

Presents

JAZZ LINES PUBLICATIONS

THE HAYBURNER

(HAY BURNER)

ARRANGED BY SAMMY NESTICO

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

FULL SCORE

JLP-5057

MUSIC BY SAMMY NESTICO

COPYRIGHT © 1968 (RENEWED) BONES MUSIC
ALL RIGHTS RESERVED. USED BY PERMISSION. INTERNATIONAL COPYRIGHT SECURED.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.
PO Box 1236
SARATOGA SPRINGS NY 12866 USA

COUNT BASIE SERIES

THE HAYBURNER (1968)

Count Basie Biography:

Next to Duke Ellington, there is no more famous band in the history of jazz than that of William 'Count' Basie. Although his economical piano playing was ahead of his time compared to several of his more stride-oriented contemporaries, Basie was always best known as the face of an organization that played a continuous role in shaping the trajectory of jazz for over 50 years.

Born on August 21, 1904 in Red Bank, New Jersey, even as a youth Basie was attracted to not just music in general, but the idea of being a bandleader specifically. Settling on the piano as his main instrument as a teen, Basie's musical apprenticeship was fairly typical for the time. Most of his education stemmed from hanging around the Harlem stride piano scene of the 1920s. A series of tours with vaudeville troupes came next; when one of the troupes broke up in Kansas City in 1927, Basie found himself stranded.

This turned out to be a blessing in disguise, as it was not long before Basie found himself hired by bassist Walter Page to play with his now-legendary territory band, the Blue Devils. His notoriety rising, Basie eventually left the Blue Devils to take over the piano chair in the Bennie Moten Orchestra, considered to be the finest band in the Kansas City area. After Moten's sudden death in 1935, rather than letting the band fall apart, Basie ended up taking over the reigns himself, bringing in several of his former Blue Devils bandmates, including Page himself, in the process. It did not take long for this new band to make its impact on the world of jazz. The Basie organization had memorized many arrangements supplied to them by Eddie Durham. They also had arrangements that were fairly loosely organized and easy to customize on the spot, known informally as 'head' arrangements. This allowed for a much more soloist-friendly environment than most of the other bands of the swing era. In addition, the band's rhythm section was responsible for a distinctive shift in the way time is kept in jazz. Spurred by drummer 'Papa' Jo Jones's more free-form approach and guitarist Freddie Green's steady 'rhythm' style of playing, the innovations of this organization would play a key role in setting up the eventual rise of bebop in the 1940s.

World War II was not kind to big bands for a variety of reasons, and Basie's band was no exception. Financial considerations would force him to reduce his ensemble to an octet by the end of the 1940s. By the mid-1950s, however, Basie was able to reform his big band, aided in no small part to a series of hit recordings, including a particularly popular version of the jazz standard *April In Paris*. This new Basie band maintained the same relentless sense of swing as the earlier units, but was much more organized as a whole. Gone were the "head" arrangements of old in favor of a consistently expanding library of charts provided by what may have been the greatest stable of arrangers ever housed by a single band.

Basie's celebrity firmly cemented by this point, his band remained true to this new format for the rest of his life. The 1960s and 1970s would see a string of successful albums backing singers such as Frank Sinatra, Ella Fitzgerald, Sarah Vaughan and Tony Bennett, among others. In addition, the band began to see an increased presence in Las Vegas and Hollywood; Basie's famous cameo in Mel Brooks's *Blazing Saddles* is no doubt a highlight of the classic comedy. Basie continued a busy touring and recording schedule even when he was wheelchair-bound in his final years.

Basie passed away on April 26, 1984. The band that bears his name continues to tour to this day, performing both the favorites of the past as well as new arrangements and continuing to collaborate with some of jazz's top vocalists, including George Benson and Diane Schuur. The list of notable artists brought to prominence through the ranks of his band include saxophonists Lester Young, Frank Foster, and Eddie 'Lockjaw' Davis, trumpeters Harry 'Sweets' Edison, Buck Clayton, and Thad Jones, trombonists Dicky Wells and Al Grey, and drummer Sonny Payne. Notable arrangers who contributed to the band's book include Frank Foster, Neal Hefti, Ernie Wilkins, Thad Jones, Billy Byers, Quincy Jones, and Sammy Nestico.



Sammy Nestico Biography:

At the age of 17, Sammy Nestico became the staff arranger for ABC radio station, WCAE, Pittsburgh, Pa. He received his B.S. degree in music education from Duquesne University, and has thrice been honored by the school with an honorary Doctor of Music degree, the Distinguished Alumni award, and in 1994, he was inducted into the 'Century Club.' North Texas State also presented him with special music awards in 1978, 1979 and 1980. In 2005 he received an honorary doctor of music degree from Virginia's Shenandoah University.

As an educator, he has directed the music programs at Westinghouse Memorial High School, Wilmerding Pa., Pierce College, Los Angeles, Ca. and the University of Georgia, Athens, Ga. Sammy joined the United States Air Force Band in Washington, D.C. as staff arranger, and subsequently became the leader of the famous Airmen of Note. Following his 15 year tenure with the Air Force, he enlisted with the United States Marine Band in Washington, serving as chief arranger and director of the White House orchestra which performed for important judicial and congressional social functions during the Kennedy and Johnson administrations.

In the years between 1970 and 1984, Sammy was the composer/arranger for the Count Basie orchestra. He directed the recording of ten albums of original music, four of which won Grammy awards. During the same period he was also engaged by Capitol Records as arranger/orchestrator, co-writing the equivalent of 63 albums for that organization.

Sammy has collaborated with Steve Allen, Stan Freberg, Bobby Troupe and Johnny Mercer in the songwriting field, and he has orchestrated for such major film studios as 20th Century Fox, Universal, Paramount, Warner Brothers, MGM and Columbia. He has also arranged and/or conducted albums for recording artists Phil Collins, Barbra Streisand, Natalie Cole, Frank Sinatra, Bing Crosby, Sarah Vaughan, Toni Tennille, Patti Austin, Nancy Wilson, Pia Zadora, Paul Anka, Pat Boone, Ronnie Milsap, Daniel Rodriguez and others.

His television credits are numerous. As arranger, Sammy has written for specials by Julie Andrews, George Burns, Gene Kelly, Merv Griffin, Mary Tyler Moore, Goldie Hawn, The Grammy Awards, The Tonight Show, Perry Como, Toni Tennille, Liza Minnelli, Bob Hope and many more. As orchestrator he has worked on Mission Impossible, The Tony Randall Show, Medical Center, The Mary Tyler Moore Show, Hawaii Five-O, The Bob Newhart Show, Gomer Pyle, The Streets of San Francisco, Mannix, Mayberry RFD, Mod Squad, The Bionic Woman, Cannon, Emergency, Columbo, Charlie's Angels, The Lou Grant Show, M.A.S.H. and fifty others.

Sammy has also written commercials for Anheuser Busch, Zenith, the Ford Motor Company, Mattel Toys, Pittsburgh Paints, the National Guard, Dodge, Remington Bank Americard and more. The United States Air Force Band, Washington, D.C. sponsors a yearly award program entitled The Sammy Nestico Arranging Award.

He has been honored by ASMAC (American Society of Music Arrangers and Composers) and BBAA (Big Band Academy of America) and in 1998-1999 was a professor at the University of Georgia, teaching commercial orchestration and conducting the Studio Orchestra. He is the author of the textbook *The Complete Arranger*, published in 1993, currently marketed throughout the world in four languages. His arrangements have been played by leading symphonies, and recorded by the Boston Pops and Andre Kostelanetz Orchestras; but he is most proud of the nearly 600 numbers published in the education field and played in the schools of America.

The Music:

Sammy Nestico's *Hayburner* has become one of the best-known entries in the sizable library of the Count Basie Orchestra for good reason. Largely through-composed, its easygoing melody pairs perfectly with a hard-driving sense of swing to produce unforgettable results. This publication is based on the original set of parts used by the Basie band on its 1968 recording *Basie, Straight Ahead*. On that note, Sammy titled this '*The Hayburner*' in the original parts and in his 1967 copyright registration; however, for the album release it was re-titled to '*Hay Burner*.'

Notes to the Conductor:

Beginning, as is so often the case for the Basie organization, with a piano solo, the melody is first introduced by a duo of flute and muted trumpet. More instrument groups slowly add themselves to the mix leading into the bridge, where the band reaches an early peak before dropping back off for the final A section. The volume ratchets up again for a joyful mini-shout chorus at measure 43, with the band tailing off a few measures later for another short Basie piano statement.

Stepping into the spotlight at measure 59, the saxes play an intricate solo over the harmony of the bridge, which is repeated twice to give a little bit of a twist to the tune's otherwise straight-ahead structure. A slowly building interlude at measure 75 sees each section of the band re-introduce themselves before one of the most recognizable shout choruses in big band jazz takes flight at measure 84, with the band playing at full volume and jubilation. The volume backs off for another brief piano solo, with the shout leading back into the final portion of the melody. Following the melody is a rhythmically syncopated outro that sees the brass climbing up into the upper reaches of their instrument for the chart's final pronouncement.

Sammy wrote an opening piano solo but Count Basie opted to play his own intro. Here is what Sammy wrote:

The first system of musical notation consists of two staves, treble and bass, in 4/4 time. The key signature has one flat (B-flat). The treble staff contains four measures of music. The first measure starts with a quarter rest, followed by a quarter note G4 with an accent (>), a quarter note A4 with an accent (>), and a quarter note B4 with an accent (>). The second measure starts with a quarter rest, followed by a quarter note C5 with an accent (>), a quarter note B4 with an accent (>), and a quarter note A4 with an accent (>). The third measure starts with a quarter rest, followed by a quarter note G4 with an accent (>), a quarter note F4 with an accent (>), and a quarter note E4 with an accent (>). The fourth measure starts with a quarter rest, followed by a quarter note D4 with an accent (>), a quarter note C4 with an accent (>), and a quarter note B3 with an accent (>). The bass staff contains four measures of whole rests.

The second system of musical notation consists of two staves, treble and bass, in 4/4 time. The key signature has one flat (B-flat). The treble staff contains four measures of music. The first measure starts with a quarter rest, followed by a quarter note G4 with an accent (>), a quarter note A4 with an accent (>), and a quarter note B4 with an accent (>). The second measure starts with a quarter rest, followed by a quarter note C5 with an accent (>), a quarter note B4 with an accent (>), and a quarter note A4 with an accent (>). The third measure starts with a quarter rest, followed by a quarter note G4 with an accent (>), a quarter note F4 with an accent (>), and a quarter note E4 with an accent (>). The fourth measure starts with a quarter rest, followed by a quarter note D4 with an accent (>), a quarter note C4 with an accent (>), and a quarter note B3 with an accent (>). The bass staff contains four measures of whole rests.

5

This publication was prepared from the original parts that were used during the 1968 recording session - this is not a transcription, nor has anything been simplified or altered from the original parts.

Dylan Canterbury

March 2024

THE HAYBURNER

RECORDED BY THE COUNT BASIE ORCHESTRA

MUSIC BY SAMMY NESTICO

ARRANGED BY SAMMY NESTICO

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

SCORE

WOODWIND 1: ALTO SAX

WOODWIND 2: ALTO SAX

WOODWIND 3: FLUTE/TENOR SAX (FLUTE)

WOODWIND 4: TENOR SAX

WOODWIND 5: BARITONE SAX

TRUMPET 1

TRUMPET 2 (HARMON MUTE)

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

BASS TROMBONE

GUITAR

PIANO

BASS

DRUM SET

*SEE THE NOTE IN THE FORWARD ABOUT THE OPENING PIANO SOLO.

COPYRIGHT © 1968 (RENEWED) BARNES MUSIC

ALL RIGHTS RESERVED. USED BY PERMISSION. INTERNATIONAL COPYRIGHT SECURED.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.

W.A. 3 (FL) *w/TPT. 2* *mp* (TO TENDER SAX)

TPT. 2 *w/FLOTE* *mp* (OPEN)

TBN. 1 *mp*

TBN. 2 *mp*

TBN. 3 *mp*

BS. TBN. *mp*

GTR. *F6 Am7 B^{b6} Gm7/C C7 Dm7 Am7 E^{b6} C7 F6 Am7 Gm7 B^{b6} Am7 Dm7 G7(b9) Gm7/C F6 B^{b6} Am7 Gm7*

PNO. *F6 Am7 B^{b6} Gm7/C C7 Dm7 Am7 E^{b6} C7 F6 Am7 Gm7 B^{b6} Am7 Dm7 G7(b9) Gm7/C F6 B^{b6} Am7 Gm7*

BS. *F6 Am7 B^{b6} Gm7/C C7 Dm7 Am7 E^{b6} C7 F6 Am7 Gm7 B^{b6} Am7 Dm7 G7(b9) Gm7/C F6 B^{b6} Am7 Gm7*

DR. (4) (8)

9 10 11 12 13 14 15 16