

JAZZ LINES PUBLICATIONS

Presents

MELANCHOLY LULLABY

ARRANGED BY BENNY CARTER

EDITED BY JEFFREY SULTANOF AND ROB DUBOFF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8495

MUSIC BY BENNY CARTER

COPYRIGHT © 1939 (RENEWED 2007) BEE CEE MUSIC COMPANY

ALL RIGHTS RESERVED USED BY PERMISSION

LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2011 THE JAZZ LINES FOUNDATION INC.

THIS ARRANGEMENT HAS BEEN AUTHORIZED BY THE ESTATE OF BENNY CARTER.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC.,

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



THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

MELANCHOLY LULLABY (1975)

Background:

Benny Carter was and continues to be a jazz legend. Active from the 1920s until his death in 2003, he was a true pioneer as a saxophonist, trumpet player, and composer/arranger. Perhaps because Carter spent many years as a composer for film and television in Los Angeles and out of the jazz scene, he is not as well known as others who were present and influential during jazz's formative years, such as Duke Ellington, Earl Hines, and Count Basie. It was Carter who advised a young Robert Farnon how to create a full score, and Benny also mentored trombonist J.J. Johnson.

Carter's considerable catalog is now being properly published by The Jazz Lines Foundation Inc. Because Carter is not as well known as Ellington or Basie, it is possible that many band directors are passing up the opportunity to play and expose young people to this wonderful and classic music. While the many scores that we publish by Gil Evans, Mary Lou Williams, Duke Pearson, and others may be too difficult, there are many titles by Benny that most bands can play. Even though it was written for professionals, much of his music is playable by middle-school bands. The melodies are infectious and the chord changes interesting to play on. This is the perfect teaching material that is also solid musically and has delighted audiences for years.

When Benny Carter returned from Europe in 1939, he organized a new big band and composed this pretty song which soon became his theme. Several other bands played and recorded it, including Hal Kemp, Jimmy Dorsey, Artie Shaw and even Glenn Miller. The song remained Benny's theme for the rest of his life. This is the short version of the song.

The Music:

The arrangement of *Melancholy Lullaby* found here was newly arranged in the 1970s when Carter began doing clinics and concerts with university jazz ensembles.

Notes to the Conductor:

Once again, this music, written to be played by advanced students and professionals, is playable by middle school bands, and is perfect for your alto saxophone soloist. Please note that for most of the arrangement, the eighth note is played straight except as indicated.

Acknowledgements:

Special thanks to Hilma Carter, Ed Berger, Phil Woods, and Mel Martin for granting us access to their libraries and sharing with us many memories of playing with Benny. We're thrilled to have the opportunity to publish music from this wonderful library.

Jeffrey Sultanof and Rob DuBoff

- July 2011



MELANCHOLY LULLABY (THEME)

SCORE

MUSIC BY BENNY CARTER

ARRANGED BY BENNY CARTER

EDITED BY JEFFREY SULTANOF AND ROB DUBOFF

(A) SLOWLY ♩ = 75 - EVEN 8THS

Chord changes: B^b , A^b/D , G^9 , $Cm7$, F^{13} , B^9 , B^b_9

Drum Set: (PLAY TIME)

COPYRIGHT © 1939 (RENEWED 2007) BEE CEE MUSIC COMPANY
ALL RIGHTS RESERVED USED BY PERMISSION

THIS ARRANGEMENT HAS BEEN AUTHORIZED BY THE ESTATE OF BENNY CARTER.

LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2011 THE JAZZ LINES FOUNDATION INC.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.

The musical score is arranged in a standard jazz format. The top section includes the Solo Alto Saxophone (SOLO A. SX.) with a dynamic marking of *f*. Below it are the Alto Saxophones (A. SX. 1 and 2) and Tenor Saxophones (T. SX. 1 and 2), all marked *mp*. The Baritone Saxophone (B. SX.) is also marked *mp* and features a triplet in the second measure. The Trumpet section (TPT. 1-4) and Trombone section (TBN. 1-4) are present, with the trumpets marked *mp*. The bottom section contains the Guitar (GTR.), Piano (PNO.), Bass (BS.), and Drums (D. S.). The guitar, piano, and bass parts are marked with a series of chords: $E^b ma7$, $A^b 9$, $G^7 sus$, G^9 , C^{13} , $G^b 7^{(b5)}$, $F^7 sus$, and $F^7^{(b9)}$. The drum part includes a double bar line and a circled number 8 in the final measure.