



„Sent For You Yesterday“

(E. Durham-J. Rushing)

aufgenommen 16. Feb. 1938 in New York City

head arr., transkr. Klaus Pehl 1997

- Partitur -

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



♩ = 167

Vocal Jimmy Rushing

Sent For You Yesterday

Count Basie and his Orchestra 16.2.1938

Jimmy Rushing - Eddie Durham, arr. Eddie Durham

transcr. Klaus Pehl 1993

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

- Alto Sax 1**: Melodic line with dynamics *mf* and *f*.
- Alto Sax 2**: Melodic line with dynamics *mf* and *f*.
- Tenor Sax 1**: Melodic line with dynamics *mf* and *f*.
- Tenor Sax 2**: Melodic line with dynamics *mf* and *f*.
- Bariton Sax**: Melodic line with dynamics *mf* and *f*.
- Trumpet 1**: Melodic line with dynamics *mf* and *f*.
- Trumpet 2**: Melodic line with dynamics *mf* and *f*.
- Trumpet 3**: Melodic line with dynamics *mf* and *f*.
- Trumpet 4**: Melodic line with dynamics *mf* and *f*.
- Trombone 1**: Melodic line with dynamics *mf* and *f*.
- Trombone 2**: Melodic line with dynamics *mf* and *f*.
- Trombone 3**: Melodic line with dynamics *mf* and *f*.
- Guitar**: Chordal accompaniment with dynamics *mf* and *f*. Chords include E^b, E^b7, A^b, A^bm, E^b, Adim, A^b6, and E^b.
- Bass**: Rhythmic accompaniment with dynamics *mf* and *f*.
- Voice**: Vocal line for Jimmy Rushing, starting at measure 5 with a tempo marking of 167.
- Piano**: Harmonic accompaniment with dynamics *mf* and *f*.
- Drums**: Rhythmic accompaniment with dynamics *mf* and *f*.

as 1 **A** Ensemble

Solo Fill In (Earl Warren)

The musical score is arranged in a standard ensemble format with the following parts:

- Saxophones:**
 - Sax 1 (Alto Saxophone)
 - Sax 2 (Alto Saxophone)
 - Sax 3 (Alto Saxophone)
 - Sax 4 (Alto Saxophone)
 - Sax 5 (Alto Saxophone)
- Trumpets:**
 - tb 2 (Trumpet)
 - tb 3 (Trumpet)
- Trombone:**
 - tb 1 (Trombone)
- Guitar:**
 - g (Guitar)
- Bass:**
 - b (Bass)
- Vocals:**
 - voc (Vocals)
- Drums:**
 - dr (Drums)

The score includes a section for a **Solo Fill In (Earl Warren)** starting at measure 11. This section features a melodic line for the saxophones with triplets and a 2-measure rest. The guitar part provides harmonic support with chords such as E^b , E^b7 , A^b , $A^b m$, E^b , E^b , E^b7 , and A^b7 . The drum part includes a fill pattern with 'x' marks. The score concludes with a double bar line and repeat sign.

5 1
soprano 1
soprano 2
alto 1
alto 2
tenor 1
tenor 2
baritone 1
baritone 2
baritone 3
baritone 4
baritone 5
trumpet 1
trumpet 2
trumpet 3
guitar
bass
vocal
piano
drum

3

E^{\flat} $B^{\flat 7}$ E^{\flat} A^{\flat} E^{\flat}

B

Piano

as 1

as 2

ss 1

ss 2

ss

sb 1

sb 2

sb 3

sb 4

tb 1

tb 2

tb 3

g

b

voc

dr

mf

E^b E^b7 A^b A^bm E^b E^b7 A^b7

as 1

as 2

s 1

s 2

ss

Solo

sb 1

sb 2

sb 3

sb 4

sb 1

tb 2

tb 3

g

b

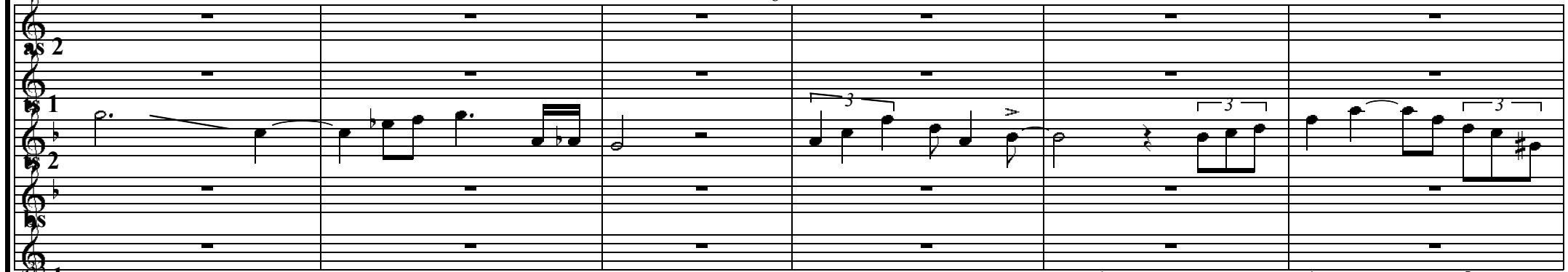
voc

dr

F

B⁷

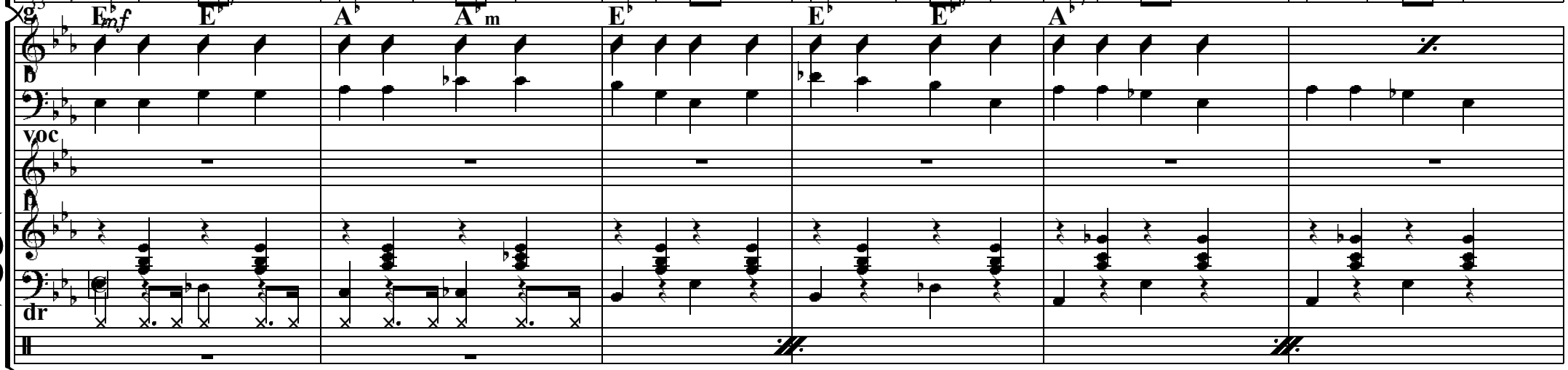
E^b A^b E^b



Musical score for vocal parts (soprano, alto, tenor, bass) and piano accompaniment. The vocal parts are marked with a common time signature and a key signature of two flats. The piano accompaniment includes a grand staff with treble and bass clefs. The score is divided into measures, with a double bar line and repeat sign at the end of the section.



Musical score for strings (p1-p4, tb1-tb3) and woodwinds (g, b). The string parts are marked with a common time signature and a key signature of two flats. The woodwind parts are marked with a common time signature and a key signature of two flats. The score is divided into measures, with a double bar line and repeat sign at the end of the section.



Musical score for guitar (g), bass (b), and drums (dr). The guitar part is marked with a common time signature and a key signature of two flats. The bass part is marked with a common time signature and a key signature of two flats. The drum part is marked with a common time signature and a key signature of two flats. The score is divided into measures, with a double bar line and repeat sign at the end of the section.

as 1

as 2

1

2

to Clarinet

1

2

3

4

1

tb 2

tb 3

g

E_b

B_b

E_b

A_b

E_b

voc

dr

45 1 **D** *Vamp* 8

s1 *mf*
s2 *mf*
s1 *mf*
s2 *mf*
s3 *mf*
s4 *mf*
s5 *mf*
tb1 *mf*
tb2
tb3
g E E⁷ A A^m E Adim A^{b6} E
b
voc Don't the
dr
/ / /

as 1

as 2

s 1

s 2

ss

tb 1

tb 2

tb 3

tb 4

Solo Fill In

tb 1

tb 2

tb 3

g

E^b E^{b7} A^b A^bm E^b E^b E^{b7} A^{b7}

voc

Vocal (J. Rushing)

mom look lone- some shin- ing through the tree ---? Don't the mom look lone- some shin- ing through the tree

dr

//

//

as 1

as 2

tr 1

tr 2

tr 3

tr 4

tr 5

tr 6

tr 7

tr 8

tr 9

tr 10

g

b

voc

dr

h

h

h

E^b

B^{b7}

E^b

A^b

E^b

Don't your love look lone some when your ba- by backed up to me?

Sent

//

//

//

Vocal F

Musical score for a vocal and instrumental ensemble. The score includes staves for vocalists (Vocal 1, 2), strings (Violins 1, 2, Violas, Cellos, Double Basses), woodwinds (Flutes, Clarinets, Bassoons, Trombones 1, 2, 3), brass (Trumpets 1, 2, 3), guitar (G), bass (B), drums (dr), and a double bar line (H). The vocal line features lyrics: "for You yes-ter-day, ba-by here You com-to-day. Sent for You yes-ter-day, ba-by here You". The instrumental parts include piano accompaniment (p), mezzo-forte (mf), and dynamic markings. The score is in a key with one flat and a 4/4 time signature.

Musical score for strings and woodwinds. The top staff is for Flute 1 (fl 1), followed by Flute 2 (fl 2), Clarinet 1 (cl 1), Clarinet 2 (cl 2), Bassoon (bs), and Trombone 1 (tb 1). The woodwinds play melodic lines with various articulations like accents and slurs. The strings play a rhythmic accompaniment.

to Tenor

Musical score for brass instruments. The staves are for Trombone 2 (tb 2), Trombone 3 (tb 3), Trombone 4 (tb 4), and Trumpet 1 (tp 1). The brass instruments provide harmonic support with sustained notes and rhythmic patterns.

Musical score for piano and guitar. The piano part (p) features a complex rhythmic accompaniment with many sixteenth notes. The guitar part (g) plays a steady eighth-note pattern. Chord symbols B^b7 , E^b , and A^b are indicated below the piano staff.

Musical score for bass and drums. The bass part (b) plays a steady eighth-note line. The drum part (dr) features a consistent rhythmic pattern with snare and bass drum hits.

Vocal line (voc) with lyrics: "come to-day. Ba-by, You can't love me, treat me that a-way." The melody is in a major key with a mix of eighth and quarter notes.

Piano accompaniment for the vocal line. The piano part (p) provides a harmonic and rhythmic foundation for the vocal melody, using chords and arpeggiated figures.

as 1
as 2
s 1
s 2
ss

tb 1
tb 2
tb 3
tb 4

tb 1
tb 2
tb 3

g
b
voc
dr

77 **H** *Trumpet acc.* 14

as 1 *mf* *Trumpet acc.*

as 2 *mf* *Trumpet acc.*

tr 1 *mf* *Trumpet acc.*

tr 2 *mf* *Trumpet acc.*

tb 1 *Solo ad lib*

tb 2 *3*

tb 3 *3*

tb 4 *3*

tb 1

tb 2

tb 3

g *E^b E^b7 A^b A^bm E^b E^b7 A^b7*

voc

dr

This musical score is arranged in 8 staves. The top three staves are for saxophones (sax 1, sax 2, sax 3), the middle three for trumpets (tb 1, tb 2, tb 3), the piano (p), vocal (voc), and drums (dr). The score is divided into measures by vertical bar lines. Measure numbers 1, 15, and 20 are indicated at the top. The piano part includes chord symbols: E^b, B^b7, E^b, A^b, and E^b. The vocal part has a dynamic marking of *f* in the final measure. The drum part uses 'x' for cymbal hits and 'o' for other drum sounds. Rehearsal marks (double slashes) are present at the beginning of measures 1, 3, 15, and 20.

This musical score page contains measures 89 through 104. It features a full ensemble of instruments and a vocal line. The instruments include two flutes (fl 1, 2), two oboes (ob 1, 2), two clarinets (cl 1, 2), two bassoons (bs 1, 2), two trumpets (tr 1, 2), three trombones (tb 1, 2, 3), a vocal line (voc), a drum set (dr), and a percussion line (H). The score is written in a key signature of one flat (B-flat major or E-flat minor) and a 4/4 time signature. The music is characterized by complex rhythmic patterns, often with sixteenth and thirty-second notes, and frequent use of slurs and ties. The vocal line consists of whole notes and rests. The drum set part includes various rhythmic patterns, often marked with 'x' for cymbals. The percussion line features a steady bass drum pattern. The score is divided into two systems of five measures each, with a double bar line and repeat sign at the end of each system. The first system covers measures 89-93, and the second system covers measures 94-98. The key signature changes to two flats (B-flat major or D-flat minor) at measure 94. The score concludes with a double bar line and repeat sign at the end of measure 104.

This page of a musical score contains the following parts and markings:

- Woodwinds:** Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1, 2, and 3, and Contrabassoons (tb 2 and 3).
- Strings:** Violins 1 and 2, Violas 1 and 2, Cellos 1 and 2, and Double Basses.
- Brass:** Trombones 1, 2, and 3, and Euphoniums/Tubas.
- Percussion:** Timpani (g), Snare Drum (dr), and Cymbals.
- Other:** A vocal line (voc) is present but contains no notes.

Key markings and features include:

- Rehearsal marks 17 and 18.
- Chordal markings: E^b, B^b, E^b, A^b, E^b.
- Dynamic marking: *ff* (fortissimo).
- Repeat signs (//) in the percussion and string sections.
- Handwritten markings: *ff* and *mf* in the woodwind parts.

101 **K**

18

ff

ff

ff

ff

cl 1

cl 2

bs 1

bs 2

bs 3

bs 4

ho 1

ho 2

ho 3

tb 1

tb 2

tb 3

gtr

E^b E^b A^b A^bm E^b E^b A^b

voc

dr

3

3

3

19

Violins 1
Violins 2
Violas
Cellos
Double Basses

Flutes 1 & 2
Oboes 1 & 2
Clarinets 1 & 2
Bassoons

Chorus: E, B, E, A, E

Trumpets 1 & 2
Trombones 1, 2, & 3

voc

dr

Coda

as¹ Coda

String parts (Violins 1 & 2, Violas, Cellos, Double Basses) and woodwind parts (Flutes, Clarinets, Bassoons). The score includes dynamic markings such as *mf* and *pp*, and articulation marks like *v* (accents) and *pp* (pianissimo). A measure number '20' is visible at the top.

Empty musical staves for percussion instruments, labeled 'p 1' through 'p 4'.

Empty musical staves for tubas, labeled 'tb 1', 'tb 2', and 'tb 3'.

g E^b E^{b7} A^b A^b m E^b Adim A^b E^b

Musical score for guitar (g) and bass (b). The guitar part features chords corresponding to the chord symbols above, and the bass part provides a harmonic accompaniment.

Empty musical staff for vocal, labeled 'voc'.

Musical score for piano (p) and drums (dr). The piano part includes a *mf* marking, and the drum part shows rhythmic patterns with 'x' marks. The score concludes with double bar lines and repeat signs.

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**

