

JAZZ LINES PUBLICATIONS

Presents

SOMETIMES I'M HAPPY

AS RECORDED BY TONY BENNETT

ARRANGED BY MARION EVANS

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

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

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WORDS BY IRVING CAESAR, MUSIC BY VINCENT YOUMANS

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TONY BENNETT SERIES

SOMETIMES I'M HAPPY (1967)

Tony Bennett Biography:

No one in popular American music recorded music for so long and at such a high level of excellence than Tony Bennett. In the last ten years alone he sold ten million records. The essence of his longevity and high artistic achievement was imbued in him in his loving childhood home in the Astoria section of Queens where he was born on August 3, 1926. As a teenager, Tony sang while waiting on tables and then enlisted in the Army during World War II and while in Europe he performed with military bands, in between participating in historic events such as The Battle of The Bulge and the liberation of concentration camps. Bennett's big break came in 1949 when comedian Bob Hope noticed him working with Pearl Bailey in Greenwich Village in New York City.

With millions of records sold world-wide and platinum and gold albums to his credit, Bennett received nineteen Grammy Awards -- including a 1995 Grammy for Record of the Year for his MTV Unplugged CD which introduced this American master to a whole new generation -- and the Grammy Lifetime Award. His initial successes came via a string of Columbia singles in the early 1950s, including such chart-toppers as *Because of You*, *Rags to Riches*, and a remake of Hank Williams *Cold, Cold Heart*. He had 24 songs in the Top 40, including *I Wanna Be Around*, *The Good Life*, *Who Can I Turn To (When Nobody Needs Me)* and his signature song, *I Left My Heart in San Francisco*, which garnered him two Grammy Awards.

Tony Bennett was one of a handful of artists to have new albums charting in the '50s, '60s, '70s, '80s, '90s, and now in the first two decades of the 21st century. Tony became a Kennedy Center Honoree in 2005, was named an NEA Jazz Master in January of 2006, a Citizen of the World award from the United Nations and a Billboard Magazine Century Award in honor of his outstanding contributions to music. In November 2017, the Library of Congress presented Tony with The Gershwin Prize marking the first time the honor has been bestowed upon an 'interpretive singer' as to date it has been given to composers.

In the new millennium, Bennett's artistry and popularity was higher than ever. In 2006, the year of his 80th birthday, his *Duets: An American Classic* was released. The album - which included performances with Paul McCartney, Elton John, Barbra Streisand, Bono and others - won three Grammy Awards and went on to be one of the best-selling CDs of the year and Tony's career. Bennett's first *Duets* album also inspired the Rob Marshall - directed television special *Tony Bennett: An American Classic* which won seven Emmys making it the most honored program at the 2007 Emmy Awards. In celebration of his 85th birthday in 2011 the release of Bennett's highly anticipated, *Duets II*, featured Tony performing with a new roster of celebrated artists including, the late Amy Winehouse (her last recording was their duet of *Body and Soul*), Michael Bublé, Aretha Franklin, Josh Groban, Lady Gaga, John Mayer, and many others. *Duets II* debuted at #1 on the Billboard Album charts, making Tony the only artist at the age of 85 to achieve this in the history of recorded music. Tony's collaborative jazz album with Lady Gaga, released in 2014, *Tony Bennett & Lady Gaga: Cheek to Cheek*, debuted at #1 on the Billboard Top 200 album charts making Bennett, at the age of 88, the oldest artists to have a #1 album - breaking his own previously established historical record. *Cheek to Cheek* won a Grammy in the Best Traditional Pop Vocal category.

In 2021, Tony celebrated his 95th birthday marked by the release of a follow-up collaborative album with Lady Gaga celebrating the music of *Cole Porter*, *Love For Sale*. Tony and Lady Gaga performed two live concerts at Radio City marking Tony's last public performances that aired as a prime-time special, ONE LAST TIME: An Evening with Tony Bennett & Lady Gaga. *Love for Sale* garnered Bennett his 20th Grammy Award and he became the second oldest performer to win a Grammy. Sadly, Tony passed away in 2023, yet his impact on the world remains.



Marion Evans Biography:

Marion Evans ranks high among the pantheon of New York City arrangers who flourished in the 1950s and 60s, and returning in the 2000s to present day. He arranged over 100 albums for artists including Tony Bennett, Lady Gaga, Steve Lawrence, Eydie Gormé, Perry Como, Doc Severinsen, Judy Garland, Helen O'Connell and won Grammy nominations for his arrangements of the classic hits *Blame It on the Bossa Nova* (for Eydie Gormé) and *Go Away, Little Girl* (for Steve Lawrence) produced with Carol King. Also noteworthy, he has had more than 70 top-ten recordings, and 2 definitive jazz recordings, *Ted McNabb and Company I and II*. His activities as a composer of TV music include 17 different series and he has worked as orchestrator on 11 Broadway shows.

An Alabama native, Evans was inducted into The Alabama Musician's Hall of Fame. After studies at Auburn University, Evans became one of the chief arrangers for the Glenn Miller-Tex Beneke Orchestra in the late 1940s and wrote as well for Tommy Dorsey, Vaughn Monroe, Percy Faith and Count Basie. He had a longstanding professional partnership with the equally celebrated arranger Don Costa.

After withdrawing from the music business in 1970 to pursue a second career in finance, he has returned recently to arrange and orchestrate three Grammy-winning and Emmy-nominated albums for Tony Bennett and Lady Gaga - *Duets II*, *Cheek to Cheek*, and *Love for Sale* – and has enjoyed a continuing relationship with those artists.

The Music:

Recorded in 1967 and released on the album *For Once in My Life*, the sweetly lilting atmosphere of Marion Evans's arrangement of *Sometimes I'm Happy* serves as a perfect setting for Tony Bennett's mellow tenor. The tricky woodwind doubling and intricate string writing will provide a challenge to your ensemble, but the musical payoff is well worth the effort.

Notes to the Conductor:

Evans wisely keeps the brass section in cup mutes for the entire arrangement to avoid overwhelming the flittering woodwind/celeste/glockenspiel melody that kicks things off. While Bennett's vocals are the obvious star during the first melody statement, the instrumental combo shouldn't shy away from acting as a complementary, rather than purely supportive, role. The rhythm section's gait should be a steady, easy-going swing feel at all times.

After sitting out for most of Bennett's melody, the brass section gets a chance to shine at measure 39, where they key modulates up a whole step. Although the writing hangs in the mid-upper register, the cup mutes once again prevent the sound from getting too harsh. Bennett doesn't stay gone for long, returning at measure 47 and maintaining the spotlight for the rest of the way. A lovely flute and violin line at measure 62 marks the beginning of a gradual winding down, ultimately culminating in a rich brass chord atop a gently strumming harp for the conclusion of the performance.

This publication was prepared using Marion Evans's original pencil score - this is not a transcription.

Doug DuBoff, Rob DuBoff, and Dylan Canterbury

- January 2024



Photos courtesy of Marion Evans.

1 Tony Bennett *Sometimes I'm Happy* arr. Marion Evans 1.

Flute 1 *with*

Flute 2 *CR*

Reeds 3 *CR*

CP 4 *with*

CP 5 *CR*

Mallets *GLOCK*

Trumpets 1 *CR*

Trumpets 2

Trumpets 3

Trumpets 4

Trombones 1 *CR*

Trombones 2

Trombones 3

Trombones 4

Don't Copy It's Together

8 *Notes*

8 *Notes*

4 *Vln*

4 *Clln*

Vocal

Guitar *E^{major} E⁰ F^{major} Bb13-9 G^{major} C13 F^{major} Bb13 E^{major} Eb6 F^{major} Bb13 E^{major} Eb6 F^{major} D7*

Harp

Celeste *Piano*

Bass

Drums *BRUSHES*

Above is the first page of Marion Evans's pencil score for *Sometimes I'm Happy*, arranged in 1967.

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MEDIUM SWING ♩ = 120

The score is for a jazz ensemble. It includes parts for Vocal, Woodwind 1-5 (Flute and Clarinet), Trumpet 1-4, Trombone 1-3, Bass Trombone, Violin 1 & 2, Viola, Cello, Harp, Guitar, Celeste, Bass, Percussion (Glockenspiel/Vibraphone and Drum Set). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'MEDIUM SWING ♩ = 120'. The score is divided into four systems, with measures 1-4, 5-8, 9-12, and 13-16 respectively. Dynamics include *mf*, *mp*, and *div. con sord.*. Performance instructions include 'Cup Mute' for trumpets and trombones, and 'Brushes (in 2)' for the drum set. The guitar part features a series of chords: $E^b m^9$ (in 2), $E^{\circ 7}$, $F m^7$, $B^b_{13}(\sharp 9)$, $G m^7$, $C_{13}(\sharp 9)$, $F m^7$, and $B^b_{13}(\sharp 9)$. The celeste part features triplet patterns. The bass part follows the same chord progression as the guitar. The percussion part includes brushwork and a snare drum pattern.

5

Vox. *Some - times I'm hap - py, some - times I'm blue, my dis - po - si - tion de - pends on you.*

Ww. 1 (Fl.) *mp* 3

Ww. 2 (Fl.) *mp* 3

Ww. 3 (Fl.) *mp* 3

Ww. 4 (Cl.) *mp* 3

Ww. 5 (Cl.) *mp* 3

Vln. 1 *p* *< mp* *p* *< mp* *p* *< mp* *p*

Vln. 2 *p* *< mp* *p* *< mp* *p* *< mp* *p*

Vla. *p* *< mp* *p* *< mp* *p* *< mp* *p*

Vc. *p* *< mp* *p* *< mp* *p* *< mp* *p*

Hp. *p*

Gtr. *p* $E^{\flat}9/9$ Fm^9 $B^{\flat}13(b9)$ $E^{\flat}m^9$ $E^{\flat}6$ Fm^9 $D7$ $E^{\flat}m^9$ $E^{\flat}6$ $Fm7$ $B^{\flat}13$ $E^{\flat}9/9$ $Fm7$ $B^{\flat}7(b9)$

Cel. *p* 3

Bs. $E^{\flat}9/9$ Fm^9 $B^{\flat}13(b9)$ $E^{\flat}m^9$ $E^{\flat}6$ Fm^9 $D7$ $E^{\flat}m^9$ $E^{\flat}6$ $Fm7$ $B^{\flat}13$ $E^{\flat}9/9$ $Fm7$ $B^{\flat}7(b9)$

Perc. (Glk.) 3

D. S. *p* (4) (8)

5 6 7 8 9 10 11 12