

# Stompin' at the Savoy

Music by BENNY GOODMAN, CHICK WEBB and EDGAR SAMPSON

Lyric by ANDY RAZAF

Arranged by MIKE LEWIS

## INSTRUMENTATION

Conductor	1st Trombone
1st E $\flat$ Alto Saxophone	2nd Trombone
2nd E $\flat$ Alto Saxophone	3rd Trombone (Optional)
1st B $\flat$ Tenor Saxophone	4th Trombone (Optional)
2nd B $\flat$ Tenor Saxophone	Guitar Chords
E $\flat$ Baritone Saxophone (Optional)	Guitar (Optional)
1st B $\flat$ Trumpet	Piano
2nd B $\flat$ Trumpet	Bass
3rd B $\flat$ Trumpet	Drums
4th B $\flat$ Trumpet (Optional)	

## Optional Alternate Parts

C Flute (Optional)  
Tuba (Optional)  
Horn in F (Doubles 1st Trombone)  
1st Baritone Treble Clef (Doubles 1st Trombone)  
2nd Baritone Treble Clef (Doubles 2nd Trombone)

YOUNG  
JAZZ  
ENSEMBLE

## NOTES TO THE CONDUCTOR

“Stompin’ at the Savoy” features the bass as the melodic instrument. Although the acoustic or upright bass will sound more traditional for this swing chart, an electric bass will work fine as well. I suggest that if the bassist is playing an electric bass, take some time to work with the tone controls of the instrument and the amp to achieve a sound that is similar to the acoustic bass. Begin with all the tone settings at the midpoint and then adjust the tone of the pickups to imitate the round, warm sound of the acoustic bass; then work with the amp tone controls to do the same. I also suggest listening to an example of an acoustic bass as a model.

The ensemble intro is played fortissimo; then the saxes should back off the volume immediately in measure 5. The blend of the saxes is critical behind the bass melody, so direct the sax section to listen critically to each other and to bring out slightly any moving parts. Be sure that the section releases together too.

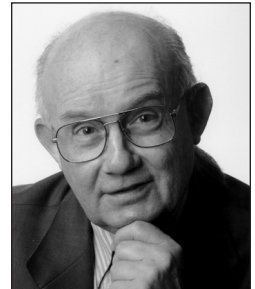
The bass melody should be played with a slight swing feel. The tremolo for the piano in measures 13 and 14 should be played at a medium speed—not as fast as a trill and yet not too slow—kind of a rolling sound.

Remind the brass section that the pickups into measure 15 are unison, so don’t overblow. The bridge section for the brass at measure 15 is overall legato. As a general jazz concept rule, when playing two or more eighth notes, the last eighth note is short. Direct all wind players to play the rooftop accents (▲) detached but not staccato; think “daht.”

At measure 32, the ensemble has an easy syncopation on beat 4. The tendency is to rush into this rhythm, so caution the players to relax and wait. These four measures act as a send-off for the tenor sax soloist, so direct the students to play a slight crescendo during the eighth notes in measure 34 and as this pattern occurs elsewhere. Remind the students about the rooftop accents behind the tenor sax and piano solos, I suggest the soloists learn the melody first. Next, learn the written solo and then practice playing the chord roots to hear the chord progression. This will help them with the melodic and harmonic sound of their solos.

For the piano player, I recommend experimenting with some simple comping patterns to embellish the written part. The drummer will contrast the hi-hat behind the bass melody to a driving swing feel with the ride cymbal whenever the bass begins to walk with quarter notes. The guitar has either written notes or traditional comping in the style of Basie guitarist Freddie Green. Slash marks indicate comping using three- or four-note chords in a quarter-note pattern. For the best sound, ask the guitarist to use medium-thickness picks, which will give the sound a bright acoustic quality, and to hold the pick loosely between the thumb and index finger. Strum straight quarter notes, trying to cut off (mute) the sound of the chord right after striking the strings. Strum from the elbow, giving a bright, swinging sound that propels the rhythm section forward. Don’t strum from the wrist or fingers because playing in such a way tends to sound forced and tends to drag instead of propelling the rhythm. The guitarist’s quarter-note rhythm should perfectly mesh so that the guitar and bass merge into one big sound.

—Mike Lewis



**Mike  
Lewis**

Mike Lewis has been a freelance arranger/composer for many years. Starting with the “Jackie Gleason TV Variety Show” as a staff arranger, he became heavily involved in the pop music field, arranging hit records for some of the top pop artists today. He has also been commissioned to write charts for the Glenn Miller Orchestra, and the Lionel Hampton and Jimmy Dorsey orchestras.

CONDUCTOR  
JEM05007C

# STOMPIN' AT THE SAVOY

Music by BENNY GOODMAN,  
CHICK WEBB and EDGAR SAMPSON  
Lyric by ANDY RAZAF  
Arranged by MIKE LEWIS

MEDIUM SWING  $\text{♩} = 150$

C FLUTE (OPTIONAL)  
1ST Eb ALTO SAXOPHONE  
2ND Eb ALTO SAXOPHONE  
1ST Bb TENOR SAXOPHONE  
2ND Bb TENOR SAXOPHONE  
Eb BARITONE SAXOPHONE (OPTIONAL)  
1ST Bb TRUMPET  
2ND Bb TRUMPET  
3RD Bb TRUMPET  
4TH Bb TRUMPET (OPTIONAL)  
1ST TROMBONE  
2ND TROMBONE  
3RD TROMBONE (OPTIONAL)  
4TH TROMBONE (OPTIONAL)  
GUITAR (OPTIONAL)  
PIANO  
BASS  
DRUMS

1 2 3 4 5 6 7 8

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

1

15

UNIS. SOLI.

(No Solo)

9 10 11 12 13 14 15 16



25

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRP.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

SOLO

TR

This musical score is for the song "Stompin' at the Savoy". It is a conductor's score, page 3 of 3. The score includes parts for vocalists (Flute, Alto 1 & 2, Tenor 1 & 2, Baritone) and instrumentalists (Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums). The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with measure numbers 17 through 24. A large red watermark "Original Purchase" is overlaid diagonally across the page. The word "SOLO" is written above the Bass line at measure 23, and "TR" is written above the Drums line at measure 23.

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

85 86 87 88 89 90 91 92 93

SOLO - Ad Lib.

F#m7 G#m7 Am7 Bbm7 F#m7 G#m7 Am7 F#m7 G#m7 Am7 Bbm7 F#m7

(No Solo)

Preview Requires Purchase

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLO A7 D13 B7 A7 D13 G7 C#7/D

39

G7 G#7 A7 D7(9) G7 C#7 A7 Eb7/A7 G7 C9 F#7 Bb7/C A7 D7(9)

34 35 36 37 38 39 40 41

sim - swng



This musical score is for the piece "Stompin' at the Savoy". It is arranged for a full band and vocal ensemble. The instruments listed on the left are Flute (FL.), Alto 1 and 2 (ALTO 1, 2), Tenor 1 and 2 (TENOR 1, 2), Baritone (BAR.), Trumpet 1, 2, 3, and 4 (TRP. 1-4), Trombone 1, 2, 3, and 4 (TBN. 1-4), Guitar (GTR.), Piano (PNO.), Bass, and Drums. The score is written in 4/4 time with a key signature of one sharp (F#). A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page. The score includes various musical notations such as notes, rests, and dynamic markings. Chord symbols are provided for the guitar and piano parts, including D7(b9), Gmi7, C15, Fmi7, F9, G9, A9, A9, B9, B15, B15, B15, B15, C9, Bmi9, E9, Bmi9, E9, and Bmi9, E9. A circled number "47" is placed above the first staff of the second system. Measure numbers 42 through 50 are printed at the bottom of the page.



FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

51 52 53 54 55 56 57 58

55

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Chorus

58 - 59

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

65

PLAY END TIME ONLY

UNIS.

AM7 D15 G6 E7(D9) AM7

Gm7 C15 F6 D7(D9) Gm7 C9 Fmaj7 F6 Gm7 C15 Fmaj7 D7(D9)

59 60 61 62 63 64 65 66

This musical score page, numbered 8, is for the piece 'Stompin' at the Savoy'. It is a conductor's score, indicated by the 'CONDUCTOR' label in the top left. The score is written for a large ensemble of instruments, including Flute (FL.), two Alto saxophones (ALTO 1, ALTO 2), two Tenor saxophones (TENOR 1, TENOR 2), Baritone saxophone (BARI.), four Trumpets (TRP. 1-4), four Trombones (TBN. 1-4), Guitar (GTR.), Piano (PNO.), Bass (BASS), and Drums (DRUMS). The music is in 4/4 time and the key signature has one sharp (F#). The score spans measures 59 to 66. A rehearsal mark '65' is placed above the first measure of the second system. A large, diagonal watermark reading 'Preview Legal Use Requires Purchase' is overlaid across the center of the page. The Tenor 1 part includes specific chord markings: AM7, D15, G6, E7(D9), and AM7. The Guitar part includes a sequence of chords: Gm7, C15, F6, D7(D9), Gm7, C9, Fmaj7, F6, Gm7, C15, Fmaj7, and D7(D9). The Drums part includes a 'Cym.' (Cymbal) marking above measure 63. The bottom of the page is numbered with measure numbers 59 through 66.

1. 2. 75

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

SOLO Gtr

SOLO PNO

BASS

DRUMS

67 68 69 70 71 72 73 74 75

Legal Use Only

This musical score is for the piece 'Stompin' at the Savoy'. It is a conductor's score, indicated by the 'CONDUCTOR' label. The score is for a full band and includes parts for Flute (FL.), Alto 1 and 2, Tenor 1 and 2, Baritone (BARI.), Trumpet 1-4, Trombone 1-4, Guitar (GTR.), Piano (PNO.), Bass, and Drums. The score is divided into two main sections, labeled '1.' and '2.', with a rehearsal mark '75' at the end of the second section. The piano part features a 'SOLO' section for both guitar and piano. The guitar part includes a 'SOLO Gtr' section. The bass and drums parts provide a steady rhythmic accompaniment. A large, diagonal watermark reading 'Legal Use Only' is overlaid across the entire score.

33

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

76 77 78 79 80 81 82 83 84

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This musical score is for the piece "Stompin' at the Savoy". It is a conductor's score, indicated by the "CONDUCTOR" label at the top left. The score is written for a large ensemble, including vocalists and instrumentalists. The vocal parts are arranged in five staves: FLUTE (FL.), ALTO 1, ALTO 2, TENOR 1, and TENOR 2. There are also four trumpet parts (TRP. 1-4) and four trombone parts (TBN. 1-4). The instrumental parts include a GTR (Guitar), PNO. (Piano), BASS, and DRUMS. The score is divided into two systems, with a double bar line and first/second endings marked. The first system covers measures 85 to 90, and the second system covers measures 91 to 94. A large red watermark "Preview Only" is overlaid diagonally across the page, and another watermark "Legal Use Requires Purchase" is also visible.

85 86 87 88 89 90 91 92 93 94

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