

# JAZZ LINES PUBLICATIONS

*Presents*

## LA ROSITA

RECORDED BY BENNY GOODMAN

ARRANGED BY EDDIE SAUTER

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

## FULL SCORE

JLP-8327

WORDS BY LESTER O'KEEFE (AKA ALLAN STUART)

MUSIC BY CARL FENTON (AKA PAUL DUPONT)

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THE JAZZ LINES FOUNDATION INC.

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# **BENNY GOODMAN BIG BAND SERIES**

## **LA ROSITA (1941)**

### **Background:**

The 'King of Swing' himself, clarinetist Benny Goodman was one of the most prominent figures in big band jazz for over 50 years. Born to an impoverished family of Russian Jewish immigrants in the slums of Chicago in 1909, he began taking clarinet lessons at age 10. The young Goodman displayed a stunning affinity for the instrument, making his professional debut a mere two years later. Dropping out of high school a few years later, Goodman became a full time professional as a member of the renowned Ben Pollack Orchestra.

Having moved to New York by the end of the 1920s, Goodman found himself in demand as a studio session musician for some of the top recording bands of the day. It was around this time that he met producer John Hammond, who became his biggest supporter. With Hammond's backing and connections, Goodman put together his own band, becoming a star through his appearances on the popular radio show *Let's Dance* in 1935.

Goodman's career almost ended as abruptly as it began, as a highly unsuccessful 1935 tour left him and his band nearly broke and disillusioned. A concert at the Palomar Ballroom in Los Angeles was nearly the final nail in the coffin until Goodman, until then focusing on sweet music, launched into a performance of *King Porter Stomp* that caused the crowd to erupt in enthusiasm. His fame would eventually peak 3 years later following a wildly successful concert at Carnegie Hall, the first jazz performance at the famed venue.

Although Goodman's popularity would begin to slowly wane in the 1940s, he continued to tour and perform all the way until his passing in 1986. In addition to his integral influence on the music of the Swing Era, Goodman was a pioneer in the world of civil rights; his bands were fully integrated, giving star billing to such greats as pianist Teddy Wilson, vibraphonist Lionel Hampton, and guitarist Charlie Christian

Composer/arranger Eddie Sauter studied music at Columbia University and Juilliard before striking out as a professional, starting off as a member of the trumpet section of vibraphonist Red Norvo's band. He eventually shifted his attention solely to arranging, and was responsible for writing some of the most creative and forward looking arrangements for the bands of Norvo, Benny Goodman, Artie Shaw, Tommy Dorsey and Woody Herman, among others.

The 1950s saw Sauter co-leading a band with fellow swing era arranger Bill Finegan. By the 1960s, Sauter's work had begun to branch into other territories. His collaboration with tenor sax legend Stan Getz on his album *Focus* is considered to be a masterpiece. He began working on Broadway and for television and film, and continued to focus on these idioms until his death in 1981.



## **The Music:**

Eddie Sauter's arrangements for the Benny Goodman Orchestra resulted in some of the most consistently envelope-pushing performances by the great clarinetist. This take on the popular song *La Rosita* was recorded and released in 1941. Goodman may not have been at the height of his popularity anymore, but the level of musicianship within his band certainly didn't suffer as a result.

## **Notes to the Conductor:**

The arrangement begins with the saxophones whisking in a Billy Butterfield trumpet cadenza that has more in common with the bravura stylings of classical soloists than jazz soloists. The ensemble re-enters when Butterfield's solo climaxes, with a winding saxophone line and some quick wah-wah-ing brass setting up Goodman's entrance with the melody at measure 10. The melody should be performed in a fairly straight manner, with the simple but warm backgrounds never overwhelming the soloist.

The fiery introductory figure returns at measure 26, but this time has two measures tacked on that counteract the decrease in volume with an equal swell back up toward the end. The tune shifts to a minor key at measure 32. At this point, the saxes carry out a quasi-rumba rhythm underneath some trading back and forth between a muted trumpet trio handling the melody and a clarinet trio interjecting commentary. The trombones co-opt the melody beginning at measure 48, with some continued intricate call-and-response passages between the rest of the horns. The trombones continue to carry the melody through the stop-time feel at measure 56 before Butterfield's trumpet returns to the fore at measure 64. The key changes back to major, with the trumpet handling the melody duties over the top of the rest of the ensemble. The background figures are occasionally quite intricate during this part; in particular some of the sweeping woodwind arpeggios will require some quick finger technique. Goodman's clarinet trills the melody back for the final portion of the arrangement at measure 80, which sees yet another key change. The final few measures should very gradually taper off in volume, but once the audience is lulled into a false sense of security a brief but loud snap from the full band wakes them back up just in time for things to finish up.

Note that at measure 80 woodwind 3 (tenor saxophone) doubles the clarinet melody. This part was removed for the master take but was played on the alternate take. This has been included and may be played at the discretion of the conductor. However, if woodwind 3 does not play this section, the A# in the prior measure for that instrument should not be played.

Most of this publication has been prepared from the original parts used during the 1941 recording session. The baritone saxophone part, which appears to have been lost over the years, has been transcribed accordingly.

**Dylan Canterbury and Rob DuBoff**

- February 2019

c235 NO DEUMS 415 (2)

BENNY

59 LA ROSITA

PLAY Tpt. CADENZA SOLO A B C TRIO Solo

MALBY WESS, Jr.

PLAY PLAY PLAY PLAY PLAY PLAY TRIO

No. 2

Here is Benny Goodman's part that was used for the 1941 recording of *La Rosita*.

SCORE

# LA ROSITA

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QUICKLY ♩ = 140

RUBATO

MEDIUM SWING ♩ = 120

WOODWIND 1: ALTO SAX/CLARINET

WOODWIND 2: ALTO SAX/CLARINET

WOODWIND 3: TENOR SAX

WOODWIND 4: TENOR SAX

WOODWIND 5: BARYTONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TROMBONE 1

TROMBONE 2

GUITAR

PIANO

BASS

DRUM SET

1 2 3 4 5 6 7 8 9

10

Cl.

Sax 1 (A. Sax)

Sax 3 (T. Sax)

Sax 4 (T. Sax)

Sax 5 (B. Sax)

Tbn 1

Tbn 2

Gtr.

Pno.

Bs.

Dr.

10 11 12 13 14 15 16 17

18

Cl.

Sax 1 (A. Sax)

Sax 3 (T. Sax)

Sax 4 (T. Sax)

Sax 5 (B. Sax)

Tbn 1

Tbn 2

Gtr

Pno

Bs.

Dr.

18 19 20 21 22 23 24 25

$G^6$   $A_{m7}$   $D^7$   $D^9_{sus}$   $G^6$

$G^6$   $A_{m7}$   $D^7$   $D^9_{sus}$   $G^6$

$G^6$   $A_{m7}$   $D^7$   $D^9_{sus}$   $G^6$

(4) (8)

HAND OVER BELL

$f$