

Presents

JAZZ LINES PUBLICATIONS

BYE BYE BLUES

ARRANGED BY MARION EVANS

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-9262

BY FRED HAMM, DAVE BENNETT, BERT LOWN, AND CHAUNCEY GRAY

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THE JAZZ LINES FOUNDATION INC.

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HELEN O'CONNELL SERIES

BYE BYE BLUES (1957/58)

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 was responsible for crafting some of the most well-known arrangements in the worlds of jazz, pop, and commercial music. After studies at Auburn University, Evans became one of the chief arrangers for the Glenn Miller Orchestra in the 1940s. His work eventually spread to being performed by such diverse artists as Judy Garland, Tony Bennett, Eydie Gorme, and Helen O'Connell, for whom he had a particular musical affinity.

The Music:

Recorded in 1957/58 and released on her *Here's Helen* album, this Marion Evans chart is a great example of big band writing that allows the ensemble to shine but not step on the toes of the vocalist.

Notes to the Conductor:

The arrangement begins with cup muted trumpets introducing a rhythmically interesting, syncopated theme that will be featured throughout the duration of the piece. After the first vocal chorus, the ensemble is featured in a full-chorus shout section that will usher in a change of keys for the return of the vocalist (going from Db to F to Eb). The final vocal chorus features some different backgrounds, this time showcasing the saxophones with brass interjections. The ending of the arrangement features the return of the same rhythmic pattern from the beginning.

The trick for an effective performance of this chart is encouraging the players to play as easily as possible but at the same time making sure they are completely tight with one another. The rhythmic theme introduced at the start of the arrangement (by cup muted trumpets) needs to sound effortless and flowing. At the beginning

of the shout section (measure 35) the ensemble needs to make sure they're at least *f* and take command. This chart is a study in contrast (subdued, quiet vocal backgrounds contrasted by loud ensemble sections). As loudly as they play the shout they should be as quiet for the vocal sections.

This publication was based on the original set of parts used during the recordings session - this is not a transcription. Both alto saxophones and tenor saxophone 1 have brief flute doubles. However, the parts included have a second staff that avoids these doubles.

Rob DuBoff

February 2021



BYE BYE BLUES

1 ALTO SAX

Here is the original alto saxophone 1 part as used during the recording session for Helen O'Connell's album *Here's Helen*.

BYE BYE BLUES

SCORE

RECORDED BY HELEN O'CONNELL

BY FRED HAMM, DAVE BENNETT, BERT LOWN, AND CHAUNCEY GRAY

ARRANGED BY MARION EVANS

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

BRIGHT SWING ♩ = 180

Vocal

Woodwind 1:
Flute/Alto Saxophone

Woodwind 2:
Flute/Alto Saxophone

Woodwind 3:
Flute/Tenor Saxophone

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

Flute

Cup Mute

mp

p

Brushes

(4)

2 3 4

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BYE BYE BLUES

SCORE - PAGE 2

⑤

Vox. *Bye* *bye* *blues...* *bye* *bye* *blues...*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tpt. 4 *p*

Gtr. *D^bMA⁹* *D^b6* *D^bMA⁹* *D^b6* *A13* *A⁹* *A13* *A⁹* *D^bMA⁹* *D^b6* *D^bMA⁹* *D^b6* *B^b13* *B^b9* *B13* *B^b9*

Pno. *D^bMA⁹* *D^b6* *D^bMA⁹* *D^b6* *A13* *A⁹* *A13* *A⁹* *D^bMA⁹* *D^b6* *D^bMA⁹* *D^b6* *B^b13* *B^b9* *B13* *B^b9*

Bs. *D^bMA⁹* *D^b6* *D^bMA⁹* *D^b6* *A13* *A⁹* *A13* *A⁹* *D^bMA⁹* *D^b6* *D^bMA⁹* *D^b6* *B^b13* *B^b9* *B13* *B^b9*

D. S. (4) (8)

5 6 7 8 9 10 11 12

BYE BYE BLUES

SCORE - PAGE 3

13

Vox. *Bells ring, birds sing, sun is shining, no more pinning.*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tbn. 4 *p*

Gtr. *E^b9 E^bm9 A^b9(♯5) Fm7 D^b6 E^o7 E^bm7 A^b7 E^bm7 A^b7(♯5)*

Pno. *E^b9 E^bm9 A^b9(♯5) Fm7 D^b6 E^o7 E^bm7 A^b7 E^bm7 A^b7(♯5)*

Bs. *E^b9 E^bm9 A^b9(♯5) Fm7 D^b6 E^o7 E^bm7 A^b7 E^bm7 A^b7(♯5)*

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

13

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