



„Georgianna“

(W. McKenzie-F. Carle)

aufgenommen 3. Jan. 1938 in New York City

arr. E. Durham, transkr. Klaus Pehl 1993

- Partitur -

*Transkriptionen von 18 Stücken, aufgenommen
zwischen 1937 und 1944 in der „Old Testament“-Ära
des Orchesters*



Georgianna

Red McKenzie-Frank Carle, arr. Eddie Durham
transcr. Klaus Pehl 1993

♩ = 160

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Guitar

Gdim A⁷ D⁷ G Gdim A⁷ D⁷

Bass

Voice

Piano

Solo

Drums

A Tenor 2 Solo

Tenor Solo (Hershel Evans)

Musical score for the first system, measures 1-8. The key signature is three sharps (F#, C#, G#). The melody is primarily eighth and sixteenth notes. A triplet of eighth notes appears in measure 4. The system concludes with the text "End Solo" in two locations on the right side.

Musical score for the second system, measures 9-16. The key signature is three sharps. The melody consists of eighth notes with downward bowing or breath marks (v) above them. The system concludes with a double bar line.

Musical score for the third system, measures 17-24. The key signature is three sharps. The system includes guitar chord diagrams for C, G, A⁷, and D⁷. The guitar part includes a double bar line in measure 20 and a slash in measure 24. The system concludes with a double bar line.

Musical score for the first system, measures 1-6. It features a grand staff with five staves. The top two staves have treble clefs and a key signature of three sharps (F#, C#, G#). The bottom three staves have bass clefs. The music includes various note values, rests, and dynamic markings like 'f'.

Musical score for the second system, measures 7-12. The top two staves are mostly empty with rests. The bottom three staves contain musical notation, including notes with accents and slurs.

Musical score for the third system, measures 13-18. The top two staves are mostly empty with rests. The bottom three staves contain musical notation, including notes with accents and slurs.

Musical score for the fourth system, measures 19-24. It includes a grand staff with five staves and a piano part at the bottom. The grand staff has treble and bass clefs. The piano part has a bass clef and includes chord diagrams for E, A, G, Gdim, and D. The piano part also features a series of 'x' marks on a staff.

Vocal **D**

G **Gdim** **D** **mf** **G**

Vocal by Jimmy Rushing

Sweet Geor-gi- ama, you are just a hon-ey to me. Sweet Geor-gi-an-na, sweet-er than a peach on a tree. When we're to-

mf

47

3

8

47

47

C⁷ G A D⁷

8

gether walk- ing sidd by side I feel so proud pass- ing the crowd. My heart does bomb with pride.

E

Empty musical staves for guitar, piano, and vocal parts.

Musical notation for guitar, piano, and vocal parts.

55

G Gdim D G C⁷ B

Sweet Geor- gi- an-na, af-ter all the things you've done. You're the sweetest under-neath the sun, rolled in- to one, I dreamed of

Musical notation for guitar, piano, and vocal parts with lyrics.

Musical score for the first system, featuring multiple staves for instruments and a vocal line. The score includes dynamic markings like 'ff' and 'f'.

Musical score for the second system, including lyrics and guitar accompaniment. The lyrics are: "or- ange bloss'm. You know the sign. Sweet Geor-gi- an- na, tell me when you gon- na be mine."

The guitar part includes chords: E⁷, A⁷, D⁷, G⁷, C⁷, D, and D⁺.

The vocal line includes the lyrics: "or- ange bloss'm. You know the sign. Sweet Geor-gi- an- na, tell me when you gon- na be mine."

The word "Ensemble" is written below the guitar part in the final measure.

71 Ensemble & Tenor

The main musical score consists of ten staves. The top two staves are for vocal parts (Ensemble and Tenor), both in treble clef with a key signature of three sharps (F#, C#, G#). The remaining eight staves are for instruments, with the bottom two in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *ff*. A section of the score is marked with a double bar line and the number 11, indicating a first ending. A specific section is labeled "Solo (Lester Young)" and features a complex rhythmic pattern with triplets and an accent (^).

71 G Gdim D G G Gdim D G

This section contains the piano accompaniment and dynamic markings. It includes a grand staff with treble and bass clefs, and a separate staff for dynamics. The piano part features chords and arpeggios, with some measures marked with a double bar line and a slash (/). The dynamics section shows markings for *f* and *ff*. At the bottom, there are additional markings including a double bar line with a slash (/) and a vertical line with a slash (/).

f

Musical score for the first system, measures 79-84. It features five staves: three treble clefs and two bass clefs. The key signature has three sharps (F#, C#, G#). The music includes a complex melodic line in the third treble staff with a triplet of eighth notes in measure 82. The bass line consists of a steady eighth-note accompaniment. Measures 81-84 contain whole rests for all staves.

Musical score for the second system, measures 85-90. It features five staves: two treble clefs, two bass clefs, and a guitar chord diagram staff at the bottom. The key signature has one sharp (F#). Measures 85-86 and 88-89 contain melodic lines in the first two treble staves and bass lines in the two bass staves. Measure 87 contains whole rests. Measure 90 contains a complex melodic line in the first treble staff and a bass line in the second bass staff. The guitar staff shows chord diagrams for C, G, A7, and D7.

G

Musical score for Ensemble & Vocal, measures 95-100. The score includes vocal lines and piano accompaniment for strings and woodwinds. Dynamics include *mf*.

Musical score for guitar and piano, measures 95-100. The guitar part includes chord diagrams for E⁷, A, G, Go, D, Go, D. The piano part includes the lyrics "Sweet Geor-gi-an-na, tell me, tell".

101 G^o D G^o D Gdim D⁷ G F^{#dim} G D G

me, tell me when you're gonn- na be mine.

Good Morning Blues

09.08.1937, NYC, E. Durham-J. Rushing, arr. E. Durham

Time Out

09.08.1937, NYC, E. Durham-E. Battle, arr. E. Durham

Topsy

09.08.1937, NYC, B. Clayton, arr. E. Durham

Georgianna

03.01.1938, NYC, W. McKenzie-F. Carle, arr. E. Durham

Every Tub

16.02.1938, NYC, C. Basie-E. Durham, arr. E. Durham

Sent For You Yesterday

16.02.1938, NYC, E. Durham-J. Rushing, head arr.

Swingin' The Blues

16.02.1938, NYC, E. Durham-C. Basie, arr. E. Durham

Blue and Sentimental

06.06.1938, NYC, J. Livingston, arr. E. Durham

Texas Shuffle

22.08.1938, NYC, H. Evans, arr. H. Evans

Shorty George

16.11.1938, NYC, C. Basie, arr. A. Gibson

Cherokee

03.02.1939, NYC, R. Noble, arr. J. Mundy

Jive At Five

04.02.1939, NYC, H. Edison, arr. H. Edison

Lady Be Good

04.02.1939, NYC, G. Gershwin, head arr.

Tickle Toe

19.03.1940, NYC, L. Young, arr. A. Gibson

Easy Does It

20.03.1940, NYC, S. Oliver-L. Young, arr. J. Mundy

Moten Swing

08.08.1940, Chicago, C. Basie-E. Durham, arr. E. Durham

Basie Boogie

02.07.1941, NYC, M. Ebbins, arr. unbekannt

Gee Baby Ain't I Good To You

27.05.1944, NYC, D. Redman, arr. D. Redman

Taps Miller

06.12.1944, NYC, B. Clayton, arr. B. Clayton



COUNT BASIE ORCHESTRA

