

# Sing, Sing, Sing

LOUIS PRIMA

Arranged by GORDON GOODWIN

## INSTRUMENTATION

Conductor	1st Trombone
B $\flat$ Clarinet	2nd Trombone
1st E $\flat$ Alto Saxophone (Alternate Part)	3rd Trombone
2nd E $\flat$ Alto Saxophone	Bass Trombone
1st B $\flat$ Tenor Saxophone	Guitar Chords
2nd B $\flat$ Tenor Saxophone	Guitar
E $\flat$ Baritone Saxophone	Piano
1st B $\flat$ Trumpet	Bass
2nd B $\flat$ Trumpet	Drums
3rd B $\flat$ Trumpet	
4th B $\flat$ Trumpet	



## NOTES TO THE CONDUCTOR

If you had to name one song that best represented the big band idiom, “Sing, Sing, Sing” might be it. Written by Louie Prima and made famous by the Benny Goodman band, this song is instantly recognized by people of all generations around the world. Even though it was first recorded by the composer in 1936, it is the Goodman version that endures. Some trivia: The song was also called “Sing, Sing, Sing (With a Swing),” and was originally titled “Sing, Bing, Sing” for vocalist Bing Crosby.

This chart is a bit unique for me, since it’s one of the few arrangements where my intention was to stick closely to the original Benny Goodman version as arranged by Jimmy Mundy. There are a few changes sprinkled around the chart, but you will find this chart to be very familiar to the Goodman version. Which is cool, because you can easily reference that performance and check out the phrasing, tempo and style. You don’t necessarily have to play this in a 1940s style, but to me, it sounds best that way, and it’s a fun exercise to do. When you check out the Goodman band, listen to the length of the accented notes, and to the vibrato the musicians play use. There are a few other stylistic touches to notice, including how the trumpets play with plunger mutes in measures 167, how the trumpets growl as they hold a note at 168.

The drummer plays a large role in the success of this chart. First and foremost, he or she sets up the whole vibe of the song by playing the 8-bar tom-tom groove, which has become known as “Krupa toms,” named for Benny’s great drummer Gene Krupa. But the drummer should play the entire chart with flamboyance and flair. Krupa was a very showy drummer, and your drummer has official permission to play strong and flashy throughout the chart.

Another key element to this arrangement is the clarinet lead in the sax section. If you don’t have a clarinet player to do this part, a soprano sax would work, although it does go up to a high F# at 162. For the other saxophones, when playing under a clarinet lead, give the clarinet a chance and keep your volume down so you don’t drown it out, especially when the clarinet is playing in a lower register. Although, come to think of it, you don’t want to ever play louder than your lead player, regardless of what section you are in, right?

If you are one of the soloists on this chart, check out soloists from the big band era, and you’ll notice they played a fair amount of arpeggios in their improvising—up and down the chord. Give it a try, and don’t forget to include that minor 6th. For the (concert)  $\text{Ami6}$  chord that would be an F-sharp, and for the  $\text{Dmi6}$  chord, it’s a B-natural. The 6th is a key tone that defines the harmonic language of this song, so listen, learn, and love it!

Regarding tempo, the indicated speed is  $\text{mm} = 215$ , this swing feel can still be very effective at a slower tempo. Try  $\text{mm} = 200$ , see how that feels. It can still be very exciting at that tempo, plus it makes some of the horn licks a little easier to play. And remember that back in the day, the tempos were based on what people could dance to. Even if you are playing this for a listening crowd, people like to move their bodies and tap their feet at a tempo that feels comfortable to them and all too often, bands sacrifice tightness and accuracy for a faster tempo, leading to a bit of a frantic vibe in the performance. Listen to me, I know this from experience!

I know you will have great fun playing this song, and know that you are participating in a rich legacy of this genre. A legacy where big band music was the pop music of the day, and musicians like Benny Goodman, Gene Krupa, Ziggy Elman and Harry James were the rock stars of their time. Man, it must have been awesome! Somebody get me a time machine!

—Gordon Goodwin



**Gordon  
Goodwin**

Gordon Goodwin started composing at the age of three. No masterpieces at that time, but he kept at it and wrote his first big band chart at age 13. It was good enough to convince him that he could possibly keep doing this. Flash cut 20 years later and Gordon is working in Hollywood, writing for television and film, playing sessions on keyboards and woodwinds, and working with artists like Ray Charles, Christina Aguilera, Johnny Mathis, Toni Braxton, John Williams, Natalie Cole, David Foster, Sarah Vaughan, Mel Torme, Brian McKnight and Quincy Jones, to name a few. Goodwin’s cinematic scoring and orchestration craft can be heard on such films as *The Sorcerer’s Apprentice*, *Escape to Witch Mountain*, *Get Smart*, *Glory Road*, *National Treasure*, *The Incredibles*, *Remember the Titans*, *Armageddon*, *The Majestic*, *Con Air*, *Gone In 60 Seconds*, *Enemy of the State*, *Star Trek Nemesis* and even the classic cult film *Attack Of The Killer Tomatoes*.

In 2000, Goodwin formed The Big Phat Band, an eighteen piece jazz ensemble, which quickly gained a reputation as one of the most exciting large jazz ensembles on the planet. To date, the BPB has released five records, *Swingin’ For The Fences* (2000), *XXL* (2003), *The Phat Pack* (2006), *Act Your Age*, (2008) and *That’s How We Roll* (2011). The albums have featured state-of-the-art guest artists like Arturo Sandoval, Eddie Daniels, Take 6, Brian McKnight, Johnny Mathis, Michael Brecker, Dianne Reeves, David Sanborn, Chick Corea, Dave Grusin, Lee Ritenour, Patti Austin, Art Tatum, Dave Koz, Gerald Albright and Marcus Miller.

Goodwin’s work has garnered him three Emmy Awards and eleven Grammy® nominations, with a win for his work on the Pixar film *The Incredibles*. His charts are played all over the world, and along with his method books and CDs, have been a robust source of inspiration and learning for thousands of young musicians.

CONDUCTOR  
38708S

As performed by Gordon Goodwin's Big Phat Band

# Sing, Sing, Sing

By LOUIS PRIMA  
Arranged by GORDON GOODWIN

FAST SWING  $\text{♩} = 215$

Sheet music for various instruments including Clarinet, Saxophones, Trumpets, Trombones, Guitar, Piano, Bass, and Drums. The score is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

Instrument list:

- B♭ CLARINET
- 2ND E♭ ALTO SAXOPHONE
- 1ST B♭ TENOR SAXOPHONE
- 2ND B♭ TENOR SAXOPHONE
- E♭ BARITONE SAXOPHONE
- 1ST B♭ TRUMPET
- 2ND B♭ TRUMPET
- 3RD B♭ TRUMPET
- 4TH B♭ TRUMPET
- 1ST TROMBONE
- 2ND TROMBONE
- 3RD TROMBONE
- BASS TROMBONE
- GUITAR
- PIANO
- BASS (ACOUSTIC)
- DRUMS

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

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CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

(Swing)

19

20

21

22

23

24

25

26

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

The musical score is arranged in a standard orchestral layout. The top section contains vocal parts for Conductor, Alto 2, Tenor 1, Tenor 2, and Baritone. Below these are four Trumpet parts (Trp. 1-4) and three Trombone parts (Tbn. 1-3), plus a Bass Trombone. The bottom section includes Guitar (Gtr.), Piano (Pno.), Bass, and Drums. The score is written in G major (one sharp) and 4/4 time. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the entire page.

43

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS



CONDUCTOR

SING, SING, SING

51

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO Bm16 C#0 Bm16 C#0 Bm16 C#0 Bm16 G9 F#7(#9)

(Am16) C13 B9 E9 Am16 B7 E7 Am16 B0 Am16 B0 Am16 B0 Am16 F9 E7(#9)

51 52 53 54 55 56 57 58



CONDUCTOR

SING, SING, SING

CL. *Bm16 C#16 Bm16 C#16 Bm16 G9 F#7(b9) Bm16 C#16 Bm16 C#16 Bm16 G9 F#7*

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. *Am16 B0 Am16 B0 Am16 F9 E7(b9) Am16 B0 Am16 B0 Am16 F9 E7*

PNO.

BASS

DRUMS



CONDUCTOR

SING, SING, SING

- 9 -

71

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Swi6 F#7 Swi6 F#7 Swi6 G9 F#7 Swi6 END SOLO

Ami6 E7 Ami6 E7 Ami6 F9 E7(9#)Ami6

Ami6 E7 Ami6 E7 Ami6 F9 E7(9#)Ami6

SOLO

67

68

69

70

71

72

73

74

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Musical score for conductor, including parts for CL., ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-3, BASS TBN., GTR., PNO., BASS, and DRUMS. The score is in G major and 4/4 time. A large red watermark 'Preview Only' is overlaid diagonally across the page.

CONDUCTOR

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

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91 92 93 94 95 96 97 98

CONDUCTOR

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRP.

PNO.

BASS

DRUMS

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F# E7(b9) A mi6

END TOMB







CONDUCTOR

SING, SING, SING

CL. *Bmi6* *G9* *F#7(#9)* *Bmi6* *C#o* *Bmi6* *C#o* *Bmi6* *Emi6* *F#o* *Emi6* *F#o*

ALTO 2 *F#mi6* *D9* *C#7(#9)* *F#mi6* *G#o* *F#mi6* *G#o* *F#mi6* *Bmi6* *C#o* *Bmi6* *C#o*

TENOR 1 *Bmi6* *G9* *F#7(#9)* *Bmi6* *C#o* *Bmi6* *C#o* *Bmi6* *Emi6* *F#o* *Emi6* *F#o*

TENOR 2 *Bmi6* *G9* *F#7(#9)* *Bmi6* *C#o* *Bmi6* *C#o* *Bmi6* *Emi6* *F#o* *Emi6* *F#o*

BAR. *F#mi6* *D9* *C#7(#9)* *F#mi6* *G#o* *F#mi6* *G#o* *F#mi6* *Bmi6* *C#o* *Bmi6* *C#o*

TPR. 1

TPR. 2 *Bmi6* *G9* *F#7(#9)* *Bmi6* *C#o* *Bmi6* *C#o* *Bmi6* *Emi6* *F#o* *Emi6* *F#o*

TPR. 3 *Bmi6* *G9* *F#7(#9)* *Bmi6* *C#o* *Bmi6* *C#o* *Bmi6* *Emi6* *F#o* *Emi6* *F#o*

TPR. 4

TBN. 1

TBN. 2 *Ami6* *F9* *E7(#9)* *Ami6* *Bo* *Ami6* *Bo* *Ami6* *Dmi6* *EO* *Dmi6* *EO*

TBN. 3

BASS TBN.

GTR. *Ami6* *F9* *E7(#9)* *Ami6* *Bo* *Ami6* *Bo* *Ami6* *F9* *E7(9/13)* *Ami6* *Dmi6* *EO* *Dmi6* *EO*

PNO.

BASS

DRUMS



CONDUCTOR

SING, SING, SING

CL. E<sup>mi</sup>6 F<sup>#mi</sup>7(b9) 87 E<sup>mi</sup>6 F<sup>#o</sup> E<sup>mi</sup>6 F<sup>#o</sup> E<sup>mi</sup>6 F<sup>#o</sup> C<sup>#mi</sup>7(b9) F<sup>#7</sup>(#9) B<sup>mi</sup>6 C<sup>#o</sup> B<sup>mi</sup>6 C<sup>#o</sup>

ALTO 2 B<sup>mi</sup>6 C<sup>#mi</sup>7(b9) F<sup>#7</sup> B<sup>mi</sup>6 C<sup>#o</sup> B<sup>mi</sup>6 C<sup>#o</sup> B<sup>mi</sup>6 C<sup>#mi</sup>7(b9) F<sup>#7</sup>(#9) F<sup>#mi</sup>6 G<sup>#o</sup> F<sup>#mi</sup>6 G<sup>#o</sup>

TENOR 1 E<sup>mi</sup>6 F<sup>#mi</sup>7(b9) 87 E<sup>mi</sup>6 F<sup>#o</sup> E<sup>mi</sup>6 F<sup>#o</sup> E<sup>mi</sup>6 C<sup>#mi</sup>7(b9) F<sup>#7</sup>(#9) B<sup>mi</sup>6 C<sup>#o</sup> B<sup>mi</sup>6 C<sup>#o</sup>

TENOR 2 E<sup>mi</sup>6 F<sup>#mi</sup>7(b9) 87 E<sup>mi</sup>6 F<sup>#o</sup> E<sup>mi</sup>6 F<sup>#o</sup> E<sup>mi</sup>6 C<sup>#mi</sup>7(b9) F<sup>#7</sup>(#9) B<sup>mi</sup>6 C<sup>#o</sup> B<sup>mi</sup>6 C<sup>#o</sup>

BARI. B<sup>mi</sup>6 C<sup>#mi</sup>7(b9) F<sup>#7</sup> B<sup>mi</sup>6 C<sup>#o</sup> B<sup>mi</sup>6 C<sup>#o</sup> B<sup>mi</sup>6 C<sup>#mi</sup>7(b9) F<sup>#7</sup>(#9) F<sup>#mi</sup>6 G<sup>#o</sup> F<sup>#mi</sup>6 G<sup>#o</sup>

TRP. 1

TRP. 2 E<sup>mi</sup>6 F<sup>#mi</sup>7(b9) 87 E<sup>mi</sup>6 F<sup>#o</sup> E<sup>mi</sup>6 F<sup>#o</sup> E<sup>mi</sup>6 C<sup>#mi</sup>7(b9) F<sup>#7</sup>(#9) B<sup>mi</sup>6 C<sup>#o</sup> B<sup>mi</sup>6 C<sup>#o</sup>

TRP. 3 E<sup>mi</sup>6 F<sup>#mi</sup>7(b9) 87 E<sup>mi</sup>6 F<sup>#o</sup> E<sup>mi</sup>6 F<sup>#o</sup> E<sup>mi</sup>6 C<sup>#mi</sup>7(b9) F<sup>#7</sup>(#9) B<sup>mi</sup>6 C<sup>#o</sup> B<sup>mi</sup>6 C<sup>#o</sup>

TRP. 4

TBN. 1 D<sup>mi</sup>6 E<sup>mi</sup>7(b9) A7 D<sup>mi</sup>6 E<sup>o</sup> D<sup>mi</sup>6 E<sup>o</sup> D<sup>mi</sup>6 B<sup>mi</sup>7(b9) E7(#9) A<sup>mi</sup>6 B<sup>o</sup> A<sup>mi</sup>6 B<sup>o</sup>

TBN. 2

TBN. 3

BASS TBN. D<sup>mi</sup>6 E<sup>mi</sup>7(b9) A7 D<sup>mi</sup>6 E<sup>o</sup> D<sup>mi</sup>6 E<sup>o</sup> D<sup>mi</sup>6 B<sup>mi</sup>7(b9) E7(#9) A<sup>mi</sup>6 B<sup>o</sup> A<sup>mi</sup>6 B<sup>o</sup>

GTR. D<sup>mi</sup>6 E<sup>mi</sup>7(b9) A7 D<sup>mi</sup>6 E<sup>o</sup> D<sup>mi</sup>6 E<sup>o</sup> D<sup>mi</sup>6 B<sup>mi</sup>7(b9) E7(#9) A<sup>mi</sup>6 B<sup>o</sup> A<sup>mi</sup>6 B<sup>o</sup>

PNO.

BASS

DRUMS









CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS



CONDUCTOR

187

- 23 -

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Full score page for measures 187-192, including vocal parts (CL, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-3, BASS TBN.), guitar, piano, bass, and drums. The score includes musical notation, lyrics, and performance markings such as 'szz' and 'FILL-----'. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS