

Presents

JAZZ LINES PUBLICATIONS

JUST YOU, JUST ME

ARRANGED BY MARION EVANS

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-9256

WORDS BY JESSE GREER, MUSIC BY RAYMOND KLAGES

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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.

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HELEN O'CONNELL SERIES

JUST YOU, JUST ME (1957)

Background:

Helen O'Connell's celebrity skyrocketed when she became the female vocalist for Jimmy Dorsey's orchestra in 1939. Although she took a break from performing for nearly a decade, she retained a high level of popularity upon returning to the spotlight in 1951. She was also a frequent sight on television, specifically sharing hosting duties of NBC's *Today Show* from 1956-1958 and co-hosting with Bob Barker the Miss USA and Miss Universe pageants in the 1970s.

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.

Notes to the Conductor:

Here is Marion Evans's arrangement from Helen O'Connell's 1957 *Here's Helen* album. This is a fabulous swinging arrangement to feature your vocalist - and band. The arrangement begins with the trumpets leading the way in a unison line with trombones and saxophones providing support. The vocal chorus features subtle backgrounds by the saxes and brass in cup mutes. After that chorus the band shines for 16 bars. The vocalist returns for the bridge and the chart ends with another full band shout. Another classic Marion Evans swing chart!

This publication was prepared from Marion Evans's pencil score and the set of parts used for the recording session - this is not a transcription.

Rob DuBoff
May 2024



JUST YOU

Maynard
1 TRUMPET

ARR. BY Manton Evans

Handwritten musical score for Maynard Ferguson's trumpet part of "Just You". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked "f" (forte). The score includes various musical notations such as slurs, ties, and dynamic markings. Red numbers 1 through 40 are written below the staff, indicating measure numbers. The score is divided into sections labeled A, B, C, and D. Section A starts at measure 9 and ends at measure 16. Section B starts at measure 17 and ends at measure 20. Section C starts at measure 21 and ends at measure 24. Section D starts at measure 25 and ends at measure 30. The score also includes a section labeled "OPEN" starting at measure 31 and ending at measure 32. The score concludes with a final measure at measure 40.

To the left is the first page of the original trumpet 1 part that was played by Maynard Ferguson for the 1957 recording session.

Helen O'Connell "Just You Just Me" *arr. Marion Evans* 1.

SAXOPHONES
1. *Alto*
2. *Alto*
3. *Alto*
4. *Alto*
5. *Alto*
6. *Alto*

TRUMPETS
1. *Alto*
2. *Alto*
3. *Alto*
4. *Alto*

TROMBONES
1. *Alto*
2. *Alto*
3. *Alto*
4. *Alto*

VOICE
Alto

GUITAR
Alto

PIANO
Alto

BASS
Alto

DRUMS
Alto

Col A 1005

1 2 3 4 5 6 7 8

48

Above is the first page of Marion Evans's pencil score for *Just You, Just Me*, recorded by Helen O'Connell in 1957.

JUST YOU, JUST ME

AS RECORDED BY HELEN O'CONNELL

WORDS BY JESSE GREER, MUSIC BY RAYMOND KLAGES

ARRANGED BY MARION EVANS

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOFF

SCORE

BRIGHT SWING ♩ = 180-200

Score for **JUST YOU, JUST ME**, arranged by Marion Evans. The score is for a full jazz band and includes the following parts:

- Vocal:** Helen O'Connell (indicated by a dash in the staff).
- Woodwind 1: Alto Sax.**
- Woodwind 2: Alto Sax.**
- Woodwind 3: Tenor Sax.**
- Woodwind 4: Tenor Sax.**
- Woodwind 5: Baritone Sax.**
- Trumpet 1**
- Trumpet 2**
- Trumpet 3**
- Trumpet 4**
- Trombone 1**
- Trombone 2**
- Trombone 3**
- Trombone 4**
- Guitar**
- Piano**
- Acoustic Bass**
- Drum Set** (including Hi-Hat)

The score is in 4/4 time, key of B-flat major (two flats), and tempo is BRIGHT SWING ♩ = 180-200. The arrangement features complex harmonic structures with many accidentals and dynamic markings (e.g., *f*, *mf*, *ff*). The guitar and piano parts include extensive chord notation, such as $D_m^7(\flat_6)$, $G7(\flat_9)$, $C_m^7(\flat_6)$, $F7(\flat_9)$, $B^b_m^7(\flat_6)$, $D^b_m/G^b D^b_m^7$, G^b7 , $C9(\flat_{11})$, B^6 , and $A7(\flat_6)$. The drum set part includes a Hi-Hat section marked with a red box.

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