

*Presents*

JAZZ LINES PUBLICATIONS

# **DEEDLES' BLUES**

ARRANGED BY FRANK FOSTER

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

## **FULL SCORE**

JLP-9998

MUSIC AND WORDS BY MORGAN AMES

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THE JAZZ LINES FOUNDATION INC.

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# DIANE SCHUUR SERIES

## DEEDLES' BLUES (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***.

Dylan Canterbury and Jeffrey Sultanof  
- **December 2021**



# DEEDLES' BLUES

## SCORE

RECORDED BY DIANE SCHUUR WITH THE COUNT BASIE ORCHESTRA

MUSIC AND WORDS BY MORGAN AMES

ARRANGED BY FRANK FOSTER

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

MEDIUM SWING ♩ = 150

Score for **DEEDLES' BLUES**, Medium Swing, ♩ = 150.

**Vocal:** I'm

**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:** C7<sup>(♯9)</sup> D<sup>♭7(♯9)</sup> G<sup>♭13(♯11)</sup> E<sup>13(♯11)</sup> E<sup>♭13(♯11)</sup> D<sup>13(♯11)</sup> D<sup>♭13</sup> E<sup>°7</sup> A<sup>♭9sus</sup> A<sup>♭9(♯5)</sup>

**Piano:** C7<sup>(♯9)</sup> D<sup>♭7(♯9)</sup> G<sup>♭13(♯11)</sup> E<sup>13(♯11)</sup> E<sup>♭13(♯11)</sup> D<sup>13(♯11)</sup> D<sup>♭13</sup> E<sup>°7</sup> A<sup>♭9sus</sup> A<sup>♭9(♯5)</sup>

**Acoustic Bass**

**Drum Set**

2 3 4

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5

Vox. feel - in' might - y luck - y, I've got a brand new man. Yes, I'm feel in' might - y luck - y, I've got a brand new man. I'm tell-in' you he loves me like no - bod - y can. Well, I

Solo behind vocal

Tpt. 2

Gtr. *mp*

Pno. *mp*

Bs. *mp*

D. S. *mp*

5 6 7 8 9 10 11 12 13 14 15 16

(4) (8) (12)