

JAZZ LINES PUBLICATIONS

*Presents*

**THE MAN I LOVE**

RECORDED BY HARRY JAMES

ARRANGED BY LEROY HOLMES

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

**FULL SCORE**

JLP-7781

WORDS BY IRA GERSHWIN

MUSIC BY GEORGE GERSHWIN

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## **THE MAN I LOVE (1946)**

### **Background:**

One of the most exciting and technically proficient trumpeters of all time, Harry James left behind a substantial legacy of recordings and performances that continue to delight listeners to this day. Born into a family of traveling circus performers in 1916, James looked primed to live a life in the family business, performing as a contortionist as a young boy. At age 10, however, he began taking trumpet lessons from his father, developing a stunning level of technical proficiency by the time he was in his mid-teens.

Joining up with the Benny Goodman Orchestra in 1937, James quickly became one of the band's star soloists. Leaving Goodman two years later, he formed his first orchestra (featuring a young Frank Sinatra as its male vocalist). The band's greatest commercial success would come in the early 1940s, when it expanded to include a string section and focused on achieving a "sweeter" sound than most contemporary outlets. In addition to recording a number of hits, the band would also appear on-screen in a number of films during this time.

Despite this string of hits, James' bands were also known to have an experimental side. Several of their recordings from the mid- to late-1940s showed a surprising amount of bebop influence, most notably through the arrangements of the young Neal Hefti. A lifelong fan of the Count Basie Orchestra, James's later bands would oftentimes showcase a strong Basie influence, no doubt in part to the band's book being fueled with arrangements from Basie writers Hefti, Thad Jones and Ernie Wilkins. Being diagnosed with lymphatic cancer in 1983, James continued to perform all the way up until his passing later that year.

### **The Music:**

This Leroy Holmes arrangement of the Brothers Gershwin's *The Man I Love* was recorded by the Harry James Orchestra in 1946. It serves as a good showcase for how James, in the twilight years of the classic big band era, was willing to take artistic risks in spite of potential financial side effects.

### **To the Conductor:**

Things begin with a vaguely Spanish-sounding brass fanfare, followed by a brief bebop-inspired call and response between the saxes and trumpets. The initial A section of the melody occurs with the horns playing rhythmic unison at measure 11, with a quick swell setting up a key change for a James trumpet solo at measure 27. He plays for a full chorus with just rhythm section accompaniment before the saxes and strings join in for backgrounds at measure 91. The sax figures are simple rhythmic riffs, contrasting with a legato, unison line in the strings. James yields the spotlight back to the band at measure 107, where the saxes handle the melody on the bridge with some minor brass interjections along the way. The brass steal the melody away at measure 115, while the saxes provide some simple harmonic pads underneath.

A tom-tom-propelled riff sets up another key change at measure 135, this time allowing the string section a moment to shine with the melody. All horn backgrounds should be reined in at this point, not just to account for the softer strings, but to make the full horn section's re-entrance at measure 147 all the more impactful. Yet another key change occurs at measure 151, just in time for a 16 measure sax soli. A roaring brass fanfare lays the groundwork for an alto sax solo at measure 167 before one more key change for the finale at measure 183. The trombones handle the melody around the singing saxes, trumpets and strings before James returns to remind everyone who's boss at measure 191. The saxes play a swiftly modulating figure, followed by a low brass growl that sets up the final screaming trumpet blast.

Tenor saxophone 1 doubles on clarinet and tenor saxophone 2 doubles on baritone saxophone and clarinet. An alternate part is included that avoids the baritone saxophone double.

This publication was based on the original Leroy Holmes pencil score - this is not a transcription.

**Rob DuBoff and Dylan Canterbury**

- February 2020

# THE MAN I LOVE

Handwritten musical score for "The Man I Love" by Leroy Holmes. The score is written on aged paper and includes the following parts:

- Saxophone Section:** Five staves labeled 1 through 5. Staff 1 is marked "ALTO", staff 2 "ALTO", staff 3 "TENOR", staff 4 "SOPRANO", and staff 5 "BARIitone".
- French Horn:** One staff labeled "Fr. Horn".
- Trumpets:** Four staves labeled 1 through 4.
- Trombones:** Three staves labeled 1 through 3.
- Harry (cond.):** Two staves for the conductor, with handwritten notes "Col. Trumpets" and "Col. Sax II".
- Violins:** Three staves labeled 1, 2, and 3.
- Violas:** One staff.
- Cello:** One staff.
- Bass:** One staff.
- Guitar:** One staff.
- Drums:** One staff with handwritten notes "Moderately fast" and "x x x x".
- Piano:** Two staves.

Tempo markings include "MOD. FAST" in red ink and "Moderately fast" in black ink. The score is marked with various dynamics such as *f* and *fz*, and includes circled numbers (4, 3, 2, 3, 4, 6) indicating specific measures or sections. The key signature is three sharps (F#, C#, G#).

Above is the first page of Leroy Holmes's score for *The Man I Love*, recorded in 1946.



# THE MAN I LOVE

RECORDED BY HARRY JAMES

## SCORE

WORDS BY IRA GERSHWIN

MUSIC BY GEORGE GERSHWIN

ARRANGED BY LEROY HOLMES

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

BRIGHT SWING ♩ = 180

The score is arranged for a full jazz ensemble. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as 'BRIGHT SWING' with a quarter note equal to 180 beats per minute. The score includes parts for Solo Trumpet, Woodwind 1 (Alto Sax), Woodwind 2 (Alto Sax), Woodwind 3 (Tenor Sax/Clarinet), Woodwind 4 (Baritone Sax/Clarinet/Tenor Sax), Woodwind 5 (Baritone Sax), Trumpet 1-4, Trombone 1-3, Bass Trombone, Violin I-III, Viola, Cello, Guitar, Piano, and Drum Set. The music features a main melody in the woodwinds and trumpets, with a rhythmic accompaniment by the trombones, guitar, piano, and drums. The score includes various musical notations such as dynamics (f), articulation (>), and specific performance instructions like 'TENSOR SAX.' and 'BARITONE SAX.'.

11

Ww 1 (A. Sx) *mf*

Ww 2 (A. Sx) *mf*

Ww 3 (T. Sx) *mf*

Ww 4 (B. Sx) *mf*

Ww 5 (B. Sx) *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Bs. Tbn. *mf*

Gtr. *mf*

Pno. *mf*

Bs. *mf*

D. S. *mf*

*A*<sup>6</sup> *A* *m*<sup>6</sup> *A* *m*<sup>7</sup> *E* *m*<sup>7</sup>/*G* *F*<sup>♯</sup> *7*<sup>(6)</sup> *F*<sup>♯</sup> *7*

(4) (8)

11

12

13

14

15

16

17

18