

JAZZ LINES PUBLICATIONS

*Presents*

THE JEFFREY SULTANOF MASTER EDITION

**WHISPER NOT**

(RECORDED BY QUINCY JONES)

ARRANGED BY AL COHN

EDITED BY JEFFREY SULTANOF

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8195

MUSIC BY BENNY GOLSON

COPYRIGHT © 1959 (RENEWED 1984) IBBOB MUSIC, INC. D/B/A TIME STEP MUSIC (ASCAP)  
THIS ARRANGEMENT COPYRIGHT © 2010 IBBOB MUSIC, INC. D/B/A TIME STEP MUSIC (ASCAP)  
INTERNATIONAL COPYRIGHT SECURED ALL RIGHTS RESERVED  
LAYOUT, DESIGN, AND LOGOS © 2010 HERO ENTERPRISES INC. DBA JAZZ LINES PUBLICATIONS AND EJAZZLINES.COM

THIS ARRANGEMENT HAS BEEN AUTHORIZED BY THE ESTATE OF AL COHN.



JAZZ LINES PUBLICATIONS

PO BOX 1236

SARATOGA SPRINGS NY 12866 USA

# WHISPER NOT (1959)

## **Background:**

Benny Golson's composition *Whisper Not* was first played by the Dizzy Gillespie Orchestra in 1956, and was soon recorded by a host of top jazz artists, including Wynton Kelly, Thad Jones, Lee Morgan and even Bobby Hackett. When Golson joined Art Blakey's Jazz Messengers, *Whisper Not* came with him, and the Blakey group played it often. It has been recorded over 250 times, and is certainly considered a jazz standard.

## **The Music:**

Quincy Jones led a remarkable big band as a result of a show closing. He was the musical director for a revised version of the Broadway show *St. Louis Woman* called *Free and Easy* (after the first lyric line of the song *Any Place I Hang My Hat is Home*). The intention was that the show would workshop as part of a European tour, the first stop being Paris, France, with the final stop being Broadway. The show closed in Paris and the all-star ensemble was stranded. Jones had wanted his own big band, and this seemed the perfect opportunity to do this. He was no stranger to Europe; he'd studied with Nadia Boulanger in France while writing and conducting for Barclay Records in 1957, and soon organized a tour for the band. With a hastily assembled book, the band was wildly successful, and by February of 1959, the band was back in New York with a contract for Mercury Records.

The band's version of *Whisper Not* was arranged by Al Cohn. Born in Brooklyn, NY, he is perhaps best known as part of the group he co-led with fellow tenor saxophonist Zoot Sims. But he was professionally active as early as 1944, playing and writing arrangements for the legendary Henry Jerome band, one of the first to play bebop; he also played and wrote for the George Auld band in 1945. He became nationally known as part of the *Four Brothers* saxophone section of the Woody Herman 1948-49 orchestra, replacing Herb Steward. Cohn went on to make his own albums as player and arranger. Less well known is his considerable body of work as a commercial arranger for a host of singers and musical directors; he even orchestrated for motion pictures and Broadway shows.

There were some changes made between what Cohn wrote and the Jones recording, particularly at the beginning and right after the solos. It is presumed that these changes were made by Jones, but this cannot be confirmed at this writing, although the Jones big band book does exist and is fully catalogued in Jones' office in California. This edition incorporates some but not all of those changes.

## **Notes to the Conductor:**

This arrangement makes few demands on players and is mostly an opportunity for anyone and everyone to solo. Since this piece is a standard, it is the perfect opportunity to introduce it to band members who do not know it.

**Jeffrey Sultanof**

October 2010



# WHISPER NOT

RECORDED BY QUINCY JONES

MUSIC BY BENNY GOLSON

ARRANGED BY AL COHN

EDITED BY JEFFREY SULTANOF

## SCORE

MEDIUM SWING ♩ = 120

The score is for a jazz ensemble. It includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drum Set. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'MEDIUM SWING' with a quarter note equal to 120 beats per minute. The score is divided into four measures. The saxophones and piano have rests in the first three measures. The trumpets and trombones play a melodic line in the first three measures, marked with 'p' (piano) and 'HARMON MUTE'. In the fourth measure, the saxophones enter with a 'SUBTONE N/V' instruction and 'pp' (pianissimo) dynamic. The trumpets and trombones also have a 'TO CUP MUTE' instruction in the fourth measure. The guitar, piano, bass, and drums provide accompaniment throughout.

COPYRIGHT © 1959 (RENEWED 1984) IBBOB MUSIC, INC. D/B/A TIME STEP MUSIC (ASCAP)  
THIS ARRANGEMENT COPYRIGHT © 2010 IBBOB MUSIC, INC. D/B/A TIME STEP MUSIC (ASCAP)

INTERNATIONAL COPYRIGHT SECURED ALL RIGHTS RESERVED

LAYOUT, DESIGN, AND LOGOS © 2010 HERO ENTERPRISES INC. DBA JAZZ LINES PUBLICATIONS AND EJAZZLINES.COM

THIS ARRANGEMENT HAS BEEN AUTHORIZED BY THE ESTATE OF AL COHN.

The musical score is arranged in a standard orchestral format. It includes parts for:

- Saxophones:** Alto Sax 1 & 2, Tenor Sax 1 & 2, and Baritone Sax. The saxophone parts feature intricate melodic lines with triplets and slurs, marked with dynamics like *pp* and *mf*.
- Trumpets:** Four parts (TPT. 1-4), with parts 1 and 2 playing a simple melodic line starting in measure 8, marked with a forte *f* dynamic.
- Trombones:** Four parts (TBN. 1-4), playing sustained notes with slurs, marked with *pp* and *N.V.* (No Vibrato).
- Guitar:** A single part showing chord voicings for measures 5 through 8.
- Piano:** A grand staff showing both chord voicings and a simple bass line.
- Bass:** A single part showing chord voicings and a simple bass line.
- Drums:** A single part showing a simple rhythmic pattern.

Measure numbers 5, 6, 7, and 8 are indicated at the bottom of the score.

NOTE: AL COHN WROTE THE VOICINGS THAT APPEAR IN THE PIANO AND GUITAR PARTS; HOWEVER, THEY WERE NOT PLAYED ON THE RECORDING. THEY ARE INCLUDED HERE FOR REFERENCE PURPOSES.