

JAZZ LINES PUBLICATIONS

Presents

LUJON

FROM MR. LUCKY GOES LATIN

ARRANGED BY HENRY MANCINI

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

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-7984

MUSIC BY HENRY MANCINI

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HENRY MANCINI SERIES

LUJON (1961)

Henry Mancini Biography (from henrymancini.com):

During his lifetime, Henry Mancini was nominated for 72 GRAMMY® Awards, winning 20, nominated for 18 Academy Awards® winning four, honored with a Golden Globe® Award and nominated for two Emmy® Awards. Mancini created many memorable film scores including *Breakfast at Tiffany's*, *The Pink Panther*, *Days of Wine and Roses*, *Hatari!*, *Charade*, *Victor/Victoria*, *10*, *Darling Lili*, *Arabesque*, and *The Glass Menagerie*. He also wrote for a number of TV films including *The Thorn Birds* and *The Shadow Box*, as well as television themes including *Peter Gunn*, *Mr. Lucky*, *NBC Election Night Theme*, *Newhart*, *Remington Steele* and *Hotel*. Mancini recorded over 90 albums with styles varying from big band to jazz to classical to pop, eight of which were certified gold by The Recording Industry Association of America®.

Born in Cleveland, Ohio on April 16, 1924, Mancini was introduced to music and the flute at the age of eight by his father, Quinto, an avid flutist. The family moved to Aliquippa, Pennsylvania where at age 12 he took up piano, and within a few years became interested in arranging. After graduating from high school in 1942 Mancini enrolled in New York's Juilliard School of Music but his studies were interrupted the next year when he was drafted, leading to overseas service in the Air Force and later in the infantry. In 1946 Mancini joined The Glenn Miller-Tex Beneke Orchestra as a pianist/arranger. It was there that he met the future Mrs. Henry Mancini, Ginny O'Connor, who was one of the original members of Mel Tormé's Mel-Tones. Ginny and Henry were married in Hollywood the following year. In 1952 Mancini joined the Universal-International Studios music department. During the next six years he contributed to over 100 films, most notably *The Glenn Miller Story* (for which he received his first Academy Award® nomination), *The Benny Goodman Story* and Orson Welles' *Touch of Evil*. Mancini left Universal-International in 1958 to work as an independent composer/arranger. Soon after he scored the television series *Peter Gunn* for writer/producer Blake Edwards, the genesis of a close relationship that lasted over 30 years and produced 26 films.

Mancini was an in-demand concert performer conducting over 50 engagements a year, resulting in over 600 symphony performances. Among the symphony orchestras he conducted were the London Symphony Orchestra, the Israel Philharmonic, the Boston Pops, the Los Angeles Philharmonic and the Royal Philharmonic Orchestra. He appeared in 1966, 1980 and 1984 in command performances for the Royal Family. Mancini collaborated with a number of noted artists such as Sir James Galway, Johnny Mathis, Luciano Pavarotti, Doc Severinsen and Andy Williams. Henry Mancini wrote two books: *Sounds and Scores – A Practical Guide to Professional Orchestration*, which can be found on the shelf of virtually every serious student of music, and his autobiography *Did They Mention the Music?*

In 1994 Mancini received UCLA's most prestigious award, *The Distinguished Artist Circle Award*. Mancini was also bestowed with four honorary doctorate degrees: Duquesne University of Pennsylvania, Mount Saint Mary's College in Maryland, Washington and Jefferson College in Pennsylvania, and the California Institute of the Arts in Valencia. Mancini's deep love of music and support of young musicians is evident in the scholarships and fellowships he established at top music schools. Many up and coming composers, conductors and arrangers have benefited from Mancini programs at Juilliard School of Music, UCLA, USC and at The American Federation of Music's *Congress of Strings*. Henry Mancini died in 1994. His wife, Ginny, and their three children - Chris, Monica and Felice; and two grandchildren - Christopher and Luca, continue the Mancini legacy. In April 2004, Mancini was honored by the United States Postal Service with a stamp commemorating his lifetime achievements in film music, and to celebrate the 40th anniversary of the film *The Pink Panther*.

The Music:

This classic was originally featured on Henry Mancini's 1961 album *Mr. Lucky Goes Latin* even though it had nothing to do with the *Mr. Lucky* TV show. The recording became further embedded in American pop culture when it was used during a scene in the movie *The Big Lebowski*. Additionally, Norman Gimbel wrote lyrics for the melody which enabled it to be recorded by many singers including Johnny Hartman and Sarah Vaughan.

The arrangement is crafted around the curious percussion instrument called a lujon. A lujon is a partitioned wooden box with pitched metal plates affixed to the top. Inside the box are individual resonance chambers that produce the unique sound. The sound is somewhat like the low-end of a marimba; hence, should a lujon not be available a marimba would work fine (or a synth). The lujon was invented by William Loughborough and named it after pianist John Lewis who bought the first model (i.e., "Lew John"). Shelly Manne, who had previously acquired percussion instruments from Loughborough, had a lujon and demonstrated the sound for Mancini who promptly based the composition around it's scale and sound. Naturally, it was Manne who played the lujon part for the recording session.

Notes to the Conductor:

The arrangement was written for two guitarists including Laurindo Almeida who plays the four-bar melodic solo. The first guitarist (Bob Bain) was to play a cigar box guitar with the volume off for the first half of the arrangement. A hollow body electric guitar or a nylon string guitar is suggested as a substitute for the section without volume. The second guitarist (Almeida) was to play a terzgitarré (pitched in Eb) for the chord strums in measures 23, 25, 27, and 54 but switch to an electric guitar for the cameo solo at measure 34. These two guitar parts can be played by just one guitarist as we have the second guitar solo cued in the first guitar part. Additionally, the trombone one part doubles on baritone horn (B.C.) - this part can also be played on trombone if that double is not available. There are four percussion parts: lujon, jawbone (quijada), conga drums, and scratcher (guiro). Lastly, since the horns in F only play for four bars, optional flugelhorn parts are included to make this playable by a standard trumpet section.

We believe that a copy error in the lujon part was potentially not caught for the 1960 recording. In Mancini's original score, the Bb at the end of measure 3 was supposed to be a Db. This occurs throughout the lujon melody in this same spot (i.e., measures 7 and 11, and later as well).

This publication was based on Henry Mancini's original 1960 pencil score and the set of parts used during the recording session - this is not a transcription.

Rob DuBoff

- May 2023



LUJON

①

100 #

Wood Wind

1 2 3 4

Trumpets

Trombones

LUJON
SHELLY

Percussion

No Organ

W. H.
Piano

Violins

Viola

Cello

Bass

2x Both Tenors
Jazz Horn

2x Contr. B

2x Pizz

2x Solo

Above is the first page of Henry Mancini's 1960 score for *Lujon*.

③ PERCUSSION (SHELLY)
(LUJON)

LUJON

Above is the first page of the *Lujon* part that was played by Shelly Manne for the 1960 recording. Based on Mancini's score, we believe the above circled notes were possibly copyist mistakes that were supposed to be D-flats.

LUJON

FROM MR. LUCKY GOES LATIN

SCORE

MUSIC BY HENRY MANCINI

ARRANGED BY HENRY MANCINI

PREPARED BY ROB DUBOFF, DYLAN CANTERBURY, AND JEFFREY SULTANOF

MEDIUM LATIN ♩ = 100

The score is arranged for a large ensemble. The instruments and their parts are as follows:

- Alto Saxophone:** Staff with treble clef, key signature of two flats, and 4/4 time signature.
- Horn in F 1, 2, 3, 4:** Four staves with treble clef, key signature of two flats, and 4/4 time signature.
- Baritone (B.C.)/ Trombone 1:** Staff with bass clef, key signature of two flats, and 4/4 time signature.
- Trombone 2, 3, 4:** Three staves with bass clef, key signature of two flats, and 4/4 time signature.
- Violin I, II, III, IV:** Four staves with treble clef, key signature of two flats, and 4/4 time signature.
- Viola:** Staff with alto clef, key signature of two flats, and 4/4 time signature.
- Cello I, II:** Two staves with bass clef, key signature of two flats, and 4/4 time signature.
- Guitar 1, 2:** Two staves with treble clef, key signature of two flats, and 4/4 time signature.
- Piano:** Two staves (treble and bass clef), key signature of two flats, and 4/4 time signature.
- Double Bass:** Staff with bass clef, key signature of two flats, and 4/4 time signature.
- Percussion 1: Lujon:** Staff with treble clef, key signature of two flats, and 4/4 time signature.
- Percussion 2: Jawbone (Quijada):** Staff with two lines, key signature of two flats, and 4/4 time signature.
- Percussion 3: Conga Drums:** Staff with two lines, key signature of two flats, and 4/4 time signature.
- Percussion 4: Scratcher (Guiro):** Staff with two lines, key signature of two flats, and 4/4 time signature.

Key performance instructions include dynamics such as *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano), and articulation like *pizz.* (pizzicato). The score includes various musical notations such as rests, notes, and accidentals.

5

1 2

Bar. (Tbn I)

solo
f

Vln. I
mp
con sord.

Vln. II
mp
con sord.

Vln. III
mp
con sord.

Vln. IV
mp
con sord.

Vla.
mp
con sord. div.

Vc. I
mp
con sord.

Vc. II
mp
con sord.

Amp Volume Off

Gtr. I
pp

$B^b m^9$ $A m^9 B^b m^9$ $E^b m^9$ $B^b m^9$ $B^b m^9$

D.B.
sim.

Perc. 1 (Lujon)
p

Perc. 2 (Jawbone)
p

Perc. 3 (C. Dr.)
p

Perc. 4 (Scratcher)
p

5 6 7 8 9 10 11 12 13 14