

JAZZ LINES PUBLICATIONS

Presents

ROSE BUD

RECORDED BY COUNT BASIE

ARRANGED BY NEAL HEFTI

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-7737

MUSIC BY NEAL HEFTI

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A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

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COUNT BASIE SERIES

ROSE BUD (1962)

Background:

Next to Duke Ellington, there is no more famous band in the history of jazz than that of William 'Count' Basie. Although his economical piano playing was ahead of his time compared to several of his more stride-oriented contemporaries, Basie was always best known as the face of an organization that played a continuous role in shaping the trajectory of jazz for over 50 years.

Born on August 21, 1904 in Red Bank, New Jersey, even as a youth Basie was attracted to not just music in general, but the idea of being a bandleader specifically. Settling on the piano as his main instrument as a teen, Basie's musical apprenticeship was fairly typical for the time. Most of his education stemmed from hanging around the Harlem stride piano scene of the 1920s. A series of tours with vaudeville troupes came next; when one of the troupes broke up in Kansas City in 1927, Basie found himself stranded.

This turned out to be a blessing in disguise, as it was not long before Basie found himself hired by bassist Walter Page to play with his now-legendary territory band, the Blue Devils. His notoriety rising, Basie eventually left the Blue Devils to take over the piano chair in the Bennie Moten Orchestra, considered to be the finest band in the Kansas City area. After Moten's sudden death in 1935, rather than letting the band fall apart, Basie ended up taking over the reins himself, bringing in several of his former Blue Devils band mates, including Page himself, in the process.

It did not take long for this new band to make its impact on the world of jazz. The Basie organization specialized in arrangements that were fairly loosely organized and easy to customize on the spot, known informally as "head" arrangements. This allowed for a much more soloist-friendly environment than most of the other bands of the swing era. In addition, the band's rhythm section was responsible for a distinctive shift in the way time is kept in jazz. Spurred by drummer 'Papa' Jo Jones' more free-form approach and guitarist Freddie Green's steady "rhythm" style of playing, the innovations of this organization would play a key role in setting up the eventual rise of bebop in the 1940s.

World War II was not kind to big bands for a variety of reasons, and Basie's band was no exception. Financial considerations would force him to reduce his ensemble to an octet by the end of the 1940s. By the mid-1950s, however, Basie was able to reform his big band, aided in no small part to a series of hit recordings, including a particularly popular version of the jazz standard "April In Paris." This new Basie band maintained the same relentless sense of swing as the earlier units, but was much more organized as a whole. Gone were the "head" arrangements of old in favor of a consistently expanding library of charts provided by what may have been the greatest stable of arrangers ever housed by a single band.

Basie's celebrity firmly cemented by this point, his band remained true to this new format for the rest of his life. The 1960s and 1970s would see a string of successful albums backing singers such as Frank Sinatra, Ella Fitzgerald, Sarah Vaughan and Tony Bennett, among others. In addition, the band began to see an increased presence in Las Vegas and Hollywood; Basie's famous cameo in Mel Brooks's *Blazing Saddles* is no doubt a highlight of the now-classic comedy. Basie continued a busy touring and recording schedule even when he was wheelchair-bound in his final years.

Basie passed away on April 26, 1984. The band that bears his name continues to tour to this day, performing both the favorites of the past as well as new arrangements and continuing to collaborate with some of jazz's top vocalists, including George Benson and Diane Schuur. The list of notable artists brought to prominence through the ranks of his band include saxophonists Lester Young, Frank Foster and Eddie 'Lockjaw' Davis, trumpeters Harry 'Sweets' Edison, Buck Clayton, and Thad Jones, trombonists Dicky Wells and Al Grey, and drummer Sonny Payne. Notable arrangers who contributed to the band's book include Foster, Jones, Neal Hefti, Quincy Jones, and Sammy Nestico.



The importance of Neal Hefti cannot be understated. His work in the worlds of both big band jazz and commercial music have resulted in some of the most iconic sounds in the history of music.

Born in 1922, Hefti took up the trumpet at age 11 and by the end of his high school years was performing with territory bands to help support his family. It was during his time as a member of Woody Herman's First Herd that his skills as an arranger began to shine. Influenced by the burgeoning bebop movement, Hefti's arrangements of *The Good Earth* and *Wild Root* managed to straddle the middle ground between commercially viable and artistically progressive perfectly, and were significant instrumental hits for the band.

Beginning in 1950, Hefti formed a highly fruitful relationship with Count Basie. Serving as one of the chief arrangers for Basie's 'New Testament' band, Hefti's charts played a significant role in the development of the new Basie sound of the 1950s. The pinnacle of the Hefti-Basie relationship is the 1958 album commonly known as *The Atomic Mr. Basie*, an album entirely made of Hefti's arrangements that included such classics as *The Kid from Red Bank*, *Splanky*, *Flight of the Foo Birds*, and *Lil' Darlin'*.

After moving to California in the 1960s, Hefti became a mainstay arranger for film and television. His composition *Girl Talk* netted him two Grammy nominations; nowadays, however, his theme songs for the television series *The Odd Couple* and *Batman* are easily his best-known and most popular works. Hefti would continue working throughout the 1970s before eventually retiring and passing away in 2008.

The Music:

Written for the Count Basie Orchestra's 1962 album *On My Way & Shoutin' Again!*, Neal Hefti's *Rose Bud* is yet another wonderful entry into the sizable catalog of arrangements he crafted for the Basie band. Due to its lack of improvised sections and overall gentle difficulty curve, it works as a perfect introduction to the Basie sound for younger and less experienced ensembles.

Notes to the Conductor:

Per usual, the arrangement starts with a four bar piano introduction to set up the gently swinging tempo. The melody is a simple but highly catchy riff, a trademark of Hefti's that would serve him well in his burgeoning career writing for film and television. The melody alternates being played back and forth by the full group and a reduced ensemble of tenor sax, harmon-muted trumpet and bucket-muted trombone. Make sure that all articulations and an overall sense of relaxation remains consistent while being passed back and forth between sections.

The spotlight gets shifted completely to the horn trio (handled by Eric Dixon, Al Aarons and Benny Powell on the original recording) beginning at measure 45. The rest of the ensemble engages in some call-and-response with the trio at measure 53, and should play at an appropriately subdued level to match intensity and feel. Take note of the trio's figure at measures 61-62 - it's a classic Harry 'Sweets' Edison lick, so be sure to research his playing to know how to play it properly.

The volume of the chart should never exceed a medium level until measure 77, where the trio and full ensemble continue to jab back and forth at one another. The groove, however, is a hard-pounding backbeat rather than the gentle swing that has been going on to this point. This higher intensity doesn't last long, though, as the band slowly begins to decay beginning at measure 83 to a soft, but clipped and punctual ending.

This publication is not a transcription - it has been prepared from the original set of parts used during the 1962 recording session. The 4th trombone part was added at a later date, and should thus be considered optional.

Doug DuBoff and Dylan Canterbury

- January 2019

TRUMPET 1

"SONNY"

COUNT BASIE

Arranged By: NEAL HEFTI

389

ROSE BUD

"ALED GROOVE"

Musical notation for the trumpet I part on the left page, including measures 1 through 10. The notation includes various dynamics such as *f* and *mf*, and includes handwritten annotations like '3', '7', and '8' above the staves. The key signature is one sharp (F#).

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389

Musical notation for the trumpet I part on the right page, including measures 11 through 20. The notation includes various dynamics such as *mf* and *ppp*, and includes handwritten annotations like '8', '2', and '3'. The key signature is one sharp (F#).

MUSIC PAPERS 108 NO. 7-4480

Here is the trumpet I part (as played by Sonny Cohn) used during the 1962 recording session.

ROSE BUD

RECORDED BY COUNT BASIE

SCORE

(MUSIC BY NEAL HEFTI)

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PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

MEDIUM SWING ♩ = 120 ①

The score is for a jazz ensemble. The key signature has two flats (Bb, Eb) 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 instruments and their parts are as follows:

- Alto Sax 1 & 2:** Rest in measures 1-3, then play a quarter note chord in measure 4.
- Tenor Sax 1 & 2:** Rest in measures 1-3, then play a quarter note chord in measure 4.
- Baritone Sax:** Rest in measures 1-3, then play a quarter note chord in measure 4.
- Trumpet 1 & 2:** Rest in measures 1-3, then play a quarter note chord in measure 4.
- Trumpet 3:** Rest in measures 1-3, then play a quarter note chord in measure 4.
- Trumpet 4:** Rest in measures 1-3, then play a quarter note chord in measure 4. Includes the instruction '(HARMON MUTE)' in measure 1.
- Trombone 1 & 2:** Rest in measures 1-3, then play a quarter note chord in measure 4.
- Trombone 3:** Rest in measures 1-3, then play a quarter note chord in measure 4. Includes the instruction '(BUCKET)' in measure 1.
- Trombone 4 (Opt):** Rest in measures 1-3, then play a quarter note chord in measure 4.
- Guitar:** Rest in measures 1-3, then play a quarter note chord in measure 4.
- Piano:** Plays a melodic line in the right hand and a bass line in the left hand. Includes the instruction 'mp' in measure 1.
- Bass:** Rest in measures 1-3, then play a quarter note chord in measure 4.
- Drum Set:** Rest in measures 1-3, then play a rhythmic pattern in measure 4. Includes the instruction '(BRUSHES)' in measure 1.

1 2 3 4

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(5)

Chord Chart:

5	6	7	8	9	10	11	12
A ^b 6	A6	A ^b 6	A6	A ^b 6	A6	A ^b 6	A6
A ^b 6	A6	A ^b 6	A6	A ^b 6	A6	A ^b 6	A6
B ^b m9	C7	D ^b ma7	C7	Gm7	C7(9)	G ^o 7	Fm7
G ^o 7	Fm7	G ^o 7	Fm7	G ^o 7	Fm7	G ^o 7	Fm7
E ^b m7	D7	E ^b m7	D7	E ^b m7	A ^b 9		

5 6 7 8 9 10 11 12