

Presents

JAZZ LINES PUBLICATIONS

YOU CAN HAVE IT

ARRANGED BY FRANK FOSTER

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

FULL SCORE

JLP-9999

MUSIC AND WORDS BY MORGAN AMES

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THE JAZZ LINES FOUNDATION INC.

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DIANE SCHUUR SERIES

YOU CAN HAVE IT (1987)

Diane Schuur Biography:

Nicknamed “Deedles” as a child (her mother’s endearment), Tacoma-born Schuur grew up steeped in traditional American jazz, courtesy of both parents: David Schuur was a local police captain and amateur pianist, and Joanie Schuur kept a formidable collection of Duke Ellington and Dinah Washington albums in their suburban-Seattle home.

Her formal study of piano began while at the Washington State School for the Blind which Schuur attended until she was 11 years old. A significant inspiration came at the age of 12 when her mother brought home an LP by the great George Shearing, **Concerto for My Love**. Young Diane learned all the pieces (by ear, of course), soaking up the distinctive style of Shearing, who was blind himself. Her family arranged a meeting with Shearing during a local stint in Seattle, and she learned from that encounter that a life in music was indeed within her grasp, despite her handicap. Deedles finished her studies in public schools, eventually studying voice at the University of Puget Sound.

After playing clubs and bars around the Pacific Northwest, Schuur’s first break came in 1975 at the age of 21, when she did an informal backstage audition for Doc Severinsen during one of **The Tonight Show** bandleader’s tour stops at the Seattle Opera House. Band member and drummer Ed Shaughnessy was so moved by Diane’s talent, he invited her to sing a gospel suite at the famed Monterey Jazz Festival the same year. That performance led to a return, high-profile featured spot at Monterey in 1979, where Stan Getz, captivated by her set, became her mentor and advocate.

Between 1984 and 1997, Schuur made 11 albums for GRP, plus two best-of collections. She went on to record four projects for Concord Records, and experienced a dream come true when Ahmet Ertegun, the legendary founder of Atlantic Records, signed her, resulting in the 1999 release **Music Is My Life**. She has appeared at Carnegie Hall seven times and has racked up numerous Billboard chart-topping jazz releases. Several classic live performances are also available on DVD, including **Ray Charles In Concert with Diane Schuur**, **Diane Schuur & The Count Basie Orchestra**, and **Live from Seattle with Maynard Ferguson**.

Over the years, Schuur has participated in many charitable and educational projects. She is a respected educator, conducting clinics and master classes for students of all ages at universities, high schools, and middle schools. A partial list of organizations she has assisted via fundraisers includes Music Doing Good, Inc., The Braille Institute, Northwest African American Museum, World Institute on Disabilities, Betty Ford Foundation, Library For the Blind, Community Anti-Drug Coalitions of America, and the Jerry Lewis Telethon for the Muscular Dystrophy Association.

Frank Foster Biography:

Saxophonist, composer and arranger Frank Foster (1928-2011) helped shape the sound of the ‘New Testament’ edition of the Count Basie Orchestra, from 1953 to 1964. He composed, arranged, and played for the Basie band following his service in the Korean War. Foster earned his place in jazz history with tunes like **Shiny Stockings**, **Down for the Count**, **Blues Backstage**, **Back to the Apple**, **Discommotion**, and **Blues in Hoss Flat**.

Frank Benjamin Foster III was born into Cincinnati’s African-American middle class and began his musical studies on piano, later picking up the clarinet and the alto saxophone. Within a year, he was playing in a local dance band. Foster started arranging while still in high school, and attended Wilberforce University before moving to Detroit to pursue a career in music.



Foster played with and arranged for Benny Goodman, Elvin Jones, George Coleman, Joe Farrell, Duke Pearson, Johnny Richards, Frank Sinatra, Sarah Vaughan and the Thad Jones–Mel Lewis big band. His career also includes stints with The Lloyd Price Orchestra, The Lionel Hampton Orchestra, and The Woody Herman Orchestra. Foster also led the Living Color and Loud Minority Big Bands and toured Europe as a member of Jimmy Smith's quintet in 1985. Foster succeeded Thad Jones as leader of the Basie band in 1986, where he remained until 1995.

After leaving Basie, Foster played in smaller groups, including those led by his wife's first cousin, the drummer Elvin Jones. The album **Well Water** features Foster and Jones leading the Loud Minority Big Band, with a decidedly modern mind-set. The album includes their take on **Simone**, Mr. Foster's best-known post-Basie composition.

Foster continued to write and arrange music, even after a stroke left him unable to play the saxophone in 2001. During a 60 year career, he received two Grammy Awards and was nominated for two others. He composed and orchestrated material for The Carnegie Hall Jazz Ensemble, The Detroit Civic Symphony Orchestra, The Ithaca College Jazz Ensemble, The Jazzmobile Corporation of New York City, The Lincoln Center Jazz Orchestra, The Malaysia Symphony Orchestra, The Metropole Orchestra of Hilversum, Holland, and The Thad Jones/Mel Lewis Orchestra. He is the subject of the 2010 film, **Shiny Stockings**.

The Music:

You Can Have It is the result of a collaboration between legendary saxophonist/arranger Frank Foster and California-based singer/songwriter Morgan Ames. This arrangement was specifically crafted to feature vocalist Diane Schuur with the Count Basie Orchestra, which Foster was directing at the time, and is a high-energy romp throughout that is sure to leave a smile on the face of your performers and audiences alike.

Notes to the Conductor:

Things kick off with, as is so often the case with Basie arrangements, a brief piano solo to set the brisk tempo before the full band roars to life at measure 9. Some bebop-influenced lines in the saxes and trumpets provide an exciting spark to the performance just in time for Schuur's entrance with the melody at measure 17. The tune follows a slightly unusual AABAA form, with the horn backgrounds providing just enough punch without becoming overwhelming. The melody is followed by an 8 bar ensemble interlude at measure 57, with the trumpets and saxes passing off some more bop-ish lines back and forth before the spotlight returns to Schuur for an almost-full chorus of scat soloing.

Another ensemble interlude, this time more traditionally Basie-esque in structure, occurs at measure 97 before Schuur engages in a back-and-forth battle with Foster's tenor sax for another almost-full chorus, with the full band coming in once again for an interlude on the last A section at measure 137. Schuur brings the melody back at measure 145, with the horn backgrounds taking on a far more aggressive approach to match the increased intensity of her vocals. The ending features a sort-of tag of the last few measures of the melody, with the ensemble riffing hard all the way up until the final few measures, where a brief piano plink sets up one last (surprisingly dissonant) blast.

Dylan Canterbury

- **December 2021**

YOU CAN HAVE IT

RECORDED BY DIANE SCHUUR WITH THE COUNT BASIE ORCHESTRA

SCORE

WORDS AND MUSIC BY MORGAN AMES AND FRANK FOSTER

ARRANGED BY FRANK FOSTER

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

MEDIUM SWING ♩ = 230

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Vocal
- 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

The score begins with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 'MEDIUM SWING' with a quarter note equal to 230 beats per minute. The music starts with a guitar introduction in measure 1, followed by piano and acoustic bass. The drum set enters in measure 2 with a 'mf' dynamic and a 'sim.' (sustained) marking. The score includes various musical notations such as accents, slurs, and dynamic markings like *mf*, *N.C.*, and *fill*. Measure numbers 2 through 8 are indicated at the bottom of the page.

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9

Ww. 1 (A. Sax.) *mf*

Ww. 2 (A. Sax.) *mf*

Ww. 3 (T. Sax.) *mf*

Ww. 4 (T. Sax.) *mf*

Ww. 5 (B. Sax.)

Optional Sva. -----

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tbn. 4 *mf*

Gr. *mf*

Pno.

Bs.

D. S. (4) (6)

9 10 11 12 13 14 15 16

YOU CAN HAVE IT

SCORE - PAGE 3

17

Vox. *mp*
 You can have it if you real - ly want it, you can have the mu - sic all night long.

Ww. 1 (A. Sx.) *mp*
 Ww. 2 (A. Sx.) *mp*
 Ww. 3 (T. Sx.) *mp*
 Ww. 4 (T. Sx.) *mp*
 Ww. 5 (B. Sx.) *mp*

Gtr. *mp*
 B^b₆ B^b₉/A^b E^b₆ E^b_m B^b/F E^b₆ D_m7 D^b₁₃ C7 F7 B^b₆ G^b₁₃(^b₉) C7(^b₉) F^b₁₃(^b₉)

Pno. *mp*
 B^b₆ B^b₉/A^b E^b₆ E^b_m B^b/F E^b₆ D_m7 D^b₁₃ C7 F7 B^b₆ G^b₁₃(^b₉) C7(^b₉) F^b₁₃(^b₉)

Bs. *mp*
 B^b₆ B^b₉/A^b E^b₆ E^b_m B^b/F E^b₆ D_m7 D^b₁₃ C7 F7 B^b₆ G^b₁₃(^b₉) C7(^b₉) F^b₁₃(^b₉)

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

17 18 19 20 21 22 23 24