

JAZZ LINES PUBLICATIONS

Presents

JESSICA'S DAY

ARRANGED BY QUINCY JONES

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

FULL SCORE

JLP-7087

MUSIC BY QUINCY JONES

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A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

PO BOX 1236

SARATOGA SPRINGS NY 12866 USA

COUNT BASIE SERIES

JESSICA'S DAY (1959)

Background:

Next to Duke Ellington, there is no more famous band in the history of jazz than that of William 'Count' Basie. Although his economical piano playing was ahead of his time compared to several of his more stride-oriented contemporaries, Basie was always best known as the face of an organization that played a continuous role in shaping the trajectory of jazz for over 50 years.

Born on August 21, 1904 in Red Bank, New Jersey, even as a youth Basie was attracted to not just music in general, but the idea of being a bandleader specifically. Settling on the piano as his main instrument as a teen, Basie's musical apprenticeship was fairly typical for the time. Most of his education stemmed from hanging around the Harlem stride piano scene of the 1920s. A series of tours with vaudeville troupes came next; when one of the troupes broke up in Kansas City in 1927, Basie found himself stranded. This turned out to be a blessing in disguise, as it was not long before Basie found himself hired by bassist Walter Page to play with his now-legendary territory band, the Blue Devils. His notoriety rising, Basie eventually left the Blue Devils to take over the piano chair in the Bennie Moten Orchestra, considered to be the finest band in the Kansas City area. After Moten's sudden death in 1935, rather than letting the band fall apart, Basie ended up taking over the reins himself, bringing in several of his former Blue Devils band mates, including Page himself, in the process.

It did not take long for this new band to make its impact on the world of jazz. The Basie organization specialized in arrangements that were fairly loosely organized and easy to customize on the spot, known informally as "head" arrangements. This allowed for a much more soloist-friendly environment than most of the other bands of the swing era. In addition, the band's rhythm section was responsible for a distinctive shift in the way time is kept in jazz. Spurred by drummer 'Papa' Jo Jones' more free-form approach and guitarist Freddie Green's steady rhythm style of playing, the innovations of this organization would play a key role in setting up the eventual rise of bebop in the 1940s.

World War II was not kind to big bands for a variety of reasons, and Basie's band was no exception. Financial considerations would force him to reduce his ensemble to an octet by the end of the 1940s. By the mid-1950s, however, Basie was able to reform his big band, aided in no small part to a series of hit recordings, including a particularly popular version of the jazz standard *April in Paris*. This new Basie band maintained the same relentless sense of swing as the earlier units, but was much more organized as a whole. Gone were the "head" arrangements of old in favor of a consistently expanding library of charts provided by what may have been the greatest stable of arrangers ever housed by a single band.

Basie's celebrity firmly cemented by this point, his band remained true to this new format for the rest of his life. The 1960s and 1970s would see a string of successful albums backing singers such as Frank Sinatra, Ella Fitzgerald, Sarah Vaughan and Tony Bennett, among others. In addition, the band began to see an increased presence in Las Vegas and Hollywood; Basie's famous cameo in Mel Brooks' *Blazing Saddles* is no doubt a highlight of the now-classic comedy. Basie continued a busy touring and recording schedule even when he was wheelchair-bound in his final years.

Basie passed away on April 26, 1984. The band that bears his name continues to tour to this day, performing both the favorites of the past as well as new arrangements and continuing to collaborate with some of jazz's top vocalists, including George Benson and Diane Schuur. The list of notable artists brought to prominence through the ranks of his band include saxophonists Lester Young, Frank Foster and Eddie 'Lockjaw' Davis, trumpeters Harry 'Sweets' Edison, Buck Clayton, and Thad Jones, trombonists Dicky Wells and Al Grey, and drummer Sonny Payne. Notable arrangers who contributed to the band's book include Foster, Jones, Neal Hefti, Quincy Jones, and Sammy Nestico.

Quincy Jones Biography:

Quincy Jones has been a ubiquitous presence on the American music scene for over 50 years. His impact on the worlds of jazz and pop music cannot be understated, as he has been involved in crafting the sounds of some of these genres' most crucial works. Born in Chicago in 1933, Jones spent his teenage years in Seattle, Washington. Music became his life's calling while attending Garfield High School, studying trumpet and arranging. His studies eventually led him east to Boston to study at the Berklee College of Music. He would also spend time in the late 1950s studying with renowned educators Nadia Boulange and Olivier Messiaen. Jones' first major musical experiences came as a member of the trumpet section of Lionel Hampton's band; this section also included such future heavy hitters as Clifford Brown and Art Farmer. Continued work as a trumpeter and arranger came while a member of Dizzy Gillespie's famed big band of the mid 1950s.

Inspired by these experiences, Jones formed his first band in 1960. Although this band was staffed by some of the greatest musicians in the jazz world at the time, it would not be able to survive a European tour that year due to lack of financial support. The 1960s saw Jones begin to enter the industry side of the music world. Becoming vice president of Mercury Records in 1964, Jones also embarked on a lengthy career in film and television scoring during this time, beginning with 1964's *The Pawnbroker*. Despite his increasingly busy schedule, he continued to release albums under his own name during this time period, several of which received widespread acclaim, in particular the Frank Sinatra/Count Basie collaboration *It Might As Well Be Swing*.

Jones' career took a substantial turn toward pop music starting in the 1970s. Moving into the world of production, Jones was responsible for producing the soundtrack to 1978's *The Wiz*. This would bring him into professional contact with Michael Jackson; Jones would go on to produce Jackson's all-time bestselling album *Thriller* in 1982. In addition to these musical successes, Jones would become involved in more general entertainment production as well, where his labors would result in, among other things, the hit 1990s TV show *The Fresh Prince of Bel-Air*. Although Jones' pace has slowed in recent years, he continues to be one of the most heralded figures in the world of music. Some of the many honors he has received over the years include a Grammy's Legend Award, a BET Humanitarian Award, and an honorary doctorate from the Royal Academy of Music in London.

The Music:

Originally written for and recorded by Dizzy Gillespie's big band, Quincy Jones created an updated version of his catchy original tune *Jessica's Day* for the Count Basie Orchestra. Released in 1959 on the album *Basie One More Time*, this version maintains the joyous cheekiness of the original while adapting and expanding upon it to take advantage of the unmistakable sound of the Basie organization.

Notes to the Conductor:

A four-bar walking bass introduction sets up the reduced-sized group that handles most of the melody duties. The only real exception comes at measure 16, where the full band plays a couple of simple ascending figures to frame Frank Wess's breezy flute work. An extended tag at the end of the melody serves as an exciting send off for a half chorus of Joe Newman's trumpet at measure 38, followed by a half chorus of Marshall Royal's alto sax.

The full ensemble gets a half chorus soli section to shine beginning at measure 64. In traditional Basie fashion, the shout begins at a low volume level before gradually building up to an intense roar after a few measures. The first half of the shout is an original invention, while the second half is almost identical to the original Gillespie version. An eight measure piano solo sets up the melody's return at measure 88. The arrangement ends on a surprisingly modern note, with a fugue-like figure in the small ensemble that fakes the listener out by petering down to a whisper, only for some grand-scale full band hits to explode out of nowhere to serve as quite the shocking finale.

Note that in the original score and 1959 recording, the guitarist (Freddie Green) handled the shaker duties. For this edition we created a separate percussion part. This publication was prepared using a modified score that Quincy Jones prepared in 1965 that included an optional 5th trumpet and a trombone 4 part - this is not a transcription.

Doug DuBoff and Dylan Canterbury

- July 2022

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RECORDED BY COUNT BASIE

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SCORE

MEDIUM SWING ♩ = 110

①

1

2

3

4

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⑤

1 SOLO ----- 2

W. 1 (FL)

W. 2 (A. Sax)

W. 3 (T. Sax)

W. 4 (T. Sax)

W. 5 (B. Sax)

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TRP. 5

TBA. 1

TBA. 2

TBA. 3

TBA. 4

Gtr.

PNO.

Bs.

Dr.

PERC. (Sx)

5 6 7 8 9 10 11 12 13 14 15

CHORDS:

G7(♯9) A^b9 D^b6 Dm7(♯9) G7 Cm7 F7(♯9) B^bm7 D^b6 Dm7(♯9) G13(♯9) Cm7(♯9) F7(♯9) B^bm7 A9 A^b9 G7(♯9) G^b13(♯11) Fm7 Em9

SOLO -----

(4) (8) (16)

(4) (8) (16)