

Presents

JAZZ LINES PUBLICATIONS
MY BLUE HEAVEN

RECORDED BY JIMMIE LUNCEFORD

ARRANGED BY SY OLIVER

EDITED BY JEFFREY SULTANOF AND ROB DUBOFF

FULL SCORE

JLP-9283

WORDS BY GEORGE WHITING, MUSIC BY WALTER DONALDSON

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JIMMIE LUNCEFORD SERIES

MY BLUE HEAVEN (1935)

Background:

Sy Oliver was the chief arranger for the Jimmie Lunceford band from 1934 through 1939. Many of Sy's compositions and arrangements are classics, which he wrote and copied for the princely sum of \$2.50!

In December of 1935, the Lunceford organization recorded one of the great hits of the swing era, *My Blue Heaven*, which had become popular several years earlier. Oliver was a master at taking older songs and reinvigorating them for Lunceford, and then later he did this for the Tommy Dorsey Orchestra. *My Blue Heaven* stayed in the Lunceford band book until the band broke up in the early fifties.

The Music:

Sometime in the 1940s, several Lunceford classics were recopied, no doubt because the original parts were worn out, torn up, or simply marked up and unreadable. This edition of *My Blue Heaven* derives from these newer parts, indicating how the band played this classic years after the original recording. I've transcribed parts that were missing, as well as changing some things back to the way the band originally played this in 1935. The vocal parts were originally sung by members of the band. The lead vocal part was written into the part of first trombonist Russell Bowles, and the backing vocals were written for tenor saxophonist Joe Thomas and first trumpeter Eddie Tompkins (and later Bob Mitchell). Separate vocal parts have been provided.

Sometime after the 1935 recording Eddie Wilcox's piano solo introduction was transcribed and written into the piano part. We have retained this transcribed solo for this publication.

Jeffrey Sultanof

- August 2012



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MEDIUM SWING ♩ = 150

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

- SOLO VOCAL**: A single staff with a treble clef and a flat key signature.
- BACKING VOCALS**: A single staff with a treble clef and a flat key signature.
- REED 1: ALTO SAX**, **REED 2: ALTO SAX**, **REED 3: TENOR SAX**, **REED 4: TENOR SAX**, **REED 5: BARITONE SAX**: Five staves with treble clefs and a flat key signature. Dynamics include *f*, *mp*, and *f*. A **SOLO** section is indicated for Reed 1 starting at measure 6.
- TRUMPET 1**, **TRUMPET 2**, **TRUMPET 3**: Three staves with treble clefs and a flat key signature. Dynamics include *f*, *mp*, and *f*.
- TROMBONE 1**, **TROMBONE 2**, **TROMBONE 3**: Three staves with bass clefs and a flat key signature. Dynamics include *f*, *mp*, and *f*.
- GUITAR**: A single staff with a treble clef and a flat key signature. Dynamics include *f*, *mp*, and *f*. A **SOLO** section is indicated for the guitar starting at measure 6.
- PIANO**: A grand staff with treble and bass clefs and a flat key signature. Dynamics include *f*, *mp*, and *f*. It features complex chordal textures and triplets.
- BASS**: A single staff with a bass clef and a flat key signature. Dynamics include *f*, *mp*, and *f*.
- DRUM SET**: A single staff with a common time signature.

The score spans 10 measures, with measure numbers 2 through 10 printed below the piano part. Chord changes for guitar and bass are noted as G^b_9 and F^6 at the end of the piece.

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11 12 13 14 15 16 17 18