

JAZZ LINES PUBLICATIONS

Presents

LONELY HOURS

RECORDED BY SARAH VAUGHAN

ARRANGED BY BENNY CARTER

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

FULL SCORE

JLP-9484

MUSIC AND WORDS BY JERRY SOLOMON AND HY GLASER

COPYRIGHT © 1964 CHAPPELL & CO., INC.
ALL RIGHTS OUTSIDE THE U.S. ADMINISTERED BY CHAPPELL & CO., INC.
THIS ARRANGEMENT © 2019 CHAPPELL & CO., INC. (ASCAP)
ALL RIGHTS RESERVED. USED BY PERMISSION OF ALFRED PUBLISHING CO., INC.

THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE BENNY CARTER ESTATE.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

PO BOX 1236

SARATOGA SPRINGS NY 12866 USA

SARAH VAUGHAN SERIES

LONELY HOURS (1963)

Sarah Vaughan Biography:

Sarah Lois Vaughan was born on March 27, 1924, in Newark New Jersey. She was born into a very musical churchgoing family, and this gave her the chance to discover and begin developing her stunning abilities at an early age. She began piano lessons while in elementary school, and played and sang in the church choir, as well as during church services.

During her teens she began seriously performing and attending nightclubs, and while she did eventually attend an arts-based high school, she dropped out before graduating to focus on her burgeoning musical exploits. Encouraged by a friend or friends to give the famous career-making Amateur Night at the Apollo Theater in Harlem, New York City a try (the exact date and circumstances are debated), she sang *Body and Soul* and won. This led to her coming to the attention of Earl Hines, whose band at the time was a revolutionary group at the forefront of the bebop movement. Among other luminaries, the Hines band had Dizzy Gillespie, Charlie Parker, and a friend of Vaughan's, Billy Eckstine, who later formed his own band with Gillespie, Parker, and Vaughan.

While only with this band for about a year, it was a truly revelatory period for her, as 'Sassy' (as she was nicknamed around then which stuck forever as she loved it) was heavily influenced by Dizzy and Bird. Their revolutionary style ushered her in new directions that she instantly realized she was not only capable of realizing, but building on. As she said, she copied the horn players, and their ideas pushed her even further, helping her fully develop the wide-ranging virtuosity that would define her career for the next four-plus decades.

Vaughan had a very wide vocal range, chops only equaled by Ella Fitzgerald among her female jazz contemporaries, and the ability to both sing pure jazz as well as lean very easily toward the operatic, and she also became a fabulous scat singer. It has been said that she could basically do anything with her voice.

After a brief stint with the also very forward-looking John Kirby, she became a solo act full-time, and never looked back. The late 1940s saw her begin to have chart success, and she was especially pleased with her recording of *Tenderly* - the first recording of the standard, becoming a hit in 1947. This was followed up by *Nature Boy*, and others. She had met and become friendly with trumpeter George Treadwell, who became her manager and later her first husband. He helped Vaughan glamorize her appearance, and their collaborative work on her career during this time helped firmly cement her as a star. She won awards from *DownBeat*, *Esquire*, and *Metronome* magazines, began performing on television and with symphonies and before much larger crowds, and picked up the second nickname that would forever stick with her, 'The Divine One.'

The 1950s saw her record quite prolifically, perform with many different other jazz legends, and further cement her position as a star. She recorded with symphonies and with strings, and had a series of memorable recordings. Working for different labels, she was able to record many jazz and pop tunes in a variety of settings. *Sarah Vaughan*, the 1954 recording with Clifford Brown, remains especially beloved by jazz fans. Her singing on this record is spectacular, it apparently was among her own favorites, and AllMusic refers to it as "one of the most important jazz-meets-vocal sessions ever recorded." As the 1950s progressed, she remained constantly busy, working with Count Basie and performing at several Newport Jazz Festivals, touring frequently, and her recorded output soon featured her seminal recordings of *Whatever Lola Wants* and *Misty*, among others.

Change was to come as the 1960s dawned; she and Treadwell separated earlier, with their tremendous success apparently not resulting in the financial windfall that Vaughan may have expected. Clyde Atkins had come into her life, and as with Treadwell, became her husband/ manager. The relationship was fraught with difficulties. Vaughan did record a series of records with great arrangers such as Billy May, Quincy Jones, and Benny Carter during this period, but by the mid-1960s she was again divorced, deeply in debt, and with custody of the daughter she and Atkins had adopted. The mid-1960s were a time of seismic changes in the Western music world, with the volcanic rise of rock and roll changing tastes and styles in dramatic ways. Like some of her contemporaries, Vaughan struggled somewhat to adjust.

She continued to record in a wide variety of settings in the 1970s, ranging from pop tunes arranged by Ernie Wilkins to a huge orchestra with Michel Legrand to a freer jazz album with Jimmy Rowles, and recording music from the Beatles to Bossa Nova (she had visited Brazil and fell in love with Rio). She also recorded what would become the signature song of the latter part of her career, *Send in the Clowns*. She loved the song and re-worked it significantly to make it hers.

The 1980s saw her in what would be the twilight of one of jazz's greatest and most diverse vocal careers. She possessed awards ranging from Grammys to an Emmy, performed Gershwin at the Dorothy Chandler Pavilion in Los Angeles, and her last recording was a brief scat duet with Ella Fitzgerald, apparently their only recording together, which was quite ironic, as Vaughan had opened for Fitzgerald long ago at the Apollo Theater after winning the contest that began her long ride as a vocal giant. She is in the Jazz Hall of Fame, has a star on the Hollywood Walk of Fame, won a lifetime Grammy achievement award, was given an NEA Jazz Masters Award, played at Carnegie Hall and the White House, and has a list of accomplishments that do firmly justify her as The Divine One.

By the end of the decade, her health began to decline. Suffering from arthritis, she was soon diagnosed with lung cancer as well; she had been a smoker, which in addition to giving her voice some of its unique complexity, sadly also contributed to the eventual serious decline in her health. She began chemotherapy, eventually passing away at her home in Hidden Hills, CA, on April 3, 1990 at age 66. She was buried much closer to home, in Bloomfield, NJ, leaving behind her successful actress daughter Paris.

Sarah Vaughan left a legacy of tremendous depth and breadth. At the height of the jazz world for over 40 years, she maintained most of her vocal ability well into her later years, which is somewhat unique. Her power and range were virtually unparalleled, and adding this to her flexibility and style created a vocal star unlike any other. Many would use the word “operatic” when describing her, in an attempt to convey the true magnitude of her talents; few jazz singers are thought of in this way. Among her contemporaries, perhaps only the peerless Ella Fitzgerald matched or exceeded Vaughan’s myriad abilities to sing in so many different styles; to take songs on unexpected twists and turns, and to range from the sultry and the smoky to the most bebopish scat. She began her long heyday working to imitate and build on the horn stylings of Dizzy and Bird, and took those ideas to new heights, using her voice in as complex a manner as jazz’s great instrumentalists. The results were often mesmerizing and revolutionary.

It wasn’t just her pure physical abilities, nor was it just her unique sound nor her interest in so many styles—it was the combination of everything that she offered and distilled that made her so unique. She regularly performed jazz and pop, had operatic leanings, moved on to Bossa Nova and rock, and in her own inimitable way, brought something new to every style she visited. By the latter part of her career, some of the diversity of expression she could bring to a song was stunning. Along with Ella Fitzgerald and Billie Holiday, it is perhaps fair to call Vaughan one of the big three of female jazz vocalists, one of the three who could never, ever be confused with any others, one of the three whose legacies are most powerful, and one of the three whom we can most accurately view as the greatest female singers in the annals of jazz.

Benny Carter Biography:

As a soloist, Benny Carter, along with Johnny Hodges, was the model for swing era alto saxophonists. He is nearly unique in his ability to double on trumpet, which he plays in an equally distinctive style. In addition, he is an accomplished clarinetist, and has recorded proficiently on piano and trombone. As an arranger, he helped chart the course of big band jazz, and his compositions, such as *When Lights Are Low* and *Blues in My Heart*, have become jazz standards. Carter has also made major musical contributions to the world of film and television. His musicianship and personality have won him the respect of fellow artists and audiences on every continent.

Born in New York in 1907, Carter received his first music lessons on piano from his mother. He was attracted to the trumpet through his cousin, the legendary Cuban Bennett, and a neighbor, the great Ellington brass man Bubber Miley. Carter saved for months to buy a trumpet but, failing to master it over the weekend, he exchanged it for a C-melody saxophone. Frankie Trumbauer was an early inspiration to the young Benny, who was largely self-taught. By age fifteen, Carter was already sitting in at Harlem night spots.

From 1924 to 1928, Carter gained valuable professional experience as a sideman in some of New York’s top bands. He also traveled to the midwest to work with the Wilberforce Collegians, and to Pittsburgh for a stint with Earl Hines. Carter’s recording debut came in 1928 as a member of Charlie Johnson’s Orchestra, which was based in Harlem’s Small’s Paradise. Two of the arrangements recorded that day were by Carter, who had somehow managed to teach himself the craft of arranging. Later that year, Carter joined Fletcher Henderson’s seminal orchestra, assuming the arranging duties previously handled by Don Redman. Carter’s innovative scores, particularly his writing for the sax section, revitalized the band and, according to scholar Gunther Schuller, “Carter was now the arranger everyone followed.”

In 1931, Carter became musical director of another important musical organization: the Detroit-based McKinney’s Cotton Pickers. Already a major force on alto, he now returned to his first love, the trumpet. Within two years, Carter was making trumpet recordings that rivaled his alto classics. On both instruments, Carter has always displayed a rare ability to conceive a solo as a whole, without losing the spark of spontaneity. In 1932, Carter returned to New York and soon began putting together his own orchestra, which eventually would include such swing stars as Chu Berry, Teddy Wilson, Sid Catlett, and Dicky Wells. As was the case with all Carter-led units, the group was known as a “musicians’ band.” Unfortunately, high musical standards did not ensure commercial success, especially during the depression, and by late 1934, Carter was forced to disband.

A timely invitation brought Carter to Paris in 1935 to play with Willie Lewis’s orchestra. At the suggestion of music critic Leonard Feather, he was invited to England to serve as arranger for the BBC dance orchestra. Carter played an essential role in spreading jazz abroad. Over the next three years, he traveled throughout Europe, playing and recording with the top British, French, and Scandinavian jazzmen, as well as with visiting American stars such as his friend Coleman Hawkins. In Holland during this period, Carter also led the first international, interracial band. Returning home in 1938, Carter found the big band sounds, which he had helped shape, sweeping the country. He quickly formed another superb orchestra, which spent much of 1939 and 1940 at Harlem’s famed Savoy Ballroom. His arrangements were much in demand and were featured on recordings by Benny Goodman, Count Basie, Duke Ellington, Glenn Miller, Gene Krupa, and Tommy Dorsey. In 1941, Carter pared down to a sextet, which included bebop pioneers Dizzy Gillespie and Kenny Clarke. In 1942, he brought a reorganized big band to California, where he has lived ever since. In the mid-1940s, the band included important modernists, such as Miles Davis, J.J. Johnson, Max Roach, and Art Pepper, all of whom have acknowledged their debt to Carter as a teacher. As Miles Davis once said: “Everyone should listen to Benny Carter. He’s a whole musical education.”

On the West Coast the versatile Carter moved increasingly into studio work. Beginning with *Stormy Weather* in 1943, he arranged for dozens of feature films and television productions. His credits encompass all musical idioms, from feature films such as *A Man Called Adam* and *Buck and the Preacher* to television shows, including *M Squad* and *Chrysler Theater*. He has provided arrangements for almost every major popular singer including Billie Holiday, Ella Fitzgerald, Sarah Vaughan, Lou Rawls, Ray Charles, Peggy Lee, Louis Armstrong, Pearl Bailey, Billy Eckstine and Mel Tormé.

In the 1970s, Carter turned his talents in a new direction—education. He conducted seminars and workshops at many universities, and spent several semesters at Princeton, which awarded him an honorary doctorate in 1974. In 1987, Carter spent a week as visiting lecturer at Harvard. Other recent honors include induction into the *Black Film Makers Hall of Fame* (1978), the coveted Golden Score award of the *American Society of Music Arrangers* (1980), and appointment to the music advisory panel of the *National Endowment of the Arts*. In 1978, Carter was a guest at the White House, where he led a group at President Jimmy Carter’s celebration of the 25th anniversary of the Newport Jazz Festival. He also led an orchestra for the 1984 inaugural of President Reagan and played at the White House in 1989 as a guest of President Bush.

In 1982, New York radio station WKCR marked Carter's 75th birthday by playing his music non-stop for 177 hours. Carter was also saluted at the 1984 Kool Festival with a retrospective concert. In 1987, Carter received a Grammy Lifetime Achievement Award from the *National Academy of Recording Arts and Sciences*. His extended work, *Central City Sketches* (recorded in 1987 for MusicMasters with the American Jazz Orchestra) was nominated for a Grammy in 1988. Carter placed first in the 1989 Down Beat International Critics Poll in the arranger's category. Carter celebrated his 82nd birthday with a concert in Lincoln Center's Alice Tully Hall. He returned a year later to debut a new extended work. In 1990, Carter was named 'Jazz Artist of the Year' in both the Down Beat and Jazz Times International Critics' polls.

In 1995 MusicMasters Records embarked on a project to bring Carter's songwriting gifts to the fore. Sixteen leading singers collaborated on a unique recording project, *The Benny Carter Songbook*, which includes some thirty Carter songs--old and new--with Carter as featured soloist. Volume One of this collection has been issued and includes such vocal greats as Joe Williams, Dianne Reeves, Ruth Brown, Shirley Horn, Peggy Lee, and Bobby Short. 1996 also saw the release on home video of the highly acclaimed documentary on Carter, *Symphony in Riffs*.

In March of 1996 Carter's multifaceted musical gifts were on display in a major event at Lincoln Center in New York. Carter appeared with the Lincoln Center Jazz Orchestra conducted by Wynton Marsalis in an evening of Carter's music. In addition to performing some Carter classics, the Orchestra premiered a new suite, *Echoes of San Juan Hill*, the composer's musical depiction of the New York neighborhood where he grew up.

Constantly evolving and absorbing, Carter's playing retained the basic foundations that have always made it readily identifiable. He toured the world many times, written and performed five extended works, played unaccompanied saxophone on a film soundtrack, delivered a commencement address, jammed with the King of Thailand, and recorded over a dozen CDs in every conceivable setting (for which he received seven Grammy nominations and two Grammy awards). As he liked to say, "My good old days are here and now." Benny Carter proved it every time he stepped on a stage. It is not surprising that, in a music populated by royalty, Benny Carter was known to his fellow musicians as "King."

The Music:

Lonely Hours was the title track for a 1963 recording session that saw jazz vocal royalty Sarah Vaughan teaming up with an orchestra led and arranged by jazz renaissance man Benny Carter. This chart is a classic example of short-and-sweet; it doesn't feature excessive notes or showcase Carter's arranging chops at their most virtuosic, but every chord, ensemble hit and bass line are placed at exactly the right spot to maximize their emotional weight.

Notes to the Conductor:

The performance begins with a slow and steady bass line accompanied by a chunking, almost R&B-style drum groove. The saxes play a brief unison statement before Vaughan makes her entrance at measure 5. Most of her first vocal chorus is given minimal horn accompaniment, with only an occasional appearance from the reserved saxes or pecky muted trumpets interrupting what is otherwise a very intimate musical setting. The complexity (and volume level) of the accompaniment begins to subtly but steadily grow at measure 29, with the full brass section prodding a simple but effective sax line.

The trumpets hint at double time as a way of leading into the extremely brief shout chorus at measure 37. The full band plays a variation of the melody at full volume for two measures before the brass drop out. At this point, the saxes handle a tricky unison line with the pianist providing tasty solo fills in the gaps before the re-emergence of the vocals at measure 45. The shout chorus also switches to a more traditional swing feel before returning to the original 12/8 groove. The backgrounds here are the same as they were at measure 29. The melody is tagged a couple times before the arrangement comes to a conclusion via a rising ensemble figure that ends on a powerful (and somewhat tart) final chord.

This publication is not a transcription: it has been prepared from Benny Carter's original score.

Doug DuBoff, Dylan Canterbury, and Rob DuBoff

- December 2019

THE LONELY HOURS

I

Handwritten musical score for Benny Carter's *The Lonely Hours*. The score is written on aged paper and includes parts for the following instruments:

- Conductor (labeled "CASSY")
- 1st Alto
- 2nd Alto
- 1st Tenor
- 2nd Tenor
- Baritone
- Trumpets (4 parts)
- Trombones (4 parts)
- Guitar
- Piano
- Drum
- Bass

The score is divided into four measures, numbered 1, 2, 3, and 4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piano part includes the instruction "Hot Col brass & baissa".

Here is the first page of the Benny Carter score for *Lonely Hours*.

LONELY HOURS

SCORE

RECORDED BY SARAH VAUGHAN

MUSIC AND WORDS BY JERRY SOLOMON AND HY GLASER

ARRANGED BY BENNY CARTER

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

SLOW 12/8 FEEL ♩ = 60

The score is written for a jazz ensemble. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'SLOW 12/8 FEEL' with a metronome marking of ♩ = 60. The score includes parts for Vocal, Woodwind 1 (Alto Sax), Woodwind 2 (Alto Sax), Woodwind 3 (Tenor Sax), Woodwind 4 (Tenor Sax), Woodwind 5 (Baritone Sax), Trumpet 1-4, Trombone 1-4, Guitar, Piano, Acoustic Bass, and Drum Set. The woodwinds and piano play a melodic line with triplets. The trumpets and trombones are marked 'Mute' or 'In Hat'. The piano part features a complex rhythmic pattern with triplets. The drum set part includes brushes and a 'sim.' (sustained) section.

5

Vox. *mp*
 you must do with - out him ___ but your dreams are still a - bout him ___ you'll be - gin _____ the lone - ly hours. _____ When your ro - mance is end - ing ___ and your heart has stopped pre - tend - ing ___ you are in _____ the lone - ly hours. _____ Oh how

Ww. 1 (A. Sx.) *mp*

Ww. 2 (A. Sx.) *mp*

Ww. 3 (T. Sx.) *mp*

Ww. 4 (T. Sx.) *mp*

Ww. 5 (B. Sx.) *mp*

Tpt. 1 *mp* straight 8ths

Tpt. 2 *mp* straight 8ths

Tpt. 3 *mp* straight 8ths

Tpt. 4 *mp* straight 8ths

Pno. Light comping
Fm6 D7 C7 Fm6 D7 C7 Fm6 D7 C7 C7(9) Fm6 D7 C7 Fm6 D7 C7 Abm7 C7(9)

Bs. *mp*

D.S. (4) (8)

(13)

Vox. *slow* the mo-ments go _____ when your love dis - ap - pears _____ Oh how slow _____ the mo-ments go _____ Ev - 'ry min - ute _____ is a thou - sand years _____ You'll

Ww. 1 (A. Sx.)

Ww. 2 (A. Sx.)

Ww. 3 (T. Sx.)

Ww. 4 (T. Sx.)

Ww. 5 (B. Sx.)

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Gtr. *p*

Pno.

Bs.

D. S.

F⁶ D7^(b9) Gm7 C9^(d5) F⁶ D7^(b9) Gm7 C9^(d5) Cm7 F13 B^bma¹³ B^bm⁶ Am7 Dm⁹ D^b9 C13

(4) (8)