

*Presents*

JAZZ LINES PUBLICATIONS

**JUST A GIGOLO**

AS WRITTEN FOR TONY BENNETT

ARRANGED BY AL COHN

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

**FULL SCORE**

JLP-9307

WORDS AND MUSIC BY IRVING CAESAR, JULIUS BRAMMER AND LEONELLO CASUCCI

COPYRIGHT © 1930 (RENEWED) IRVING CAESAR MUSIC CORP. AND CHAPPELL & CO., INC.  
ALL RIGHTS FOR IRVING CAESAR MUSIC CORP. ADMINISTERED BY WB MUSIC CORP.  
THIS ARRANGEMENT © 2012 IRVING CAESAR MUSIC CORP. AND CHAPPELL & CO., INC.  
ALL RIGHTS RESERVED    USED BY PERMISSION OF ALFRED MUSIC PUBLISHING CO., INC.  
LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2012 THE JAZZ LINES FOUNDATION INC.

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

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

# AL COHN SERIES

## JUST A GIGOLO (1968)

### **Background:**

Born in Brooklyn, NY in 1925, Al Cohn 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. Cohn frequently ghosted for more famous arrangers such as Ralph Burns. Many of his arrangements are very famous, but often they are not attributed to him, but rather the person he ghosted for. Two of his most famous arrangements are *Smile* (written for Tony Bennett) and *Georgia on My Mind* (written for Ray Charles). According to Cohn's daughter, Al wrote day and night in his upstairs office. Some of the bands he contributed to include: Terry Gibbs Dream Band, Buddy Rich, Artie Shaw, Gerry Mulligan Concert Jazz Band, Quincy Jones, Woody Herman, and Elliot Lawrence. Cohn died of cancer in 1988.

### **The Music:**

The standard *Just a Gigolo* will forever be associated with singer Louis Prima, who had a major hit with it in 1956. This arrangement was written by Cohn for a 1968 recording session that Tony Bennett led in New York. For this session, Cohn also contributed arrangements of *Easy Street* and *I Want to Be Happy*. Sadly, for unknown reasons, none of these recordings have been released.

Thank you for purchasing this publication and supporting our efforts.

**Rob DuBoff**

- April 2012



# JUST A GIGOLO

## SCORE

WRITTEN FOR TONY BENNETT

WORDS AND MUSIC BY IRVING CAESAR,

JULIUS BRAMMER AND LEONELLO CASUCCI

ARRANGED BY AL COHN

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

RUBATO

VOCAL *(w/ Piano)*

"SHE'S IN A PAIR - IS CA - RE, THAT I FIRST FOUND HIM - HE WAS A FRENCH - MAN, A HE - RO OF THE WAR - BUT SHE WAS O - VER AND HER'S HOW PEACE AND CROWN'S WITH - A FEW CHEAP RICE - ALS TO WEAR AND NO - TING MORE - NOW 'EV' - BY

REED 1: ALTO SAX  
 REED 2: ALTO SAX  
 REED 3: TENOR SAX  
 REED 4: TENOR SAX  
 REED 5: BARITONE SAX

TRUMPET 1  
 TRUMPET 2  
 TRUMPET 3  
 TRUMPET 4

TROMBONE 1  
 TROMBONE 2  
 TROMBONE 3  
 TROMBONE 4

GUITAR

PIANO *COLLA VOCE*

BASS

DRUM SET

2 3 4 5 6 7 8 9

COPYRIGHT © 1930 (RENEWED) IRVING CAESAR MUSIC CORP. AND CHAPPELL & CO., INC.  
 ALL RIGHTS FOR IRVING CAESAR MUSIC CORP. ADMINISTERED BY WB MUSIC CORP.  
 THIS ARRANGEMENT © 2012 IRVING CAESAR MUSIC CORP. AND CHAPPELL & CO., INC.  
 ALL RIGHTS RESERVED. USED BY PERMISSION OF ALFRED MUSIC PUBLISHING CO., INC.  
 LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2012 THE JAZZ LINES FOUNDATION INC.  
 THE PUBLICATION OF THIS ARRANGEMENT HAS BEEN AUTHORIZED BY THE ESTATE OF AL COHN.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.

10

LIGHTLY ♩ = 100

Voc. *RIGHT. IN THIS SAME CA - FE, YOU'LL FIND HIM AND AS HE STROLLS BY THE LA - DIES HEAR HIM SAY "IF YOU AD - DRESS HIM PLEASE SEE HIM A GIG - O - LO WHO KNOW A BET - TER DAN"*

En. 1 (A. Sax) *mp* 3 3 3

En. 2 (A. Sax) *mp* 3 3 3

En. 3 (F. Sax) *mp* 3 3 3

En. 4 (F. Sax) *mp* 3 3 3

En. 5 (B. Sax) *mp* 3 3 3

Trp. 1 *mp*

Trp. 2 *mp*

Trp. 3 *mp*

Trp. 4 *mp*

Tbn. 1 *mp* 3 3 3

Tbn. 2 *mp* 3 3 3

Tbn. 3 *mp* 3 3 3

Tbn. 4 *mp* 3 3 3

Git. *mp* G<sup>6</sup> Gm<sup>9</sup> E<sup>b</sup>7/D G<sup>6</sup> E<sup>b</sup>7

Pno. *mp* B<sup>b</sup>ma<sup>7</sup> F7<sup>(ds)</sup> B<sup>b</sup>ma<sup>7</sup> F7<sup>(ds)</sup> B<sup>b</sup>ma<sup>7</sup> G<sup>7</sup> Cm Am<sup>7</sup>(<sup>ds</sup>) Gm A<sup>7</sup> D<sup>7</sup> G<sup>6</sup> Gm<sup>9</sup> E<sup>b</sup>7/D G<sup>6</sup> E<sup>b</sup>7

Bs. *mp* G<sup>6</sup> Gm<sup>9</sup> E<sup>b</sup>7/D G<sup>6</sup> E<sup>b</sup>7

D. S. *mp* (BRUSHES)

19

Voc. *p* SOFT A GIG - O - LO - EV - BY - WHERE I GO PED - DLE KNOW THE PART I'M PLAY - ING PED FOR EV - BY DANCE SELL - ING EACH BO - RANCE EV - BY NIGHT SOME HEART BE - - TRY - ING

Trp. 1 *p*

Trp. 2 *p*

Trp. 3 *p*

Trp. 4 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tbn. 4 *p*

Gtr. *p* G<sup>6</sup> Gm<sup>9</sup>(<sup>♯11</sup>) C<sup>13</sup>(<sup>♯11</sup>) G<sup>6</sup> B<sup>♭7</sup> Am<sup>9</sup> B<sup>♭13</sup> E<sup>♭m</sup><sup>9</sup> D<sup>9</sup> A7(<sup>♯5</sup>) D<sup>9</sup>sus C<sup>♯</sup>m7(<sup>♯5</sup>) F<sup>♯</sup>13(<sup>9</sup>) Bm7 E9(<sup>♯5</sup>) A13(<sup>♯5</sup>) D13 F<sup>♯</sup>7/G G<sup>6</sup> D7

Pno. *p* G<sup>6</sup> Gm<sup>9</sup>(<sup>♯11</sup>) C<sup>13</sup>(<sup>♯11</sup>) G<sup>6</sup> B<sup>♭7</sup> Am<sup>9</sup> B<sup>♭13</sup> E<sup>♭m</sup><sup>9</sup> D<sup>9</sup> A7(<sup>♯5</sup>) D<sup>9</sup>sus C<sup>♯</sup>m7(<sup>♯5</sup>) F<sup>♯</sup>13(<sup>9</sup>) Bm7 E9(<sup>♯5</sup>) A13(<sup>♯5</sup>) D13 F<sup>♯</sup>7/G G<sup>6</sup> D7

Bs. *p*

D. S. (m. 2) (4) (8)

19 20 21 22 23 24 25 26