

# YOUNG JAZZ ENSEMBLE



**Belwin JAZZ**

a division of **Alfred**

## SING, SING, SING

**LOUIS PRIMA**  
Arranged by **VICTOR LOPEZ**

### INSTRUMENTATION

**Conductor**  
**1st E♭ Alto Saxophone**  
**2nd E♭ Alto Saxophone**  
**1st B♭ Tenor Saxophone**  
**2nd B♭ Tenor Saxophone**  
**E♭ Baritone Saxophone  
(Optional)**  
**1st B♭ Trumpet**  
**2nd B♭ Trumpet**  
**3rd B♭ Trumpet**  
**4th B♭ Trumpet (Optional)**

**1st Trombone**  
**2nd Trombone**  
**3rd Trombone (Optional)**  
**4th Trombone (Optional)**  
**Guitar Chords**  
**Guitar (Optional)**  
**Piano**  
**Bass**  
**Drums**

**Optional Alternate  
Parts**  
**C Flute (Optional)**  
**Tuba (Optional)**  
**Horn in F (Doubles  
1st Trombone)**  
**1st Baritone T.C. (Doubles  
1st Trombone)**  
**2nd Baritone T.C. (Doubles  
2nd Trombone)**



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# SING, SING, SING

**LOUIS PRIMA**  
**Arranged by VICTOR LOPEZ**

## NOTES TO THE CONDUCTOR

*Sing, Sing, Sing* is a classic swing tune. Notated in cut time, the tempo is *half note=100*, but could go a little slower if needed.

In general, this chart has quite a bit of syncopation—not complex rhythms but typical jazz rhythms. This chart has plenty of energy but to maintain this energy, the band cannot lay back. Without rushing, play the figures that occur on the “and of” beat 1, so they snap right off the beat. These rhythms are throughout all the horn parts and if not played with accuracy can bog down the time quickly. Regarding concept and the swing feel, always keep in mind that the faster the tempo, the less swing feel is needed.

Articulation is always important, and this arrangement is no exception. Tight, consistent and accurate are terms to remind the players of their approach to the articulation. From my own performing and conducting experience, everyone must focus to make the articulations effective. I suggest reminding all the players that although the basic pulse is in *two*, the underlying pulse is in *four* and it is important for the players to feel the underlying pulse or groove.

The tenor sax solo begins with a short solo break. Make sure the soloist keeps the time solid during this short break and that the rhythm section and the rest of the band listens to the rhythm section—not necessarily to the soloist—during said break. The solo chords are repetitive and based on the melody of the tune. I suggest the soloist learn the melody and utilize the melody in the improvised solo. The drum solo can be extended if desired—just be clear to count down and cue the ensemble back in at measure 77. Another thought, keep the tempo steady and driving right up to the last note.

The rhythm section should practice with a metronome! I suggest the rhythm section rehearse as a unit to get comfortable playing this tempo. The guitar player has a few written notes, but primarily comping. In general, the guitar should comp with a *two* feel because to comp quarter notes might bog down the time, however, as he or she becomes more comfortable with this chart, experiment comping in *four* in a few sections, for variety.

Please enjoy!

—Victor Lopez

**CONDUCTOR**  
JEM05035C

# SING, SING, SING

Words and Music by LOUIS PRIMA  
Arranged by VICTOR LOPEZ

2-BEAT SWING ( $\text{d} = 100$ )

C FLUTE

1ST EB ALTO SAXOPHONE

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

4TH TROMBONE

GUITAR

PIANO

BASS

Drums

(5)

N.C.

N.C.

N.C.

Tom Groove

1 2 3 4 5 6 7

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CONDUCTOR

SING, SING, SING

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

OBOE

PNO.

BASS

DRUMS

-8-

SING, SING, SING

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8 9 10 11 12 13 14

CONDUCTOR

- 3 -

SING, SING, SING

(15)

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

Drums

SING, SING, SING

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CHORDS WRITTEN ON PART

STRAIGHT SWING

LIGHT FILL

CLUE: BASS - BVB

15 16 17 18 19 20 21 22

15 16 17 18 19 20 21 22

CONDUCTOR

-4-

SING, SING, SING

(15)

SING, SING, SING

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23 24 25 26 27 28 29 30

CONDUCTOR

(S)

SOLO

PL.

-5-

END SOLO

SING, SING, SING

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

Solo

TPT. 2

TPT. 3

TPT. 4

END SOLO

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

F Ghi F/A  $\flat$  C  $\sharp$  B7( $\flat$ ) C F Ghi F/A  $\flat$  C7 C7sus C7 N.C. A7( $\flat$ )

PNO.

BASS

Drums

PREVIEW Requires Purchase

LIGHT FILL -----

31 32 33 34 35 36 37 38

This is a page from a musical score. The top section contains vocal parts: CONDUCTOR, SOLO (Pl., Alto 1, Alto 2, Tenor 1, Tenor 2, Bari.), and TPT. 1. The vocal parts include lyrics: "SING, SING, SING". Measures 31-35 show the vocal parts mostly silent or with rests. Measures 36-38 show them playing eighth-note patterns. Measure 38 ends with a fermata over the vocal parts. The bottom section contains instrumental parts: TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and Drums. The GTR. and PNO. parts have specific chords written above the staff. Measures 31-35 show the instruments mostly silent or with rests. Measures 36-38 show them playing eighth-note patterns. Measure 38 ends with a fermata over the instruments. A large red watermark reading "PREVIEW Requires Purchase" is diagonally across the page. Measure numbers 31 through 38 are at the bottom of each staff.

## CONDUCTOR

- 6 -

# SING, SING, SING

A page of musical notation on five-line staves. The music consists of two systems of measures. The first system starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains measures 39 through 43. The second system starts with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains measures 44 through 46. The music features various note heads, stems, and rests. A large, semi-transparent red watermark is overlaid across the entire page, reading "Review requires purchase".

SOLO - AD LIB.  
0'45

**Review Requires Legal Use**

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

39 40 41 42 43 44 45 46 47

**CONDUCTOR**      OPT. OPEN FOR SOLOS  
PLAY 2ND TIME ONLY

-7-

## SING, SING, SING

## CONDUCTOR

- 8 -

## SING, SING, SING

(57)

PL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SABR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

CUE: SHAK. SAX

GTR.

PNO.

BASS

DRUMS

57

58

59

60

61

62

63

64

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CONDUCTOR

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CONDUCTOR

(75) OPT. EXTENDED DRUM SET SOLO

- 10 -

ON CUE

SING, SING, SING

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARL.

TPT. 1

TPT. 2

TPT. 3

TM. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. 2

PNO.

BASS

DRUMS

SOLO - TOM GROOVE

SET UP FILL LAST TIME

HEAVY E & 4 ACCENTS

PLAY

ON CUE

SING, SING, SING

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73 74 75 76 77 78 79 80

CONDUCTOR

-11-

SING, SING, SING

A page of musical notation for a 12-piece ensemble. The page is heavily redacted with large, diagonal text reading "Legal Use Requires Purchase".

The musical score includes parts for:

- FL.
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TM. 1
- TM. 2
- TM. 3
- TM. 4
- TBN. 1
- TBN. 2
- TBN. 3
- TBN. 4
- GTR.
- PNO.
- BASS
- DRUMS

Measure numbers at the bottom are 81, 82, 83, 84, 85, 86, 87, and 88. Measure 85 contains "N.C." and "FILL". Measure 86 contains "CUE: BASS - BNS". Measure 87 contains "Dmi A7" and "Dmi A7". Measure 88 contains "Dmi A7" and "Dmi A7".

CONDUCTOR

- 12 -

SING, SING, SING

PL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

Dm A7 Dm A7 Dm A7 Dm G7 Em7(s) Eb13(s) Dm9 Dm9(maj7) N.C.

GTR.

Dm A7 Dm A7 Dm A7 Dm G7 Em7(s) Eb13(s) Dm9 Dm9(maj7) N.C.

PNO.

BASS

DRUMS

SING, SING, SING

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- 12 -

Em7(s) Eb13(s) Dm9 Dm9(maj7) N.C.

FILL w/HOONS

89 90 91 92 93 94 95 96

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