

JAZZ LINES PUBLICATIONS

Presents

BERNIE'S TUNE

ARRANGED BY MARTY PAICH

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

FULL SCORE

JLP-8403

MUSIC BY BERNIE MILLER

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THE JAZZ LINES FOUNDATION INC.

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ART PEPPER/MARTY PAICH + 11 SERIES

BERNIE'S TUNE (1959)

Art Pepper Biography:

Art Pepper, born in Gardena, California on September 1, 1925 and raised in nearby San Pedro, began playing clarinet at age 9 and, by 15, was performing in Lee Young's band at the Club Alabam on Central Avenue, the home of jazz in prewar Los Angeles.

He joined Stan Kenton's band, touring the U.S. and gaining fame, but was drafted in 1943 serving as an MP in London and performing with some British jazz bands. He returned to the States and to Kenton, touring and recording. In 1952 he placed second only to Charlie Parker in the Down Beat jazz poll. Probably his most famous recording from that period is his stunning performance of *Art Pepper*, written by Shorty Rogers (as part of a series of charts Kenton had commissioned to feature members of his band). Art left Stan Kenton in 1951 to form his own group, occasionally recording for Rogers and others. He signed with Contemporary Records in 1957.

From the beginning Art's playing combined a tender delicacy of tone with a purity of narrative line—a gift for storytelling that was made irresistible by an inherent, dancing, shouting, moaning inability to ever stop swinging. He was one of the few alto players to resist the style and tone of Charlie Parker. What he failed to resist was the lure of drugs, ubiquitous, at that time, among jazz musicians. And although some users managed to get through and over their addictions, Art, survivor of a rocky childhood (alcoholic neglectful mother, alcoholic violent father), unbalanced from the get-go, never did quite triumph over his, though he may have fought them to a draw.

So, in 1952, he began a long series of hospitalizations and incarcerations for violations of the drug laws of his time—possession, internal possession (“marks”), and then for violations of his previous releases (more possessions and internal possessions). In time, he became a petty thief, a real thief, a robber (though not an armed robber; his fellow criminals thought he was too crazy to be trusted with a gun). He served time for the Feds (Terminal Island) and for the State of California (San Quentin). He prided himself on being “a stand-up guy,” a good criminal.

All this history makes a pretty gripping story as it's told by Art with his wife Laurie Pepper in their book, *Straight Life* (DaCapo). What's surprising is that the music he managed to make during irregular bursts of freedom was enthralling, too. The gift was starved for the spotlight, for opportunities for performing and recording, but it flowered in the dark, became deeper and more soulful. The performances—from *The Art Pepper Quartet* (1952) and *Art Pepper Meets the Rhythm Section* (with Miles Davis's rhythm section) on Contemporary (1957) all the way through the recordings he made at the Village Vanguard (Contemporary, 1977) and his later recording with strings (*Winter Moon, Galaxy*, 1981)—are brilliant, poignant, and a joy to hear. The rigor and abandon with which he lived his life were present in every note he played.

Art Pepper died June 15, 1982 of a cerebral hemorrhage. But the 1979 publication of *Straight Life* and accompanying press had revived Art's career. With Laurie's help, he spent the last years of his life trying to make up for lost time, making each performance a life-or-death occasion, touring worldwide with his own bands, recording over a hundred albums, writing songs, winning polls, respect, and adulation. Most of his albums are still available for sale. Laurie Pepper is releasing the best of what remains unreleased and is working on a movie based on the book, *Straight Life*.

Marty Paich Biography:

Marty Paich was a pianist, composer, arranger, producer, music director, and conductor. In a career which spanned half a century, he worked in these capacities for such artists as Frank Sinatra, Barbra Streisand, Sarah Vaughan, Stan Kenton, Ella Fitzgerald, Mel Tormé, Ray Charles, Aretha Franklin, Linda Ronstadt, Stan Getz, Sammy Davis Jr, Michael Jackson, Art Pepper, and a hundred others.



However, his name is essentially unknown outside professional circles. He took little interest in self-promotion, never acquired a personal agent, happily saw his business affairs managed by his capable first wife Huddy, and as soon as finances permitted decamped Los Angeles for a ranch in the Santa Ynez Valley north of Santa Barbara. There he engaged his twin fantasies of riding horses and operating a private museum devoted to the saddles, books, rifles and guns of the American west. For a boy raised in urban Oakland California, this was a charmed leap.

He was born Martin Louis Paich on 23 January 1925. His earliest music lessons were on the accordion, and thereafter on the piano. By age 10 he had formed the first of numerous bands, and by age 12 was regularly playing at weddings and similar affairs. Marty first attended Cole Elementary School in Oakland. After graduating from McClymonds High School he attended a series of professional schools in music, including Chapman College, San Francisco State University, the University of Southern California, and the Los Angeles Conservatory of Music where he graduated (1951) magna cum laude with a Master's degree in composition.

His private teachers included Mario Castelnuovo-Tedesco (studying in his home at 269 South Clark, in Beverly Hills) and Arnold Schoenberg. The Gary Nottingham Orchestra provided his earliest paying work as arranger; together with Pete Rugolo he wrote some of that band's best-known charts. Paich served in the US Air Corps during World War II, there leading various bands and orchestras and helping build troop morale. From the beginning of his professional career, he also learned music in the time-honored ways: he transcribed countless tunes and charts from recordings, he attended innumerable concerts, and he sat-in on a thousand jams. And from the beginning Paich had an extraordinary ear for style, and tremendously eclectic taste. These gifts would serve him well in his career and provide the opportunity to work in an amazingly large circle of musicians.

After finishing his formal studies, Paich took a series of jobs in the Los Angeles music and recording industry. These included arranging (and playing) the score for the Disney Studio's full length cartoon film *The Lady and The Tramp*, working as accompanist for vocalist Peggy Lee, playing piano for the Shorty Rogers' Giants, touring with Dorothy Dandridge, and providing arrangements for many local bands in Los Angeles. During the 1950's, Paich was active in West Coast Jazz performance while also working intensively in the studios. He not only played on, but arranged and produced, numerous West Coast jazz recordings, including albums by Ray Brown, Ella Fitzgerald, Terry Gibbs, Stan Kenton, Shelley Manne, Anita O'Day, Dave Pell, Art Pepper, Buddy Rich, Shorty Rogers, and Mel Tormé. His professional and personal association with Tormé, though occasionally a difficult one, would last decades. Many jazz critics feel their work with the Marty Paich Dektette to be the high point of their respective careers.

In the 1960s, he became more active in commercial music, and extended his talents to include work for such pop musicians as Andy Williams, Al Hirt, Dinah Shore, Jack Jones, and others of that style. From the late 1960s into the mid-1970s, Paich was the studio orchestra leader for such television variety shows as *The Glen Campbell Good-Time Hour*, *The Smothers Brothers Comedy Hour* (where he replaced Nelson Riddle), and *The Sonny and Cher Show*. He also scored such television programs as *Ironside*, for which he won an Emmy Award. At this time he began serving as teacher and life-long mentor to his son David, soon to make his own reputation with the band Toto, and to become a distinguished musician in his own right.

Marty Paich's work in the 1980s to 1990s built on his long-standing reputation as an artist of wide stylistic gifts, particularly in scoring for strings (he was often hired to 'sweeten' the work of other arrangers), and he received calls to work for musicians ranging from Barbra Streisand to Michael Jackson. During the same period he became active in film, often working as conductor (and on-site arranger) in a number of well-received studio projects. These films, usually scored by his student James Newton Howard, included *Flatliners*, *For The Boys*, *Grand Canyon*, *The Package*, *Pretty Woman*, and *Prince of Tides*.

In 1991 he was honored at the Dorothy Chandler Pavilion by Singers' Salute to the Songwriter, Inc., and there received the title 'Songwriter of the Year'. He also led the Los Angeles Philharmonic at the Hollywood Bowl in what would be one of Sarah Vaughan's last public appearances. In this latter period he announced a semi-retirement to his beloved ranch on Baseline Road in Santa Ynez. From this domain he worked on occasional projects, the last of which was with Aretha Franklin. He died of colon cancer on 12 August 1995, at home, surrounded by his family. Those with him at the end included his brother Tom, second wife Linda, children David and Lorrie, their children, and friends Bea, Ruth, Neal and Charles.

Background:

The combination of Pepper, Paich, and the ensemble was ecstatically received when the album was first issued. In fact, *Down Beat* published the full score to '*Round Midnight*' in their magazine. Transcriptions of the remaining titles have been in circulation since the release of the album, some accurate, some not.

This publication was prepared from Marty Paich's pencil score and the set of parts used for the 1959 recording session - this is not a transcription.

Doug DuBoff and Rob DuBoff

- January 2025

"BERNIE'S TUNE"

The score is written on ten staves. The parts are labeled on the left as follows:

- Alto Sax (Alto):** Circled '1' above the staff. Contains melodic lines with notes and rests.
- Tenor Sax (Tenor):** Contains melodic lines with notes and rests.
- Bassoon (Bassoon):** Contains melodic lines with notes and rests.
- Trumpet (Trumpet):** Contains melodic lines with notes and rests.
- Trombone (Trombone):** Contains melodic lines with notes and rests.
- Percussion (Percussion):** Contains rhythmic patterns with notes and rests.
- Drums (Drums):** Contains rhythmic patterns with notes and rests.

The score is divided into 8 measures, numbered 1 through 8 at the top. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *f*. There are also some handwritten annotations and circled numbers throughout the score.

Above is the first page of Marty Paich's score for *Bernie's Tune*.

BERNIE'S TUNE

AS RECORDED BY ART PEPPER

SCORE

MUSIC BY BERNIE MILLER

ARRANGED BY MARTY PAICH

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

BRIGHT SWING ♩ = 240

The score is for a jazz ensemble in 4/4 time with a tempo of 240. It includes parts for Woodwind 1 (Alto Sax), Woodwind 2 (Alto Sax), Woodwind 3 (Tenor Sax), Woodwind 4 (Baritone Sax/Tenor Sax), Trumpet 1, Trumpet 2, Horn in F, Trombone 1, Trombone 2, Piano, Acoustic Bass, and Drum Set. The piano part includes chord changes: B^b13, A7(♯9), and Dm⁹ starting at measure 7. The drum set part includes hi-hat and cymbal notation.

11

Wtr. 1 (A. Sax.)

Trpt. 2

PNO.

BS.

D. S.

mf

f

mf

mf

f

mf

fill

fill

mp

Fm7

B^b7(9)

Dm⁶

Fm7

B^b7(9)

Dm⁶

(HI-HAT)

(Cym.)

(HI-HAT)

(Cym.)

mp

11

12

13

14

15

16

17

18