Pennsylvania 6-5000

Music by JERRY GRAY
Lyrics by CARL SIGMAN
Arranged by ANDREW H. DABCZYNSKI

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INSTRUMENTATION

1 Conductor
8 1st Violin
8 2nd Violin
5 Viola
5 Cello
5 String Bass
1 Optional Piano Accompaniment
1 Optional Vocal Beat Box & Percussion

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

Belwin ORCHESTRA
a division of Alfred

PROGRAM NOTES

Pennsylvania 6-5000 is the big band jazz standard that honors the telephone number of New York City's Hotel Pennsylvania—just across 7th Avenue from the famed Pennsylvania Railroad station. In the "old days" of telephones, before area codes, the first two numbers were called "exchanges," represented by a selected word, the first two letters of which substituted for the corresponding numbers on the phone dial (the first two letters of "Pennsylvania," or "P-E," thus substituted for 7-3). The complete number today, including area code, is 212-736-5000, and it still rings the hotel's switchboard. It is reputedly the longest continuously used phone number in the city. The hotel's popular Café Rouge was a favorite venue for the top swing-era big bands—and virtually all the jazz musicians performing there would routinely call the hotel's main desk to make reservations during their run. In 1940, Jerry Gray, a member of the famous Glenn Miller Band, penned the music for this song, with Carl Sigman coming up with the lyrics. In the original version, the band members repeatedly shouted out in unison the phone number so familiar to them. The tune became an instant hit—with the popular Andrews Sisters' voices belting out the verses—and has since become a favorite swing classic throughout the world.

NOTES TO THE CONDUCTOR

Here's a great 1940s Glenn Miller standard that will get any string orchestra swinging! The tunes, rhythms, and harmonies of the big-band era all come alive in this clever arrangement. It follows closely the famous recording by the Glenn Miller band. Listening to a recording of this version will help students to understand the swing style. All the string sections have opportunities to shine and optional piano and vocal percussion parts add to the groove. And everybody gets to join in the classic "Pennsylvania 6-5-0-0-0" chant!

It is essential that eighth notes be played in swing time, and that the printed articulations are performed accurately. Close attention to dynamics will also enhance the performance. The introduction (mm.1–8) combines a chromatic scale in the first violin with thick jazz-style chords in the other parts. It precedes two statements of the familiar "A" theme of the tune (mm. 9–18). The theme is heard in octaves in the first and second violins, violas, and top line of cellos (emulating the original sax section solo) against a walking bass line in bottom cellos and basses. An optional piano part doubles these lines, as well as an optional vocalized percussion part in "beat box" style; this latter part can be assigned to extra or chosen ensemble members who emulate a snare drum by vocalizing a series of swung "Ch-ch-ch" sounds. On the downbeat of both the first and second endings (mm. 15 and 17—and subsequent repetitions), an optional telephone bell ring can be played (mm. 15–18). This is followed by the entire ensemble shouting in unison, "Pennsylvania six-five-thousand" as indicated. The "B" theme then follows (mm. 19–26) with the top four voices emulating the original trumpet section solo in unified jazz chords. Another statement of the "A" theme then follows (mm. 27–34), as before. The violas and cellos then emulate the original trumpet solo (mm. 35–42) with the violins providing a chordal accompaniment against the bass line. The familiar "A" theme once again returns (mm. 43–50), this time with a rhythmic variation of the shouted chorus (mm. 49–50). The "A" theme is repeated again (mm. 51–58), now in octaves in the first violins (taking the sax line), with the seconds and violas in rhythmic harmony (emulating the trumpet section), along with the divided celli (the trombone section line), and the bass line. This section is repeated one last time, fortissimo, and builds to a unison chromatic coda and final unison tag.

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Pennsylvania 6-5000

CONDUCTOR SCORE
Duration - 2:30

Music by Jerry Gray
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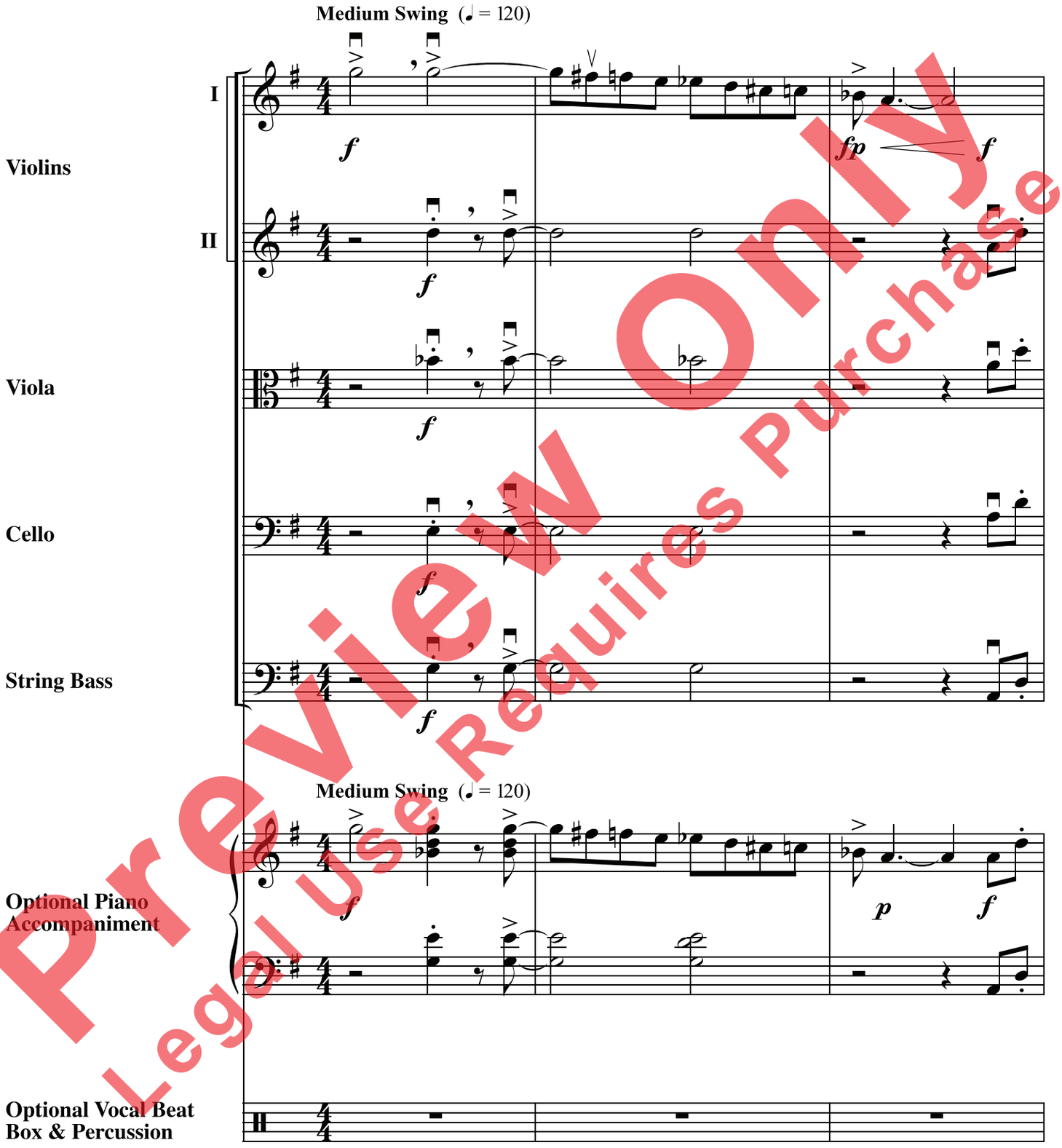

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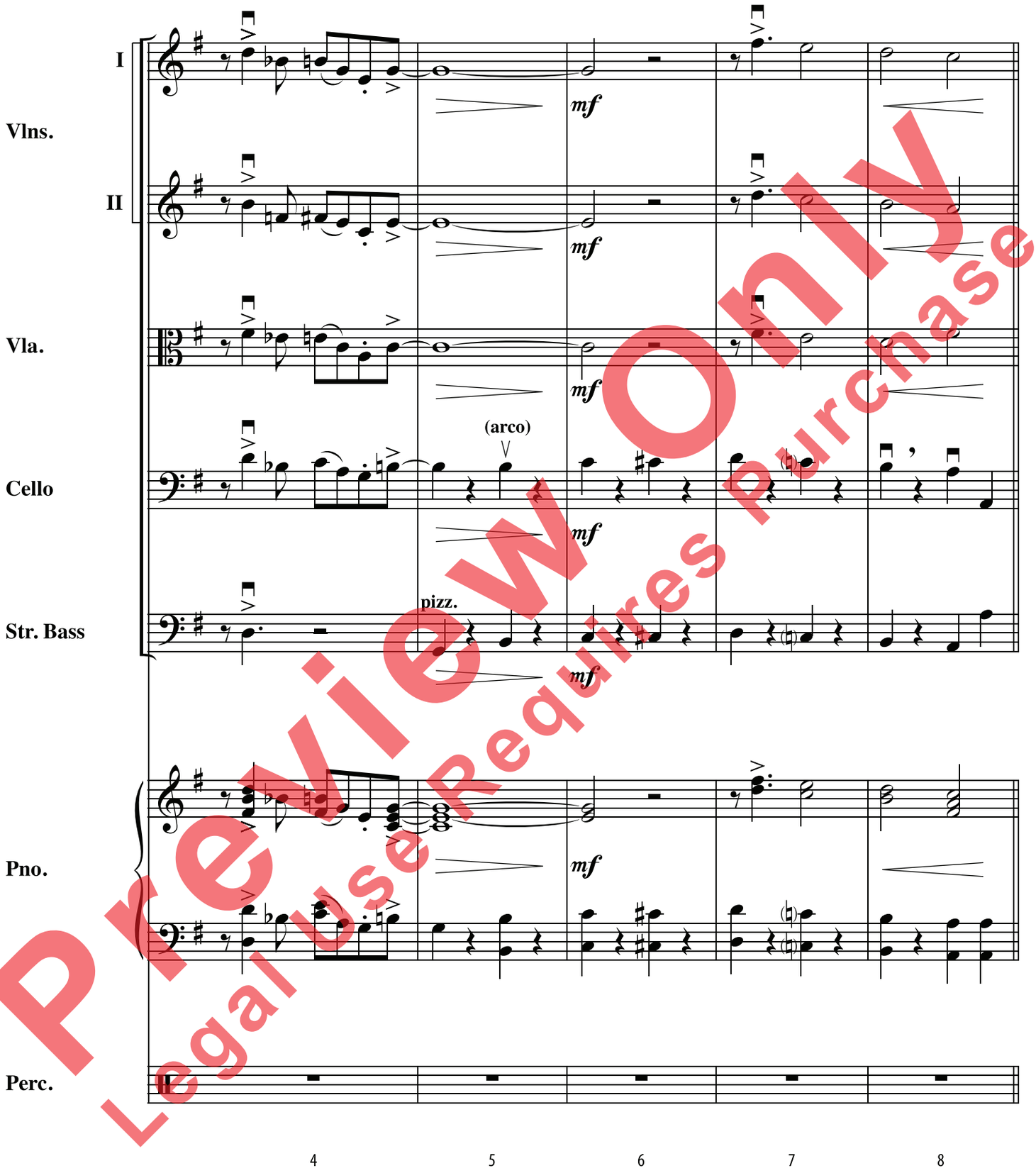

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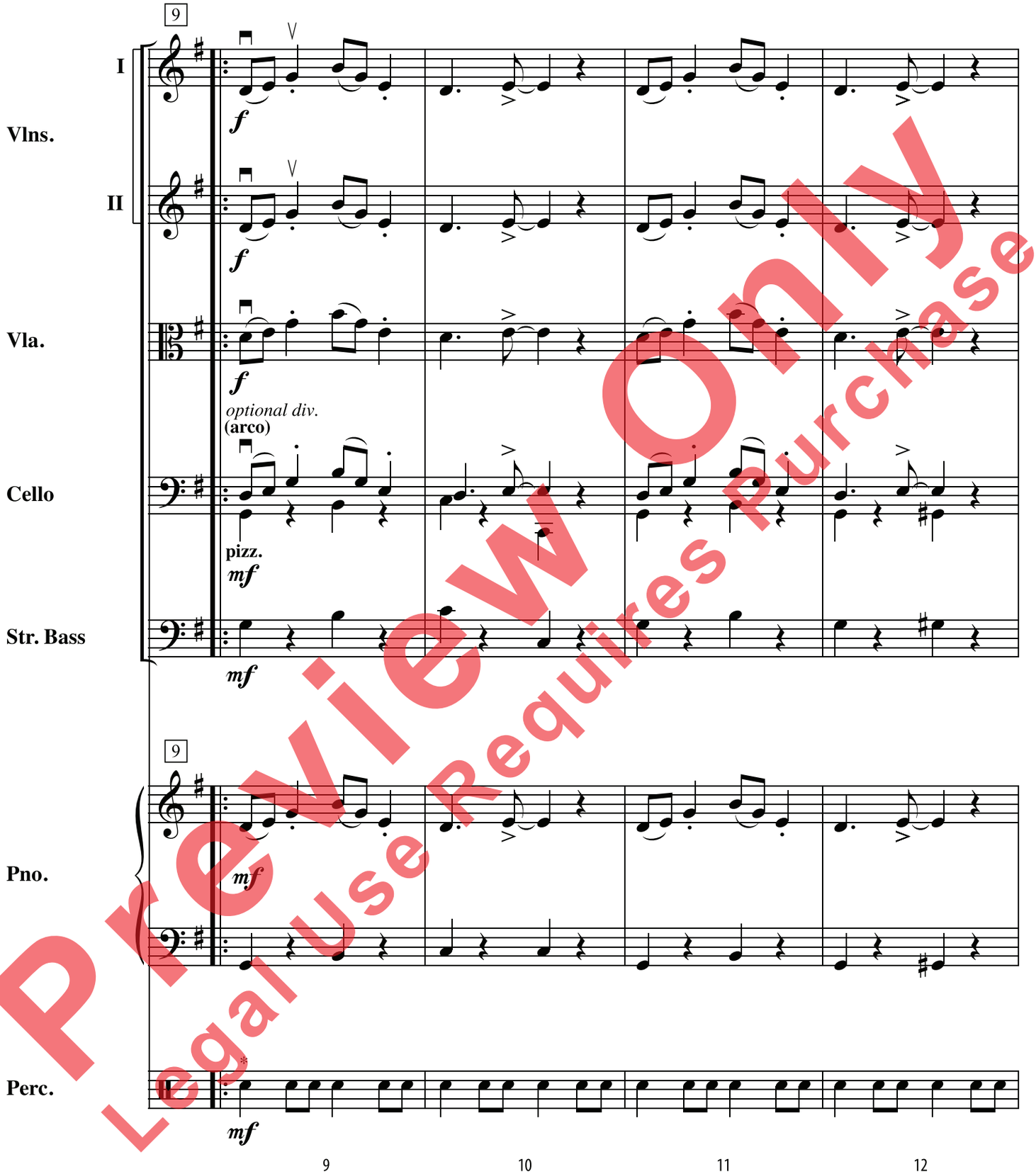

*Selected players or soloists imitating swing drumset, speak:
"Ch ch-ch Ch ch-ch," etc., or other beat box percussion sounds in swing time.

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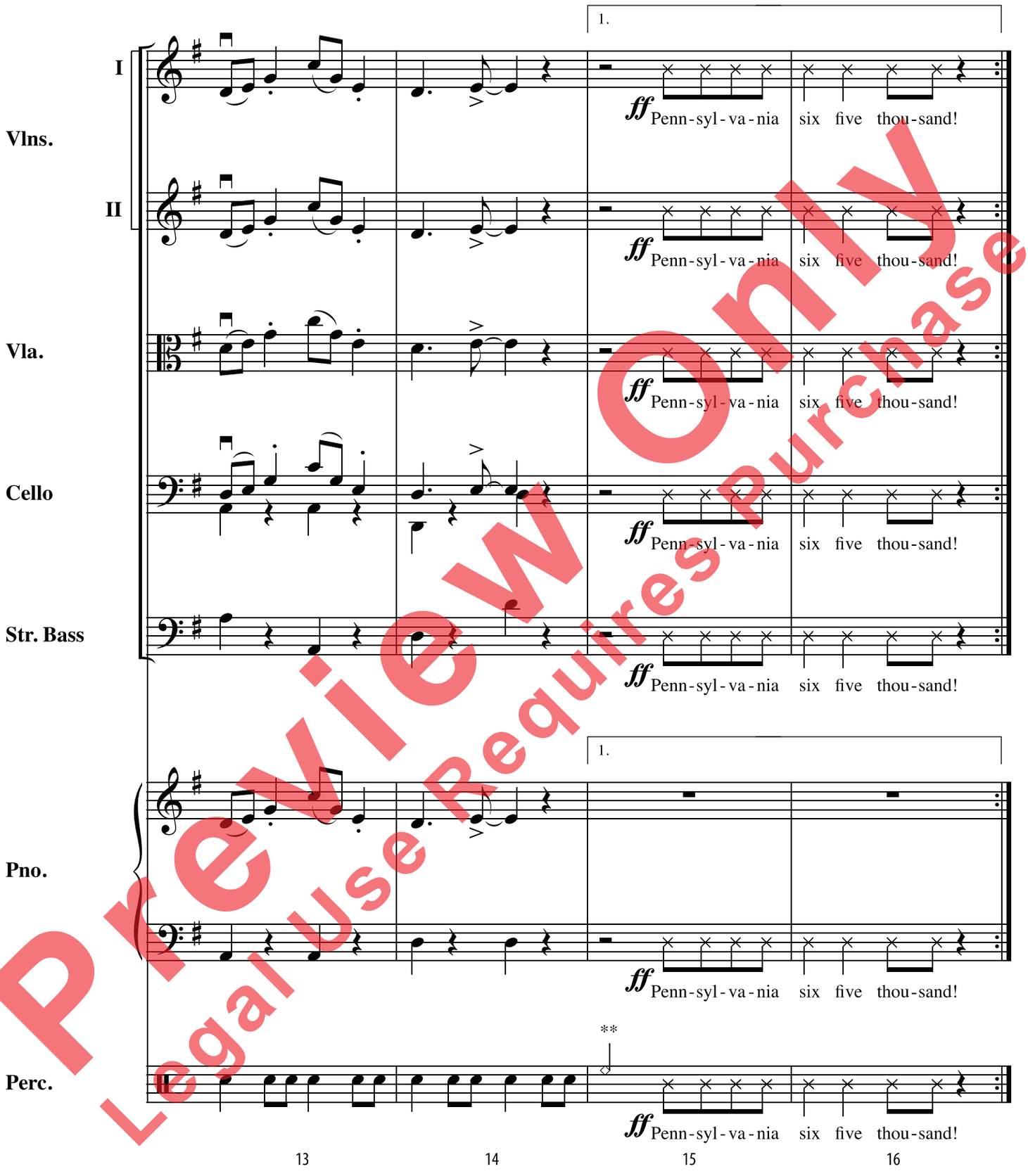

**opt. telephone ring

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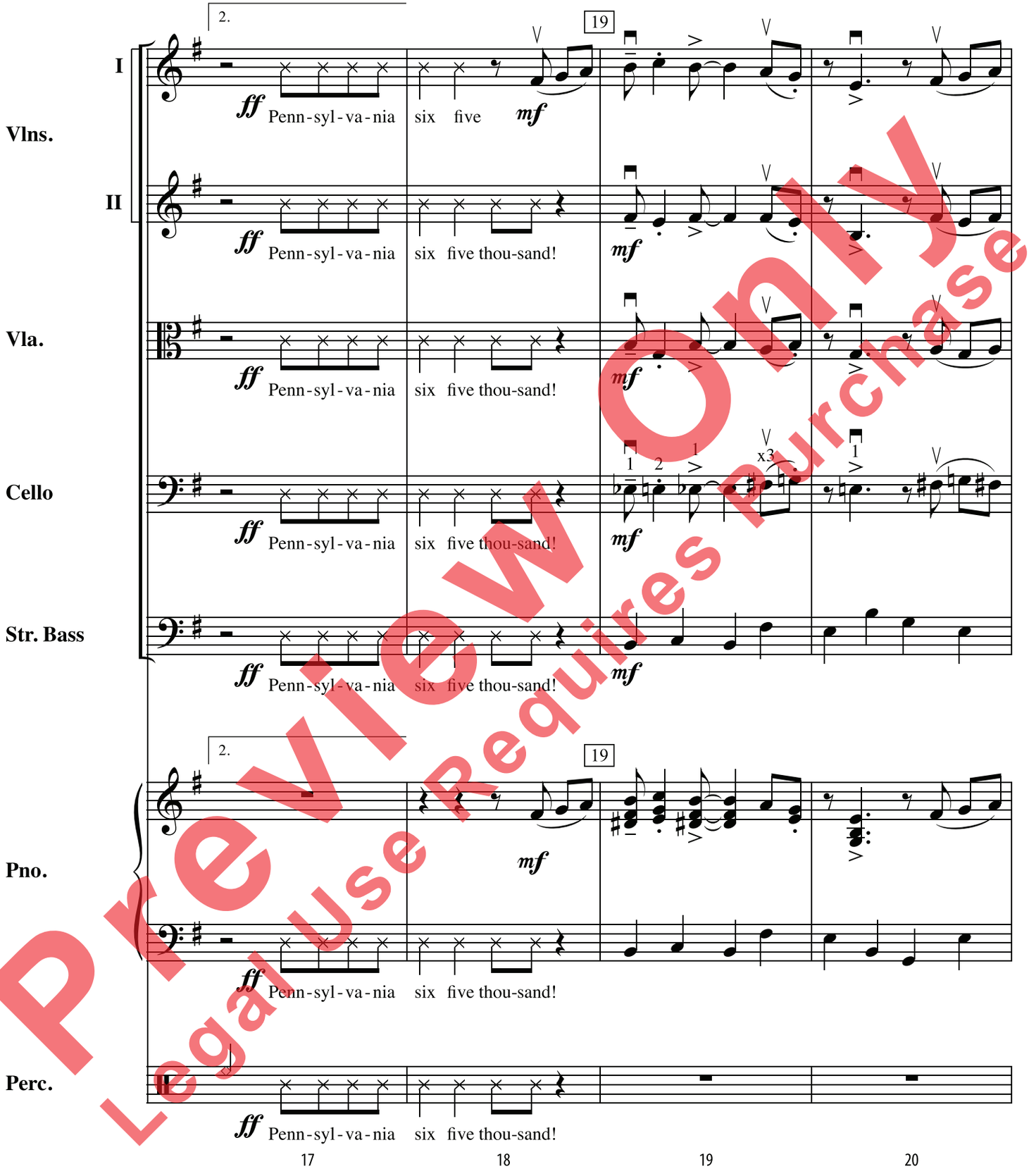

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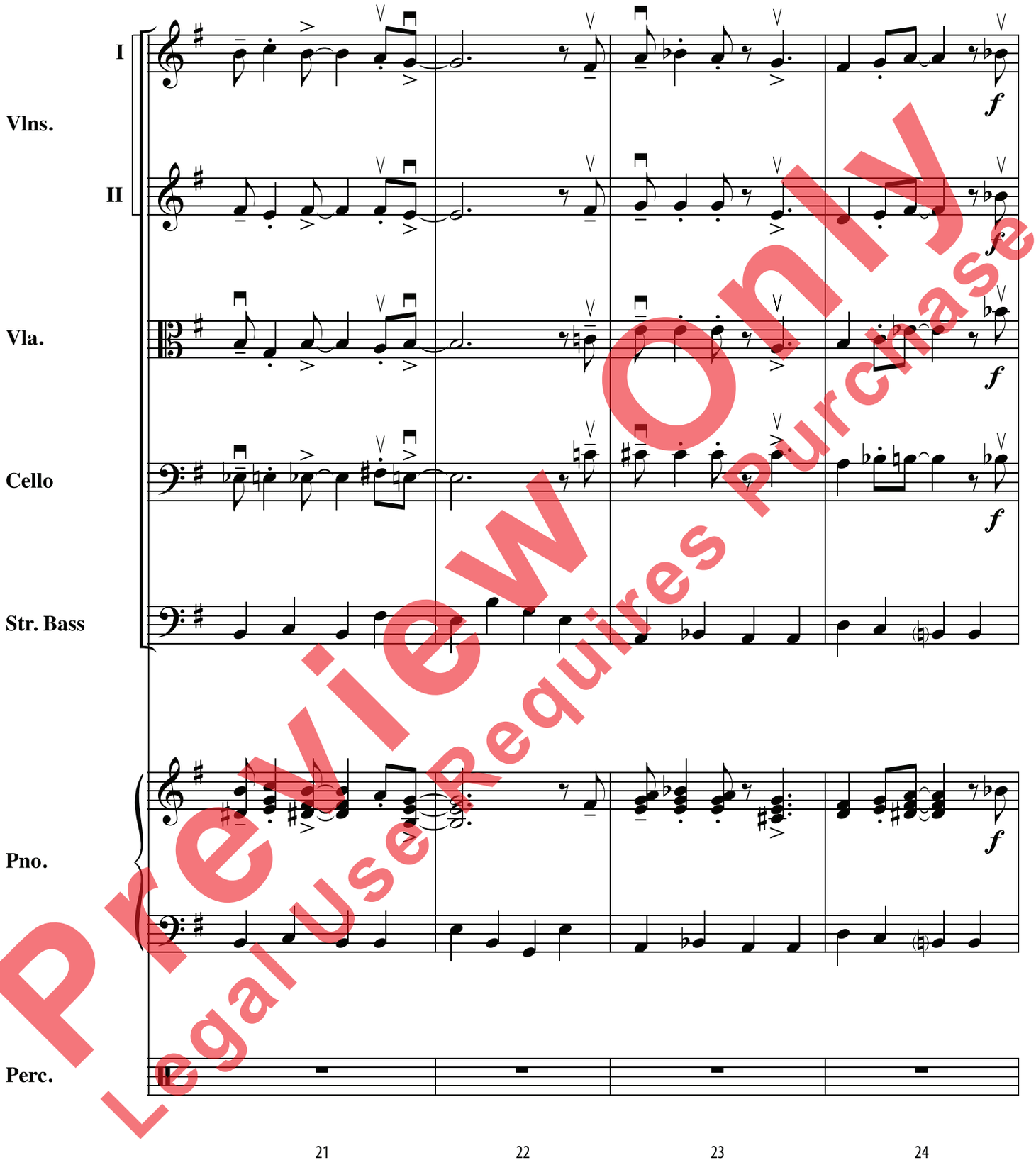

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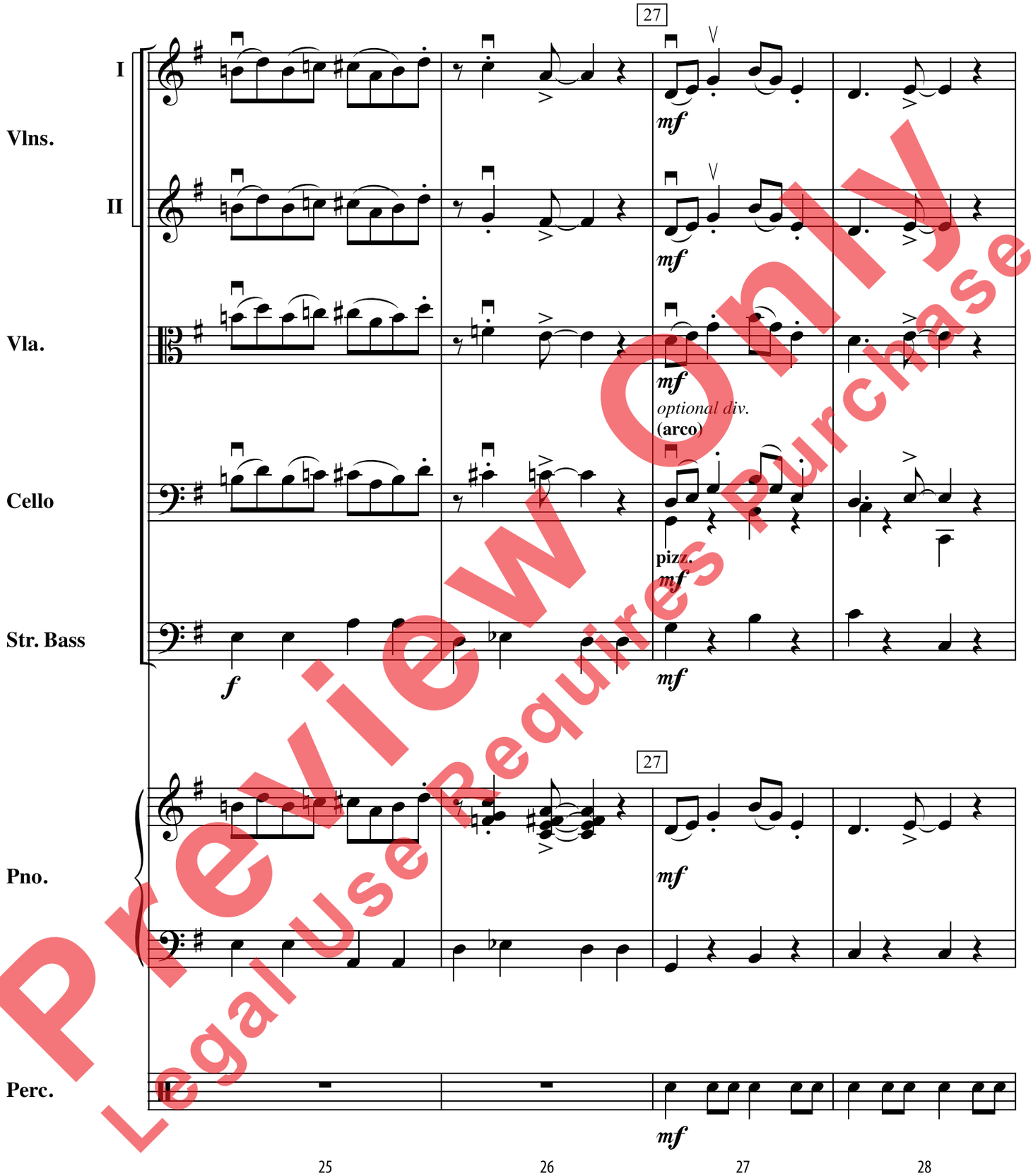

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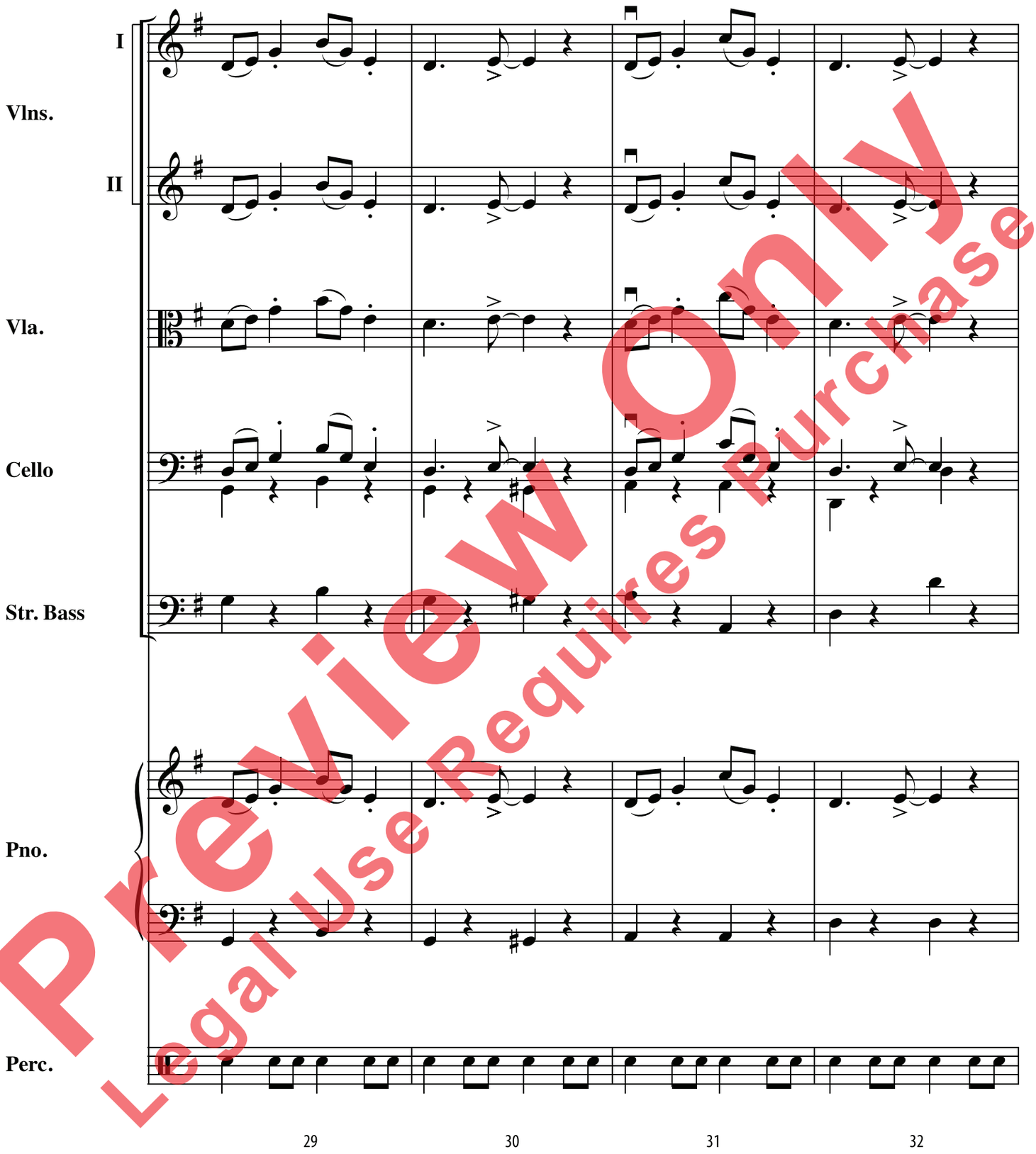

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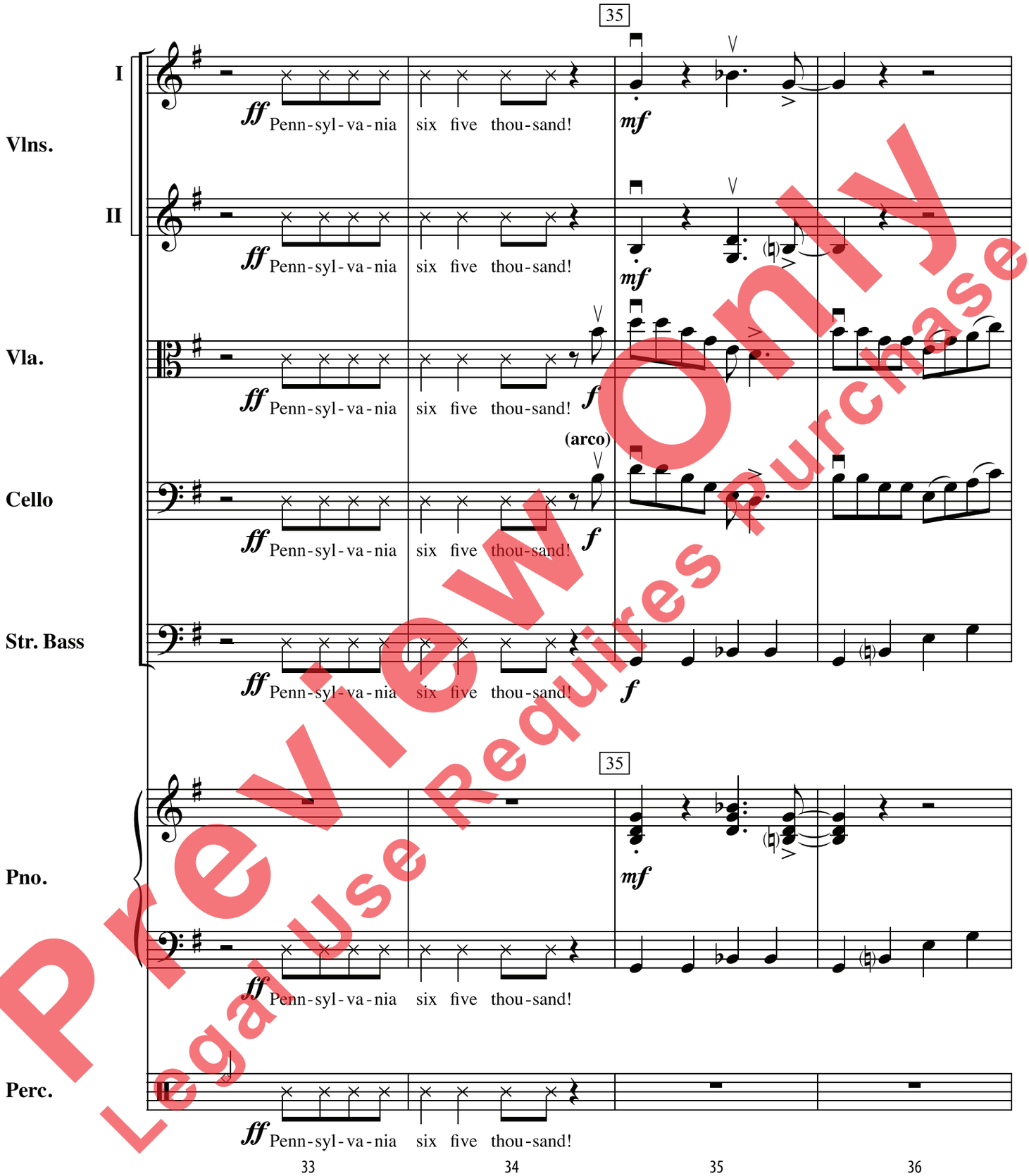

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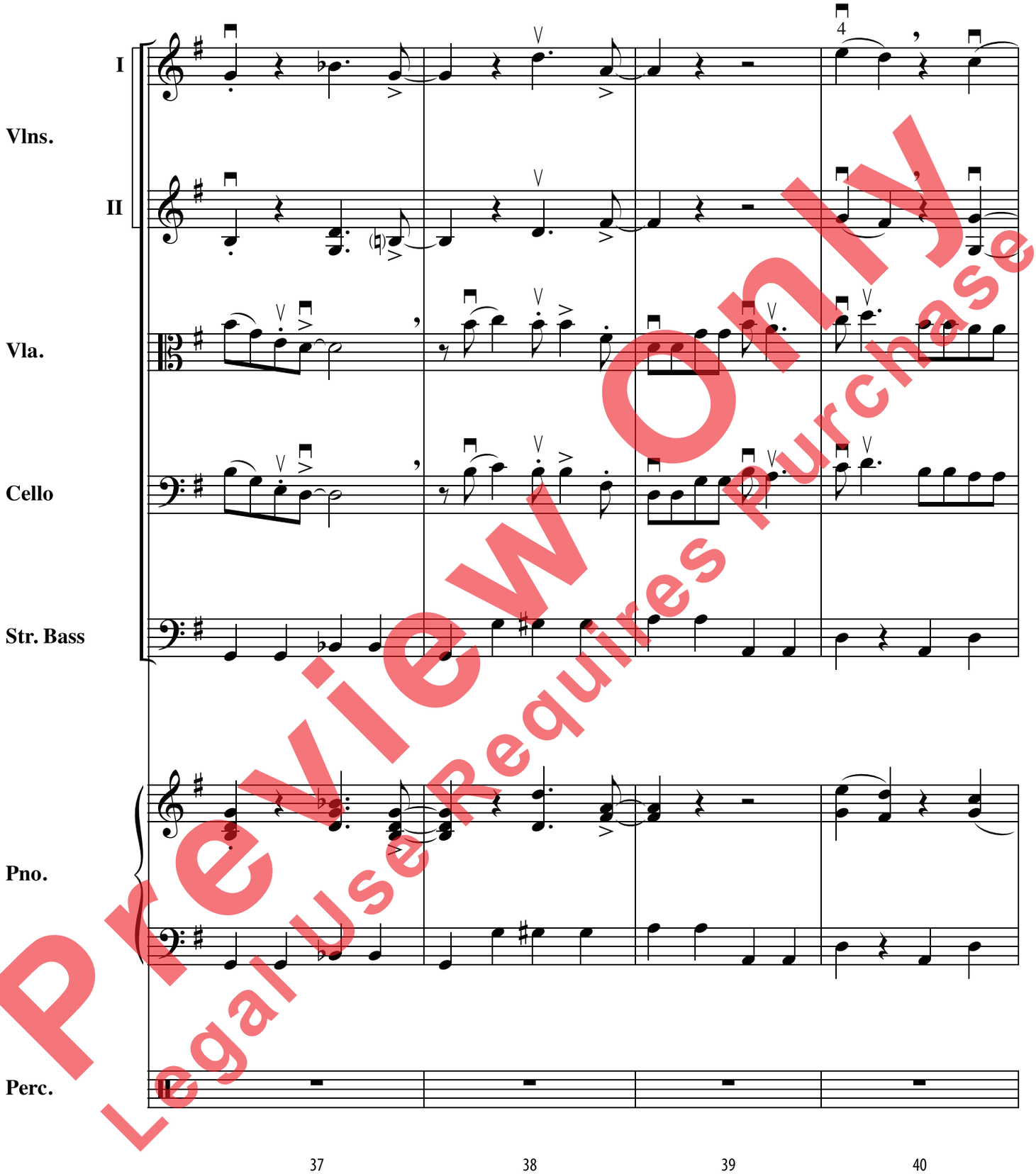

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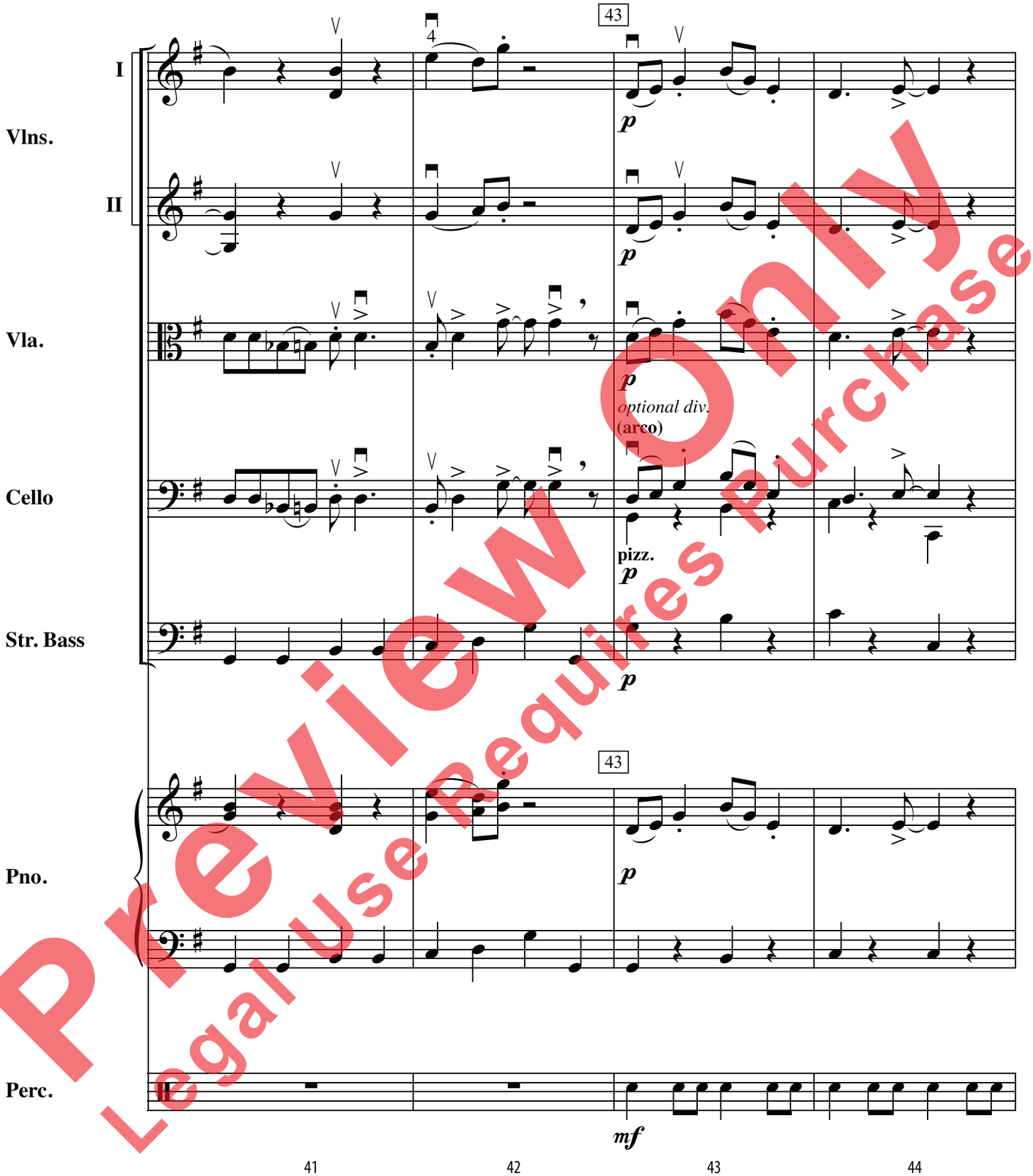

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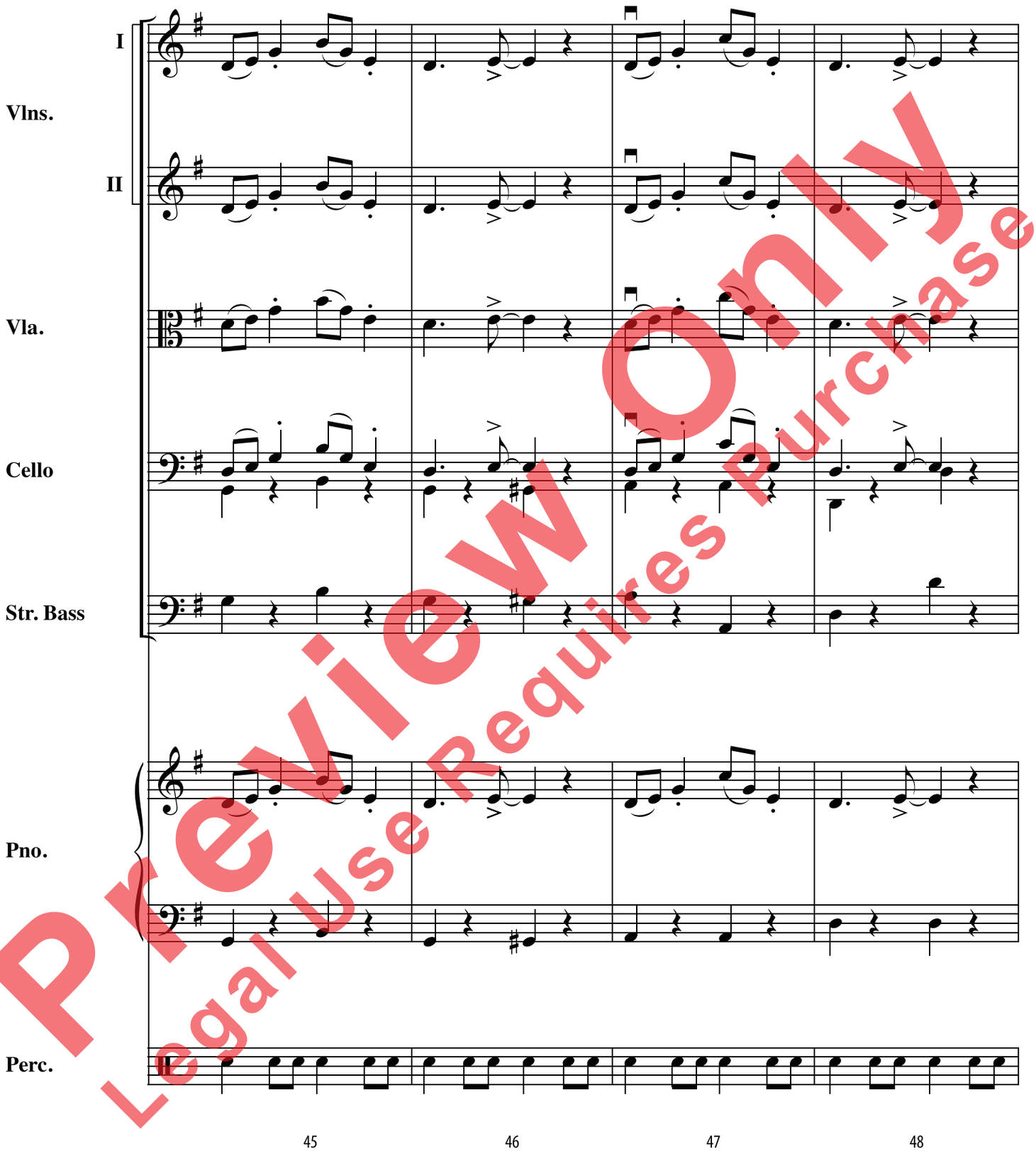

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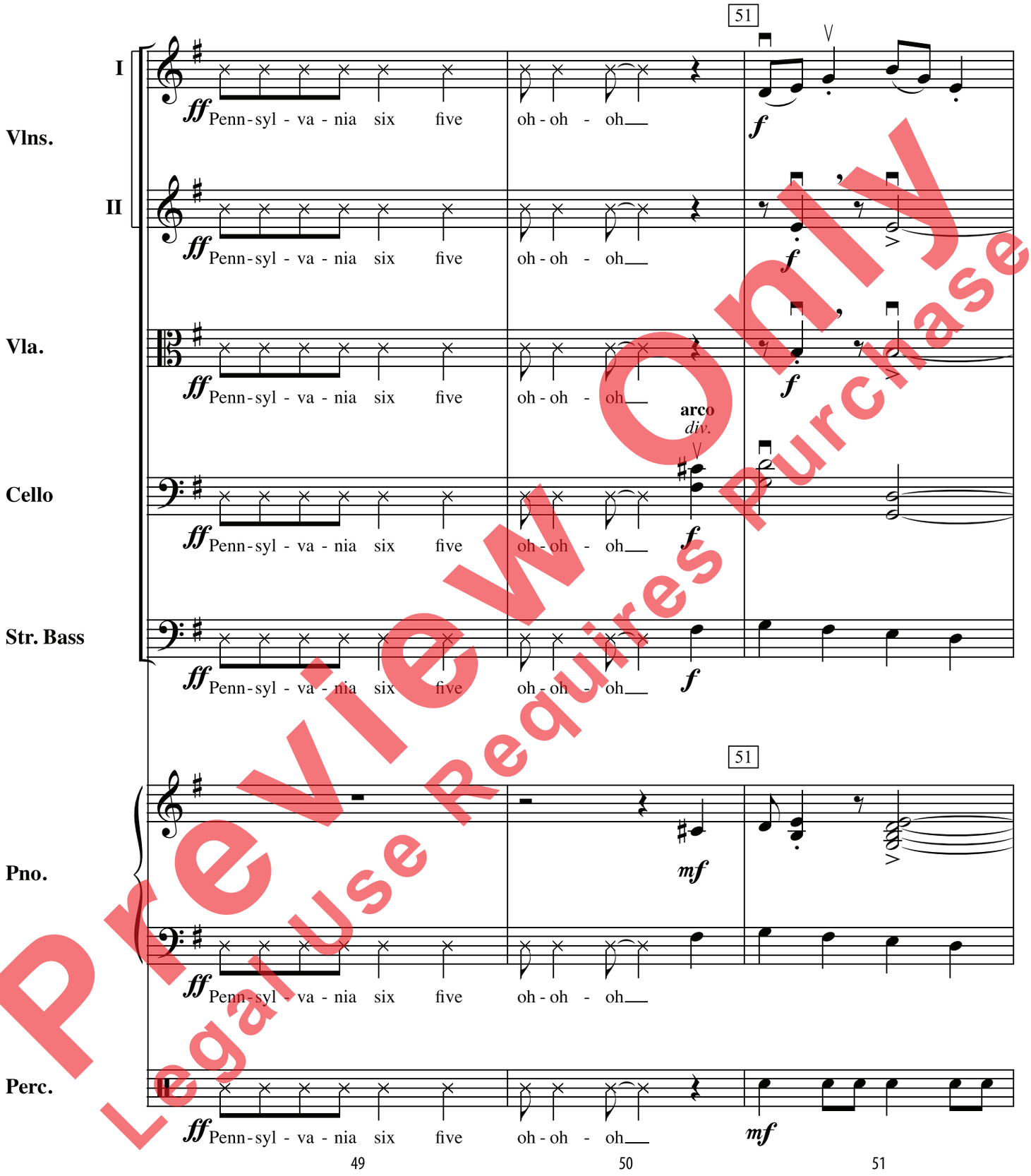

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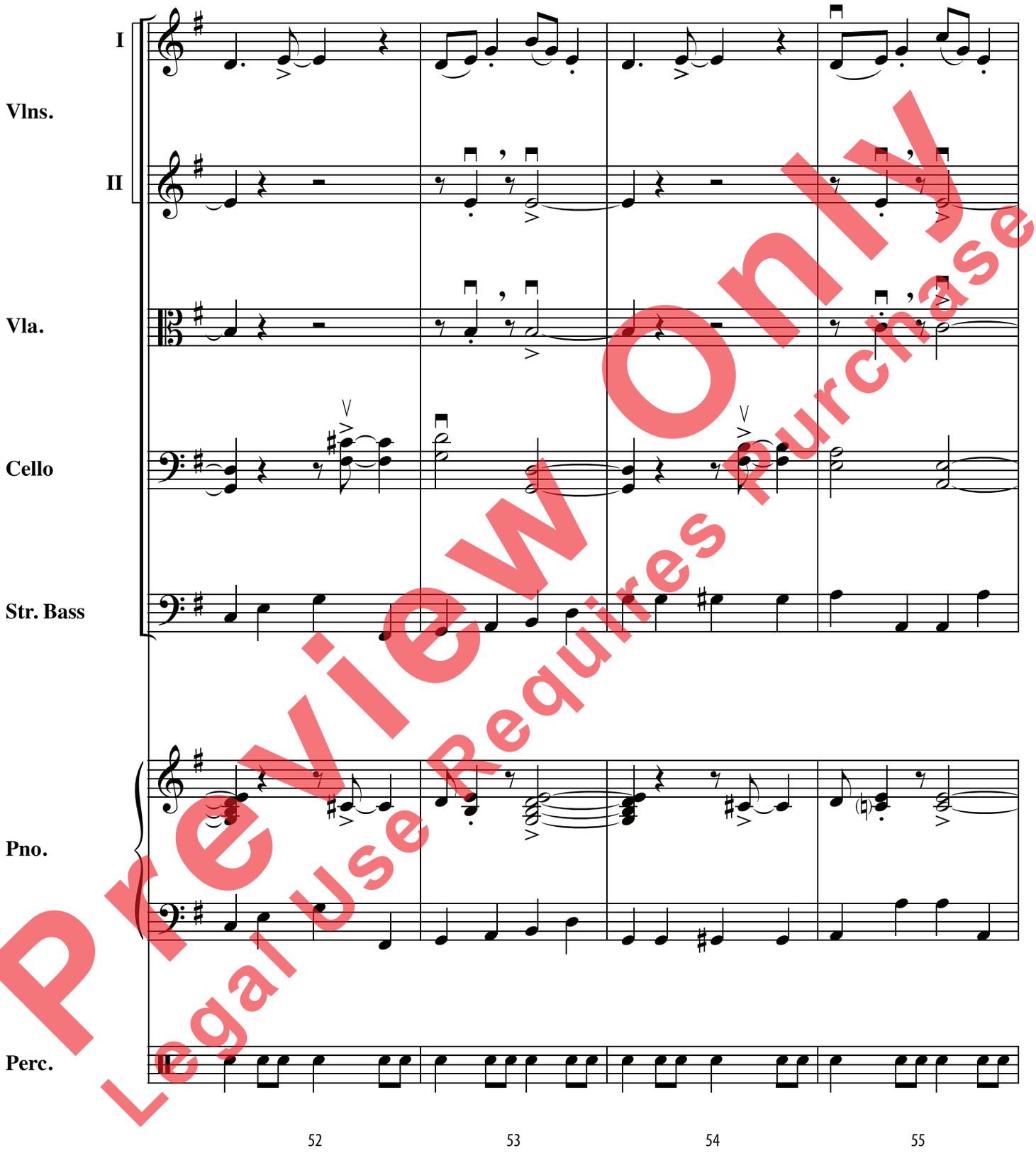

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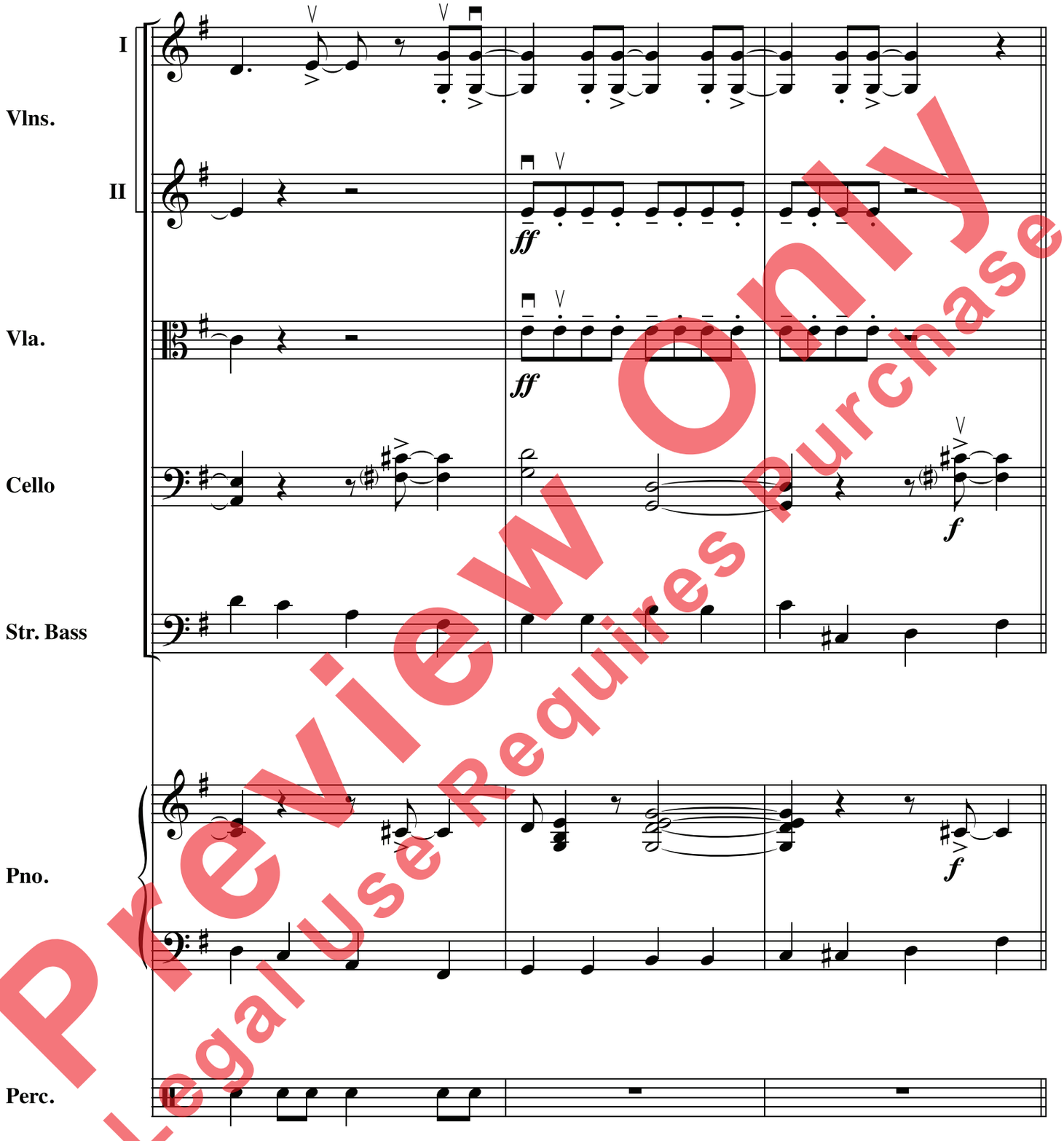

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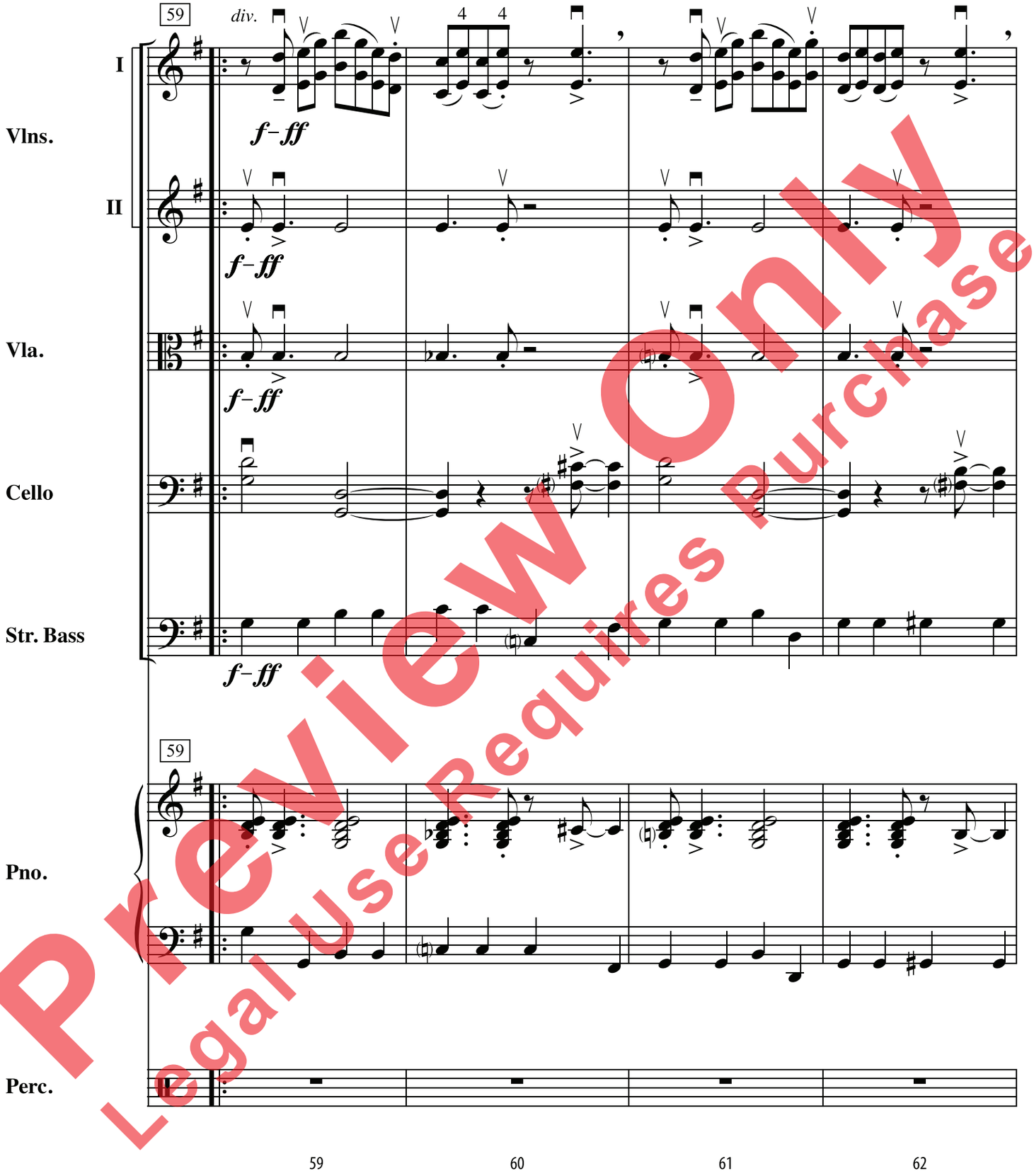

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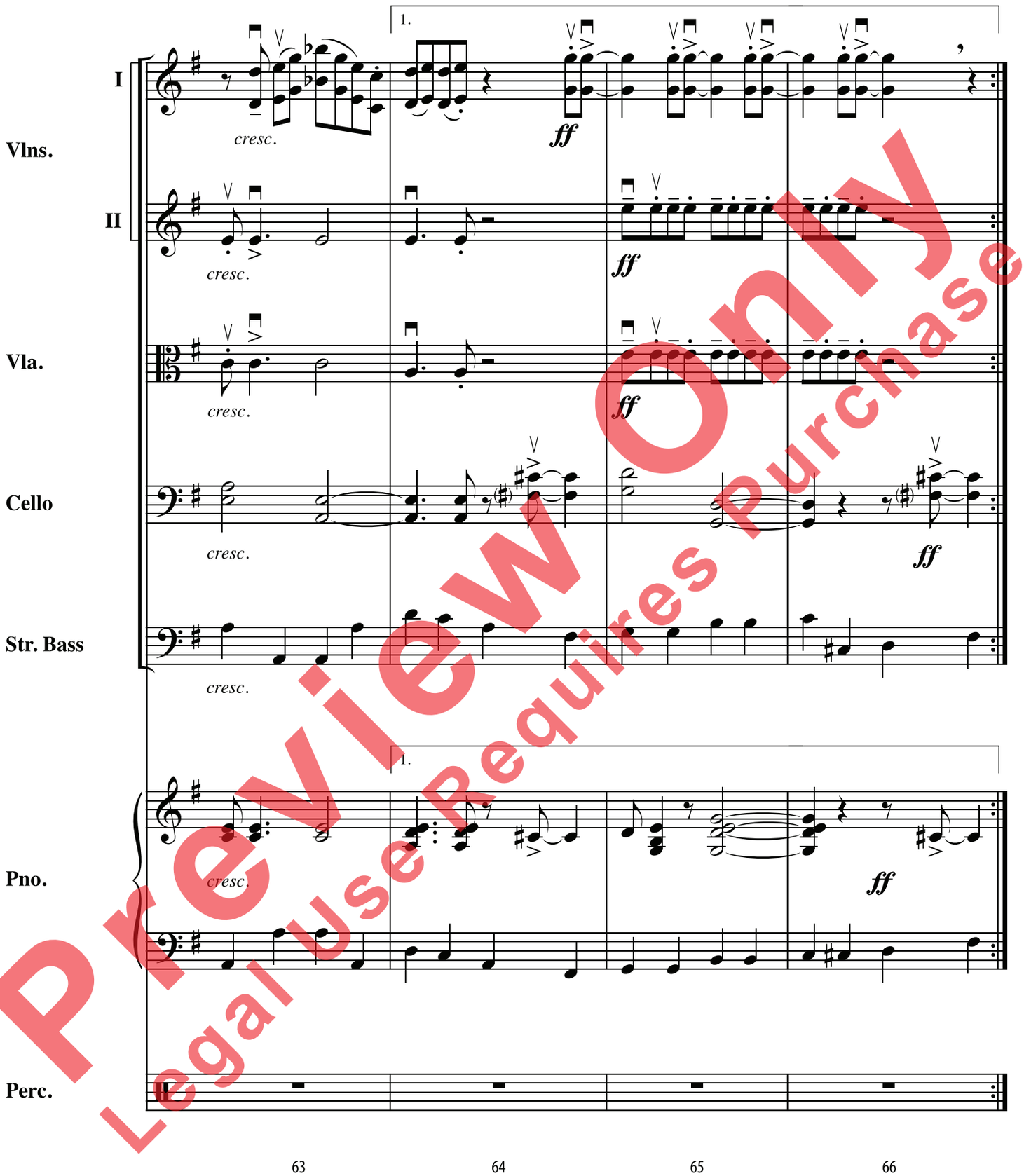

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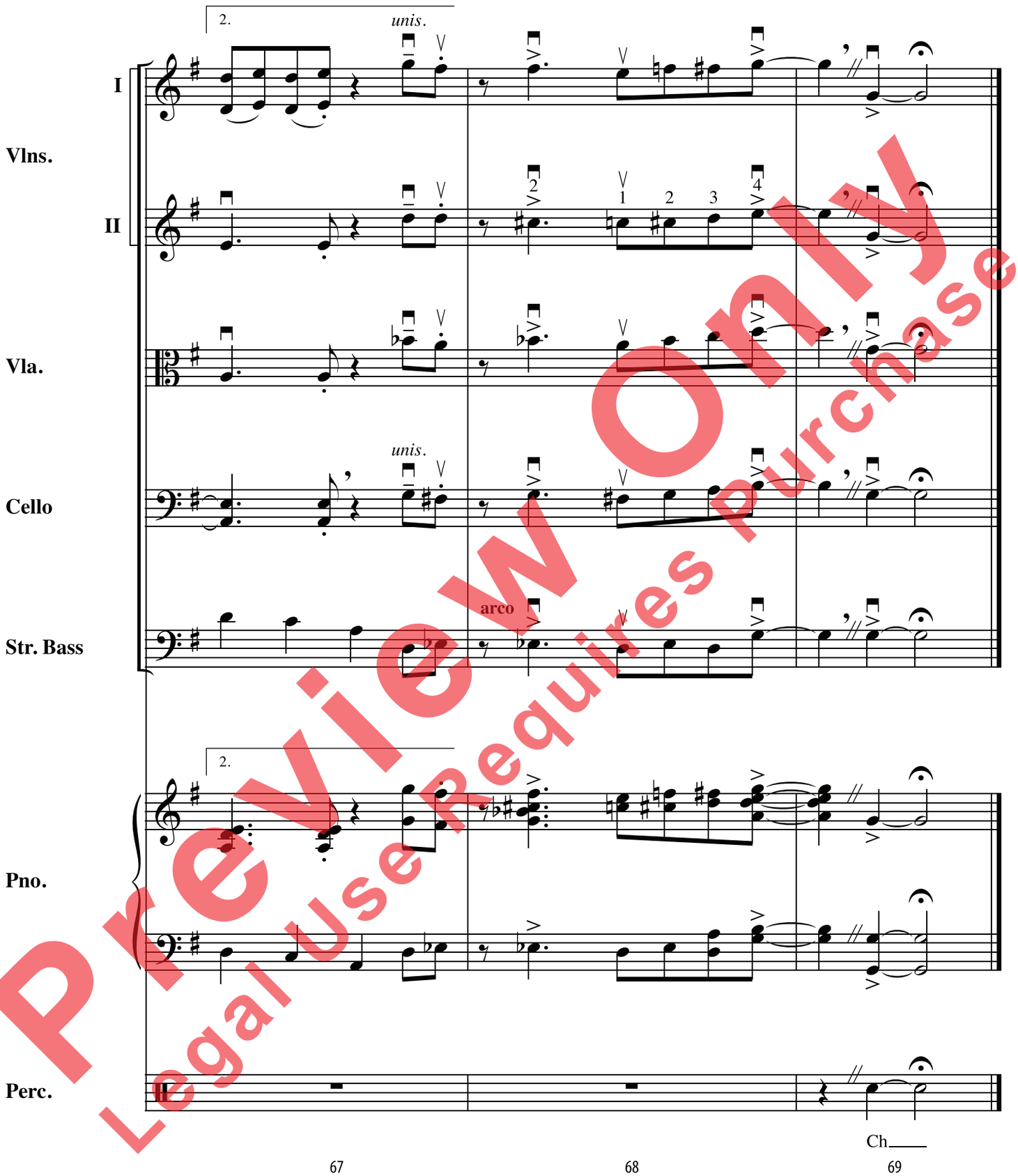

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