

Presents

JAZZ LINES PUBLICATIONS

'S WONDERFUL

WRITTEN FOR THE GLENN MILLER ORCHESTRA UNDER THE DIRECTION OF RAY MCKINLEY

ARRANGED BY DEANE KINCAIDE

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

FULL SCORE

JLP-7945

WORDS BY IRA GERSHWIN, MUSIC BY GEORGE GERSHWIN

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THE JAZZ LINES FOUNDATION INC.

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GLENN MILLER ORCHESTRA SERIES

'S WONDERFUL (1959)

Glenn Miller Biography:

"A band ought to have a sound all of its own. It ought to have a personality." – Glenn Miller

Alton Glenn Miller was born in Clarinda, Iowa on March 1, 1904. But it was in North Platte, Nebraska, several years later that Glenn actually got his musical start when, one day, his father brought home a mandolin. Glenn promptly traded it for an old battered horn, which he practiced every chance he got. In fact his mother worried, "It got to where Pop and I used to wonder if he'd ever amount to anything."

In 1923, Miller entered the University of Colorado, although he spent more time traveling to auditions and playing where and whenever he could. After flunking three of his five courses one semester, Glenn dropped out to concentrate on his career as a professional musician.

He toured with several orchestras and ended up in Los Angeles where he landed a spot in Ben Pollack's group, a band that included a guy named Benny Goodman. Here, Miller also got the chance to write some arrangements. Arriving in New York City, he soon sent for and married his college sweetheart Helen Burger, in 1928, and for the next three years earned his living as a free-lance trombonist and arranger.

Miller played and recorded with the likes of Tommy and Jimmy Dorsey (who on several of their records featured an up-and-coming singer by the name of Bing Crosby), Gene Krupa, Eddie Condon and Coleman Hawkins. In addition, during that time, Glenn cut 18 sides for Goodman, and also worked for radio studio conductors like Victor Young, Carl Fenton and Jacques Renard. In 1934, Miller became the musical director of the Dorsey Band, and later went on to organize The Ray Noble Orchestra, which included such players as Charlie Spivak, Peewee Erwin, Bud Freeman, Johnny Mince, George Van Eps and Delmar Kaplan, among others.

In April 1935, Glenn Miller recorded, for the first time, under his own name. Using six horns, a rhythm section and a string quartet, he recorded *Moonlight on the Ganges* and *A Blues Serenade* for Columbia. But selling only a few hundred records, he continued his position with the Noble Orchestra. In 1937, Glenn Miller stepped out to form his own band. There were a few recordings — one for Decca and one for Brunswick — a couple of week-long stints in New Orleans and Dallas, and many one-nighters, but it was not to be. Though the group would play one more date several days later in Bridgeport, Connecticut, Glenn gave his men their final notice on New Year's Eve at the Valencia Ballroom in York, Pennsylvania. Broke, depressed and having no idea what he was going to do, he returned to New York City.

It is said that Miller could never remember precisely the moment he decided to emphasize his new reed section sound. But it was during this disheartening interim that he realized the unique sound — produced by the clarinet holding the melodic line while the tenor sax plays the same note, and supported harmonically by three other saxophones — just might be the individual and easily recognizable style that would set his band apart from all the rest.

Formed in March 1938, the second Glenn Miller Orchestra — which would later include the likes of Tex Beneke, Marion Hutton, Ray Eberle, Paul Tanner, Johnny Best, Hal McIntyre, and Al Klinck — soon began breaking attendance records all up and down the East Coast. At the New York State Fair in Syracuse it attracted the largest dancing crowd in the city's history. The next night it topped Guy Lombardo's all-time record at the Hershey Park Ballroom in Pennsylvania. The Orchestra was invited by ASCAP to perform at Carnegie Hall with three of the greatest bands ever — Paul Whiteman, Fred Waring and Benny Goodman — and created more of a stir than any of them.

There were record-breaking recordings as well, such as *Tuxedo Junction*, which sold 115,000 copies in the first week, *In the Mood*, and *Pennsylvania 6-5000*, all appearing on the RCA Victor Bluebird label. In early 1940, Down Beat Magazine announced that Miller had topped all other bands in its Sweet Band Poll, and capping off this seemingly sudden rise to the top, there was, of course, *Glenn Miller's*



Moonlight Serenade radio series for Chesterfield cigarettes which aired three times a week over CBS. In 1941, it was off to Hollywood where the band worked on its first movie, *Sun Valley Serenade*, which introduced the song — and soon-to-be million selling record — *Chattanooga Choo Choo*, and featured the Modernaires and the Nicholas Brothers. Then came *Orchestra Wives*. But the war was starting to take its toll on many of the big bands as musicians, and the rest of country's young men, began receiving draft notices.

On October 7, 1942, Alton Glenn Miller reported for induction into the Army and was immediately assigned to the Army Specialist Corps. His appointment as a Captain came after many months of convincing the military higher-ups that he could modernize the army band and ultimately improve the morale of the men. His training complete, he was transferred into the Army Air Corps, where he ultimately organized the Glenn Miller Army Air Force Band. Miller's goal of entertaining the fighting troops took another year to be realized, but in late 1943 he and the band were shipped out to England. There, in less than one year, the Glenn Miller Army Air Force Band engaged in over 800 performances. Of these, 500 were broadcasts heard by millions. There were more than 300 personal appearances including concerts and dances, with a gross attendance of over 600,000. But Glenn was not to participate in the final six months of these activities. In the Fall of 1944, the band was scheduled to be sent on a six-week tour of Europe and would be stationed in Paris during that time. Miller decided to go ahead, in order to make the proper arrangements for the group's arrival. And so, on December 15th, Glenn Miller boarded a transport plane to Paris, never to be seen again.

In his book *Glenn Miller & His Orchestra*, George Simon wrote this about the man: "His favorite author was Damon Runyon. His favorite book was the Bible. Spencer Tracy and Olivia de Havilland were his favorite movie actor and actress. His big loves were trout fishing, playing baseball, listening to good music, sleep and money. His pet hates were bad swing, early-morning telephone calls (he liked to sleep from 4 am to noon), and the phrase 'goodbye now.' His favorite quotation, one he stated, was not from the Bible, nor from Runyon, but from Duke Ellington: 'It Don't Mean a Thing If it Ain't Got that Swing!'"

The Glenn Miller Orchestra Under the Direction of Ray McKinley:

With the release of the major motion picture *The Glenn Miller Story* featuring Jimmy Stewart and June Allyson in 1954, interest and popular demand led the Miller Estate to authorize the formation of the present Glenn Miller Orchestra. On June 6, 1956, and under the direction of drummer Ray McKinley, who had become the unofficial leader of the Army Air Force Band after Glenn's disappearance, the re-formed Glenn Miller Orchestra performed its first concert and has been on the road ever since. McKinley, an American jazz drummer, singer, and bandleader, played a pivotal role in the Glenn Miller Orchestra's history. Born on June 18, 1910, in Fort Worth, Texas, McKinley embarked on his musical journey as a drummer in the 1930s. His exceptional talent caught the attention of esteemed musicians like Jimmy Dorsey and Glenn Miller. In 1941, McKinley joined the Major Glenn Miller Army Air Forces Orchestra. Following his discharge from the army at the end of the subsequent year, McKinley formed a modern big band featuring original arrangements by renowned composer Eddie Sauter, accompanied by his own distinct vocals.

Other Glenn Miller Orchestra leaders who followed Ray McKinley included clarinetists Buddy DeFranco and Peanuts Hucko, trombonists Buddy Morrow, Jimmy Henderson, Larry O'Brien, and tenor saxophonists Dick Gerhart, Gary Tole, and Nick Hilscher. Since January 2021, tenor saxophonist and vocalist Erik Stabnau leads the band. Today, the ensemble continues to play many of the original Miller arrangements both from the civilian band and the AAFB libraries. Additionally, it also plays some more modern selections arranged and performed in the Miller style and sound. Just as it was in Glenn's day, the Glenn Miller Orchestra today is still the most sought after big band in the world.

Deane Kincaide Biography:

Robert Deane Kincaide was born in Houston, TX on March 18, 1911. The Kincaide family moved to Decatur, Illinois, when Deane was still a child. During his youth Deane learned a number of instruments, including piano and trombone, before concentrating on the tenor saxophone. After playing in a local band in Illinois he joined in 1932 the band of trumpeter Wingy Manone in Shreveport, Louisiana. He returned to the Midwest in 1933 and worked in Chicago until 1935 with the Ben Pollack band, which also included Harry James of Beaumont. Kincaide and several other band members left Pollack to form the Bob Crosby Orchestra, in whose reed section he played until June 1936, when he became the band's staff arranger. In the spring of 1937 he left Crosby for the Woody Herman band, then returned to the Crosby outfit for several months before rejoining Manone for two months. From March 1938 to January 1940 Kincaide was with the Tommy Dorsey Orchestra, and he briefly thereafter worked with Glenn Miller. After serving in the United States Navy Air Force from 1942 to 1945, he worked mainly as an arranger but also played in the band of fellow Texan Ray McKinley from 1946 to 1950 and again in 1956.

As an arranger Kincaide is best-known for his neo-Dixieland versions of *Royal Garden Blues* (1936, on which he is a featured tenor soloist), *South Rampart Street Parade* (1937, co-arranged with Bob Haggart), and *Milenberg Joys* (1939). Other well-known arrangements include *Hawaiian War Chant* (1938) and *Boogie Woogie* (1938), the latter a huge hit for Tommy Dorsey. In the later part of his life Kincaide was active as an arranger for television as well as an arranger for the Glenn Miller Orchestra under the direction of Ray McKinley. He himself was seen in a 1934 film entitled *Ben Pollack and His Orchestra*, which also featured Texas trombonist Jack Teagarden. Although the arranger-reedman left his home state at an early age, he worked with a number of Texans throughout his career, as well as arranging for bands other than those mentioned here, such as the Benny Goodman Orchestra. He retired in 1981 and died on August 14, 1992, in St. Cloud, Florida.

Acknowledgements:

We would like to thank Greg Parnell, Charles DeStefano, and Glenn Miller Productions, Inc. for granting us permission to publish this arrangement.

Doug DuBoff, Dylan Canterbury, and Rob DuBoff

'S WONDERFUL

Arr. For Ray McKinley
And The Glenn Miller Orchi.
October 6, 1959, By Deane Kincaide

Above is the title page of Deane Kincaide's score for 'S Wonderful, written for the Glenn Miller Orchestra under the direction of Ray McKinley.

ALTO II

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" 'S WONDERFUL "

To the left is the first page of the original alto saxophone 2 part for 'S Wonderful, arranged by Deane Kincaide in 1959.

The image shows a handwritten musical score for Alto II of the song "It's Wonderful". The score is written on ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a melodic style with various ornaments and dynamics. Key features include:

- Staff 1: Starts with a circled '1' above the first measure. A circled 'f' is written below the first measure.
- Staff 2: Continues the melodic line with slurs and accents.
- Staff 3: Starts with a circled '7' and the word 'solo' in a box above the first measure. A circled 'f' is written below the first measure.
- Staff 4: Starts with a circled '14' and the word 'solo' in a box above the first measure. A circled 'mf' is written below the first measure. A circled 'f' is written below the 19th measure.
- Staff 5: Starts with a circled '19' above the 19th measure. A circled 'mf' is written below the 19th measure.
- Staff 6: Continues the melodic line.
- Staff 7: Starts with a circled '27' above the 27th measure. A circled 'fff' and a circled '2' are written below the 27th measure.
- Staff 8: Continues the melodic line.

'S WONDERFUL

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SCORE

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BRIGHT SWING ♩ = 200

WOODWIND 1: CLARINET / ALTO SAX. (CLARINET) ①

WOODWIND 2: ALTO SAX.

WOODWIND 3: TENOR SAX.

WOODWIND 4: TENOR SAX.

WOODWIND 5: BARITONE SAX. (w/TENS.)

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GUITAR

PIANO

BASS

DRUM SET

Chords: $D^{\flat}m7$ Cm^9 F^9 $Bm7$ $Cm7$ $F7$ F^9 $Cm7$ $D7(\frac{9}{13})$ $G7(\frac{9}{13})$ C^9 $B7(\frac{9}{13})$ $B^{\flat}6/9$ $Cm7/F$

1 2 3 4 5 6 7 8 9 10

11

Wm. 1 (CL) *mf*

Wm. 2 (A. Sax) *mf*

Wm. 3 (T. Sax) *mf*

Wm. 4 (T. Sax) *mf*

Wm. 5 (B. Sax) *mf*

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Tbn. 1

Tbn. 2

Tbn. 3 (STRAIGHT MUTE)

Tbn. 4

Gtr. *mf*

Pno. *mf*

Bs. *mf*

Dc. *mf*

11 12 13 14 15 16 17 18

(4) (6) (7)

mf (ENS.) *mf*

$B^{\flat} m^{\flat} 9$ $B^{\flat} 6$ $B^{\flat} m^{\flat} 9$ $B^{\flat} 6$ $A 6$ $B^{\flat} 6$ $B^{\circ} 7$ $C m^{\flat} 9$ $F 13^{(6,9)}$ $B^{\flat} m^{\flat} 9$ $A m^{\flat} 9$ $B^{\flat} m^{\flat} 9$ $C m^{\flat} 7$ $C^{\sharp \circ} 7$

$B^{\flat} m^{\flat} 9$ $B^{\flat} 6$ $B^{\flat} m^{\flat} 9$ $B^{\flat} 6$ $A 6$ $B^{\flat} 6$ $B^{\circ} 7$ $C m^{\flat} 9$ $F 13^{(6,9)}$ $B^{\flat} m^{\flat} 9$ $A m^{\flat} 9$ $B^{\flat} m^{\flat} 9$ $C m^{\flat} 7$ $C^{\sharp \circ} 7$

$B^{\flat} m^{\flat} 9$ $B^{\flat} 6$ $B^{\flat} m^{\flat} 9$ $B^{\flat} 6$ $A 6$ $B^{\flat} 6$ $B^{\circ} 7$ $C m^{\flat} 9$ $F 13^{(6,9)}$ $B^{\flat} m^{\flat} 9$ $A m^{\flat} 9$ $B^{\flat} m^{\flat} 9$ $C m^{\flat} 7$ $C^{\sharp \circ} 7$

19

Ww. 1 (Cl.)

Ww. 2 (A. Sax.)

Ww. 3 (T. Sax.)

Ww. 4 (T. Sax.)

Ww. 5 (B. Sax.)

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

Chords: $B^{\flat}m^{\flat}9$, $B^{\flat}6$, $B^{\circ}7$, $B^{\flat}7$, $A^{\flat}m^{\flat}7(b^{\flat}5)$, $Cm^{\flat}9$, $F7(\sharp 9)$, $B^{\flat}6$, $Cm7$, $C^{\sharp}7$, $B^{\flat}6$, $A7(\sharp 9)$

Drum notation: (4), (5)