

JAZZ LINES PUBLICATIONS

*Presents*

# **AIR MAIL SPECIAL**

ARRANGED BY JIMMY MUNDY

EDITED BY JEFFREY SULTANOF

## **FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8206

MUSIC BY BENNY GOODMAN, JIMMY MUNDY  
AND CHARLES CHRISTIAN

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## **BENNY GOODMAN SERIES**



# **AIR MAIL SPECIAL (1941)**

### **Background:**

In 1941, Benny Goodman led the second of his great ensembles. Only Teddy Wilson, Irving Goodman, and arranger Jimmy Mundy remained from the 1935-39 band that jump-started the swing era of popular music. This band still played the music of Fletcher Henderson, but Eddie Sauter was contributing a great deal to its musical personality. This band would also highlight the early work of pianist/arranger Mel Powell.

### **The Music:**

*Air Mail Special* was originally titled *Good Enough To Keep*, which was recording session-speak for “This may not be the performance that we want to release to the public, but let’s hold on to it just in case.” Many of these alternate performances were eventually released to the public, in many cases to the consternation of the musicians themselves, who didn’t enjoy some of their lesser efforts being heard. Of course, some alternate performances are better than the ones that were released, only held back because of a single mistake.

It was Mundy who arranged this for the Goodman band, and he is even cut in on composer credit, a generous gesture on Benny’s part, who also took a piece for himself. As we know, the tune was the sole creation of guitarist Charlie Christian, who wrote a number of pieces that Goodman played mostly in small-group settings.

Mundy also arranged this for Count Basie and Harry James, and played it when he led his own big band in 1946.

### **Notes to the Conductor:**

Please note that this is the complete arrangement from the original parts in the Benny Goodman library. Some sections were cut by Goodman, but have been restored here.

Mundy makes interesting use of ‘stop-time’ in this arrangement, and these sections should get extra attention so that the band sounds like one person.

This arrangement, like all of Goodman’s arrangements, was meant to be danced to, so it really should not be played too fast.

**Jeffrey Sultanof**

- June 2011



# AIR MAIL SPECIAL

## SCORE

MUSIC BY BENNY GOODMAN, JIMMY MUNDY

AND CHARLES CHRISTIAN

ARRANGED BY JIMMY MUNDY

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BRIGHT SWING ♩ = 220

The musical score is for the piece "Air Mail Special" in 4/4 time, with a tempo of 220 beats per minute. The key signature has two sharps (F# and C#). The score is arranged for a large jazz ensemble. The woodwind section includes a Solo Clarinet, two Alto Saxophones, two Tenor Saxophones, and a Baritone Saxophone. The brass section consists of four Trumpets and two Trombones. The rhythm section includes Guitar, Piano, Bass, and Drums. The woodwinds and brass play a melodic line with various articulations and dynamics, while the rhythm section provides a steady accompaniment. The score is divided into four measures, with the first measure starting with a first ending bracket. The piano part features chords and arpeggios, and the drums play a consistent pattern.

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This musical score is for measures 5 through 10 of the piece 'The Rose Tree'. The score is written for a large ensemble, including woodwinds, brass, strings, and keyboard instruments. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures 5, 6, 7, 8, 9, and 10. Measure 5 begins with a forte (f) dynamic. Measure 6 features a solo for the Clarinet (CL). Measure 7 includes a forte (f) dynamic. Measure 8 features a forte (f) dynamic. Measure 9 features a forte (f) dynamic. Measure 10 features a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamics. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (CL), Bassoon (Bs.), and Contrabassoon (Cb.). The brass section includes Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tub.). The string section includes Violin (Vn.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.). The keyboard section includes Piano (Pno.) and Organ (Org.). The score is written for measures 5 through 10, with measure numbers 5, 6, 7, 8, 9, and 10 indicated at the bottom of the page.

CL. (END SOLO)

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TPT. 1 (PLUNGER) *mf*

TPT. 2 (PLUNGER) *mf*

TPT. 3 (PLUNGER) *mf*

TPT. 4 (PLUNGER) *mf*

TBN. 1 (PLUNGER) *mf*

TBN. 2 (PLUNGER) *mf*

GTR. *B<sup>°</sup>7 B<sup>b</sup>7 A<sup>b</sup>7 F m<sup>6</sup> C<sup>6</sup>*

PNO. *B<sup>°</sup>7 B<sup>b</sup>7 A<sup>b</sup>7 F m<sup>6</sup> C<sup>6</sup>*

BS. *B<sup>°</sup>7 B<sup>b</sup>7 A<sup>b</sup>7 F m<sup>6</sup> C<sup>6</sup>*

D. S.

11 12 13 14 15 16

(A)

CL.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Gtr.

PNO.

Bs.

D. S.

17 18 19 20

*f*

*f*

*f*

*f*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*Fm*<sup>6</sup> *C*<sup>6</sup>

*Fm*<sup>6</sup> *C*<sup>6</sup>

*Fm*<sup>6</sup> *C*<sup>6</sup>