

JAZZ LINES PUBLICATIONS

*Presents*

THE JEFFREY SULTANOF MASTER EDITION

**SLEEP**

AS RECORDED BY BENNY CARTER

ARRANGED BY BENNY CARTER

EDITED BY JEFFREY SULTANOF

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8463

WORDS AND MUSIC BY EARL LEBIEG

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JAZZ LINES PUBLICATIONS

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# **BENNY CARTER SAXOPHONE ENSEMBLE SERIES**

## **SLEEP**

### **Background:**

In 1940, Benny Carter was acknowledged by the music press to be one of the leading lights on the American big band scene. Several bandleaders had his music in their books, and Benny led his own big band, touring and making records. Unfortunately, Carter's band never really caught on despite the fine music it played, partly because it did not have a hit record, but also because Carter himself was not a flashy soloist such as Harry James and Jimmy Dorsey (Carter played and soloed on alto saxophone and trumpet). That did not mean that he wasn't an excellent soloist; he most certainly was, but he was appreciated more by musicians than the public at large.

### **The Music:**

*Sleep* (composed and published in 1923 by Earl Lebig) was then known as the theme for Fred Waring and his Pennsylvanians; Waring began as a bandleader and eventually formed the top choral organization in the United States, with his own radio (and later television) show. Waring was almost totally responsible for the school choral movement beginning in the late forties. He continued to tour, record and give choral workshops until his death in 1984.

*Sleep* was composed as a waltz, but in Carter's hands, it becomes an ensemble tour-de-force. In my opinion, it is not only a masterpiece, but is one of the finest arrangements of a song in the history of the big bands. Carter transforms *Sleep* into a challenging and exciting presentation that really puts a band through its paces.

In 1972, Carter updated and slightly simplified the original arrangement for an all-star ensemble performance at the Newport Jazz Festival in New York. This became the official version of the arrangement, and Carter would play it with students and professionals all over the world. It is the only one authorized by the Carter estate.

### **Notes to the Conductor:**

During the mid 1940s, Carter's band performed this arrangement at such a blisteringly fast tempo that the band could just barely play the figures properly. Carter's biographer and close friend Ed Berger asked him about these performances when he was preparing the two-volume bio-discography of Carter (Scarecrow Press). How did the tempo get so fast? Benny was surprised upon hearing airchecks many years after the fact, and gave the comment: "Maybe it was the war."

The metronome marking should be followed, but even Carter played it slower on some occasions. Several passages must be rehearsed carefully so they are played correctly. They include bars 41-51, 74-82, 115-122 (this one is particularly challenging), and 179-185. In general, syncopated figures often can be played sloppily at this tempo (even a simple figure such as the one appearing in bars 85-6) must be played precisely. Dynamic markings must be followed precisely as well, even slightly exaggerated for best effect. This setting makes an equally effective opener or closer.

**Jeffrey Sultanof**

-June 2010



*Benny Carter at the Savoy, 1939.  
Standing: Tyree Glenn; at his right: Vic Dickenson; sitting L to R: Carl Frye and Ernie Powell.*



# SLEEP

(RECORDED BY BENNY CARTER)

WORDS AND MUSIC BY EARL LEBIEG

ARRANGED BY BENNY CARTER

EDITED BY JEFFREY SULTANOF

## SCORE

FAST SWING  $\text{♩} = 150$

Musical score for the following instruments: SOLO ALTO, ALTO SAX. 1, ALTO SAX. 2, TENOR SAX. 1, TENOR SAX. 2, BARITONE SAX., TRUMPET 1-4, TROMBONE 1-4, GUITAR, PIANO, BASS, and DRUM SET.

The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as FAST SWING with a quarter note equal to 150 beats per minute.

Key features of the score include:

- Mutes:** All trumpet and trombone parts are marked with "(STRAIGHT MUTE)" throughout the piece.
- Piano Part:** Features a sequence of chords:  $G\%_9$ ,  $D^{13}$ ,  $G\%$ ,  $D^{13}$ ,  $G\%$ ,  $D^{13}$ ,  $G\%$ ,  $D^{13}$ . The left hand (LH) is marked  $mf$ . Fingerings are indicated as "Bva" and "(Loco)".
- Bass Part:** Features a walking bass line with notes corresponding to the piano chords:  $G\%$ ,  $D^{13}$ ,  $G\%$ ,  $D^{13}$ ,  $G\%$ ,  $D^{13}$ ,  $G\%$ ,  $D^{13}$ .
- Drum Set:** Features a "CLOSED HI-HAT" pattern in the first measure, followed by rests in measures 2-4, and a "4" in measure 5, and a "8" in measure 8.

**(A)**

SOLO A. SX. *mp*

A. SX. 1 *mp*

A. SX. 2 *mp*

T. SX. 1 *mp*

T. SX. 2 *mp*

B. SX. *mp*

TPT. 1 *mp*

TPT. 2 *mp*

TPT. 3 *mp*

TPT. 4 *mp*

TBN. 1 *mp*

TBN. 2 *mp*

TBN. 3 *mp*

TBN. 4 *mp*

GTR. *mp*

PNO. *mp*

BASS *mp*

D. S. *mp*

(OPEN Hi-HAT)

(4) (8)

9 10 11 12 13 14 15 16

Musical score for 'Sleep' (Page 3). The score is arranged for a jazz ensemble. The instruments and their parts are:

- Solo A. Sax.**: Solo saxophone part.
- A. Sax. 1 & 2**: Alto saxophones.
- T. Sax. 1 & 2**: Tenor saxophones.
- B. Sax.**: Baritone saxophone.
- Tpt. 1, 2, 3, 4**: Trumpets.
- Tbn. 1, 2, 3, 4**: Trombones.
- Gtr.**: Guitar.
- PNO**: Piano.
- BASS**: Double bass.
- D. S.**: Drums.

The score is in the key of G major (one sharp) and 4/4 time. The guitar, piano, and bass parts feature a consistent harmonic progression across measures 17-24:

Gma7 Gm6 Dma7 D#o7 Em7 A9 Am7 G7 D7 Ab9

The drum part includes a snare drum pattern with a cymbal in the final measure of the page.

**(B)**

SOLO A. Sx.  
A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.  
TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
TBN. 4  
GTR.  
PNO  
BASS  
D. S.

25 26 27 28 29 30 31 32

Chords: Gma7, G#o7, Am7, D7, Bb7, Am7, Ab9(b5), Gma7, Am7

Musical score for 'Sleep' (Page 5). The score is written for a jazz ensemble and includes the following parts:

- SOLO A. SX.**: Solo Alto Saxophone part.
- A. SX. 1** and **A. SX. 2**: Alto Saxophone parts.
- T. SX. 1** and **T. SX. 2**: Tenor Saxophone parts.
- B. SX.**: Baritone Saxophone part.
- TPT. 1**, **TPT. 2**, **TPT. 3**, and **TPT. 4**: Trumpet parts, all marked "(OPEN)".
- TBN. 1**, **TBN. 2**, **TBN. 3**, and **TBN. 4**: Trombone parts, all marked "(OPEN)".
- GTR.**: Guitar part with chord diagrams:  $Gm7$ ,  $G7^{(b9)}$ ,  $Cm7$ ,  $F^9$ ,  $Bm7$ ,  $B^b9$ ,  $Am7$ ,  $D7^{(b9)}$ ,  $G^6$ , and  $G7^{(b5)}$ .
- PNO**: Piano part with chord diagrams:  $Gm7$ ,  $G7^{(b9)}$ ,  $Cm7$ ,  $F^9$ ,  $Bm7$ ,  $B^b9$ ,  $Am7$ ,  $D7^{(b9)}$ ,  $G^6$ , and  $G7^{(b5)}$ .
- BASS**: Bass line with chord diagrams:  $Gm7$ ,  $G7^{(b9)}$ ,  $Cm7$ ,  $F^9$ ,  $Bm7$ ,  $B^b9$ ,  $Am7$ ,  $D7^{(b9)}$ ,  $G^6$ , and  $G7^{(b5)}$ .
- D. S.**: Drum set part.

The score includes dynamic markings such as  $f$  and accents ( $>$ ). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The page number 12 is indicated at the bottom.