

A Salute to Benny Goodman

Featuring **STOMPIN' AT THE SAVOY**,
DON'T BE THAT WAY and **SING, SING, SING**

Transcribed and Adapted by JEFF HEST

INSTRUMENTATION

Conductor
Solo B \flat Clarinet
1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
1st Trombone
2nd Trombone
Guitar
Guitar Chords
Piano
Bass
Drums

**PREMIER
JAZZ
SERIES**

Warner Bros. Jazz/Big Band Classic

A SALUTE TO BENNY GOODMAN

Featuring: Stompin' At The Savoy, Don't Be That Way and Sing, Sing, Sing

Transcribed and Adapted by JEFF HEST

JE9735C

CONDUCTOR

#1 - "Stompin' At The Savoy" Music by BENNY GOODMAN, CHICK WEBB and EDGAR SAMPSON
Lyric by ANDY RAZAF

5 (2nd time only)

$\text{♩} = 152+$ (♩ = ♪♪)

Clar. *mf*

Alto 1 *mf*

Alto 2 *mf*

SAXES Tenor 1 *mf*

Tenor 2 *mf*

Bar. *mf*

1 *Cap Mute* *mf*

TRUMPETS 2 *Cap Mute* *mf*

3 *Cap Mute* *mf*

1 *Cap Mute* *mf*

TROMBONES 2 *Cap Mute* *mf*

GUITAR *mf*
D7maj7 D7b6 D7bmaj7 D7b6 E7bm7 D7 D7b9 D7b9 D7bmaj7 D7b6 A7 D7b9 D7bmaj7 D7b6 Ddim.

PIANO *mf*

BASS *mf*

DRUMS *mf*

1 2 3 4 5 6 7 8

STOMPIN' AT THE SAVOY - Music by BENNY GOODMAN, CHICK WEBB and EDGAR SAMPSON Lyric by ANDY RAZAF
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CONDUCTOR - 2

This musical score is for a conductor's part, labeled "CONDUCTOR - 2". It spans measures 9 to 16. The score includes parts for Clarinet (Clar.), Saxophones (SAXES 1 and 2), Baritone (Bar.), Trumpets (TPTS. 1, 2, and 3), Trombones (TBNS. 1 and 2), Guitar (GTR.), Piano (PNO.), Bass (BASS), and Drums (DRMS.).

The score is divided into two main sections: a first ending (1.) and a second ending (2. *sol*). The first ending covers measures 9-12, and the second ending covers measures 13-16. A rehearsal mark [15] is placed at the beginning of the second ending.

Chord changes for the Guitar and Piano are indicated below the staff lines:

- Measures 9-10: Ebm7, Ab9
- Measure 11: Db6
- Measures 12-13: Db6, Dbmaj7, Ab9
- Measure 14: Db6
- Measures 15-16: Gb9 *sol*, G9, Gb9

The Piano part includes a *sol* marking in measure 15. The Drums part shows a pattern of quarter notes in measures 9-12 and a pattern of quarter notes in measures 15-16.

This musical score is for a conductor's part, labeled "CONDUCTOR - 3". It features a large red watermark that reads "Legal Use Required". The score is arranged in a standard orchestral layout with the following parts:

- Clar.:** Clarinet part, starting with a box number "23" in the 7th measure.
- SAXES 1:** Saxophone section, parts 1 and 2.
- Bar.:** Baritone saxophone part.
- TPTS.:** Trumpet section, parts 1, 2, and 3.
- TBNS.:** Trombone section, parts 1 and 2.
- GTR.:** Guitar part, with chord diagrams: B15, Am6/F#, B9, E7, F7, E7, A15, Ab15, Db9, Dbmaj7, Db6, Ab9.
- PNO.:** Piano part.
- BASS:** Bass part.
- DRMS.:** Drums part, with measure numbers 17, 18, 19, 20, 21, 22, 23, and 24.

This musical score is for a conductor's part, labeled "CONDUCTOR - 5". It features a full orchestral ensemble including Clarinet (Clar.), Saxophones (SAXES 1 and 2), Trumpets (TPTS. 1, 2, and 3), Trombones (TBNS. 1 and 2), Guitar (GTR.), Piano (PNO.), Bass (BASS), and Drums (DRMS.). The score is written in a key signature of two flats and a 4/4 time signature. It consists of two main sections, labeled "1." and "2.", which are repeated. The first section spans measures 33 to 36, and the second section spans measures 37 to 40. The score includes various dynamic markings such as *mf*, *f*, and *mp*, as well as articulation marks like accents and slurs. Chord symbols are provided for the guitar and piano parts, including *D**b**6*, *Ddim.*, *E**b**m7*, *A**b**7*, *A**b**13*, and *D**b**6*. The drum part includes a "r.s." (right snare) marking in measure 40. A large red watermark "Legal Use Only" is overlaid diagonally across the entire page.

CONDUCTOR - 6

#2 - "Don't Be That Way"

Music by
BENNY GOODMAN and EDGAR SAMPSON
Words by
MITCHELL PARISH

41 $\text{♩} = 168$

This musical score is for the second ending of the piece "Don't Be That Way". It is arranged for a full band and includes parts for Clarinet (Clar.), Saxophones (SAXES 1 and 2), Trumpets (TPTS. 1, 2, 3), Trombones (TBNS. 1, 2), Guitar (GTR.), Piano (PNO.), Bass (BASS), and Drums (DRMS.). The score begins at measure 41 with a tempo of 168 beats per minute. The key signature is B-flat major. The saxophone and clarinet parts feature a melodic line with triplets and slurs. The trumpet and trombone parts play a rhythmic pattern of eighth notes, marked with a mezzo-forte (mf) dynamic. The guitar and piano parts provide harmonic support with chords and a steady bass line. The drum part includes a "Tone" marking and a rhythmic pattern. The score concludes at measure 48. A large red watermark "Legal Use Requires Purchase" is overlaid on the page.

Clar. 1. 3

SAXES 1 2 3

TPTS. 1 2 3 mf

TBNS. 1 2 mf

GTR. 1. $D\flat 6$ $B\flat 7\flat 7$ $E\flat 7\flat 7$ $A\flat 7+5$ $D\flat 6$ $B\flat 7\flat 7$ $E\flat 7\flat 7$ $A\flat 7+5$ $D\flat 6$ $B\flat 7\flat 7$ $E\flat 7\flat 7$ $A\flat 7+5$ 1. $D\flat 6$ $B\flat 7\flat 7$ $E\flat 7\flat 7$ $A\flat 7+5$

PNO.

BASS

DRMS. Tone

41 42 43 44 45 46 47 48

2. 51

Clar. 1

Clar. 2

SAXES 1

SAXES 2

Bar.

TPTS. 1

TPTS. 2

TPTS. 3

TBNS. 1

TBNS. 2

GTR. *2. D^b6 C7 C7 C7 F9 F7 F9 B^b7 B^b7 B^b7*

PNO. *D^b6 C7 C9 C7 F9 F7 F9 B^b7 B^b7 B^b7*

BASS

DRMS.

49 50 51 52 53 54 55 56

CONDUCTOR - 9

#3 - "Sing, Sing, Sing" Words and Music by LOUIS PRIMA

1.2.3. 4. $\text{♩} = 112-120$

Clar.

1

2

SAXES 1

2

Bar.

1

2

3

TPTS.

1

2

TBNS.

1

2

GTR.

E7 \flat 7 A7+5 D6 E7 \flat 7 D6 D

E7 \flat 7 A7+5 D6 E7 \flat 7 D6 D

PNO.

BASS

DRMS.

(play on last x only)

Solo - Tom Toms

65 66 67 68 69 70 71 72 73 74

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75

Clar.

1

2

SAXES 1

2

Bar.

1

2

3

TPTS.

1

2

3

TBNS.

1

2

GTR.

PNO.

BASS

DRMS.

growl

f growl

(no growl)

f

f

75 76 77 78 79 80 81 82

2

Clar. (laca) 86

1

2

SAXES 1

2

Bar.

1

2

3

TPTS.

1

2

3

TBNS.

1

2

GTR.

f *f* *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f* *f*

PNO.

BASS

DRMS.

f *cym.* *T.J.* *r.s.* *T.J.*

83 84 85 86 87 88 89 90

Em6 F#o Em6 F#o Em6 F#o Em Am6 B7 Em6 B7

Em6 F#o Em6 F#o Em6 F#o Em Am6 B7 Em6 B7

1. 2. [96] (opt. tacet)

Clar.

1

2

SAXES 1

2

Bar.

1

2

3

TPTS.

1

2

3

TBNS.

1

2

GTR.

1. 2. Em6 B7 Em6 Am Em Em6 Am Em D7 G6 Am7/D G6 D9 D7 D9 D7 Am7

Em6 B7 Em6 Am Em Em6 Am Em D7 G6 Am7/D G6 D9 D7 D9 D7 Am7

PNO.

BASS

DRMS.

91 92 93 94 95 96 97 98

walk

r.s. >

r.s. >

112

Clar. 1 2

SAXES 1 2

Bar. 1 2

TPTS. 2 3

TBNS. 1 2

GTR. Em Am B7 Em B7 Em B7 Em Am Em E7 Am A° G#° Am

PNO.

BASS

DRMS. *r.s.* *Ride Cym.* *T.T.*

107 108 109 110 111 112 113 114

116

Clar.

1

2

SAXES 1

2

Bar.

TPTS. 1

2

3

TBNS. 1

2

GTR. *Arms ET Arms*

PNO. *Arms ET Arms*

BASS

DRMS. *T.J. solo*

115 116 117 118 119 120 121 122

124 Play 2nd time only

Clar. 1 2

SAXES 1 2

Bar.

1 2 3

TPTS.

1 2

TBNS.

GTR.

PNO.

BASS

DRMS.

123 124 125 126 127 128 129 130

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Even eighths

f Play 2nd time only

f Play 2nd time only

f Play 2nd time only

f Play 2nd time only

f Play both times

f Play 2nd time only

Load and dirty

Play 2nd time only

Load and dirty

Play 2nd time only

Load and dirty

Even eighths

Even eighths

Even eighths

Even eighths

Even eighths

f Play 1st time only

Ar7

Ar7

Ar7

Ar7

Play 1st time only

Play optional

Even eighths

2

2

1. 2. 133 1. 2. 138

Clar. 1. 2. *legato tonguing*

SAXES 1. 2. *legato tonguing*

Bar. *legato tonguing* *legato tonguing* *w/ trbs.* *Even eighths* *legato tonguing*

TPTS. 1. 2. 3.

TBNS. 1. 2. *legato tonguing* *legato tonguing* *Even eighths* *Even eighths* *legato tonguing* *legato tonguing*

GTR. 1. 2. 1. 2.

PNO.

BASS *Even eighths*

DRMS. *solo*

131 132 133 134 135 136 137 138

Clar. 1. 2.

SAXES 1. 2.

Bar.

TPTS. 1. 2. 3.

TBNS. 1. 2.

GTR. Armb Gtrmb Armb Armb Gtrmb Armb Armb Gtrmb Armb Armb Gtrmb Armb

PNO.

BASS

DRMS.

147 148 149 150 151 152 153 154

Play both times

f Play both times

1. 2.

3

Armb Gtrmb Armb

solo

155

Clar.

1

2

SAXES 1

2

Bar.

1

2

3

TPTS.

1

2

TBNS.

1

2

GTR.

PNO.

BASS

DRMS.

155 156 157 158 159 160 161 162

163

Clar. 1 2

SAXES 1 2

Bar. 1 2 3

TPTS. 1 2 3

TBNS. 1 2

GTR.

PNO.

BASS

DRMS.

163 164 165 166 167 168 169 170

sol
mf
sol
mf
mf

171

179

Clar.

1

2

SAXES 1

2

Bar.

mf

w/Trbs.

f

1

2

3

TPTS.

smear

f

f

f

1

2

TBNS.

mf

mf

f

f

GTR.

mf

Arvb

F#° E7+5 Arvb

f

Arvb

PNO.

mf

f

BASS

mf

f

DRMS.

mf

2

2

2

mf

171

172

173

174

175

176

177

178

179

f

Clar. 1 2

SAXES 1 2

Bar.

TPTS. 1 2 3

TBNS. 1 2

GTR. *Armb* *F#°* *E7+5* *Armb* *Armb* *A°* *G#°*

PNO. *Armb* *F#°* *E7+5* *Armb* *Armb* *A°* *G#°*

BASS

DRMS. *f* *r.s.* *f*

180 181 182 183 184 185 186 187 188

187

206

Clar. 1 2

SAXES 1 2

Bar.

TPTS. 1 2 3

TBNS. 1 2

GTR. *Arms Gtrms Arms Gtrms Arms Gtrms Arms Gtrms Arms Gtrms Arms Gtrms Arms*

PNO.

BASS

DRMS.

206 207 208 209 210 211 212 213

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