

Presents

JAZZ LINES PUBLICATIONS

YOU BROUGHT A NEW KIND OF LOVE TO ME

AS RECORDED BY BENNY GOODMAN

ARRANGED BY FLETCHER HENDERSON

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

FULL SCORE

JLP-9960

WORDS AND MUSIC BY SAMMY FAIN, IRVING KAHAL, AND PIERRE NORMAN

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THE JAZZ LINES FOUNDATION INC.

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BENNY GOODMAN BIG BAND SERIES

YOU BROUGHT A NEW KIND OF LOVE TO ME (1945)

Benny Goodman Biography:

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

Fletcher Henderson Biography:

In the 1930s, Fletcher Henderson (1897-1952) helped define the swing era sound with his own band's performances and big band arrangements he wrote for Benny Goodman. Born in Georgia, James Fletcher Henderson was the son of two educators. Growing up, his mother taught him to play the piano. Henderson did not intend to pursue a career in music, opting instead to study chemistry and math at Atlanta University. His career aspirations were limited by racism in 1920s New York, and Henderson found work demonstrating songs for a music publishing company. In 1921, he moved to Black Swan records, where he served as a session pianist.

With the Fletcher Henderson Orchestra, Henderson became the leader of his own band. In 1924, the orchestra landed a regular gig at New York City's Roseland Ballroom, where they stayed for ten years. That same year, Henderson hired Louis Armstrong to join the group. After musical director Don Redman departed in 1927, Henderson soon stepped into arranging duty. He proved to be gifted in this area, creating pieces that would usher in swing music's reign of popularity. Despite the band's high profile members, Henderson's business struggled, and he ended up selling some of his arrangements to Benny Goodman, who was starting his own band. Henderson was then forced to see the white bandleader reach a stratospheric level of success—using Henderson's arrangements of songs like *King Porter Stomp*, *Sometimes I'm Happy* and *Wrappin' It Up*—that had eluded him. Though Goodman was up front about Henderson's contributions to his band, it was still a bitter pill for Henderson to swallow. In 1939, he became a staff arranger for Goodman.

In the 1940s, Henderson tried his hand at bandleading once more, though he maintained an association with Goodman, while also sending arrangements to other bands. Henderson retired after having a stroke in 1950, and died in New York City on December 29, 1952, at the age of 55.



The Music:

Benny Goodman first recorded Fletcher Henderson's arrangement of *You Brought a New Kind of Love to Me* in 1945 featuring Jane Harvey on vocals. He would revisit this arrangement frequently over the years both live and in studio, sometimes modifying it to be a purely instrumental performance, as best documented on the 1954 album *B.G. in Hi-Fi*.

Notes to the Conductor:

A brash, but brief introduction provides a nice starting jolt before quickly mellowing out for Goodman's entrance at measure 5. The saxes provide swinging accompaniment before the brass takes the spotlight for the bridge at measure 16. Goodman returns for the final A section, this time leading the saxes in a bouncy soli that subtly tags into the next chorus at measure 34. Harvey takes over melody duties here on the 1945 original, while on the 1954 instrumental, this chorus is split up for solos from trumpeter Ruby Braff and pianist Mel Powell.

Another extended tag occurs at the end of the form, but this time in much more upfront fashion, as the brass engage in a bright fanfare to set the tone for the final shout chorus at measure 63. Most of this shout features a hard-riffing ensemble dancing its way through a typically brilliant piece of arranging from Henderson that features a great deal of melodic and rhythmic creativity. Goodman returns for one final say at measure 75, soaring high in the clarinet's altissimo register while the band wraps things up crisply and cleanly.

On the 1945 vocal version, the arrangement was performed in its entirety. However, for the 1954 instrumental version, there were several background figures that were cut. These cuts are indicated in the score and parts to allow you to choose how you wish to perform the chart with your ensemble. In addition,

This publication was prepared from the original set of parts from Benny Goodman's library - this is not a transcription.

Dylan Canterbury and Rob DuBoff

- July 2026

NEW KIND OF LOVE

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I SAXOPHONE

BENNY GOODMAN

Alto

To the left is the first page of the woodwind 1 part (alto saxophone) for *You Brought a New Kind of Love to Me* arranged by Fletcher Henderson and first recorded in 1945.

YOU BROUGHT A NEW KIND OF LOVE TO ME

AS RECORDED BY BENNY GOODMAN

SCORE

WORDS AND MUSIC BY SAMMY FAIN, IRVING KAHAL, AND PIERRE NORMAN

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MEDIUM SWING ♩ = 120

Score for "You Brought a New Kind of Love to Me" (Medium Swing, 120 bpm).

Instrumentation: Vocal (Opt.), Solo Clarinet, Woodwind 1: Alto Sax., Woodwind 2: Alto Sax., Woodwind 3: Tenor Sax., Woodwind 4: Tenor Sax., Woodwind 5: Baritone Sax., Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Guitar, Piano, Acoustic Bass, Drum Set.

Key Signatures: B-flat major / D-flat minor.

Tempo: MEDIUM SWING ♩ = 120.

Arrangement Details:

- Woodwinds:** Woodwind 1 (Alto Sax.) and Woodwind 2 (Alto Sax.) play the main melody. Woodwind 3 (Tenor Sax.), Woodwind 4 (Tenor Sax.), and Woodwind 5 (Baritone Sax.) provide harmonic support. A Solo Clarinet solo is featured in the final measure.
- Trumpets:** Trumpet 1, 2, 3, and 4 play a rhythmic pattern. Trumpet 4 has a solo in the final measure.
- Trombones:** Trombone 1, 2, and 3 play a rhythmic pattern. Trombone 1 has a solo in the final measure.
- Guitar:** Plays chords: E^bm⁹, A^b13, E^bm⁹, A^b13, E^bm⁹, D7⁽⁹⁾, D^b6.
- Piano:** Plays chords: E^bm⁹, A^b13, E^bm⁹, A^b13, E^bm⁹, D^b6.
- Acoustic Bass:** Plays chords: E^bm⁹, A^b13, E^bm⁹, A^b13, E^bm⁹, D^b6.
- Drum Set:** Plays a rhythmic pattern. A "To Brushes" instruction is present in the final measure.

Performance Instructions:

- Woodwinds:** *f* (first measure), *mf* (second measure), *mp* (third measure), *mf* (fourth measure), *mp* (fifth measure), *mf* (sixth measure), *mp* (seventh measure), *mf* (eighth measure), *mp* (ninth measure), *mf* (tenth measure), *mp* (eleventh measure), *mf* (twelfth measure), *mp* (thirteenth measure), *mf* (fourteenth measure), *mp* (fifteenth measure), *mf* (sixteenth measure), *mp* (seventeenth measure), *mf* (eighteenth measure), *mp* (nineteenth measure), *mf* (twentieth measure), *mp* (twenty-first measure), *mf* (twenty-second measure), *mp* (twenty-third measure), *mf* (twenty-fourth measure), *mp* (twenty-fifth measure), *mf* (twenty-sixth measure), *mp* (twenty-seventh measure), *mf* (twenty-eighth measure), *mp* (twenty-ninth measure), *mf* (thirtieth measure), *mp* (thirtieth measure).
- Trumpets:** *f* (first measure), *mf* (second measure), *mp* (third measure), *mf* (fourth measure), *mp* (fifth measure), *mf* (sixth measure), *mp* (seventh measure), *mf* (eighth measure), *mp* (ninth measure), *mf* (tenth measure), *mp* (eleventh measure), *mf* (twelfth measure), *mp* (thirteenth measure), *mf* (fourteenth measure), *mp* (fifteenth measure), *mf* (sixteenth measure), *mp* (seventeenth measure), *mf* (eighteenth measure), *mp* (nineteenth measure), *mf* (twentieth measure), *mp* (twenty-first measure), *mf* (twenty-second measure), *mp* (twenty-third measure), *mf* (twenty-fourth measure), *mp* (twenty-fifth measure), *mf* (twenty-sixth measure), *mp* (twenty-seventh measure), *mf* (twenty-eighth measure), *mp* (twenty-ninth measure), *mf* (thirtieth measure), *mp* (thirtieth measure).
- Trombones:** *f* (first measure), *mf* (second measure), *mp* (third measure), *mf* (fourth measure), *mp* (fifth measure), *mf* (sixth measure), *mp* (seventh measure), *mf* (eighth measure), *mp* (ninth measure), *mf* (tenth measure), *mp* (eleventh measure), *mf* (twelfth measure), *mp* (thirteenth measure), *mf* (fourteenth measure), *mp* (fifteenth measure), *mf* (sixteenth measure), *mp* (seventeenth measure), *mf* (eighteenth measure), *mp* (nineteenth measure), *mf* (twentieth measure), *mp* (twenty-first measure), *mf* (twenty-second measure), *mp* (twenty-third measure), *mf* (twenty-fourth measure), *mp* (twenty-fifth measure), *mf* (twenty-sixth measure), *mp* (twenty-seventh measure), *mf* (twenty-eighth measure), *mp* (twenty-ninth measure), *mf* (thirtieth measure), *mp* (thirtieth measure).
- Guitar:** *f* (first measure), *mf* (second measure), *mp* (third measure), *mf* (fourth measure), *mp* (fifth measure), *mf* (sixth measure), *mp* (seventh measure), *mf* (eighth measure), *mp* (ninth measure), *mf* (tenth measure), *mp* (eleventh measure), *mf* (twelfth measure), *mp* (thirteenth measure), *mf* (fourteenth measure), *mp* (fifteenth measure), *mf* (sixteenth measure), *mp* (seventeenth measure), *mf* (eighteenth measure), *mp* (nineteenth measure), *mf* (twentieth measure), *mp* (twenty-first measure), *mf* (twenty-second measure), *mp* (twenty-third measure), *mf* (twenty-fourth measure), *mp* (twenty-fifth measure), *mf* (twenty-sixth measure), *mp* (twenty-seventh measure), *mf* (twenty-eighth measure), *mp* (twenty-ninth measure), *mf* (thirtieth measure), *mp* (thirtieth measure).
- Piano:** *f* (first measure), *mf* (second measure), *mp* (third measure), *mf* (fourth measure), *mp* (fifth measure), *mf* (sixth measure), *mp* (seventh measure), *mf* (eighth measure), *mp* (ninth measure), *mf* (tenth measure), *mp* (eleventh measure), *mf* (twelfth measure), *mp* (thirteenth measure), *mf* (fourteenth measure), *mp* (fifteenth measure), *mf* (sixteenth measure), *mp* (seventeenth measure), *mf* (eighteenth measure), *mp* (nineteenth measure), *mf* (twentieth measure), *mp* (twenty-first measure), *mf* (twenty-second measure), *mp* (twenty-third measure), *mf* (twenty-fourth measure), *mp* (twenty-fifth measure), *mf* (twenty-sixth measure), *mp* (twenty-seventh measure), *mf* (twenty-eighth measure), *mp* (twenty-ninth measure), *mf* (thirtieth measure), *mp* (thirtieth measure).
- Acoustic Bass:** *f* (first measure), *mf* (second measure), *mp* (third measure), *mf* (fourth measure), *mp* (fifth measure), *mf* (sixth measure), *mp* (seventh measure), *mf* (eighth measure), *mp* (ninth measure), *mf* (tenth measure), *mp* (eleventh measure), *mf* (twelfth measure), *mp* (thirteenth measure), *mf* (fourteenth measure), *mp* (fifteenth measure), *mf* (sixteenth measure), *mp* (seventeenth measure), *mf* (eighteenth measure), *mp* (nineteenth measure), *mf* (twentieth measure), *mp* (twenty-first measure), *mf* (twenty-second measure), *mp* (twenty-third measure), *mf* (twenty-fourth measure), *mp* (twenty-fifth measure), *mf* (twenty-sixth measure), *mp* (twenty-seventh measure), *mf* (twenty-eighth measure), *mp* (twenty-ninth measure), *mf* (thirtieth measure), *mp* (thirtieth measure).
- Drum Set:** *f* (first measure), *mf* (second measure), *mp* (third measure), *mf* (fourth measure), *mp* (fifth measure), *mf* (sixth measure), *mp* (seventh measure), *mf* (eighth measure), *mp* (ninth measure), *mf* (tenth measure), *mp* (eleventh measure), *mf* (twelfth measure), *mp* (thirteenth measure), *mf* (fourteenth measure), *mp* (fifteenth measure), *mf* (sixteenth measure), *mp* (seventeenth measure), *mf* (eighteenth measure), *mp* (nineteenth measure), *mf* (twentieth measure), *mp* (twenty-first measure), *mf* (twenty-second measure), *mp* (twenty-third measure), *mf* (twenty-fourth measure), *mp* (twenty-fifth measure), *mf* (twenty-sixth measure), *mp* (twenty-seventh measure), *mf* (twenty-eighth measure), *mp* (twenty-ninth measure), *mf* (thirtieth measure), *mp* (thirtieth measure).

⑤

Solo Cl.

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

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bs.

D. S.

mp

mf

Open

(open)

(in 2)

(4)

(8)

(16)

5 6 7 8 9 10 11 12 13 14 15