ESSENTIAL *Jazz* EDITIONS

SET #3: MUSIC OF THE 1930S

Lonesome Road

COMPOSED BY NAT SHILKRET AND ARRANGED BY BILL FINEGAN

AS RECORDED BY

TOMMY DORSEY & HIS ORCHESTRA, 1939

FULL SCORE

TRANSCRIBED BY JOEY SELLERS / EDITED BY DAVID N. BAKER

CO-PRODUCED BY JAZZ AT LINCOLN CENTER,
THE SMITHSONIAN INSTITUTION'S NATIONAL MUSEUM OF AMERICAN HISTORY
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Alfred

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Lonesome Road

(Nat Shilkret/Arr. Bill Finegan)

as recorded by
Tommy Dorsey & His Orchestra, 1939

Instrumentation

Reed 1: Alto Saxophone 1	Lead Trombone
Reed 2: Alto Saxophone 2	Trombone 1
Reed 3: Alto Saxophone 3	Trombone 2
Reed 4: Tenor Saxophone 1	Trombone 3
Reed 5: Tenor Saxophone 2	Guitar
Trumpet 1	Piano
Trumpet 2	Bass
Trumpet 3	Drums

Original Recording

Andy Ferretti, Yank Lawson, Pee Wee Erwin (trumpets); Dave Jacobs, Ward Silloway, Elmer Smithers, Tommy Dorsey (trombones); Dean Kincaide, Johnny Mince, Fred Stulce, Babe Russin (reeds); Howard Smith (piano); Carmen Mastren (guitar); Gene Traxler (bass); Dave Tough (drums).

Note that the alto/baritone part on the recording has been split into two separate parts for publication.

Recorded May 1, 1939.
First issued as Victor 26508.

The original recording is currently in print on *Classic Big Band Jazz—Swing That Jazz* (Avid 540).

Credits

Transcription and Music Preparation: Joey Sellers

Composer, arranger, and trombonist Joey Sellers has received the Gil Evans Fellowship in Jazz Composition, the Sammy Nestico Award, and NEA and Meet the Composer grants. An Assistant Professor of Music at Northern Illinois University, he has written for, recorded with, and performed with the Kenny Wheeler Large Ensemble, Toshiko Akiyoshi Jazz Orchestra, Joanne Brackeen, Satoko Fujii Orchestra, Tony Malaby, Conrad Herwig, Allen Vizzutti, Bobby Shew, and Dave Liebman.

Music Editor: David N. Baker

David N. Baker is internationally renowned as a composer, conductor, performer, author, and educator. He holds the position of Distinguished Professor of Music and Chairman of the Jazz Department at Indiana University School of Music and is the Conductor and Artistic Director of the Smithsonian Jazz Masterworks Orchestra.

Text Editor: John Edward Hasse

John Edward Hasse is Curator of American Music at the Smithsonian Institution's National Museum of American History, a member of the New Orleans Jazz Commission, author of *Beyond Category: The Life and Genius of Duke Ellington*, and editor of *Jazz: The First Century*.

Historical Essays: Loren Schoenberg

Conductor/saxophonist/author Loren Schoenberg has been heavily involved with jazz repertory since 1979. He has recorded with Benny Goodman, Benny Carter, and John Lewis and conducted the Lincoln Center Jazz Orchestra, the Smithsonian Jazz Masterworks Orchestra, and the American Jazz Orchestra. He currently teaches at The New School, Manhattan School of Music, and The Juilliard Institute for Jazz Studies and is an artistic consultant for Jazz at Lincoln Center.

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Music of the 1930s: An Introduction

By Loren Schoenberg

The 1930s was a time of great change. From the macrocosm of world history to the microcosm of jazz, few decades can rival it in terms of where it began and where it ended. American popular culture was edging toward an all-time high-water mark. In film, radio, popular music, and dance, the quality of sophistication—or better yet, refinement—not only had a chance in the commercial marketplace, but it also actually thrived.

This was a period in which Louis Armstrong's great innovations of the 1920s gradually became the *lingua franca* of both jazz and much of the commercial music of the day. By the end of decade, Armstrong's phrasing (and, by implication, much of his conception) was everywhere, from Bing Crosby to Billie Holiday to Benny Goodman, Duke Ellington, Count Basie, and Glenn Miller. This may sound simplistic, but listen to a handful of commercial recordings from 1929 and compare them with their 1939 counterparts—the evidence is manifest. Although African-American idioms (not just musical, but also cultural) had long been essential to the American identity, the '30s saw them edge closer and closer to the fore where they rightly belonged. The vehicle for this inevitable change was largely Louis Armstrong. The music that he and other African-American artists had created in the '20s was soon to become the preferred mode of expression for multitudes around the world.

During the early '30s, the Casa Loma Orchestra, a Canadian band that played well-rehearsed, swinging (if a bit stiff) big band jazz, struck a resonant chord among American college youth who were hungering for a new sound to differentiate themselves from the previous generation and their music. The response to the Casa Lomans laid the groundwork for the eventual success of Benny Goodman in 1935, which ushered in the Swing Era. One of the side effects was that many of the African-American bands that had helped define the idiom were also financially rewarded, though on a drastically reduced scale.

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The ultimate vehicle for jazz during this era was the big band, which offered an unprecedented opportunity to blend improvisation and composition into a cohesive, yet fluid, medium. The successful marriage of composition and improvisation depends on the soloist's ability to create within the framework designed by the composer/arranger. The more he or she can relate to what came before, what is coming afterward, and what is going on in the background, the better the solo will be. The soloist must draw upon his or her own creativity and find a distinct musical voice, all while making adjustments for the specific context. In this sense, jazz is the aural equivalent of the American Constitution. As John Kouwenhoven wrote in his classic book of essays, *The Beer Can by the Highway,* the sense of improvisation that the Amendments bring to the Constitution has an equivalent in the spontaneous shifts of form available to the jazz ensemble. Various sections of a composition can be reordered, extended, shortened, and elaborated on as the moment dictates. This is why the big band is often viewed as the ultimate ensemble for jazz. At the drop of a hat, it can swiftly rebuild itself from a solo instrument into any number of different instrumental configurations, and throughout the ensemble it is supported by the strength of the composition at hand. The masters represented in the *Essential Jazz Editions* managed to strike this all-too-elusive balance between composition and improvisation that delineates the exclusive province of jazz.

The challenge in addressing this classic repertory today is to honor the essence of the original without stifling one's contemporary artistic identity. Just as literature students return again and again to Shakespeare, let's use this text to get a grounding on where we have been and where we are going. Above all, make it come alive as the relevant, swinging object it is.

Lonesome Road

By Loren Schoenberg

The line that divided the more artistic bands of the Swing Era from the commercial ones was at times very thin, as demonstrated by the unit led by the great trombone virtuoso Tommy Dorsey. Known as "The Sentimental Gentleman of Swing," Dorsey's smooth playing and frequently unchallenging recordings were very popular in the mid- to late 1930s. The musical highlights came not from the arrangements but from the great soloists he featured, most notably trumpeter Bunny Berigan and tenor saxophonist Bud Freeman. It wasn't until 1939 that Dorsey, secure in his position as a commercial attraction, began to look for more creative writers. Shortly after hiring Sy Oliver away from the Jimmie Lunceford band, Dorsey heard Bill Finegan's arrangement of "Lonesome Road."

What distinguishes even this early effort is Finegan's thematic green thumb, which enabled him to spin one idea into another, creating a unity that was especially rare in the world of commercial dance bands. Another element that distinguishes this arrangement is the constant use of modulation. By changing keys, Finegan created a whole new set of relationships that he could exploit in his attempt to tie things together. He used orchestral timbres to link ideas from chorus to chorus and subtle but daring reharmonizations that elaborate on the original melody while allowing it to retain its essential profile. The solo sections never sound like separate entities, but are spun right out of the ensemble, to which they return. These facets of composition call for an extraordinarily high level of insight, and Finegan clearly had them all, even at this early stage of his career.

With Sy Oliver just coming aboard, Dorsey was unable to take on yet another arranger; nonetheless, he still recorded Finegan's "Lonesome Road" in its entirety. Pieces that covered both sides of a 78-rpm disc—much less those written by a total unknown— were rare in those days. Dorsey then recommended the young Finegan to a friend who was still struggling to get his band off the ground. The friend was Glenn Miller, and within months Finegan's version of "Little Brown Jug" catapulted the Miller band to fame.

Finegan led an Army band in World War II and eventually joined Dorsey full time in 1946. He had continued to evolve as a writer and by this time was one of the most distinctive and innovative stylists of the genre. To his credit, Dorsey didn't balk at the more unconventional aspects of Finegan's creativity and recorded many pieces that continue to startle listeners.

Finegan hooked up with the equally original composer Eddie Sauter in the early 1950s, and their recording of "Doodletown Fifers" was a surprise hit. This success enabled them to keep their large jazz orchestra together throughout the decade, and their recorded legacy (which includes an album with the Chicago Symphony) remains as vital and as challenging as it does obscure. In part, their sophisticated use of instruments, such as the glockenspiel and auxiliary percussion, turned off many listeners (including most jazz fans) who couldn't hear the sense of irony that undergirded the brilliant writing—not unlike the music of Mahler or, for that matter, Ellington.

Finegan gradually gave up writing for teaching and has continued to mentor several generations of jazz composers. Both Jim Hall and Bob Brookmeyer are among those who still look to Finegan for advice.

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Notes for the Performer

By Joey Sellers

The orchestral feel of this arrangement is typical of Bill Finegan's style. Packed with dynamic and textural contrasts, the arrangement's harmonic substitutions, unique for their day, foreshadowed techniques that would become commonplace. The intelligent use of interludes and varied orchestrations at the "seams" of the arrangement (the end of phrases leading to the next section or phrase) gives the chart a cohesion that otherwise might not exist in an arrangement with so many different-sounding sections.

Special points of interest:

- The use of the introductory material throughout the entire chart lends a sense of cohesion to this extended arrangement. The chart is nicely "book-ended" by the reintroduction of the very first notes we hear from the pianist, Dorsey's brief four-measure recap of the melody, and the restatement of the ensemble's introductory material.

- The harmonic substitutions at m. 23 are elegantly handled.

- The trombone soli at m. 61 permits us to hear Dorsey playing in a more assertive style than his ballad playing, for which he is better known.

- The perfect registration of the clarinet lead soli at m. 85 allows the voicings to ring particularly clearly. The tenors on the bottom do not stand out because of their perfectly placed voicings.

- The sudden reintroduction of Dorsey after the extended shout chorus nicely ties the whole affair together.

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Jazz at Lincoln Center

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Laura Johnson, Director of Education and Performance
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Jazz at Lincoln Center is the world's largest not-for-profit arts organization dedicated to jazz. With the world-renowned Lincoln Center Jazz Orchestra and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of education, performance, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, a weekly national radio program, television broadcasts, recordings, publications, an annual high school jazz band competition and festival, a band director academy, a jazz appreciation curriculum for children, advanced training through the Juilliard Institute for Jazz Studies, music publishing, children's concerts, lectures, film programs, and student and educator workshops. Under the leadership of Artistic Director Wynton Marsalis and President & CEO Hughlyn F. Fierce, Jazz at Lincoln Center produces more than 400 events each season. Currently, Jazz at Lincoln Center is building its new home—Frederick P. Rose Hall—the first-ever education, performance, and broadcast facility devoted to jazz, slated to open in fall 2004.

Smithsonian Institution
National Museum of American History
Smithsonian Jazz Masterworks Orchestra

David N. Baker, Artistic and Musical Director
James Zimmerman, Executive Director
Kennith Kimery, Producer
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The Smithsonian Institution, the world's largest museum, education, and research complex, comprises 16 museums, the National Zoo, and research facilities and hosts 30 million visitors a year. In 1971, the Smithsonian established a presence in jazz that has grown to become one of the world's most comprehensive set of jazz programs. The National Museum of American History holds major collections of jazz memorabilia, artifacts, and oral histories, including famous icons such as Dizzy Gillespie's trumpet and the 200,000-page Duke Ellington archive. The museum's resident jazz band, the Smithsonian Jazz Masterworks Orchestra, under Artistic and Musical Director David N. Baker, tours nationally and internationally, conducts educational programs, and is heard on the "Jazz Smithsonian" public radio series. The Smithsonian mounts exhibitions and traveling exhibitions on jazz and produces historical recordings, video programs, books, music editions, Web sites, and educational projects on jazz. The Smithsonian also undertakes research projects in jazz and offers fellowships for research in its holdings.

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In its historic role as depository for all copyrighted works, the Library of Congress is probably the oldest collector of jazz documents. In addition to its collections of manuscripts and printed music registered for copyright, the Library of Congress has sound recordings in all formats, including the famous oral history of Jelly Roll Morton made at the Library. Since then, it has acquired an extensive archive of commercial disks as well as unique broadcast and studio recordings, which have been augmented by recordings of performances sponsored by the Library. Its jazz archives—which have been augmented in recent years by gifts from Ella Fitzgerald and Gerry Mulligan of their complete manuscripts, and purchases of the archives of bassist/composer Charles Mingus, photographer William Gottlieb, and Ellington recording collector Jerry Valburn—now comprise one of the most important collections of jazz documents anywhere.

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Essential Jazz Editions Set #3:
The Music of the 1930s

LONESOME ROAD

Music by NATHANIEL SHILKRET
Words by GENE AUSTIN
Arranged by BILL FINEGAN

Moderately ♩ = 132

1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
3rd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
Lead Trombone
1st Trombone
2nd Trombone
3rd Trombone
Guitar
Piano
Bass
Drums

D♭6 E♭m7 Fm7 G♭m7 D9(♯11) D♭6 E♭m7 Fm7 G♭m7

Brushes S.D.
Toms

1 2 3 4 5 6 7

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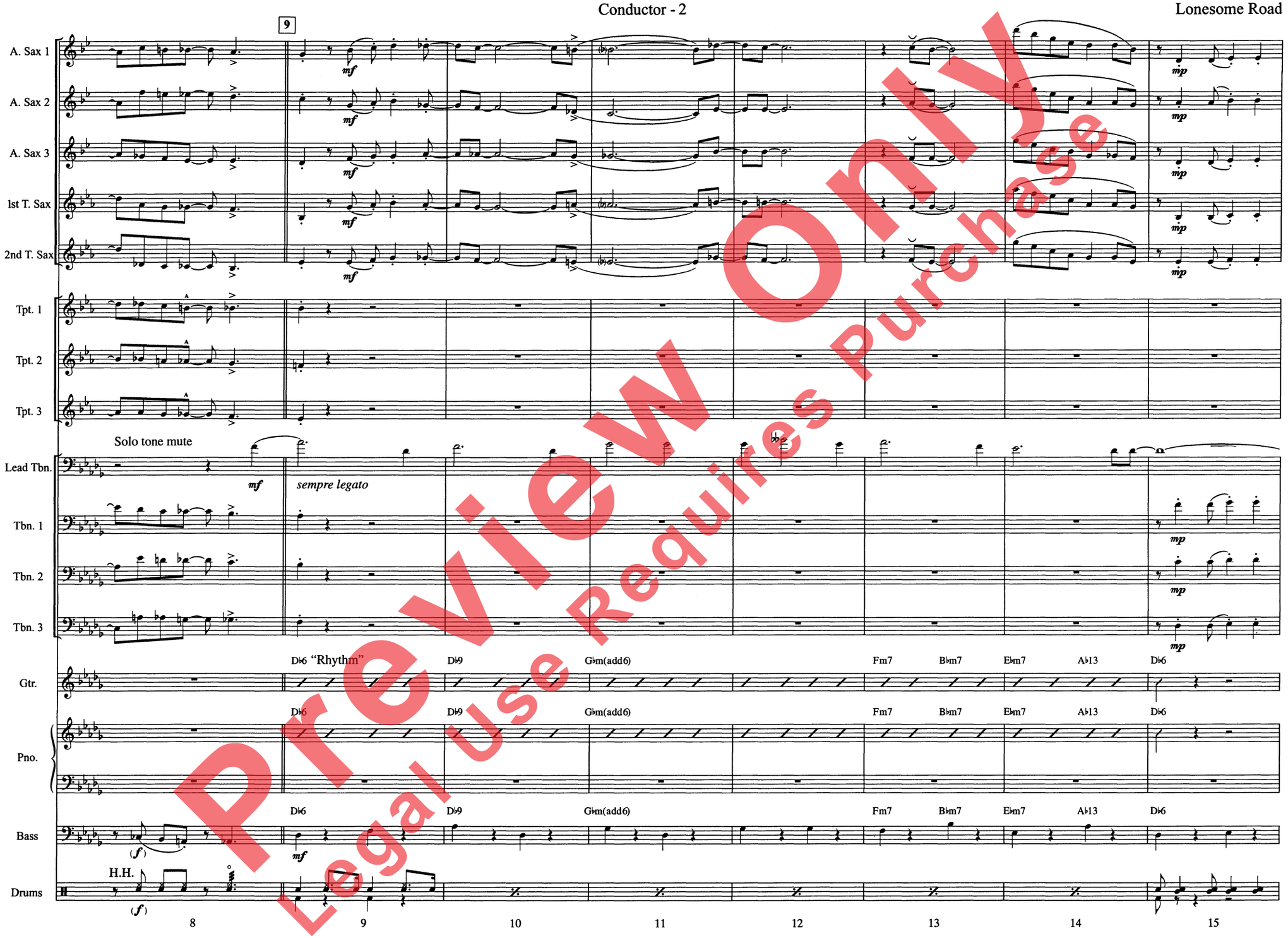

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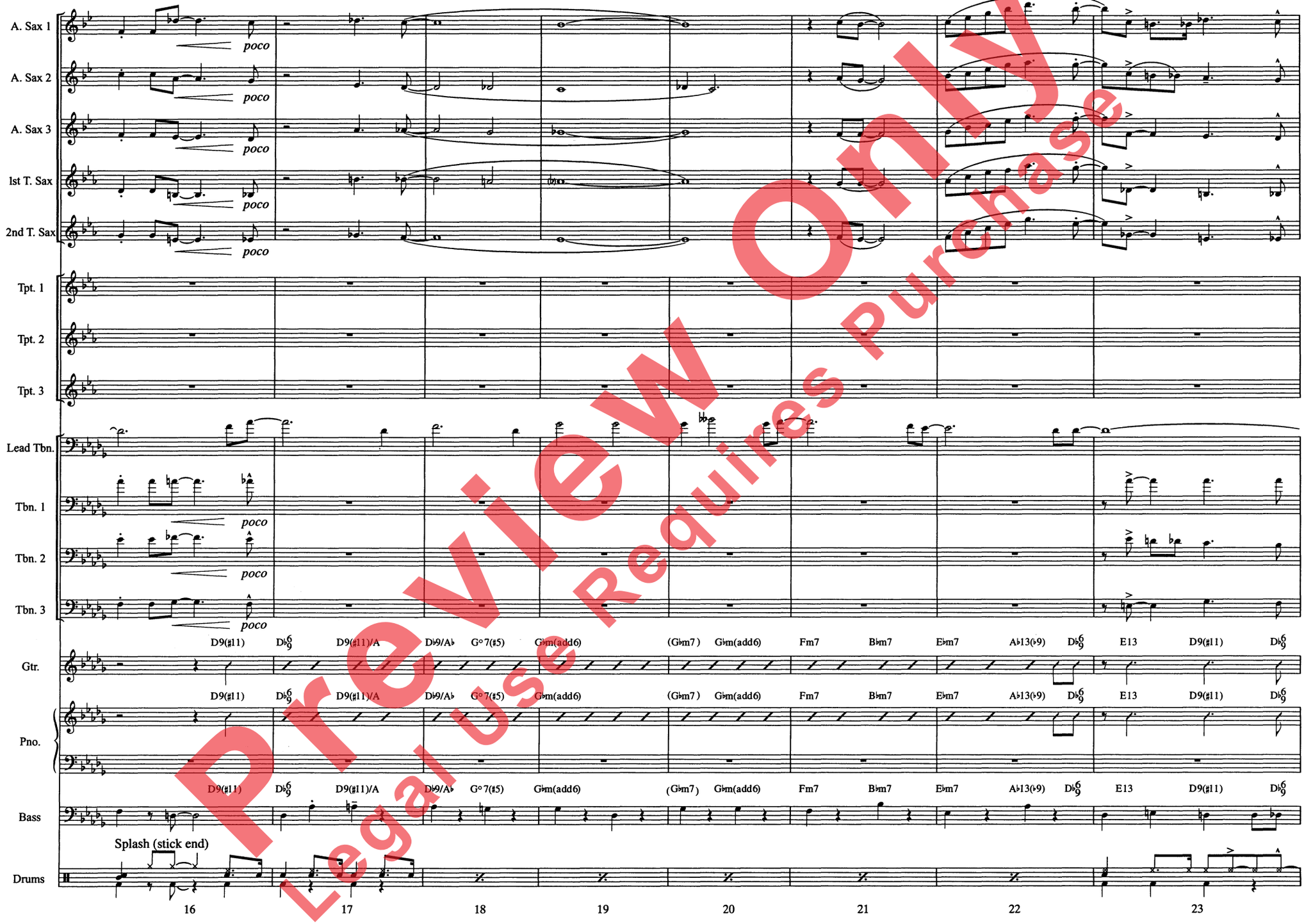

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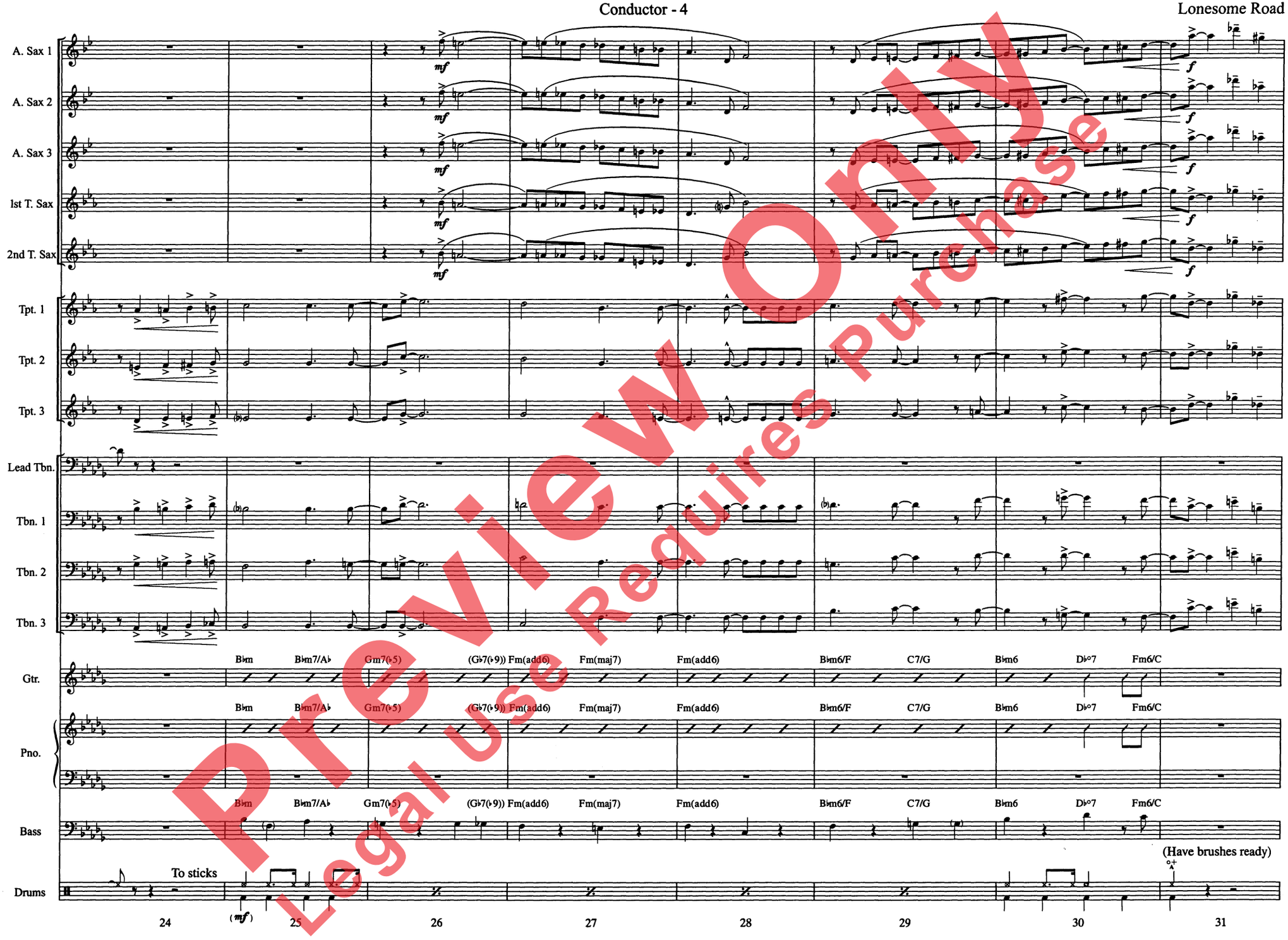

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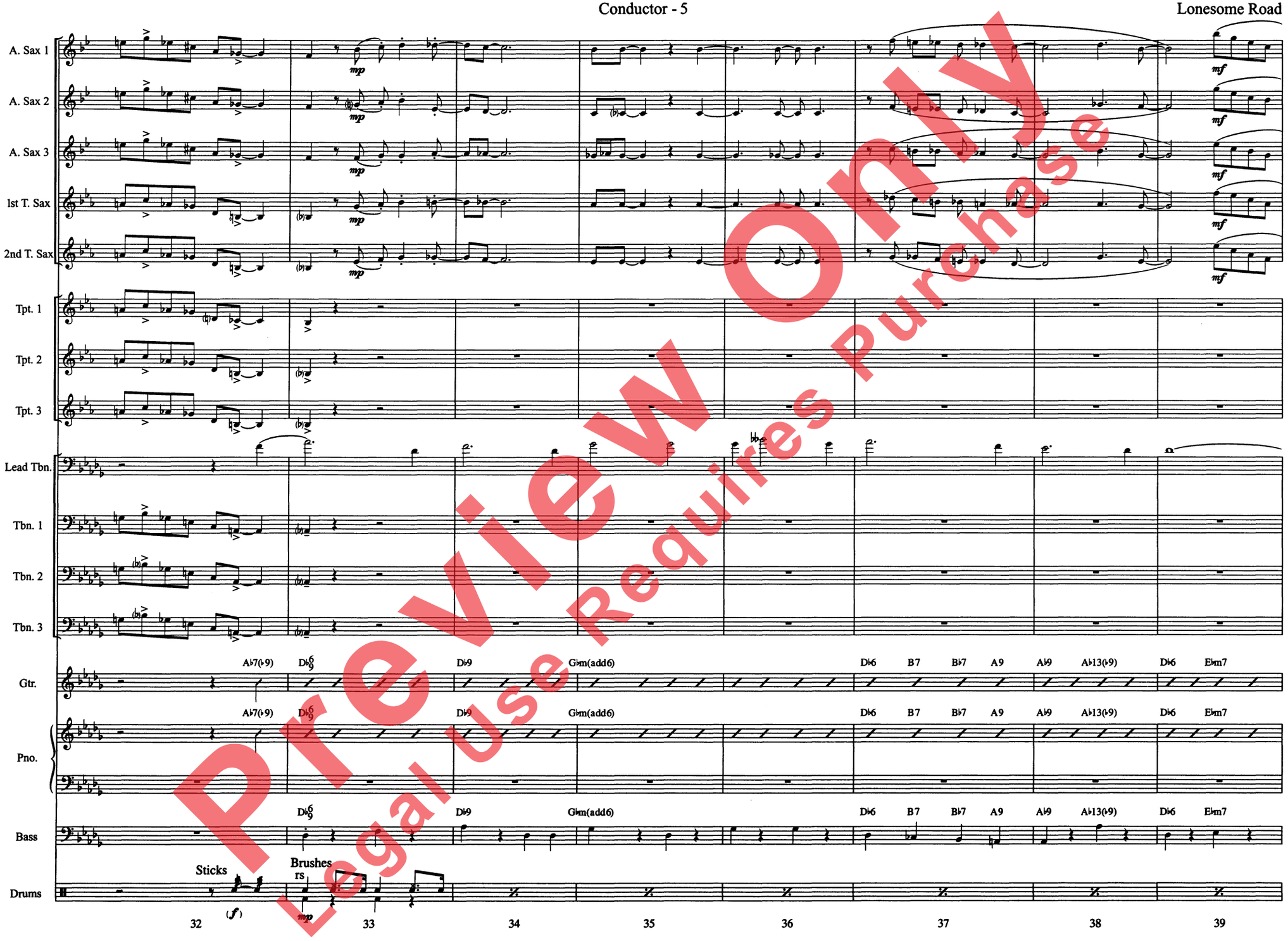

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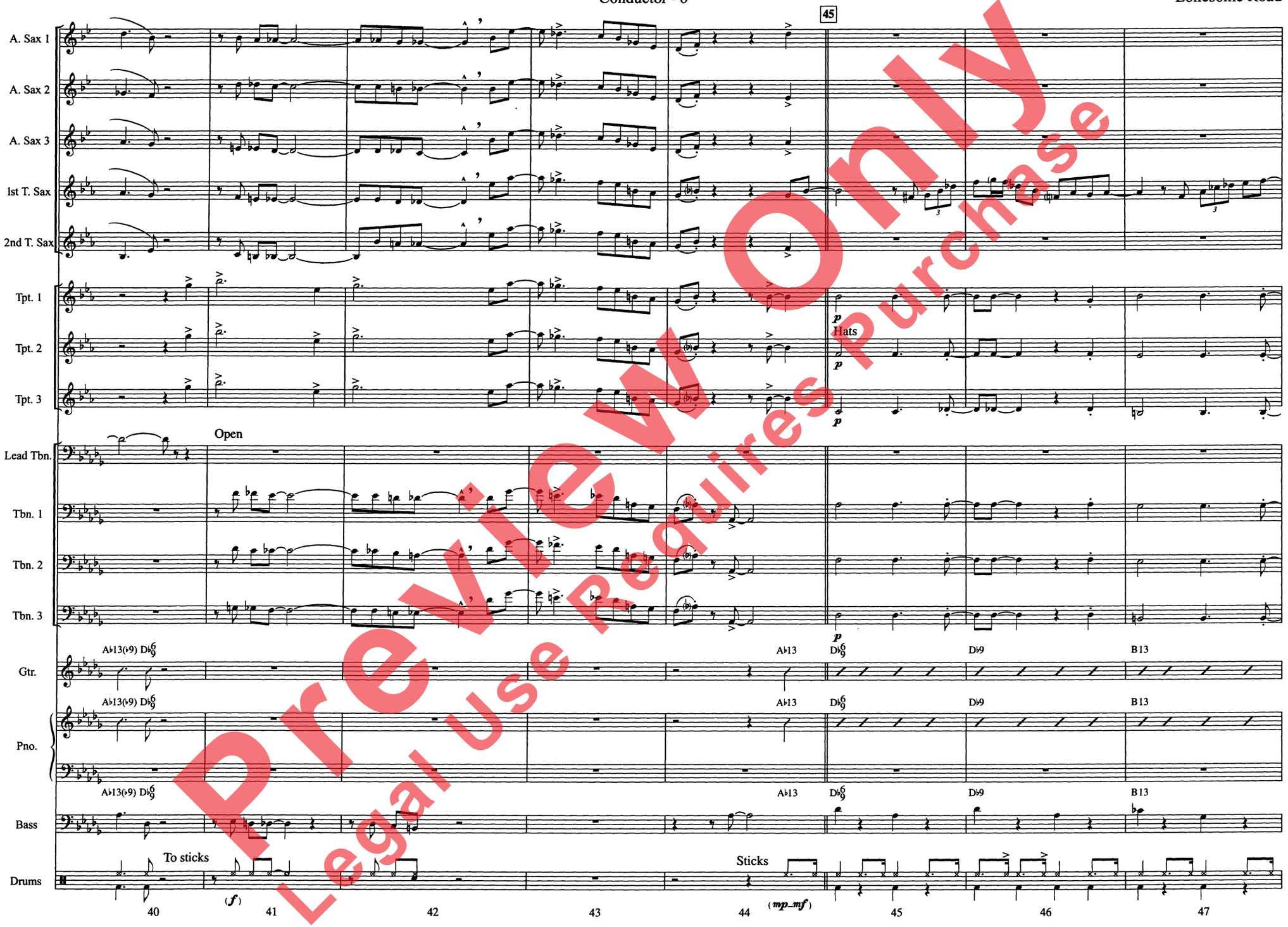

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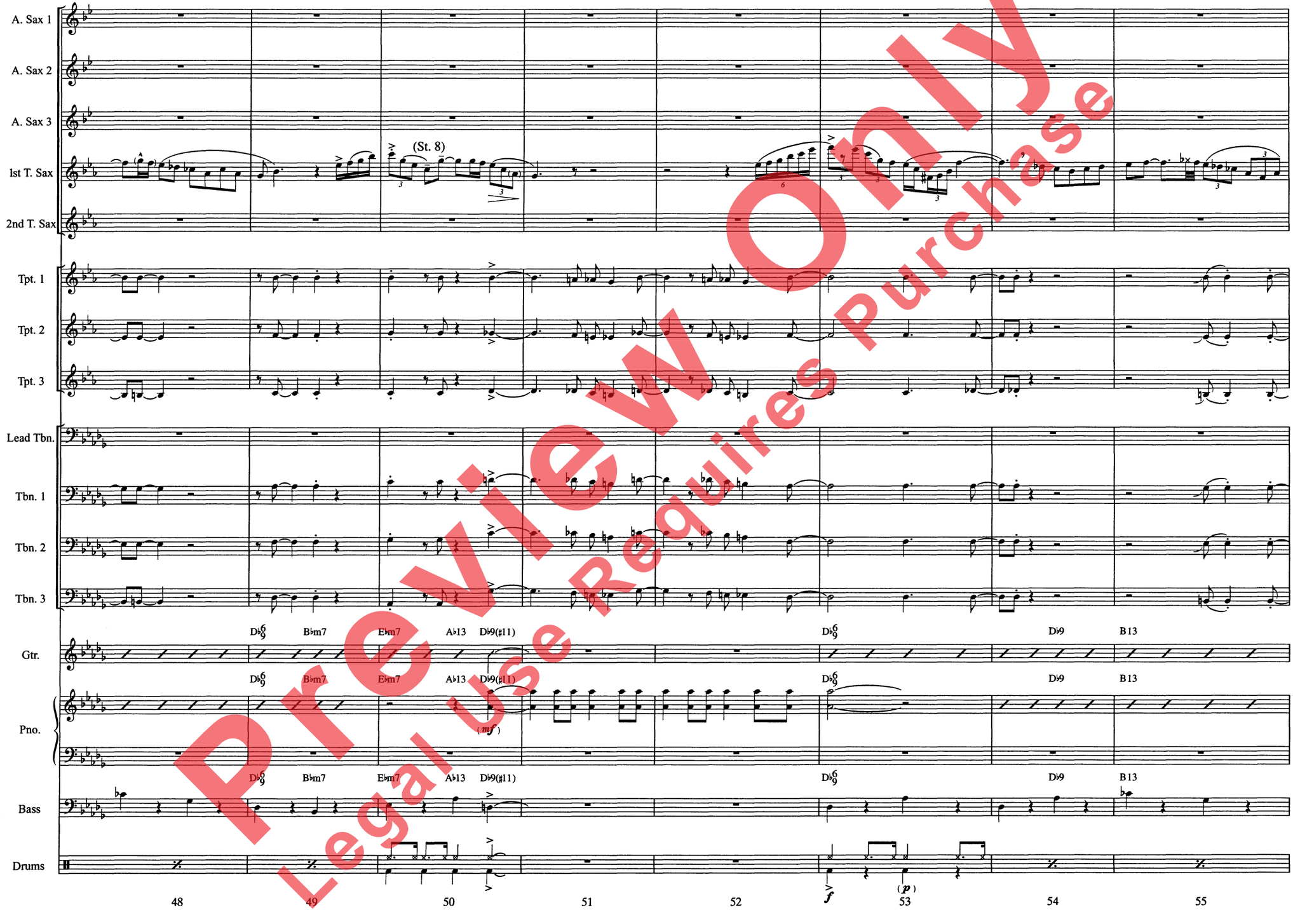

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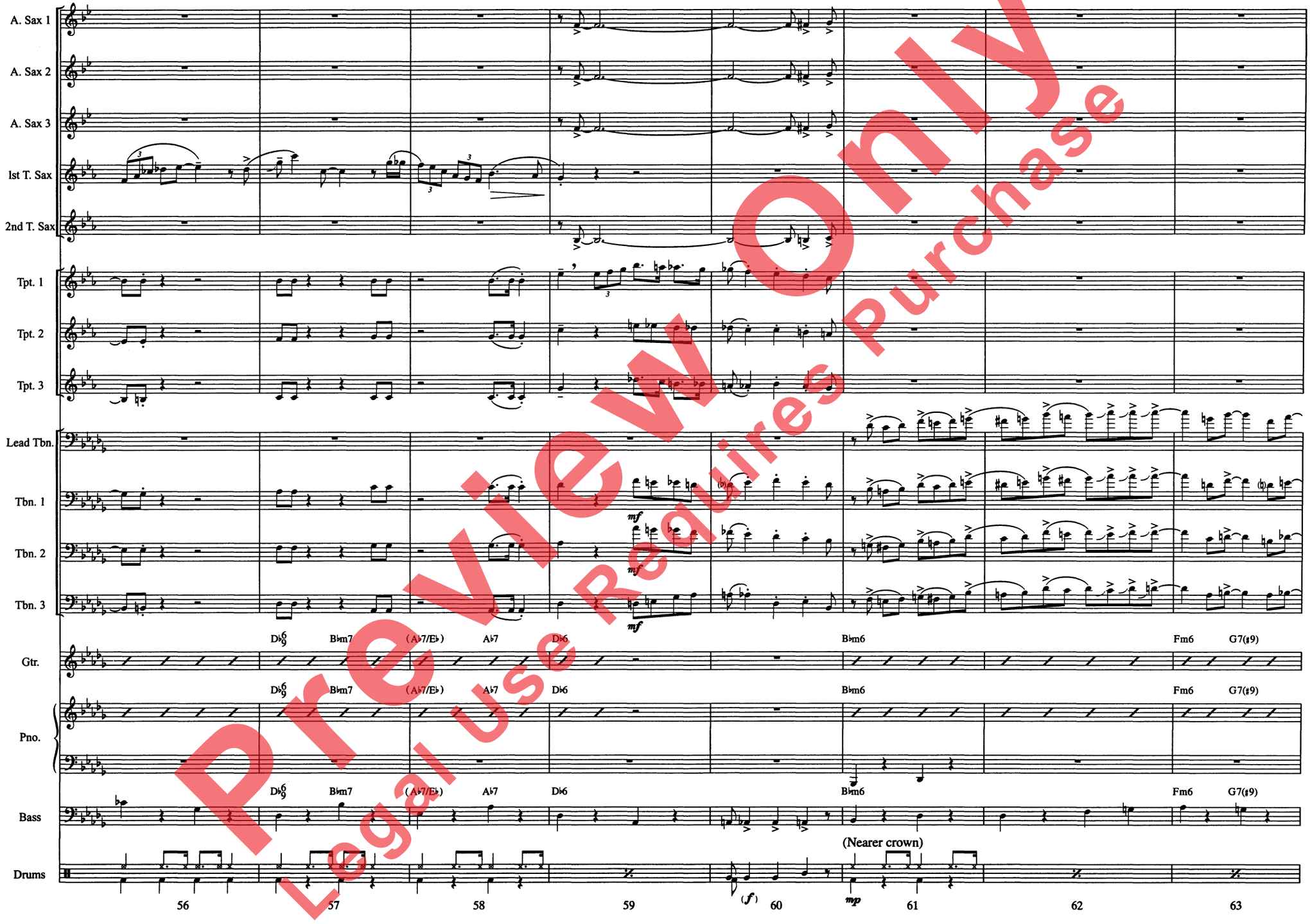

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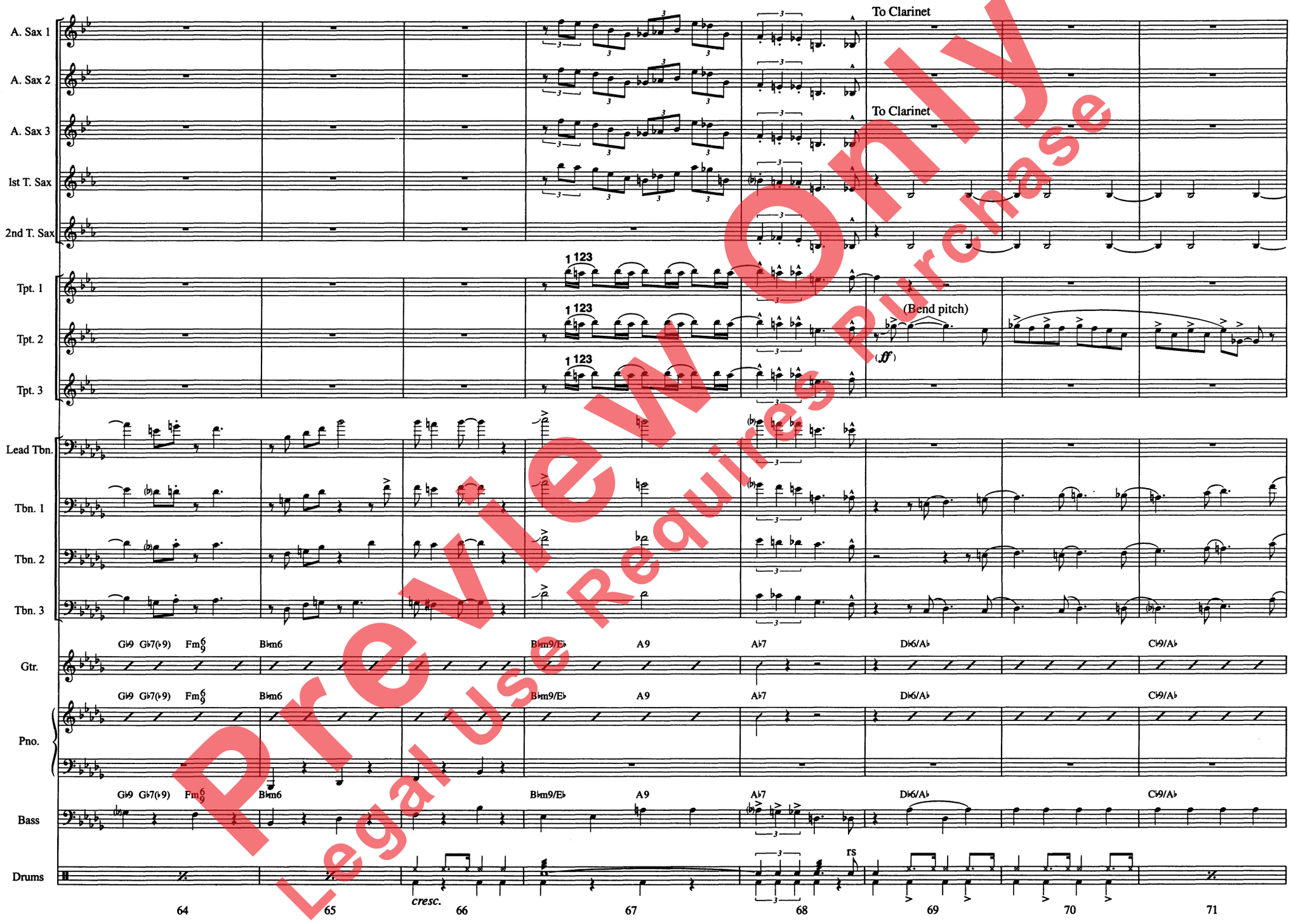

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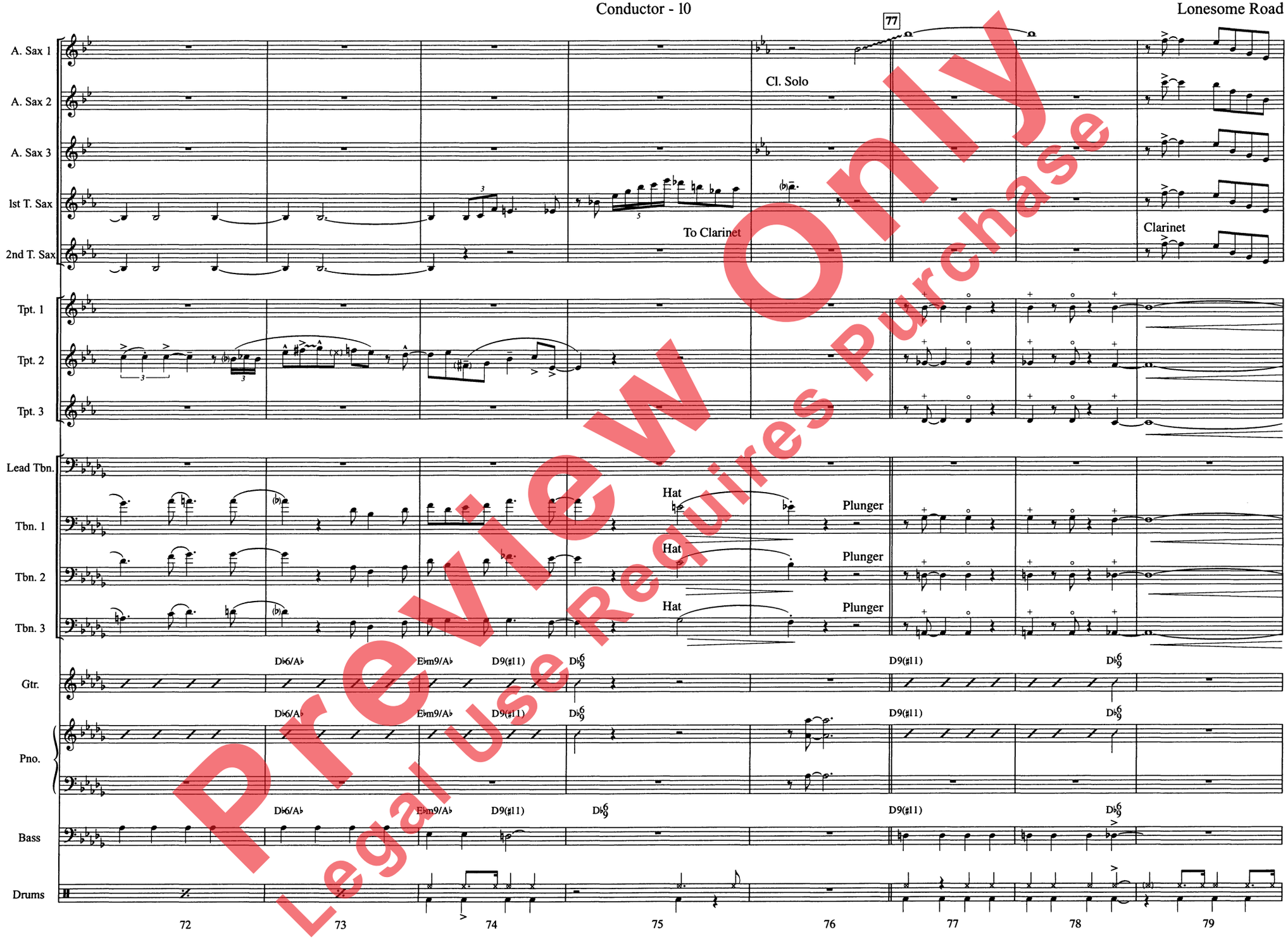

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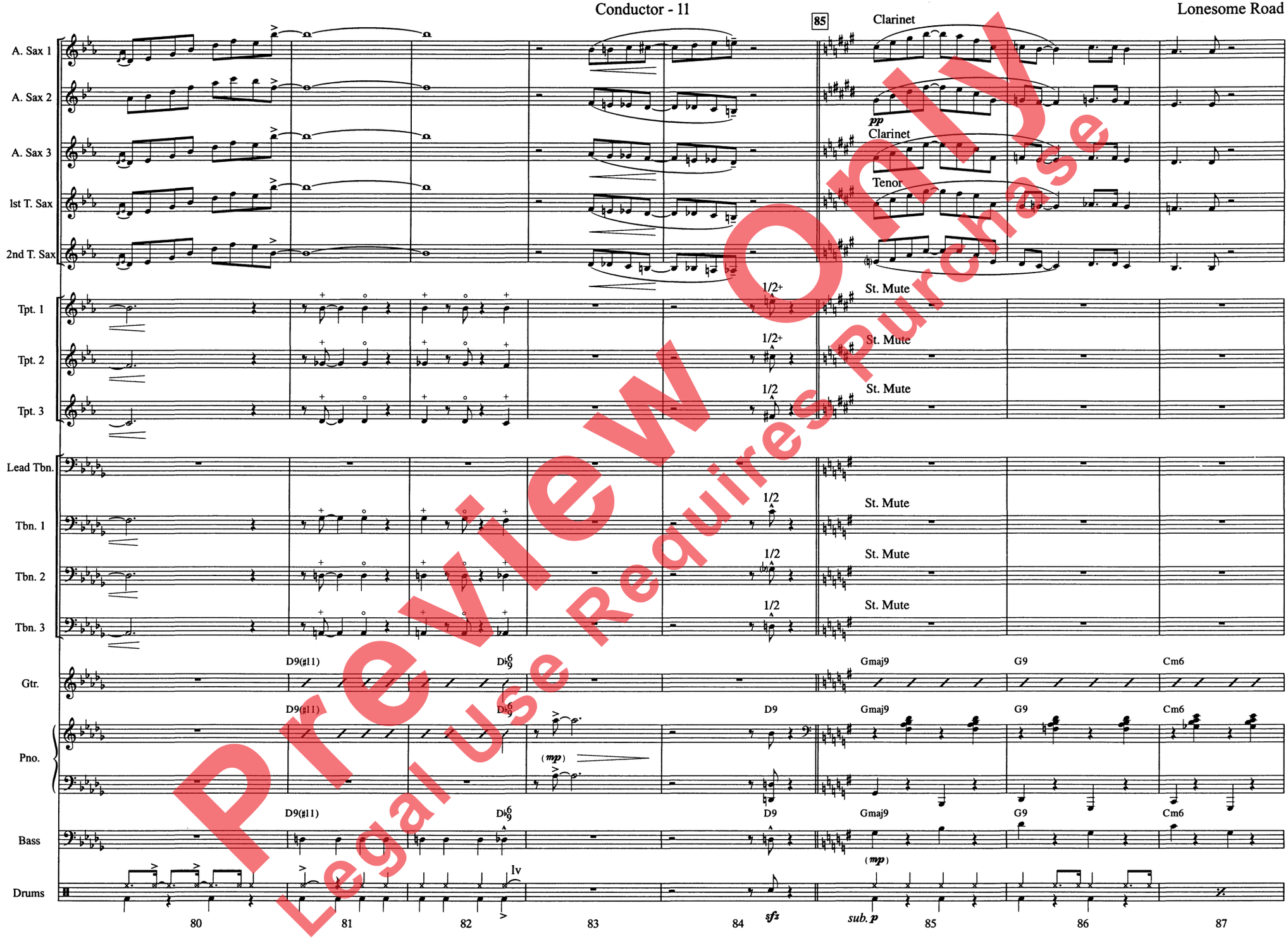

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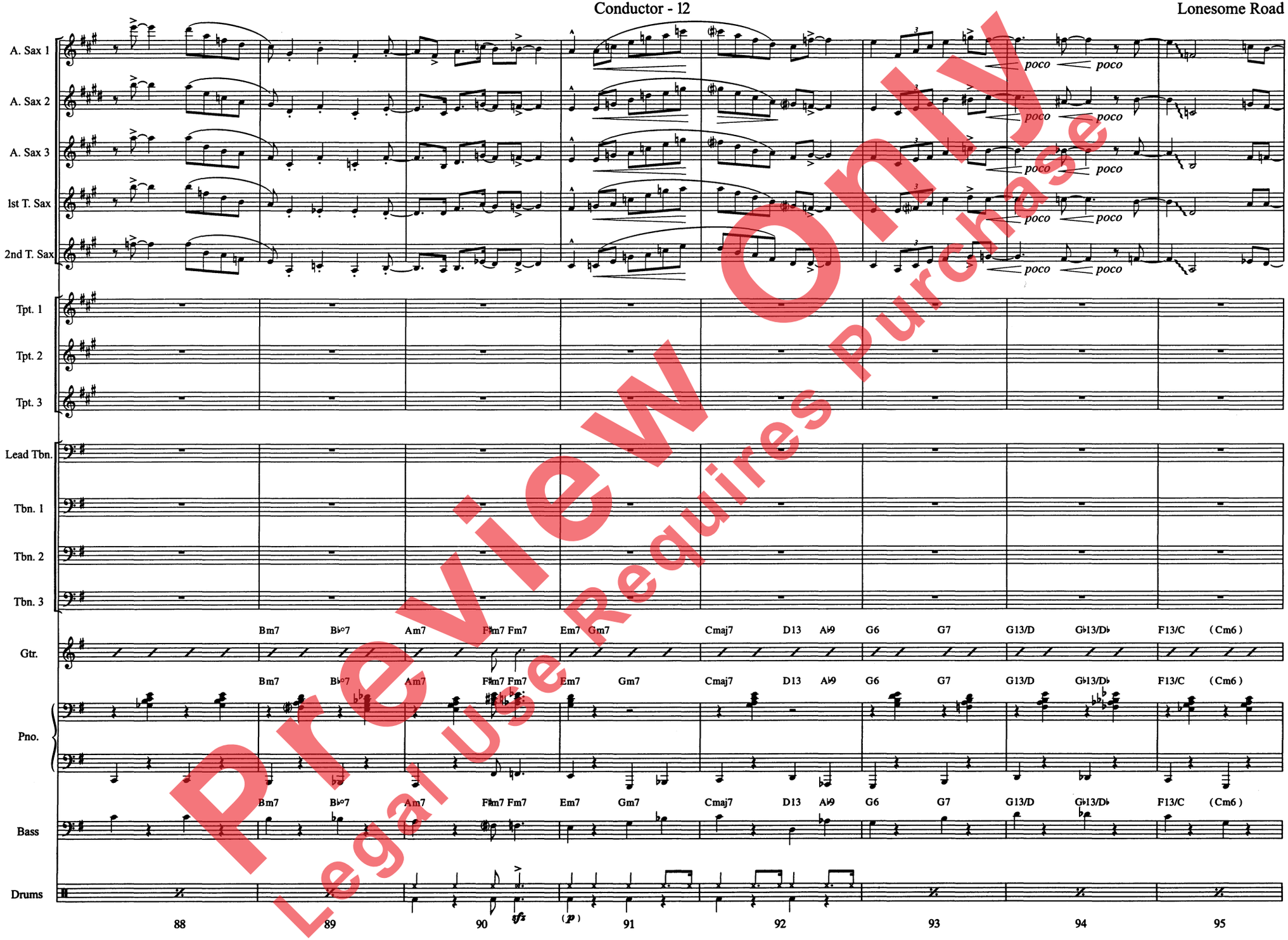

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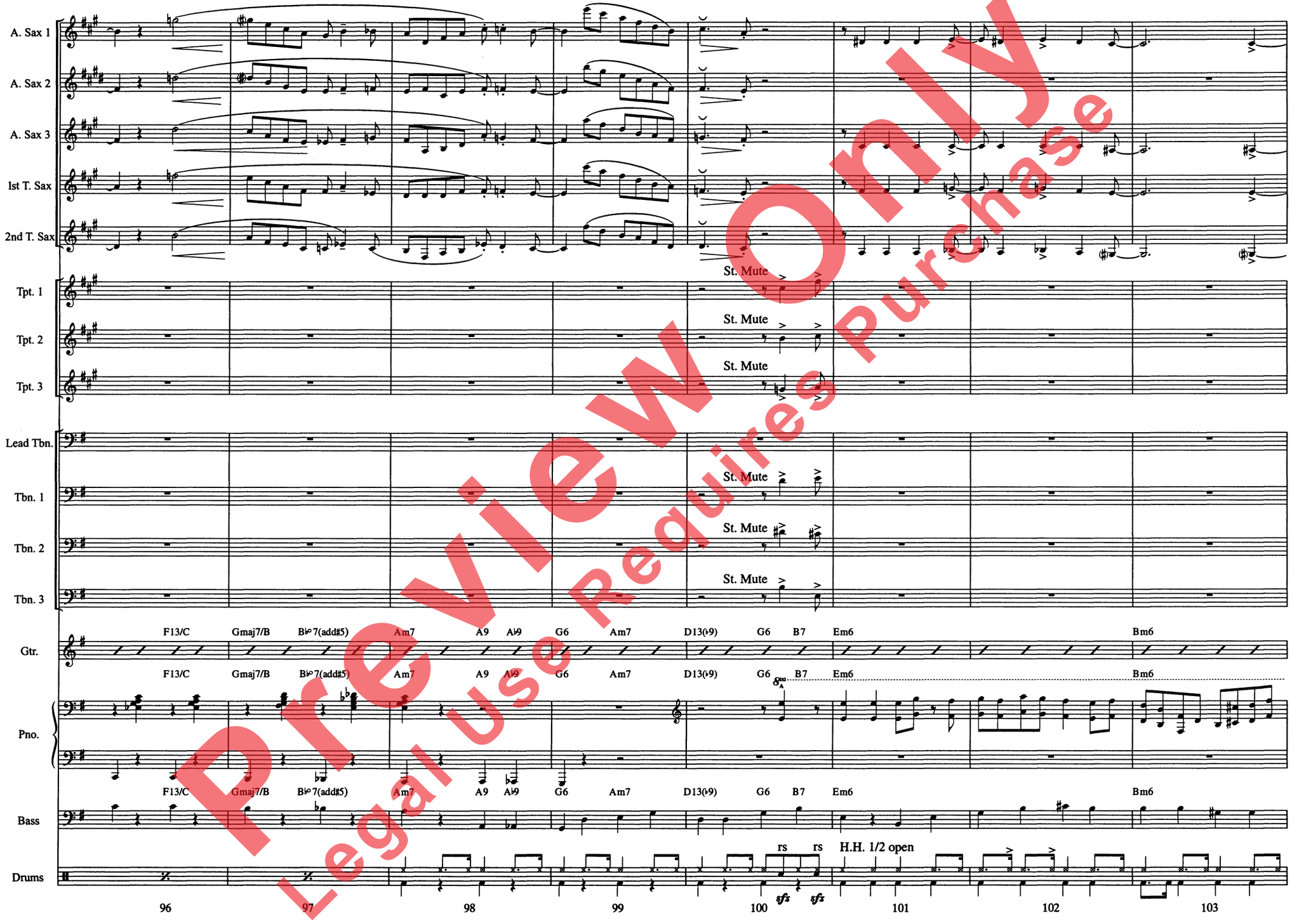

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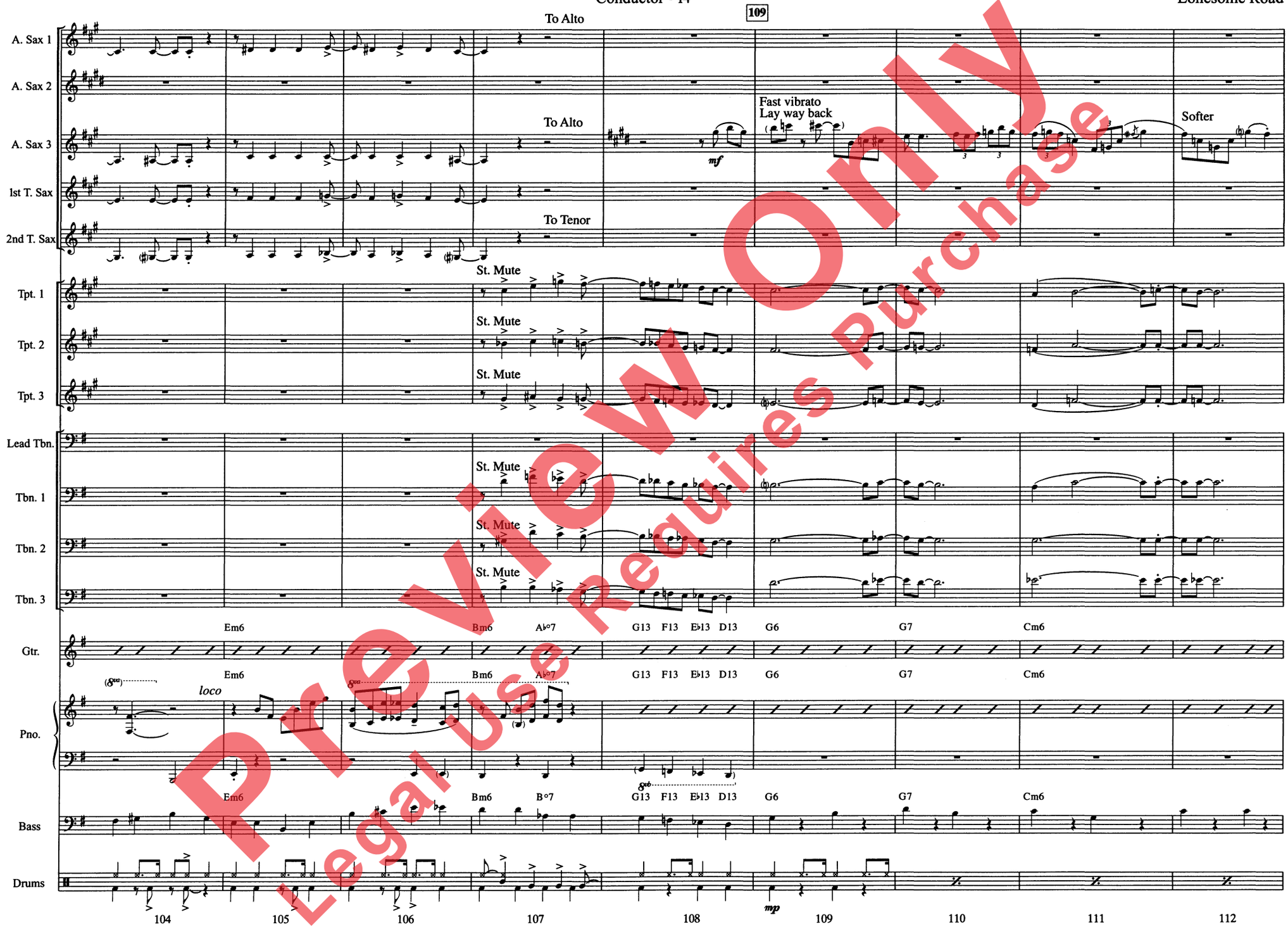

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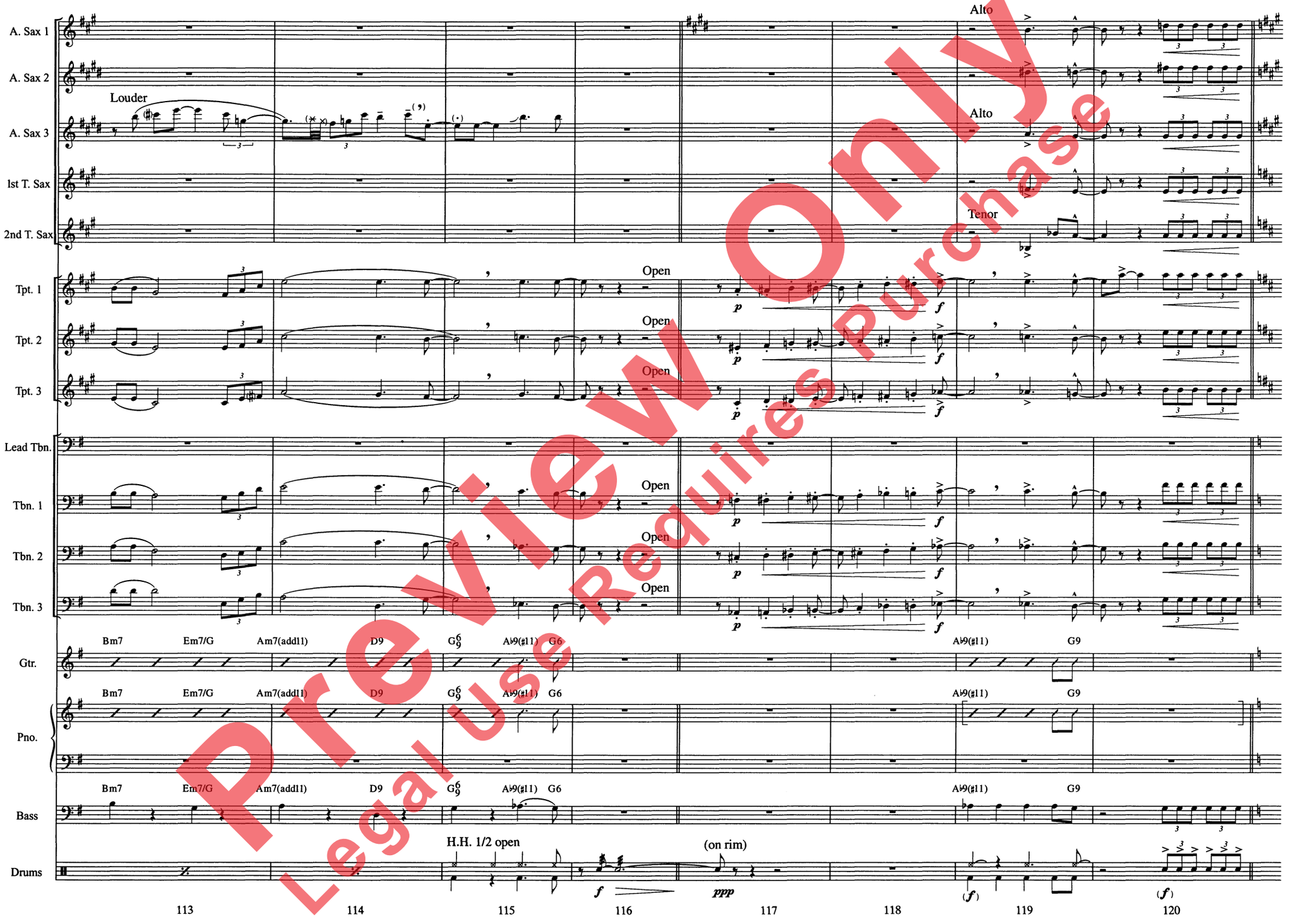

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Straight 8ths

A. Sax 1
A. Sax 2
A. Sax 3
1st T. Sax
2nd T. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Lead Tbn.
Tbn. 1
Tbn. 2
Tbn. 3
Gtr.
Pno.
Bass
Drums

C6 C13 B13 B♭13 C6 C7 G13 C6 Am7 Dm9 D♭13

H.H. 1/2 open

121 122 123 124 125 126 127 128

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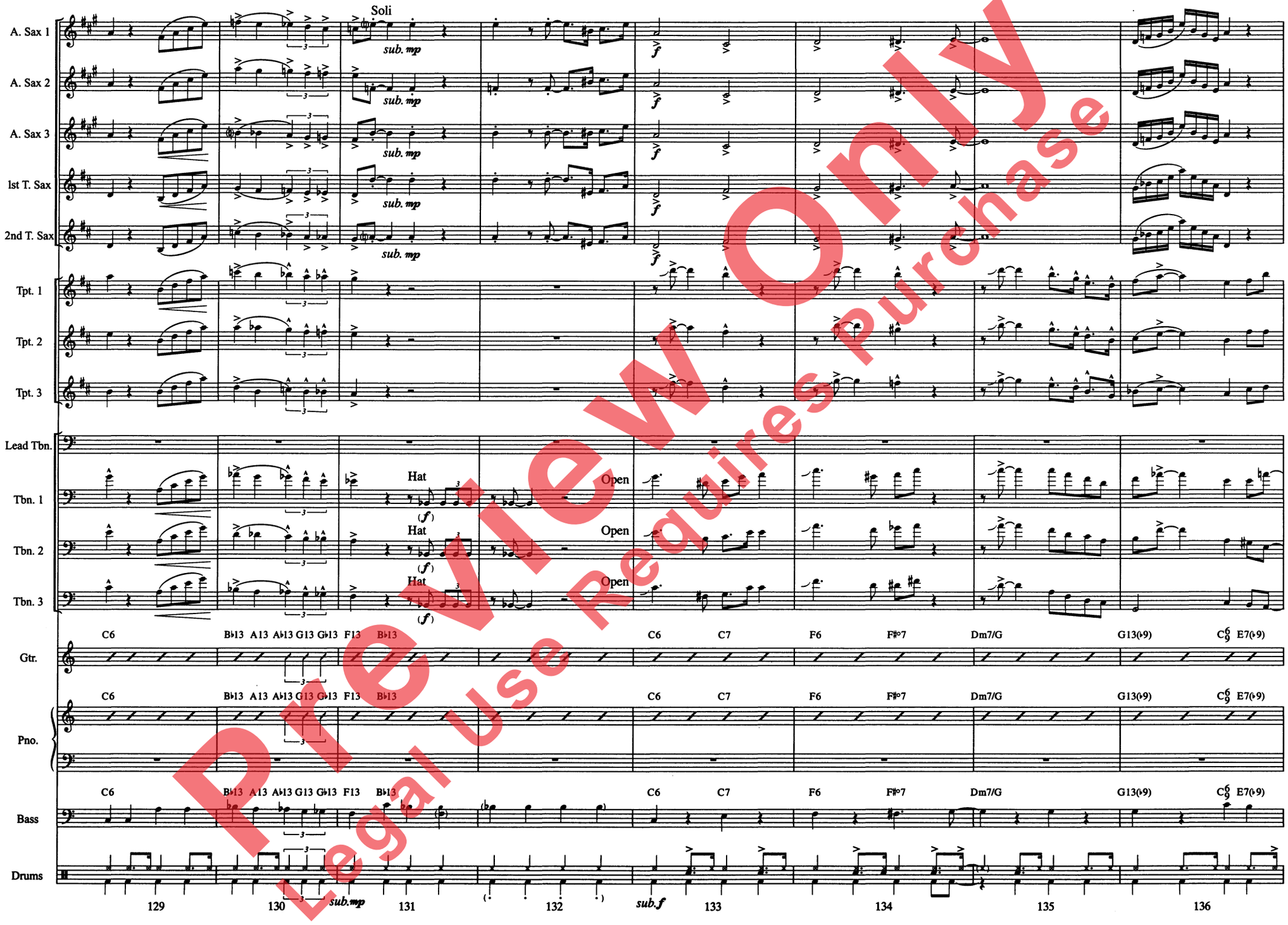

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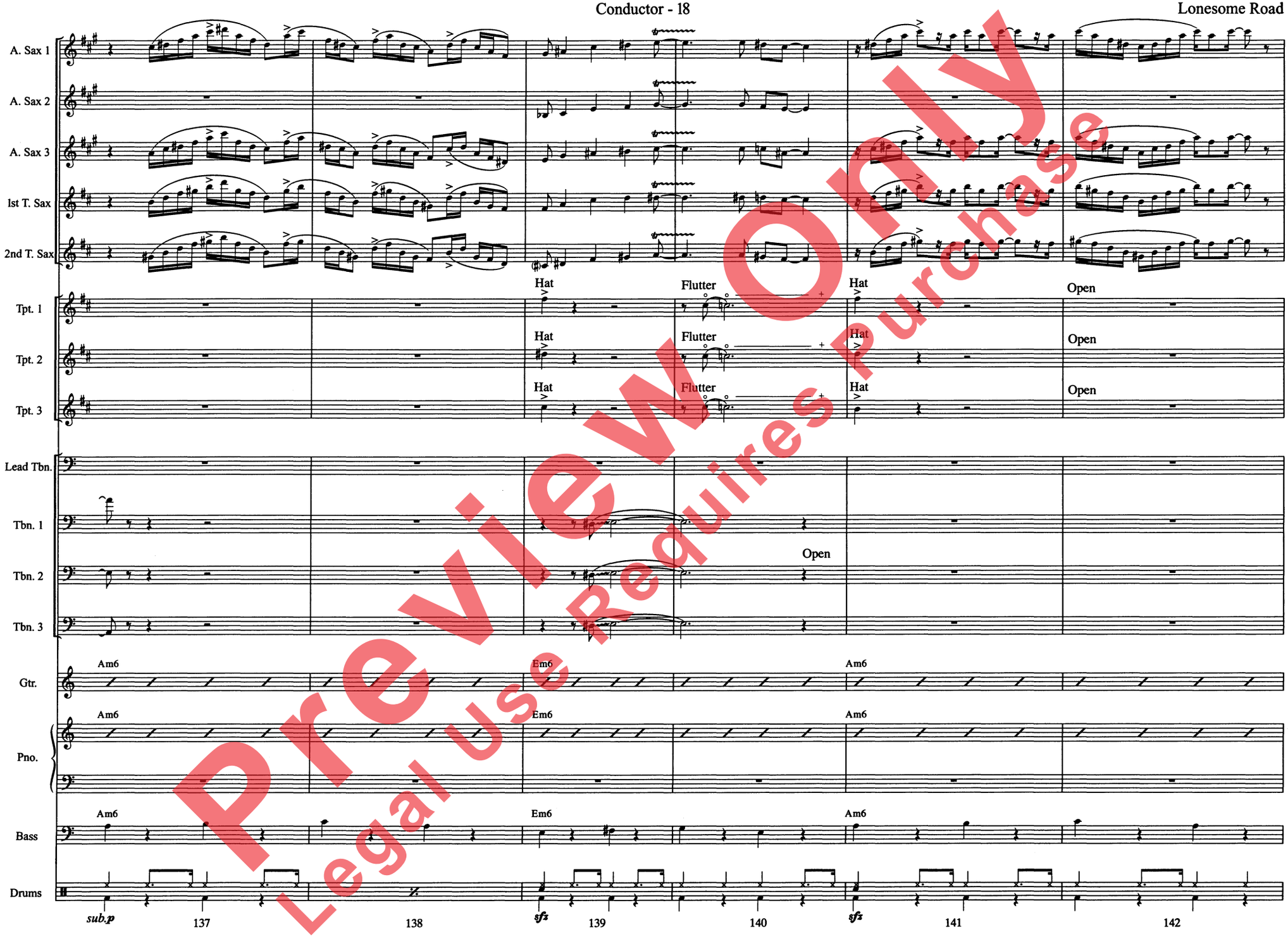

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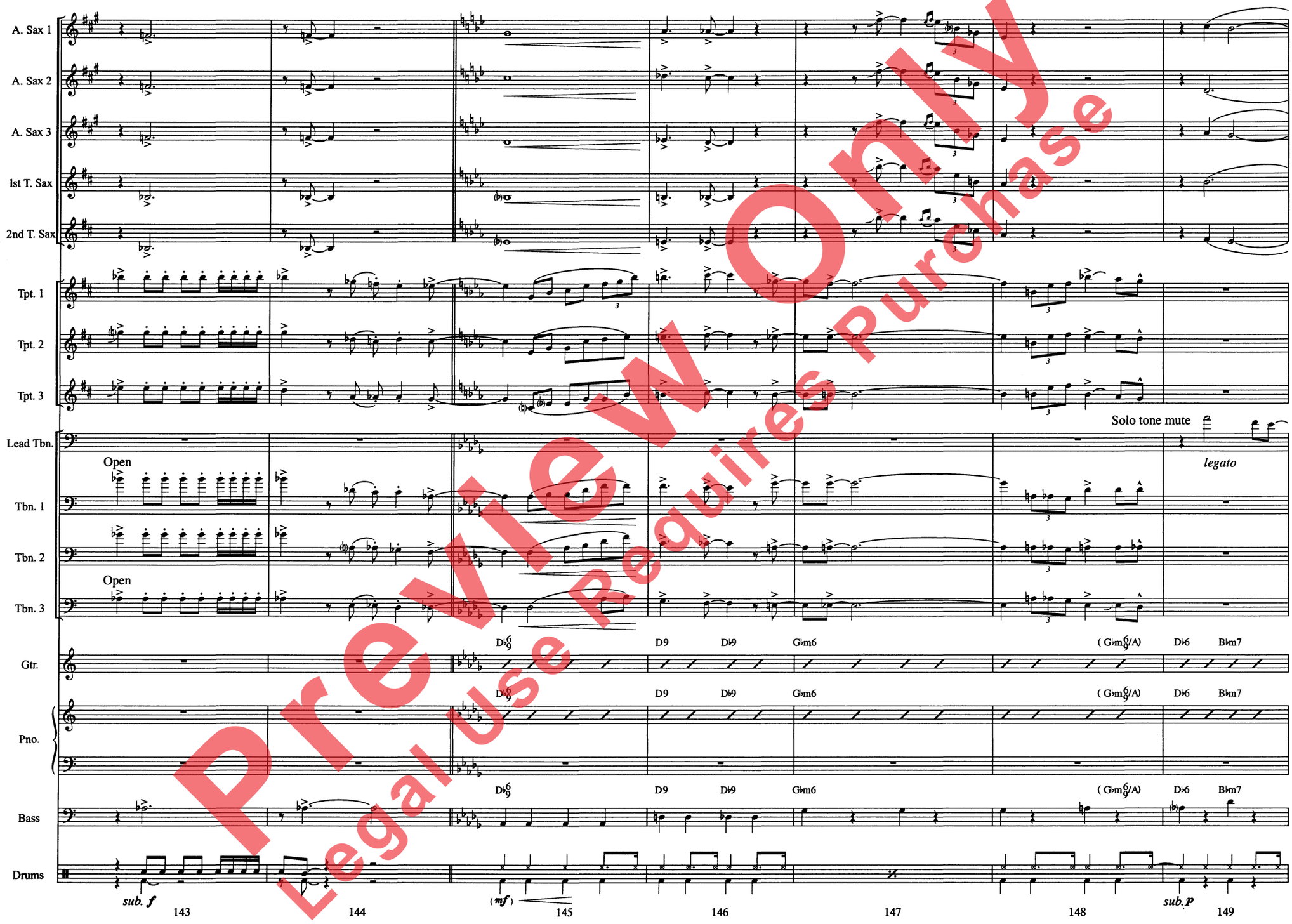

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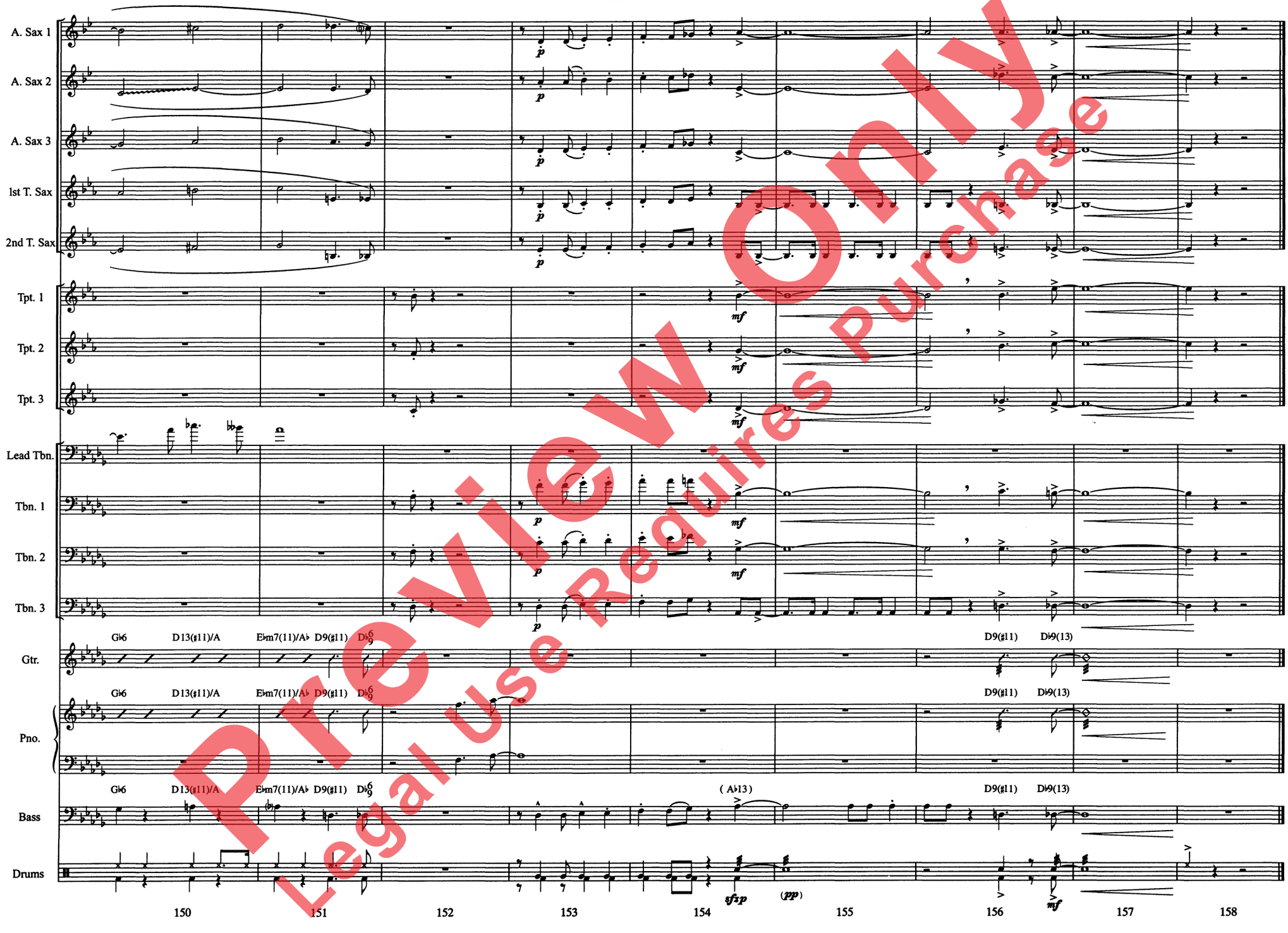

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Trumpet 1
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Lead Trombone
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Bass
Drums

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