

JAZZ LINES PUBLICATIONS

Presents

DAY IN, DAY OUT

AS RECORDED BY NAT 'KING' COLE

ARRANGED BY BILLY MAY

PREPARED BY JEFFREY SULTANOF AND ROB DUBOFF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-9813

LYRICS BY JOHNNY MERCER

MUSIC BY RUBE BLOOM

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DAY IN, DAY OUT (1961)

Background on Nat 'King' Cole:

One of the most endearing entertainers of the 20th century, Nat 'King' Cole's unmistakable voice and perennially underrated piano playing make him a true giant of American popular music. Born in Alabama in 1919, Cole was surrounded by music from an early age. He began formal studies on piano at age 12, absorbing influences from the worlds of classical, jazz and gospel music along the way.

Moving to Los Angeles in the late 1930s, Cole formed his most famous trio with guitarist Oscar Moore and bassist Wesley Prince. His profile as a top-tier jazz pianist was well established by the early 1940s; he had been a regular at the early Jazz at the Philharmonic concerts, and had worked as a sideman for such notables as Lester Young and Lionel Hampton.

Initially focusing mostly on light instrumental versions of popular songs, Cole's career began to gain greater popular attention when he began occasionally singing with his trio during live performances. His first hit recording as a vocalist came with 1943's *Straighten Up and Fly Right*. This resulted in a dramatic shift in Cole's musical life, as he now began to focus more exclusively on his singing. Several hit records over the course of the 1940s cemented his reputation as one of America's most popular vocalists.

In addition to a continuation of his string of hits, the 1950s saw Cole break a color barrier in the world of popular entertainment by becoming the first African-American host of a television variety show, appropriately called *The Nat 'King' Cole Show*. Although the program only lasted a year, it was a groundbreaking achievement in the entertainment industry. It was around this time that Cole became more involved in politics, eventually working with presidents John F. Kennedy and Lyndon Johnson on issues regarding civil rights.

A longtime heavy smoker, Cole contracted lung cancer and would pass away from the disease in 1965. He left behind a lengthy list of iconic hit songs that continue to remain frequently heard to this day. His daughter, the late Natalie Cole, would go on to have a highly successful career in pop music herself, with one of her most memorable performances coming from an overdubbed "duet" with her father on his 1951 recording *Unforgettable*.

Background on Billy May:

There is perhaps no one person more unsung in shaping the sound of classic popular music than Edward William 'Billy' May, Jr. Indeed, there are many people who are fans of May's music without even realizing it through his collaborations with Frank Sinatra. Even if he had never written a note for the Chairman of the Board, however, May's catalogue of work is not only of the highest quality, but also of stunning diversity.

Born on November 10, 1916 in Pittsburgh, PA, May began playing tuba as a youth on recommendation of a doctor who believed it to be an effective treatment for his childhood asthma. Switching to trumpet, May worked as both an instrumentalist and arranger for several small outlets before joining the Charlie Barnet Orchestra in 1938. May was responsible for crafting the arrangement for Barnet's hit recording of "Cherokee," which has since gone on to become one of the most frequently covered standards in part because of the Barnet version. After leaving Barnet, May worked largely as a freelance arranger and trumpeter, notably for the bands of Glenn Miller and Les Brown, for the majority of the 1940s. In the early 1950s, May caught the attention of producers at Capitol Records, who hired him as a staff arranger for their sizeable stable of vocalists. His best-known collaborations were with Frank Sinatra, as May would author the arrangements of some of Sinatra's biggest hits, including 1958's *Come Fly With Me*. In addition to Sinatra, May's arrangements graced the recordings of Ella Fitzgerald, Nat 'King' Cole, and Nancy Wilson, among countless others, during this time.

By the 1960s, May became more involved in film and television. Having written his first film score in 1957, May's songs and scores became frequently heard in many different Hollywood settings, ranging from Rat Pack films to a collaboration with humorist Stan Freberg. Throughout this time, his relationship with Sinatra remained fruitful, with May continuing to write arrangements for Sinatra's albums on his newly founded Reprise Records label. The two were so close that May was an honorary pall-bearer at Sinatra's funeral in 1998.

Having largely been in retirement since the 1980s, May passed away from a heart attack on January 22, 2004. He leaves behind a list of credits that are second to none in the world of pop music as an arranger, and his signature style, featuring mercurial brass writing and “swooping” saxophone riffs, continues to serve as a template upon which many of today’s top arrangers work.

The Music:

Nat ‘King’ Cole seemed to have a magical way of drawing out a song’s natural warmth, and his performance of *Day In, Day Out* is no exception to this rule. This arrangement provides a marvelous backdrop for Cole’s sonorous vocals with the brightness and hard swing that Billy May’s work was known for. As it turns out, however, there are two people responsible for authoring this arrangement. Billy May sketched out the rhythm section parts and the overall scope of the arrangement, but another hand orchestrated the arrangement. While there is no name indicated on the arrangement it is possible that it was Walter Sheets who completed the arrangement in the ‘Billy May style.’ Sheets was a Hollywood arranger who often ‘ghosted’ for Billy May. He is known to have written at least one arrangement for Ella Fitzgerald’s *Harold Arlen Songbook* album, though commonly credited to May.

Notes to the Conductor:

A powerful yet inviting 8 bar introduction sets up Cole’s vocal entrance at measure 9. The accompanying backgrounds are fairly simple and riff based, but they offer enough rhythmic and dynamic variance that they never wear out their welcome. One particular thing to note is for the ensemble to take on an almost string-like quality when playing lengthy slurred phrases (for an example of this, see the saxophones at measure 57).

A two-bar setup in the brass leads into the full band shout section at measure 65. This shout covers the first half of the tune’s form, and is marked by a notable contrast between the mellow saxophones and feverish brass beginning at measure 73. The backgrounds behind Cole’s re-entry at measure 81 largely adhere to the more string-like figures from earlier. Things begin to gradually build in complexity at measure 109, with three flutes and harp playing an interweaving, almost fugal line underneath the brass. This gradual build begins to really pick up steam at measure 113, with the ensemble consistently swelling under Cole’s vocals until a rather abrupt and sinister conclusion, consisting of a softly dissonant saxophone chord and a brief melody reference from the harp.

This arrangement is for jazz big band with male vocalist. In addition to standard big band instrumentation, there are also harp and percussion parts; the percussionist doubles on xylophone, marimba, timpani and bells. The harp part is cued in the piano part. This is not a transcription - it has been prepared from the original 1961 score and the set of parts used during the recording session.

Dylan Canterbury

- March 2018

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SCORE

FAST SWING ♩ = 200

Vocal

Alto Sax.

Woodwind 1: Alto Sax./Flute

Woodwind 2: Alto Sax./Flute

Woodwind 3: Tenor Sax./Flute

Woodwind 4: Tenor Sax.

Woodwind 5: Baritone Sax.

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Tuba (or Bass Trombone)

Harp

Guitar

Piano

Acoustic Bass

Percussion: Xylophone/Marimba/Timpani/Bells

Drum Set

E♭ F♯ G♯ A♭
D♭ C♯ B♭

G⁶ A^{♭6} A^{♭7} A^{m7} B^{♭m7} G⁹

G⁶ A^{♭6} A^{♭7} A^{m7} B^{♭m7} G⁹

G⁶ A^{♭6} A^{♭7} A^{m7} B^{♭m7} G⁹

(4)

Vox. Day

Ww. 1 (A. Sx.)

Ww. 2 (A. Sx.)

Ww. 3 (T. Sx.)

Ww. 4 (T. Sx.)

Ww. 5 (B. Sx.)

Tpt. 1 To Cup Mute

Tpt. 2 To Cup Mute

Tpt. 3 To Cup Mute

Tpt. 4 To Cup Mute

Tbn. 1 To Cup Mute

Tbn. 2 (Open)

Tbn. 3 (Open)

Tbn. 4 (Open)

Tuba

Hp. f

Gr. (harp cue)

Pno. (harp cue)

Bs. (harp cue)

Xyl. To Marimba

D. S. (8)

Chord Progression:
 Gma9 A^bma7 | Am9 B^bm9 | E^b13