

Sing, Sing, Sing

LOUIS PRIMA

Arranged by GORDON GOODWIN

INSTRUMENTATION

Conductor
B♭ Clarinet
1st E♭ Alto Saxophone (Alternate Part)
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet

1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Preview
Legal Use Requires Purchase Only

NOTES TO THE CONDUCTOR

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

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

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

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

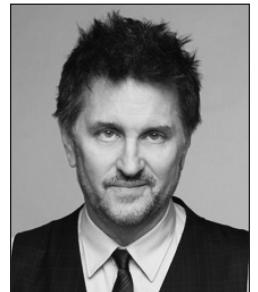
If you are one of the soloists on this chart, check out soloists from the big band era, and you'll notice they played a fair amount of arpeggios in their improvising—up and down the chord. Give it a try, and don't forget to include that minor 6th. For the (concert) Ami6 chord that would be an F-sharp,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

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

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

—Gordon Goodwin

**Gordon
Goodwin**



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

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

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

CONDUCTOR
38708S

As performed by Gordon Goodwin's Big Phat Band

Sing, Sing, Sing

By LOUIS PRIMA

Arranged by GORDON GOODWIN

FAST SWING $\text{d} = 215$

Bb CLARINET

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GUITAR

PIANO

BASS (ACOUSTIC)

DRUMS

KELPA TONG! (SOLO)

1 2 3 4 5 6 7 8 9 10

© 1936 (Renewed) EMI ROBBINS CATALOG INC.
Exclusive Print Rights Administered by ALFRED MUSIC
This Arrangement © 2012 EMI ROBBINS CATALOG INC.
All Rights Reserved including Public Performance



Purchase a full-length
performance recording!
alfred.com/downloads

CONDUCTOR

- 2 -

SING, SING, SING

The musical score consists of ten staves of music for various instruments. The instruments listed on the left are: CL., ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GR2., PNO., BASS, and DRUMS. The key signature is one sharp throughout. Measure 11 starts with a rest followed by a dynamic instruction. Measures 12 through 18 show various patterns for the brass and woodwind sections. Measure 12 includes a dynamic instruction 'UNISON SOLI'. Measure 18 ends with a dynamic instruction 'FILL-----'.

CONDUCTOR

- 3 -

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

(SWING)

19

20

21

22

23

24

25

26

SING, SING, SING

CONDUCTOR

- 4 -

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BASSO

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gr.

PNO.

BASS

DRUMS

SING, SING, SING

Preview Requires Purchase

CONDUCTOR

- 6 -

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gtr.

PNO.

BASS

DRUMS

SING, SING, SING

Preview User Requires Purchase

35 36 37 38 39 40 41 42

G⁶ D⁹ D⁷ G⁶ D⁹ D⁷ G⁶ G⁷⁽⁹⁾

CONDUCTOR

- 6 -

SING, SING, SING

43

44

45

46

47

48

49

50

CONDUCTOR

- 7 -

SING, SING, SING
F#7(15)

CL. (51) **f** **SOLO Buiō** **C♯7** **Buiō** **C♯7** **Buiō** **G7** **F#7(15)**

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. (Am7) C15 B9 E9 Am7 B7 E7 Am7 G7 Am7 B7 Am7 F9 E7(15)

PNO. (Am7) C15 B9 E9 Am7 B7 E7 Am7 G7 Am7 B7 Am7 F9 E7(15)

BASS

DRUMS

Preview requires purchase

Legal user only

51 52 53 54 55 56 57 58

CONDUCTOR

- 8 -

SING, SING, SING

CL. Bhiō C♯ō Bhiō C♯ō Bhiō G9 F♯(B) Bhiō C♯ō Bhiō C♯ō Bhiō G9 F♯

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. Amiō Bo Amiō Bo Amiō F9 E7(B) Amiō Bo Amiō Bo Amiō F9 E7

PNO.

BASS

DRUMS

59 60 61 62 63 64 65 66

CONDUCTOR

SING, SING, SING

Conductor

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

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

67 68 69 70 71 72 73 74

Preview Legal Use Requires Purchase

CONDUCTOR

- 10 -

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SING, SING, SING

- 10 -

(79)

UNISON SOLI

TIME (SAXES IN)

75 76 77 78 79 80 81 82

Conductor

- 11 -

SING, SING, SING

A page from a musical score for orchestra and piano. The score is arranged in two systems of staves. The instrumentation listed on the left includes: CL., ALTO 2, TENOR 1, TENOR 2, BASSI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., PNO., and DRUMS. The music consists of two systems of staves. The first system starts with a rest followed by eighth-note patterns. The second system begins with a dynamic 'mf' and features eighth-note patterns with grace notes. A large red watermark reading 'Review requires purchase' is diagonally across the page.

CONDUCTOR

SING, SING, SING

- 12 -

CL.

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1
cresc.

TPT. 2
cresc.

TPT. 3
cresc.

TPT. 4
cresc.

TBN. 1
cresc.

TBN. 2
cresc.

TBN. 3
cresc.

BASS TBN.
cresc.

GTR.
cresc.

PNO.
cresc.

BASS
cresc.

DRUMS

SING, SING, SING

- 12 -

91

92

93

94

95

96

97

98

CONDUCTOR

SING, SING, SING

- 13 -

SING, SING, SING

- 13 -

103

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR2.

PNO.

BASS

DRUMS

99

100

101

102

103

104

F9 E7(^{b9}) Am16

F9 E7(^{b9}) Am16

END TMS

CONDUCTOR

- 14 -

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

105

106

107

108

109

110

CONDUCTOR

- 15 -

SING, SING, SING

1ST TIME ONLY

SOLOS BMi6 C#6 BMi6 C#6 BMi6 BACKGROUNDS ON CUE G#Mi7(b5) F#7 BMi6 C#6 BMi6 C#6 BMi6 G9 F#7 BMi6 C#6 BMi6 C#6

CL. BMi6 G#6 BMi6 G#6 BMi6 m6 G#Mi7(b5) C#7 BMi6 G#6 BMi6 G#6 BMi6 D9 C#7 BMi6 G#6 G#6 G#6

ALTO 2 BMi6 C#6 BMi6 C#6 BMi6 m6 C#Mi7(b5) F#7 BMi6 C#6 BMi6 C#6 BMi6 G9 F#7 BMi6 C#6 BMi6 C#6

TENOR 1 BMi6 C#6 BMi6 C#6 BMi6 m6 C#Mi7(b5) F#7 BMi6 C#6 BMi6 C#6 BMi6 G9 F#7 BMi6 C#6 BMi6 C#6

TENOR 2 BMi6 C#6 BMi6 C#6 BMi6 m6 C#Mi7(b5) F#7 BMi6 C#6 BMi6 C#6 BMi6 G9 F#7 BMi6 C#6 BMi6 C#6

BARI. BMi6 G#6 BMi6 G#6 BMi6 m6 G#Mi7(b5) C#7 BMi6 G#6 BMi6 G#6 BMi6 D9 C#7 BMi6 G#6 G#6 G#6

TPT. 1 BMi6 C#6 BMi6 C#6 BMi6 C#6 C#Mi7(b5) F#7 BMi6 C#6 BMi6 C#6 BMi6 G9 F#7 BMi6 C#6 BMi6 C#6

TPT. 2 BMi6 C#6 BMi6 C#6 BMi6 C#6 C#Mi7(b5) F#7 BMi6 C#6 BMi6 C#6 BMi6 G9 F#7 BMi6 C#6 BMi6 C#6

TPT. 3 BMi6 C#6 BMi6 C#6 BMi6 C#6 C#Mi7(b5) F#7 BMi6 C#6 BMi6 C#6 BMi6 G9 F#7 BMi6 C#6 BMi6 C#6

TPT. 4 BMi6 C#6 BMi6 C#6 BMi6 C#6 C#Mi7(b5) F#7 BMi6 C#6 BMi6 C#6 BMi6 G9 F#7 BMi6 C#6 BMi6 C#6

TBN. 1 Am6 Bo Am6 Bo Am6 BMi7(b5) E7 Am6 Bo Am6 Bo Am6 m6 F9 E9 Am6 Bo Am6 Bo

TBN. 2 Am6 Bo Am6 Bo Am6 BMi7(b5) E7 Am6 Bo Am6 Bo Am6 m6 F9 E9 Am6 Bo Am6 Bo

TBN. 3 Am6 Bo Am6 Bo Am6 BMi7(b5) E7 Am6 Bo Am6 Bo Am6 m6 F9 E9 Am6 Bo Am6 Bo

BASS TBN. Am6 Bo Am6 Bo Am6 BMi7(b5) E7 Am6 Bo Am6 Bo Am6 m6 F9 E9 Am6 Bo Am6 Bo

GTR. Am6 Bo Am6 Bo Am6 BMi7(b5) E7 Am6 Bo Am6 Bo Am6 m6 F9 E9 Am6 Bo Am6 Bo

PNO. Am6 Bo Am6 Bo Am6 BMi7(b5) E7 Am6 Bo Am6 Bo Am6 m6 F9 E9 Am6 Bo Am6 Bo

BASS C2. CYM. 1ST TIME ONLY m6

DRUMS

111 m6 112 113 114 115 116 117 118 119 120

Review Requires Purchase

CONDUCTOR

- 16 -

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

121

122

123

124

125

126

127

128

Conductor

- 17 -

SING, SING, SING

Review requires purchase

129

134

13

132

13

136

Conductor

- 18 -

SING, SING, SING

CONDUCTOR

- 19 -

SING, SING, SING

(143) ON CUE AFTER SOLOS

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

143 144 145 146 147 148 149 150 151 152

SOLI
M
SOLI
M
SOLI
M
SOLI
M

Solo
M
(TPMS. IN)

Only
Review
Requires
Purchase

The musical score consists of ten staves for woodwind and brass instruments, three staves for tubas, one staff for guitar, one staff for piano, and two staves for bass and drums. The notation shows mostly rests, with some rhythmic patterns appearing in the brass and tuba sections. Large red diagonal text 'Only Review Requires Purchase' is overlaid across the page.

Conductor

- 20 -

SING, SING, SING

Review Required

CONDUCTOR

- 21 -

SING, SING, SING

A page of musical notation for brass instruments, specifically tubas or basses, featuring multiple staves. The notation includes various note heads, stems, and rests. Several staves are labeled with performance instructions: "PLUNGER" (repeated three times), "WA WA" (repeated three times), "OPEN" (repeated three times), and "BRIE" (repeated twice). The music is set against a background of horizontal dashed lines. A large red watermark reading "Preview Legal Use Requires Purchase" is diagonally overlaid across the page.

A page from a musical score featuring a complex arrangement of instruments. The instrumentation includes woodwind (Clarinet, Alto 2, Tenor 1, Tenor 2, Bass 1), brass (Trombones 1-4, Bass Trombone), brass section (Trombones 1-4, Bass Trombone), and percussion (Piano, Bass, Drums). The score is in 2/4 time and includes various dynamic markings like forte (f), piano (p), and sforzando (sf). A prominent red watermark with the text "Review Requires Purchase" is diagonally across the page.

CONDUCTOR

- 22 -

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SING, SING, SING

Preview Legal Use Only Purchase

173 174 175 176 177 178 179 180 181 182

CONDUCTOR

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRD.

PNO.

BASS

DRUMS

- 23 -

(187)

SING, SING, SING

Buile G9 F# G9 F# G9 F# G9 F# Buile Chie Buile Chie Buile Buile Chie Buile

Buile G9 F# G9 F# G9 F# G9 F# Buile Chie Buile

FILL----- BIG 2 4/4

183 184 185 186 187 188 189 190 191 192

CONDUCTOR

- 24 -

SING, SING, SING

A page of musical notation for a large orchestra and choir. The page is filled with red diagonal text reading "Preview use requires purchase only". The musical score includes parts for: CL., ALTO 2, TENOR 1, TENOR 2, BASSI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., PNO., BASS, and DRUMS. The score is numbered from 193 to 202 at the bottom. The key signature changes between measures, including B-flat major and C major.

CL.
ALTO 2
TENOR 1
TENOR 2
BASSI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

193 194 195 196 197 198 199 200 201 202

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase



alfred.com