

*Presents*

JAZZ LINES PUBLICATIONS

**I'M JUST WILD ABOUT HARRY**

RECORDED BY BENNY GOODMAN

ARRANGED BY EDDIE SAUTER

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

**FULL SCORE**

JLP-8993

LYRICS BY NOBLE SISSE, MUSIC BY EUBIE BLAKE

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THE JAZZ LINES FOUNDATION INC.

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# **BENNY GOODMAN BIG BAND SERIES**

## **I'M JUST WILD ABOUT HARRY (1943)**

### **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 was first hired by Benny Goodman in 1939 and wound up contributing some of the most forward thinking arrangements. This chart on the Nobel Sissle/Eubie Blake standard was written in 1943 and was performed on two live occasions that year. Originally, it was written for 2 trombones, but in 1948 Goodman had a new set of parts copied from the score and added a 3rd trombone part.

This arrangement is showcase for Sauter to demonstrate his unique use of harmony and rhythm. With unexpected harmonic shifts, instruments pitted against one another, and sophisticated syncopation this chart reveals what was to come in modernist thinking.

There are solos for clarinet, trombone, and tenor saxophone. This arrangement has been prepared from the 1948 set of parts - this is not a transcription.

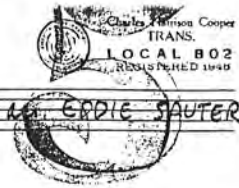
**Dylan Canterbury and Rob DuBoff**

- March 2018

BENNY

431

100



I'M JUST WILD ABOUT HARRY

MEDIUM SLOW  
(BUT AT A GAIT)

BR.

(A) BR. + SAXES

SAXES *Lip*

BR.

SAXES V

BR.

SAXES

Solo AD LIB

Here is Benny Goodman's part that was created in 1948.

# I'M JUST WILD ABOUT HARRY

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ARRANGED BY EDDIE SAUTER

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## SCORE

BRIGHT SWING ♩ = 180

The score is arranged for a jazz ensemble. The Solo Clarinet part is mostly rests. The woodwinds (Alto and Tenor Saxophones) play a melodic line with accents and slurs. The trumpets and trombones play a harmonic line with accents and slurs. The guitar and piano play chords with accents and slurs. The acoustic bass and drum set provide the rhythm.

Chord symbols:  $E^{\flat 6}$ ,  $A^{\flat 6}$ ,  $A^{\flat 7}$ ,  $E^{\flat 6}$ ,  $E^{\flat 7(b9)}$

2

3

4

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solo  
F6

5

Musical score for 'I'm Just Wild About Harry' (Page 2). The score includes parts for Solo Clarinet (Solo), Woodwinds (Ww. 1-5), Trumpets (Tpt. 1-3), Trombones (Tbn. 1-3), Guitar (Gtr.), Piano (Pno.), Bass (Bs.), and Drums (D.S.). The key signature is B-flat major (two flats). The score is marked with dynamics such as *mf* and *f*. The guitar and piano parts include chord diagrams for  $E^b_{MA7}$ ,  $E^b_6$ ,  $F_{m7}$ ,  $B^b_7$ ,  $F_{m7}$ ,  $A^b_{m6}$ ,  $B^b_7$ ,  $F_{m7}$ ,  $B^b_7$ ,  $F_{m7}$ ,  $B^b_7$ ,  $F_{m7}$ ,  $B^b_7$ ,  $F_{m7}$ ,  $B^b_7$ ,  $F_{m7}$ ,  $B^b_7$ ,  $E^b_{MA7}$ , and  $E^b_6$ . The drum part includes a snare drum pattern and a cymbal pattern, with a *mf* marking. The score is divided into measures 5 through 12.

5

6

7

8

9

10

11

12

(4)

(8)

# I'M JUST WILD ABOUT HARRY

## SCORE - PAGE 3

13 F<sup>6</sup> A<sup>b7</sup> Gm<sup>7</sup> Gm<sup>7(b9)</sup> F<sup>6</sup> C<sup>7(b9)</sup> F<sup>6</sup> Gm<sup>7</sup> F<sup>6</sup> *end solo*

Solo Cl.

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

Ww. 2 (A. Sax.) *p* *mf* *mf*

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

Ww. 4 (T. Sax.) *p* *mf* *mf*

Ww. 5 (B. Sax.) *p* *mf* *mf*

Gtr. E<sup>b6</sup> G<sup>b7</sup> Fm<sup>7</sup> Fm<sup>7(b9)</sup> E<sup>b6</sup> B<sup>b7(b9)</sup> E<sup>b6</sup> Fm<sup>7</sup> E<sup>b6</sup> B<sup>b7</sup>

Pno. E<sup>b6</sup> G<sup>b7</sup> Fm<sup>7</sup> Fm<sup>7(b9)</sup> E<sup>b6</sup> B<sup>b7(b9)</sup> E<sup>b6</sup> Fm<sup>7</sup> E<sup>b6</sup> B<sup>b7</sup>

Bs. E<sup>b6</sup> G<sup>b7</sup> Fm<sup>7</sup> Fm<sup>7(b9)</sup> E<sup>b6</sup> B<sup>b7(b9)</sup> E<sup>b6</sup> Fm<sup>7</sup> E<sup>b6</sup> B<sup>b7</sup>

D. S. (4) (6) (7)

13 14 15 16 17 18 19 20