



„Good Morning Blues“

(Eddie Durham-Jimmy Rushing)

aufgenommen 09. Aug. 1937 in New York City
arr. E. Durham-J. Rushing, transkr. Klaus Pehl 1993

- Partitur -


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



1 Good Morning Blues

As recorded by Count Basie & His Orchestra 9. Aug. 1937, New York City, Vocal Jimmy Rushing
Jimmy Rushing - Count Basie, arr. Eddie Durham


transcr. Klaus Pehl 1993

 = 104

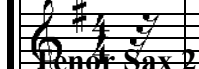
Alto Sax 1



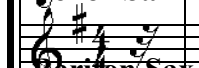
Alto Sax 2



Tenor Sax 1



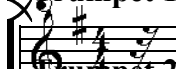
Tenor Sax 2



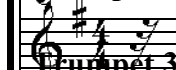
Baritone Sax



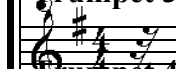
Trumpet 1



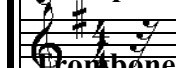
Trumpet 2



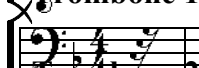
Trumpet 3



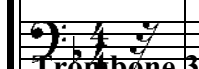
Trumpet 4



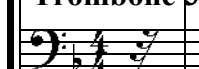
Trombone 1



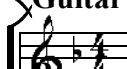
Trombone 2



Trombone 3



Guitar



Bass



8
Voice



Piano



Dm

Dm⁷

B^b9


A⁷

Dm

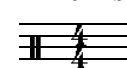
Dm⁷

B^b9

A⁷



Drums



∕

The musical score is arranged in a standard orchestral layout. The top section contains the string ensemble (Violins 1-2, Violas 1-2, Cellos 1-2, Double Basses 1-2). Below this are the woodwind sections (Flute 1-2, Clarinet 1-2, Bassoon 1-2, Contrabassoon). The brass section includes Trumpets 1-2, Trombones 1-3, and a Contrabass. A vocal line is present, followed by the piano accompaniment (p) and a drum line (dr). The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The drum line consists of a steady bass drum and snare drum pattern. The vocal line has lyrics: "F B' F F B'". The score concludes with a double bar line and repeat sign in the piano and drum parts.

Vocal (Jimmy Rushing)
 Good mor-ning blues, blues how do you do.
 Good mor-ning blu-es blues how do you

Chords: F, B^b7, F, F⁷, B^b7

Drum Notation: x . x x x x x . x x x x x x x . x x x x x x x . x x x x x x x . x x x x x x x .

as 1

Violin 1
Violin 2
Viola 1
Viola 2
Cello 1
Cello 2
Double Bass 1
Double Bass 2

Saxophone 1
Saxophone 2

Trumpet 1
Trumpet 2
Trombone 1
Trombone 2
Baritone
Tuba

Piano
Drums

Vocals

do. Babe I feel al-right, but I come to wor-ry you. Babe it's Chris-

F C F B^b F C

Musical score for vocal and instrumental parts, measures 1-6. The vocal line is marked 'Vocal' and contains rests. The instrumental parts include strings (Violin 1, Violin 2, Viola, Violoncello, Contrabasso) and tubas (Tuba 2, Tuba 3). All instrumental parts contain rests.

Musical score for piano accompaniment, measures 1-6. The piano part includes chords: F, B^b7, F, F⁷, B^b7. The bass line is marked 'p' and contains rests.

Musical score for vocal and piano accompaniment, measures 7-12. The vocal line is marked 'Vocal cont.' and contains the lyrics: 'mas time and I wan- na see San- ta Claus. Babe it's Chris- mas time and I wan- na seeSan- ta Claus.' The piano part includes chords and accompaniment for the vocal line. The bass line is marked 'dr' and contains a rhythmic pattern of eighth notes.

as 1

F C⁷ F B^b F C⁷

Voc

Don't show me my pret-ty ba-by, I'll break all of them nose. San- ta

dr

Vocal

A series of empty musical staves for vocal and instrumental parts. The top four staves are vocal staves (Soprano, Alto, Tenor 1, Tenor 2) with treble clefs and a key signature of one sharp (F#). The next three staves are for tubas (tb 2, tb 3, and a general bass line) with bass clefs. The bottom two staves are for piano (p) and drums (dr).

Musical score for the vocal and instrumental parts. The vocal line (voc) is in the key of F major and 3/4 time. The instrumental parts include piano (p), drums (dr), and tubas (tb). The lyrics are: "Claus, San- ta Claus, list- en to my plea. San- ta Claus, San- ta Claus, list- en to my". The score includes dynamic markings (p), articulation (accents), and performance instructions like "Vocal cont.". The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The drums play a simple pattern of eighth notes. The tubas play a simple harmonic accompaniment. The score ends with a double bar line and repeat signs.

Violins 1, 2
Violas 1, 2
Cellos 1, 2
Double Basses 1, 2, 3
Saxophones 1, 2, 3
Trumpets 1, 2, 3
Trombones 1, 2, 3
Vocals
Piano
Drums

plea. Don't send me no-thing for Chris-mas but my ba-by back to me.

Chords: F, C⁷, F⁷, B, F, C

This musical score consists of several systems of staves. The top system includes five staves: four for piano accompaniment and one for voice. The piano parts feature complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. The voice part is mostly rests, with some notes appearing in the later measures. The second system continues the piano accompaniment with similar rhythmic complexity. The third system includes a section labeled "Ensemble" in the piano part, with a key signature change to B major. The fourth system shows a key signature change to F major and includes dynamic markings like "Cdim" and "C". The bottom system includes a grand staff for piano (treble and bass clefs) and a vocal line. The piano part has a melodic line in the right hand and a more rhythmic bass line in the left hand. The vocal line has several rests. The score concludes with a double bar line and repeat signs in the piano part.

Ensemble

F

F

B

F

Cdim

C

VOC

P

F

Violins 1 & 2, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Vocals, Piano, Drums.

Chord symbols: F, C+, F, G, B, F, C, F

Ensemble section: Piano (P), Drums (dr)

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

