

Presents

JAZZ LINES PUBLICATIONS

MOONLIGHT ON THE GANGES

RECORDED BY BENNY GOODMAN

ARRANGED BY EDDIE SAUTER

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

FULL SCORE

JLP-8916

LYRICS BY CHESTER WALLACE, MUSIC BY SHERMAN MYERS

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THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

BENNY GOODMAN BIG BAND SERIES

MOONLIGHT ON THE GANGES (1940)

Background:

The “King of Swing” himself, clarinetist Benny Goodman was one of the most prominent figures in big band jazz for over 50 years. Born to an impoverished family of Russian Jewish immigrants in the slums of Chicago in 1909, he began taking clarinet lessons at age 10. The young Goodman displayed a stunning affinity for the instrument, making his professional debut a mere two years later. Dropping out of high school a few years later, Goodman became a full time professional as a member of the renowned Ben Pollack Orchestra.

Having moved to New York by the end of the 1920s, Goodman found himself in demand as a studio session musician for some of the top recording bands of the day. It was around this time that he met producer John Hammond, who became his biggest supporter. With Hammond’s backing and connections, Goodman put together his own band, becoming a star through his appearances on the popular radio show Let’s Dance in 1935.

Goodman’s career almost ended as abruptly as it began, as a highly unsuccessful 1935 tour left him and his band nearly broke and disillusioned. A concert at the Palomar Ballroom in Los Angeles was nearly the final nail in the coffin until Goodman, until then focusing on sweet music, launched into a performance of King Porter Stomp that caused the crowd to erupt in enthusiasm. His fame would eventually peak 3 years later following a wildly successful concert at Carnegie Hall, the first jazz performance at the famed venue.

Although Goodman’s popularity would begin to slowly wane in the 1940s, he continued to tour and perform all the way until his passing in 1986. In addition to his integral influence on the music of the Swing Era, Goodman was a pioneer in the world of civil rights; his bands were fully integrated, giving star billing to such greats as pianist Teddy Wilson, vibraphonist Lionel Hampton, and guitarist Charlie Christian

Composer/arranger Eddie Sauter studied music at Columbia University and Juilliard before striking out as a professional, starting off as a member of the trumpet section of vibraphonist Red Norvo’s band. He eventually shifted his attention solely to arranging, and was responsible for writing some of the most creative and forward looking arrangements for the bands of Norvo, Benny Goodman, Artie Shaw, Tommy Dorsey and Woody Herman, among others.

The 1950s saw Sauter co-leading a band with fellow swing era arranger Bill Finegan. By the 1960s, Sauter’s work had begun to branch into other territories. His collaboration with tenor sax legend Stan Getz on his album Focus is considered to be a masterpiece. He began working on Broadway and for television and film, and continued to focus on these idioms until his death in 1981.



The Music:

Eddie Sauter's dance band arrangements for Benny Goodman still stand up as some of the finest, most creative works the legendary clarinetist ever put out. Even still, his arrangement of ***Moonlight on the Ganges*** finds a way to stand out from the crowd due to its highly unique treatment of an already unique standard.

Notes to the Conductor:

Beginning with an ominously ascending figure in the piano atop a bass clarinet ostinato, the melody comes in at measure 5, handled by muted trumpets with a mildly dissonant counter line in the saxophones. The initial melody statement continues to stay mostly in the brass, while the saxes largely stick to a complimentary role. Things become surprisingly dramatic at measure 35, however, when the brass play a rhythmically stop-start ascending line that gradually increases in volume until climaxing at measure 41.

The brass proceed to tail off while the saxes play a decidedly off-key riff to set up a key change for a chorus of Goodman's clarinet. The backgrounds here are surprisingly intricate, and will require your ensemble to strike a balance to achieve proper support for the soloist without becoming overwhelming. Following Goodman is a brief ensemble fanfare that sets up another key change, this time for a half chorus trumpet solo beginning at measure 79. The backgrounds here fall more into traditional big band riff-based fare. Goodman's clarinet gets another brief interjection before the sax section gets a short soli for the form's final 8 measures at measure 103.

Yet another key change at measure 111 announces the arrangement's final melody statement. The shouting ensemble trades off every 8 measures with Goodman's clarinet, but the energy level should remain consistent regardless of what part of the band is carrying the tune. Rather than opting for a traditional tagged ending, Sauter goes for a more unorthodox conclusion featuring roaring brass atop a rapidly descending saxophone figure. Starting out mildly dissonant, the harmony pleasantly resolves just in time for the grand finale.

The majority of this arrangement has been prepared from the original parts from Benny Goodman's library. Unfortunately, the entire 3rd woodwind part and a portion of the 5th woodwind part were lost over the years. They have been transcribed from the original recording accordingly.

Dylan Canterbury and Rob DuBoff

- ***April 2022***

1st Alto

18

MOONLIGHT ON THE GANGES

Handwritten musical notation for the first page of 'Moonlight on the Ganges' for 1st Alto. The score is written on ten staves. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The first staff contains a whole rest followed by a red box labeled 'A' and a trill (Tr.) instruction. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills and triplets marked throughout the piece. A 'ppp' dynamic marking is present in the first staff.

HARRY WUEST, Jr.
W 1563
1935

Handwritten musical notation for the second page of 'Moonlight on the Ganges' for 1st Alto. The score continues on ten staves. It features a variety of rhythmic figures, including eighth and sixteenth notes, and rests. There are several trills and triplets marked throughout the piece. A 'p' dynamic marking is present in the fifth staff. A red box labeled 'D' is visible in the fifth staff. The notation is dense and includes many slurs and accents.

No. 2.
1695 D'way, N. Y.

Above is the original alto saxophone I part as used for the 1940 recording.

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SCORE

MEDIUM SWING ♩ = 160

The score is arranged for a jazz ensemble. The Solo Clarinet part features a melodic line with a *mp* dynamic. The Woodwind 5 part is labeled "BASS CLARINET" and includes a "STRAIGHT MUTE" instruction. The Trumpet 1, 2, and 3 parts also include "STRAIGHT MUTE" instructions. The Guitar part shows a chord progression: E^bmi (top note), E_{mi}, F_{mi}, F[#]mi, G_{mi}, A^bmi, A_{mi}, and B^bmi. The Piano part provides harmonic accompaniment with chords and melodic fragments. The Acoustic Bass and Drum Set parts provide the rhythmic foundation, with the drum set marked *mp* and including a (4) measure mark.

5

Solo Cl. (w/ tpts) *mf*

Ww 1 (A. Sax) *mp* *mf*

Ww 2 (A. Sax) *mf*

Ww 3 (T. Sax) *mp* *mf*

Ww 4 (T. Sax)

Ww 5 (Bs. Cl.) *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Tpt. 3 *mp* *mf*

Gtr. *Bm B^bm Am A^bm Gm F[#]m Fm Gma⁷ D7([#]9) G⁶ Am⁷*

Pno. *mf* *Gma⁷ D7([#]9) G⁶ Am⁷*

Bs. *Gma⁷ D7([#]9) G⁶ Am⁷*

D. S. (4) (6) *mf*

5 6 7 8 9 10 11 12

13

Solo Cl.

Ww 1 (A. Sax)

Ww 2 (A. Sax)

Ww 3 (T. Sax)

Ww 4 (T. Sax)

Ww 5 (Bs. Cl.)

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Gtr.

Pno.

Bs.

D. S.

mf

TO BARITONE SAX

OPEN

OPEN

OPEN

Am7 D13 D#7 Em B7/D# Em7/D A13/C# D7 Am7 D7 C#7 D7 C#9

(4) (6)

13 14 15 16 17 18 19 20