

JAZZ LINES PUBLICATIONS

Presents

I COVER THE WATERFRONT

AS RECORDED BY CHARLIE PARKER

ARRANGED BY ED HERZOG

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8024

BY EDWARD HEYMAN AND JOHN GREEN

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I COVER THE WATERFRONT (1950-52)

Background:

When Billie Holiday signed a new recording contract with Decca Records in 1944, she told producer Milt Gabler she wanted to record with strings. Anxious to establish Holiday as a pop singer, Gabler hired six string players for her first session, and the first song recorded was *Lover Man*, one of her biggest hits. Several years later, when Charlie Parker signed with impresario/manager Norman Granz' label Clef, Parker asked for strings as well.

Granz was obviously keeping costs down, as only five string players were hired for the first session (1949), but these were the very top New York session players; some were members of the NBC symphony conducted by Arturo Toscanini. As much as he'd dreamed of playing with strings, reportedly Parker walked out of a few sessions without playing a note (the number has never been authenticated). He later explained that the sound of the strings and the thought of working with such distinguished musicians scared him; he thought they were greater artists than he was. What finally took place was sheer magic. The parts for the string players were relatively easy, so they listened and enjoyed Parker's improvisations. The arrangements for the first studio session were done by Jimmy Carroll and recorded on November 30, 1949. On July 5, 1950 there was another studio recording session, this time with arrangements by Joe Lipman. This second date featured a larger ensemble including oboe, French horn, 4 violins, 2 violas, cello, harp, guitar, piano, bass, and drums. Parker also appeared with his string group on at least 6 live occasions: Birdland (August, 1950 and March and April, 1951), Apollo Theater (August, 1950), Carnegie Hall (September, 1950), and Rockland Palace Dance Hall (September, 1952). In 1952 Parker recorded an additional 4 arrangements by Lipman featuring a full big band with a string section.



Parker would later say that the studio recordings with his string ensemble were his favorites of his own work, despite jazz critics' condescending reactions and their claims that he was 'selling out.' As it turns out, he was selling 'in.' The albums sold well, and brought Parker to a whole new audience. As far as his own playing, many of his solos on this first album were lovely and inspired. *Just Friends* is one of Parker's finest records and his solo is remarkable; I can't be the only one who can sing it by heart at a moment's notice. It is a pity that none of the alternate takes seem to have survived.

The Music:

The discovery of the *Bird With Strings* book has allowed historians to study the many arrangements written for Parker, whether for recording dates or live performances. It is natural that this library would contain arrangements and compositions that were never recorded and may not have been played publicly by Parker. Included were some interesting surprises such as *Ezz-thetic* by George Russell and *Yardbird Suite* by Gerry Mulligan, now available from Jazz Lines Publications.

In the case of *I Cover the Waterfront*, it is unknown whether this was an arrangement that was being considered for recording, or simply another well-known standard that Parker liked and wanted to play with his string ensemble. We know that this setting was arranged by Ed Herzog, who had previously contributed arrangements to the Claude Thornhill Orchestra. Herzog's name does not appear anywhere else in jazz discographies, so any additional professional activities after 1952 are currently unknown.

The tempo metronomic marking is an approximation taking into account that most pop records were no longer than 3:30. In order to be considered for airplay records needed to fit into that time parameter. In addition, a single side of a 78 RPM record could not fit any more music than that. The conductor is encouraged to experiment with tempi faster or slower within the marking on the first page of score.

Jeffrey Sultanof

- December 2012



I COVER THE WATERFRONT

WRITTEN FOR CHARLIE PARKER WITH STRINGS

SCORE

BY EDWARD HEYMAN AND JOHN GREEN

ARRANGED BY ED HERZOG

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF

AND ROB DUBOFF

RUBATO (♩ = 70-80)

The score is for a jazz ensemble. The Alto Sax and Oboe parts feature melodic lines with triplets and dynamic markings like *mp*, *mf*, and *mp*. The string section (Violin I, Violin II, Violin III, Viola, Cello) provides harmonic support with sustained notes and dynamic markings such as *p*, *sfz*, and *f*. The Harp part includes specific chord voicings: E♭, F♯, G♯, A♯, D♯, C♯, B♭, E♭, E♭, E♭, D♯, B♭, and L.H. C♯. The Guitar, Piano, Bass, and Drum Set parts are currently blank.

2 3 4 5 6

I COVER THE WATERFRONT

SCORE - PAGE 2

MEDIUM SWING $\text{♩} = 110-120$

7 E^9 *solo* $A7^{(9)}$ $E^b7^{(9)}$ Dma^7 $E mi^9$ Dma^9 $F^{\circ}7$

A. Sax. $(8va)$ *mf* 3

Ob.

Vln. I *fp* p

Vln. II *fp* p

Vln. III *fp* p

Vla. *fp* p

Vc. *fp* p

Hp. *f* Bb $C\sharp$ p $B\sharp$

Gtr. G^9 $C7^{(9)}$ $G^b7^{(9)}$ Fma^7 Gmi^9 Fma^9 $A^b\circ7$

Pno. *fp* G^9 $C7^{(9)}$ $G^b7^{(9)}$ Fma^7 Gmi^9 Fma^9 $A^b\circ7$

Bs. *fp* G^9 $C7^{(9)}$ $G^b7^{(9)}$ Fma^7 Gmi^9 Fma^9 $A^b\circ7$

D. S. (4)

7 *fp* 8 9 10

The musical score is arranged in a system with the following parts from top to bottom: A. Sax., Vln. I, Vln. II, Vln. III, Vla., Vc., Gtr., Pno., Bs., and D. S. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four measures, numbered 11, 12, 13, and 14 at the bottom. Chord changes are indicated above the staff lines. The saxophone part features a melodic line with slurs and accents. The string parts (Vln. I, II, III, Vla., Vc.) play a rhythmic accompaniment with accents and slurs. The guitar and piano parts provide harmonic support with chords and bass lines. The drum set (D. S.) is indicated by slashes. A rehearsal mark (8) is present in the drum set part at the end of measure 14.

Chord changes for A. Sax. part:

- Measure 11: E m7
- Measure 12: E b7(#9)
- Measure 13: F# m9, B13(#9)
- Measure 14: E7(b9), A7(#9), B7(#9)

Chord changes for Gtr. and Pno. parts:

- Measure 11: G m7
- Measure 12: G b7(#9)
- Measure 13: A9, D13(#9)
- Measure 14: G7(b9), C7(#9), D7(#9)