

Curated by Wynton Marsalis, Artistic Director, Jazz at Lincoln Center

EVERY DAY (I HAVE THE BLUES)

COMPOSED BY MEMPHIS SLIM
ARRANGED BY ERNIE WILKINS

As performed by the Count Basie Orchestra

Transcribed and Edited by David Berger for Jazz at Lincoln Center

FULL SCORE

This transcription was made especially for Jazz at Lincoln Center's 2010-11
Sixteenth Annual *Essentially Ellington* High School Jazz Band Program.

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NOTES ON PLAYING BASIE

At least 95% of modern-day large ensemble jazz playing comes out of three traditions: Count Basie's band, Duke Ellington's band, and the orchestrations of small groups. Young players interested in jazz will be drawn to small groups for the opportunity to improvise and for practical reasons (it is much easier to organize four or five people than it is 15). Schools have taken over the task (formerly performed by dance bands) of training musicians to be ensemble players. Due to the Basie band's popularity and its simplicity of style and emphasis on blues and swing, the better educators have almost exclusively adopted this tradition for teaching jazz ensemble playing.

There were three distinct periods in the Basie Band's history: The Old Testament (1936-1949), The Sextet (1949-1952) and The New Testament (1952-1984). The New Testament Band was at its peak from 1955 (when Joe Williams joined as singer) through the mid-'60s. The Count Basie Orchestra was always first and foremost a collection of great jazz soloists with a swinging rhythm section. Basie was once asked what his music was all about. His answer was, "Pat your foot". Some of the great soloists that played with Basie were: Old Testament Band: Saxes: Lester (Prez) Young, Hershel Evans, Buddy Tate, Don Byas, Earl Warren, Jack Washington. Trumpets: Buck Clayton, Harry "Sweets" Edison, Joe Newman. Trombones: Dickie Wells, Eddie Durham. Guitar: Freddie Green, Bass: Walter Page, Drums: "Papa" Jo Jones, and of course Count Basie on piano. For a short time Billie Holiday sang with Basie, but the classic recordings feature singers Jimmy Rushing and Helen Humes. Eddie Durham was the chief arranger who created the band's Kansas City style. The Octet: Clark Terry on trumpet, Buddy DeFranco on clarinet, Wardell Gray on tenor, Freddie Green on guitar, Jimmy Lewis on bass, Gus Johnson on drums, vocalist Helen Humes and Basie on piano.

The New Testament Band: Saxes: Marshall Royal, Frank Wess, Frank Foster, Eddie "Lockjaw" Davis. Trumpets: Thad Jones, Joe Newman, Snooky Young. Trombones: Al Grey, Benny Powell. Guitar: Freddie Green. Bass: Eddie Jones. Drums: Sonny Payne. Piano: Count Basie. Vocals: Joe Williams. Arrangers: Neal Hefti, Ernie Wilkins, Thad Jones, Frank Foster, Quincy Jones, Billy Byers, Benny Carter, Chico O'Farrill. Many other great soloists (like Paul Gonsalves, Sal Nistico, Chu Berry, JJ Johnson) passed through the band, but made their reputations elsewhere. The concept of the Old Testament Band was that the arrangements provided a framework to feature the soloists, all of which served to provide music for people to swing dance to. Basie always performed dance music - even when the New Testament Band started playing more concerts and clubs, the music could always be danced to. This is very important to keep in mind when performing this style of music. The following is a list of performance conventions for the great majority of Basie's music. Any deviations or additions will be spelled out in the individual performance notes that follow.

1. Listen carefully many times to the Basie recordings of these pieces. There are many subtleties that will elude even the most sophisticated listener at first. Although our goal as jazz musicians is to express ourselves with our unique sound, knowledge of these definitive versions will lead musicians to make more educated choices when creating new performances and finding our true selves. In some rare spots you will hear slight note differences in the recording and the transcriptions. This is intentional, as there are mistakes and alterations from the original intent of the music in the recording. You should have your students play what's in the score.
2. General use of swing phrasing: the triplet feel prevails except for ballads or in very rare instances where notations such as even eighths or Latin appear. In these cases, eighth notes are given equal value.
3. There is a chain of command in ensemble playing. The lead players in each section determine the phrasing and volume for their own section, and their section-mates must conform to the lead. When the saxes and/or trombones play with the trumpets, the lead trumpet is the boss. The lead alto and trombone must listen to the first trumpet and follow him or her. In turn, the other saxes and trombones must follow their lead players. If this is done effectively, there will be very little balancing work left for the conductor.
4. In jazz music, each player should express the individuality of his own line. He or she must find a musical balance of supporting and following the section leader and bringing out the character of the underpart. Each player should be encouraged to express his or her personality through the music. In this music, the underparts are played at the same volume and with the same conviction as the lead.
5. Blues inflection should permeate all parts at all times, not just when these opportunities occur in the lead.
6. Vibrato is used to warm up the sound. Saxes usually employ a heavy vibrato on harmonized passages and no vibrato on unisons. Trumpets use a little vibrato on harmonized passages and no vibrato on unisons. Trombones do not use slide vibrato. A little lip vibrato is good at times. Try to match the speed of vibrato. Unisons are played with no vibrato.
7. Crescendo as you ascend and diminuendo as you descend. The upper notes of phrases receive a natural accent and the lower notes are ghosted. Alto and tenor saxophones need to use subtone in the lower part of their range in order to blend properly with the rest of the section. For the most part the music follows the natural tendencies of the instruments; play loud in the loud part of the instrument and soft in the soft part of the instrument. For instance, a high C for a trumpet will be loud and a low C will be soft.
8. Quarter notes are generally played short unless otherwise no-

tated. Long marks above or below a pitch indicate full value: not just long, but full value. Eighth notes are played full value except when followed by a rest or otherwise notated. All notes longer than a quarter note are played full value, which means if it is followed by a rest, release the note where the rest appears. For example, a half note occurring on beat one of a measure would be released on beat three.

9. Unless they are part of a legato background figure, long notes should be played somewhat *fp*; accent then diminish the volume. This is important so that the moving parts can be heard over the sustained notes. Don't just hold out the long notes, but give them life and personality: that is, vibrato, inflection, crescendo, or diminuendo. There is a great deal of inflection in this music, and much of this is highly interpretive. Straight or curved lines imply non-pitched glisses, and wavy lines mean scalar (chromatic or diatonic) glisses. In general, all rhythmic figures need to be accented. Accents give the music life and swing. This is very important.

10. Jazz music is about individuality: one person per part - do not double up because you have extra players or need more strength. More than one on a part makes it sound more like a concert band and less like a jazz band. Americans are rugged individualists. This is reflected in our music.

11. Count Basie's music is acoustic music. Keep amplification to an absolute minimum; in the best halls, no amplification or almost no amplification should be necessary. Everyone needs to develop a big sound. It is the conductor's job to balance the band. The guitar should be a hollow-body, unamplified rhythm guitar. Simple three-note voicings should be used throughout. An acoustic string bass is a must. In mediocre or poorly designed halls, the bass and piano may need a bit of a boost. I recommend miking them and putting them through the house sound system. This should provide a much better tone than an amplifier. Keep in mind that the rhythm section's primary function is to accompany. The bass should not be as loud as a trumpet. That is unnatural and leads to over-amplification, bad tone, and limited dynamics. Stay away from monitors. They provide a false sense of balance and encourage everyone to play louder.

12. Solos and rhythm section parts without chord changes should be played as is or with a little embellishment. Solos and rhythm section parts with chord changes should be improvised whenever possible. However, written passages should be learned because they are an important part of our jazz heritage and help the player to understand the function of his particular solo or accompaniment. Soloists should learn the chord changes. Solos should not be approached as opportunities to show off technique, range, or volume, but should be looked at as a great opportunity to further develop the interesting thematic material of the arrangement.

13. The notation of plungers for the brass means a rubber toilet

plunger bought in a hardware store. Kirkhill is a very good brand (especially if you can find one of their old hard rubber ones, like the one I loaned Wynton and he lost). Trumpets use 5" diameter and trombones use 6" diameter. Where "Plunger w/Mute" is notated, insert a pixie mute in the bell and use the plunger over the mute. Pixies are available from Humes & Berg in Chicago. Tricky Sam Nanton and his successors in the Ellington plunger trombone chair did not use pixies. Rather, each of them employed a Nonpareil (that's the brand name) trumpet straight mute. Nonpareil has gone out of business, but the Tom Crown Nonpareil trumpet straight mute is very close to the same thing. These mutes create a wonderful sound (very close to the human voice), but they also create some intonation problems that must be corrected by using alternate slide positions. It would be easier to move the tuning slide, but part of the sound is in the struggle to correct the pitch. If this proves too much, stick with the pixie - it's pretty close. Quentin "Butter" Jackson carried on this tradition when he left Ellington to play with Basie in the early '60's. Other mutes that are used in the brass are straight mutes, cups, harmons (most often with the stem removed), buckets and hats. Hats (also known as derbies) are nearly always Humes and Berg stonelined red and white or red and black, but the Basie Band used aluminum hats. These are hard to find, but they have a wonderful tone and look fantastic. The trumpets can wave their hats up and down and side to side in a choreographed manner for visual and aural effect. This was a Basie band trademark along with Sonny Payne twirling his drumsticks. Don't underestimate the importance of the visual presentation.

14. The drummer must understand that he is the de facto leader of the band. He establishes the beat and controls the volume of the ensemble. For big band playing, the drummer needs to use a larger bass drum than he would for small group drumming. A 22" (or possibly 24") is preferred. The bass drum is played softly (nearly inaudible) on each beat. This is called feathering the bass drum. It provides a very important bottom to the band. The bass drum sound is not a boom and not a thud - it's in between. The larger size drum is necessary for the kicks; a smaller drum just won't be heard. The key to this style is to just keep time - often on the high hat. A rim knock on two and four (chopping wood) is used to lock in the swing. When it comes to playing fills, the fewer, the better. Keep it simple and swinging.

15. Basie's piano style was a combination of stride and Kansas City blues. When comping for the ensemble, he looked for holes in the ensemble and answered the band. He very rarely doubled ensemble figures. As he aged, he pared his playing down to the bare essentials - often just short jabs that answered the



ensemble. His signature was the Harlem Stride train bell voicing either in a singular chord or in the classic 3-chord sequence.

16. The horn players should stand for their solos and solis. Brass players should come down front for moderate to long solos, surrounding rests permitting.

17. Horns should pay close attention to attacks and releases. Everyone should hit together and release together. Be very precise when playing short notes. Play with lots of accent and hold the note just long enough to hear the voicing. I cannot overemphasize the importance of accents and dynamics. I have yet to hear a band modern band that plays with anywhere near the accent that the Basie played with. The music need not be loud to be exciting if the band plays spectacular accents.

18. Exaggerated dynamics was a trademark of the Jimmie Lunceford Band. This became an integral part of the New Testament style.

19. Above all, everyone's focus should remain at all times on the swing. As the great bassist Chuck Israels says, "The three most important things in jazz are rhythm, rhythm, and rhythm, in that order." Or as Count Basie succinctly put it, "Pat your foot".

GLOSSARY

The following are terms which describe conventions of jazz performance, from traditional New Orleans to the present avant garde.

Break: within the context of an ongoing time feel, the rhythm section stops for one, two, or four bars. Very often a soloist will improvise during a break.

Call and response: repetitive pattern of contrasting exchanges (derived from the church procedure of the minister making a statement and the congregation answering with "amen"). Call-and-response patterns usually pit one group of instruments against another. Sometimes we call this "trading fours," "trading twos," etc., especially when it involves improvisation. The numbers denote the amount of measures each soloist or group plays. Another term frequently used is "swapping fours."

Coda: also known as the "outro." "Tags" or "tag endings" are outgrowths of vaudeville bows that are frequently used as codas. They most often use deceptive cadences that finally resolve to the tonic 2 or they go from the tonic to the sub-dominant and cycle back to the tonic: I V/IV IV #IV° I (second inversion) V/II V/V V I.

Comp: improvise accompaniment (for piano or guitar).

Groove: the composite rhythm. This generally refers to the combined repetitive rhythmic patterns of the drums, bass, piano, and guitar, but may also include repetitive patterns in the horns. Some grooves are standard (i.e., swing, bossa nova, samba), while others are manufactured (original combinations of rhythms).

Head: melody chorus.

Interlude: a different form (of relatively short length) sandwiched between two chorus forms. Interludes that set up a key change are simply called modulations.

Intro: short for introduction.

Ride pattern: the most common repetitive figure played by the drummer's right hand on the ride cymbal or hi-hat.



EVERY DAY (I HAVE THE BLUES)

INSTRUMENTATION

Reed 1 - Alto Sax	Trumpet 1	Trombone 1	Piano
Reed 2 - Alto Sax	Trumpet 2	Trombone 2	Bass
Reed 3 - Tenor Sax	Trumpet 3	Trombone 3	Drums
Reed 4 - Tenor Sax	Trumpet 4		
Reed 5 - Baritone Sax			

ORIGINAL RECORDING INFORMATION

Composer: Memphis Slim

Arranger: Ernie Wilkins

Recorded: May 17, 1955 at Fine Sound, New York City

Time: 5:25

Master Number: 2347-2

Original Issue: Clef 78 and 45 89149 / Clef LP MGC 678, Count Basie Swings, Joe Williams Sings

Currently Available on CD: Count Basie Swings, Joe Williams Sings, Universal/Verve

Download Available: Count Basie Swings, Joe Williams Sings – www.itunes.com; www.amazon.com

Personnel: Count Basie (piano); Wendell Culley, Reunald Jones, Thad Jones, Joe Newman (trumpets); Henry Coker, Bill Hughes, Benny Powell (trombones); Bill Graham, Marshal Royal, Frank Wess, Frank Foster, Charlie Fowlkes (reeds); Freddie Green (guitar); Eddie Jones (bass); Sonny Payne (drums); Joe Williams (vocal).

Soloists: Joe Williams (vocal); Frank Wess (tenor saxophone).

REHEARSAL NOTES

Ernie Wilkins' arrangement of Every Day (I Have The Blues), written for Joe Williams to sing with the Count Basie Orchestra, was perhaps the most famous big band arrangement of the 1950's, much as Eddie Durham's arrangement of In The Mood for Glenn Miller's band was in the late 1930's. The Basie band had been struggling financially for many years along with the other big bands which had a fading presence on the American popular music landscape. All that changed for Basie with the release of this recording. Basie and Wilkins had a new formula that was appealing to a new generation of listeners as well as reminding the old fans that great music is forever.

Back in the heyday of the big bands, singers were generally given a vocal chorus in the middle of an arrangement; basically the band plays a chorus, the singer sings one and the band plays one more. With the decline in the bands and rise of singers in the late 40's and early 50's, singers tended to sing the entire arrangement or maybe let the band get a spot in the middle. Every Day owes a bit to both traditions. Following a six-bar

piano intro (Basie plays a shuffle), the ensemble plays their own four-bar intro followed by two 12-bar blues choruses of ensemble, an eight-bar interlude and eight choruses of vocal (the last of which is extended by a two-bar coda).

Basie's Old Testament band came out of Kansas City playing 4/4 swing using riffs on the blues form. Jimmy Rushing (Mister Five by Five) shouted the blues lyrics that kept America's spirits up during the Great Depression and World War II. Every Day features Rushing's successor who carries on the Midwest tradition of blues singing (Chicago as opposed to Kansas City) aimed at a post-war, more prosperous audience. The basic message was the same, but some of the trappings changed.

Unlike Rushing's vocals of the Swing Era, Every Day has no instrumental solos. The formula of the Old Testament band was a string of great soloists held together by simple riffs. This New Testament band, although it contained many excellent soloists, was ensemble-based with some solos. This was much closer to the formula of the other great big bands. The riffs were still there, but the orchestration was more sophisticated.

The two key elements to successfully performing this chart is mastery of the 4/4 swing feel and keeping the piece building.

Swing involves a relentless drive while remaining so relaxed and cool. It's about patience and delivering the goods with fire and excitement.

While many musicians equate excitement with loud volume, it is not the volume that makes the excitement—it's the rhythm. There is a kind of swagger to this piece. The horns need to play with lots of accent. Accent is a strong attack and then immediately softer. A band that accents together swings together.

Marshall Royal set the style of lead alto playing in the New Testament band. He played aggressively with a big sound and a ton of vibrato. We have all come to associate his sound with Basie's music. The other saxes need to play up to the lead in both volume and vibrato.

Fall-offs in the horns are generally short except the third bar of **A**, which is long. Shakes in the brass are controlled and narrow (one note up in the harmonic series). Establish the pitch first before beginning the shake.

At **D** the rhythm section goes into two for eight bars. This establishes this section as an interlude. There is a complete change of groove, orchestration and feeling. The transition into **D** and out of it into **F** need special attention. Transitions are frequently spots where the band falters or changes tempo (inadvertently). It should feel like a sudden change of gear without a change in speed.

The tenor solo at **E** and **F** as well as the piano comping throughout the entire chart should be in conversation with the vocalist (and any ensemble figures). Jazz speaks the language of the

blues and languages are used mainly in conversation. We talk to one another not at each other. We listen, we comment, we lead, we follow, we take turns, but mostly we listen and we respect.

I encourage the rhythm section players to learn their written parts before they venture out on their own. Basie's piano style incorporates equal parts of the blues and stride. He understood how to accompany a big band without getting in the way. A great lesson here. Eddie Jones was a strong, swinging bassist who never strayed far from the Walter Page/Jimmy Blanton playbook - very strong lines that make the harmonies move seamlessly. Sonny Payne was the most celebrated post-Swing Era big band drummer except for Buddy Rich. He used simplicity to propel the swing. Where Buddy was concerned with filling every brass figure, Sonny Payne was more judicious, saving fills and flashiness for the most important spots. Coming out of the swing tradition, he feathered the bass drum on every beat. I encourage the whole band to watch one of the videos of this band playing, but especially I encourage the drummers to watch Sonny Payne. Very exciting and inspiring.

If the lead trumpet parts are too high, I suggest making the 2nd or 3rd trumpet part the lead and transpose the parts that are too high down the octave. This chart is about the rhythms much more than the melodies.

Last, but certainly not least, the vocal part needs to be sung with joy and conviction. The blues is not feeling sorry for oneself; its message is: Life is hard, life is hard, but the sun is gonna shine on my backyard one day. Even when Joe says, "Nobody loves me, nobody seems to care," he is laughing at himself from the self-knowledge that although it seems that nobody loves me, things can only get better. Joe exudes inner strength and we all believe him.

I have to share a personal story about Joe. In 1992 about a month into our first US tour with the Jazz at Lincoln Center Orchestra, we arrived at the Palmer House in Chicago after a long arduous bus ride. We stepped into that magnificent lobby and there standing right in front of us was Joe with a huge smile on his face, his arms spread wide saying, "Welcome to Chicago, fellas". Welcome to the blues, fellas.

To view videos of Wynton Marsalis leading the Jazz at Lincoln Center Orchestra in rehearsals of the Essentially Ellington 2010-11 repertoire please visit: jalc.org/EssentiallyEllington.

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

EVERY DAY (I HAVE THE BLUES)

Words and Music by Peter Chatman

Arranged by Ernie Wilkins

Transcribed by David Berger

Medium swing ♩ = 108

A

Reeds 1 Alto Sax

2 Alto Sax

3 Tenor Sax

4 Tenor Sax

5 Baritone Sax

Trumpets 1

2

3

4

Trombones 1

2

3

Vocal

Guitar

Piano

Bass

Drums

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Chords: Ab G7-9 Gb9 F7+5 Bbm7 Eb7

Drum notation: Cr. Ride Cr.

Every Day (I Have the Blues)

B

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Voc.

Gtr.

Pno.

Bs.

Drs.

Ride Cr. Ride

Cr. Ride

Ab Ab7 Db Dbm Ab Abm7 Ab7 Ab7+5 Db9 Dbm Ab Gb7 F7 Bbm7 E9 Eb7+5

Ab Ab7 Db Dbm Ab Abm7 Ab7 Ab7+5 Db9 Dbm Ab Gb7 F7 Bbm7 E9 Eb7+5

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C

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Voc.

Gtr.

Pno.

Bs.

Drs.

Cr.Ride

Every Day (I Have the Blues)

D

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Voc.

Gtr.

Pno.

Bs.

Drs.

Harmon (stem in)

Harmon (stem in)

Solo

cresc.

Cr. Ride

R.S.

R.S.

R.S.

R.S.

R.S.

R.S.

8va---

Bbm7 Eb7 Eb7-9 Eb7+5 Ab Db Cm7 Bm7 Bbm7 A7 Ab Fm7 Bbm7 Eb7 Ab Fm7 Bbm7 Eb7 Ab Fm7 Bbm7 Eb7

Bbm7 Eb7 Eb7-9 Eb7+5 Ab Db Cm7 Bm7 Bbm7 A7 Ab Fm7 Bbm7 Eb7 Ab Fm7 Bbm7 Eb7 Ab Fm7 Bbm7 Eb7

Bbm7 Eb7 Ab Db Cm7 Bm7 Bbm7 A7 Ab Fm7 Bbm7 Eb7 Ab Fm7 Bbm7 Eb7 Ab Fm7 Bbm7 Eb7

Cr. Ride R.S. R.S. R.S. R.S. R.S. R.S.

Every Day (I Have the Blues)

5

E

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Voc.

Gtr.

Pno.

Bs.

Drs.

Solo (answer vocal)

Harmon (stem in)

wa

Harmon (stem in)

wa

Harmon (stem in)

wa

Harmon (stem in)

wa

Ev'-ry day,

ev' - ry day I have the blues, —

ev' - ry day, —

Ab Fm7 Bbm7 Eb7 Ab Ab7 Db Dbm Ab Ab7

Ab Fm7 Bbm7 Eb7 Ab Ab7 Db Dbm Ab Ab7

Brushes

p

Every Day (I Have the Blues)

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Voc.

Gtr.

Pno.

Bs.

Drs.

ev'-ry day I have the blues; When you see me wor-ried, ba-by, be-cause it's you I hate to

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Every Day (I Have the Blues)

7

F

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Voc.

lose... No - bo - dy loves me, no - bo - dy seems to care, no - bo - dy loves

Gtr.

Pno.

Bs.

Drs.

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Every Day (I Have the Blues)

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Voc.

Gtr.

Pno.

Bs.

Drs.

— me, no-bo - dy seems — to care; Speak-ing of bad luck and trou-ble, well you know I — had my share. — I'm — gon-na

Chords: Bb, Eb9, D7-9, G7-9, C7-9, F7, Bb, Gm7, Cm7, F7, Db7, Ab, Db9, C7, F7, Bb7, Eb7, Ab, Fm7, Bbm7, Eb7, Db7, Ab, Db9, C7, F7, Bb7, Eb7, Ab, Fm7, Bbm7, Eb7

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Every Day (I Have the Blues)

9

Alto *mf*

Alto *mf*

Tenor *Bb Soli mf*

Tenor *mf*

Bari. *mf*

Tpts. 1

2

3

4

Tbns. 1

2

3

Voc.

pack my suit-case, — mov - in' on down — the line. I — am gon-na pack my suit-case, move on — down — the line;

Gtr.

Pno.

Bs.

Sticks

Cr. Ride

Drs.

Open

Open

Open

Open

Ab *Db9* *Ab* *Ab9-5* *Db9* *Ab*

Ab *Db9* *Ab* *Ab9-5* *Db9* *Ab*

Ab *Db9* *Ab* *Ab9-5* *Db9* *Ab*

Every Day (I Have the Blues)

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Voc.

Well, there ain't no - bo - dy wor-ry-in', and there ain't no - bo - dy cry'n'. Seems to me, ev' - ry day, ev' - ry day, ev' - ry day I have—

Gtr.

F7 Bbm7 Eb7 Ab Eb7 Bbm7 B° Ab Ab Db7

Pno.

F7 Bbm7 Eb7 Ab Eb7 Bbm7 B° Ab Ab Db7

Bs.

F7 Bbm7 Eb7 Ab Eb7 Bbm7 B° Ab Ab Db7

Cr. Ride

Drs.

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Every Day (I Have the Blues)

11

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Voc.

— the blues, ev'-ry day, ev'-ry day, ev'-ry day, ev'-ry day I have — the blues; When you see me wor-ry, ba-by, 'cause it's you I hate to lose.

Gtr.

Pno.

Bs.

Drs.

Cr. Ride

Cr. Ride

Ab Ab7 Db7 Ab F7 Bbm7 Bbm7/Eb Eb7

Ab Ab7 Db7 Ab F7 Bbm7 Eb7

Every Day (I Have the Blues)

I

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Voc.

Gtr.

Pno.

Bs.

Drs.

Plunger

Plunger

Plunger

Plunger

Plunger

Plunger

Plunger

Cr. Ride

No - o - o - o - o - o - o - o - bo - dy loves me, no - o - o - o - o - o - bo - dy seems to care, no - o - o - o - o - o - o - o - bo - dy loves

Ab Eb9 Bbm7 B° Ab Ab Db Db9 Ab Ab9 Db7

Ab Eb9 Bbm7 B° Ab Ab Db Db9 Ab Ab9 Db7

Ab Eb9 Bbm7 B° Ab Ab Db Db9 Ab Ab9 Db7

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Voc.

— me, no-o-o-o-o - bo-dy seems to care; Speak-ing of bad luck and trou-ble, well you know-oh-oh-oh-oh-oh I've had my share. And I'm

Gtr.

Pno.

Bs.

Cr. Ride

Drs.

Ab Bbm7 Eb7 Ab

Ab Bbm7 Eb7 Ab

Cr. Ride

Cr. Ride

Every Day (I Have the Blues)

J

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Voc.

pack-in' up my suit - case, I am mov-in' down the line, yeah; Well, ain't no -

Gtr.

Pno.

Bs.

Cr. Ride

Drs.

36077S

K

[illegible]

Every Day (I Have the Blues)

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Voc.

day I have the blues, I have the blues, ev' - ry day; You see me wor-ried, ba - by, 'cause it's you I hate to lose. Ev' - ry

Gtr.

Pno.

Bs.

Drs.

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Chords: Db9, Ab, F7, Bb7, Eb7, Ab, B°, Bbm7, Eb pedal

Every Day (I Have the Blues)

17

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Voc.

day, ev' - ry day, ev' - ry day, ev' - ry day I have the blues, ev' - - - ry day. Oo,

Ab Ab9 Db9 Ab F7

Gtr.

Pno.

Ab Ab9 Db9 Ab F7

Bs.

Drs.

2 2 2

Every Day (I Have the Blues)

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Voc.

Gtr.

Pno.

Bs.

Drs.

Cr.

Ride

Cr.

oh!

Bb7 Eb7 Bb Cm7 F7 Bbm7 Amaj7 Ab6 Ab7+9

Bb7 Eb7 Bb Cm7 F7 Bbm7 Amaj7 Ab6 Ab7+9

Bb7 Eb7 Bb Cm7 F7 Bbm7 Amaj7 Ab6 Ab7+9

Cr. Ride Cr.

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ESSENTIALLY ELLINGTON

The *Essentially Ellington* High School Jazz Band Program (*EE*) is one of the most unique curriculum resources for high school jazz bands in the United States, Canada, and American schools abroad. *EE* extends the legacy of Duke Ellington and other seminal big band composers and arrangers by widely disseminating music, in its original arrangements, to high school musicians for study and performance. Utilizing this music challenges students to increase their musical proficiency and knowledge of the jazz language. *EE* consists of the following initiatives and services:

Supplying the Music: Each year Jazz at Lincoln Center (JALC) transcribes, publishes, and distributes original transcriptions and arrangements, along with additional educational materials including recordings and teaching guides, to high school bands in the U.S., Canada, and American schools abroad.

Talking about the Music: Throughout the school year, band directors and students correspond with professional clinicians who answer questions regarding the *EE* music. *EE* strives to foster mentoring relationships through email correspondence, various conference presentations, and the festival weekend.

Sharing Experiences: Students are encouraged to enter an essay contest by writing about an experience they have had with jazz music. The first place winner earns the honor of naming a seat in Frederick P. Rose Hall, the home of Jazz at Lincoln Center.

Professional Feedback: Bands are invited to submit a recording of their performance of the charts either for entry in the competition or for comments only. Every submission receives a thorough written assessment. Bands are also invited to attend *EE* Regional Festivals for an opportunity to perform and receive a workshop.

As of May 2010, *EE* has distributed scores to more than 5,000 schools in all 50 U.S. states, Canadian provinces and American schools abroad.

Since 1995, over 300,000 students have been exposed to Duke Ellington's music through *Essentially Ellington*.

Finalists and In-School Workshops: Fifteen bands are selected from competition entries to attend the annual Competition & Festival in New York City. To prepare, each finalist band receives an in-school workshop led by a professional musician. Local *EE* members are also invited to attend these workshops.

Competition & Festival: The *EE* year culminates in a three-day festival at Jazz at Lincoln Center's Frederick P. Rose Hall. Students, teachers, and musicians participate in workshops, rehearsals, and performances. The festival concludes with an evening concert at Lincoln Center's Avery Fisher Hall that features the three top-placing bands, joining the Jazz at Lincoln Center Orchestra with Wynton Marsalis in concert previewing next year's *EE* repertoire.

Band Director Academy: This professional development session for band directors is designed to enhance their ability to teach jazz. Led by prominent jazz educators each summer, this companion program to *EE* integrates performance, history, pedagogy, and discussion into an intensive educational experience for band directors at all levels.

JAZZ AT LINCOLN CENTER is dedicated to inspiring and growing audiences for jazz. With the world-renowned Jazz at Lincoln Center Orchestra and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, yearly hall of fame inductions, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, jazz appreciation curricula for students, music publishing, children's concerts, lectures, adult education courses, student and educator workshops and interactive websites. Under the leadership of Artistic Director Wynton Marsalis, Chairman Lisa Schiff and Executive Director Adrian Ellis, Jazz at Lincoln Center produces thousands of events each season in its home in New York City, Frederick P. Rose Hall, and around the world. For more information visit jalc.org.

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