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

Preview Only
Legal Use Requires Purchase

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.

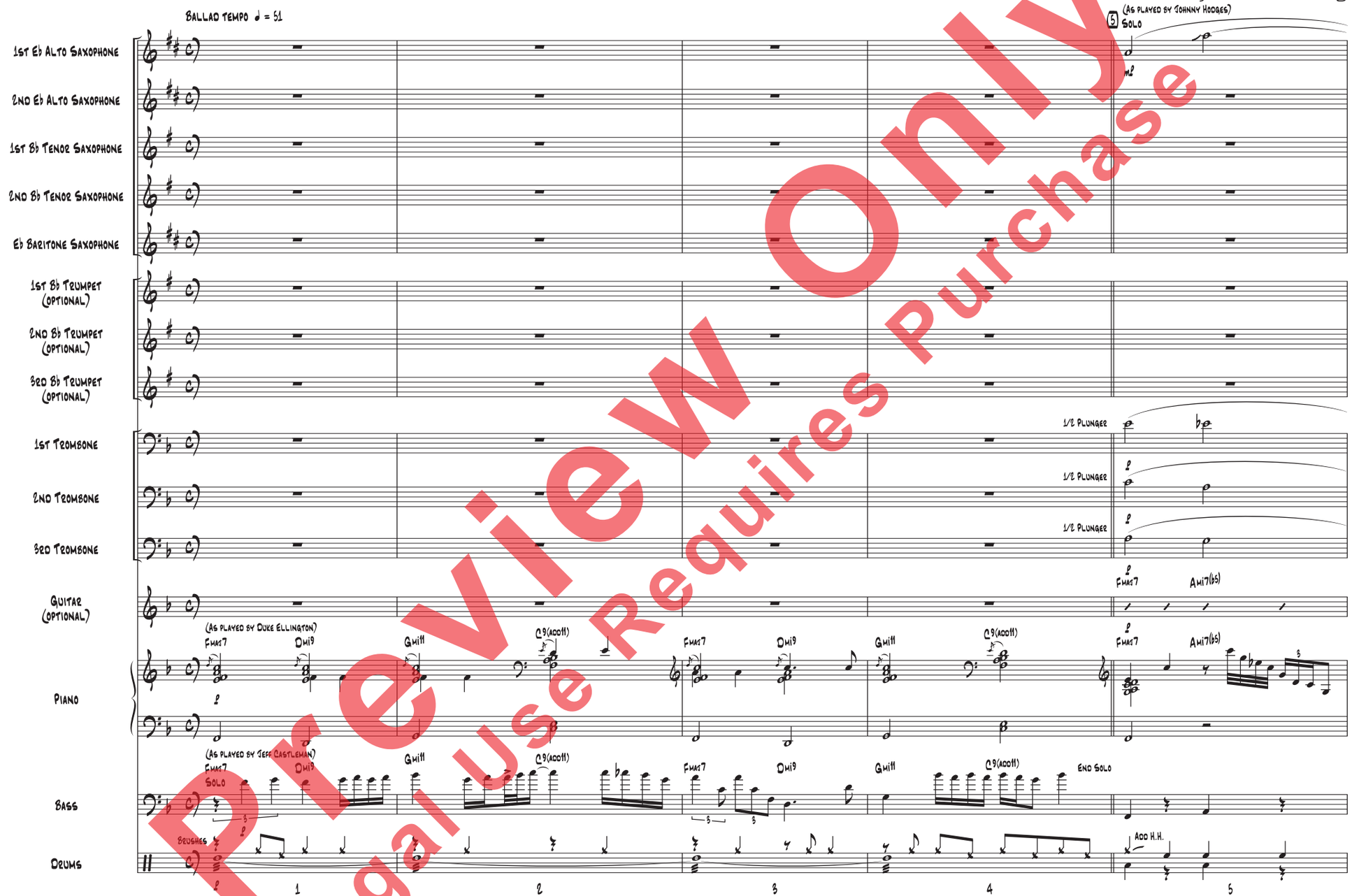
In 1946, Strayhorn received the Esquire Silver Award for outstanding arranger. In 1965, the Duke Ellington Jazz Society asked him to present a concert at New York's New School of Social Research. It consisted entirely of his own work performed by him and his quintet. Two years later Billy Strayhorn died 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.

Preview Only
Legal Use Requires Purchase

CONDUCTOR
45085S

DAY DREAM

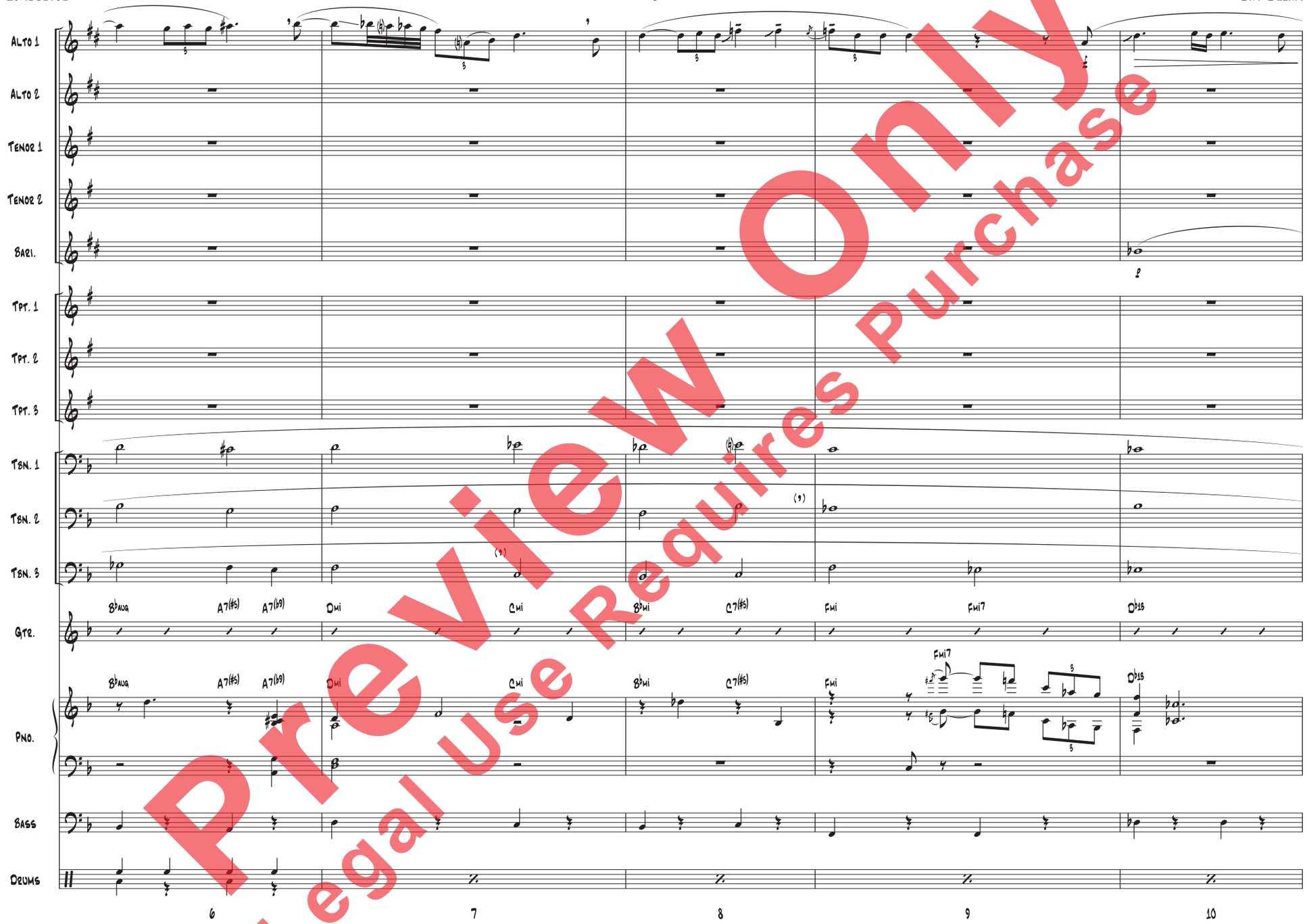
By Duke Ellington and Billy Strayhorn
Transcribed by Jeff Lindberg



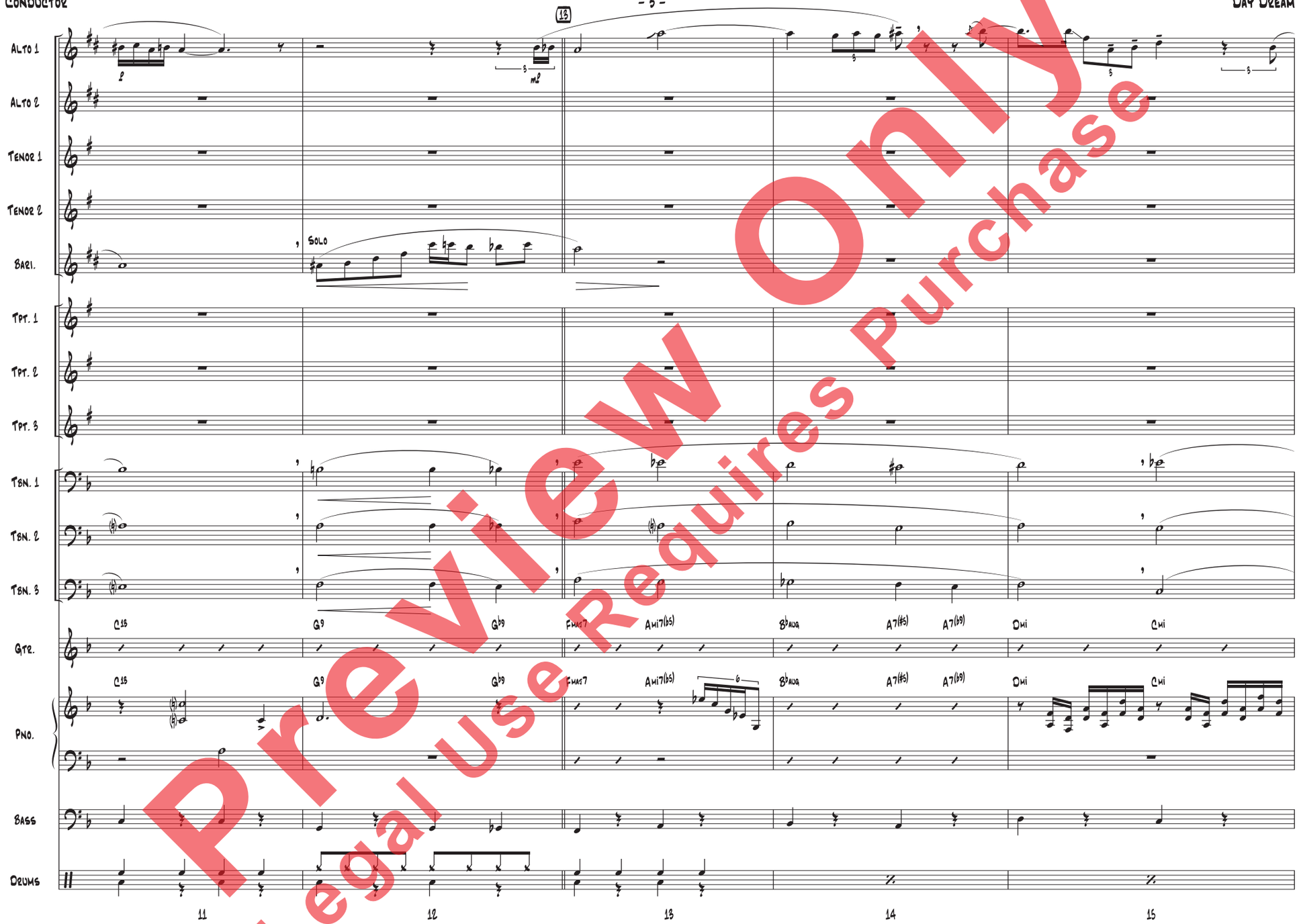
© 1940 (Renewed) RESERVOIR MEDIA MANAGEMENT, INC., BILLY STRAYHORN SONGS (ASCAP) and SONY/ATV MUSIC PUBLISHING LLC (ASCAP)
All Rights for RESERVOIR MEDIA MUSIC (ASCAP) and BILLY STRAYHORN SONGS (ASCAP) Controlled and Administered by RESERVOIR MEDIA MANAGEMENT, INC.
RESERVOIR MEDIA MUSIC (ASCAP) Administered by ALFRED MUSIC
This Arrangement © 2016 RESERVOIR MEDIA MANAGEMENT, INC., BILLY STRAYHORN SONGS (ASCAP) and SONY/ATV MUSIC PUBLISHING LLC (ASCAP)
All Rights Reserved including Public Performance

Preview Only
Legal Use Requires Purchase

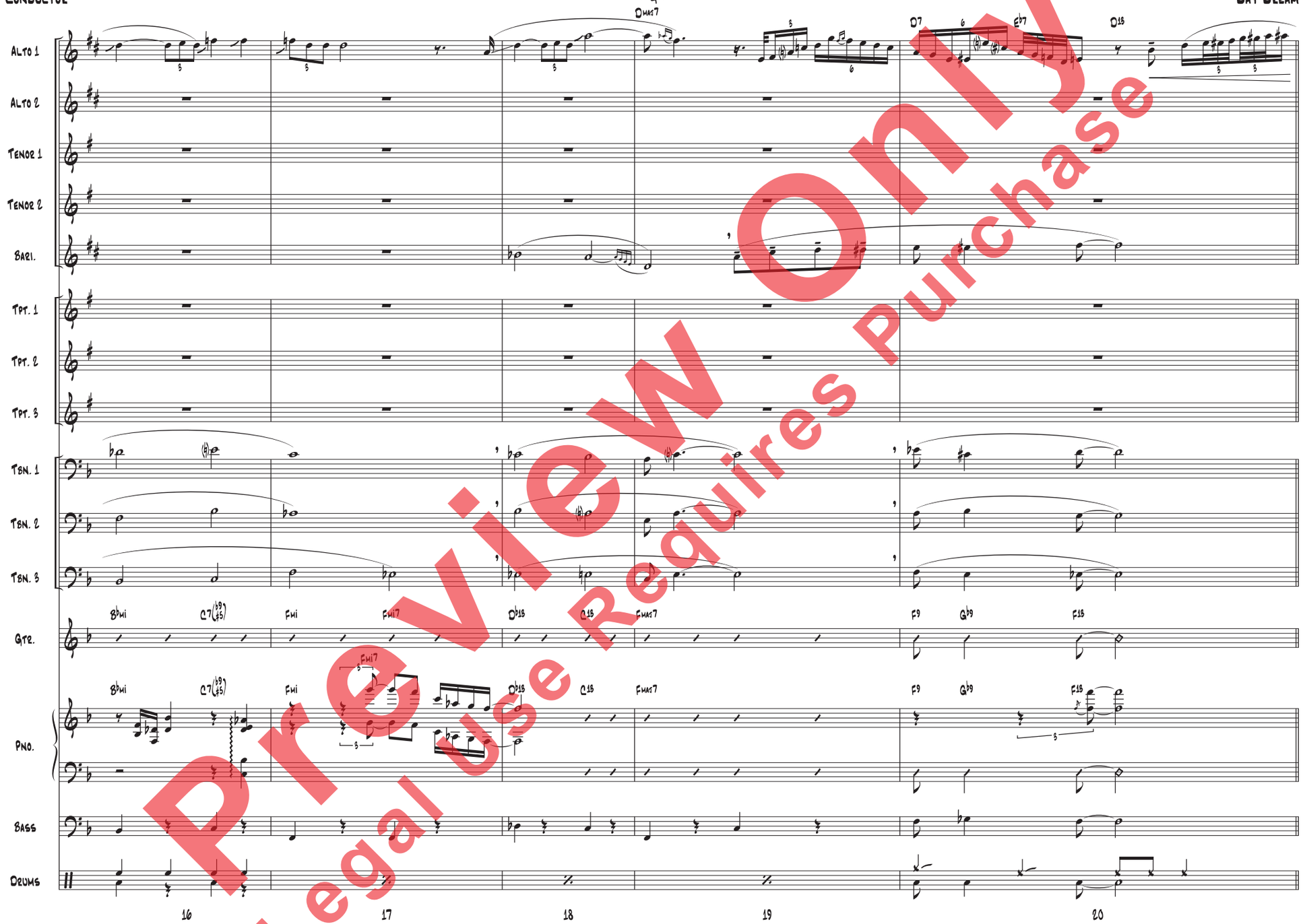
mp3
Purchase a full-length performance recording!
alfred.com/downloads



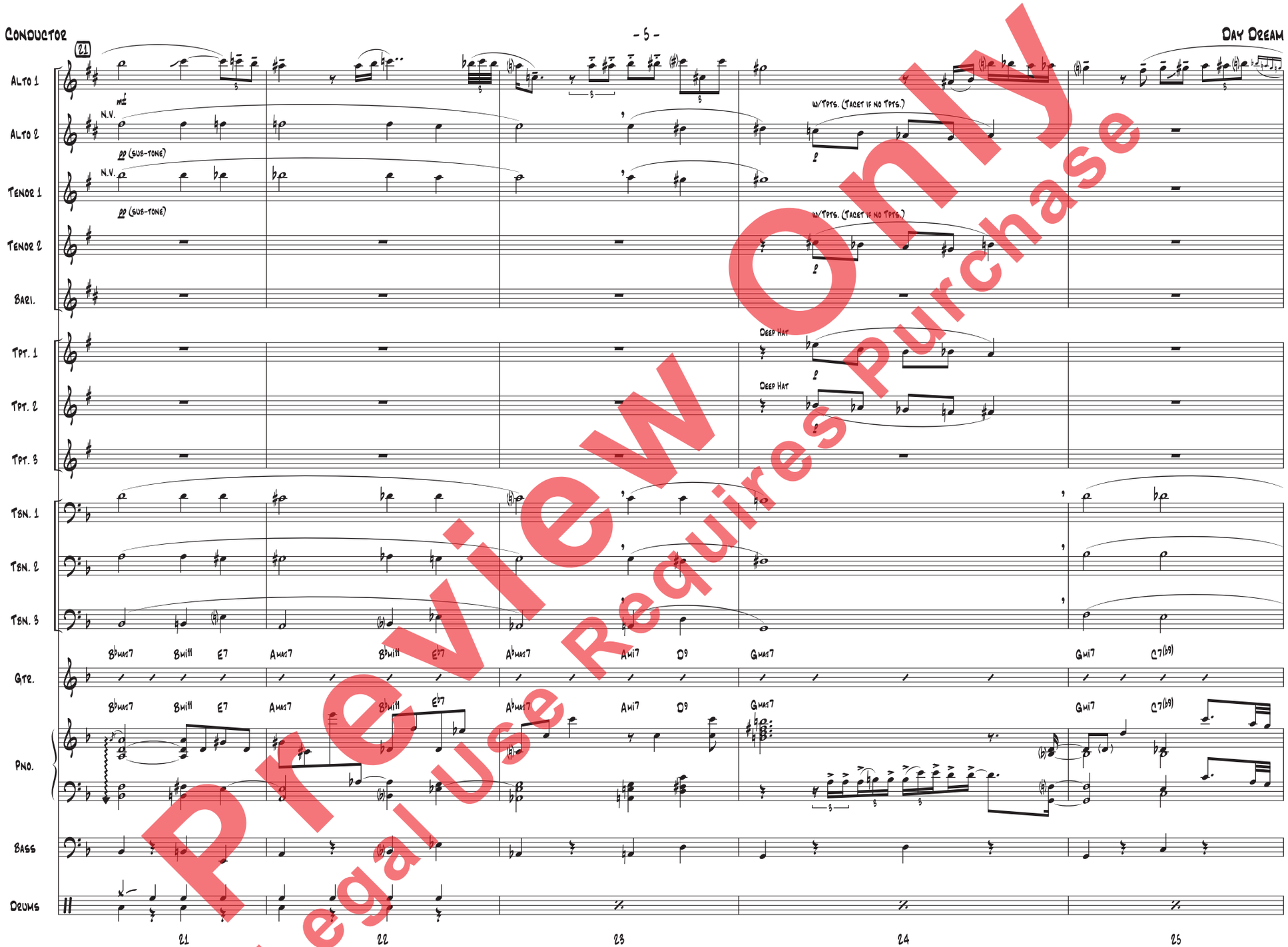
Preview Only
Legal Use Requires Purchase



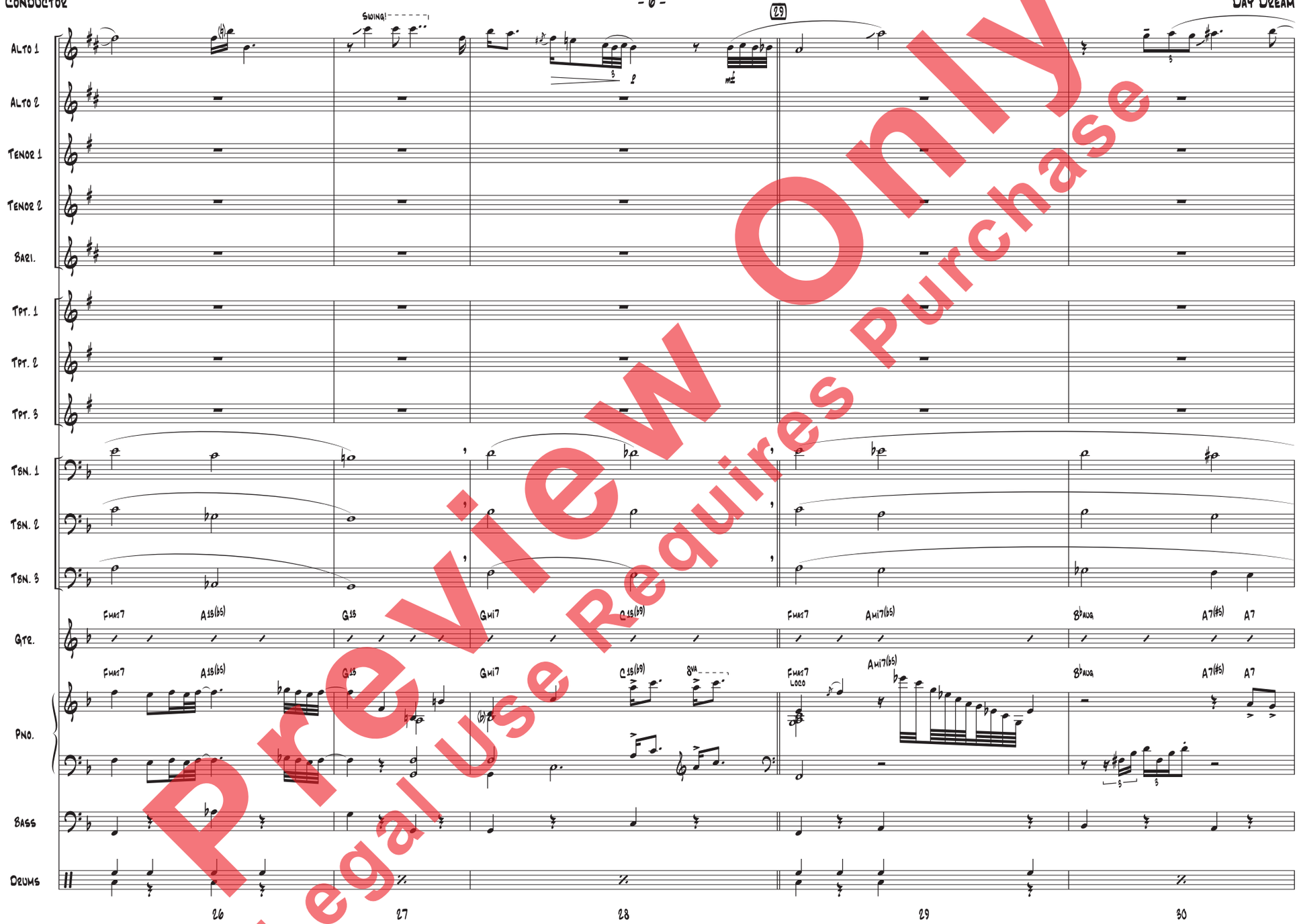
Preview Only
Legal Use Requires Purchase



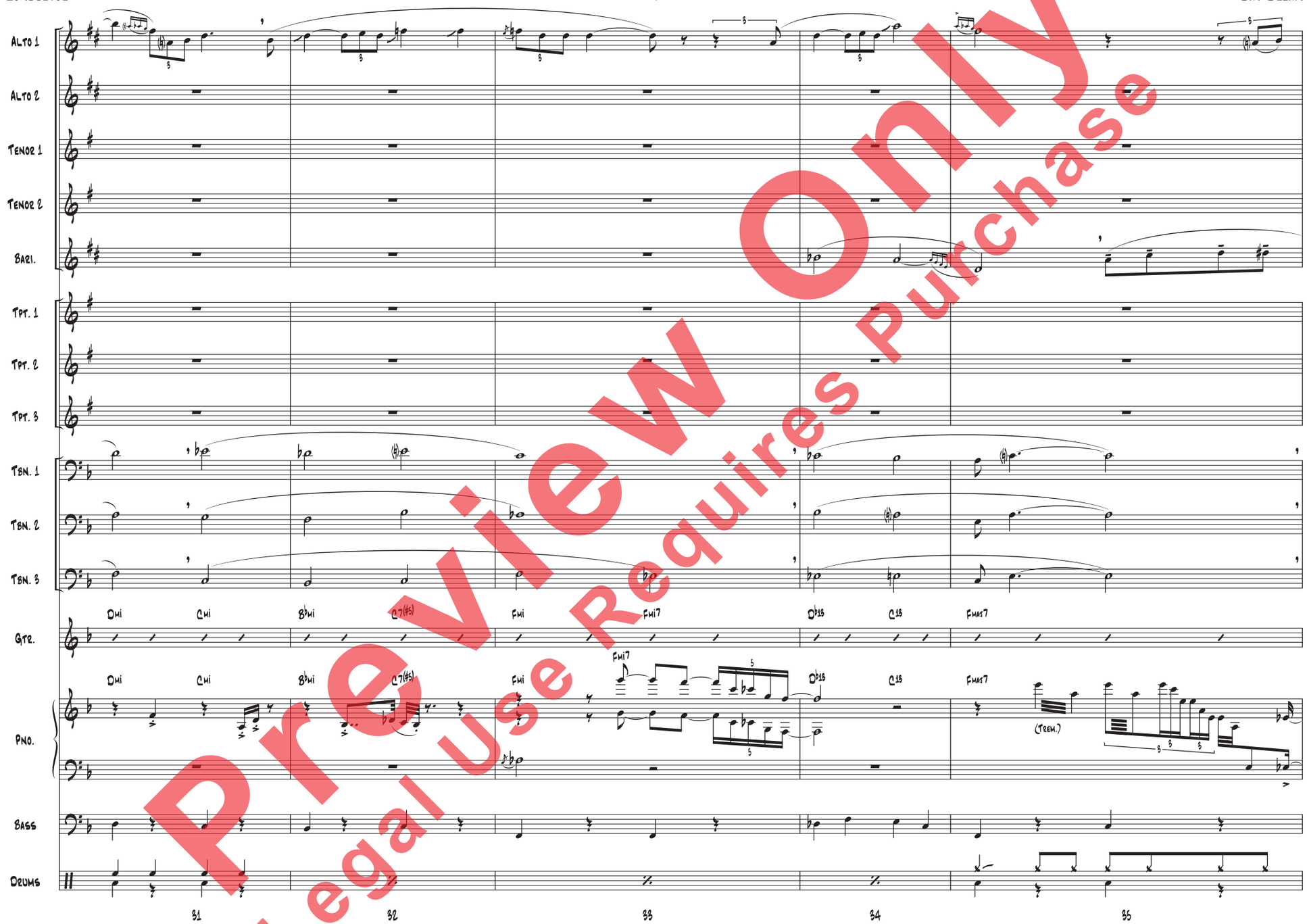
Preview Only
Legal Use Requires Purchase



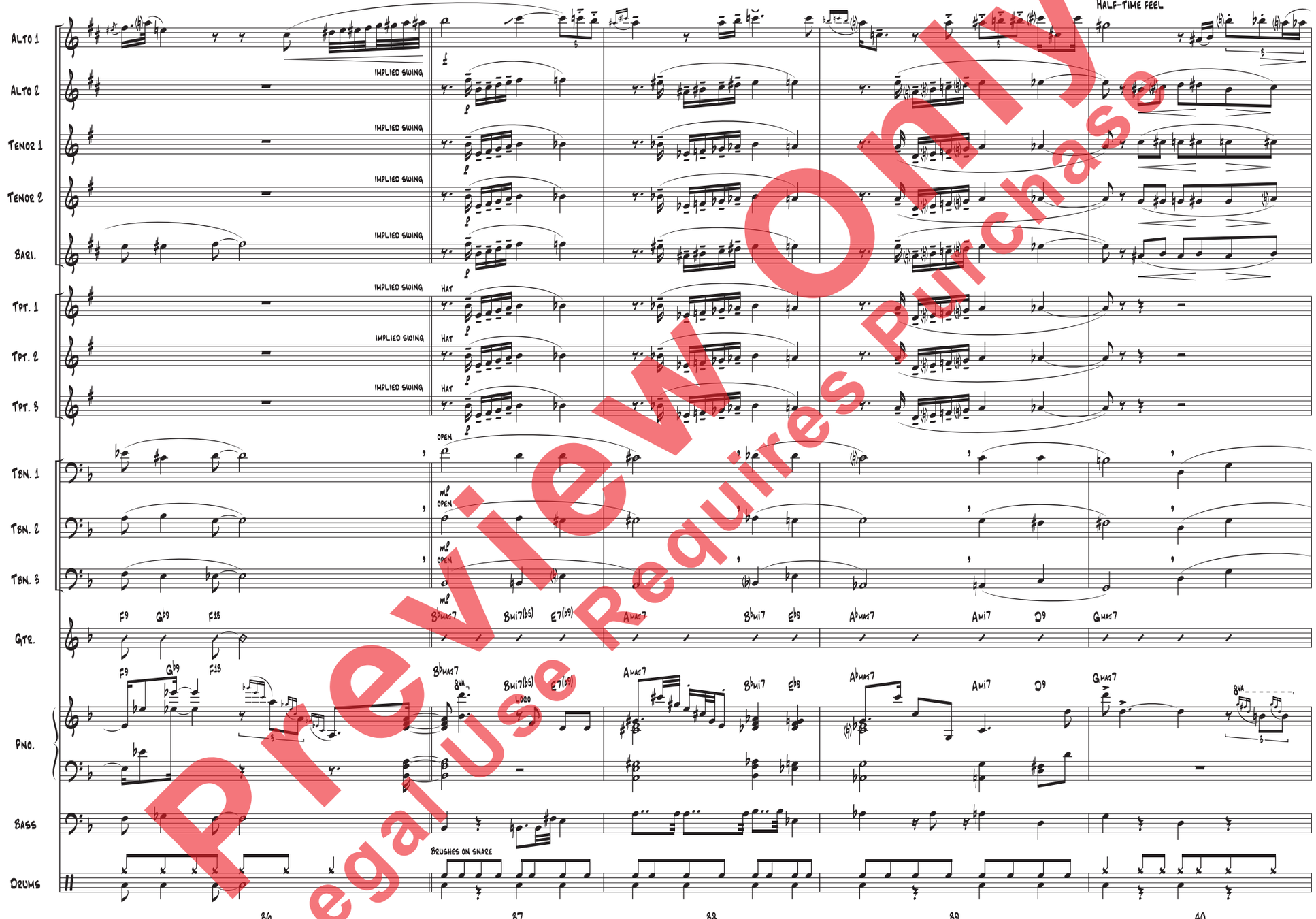
Preview Only
Legal Use Requires Purchase



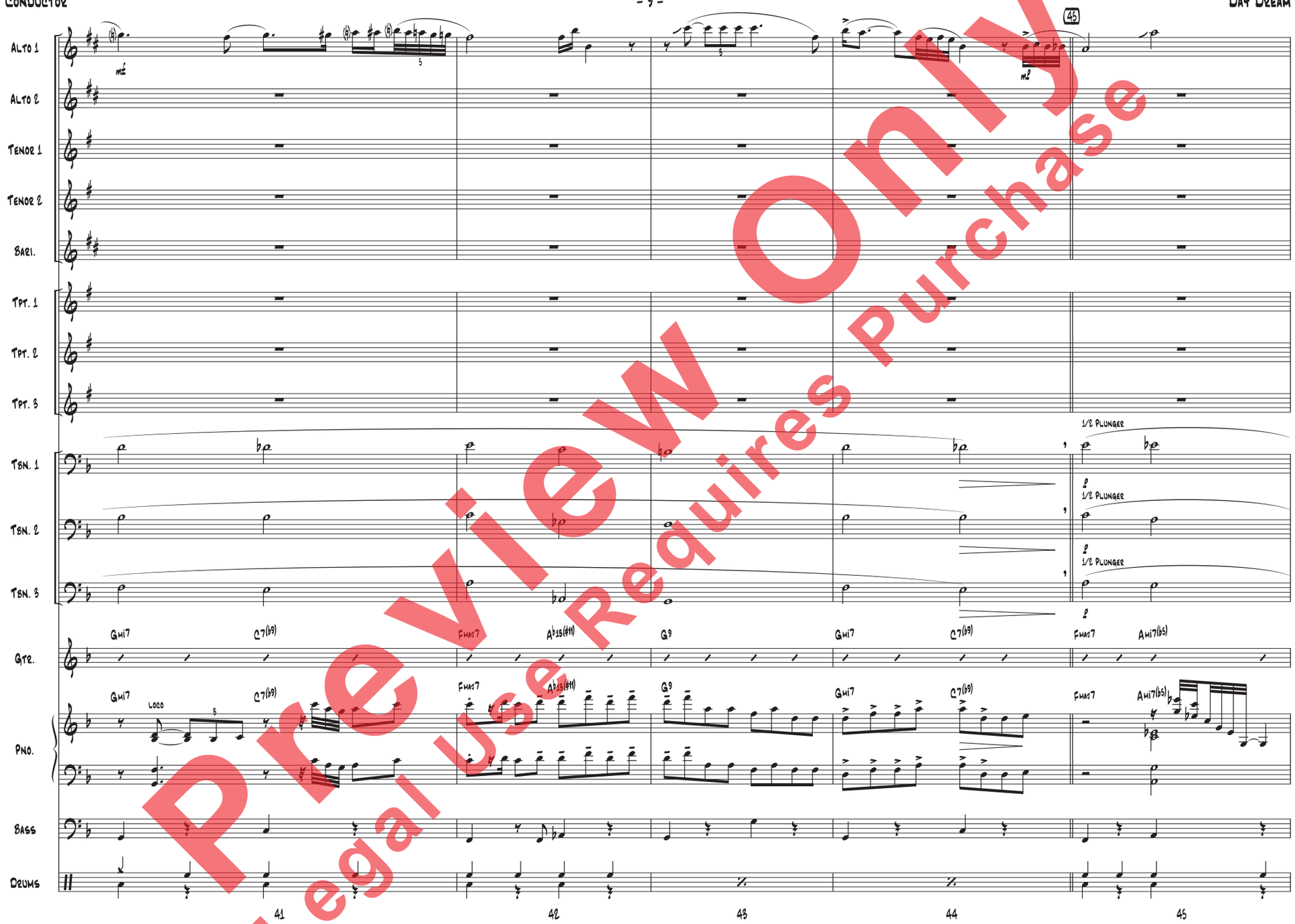
Preview Only
Legal Use Requires Purchase



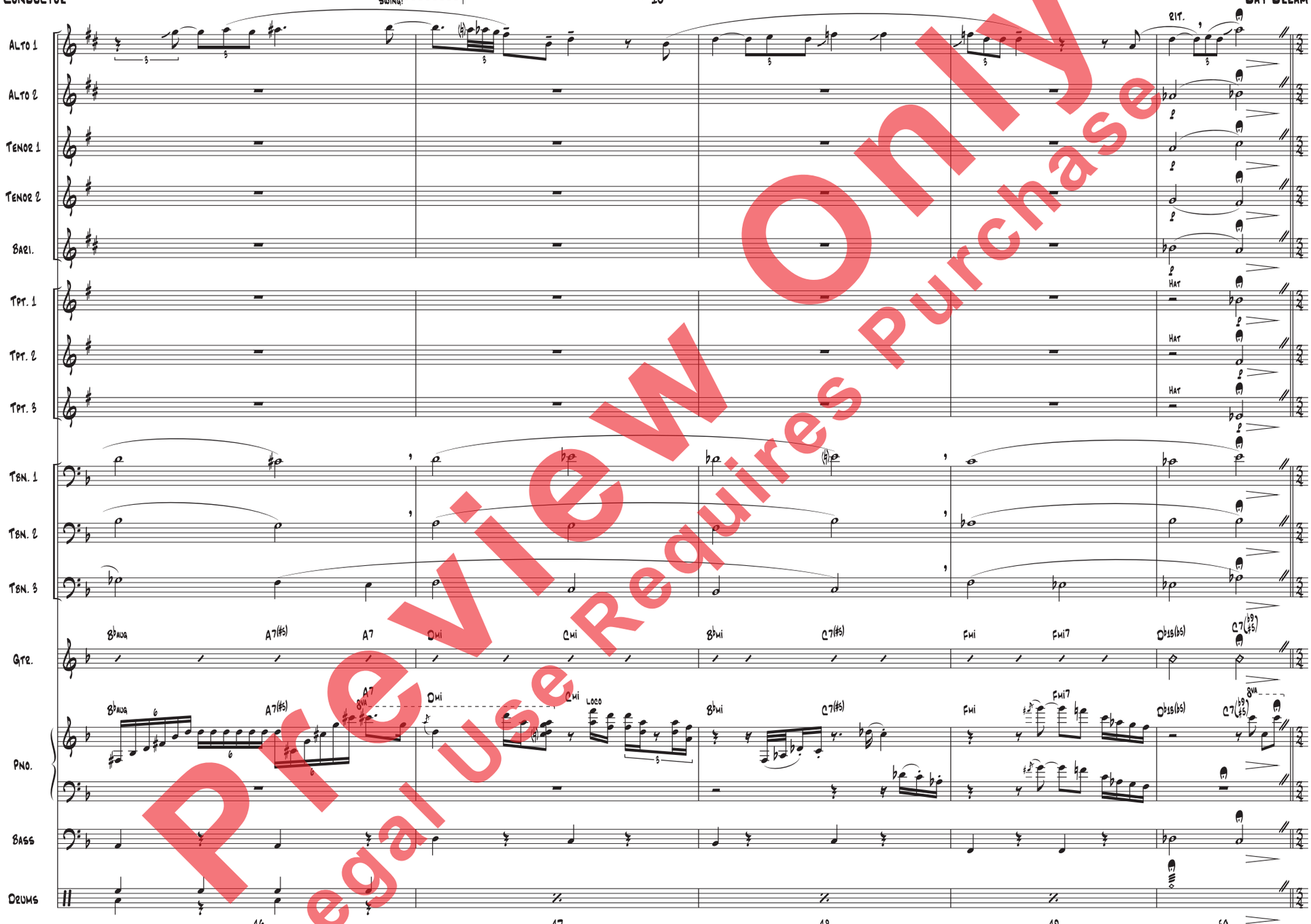
Preview Only
Legal Use Requires Purchase



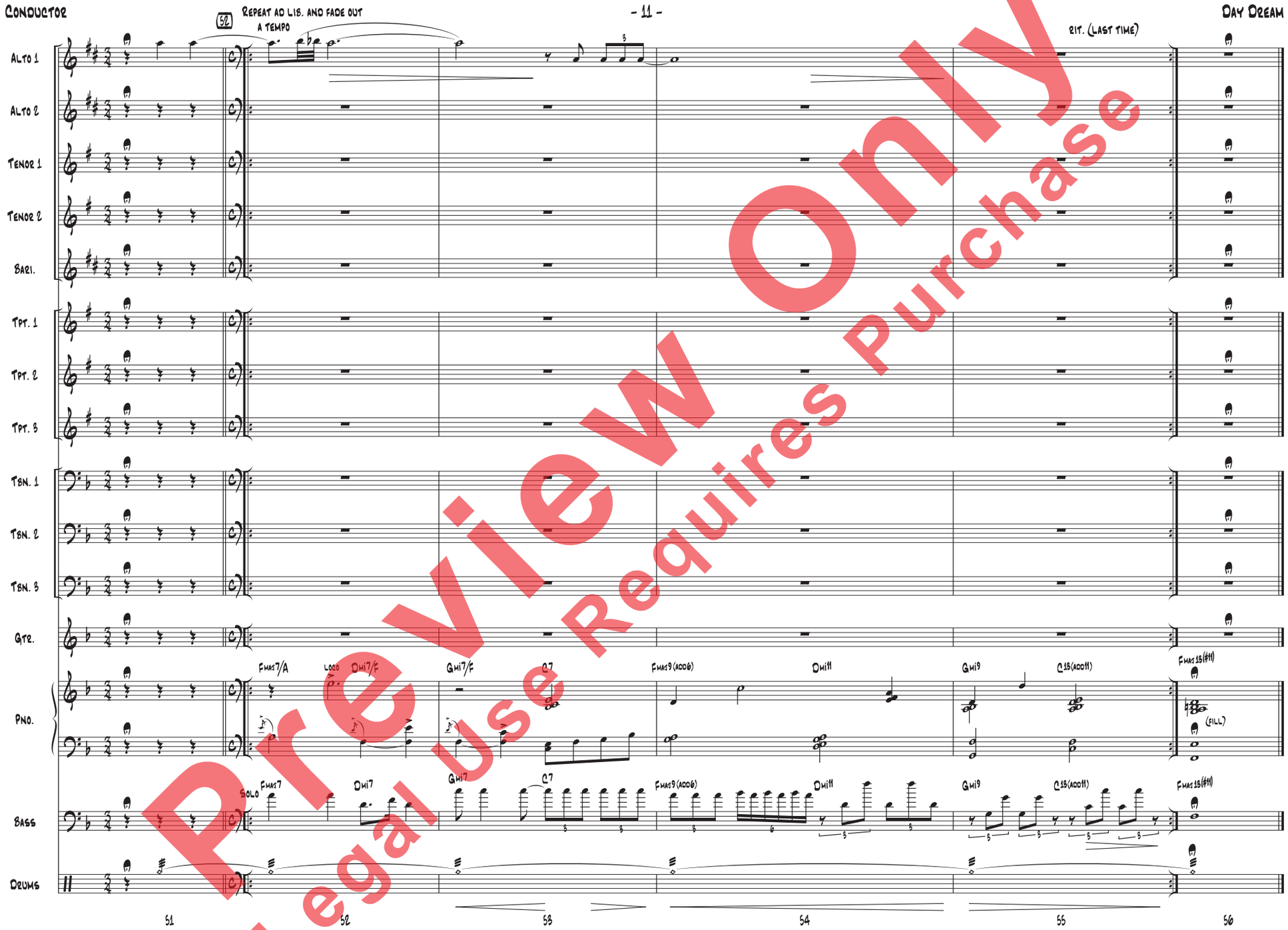
Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

alfred.com

45085S US $14.00