

JAZZ LINES PUBLICATIONS

*Presents*

**ALL ABOUT ROSIE**

ARRANGED BY GEORGE RUSSELL

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF, DYLAN CANTERBURY, AND ROB DUBOFF

**FULL SCORE**

JLP-7061

MUSIC BY GEORGE RUSSELL

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## ALL ABOUT ROSIE (1961)

### **Gerry Mulligan Biography:**

Gerry Mulligan's role in the history of jazz is that of a Renaissance man. For most, he is considered one of the, if not the, greatest baritone saxophonist the music has seen. In addition to his prowess as an instrumentalist, his skills as a composer and arranger are also viewed as being among the top in the art form. Perhaps less frequently acknowledged is his creativity as a bandleader, having been one of the pioneers of using a rhythm section without chordal accompaniment in several different formats.

Born in Queens, NY on April 6, 1927, Mulligan found himself frequently moving around as a child due to his father's work as an engineer. From an early age, Mulligan's father instilled a pronounced sense of organization and discipline into the youngest of his four sons, traits that would serve an integral role in the young Mulligan's musical education. Starting on the piano, he eventually took up the clarinet and later the alto saxophone. It was not long before Mulligan became interested in composition and arranging, intensely studying scores of classical composers as well as making several early attempts at writing his own dance band charts.

By age 16, Mulligan was already submitting arrangements to be performed by professional organizations such as the house band for Philadelphia radio station WCAU. Dropping out of high school and moving to New York, Mulligan became associated with the bands of Gene Krupa and Claude Thornhill, working as a staff arranger and occasional saxophonist. It was with these two bands that Mulligan's arranging style began to take shape: light and breezy, but rich with counterpoint and full harmonies, and always relentlessly swinging.

Mulligan's notoriety began to rapidly expand in the early 1950s due to his involvement in two key groups. First was Miles Davis's *Birth of the Cool* nonet. These recordings featured several Mulligan original compositions and arrangements as well as some of Mulligan's first notable solos on baritone saxophone. Next was Mulligan's now-famous piano-less quartet with trumpeter Chet Baker. Baker's movie star looks and mannerisms would lead him to more widespread popular success than Mulligan, but in musical circles the latter was acknowledged as the brains of this organization, his compositions making such brilliant use of counterpoint that it was easy to overlook the lack of chordal accompaniment.

This chordless combo context would serve as Mulligan's primary musical vehicle for the rest of the 1950s. Although personal conflicts would cause Mulligan and Baker to go their separate ways mere months after the formation of the band, Mulligan would replace Baker with such other fine front line musicians as trumpeters Art Farmer and Jon Eardley, valve trombonist Bob Brookmeyer, and tenor saxophonist Zoot Sims.

1960 saw Mulligan return to the big band format he musically grew up with, albeit with his own unique twist. Dubbed the Concert Jazz Band, this group continued Mulligan's trend of featuring a chordless rhythm section. The ensemble itself was slightly smaller than a typical big band (featuring five woodwinds and six brass), but as usual for Mulligan, his arrangements were able to create the illusion of a group much larger than it actually was.



Mulligan's later years saw him exploring several different contexts. In addition to continuing to lead various versions of his Concert Jazz Band and small groups, he formed a fruitful relationship with pianist Dave Brubeck, with whom he would perform on-and-off for the rest of his life. His lifelong love of classical music culminated with 1984's completion and performance of *Entente for Baritone Saxophone and Orchestra*. Mulligan would also revisit the *Birth of the Cool* era in the early 1990s, featuring either Art Farmer or Wallace Roney in the role of the recently departed Miles Davis.

Mulligan passed away on January 20, 1996. His music library and several personal effects, including his baritone saxophone, were donated to the Library of Congress. His widow Franca has since established the Gerry and Franca Mulligan Foundation, which is actively involved in providing funds for awards and scholarships for a wide variety of musical endeavors, as well as providing ready access to Mulligan's legendary catalogue of music.

## **George Russell Biography:**

George Russell's impact on the history of jazz cannot be understated. His work as a composer, educator, and music theorist influenced some of the most important figures in the history of jazz, including trumpeter Miles Davis, pianist Bill Evans, and composer Gil Evans.

Born in 1923, Russell was surrounded by music from an early age, singing in his church's choir as well as listening to the big bands that would play on the riverboats that would travel through his hometown of Cincinnati, Ohio. Initially pursuing a career as a drummer, he would study music composition while recovering from an illness in a military hospital during World War II. His interest in composition was only further inspired after hearing Thelonious Monk's seminal composition 'Round Midnight.

During a second stint in the hospital in 1945, Russell began working on what would eventually become known as the *Lydian Chromatic Concept of Tonal Organization*. First published in 1953, Russell's book became a tremendous influence on the burgeoning modal jazz movement, as Miles Davis, John Coltrane, and Bill Evans were all documented fans of his work. Early hints of Russell's theory can be heard in his two-part composition for the Dizzy Gillespie Orchestra, *Cubano Be, Cubano Bop*. His revolutionary and forward-thinking composition, *A Bird in Igor's Yard*, was recorded by Buddy DeFranco in 1949.

Russell formed his first of several groups in the mid-1950s. Although he rarely played with these groups himself, they were always staffed by some of the most forward-thinking young minds in jazz. Several of his records during this time period are considered classics today. These groups would vary in size from small combos to full big bands and beyond, and even featured some early examples of embracing electronic instruments in the late 1960s.

In late 1956, Russell recorded twelve compositions for an album entitled *The Jazz Workshop* which were all based on his *Lydian Chromatic Concept*. This album created quite a stir in the jazz community, pointing to a new direction in music that could be used for both composition and improvisation. Russell was one of six composers commissioned to write pieces for the 1957 Brandeis University Jazz Festival of the Arts. *All About Rosie* was written for this occasion (and then later recorded by The Gerry Mulligan Concert Jazz Band in 1961). The composition was lauded as one of the first successful works that combined jazz and concert music, and the solo recorded by a young pianist named Bill Evans made him a star; this solo is so famous that when *All About Rosie* was published in score format, the solo was transcribed for those who wanted to study and play it.

Russell signed with Decca Records and recorded two classic albums with large ensemble, *New York, N.Y.* and *Jazz in the Space Age*. He formed a sextet that recorded several albums for Riverside Records. In 1964 he moved to Scandinavia, forming a new sextet and began composing in what he called "Vertical Form," which he explained as "layers or strata of divergent modes of rhythmic behavior." Such works as *Now and Then*, *Electronic Sonata for Souls Loved by Nature*, *Othello Ballet Suite*, and *Listen to the Silence* were recorded by the Italian Soul Note label.

In 1969, Russell joined the faculty of the New England Conservatory of Music in Boston on recommendation of his friend, fellow jazz theorist Gunther Schuller. While at NEC, Russell ran a big band and continued to develop and teach the *Lydian Concept*. In 1984, his composition *The African Game* was one of the first works to be released on the resuscitated Blue Note Record label. One of his greatest works, it was lauded in the press and was nominated for two Grammy Awards. His Living Time ensemble toured extensively as he continued to compose works for large ensemble. Along with leading his Living Time Orchestra in the 1980s, this would remain the primary focus of Russell's time and energy until his passing in 2009.

## **The Music:**

To describe George Russell's ***All About Rosie*** in the simplest possible terms is to call it a jazz version of the classic song structure of theme and variations. To reduce it to such a basic description, however, is to do a great disservice to one of the most progressive compositions in the history of the music. Based, in the words of the composer, off of "a motif taken from an Alabama Negro children's song-game entitled 'Rosie, Little Rosie,'" the music sounds just as fresh, innovative, and exhilarating as it did when it was first composed in 1957 for the Brandeis University Jazz Festival of the Arts. The score for the Brandeis version was published by Gunther Schuller's publishing company Margun in 1984. In 1961 Gerry Mulligan asked Russell to contribute a piece to the Concert Jazz Band book, and a new version of ***All About Rosie*** was brought in. According to bassist Bill Crow, "We intended to play that arrangement at Newport that year, and rehearsed it a lot, because if you got lost, you'd never be able to find your place again. But at Newport, a breeze came up that was flipping the music around, and we didn't dare try to play it. But we were happy to record it in a studio where the wind wasn't blowing." Due to the complexity of the work, the band did not add the piece to the touring book. The 1961 Concert Jazz Band recording has become just as legendary as the 1957 Brandeis version. Russell would later revisit the work and arrange it for a standard big band (1967). The big band version was played throughout the years at the New England Conservatory. The version presented here is as-recorded by the Gerry Mulligan Concert Jazz Band for their 1961 album ***Gerry Mulligan Presents a Concert in Jazz***.

## **Notes to the Conductor:**

The first theme and variation is taken at a brisk swing tempo, with Russell's motif being passed back and forth between a single trumpet and a single trombone at first. The motif forms itself into an unusual 5-bar phrase at measure 11, with the alto saxophones and trumpets taking the lead over two competing counter-lines. The competition is eventually won by the saxophones at measure 31, where they embark on a long-winded and twisting melody line with the brass occasionally interjecting with various fragmented ideas. This continues to largely be the formula for the rest of this first variation, with the most shocking change-up coming at measure 61, where there is an unexpected shift to an off-kilter 3/2 time feel. The horns continue to bicker back and forth over a steadily pulsing rhythm section until finally coming back together at measure 109 for a slowly building but climactic riff.

Following a short horn stab, the second variation begins with Mulligan's baritone saxophone setting up a substantially slower tempo. Although Mulligan may be the central melodic figure at first, several other short lines in various other horns begin to weave into the tapestry as the variation progresses along. Russell's motif has taken on a noticeably bluesier tint at this point, becoming most apparent beginning at measure 134, where Mulligan and tenor saxophonist Jim Reider engage in a written duet that is repeated three times over a groaning underpinning from the rest of the horns. On the second repetition, Bob Broomkeyer and Willie Dennis's trombones add their own take on the theme, followed by the muted trumpets of Doc Severinsen and Don Ferrara the third time. The rhythm section (led by drummer Mel Lewis) only adds to the building intensity by slowly shifting into a hard-driving 12/8 blues shuffle feel. Just as things sound like they are going to hit their breaking point, the variation starts to fall apart much the same way it began, with multiple interweaving lines leading gradually into an ominously soft held chord.

Lewis's drums provide a fast quasi-Latin groove to kick off the third and final variation at measure 168. Initially, there are some similarities to the first variation, with the saxes playing complex extensive lines with some biting, dissonant brass figures prodding them on. The arrangement takes a surprising turn for the conservative at measure 212, where the ensemble engages in some old-fashioned big band wailing for a bit before some more extended counterpoint leads into the improvised solo portion of the arrangement. First up is Mulligan, then Brookmeyer, then Ferrara, and then finally Gene Quill on alto sax following a brief ensemble interlude. The performance comes full circle at measure 445, where the opening variation is repeated verbatim. The 3/2 groove returns as well, although only for a shortened conclusion that ends with the same exciting conclusion as before.

This publication was prepared using George Russell's original score and the set of parts used for the 1961 Concert Jazz Band Recording. Note: for unknown reasons, there were several sections of this arrangement that were cut from the Mulligan ensemble's recording. The cut material has been included in this publication in order to present Russell's score in its original form. Notes have been included in the score and parts where all of these cuts occur so that the conductor may decide how to perform this arrangement. Please also note that every effort was made to ensure that what is presented here matches George Russell's intentions. Due to the complexity of the music, in a few cases it was difficult to ascertain if certain notes found in the 1961 Mulligan band parts were accurate. In these situations we cross-checked any suspect notes with the scores for the 1957 and 1967 versions.

## **Acknowledgements:**

Thanks to Franca Mulligan (whose wish is that Gerry's music be made easily available for anyone to play), and Alice Russell you hold in your hands one of the many historically important pieces from the Gerry Mulligan Concert Jazz Band book.

**Dylan Canterbury, Rob DuBoff, and Jeffrey Sultanof**

- May 2022

A handwritten musical score for the piece "All About Rosie" by George Russell. The score is written in pencil on aged paper and consists of 13 staves. The top staff is the melody, marked with a circled "A1" and a key signature of one sharp (F#). The second staff is the alto saxophone part. The third staff is the tenor saxophone part, with the name "(Brooklyn)" written below it. The fourth staff is the bass saxophone part. The fifth staff is the alto horn part. The sixth staff is the horn part. The seventh staff is the trumpet part. The eighth staff is the trombone part. The ninth staff is the drums part. The tenth staff is the bass drum part. The eleventh staff is the tenor drum part. The twelfth staff is the bass drum part. The thirteenth staff is the bass drum part. The score includes various musical notations such as notes, rests, dynamics, and articulation marks. The piece is in 4/4 time and features a complex harmonic structure with many accidentals and ties.

Above is the first page of George Russell's pencil score for **All About Rosie**, recorded by the Gerry Mulligan Concert Jazz Band in 1961.

All About Rosie

Gerry George Russell

The musical score is handwritten and spans two pages. The first page (left) features a piano introduction with a '10' measure rest and a '3x.' marking. The second page (right) continues the piece with various musical notations, including a 'w. Russell' annotation, a 'V.S.' marking, and a signature 'To Benjie Six'. The score includes complex chord progressions and melodic lines.

Above are the first two pages of Gerry Mulligan's part for All About Rosie.

# ALL ABOUT ROSIE

RECORDED BY THE GERRY MULLIGAN CONCERT JAZZ BAND

MUSIC BY GEORGE RUSSELL

ARRANGED BY GEORGE RUSSELL

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF, DYLAN CANTERBURY, AND ROB DUBOFF

## SCORE

FAST SWING ♩ = 260

①

The score is for a jazz ensemble and includes the following parts:

- WOODWIND 1: ALTO SAX/FLUTE** (Treble clef, 4/4 time)
- WOODWIND 2: ALTO SAX.** (Treble clef, 4/4 time)
- WOODWIND 3: TENOR SAX.** (Treble clef, 4/4 time)
- WOODWIND 4: BARITONE SAX./BASS CLARINET** (Treble clef, 4/4 time)
- WOODWIND 5: BARITONE SAX.** (Treble clef, 4/4 time)
- TRUMPET 1** (Treble clef, 4/4 time)
- TRUMPET 2** (Treble clef, 4/4 time)
- TRUMPET 3** (Treble clef, 4/4 time)
- TROMBONE 1** (Bass clef, 4/4 time)
- TROMBONE 2** (Bass clef, 4/4 time)
- BASS TROMBONE** (Bass clef, 4/4 time)
- BASS** (Bass clef, 4/4 time)
- DRUM SET** (Drum notation, 4/4 time)

Key performance instructions include: **ALTO SAX.**, **BARITONE SAX.**, **SOLO**, **CUP MUTE**, **TO CUP MUTE**, and **BRUSHES**. Dynamics such as *mf* are indicated throughout the score. The piece is marked with a first ending bracket (①) and numbered measures 1 through 10.

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11

W. 1 (A. Sax) *mfp* *mf* *mfp* *mf*

W. 2 (A. Sax) *mfp* *mf* *mfp* *mf*

W. 3 (T. Sax)

W. 4 (B. Sax) *mf*

W. 5 (B. Sax) *mf*

Tpt. 1 *mfp* *mf* *mfp* *mf*

Tpt. 2 *mfp* *mf* *mfp* *mf*

Tpt. 3 *mfp* *mf* *mfp* *mf*

Tbn. 1

Tbn. 2

B. Tbn.

B.S. *mf*

Dr. (4) (8) (9)

SLASH = REPEATED NOTE