

**JAZZ
LEGEND
SERIES**

Belwin JAZZ
a division of Alfred

Day Dream

By Duke Ellington and Billy Strayhorn
Transcribed by Jeff Lindberg

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone (Solo)
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet (Optional)
2nd B♭ Trumpet (Optional)
3rd B♭ Trumpet (Optional)

1st Trombone
2nd Trombone
3rd Trombone
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

NOTES TO THE CONDUCTOR

Perhaps the first of many works that Billy Strayhorn composed to feature Duke Ellington's star alto saxophonist Johnny Hodges, "Day Dream" (1940) is not only one of Strayhorn's finest songs—it is a composition that Hodges recorded consistently with unmatched lyricism. The first Ellington-related recording of the work was actually made by Johnny Hodges and His Orchestra (1941); the second was by the Duke Ellington Orchestra in 1943 (*Live at Carnegie Hall*). Subsequent Strayhorn/Ellington large ensemble recordings featuring Hodges include one of a band recorded in 1962 under Strayhorn's name (with essentially the Ellington orchestra personnel at the time) and two studio recordings by the Ellington orchestra: *Duke Ellington Presents* (1956) and *...And His Mother Called Him Bill* (1967). The arrangement used for the latter-mentioned two recordings is the one upon which this edition is based.

There do not appear to be any surviving manuscripts of this particular arrangement (none in the Ellington Collection of the Smithsonian Institution or the Strayhorn Repository of Billy Strayhorn Songs, Inc.). Therefore, this edition is primarily a transcription of the two recordings, with most of this work taken from the 1967 rendition. The impressionistic introduction and coda, as well as Hodges' stellar solo from the 1967 recording, are preserved here; the 1956 recording was used mostly for checking the accuracy of ensemble parts.

The original arrangement did not include trumpet parts—three trumpet parts have been added to this transcription to allow for greater participation, particularly by students in school ensembles. With the availability of trumpets, the transcriber included one background figure (m. 24) from Strayhorn's 1957 arrangement of "Day Dream" for Ella Fitzgerald. If this edition is performed without trumpets, the 2nd alto saxophonist and 2nd tenor saxophonist should be tacet on beats 2, 3, and 4 of m. 24.

Other than the introduction and coda, the trombones play uninterrupted throughout—a taxing task even for the most experienced players. Thus, if four players comprise the trombone section of the ensemble performing this edition, the conductor may choose to involve the fourth player to spell one or more of the other three players. An optional guitar part has also been added.

—Jeff Lindberg, 2016

Jeff Lindberg is Artistic Director of the Chicago Jazz Orchestra and Professor of Music at The College of Wooster in Ohio, where he serves as Music Director of the Wooster Symphony Orchestra and Director of The College of Wooster Jazz Ensemble. With more than 100 transcriptions performed by artists and ensembles such as the Count Basie Orchestra, the Woody Herman Orchestra, the Smithsonian Jazz Masterworks Orchestra, the Chicago Jazz Orchestra, Dave Brubeck, Joe Williams, Al Grey, Milt Hinton, Clark Terry, Kenny Burrell, Roy Hargrove, and others, Lindberg is widely recognized as one of the most respected, accurate, and prolific transcribers of ensemble compositions and arrangements heard on original jazz recordings.

WILLIAM THOMAS STRAYHORN

If you are familiar with the jazz composition, "Take the 'A' Train," then you know something about not only Duke Ellington, but also Billy "Sweet Pea" Strayhorn, its composer.

Billy was born in Dayton, Ohio, in 1915 and was attracted to the piano from the moment he was tall enough to reach the keys. The family soon moved to Pittsburgh where Billy began piano lessons. He played the piano every day, sometimes becoming so engrossed that he would be late for school. He also played in the high school band. He then enrolled in the Pittsburgh Musical Institution where he studied classical music. As a result, he had more classical training than most jazz musicians of his time.

Strayhorn joined Ellington's band in 1939, at the age of 22. Ellington liked what he saw in Billy and took this shy, talented pianist under his wings. Neither one was sure what Strayhorn's function in the band would be, but their musical talents had attracted each other. By the end of the year Strayhorn had become essential to the Duke Ellington Band; arranging, composing, and sitting in at the piano. Billy made a rapid and almost complete assimilation of Ellington's style and technique. It was difficult to discern where Duke's style ended and Billy's began. The results of the Ellington-Strayhorn collaboration brought much joy to the jazz world.

The Strayhorn pieces most frequently played are Ellington's theme song, "Take the 'A' Train," and Ellington's "Lotus Blossom." Among Strayhorn's many brilliant compositions, a few classics are: "Chelsea Bridge," "Day Dream," "Johnny Come Lately," "Rain Check," and "Clementine." Some of the suites on which he collaborated with Ellington are: *Deep South Suite* (1947), the *Shakespearean Suite* or *Such Sweet Thunder* (1957), an arrangement of the *Nutcracker Suite* (1960), and the *Peer Gynt Suite* (1962). Strayhorn and Ellington composed the *Queen's Suite* and gave the only pressing to Queen Elizabeth of England. Two of their suites, *Jump for Joy* (1950) and *My People* (1963), had as their themes the struggles and triumphs of blacks in the United States. Both included a narrative and choreography. Strayhorn conducted the latter at the Negro Exposition in Chicago in 1963. Another suite similar to these two was *A Drum Is a Woman*. The *Far East Suite* was written after the band's tour of the East, which was sponsored by the State Department.

In 1946, Strayhorn received the Esquire Silver Award for outstanding arranger. In 1965, the Duke Ellington Jazz Society asked him to present a concert at New York's New School of Social Research. It consisted entirely of his own work performed by him and his quintet. Two years later Billy Strayhorn died of cancer. Duke Ellington's response to his death was to record what the critics cite as one of his greatest works, a collection titled *...And His Mother Called Him Bill*, consisting entirely of Billy's compositions.

CONDUCTOR
45085S

DAY DREAM

By Duke Ellington and Billy Strayhorn
Transcribed by Jeff Lindberg

Ballad Tempo ♩ = 51

1st Eb ALTO SAXOPHONE

2nd Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2nd Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1st Bb TRUMPET (OPTIONAL)

2nd Bb TRUMPET (OPTIONAL)

3rd Bb TRUMPET (OPTIONAL)

1st TROMBONE

2nd TROMBONE

3rd TROMBONE

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

(As played by Duke Ellington)
F#m7 Dmi9 Gmi11 C9(aco11) F#m7 Dmi9 Gmi11 C9(aco11) F#m7 Am7(b9)

(As played by Jeff Castleman)
SOLO BEUGHES

SOLO

1/2 PLUNGER

1/2 PLUNGER

1/2 PLUNGER

F#m7 Am7(b9)

END SOLO

Acc H.H.

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CONDUCTOR

DAY DREAM

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

6 7 8 9 10

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Detailed description of the musical score: The score is for a piece titled 'Day Dream'. It features a vocal line for Alto 1 with a melodic line in G major. The instrumental parts include three trumpets, three trombones, guitar, piano, bass, and drums. The guitar part includes chord diagrams for BbAug, A7(#5), A7(b9), Dmi, Cmi, Bmi, C7(#5), Fmi, Fmi7, and D#15. The piano part includes a complex chord progression with a tritone substitution and a chromatic line. The bass part provides a steady accompaniment. The drums part includes a simple rhythmic pattern. The score is marked with a page number '- 2 -' and a large red watermark 'Legal Use Requires Purchase'.

CONDUCTOR

DAY DREAM

- 3 -

15

The musical score is arranged for a full band and vocal ensemble. The vocal parts include Alto 1, Alto 2, Tenor 1, Tenor 2, and Soprano. The instrumental parts include Trumpet 1, 2, and 3; Trombone 1, 2, and 3; Guitar; Piano; Bass; and Drums. The score is in 4/4 time and features a key signature of one sharp (F#). A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page. The conductor's part is at the top left. The vocal parts have lyrics written below the notes. The guitar part includes chord diagrams and chord names: C15, G9, Gbb, F#m7, A7(b9), Bb9, A7(#9), A7(b9), Dmi, and Cmi. The piano part includes a complex chord structure in the left hand and a melodic line in the right hand. The bass part provides a steady rhythmic accompaniment. The drums part includes a snare drum pattern and a cymbal pattern.

11

12

13

14

15

CONDUCTOR

DAY DREAM

- 4 -

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score spans measures 16 to 20.

Chord Progression (Guitar):

- Measure 16: Bmi, C7(b9)
- Measure 17: Fmi, Fmi7
- Measure 18: D13, C13, Fmi7
- Measure 19: F9, G9
- Measure 20: F13

Instrumentation:

- ALTO 1:** Melodic line with triplets and slurs.
- TENOR 1:** Bass line with slurs and ties.
- GTR.:** Chordal accompaniment.
- PNO.:** Piano accompaniment with chords and arpeggios.
- BASS:** Bass line with slurs.
- DRUMS:** Drum set accompaniment.

Measure Numbers: 16, 17, 18, 19, 20

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CONDUCTOR

DAY DREAM

Musical score for "DAY DREAM" featuring various instruments and vocal parts. The score includes a conductor part, vocal staves for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, and three Trombones. Instrumentation includes Trumpets 1, 2, and 3; Trombones 1, 2, and 3; Guitar; Piano; Bass; and Drums. The score is marked with a rehearsal cue [21] and includes performance instructions such as "N.V.", "pp (SUS-TONE)", "w/Tpts. (TACET IF NO TPTS.)", and "DEEP HAT".

Handwritten notes in the conductor part include:

- [21]
- mei
- N.V.
- pp (SUS-TONE)
- N.V.
- pp (SUS-TONE)
- w/Tpts. (TACET IF NO TPTS.)
- DEEP HAT
- DEEP HAT

Chord progression in the guitar part:

Bbm7 Bm11 E7 Am7 Bbm11 E7 Abm7 Am7 D9 Gbm7 Gm7 C7(b9)

Rehearsal cues are marked at measures 21, 22, 23, 24, and 25.



CONDUCTOR

- 6 -

DAY DREAM

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

26 27 28 29 30

Swing! - - - - -

29

3va - - - - -

Loco

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Detailed description of the musical score: This is a page of a musical score for the piece 'Day Dream'. The score is arranged for a full band and piano. The instruments listed on the left are Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, 2, and 3, Trombone 1, 2, and 3, Guitar, Piano, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The score covers measures 26 to 30. A large red watermark 'Legal Use Only' is overlaid diagonally across the page, with 'Requires Purchase' written below it. The conductor's part at the top shows a 'Swing!' instruction and a measure rest for measure 29. The guitar part includes chord diagrams for Fmaj7, A13(b9), G13, Gm7, C13(b9), Fmaj7, Am7(b9), B7(b9), A7(b9), and A7. The piano part features a 'Loco' section in measure 29. The bass and drums parts provide a steady rhythmic accompaniment.

CONDUCTOR

DAY DREAM

Musical score for 'Day Dream' featuring vocalists (Alto, Tenor, Soprano), woodwinds (Trumpet, Trombone), guitar, piano, bass, and drums. The score includes a large red watermark: 'Preview Only - Legal Use Requires Purchase'. The conductor part is at the top. The vocal parts are Alto 1, Alto 2, Tenor 1, Tenor 2, and Soprano. The woodwind parts are Trumpet 1, 2, 3 and Trombone 1, 2, 3. The guitar part is labeled 'GTR.' and the piano part is labeled 'PNO.'. The bass part is labeled 'BASS' and the drums part is labeled 'DRUMS'. The score includes various musical notations such as notes, rests, and dynamics. The guitar part includes chord symbols: Dmi, Cmi, Bmi, Fmi, Fmi7, D13, C13, Fmi7. The piano part includes a tremolo marking '(TREM.)'. The bass part includes a double bar line with repeat dots. The drums part includes a double bar line with repeat dots. The score is numbered 31, 32, 33, 34, and 35 at the bottom.

CONDUCTOR

37 DOUBLE-TIME FEEL

- 8 -

HALF-TIME FEEL DAY DREAM

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics, along with a large red watermark reading "Legal Music Requires Purchases".

Chord progression for GTR. and PNO.:

- Measures 36-37: F9, G9, F13
- Measure 37: Bbmaj7, Bmi7(b5), E7(b9)
- Measure 38: Amaj7, Bmi7, Eb9
- Measure 39: Abmaj7, Ami7, D9
- Measure 40: Gmaj7

Drum notation includes "BRUSHES ON SNARE" in measure 37.

Measure numbers: 36, 37, 38, 39, 40

CONDUCTOR

DAY DREAM

ALTO 1 *mf* *5* *m2* 45

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1 *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

TBN. 2

TBN. 3

GTR. *Gmi7* *C7(b9)* *Fmaj7* *A13(#11)* *G9* *Gmi7* *C7(b9)* *Fmaj7* *A13(b9)*

PNO. *Gmi7* *Loco* *C7(b9)* *Fmaj7* *A13(#11)* *G9* *Gmi7* *C7(b9)* *Fmaj7* *A13(b9)*

BASS

DRUMS

41 42 43 44 45

1/2 PLUNGER

p *1/2 PLUNGER*

p *1/2 PLUNGER*

1/2 PLUNGER

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CONDUCTOR

Swing! ----- 1

DAY DREAM

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

46

47

48

49

50

rit.

HAT

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The musical score is for the piece 'Day Dream' and is page 10 of the conductor's edition. It features a variety of instruments including Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpets 1-3, Trombones 1-3, Guitar, Piano, Bass, and Drums. The score is in 2/4 time and includes a 'Swing!' tempo marking. A large red watermark 'Legal Use Only Requires Purchase' is overlaid diagonally across the page. The piano part includes a 'Loco' section. The guitar part includes chords such as B9aug, A7(#5), A7, Dmi, Cmi, Bmi, C7(#5), Fmi, Fmi7, D9(b5), and C7(#5). The piano part includes chords such as B9aug, A7(#5), Dmi, Cmi, Bmi, C7(#5), Fmi, Fmi7, D9(b5), and C7(#5). The bass part includes a 'Loco' section. The drums part includes a 'HAT' section. The score includes measures 46 through 50.

CONDUCTOR

DAY DREAM

52 REPEAT AD LIB. AND FADE OUT
A TEMPO

RIT. (LAST TIME)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GR.

PNO.

BASS

DRUMS

51 52 53 54 55 56

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Fmaj7/A Loco Dmi7/F Gmi7/F C7 Fmaj9(ACC6) Dmi11 Gmi9 C13(ACC11) Fmaj13(#11)

SOLO Fmaj7 Dmi7 Gmi7 C7 Fmaj9(ACC6) Dmi11 Gmi9 C13(ACC11) Fmaj13(#11)

(FILL)

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