

JAZZ LINES PUBLICATIONS

Presents

TRAV'LIN' LIGHT

RECORDED BY BILLIE HOLIDAY
WITH THE PAUL WHITEMAN ORCHESTRA

ARRANGED BY JIMMY MUNDY

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-9958

WORDS BY JOHNNY MERCER

MUSIC BY JIMMY MUNDY AND TRUMMY YOUNG

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PUBLISHED BY THE JAZZ LINES FOUNDATION INC.,

A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



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BILLIE HOLIDAY SERIES

TRAV'LIN' LIGHT (1942)

Background:

When one thinks of jazz vocalists, fewer come to mind quicker than Billie Holiday. Born Eleanora Fagan, Holiday lived a troubled childhood before embarking on a career as a vocalist while still a teenager. She was discovered by famed record producer John Hammond in 1933, who booked her to sing with his other recent star creation, Benny Goodman. In the mid-1930s, Holiday, with help from Hammond and pianist Teddy Wilson, led several classic recording sessions that firmly established her as jazz's top female vocalist.

Holiday sang with several of the top big bands of the 1930s and 1940s before achieving her greatest commercial success in the 1940s. Her career began to take a turn for the worse by the end of the decade, however, as she struggled with drug addiction and ensuing legal problems from said addiction. Her performances during this time period took on a much darker, harsher tone, but are considered nowadays to perhaps be the apex of her career. Sadly, she could never escape the personal demons that chased her her entire life, and she passed away from complications of cirrhosis in 1959.

Born in Cincinnati, Ohio, Jimmy Mundy began developing his arranging skills in the 1920s while playing with local bands led by Erskine Tate, Tommy Miles, and Carroll Dickerson. In 1932 he wrote and sold a few arrangements to Claude Hopkins, and at about the same time joined Earl Hines' famous *Grand Terrace* ballroom band in Chicago. Hines hired him originally as a saxophonist, for whom he worked over the course of the next four years. During this period Mundy developed a reputation as a prolific arranger in the emerging "swing" style and began writing and selling arrangements to other bandleaders in order to supplement his income.

Late in 1935, Goodman and his band worked their way east to Chicago where they began their historic six-month booking in the Joseph Urban room of the Congress Hotel. After selling one of his arrangements to Goodman, Goodman hired Mundy on a full-time basis. Until 1938, Mundy became one of Goodman's principal staff arrangers, joining Spud Murphy and Fletcher Henderson. From the moment he was hired, it was Mundy upon whom Goodman relied to create up-tempo "flag-waving" musical numbers. Mundy's list of "killer-dillers" include the 1936 (revised) version of *Bugle Call Rag*, *Jam Session* (an original composition by Mundy), and the band's 1937 adaptation of *Ridin' High*. Mundy was adept at arranging standard popular tunes: *You Turned the Tables on Me* (1936) and *And the Angels Sing* (1939).

When Gene Krupa left the band in 1938, Mundy left shortly after as well to write for Krupa's new outfit, although he continued to contribute scores to Goodman on a free-lance basis. He briefly led his own band in 1939 and throughout the 1940s Mundy supplied a significant number of original compositions and arrangements to Count Basie (ca. 1940 to ca. 1947), Artie Shaw (1944–45), Dizzy Gillespie (1949), Harry James, Charlie Spivak, Paul Whiteman and many others. He wrote the score to the 1955 Broadway musical *The Vamp* which starred Carol Channing. The 1957 musical *Livin' The Life* and the 2010 dance revue *Come Fly Away* also used some of his music. In 1959, he moved to Paris, where he was musical director for Barclay Records. He returned to the U.S. in the 1960s and continued with his active career as a writer into the 1970s.

The Music:

Billie Holiday traveled to Los Angeles to appear with Lee and Lester Young's band at the Trouville Club on June 1, 1942. While in town, her friend Trummy Young (who was also in Los Angeles with Jimmie Lunceford's band) convinced her to come to the studio to record a song he had written for Paul Whiteman's Orchestra. She was reportedly paid \$75 for the one-song Capitol Records recording session. Due to the fact that she was under contract with Columbia Records at the time, the single release credited "Paul Whiteman and His Orchestra, Vocal by Lady Day." Capitol Records had just been formed earlier that year by Buddy DeSylva, Glenn E. Wallichs, and Johnny Mercer, the lyricist of the *Trav'lin' Light*.

Notes to the Conductor:

This fabulous Jimmy Mundy arrangement is both a vocal and trombone feature; however, for time reasons the original introduction and first A section of the trombone chorus were cut from the recording session. This publication presents the complete, un-cut arrangement and may be played as-written or as-recorded. If you're playing the arrangement as-recorded have trombone 1 play the pickups in bar 16 and have the band start at measure 17. The session featured three violins. While we certainly encourage that this arrangement be played with strings, these parts are not essential and may be eliminated if violinists are not available. Both alto saxophones double clarinet and tenor saxophones and baritone saxophone all double bass clarinet; however, alternate saxophone parts are included in the event that these woodwind doubles are not available.

This publication was prepared using the original 1942 parts - this is not a transcription.

Doug DuBoff, Dylan Canterbury, and Rob DuBoff

- July 2019



Trombone

TRAVELIN' LIGHTS

Handwritten musical score for Trombone I part of "Travelin' Lights". The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music is written in a style characteristic of the 1940s, with many notes beamed together in groups. There are several annotations and markings throughout the score:

- Staff 2: "START" written above the first measure, and "(Solo, open)" written below the first measure.
- Staff 3: A box labeled "A" is drawn around a measure.
- Staff 4: A box labeled "B" is drawn around a measure, and a question mark "?" is written to the right.
- Staff 6: A box labeled "C (vocal)" is drawn around a measure.
- Staff 7: A box labeled "CUP." is drawn above the first measure.
- Staff 10: A large "H" is written at the end of the staff.

The score includes various musical notations such as rests, beams, and dynamic markings like "pp".

Here is page 1 of the trombone I part Skip Layton used for the 1942 Capitol Records recording.

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SLOW SWING ♩ = 90
①

Score for *Trav'lin' Light*, featuring instruments and their parts:

- Vocal
- Woodwind 1: Alto Sax./Clarinet
- Woodwind 2: Alto Sax./Clarinet
- Woodwind 3: Tenor Sax./Bass Clarinet
- Woodwind 4: Tenor Sax./Bass Clarinet
- Woodwind 5: Baritone Sax./Bass Clarinet
- Trumpet 1
- Trumpet 2
- Trumpet 3
- Trombone 1
- Trombone 2
- Trombone 3
- Violin I
- Violin II
- Violin III
- Guitar
- Piano
- Acoustic Bass
- Drum Set

Key performance markings include dynamics (*mf*, *f*, *mp*), articulation (*mf*, *f*), and specific techniques like *Tight Cup Mute*, *Brushes*, and *To Straight Mute*. The score is divided into measures 1 through 8.

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OPT. START

9

Ww. 1 (A. Sx.) *p*

Ww. 2 (A. Sx.) *p*

Ww. 3 (T. Sx.) *p*

Ww. 4 (T. Sx.) *p*

Ww. 5 (B. Sx.) *p*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Gtr. *p*

Pno. *p*

Bs. *p*

D. S. *p*

9 10 11 12 13 14 15 16

Chord progression: Gm7 C7 F13 F#7 A7 Ab7 Gm7 C7 F6 F#7 C7

Opt. start markings for Tpt. 1, 2, 3, Tbn. 2, and Tbn. 3.

Rehearsal marks (4), (6), and (7) are present in the D.S. staff.

17

Ww. 1 (A. Sax.)

Ww. 2 (A. Sax.)

Ww. 3 (T. Sax.)

Ww. 4 (T. Sax.)

Ww. 5 (B. Sax.)

mf

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Open

mf

Gtr.

Gm7 C7 F13 F#7 A°7 A°7 Gm7 C7 Gm7 C9sus Bbm6/C Gm7 Gbm7 F Gb9(11) F13 B9(11)

Pno.

Gm7 C7 F13 F#7 A°7 A°7 Gm7 C7 Gm7 C9sus Bbm6/C Gm7 Gbm7 F Gb9(11) F13 B9(11)

Bs.

Gm7 C7 F13 F#7 A°7 A°7 Gm7 C7 Gm7 C9sus Bbm6/C Gm7 Gbm7 F Gb9(11) F13 B9(11)

D. S.

(4) (8)