

Presents

JAZZ LINES PUBLICATIONS

BLUE (AND BROKEN HEARTED)

ARRANGED BY MARION EVANS

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-6201

BY GRANT CLARKE, EDGAR LESLIE, AND LOU HANDMAN

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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.

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HELEN O'CONNELL SERIES

BLUE (AND BROKEN HEARTED) (1958/1962)

Background:

Helen O'Connell's celebrity skyrocketed when she became the female vocalist for Jimmy Dorsey's orchestra in 1939. Although she took a break from performing for nearly a decade, she retained a high level of popularity upon returning to the spotlight in 1951. She was also a frequent sight on television, specifically sharing hosting duties of NBC's *Today Show* from 1956-1958 and co-hosting with Bob Barker the Miss USA and Miss Universe pageants in the 1970s.

Marion Evans Biography:

Marion Evans ranks high among the pantheon of New York City arrangers who flourished in the 1950s and 60s, and returning in the 2000s to present day. He arranged over 100 albums for artists including Tony Bennett, Lady Gaga, Steve Lawrence, Eydie Gormé, Perry Como, Doc Severinsen, Judy Garland, Helen O'Connell and won Grammy nominations for his arrangements of the classic hits *Blame It on the Bossa Nova* (for Eydie Gormé) and *Go Away, Little Girl* (for Steve Lawrence) produced with Carol King. Also noteworthy, he has had more than 70 top-ten recordings, and 2 definitive jazz recordings, *Ted McNabb and Company I and II*. His activities as a composer of TV music include 17 different series and he has worked as orchestrator on 11 Broadway shows.

An Alabama native, Evans was inducted into The Alabama Musician's Hall of Fame. After studies at Auburn University, Evans became one of the chief arrangers for the Glenn Miller-Tex Beneke Orchestra in the late 1940s and wrote as well for Tommy Dorsey, Vaughn Monroe, Percy Faith and Count Basie. He had a longstanding professional partnership with the equally celebrated arranger Don Costa. After withdrawing from the music business in 1970 to pursue a second career in finance, he has returned recently to arrange and orchestrate three Grammy-winning and Emmy-nominated albums for Tony Bennett and Lady Gaga - *Duets II*, *Cheek to Cheek*, and *Love for Sale* – and has enjoyed a continuing relationship with those artists.

Notes to the Conductor:

Helen O'Connell initially recorded this Marion Evans arrangement of *Blue (and Broken Hearted)* at some point in the winter of 1957/1958, but it was not released until 1962 on her album *Here's Helen*. Evans's writing runs the entire gamut of ensemble dynamics, from whisper-soft lows to towering highs, all while maintaining a perfect balance between accessible listening and inventive musicianship.

O'Connell sings the song's verse with nothing but piano accompaniment, eventually being joined by the rest of the rhythm section and a choir of clarinets when the melody begins at measure 17. The clarinet writing is intricate, but not overbearing, and should be played with a gentle, smooth approach. Alternate saxophone parts are included so that this arrangement may be played without the clarinet doubles. At the end of the melody, a suddenly loud appearance from the brass sets up a key change going into the next chorus.



At this point, the band gets to shine for a bit, with boisterous brass and twirling saxes engaging in some delightful interplay before yielding the spotlight to an eight measure trombone solo. O'Connell returns for the second half of the tune at measure 65, with the brass playing some bugle-call-style backgrounds in the melody's gaps. The volume level briefly drops at measure 73, but doesn't stay down low for too long, with more brass fanfares contrasting with some simpler figures in the saxes. Eventually, the whole band comes together in joyous unison for the performance's conclusion.

This publication was based on Marion Evans's original pencil score - this is not a transcription.

Rob DuBoff

May 2024

Helen O'Connell

"Blue and Broken Hearted"

arr. Marion Evans

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Handwritten musical score for various instruments and voice. The score is written on a single page with multiple staves. The instruments listed on the left are:

- FLUTE (1)
- SAXOPHONES (2, 3, 4)
- BASS (5)
- TRUMPETS (1, 2, 3, 4)
- TROMBONES (1, 2, 3, 4)
- VOICE (Voc)
- GUITAR
- PIANO
- BASS
- DRUMS

The score includes a key signature of one sharp (F#) and a common time signature (C). The piano part includes handwritten chord symbols: F, G7, C7, F, A7b9, Gm7, C9+, F, G7, C7, F. The voice part has a melodic line with lyrics. The drums part has a simple rhythmic pattern. The guitar part has a melodic line. The bass part has a simple bass line. The trumpet and trombone parts have simple melodic lines. The saxophone parts have simple melodic lines. The flute part has a simple melodic line.

Above is the first page of Marion Evans's pencil score for *Blue (and Broken Hearted)*, recorded by Helen O'Connell in 1957/58.

BLUE (AND BROKEN HEARTED)

AS RECORDED BY HELEN O'CONNELL

BY GRANT CLARKE, EDGAR LESLIE, AND LOU HANDMAN

ARRANGED BY MARION EVANS

SCORE

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

① COLLA VOCE

Vocal

I used to think I could live with - out you, _____ but I ad - mit that I changed my mind. _____

Woodwind 1: Clarinet/Alto Saxophone

Woodwind 2: Clarinet/Alto Saxophone

Woodwind 3: Clarinet/Tenor Saxophone

Woodwind 4: Bass Clarinet/Tenor Saxophone

Woodwind 5: Bass Clarinet/Baritone Saxophone

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Acoustic Bass

Drum Set

Chords: C7(9), F6, G7, C7, F6, A^b7, Gm7, C9(9b5), F6, G7, C7, F6, Bm7(9b5), E7

mp

Clarinets

Bass Clarinets

Cup Mute

Brushes

1 2 3 4 5 6 7 8

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BLUE (AND BROKEN HEARTED)

SCORE - PAGE 2

9

Vox. I go to sleep and I dream a - bout you, _____ and through the day you can al - ways find me:

Ww. 1 (Cl.) *p*

Ww. 2 (Cl.) *p*

Ww. 3 (Cl.) *p*

Ww. 4 (Bs. Cl.) *p*

Ww. 5 (Bs. Cl.) *p*

Pno. Am⁷ Bm⁷(b₉) E⁷ Am⁷ D⁷ C⁶ C[♯]7 Dm⁷ G⁷ Gm⁷ C⁷(b₉)

9 10 11 12 13 14 15 16

17 MEDIUM SWING ♩ = 100

Vox. *blue* _____ *be - cause* were part _____ *ed,* _____ *blue* _____ *and bro - ken* heart _____ *ed.*

Ww. 1 (CL.) *mp* 3 3

Ww. 2 (CL.) *mp* 3 3

Ww. 3 (CL.) *mp* 3 3

Ww. 4 (Bs. CL.) *mp* 3 3

Ww. 5 (Bs. CL.) *mp* 3 3

Gtr. *p* F^{ma}7 F⁶ B^m7 B^m9 E⁹ B^m7 E⁹ A7([♯]9) A7 D7([♯]9) D7(⁹)

Pno. *p* F^{ma}7 F⁶ B^m7 B^m9 E⁹ B^m7 E⁹ A7([♯]9) A7 D7([♯]9) D7(⁹)

Bs. *p* F^{ma}7 F⁶ B^m7 B^m9 E⁹ B^m7 E⁹ A7([♯]9) A7 D7([♯]9) D7(⁹)

D. S. *p* (4) (8)

17 18 19 20 21 22 23 24