

JAZZ LINES PUBLICATIONS

*Presents*

**ROUTE 66**

RECORDED BY BING CROSBY WITH THE RHYTHMAIRES

MUSIC ARRANGED BY BILLY MAY

VOCAL GROUP ARRANGED BY JUD CONLON

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

**FULL SCORE**

JLP-6084

By BOBBY TROUP

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THE JAZZ LINES FOUNDATION INC.  
PO BOX 1236  
SARATOGA SPRINGS NY 12866 USA

# **BING CROSBY SERIES**

## **ROUTE 66 (1946)**

### **Background:**

One of America's most endearing entertainers, Bing Crosby was one of the first people to attain massive crossover success as a popular figure, having equally successful careers in music and film. Born in Tacoma, Washington in 1903, Crosby became the first vocalist to achieve star billing with a big band after joining the Paul Whiteman Orchestra in 1926. More success came as the featured star of The Rhythm Boys after leaving Whiteman.

The 1930s continued to see not only a continued string of musical successes, but also Crosby's break into film. Starring in several short comedies during this time, often pairing up with comedian Bob Hope. His career as an actor reached its peak in 1944, when he won the Academy Award for Best Actor for his performance in *Going My Way*.

Crosby would branch out in several different directions in the 1950s. He became a regular sight on television, as well as becoming actively involved in the world of sports, owning several thoroughbred race horses as well as being partial owner of the Pittsburgh Pirates baseball team. He passed away in 1977.

John Scott Trotter was born in Charlotte, North Carolina, in 1908. At the age of seven, using his sister's piano lesson books and the family piano, he taught himself to play the instrument. His parents then sent him for formal music lessons. He attended the University of North Carolina at Chapel Hill to study architecture. However, he and Hal Kemp, a childhood friend and fellow student at UNC, started a college band in 1925. Together they had musically entertained folks at home and once the Hal Kemp Orchestra began receiving recording contracts and international bookings, they traded their college education for music careers. In 1933, Kemp and Trotter made music history when the orchestra played at the Black Hawk Restaurant in Chicago for a national radio audience. The orchestra sound heard that night was largely the results of Trotter's music arranging and thereafter became known as 'The Hal Kemp Style.'

Trotter teamed with Bing Crosby in 1937 after they worked together in the motion picture *Pennies from Heaven* in 1936. Already an original in popular music, Crosby wanted a new music arranger and looked to Trotter to help enhance the Crosby style. They combined their talents for the next 17 years, Trotter most frequently directing and arranging Crosby's music for radio, motion picture, and his Decca recordings. One of their most successful collaborations was Irving Berlin's *White Christmas*, from the motion picture *Holiday Inn*. Trotter was also the music arranger and director in 1946 for the screenplay of *Abie's Irish Rose*, music arranger and conductor for *Kiss the Boys Goodbye* in 1941, *Rhythm on the River* in 1940, and orchestrator for *Dr. Rhythm* in 1938, appearing as himself in the film with Bing Crosby.

When Crosby ended his Kraft Music Hall radio show in 1954, Trotter moved to television as the music director for *The George Gobel Show*. This association lasted for six years. In 1961 he was the composer for the pilot of the television drama *Ben Casey*, and from 1964 to 1965, he and Crosby were again together on the television sitcom, *The Bing Crosby Show*. In 1966, Trotter began arranging music scores for the Bill Melendez, Sopwith Productions, Inc., animated cartoons for television, most notably the Charlie Brown-Peanuts and Babar the Elephant specials.

Trotter was known for his talent arranging classical music. He appeared as conductor in many national public events, including Ronald Reagan's inaugural as Governor of California, patriotic shows during World War II and afterwards, television specials, and arranged music scores for Hollywood Academy Award shows. Trotter received an Oscar in 1971 for *A Boy Named Charlie Brown*, and in 1974, he received a Hall of Fame award for his participation as conductor of the 1942 Decca recording of Bing Crosby's *White Christmas*. He was actively involved in fund raising events for many charitable causes in California ranging from historic preservation to music education. Trotter died in 1975 in Los Angeles, California.

### **Billy May Biography:**

There is perhaps no one person more unsung in shaping the sound of classic popular music than Edward William 'Billy' May, Jr. Indeed, there are many people who are fans of May's music without even realizing it through his collaborations with Frank Sinatra. Even if he had never written a note for the 'Chairman of the Board,' however, May's catalogue of work is not only of the highest quality, but also of stunning diversity.

Born on November 10, 1916 in Pittsburgh, PA, May began playing tuba as a youth on recommendation of a doctor who believed it to be an effective treatment for his childhood asthma. Switching to trumpet, May worked as both an instrumentalist and arranger for several small outlets before joining the Charlie Barnet Orchestra in 1938. May was responsible for crafting the arrangement for Barnet's hit recording of *Cherokee*, which has since gone on to become one of the most frequently covered standards in part because of the Barnet version. After leaving Barnet, May worked largely as a freelance arranger and trumpeter, notably for the bands of Glenn Miller and Les Brown, for the majority of the 1940s. In the early 1950s, May caught the attention of producers at Capitol Records, who hired him as a staff arranger for their sizeable stable of vocalists. His best-known collaborations were with Frank Sinatra, as May would author the arrangements of some of Sinatra's biggest hits, including 1958's *Come Fly with Me*. In addition to Sinatra, May's arrangements graced the recordings of Ella Fitzgerald, Nat 'King' Cole, Peggy Lee, and Nancy Wilson, among countless others, during this time.

By the 1960s, May became more involved in film and television. Having written his first film score in 1957, May's songs and scores became frequently heard in many different Hollywood settings, ranging from Rat Pack films to a collaboration with humorist Stan Freberg. Throughout this time, his relationship with Sinatra remained fruitful, with May continuing to write arrangements for Sinatra's albums on his newly founded Reprise Records label. The two were so close that May was an honorary pall-bearer at Sinatra's funeral in 1998. Having largely been in retirement since the 1980s, May passed away from a heart attack on January 22, 2004. He leaves behind a list of credits that are second to none in the world of pop music as an arranger, and his signature style, featuring mercurial brass writing and 'swooping' saxophone riffs, continues to serve as a template upon which many of today's top arrangers work.



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## **The Music:**

In 1941 Bobby Troup and his wife Cynthia decided to head to California as he had designs on becoming a Hollywood songwriter. They set out from their home in Pennsylvania on U.S. Route 40 and eventually connected with U.S. Route 66. Somewhere along the way Troup decided it would be fun to write a song about their trip; however, the story goes that his initial idea was to write about their travels on Route 40. Troup’s wife Cynthia suggested he instead focus on Route 66 and provided the now-famous line, “Get your kicks on Route 66.” Troup included in the song many of the towns and cities they passed through. The timing of this song was perfect: America was being transformed into a car-centric society and travel by automobile was becoming king. This also coincided with the birth of the motel concept and, at the same time, the U.S. Transportation Department was launching the campaign to build highways around the United States. As people began to invest more time in leisure activities this composition became the theme song for their travel and undoubtedly also inspired a generation of people to head out and explore the United States. In short, this was the right song at the right time and became the soundtrack for America’s newfound enthusiasm for automobile travel.

Nat ‘King’ Cole, with his Trio, first recorded the song on March 15, 1946 in Los Angeles. Capitol Records released it as a single and it reached number three on Billboard magazine’s Race Records chart and number eleven on its singles chart. Cole later re-recorded the tune for the album *After Midnight* (1956) and *The Nat King Cole Story* (1961). Bing Crosby and the Andrews Sisters recorded a version on May 11, 1946 which reached number 14 on the Billboard chart. Later in 1946, Bing Crosby began his residency on the Philco Radio Time show, an engagement that would last until 1949. As he began this radio show he needed a new library of arrangements, so he turned to someone that could craft swinging material in a hurry: Billy May.

## **Notes to the Conductor:**

This Billy May arrangement is a wonderful swinging take on Troup’s hit song. The chart is primarily a back-and-forth between the male vocalist and a vocal group [SAATT]. It is interesting to note that in his score Billy May indicated the top line of the vocal group parts and Jud Conlon filled in the voicings in a separate vocal score for The Rhythmaires. In the radio broadcast The Charioteers are introduced as the vocal group during the radio broadcast, but it is clearly a group of studio singers (most likely The Rhythmaires) and not the famed gospel male vocal quartet.

Billy May’s arrangement calls for a woodwind section consisting of three alto saxophones (two doubling on clarinet), one tenor saxophone, and two baritone saxophones. Included are alternate woodwind parts so that this arrangement is playable by two altos, two tenors, and two baritones. Or, two altos and three tenors (with or without the very short, 2 measure clarinet double).

This publication was prepared using the original Billy May pencil score and the set of parts used for the radio broadcast - this is not a transcription.

**Doug DuBoff and Rob DuBoff**

- October 2022

PIA I  
PIA II  
PIA III  
TRN  
BAR. I  
BAR. II

Handwritten musical notation for various instruments including Trumpets 1, 2, and 3, Horn, Trombones 1, 2, and 3, and Drums. The notation includes notes, rests, and dynamic markings.

HORN

Handwritten musical notation for Horn, Trombones 1, 2, and 3, and Drums. Includes the word "TACIT" written in large letters across the Horn and Trombone staves.

VOCAL

Handwritten musical notation for Vocal and Drums.

HARP

Handwritten musical notation for Harp, including the word "TACIT" written across the staff.

Violins A, B, C

Handwritten musical notation for Violins A, B, and C. Includes the word "TACIT" written across the staves and a handwritten note in parentheses: "DAD GO AWEAY! QUICHEST TIME + MONEY SAUER A BOON TO ARRANGERS".

BITW

Handwritten musical notation for Bitw (Double Bass) with notes and rests.

Viola

Handwritten musical notation for Viola, including the word "TACIT" written across the staff.

Cello

Handwritten musical notation for Cello, including the word "TACIT" written across the staff.

Bass

Handwritten musical notation for Bass.

PIANO

Handwritten musical notation for Piano.

Above is the first page of Billy May's pencil score for Route 66, performed by Bing Crosby on the radio in 1946.

TRUMPET-1.

ROUTE-66.

#997

(A)

(B)

(C)

(D)

(D)

(E)

(F)

CECIL A. CRANDALL  
DATE 9-20-46

Above is the first page of the trumpet I part that was used for the 1946 radio performance.

Above is the original oboe part for the 1947 arrangement and recording of **Mam'selle**.

# ROUTE 66

RECORDED BY BING CROSBY WITH THE RHYTHMAIRES

BY BOBBY TROUP

MUSIC ARRANGED BY BILLY MAY

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## SCORE

BRIGHT SWING ♩ = 140

Male Vocal

Soprano

Alto

Tenor

Alto Sax.

Woodwind 1: Alto Sax./Clarinet

Woodwind 2: Alto Sax.

Woodwind 3: Alto Sax./Clarinet

Woodwind 4: Tenor Sax.

Woodwind 5: Baritone Sax.

Woodwind 6: Baritone Sax.

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4 (Opt.)

Trombone 1

Trombone 2

Trombone 3

Trombone 4 (Opt.)

Guitar

Piano

Acoustic Bass

Drum Set

The score is written for a jazz ensemble. It includes parts for Male Vocal, Soprano, Alto, and Tenor voices. The instrumental section consists of six woodwinds (Alto Sax./Clarinet, Alto Sax., Alto Sax./Clarinet, Tenor Sax., Baritone Sax., Baritone Sax.), four trumpets (with the fourth optional), three trombones (with the fourth optional), guitar, piano, acoustic bass, and drum set. The music is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as BRIGHT SWING at 140 beats per minute. The score is divided into four measures, with measure numbers 2, 3, and 4 indicated at the bottom. Dynamics include *f* (forte) and *mf* (mezzo-forte). Chord symbols are provided for guitar and piano: D<sup>6/9</sup>, Bm<sup>7</sup>, G<sup>13</sup>, E<sup>b</sup>ma<sup>7</sup>, D<sup>6/9</sup>, C<sup>9</sup>, B<sup>9</sup>, B<sup>b</sup><sup>9</sup>, and A<sup>9</sup>.

5

M

you \_\_\_\_\_ ev - er plan to mo - tor west, \_\_\_\_\_ tra - vel my way, take the high - way that's the best,

Ww 2 (A. Sx)

Ww 4 (T. Sx)

Ww 5 (B. Sx)

Ww 6 (B. Sx)

*mp* lead

*mp*

*mp*

*mp*

Tpt 1

Tpt 2

Tpt 3

Tpt 4 (Opt.)

Tbn 1

Tbn 2

Tbn 3

Tbn 4 (Opt.)

To Cup Mute

To Cup Mute

To Cup Mute

To Cup Mute

To Cup Mute

To Cup Mute

To Cup Mute

To Cup Mute

Gtr

*mp*

D<sup>6</sup> Bm<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> D<sup>6</sup> G<sup>6</sup>

Pno

*mp*

D<sup>6</sup> Bm<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> D<sup>6</sup> G<sup>6</sup>

Bs

(in 2)

*mp*

Hi-Hat

*sim.*

(4)

D. S.

*mp*