

Presents

JAZZ LINES PUBLICATIONS

BOULEVARD OF BROKEN DREAMS

AS RECORDED BY TONY BENNETT

ARRANGED BY RAY CONNIFF

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-6295

WORDS BY AL DUBIN, MUSIC BY HARRY WARREN

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THE JAZZ LINES FOUNDATION INC.

PO BOX 1236

SARATOGA SPRINGS NY 12866 USA

TONY BENNETT SERIES

BOULEVARD OF BROKEN DREAMS (1956)

Tony Bennett Biography:

No one in popular American music recorded music for so long and at such a high level of excellence than Tony Bennett. In the last ten years alone he sold ten million records. The essence of his longevity and high artistic achievement was imbued in him in his loving childhood home in the Astoria section of Queens where he was born on August 3, 1926. As a teenager, Tony sang while waiting on tables and then enlisted in the Army during World War II and while in Europe he performed with military bands, in between participating in historic events such as The Battle of The Bulge and the liberation of concentration camps. Bennett's big break came in 1949 when comedian Bob Hope noticed him working with Pearl Bailey in Greenwich Village in New York City.

With millions of records sold world-wide and platinum and gold albums to his credit, Bennett received nineteen Grammy Awards -- including a 1995 Grammy for Record of the Year for his MTV Unplugged CD which introduced this American master to a whole new generation -- and the Grammy Lifetime Award. His initial successes came via a string of Columbia singles in the early 1950s, including such chart-toppers as *Because of You*, *Rags to Riches*, and a remake of Hank Williams *Cold, Cold Heart*. He had 24 songs in the Top 40, including *I Wanna Be Around*, *The Good Life*, *Who Can I Turn To (When Nobody Needs Me)* and his signature song, *I Left My Heart in San Francisco*, which garnered him two Grammy Awards.

Tony Bennett was one of a handful of artists to have new albums charting in the '50s, '60s, '70s, '80s, '90s, and now in the first two decades of the 21st century. Tony became a Kennedy Center Honoree in 2005, was named an NEA Jazz Master in January of 2006, a Citizen of the World award from the United Nations and a Billboard Magazine Century Award in honor of his outstanding contributions to music. In November 2017, the Library of Congress presented Tony with The Gershwin Prize marking the first time the honor has been bestowed upon an 'interpretive singer' as to date it has been given to composers.

In the new millennium, Bennett's artistry and popularity was higher than ever. In 2006, the year of his 80th birthday, his *Duets: An American Classic* was released. The album - which included performances with Paul McCartney, Elton John, Barbra Streisand, Bono and others - won three Grammy Awards and went on to be one of the best-selling CDs of the year and Tony's career. Bennett's first *Duets* album also inspired the Rob Marshall - directed television special *Tony Bennett: An American Classic* which won seven Emmys making it the most honored program at the 2007 Emmy Awards. In celebration of his 85th birthday in 2011 the release of Bennett's highly anticipated, *Duets II*, featured Tony performing with a new roster of celebrated artists including, the late Amy Winehouse (her last recording was their duet of *Body and Soul*), Michael Bublé, Aretha Franklin, Josh Groban, Lady Gaga, John Mayer, and many others. *Duets II* debuted at #1 on the Billboard Album charts, making Tony the only artist at the age of 85 to achieve this in the history of recorded music. Tony's collaborative jazz album with Lady Gaga, released in 2014, Tony Bennett & Lady Gaga: *Cheek to Cheek*, debuted at #1 on the Billboard Top 200 album charts making Bennett, at the age of 88, the oldest artists to have a #1 album - breaking his own previously established historical record. *Cheek to Cheek* won a Grammy in the Best Traditional Pop Vocal category.

In 2021, Tony celebrated his 95th birthday marked by the release of a follow-up collaborative album with Lady Gaga celebrating the music of *Cole Porter*, *Love For Sale*. Tony and Lady Gaga performed two live concerts at Radio City marking Tony's last public performances that aired as a prime-time special, ONE LAST TIME: An Evening with Tony Bennett & Lady Gaga. *Love for Sale* garnered Bennett his 20th Grammy Award and he became the second oldest performer to win a Grammy. Sadly, Tony passed away in 2023, yet his impact on the world remains.

The Music:

In October of 1949 Tony Bennett, along with his pianist and vocal coach Tony Tamburello, recorded a demo 78 consisting of the songs *Crazy Rhythm* and *Boulevard of Broken Dreams*. It was these recordings that inspired Mitch Miller to sign Bennett to a Columbia Records recording contract. And, it is safe to say that it was the recording of *Boulevard of Broken Dreams* that was the motivating factor as Bennett then recorded the song in his first Columbia recording session in April of 1950. That arrangement was crafted by Marty Manning and featured strings. In 1956, Bennett re-visited this song with a big band, this time featuring an arrangement supplied by Ray Conniff. This recording went on to become one of Bennett's signature songs and it consistently regarded as one of his greatest hits.

Notes to the Conductor:

Written in a tango style, the arrangement begins with a quiet, reflective guitar introduction. This solo guitar part was actually written out by Conniff and was largely played as-written. The vocalist then enters and sets the tempo. Other than a 6-bar instrumental interlude this is a vocal feature. The difficulty in this arrangement is maintaining the tango style staccato interpretation throughout.

The original arrangement was written for five saxophones, three trumpets, and two trombones. To make this arrangement playable by a standard big band, optional 4th trumpet, 3rd trombone, and bass trombone parts have been added. In addition, there is a percussion part that includes castanets and maracas.

This publication was prepared from Ray Conniff's original pencil score - this is not a transcription.

Doug DuBoff, Rob DuBoff, and Dylan Canterbury

- October 2024

Met = 113 - 111
Time 2:42

"Boulevard of Broken Dreams"

Intro

1st alt

2nd alt

3rd alt

4th alt

5th alt

6th alt

7th alt

8th alt

9th alt

10th alt

11th alt

12th alt

13th alt

14th alt

15th alt

16th alt

17th alt

18th alt

19th alt

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22nd alt

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4

Above is the first page of Ray Conniff's pencil score for *Boulevard of Broken Dreams*, recorded in 1956.

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SCORE

RUBATO

The musical score is for the song "I Walk a Long the Street of". It is written for a large ensemble, including a vocal soloist, woodwinds, brass, guitar, piano, acoustic bass, and percussion. The score is in 4/4 time and the key signature has one sharp (F#).

The vocal part is a solo, with the lyrics "I walk a long the street of" written below the notes. The woodwind section consists of five parts: Woodwind 1: Alto Sax., Woodwind 2: Alto Sax., Woodwind 3: Tenor Sax., Woodwind 4: Tenor Sax., and Woodwind 5: Baritone Sax. The brass section consists of three Trumpets and two Trombones. The guitar part is marked "solo, freely" and "mf". The piano part is marked "mf". The acoustic bass part is marked "mf". The percussion section includes Percussion 1: Drum Set and Percussion 2: Castanets/Maracas.

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*Note: The chord in the guitar part was written; however, this is the chord that was played:

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MEDIUM TANGO ♩ = 110

Vox.

sor - row, the bou - le - vard of bro - ken dreams where gig - o - lo and gig - o - lette can take a kiss with - out re - gret so they for - get their bro - ken dreams. You laugh to - night and cry to - dreams. Here is where you'll al - ways
mor - row when you be - hold your shat - tered schemes. And, gig - o - lo and gig - o - lette wake up to find their eyes are wet with tears that tell of bro - ken

Ww. 1 (A. Sx.)
mf

Ww. 2 (A. Sx.)
mf

Ww. 3 (T. Sx.)
mf

Ww. 4 (T. Sx.)
mf

Ww. 5 (B. Sx.)
mf

Tpt. 1
mf

Tpt. 2
mf

Tpt. 3
mf

Tbn. 1
mp
2nd time only
no vib.

Tbn. 2
mp
2nd time only
no vib.

Gtr.
mp

Pno.
mp

Bs.
mp

Perc. 1 (D. S.)
mp

Perc. 2 (Cast.)
mf

7 8 9 10 11 12 13 14 15 16

To Maracas