

# Sing, Sing, Sing

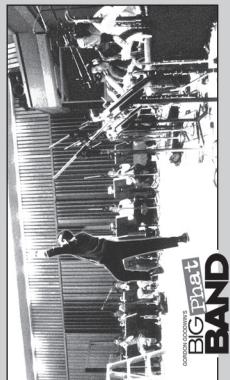
LOUIS PRIMA

Arranged by GORDON GOODWIN

## INSTRUMENTATION

Conductor  
B♭ Clarinet  
1st E♭ Alto Saxophone (Alternate Part)  
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 Chords  
Guitar  
Piano  
Bass  
Drums



Preview  
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**Belwin** JAZZ  
a division of Alfred

## 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) Ami6 chord that would be an F-sharp, and for the 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 mm =215, this swing feel can still be very effective at a slower tempo. Try 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  $\text{d} = 215$

Bb CLARINET

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GUITAR

PIANO

BASS (ACOUSTIC)

DRUMS

KELPA TONGS! (SOLO)

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CONDUCTOR

- 2 -

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR2.

PNO.

BASS

DRUMS

UNISON SOLI

SING, SING, SING

END TONE

FILL

(TPT. IN)

11 12 13 14 15 16 17 18

CONDUCTOR

- 3 -

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

(SWING)

19

20

21

22

23

24

25

26

CONDUCTOR

- 4 -

SING, SING, SING

The musical score consists of ten staves of music. The top staff is for the CONDUCTOR. The next four staves are for woodwind instruments: CL., ALTO 2, TENOR 1, and TENOR 2. The next four staves are for brass instruments: TPT. 1, TPT. 2, TPT. 3, and TPT. 4. The next four staves are for brass instruments: TBN. 1, TBN. 2, TBN. 3, and BASS TBN. The bottom two staves are for keyboard instruments: GR. (Guitar) and PNO. (Piano). The score includes dynamic markings such as  $F\#_0$ ,  $E\#_0$ ,  $F\#_{17(5)}$ ,  $B7$ ,  $E\#_0$ ,  $B7$ ,  $E\#_0$ ,  $B7$ ,  $C9$ ,  $B7$ , and  $E\#_0$ . The page number 4 is at the top center, and the title SING, SING, SING is at the top right. The bottom of the page shows measures 27 through 34.

CONDUCTOR

- 6 -

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gtr. 2

PNO.

BASS

DRUMS

SING, SING, SING

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35 36 37 38 39 40 41 42

CONDUCTOR

- 6 -

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SING, SING, SING

43

44

45

46

47

48

49

50

Preview Only

CONDUCTOR

- 7 -

SING, SING, SING  
F#7(15)

CL.  
ALTO 2  
TENOR 1  
TENOR 2  
BARI.  
TPt. 1  
TPt. 2  
TPt. 3  
TPt. 4  
TBn. 1  
TBn. 2  
TBn. 3  
BASS TBn.  
Gr2.  
PNO.  
BASS  
DRUMS

SOLO Bhiō C♯10 Bhiō C♯10 Bhiō G9

51 52 53 54 55 56 57 58

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CONDUCTOR

- 8 -

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. 2

PNO.

BASS

DRUMS

Buié C#o Buié C#o Buié G9 F#(B9) Buié C#o Buié C#o Buié G9 F#

Amié Bo Amié Bo Amié F9 E7(B9) Amié Bo Amié Bo Amié F9 E7

SING, SING, SING

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CONDUCTOR

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Bm16 F#7 Bm16 F#7 Bm16 G9 F#7 Bm16 END SOLO 71

SING, SING, SING

- 9 -

67 68 69 70 71 72 73 74

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CONDUCTOR

- 10 -

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

TIME (SAXES IN)

75 76 77 78 79 80 81 82

*UNISON SOLI*

*SING, SING, SING*

*Preview Legal Use Requires Purchase*

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SING, SING, SING

- 11 -

83 84 85 86 87 88 89 90

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CONDUCTOR

SING, SING, SING

- 12 -

CL.

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1  
Cresc.

TPT. 2  
Cresc.

TPT. 3  
Cresc.

TPT. 4  
Cresc.

TBN. 1  
Cresc.

TBN. 2  
Cresc.

TBN. 3  
Cresc.

BASS TBN.  
Cresc.

GTR.  
Cresc.

PNO.  
Cresc.

BASS  
Cresc.

DRUMS

SING, SING, SING

Preview Only  
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CONDUCTOR

SING, SING, SING

- 13 -

CL.

ALTO 2

TENOR 1

TENOR 2

BASSO

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gtr.

Pno.

Bass

Drums

SING, SING, SING

- 13 -

103

99 100 101 102 103 104

F9 E7(<sup>b9</sup>) Am16  
F9 E7(<sup>b9</sup>) Am16

END TMS

Preview use requires purchase

CONDUCTOR

- 14 -

SING, SING, SING

A page of musical notation for a large orchestra and choir. The page is filled with red diagonal text that reads "Preview use requires purchase only". The musical score includes parts for CL., ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GRE., PNO., BASS, and DRUMS. The score is numbered from 105 to 110. Measure 105 starts with a dynamic of CRESO. Measure 106 continues with CRESO. Measure 107 has a dynamic of CRESO. Measures 108-110 have a dynamic of SING, SING, SING.

CL.  
ALTO 2  
TENOR 1  
TENOR 2  
BARI.  
TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
BASS TBN.  
GRE.  
PNO.  
BASS  
DRUMS

SING, SING, SING

- 14 -

105      106      107      108      109      110

## CONDUCTOR

- 15 -

SING, SING, SING

SOLOS Bm16 C#  
CL. Bm16 C# Bm16 BACKGROUNDS ON C#m7(b5) E7 Bm16 C# Bm16 C# Bm16 G9 Bm16 C# Bm16 C#  
ALTO 2 F#m16 G# Bm16 G# Bm16 m2 G#m7(b5) C# Bm16 G# Bm16 G# Bm16 G# Bm16 G#  
TENOR 1 Bm16 C# Bm16 C# Bm16 m2 C#m7(b5) E7 Bm16 C# Bm16 C# Bm16 G# Bm16 C# Bm16 C#  
TENOR 2 Bm16 C# Bm16 C# Bm16 m2 C#m7(b5) E7 Bm16 C# Bm16 C# Bm16 G# Bm16 C# Bm16 C#  
BARI. F#m16 G# Bm16 G# Bm16 m2 G#m7(b5) C# Bm16 G# Bm16 G# Bm16 G# Bm16 G#  
TPT. 1 Bm16 C#  
TPT. 2 Bm16 C#  
TPT. 3 Bm16 C#  
TPT. 4 Bm16 C#  
TBN. 1 Am6 B6 Am6 B6 Am6 B6 Bm7(b5) E7 Am6 B6 Am6 B6 Am6 B6 F9 E9 #F9  
TBN. 2 Am6 B6 Am6 B6 Am6 B6 Bm7(b5) E7 Am6 B6 Am6 B6 Am6 B6 F9 E9 #F9  
TBN. 3 Am6 B6 Am6 B6 Am6 B6 Bm7(b5) E7 Am6 B6 Am6 B6 Am6 B6 F9 E9 #F9  
BASS TBN. Am6 B6 Am6 B6 Am6 B6 Bm7(b5) E7 Am6 B6 Am6 B6 Am6 B6 F9 E9 #F9  
GR2. Am6 B6 Am6 B6 Am6 B6 Bm7(b5) E7 Am6 B6 Am6 B6 Am6 B6 F9 E9 Am6 B6 Am6 B6  
PNO. Bm7(b5) E7 Am6 B6 Am6 B6 Am6 B6 F9 E9 Am6 B6 Am6 B6  
BASS C2. CYM. 1ST TIME ONLY Bm7(b5) E7 Am6 B6 Am6 B6 Am6 B6 F9 E9 Am6 B6 Am6 B6  
DRUMS Bm7(b5) E7 Am6 B6 Am6 B6 Am6 B6 F9 E9 Am6 B6 Am6 B6

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CONDUCTOR

- 16 -

SING, SING, SING

CL. Bm<sup>#</sup> G<sup>9</sup> F#7(9)  
ALTO 2 Bm<sup>#</sup> D<sup>9</sup> C#7(9)  
TENOR 1 Bm<sup>#</sup> G<sup>9</sup> F#7(9)  
TENOR 2 Bm<sup>#</sup> G<sup>9</sup> F#7(9)  
BARI. Bm<sup>#</sup> D<sup>9</sup> C#7(9)  
TPT. 1 Bm<sup>#</sup>  
TPT. 2 Bm<sup>#</sup> G<sup>9</sup> F#7(9)  
TPT. 3 Bm<sup>#</sup> G<sup>9</sup> F#7(9)  
TPT. 4 Bm<sup>#</sup>  
TBN. 1 Am<sup>#</sup> F<sup>9</sup> E7(9)  
TBN. 2 Am<sup>#</sup> B<sup>9</sup> Am<sup>#</sup> B<sup>9</sup> Am<sup>#</sup>  
TBN. 3 Am<sup>#</sup> B<sup>9</sup> Am<sup>#</sup> B<sup>9</sup> Am<sup>#</sup>  
BASS TBN. Am<sup>#</sup> B<sup>9</sup> E7(9) Am<sup>#</sup> Dm<sup>#</sup> E<sup>9</sup> Dm<sup>#</sup> E<sup>9</sup>  
GTR. Am<sup>#</sup> F<sup>9</sup> E7(9) Am<sup>#</sup> B<sup>9</sup> Am<sup>#</sup> B<sup>9</sup> Am<sup>#</sup> F<sup>9</sup> E7(9) Am<sup>#</sup> Dm<sup>#</sup> E<sup>9</sup> Dm<sup>#</sup> E<sup>9</sup>  
PNO. Am<sup>#</sup> F<sup>9</sup> E7(9) Am<sup>#</sup> B<sup>9</sup> Am<sup>#</sup> B<sup>9</sup> Am<sup>#</sup> F<sup>9</sup> E7(9) Am<sup>#</sup> Dm<sup>#</sup> E<sup>9</sup> Dm<sup>#</sup> E<sup>9</sup>  
BASS BASS BASS BASS  
DRUMS DRUMS DRUMS DRUMS

121

122

123

124

125

126

127

128

CONDUCTOR

- 17 -

SING, SING, SING

CL. Em9 F#9/11(b5) B7 Em9 F#9 Em9 F#9 Em9 C#9/11(b5) F#9/11(b5) B9 G#9 Em9 C#9 B9 Em9 G#9 Em9 F#9/11(b5) B9 G#9

ALTO 2 B9 Em9 C#9 B9 Em9 C#9

TENOR 1 Em9 C#9/11(b5) B7 Em9 F#9 Em9 F#9 Em9 C#9/11(b5) F#9/11(b5) B9 G#9 Em9 C#9 B9 Em9 G#9 Em9 F#9/11(b5) B9 G#9

TENOR 2 Em9 C#9/11(b5) B7 Em9 F#9 Em9 F#9 Em9 C#9/11(b5) F#9/11(b5) B9 G#9 Em9 C#9 B9 Em9 G#9 Em9 F#9/11(b5) B9 G#9

BAWI. B9 Em9 C#9 B9 Em9 C#9

TPT. 1 - Em9 C#9/11(b5) B7 Em9 F#9 Em9 F#9 Em9 C#9/11(b5) F#9/11(b5) B9 G#9 Em9 C#9 B9 Em9 G#9 Em9 F#9/11(b5) B9 G#9

TPT. 2 Em9 C#9/11(b5) B7 Em9 F#9 Em9 F#9 Em9 C#9/11(b5) F#9/11(b5) B9 G#9 Em9 C#9 B9 Em9 G#9 Em9 F#9/11(b5) B9 G#9

TPT. 3 Em9 C#9/11(b5) B7 Em9 F#9 Em9 F#9 Em9 C#9/11(b5) F#9/11(b5) B9 G#9 Em9 C#9 B9 Em9 G#9 Em9 F#9/11(b5) B9 G#9

TPT. 4 Em9 C#9/11(b5) B7 Em9 F#9 Em9 F#9 Em9 C#9/11(b5) F#9/11(b5) B9 G#9 Em9 C#9 B9 Em9 G#9 Em9 F#9/11(b5) B9 G#9

TBN. 1 D9 Em9/11(b5) A7 D9 D9 E9 D9 B9/11(b5) E9/11(b5) A9 B9 D9 A9 B9 D9 A9 B9

TBN. 2 D9 Em9/11(b5) A7 D9 D9 E9 D9 B9/11(b5) E9/11(b5) A9 B9 D9 A9 B9 D9 A9 B9

TBN. 3 D9 Em9/11(b5) A7 D9 D9 E9 D9 B9/11(b5) E9/11(b5) A9 B9 D9 A9 B9 D9 A9 B9

BASS TBN. D9 Em9/11(b5) A7 D9 D9 E9 D9 B9/11(b5) E9/11(b5) A9 B9 D9 A9 B9 D9 A9 B9

GTR. D9 Em9/11(b5) A7 D9 D9 E9 D9 B9/11(b5) E9/11(b5) A9 B9 D9 A9 B9 D9 A9 B9

PNO. D9 Em9/11(b5) A7 D9 D9 E9 D9 B9/11(b5) E9/11(b5) A9 B9 D9 A9 B9 D9 A9 B9

BASS D9 Em9/11(b5) A7 D9 D9 E9 D9 B9/11(b5) E9/11(b5) A9 B9 D9 A9 B9 D9 A9 B9

DRUMS || 129 130 131 132 133 134 135 136

CONDUCTOR

- 18 -

SING, SING, SING

CL. Bm<sup>#</sup> G<sup>9</sup> C#m7(b5) F#7(9) Bm<sup>#</sup> C<sup>#</sup> Bm<sup>#</sup> C<sup>#</sup> Bm<sup>#</sup> SING, SING, SING

ALTO 2 Bm<sup>#</sup> D<sup>9</sup> G#m7(b5) C#7(9) F#m<sup>#</sup> G<sup>#</sup> F#m<sup>#</sup> G<sup>#</sup> F#m<sup>#</sup>

TENOR 1 Bm<sup>#</sup> G<sup>9</sup> C#m7(b5) F#7(9) Bm<sup>#</sup> C<sup>#</sup> C<sup>#</sup> Bm<sup>#</sup> C<sup>#</sup> Bm<sup>#</sup>

TENOR 2 Bm<sup>#</sup> G<sup>9</sup> C#m7(b5) F#7(9) Bm<sup>#</sup> C<sup>#</sup> C<sup>#</sup> Bm<sup>#</sup> C<sup>#</sup> Bm<sup>#</sup>

BASS 1 F#m<sup>#</sup> D<sup>9</sup> G#m7(b5) C#7(9) F#m<sup>#</sup> G<sup>#</sup> F#m<sup>#</sup> G<sup>#</sup> F#m<sup>#</sup>

TPT. 1 — — — — — — — —

TPT. 2 Bm<sup>#</sup> G<sup>9</sup> C#m7(b5) F#7(9) Bm<sup>#</sup> C<sup>#</sup> Bm<sup>#</sup> C<sup>#</sup> Bm<sup>#</sup>

TPT. 3 Bm<sup>#</sup> G<sup>9</sup> C#m7(b5) F#7(9) Bm<sup>#</sup> C<sup>#</sup> Bm<sup>#</sup> C<sup>#</sup> Bm<sup>#</sup>

TPT. 4 — — — — — — — —

TBN. 1 — — — — — — — —

TBN. 2 Am<sup>#</sup> F<sup>9</sup> Bm7(b5) E7(9) Am<sup>#</sup> B<sup>9</sup> Am<sup>#</sup> B<sup>9</sup> Am<sup>#</sup>

TBN. 3 — — — — — — — —

BASS TBN. — — — — — — — —

GTR. 2 Am<sup>#</sup> F<sup>9</sup> Bm7(b5) E7(9) Am<sup>#</sup> B<sup>9</sup> Am<sup>#</sup> B<sup>9</sup> Am<sup>#</sup>

PNO. Am<sup>#</sup> F<sup>9</sup> Bm7(b5) E7(9) Am<sup>#</sup> B<sup>9</sup> Am<sup>#</sup> B<sup>9</sup> Am<sup>#</sup>

BASS — — — — — — — —

DRUMS — — — — — — — —

CONDUCTOR

- 19 -

SING, SING, SING

(143) ON CUE AFTER SOLOS

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

143 144 145 146 147 148 149 150 151 152

*SOLI*  
*M*  
*SOLI*  
*M*  
*SOLI*  
*M*  
*SOLI*  
*M*

*Solo*  
*M*  
*(TPT. IN)*

*m*

*Preview in Legal Use Requires Purchase Only*

The musical score consists of ten staves of music. The first five staves are vocal parts: Alto 2, Tenor 1, Tenor 2, Bass, and Bass (BARI.). These staves contain mostly rests. The next four staves are brass parts: Trombone 1, Trombone 2, Trombone 3, and Trombone 4. They begin playing at measure 143, with specific entries labeled 'SOLI' with 'M'. The piano part (PNO.) begins at measure 145. The bass part (BASS) begins at measure 147. The drums (DRUMS) begin at measure 148. Measure numbers 143 through 152 are indicated below the staff. A large red watermark reading 'Preview in Legal Use Requires Purchase Only' is diagonally overlaid across the entire page.

CONDUCTOR

- 20 -

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gr. 2

PNO.

BASS

Drums

SING, SING, SING

- 20 -

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Amié Bo Amié Amié Bo Amié Amié Bo Amié Amié Amié

Amié Bo Amié Amié Bo Amié Amié ccess. Bo Amié Amié Amié

cress. 159 160 161 162

CONDUCTOR

- 21 -

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

(TO PLUNGER)

PLUNGER

WA WA

OPEN

PLUNGER

WA WA

OPEN

PLUNGER

WA WA

OPEN

PLUNGER

WA WA

OPEN

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

165

164

165

166

167

168

169

170

171

172

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*Review Only*

The score consists of ten staves of music. The vocal parts (Tenor 1, Tenor 2, Bass) sing 'SING, SING, SING' and play 'PLUNGER' on their instruments. The piano part plays eighth-note chords. The drums play eighth-note patterns. The score is in common time, with measures numbered from 164 to 172 at the bottom. A large red watermark reading 'Legal Use Requires Purchase' and 'Review Only' diagonally across the page.

CONDUCTOR

- 22 -

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR2.

PNO.

BASS

DRUMS

SING, SING, SING

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173 174 175 176 177 178 179 180 181 182

CONDUCTOR

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BASSO

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

- 23 -

(187)

SING, SING, SING

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Buie G<sup>#</sup> F<sup>#</sup> G<sup>#</sup> F<sup>#</sup> Buie Cuié Buie

FILL----- BIG 2 & 4

188 189 190 191 192

CONDUCTOR

- 24 -

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BASSO

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gtr.

Pno.

Bass

DRUMS

SING, SING, SING

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193 194 195 196 197 198 199 200 201 202