

JAZZ LINES PUBLICATIONS

*Presents*

# **THE BLUES IN MY HEART**

ARRANGED BY BENNY CARTER

EDITED BY JEFFREY SULTANOF AND ROB DUBOFF

## **FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8293

MUSIC BY BENNY CARTER

© 1931 (RENEWED 1988) BEE CEE MUSIC CO.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT. USED BY PERMISSION  
LAYOUT, DESIGN, AND LOGOS © 2010 HERO ENTERPRISES INC. DBA JAZZ LINES PUBLICATIONS AND EJAZZLINES.COM

THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE ESTATE OF BENNY CARTER.

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

# **THE BLUES IN MY HEART (1987)**

## **Background:**

Benny Carter was and continues to be a jazz legend. Active from the 1920s until his death in 2003, he was a true pioneer as a saxophonist, trumpet player, and composer/arranger. Perhaps because Carter spent many years as a composer for film and television in Los Angeles and out of the jazz scene, he is not as well known as others who were present and influential during jazz's formative years, such as Duke Ellington, Earl Hines, and Count Basie. It was Carter who advised a young Robert Farnon how to create a full score, and Benny also mentored trombonist J.J. Johnson.

Carter's considerable catalog is now being properly published by The Jazz Lines Foundation Inc. Because Carter is not as well known as Ellington or Basie, it is possible that many band directors are passing up the opportunity to play and expose young people to this wonderful and classic music. While the many scores that we publish by Gil Evans, Mary Lou Williams, Duke Pearson, and others may be too difficult, there are many titles by Benny that most bands can play. Even though it was written for professionals, much of his music is playable by middle-school bands. The melodies are infectious and the chord changes interesting to study and jam on. This is the perfect teaching material: solid musically and has delighted audiences for years.



## **The Music:**

By 1930 Benny had already become an in-demand arranger having written for Fletcher Henderson and McKinney's Cotton Pickers. Benny's songwriting and arranging success caught the ear of producer Irving Mills who sought to add him to his artist roster. While Carter never officially signed with Mills there was an informal association that lasted until 1935. Carter would occasionally write arrangements for Mills and allow him to publish his original compositions. Early in 1931 Benny wrote the song *The Blues in My Heart* and the rights to it were purchased by Mills for \$25.00. Mills setup a session with his Blue Rhythm Band (without Carter) to record the tune but renamed the band King Carter and His Royal Orchestra. Sadly, Benny did not receive any royalties on the composition until 1959, the year the first 28 year term expired. In March of 1931 he was hired by Chick Webb to write 3 charts and an arrangement of *The Blues in My Heart* came forth. Shortly thereafter this song was recorded instrumentally and vocally (with lyrics by Mills) by Cab Calloway, Mildred Bailey, Eubie Blake, Spike Hughes, and Fletcher Henderson and has remained one of Benny's most enduring standards.

## **Notes to the Conductor:**

Benny originally arranged this tune in straight-ahead swing. For the 1987 American Jazz Orchestra performance he reinterpreted his conception of the tune setting the A sections of the head in a rumba feel and the bridge in a swing feel. The solo sections are swing throughout. This is not a difficult arrangement to put together but care needs to be taken by the ensemble to observe the written dynamics and articulations and ensure that they are interpreted uniformly.

## **Acknowledgements:**

Special thanks to Hilma Carter, Ed Berger, Phil Woods, and Mel Martin for granting us access to their libraries and sharing with us many memories of playing with Benny. We're thrilled to have the opportunity to publish music from this wonderful library.

**Rob DuBoff and Jeffrey Sultanof**

- September 2011

# THE BLUES IN MY HEART

## SCORE

MUSIC BY BENNY CARTER

ARRANGED BY BENNY CARTER

EDITED BY JEFFREY SULTANOF AND ROB DUBOFF

① RUMBA ♩ = 110

REED 1: ALTO SAX. *mf*

REED 2: ALTO SAX. *mf*

REED 3: TENOR SAX. *mf*

REED 4: TENOR SAX. *mf*

REED 5: BARITONE SAX. *mf*

TRUMPET 1 *mf*

TRUMPET 2 *mf*

TRUMPET 3 *mf*

TRUMPET 4 *mf*

TROMBONE 1 *mf* (2) (4)

TROMBONE 2 *mf* (2) (4)

TROMBONE 3 *mf* (2) (4)

TROMBONE 4 *mf* (2) (4)

GUITAR *mf* C<sup>6</sup> (TOP NOTE OF VOICING) D<sup>9</sup> C<sup>9</sup> D<sup>9</sup> C<sup>6</sup> D<sup>9</sup> C<sup>9</sup> D<sup>9</sup>

PIANO *mf* C<sup>6</sup> D<sup>9</sup> C<sup>9</sup> D<sup>9</sup> C<sup>6</sup> D<sup>9</sup> C<sup>9</sup> D<sup>9</sup>

BASS *mf* C<sup>6</sup> D<sup>9</sup> (2) (4)

DRUM SET *mf* (2) (4)

1 2 3 4

© 1931 (RENEWED 1988) BEE CEE MUSIC CO.

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT. USED BY PERMISSION  
LAYOUT, DESIGN, AND LOGOS © 2010 HERO ENTERPRISES INC. DBA JAZZ LINES PUBLICATIONS AND EJAZZLINES.COM

THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE ESTATE OF BENNY CARTER.

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



**THE BLUES IN MY HEART**  
SCORE - PAGE 3

This musical score is for the jazz piece "The Blues in My Heart" and is the third page of the score. It features a large ensemble of instruments. The top five staves are for saxophones: Rd. 1 (A. Sax), Rd. 2 (A. Sax), Rd. 3 (T. Sax), Rd. 4 (T. Sax), and Rd. 5 (B. Sax). Below these are four trumpet parts (Tpt. 1-4) and four trombone parts (Tbn. 1-4). The guitar (Gtr.) part is positioned above the piano (PNO) part. The piano part includes both a right-hand melody and a left-hand accompaniment. The bass (BASS) part is below the piano, and the drums (D. S.) are at the bottom. The score is in 4/4 time and the key signature has two sharps (F# and C#). The music is divided into measures 9 through 14. There are first and second endings marked with '1' and '2' above the saxophone parts. The guitar and piano parts include chord diagrams: F9, Dm7, Db9, C6, Db9, C9, and D9. The drum part includes a double bar line in measure 11 and specific rhythmic patterns in measures 13 and 14, with circled numbers (8) and (15) indicating specific drum strokes.