

JAZZ LINES PUBLICATIONS

Presents

RHUBARB

RECORDED BY CHARLIE BARNET

ARRANGED BY AL COHN

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

FULL SCORE

JLP-8449

MUSIC BY AL COHN

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CHARLIE BARNET BIG BAND SERIES

RHUBARB (1949)

Background:

In 1952, Charlie Barnet made a series of recordings for Norman Granz's Clef label featuring an all-star ensemble (these recordings were later reissued on Verve Records). Al Cohn's arrangement of his composition *Rhubarb* was one of the titles recorded.

Born in Brooklyn, New York, Cohn is perhaps best known for the group he co-led with fellow tenor saxophonist Zoot Sims. 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. Cohn 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 a 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.

Until it was discovered that *Rhubarb* was copyrighted in 1949, it was assumed that it, as well as several other arrangements recorded for Clef, were done specifically for the 1952 recording dates. If the date of composition is indeed 1949, then this and possibly some of the other compositions and arrangements recorded in 1952 were actually written for Barnet's 'bebop' band that he led in 1949. They were likely written right before the bebop band folded. Barnet would later write that he was not very happy with his band of the late 1940s. Though based on the material chosen for the Clef dates, there were clearly several pieces in that book that he liked.

The Music:

Al Cohn's original score was missing, but the parts are extant save for trumpets 1 and 2, which were transcribed from the recording. It was decided that Barnet's soprano sax melody line would be re-scored into the nearly blank alto saxophone 2 part. The fact that Cohn had left most of the alto 2 part tacet behind the playing of the melody suggests that either he originally wrote the arrangement to feature alto or was planning to revise it in the future for another band. For this publication, some minor re-voicing was done in the saxes to accommodate this change to the alto saxophone 2 part.

Jeffrey Sultanof and Rob DuBoff

- August 2013



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SCORE

BRIGHT SWING ♩ = 150

The score is arranged for a jazz ensemble. The top five staves are for reeds: Reed 1 (Alto Sax), Reed 2 (Alto Sax), Reed 3 (Tenor Sax), Reed 4 (Tenor Sax), and Reed 5 (Baritone Sax). The next three staves are for trumpets (1-4) and the following three for trombones (1-3). The guitar and piano parts are shown in a grand staff format. The bass line is on a single staff, and the drum set part includes a hi-hat section starting at measure 5. Dynamics range from *f* (forte) to *mp* (mezzo-piano). The score is divided into measures 1 through 6, with a 2-measure rest for the reeds in measure 2.

7

Rd. 1 (A. Sax) *mp* *p* *mf* *mf*

Rd. 2 (A. Sax) *mf* *mf*

Rd. 3 (T. Sax) *mp* *p* *mf* *mf*

Rd. 4 (T. Sax) *mp* *p* *mf* *mf*

Rd. 5 (B. Sax) *mp* *p* *mf* *mf*

GTR. *p* (n 2) *mf*

PNO. *p* (n 2) *mf*

BS. *p* (n 2) *sim.* *mf*

D. S. *p* (4) (6) (16)

7 8 9 10 11 12 13 14 15 16

Chord progression: Cm7(nm7) E^b7 Dm7(♭5) G7 Cm7 Am7(♭5) Fm7 B^b7 E^bma7 G^bma7 F7(♭5) B^b7(♭9) E^bma7 A^b7 Dm7(♭5) G7(♯2) G7(♭5) C7(♯2) Fm7B^b13(♭9) E^b7/9

17

Rd. 1 (A Sax) *f* *mf* *f* *mf*
 Rd. 2 (A Sax) *f* *mf* *f* *mf*
 Rd. 3 (T Sax) *f* *mf* *f* *mf*
 Rd. 4 (T Sax) *f* *mf* *f* *mf*
 Rd. 5 (B Sax) *f* *mf* *f* *mf*
 Trp. 1 *f* *mf* *f* *mf*
 Trp. 2 *f* *mf* *f* *mf*
 Trp. 3 *f* *mf* *f* *mf*
 Trp. 4 *f* *mf* *f* *mf*
 Tbn. 1 *f* *mf* *f* *mf*
 Tbn. 2 *f* *mf* *f* *mf*
 Tbn. 3 *f* *mf* *f* *mf*
 Gtr. *f* *mf* *f* *mf*
 PNO. *f* *mf* *f* *mf*
 BS. *f* *mf* *f* *mf*
 D. S. *f* *mf* *f* *mf*

B^bm⁹_(w 4) A13^(b5) A^bm⁷ E^b7^(b5) G⁶ A^b6 B^bm⁷ Bm⁷ Cm⁷ F7 Fm⁷ Gm⁷(b5) A^bm⁷ D^b7