

Presents

JAZZ LINES PUBLICATIONS

THE MIDNIGHT SUN WILL NEVER SET

ARRANGED BY QUINCY JONES

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-5084

MUSIC BY QUINCY JONES

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QUINCY JONES SERIES

THE MIDNIGHT SUN WILL NEVER SET (1959/2013)

Quincy Jones Biography:

Quincy Jones has been a ubiquitous presence on the American music scene for over 50 years. His impact on the worlds of jazz and pop music cannot be understated, as he has been involved in crafting the sounds of some of these genres' most crucial works. Born in Chicago in 1933, Jones spent his teenage years in Seattle, Washington. Music became his life's calling while attending Garfield High School, studying trumpet and arranging. His studies eventually led him east to Boston to study at the Berklee College of Music. He would also spend time in the late 1950s studying with renowned educators Nadia Boulange and Olivier Messiaen. Jones's first major musical experiences came as a member of the trumpet section of Lionel Hampton's band; this section also included such future heavy hitters as Clifford Brown and Art Farmer. Continued work as a trumpeter and arranger came while a member of Dizzy Gillespie's famed big band of the mid 1950s. Inspired by these experiences, Jones formed his first band in 1960. Although this band was staffed by some of the greatest musicians in the jazz world at the time, it would not be able to survive a European tour that year due to lack of financial support.

The 1960s saw Jones begin to enter the industry side of the music world. Becoming vice president of Mercury Records in 1964, Jones also embarked on a lengthy career in film and television scoring during this time, beginning with 1964's *The Pawnbroker*. Despite his increasingly busy schedule, he continued to release albums under his own name during this time period, several of which received widespread acclaim, in particular the Frank Sinatra/Count Basie collaboration *It Might As Well Be Swing*. Jones' career took a substantial turn toward pop music starting in the 1970s. Moving into the world of production, Jones was responsible for producing the soundtrack to 1978's *The Wiz*. This would bring him into professional contact with Michael Jackson; Jones would go on to produce Jackson's all time bestselling album *Thriller* in 1982. In addition to these musical successes, Jones would become involved in more general entertainment production as well, where his labors would result in, among other things, the hit 1990s TV show *The Fresh Prince of Bel-Air*. Although Jones' pace has slowed in recent years, he continues to be one of the most heralded figures in the world of music. Some of the many honors he has received over the years include a Grammy's Legend Award, a BET Humanitarian Award, and an honorary doctorate from the Royal Academy of Music in London.

The Music:

One of Quincy Jones's most beloved classics, *The Midnight Sun Will Never Set* is possibly most famous from its 1959 recording featuring the great Phil Woods. This publication is based on the score for a later version written for the Pepe Lienhard Orchestra and is essentially a re-orchestration of the version recorded on Jones's 1961 album *I Dig Dancers*.

Notes to the Conductor:

Beginning with a cool, moody brass chorale, the arrangement is an alto sax feature from start to finish. While fairly simple in content, the backgrounds in the rest of the horns find their intricacies in how Jones mixes and matches different groups of instruments together in different combinations. It is of utmost importance for your players to be aware of their place in the orchestration at all times in order to achieve the perfect blend of phrasing and dynamic balance.

Initially taken at a luxuriously slow tempo, there is a brief shift to a double time feel from measure 38 through measure 42, heralded in by a short, knotty line in the flute and muted trumpets. A dramatic build is followed by a sudden drop back to the original whisper-like volume level at measure 47. To bring the performance to a conclusion, an alto sax cadenza is followed first by a short melody in the low brass before a gently descending figure in the flute and trumpets sets up one final solo moment for alto atop a delicate held chord.

Included is an optional flugelhorn part as a alternate for horn in F.

This publication was prepared using Quincy Jones's original score - this is not a transcription.

Doug DuBoff, Dylan Canterbury, and Rob DuBoff
- January 2024



THE MIDNIGHT SUN WILL NEVER SET

SCORE

MUSIC AND LYRICS BY QUINCY JONES, HENRI SALVADOR, AND DORCAS COCHRAN

ARRANGED BY QUINCY JONES

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

SLOWLY $\text{♩} = 60$

①

The score is arranged in a standard orchestral format with the following parts:

- WOODWIND 1:** Alto Sax
- WOODWIND 2:** Alto Sax
- WOODWIND 3:** Flute/Flute Sax
- WOODWIND 4:** Tenor Sax
- WOODWIND 5:** Baritone Sax
- TRUMPET 1-4:** Trumpets, marked "(IN HAT)" and "f p".
- HORN IN F:** Horn in F
- TROMBONE 1-4:** Trombones, marked "(IN HAT)" and "f p".
- GUITAR:** Guitar
- PIANO:** Piano
- BASS:** Bass
- DRUM SET:** Drums, marked "(BRUSHES)" and "sim."

Key performance instructions include "NO LEAD NO VIB.", "NO VIB.", "LEAD NO VIB.", "OPT. TACKET - SUBTONE, NO VIB.", and "SOLO". Dynamics range from *p* (piano) to *f* (forte). The score is divided into six measures, numbered 1 through 6 at the bottom.

1

2

3

4

5

6

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7

7

8

9

10

11

12

13

14

SOLO

LEAD

NO LEAD

Gtr.

Pno.

Bs.

Dr.

$B^b m7$ $E^b 7(b9)$ $A^b m7$ $D m7(b9)$ $G 7(b9)$ $C m7$ $F 9(b11)$ $F m7/B^b$

(4)

(6)