

# Lush Life Music

<http://www.lushlifemusic.com>

## Catalogue

January 2009

## Big Band Vocals



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Unless otherwise stated, all big band arrangements are for 17-piece (5/4/4/4). Sax doubles are indicated. All prices are in UK pounds sterling. All arrangements come with all parts laser printed on good quality A3 or A4 paper, and, unless indicated in the description, come complete with a full score.

Where you see the # mark, this signifies that the arrangement is as per the 'original' recording.

The arrangements are graded as Easy, Medium and Advanced. The general rules are as follows, though please remember that they are a very rough guideline. Because a chart is rated easy doesn't mean that it is not interesting to play or listen to. Night & Day is easy, yet is great in performance. Three's A Crowd is challenging, but will not suit all tastes!

**Easy:** Straightforward instrumental and rhythmic passages. Brass ranges are not overly demanding. Lead Trumpet may reach a written top C, Lead Trombone a top A or Bb. The instrument voicings are designed to sound rich and full. Solos tend to be written out.

**Medium:** Suitable for competent College, amateur and semi-pro bands. Brass ranges tend to be higher, with lead Trumpet parts reaching top D or Eb, and Lead trombone parts top B, C or C#. Solos are usually ad lib from given chords. Tempos may be faster, and good sectional techniques are required.

**Advanced:** Playable by experienced musicians, probably in a good semi-pro or pro band. Some arrangements may be graded here because of particular demands on only one or two players in the band, whilst the rest of the band may have easy or medium parts.

The instrument ranges are given for all 8 brass, as played by the instrument. For clarification, the numbers mean:

## Range definitions



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### **Ordering by Post or Telephone.**

Payment for goods ordered by post can be either by cheque (made payable to Studio Music Company) or postal-order. Studio Music handle the distribution of our big band charts. Please do not send cash by regular post, and please remember to include the following details:

Please send or telephone your order to:

Lush Life Music, Cadence House, Eaton Green Road, Luton, Bedfordshire LU2 9LD, England.

Phone: 01582 432139 (or UK 1582 432139 if calling from outside the UK)

Fax : 01582 731989 (or UK 1582 731989 if calling from outside the UK)

We accept the following forms of payment:

Cash (sent entirely at your own risk), UK Pounds Sterling Cheque, Sterling Postal Order, UK Pounds Sterling Bankers Draft, Bank Transfer (please email us for details), Credit Cards – MasterCard & Visa, Debit Cards - MasterCard, Visa & Maestro. Other forms of payment are possible. Please email us with your requirements.

# This Catalogue comprises:

## **Big Band Vocal Charts:**

|  |                               |               |
|--|-------------------------------|---------------|
| Vocal Ballads                                | - below 100 beats per minute. | Pages 5 - 8   |
| Medium Tempo                                 | - 100 to 140 b.p.m.           | Pages 9 - 13  |
| Up-tempo                                     | - 140 + b.p.m.                | Pages 14 - 18 |
| Frank Sinatra charts                         |                               | Pages 19 - 21 |
| Helen O'Connell charts                       |                               | Pages 22 - 24 |
| Vocal Group or solo vocal with backing group |                               | Pages 25 - 27 |
| Pop & Rock charts                            |                               | Pages 28 - 29 |

# Vocals:

This section contains links to our Big Band Vocal charts. We haven't generally classified the charts as Male or Female, because many charts can be sung by either. The important thing is the vocal range. These arrangements are generally within the comfort range of most male vocalists one octave down from written. The **'SATB'** arrangements are either for vocal solo with vocal group, or just a 4/5 voice harmony group.

## Vocal Ballads: (below 100 b.p.m.)

|                         |   |                                  |                            |         |
|-------------------------|---|----------------------------------|----------------------------|---------|
| <b>At Last (Miller)</b> | # | By Warren & Gordon               |                            | £ 27.50 |
| LLG2029                 |   | Transcribed by: Alan Glasscock   | Style: Ballad @ 80 b.p.m.  |         |
|                         |   | Duration: 3 mins 10 secs         | Grade: Medium              |         |
|                         |   | Ranges: Trumpets Bb5, A5, F5, D5 | Trombones C5, Ab4, F4, Db4 |         |
|                         |   | Male vocal A2 - C#4 (9 steps)    | Vocal key: A               |         |

Here is Glenn Miller's beautiful vocal ballad, At Last. The Miller band had several versions of this chart, and ours is drawn from the version in the film 'Orchestra Wives'. Whilst it is not the complete film version, with both male and female vocal, it has the same dramatic opening with Billy May's trumpet solo, then into the Sax soli, followed by a Trombone soli in even time, accompanied by Piano obligato. Then follows the modulation into the vocal chorus (in the key of A) and final band flourish. There is no audio file here, but for those of you who know the film, the above description should tell you all you need to know!! Lead Alto in on Clarinet throughout, and Baritone doubles Alto. The Trumpet ranges are very moderate, but because the lead Trombone reaches a high C we have graded this arrangement as Medium. A fabulous chart from Alan Glasscock which will give your band the authentic Miller sound.

|                     |   |                                       |                           |         |
|---------------------|---|---------------------------------------|---------------------------|---------|
| <b>Black Coffee</b> | # | By Paul Francis Webster & Sonny Burke |                           | £ 27.50 |
| LLH2093             |   | Transcribed by: Jon Harpin            | Style: Ballad @ 80 b.p.m. |         |
|                     |   | Duration: 3 mins 10 secs              | Grade: Easy / Medium      |         |
|                     |   | Ranges: Trumpets B5, B5, E5, D5       | Trombones A4, F#4, D4, C4 |         |
|                     |   | Vocal E3-A4 (11 steps)                | Vocal key: A              |         |

This tune has been performed by many artists over the years, and is a 'must-have' standard in any repertoire. This particular version was done by Julie London and it oozes class. The vocal is sultry, moody, and tells a story of woe. The vocalist is backed sympathetically by the band, and the overall mood is helped by a sleazy Alto solo that winds in and out during the chart. The Trombones are scored for 3 Tenors and a Bass, and the Bass is vital to the arrangement. There are no sax doubles, the brass ranges are very moderate and the vocal key is A.

|                               |  |                                      |                           |         |
|-------------------------------|--|--------------------------------------|---------------------------|---------|
| <b>Call Me Darling (Ella)</b> |  | By Fryberg, Marbet, Reisfield & Dick |                           | £ 27.50 |
| LLH2246                       |  | Transcribed by: Jon Harpin           | Style: Ballad @ 72 b.p.m. |         |
|                               |  | Duration: 2 mins 30 secs             | Grade: Easy / Medium      |         |
|                               |  | Ranges: Trumpets A5, F#5, D#5, C#5   | Trombones A4, F4, C#4, B3 |         |
|                               |  | Vocal G3 - B4 (10 steps, as sung)    | Vocal key: C              |         |

Taken from "Ella Swings Gently With Nelson", Call Me Darling is pure Ella at her silky best. This chart has been lovingly transcribed and adapted from the original Nelson Riddle version by Jon Harpin. The strings are now gone, rescored back into the brass, making the chart playable by a regular big band line-up. Altos 1 & 2 are written with Flute doubles, though we have included optional Alto parts that don't have the Flute lines, in case your players don't double. The Bob Cooper Tenor solo is also written out, though your player can improvise his own from the chords is preferred. The vocal part is written "as sung" by Ella and the vocal key is C throughout.

|                                |  |                                 |                            |         |
|--------------------------------|--|---------------------------------|----------------------------|---------|
| <b>Come Rain or Come Shine</b> |  | By Johnny Mercer                |                            | £ 27.50 |
| LLF2099                        |  | Arranged by: John Ferguson      | Style: Ballad @ 64 b.p.m.  |         |
|                                |  | Duration: 4 mins 50 secs        | Grade: Easy / Medium       |         |
|                                |  | Ranges: Trumpets C6, B5, E5, D5 | Trombones Ab4, F4, D4, Bb3 |         |
|                                |  | Vocal G3-A4 (9 steps)           | Vocal key: Bb              |         |

One of Johnny Mercer's most enduring and enchanting songs, Come Rain or Come Shine is a beautifully crafted arrangement from the pen of John Ferguson, full of lush voicings and rich in tonal colour. This chart is a real 'torchlight' tune - great for the last set of the evening. The band never overwhelms the vocalist, yet the scoring is full of expression and great dynamics. There is a solo spot for Trumpet 2, a couple of cameo solo leads for 1st Alto, and there are no sax doubles. The brass ranges are moderate, with lead Trumpet to a top C, making the chart playable by most bands.

|                       |  |                                  |                           |         |
|-----------------------|--|----------------------------------|---------------------------|---------|
| <b>Cry Me a River</b> |  | Words & Music by Arthur Hamilton |                           | £ 27.50 |
| LLM2013               |  | Arranged by: Bob Martin          | Style: Ballad @ 70 b.p.m. |         |
|                       |  | Duration: 3 mins 10 secs         | Grade: Easy               |         |
|                       |  | Ranges: Trumpets B5, G5, G5, G5  | Trombones A4, F4, D4, C4  |         |
|                       |  | Vocal G3 - A4                    | Vocal key: Bb             |         |

This tune was made most famous by Julie London, with just a rhythm section backing. Bob's version is beautifully scored, with the band providing just enough support for the vocal line. It is not a difficult arrangement, and is written so well that it sounds lush, haunting and full of character. Your vocalist will love it. Perfect for the last set when the lights are low.

|  |  |                           |         |
|--|--|---------------------------|---------|
| <b>Happiness is a Thing Called Joe #</b> | By Arlen & Harburg                         |                           | £ 27.50 |
| LLG2125                                  | Transcribed by: Alan Glasscock             | Style: Ballad @ 75b.p.m.  |         |
|  | Duration: 3 mins 25 secs.                  | Grade: Medium             |         |
|  | Ranges: Trumpets B5 (opt G6), G#5, G#5,G#5 | Trombones G4, Eb4, D4, D4 |         |
|  | Female Vocal E3 - D5 (13 steps)            | Vocal key: G              |         |

Transcribed from Ralph Burns' original chart written for Frances Wayne / Woody Herman, Happiness is a Thing Called Joe is a lush swing ballad for female vocal. We have adapted the chart to suit a standard 5,4,4,4 line-up with a regular Sax section, though Woody's Clarinet line is taken by Alto 1 on Clarinet throughout. The other Saxes are ATTB. There is a fair bit of unison muted Trumpet work in this chart, so intonation needs to be good. Also the 1st Trumpet is written to high G in the bridge, but this is cross-cued onto the Clarinet part if your lead can't reach this high. The short Piano solo intro is written out, as is the vocal line sung by Frances Wayne. The vocal key is G.

|   |                                  |                           |         |
|---|----------------------------------|---------------------------|---------|
| <b>I Had the Craziest Dream (James) #</b> | By Mack Gordon & Harry Warren    |                           | £ 27.50 |
| LLM2170                                   | Transcribed by: Myles Collins    | Style: Ballad @ 90b.p.m.  |         |
|   | Duration: 2 mins 25 secs.        | Grade: Medium             |         |
|   | Ranges: Trumpets D6, D6, B5, F#5 | Trombones D6, D6, B5, F#5 |         |
|   | Vocal Bb3 -C5 (9 steps)          | Vocal key: Ab             |         |

I Had The Craziest Dream was another big hit for the Harry James Orchestra, in his 'band that swings with strings' period. It is a romantic, floaty ballad, sung by Helen Forrest, and which also features a James' trademark trumpet solo. This chart was originally recorded with big band plus string section, and some additional orchestral backing. We have modified the arrangement by removing the strings and extra instruments, to make it suitable for a standard 5,4,4,4 line-up. Therefore both Alto Saxes double Clarinet, and the French Horn solo lines have been re-assigned to Trombone 1, with an upper range of high C. Harry James' solo is written out in full.

|                                   |                                 |                            |         |
|-----------------------------------|---------------------------------|----------------------------|---------|
| <b>I Know Why (SATB Miller) #</b> | Written by Warren & Gordon      |                            | £ 27.50 |
| LLM2020                           | Transcribed by: Myles Collins   | Style: Ballad @ 85 b.p.m.  |         |
|                                   | Duration: 3 mins 40 secs.       | Grade: Medium              |         |
|                                   | Ranges: Trumpets C6, A5, F5, D5 | Trombones G4, E4, C#4, Bb3 |         |
|                                   | Vocal E3 - B4                   | Vocal key: A-Bb            |         |

This version of I Know Why is taken from the film 'Sun Valley Serenade' and includes an additional instrumental chorus not found in the earlier Miller recorded version. A lovely vocal ballad, scored for female vocalist AND vocal backing group in the style of the Modernaires, though completely playable with just a girl singer. The vocal key is A. I Know Why is not demanding on the brass, with lead trumpet only up to C above the staff. Saxes are Miller voiced, with lead Alto doubling Clarinet and Baritone doubling Alto. An instrumental version is in production too

|                           |                                    |                          |         |
|---------------------------|------------------------------------|--------------------------|---------|
| <b>I Said No (Ella) #</b> | By Frank Loesser & Jule Styne      |                          | £ 27.50 |
| LLH2145                   | Transcribed by: Jon Harpin         | Style: Ballad @ 96b.p.m. |         |
|                           | Duration: 4 mins 5 secs.           | Grade: Medium            |         |
|                           | Ranges: Trumpets D6, G5, Db6, G5   | Trombones B4, F4, D4, D4 |         |
|                           | Female Vocal Eb3 - Eb5 (2 octaves) | Vocal key: G-Ab          |         |

Written by the then relatively unknown duo of Styne & Loesser for the 1942 movie "Sweater Girl", this version is from Ella Fitzgerald's 1966 album "Whisper Not", with the original arrangements all by Marty Paich. Opening with a short Colla Voce, the chart moves smoothly into a relaxed balladic swing, with subtle backings from the band throughout. A rhythmically interesting bridge leads to the half-step up modulation with muted Trumpet infills. A change to a more bluesy feel follows and the swing increases, with the bass now walking and the drummer using sticks. The improvised muted Trumpet backings continue through the second half of the chart, which builds to punchy climax. We have written out Ella's vocal line in full, and the Piano part contains all of the important licks and fills too. The vocal keys in this chart are G, modulating to Ab.

|                                     |                                  |                           |         |
|-------------------------------------|----------------------------------|---------------------------|---------|
| <b>It's Been a Long Long Time #</b> | By Sammy Cahn & Jule Styne       |                           | £ 27.50 |
| LLM2118                             | Transcribed by: Myles Collins    | Style: Ballad @ 70 b.p.m. |         |
|                                     | Duration: 3 mins                 | Grade: Medium             |         |
|                                     | Ranges: Trumpets E6, C6, Ab5, F5 | Trombones C5, Ab4, F4, D4 |         |
|                                     | Vocal G3-Bb5 (10 steps)          | Vocal key: C              |         |

A beautiful vocal ballad from the great co-operative writing team of Sammy Cahn & Jule Styne, this chart was made famous by Harry James and features your lead Trumpet, lead Alto and naturally your singer too. We have written out HJ's solo and Willie Smith's alto solo in full, and have kept the chart true to the James original, with the exception of re-scoring the string lines back into the saxes. The chart has been graded as Medium though the lead bone has to hit a high C. Other than this, it's not that hard to play. The vocal key is C and there are no sax doubles. This chart is also playable as an instrumental by using the optional Trombone 3 Solo part that is included in the pack.

|  |                                  |   |         |
|--|----------------------------------|---|---------|
| <b>It's Been a Long Long Time (Christy / Kenton) #</b> | By Sammy Cahn & Jule Styne       |   | £ 27.50 |
| LLH2235  | Transcribed by: Jon Harpin       | Style: Ballad @ 86 b.p.m.               |         |
|  | Duration: 2 mins 45 secs         | Grade: Easy / Medium                    |         |
|  | Ranges: Trumpets B5, A5, F#5, D5 | Trombones A4, A4, A4, A4(Ten.) C4(Bass) |         |
|  | Vocal G3 - Bb4 (10 steps)        | Vocal key: C                            |         |

Here is a rare chart from the Stan Kenton orchestra, with June Christy as the vocalist. This chart is a dual feature; vocals and sax section, and has very limited contributions from the brass which only enter near the end of the arrangement. The chart opens with a Kenton piano solo and moves straight into the vocal chorus, backed only by saxes and rhythm. A modulation leads to a couple of lush sax solis followed by a reversion to the original vocal key of C, where a series of alternating patterns of double and single time feel add real interest to the chart. The Trombones provide the backings here, and the Trumpets enter in the last 3 measures of the arrangement to bring it to a rousing finish. The vocal key is C and there are no Sax doubles.

|                       |                                 |                                  |         |
|-----------------------|---------------------------------|----------------------------------|---------|
| <b>La Vie en Rose</b> | By Edith Piaf & R.S. Louiguy    |                                  | £ 27.50 |
| LLF2115               | Arranged by: John Ferguson      | Style: Ballad @ 70 b.p.m.        |         |
|                       | Duration: 3 mins                | Grade: Easy                      |         |
|                       | Ranges: Trumpets G5, D5, D5, D5 | Trombones F4, C4, Ab3, (Bass) F3 |         |
|                       | Vocal G3-C5 (10 steps)          | Vocal key: Ab                    |         |

First performed and co-written by Edith Piaf though later made famous by Louis Armstrong, this French song has a stunningly beautiful melody line that just glides. Our arrangement is an original, from the pen of John Ferguson, written in even tempo and is elegant in its simplicity. A short into with solo Alto answered by solo Trumpet leads to the verse then first vocal chorus. A solo Trumpet picks up the second chorus, followed by a Sax soli, then the vocal is back for the second half of the middle 8 to the end. The band backings are not over complicated and are very lush. There are no Sax doubles. La Vie En Rose - a lovely ballad for any band. The vocal key is Ab and is singable by most male or female singers, and we have included both French and English lyrics

|                                     |   |                                |
|-------------------------------------|---|--------------------------------|
| <b>Mercy Mercy Mercy (Wilson) #</b> | By Josef Zawinul                        | £ 27.50                        |
| LLH2027                             | Transcribed by: Jon Harpin              | Style: Rock / Soul @ 80 b.p.m. |
|                                     | Duration: 3 mins 30 secs                | Grade: Easy                    |
|                                     | Ranges: Trumpets F5, B4, D5, B4         | Trombones E4, C4, C4, A3       |
|                                     | Vocal G3-Bb4 (10 steps) - G5 in cadenza | Vocal key: C                   |

A Soul vocal take on Zawinul's Mercy Mercy Mercy, performed with style by Nancy Wilson. The emotions behind this vocal are pure Soul - a mix of pleading, despair, hope and frustration. The arrangement is a perfect showcase for a singer who likes to really get their voice across, and the chart has a nice cameo vocal cadenza flourish at the finish. For the instrumentalists, this is an easy blow, yet the whole thing works wonderfully well. This arrangement would suit bands of all levels of ability, providing that you have a strong singer. The vocal key is C and the vocal range in the main tune is only just over the octave, though Nancy Wilson's interpretation takes her into two-octave range territory. There are no sax doubles.

|                                    |                                  |                           |
|------------------------------------|----------------------------------|---------------------------|
| <b>Sentimental Journey (Day) #</b> | Bud Green, Les Brown & Ben Homer | £ 27.50                   |
| LLM2039                            | Transcribed by: Myles Collins    | Style: Ballad @ 85 b.p.m. |
|                                    | Duration: 3 minutes              | Grade: Easy               |
|                                    | Ranges: Trumpets B5, G5, E5, D5  | Trombones G#4, F4, D4, B3 |
|                                    | Vocal A3 - B4                    | Vocal key: A              |

Co-written by Les Brown for his own Orchestra, Sentimental Journey was a great hit for Doris Day, and this version remains as the definitive standard for the tune. It has to be played bluesy, laid back, softly and not too fast! The brass lines at the end of the first chorus emphasise the 'drag' and the tenor solo behind the vocal re-enforces the lazy feel. Lead Alto doubles Clarinet.

|                                  |                                 |                            |
|----------------------------------|---------------------------------|----------------------------|
| <b>Serenade in Blue (SATB) #</b> | By Warren & Gordon              | £ 27.50                    |
| LLG2022                          | Transcribed by: Alan Glasscock  | Style: Ballad @ 70 b.p.m.  |
|                                  | Duration: 3 mins 30 secs        | Grade: Easy / Medium       |
|                                  | Ranges: Trumpets C6, A5, G5, G5 | Trombones Bb4, G4, Eb4, B3 |
|                                  | Male vocal: B2 - D4             | Vocal key: Eb              |

Serenade In Blue is another classic from the Glenn Miller Orchestra with the Modernaires, and Alan Glasscock's transcription is a true reflection of the original. The chart is written for Male vocalist with a 4-piece backing group. Perhaps the trickiest part of the chart is Billy May's unique opening passage which needs to be played with confidence and a relaxed feel. The saxes have a number of instrument doubles: Altos 1&2 on Clarinets, Tenor 2 on Bass Clarinet (in the intro), though this may be taken on Tenor if needs be. The Trumpet solo in the intro is meticulously written out too. All articulations and dynamics are indicated, enabling your band to reproduce one of Millers' best known tunes.

|                           |                                   |                            |
|---------------------------|-----------------------------------|----------------------------|
| <b>Skylark (Miller) #</b> | By Mercer & Carmichael            | £ 27.50                    |
| LLG2028                   | Transcribed by: Alan Glasscock    | Style: Ballad @ 67 b.p.m.  |
|                           | Duration: 3 mins 30 secs          | Grade: Medium              |
|                           | Ranges: Trumpets Bb5, G5, E5, C#5 | Trombones C5, Ab4, F4, Eb4 |
|                           | Male vocal: Bb3 - Eb4             | Vocal key: Eb              |

Skylark is a lush male vocal ballad from the Glenn Miller Orchestra, and it naturally makes use of Miller-voiced Saxes. The voicings and harmonic structure of this arrangement are simply stunning, and completely complement the crooning Vocal line. This is another quite superb transcription from Alan Glasscock which faithfully reproduces the original chart. Lead Alto is on Clarinet throughout, Alto 2 doubles Clarinet and Baritone doubles Alto. The Trumpet ranges are very modest, with the lead only reaching Bb, making this chart playable by even moderate players.

|                                 |                                  |                           |
|---------------------------------|----------------------------------|---------------------------|
| <b>Someone To Watch Over Me</b> | By George & Ira Gershwin         | £ 27.50                   |
| LLM2044                         | Arranged by: Myles Collins       | Style: Ballad @ 75 b.p.m. |
|                                 | Duration: 3 mins 10 secs         | Grade: Easy               |
|                                 | Ranges: Trumpets C#6, A5, A5, A5 | Trombones Bb4, G4, F4, F3 |
|                                 | Vocal G3 - A4                    | Vocal key: G              |

A lovely, late-night, torch-singer style of arrangement, with the band unobtrusively backing the vocalist throughout. A two bar intro to help the vocalist to pitch the first note, and then its ballad all the way, but with some interesting chord modifications at the ends of phrases, just to add a little 'bite'. In the key of G throughout.

|   |                                    |                             |
|---|------------------------------------|-----------------------------|
| <b>Story of a Starry Night (Miller) #</b> | By Hoffmann / Curtis / Livingstone | £ 27.50                     |
| LLM2101                                   | Transcribed by: Myles Collins      | Style: Ballad @ 80 b.p.m.   |
|   | Duration: 3 mins 30 secs.          | Grade: Medium               |
|   | Ranges: Trumpets A6, F5, D5, B4    | Trombones Ab4, Eb4, C4, Ab3 |
|   | Vocal Ab2 - Eb4 (12 steps)         | Vocal key: Ab               |

Straight from the Miller book, the Story of a Starry Night was originally arranged for the Miller band by Bill Finegan, and has been re-created by Myles Collins. Based on Tchaikovsky's Pathetique Symphony #6, this arrangement is on e of a number of classical pieces given the big band treatment. Scored for Miller-voiced saxes throughout, this arrangement shimmers and shines. The vocal (in Ab) is beautifully supported by just the right amount of band backings, the brass ranges are very moderate, and the whole chart is lush and rich. Fabulous.

|                                   |                              |                           |
|-----------------------------------|------------------------------|---------------------------|
| <b>That Ole Devil Called Love</b> | By Roberts & Fisher          | £ 27.50                   |
| LLM2074                           | Arranged by: Myles Collins   | Style: Ballad @ 68 b.p.m. |
|                                   | Duration: 3 mins 30 secs     | Grade: Easy               |
|                                   | Ranges: Trumpets Bb5, G5, G5 | Trombones F#4, F4, F4, F4 |
|                                   | Vocal Eb3 - Ab4              | Vocal key: Ab             |

That Ole Devil is just a wonderful torchlight ballad which was made famous by Billie Holiday, and latterly by Alison Moyet. Ours draws from the best of both, and we have added extra depth and richness to the instrumental backings, with the little solo fill-ins by the tenor and trumpet fully written out for your players too. This chart can also be played as a Solo Tenor sax feature.

|                                       |                                      |                            |         |
|---------------------------------------|--------------------------------------|----------------------------|---------|
| <b>The Nearness of You (Miller) #</b> | By Ned Washington & Hoagy Carmichael |                            | £ 27.50 |
| LLG2024                               | Transcribed by: Alan Glasscock       | Style: Ballad @ 85 b.p.m.  |         |
|                                       | Duration: 3 mins 15 secs             | Grade: Easy / Medium       |         |
|                                       | Ranges: Trumpets B5, G5, G5, D5      | Trombones C5, Ab4, Ab4, D4 |         |
|                                       | Male vocal: C3 - D4 (Opt G4)         | Vocal key: F               |         |

Here is the lovely ballad The Nearness of You, as performed by the Glenn Miller Orchestra, with vocal by Ray Eberly. Another lush ballad with the trademark Miller sax sound of Clarinet lead over 2 Altos and 2 Tenors, with restrained brass backings. We have rated this Easy / Medium as the lead Trombone goes up to a high C and 2nd to an Ab (else we would rate it Easy), though we have cross-cued the Trombone phrases onto the Trumpet parts in case your bone players are not comfortable with the range. This chart is also very singable as a female vocal, as the range is from C to D one octave higher. We have also included a solo Flugel part, so you can play this chart as an instrumental. Again, an excellent transcription from the pen of Alan Glasscock and a must for all Miller lovers. Sax doubles: Baritone on Alto throughout, 2nd Alto doubles Clarinet.

|  |                                 |                            |         |
|--|---------------------------------|----------------------------|---------|
| <b>What are you doing New Years' Eve #</b> | By Frank Loesser                |                            | £ 27.50 |
| LLH2116                                    | Transcribed by: Jon Harpin      | Style: Ballad @ 72 b.p.m.  |         |
|  | Duration: 4 mins 20 secs        | Grade: Easy                |         |
|  | Ranges: Trumpets C6, C6, F5, E5 | Trombones Ab4, Gb4, D4, C4 |         |
|  | Vocal: Eb3 - F4                 | Vocal key: Eb-E            |         |

"What are you doing New Year's Eve" is a beautiful seasonal ballad, arranged for Female vocal by Jon Harpin. This lovely arrangement of the Frank Loesser tune chart features some lush band voicings, with muted brass throughout. The 4th Trumpet is really a solo obligato part, noodling away behind the vocal where appropriate. The 1st Alto had a couple of bars of Clarinet double in the intro, but apart from that there are no other sax doubles. The brass ranges are very moderate, and the vocal would suit most Male or Female vocalists. The vocal key is Eb to E.

|                              |                                  |                             |         |
|------------------------------|----------------------------------|-----------------------------|---------|
| <b>White Cliffs of Dover</b> | By Nat Burton & Walter Kent      |                             | £ 20.00 |
| LLM2070                      | Arranged by: Myles Collins       | Style: Fox Trot @ 90 b.p.m. |         |
|                              | Duration: 3 mins 30 secs         | Grade: Easy                 |         |
|                              | Ranges: Trumpets Bb5, G5, F5, D5 | Trombones Ab4, F4, Eb4, C4  |         |
|                              | Vocal: Ab3 - C5                  | Vocal key: Ab               |         |

Immortalised by Vera Lynn in the 1940's, this tune came to symbolise hope in troubled times, though it is also a lovely melody in its own right. Our arrangement is a smooth, flowing ballad in the '40's style, making full use of dynamic expression, muted and open brass, plus some Miller-voiced sax passages. Slightly nostalgic perhaps, but always popular. Lead Alto doubles Clarinet, Baritone doubles Alto.

|                          |                                 |                                 |         |
|--------------------------|---------------------------------|---------------------------------|---------|
| <b>You'll Never know</b> | By Warren & Gordon              |                                 | £ 20.00 |
| LLM2018                  | Arranged by: Dick Burlant       | Style: Swing Ballad @ 80 b.p.m. |         |
|                          | Duration: 2 mins 10 secs        | Grade: Easy                     |         |
|                          | Ranges: Trumpets F5, D5, D5, D5 | Trombones Gb4, Eb4, Db4, A3     |         |
|                          | Female Vocal: 3-G4 (8 steps)    | Vocal key: Bb                   |         |

You'll Never Know is an enchanting Female vocal ballad, scored by US arranger Dick Burlant. Written with stunning simplicity the vocalist is perfectly complimented by the band backing which is never overdone. Although quite short, at just over 2 minutes, it is as long as it needs to be. The brass ranges are low, and the chart is just so playable. The mp3 was taken live from a rehearsal, so please forgive the sound quality. There are no Sax doubles.

## Vocal Medium Tempo: (100 - 140 b.p.m.)

|  |                                 |                                  |         |
|--|---------------------------------|----------------------------------|---------|
| <b>Ain't That a Kick in the Head #</b> | By Cahn & Van Heusen            |                                  | £ 27.50 |
| LLM2112                                | Transcribed by: Myles Collins   | Style: Swing 135 b.p.m.          |         |
|  | Duration: 2 mins 30 secs.       | Grade: Medium                    |         |
|  | Ranges: Trumpets E6, B5, A5, A5 | Trombones: B4, G4, G4, B3 (Bass) |         |
|  | Vocal: A2 - F4 (12 steps)       | Vocal key: D                     |         |

This tune was a huge hit for Dean Martin, and the same version was more recently covered by Robbie Williams on his 'Swing When You're Winning' album. We have transcribed the original chart here, and it will be a complete show-stopper for your band, whether your singer wants to be Dean or Robbie. There are no sax doubles, the 4th Trombone is written for a Bass, and the vocal key is D.

|   |                                 |                            |         |
|---|---------------------------------|----------------------------|---------|
| <b>Always True to You in My Fashion</b> | By Cole Porter                  |                            | £ 27.50 |
| LLM2097                                 | Arranged by: Myles Collins      | Style: Swing 125 b.p.m.    |         |
|   | Duration: 2 mins 30 secs.       | Grade: Easy/Medium         |         |
|   | Ranges: Trumpets A5, G5, G5, G5 | Trombones: A4, F4, C4, Bb3 |         |
|   | Female Vocal: F3-G4 (9 steps)   | Vocal key: F               |         |

This song was written by Cole Porter for the musical Kiss Me Kate. Our arrangement is similar to that performed by the great Julie London. This chart moves along nicely, with a mix of two and four beat feel and is elegant in its simplicity. The band parts are very straightforward, there are no sax doubles and the brass ranges are moderate, making it playable by bands of all levels of ability. The vocal is a comfortable female alto key of F. If your singer likes songs that tell a story, Always True To You will be a winner.

|                            |                                 |                           |         |
|----------------------------|---------------------------------|---------------------------|---------|
| <b>Amapola (Goodman) #</b> | By Joseph Lacalle               |                           | £ 27.50 |
| LLM2086                    | Transcribed by: Myles Collins   | Style: Swing @ 130 b.p.m. |         |
|                            | Duration: 3 mins                | Grade: Easy / Medium      |         |
|                            | Ranges: Trumpets A5, G5, G5, G5 | Trombones: G4, G4, F4, F4 |         |
|                            | Vocal: A3 - Bb4                 | Vocal key: F              |         |

This is the Benny Goodman version of Amapola, with Helen Forrest taking the vocal. A delightful tune, well delivered, and of course with a Clarinet solo from the great man himself. This chart is as per the original version, and we have scored the Saxes AATT plus a Clarinet Solo part. The trick with this chart is not to play it too fast. It just chugs along and swings all the way. If you would like to have an instrumental-only version of the chart please contact us and, if the demand is high enough, we'll do it for you.

|                            |                                  |                               |         |
|----------------------------|----------------------------------|-------------------------------|---------|
| <b>And The Angels Sing</b> | By Ziggy Elman & Johnny Mercer   |                               | £ 27.50 |
| LLM2004                    | Arranged by: Myles Collins       | Style: Swing @ 130-140 b.p.m. |         |
|                            | Duration: 3 mins 30 secs         | Grade: Medium                 |         |
|                            | Ranges: Trumpets C6, C6, F5, Eb5 | Trombones: Bb4, G4, F4, D4    |         |
|                            | Vocal: A3 - Bb4                  | Vocal key: Bb                 |         |

Another classic adapted from the Benny Goodman arrangement In the original arrangement the vocal chorus led to a typical Goodman 'Yiddish' trumpet chorus. In our arrangement this is replaced by a more conventional trumpet solo chorus and 'middle 8', with the vocal returning to close the chorus. The ending is as per the original, with a trumpet solo feature leading the band to a rousing finale.

|  |   |                              |         |
|--|---|------------------------------|---------|
| <b>Baby it's Cold Outside (Duet) #</b> | By Frank Loesser                              |                              | £ 27.50 |
| LLG2075                                | Transcribed by: Alan Glasscock                | Style: Swing 125 b.p.m.      |         |
|  | Duration: 2 mins 50 secs.                     | Grade: Easy                  |         |
|  | Ranges: Trumpets C6, G5, F5, F5               | Trombones: Ab4, F4, Eb4, Eb4 |         |
|  | Vocal: Female Ab3 - Bb4, Male Ab2 - Eb43 - B4 | Vocal key: Db                |         |

Ours is the great Johnny Mercer & Margaret Whiting version of this classic vocal duet. He wants her to stay, she wants to play hard to get. The chart itself relies on the interplay and chemistry between your two vocalists. The band backings are easy and add just the right amount of punch when needed. In this arrangement the Saxes are all written to play Clarinets, but recognising that not all sax players double Clarinets we have double-sided all of the sax parts, so that one side is as written and the reverse side is scored for a regular sax section. This way you will have more flexibility. The brass ranges are moderate and the chart is very playable and makes a great vocal feature.

|                                 |                                    |                             |         |
|---------------------------------|------------------------------------|-----------------------------|---------|
| <b>Beyond the Sea (Darin) #</b> | By Charles Trenet                  |                             | £ 27.50 |
| LLM2119                         | Transcribed by: Myles Collins      | Style: Swing 140 b.p.m.     |         |
|                                 | Duration: 3 mins                   | Grade: Easy / Medium        |         |
|                                 | Ranges: Trumpets D#6, B5, G#5, F#5 | Trombones: A4, F#4, E4, C#4 |         |
|                                 | Vocal: C3 - F4 (11 steps)          | Vocal key: F                |         |

Bobby Darin had a big hit with this tune, and other singers have also covered it very successfully, the latest being Robbie Williams on his Swing when your Winning album with a version very similar to Darin's original. We have transcribed the Darin chart here, except that there are no strings in our version. Instead we have given the relevant lines to the saxes, adapting the phrasing to improve the swing. The vocal is as per Bobby Darin's delivery, and we have also included an optional repeat at the end of the chart, to extend the play out, plus have written a definite ending, because the recorded version fades, and fade-outs are not good for live performances! The vocal key is F and there are no sax doubles. Apart from the lead trumpet having to reach a written high D# the brass parts are not demanding, and the chart will be a certain crowd pleaser.

|                               |                                 |                            |         |
|-------------------------------|---------------------------------|----------------------------|---------|
| <b>Boogie Blues (O'Day) #</b> | By Gene Krupa and Ray Biondi    |                            | £ 27.50 |
| LLM2010                       | Transcribed by: Myles Collins   | Style: Swing 145 b.p.m.    |         |
|                               | Duration: 3 mins 20 secs        | Grade: Medium              |         |
|                               | Ranges: Trumpets D6, B5, B5, B5 | Trombones: A4, Gb4, E4, E4 |         |
|                               | Vocal: Bb3 - Bb4                | Vocal key: Eb              |         |

A hit for Anita O'Day during her second spell with the Gene Krupa Orchestra, this chart is taken from the album 'Let Me Off Uptown' on Columbia/Legacy (CK 65625). The opening Boogie, followed by an Alto solo (written) leads in to the vocal chorus. There's just a muted trumpet and the rhythm section backing the singer. The band comes back with the boogie and into a big shout chorus to finish. Baritone sax on Alto throughout. Alto and Trumpet solos written out.

|   |                            |            |                  |
|---|----------------------------|------------|------------------|
| <b>Call Me Irresponsible (Darin) #</b><br>LLG2139 | By Cahn & Van Heusen       |            | £ 27.50          |
| Transcribed by:                                   | Alan Glasscock             | Style:     | Swing 120 b.p.m. |
| Duration:   | 2 mins 10 secs             | Grade:     | Easy / Medium    |
| Ranges:   | Trumpets B5, A5, A5, A5    | Trombones: | A4, F#4, E4, E4  |
| Vocal:  | B2 - E4 (11 steps as sung) | Vocal key: | G                |

Here is Bobby Darin's famous version of this Cahn & Van Heusen classic tune, transcribed in full. It swings gently at around 120 beats per minute and is instantly recognisable. The brass ranges are moderate, there are no sax doubles and we have written out the vocal line 'as sung' by Bobby Darin. This is a sure crowd pleaser. The vocal key is G throughout.

|   |                            |            |                    |
|---|----------------------------|------------|--------------------|
| <b>Cheerful Little Earful (Ella) #</b><br>LLH2247 | By Gershwin, Warren & Rose |            | £ 27.50            |
| Transcribed by:                                   | Jon Harpin                 | Style:     | Swing @ 140 b.p.m. |
| Duration:   | 2 mins 50 secs             | Grade:     | Easy / Medium      |
| Ranges:   | Trumpets C#6, Bb5, G5, E5  | Trombones: | Bb4, G4, F4, D4    |
| Female vocal:                                     | A3 - C4 (10 steps as sung) | Vocal key: | bb                 |

Once in a while an album is made which simply brims with class. This chart is from such an album - "Ella Swings Brightly With Nelson" - and it not only oozes class, but swings like crazy too. Nelson Riddle's treatment perfectly balances the showcasing of the vocalist and the talents of the band. The first vocal chorus is backed by a series of call and response figures between the sections, all of which are snappy and pack punch. The instrumental interlude is a development of this theme, with the sax solis answered by the brass, building to a climax before the vocal return for the last chorus and big finish. A class Riddle chart. There are no sax doubles, and the vocaa key is Bb throughout.

|  |   |            |                  |
|--|---|------------|------------------|
| <b>Cow Cow Boogie (Morse) #</b><br>LLM2128 | By Don Raye, Gene De Paul, Benny Carter |            | £ 27.50          |
| Transcribed by:                            | Myles Collins                           | Style:     | Swing 115 b.p.m. |
| Duration:                                  | 3 mins 15 secs                          | Grade:     | Medium           |
| Ranges:                                    | Trumpets C6, A5, A5, A5                 | Trombones: | B4, G4, E4, E4   |
| Female Vocal:                              | Ab3 - C5 (10 steps)                     | Vocal key: | Ab               |

Ella Mae Morse recorded this hit in 1942 at the tender age of 17, shortly after joining the Freddie Slack Orchestra. This song turned out to be the first gold single for Capitol Records, and helped to establish her reputation as a fine and highly versatile vocalist. For such a young singer, her phrasing in this chart is exquisite. Aside from the vocalist, this arrangement of Cow Cow Boogie also relies on a rock steady left hand from the Pianist, to play the boogie-woogie style riffs that rumble on throughout the number and give it its distinctive groove. We have also written out the original Trombone and Trumpet solos which fit so well with the chart. The opening vocal key is Ab, the instrumental middle section drops to G, and the vocal re-enters in Ab. there are no sax doubles.

|   |   |            |                                    |
|---|---|------------|------------------------------------|
| <b>Diamonds are a Girl's Best Friend</b><br>LLM2137 | By Leo Robin & Jule Styne                 |            | £ 27.50                            |
| Arranged by:  | Myles Collins                             | Style:     | Swing 130 b.p.m.                   |
| Duration:   | 2 mins 30 secs                            | Grade:     | Easy                               |
| Ranges: Ab(Eb)                                      | Tpts: D6(A5), Bb5(F5), Ab6(Eb5), Eb5(Bb4) | Trbs:      | B4(Gb4), G4(D4), Eb4(F4), Db4(Ab3) |
| Female Vocal:                                       | Eb3(Bb4) - Ab4(Eb5) (11 steps)            | Vocal key: | Ab or Eb                           |

Made famous by the Monroe film Some Like it Hot, Diamonds are a Girl's Best Friend is a sure crowd pleaser. This arrangement is a straight ahead Female swing vocal, though not the Monroe version. The chart opens with a signature sax line and bass run-down into the first vocal chorus which starts with just rhythm backing. We have written in a suggested Piano part for the 1st chorus. Saxes and brass are then layered in progressively through the 1st and 2nd choruses, but are written not to intrude on or compete with the singer. We have indicated a relaxed tempo (at 130 bpm) although it will work fine at tempos up to around 160. When you buy this arrangement you get two versions - the parts come with an Ab version on one side and an Eb version on the reverse, so it will suit both Alto and Soprano vocalists. The brass ranges are moderate, with the Eb version easiest on the Trumpets (lead to A) and the Ab version has the lead Trumpet reaching Db. There are no sax doubles.

|  |                                 |            |                         |
|--|---------------------------------|------------|-------------------------|
| <b>Do Nothin' Till You Hear From Me #</b><br>LLM2130 | By Duke Ellington & Bob Russell |            | £ 27.50                 |
| Transcribed by:                                      | Myles Collins                   | Style:     | Swing 105 b.p.m.        |
| Duration:  | 3 mins                          | Grade:     | Medium                  |
| Ranges:  | Trumpets E6, E6, E6, A5         | Trombones: | Db5, Ab4, F4, D4 (Bass) |
| Vocal:   | C3 - F4 (11 steps)              | Vocal key: | G                       |

Written by Duke Ellington and originally entitled Concerto for Cootie, Do Nothing Till You Hear From Me has been covered by all of the great vocalists including Ella and Sinatra. This version has been transcribed from the Robbie Williams Sinatra/Martin/Davis Jr tribute album, Swing When You're Winning. The feel is almost a shuffle, and the chart has some great ensemble passages as well as a solo spot for Trumpet 2 (written out as played, with chords provided). The chart does require some top-end range from Trumpets 1 & 2 (up to a written high E) with some optional screaming from your lead player at the end of the chart. We have written in all of the dynamic markings and articulations that are so necessary to give this chart the correct balance, and have written the vocal line "as sung" by Mr. Williams. There are no sax doubles, the 4th Trombone is Bass, and the vocal Key is G.

|  |                               |            |                  |
|--|-------------------------------|------------|------------------|
| <b>Don't Be That Way (Ella) #</b><br>LLH2238 | By Goodman, Sampson & Parish  |            | £ 27.50          |
| Transcribed by:                              | Jon Harpin                    | Style:     | Swing 120 b.p.m. |
| Duration:                                    | 3 mins 50 secs                | Grade:     | Medium           |
| Ranges:                                      | Trumpets D6, Bb5, Ab5, E5     | Trombones: | Ab4, F4, Eb4, C4 |
| Female Vocal:                                | Eb3 - E5 (2 octaves, as sung) | Vocal key: | Eb               |

Lovingly transcribed by Jon Harpin from the "Ella Swings Brightly With Nelson" album, here is Ella Fitzgerald's version of the Goodman standard, Don't Be That Way. Nelson Riddle's concept is flawless, and the chart oozes class. The first chorus is only vocal and rhythm. The second chorus builds, with a call and response style of backing between the reeds and brass. The instrumental half chorus is taken at full punch, and the chart then eases down in volume to the end of the piece, to end with cameo Bass Trombone and Drum solos. The vocal key is Ab throughout, and we have written the vocal part 'as-sung' by Ella.

|   |                                  |            |                  |
|---|----------------------------------|------------|------------------|
| <b>Hard Hearted Hannah #</b><br>LLH2095 | By Ager, Yellen, Bates & Bigalow |            | £ 27.50          |
| Transcribed by:                         | Jon Harpin                       | Style:     | Swing 116 b.p.m. |
| Duration:                               | 2 mins                           | Grade:     | Medium           |
| Ranges:                                 | Trumpets E6, B5, A5, E5          | Trombones: | A4, F4, Eb4, C4  |
| Female Vocal:                           | F3-C5 (12 steps)                 | Vocal key: | F                |

Hard Hearted Hannah is a showstopper of a female vocal. Big, brassy and with real punch, this chart has been exquisitely transcribed and adapted by Jon Harpin from the Julie London original. Although not long, at two minutes, it is as long as it needs to be. The brass ranges are reasonable, though the lead trumpet does hit a high E, but this is an octave double from the rest of the section and could be taken down. The string lines are re-scored into the saxes with Alto 1 doubling Clarinet.

|                                     |  |                                   |
|-------------------------------------|--|-----------------------------------|
| <b>Home For the Holidays (Duet)</b> | By Al Stillman & Robert Allen            | £ 27.50                           |
| LLG2117                             | Arranged by: Alan Glasscock              | Style: Swing @ 140 b.p.m.         |
|                                     | Duration: 2 mins 20 secs                 | Grade: Advanced                   |
|                                     | Ranges: Trumpets D6, A5, G5, G5          | Trombones A#4, E4, C#4, G3 (Bass) |
|                                     | Vocal (F/M Duet) A3/2 - E5/G4 (11 steps) | Vocal key: Db-Bb-C                |

"Home for the Holidays" is a seasonal vocal chart, written for a Boy / Girl duet, though equally suitable as a solo vocal feature. This classy arrangement from Alan Glasscock moves along with a punchy swing feel, and modulates up chromatically from concert Bb to C. At 2 minutes 20 secs it is not a long chart, but is as long as it needs to be. A fun and festive chart which everyone will enjoy. There are no sax doubles. The 4th trombone is Bass.

|  |                                    |                           |
|--|------------------------------------|---------------------------|
| <b>I Guess I'll Have to Change My Plan (Bennett) #</b> | Howard Dietz & Arthur Schwartz     | £ 27.50                   |
| LLH2187  | Transcribed by: Jon Harpin         | Style: Swing 112 b.p.m.   |
|  | Duration: 1 min 40 secs            | Grade: Medium / Advanced  |
|  | Ranges: Trumpets F#6, C#6, Bb5, G5 | Trombones Bb4, G4, E4, E4 |
|  | Vocal C3 - A4 (13 steps as sung)   | Vocal key: C              |

This version of 'I Guess I'll Have To Change My Plan' was recorded by the great Tony Bennett with the Count Basie Orchestra and is a laid back swinger in true Basie style. Our only change to the Ralph Sharon original is to voice the brass for an 8 piece section. Aside from the big instrumental soli in the middle of the chart it is the saxes who do most of the backing lines behind the vocal, using some innovative voicings to give the chart a great jazz feel. The Trumpet lines are quite high, with lead reaching high F# and second to high C#. Although not a long chart, it is a classic of its genre, and worth its place in any library. Another great transcription from Jon Harpin. The vocal key is C and there are no sax doubles.

|  |   |                          |
|--|---|--------------------------|
| <b>I Only Have Eyes For You (Ella) #</b> | By Henry Warren & Al Dubin                | £ 27.50                  |
| LLH2244                                  | Transcribed by: Jon Harpin                | Style: Swing 136 b.p.m.  |
|  | Duration: 2 mins 35 secs                  | Grade: Medium / Advanced |
|  | Ranges: Trumpets E6, C#5, B5, G5          | Trombones C5, G4, E4, D4 |
|  | Female Vocal D3 - D5 (2 octaves, as sung) | Vocal key: G             |

Here is the Ella Fitzgerald / Nelson Riddle version of I Only Have Eyes For You, transcribed and adapted by Jon Harpin from the "Ella Swings Brightly With Nelson" album. The original version contained strings, which we have scored back into the Saxes, making the chart playable by a regular 5/4/4/4 line-up. As you would expect from a Riddle chart, this arrangement is full of punch, contains some great rhythmic and harmonic writing and is full of interest for band and audience alike. We have rated it at the medium / advanced level, mainly because of the brass ranges. Lead Trumpet hits high E and lead Trombone high C. The 4th Trombone is a Bass (playable 8va by a Tenor). There are no sax doubles, and the vocal key is G throughout.

|  |                                    |                            |
|--|------------------------------------|----------------------------|
| <b>In the Cool Cool Cool of the Evening (Martin) #</b> | By Carmichael & Mercer             | £ 27.50                    |
| LLM2156  | Transcribed by: Myles Collins      | Style: Swing @ 140 b.p.m.  |
|  | Duration: 3 mins                   | Grade: Easy / Medium       |
|  | Ranges: Trumpets Bb5, Bb5, Bb5, D5 | Trombones Ab4, Eb4, C4, D4 |
|  | Vocal A2 - C4 (10 steps) as sung   | Vocal key: F               |

In the Cool, Cool, Cool of the Evening is another fine song from the pens of Mercer & Carmichael, and this version is a full transcription of the Dean Martin version. The only change we have made is not to include the Clarinet doubles in the sax section (for the little flicks behind the opening vocal phrase). The vocal key is F. There are no sax doubles. This chart is also in the vocal range of a female alto voice.

|   |                                      |                              |
|---|--------------------------------------|------------------------------|
| <b>I'm Beginning to See the Light #</b> | By James, Ellington, Hodges & George | £ 27.50                      |
| LLG2249                                 | Transcribed by: Alan Glasscock       | Style: Swing 110 b.p.m.      |
|   | Duration: 3 mins 15 secs             | Grade: Medium                |
|   | Ranges: Trumpets C6, A5, Bb5, Bb5    | Trombones Bb4, Ab4, Ab4, Db4 |
|   | Female Vocal G3 - Ab4 (9 steps)      | Vocal key: Db                |

I'm Beginning To See The Light is a popular tune, recorded by most of the great vocalists. Our offering here is the Harry James version originally sung by Kitty Kallen. The chart is unusual in that it features a couple of Guitar solos (though we have cross cued these onto the Piano part in case your band doesn't have a Guitarist) and the opening and closing choruses are taken by a Trumpet, Tenor and Baritone trio. Being a Harry James chart there is of course a little feature solo for Trumpet (written on the second Trumpet part). Second Alto doubles Clarinet, and the vocal key is Db.

|  |                                   |                              |
|--|-----------------------------------|------------------------------|
| <b>Is You Is or Is You Ain't My Baby</b> | By Billy Austin & Louis Jordan    | £ 27.50                      |
| LLM2019                                  | Arranged by: Myles Collins        | Style: Swing @ 130 b.p.m.    |
|  | Duration: 4 mins 30 secs          | Grade: Medium                |
|  | Ranges: Trumpets C6, Bb5, G5, Eb5 | Trombones Bb4, Gb4, Gb4, Gb4 |
|  | Vocal Ab3 - Ab4                   | Vocal key: Db                |

Fans of Louis Jordan will instantly recognize this title, and our arrangement is equally singable by most male or female singers. The rhythm section starts it off, and the trumpets blow the dirty 'wah-wah' phrase using plungers, and introduce the vocal. A 16 bar vocal verse and 32 bar chorus leads to sectional 8 bar pieces, saxes, trumpets and trombones, and, well. . . . If any of you have listened to Joe Jackson and his Jumping Jive - this is the full big band treatment

|                                      |   |                            |
|--------------------------------------|---|----------------------------|
| <b>I've Heard That Song Before #</b> | By Sammy Cahn & Jules Styne                 | £ 27.50                    |
| LLM2123                              | Transcribed by: Myles Collins               | Style: Swing 130 b.p.m.    |
|                                      | Duration: 3 mins                            | Grade: Medium              |
|                                      | Ranges: Trumpets D6, C5, C5, B5             | Trombones Bb4, A4, A4, Eb4 |
|                                      | Female Vocal Female Vocal G# - B5 (9 steps) | Vocal key: G               |

Originally written for the film 'Youth on Parade' by the prolific team of Jules Styne & Sammy Cahn, this tune became a huge hit for Helen Forrest and the Harry James Orchestra. HJ recorded the chart in 1942 and 1955. Ours is a fusion of these two, mostly drawn from the 42, with touches of 55. HJ's 1st chorus solo is written out in full (on the 1st Trumpet part) and we have scored the string lines behind the vocal chorus back into the Sax section. Helen Forrest's vocal is written out as-sung too, and the vocal key is G.

|                                  |              |                           |            |                  |
|----------------------------------|--------------|---------------------------|------------|------------------|
| <b>My Heart Belongs to Daddy</b> |              | By Cole Porter            |            | £ 27.50          |
| LLM2094                          | Arranged by: | Myles Collins             | Style:     | Swing 120 b.p.m. |
|                                  | Duration:    | 2 mins 45 secs.           | Grade:     | Easy/Medium      |
|                                  | Ranges:      | Trumpets D6, B5, Ab5, Ab5 | Trombones  | Bb4, F4, Db4, C4 |
|                                  | Female Vocal | F3-Bb4 (11 steps)         | Vocal key: | Fm               |

Cole Porter penned some fabulous songs. My Heart Belongs to Daddy was written for the 1938 musical, Leave it to Me, and has a wonderfully naughty lyric where 'daddy' means 'sugar daddy'. Our arrangement is based on that recorded by Julie London, where her smoky-voiced style perfectly suits the tune. The chart is scored for 5,4,4,4 and is not too demanding on the brass, plus there are no sax doubles either. If your singer has a low Alto range, then this number would suit her perfectly. The vocal key is F minor.

|                             |              |                           |            |                  |
|-----------------------------|--------------|---------------------------|------------|------------------|
| <b>Night and Day (Ella)</b> |              | By Cole Porter            |            | £ 20.00          |
| LLM2030                     | Arranged by: | Myles Collins             | Style:     | Swing 120 b.p.m. |
|                             | Duration:    | 2 mins 50 secs.           | Grade:     | Easy             |
|                             | Ranges:      | Trumpets F5, Eb5, C5, Bb4 | Trombones  | F4, D4, B3, Ab3  |
|                             | Vocal        | Ab3 - C5                  | Vocal key: | Ab               |

A classic Cole Porter song from 1932, Night and Day was a 'must-have' number for the great Big Bands of the era. Our version is based on that used by Ella Fitzgerald, and is a good example how to score the band to best support the vocalist. The arrangement includes the vocal verse, backed by a solo tom-tom, leading into the tutti chorus. A very easy to play, though this in no way detracts from its effectiveness in performance. If you have a pianist who has a light touch, then added fills behind the vocalist really set this number off.

|                            |              |                         |            |                  |
|----------------------------|--------------|-------------------------|------------|------------------|
| <b>Orange Coloured Sky</b> |              | By De Lugg & Stein      |            | £ 27.50          |
| LLH2005                    | Arranged by: | Jon Harpin              | Style:     | Swing 120 b.p.m. |
|                            | Duration:    | 2 mins 30 secs          | Grade:     | Easy / Medium    |
|                            | Ranges:      | Trumpets D6, B5, B5, G5 | Trombones  | A4, F4, E4, C4   |
|                            | Female Vocal | F3-C5                   | Vocal key: | F                |

Orange Coloured Sky was covered well by Natalie Cole several years back, and our version sticks to the structure of this version, though in the key of F, making it more singer-friendly. It opens with an 8 bar band intro followed by the vocal chorus, with all of the expected powerful band hits behind the "Flash, Bam, Alakazam" vocal. A band interlude follows the chorus, with the vocalist returning for the middle 8 and final vocal half chorus. Jon Harpin has done a masterly job of arranging so that the band fully supports the vocalist, without overpowering at any time.

|                     |                 |                           |            |                    |
|---------------------|-----------------|---------------------------|------------|--------------------|
| <b>Santa Baby</b> # |                 | By Javits & Springer      |            | £ 27.50            |
| LLG2015             | Transcribed by: | Alan Glasscock            | Style:     | Swing @ 100 b.p.m. |
|                     | Duration:       | 2 mins 45 secs            | Grade:     | Easy               |
|                     | Ranges:         | Trumpets Bb5, G5, Eb5, C5 | Trombones  | Bb5, G5, Eb5, C5   |
|                     | Female vocal    | Ab3 - Ab4                 | Vocal key: | Db                 |

A cheeky and fun vocal number, originally by Eartha Kitt, though later covered by Madonna. Our arrangement draws inspiration from both, without losing any of the essence. Whilst predominantly used as a Christmas song, this chart is good in any set, any time of the year! There are some Sax doubles. Altos 1&2 and the Baritone are on Clarinets throughout, with both Tenors staying on Tenor. We realise that Bari players are not famous for Clarinet skills, so we have included an extra Sax 4 part (turning the Bari into the 2nd Tenor part) so that one of your Tenor players can take the Clarinet part instead

|                         |              |                            |            |                     |
|-------------------------|--------------|----------------------------|------------|---------------------|
| <b>Star Eyes #</b>      |              | By Don Raye & Gene De Paul |            | £30.00              |
| LLM2223                 | Scored by:   | Myles Collins              | Style:     | Beguine @ 110 b.p.m |
| (With optional Strings) | Duration:    | 2 mins 50 secs             | Grade:     | Easy / Medium       |
|                         | Ranges:      | Trumpets D6, B5, A6, F#5   | Trombones  | G4, E4, E4, E4      |
|                         | Female vocal | Gb3 - A4 (9 steps) as sung | Vocal Key: | Ab to C to A        |

This is the genuine Helen O'Connell version from her "Green Eyes" album. This chart is not a transcription and has been recreated from the original manuscripts, although we have shortened the ending by 4 measures (she performed it like this in her concerts and radio broadcasts). However, what you get with this chart is actually 2 charts in one package. The album chart was scored for 5 woodwind (3 Clarinets all doubling Flute and 2 Bass Clarinets) a full string section and 4 rhythm. All of these parts are included, so you can recreate the O'Connell original. We recognise that not all bands have strings to call on, or Sax players who double Flutes and Clarinets, so we have included an alternate arrangement in the pack in which we have rescored the chart for a conventional 5/4/4/4 big band. In this version Alto 1 doubles Clarinet. You get a full score of each version too.

|               |                 |                           |            |                    |
|---------------|-----------------|---------------------------|------------|--------------------|
| <b>Sway</b> # |                 | By Gimbel & Ruiz          |            | £ 27.50            |
| LLM2054       | Transcribed by: | Myles Collins             | Style:     | Latin @ 105 b.p.m. |
|               | Duration:       | 2 mins 40 secs            | Grade:     | Easy               |
|               | Ranges:         | Trumpets C6, Bb5, F5, Eb5 | Trombones  | Bb4, G4, D4, G3    |
|               | Vocal           | Bb3 - Bb4                 | Vocal key: | Bbm                |

Made famous by Dean Martin, ours is close to the Rosemary Clooney version which she recorded with the Perez Prado Orchestra. This is a relaxed vocal with simple backings from the band, in true Prado style. The brass ranges are undemanding, and it's not a hard blow. Lead Trumpet has the cued option to hit the screamers, but just don't let him miss ..

|                                |                 |                           |            |                    |
|--------------------------------|-----------------|---------------------------|------------|--------------------|
| <b>That's My Style (Lee) #</b> |                 | By Coleman & Lee          |            | £ 27.50            |
| LLH2076                        | Transcribed by: | Jon Harpin                | Style:     | Swing @ 135 b.p.m. |
|                                | Duration:       | 2 mins 40 secs            | Grade:     | Medium             |
|                                | Ranges:         | Trumpets Db6, Bb5, B5, G5 | Trombones  | A4, F4, D4, C4     |
|                                | Vocal           | G3 - A4                   | Vocal key: | F                  |

That's My Style is the late, great Peggy Lee at her laid back best. This tune is so relaxed it is almost horizontal, yet the band's support of the vocalist is just perfect. Loud and snappy where it needs to be, yet in places as laconic as the vocal itself. The tempo is moderate and the brass ranges not overly demanding, though the band needs to be tight to do the chart justice. No sax doubles.

|   |                                    |                            |         |
|---|------------------------------------|----------------------------|---------|
| <b>The Very Thought Of You (Ella) #</b> | By Ray Noble                       |                            | £ 27.50 |
| LLH2228                                 | Transcribed by: Jon Harpin         | Style: Swing @ 116 b.p.m.  |         |
|   | Duration: 2 mins 45 secs           | Grade: Easy / Medium       |         |
|   | Ranges: Trumpets D6, D6, A5, F5    | Trombones C5, Bb4, G4, Eb4 |         |
|   | Vocal F3 - D4 (12 steps - as sung) | Vocal key: Eb              |         |

The Very Thought of You is the Ella Fitzgerald version. Originally arranged by Nelson Riddle, it is transcribed and adapted by Jon Harpin. This chart featured on the "Ella Swings Gently With Nelson" album. Although the original was scored with strings, we have removed the string parts and written them into the band, making the chart playable with a regular 5/4/4/4 line up. Please note that separate string parts are not available. The Trombones are written fairly high in the intro, with the lead expected to pick a high C out of the air in the 3rd measure. Therefore we have cued the Trombone lines onto the Trumpet parts in the intro, to make things a bit easier. The muted Trumpet solo is written out 'as played', though your player can improvise a solo from the chords provided too. There are no sax doubles, and the vocal key is Eb.

|                                    |                                    |                             |         |
|------------------------------------|------------------------------------|-----------------------------|---------|
| <b>This Can't Be Love (Cole) #</b> | By Lorenz Hart & Richard Rodgers   |                             | £ 27.50 |
| LLM2234                            | Transcribed by: Myles Collins      | Style: Swing @ 140 b.p.m.   |         |
|                                    | Duration: 2 mins 15 secs           | Grade: Medium               |         |
|                                    | Ranges: Trumpets D6, B5, A5, A5    | Trombones Bb4, G4, Gb4, Gb4 |         |
|                                    | Vocal G3 - Eb5 (13 steps, as sung) | Vocal key: Eb               |         |

Transcribed from her "Unforgettable" album, here is Natalie Cole's stylish rendition of the Rodgers and Hart tune, This Can't Be Love. This chart swings like crazy from start to finish and moves smoothly from the two beat style of the first vocal chorus, into four beat swing for the instrumental bridge and last vocal passage. The band writing is full of fine tonal colour and supports the vocalist perfectly without ever overpowering proceedings. In her version the reeds were written with Flute and Clarinet doubles. We have scored this chart for a regular AATTB sax section with no instrument doubles. The vocal key is Eb throughout.

|                                |                                    |                                    |         |
|--------------------------------|------------------------------------|------------------------------------|---------|
| <b>Time after Time (Lee) #</b> | By Sammy Cahn & Jule Styne         |                                    | £ 27.50 |
| LLH2110                        | Transcribed by: Jon Harpin         | Style: Swing @ 96 & 112 b.p.m.     |         |
|                                | Duration: 3 mins 30 secs           | Grade: Easy                        |         |
|                                | Ranges: Trumpets F5, Eb5, Db5, Db5 | Trombones Gb4, Eb4, Bb3, G3 (Bass) |         |
|                                | Vocal F3 -F5 (15 steps)            | Vocal key: F                       |         |

Another swinging tune from the writing partnership of Sammy Cahn & Jule Styne. This version was originally arranged by Marty Paich and recorded by Ella Fitzgerald on her Whisper Not album. Our version is a transcription of this version, including the short verse intro and Ella's vocal line in full. The chart is an easy yet rewarding one for the band to play, and a chance to show off your girl vocalist's skills. The brass ranges are very moderate, with lead trumpet only getting to top line F, though your pianist will need to improvise some fills behind the vocal. The middle chorus Tenor solo is improvised, and we have written in the melody lead line and chords onto the part. The vocal keys are G and Ab. No sax doubles. The 4th Trombone is Bass.

|                         |                                   |                              |         |
|-------------------------|-----------------------------------|------------------------------|---------|
| <b>We'll Meet Again</b> | By Ross Parker & Hughie Charles   |                              | £ 20.00 |
| LLM2068                 | Arranged by: Myles Collins        | Style: Fox Trot @ 110 b.p.m. |         |
|                         | Duration: 2 mins 5 secs           | Grade: Easy                  |         |
|                         | Ranges: Trumpets C#6, A5, F5, Eb5 | Trombones Bb4, E4, C4, C4    |         |
|                         | Vocal A3 - Bb4                    | Vocal key: Eb                |         |

Another nostalgic song from the early WWII years, We'll Meet Again remains as popular as ever. It is a particularly good closing number for a nostalgia gig or concert as it is not a long arrangement, but a very effective one. The Saxes are Miller-voiced with Clarinet Lead and Baritone on Alto throughout.

|                                 |                                  |                           |         |
|---------------------------------|----------------------------------|---------------------------|---------|
| <b>Why Don't You Do Right #</b> | By Joe McCoy                     |                           | £ 27.50 |
| LLM2081                         | Transcribed by: Myles Collins    | Style: Swing @ 135 b.p.m. |         |
|                                 | Duration: 3 mins 10 secs         | Grade: Easy / Medium      |         |
|                                 | Ranges: Trumpets C6, Bb5, G5, E5 | Trombones Bb4, F4, D4, D4 |         |
|                                 | Female Vocal A3-D5 (10 steps)    | Vocal key: F              |         |

This version of Why Don't You Do Right was recorded in 1942 by Peggy Lee during her stay with the Benny Goodman band and Peggy made this song her own. We have faithfully transcribed Goodman's chart, including all of the Clarinet licks and solos, but have expanded the brass from the original 6 up to 8. The sax parts are written for Solo Clarinet, Alto, 2 Tenors & Baritone though we have included an extra Alto sax part (the Tenor 1 part, written for Alto) to give you a bit more flexibility in the section. The brass ranges are very moderate, and aside from the Clarinet solo there are no surprises, so the chart is very playable.

|                              |                                  |                           |         |
|------------------------------|----------------------------------|---------------------------|---------|
| <b>Yes Indeed (Dorsey) #</b> | By Sy Oliver                     |                           | £ 27.50 |
| LLM2146                      | Transcribed by: Myles Collins    | Style: Swing @ 135 b.p.m. |         |
|                              | Duration: 3 mins 30 secs         | Grade: Medium             |         |
|                              | Ranges: Trumpets D6, D6, F#5, E5 | Trombones C5, A4, F4, E4  |         |
|                              | Vocals Male D3-E4 Female G3-B4   | Vocal key: F              |         |

A fine Sy Oliver composition for the Tommy Dorsey orchestra, Yes Indeed is a 'swing spiritual' which Sy Oliver originally sang with the band. Dorsey recorded the chart a few times in a couple of keys, F (earlier) and G (later). This is the G version. Although it is a boy / girl vocal chart we have scored it to keep it flexible. It can be sung by a single vocalist, or can be played as an instrumental, as we have written it with Trumpet 2 and / or Trombone 1 taking solos instead of the vocal lines. There are no sax doubles.

## Vocal Up Tempo: (above 140 b.p.m.)

|   |                                    |                           |         |
|---|------------------------------------|---------------------------|---------|
| <b>Almost Like Being In Love (Cole) #</b> | By Lerner & Lowe                   |                           | £ 27.50 |
| LLM2233                                   | Transcribed by: Myles Collins      | Style: Swing @ 160 b.p.m. |         |
|   | Duration: 2 mins 5 secs            | Grade: Medium             |         |
|   | Ranges: Trumpets D6, D6, C6, G5    | Trombones A4, F4, F4, D4  |         |
|   | Vocal: C4 - F5 (11 steps, as sung) | Vocal key: F to Gb        |         |

Transcribed from her "Unforgettable" album, here is Natalie Cole's up tempo, hard swinging version of Almost Like Being In Love. This chart really kicks from start to finish, and is full of power and punch, though it is not that easy to get right. The band will need to be tight, and the Trumpet section have some quick unison lines to get their fingers around. Precision is needed, else things can get messy. We have notated Ms Coles' vocal line "as sung", including the little scat towards the end of the instrumental bridge, and have scored in the muted Trumpet solo at the close too. There are no sax doubles and the vocal key is F, modulating to Gb in the final chorus.

|                                 |                                    |                            |         |
|---------------------------------|------------------------------------|----------------------------|---------|
| <b>Alright, Okay, You Win #</b> | By Sid Wyche & Mayme Watts         |                            | £ 27.50 |
| LLM2104                         | Transcribed by: Myles Collins      | Style: Swing 145 b.p.m.    |         |
|                                 | Duration: 3 mins                   | Grade: Medium              |         |
|                                 | Ranges: Trumpets E6, C#6, Bb5, Bb5 | Trombones B4, Ab4, Eb4, C4 |         |
|                                 | Vocal: Bb2 - F4 (12 steps)         | Vocal key: Ab              |         |

This version of Alright, Okay was done by Joe Williams with the Count Basie Orchestra and it is a very dancable bouncy shuffle that has a solid pulse. There is nothing complicated about the chart and it is a fine example of how to score an arrangement to feature your vocalist. There is also a great 8 bar bridge between the vocal choruses which gives a real kick to the middle of the arrangement. The Trombones are written for 3 Tenors and a Bass, though the Bass bone is in Tenor range. The vocal key is Ab and we have scored the vocal chart to reflect Joe Williams' performance. No sax doubles.

|  |                                    |                          |         |
|--|------------------------------------|--------------------------|---------|
| <b>And Her Tears Flowed Like Wine (Kenton) #</b> | By Kenton, Greene & Lawrence       |                          | £ 27.50 |
| LLG2254  | Transcribed by: Alan Glasscock     | Style: Swing @145.       |         |
|  | Duration: 3 mins 5 secs            | Grade: Advanced          |         |
|  | Ranges: Trumpets F6, C6, Bb5, A5   | Trombones C5, A4, F4, D4 |         |
|  | Vocal: A3 - A4 (1 octave, as sung) | Vocal key: F             |         |

This is the Stan Kenton & Anita O'Day version, though we have modified it to play with 8 brass, rather than the original 10. This chart is unusual, in that the band gets to sing the choruses and the girl vocalist sings the verses, so it makes for a great performance number. After the triple verse chorus vocals the band rounds the chart off with a big and punchy 14 measure section to bring things to a rousing close. We have graded this chart as Advanced, only due to the need for Trumpet 1 to reach high F and Trombone 1 to hit high C. Aside from this, the chart is an easy / medium. The vocal key is F throughout and there are no sax doubles.

|                                   |                                    |                                |         |
|-----------------------------------|------------------------------------|--------------------------------|---------|
| <b>Around The World (Monro) #</b> | By Victor Young & Harold Adamson   |                                | £ 27.50 |
| LLH2259                           | Transcribed by: Jon Harpin         | Style: Swing @ 168 & 88 b.p.m. |         |
|                                   | Duration: 2 mins 5 secs            | Grade: Medium / Advanced       |         |
|                                   | Ranges: Trumpets D6, D6, C6, G5    | Trombones C5, A4, E4, C4       |         |
|                                   | Vocal: F2 - G4 (16 steps, as sung) | Vocal key: Bb to C             |         |

This version of Around the World was recorded by Matt Monro, and has been transcribed for you by Jon Harpin. The chart opens as an up-tempo swinger, full of great rhythmic punctuations from the band in support of the vocalist in the first chorus. A band tutti follows, which leads to a one step up modulation, then a half-tempo feel change to bring the chart to a rousing finish. The original studio recording had a few measures scored for strings. We have written these back into the saxes, so the lead Alto is required to double clarinet. There are no other sax doubles, and the 4th Trombone is written for bass. The vocal keys are Bb modulating to C.

|                                   |                                   |                            |         |
|-----------------------------------|-----------------------------------|----------------------------|---------|
| <b>A Tisket A Tasket (Ella) #</b> | By Ella Fitzgerald and Al Feldman |                            | £ 27.50 |
| LLM2032                           | Transcribed by: Klaus Lessmann    | Style: Swing @ 165 b.p.m.  |         |
|                                   | Duration: 2 mins 35 secs          | Grade: Easy                |         |
|                                   | Ranges: Trumpets D6, Bb5, G5, Eb5 | Trombones Ab4, F4, Eb4, C4 |         |
|                                   | Female Vocal: Ab3-Eb5 (12 steps)  | Vocal key: Ab              |         |

A Tisket A Tasket was a hit for Ella Fitzgerald during her time with the Chick Webb band, and remains one of her most memorable charts. Klaus Lessmann has produced a classy transcription of this chart and had adapted it for a full band line-up. Everything is here, including the band answer-back vocals. Both the sax and the brass sections get to have a go! All articulations are clearly marked and the vocal sheet is as per Ella's performance.

|                        |                                   |                           |         |
|------------------------|-----------------------------------|---------------------------|---------|
| <b>Avalon (Cole) #</b> | By Jolson, DeSylva & Vincent Rose |                           | £ 27.50 |
| LLM2232                | Transcribed by: Myles Collins     | Style: Swing @ 240 b.p.m. |         |
|                        | Duration: 1 mins 50 secs          | Grade: Advanced           |         |
|                        | Ranges: Trumpets F6, D6, C#6, G5  | Trombones C5, G4, G4, D4  |         |
|                        | Vocal: G3 - D5 (12 steps)         | Vocal key: C              |         |

Written in 1920 by Jolson & DeSylva, this song was a favourite of Nat King Cole, and later featured by Natalie Cole on her 'Unforgettable' album. Ours is a transcription of her Bill Holman chart. It moves along at a very fast pace, and nimble fingers along with good playing technique are needed for your band to get it right, especially in the middle instrumental chorus. Lead Trumpet is written to high F and lead Trombone to high C. This is a punchy and very powerful arrangement full of interesting tonal colour, and makes a rousing feature for any vocalist. It is a tough chart, and we have graded it as advanced. There are no Sax doubles, and the vocal key is C throughout.

|  |              |                                   |            |                  |
|--|--------------|-----------------------------------|------------|------------------|
| <b>Bei Mir Bist Du Schoen</b><br>LLM2007 |              | By Secunda, Cahn, Jacobs, Chaplin |            | £ 27.50          |
|  | Arranged by: | Myles Collins                     | Style:     | Swing 160 b.p.m. |
|  | Duration:    | 2 mins 35 secs.                   | Grade:     | Easy             |
|  | Ranges:      | Trumpets B5, G#5, G5, F5          | Trombones  | A4, E4, Eb4, Eb4 |
|  | Vocal        | A3 - B4                           | Vocal key: | Em               |

This is a modified version of Benny Goodman's famous Carnegie Hall arrangement, with the vocal originally performed by Martha Tilton. We have removed the Yiddish trumpet passage to leave the arrangement with an even tempo throughout. An easy yet effective chart to play, and a great swing number for your vocalist. Lead Alto doubles Clarinet.

|                                     |                 |                                 |            |                    |
|-------------------------------------|-----------------|---------------------------------|------------|--------------------|
| <b>Big Time (Eder)</b> #<br>LLM2143 |                 | By Frank Wildhorn & Jack Murphy |            | £ 27.50            |
|                                     | Transcribed by: | Myles Collins                   | Style:     | Swing @ 215 b.p.m. |
|                                     | Duration:       | 3 mins 40 secs                  | Grade:     | Medium / Advanced  |
|                                     | Ranges:         | Trumpets F#6, C#5, A5, G5       | Trombones  | C5, Ab4, F4, E4    |
|                                     | Female vocal    | A3 - Eb5 (12 steps)             | Vocal Key: | Em - Fm            |

Made famous by Linda Eder, this 1994 Frank Wildhorn & Jack Murphy collaboration tells the story of what a girl has to do to make it to the top in showbusiness. From the opening Sing Sing Sing style drum solo this fast, punchy and very powerful chart will just knock your socks off, and your vocalist will need to be equally as dynamic to do it justice. The reeds are scored CATTB, though we have included an extra Alto part - a transposition of Tenor 1 - which allows your section to be CAATB, giving you flexibility as to who plays the Clarinet line. The vocal Key is E minor, modulating to F minor for the last chorus, and the vocal range extends one and a half octaves, from A below middle C up to Eb. The lead trumpet needs to hit high F# too.

|   |                 |                                    |            |                    |
|---|-----------------|------------------------------------|------------|--------------------|
| <b>Birmingham Bounce (Shavers)</b> #<br>LLM2103 |                 | By Sid Gunter                      |            | £ 27.50            |
|   | Transcribed by: | Myles Collins                      | Style:     | Swing @ 160 b.p.m. |
|   | Duration:       | 3 mins                             | Grade:     | Medium / Advanced  |
|   | Ranges:         | Trumpets Eb6, Eb6(F6 opt), Bb5, A5 | Trombones  | Bb4, Bb4, Bb4, Gb4 |
|   | Male Vocal      | Eb3 - Gb4 (10 steps)               | Vocal Key: | Eb                 |

Birmingham Bounce is a postwar chart from the Tommy Dorsey Orchestra, featuring the singing and fiery Trumpet of Charlie Shavers. This is a very good dance chart and has a lot of nice features in the arrangement - Vocal stops, hand claps, powerful ensemble passages, a solo spot for Tenor and some screaming Trumpet licks too. As the name suggests, this chart really bounces along. We have rated it Medium / Advanced, as the Trumpet soloist has a written high F and the Trombones need to reach Bb. Birmingham Bounce is a refreshing change to the usual vocal fare. The key is Eb and would suit a high Baritone or an Alto.

|  |                 |                            |            |                    |
|--|-----------------|----------------------------|------------|--------------------|
| <b>Bye Bye Blackbird (Martin)</b> #<br>LLM2190 |                 | By Henderson and Dixon     |            | £ 27.50            |
|  | Transcribed by: | Myles Collins              | Style:     | Swing @ 145 b.p.m. |
|  | Duration:       | 3 mins                     | Grade:     | Medium             |
|  | Ranges:         | Trumpets B5, G5, F#5, F#5  | Trombones  | C5, A4, F4, F4     |
|  | Vocal           | Bb2 - C4 (9 steps) as sung | Vocal key: | Eb to F            |

This is a great Dean Martin number, transcribed from the original recording and augmented up to full big band voicings. The original band was 3 Saxes (C/A, A, T), Trumpet, Trombone and Rhythm, and we have written the chart so that it will sound as per the original when only played with these instruments, giving you a choice of a full or small band performance. The vocal chart is written 'as sung' by Dean Martin, and the Trombone solo is transcribed 'as played', though your player can improvise from the chords if preferred. Lead Alto doubles Clarinet and the vocal keys are Eb (1st chorus) and F (2nd chorus).

|  |                 |                          |            |                    |
|--|-----------------|--------------------------|------------|--------------------|
| <b>Clementine (Darin)</b> #<br>LLM2006 |                 | By Percy Montros         |            | £ 27.50            |
|  | Transcribed by: | Myles Collins            | Style:     | Swing @ 145 b.p.m. |
|  | Duration:       | 3 mins 20 secs           | Grade:     | Medium             |
|  | Ranges:         | Trumpets C6, Ab5, G5, F5 | Trombones  | Bb4, F4, Eb4, C4   |
|  | Male Vocal      | Eb3 - F4                 | Vocal key: | Eb-Ab stepwise.    |

Calling all male vocalists! Clementine is simply great fun. This Bobby Darin version is in a similar style to his better known Mack the Knife, with successive half-step modulations, and a band backing that builds and builds to a huge finish. We have accurately notated Bobby's vocal line and phrasing, and written the rhythm parts as-played, where they are most important to the feel of the chart. No sax doubles.

|   |                 |   |            |                    |
|---|-----------------|---|------------|--------------------|
| <b>Here Comes Santa Claus Medley</b> #<br>LLG2011 |                 | By Autrey & Haldeman, Coots & Gillespie |            | £ 27.50            |
|   | Transcribed by: | Alan Glasscock                          | Style:     | Swing @ 170 b.p.m. |
|   | Duration:       | 5 mins 10 secs                          | Grade:     | Advanced           |
|   | Ranges:         | Trumpets G6, C6, A5, G5                 | Trombones  | Bb4, Ab4, Eb4, C4  |
|   | Vocal           | F3 - Eb5                                | Vocal key: | Db-Bb-C            |

Wow. This is a tough, storming swing chart from the talented Linda Eder, and is not just for Christmas. The arrangement is a two-tune medley of Here Comes Santa Claus and Santa Claus is Coming to Town, and swings for all of its five minutes. The opening is memorable, there is a solo spot for lead Alto, a surprise change of feel in the middle taken from Sing Sing Sing and Oh Tannenbaum which leads into the second half of the medley. This is a huge chart and not for the faint hearted. If your band can pull it off it will be a showstopper. Both Altos double Flutes, both Tenors double Clarinets and the Baritone doubles Bass Clarinet, though we have also cued this passage with notes for the Bari in case a Bass Clarinet is unavailable. This transcription has been a labour of love for Alan Glasscock and he has done it with aplomb.

|   |                 |                                   |            |                    |
|---|-----------------|-----------------------------------|------------|--------------------|
| <b>Hey Ba Ba Re Bop (Beneke)</b> #<br>LLF2102 |                 | By Lionel Hampton & Curley Hamner |            | £ 27.50            |
|   | Transcribed by: | John Ferguson                     | Style:     | Swing @ 175 b.p.m. |
|   | Duration:       | 3 mins                            | Grade:     | Medium             |
|   | Ranges:         | Trumpets Eb6, B5, C5, G5          | Trombones  | Bb4, Ab4, F4, E4   |
|   | Male Vocal      | Ab3 - F4 (6 steps)                | Vocal key: | Db                 |

Hey! Ba Ba Re Bop! Was performed by Tex Beneke, both while fronting the post-war Miller band, and with his own outfit. In many ways this chart was a portent of things to come, and bridges the gap between Swing and Rock'n' Roll. The main feature of the arrangement is the answerback between vocalist and band, and there is also solo space for Trumpet 2, and well as some great sectional interplay. All in all this chart really moves along and is perfect for dance gigs. There are no sax doubles, and the vocal key is Db. An excellent transcription from the legendary Australian arranger, John Ferguson.

|                  |              |                         |            |                          |
|------------------|--------------|-------------------------|------------|--------------------------|
| <b>Hound Dog</b> |              | By Leiber & Stoller     |            | £ 27.50                  |
| LLA2208          | Arranged by: | Andy Firth              | Style:     | Latin Rock @ 150 b.p.m.. |
|                  | Duration:    | 2 mins 40 secs          | Grade:     | Easy / Medium            |
|                  | Ranges:      | Trumpets C6, A5, F5, F5 | Trombones  | G4, E4, Eb4, C4          |
|                  | Vocal:       | Eb3 - G4 (6 steps)      | Vocal key: | C                        |

"Hound Dog" is firmly associated with Elvis, and Clapton did a good cover of it too. However, our version is not really rock'n'roll. It opens as a slightly funk latin in C minor, moving to C major for the vocal entry, but still latin. After the first vocal chorus the brass takes a beautifully crafted descending minor phrygian bridge which the saxes then pick up to modulate into the instrumental chorus, followed by a ripping Tenor sax solo. The vocalist re-enters in the original key and the chart switches to a rock feel for the final chorus. This arrangement is wonderfully conceived and is a totally refreshing approach which works extremely well. The vocal key is C, and there are no sax doubles.

|                                  |                 |                           |            |                    |
|----------------------------------|-----------------|---------------------------|------------|--------------------|
| <b>Indian Love Call (Shaw) #</b> |                 | By Friml & Hammerstein    |            | £ 27.50            |
| LLM2120                          | Transcribed by: | Myles Collins             | Style:     | Swing @ 200 b.p.m. |
|                                  | Duration:       | 3 mins 20 secs            | Grade:     | Medium             |
|                                  | Ranges:         | Trumpets Db6, Bb5, G5, E5 | Trombones  | Bb4, G4, F4, D4    |
|                                  | Vocal:          | F3 - G4 (9 steps)         | Vocal key: | Eb                 |

Indian Love Call is a classic vocal number from the Artie Shaw orchestra, featuring everyone in the band on Vocals! Though it might sound slightly corny when you listen to the audio, when this chart is performed live it is a real wow. The tune opens with solo Clarinet and Toms, then the saxes join in and the band accompanies with falsetto shouts. Then into the first Tutti chorus at full speed ahead. The vocal chorus (suitable for Alto female or high Baritone/Tenor male vocalists) is unusual in that it is only vocal & rhythm, with the rest of the band singing the answerbacks to the vocal line. After the vocal the band is back with flat-out swinging riffs and the whole thing rounds off with a screaming Clarinet lip-gliss. This chart will be a show-stopper and is also a great dance chart. The Saxes are scored for solo Clarinet, 2 Altos and 2 Tenors. All the Saxes double Clarinets (mainly unison passages) though it won't really matter if the Alto2 (your Bari player) doesn't play any Clari parts. We have scored his lines as the lowest voice in the harmonised Clari passages.

|   |                 |                                   |            |                  |
|---|-----------------|-----------------------------------|------------|------------------|
| <b>Is This Any Way to Fall In Love (Eder) #</b> |                 | By Frank Wildhorn and Jack Murphy |            | £ 27.50          |
| LLM2142   | Transcribed by: | Myles Collins                     | Style:     | Swing 185 b.p.m. |
|   | Duration:       | 2 mins 55 secs                    | Grade:     | Easy / Medium    |
|   | Ranges:         | Trumpets D#6, C6, G#5, F#5        | Trombones  | A4, F#4, E4, C4  |
|   | Female vocal    | Ab3 - E5 (12 steps)               | Vocal key: | Ab-A             |

Featured on Linda Eder's album "And So Much More" this chart is an up tempo driving swing chart. Whilst the arrangement harks back slightly to the feel of a late 1950's Hefti style, the song itself is very contemporary and an indictment on the lack of romance in today's busy world. Lines such as "you woo me with faxes, I shelter your taxes" and "your lawyer sends me papers to sign" give you a clue! This chart is a true vocal feature, with the band providing complete and complimentary support for the artist. A short passage o call and response from the band to the singer near the end of the chart adds a neat touch. Reeds are scored AABBT and there are no doubles. A great chart, and something a bit different.

|  |                 |                         |            |                    |
|--|-----------------|-------------------------|------------|--------------------|
| <b>I've Got My Love To Keep Me Warm (Ella) #</b> |                 | By Irving Berlin        |            | £ 27.50            |
| LLG2031  | Transcribed by: | Alan Glasscock          | Style:     | Swing @ 165 b.p.m. |
|  | Duration:       | 2 mins 55 secs          | Grade:     | Medium / Advanced  |
|  | Ranges:         | Trumpets E6, C6, A5, E5 | Trombones  | Bb4, G4, E4, Db4   |
|  | Vocal           | F3 - Eb5                | Vocal key: | Bb                 |

A classic from Ella Fitzgerald, this chart is a faithful transcription, and is nothing at all like the Les Brown / Skippy Martin instrumental version. We have even written out Ella's vocal line so your singer can reproduce the timing and phrasing if she wants. This chart is also a Trumpet feature, and the original solo is fully notated on the 2nd part. There are no sax doubles.

|   |                 |                             |            |                  |
|---|-----------------|-----------------------------|------------|------------------|
| <b>Just a Little Bit South of North Carolina (O'Day)#</b> |                 | By Shaftel, Skylar & Cannon |            | £ 27.50          |
| LLM2021   | Transcribed by: | Myles Collins               | Style:     | Swing 150 b.p.m. |
|   | Duration:       | 2 mins 45 secs              | Grade:     | Easy / Medium    |
|   | Ranges:         | Trumpets C#6, Bb5, G5, E5   | Trombones  | A4, G4, E4, C4   |
|   | Female vocal    | A3 - B4                     | Vocal key: | C                |

A bouncy vocal from Anita O'Day and the Gene Krupa band, with an unreasonably long title! This chart was one of the most requested of O'Day's repertoire, and we have faithfully recreated it for you here, complete with the opening Guitar solo (cued onto the piano part) and Roy Eldridge's cameo Trumpet solos and the little Clarinet solo (on 1st Alto) near the end. The ranges are very moderate and the chart is not over complicated. All dynamics and articuloins are clearly marked, enabling your band to perform the arrangement with confidence. A good chart for concert work or dancing.

|                                    |                 |                               |            |                   |
|------------------------------------|-----------------|-------------------------------|------------|-------------------|
| <b>Let Me Off Uptown (O'Day) #</b> |                 | By Earl Bostic and Redd Evans |            | £ 27.50           |
| LLM2080                            | Transcribed by: | Myles Collins                 | Style:     | Swing 155 b.p.m.  |
|                                    | Duration:       | 3 mins                        | Grade:     | Medium / Advanced |
|                                    | Ranges:         | Trumpets Eb6, G6, Eb6, Eb6    | Trombones  | Ab4, Gb4, Eb4, C4 |
|                                    | Female Vocal    | G3-Bb4. Male spoken           | Vocal key: | Db                |

Let Me Off Uptown was a huge hit for the Krupa band, featuring Anita O'Day and Roy Eldridge. The chart is a medium tempo swing duet between the two and has some lovely spoken interplay between them. We realise than not many bands have Trumpet players who also sing, so we have written both vocal lines on one part, and cross-cued the male vocal onto the 2nd Trumpet part just in case. This chart is also a Trumpet feature, with the 2nd Trumpet taking a screaming solo when the vocals are over. Eldridge's original version (which we have written out in full) goes up to a super G, though we have provided chords should your player wish to improvise. All 3 other Trumpets are written to high Eb during a unison run up to the T2 solo, but 3 & 4 can be dropped an octave if they can't reach the range. This chart would be a medium if the soloist improvises and T3&4 drop the octave. There are no sax doubles.

|                          |                 |                                    |            |                   |
|--------------------------|-----------------|------------------------------------|------------|-------------------|
| <b>L.O.V.E. (Cole) #</b> |                 | By Bert Kaempfert and Milt Gambler |            | £ 27.50           |
| LLM2138                  | Transcribed by: | Myles Collins                      | Style:     | Swing 160 b.p.m.  |
|                          | Duration:       | 2 mins 30 secs                     | Grade:     | Medium / Advanced |
|                          | Ranges:         | Trumpets Db6, Db6, G5, F5          | Trombones  | Ab4, G4, G4, G4   |
|                          | Female Vocal    | C#4 - F5 (11 steps)                | Vocal key: | G-Ab              |

This chart is an adaptation Natalie Cole's L-O-V-E (L is for the way you look at me . . . ) which sticks very closely to her version. It is a medium / up tempo swing chart, opening in the key of G with rhythm and vocal, the Trombones then join, with a muted Trumpet adding little fills, then onto a muted Trumpet solo chorus backed by Saxes and Trombones. A quick modulation to Ab brings the vocal back in, with the whole band backing and the chart builds and builds to a rousing climax. Natalie's vocal line in the Ab section is her interpretation of the melody, and rises to F, with a final high Ab flourish. If your vocalist chooses to stay with the original vocal line, she will only need to reach C, giving the chart a 1 octave vocal range. There are no sax doubles.

|                         |                 |                             |            |                    |
|-------------------------|-----------------|-----------------------------|------------|--------------------|
| <b>Marie (Dorsey)</b> # |                 | By Irving Berlin            |            | £ 27.50            |
| LLG2264                 | Transcribed by: | Alan Glasscock              | Style:     | Swing @ 155 b.p.m. |
|                         | Duration:       | 3 mins 30 secs              | Grade:     | Medium / Advanced  |
|                         | Ranges:         | Trumpets F6, D6, Bb5, G5    | Trombones  | C5, Gb4, Gb4, A3   |
|                         | Vocal           | G3 - C4 (11 steps, as sung) | Vocal key: | C                  |

Marie is a laid back male vocal chart from the Tommy Dorsey orchestra, also singable by female alto, featuring Trombone, Tenor, and your Trumpet section. We have expanded the original Bunny Berigan trumpet solo into a sectional soli, as Dorsey did in his later recordings of this chart, and this passage calls for tight and accurate sectional play. After a short intro the Trombone takes the first solo chorus, backed by the band. The second chorus is the vocal, with the band singing counterpoint to the vocal soloist. At the end of this chorus the Trumpet section picks up into the modulation into Eb and rips the next 32 measures, backed by the Saxes. The Trumpet ranges are quite high in places, with the lead reaching high F and the second to high D. The Trombone then solos for 16 measures, followed by the Tenor, and a quick four measure passage in similar style to the intro rounds off the piece. The vocal chorus is in C, and there are no sax doubles.

|                   |              |                                  |            |                  |
|-------------------|--------------|----------------------------------|------------|------------------|
| <b>My Old Man</b> |              | By Charles Collins & Fred W. Lee |            | £ 27.50          |
| LLM2087           | Arranged by: | Myles Collins                    | Style:     | Swing 190 b.p.m. |
|                   | Duration:    | 2 minutes                        | Grade:     | Medium           |
|                   | Ranges:      | Trumpets C#6, A5, A5, A5         | Trombones  | Bb4, G4, E4, E4  |
|                   | Female Vocal | A3-C5                            | Vocal key: | C                |

My Old Man is a traditional Cockney song from the east end of London which we have taken and turned into a big swinging vocal chart. This number is fun and makes a great set-closer, or a sing-along for the crowd. Whilst it won't win any prizes for musical sophistication, it will win the hearts and minds of your listeners! Although quite short, at a fraction over two minutes, we have written an optional D.C. into the chart, should the crowd want more. Brass ranges are moderate and there are no Sax doubles. Enjoy!

|                           |                 |                         |            |                    |
|---------------------------|-----------------|-------------------------|------------|--------------------|
| <b>Opue One (O'Day)</b> # |                 | By Sy Oliver            |            | £ 27.50            |
| LLM2034                   | Transcribed by: | Myles Collins           | Style:     | Swing @ 150 b.p.m. |
|                           | Duration:       | 2 mins 55 secs          | Grade:     | Medium / Advanced  |
|                           | Ranges:         | Trumpets D6, E6, B5, B5 | Trombones  | D5, D5, A4, Ab4    |
|                           | Female Vocal    | A3-B4                   | Vocal key: | D                  |

A classic from the pen of Sy Oliver, this is the vocal version that Anita O'Day recorded with Gene Krupa, and is a mix of powerhouse swing that you would expect from Krupa's band, and a laid-back, slightly humorous vocal chorus from O'Day. It features a blasting Trumpet solo near the end, and a wonderfully conceived modulation into the vocal chorus. We have written out the Trumpet solo, and the little Piano fill-in solo in the intro too. This is a medium to advanced chart in terms of difficulty, because the Trumpet solo screams up to a high E, and 1st and 2nd Trombones have to pick a top D out of the air at one point. Other than that, it is pretty straight ahead, and there are no sax doubles.

|                                  |                 |                            |            |                   |
|----------------------------------|-----------------|----------------------------|------------|-------------------|
| <b>Pick Yourself Up (Ella)</b> # |                 | By Kern & Fields           |            | £ 27.50           |
| LLH2245                          | Transcribed by: | Jon Harpin                 | Style:     | Swing 164 b.p.m.  |
|                                  | Duration:       | 2 mins 5 secs              | Grade:     | Medium / Advanced |
|                                  | Ranges:         | Trumpets F6, E6, C6, Ab5   | Trombones  | B4, Ab4, F4, E4   |
|                                  | Vocal           | E3 - C5 (13 steps) as sung | Vocal key: | C to D to G to C  |

Pick Yourself Up has been lovingly transcribed by Jon Harpin from the wonderful album 'Ella Swings Brightly With Nelson', and the chart shows off the best of both vocalist and arranger. The structure of the chart sounds simple - a bold intro, vocal chorus, band interlude with Tenor and Trumpet solo breaks and a rousing vocal chorus to finish - but the writing in it is simply stunning. The chart opens in the key of C, moves to D then Eb, reverts to C and D for the instrumental sections and back to G and C for the last vocal chorus. There is always something happening to catch the ear of the listener, and your band needs to be awake too. The brass is written quite high, with lead Trumpet to high F and lead Trombone to B. Alto 1 also doubles Clarinet. Not an easy chart, but it is a classic.

|                        |                 |                         |            |                  |
|------------------------|-----------------|-------------------------|------------|------------------|
| <b>Roll 'Em Pete</b> # |                 | By Williams & Johnson   |            | £ 27.50          |
| LLM2113                | Transcribed by: | Myles Collins           | Style:     | Swing 190 b.p.m. |
|                        | Duration:       | 3 mins 10 secs          | Grade:     | Easy / Medium    |
|                        | Ranges:         | Trumpets C6, C6, C6, C6 | Trombones  | Bb4, G4, F4, D4  |
|                        | Vocal           | Bb2 - F4 (12 steps)     | Vocal key: | Bb               |

The Joe Williams / Count Basie partnership was a rich one indeed, and together they produced many fine recordings. Roll 'Em Pete, from the early 70's, is one of the best, with JW improvising around the original blues line with total ease. The band backings support the vocalist all the way, and there is also a 2 chorus solo spot for Tenor 1. We have written out the Trombone solo fill-ins behind the first two choruses, and the Tenor fills after the solo too. The vocal sheet is written out as sung by JW, and there are no sax doubles. The band had 5 Trumpets during the recording session, but we have adapted the chart to 4.

|                 |              |                         |            |                  |
|-----------------|--------------|-------------------------|------------|------------------|
| <b>Route 66</b> |              | By Bobby Troupe         |            | £ 27.50          |
| LLM2038         | Arranged by: | Myles Collins           | Style:     | Swing 140 b.p.m. |
|                 | Duration:    | 3 mins 50 secs          | Grade:     | Easy / Medium    |
|                 | Ranges:      | Trumpets B5, G5, E5, E5 | Trombones  | G4, E4, D4, Bb3  |
|                 | Vocal        | Bb3 - D5                | Vocal key: | Eb- F            |

Mention the words Route 66 and many people think 'Johnny B-Goode', Rock and Roll, guitar bands etc. Well, think again. Our version is written as a bouncy, but not fast, swing-shuffle that has a laid-back yet driving feel to it. We've included solo space for Tenor, Trumpet and Baritone, all backed by brass riffs that build as the solos progress.

|                                    |              |                                     |            |                  |
|------------------------------------|--------------|-------------------------------------|------------|------------------|
| <b>Straighten Up And Fly Right</b> |              | By Nat 'King' Cole and Irving Mills |            | £ 27.50          |
| LLM2049                            | Arranged by: | Myles Collins                       | Style:     | Swing 145 b.p.m. |
|                                    | Duration:    | 3 mins 20 secs.                     | Grade:     | Medium           |
|                                    | Ranges:      | Trumpets B5, G5, E5, E5             | Trombones  | G4, F4, C4, C4   |
|                                    | Vocal        | C4 - C5                             | Vocal key: | F                |

One of the many great songs written by Nat 'King' Cole, it has found its place as a stock tune in the repertoire of many female singers, including Linda Rondstat and Natalie Cole. This version borrows a little from the style of each. A short intro followed by the first vocal chorus, discreetly backed by the band, leads to a Nat style piano solo. The sax soli re-introduces the second vocal chorus. A muted trumpet solo continues the very laid-back feel, and the whole thing is rounded off by the vocalist.

|   |  |            |                    |
|---|--|------------|--------------------|
| <b>Stop! The Red Light's On (O'Day) #</b> | By Taps Miller                           |            | £ 27.50            |
| LLM2129                                   | Transcribed by: Myles Collins            | Style:     | Swing @ 170 b.p.m. |
|   | Duration: 3 mins 20 secs                 | Grade:     | Medium             |
|   | Ranges: Trumpets C6, C6 (Opt E6), G5, E5 | Trombones: | Bb4, G4, G4, Eb4   |
|   | Female Vocal                             | Vocal key: | Bb                 |

"Stop!" is another well known up-tempo swing chart from Anita O'Day and the Gene Krupa Orchestra. The arrangement (transcribed from the Elton Hill original) not only features your vocalist and your band shouting 'Stop!', but also your Trumpet 2. Gene Krupa often featured Anita O'Day and Roy Eldridge together in the same arrangements. Let Me Off Uptown and North Carolina are other examples. This is a fine swinger from the height of the Krupa band. The vocal key is Bb.

|                                       |                                  |            |                    |
|---------------------------------------|----------------------------------|------------|--------------------|
| <b>Stuff Like That There (Midler)</b> | By Jay Livingstone and Ray Evans |            | £ 27.50            |
| LLM2051                               | Transcribed by: Myles Collins    | Style:     | Swing @ 155 b.p.m. |
|                                       | Duration: 3 mins                 | Grade:     | Medium             |
|                                       | Ranges: Trumpets D6, D6, D6, D6  | Trombones: | Bb4, Bb4, D4, Bb3  |
|                                       | Vocal                            | Vocal key: | Ab-F               |

Adapted from the original Billy May arrangement used in the Bette Midler film 'For The Boys' where she is performing in front of a hanger full of USAAF personnel during an air raid. Stuff Like That There is an up, bouncy vocal chart that really moves along. The short intro and lovely vocal and piano Colla Voce duet gives no clue to what is to come, until the vocalist picks up the tempo into the main swing boogie part of the chart. The secret to success with this number is to play it with a really relaxed feel, and it will really swing.

|                                     |                                   |            |                    |
|-------------------------------------|-----------------------------------|------------|--------------------|
| <b>Tampico (Christy / Kenton) #</b> | By Doris Fisher & Allan Roberts   |            | £ 27.50            |
| LLG2251                             | Transcribed by: Alan Glasscock    | Style:     | Latin @ 170 b.p.m. |
|                                     | Duration: 2 mins 45 secs          | Grade:     | Medium             |
|                                     | Ranges: Trumpets D6, Bb5, Bb5, A5 | Trombones: | Bb4, Ab4, G4, G4   |
|                                     | Vocal                             | Vocal key: | Ab                 |

Tampico is a fun latin vocal chart from the Stan Kenton Orchestra, originally sung by June Christy and the boys in the band. The chart opens with a powerful intro and moves immediately into the vocals, with the band singing the choruses and your vocalist taking the verses. The band vocal lines are cued onto all of the reed and brass parts. The structure of the chart is intro, 4 band / vocal passages, a 16 measure instrumental section, one more band / vocal passage and a big instrumental to finish. The chart could also make a good audience participation number, as the chorus is easy to sing. There are no solos and no sax doubles, and the vocal key is Ab throughout.

|                                      |                                 |            |                    |
|--------------------------------------|---------------------------------|------------|--------------------|
| <b>That Old Black Magic (Ella) #</b> | By Johnny Mercer & Harold Arlen |            | £ 27.50            |
| LLH2124                              | Transcribed by: Jon Harpin      | Style:     | Swing @ 170 b.p.m. |
|                                      | Duration: 4 mins 10 secs        | Grade:     | Medium / Advanced  |
|                                      | Ranges: Trumpets C6, B5, B5, B5 | Trombones: | A4, A4, A4, F4     |
|                                      | Female Vocal                    | Vocal key: | Bb                 |

Ella Fitzgerald recorded this song many times in her career, and we offer you what we feel to be her finest version, from the 1960 Billy May collaboration album "Sings the Harold Arlen Songbook". This chart is just great all the way through, from the almost Phrygian opening into the relatively reserved first chorus, the blasting band chorus (including the fully written out Tenor solo), Ella's more fluid second vocal chorus (also written out in full), the implied repeat to fade and the punch finish. This chart is simply a must have for any big band library. The vocal key is Bb.

|                                    |  |            |                    |
|------------------------------------|--|------------|--------------------|
| <b>Things (Darin / Williams) #</b> | By Bobby Darin                                 |            | £ 27.50            |
| LLM2140                            | Arranged by: Myles Collins                     | Style:     | Swing @ 175 b.p.m. |
|                                    | Duration: 2 mins 20 secs                       | Grade:     | Easy               |
|                                    | Ranges: Trumpets G#5, F5, D#5, D#5             | Trombones: | F#4, D#4, C#4, A3  |
|                                    | Vocal Male Bb3 - F5 (12 steps) Female Bb3 - B4 | Vocal key: | Eb-E-F             |

This happy tune was originally written and performed by Bobby Darin and has been recently re-done by Robbie Williams and Jane Horrocks on the 'Swing When You're Winning' album. Our version is very much in the Williams style and has been written to be playable by bands of all levels. All rhythm section parts are written out in full, so no improvisation is required. The Brass ranges are moderate, with the lead Trumpet only having to reach G# and the lead Trombone written to F#, but a light, disciplined touch is needed to keep the band tight and effective. The Darin signature of rising chromatic modulations is used in this arrangement too, providing a continuous lift. The chart is written as a Male & Female duet, though is perfectly playable with just one vocalist. The vocal keys are Eb, E and F.

|  |                                  |            |                        |
|--|----------------------------------|------------|------------------------|
| <b>Till You Come Back To Me (Eder) #</b> | By Frank N Wildhorn              |            | £ 27.50                |
| LLM2071                                  | Arranged by: Myles Collins       | Style:     | Swing @ 185-190 b.p.m. |
|  | Duration: 3 mins 20 secs         | Grade:     | Medium                 |
|  | Ranges: Trumpets F#6, D6, B5, G5 | Trombones: | A4, F4, D4, C4         |
|  | Female vocal                     | Vocal key: | Dm-Em                  |

Originally written in 1994 for Linda Eder by Frank Wildhorn, this song is a great swinger. Starting with just vocal and rhythm section it builds and builds as more instruments are overlaid behind the vocal. Lead Alto is featured heavily, both with a 32 bar solo, and with solo fill in phrases to accompany the vocalist in the second half of the song. This tune is a good set opener and really deserves to become a standard repertoire chart. The mp3 is over half the song, up to the middle of the Alto solo.

|               |                                  |            |                    |
|---------------|----------------------------------|------------|--------------------|
| <b>Volare</b> | By Modugno & Parish              |            | £ 27.50            |
| LLM2159       | Arranged by: Myles Collins       | Style:     | Swing @ 150 b.p.m. |
|               | Duration: 2 mins 40 secs         | Grade:     | Medium             |
|               | Ranges: Trumpets C6, G#5, G5, E5 | Trombones: | Bb4, G4, F4, F4    |
|               | Vocal                            | Vocal key: | F to G             |

This is an up-tempo, hard swinging female vocla version of Volare, and not a meek latin rendition. The chart was transcribed and adapted from a version done by the German singer & actress Yvonne Catterfeld, and the original can be found on YouTube. After a big intro (scored optional 8va for the Trumpets - great if they can handle the range) the first chorus is all vocal, lightly backed by the band. Then comes a 16 measure bridge (which is the opening verse as written originally by Domenico Modugno) followed by the second chorus, with the band backings building in intensity to the modulation (up one whole step). A final half chorus leads to a false fade-out and big finish. There are no sax doubles, and the Baritone is written to low A. The vocal keys are F modulating to G.

# Frank Sinatra Charts:

|                           |                                  |                             |         |
|---------------------------|----------------------------------|-----------------------------|---------|
| <b>Come Fly With Me #</b> |                                  |                             | £ 27.50 |
| LLH2023                   | By Cahn & Van Heusen             |                             |         |
|                           | Transcribed by: Jon Harpin       | Style: Swing 160 b.p.m.     |         |
|                           | Duration: 4 mins                 | Grade: Medium / Advanced    |         |
|                           | Ranges: Trumpets G6, E6, C6, Ab5 | Trombones: Bb4, G4, F4, Db4 |         |
|                           | Vocal: Bb2 - D4                  | Vocal key: Bb               |         |

This is Frank Sinatra at his best. This chart is a transcription of Sinatra with the Count Basie Band, taken from Sinatra at the Sands. It features the original band into - big, punchy and nearly a minute long - giving you time for a big introduction to your vocalist. The chart is also marked with an optional start point, just before the vocal, should you wish to shorten things. We have removed a couple of muted trumpet fills here and there, to keep things cleaner. There are some sax doubles. Altos go to Clarinets and Tenors to Flutes. These doubles add colour to the voicings though are not vital to the chart. So if your Tenor players are fluteless don't worry too much. The vocal is in Bb, with a range from Bb to D (one octave and 3 tones) and has been written out to give your vocalist a good feel of Sinatra's phrasing. All in all this chart is exceptional.

|                          |                                     |                            |         |
|--------------------------|-------------------------------------|----------------------------|---------|
| <b>Day In, Day Out #</b> |                                     |                            | £ 27.50 |
| LLH2126                  | By Bloom & Mercer                   |                            |         |
|                          | Transcribed by: Jon Harpin          | Style: Swing 148 b.p.m.    |         |
|                          | Duration: 3 mins 25 secs            | Grade: Medium / Advanced   |         |
|                          | Ranges: Trumpets D6, B5, G5, E5     | Trombones: Bb4, G4, E4, C4 |         |
|                          | Vocal: B2 - Eb4 (11 steps) as sung. | Vocal key: Bb              |         |

Frank Sinatra's chart of Day In Day Out was originally arranged by the late, great Billy May, and it has been lovingly transcribed for you here by Jon Harpin. This arrangement settles into a swinging groove right from the very first note, and stays there all the way. After the first couple of vocal choruses there is a beautifully conceived 32 measure instrumental passage, full of sectional interplay yet with plenty of space and freedom in the phrasings. The vocal then returns for the last chorus and wraps up the chart. The brass ranges are not that challenging, with lead Trumpet reaching top D and Trombone to Bb. The vocal key is Bb throughout, and there are no Sax doubles. Another fine Sinatra chart for your book.

|                             |   |                           |         |
|-----------------------------|---|---------------------------|---------|
| <b>Fly Me to the Moon #</b> |   |                           | £ 27.50 |
| LLH2084                     | By Bart Howard                            |                           |         |
|                             | Transcribed by: Jon Harpin                | Style: Swing 120 b.p.m.   |         |
|                             | Duration: 2 mins 30 secs                  | Grade: Medium / Advanced  |         |
|                             | Ranges: Trumpets D6 (F# opt), B5, B5, F#5 | Trombones: A4, G4, E4, C4 |         |
|                             | Vocal: G2 - G4 (2 octaves as performed)   | Vocal key: C              |         |

Transcribed by Jon Harpin from the original Quincy Jones arrangement featured on the Sinatra at the Sands album, Fly Me to the Moon is a classic Frank Sinatra chart, and a "must have" for any band's repertoire. We have added a short Piano & Bass solo in the intro, to help your singer pitch the first note, and we have augmented the Brass up to 8 voices. The solo Flute passages are written on Alto 2 and cued onto Alto 1 and Tenor 2 to give you some flexibility as to who takes the lines. We have written in the Trumpet 2 solo fills, and to add even more authenticity to the performance the vocal sheet is written "as sung" by Sinatra. The lead Trumpet range is up to high D, with the option to scream to high F#. Aside from the Flute passages there are no other Sax doubles.

|                                 |                                     |                           |         |
|---------------------------------|-------------------------------------|---------------------------|---------|
| <b>I Get a Kick Out of You#</b> |                                     |                           | £ 27.50 |
| LLH2085                         | By Cole Porter                      |                           |         |
|                                 | Transcribed by: Jon Harpin          | Style: Swing @ 175 b.p.m. |         |
|                                 | Duration: 3 mins 20 secs            | Grade: Medium             |         |
|                                 | Ranges: Trumpets C#6, Bb5, Bb5, Bb5 | Trombones: B4, G4, F4, D4 |         |
|                                 | Vocal: Bb2 - E4 (10 steps)          | Vocal key: Db-D           |         |

Taken down from Sinatra's 1962 Reprise recording, I Get a Kick Out of You has become a Sinatra classic and a much requested tune. The original arrangement was done by Neal Hefii (a familiar name to Count Basie fans) and his style is clearly apparent throughout the chart. Jon Harpin has produced a superb recreation of the original, and it swings from start to finish. We have written out Sinatra's vocal line, for those of you who wish to emulate the master. The chart is technically not that difficult, but needs crispness and precision to make it come alive. The Trombones are scored for 3 Tenors and Bass, and there are no Sax doubles.

|                                   |                                 |                             |         |
|-----------------------------------|---------------------------------|-----------------------------|---------|
| <b>I Only Have Eyes for You #</b> |                                 |                             | £ 27.50 |
| LLH2086                           | By Warren & Dubin               |                             |         |
|                                   | Transcribed by: Jon Harpin      | Style: Swing @ 108 b.p.m.   |         |
|                                   | Duration: 3 mins 30 secs        | Grade: Medium               |         |
|                                   | Ranges: Trumpets D6, C6, C6, E5 | Trombones: Bb4, Bb4, G4, D4 |         |
|                                   | Vocal: Ab2 - Ab4 (2 octaves)    | Vocal key: Bb               |         |

Beautifully transcribed by Jon Harpin from the Neal Hefii chart written for the Sinatra Basie album, I Only Have Eyes For You is pure crooning Sinatra, yet with enough in the chart for the band to shine alongside the vocalist. The arrangement is taken at an easy, laid-back tempo, and is full of rich tonal colour and shade which is the trademark of Hefii. The opening is scored for Flute doubles by the Altos, though the lines are also scored in the Tenors in case your Altos don't play Flutes. Sinatra's vocal is written as performed, and all the dynamics and articulations are written clearly so that your band can re-create an authentic performance. The vocal key is Bb throughout.

|                                     |                                   |                             |         |
|-------------------------------------|-----------------------------------|-----------------------------|---------|
| <b>I've Got You Under My Skin #</b> |                                   |                             | £ 27.50 |
| LLM2014                             | By Cole Porter                    |                             |         |
|                                     | Transcribed by: Myles Collins     | Style: Swing @ 130 b.p.m.   |         |
|                                     | Duration: 3 mins 30 secs          | Grade: Medium               |         |
|                                     | Ranges: Trumpets C6, Ab5, F5, Eb5 | Trombones: Db5, G4, Eb4, C4 |         |
|                                     | Vocal: Ab2 - F4 (12 steps)        | Vocal key: Db               |         |

Under My Skin is classic Sinatra. Adapted from the original Nelson Riddle arrangement, our version is nevertheless true to the version made famous by Sinatra, and is a must for all male vocalists. Everything has been included, from the rumbling Baritone sax line, the big Trombone build after the first vocal chorus ("Run for cover, run and hide!"), the wailing Trombone solo and even the little Piano fills and tinkles. We have rescored the Saxes to a regular AATTB section and have removed the Clarinet & Bass Clarinet doubles from the original, as we recognise that not all bands have Bass Clarinets to hand. All dynamics are clearly written, and the vocal chart replicates Sinatra's performance. The brass ranges are moderate other than the Trombone solo which is up to high Db, though your player can always improvise on the chords provided.

|                          |                 |                                 |            |                   |
|--------------------------|-----------------|---------------------------------|------------|-------------------|
| <b>Lady is a Tramp #</b> |                 | By Lorenz Hart & Richard Rogers |            | £ 27.50           |
| LLH2122                  | Transcribed by: | Jon Harpin                      | Style:     | Swing 165 b.p.m.  |
|                          | Duration:       | 3 mins                          | Grade:     | Medium / Advanced |
|                          | Ranges:         | Trumpets D6, C6, A5, Ab5        | Trombones  | C5, G#4, F#4, D4  |
|                          | Vocal           | Bb2 - F#4 (12 steps)            | Vocal key: | Bb- B             |

This chart is a transcription of the Billy Byers chart as performed by Frank Sinatra backed by Woody Herman at Madison Square Gardens in 1974. The opening is thunderously brassy and establishes a great contrast to the quiet start of the vocal. The first vocal chorus is backed mainly by Saxes and Trombone licks, but builds in intensity to the half-step modulation. From here the arrangement powers its way to the finish line, and swings like crazy all the way. The vocal keys are Bb and B. This is timeless and classic Sinatra.

|   |                 |                         |            |                   |
|---|-----------------|-------------------------|------------|-------------------|
| <b>Let's Face the Music and Dance #</b> |                 | By Irving Berlin        |            | £ 27.50           |
| LLH2141                                 | Transcribed by: | Jon Harpin              | Style:     | Swing 180 b.p.m.  |
|   | Duration:       | 3 mins                  | Grade:     | Medium / Advanced |
|   | Ranges:         | Trumpets E6, D6, A5, F5 | Trombones  | C5, Bb4, G4, Eb4  |
|   | Vocal           | C3 - G4 (12 steps)      | Vocal key: | Cm                |

Here is Frank Sinatra's version of the Irving Berlin classic, Let's Face the Music and Dance. The original chart was arranged by Johnny Mandel, and Jon Harpin has done his usual excellent job in reproducing it for you to enjoy. The only difference is that the string lines in the original studio chart have been moved to the saxes in our chart. The vocal part is written 'as sung' by Sinatra, and the vocal key is Cm all the way. A great up-tempo swing vocal, and a fine addition to any library.

|                         |                 |                           |            |                   |
|-------------------------|-----------------|---------------------------|------------|-------------------|
| <b>Luck Be A Lady #</b> |                 | By Frank Loesser          |            | £ 27.50           |
| LLH2025                 | Transcribed by: | Jon Harpin                | Style:     | Swing 160 b.p.m.  |
|                         | Duration:       | 5 mins 15 secs            | Grade:     | Medium / Advanced |
|                         | Ranges:         | Trumpets E6, C6, Bb5, Bb5 | Trombones  | B4, A4, F4, C#4   |
|                         | Vocal           | Db3 - F4                  | Vocal key: | Db-D-Eb           |

Adapted from the original Billy May arrangement of Sinatra's Reprise recording, Luck Be A Lady kicks off with the slow, almost Colla Voce intro, which picks up into a thumping swing chart. Jon Harpin has done a remarkable job in transcribing this Sinatra classic. Everything is here - dynamics, articulations, phrasing, modulations, the works. Strings were used in the original recording, which we have re-scored into the band, to make the chart suitable for a 5,4,4,4 line-up. At 5 minutes 15 seconds this is a long chart, and makes for a great vocal feature. Lead Alto doubles Clarinet. A must for all Sinatra fans.

|                          |                 |                          |           |                             |
|--------------------------|-----------------|--------------------------|-----------|-----------------------------|
| <b>My Kind of Town #</b> |                 | By Cahn & Van Heusen     |           | £ 27.50                     |
| LLH2092                  | Transcribed by: | Jon Harpin               | Style:    | Swing @ 100,80 & 180 b.p.m. |
|                          | Duration:       | 3 mins                   | Grade:    | Easy / Medium               |
|                          | Ranges:         | Trumpets F6, E6, Bb5, G5 | Trombones | C5, A4, A4, A4              |
|                          | Male Vocal      | G2 - F4 (13 steps)       | Vocal Key | F-G-Ab                      |

This Jimmy Van Heusen / Sammy Cahn tune was originally written for the Rat-Packesque film 'Robin and the Seven Hoods'. Wonderfully melodic and visually exciting in concert, it was Sinatra's theme tune for some 15 years, his show-stopper and frequent show-ender. This version is transcribed from Billy May's version from Sinatra at the Sands with the Basie Band. It's all here - the creamy opening verse with the lush brass voicings leading into the punchy swing of the main vocal, with the successive modulations from F to G to Ab and the powerhouse modal riffs to finish. Guaranteed to be a winner in any concert or gig. The lead Alto doubles Flute, but other than this there are no Sax doubles.

|                            |                 |                           |            |                   |
|----------------------------|-----------------|---------------------------|------------|-------------------|
| <b>New York New York #</b> |                 | By Fred Ebb / John Kander |            | £ 27.50           |
| LLH2111                    | Transcribed by: | Jon Harpin                | Style:     | Swing 112 b.p.m.  |
|                            | Duration:       | 3 mins 30 secs            | Grade:     | Medium / Advanced |
|                            | Ranges:         | Trumpets F6, Db6, B5, G5  | Trombones  | B4, G4, E4, C4    |
|                            | Male Vocal      | A2 - F4 (12 steps)        | Vocal key: | D-Eb              |

One of Sinatra's most enduring hits, the theme from New York, New York is also one of his most memorable, and will be immediately familiar to all audiences from the moment that the band kicks off the signature opening. Transcribed beautifully by Jon Harpin from the original Don Costa chart, this arrangement has all the elements - the slick key change, the shifts in tempo and Sinatra's vocal line in full - making this chart an absolute must-have tune. The Vocal keys are D to Eb and there are no sax doubles.

|                              |                 |                                   |            |                  |
|------------------------------|-----------------|-----------------------------------|------------|------------------|
| <b>Pennies from Heaven #</b> |                 | By Johnny Burke & Arthur Johnston |            | £ 27.50          |
| LLH2109                      | Transcribed by: | Jon Harpin                        | Style:     | Swing 125 b.p.m. |
|                              | Duration:       | 3 mins                            | Grade:     | Medium           |
|                              | Ranges:         | Trumpets D6, Bb5, G5, G5          | Trombones  | C5, Ab4, F4, F4  |
|                              | Male Vocal      | Ab2 - F4 (12 steps)               | Vocal key: | Ab               |

Frank Sinatra and Count Basie combined brilliantly on their 1962 album "Sinatra-Basie", of which this chart was the title track, arranged by Neal Hefti. From Basie's opening intro right to the last note this chart was and still is a classic. It has been transcribed here for you by Jon Harpin, and adapted from the original 5 Trumpet 3 Trombone studio line-up, to a more regular 4 4 section, with the Bass Trombone on 3rd and an optional 4th Trombone part. The vocal key is Ab and there are no Sax doubles.

|                         |                 |                            |            |                   |
|-------------------------|-----------------|----------------------------|------------|-------------------|
| <b>Saturday Night #</b> |                 | By Sammy Cahn & Jule Styne |            | £ 27.50           |
| LLF2114                 | Transcribed by: | Jon Ferguson               | Style:     | Swing 155 b.p.m.  |
|                         | Duration:       | 2 mins                     | Grade:     | Medium / Advanced |
|                         | Ranges:         | Trumpets D6, D6, B5, G5    | Trombones  | A4, A4, E4, Eb4   |
|                         | Male Vocal      | A2 - E4 (11 steps)         | Vocal key: | C                 |

Sinatra recorded this song a number of times during his career, but the most swinging version was the Billy May arrangement that John Ferguson has transcribed here. In typical May style, it is punchy, crisp and offers a great balance between the vocal passages and some fine ensemble work. Not too long, at a shade over 2 minutes, this is a memorable chart and a must for all Sinatra lovers. There are no sax doubles in this chart and the vocal key is C.

|                                 |                 |                            |            |                  |
|---------------------------------|-----------------|----------------------------|------------|------------------|
| <b>That's Life #</b><br>LLH2026 |                 | By Dean Kay & Kelly Gordon |            | £ 27.50          |
|                                 | Transcribed by: | Jon Harpin                 | Style:     | Swing 76 b.p.m.  |
|                                 | Duration:       | 3 mins 10 secs             | Grade:     | Easy / Medium    |
|                                 | Ranges:         | Trumpets C6, C6, F5, E5    | Trombones  | Ab4, Gb4, D4, C4 |
|                                 | Vocal           | Eb3 - F4                   | Vocal key: | G-Ab             |

Another great tune from Frank Sinatra's Reprise days. The original version of this chart featured female backing vocals and a Leslie-style organ. We appreciate that this limits the playability of such an arrangement, so Jon Harpin has creatively transcribed and re-scored for a standard big band line-up. The B.V.'s are shared between a quartet of 2 Saxes, Trumpet & Trombone, and the opening Organ solo has also been scored into the Sax parts should your Pianist not have the appropriate bag of tricks to make a nice Organ noise. There are no Sax doubles and the brass ranges are moderate to low. We have graded this as an Easy / Medium piece, but boy, it's a real crowd pleaser!

|   |                 |                               |            |                  |
|---|-----------------|-------------------------------|------------|------------------|
| <b>The Best Is Yet To Come #</b><br>LLG2253 |                 | By Cy Coleman & Carolyn Leigh |            | £ 27.50          |
|   | Transcribed by: | Alan Glasscock                | Style:     | Swing 115 b.p.m. |
|   | Duration:       | 3 mins 15 secs                | Grade:     | Easy / Medium    |
|   | Ranges:         | Trumpets E6, C6, C6, Ab5      | Trombones  | Bb4, Bb4, G4, C4 |
|   | Vocal           | Ab2 - D4 (11 steps, as sung)  | Vocal key: | Ab to A          |

Here is Frank Sinatra's take on The Best Is Yet To Come, as recorded with the Count Basie Orchestra under the direction of Quincy Jones. This chart is a real Sinatra trademark, and of all the singers who have performed this song, it is Sinatra's rendition that has stood the test of time. We have written out the opening Basie Piano lick and the first muted Trumpet solo which sits behind the vocal, though the second solo is ad lib from the chords provided. We have also scored the chart for 8 brass (4+4) and given it a definite ending. There are no sax doubles, and the vocal keys are Ab modulating to A.

|                                     |                 |                             |            |                  |
|-------------------------------------|-----------------|-----------------------------|------------|------------------|
| <b>The Tender Trap #</b><br>LLH2158 |                 | By Van Heusen & Cahn        |            | £ 27.50          |
|                                     | Transcribed by: | Jon Harpin                  | Style:     | Swing 108 b.p.m. |
|                                     | Duration:       | 3 mins                      | Grade:     | Easy / Medium    |
|                                     | Ranges:         | Trumpets C6, A5, G5, E5     | Trombones  | Bb4, G4, F4, D4  |
|                                     | Male Vocal      | C3 - F4 (11 steps) as sung. | Vocal key: | F                |

Transcribed from the original Neal Hefti chart written for Sinatra's sessions with the Count Basie orchestra, The Tender Trap is a fine example of powerful writing which supports Sinatra's crooning vocal at every turn. The band parts are not hard, and the lead Trumpet only goes to top C. We have written out the two little muted 2nd Trumpet fills "as played", and have given the correct articulation and dynamics on all of the parts, so your band can give an authentic Basie performance. There are no sax doubles.

|   |                 |                              |            |                    |
|---|-----------------|------------------------------|------------|--------------------|
| <b>You Make Me Feel So Young #</b><br>LLH2121 |                 | By Mack Gordon & Josef Myrow |            | £ 27.50            |
|   | Transcribed by: | Jon Harpin                   | Style:     | Swing @ 120 b.p.m. |
|   | Duration:       | 2 mins 55 secs               | Grade:     | Medium / Advanced  |
|   | Ranges:         | Trumpets F6, C6, C6, F5      | Trombones  | Bb4, G4, E4, C#4   |
|   | Male Vocal      | B2 - A4 (14 steps)           | Vocal key: | G-Ab               |

This version of You Make Me Feel So Young is the one performed by Frank Sinatra with the Count Basie Orchestra on the "Sinatra at the Sands" album, later re-issued on the Reprise collection, and it is arguably one of Sinatra's finest numbers. The original Quincy Jones chart has been wonderfully transcribed and adapted (for 8 brass) by Jon Harpin, and includes the muted Trumpet solo written out, and all of the little licks and fills on the drum part which add so much punch. The vocal keys are G and Ab, and there are no sax doubles.

|   |                 |                           |            |                          |
|---|-----------------|---------------------------|------------|--------------------------|
| <b>Zing Went the Strings of My Heart #</b><br>LLH2012 |                 | By James Hanley           |            | £ 27.50                  |
|   | Transcribed by: | Jon Harpin                | Style:     | Swing @ 112 & 172 b.p.m. |
|   | Duration:       | 2 mins 50 secs            | Grade:     | Medium                   |
|   | Ranges:         | Trumpets Eb6, D6, Bb5, F5 | Trombones  | Bb4, Ab4, F4, Db4        |
|   | Male Vocal      | Bb2 - Eb4 (10 steps)      | Vocal key: | Db                       |

Zing Went the Strings of My Heart was recorded by Frank Sinatra in December 1960 for the Ring-a-Ding album, but remained unreleased until 1990 when the master tapes of the original recording were rediscovered. This chart is a Sinatra gem, and even includes the rarely-heard opening verse. Beautifully transcribed and adapted by Jon Harpin from the original Johnny Mandel arrangement, to incorporate the strings back into a regular big band line-up, this chart is unique and deserves a place in everyone's library. Lead Alto doubles Clarinet briefly.

# Helen O'Connell Charts:

**Amapola) #** £ 27.50  
 LLM2105      By Luis Roldan & Joseph M. Lacalle  
 Scored by: Myles Collins      Style: Latin @ 95, Swing @180.  
 Duration: 3 mins 35 secs      Grade: Medium  
 Ranges: Trumpets D6, B5, G5, Eb5      Trombones C5, A4, F4, D4  
 Female Vocal G3 - C5 (11 steps)      Vocal key: F

This is the original Helen O'Connell version of Amapola, from her 1957 album "Green Eyes", as recorded with the Marion Evans Orchestra. It is not a transcription. We have adapted it slightly, by adding the "as-played" dynamic markings on the instrument parts and writing the chart out in full, rather than having hard to follow DS al Coda indications. The chart calls for all the sax team to double Clarinets. However, we have provided an alternate set of sax parts on the reverse of the originals that avoids the need for Clarinet doubles, making the chart playable by an AATTB line-up throughout. The vocal key is F.

**Arthur Murray #** £ 27.50  
 LLM2210      By Mercer & Schertzinger  
 Scored by: Myles Collins      Style: Swing @ 105 & 180 b.p.m.  
 Duration: 3 mins      Grade: Medium  
 Ranges: Trumpets C#6, A5, F#5, F#5      Trombones B4, G#4, E4, E4  
 Female Vocal G3 - D5 (12 steps as sung)      Vocal key: G

Arthur Murray was originally a hit for Helen O'Connell in her time with the Jimmy Dorsey Orchestra. This version is from her 1951 Capitol Records recording session and is not a transcription, but a re-score of the Hal Mooney manuscript. Our only change is to augment the brass up to 8 voices from the original 7, and to score the vocal chart 'as sung' by Helen. Everything is here, from the rubato opening, colla voce verse and the pick up into the up tempo body of the chart, where the rhythms alternate between mambo and swing. This arrangement makes a great vocal concert feature and if your singer is looking for something a bit different, this is it. There are no sax doubles and the vocal key is G throughout.

**At Sundown #** £ 27.50  
 LLM2250      By Walter Donaldson  
 Scored by: Myles Collins      Style: Swing @ 160 b.p.m.  
 Duration: 1 min 45 secs      Grade: Medium  
 Ranges: Trumpets D6, Bb5, G5, G5      Trombones Bb4, Ab4, F4, F4  
 Female Vocal F3 - Bb4 (11 steps)      Vocal key: Ab to Bb

Here is another original Helen O'Connell chart as played by her on her many concert tours, and with the Ray Anthony Orchestra on the Chesterfield radio shows. This chart is not a transcription. The arrangement opens big and brassy, yet leaves plenty of instrumental space in the chart for the singer to express herself. This is not a long piece, and at the indicated tempo only runs to about 1 minute 45 seconds. However, it is as long as it needs to be. There are no sax doubles and the vocal key is Ab, modulating to Bb for the final chorus.

**Brazil #** £ 27.50  
 LLM2157      By Russell & Barroso  
 Scored by: Myles Collins      Style: Latin @ 240 b.p.m.  
 Duration: 2 mins 30 secs      Grade: Easy / Medium  
 Ranges: Trumpets C6, A5, E5, D5      Trombones Ab4, F4, Db4, D4  
 Female vocal Bb3 - Bb4 (1 octave)      Vocal Key: Eb

This is the original Helen O'Connell version of Brazil, from her 1957 album "Green Eyes", as recorded with the Marion Evans Orchestra, and it is an out and out up tempo latin vocal feature. Opening with a grandiose rubato section, the chart then kicks right into Samba feel at 240 beats a minute, though will sound good at a slightly reduced tempo too. The original chart was written for 6 Brass, and we have augmented this up to an 8 piece section. The reeds are written AATTB, with AATT all expected to double Flute, and the Baritone to double Bass Clarinet. However, we recognise that not every sax team can cope with this, so, we have written alternate sax parts which do not have any required instrument doubles. These parts are printed on the reverse of the original sax parts. On the original album recording the chart ended in a fade out. Whilst fine for a studio, fade endings rarely work live, so we have added a few measures at the end of the chart to bring it to a positive finish. The vocal key is Eb throughout.

**Come Rain or Come Shine #** £ 30.00  
 LLM2186      By Johnny Mercer  
 (With optional Strings)      Scored by: Myles Collins      Style: Ballad @ 72 b.p.m.  
 Duration: 3 mins      Grade: Easy / Medium  
 Ranges: Trumpets C#6, E5, C#5, A5      Trombones A4, Bb3, G#3, A3  
 Female vocal G3 - A4 (9 steps)      Vocal Key: Bb

Here is the Helen O'Connell version of Johnny Mercer's classic "Come Rain or Come Shine". This is an authentic chart, and to the best of our knowledge was never commercially recorded by her. It is a piece of American musical heritage and we are proud to be able to offer it here. This chart is a "2-in-1", in that it comes double-sided, with and without strings. In the without-strings version both Altos double Flutes and both Tenors double Clarinets. In the with-strings version there are no sax doubles, so please use this one if your players don't double. Both versions feature an Alto sax solo. There are two conductor scores in the pack, with and without strings. The string section is Violins ABC, Viola and Cello. The chart was scored for 6 brass and we have expanded it to 8, but have retained the original voicings, ie the 4th voices are optional and the chart works well with 6 brass. The chart runs at 3 minutes long, and is structured as intro, vocal chorus, tutti with Alto sax solo, final half chorus. The vocal key is Bb.

**Dream a Little Dream of Me #** £ 27.50  
 LLM2224      By Gus Kahn, Willy Schwandt & Fabian Andre  
 Scored by: Myles Collins      Style: Swing @ 90-95 b.p.m.  
 Duration: 2 mins 30 secs      Grade: Easy / Medium  
 Ranges: Trumpets Eb6, Ab5, E5, Eb5      Trombones C#5, A4, F#4, Eb4  
 Female vocal F#3 - Bb4 (11 steps)      Vocal Key: Db

Here is another original Helen O'Connell chart as played by her on her many concert tours. This is not a transcription. To the best of our knowledge this chart was not commercially recorded, hence there is no audio sample. The arrangement is written in a very laid back, bluesy style, and the short intro sets the tone perfectly. This is a true vocal feature, and there are no instrumental solos or tutti passages. Everything supports the singer. The lead brass voices are written quite high in a couple of places: Trumpet 1 hits high Eb in measure 1, but only reaches B after that. Dropping Trumpets 1&2 down an octave in measure 1 works well. Trombone 1 reaches high C# in one backing passage, but is only to Ab elsewhere. This high phrase is cross-cued onto the Trumpets. The vocal key is Db throughout, and there are no sax doubles.

|                     |              |                                 |            |                                  |
|---------------------|--------------|---------------------------------|------------|----------------------------------|
| <b>Green Eyes #</b> |              | By Perez Utrera & Nilo Menendez |            | £ 27.50                          |
| LLM2155             | Scored by:   | Myles Collins                   | Style:     | Latin @ 100 & Swing @ 140 b.p.m. |
|                     | Duration:    | 2 mins 30 secs                  | Grade:     | Medium                           |
|                     | Ranges:      | Trumpets C#6, Bb5, Gb5, F5      | Trombones  | B4, Ab4, E4, Db4                 |
|                     | Female vocal | Eb3 - C5 (13 steps) as sung     | Vocal Key: | Ab                               |

This is the original Helen O'Connell version of Green Eyes, from her 1957 album "Green Eyes", as recorded with the Marion Evans Orchestra. It is not a transcription. We have adapted it slightly, by adding in the "as-played" phrasing in the rhythm parts during the intro, and added the "as-played" dynamic markings in the brass. This arrangement is completely different to her earlier duet chart that she used with the Jimmy Dorsey orchestra, in that the first half of the arrangement is taken at a gentle pace in mambo latin style, with the vocalist accompanied only by the rhythm section. At the end of the vocal chorus the band enters with a real kick, taking the tempo up and changing to a swing feel. This gives the chart a whole new lift, and it swings hard right to the end. The vocal key is Ab throughout, and there are no sax doubles.

|  |              |                         |            |                         |
|--|--------------|-------------------------|------------|-------------------------|
| <b>I Can't Believe That You're In Love With Me #</b> |              | By Gaskill & McHugh     |            | £ 27.50                 |
| LLM2166  | Scored by:   | Myles Collins           | Style:     | Swing @ 90 & 220 b.p.m. |
|  | Duration:    | 2 mins 35 secs          | Grade:     | Medium                  |
|  | Ranges:      | Trumpets D6, B5, B5, B5 | Trombones  | Bb4, A4, A4, A4         |
|  | Female vocal | F3 - C5 (12 steps)      | Vocal Key: | Eb to F                 |

This is the original Helen O'Connell version from her "Here's Helen" album, as recorded with the Marion Evans Orchestra. This chart is not a transcription. The arrangement opens at a slow, bluesy tempo with muted brass over clarinets, and the first vocal chorus maintains the tempo and feel. The chart then kicks into double time for a punchy, up tempo final chorus one step up from the first. The reeds were originally scored for 3 Clarinets (AAT) and 2 Bass Clarinets (TB). However we recognise that having two players doubling Bass Clarinets is not something that many bands will be able to cope with, so we have included alternate sax parts on the reverse of the pages which leave ATTB on saxes, and the lead Alto doubling Clarinet. The vocal key is Eb modulating to F.

|                                 |              |                         |            |                          |
|---------------------------------|--------------|-------------------------|------------|--------------------------|
| <b>It Could Happen to You #</b> |              | By Burke & Van Heusen   |            | £ 27.50                  |
| LLM2179                         | Scored by:   | Myles Collins           | Style:     | Swing @ 100 & 180 b.p.m. |
|                                 | Duration:    | 2 mins 10 secs          | Grade:     | Medium                   |
|                                 | Ranges:      | Trumpets D6, B5, A5, A5 | Trombones  | Bb4, G4, G4, G4          |
|                                 | Female vocal | G3 - C5 (11 steps)      | Vocal Key: | C                        |

Here is another original Helen O'Connell chart as played by her on her many concert tours. The tune was written by Johnny Burke & Jimmy van Heusen for the Paramount film "And the Angels Sing". This arrangement is not a transcription, but a re-score of the original Frankie Ortega chart. To the best of our knowledge this chart was not commercially recorded, hence there is no audio sample. The chart opens colla voce, just voice and Piano, joined in tempo (100) by the band for the first chorus. In typical O'Connell style, the chart picks up into swing (180) for the final chorus. The saxes are scored to double Clarinets, although we have provided alternate parts on the reverse which eliminate the need to double. The vocal key is C throughout.

|  |              |                            |            |                    |
|--|--------------|----------------------------|------------|--------------------|
| <b>I've Got a Feelin' You're Foolin' #</b> |              | By Freed & Brown           |            | £ 27.50            |
| LLM2163                                    | Scored by:   | Myles Collins              | Style:     | Swing @ 170 b.p.m. |
|  | Duration:    | 1 min 50 secs              | Grade:     | Medium / Advanced  |
|  | Ranges:      | Trumpets Eb6, C6, A5, A5   | Trombones  | Bb4, Ab4, G4, G4   |
|  | Female vocal | G3 - C5 (11 steps) as sung | Vocal Key: | C to D to Eb       |

This is the actual Helen O'Connell version from her "Here's Helen" album, as recorded with the Marion Evans Orchestra. This chart is not a transcription and has been recreated from the original manuscripts. It is an up-tempo swinger opening in the key of C and modulating to Db and D for the instrumental passages, with the vocalist returning in D and moving to Eb for the shout. The band parts, whilst not hard, do need to be played with good sectional discipline in order to pack the punch that the arrangement demands. The chart is written for 5/4/4/4 with no Sax doubles. The vocal keys are C, D and Eb.

|                           |              |                                  |            |                    |
|---------------------------|--------------|----------------------------------|------------|--------------------|
| <b>Just You Just Me #</b> |              | By Jessie Greer & Raymond Clages |            | £ 27.50            |
| LLM2161                   | Scored by:   | Myles Collins                    | Style:     | Swing @ 195 b.p.m. |
|                           | Duration:    | 1 min 45 secs                    | Grade:     | Medium / Advanced  |
|                           | Ranges:      | Trumpets D6, B5, Bb5, Bb5        | Trombones  | C5, A4, Ab4, Ab4   |
|                           | Female vocal | Ab3 - Bb4 (9 steps, as sung)     | Vocal Key: | Ab                 |

This is the original Helen O'Connell version of "Just You, Just Me", from her album "Here's Helen", as recorded with the Marion Evans Orchestra. It is not a transcription. The chart is an up tempo swinger that calls for some precision playing in the brass, particularly in the unison licks in the intro, instrumental bridge and closing, where split notes will stick out like a sore thumb! There are no sax doubles and the vocal key is Ab throughout.

|                                    |              |                            |            |                      |
|------------------------------------|--------------|----------------------------|------------|----------------------|
| <b>Not Mine #</b>                  |              | By Mercer & Schertzing     |            | £ 30.00              |
| LLM2227<br>(With optional Strings) | Scored by:   | Myles Collins              | Style:     | Beguine @ 110 b.p.m. |
|                                    | Duration:    | 2 mins 35 secs             | Grade:     | Medium               |
|                                    | Ranges:      | Trumpets A5, G5, G5, G5    | Trombones  | A4, E4, E4, E4       |
|                                    | Female vocal | G3 - B4 (10 steps as sung) | Vocal Key: | G                    |

This is the original Helen O'Connell version of Not Mine, from her 1957 album "Green Eyes", as recorded with the Marion Evans Orchestra. The arrangement was originally scored for 5 reeds (123 on Flute/Clarinet, 45 on Bass Clarinet), no brass, full string section and 4 rhythm, and this is what we include in the arrangement. We have also included a full set of 8 brass parts which should only be used if you have no string section. The reed 4 (1st Bass Clarinet) can be played by Tenor sax and we have included an alternate reed 5 part, scored for Baritone sax. However, reeds 12&3 remain as Flute doubling Clarinet, as the tonal colour is vital to the integrity of the arrangement. The vocal key is G throughout.

|                          |              |                         |            |                    |
|--------------------------|--------------|-------------------------|------------|--------------------|
| <b>P.S. I Love You #</b> |              | By Jenkins & Mercer     |            | £ 27.50            |
| LLM2220                  | Scored by:   | Myles Collins           | Style:     | Ballad @ 72 b.p.m. |
|                          | Duration:    | 2 mins 50 secs          | Grade:     | Easy               |
|                          | Ranges:      | Trumpets B5, F5, D5, C5 | Trombones  | Bb4, G4, Eb4, C4   |
|                          | Female vocal | G3 - Bb4 (10 steps)     | Vocal Key: | Bb                 |

Here is another original Helen O'Connell chart as played by her on her many concert tours. This is not a transcription. To the best of our knowledge this chart was not commercially recorded, hence there is no audio sample. The arrangement opens with a rubato Trumpet 1 muted solo over the reeds (also cued on the other 3 Trumpet parts) which leads to the rarely heard verse of the tune. The full band picks up in tempo and the vocalist enters for the single chorus, beautifully yet sparingly backed by the band. The tempo indication is set at 72 beats per minute, though it will work if played a little slower. There are no sax doubles and the vocal key is Bb throughout.

**Saturday Night (is the Loneliest) #** By Sammy Cahn & Jule Styne £ 27.50  
 LLM2164 Scored by: Myles Collins Style: Swing @ 145 b.p.m.  
 Duration: 2 mins 20 secs Grade: Medium  
 Ranges: Trumpets C6, Bb5, G5, G5 Trombones Bb4, G4, F4, F4  
 Female vocal F3 - C4 (11 steps) Vocal Key: Ab to Bb

This is the original Helen O'Connell version of Saturday Night from her "Here's Helen" album, as recorded with the Marion Evans Orchestra. Please note that this is not a transcription, it's the real deal, and a fine piece of American musical history. The chart is a high quality up tempo swinger that highlights both the vocalist and the band. The reeds are written AATTB, with no sax doubles. The vocal key is Ab modulating to Bb.

**Star Eyes #** By Don Raye & Gene De Paul £30.00  
 LLM2223 Scored by: Myles Collins Style: Beguine @ 110 b.p.m.  
 (With optional Strings) Duration: 2 mins 50 secs Grade: Easy / Medium  
 Ranges: Trumpets D6, B5, A6, F#5 Trombones G4, E4, E4, E4  
 Female vocal Gb3 - A4 (9 steps) as sung Vocal Key: Ab to C to A

This is the genuine Helen O'Connell version from her "Green Eyes" album. This chart is not a transcription and has been recreated from the original manuscripts, although we have shortened the ending by 4 measures (she performed it like this in her concerts and radio broadcasts). However, what you get with this chart is actually 2 charts in one package. The album chart was scored for 5 woodwind (3 Clarinets all doubling Flute and 2 Bass Clarinets) a full string section and 4 rhythm. All of these parts are included, so you can recreate the O'Connell original. We recognise that not all bands have strings to call on, or Sax players who double Flutes and Clarinets, so we have included an alternate arrangement in the pack in which we have rescored the chart for a conventional 5/4/4/4 big band. In this version Alto 1 doubles Clarinet. You get a full score of each version too.

**Tangerine # (Duet)** By Mercer & Schertzinger £ 27.50  
 LLM2154 Scored by: Myles Collins Style: Swing @ 110 & 150 b.p.m.  
 Duration: 3 mins Grade: Medium  
 Ranges: Trumpets E6, B5, A5, A5 Trombones A4, G4, G4, D4  
 Male Vocal C3 - D4 (9 steps) ; Female G3 - C5 (11 steps) Vocal Key: F (boy chorus) & C (girl chorus)

Tangerine was originally a vocal duet hit for Helen O'Connell in her time with the Jimmy Dorsey Orchestra. This version is from her 1951 Capitol Records sessions, though not in the end recorded and released. It is not a transcription, but a re-score of the Hal Mooney manuscript. Our only change is to augment the brass up to 8 voices from the original 7, and to score the vocal chart 'as sung' by Helen and Peter Marshall, including Helen's signature lyric changes - "with mascara'd eye and chapeau by Dache..." . This is a boy / girl duet, with the boy taking the slower first chorus and the girl the second, up tempo chorus. The style and structure of the arrangement is based around the earlier Dorsey version, though without the instrumental tutti passage in the middle. The little alto sax solo which leads to the girl vocal is improvised. There are no sax doubles and the vocal keys are F (male) and C (female).

**Till There Was You #** By Meredith Willson £ 27.50  
 LLH2131 Transcribed by: Jon Harpin Style: Ballad @ 76 b.p.m.  
 Duration: 3 mins 10 secs Grade: Easy  
 Ranges: Trumpets C#6, B5, A5, A5 Trombones A4, E4, B3, A3  
 Female vocal E3 -B5 Vocal key: G

This haunting tune was written by Meredith Willson for the 1957 show 'The Music Man'. Our transcription is of the Helen O'Connell version, originally recorded in 1963 on the Cameo record label for the album 'An Era Reborn'. O'Connell achieved fame with the Jimmy Dorsey Orchestra (Green Eyes, Tangerine, Amapola), retired in 1943 and returned to performing in 1951. This particular version of the tune is full of tonal colour and is unusual for its time, because the Sax section is scored in Miller voicing (CAATT), with a Clarinet lead throughout. The 4th Trombone is a Bass. The vocal would suit an Alto voice, and the vocal key is G.

**Time Was #** By Russell & Prado £ 27.50  
 LLM2152 Scored by: Myles Collins Style: Swing @ 90 & 180 b.p.m.  
 Duration: 2 mins 40 secs Grade: Easy / Medium  
 Ranges: Trumpets C6, Bb, F5, D5 Trombones Bb4, Gb4, Eb4, C4  
 Female Vocal F3 - G4 (9 steps) Vocal key: Bb

This is the original Helen O'Connell version of Time Was, from her 1957 album "Green Eyes", as recorded with the Marion Evans Orchestra, and it opens as a beautifully scored lush ballad which switches into a double-time swing feel half way through the chart. The reeds are written AATTB, with AATT all expected to double Clarinet, and the Baritone to double Bass Clarinet. However, we recognise that not every sax team can cope with this, so, we have written alternate sax parts which do not have any required instrument doubles. These parts are printed on the reverse of the original sax parts. The vocal key is Bb throughout.

**When The Sun Comes Out #** By Harold Arlen & Ted Koehler £ 27.50  
 LLM2153 Scored by: Myles Collins Style: Ballad @ 65 b.p.m.  
 Duration: 4 mins 30 secs Grade: Medium  
 Ranges: Trumpets C6, Bb5, Bb5, Bb5 Trombones B4, A4, A4, D4  
 Female Vocal G3 - B4 (10 steps) Vocal key: G

This is the original Helen O'Connell version of When the Sun Comes Out, from her 1957 album "Green Eyes", as recorded with the Marion Evans Orchestra. It is a richly textured and lush, bluesy ballad perfectly suited to a female alto voice. The reeds are written AATTB, with no sax doubles. Brass ranges are very playable too, with lead Trumpet up to high C and 2, 3 & 4 called to reach high Bb. Lead Trombone is written to Bb, with 2 & 3 written to A. The vocal key is G throughout the chart. Although the tempo is indicated at 65 b.p.m. the chart works well at tempos up to 80 b.p.m. A fine arrangement, and a slice of American musical history.

**Witchcraft #** By Cy Coleman & Carolyn Lee £ 27.50  
 LLH2150 Transcribed by: Jon Harpin Style: Swing @ 146 b.p.m.  
 Duration: 2 mins 40 secs Grade: Easy  
 Ranges: Trumpets C6, Ab5, F#5, Eb5 Trombones Bb4, G4, Eb4, Db4  
 Female vocal Ab3 - Bb4 (9 steps, as sung) Vocal key: Db

Witchcraft was a song originally written specifically for Frank Sinatra, and later covered by other singers. This is the Helen O'Connell version which is simply stunning, and your singer will love you for having this chart in the book. The chart features your vocalist and Clarinet. It opens with a Drum / Clarinet duet in Krupa / Goodman style, and the band entry sets the tone for what is to follow. This chart swings like crazy from start to finish, and whilst the writing is very sophisticated, the chart has a raw, jungle energy about it. The Saxes are scored for CATTB, although we have included an extra Alto part ( a transposition of Tenor 1 ) thus allowing one of your Tenor players to take the solo Clarinet part. The vocal Key is Db throughout, and the range also makes it singable by a Male voice 8vb.

## Vocal Group or solo vocal with backing group:

|  |                                       |                           |
|--|---------------------------------------|---------------------------|
| <b>Apple Blossom Time #</b><br>LLG2106 | By Neville Fleson & Albert Vol Tilzer | £ 27.50                   |
| Transcribed by:                        | Alan Glasscock                        | Style: Ballad @ 90 b.p.m. |
| Duration:                              | 2 mins 50 secs                        | Grade: Medium             |
| Ranges:                                | Trumpets : None                       | Trombones B4, B4, E4, D4  |
| Female Vocal Trio                      | Soprano / Soprano / Alto              | Vocal key: G-Eb           |

This arrangement of the Andrews Sisters version of Apple Blossom Time shows a more sentimental side of the trio's repertoire. Unusually, the chart is only scored for 3 voices, 4 Trombones and 4 Rhythm. There are no parts for Trumpets or Saxes, so it can be used as a showcase for your bone section and singers. Faithfully transcribed by Alan Glasscock by referencing a number of recordings that the Sisters made, in order to achieve complete authenticity and accuracy. This number will sit well in any set, particularly as a late-night closer.

|  |                                  |                                   |
|--|----------------------------------|-----------------------------------|
| <b>Beat Me Daddy Eight to the Bar #</b><br>LLM2212 | By Prince, Raye & Sheehy         | £ 27.50                           |
| Transcribed by:                                    | Myles Collins                    | Style: Boogie Woogie @ 150 b.p.m. |
| Duration:  | 3 mins                           | Grade: Easy / Medium              |
| Ranges:  | Trumpets A5, G5, E5, D5          | Trombones A4, F4, Db4, Bb3        |
| Female Vocal Trio                                  | S/S/Alto or solo vocal Bb3 - Db5 | Vocal key: Bb                     |

The Andrews Sisters had enormous success with Boogie Woogie Bugle Boy, and this chart has the same infectious eight beat boogie woogie feel. We have scored the vocals for SSA female trio, and have also included a solo vocal sheet, making the arrangement singable with only one vocalist. We have augmented the original studio version up to full big band too. The brass ranges are very moderate, with the lead Trumpet only reaching A. The piano part is fully written out, though your player can improvise a boogie woogie line if preferred. The vocal key is Bb, and the instrumental section modulates to Eb. Reeds are written for AATTB, and there are no sax doubles.

|  |                                  |                            |
|--|----------------------------------|----------------------------|
| <b>Bei Mir Bist Du Schoen #</b><br>LLM2135 | By Secunda, Cahn, Jacobs, Caplin | £ 27.50                    |
| Transcribed by:                            | Myles Collins                    | Style: Swing @ 160 b.p.m.  |
| Duration:                                  | 3 mins 10 secs                   | Grade: Easy                |
| Ranges:                                    | Trumpets G5, F5, Eb5, Eb5        | Trombones F4, D4, Db4, Db4 |
| Female Vocal Trio                          | Soprano / Soprano / Alto         | Vocal key: Fm              |

Here is the Andrews Sisters' version of Bei Mir Bist Du Schoen (pronounced "shane"), and it is one of their most famous and popular songs. This chart includes the opening verse, with the Clarinet solo fill-ins behind, and the solo vocal middle 8 also with the Clarinet solo behind. We have adapted the band backings into a full big band line-up, from the smaller set-up used for their original recording. The vocal lines are written out "as-sung", and the Trumpet solo is written out in full too. Alto 1 is on Clarinet throughout, with Alto 2 and both Tenors doubling Clarinet up to the Trumpet solo. The vocal key is F minor.

|   |                            |                                 |
|---|----------------------------|---------------------------------|
| <b>Boogie Woogie Bugle Boy #</b><br>LLG2077   | By Don Rae & Hughie Prince | £ 27.50                         |
| Transcribed by:                               | Alan Glasscock             | Style: Boogie Woogie 165 b.p.m. |
| Duration:                                     | 2 mins 40 secs             | Grade: Medium                   |
| Ranges:                                       | Trumpets B5, A5, E5, E5    | Trombones A4, F#4, E4, E4       |
| Female Vocal Trio 1) A3-C#5 2) A3-D5 3) A3-B4 |                            | Vocal key: D                    |

The Andrews Sisters produced a huge number of hits, and Boogie Woogie Bugle Boy is one of their finest. Alan Glasscock has scored a cracking version here, and has notated the Vocal Trio parts with exceptional skill. There were a couple of key versions of this song. One was the Decca release and the other done for the movie "Buck Pirates". The Decca chart used a small backing band, the move a full big band. Our version fuses the two and takes the best from both. Both of the Trumpet solos are fully written out (intro and in the middle section of the chart), and the Boogie Woogie piano / bass lines are all there. Although this is a Vocal Trio, we have also included a Solo Vocal part, should you wish to perform this chart with just one female vocalist. The Saxes are scored for Clarinet, 2 Altos and 2 Tenors throughout.

|   |                         |                              |
|---|-------------------------|------------------------------|
| <b>Chattanooga Choo Choo (Miller SATB) #</b><br>LLM2009 | By Gordon & Warren      | £ 27.50                      |
| Transcribed by:   | Myles Collins           | Style: Swing @ 155 b.p.m.    |
| Duration:   | 4 mins 30 secs          | Grade: Medium / Advanced     |
| Ranges:   | Trumpets D6, D6, B5, G5 | Trombones Db5, Bb4, Ab4, Gb4 |
| Female Vocal  | C3-C4. Male C2-E3       | Vocal key: C                 |

Here is Glenn Miller's Chattanooga Choo Choo in all its glory. This is the extended version from the film Sun Valley Serenade scored for Boy & Girl vocal with 4-piece backing group and it is four and a half minutes long! This version is a significant development from Miller's first version. In transcribing this chart we used not only the audio soundtrack from the film, but the film itself, in order to be able to see what the band were actually doing and playing. There are parts of the audio recording in which the band "disappears", particularly the Trombones behind the vocal chorus and the Saxes behind the brass in the final shout chorus. By studying the players' fingering and slide movements on the film we have recreated what we think is the most authentic version of this chart you'll ever find. It has been a labour of love. The chart is also singable by a Boy / Girl combination, without the backing group - we've included an extra vocal part to cover this eventuality. Regarding Sax doubles, Alto 1 & Tenor 1 double Clarinets, Baritone doubles Alto. An instrumental only version is also available - see our Instrumental Glenn Miller section.

|  |                              |                            |
|--|------------------------------|----------------------------|
| <b>Don'cha Go Way Mad #</b><br>LLG2106 | By Mundy, Stillman & Jacquet | £ 27.50                    |
| Transcribed by:                        | Alan Glasscock               | Style: Swing @ 112 b.p.m.  |
| Duration:                              | 3 mins 10 secs               | Grade: Medium              |
| Ranges:                                | Trumpets D6, Bb5, Bb5, Bb5   | Trombones A4, Ab4, Ab4, F4 |
| SATB Vocal                             |                              | Vocal key: Ab              |

Harry James and The Skylarks vocal group briefly joined forces in 1949, and came up with this gem of a chart. Don'cha Go 'Way Mad is all about a guy begging forgiveness for cheating on his girlfriend - quite a risky choice of a song for the times. The band and singers gel really well in this song, and the chart itself is not too demanding. Whilst the Skylarks were a 5-piece vocal outfit, we have modified the vocals to make it suitable for a more regular 4-piece (SATB) group. There are no Sax doubles in this chart. The vocal key is Ab

|  |                                    |                           |         |
|--|------------------------------------|---------------------------|---------|
| <b>Don't Sit Under the Apple Tree (SATB) #</b> | By Brown, Tobias & Stept           |                           | £ 27.50 |
| LLM2065  | Transcribed by: Myles Collins      | Style: Swing @ 175 b.p.m. |         |
|  | Duration: 3 mins 15 secs.          | Grade: Medium             |         |
|  | Ranges: Trumpets C6, G#5, G#5, G#5 | Trombones G4, F4, E4, E4  |         |
|  | Vocal Boy – B, Girl Db             | Vocal key: D-C-Db         |         |

This is Glenn Miller's version that was originally performed by the Modernaires vocal group. We have scored it for Boy and Girl vocal duet and have included a part for the vocal harmony group too. The form of the arrangement is true to the original. The band intro is there, as are the correct modulations and fills behind the vocal lines. We also offer this chart as an instrumental-only version (see Instrumentals section). No sax doubles and the brass ranges are not demanding. Good fun!

|   |  |                               |         |
|---|--|-------------------------------|---------|
| <b>Don't Sit Under the Apple Tree (Andrews) #</b> | By Secunda, Cahn, Jacobs, Caplin           |                               | £ 27.50 |
| LLM2136   | Transcribed by: Myles Collins              | Style: Swing @ 100/200 b.p.m. |         |
|   | Duration: 3 mins                           | Grade: Easy / Medium          |         |
|   | Ranges: Trumpets C6, A5, F5, F5            | Trombones Ab4, F4, F4, F4     |         |
|   | Female Vocal Trio Soprano / Soprano / Alto | Vocal key: Fm                 |         |

Don't Sit Under the Apple Tree was another of the Andrews Sisters big hits and sold very well, despite the success that the Glenn Miller band achieved with the same tune. The chart opens with a half tempo verse and picks up into fast swing for the first vocal chorus to the end of the piece. We have written the original vocal lines 'as-sung' by the Andrews Sisters, and adapted the band backings to bring it up to full big band sections. Lead Alto doubles Clarinet in the opening verse, and there are no other sax doubles. Vocal key is Eb.

|                                 |                           |                           |         |
|---------------------------------|---------------------------|---------------------------|---------|
| <b>God Bless the USA (SATB)</b> | By Greenwood              |                           | £ 20.00 |
| LLM2072                         | Arranged by: Tom Fatten   | Style: Ballad @ 65 b.p.m. |         |
|                                 | Duration: 3 mins 20 secs. | Grade: Medium             |         |
|                                 | Ranges: Trumpets A5, D5   | Trombones F4, C4          |         |
|                                 |                           | Vocal key: C              |         |

God Bless the USA is a patriotic vocal choral piece with a reduced instrumental line up of 2 saxes, 2 trombones, 2 trumpets, strings and rhythm section. The vocal is scored for male solo voice with full SATB backing. Tom Fatten has produced a lovely piece here - rich, full of texture and really uplifting to play. If your band has a vocal group, or vice versa, then God Bless the USA will make a fine addition to your library.

|                                       |   |                            |         |
|---------------------------------------|---|----------------------------|---------|
| <b>Hold Tight (Andrews Sisters) #</b> | By Brandow, De Sylva, Robinson, Ware & Spottswood |                            | £ 27.50 |
| LLG2144                               | Transcribed by: Alan Glasscock                    | Style: Swing @ 185 b.p.m.  |         |
|                                       | Duration: 3 mins 20 secs                          | Grade: Medium              |         |
|                                       | Ranges: Trumpets C6, C6, C6, D5                   | Trombones Bb4, Bb4, G4, G4 |         |
|                                       | Female Vocal Trio S1 Bb3-C5, S2 Bb3-C5, A1 G3-Bb4 | Vocal key: Bb              |         |

The Andrews Sisters recorded this chart with the Jimmy Dorsey orchestra in November 1938, and it went on to be a big hit for them. We have transcribed the original chart, but have scored it for 8 Brass and 5 Saxes rather than the original 5 + Clarinet (the Clarinet solo lines are now on Alto 2). The Andrews Sisters interweaving vocal lines are scored in full, as are all of the band backings with carefully notated dynamics and articulations, to allow your band to recreate the authentic sound. Another fine transcription from Alan Glasscock. Alto 2 doubles Clarinet, and the vocal key is Bb.

|                            |                                 |                            |         |
|----------------------------|---------------------------------|----------------------------|---------|
| <b>I Know Why (SATB) #</b> | By Warren & Gordon              |                            | £ 27.50 |
| LLM2020G                   | Transcribed by: Myles Collins   | Style: Ballad @ 85 b.p.m.  |         |
|                            | Duration: 3 mins 40 secs.       | Grade: Medium              |         |
|                            | Ranges: Trumpets C6, A5, F5, D5 | Trombones G4, E4, C#4, Bb3 |         |
|                            | Lead vocal E3 - B4              | Vocal key: A-Bb            |         |

This version of I Know Why is taken from the film 'Sun Valley Serenade' and includes an additional instrumental chorus not found in the earlier Miller recorded version. A lovely vocal ballad, scored for female vocalist AND vocal backing group in the style of the Modernaires, though completely playable with just a girl singer. The vocal key is A. I Know Why is not demanding on the brass, with lead trumpet only up to C above the staff. Saxes are Miller voiced, with lead Alto doubling Clarinet and Baritone doubling Alto. An instrumental version is in production too

|   |  |                            |         |
|---|--|----------------------------|---------|
| <b>Jingle Bells (Andrews Sisters) #</b> | Traditional  |                            | £ 27.50 |
| LLG2016                                 | Transcribed by: Alan Glasscock                                   | Style: Swing 200 b.p.m.    |         |
|   | Duration: 2 mins 40 secs   | Grade: Medium / Advanced   |         |
|   | Ranges: Trumpets A5 F5, D5, D5                                   | Trombones Ab4, F4, Eb4, C4 |         |
|   | Vocal - Male Ab to Eb, 12 steps. Female - 1) C-C. 2) C-C 3) Ab-G | Vocal key: Eb              |         |

Here's a bit of Christmas cheer, courtesy of Bing Crosby and the inimitable Andrews Sisters. This chart is just happy and fun from start to finish. Written for a male vocal and female vocal trio, it is equally well suited to a male / female duo. Full of quirky little fills and backings from the band which compliment rather than outshine the vocalists, plus a cameo Baritone sax solo, this chart is perfect for injecting a little festive cheer. Both Altos are on Clarinets, the brass ranges are very moderate (lead Trumpet only up to an A) and the vocal ranges are not challenging. The only tricky little bit is the Piano intro, so all eyes on him!

|  |                                 |                                    |         |
|--|---------------------------------|------------------------------------|---------|
| <b>Jukebox Saturday Night (Female + SATB Miller) #</b> | By Stillman & McGrane           |                                    | £ 27.50 |
| LLG2127  | Transcribed by: Alan Glasscock  | Style: Swing @ 155/85 & 180 b.p.m. |         |
|  | Duration: 3 mins 15 secs        | Grade: Medium / Advanced           |         |
|  | Ranges: Trumpets D6, E6, C6, C6 | Trombones Bb4, A4, A4, D4          |         |
|  | Vocal Group F,M,M,M,M           | Vocal key: Eb-G                    |         |

This is our transcription of Miller's 'Jukebox Saturday Night', scored for big band and a 5 piece vocal group (Girl & 4 Boys). It is as played by Miller, except that we have included the full 10 measure band introduction instead of the studio recordings' 4 measure effort (imposed because the complete chart couldn't fit onto a single 78 rpm record). Our only alteration is that we have moved Tex Beneke's vocal line into the vocal group and added back the 5th Sax voice instead. There are no sax doubles and the vocal keys are Eb & G.

|   |   |                             |         |
|---|---|-----------------------------|---------|
| <b>Kalamazoo (Male + SATB Miller) #</b> | By Warren & Gordon                          |                             | £ 27.50 |
| LLG2100                                 | Transcribed by: Alan Glasscock              | Style: Swing @ 140 b.p.m.   |         |
|   | Duration: 5 mins 30 secs                    | Grade: Medium / Advanced    |         |
|   | Ranges: Trumpets Eb6, Bb5, Bb5, Bb5         | Trombones Bb4, Ab4, Ab4, F4 |         |
|   | Male Vocal Db3 - Db4 (8 steps) SATB Backing | Vocal key: Db-Ab-Gb         |         |

Here is the extended version of I've Got a Gal in Kalamazoo, made famous by the Glenn Miller Orchestra in the film Orchestra Wives. This chart differs significantly from the studio recorded version, and has a full chorus band intro, an interlude leading to the vocals, an extra band vridge into a vocal reprise, plus an added 24 bar band section to close. At five and a half minutes long, it's a showstopper. The arrangement is scored for male vocalist plus a backing group of 5 - ideally girl, 3 tenors and baritone, and in the Saxes Alto 2 and Tenor 1 both double Clarinets. The Tenor solo is written on the 2nd Tenor part and also cross-cued on the male vocal part. The vocal whistling in the interlude is cued on the Piano part, and we have written out the opening Trumpet solo.

|                                  |  |                           |         |
|----------------------------------|--|---------------------------|---------|
| <b>Oh Johnny oh Johnny Oh! #</b> | By Ed Rose & Abe Olman                     |                           | £ 27.50 |
| LLM2008                          | Transcribed by: Myles Collins              | Style: Swing @ 210 b.p.m. |         |
|                                  | Duration: 2 mins 50 secs                   | Grade: Easy / Medium      |         |
|                                  | Ranges: Trumpets A5, F#5, D5, E5           | Trombones A4, G4, G4, G4  |         |
|                                  | Female Vocal Trio Soprano / Soprano / Alto | Vocal key: C              |         |

Oh Johnny! was another early hit for the Andrews Sisters and we have reproduced it here for you. We have adapted the chart by expanding it to full big band form, up from the smaller band which was used to back the sisters. We have also written our chart in the key of C, rather than the key of B which some recordings imply. The reeds are scored CAATB, though we have included an extra Tenor part - a transposition of Alto 2 - making the reeds CATTB, to give you flexibility in your sax section. The vocal parts are written in for SSA voices and are 'as sung' by the Andrews Sisters. This is a really bouncy number, and great fun to play.

|  |  |                             |         |
|--|--|-----------------------------|---------|
| <b>Rum and Coca Cola (Andrews Sisters) #</b> | By Paul Baron, Jeri Sullivan and Morey Amsterdam |                             | £ 27.50 |
| LLG2132                                      | Transcribed by: Alan Glasscock                   | Style: Calypso @ 155 b.p.m. |         |
|  | Duration: 3 mins 5 secs                          | Grade: Easy                 |         |
|  | Ranges: Trumpets C6, G5, E5, E5                  | Trombones None              |         |
|  | Female Vocal Trio S1 D4-A4, S2 Bb3-C5, A1 F3-Eb4 | Vocal key: Bb               |         |

Rum and Coca Cola is an enduring hit for the Andrews Sisters, sung against a Calypso rhythm apart from the last 5 measures which move into Swing tempo. Beautifully transcribed by Alan Glasscock, all three vocal parts are written to intertwine in true Andrews Sisters style. The chart is scored for SSA Vocal, Piano, Bass, Guitar, Drums, Maracas and 4 Trumpets only. The solo Trumpet line is written on the 1st part, but cross-cued on the other 3 trumpet parts, so you can share the solos around the section if needed. The vocal key is Bb.

|  |                                 |                            |         |
|--|---------------------------------|----------------------------|---------|
| <b>Serenade in Blue (Male + SATB Miller) #</b> | By Warren & Gordon              |                            | £ 27.50 |
| LLG2022G                                       | Transcribed by: Alan Glasscock  | Style: Ballad @ 70 b.p.m.  |         |
|  | Duration: 3 mins 30 secs        | Grade: Easy / Medium       |         |
|  | Ranges: Trumpets C6, A5, G5, G5 | Trombones Bb4, G4, Eb4, B3 |         |
|  | Male vocal: B2 - D4             | Vocal key: Eb              |         |

Serenade In Blue is another classic from the Glenn Miller Orchestra with the Modernaires, and Alan Glasscock's transcription is a true reflection of the original. The chart is written for Male vocalist with a 4-piece backing group. Perhaps the trickiest part of the chart is Billy May's unique opening passage which needs to be played with confidence and a relaxed feel. The saxes have a number of instrument doubles: Altos 1&2 on Clarinets, Tenor 2 on Bass Clarinet (in the intro), though this may be taken on Tenor if needs be. The Trumpet solo in the intro is meticulously written out too. All articulations and dynamics are indicated, enabling your band to reproduce one of Millers' best known tunes. Highly recommended.

|  |                                     |                           |         |
|--|-------------------------------------|---------------------------|---------|
| <b>Sunny Side of the Street (SATB) #</b> | By Fields & McHugh                  |                           | £ 27.50 |
| LLM2073                                  | Transcribed by: Myles Collins       | Style: Swing @ 115 b.p.m. |         |
|  | Duration: 3 mins 10 secs            | Grade: Easy / Medium      |         |
|  | Ranges: Trumpets C#6, C#6, Ab5, Gb5 | Trombones B4, E4, Eb4, C4 |         |
|  | SATB Vocal                          | Vocal key: Eb             |         |

Made famous by the Tommy Dorsey Orchestra, our version of Sunny Side of the Street is taken from the version done by the late great Syd Lawrence. The form and structure is based on the original Dorsey version, including the unique intro, where we have written out the bass 'solo' and piano fills too. This chart is scored for a vocal quartet of either 2 female and 2 male voices, though works well with 1 girl and 3 boys. The lead Trumpet range in the last bar goes to a high F, but we've cued alternative notes which keep the range here to top Bb. No sax doubles, and the brass ranges are moderate. An instrumental-only version of this arrangement can be found in the Tommy Dorsey section.

|   |                                   |                             |         |
|---|-----------------------------------|-----------------------------|---------|
| <b>Shoo Shoo Baby (Andrews Sisters) #</b> | By Phil Moore                     |                             | £ 27.50 |
| LLG2214                                   | Transcribed by: Alan Glasscock    | Style: Swing @ 140 b.p.m.   |         |
|   | Duration: 2 mins 50 secs          | Grade: Easy / Medium        |         |
|   | Ranges: Trumpets B5, F4, Eb4, Eb4 | Trombones F4, Eb4, Eb4, Eb4 |         |
|   | Vocal SSA trio                    | Vocal key: Db               |         |

Here is another Andrews Sisters classic vocal trio chart, and our only change to the original is to augment the band parts up to a full big band line up. The chart opens with a lovely rubato vocal solo, scored on the second soprano line, before kicking off into the main body of the chart at a steady swing groove. This arrangement is true to the original, and we have written the vocal trio parts 'as sung' by the Andrews Sisters. The brass ranges are very moderate. The vocal key is Db throughout, and Altos 1 & 2 double Clarinets.

|  |                                 |                            |         |
|--|---------------------------------|----------------------------|---------|
| <b>When Johnny Comes Marching Home (Miller SATB) #</b> | Traditional                     |                            | £ 27.50 |
| LLM2078  | Transcribed by: Myles Collins   | Style: Swing @ 160 b.p.m.  |         |
|  | Duration: 3 mins 10 secs        | Grade: Medium              |         |
|  | Ranges: Trumpets D6, C6, C6, C6 | Trombones C5, Gb4, Eb4, A3 |         |
|  | Female Vocal B3-G4. Male B2-B3  | Vocal key: G               |         |

This patriotic wartime tune was originally done by Glenn Miller with Tex Beneke and Marion Hutton and the Modernaires supplying the vocals. This is a medium swing tempo chart that kicks. We have scored the chart for Male & Female vocalist with a 4-piece backing group, though the arrangement works well as a boy girl duet or as a solo vocal (we have included a solo vocal sheet in the pack). The Tenor sax line that would have been missing when Beneke took the vocal is scored back in, thereby keeping your section complete. This chart is true to the Bill Finegan original, and there are no sax doubles. Trumpets 2, 3 & 4 need to be able to reach high C for the unison passage before the Tenor solo in the last chorus.

## Rock & Pop charts:

|                     |              |                            |            |                   |
|---------------------|--------------|----------------------------|------------|-------------------|
| <b>All Shook Up</b> |              | By Otis Blackwell          |            | £ 27.50           |
| LLA2205             | Arranged by: | Andy Firth                 | Style:     | Funk @ 160 b.p.m. |
|                     | Duration:    | 3 mins                     | Grade:     | Medium            |
|                     | Ranges:      | Trumpets C#6, C#6, F#5, E5 | Trombones: | B4, G4, B3, B3    |
|                     | Vocal:       | D3 - D4 (8 steps)          | Vocal key: | G                 |

Here is All Shook Up, made famous by Elvis, but fear not - this chart is nothing like his version. It's written in a really cool funk groove from start to finish. The chart opens with the rhythm section setting the groove, followed by the vocalist, and the band then layers in behind the singer, giving support but never overpowering things. Whilst it is a vocal feature, there are also solo spots for either a Tenor sax or your Guitarist. The vocal key is G and there are no sax doubles.

|                                 |              |                          |            |                        |
|---------------------------------|--------------|--------------------------|------------|------------------------|
| <b>Are You Lonesome Tonight</b> |              | By Handman & Turk        |            | £ 27.50                |
| LLA2207                         | Arranged by: | Andy Firth               | Style:     | Pop Disco @ 130 b.p.m. |
|                                 | Duration:    | 2 mins 40 secs           | Grade:     | Easy / Medium          |
|                                 | Ranges:      | Trumpets B5, B5, A5, G#5 | Trombones: | A4, G4, E4, D4         |
|                                 | Vocal:       | D3 - D4 (8 steps)        | Vocal key: | C to D                 |

Whilst "Are You Lonesome Tonight" is remembered as a big hit for Elvis, this version is nothing like it. It has been given an extreme makeover, and arranged with a really catchy disco feel which the band states clearly from the first beat of the chart. The opening vocal chorus is followed by an instrumental chorus, with the brass taking the lead, then handing the baton over to the saxes for their turn. The vocalist re-enters with the middle 8, then takes things up a step for the final half chorus. The vocal key is C modulating to D, and there are no sax doubles.

|                                  |              |   |            |                       |
|----------------------------------|--------------|---|------------|-----------------------|
| <b>Help Yourself (Tom Jones)</b> |              | By Labati Carlo Donida, Jack Fishman & Giulio Rapetti |            | £ 27.50               |
| LLM2229                          | Arranged by: | Myles Collins   | Style:     | Pop Rock @ 180 b.p.m. |
|                                  | Duration:    | 3 mins  | Grade:     | Easy / Medium         |
|                                  | Ranges:      | Trumpets C6, A5, G5, F5                               | Trombones: | A4, F#4, Eb4, F4      |
|                                  | Vocal:       | Eb3 - G4 (10 steps)                                   | Vocal key: | Eb                    |

This song is another of Tom Jones' most famous hits, and will get any crowd onto the dance floor. It is just one of those great party songs. Our arrangement follows the form and structure of the original recording, except that we have written a positive finish to the chart, as the studio version ran to a fade out. We have also scored the string lines back into the saxes to add depth and tonal colour. There are no sax doubles, and the brass ranges are very playable. The vocal key is Eb modulating to E. There are no sax doubles.

|                  |              |                         |            |                          |
|------------------|--------------|-------------------------|------------|--------------------------|
| <b>Hound Dog</b> |              | By Leiber & Stoller     |            | £ 27.50                  |
| LLA2208          | Arranged by: | Andy Firth              | Style:     | Latin Rock @ 150 b.p.m.. |
|                  | Duration:    | 2 mins 40 secs          | Grade:     | Easy / Medium            |
|                  | Ranges:      | Trumpets C6, A5, F5, F5 | Trombones: | G4, E4, Eb4, C4          |
|                  | Vocal:       | Eb3 - G4 (6 steps)      | Vocal key: | C                        |

"Hound Dog" is firmly associated with Elvis, and Clapton did a good cover of it too. However, our version is not really rock'n'roll. It opens as a slightly funk latin in C minor, moving to C major for the vocal entry, but still latin. After the first vocal chorus the brass takes a beautifully crafted descending minor phrygian bridge which the saxes then pick up to modulate into the instrumental chorus, followed by a ripping Tenor sax solo. The vocalist re-enters in the original key and the chart switches to a rock feel for the final chorus. This arrangement is wonderfully conceived and is a totally refreshing approach which works extremely well. The vocal key is C, and there are no sax doubles.

|                                     |                 |                             |            |                       |
|-------------------------------------|-----------------|-----------------------------|------------|-----------------------|
| <b>It's Not Unusual (Tom Jones)</b> |                 | By Gordon Mills & Les Reed  |            | £ 27.50               |
| LLM2230                             | Transcribed by: | Myles Collins               | Style:     | Pop Rock @ 180 b.p.m. |
|                                     | Duration:       | 2 minutes                   | Grade:     | Easy                  |
|                                     | Ranges:         | Trumpets D6, A5, G5, F#5    | Trombones: | G4, F4, D4, B3        |
|                                     | Vocal:          | G2 - C4 (11 steps) as sung. | Vocal key: | C                     |

This song is one of Tom Jones' most famous hits, and will get any crowd onto any dance floor anywhere! Our arrangement follows the form and structure of the original recording, except that we have written a positive finish to the chart, as the studio version ran to a fade out. We have even included the little solo guitar licks where they occur, to add authenticity. There are no sax doubles, and the brass ranges are very playable. The 2nd Trumpet only has to reach A and the lead Trumpet is written to a high D which can be played 8 vb without detracting from the chart. For this reason we've graded the chart as 'easy'. The vocal key is C throughout.

|   |                 |                                 |            |                          |
|---|-----------------|---------------------------------|------------|--------------------------|
| <b>I Was A Fool To Let You Go (Manilow)</b> |                 | By Barry Manilow & Marty Panzer |            | £ 27.50                  |
| LLM2257                                     | Transcribed by: | Myles Collins                   | Style:     | Swing Ballad @ 72 b.p.m. |
|   | Duration:       | 3 mins 30 secs                  | Grade:     | Easy / Medium            |
|   | Ranges:         | Trumpets C#6, Ab5, Ab5, F5      | Trombones: | G#4, Eb4, Eb4, Eb4       |
|   | Vocal:          | Bb2 - Eb4 (11 steps, as sung)   | Vocal key: | Eb to E                  |

Taken from Barry Manilow's 1978 album "Even Now", this chart is a great lounge ballad with a really bluesy feel. Opening with solo piano, the vocal enters backed by just the rhythm section. The Saxes add to the build, supported by muted Trumpets, and the Trombones then lead the bridge. The instrumental break is big and powerful with lush voicings, whilst not being too overpowering. The vocalist re-enters with a half step up modulation into the final chorus and the chart finishes up with a big crescendo, piano solo lick and muted Trumpet solo fill to fade. The brass ranges are moderate, and there are no sax doubles. The vocal keys are Eb to E.

**Knock On Wood**

LLA2195

Arranged by:  
Duration:  
Ranges:  
Vocal:

By Eddie Floyd and Steve Cropper

Andy Firth  
3 mins 50 secs  
Trumpets C#6, A5, F#5, F#5  
B2 - A3 (9 steps)

Style:  
Grade:  
Trombones  
Vocal key:

Rock @ 120 b.p.m..  
Easy / Medium  
Gb4, E4, C#4, B3  
E (version 1) G (version 2)

£ 27.50

This Eddie Floyd / Steve Cropper soul classic has been powerfully scored for vocal with big band by Andy Firth. The writing style is big and bold, with lots of references to the opening riff which makes the song so instantly recognisable. The arrangement, whilst essentially a rock chart, has been funky up with a grooving drum pattern, and also features a solo spot for Tenor sax. Also, when you buy this chart you will get two arrangements in one, with parts printed double sided. On one side the chart is in the key of E and on the other it is in the key of G. We have done this to give you the choice between using a male or female vocalist. In the G version we have re-scored the brass in places to lower the lead ranges, so Trumpet 1 only gets to high C. There are no sax doubles, and the vocal range is just over an octave. The range information given refers to the version in E.

**Let's Twist Again**

LLM2197

Arranged by:  
Duration:  
Ranges:  
Vocal:

By Dave Appell and Kal Mann

Myles Collins  
3 mins  
Trumpets G5, E5, D5, D5  
D3 - C4 (7 steps)

Style:  
Grade:  
Trombones  
Vocal key:

Pop @ 170 b.p.m.  
Easy  
F4, D4, C4, C4  
F

£ 27.50

Let's Twist Again is another fine chart to have in your library if you play at mixed audience gigs. The dads are almost guaranteed to want to get up and dance. Our arrangement includes the opening spoken vocal lines (over solo drums), just like the Chubby Checker original, and from the intro moves into the first vocal chorus. Sax and Brass passages form the second chorus, with the vocalist returning in the middle 8. The band takes a D.C. to allow the vocalist to repeat the intro, giving the chance of call and response between singer and band or singer and audience. The third chorus is vocal and leads to the coda flourish. This is an easy to play, yet rewarding chart that will be a real crowd pleaser. There are no sax doubles and the vocal key is F throughout.

**My Girl**

LLM2203

Arranged by:  
Duration:  
Ranges:  
Vocal:

By Smokey Robinson and Ronald White

Myles Collins  
3 mins  
Trumpets D6, A5, F#5, D5  
G3 - A4 (9 steps, as sung)

Style:  
Grade:  
Trombones  
Vocal key:

Motown @ 105 b.p.m.  
Easy  
A4, F#4, D4, D4  
C to D

£ 27.50

My Girl, written by Smokey Robinson and Ronald White, was a huge hit for The Temptations, and this tune has become a Motown classic. Our arrangement is written with the original 60's version in mind, and sticks closely to the length and feel of the original too. Audiences will instantly recognise the tune from the opening few notes of the intro, and be up ready to dance. This chart is scored for a regular 5/4/4/4 big band line up, and there are no sax doubles. The chart is graded as easy, though the lead Trumpet has to reach high D twice. The vocal key is C, modulating to D.

**Reet Petite**

LLM2188

Arranged by:  
Duration:  
Ranges:  
Vocal:

By Berry Gordy Jr &amp; Tyrano Carlo

Myles Collins  
3 mins  
Trumpets B5, G5, E5, E5  
F2 - C4 (12 steps)

Style:  
Grade:  
Trombones  
Vocal key:

Swing @ 170 b.p.m.  
Easy  
G4, E4, Bb3, D4  
F

£ 27.50

Reet Petite is great chart for a mixed audience dance gig. It's one of those songs that gets people up on the floor almost from the very first note. Our version follows the form and structure of the Jackie Wilson hit, though we have written it for full big band instrumentation. The brass lines are not demanding, with lead Trumpet only written to B, and lead Trombone to F. The vocal chart is written "as-sung" by Wilson and there are no sax doubles, and the vocal key is F throughout. An easy to play, fun chart.

**Sunday Girl**

LLA2201

Arranged by:  
Duration:  
Ranges:  
Vocal:

By Chris Stein

Andy Firth  
3 mins 50 secs  
Trumpets D6, B5, G5, G5  
G3 - C5 (11 steps)

Style:  
Grade:  
Trombones  
Vocal key:

Pop Rock @ 140 b.p.m..  
Easy / Medium  
Bb4, A4, A4, D4  
Eb to F

£ 27.50

"Sunday Girl" was one of Blondie's biggest hits, written for her by band member Chris Stein. Our arrangement is written as a pop rock chart, with a similar feel to the Debbie Harry original. After a bold and bare intro, the vocalist enters, backed by saxes and brass. At the end of the first chorus the band modulates up to F, as per the original Blondie idea. After a short 8 measure vocal the band takes over, giving the singer a brief rest, because it is then vocal all the way to the end. The vocal keys are Eb modulating to F, and there are no sax doubles.





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