

*Presents*

JAZZ LINES PUBLICATIONS

**SOMETIMES I'M HAPPY**

ARRANGED BY GERRY MULLIGAN

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

**FULL SCORE**

JLP-7193

WORDS BY IRVING CAESAR AND CLIFFORD GREY. MUSIC BY VINCENT YOUMANS

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## SOMETIMES I'M HAPPY (1947)

### **Background:**

Gerry Mulligan's role in the history of jazz is that of a renaissance man. For most, he is considered one of, if not the, greatest baritone saxophonist the music has seen. In addition to his prowess as an instrumentalist, his skills as a composer and arranger are also viewed as being among the top in the art form. Perhaps less frequently acknowledged is his creativity as a bandleader, having been one of the pioneers of using a rhythm section without chordal accompaniment in several different formats.

Born in Queens, NY on April 6, 1927, Mulligan found himself frequently moving around as a child due to his father's work as an engineer. From an early age, Mulligan's father instilled a pronounced sense of organization and discipline into the youngest of his four sons, traits that would serve an integral role in the young Mulligan's musical education. Starting on the piano, he eventually took up the clarinet and eventually the alto saxophone. It was not long before Mulligan became interested in composition and arranging, intensely studying scores of classical composers as well as making several early attempts at writing his own dance band charts.

By age 16, Mulligan was already submitting arrangements to be performed by professional organizations such as the house band for Philadelphia radio station WCAU. Dropping out of high school and moving to New York, Mulligan became associated with the bands of Gene Krupa and Claude Thornhill, working as a staff arranger and occasional saxophonist. It was with these two bands that Mulligan's arranging style began to take shape: light and breezy, but rich with counterpoint and full harmonies, and always relentlessly swinging.

Mulligan's notoriety began to rapidly expand in the early 1950s due to his involvement in two key groups. First was Miles Davis' *Birth of the Cool* nonet. These recordings featured several Mulligan original compositions and arrangements as well as some of Mulligan's first notable solos on baritone saxophone. Next was Mulligan's now-famous piano-less quartet with trumpeter Chet Baker. Baker's movie star looks and mannerisms would lead him to more widespread popular success than Mulligan, but in musical circles the latter was acknowledged as the brains of this organization, his compositions making such brilliant use of counterpoint that it was easy to overlook the lack of chordal accompaniment.

This chordless combo context would serve as Mulligan's primary musical vehicle for the rest of the 1950s. Although personal conflicts would cause Mulligan and Baker to go their separate ways mere months after the formation of the band, Mulligan would replace Baker with such other fine front line musicians as trumpeters Art Farmer and Jon Eardley, valve trombonist Bob Brookmeyer and tenor saxophonist Zoot Sims.

1960 saw Mulligan return to the big band format he musically grew up with, albeit with his own unique twist. Dubbed the Concert Jazz Band, this group continued Mulligan's trend of featuring a chordless rhythm section. The ensemble itself was slightly smaller than a typical big band (featuring 5 woodwinds and 6 brass), but as usual for Mulligan, his arrangements were able to create the illusion of a much larger group than it actually was.



Mulligan's later years saw him exploring several different contexts. In addition to continuing to lead various versions of his Concert Jazz Band and small groups, he formed a fruitful relationship with pianist Dave Brubeck, with whom he would perform on-and-off for the rest of his life. His lifelong love of classical music culminated with 1984's completion and performance of "Entente for Baritone Saxophone and Orchestra." Mulligan would also revisit the *Birth of the Cool* era in the early 1990s, featuring either Art Farmer or Wallace Roney in the role of the recently departed Miles Davis.

Mulligan passed away on January 20, 1996. His music library and several personal effects, including his baritone saxophone, were donated to the Library of Congress. His widow Franca has since established the Gerry and Franca Mulligan Foundation, which is actively involved in providing funds for awards and scholarships for a wide variety of musical endeavors, as well as providing ready access to Mulligan's legendary catalogue of music.

### **The Music:**

This arrangement of *Sometimes I'm Happy* comes from a fairly early period in Gerry Mulligan's career - he wrote it in 1947 for the Claude Thornhill Orchestra. Nevertheless, several of the trademarks of Mulligan's arranging style (warm ensemble voicings, clever rhythmic ideas and brilliant shout choruses) are already clearly in place. Keep in mind that although the volume level and brass ranges are moderate at best, there is an unquestionably hard-swinging nature to the arrangement that should be milked for all it's worth.

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

The original introduction for the arrangement, which was discarded, starts out with some punctuated brass hits over lower register held tones in the low brass and winds, culminating in a brief ascending figure before the melody's entrance at measure 11. Said melody is handled by Thornhill on piano in a block chord style that seems to be hinting at the approach George Shearing would soon become famous for. The full band enters for a key change (from C major to F major) at measure 31. Mulligan does an extremely clever job of playing around with the melody during this section, almost as if he took one of his own performances of the tune and orchestrated it. The band never gets around to stating the second half of the melody, as an alto sax solo takes the spotlight at measure 45. The backgrounds underneath alternate from being gently supportive to borderline contrapuntal.

Another key change (to Bb major) occurs for the next chorus of the form at measure 63. This chorus is split between a trumpet solo (from measure 63 to 78) and a tenor sax solo (from measure 79 to 92). Each of these solos are introduced by a tricky unison ensemble line that is clearly influenced by the at-the-time burgeoning bebop movement. Despite requiring some dexterous fingers, these passages should all sound as relaxed and effortless as possible. The ensemble gets to flex its muscles in a brief but highly engaging shout chorus after yet another key change (to G major) at measure 95. Pay attention to the articulation markings during this section, as they create a sense of implied syncopation that serves as a wonderfully creative way of setting up rhythmic tension. A quick guitar solo at measure 103 sets up one final key change, this time a return to F major, where the ensemble initially entered. The melody is largely copied from its first appearance toward the beginning of the arrangement, with the exception of the ending. Said ending figure is quite simple, but does a lovely job of bringing things to a warm and mellow conclusion.

This arrangement is for jazz big band with two horns in F and tuba. It is not a transcription - it has been prepared from Gerry Mulligan's original score. Woodwind I is on clarinet throughout. If you do not have access to French horn players, alternate parts for trumpet and trombone have been included. The tuba part can be performed on bass trombone. The arrangement's introduction was cut for the original recording, which begins at measure 9. We have included the introduction if you wish to perform the chart as originally written. If you choose to start at 9, all parts marked "optional" should not be played. In addition, the original recording skips the first ending at measure 19.

### **Acknowledgements:**

Thanks to Franca Mulligan (whose wish is that Gerry's music be made easily available for anyone to play), you hold in your hands one of the many historically important pieces from the Gerry Mulligan Concert Jazz Band book.

**Dylan Canterbury**

- February 2019

Composition Sometimes I'm Happy

Composition Sometimes I'm Happy

clari.

SAXOPHONES

horn

TRUMPETS

horn

TROMBONES

tuba

Guitar

Piano

Bass

Drums

DANCE

The image shows a handwritten musical score for the song "Sometimes I'm Happy" by Gerry Mulligan, dated 1947. The score is written in pencil on aged paper and is arranged for a large orchestra. At the top, the title "Composition Sometimes I'm Happy" is written twice. The score is organized into several staves, each labeled with an instrument or section: Clari. (Clarinet), Saxophones (SAXOPHONES), Horns (horn), Trumpets (TRUMPETS), Trombones (TROMBONES), Tuba, Guitar, Piano, Bass, and Drums. The score is marked with various dynamics such as mp, mf, and f, and includes performance instructions like "Grad. Cresc." and "Arco". There are also some markings like "hat" and "Cresc." written in the left margin. The bottom left corner of the page has the word "DANCE" written vertically. At the bottom center, it says "Lit'd in U.S.A.".

Here is the first page of Gerry Mulligan's 1947 pencil score for *Sometimes I'm Happy*, written for the Claude Thornhill Orchestra.

# SOMETIMES I'M HAPPY

## SCORE

RECORDED BY CLAUDE THORNHILL

WORDS BY IRVING CAESAR AND CLIFFORD GREY

MUSIC BY VINCENT YOUMANS

ARRANGED BY GERRY MULLIGAN

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

BRIGHT SWING ♩ = 170 ⑨ OPT. START

WOODWIND 1: CLARINET  
WOODWIND 2: ALTO SAX.  
WOODWIND 3: TENOR SAX.  
WOODWIND 4: TENOR SAX.  
WOODWIND 5: BARITONE SAX.  
TRUMPET 1 (IN HAT)  
TRUMPET 2 (IN HAT)  
TRUMPET 3 (IN HAT)  
HORN IN F 1  
HORN IN F 2  
TROMBONE 1 (IN HAT)  
TROMBONE 2 (IN HAT)  
TUBA  
GUITAR  
PIANO  
BASS  
DRUM SET

2 3 4 5 6 7 8 9 10

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11

1st X Only

1st X Only

1st X Only

Gtr. *mp*

Pno.

Bs.

Dr.

11 12 13 14 15 16 17 18

C<sup>6</sup> Dm<sup>7</sup> Em<sup>7</sup> C<sup>♯</sup>7 Dm<sup>7</sup> D<sup>b</sup>7 C<sup>6</sup> Dm<sup>7</sup> Em<sup>7</sup> E<sup>b</sup>7 Dm<sup>7</sup> D<sup>b</sup>7

C<sup>6</sup> B<sup>6</sup> C<sup>6</sup> C<sup>♯</sup>7 Dm<sup>7</sup> C<sup>6</sup> B<sup>6</sup> C<sup>6</sup> C<sup>♯</sup>7 Dm<sup>7</sup> D<sup>b</sup>7 C<sup>6</sup> B<sup>6</sup> C<sup>6</sup> C<sup>♯</sup>7 Dm<sup>7</sup> C<sup>6</sup> B<sup>6</sup> C<sup>6</sup> C<sup>♯</sup>7 Dm<sup>7</sup> D<sup>b</sup>7

C<sup>6</sup> Dm<sup>7</sup> Em<sup>7</sup> C<sup>♯</sup>7 Dm<sup>7</sup> D<sup>b</sup>7 C<sup>6</sup> Dm<sup>7</sup> Em<sup>7</sup> E<sup>b</sup>7 Dm<sup>7</sup> D<sup>b</sup>7

(4) (8)



19

Gtr.

Pno.

Bs.

Dr.

19 20 21 22 23 24 25 26 27 28 29 30

C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Fm<sup>7</sup> C<sup>6</sup> Em<sup>7</sup> E<sup>b</sup>7 Dm<sup>7</sup> G7<sup>(♯5)</sup> Em<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Gm<sup>7</sup> C7<sup>(♯5)</sup>

C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Fm<sup>7</sup> C<sup>6</sup> Em<sup>7</sup> E<sup>b</sup>7 Dm<sup>7</sup> G7<sup>(♯5)</sup> Em<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Gm<sup>7</sup> C7<sup>(♯5)</sup> (END SOLO)

C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>6</sup> Fm<sup>7</sup> C<sup>6</sup> Em<sup>7</sup> E<sup>b</sup>7 Dm<sup>7</sup> G7<sup>(♯5)</sup> Em<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Gm<sup>7</sup> C7<sup>(♯5)</sup>

(4) (8) (8)

31

Wm. 1 (CL) *mp*

Wm. 2 (A. Sax) *mp*

Wm. 3 (T. Sax) *mp*

Wm. 4 (T. Sax) *mp*

Wm. 5 (B. Sax) *mp* *mf*

Trpt. 1 *mp* *mf*

Trpt. 2 *mp* *mf*

Trpt. 3 *mp* *mf*

Hrn. 1 *mp* *mf*

Hrn. 2 *mp* *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tuba *mp* *mf*

Gtr. *F6 E6 F6 F#o7 Gm7 C7(b9) F6 E6 F6 F#o7 Gm7 C7(b9) F6 E6 F6 F#o7 Gm7 C7(b9) F6 E6 F6 F#o7 Gm7 C7(b9)*

Pno. *F6 E6 F6 F#o7 Gm7 C7(b9) F6 E6 F6 F#o7 Gm7 C7(b9) F6 E6 F6 F#o7 Gm7 C7(b9) F6 E6 F6 F#o7 Gm7 C7(b9)*

Bs. *F6 Gm7 Am7 Bb C7(b9) F6 Gm7 Am7 Bb C7(b9)*

Dr. (4) (8)