat triplet of eighth note/quarter note.

Alto Sax:

Marked “Lee” and “alto sax” on part.

Bars 43 and 45: Original part has half note tied to double dotted quarter note and two thirty-second notes.

Bar 51, beats 3 and 4: Original part has sixteenth note/two thirty-second notes/eighth note tied to quarter note.

Bar 52, beats 3 and 4: Original part has two sixteenth notes/eighth note tied to quarter note.

Bar 53: Original part has dotted eighth note/two thirty-second notes/half note tied to eighth note/eighth note; re-notated to “split the bar” and make beat 3 more perceptible.

Bar 58, beats 3 and 4: Original part has four eighth notes, the first with a flag, the next two beamed, the last with a flag. The last two eighth notes are tied.

Baritone sax:

Marked “Gerry” and “Baritone Sax” on part.

Bar 44: Original part has quarter note/dotted quarter note/eighth note tied to quarter note; re-notated to “split the bar” and make beat 3 more perceptible.

Bar 46: Original part has eighth note/eighth note tied to dotted quarter note/eighth note tied to quarter note; re-notated to “split the bar.”

Bar 48: Original part has quarter note tied to eighth note/dotted eighth note/sixteenth note/dotted quarter note; re-notated to “split the bar.”

Bar 50: Original part has quarter note/double dotted quarter note/sixteenth note/quarter note; re-notated to “split the bar.”

Bar 51, beats 1 and 2: Part has eighth note/eighth note tied to quarter note.

Bar 53: Part has dotted half note tied to eighth note/eighth note; re-notated to “split the bar.”

Trumpet:

Marked “Miles” on part.

Bars 44 and 46: Original part has dotted eighth note/sixteenth note/dotted quarter note/dotted quarter note.

Bar 50, beats 2 and 3: Part has double dotted quarter note/sixteenth note.

Bar 51, beats 1 and 2: Part has eighth note/eighth note tied to quarter note.

Bar 53: Part has dotted half note tied to eighth note; re-notated to “split the bar” and make beat 3 more perceptible.

Bar 55, beats 3 and 4: Part has double dotted quarter note/sixteenth note.

Bar 58, beats 3 and 4: Part has four eighth notes, the first with a flag, the next two beamed, the last with a flag. The last two eighth notes are tied.

French horn:

Marked “Jr.” (Collins) and “Horn” on part. There is no key signature. Page two of this part is not only in a different hand, but begins on stave 7 of a 12-stave page. The first three staves are part of another arrangement starting at Letter J and are crossed out. Stave 5 is also part of another arrangement and is crossed out. I have been unable to determine whether these two additions are part of the same arrangement.

Bars 44 and 46: Original part has dotted eighth note/sixteenth note/dotted quarter note/dotted quarter note.

Bar 50: Part has sixteenth note/dotted eighth note tied to half note tied to eighth note; re-notated to “split the bar” and make beat 3 more perceptible.

Bar 55, beats 3 and 4: Part has two sixteenth notes/eighth note tied to quarter note.

Bar 56, beats 3 and 4: Part has triplet tied to quarter note.

Bar 57, beats 1 and 2: On part this is notated as a false triplet (three eighth notes beamed together).

Trombone:

Marked “Eddie” (Bert) and “Trombone” on part.

Bars 42, 44 and 46, beats 3 and 4: Original part has double dotted quarter note and sixteenth note.

Bar 48, beats 1 and 2: Part has four eighth notes.

Bar 50, beats 2 and 3: Part has double dotted quarter note/sixteenth note.

Bar 51, beats 1 and 2: Part has eighth note/eighth note tied to quarter note.

Tuba:

Bar 30, beats 1 and 2: Part has eighth note/eighth note tied to quarter note.

Bar 37, beats 1 and 2: Part has a false triplet (three eighth notes beamed together).

Bar 44: Part has quarter note/dotted quarter note/dotted quarter note; re-notated to “split the bar” and make beat 3 more perceptible.

Bar 46: Part has eighth note/eighth note tied to dotted quarter note/dotted quarter note. This has been re-notated to “split the bar.”

Bar 49, beats 3 and 4: Part has two sixteenth notes/eighth note tied to quarter note.

Bar 50, beats 3 and 4: Part has quarter note tied to eighth note/two sixteenth notes.

Bar 51: Original part has double dotted half note and two sixteenth notes; re-notated to “split the bar.”

Bass:

Bar 44: Original part has quarter note/dotted quarter note/dotted quarter note.

Bar 46: Part has eighth note/eighth note tied to dotted quarter note/dotted quarter note.

Bar 49, beats 3 and 4: Part has two sixteenth notes/eighth note tied to quarter note.

Bar 50, beats 3 and 4: Part has quarter note tied to eighth note/two sixteenth notes.

MOVE (Denzil Best) Arranged by John Lewis

The following original parts exist, in Lewis’s hand: baritone sax, trumpet, French horn, trombone, tuba, bass, and drums. Parts missing: alto sax and piano.

Rehearsal letters are found in the following places: bar 8 (“A”); bar 16 (“B”); bar 24 (“C”); bar 37 (“D”); bar 96 (“E”); bar 128 (“F”); and bar 136 (“G”).

In preparing the folio from the original parts, the salient editorial clarifications or additions were:

All extant parts:

Bar 1: Tempo added. On the original parts the time signature is written as common time, while the piece is clearly in cut time (played in 2).

All extant parts except piano, bass, and drums:

Bar 32: Original parts have a thin double barline at the end of bar 31, then a blank space in the staff with the word “solos” written above it. After the space, what is now bar 96 is written.

Bar 96: Dynamic added.

Baritone sax:

Bars 1 and 2: Dynamics added.

Bar 2: Original part is marked “*sol* (unison w/alto).”

Bar 6: Part has a dynamic *forte*, deleted.

Bars 23–26: Slurs added.

Bars 100, 101, 124 and 125: Martellatos and staccato dots added.

Bars 102–103, 126–127: The original part has an eighth rest and then a concert F for the remaining beats in these measures. The F has been circled by the player, indicating that Lewis deleted it.

Bar 112: On part, the A is missing a natural sign.

Bar 128, beats 1 and 2: On part, these two notes have staccato dots.

Bar 129, beat 4: Part has a tenuto.

Bar 135: Part has quarter note/dotted half note. This was fixed by deleting the dot and adding a quarter rest.

Bar 143, beats 3 and 4: On part, an E \flat half note has been circled and the pitch deleted. Two quarter rests are added on top of the stave in Lewis’s handwriting.

Bar 144, beats 3 and 4: Articulation added.

Bar 152: Dynamic *piano* added.

Trumpet:

Bar 6: Original part has a dynamic *forte*. Martellato added to staccato dot.

Bars 8 and 24, beat 3: Accent added.

Bars 9 and 25, beats 2½ and 3: Original part has staccato dots.

Bars 10 and 26, beat 4½: Accent mark added.

Bars 12 and 28, beat 2½: Sharp symbol added to C.

Bars 13 and 29: Slur added.

Bar 14, beat 3: Original part has this note as a quarter note with an eighth rest.

Bar 15, beats 2–4: Part has half note and quarter rest.

Bar 18, beat 2: Staccato dot added.

Bar 19, beat 2: Tenuto added.

Bar 21, beat 2: On part, this is written as a dotted half note.

Bar 23, beat 2: On part, this is written as a half note followed by a quarter rest.

Bar 30, beat 3: On part, this is written as a quarter note with an eighth rest.

Bar 100, beat 1: Original part has a staccato dot; changed to an accent mark.

Bars 101 and 125, beats 3 and 4: Part has the G as a dotted quarter with an E \sharp eighth note. The E \sharp is not on the recording, and the G has been corrected as a quarter note with a staccato dot.

Bars 104, 128, 131, 144 and 147, beat 4: Staccato dot added.

Bars 129 and 145, beat 4: Tenuto added.

Bar 133: On the part, the indication "3rd time D.S." is written here.

Bar 135, beat 4: Part has an A quarter note.

Bar 144: Part has the indication "Repeat F to D.S."

Bar 150: Coda sign written above staff. The chord names in these last bars are in concert.

Last bar, beat 2: Dynamic and staccato dot added.

French horn:

This part has no key signature. The indication "4 bars Drums" is written (by Junior Collins?) above the first staff.

Bar 1: Martellato added.

Bar 5, beat 3: Original part has an accent mark.

Bar 6: Staccato dot added to martellato.

Bar 16, beat 1: Accent mark added.

Bar 20, beat 4: Martellato added.

Bar 21, beat 4: Articulation added.

Bars 30 and 31: Dynamics added.

Bar 100: Martellatos added to staccato dots.

Bars 101, 124 and 125: Martellatos and staccato dots added.

Bars 102–103, 126–127: The original part has an eighth rest and then a concert F for the remaining beats in these measures. These two bars have been circled, indicating that Lewis deleted the F.

Bar 104, beat 4: Staccato dot added.

Bar 110: Dynamic *fortissimo* deleted.

Bar 128: Staccato dots and dynamic *piano* deleted.

Bar 135: Original part has quarter note/dotted half note. This was fixed by deleting the dot and adding a quarter rest.

Bar 139, beats 2 and 3: flat symbol missing on original part.

Bar 144, beat 1: Part has a staccato dot.

Trombone:

Time signature is missing on part.

Bars 16 and 17: Accent marks added.

Bars 30 and 31: Dynamics added.

Bar 100, beat 1: Accent mark added.

Bars 101 and 125, beats 3 and 4: Original part has G as a dotted quarter note with an E \sharp eighth note. The E \sharp is circled and was deleted on the recording. G has been corrected as a quarter note with a staccato dot.

Bars 102–103 and 126–127: Part has two concert F whole notes. They are circled and were deleted.

Bars 104, 131 and 147, beat 4: Staccato dot added.

Bars 129 and 145, beat 4: Tenuto added.

Bar 135, beat 4: Original part has an A quarter note.

Bar 143, beats 3 and 4: Part has a B \flat half note crossed out, and a half rest written.

Bar 150 to end: Dynamics added.

Last bar: Slur and staccato dot added.

Tuba:

Bars 1 and 2: On original part, dynamic is *piano*.

Bar 1: Martellato added.

Bar 4: Original part has an extra bar (crossed out) where the A \flat (from bar 3) is tied to another A \flat .

Bar 6: Martellato with staccato dot added.

Bar 17: Accent mark added.

Bar 26: Staccato dot added.

Bars 30 and 31: Dynamics added.

Bars 96 and 104, beat 4: Staccato dot added.

Bars 102–103, 126–127: The original part has an eighth rest and then a concert F for the remaining beats in these measures. These two bars have been circled, indicating that Lewis deleted the F.

Bar 112: Martellato added.

Bar 124: Martellatos added to staccato dots.

Bar 125: Martellato and staccato dot added.

Bar 131, beat 2½: Original part has an extra eighth rest.

Bar 135, beats 2–4: Part has a dotted half note.

Bar 143, beats 3 and 4: Part has an F half note crossed out and a half rest written.

Bar 150 to end: Dynamics added.

Last bar: The rhythms originally matched the baritone sax part; the correction is written in a different hand (Bill Barber?).

Bass:

This part has no chord names, and the time signature has been left off.

Bar 1: Dynamic added. Original part has a martellato on beat 1.

Bar 32: At this point on the original part, there is a thin double barline and the indication “solos,” then an additional indication that is unreadable on the photocopy supplied by the Shukat office. After the space, what is now bar 96 is written.

Drums:

This is a sketch; only the amount of bars to be played are indicated. Part ends at bar 128.

ROCK SALT [a.k.a. ROCKER] (Gerry Mulligan)

All of the original parts exist, in Mulligan's hand. They are dated February 1950, except the piano and bass, which are undated. Mulligan wrote a big band version of this composition for the Elliot Lawrence Orchestra, and this setting was recorded in July 1955. The score was not available when preparing the folio.

Rehearsal letters and numbers are found in the following places: bar 5 ("A"), with a repeat; bar 17 ("A2"); bar 45 ("B1"); bar 61 ("B2"); bar 77 ("B3"); bar 85 ("C1"); bar 117 ("C2"); bar 133 ("D"); and bar 139 ("Coda"). For the last "A" section of the piece, Mulligan then has a D.S. (return to the sign) and a note: "to 'A' with 2nd ending." The Coda sign appears at the end of bar 16. For the folio, bars 133 to the end were engraved out, encompassing the D.S. (originally bars 5–12), and the coda follows (now bar 141).

Mulligan notated a repeat at bar 45 with a first and second ending. The repeat was cut for the recording, but appears in the folio on page 144. Similarly, Mulligan had an ensemble background at bar 117 that he cut, and this appears on pages 145 and 146.

In preparing the folio from the original parts, the salient editorial clarifications or additions were:

All parts:

The first bar of the melody at bar 5 necessitated "splitting the bar" so that beat 3 was perceptible. On the original parts, the rhythm is written as dotted quarter note/dotted quarter note/quarter note. Whenever this figure appears, it has been re-notated for the folio as dotted quarter note/eighth note tied to quarter note/quarter note. There are two places (bars 52 and 54) where Mulligan himself notated the rhythm splitting the bar (these bars were cut; see page 144).

Bar 1: Tempo added.

Bars 1–4 and 17 (except French horn): Dynamics added.

Bar 5: Dynamic added.

Bar 14: Accent mark to dotted half note added.

Bar 133: On original part, "Play 1–6 of A1" is written out.

All parts except piano, bass, and drums:

Bars 5, 6, 8, 9, 11, 13, 15, 35, 38, 39, 41, 43, 133, 136, 137, 139, 141, 143 and 145: Tenutos added (in alto sax part, bars 8, 38 and 136 already have a tenuto over beat 4).

Bar 8, beat 2: Quarter note (same pitch as beat 1 of the bar) cut by Mulligan (except alto sax and trumpet).

Bar 34: Accent mark added to dotted quarter note (except alto sax and trumpet).

Bar 35: Dynamic added.

Bar 68: The original part has eighth note/eighth note tied to half note (alto sax has eighth note/eighth note tied to half note tied to eighth note); re-notated to “split the bar” and make beat 3 more perceptible.

Bars 86, 88, 102 and 104, beat 2: Tenutos added.

Bar 70: The original parts have a quarter note changed to a quarter rest by Mulligan (except alto sax and trumpet).

Bars 73–75: Dynamics added (except alto sax).

Bar 76: Tenutos added (except alto sax).

Bar 84: Dynamic and articulation except for staccato dot on beat 4 added (except alto sax).

Bars 85–117: On the original parts, this section is repeated with a first and second ending. The alto sax part has cue-sized notes for bars 85–87, as this is the end of his solo, but implying that the player is to play them on the repeat; bars 88 onward are written out full size.

Bars 85–89 and 101–105: Tenutos added.

Bars 85 and 87, beat 2½ (except tuba): The original parts had the eighth note tied to the eighth note in beat three. This second note is circled and was not played.

Bars 91–107: Tenutos deleted on all notes of the triplet.

Bar 116: Except for last quarter note, articulation added.

Bar 144: Accent mark added.

Bar 146: Accent mark added, except in trombone where there is already an accent (in alto sax part, there is a tenuto over the G_b).

Alto Sax:

Bar 28, beat 2½: Staccato dot added.

Bar 69: Original part has a whole rest.

Bars 70–76: On original part, chords are written D-7 (2 beats), G7 (2 beats) | C (4 beats) | E_b-7 (2 beats), E_b-6 (2 beats) | D-7 (4 beats) | G7-9 (4 beats) | C (4 beats) | C- (1 beat). A notation at the start of the chords reads “pick solo up from Miles here.”

Bars 77–84: On part, chords read B_b (4 beats) | C- (2 beats), F7 (2 beats) | D- (2 beats), G7 (2 beats) | C- (3 beats), F_#-7 (1 beat) | F-7 (2 beats), B_b7 (2 beats) | E_b-7 (2 beats), A_b7 (2 beats) | C-7 (2 beats), F7 (2 beats) | B_b (1 beat).

Bars 115–116: *cresc.* deleted.

Baritone sax:

Bar 73, beat 3: Two eighth note As cut by Mulligan.

Bar 74: On the original part, this is written as double dotted half note tied from previous bar; re-notated to “split the bar” and make beat 3 more perceptible.

Bar 115: *cresc.* deleted.

Bar 147, beat 2½: Accent mark added.

Trumpet:

Bars 14, 42, 144 and 146: On original part, notated as eighth note tied from previous bar/eighth rest/dotted quarter note with tenuto/eighth note/quarter note.

Bar 17: On part, melody written as cue-size notes until bar 24, beat 1.

Bar 28, beat 2½: Staccato dot added.

Bar 45: During the solo section, chords are written transposed above the staff and in concert below it. The transposed chords read B♭ (4 beats) | C- (2 beats), D♭dim (2 beats) | D-7 (2 beats), G7 (2 beats) | C-7 (2 beats), F7 (2 beats) | F-7 (2 beats), B♭7 (2 beats) | E♭-7 (2 beats), A♭7 (2 beats) | D-7 (2 beats), D♭-7 (2 beats) | G♭-7 (2 beats), B7 (2 beats) | Repeat first six bars | B- (1 beat), D♭- (1 beat), C- (1 beat), B7 (1 beat) | B♭ (2 beat), F-7 (2 beats) || E- (4 beats) | A7 (2 beats), G-7 (2 beats) | D (4 beats) | F-7 (2 beats), B♭7 (2 beats) | E-7 (4 beats) | A7 (4 beats) | D (4 beats) | E♭-7-5 (4 beats) | G7 (1 beat). A notation reads “no solo-Alto cont.”

Bar 73, beat 3: G eighth note (followed by an eighth rest) cut by Mulligan.

Bar 74: On the original part, written as double dotted half note tied from previous bar; re-notated to “split the bar” and make beat 3 more perceptible.

Bar 116: *cresc.* deleted.

French horn:

Bar 68: On original part, written as eighth note/eighth note tied to half note/two eighth notes; re-notated to “split the bar” and make beat 3 more perceptible.

Bar 73, beat 3: Two F eighth notes were cut by Mulligan.

Bar 115: *cresc.* deleted.

Trombone:

Bar 73, beat 3: Two C eighth notes were cut by Mulligan.

Bar 74: On original part, written as double dotted half note tied from previous bar; re-notated to “split the bar.”

Bar 115: Slur in original part deleted.

Tuba:

Bar 74: On the original part, written as double dotted half note tied from previous bar; re-notated to “split the bar.”

Bar 115: *cresc.* on original part deleted.

Bar 147, beat 2½: Accent mark added.

Piano:

Bars 99, 115, 127, 139 and 143: On original part, chord names are missing 7s.

Bar 121, beat 3: On part, chord is written F- -5.

Bar 127, beat 1: On part, E- chord is missing 7.

Bar 128, beat 3: On part, E♭- chord is missing 7.

Bar 145: On part, D- and D♭- chords are missing 7s.

Bass:

Bars 17–34: On original part, chords are written E-7 (4 beats) | A7 (2 beats), G-7 (2 beats) | F#-7 (4 beats) | Fma7 (4 beats) | E-7 (4 beats) | A7 (4 beats) | D (2 beats), F#-7 (2 beats) | F#-7 (1 beat), Eb- -5 (3 beats) | D-7 (4 beats) | G7 (4 beats) | C (4 beats) | A7 (4 beats) ||.

Bars 45–60: On part, chords are written Bb (4 beats) | C-7 (2 beats), C#dim (2 beats) | D-7 (4 beats) | C-7 (2 beats), C#dim (1 beat), F-7 (1 beat) | F-7 (2 beats), Bb7 (2 beats) | Eb-7 (2 beats), Ab7 (2 beats) | D-7 (2 beats), Db-7 (1 beat), B7 (1 beat) | Bb (3 beats), F- (1 beat) ||.

Bars 61–76: On part, chords are written E- (4 beats) | A7 (4 beats) | D (4 beats) | F- (4 beats) | E- (4 beats) | A7 (4 beats) | D (4 beats) | Eb-5 (4 beats) | D- (2 beats), E- (2 beats) | F (2 beats), G7 (2 beats) | C (4 beats) | Eb- (4 beats) | D-7 (4 beats) | G7 (4 beats) | C (3 beats), Db- (1 beat).

Bars 77–84: Chords are written Bb (4 beats) | C- (2 beats), C#dim (2 beats) | D- (2 beats), G7 (2 beats) | C-7 (2 beats), C#dim (2 beats) | F- (4 beats) | Eb- (4 beats) | C- (3 beats), C#dim (1 beat) | Bb (1 beat).

Bar 85–end: There are no chord names on the part.

Drums:

This part is little more than a sketch, with such notations as “play 6,” “play 16,” or “Miles w. bckgd,” so a full list of editorial changes has not been prepared. Places where the rhythm is actually written out for the drummer to play with the ensemble are bars 91, 92, and 143 to the end.

ROUGE (John Lewis)

Lewis’s score is in the Mulligan collection, and is not part of the Davis estate holdings. The following original parts exist in Lewis’s hand: baritone sax, trumpet, French horn, trombone, tuba, bass, and drums. Parts missing: alto sax, piano.

Since the score was available to Mulligan, it was used to prepare new parts for his *Re-Birth of the Cool* album. (These new parts had copy errors nonetheless, and were not used as sources for the folio). The score was particularly useful for restoring the missing parts when the folio was in preparation, but it has its own inconsistencies in notation, with accidentals sometimes left out. This is a four-stave score (one treble, three bass) and is divided as follows:

Stave 1: Upper stems trumpet, lower stems alto sax.

Stave 2: Upper stems French horn, lower stems trombone.

Stave 3: Upper stems baritone sax, lower stems tuba.

Stave 4: Upper stems drums, lower stems bass.

Rehearsal letters are found in the following places: bar 5 (“A”), with a tempo indication of dotted half = whole note); bar 13 (“B”); bar 29 (“C”); bar 37 (“D”); bar 45 (“E”); bar 53 (“F”); bar 61 (“G”); bar 69 (“H”); and bar 93 (“I”).

The top left corner of page 1 has the words “Concert Score,” and directly below that is “Tempo Medium.” There are a number of shortcuts throughout. Bar 21 has the indication “1–6 Letter A.” Bar 53 (Letter F) has the indication “Repeat C horns for acc. to when Bari or Alto solo. 8 bar Baritone or Alto solo use (copy) chords D to E.” The bass stave has the indication “Use (copy) bass part D to E.” Bar 69 (Letter H) has the indications “Tacit 8” [*sic*], “Repeat bass part,” and “Repeat piano part.” Bar 85 has the indication “Repeat (copy) G to H.” Bar 97 has the indication “copy 5, 6, 7, 8 of A.” Bar 109 has the indications “7B,” “8B,” and then “1–6 A.”

Lewis uses a unique notation for what is usually written as two eighth notes. While he uses two eighth notes per beat in many cases, he also writes a one-beat triplet in which the first two notes are tied. A full listing of the bars where this notation is used would be cumbersome, so bars 5–12 will serve as examples; the notation appears on bar 7 (beats 2 and 3), bar 8 (beat 4), bar 9 (beat 3), bar 10 (beat 4), and bars 11 and 12 (beat 3).

For the *Re-birth of the Cool* album, Lewis himself made a rhythmic change in bar 14, which is incorporated in the folio, as it clearly is the way he wants this performed. In the French horn and trombone, the rhythm is written as two triplets on beats 1 and 2 on the original parts. The D \flat is written as the first two tied notes of the first triplet, followed by the C \flat as the last note of this first triplet, which is tied to the first two notes in the second triplet. The last note in this second triplet (A \flat) is then tied to a half note A \flat . On the French horn part, eighth stem (D \flat)/quarter stem (C \flat)/eighth stem (A \flat) are written (by Sandy Siegelstein?) below the pitches (nothing is written on the trombone part). For the *Re-birth* recording, Lewis changed this to the same rhythm as bar 16 of the alto sax and trumpet parts: dotted quarter note/eighth note tied to quarter note/quarter note.

In preparing the folio from the original parts, the salient editorial clarifications or additions were:

All extant parts:

On the original parts, all time signatures are written as fractions.

Baritone sax:

Pick-up bar: Dynamic and tenuto added to accent mark.

Bars 2, 3 and 119: Slurs added.

Bars 5, 21 and 109: Slur and tenuto added.

Bars 6, 22, 94 and 110, beats 3 and 4: Original part has eighth note/eighth rest for both beats.

Bars 12 and 100: Accent mark and tenuto added.
 Bar 17, beats 1 and 4: Original part has staccato dots.
 Bar 18, beat 1½: Original part has an E instead of a D.
 Bar 20, beat 1: Accent mark added.
 Bar 20, beat 4: Original part has a martellato and an accent mark.
 Bar 27: Original part had martellatos instead of accent marks.
 Bar 28: Accent mark and tenuto added.
 Bars 45–60: Two sets of chord names appear on the part above the staff. The upper set of chords are transposed for baritone sax (written in Mulligan's hand); the lower set are in concert. The chords in concert are missing 7s, except for B7 in bar 48, A7 in bar 50, G7 in bar 52, A♭7 in bar 54, A7 in bar 56, and G7 in bars 58 and 60. At Letter F (bar 53) is an indication "Repeat C or solo."
 Bars 61, 77, 85, 93 and 96: Dynamic added.
 Bar 63, beat 4, and bar 87, beat 1: Original part has a staccato dot.
 Bars 66 and 90, beats 3 and 4: Part has a false triplet (three eighth notes beamed together).
 Bar 93, beat 4½: Accent mark added.
 Bar 96, beat 1: Accent mark added.
 Bar 108: Articulation on both notes added.
 Last bar: Dynamic deleted.

Trumpet:

Bars 1, 3, 5, 9, 10, 21, 25–26, 97–98, 109, 113–114, 117–119: Slurs added.
 Bars 5, 21, 28, 100 and 109: Articulation added.
 Bars 7, 9, 23, 25, 111 and 113, beats 3 and 4: On the original part, this is written as triplet with first two notes tied, and last note of triplet tied to quarter note.
 Bar 12, beat 3½: Dynamic deleted and articulation added.
 Bar 16, beat 4: Accent mark changed to martellato.
 Bar 17, beat 4, and bar 18, beat 1: Original part has staccato dots.
 Bar 20, beat 4: Originally a martellato and tenuto.
 Bar 27, beat 1: Originally a martellato and staccato dot.
 Bars 29 and 45: Dynamic added.
 Bars 53–56: These bars are missing from the original part.
 Bars 66, 68, 74, 76, 90 and 92: F-6 written in part. The bass has a D in the part, so this has been changed to Dm7♭5.
 Bars 101–102: Chord names are missing 7s.

French horn:

There is no key signature.
 Pick-up bar: On original part, articulation was an upside-down martellato and tenuto. Dynamic added.
 Bars 1 and 2, beat 3: Articulation was originally an upside-down martellato and tenuto.

Bars 6, 22, 94 and 110, beats 3 and 4: Original part has eighth note/eighth rest for both beats.

Bars 12 and 100: Accent mark and tenuto added.

Bars 13, 46, 77, and 96: Dynamic added.

Bar 17, beats 1 and 4: Original part has staccato dots.

Bar 18, beats 1½–3½: This figure is in the score but not on the part.

Bar 20, beat 1: Accent mark added.

Bar 20, beat 4: Originally the articulation is a martellato and tenuto.

Bar 27: Original part had martellatos instead of accent marks.

Bar 28, beat 2½: Accent mark and tenuto added.

Bars 30, 32, 54 and 56, beat 2½: Original part has accent mark.

Bar 46: Originally two half notes tied.

Bars 66 and 90, beats 3 and 4: Part has a false triplet (three eighth notes beamed together).

Bar 93: Original part has *fortissimo*.

Bar 116, beat 1: Original part has an accent mark.

Bars 117–118, beat 1: Original part has an accent mark.

Bar 119, beat 1: Tenuto added to accent mark.

Trombone:

Bars 6, 22, 94 and 110, beats 3 and 4: Original part has eighth note/eighth rest for both beats.

Bars 12 and 100, beat 3½: Accent mark and tenuto added.

Bar 13, beat 1: Original part has a staccato dot.

Bar 17, beats 1 and 4: Original part has staccato dots.

Bar 20, beat 1: Accent mark added.

Bars 20 and 108, beat 4: Original part has a martellato and tenuto.

Bar 27: Part has martellatos instead of accent marks.

Bar 28: Accent mark and tenuto added.

Bars 29, 45, 61, 77 and 96: Dynamic added.

Bars 66 and 90, beats 3 and 4: Part has a false triplet (three eighth notes beamed together).

Bar 77: Dynamic added.

Bars 117–118, beat 1: Original part has an accent mark.

Bar 119, beat 1: Tenuto added to accent mark.

Last bar: Original part has an *forte* dynamic.

Tuba:

Bars 5–6, 21–22, 109–110 and 119: Slurs added.

Bars 6, 22, 94 and 110, beats 3 and 4: Original part has eighth note/eighth rest for both beats.

Bars 12 and 100, beat 3½: Accent mark and tenuto added.

Bar 17, beats 1 and 4: Original part has staccato dots.

Bar 20, beat 1: Accent mark added.

Bars 20 and 108, beat 4: Original part has a martellato and tenuto.

Bar 27: Original part had martellatos instead of accent marks.

Bar 28, beat 2½: Accent mark and tenuto added.

Bars 45, 79, 85 and 93: Dynamic added.

Bar 66, beat 1: Tenuto deleted.

Bar 109, beat 1: Staccato dot added.

Bars 117–118, beat 1: Original part has accent mark.

Last bar: Original part has *forte* dynamic.

Bass:

This part has no chord names.

Bar 27: Accent marks added.

Bars 117–118: Martellatos added.

Last bar: Accent mark and fermata added.

Drums:

The drum part is a combination of a written-out part and blank spaces on the stave to indicate the number of bars in each section. The introduction up to letter C (bar 29) consists of slashes and drum “hits” to match the rhythm in the ensemble. Letter A also has the indication “Ad lib except for marked beats.” Letters C and D have blank staves, with “Ad lib 16 piano solo” written in. Letters E and F are marked “16 Horn Solo,” and Letter G is marked “Trpt solo.” Letter H has “8 bar Trpt. Solo,” and after a thin double bar, “8 Trpt solo.” A written-out part consisting of slashes and “hits” begins at bar 85 and continues until the end. At Letter I, “Solo!!” is marked; the bar after is marked “Normal,” the next bar “Solo,” and the next bar “As is.” Bars 101–115 have an error in the number of bars copied, and the error is corrected in Max Roach’s handwriting.

VENUS DE MILO (Gerry Mulligan)

This is the only Mulligan composition for the nonet that he did not re-arrange later for big band. All of the original parts exist, in Mulligan’s hand. Except for the trumpet and drums part, they are dated April 20, 1949; this composition was obviously written for the recording session two days later. Miles’s part is undated, and the drums part is dated March 14, 1950. This date is significant. For many years, composer-pianist Sy Johnson remembered an unadvertised benefit at Birdland that turned out to be the last appearance of the nonet; Bud Powell occupied the piano chair. The date of this performance was a first-class mystery for years until this part turned up. Since “Venus de Milo” was recorded in 1949 and the nonet had no live gigs in 1950 besides the Birdland appearance, this part was almost certainly written out for the benefit.

Rehearsal letters are found in the following places: bar 7 (“A”); bar 23 (“B”); bar 31 (“C”); bar 39 (“D”); bar 45 (“E”); bar 77 (“F”); bar 103 (“G”); bar 112

(“H”); and bar 120 (“I”). Please note that what is now bars 7–22 in the folio was originally 8 bars repeated, with first and second endings. Because this is not a true repeat (at bar 15 there are no notes tied over, as in bar 7), the bars have been written out.

Except for the trumpet and piano parts, which have the full name of the piece, the title on the parts is given as “Venus.”

In preparing the folio from the original parts, the salient editorial clarifications or additions were:

All parts:

Bar 1: Tempo added.

All parts except piano, bass, and drums:

Bar 1, beat 2½: Accent mark deleted.

Bar 7, beat 3: Tenuto marks added.

Bars 15, 31 and 120: Tenuto marks added on both half notes (except trumpet).

Bar 41: Accent mark added on first note.

Bar 102: On the original part, beats 3 and 4 are notated quarter rest/quarter note.

Bar 102: Dynamic added.

Bar 109, beats 3 and 4: On part, notated eighth rest/eighth note/eighth rest/eighth note tied over to the next bar.

Bar 116: Dynamic added.

Bar 120: Dynamic added.

Bar 127: Accent mark added to dotted quarter note.

Alto sax:

Marked “Lee” at the top left corner of page one; subsequent page has “alto” at top right corner.

Bars 1 and 6: Dynamic added.

Bars 10 and 18: On the original part, the written rhythm is quarter rest/eighth rest/two eighth notes/eighth note tied to quarter note.

Bars 11 and 19, beats 1 and 2: On part, the written rhythm is quarter rest/two eighth notes.

Bar 21: On part, written as eighth note/two sixteenth notes/half note tied to eighth note/eighth note. This has been re-notated to “split the bar” and make beat 3 more perceptible.

Bar 24: B♭ quarter note added, tied from dotted quarter note in bar 23 to match the same figure in trumpet part.

Bar 31: Part marked “Repeat from A.”

Bar 37: Part marked “3rd ending.”

Bar 38, beat 4: Original part has staccato dot on last eighth note; changed to accent mark.

Bar 41, beat 3: Accent added.

Bar 63, beats 2 and 3: On original part, written as half rest; re-notated to “split the bar.”

Bars 65–66: Gliss from A \flat to F added.

Bar 77 (solo): On part, chord names written in concert and notated as follows:
A- (2 beats), D7 (2 beats) | G- (2 beats), C7 (2 beats) | F- (4 beats) | B \flat 7 (4 beats) | B \flat - (2 beats), A7 (2 beats) | A \flat (4 beats) | A \flat - (4 beats) | F- (2 beats), B \flat 7 (2 beats) | Repeat 1st six bars | A \flat - (4 beats) | F- (2 beats), B \flat 7 (2 beats) |.

Bar 114: Accent mark added to last eighth note.

Bar 120: Tenuto added to B \flat .

Last bar: Fermata originally over the dotted half note; moved to quarter rest because of the half note in the bass part.

Baritone sax:

Part is marked “baritone” on all pages.

Bars 1 and 6: Dynamic added.

Bar 7: Tenuto added to second half note.

Bar 22: On original part, written as eighth note/quarter note/quarter note/eighth note/quarter note; re-notated to “split the bar” and make beat 3 more perceptible.

Bar 26, beats 3 and 4: Original rhythm was eighth note/dotted quarter note. This was changed on the part by Mulligan.

Bar 38, beat 2: On part, last eighth note has a staccato dot; changed to accent mark.

Bar 63, beats 2 and 3: On original part, written as half rest; re-notated to “split the bar.”

Bar 65: Glissando added to F.

Bar 87: On part, chord names are written in concert with transposed chords below the staff. The chord names in concert are notated as follows: D \flat -7 (4 beats) | E \flat 7 (4 beats) | A \flat (4 beats) | D \flat 7 (4 beats) | G \flat (4 beats) | B \flat -7 (2 beats), A-7 (2 beats) | A \flat -7 (4 beats) | F- (2 beats), B \flat 7 (2 beats) || A- -5 (2 beats), D7 (2 beats) | G- -5 (2 beats), C7 (2 beats) | F-7 (4 beats) | B \flat 7 (4 beats) | B \flat -7 (2 beats), E \flat 7 (2 beats) | A \flat (4 beats) | A \flat - (4 beats) | F- (2 beats), end of solo ||.

Bar 120: Tenuto and dynamic added.

Last bar: Fermata originally over the dotted half note; moved to quarter rest because of the half note in the bass part.

Trumpet:

Part is marked “Miles” on page one; next page has “trumpet” at top right corner.

Bars 7, 23 and 120, beats 3 and 4: On original part, notated as eighth note/eighth note/eighth rest/eighth note. Changed to eighth note/quarter note/eighth note.

Bars 8, 24 and 121: On part, notated as eighth rest/eighth note/eighth rest/three eighth notes/eighth rest/eighth note.

Bars 10 and 18: On part, notated as quarter rest/eighth rest/two eighth notes/eighth note tied to quarter note.

Bars 11 and 19, beats 1 and 2: On part, notated as quarter rest/two eighth notes.

Bar 31: Part marked "Repeat from A."

Bar 37: Part marked "3rd ending."

Bar 45: On part, chords written in concert and notated as follows: A- (2 beats), D7 (2 beats) | G- - 5 (2 beats), C7 (2 beats) | F- (2 beats), B \flat 7 (2 beats) | C- (2 beats), B- (2 beats) | B \flat -7 (2 beats), A7 (2 beats) | A \flat (4 beats) | A \flat - (4 beats) | F-7 (2 beats), B \flat 7 (2 beats) || Repeat eight bars || B \flat -7 (4 beats) | E \flat 7 (4 beats) | A \flat (4 beats) | D \flat 7 (4 beats) | G \flat (4 beats) | B \flat -7 (2 beats), A- (2 beats) | A \flat -7 (2 beats) | F- (2 beats), B \flat 7 (2 beats) |. At this point, Mulligan made an error by copying out the chord changes of the release twice; a note on the part reads "two releases?" Chord changes continue for the last "A" section (8 bars) as above.

Last bar: Fermata originally over the dotted half note; moved to quarter rest because of the half note in the bass part.

French horn:

Part is marked "Sandy" (Siegelstein) at the top left corner of page one, but this is crossed out and marked "Horn"; next page has "horn" at top right corner. There is no key signature.

Bars 1 and 6: Dynamic added.

Bars 7, 120 and 124: Original part has a tie on the two half notes.

Bar 13: *cresc.* deleted.

Bar 14: *decresc.* deleted.

Bar 26, beats 3 and 4: Original rhythm on part is eighth note/dotted quarter note with tenuto. Changed on part, probably by Siegelstein.

Bar 38, beat 2: On part, eighth note has a staccato dot; changed to accent mark with note tied over to eighth note of beat 3.

Bar 63, beats 2 and 3: On part, written as half rest; re-notated to "split the bar" and make beat 3 more perceptible.

Last bar: Fermata originally over the dotted half note; moved to quarter rest because of the half note in the bass part.

Trombone:

Part is marked "Jay" (J.J. Johnson) on page one; subsequent page has "trombone" at top right corner.

Bar 1: Dynamic added.

Bar 26, beats 3 and 4: Original rhythm on part is eighth note/dotted quarter note with tenuto. Stems erased by player (Johnson?).

Bar 31: Part marked "Repeat from A."

Bar 37: Marked "3rd ending." Tie between half notes deleted.

Bar 38, beat 2: On part, eighth note has a staccato dot; changed to accent mark with note tied over to beat 3.

Bar 63, beats 2 and 3: On part, written as half rest; re-notated to “split the bar” and make beat 3 more perceptible.

Bar 127: Accent added on last eighth note.

Last bar: Fermata originally over the dotted half note; moved to quarter rest because of the half note in the bass part.

Tuba:

Part is marked “Bill” (Barber) on page one; subsequent page has “tuba” at top right corner.

Bar 22: Part has eighth rest at the beginning. F added and tied from previous measure to match baritone sax.

Bar 22: On part, notated as eighth note/quarter note/quarter note/eighth note/quarter note; re-notated to “split the bar” and make beat 3 more perceptible.

Bar 26, beats 3 and 4: Original rhythm on part was eighth note/dotted quarter note with tenuto. Changed on part, probably by Barber.

Bar 30: Tenuto over dotted quarter note deleted.

Bar 33: Staccato dot added to quarter note.

Bar 38: *cresc.* and dynamic added.

Bar 44: On part, notated as eighth rest/eighth note tied to dotted half note; re-notated to “split the bar.”

Bar 63, beats 2 and 3: On original part, written as half rest; re-notated to “split the bar.”

Bar 68: Glissando added.

Last bar: Fermata added to quarter rest.

Piano:

Mulligan wrote a different 6-bar introduction that he crossed out. A notation above the stave reads “Intro same as Letter D.”

Bar 1: Dynamic added.

Bars 7, 15 and 31, beat 3: On part, chord reads D7.

Bars 11, 19 and 35, beat 3: On part, chord reads A7.

Bars 12, 20 and 36, beat 1: On part, chord reads A \flat .

Bar 14, beat 3: On part, chord reads B \flat 7-9.

Bar 23–24: Above the stave appears “Jeru” (Mulligan’s nickname). For these two bars, there are two separate sets of chord changes. Chords written above the stave match what is in the folio. The chords below read B \flat - (4 beats) | E \flat 7 (4 beats).

Bar 25, beat 1: On part, chord reads A \flat .

Bar 27, beat 1: On part, chord reads G \flat .

Bars 39 and 40: On part, chords read E \flat (2 beats), E7 (2 beats) for both bars.

Bar 44: On part, chords read F- (1 beat), B \flat 7 (3 beats).

Bar 45: On part, marked “Miles 32.”

Bar 77: On part, marked “Alto and Bari split one.”

Bar 103, beat 1: On part, chord reads E \flat .
Bar 106, beat 4: On part, chord reads C7.
Bar 108, beat 1: On part, chord reads G-7-5.
Bar 113, beat 3: On part, chord reads A7.
Bar 114, beat 1: On part, chord reads A \flat .
Bar 116, beat 1: On part, chord reads G \flat .
Bar 119, beat 3: On part, chord reads B \flat 7-9.
Bar 120, beat 3: On part, chord reads D7.
Bar 121, beat 3: On part, chord reads C7.
Bar 124, beat 3: On part, chord reads A7.
Bar 127, beat 4 $\frac{1}{2}$: On part, chord reads E \flat Major7.
Last bar: Fermata originally over the dotted half note; moved to quarter rest because of the half note in the bass part.

Bass:

Stylistically, this part represents the two schools of thought with regard to bass parts: bars 7–38 have chord roots with chord changes above the staff, and bars 39 to the end have a fully written bass line with no chord names. Mulligan wrote a different 6-bar intro which he cut out, as in the piano part.

Bar 1: Dynamic added.
Bars 7, 15 and 31: On part, chords read A-7 (2 beats), D7 (2 beats).
Bars 8, 16 and 32, beat 3: On part, chord reads C7.
Bars 10 and 18, beat 1: On part, chord reads A \flat .
Bars 11, 19 and 35, beat 3: On part, chord reads as A7.
Bars 12, 20 and 36, beat 1: On part, chord reads as A \flat .
Bar 13: On part, chords read F-7 (2 beats), B \flat 7 (2 beats).
Bar 25, beat 1: On part, chord reads A \flat .
Bar 26, beats 3 and 4: Chord names are missing on part.
Bar 27, beat 1: On part, chord reads G \flat .
Bar 30, beat 1: On part, chord reads F-7.
Bar 31, beat 1: On part, chord reads A-7-5.
Bar 34, beat 1: On part, chord reads A \flat .
Bar 45: Marked “Miles 32” on part.
Bar 77: Marked “Alto and Bari split one” on part.
Last bar: Half note with fermata marked “Arco.”

Drums:

Brushes added for the folio.

Bar 1: Dynamic added.
Bar 7: Marked “Play 6 – Trpt. Solo, ens.bakgd” on part.
Bars 13 and 15: Marked “2 in stave. (1st and 2nd endings)” on part.
Bar 23: Marked “Play 8 – Trpt. & Alto unis. w. ens” on part.
Bar 31: Marked “Play 7” on part.
Bar 39: Marked “Play 6” on part.

Bar 45: Marked “Trumpet solo 32 bars” on part.

Bar 77: Marked “Alto 16” on part.

Bar 87: Marked “Baritone 16” on part.

Bar 103: Marked “Play 6 – Ens. Chorus” on part.

Bars 109 and 111: Marked “2 in stave. (1st and 2nd endings)” on part.

Bar 112: Marked “Play 6 – Ens. channel” on part.

Bar 120: Marked “Play 5” on part. The rest of the part is fully notated.

Last bar: Fermata originally over the dotted half note; moved to quarter rest because of the half note in the bass part.

PART II: MUSIC NOTATION

Several years ago, when I was the editorial director at Warner Bros. Publications, the company acquired the U.S. rights to the publications of the Suzuki method. A volume of piano music was being prepared, and I made the necessary corrections, including fixing many rhythms that needed clarification. I will never forget the meeting I had with the head of the Piano Publications Committee. “You changed Mozart’s music,” she screamed at me. I explained that I simply changed certain rhythms for easier reading, particularly since children would be using this book. “How dare you presume to change what Mozart wrote,” she replied, looking at me as if I were the devil. I changed the notation back to “what Mozart wrote,” but the fact is that a great composer may not notate rhythms in the clearest way possible!

I have had similar conversations within the jazz community. One such conversation began with, “Gil Evans was a genius. If he wrote something a certain way, you shouldn’t change it.” Under that questionable logic, if the saxes have four eighth notes in a given bar, and that same figure is notated in the brass as two sets of dotted eighth and sixteenth notes, I guess we should engrave the parts that way because he was a genius!

There may be several ways to notate certain rhythms and pitch combinations, whether on a chorded or single-line part. Notational problems unique to ragtime and jazz were present from the beginning, and have never been fully solved. A logical, consistent notation for the “swing eighth note” is impossible, and writing it as an eighth note with a direction to swing is about the best we can do. Other ways to indicate swing (quarter note/eighth note with a triplet bracket, or dotted eighth note/sixteenth note, for example) are unnecessarily cumbersome and rarely used today (the out chorus of “Yardbird Suite,” as arranged by Gil Evans for Claude Thornhill, is filled with dotted eighth/sixteenth note figures, making the parts look more difficult than they

are). And as we know, swing means different things to different eras, bands, and individual musicians. The Lunceford, Ellington and Basie bands all swung differently, and it was a point of pride in those bands that listeners experiencing the music could recognize the band without being told who was playing.

In 1968, the National Association for Jazz Education (which became the International Association for Jazz Education) was formed to make jazz a legitimate part of music education in schools and colleges. Since that time, publishers have tried to clean up their act. During the big band era, publishers cranked out octavo-sized stock arrangements (where “proofreading” meant walking the parts over to a rehearsal studio or a resident band at a hotel and asking the group to run the arrangement down), or publications that were called “off-the-record” (implying they were note-for-note versions as played on the recording) but were still transcriptions or adaptations. By the 1960s, Kendor Music published the music of Thad Jones and Sam Nestico with full scores because educators wanted to use them as texts for arranging courses. But the editors often published these arrangements “authentically,” with little change from what the composer notated, even if the rhythms were hard to read. The situation has improved somewhat, since most jazz ensemble music available for purchase today is prepared by computer programs, which have most (but not all) of the rules and practices of music engraving programmed in. But even today, I have conducted pieces from these publishers with questionable and often poor notation.

Difficulties also popped up when publishers released books of solos by modern popular jazz artists. While such books were hardly new, it was much easier to notate Louis Armstrong and Bix Beiderbecke than John Coltrane. Some of these solo books are loaded with wrong notes and poor notation, often because soloists played figures that are nearly impossible to notate.

AN APPROACH TO NOTATION OF HISTORICAL ENSEMBLE JAZZ

When teaching reading to children, patterns are introduced so that young readers can recognize letters and letter combinations and associate them with sounds, decoding them into words. Studies have shown that teachers or parents can teach words by rote without teaching phonics and sound patterns, but we run the risk of turning children into trained monkeys who can repeat words without understanding the words themselves. If children without decoding skills encounter words with the same spelling or letter combinations, they may not be able to read them.

The ultimate goal of notation is to present music that can be sight-read or, at the very least, quickly decoded. Musicians are easily alienated when they have to look twice at poorly notated music to figure out what to play. If a single

musician temporarily loses track of what is to be played, an entire contingent of the band can break down, and the entire band may follow.

Certainly consistent, easy-to-read notation should be the goal for any type of music at any level of difficulty. But it should be a particular priority for the editing and restoration of jazz ensemble music of the twentieth century, if this music is to be taught to students who have not heard it—especially given that in some cases, it was written quickly and often copied by a volunteer in the band. Handing out copies of original parts of vintage music is done every day, but as I hope I've shown by the listings above, inconsistent notation, copy errors and the condition of the parts themselves often result in poor performances, uncorrected errors, and turned-off musicians (particularly high school and college students). As stated above, the Miles Davis nonet pieces were copied out quickly by the composer-arrangers for their own edification, with no thought of public performance. Errors were buried or simply not heard.

This state of affairs was typical, even for music that was added to an active band book played every night. An often-cited example of copy errors in parts may be found in Billy Strayhorn's "Take the 'A' Train." When Walter van de Leur examined Strayhorn's original score and parts, he discovered a copying mistake made by Strayhorn in the second trumpet part; this can be heard in the recording if one listens carefully. In addition, even though there were parts for three trumpets, van de Leur discovered that only two are heard on the "out" chorus; Rex Stewart "laid out" during this part of the piece. Transcribers have repeated the copy error and reasoned that the missing trumpet on the out chorus should remain missing in the parts for "historical accuracy." The historian or editor must question whether Stewart's absence on the recording is intentional, as future performances of "Take the 'A' Train" usually have the entire trumpet section playing in the out chorus. In this case, I can't imagine that Billy Strayhorn would have wanted this part deleted simply because it was omitted in one performance, albeit the recording we all know and love. Ultimately the music sounds better with all the trumpets playing.

In at least one case, I have restored a part that was clearly supposed to be used but wasn't. Gil Evans's score of the song "I Knew You When" for Claude Thornhill's orchestra originally had a third trombone part, but Evans crossed it out and rewrote the section for two trombones. Surely he would have preferred the extra musician, but all too often, because of unsteady work prospects after World War II, the size of the Thornhill band had to be cut to control payroll costs. (Sometimes we need to remind ourselves that most bands depended on live performances at ballrooms, theaters and hotels to stay together; the exception was Ellington, who paid his band largely from his ASCAP royalty money.) Much of the Thornhill book was written for two trombones anyway, so the decision was made to cut the third trombone player. Evans incorporated the

necessary notes into the second part. As luck would have it, the third trombone part was not erased very well on the score, and eighty percent of it could be seen well enough to be restored. I could also change the second trombone back to what Evans first wrote. Surely historians, students, musicians and audiences would prefer to hear more Gil Evans than less, especially since the change in the trombone parts was surely a financial decision, not an artistic one. Just recently, I restored the fifth trumpet part on Benny Carter's "Bop Bounce" (a.k.a. "Harlequin Bounce") for publication. Carter wrote the part on his score, but apparently it was not copied out, so it was probably not used.

There are many collections of vintage big band music throughout the country, and the goal of the jazz educator who wishes to play this music should be to prepare new scores and parts, and prepare them well. This section is meant to help and inform these educators, as well as future editors and American music historians. No repertoire needs more care than this music, and the time to save it is now.

In the wide majority of cases, a piece was written and played as is. However, in numerous big band compositions and arrangements, changes were made, such as deletions of entire sections, or reordering of sections of the arrangement (Letter A is followed by Letter F, then the player goes back to Letter B, or there is a cut from Letter C to Letter G, etc.). If a band played this piece following a certain order from day one, there is no problem. But in some cases, entire sections were played once, then deleted, and then reinstated for a future performance. Teddy McRae's "Traffic Jam" is a case in point. The score of this piece in the Artie Shaw library has numerous sections that Shaw cut, but these same sections were played by the Ella Fitzgerald orchestra. The previously mentioned "Bop Bounce" by Benny Carter shows major changes from score to extracted parts, and further changes are made on the parts in both ink and pencil. Carter's arrangement of "Evening Star" was performed with instrumental backgrounds under the solos, and without. An editor has to weigh all the evidence and sometimes make tough choices when a piece is finally published for sale. I would hesitate to even consider the word "urtext" in these situations, as such an edition reflects a series of opinions of one or more people.

With regard to actual notational issues, dividing a 4/4 bar into two parts so that beats 1 and 3 can be easily observed will eliminate many rhythmic challenges, even if the rhythm is difficult. Another major area where the music reader needs clarity is accidentals: when to use them, when to cancel them, and when to write them as courtesies to clarify a pitch. Nothing causes more confusion than a composition with a key signature that is highly chromatic. Careful use of accidentals is the only way to convey a composer's message while making the music understandable. All music readers know of at least one piece that looks forbidding on the page, but is actually rather easy to play. Throughout

the *Birth of the Cool* folio, the reader will see that if an accidental is added to a note, a courtesy accidental is written next to the pitch in the next bar to make reading easier. For example, if a bar has a flat added to an A, a courtesy natural sign is added to an A in the next bar if it is in the same octave. Courtesy accidentals should also be added to piano chords that have an A in one octave and an A \flat in another, so that pitches in the chord are clear. In fact, the editor should consider notating the A \flat as a G \sharp . Although I have been told that this practice can be cumbersome, the alternative is the reader questioning the pitches on the page.

Originally this article was to have a table, with notations of rhythmic phrases in the left column, and the notations I advocate in the right column. I decided instead to describe the rhythms in words, forcing the reader to write them out or enter them in a computer notation program of choice. There are two reasons for this. First, readers will become more aware of personal differences in writing rhythms, and better understand why I believe one choice is better than another. The other reason has to do with the basic mechanics of writing music. The distinguished American composer William Russo asked his composition students to “get music in your fingers,” and I want the reader to do just that. I will reference certain musical phrases found in the *Birth of the Cool* folio so that the reader can see these phrases in context.

The educator is invited to “try these on” with students, something I have done often with high school and college jazz ensembles. There were relatively few times when a notation needed clarification by band members (many of whom were not music majors), which reinforced my approach.

Notational issues are broken into categories below, with at least one example supplied. Further examples can be found in the editorial listings above.

1. Rhythms

a) False triplets (three eighth notes beamed together)

Examples: “Moon Dreams,” bar 37, tuba (page 112 in the folio); “Israel,” several examples.

The figure combining an eighth rest and three beamed eighth notes has appeared in handwritten and printed music for hundreds of years. In the process of music engraving, very often the rest would be left out, or a quarter rest would be substituted. In either case, the reader would translate the three eighth notes as a triplet and play an incorrect rhythm. This is less likely to happen with today’s use of computer notation programs, which red-flag the rhythm as incorrect (not enough or too many beats in the bar). But occasionally such figures slip through regardless, and they still have to be confronted in handwritten music. I notate

the figure as an eighth rest followed by one flagged eighth note and two eighth notes beamed. This way it can never be misread.

b) Splitting the bar

Example: “Jeru,” bar 124, alto sax (page 30 in the folio).

Again, the idea here is to write rhythms so that beats 1 and 3 can be easily comprehended by the eye, in effect breaking the bar into two equal parts. On the original alto sax part for “Jeru,” the third beat is obscured because a dotted half note is tied to an eighth note, followed by two sixteenth notes. In the folio this is changed to a half note tied to a dotted quarter note, followed by two sixteenth notes.

c) Condensing rhythms

Example: “Moon Dreams,” bar 50, tuba (page 114 in the folio).

In this example, a quarter note tied to an eighth note was changed to a dotted quarter note—less information for the brain to decode.

2. Accidentals

For an example of renotating accidentals for easier reading, see “Moon Dreams,” bar 14, baritone sax (page 109 in the folio). The original part (transposed down a minor third for baritone sax) reads $D^{\natural}-E^{\sharp}-D^{\sharp}-E^{\natural}-E^{\sharp}$, with accidentals on each note. By making the first E^{\sharp} an F^{\natural} , the natural sign on the E becomes unnecessary. The last note should be changed from an E^{\sharp} to an F with no accidental. This revision is far more elegant on the page and is easy to sight-read.

3. Chord Names

When it comes to chord names, musicians can be very argumentative and territorial. (“My way is the best.” “This book says your way is wrong.”) Below are examples of some editorial decisions I made in preparing the folio:

a) Minor chords

On the original parts, minor chords are often written with a dash, as in G- or G-7; in some pieces, a lower-case “m” is used instead. For the folio, all minor chords are written with the lower-case “m” (as in Gm7).

b) Major-seventh chords

These chords have been written in a variety of ways. For many years upper-case M was considered clear enough, but with poor handwriting an upper-case M could look like a lower-case m, or vice versa. Other variants include Ma, Ma7, and Maj7. At one time Mulligan and others used a 7 with a slash through it;

also popular in recent years is a triangle. I advocate “maj7,” which leaves no doubt as to what the chord is.

c) *Minor-seventh $\flat 5$ chords*

These are a real problem. For many years a $Dm7\flat 5$, for example, would be notated in sheet music as an $Fm6$ because this was easier for the amateur musician to read. The giveaway was that the bass part had a D. Professional arrangers often used the minor sixth notation for guitarists or pianists who could recognize a minor sixth more quickly than a minor $7\flat 5$. The $Dm7\flat 5$ is the only notation that shows the chord’s actual harmonic function (most of the time as a II chord), so it is more desirable than listing the chord as a minor sixth.

d) *Altered seventh chords*

Where alterations are present, Hal Leonard’s house style is to engrave the chord in a single line with the first alteration ($C7\flat 5$, for example) and any additional alterations in parentheses ($C7\flat 5(\sharp 9)$, for example). That is why altered chords are presented in this format for the folio. My own method for writing such chord names is to stack the alterations by scale degree, for example:

$$C7\flat 5^{\sharp 9}$$

CONCLUSION

When I began this project back in 1997, presenting a definitive edition of an important body of work in the jazz ensemble arena was simply not done, and certainly not by a major music publisher.

It is always an honor to work on such famous and influential music, and there is a great responsibility to get it right. I was ever mindful that these pieces are in many ways as important as Bach’s *Art of the Fugue*, Beethoven’s symphonies⁵ and string quartets, Verdi operas and the Brahms symphonies. The overwhelmingly

⁵ An excellent example of a modern-day editorial project in the concert music field is Jonathan Del Mar’s edition of the Beethoven symphonies, published by Bärenreiter, and first recorded on Archiv, conducted by John Eliot Gardiner. Del Mar obtained every known manuscript copy of the symphonies scattered all over Europe, and incorporated the many changes Beethoven made into one source. Many such changes were previously unknown, because some of these copies were stored in private collections. For every revised full score, an accompanying volume was prepared documenting the changes made. In many cases these are major corrections, representing Beethoven’s “last word” on these works. Although most pieces written during the big band era have only one available written source, all music editors can still learn quite a bit from Del Mar’s project with regard to presenting the most definitive scores based on research and musical experience.

positive response to this volume from instrumentalists, conductors, historians, arrangers, and teachers all over the world proved that we must continue to present jazz ensemble music in similar fashion.

I am proud to say that since 2009 I have been working with a publisher doing just that. Jazz Lines Publications in Saratoga Springs, New York, has an ongoing program of publishing edited and corrected scores and parts—which I am preparing and annotating—by such composer/arrangers as Benny Carter, Gil Evans, Duke Jordan, Oliver Nelson, Gerry Mulligan, Paul Vilepigue, Marty Paich, Ernie Wilkins, Manny Albam and Mary Lou Williams. Jazz Lines is also making available music from the libraries of Benny Goodman, Terry Gibbs, Harry James and Charlie Parker (particularly his work with strings and big band). Ironically, the Miles Davis nonet library is now part of the Jazz Lines catalog, for which I prepared a totally new edition of all the pieces in this folio. The Jazz Lines editions I consider definitive, although the Hal Leonard folio is still useful for composition and analysis classes, primarily because the scores are presented in concert; the Jazz Lines editions are transposed.

This genre of music deserves meticulous care and attention, a consistent editorial style, and an inquiring editor who will question every mark on every extant page. Editors should not only have general training and experience in this work; they should also be thoroughly grounded in the music of the given composer. Instead of “That note is absolutely right because Gil Evans was unpredictable,” an editor should reason, “In bar 25 of ‘Yardbird Suite’ for Claude Thornhill, Gil Evans voices a chord in a similar manner.”

In fact, I would advocate course offerings at the master’s and doctoral levels on editing such materials in the jazz and popular music idioms, as these disciplines are quite different from editing orchestral materials of earlier and even recent eras; I am preparing a textbook for such a course. If each graduate student selected one composer to focus on, located every scrap of music by that composer, studied the music thoroughly, and then learned how to prepare it in the manner discussed in this article, we would have an enormous library of music spanning all styles of jazz from all over the world, and this library would enhance the “books” of student ensembles worldwide. We could ensure the survival of this music by encouraging its study in high schools and colleges, the chief places where ensemble jazz can be perpetuated. For me, this is one of the key challenges in jazz education: to instruct students who will learn to play the many available pieces for large and small ensemble, preserve these pieces before the original materials disappear forever, and teach these pieces to their students. Can we take up this challenge together?

ACKNOWLEDGMENTS

No one completes a project like this in total isolation. Several people were credited in the folio for their assistance in making sources available, answering questions, and giving encouragement. There were others not mentioned.

Bill Kirchner opened the door at the law firm of Shukat, Arrow, Hafer & Weber, LLP, by putting me in contact with Ivan Saperstein, who then provided access to the Miles Davis nonet manuscripts with no restrictions (save images of the original parts) in the folio. Without these two men the folio would not exist, since my express goal was to use original sources. Had these not been made available, I would have cancelled the project. World music is in their debt.

I had the honor of working directly with Gerry Mulligan on two play-along projects published by Hal Leonard. I produced the accompaniment CDs, the first of which was the last recording session in which Mulligan played baritone saxophone. In our meetings I rarely brought up the nonet repertoire, and when it came up casually, Gerry seemed to want to change the subject. That didn't mean this part of his life wasn't special to him, only that he'd already had his say elsewhere. Franca Mulligan understood that this project was a Miles Davis folio, and that Davis's image would be on the cover. She only asked that I point out that, second to Gil Evans, Mulligan was the main architect of the ensemble, and during his lifetime never got the credit he deserved for his active participation in this adventure. The music created by Mulligan, Evans, Carisi and Lewis continues to have a profound influence on small ensembles. Mulligan's assistant Cathie Phillips supplied photocopies of anything I wanted from the Mulligan collection, and they arrived at my office the next day.

David Deacon-Joyner of Pacific Lutheran University in Tacoma, Washington, willingly shared the copies of scores and parts he had obtained from the Claude Thornhill collection at Drury College. He was to prepare a volume of Evans and Mulligan scores written for the Thornhill ensemble for the MUSA series of publications, but ran into the same rights problems that affected this article. I prepared my own scores of these Mulligan and Evans titles several years ago for my own study and for use with jazz ensembles, and subsequently conducted them with student ensembles. The players were spellbound by the originality of this music. (The scores also came in handy in preparing the nonet folio.) Many of these scores for the Thornhill ensemble are now available from Jazz Lines Publications. Anyone attempting masters or doctoral work on the albums Gil Evans arranged for Miles Davis—*Miles Ahead*, *Porgy and Bess*, or *Sketches of Spain*—must study the scores Evans wrote for Thornhill carefully to understand his musical language in its earlier stages. In some cases, the Thornhill scores are even more amazing than his projects with Davis.

Walter van de Leur, Andrew Homzy and Fred Stride inspired me with their own editorial projects: Stride with the music of Johnny Richards, Walter with his excellent editions of Strayhorn, and Homzy with his massive restoration of "Epitaph," by Charles Mingus. Terry Teachout, James T. Maher, Richard Sudhalter, Bruce Boyd Raeburn and Mark Lopeman had many valuable things to say about my research, and contributed significantly to the completion of the folio.

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Evan Spring deserves a great deal of credit for asking lots of questions and getting me to rethink some aspects of this presentation. He also ensured that the numerous listings of editorial decisions were clear and concise. Lewis Porter has always been there to cheer me on with my research and share what he has learned in sorting out the jazz history puzzle. Also thanks to Henry Martin for his input. He is a great scholar and an even greater composer. I hope this article was worth the wait.

My son Alex's opinions on music mean a great deal to me. He loves this music. Smart kid!

ABOUT THE CONTRIBUTOR

JEFFREY SULTANOF is a composer, arranger, conductor, teacher, historian, and editor of American jazz and concert music. He is a contributor to *Jazz Perspectives* and the website *jazz.com*. He also contributed two articles to the *Oxford Companion to Jazz*. His editions of classic big band music are published by Jazz Lines Publications.