## JAZZ LINES PUBLICATIONS

# Presents POOR LITTLE RICH GIRL

ARRANGED BY GERRY MULLIGAN EDITED BY JEFFREY SULTANOF AND ROB DUBOFF

# FULL SCORE

JI P-8654

WORDS AND MUSIC BY NOEL COWARD

COPYRIGHT @ ASCHERBERG HOPWOOD & CREW LTD (PRS) ALL RIGHTS ADMINISTERED BY WARNER CHAPPELL MUSIC AUSTRALIA PTY LTD THIS ARRANGEMENT © 2011 WARNER-CHAPPELL MUSIC ALL RIGHTS RESERVED USED BY PERMISSION OF ALFRED MUSIC PUBLISHING CO., INC. LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT @ 2011 THE SAZZ LINES FOUNDATION INC.

THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE GERRY AND FRANCA MULLIGAN FOUNDATION. INC.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC. PO Box 1236 SARATOGA SPRINGS NY 12866 USA

## GERRY MULLIGAN SERIES

# POOR LITTLE RICH GIRL (1947)

#### **Background:**

Gil Evans was not only responsible for creating important music for the Claude Thornhill Orchestra, he oversaw its musical direction until 1948, when he left the band. Thanks to Evans, other young, modern writers contributed scores to the orchestra. Gerry Mulligan had gotten off the road with Gene Krupa and returned to his hometown of Philadelphia. Evans convinced him to move to New York, as he believed Mulligan to be a major talent. Mulligan, who was slightly out of his teens at the time, later considered Evans to be his last, important mentor as a young man. Mulligan, of course, became one of the key architects of the Miles Davis Nonet that recorded *The Birth of the Cool*. Gerry wrote several compositions and arrangements for Thornhill, and all of them are considered classics.

#### **The Music:**

Noel Coward's song had been played by the bands of Chick Webb, Larry Clinton, and particularly Charlie Barnet (with a terrific arrangement by George Siravo), but was hardly well-known. More jazz musicians probably know it based on Mulligan's arrangement presented here. Perhaps Evans's key influence on Mulligan was encouraging him to write by line instead of by chord. The introductory four bars, a deceptive cadence, are linear driven and immediately grab the listener's attention; the riff at 11 and 12 ties the whole setting together.

Thanks to the generosity of Dr. David Deacon-Joyner of Pacific Lutheran University, I was able to examine copies of the score and two sets of parts to prepare this edition. It is unclear why a second set of parts was extracted. Interestingly, both sets of parts have the same errors, which have been corrected for this publication. The score also showed that Mulligan wrote three flute parts for this arrangement. They have not been included in this edition, as the flutes play only one note in the entire setting, which can be seen below. Obviously, these are optional, but if you have the players, go for it!



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

Dynamics are key in Thornhill scores and should be slightly exaggerated. Beside that, this is a relaxed, Basie-style swing. The pianist should also play in this style; loud chords with added extensions are not appropriate.

#### **Jeffrey Sultanof**

- February 2012

SCORE

## POOR LITTLE RICH GIRL

JAZZ LINES PUBLICATIONS

MUSIC BY NOEL COWARD ARRANGED BY GERRY MULLIGAN EDITED BY JEFFREY SULTANOF AND ROB DUBOFF

#### RECORDED BY THE CLAUDE THORNHILL ORCHESTRA

								-	3517C5 51 5C11	RCI GOSTINOI IND ROL	
MEDIUM SWING J = 160			5								
D . 4		> > >		<u> </u>						_≥	
REED 1: ALTO SAX.			0	_	_	-	_	_	ا د م ادیا		
TETO SIKE		f sf2p == sf2p	mf mp						1	0 0	
	7								ωf		
Deep 2:	> >	> 2 2							, ,	خ ج ج ج ج ک	<u> </u>
REED 2: ALTO SAX.	<b>56 * 5 6 * 5</b>		0	-	-			-	- 8 4		
J 3 ,	7 -	f   sfrq === sfrq	— mf — mp							mf /	,
	-									_≥	
REED 3:	>				_				ito II		
TENOR SAX.			· ·								
	np -	f   sf2p sf2p	mf mp						mf		
ه . ه	, > , >	≥   > ≥								>	۷ >
REED 4:		)		_	_				- × 4.		
TENOR SAX.										,	
"		= f sfrp sfrp	mf > mp							m <u>f</u>	
Drt.	, > , >	<u>&gt;</u>							1	7 h 2 2 2	<u> </u>
REED 5: BARITONE SAX.				_	-		_	-	- 8 9		
13 (	no	= f sfrg === sfrg	e of e op							mf .	
		= f sf2p sf2p									
a	0 6 8 4 9 6 8 4		4 pp = 1							2	<u></u>
TRUMPET 1			4 M 19 5 M						- 5 %		
<b>∥</b> '	np	f   <sup>5</sup> f <sup>2</sup> f 5f <sup>2</sup>	r							mf J	
0			,> >							> > ≥ ≥	≥ ,
TRUMPET 2			4 pt pe 1 pt	-	-	-		<u> </u>	- # 44		
<u>Ψ</u> .		<del>/  -                                   </del>	1 1 1								<del></del>
	ng .	= f   sf29 sf2								mf .	
P # # 1			\ <u>&gt;</u> _ ≥						ļ.,	>	<u>&gt;</u>
1RUMPET 3	♪∏ ₭ ∀♪ ∏ ₭  ∀	) To 17 bl	4 pt pt 6 pt.		_				- 5 44		
1 0	ng	<u> </u>								mf	
										>	
HORN IN F 1								_			
**************************************										0 0	
	mp -	f 3f2f							mf	• • • •	
∥ ₀ ₄ .	,	,  ,  ,							>	≥	
HORN IN F 2			0	-	-	-		-	30		
14 .									mf	<del>-</del>	
	ng -	= f   2f2/2 ==== 2f2/2							_ "I		
	2 2	<u>, à È.—a. bè</u>	b≥ - b≥							,,, ≥ _ > ,	, ,
Tèombone 1			" " " " " " " " " " " " " " " " " " "	_	_	_	_	_	- × "		
<b>*</b>			· · · · ·							mf -	
<b>∥</b>		= f   429 - 42									
II + 1	> >	bè. bè	be be ebe.								<u> </u>
TROMBONE 2	₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽₽		4	-	-	-		_	- 5 9		
	np ·	f   <sup>3</sup> f <sup>2</sup> f <sup>3</sup> f <sup>2</sup>								mf	
										2	
108a 9: \$ 4 4				_	_						
¥ + +									150	7 7	
	mp	f spep							$m_{\mathbf{f}}$		
. Am <sup>s</sup>	1	Bm9 E9(65)	B <sup>₺</sup> mi <sup>7</sup>	Ami <sup>7</sup>	D9	h <sub>mi</sub> 7 Ds	0	G%	Ami <sup>7</sup> D9		
D 4 . 11001		ם פיי	ט מוי	nm'	טי ו	1mi' D	,	G /9	nmi D		
GUITAR A 3	1 1 1 1 1 1	114111	1 1 1	, , , ,	, , , ,	, , , , ,	, , ,	, , , ,	, , , ,	-	_
₩ . mp										4 - 2	
100				(SOLO) (PLRY FREELY)					(No Solo)	(TPTS, 8Vb)	
( R # 1		> > >	1	1 .			<u> </u>		- 8 4.	M-II-I	
\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	, , , , , ,	11 4 1 7		y	P. P. 0	4 d. d j p		" <b>)</b> ]	0		
\				f	'				ž	-   -	∥ ۲ ځ
Piano { Ami <sup>9</sup>	•	Bm <sup>9</sup> E9 <sup>(65)</sup>			D9 1	Ami <sup>7</sup> Ds	9	G%	Ami <sup>7</sup> D9	N.C.	
1100		>   -		1100.	ا ا	IIII.	•	u"	11001.	> IV.C.	
9: \$ 4		) v ·	1						1000		
4 0	f II		_ · / /.	<b>⊥</b> .0	Ū	0 0	·	L 0		J_0	
		Bm <sup>9</sup> E <sup>9(65)</sup>	<b>გ</b> <sup>₺</sup> ლ <sup>7</sup>	Ami <sup>7</sup>	D9	am <sup>7</sup> Ds	0	G%	Λ7 No	N.C	
	_	_> _> _	יווו ט וווי	מוטוי	טי ו	J <sup>m</sup> 2 D	,	u /9	Am <sup>7</sup> D <sup>9</sup>	N.C.	h.a
Bass 🤧 🛊		1 4 6	h. b.				, ,,				
mp mp											
mp		<b>&gt;</b> .		(PLAY TIME )						וֹ ( וֹלֶבוֹת בּוֹ	<b>`</b> □ `
2			<u> </u>				(4)		- 8 4		
DRUM SET	/ / / / / /	;; ; ; ; ; ;	· · · · · · · · ·		/ / / /	/ / / / /	/ / /	/ / / /	/ / / /	/ / / / / /	
1	1		1 1 1	1 1 1 1							(8)
	2	3	4	5	6 7	8		9	10	11 12	
						)C(- LAD (000)				<del></del>	

COPYRIGHT @ ASCHERBERG HOPWOOD & CREW LTD (PRS)

ALL RIGHTS ADMINISTERED BY WARNER CHAPPELL MUSIC AUSTRALIA PTY LTD THIS ARRANGEMENT © 2011 WARNER-CHAPPELL MUSIC ALL RIGHTS RESERVED USED BY PERMISSION OF ALFRED MUSIC PUBLISHING CO., INC.

LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2011 THE SAZZ LINES FOUNDATION INC.

THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE GERRY AND FRANCA MULLIGAN FOUNDATION, INC.

# POOR LITTLE RICH GIRL Score - Page 2



JAZZ LINES PUBLICATIONS

