

# Lush Life Music

## Catalogue

### Big Band Vocals



## Lush Life Music

For orders use either of the below

[www.bigbandsheetmusic.com](http://www.bigbandsheetmusic.com)

Email: [post@powerhouseorchs.com](mailto:post@powerhouseorchs.com)

Phone: +44 [0]1480 436695 Fax +44 [0]1480 436695

# This Catalogue comprises:

## **Big Band Vocal Charts:**

Ballads	- below 100 beats per minute.	Pages 5 - 7
Medium Tempo	- 100 to 140 b.p.m.	Pages 8 - 13
Up-tempo	- 140 + b.p.m.	Pages 13 - 19
Frank Sinatra charts		Pages 20 – 25
Helen O'Connell charts		Pages 25 – 29
Ella Fitzgerald charts		Pages 29 – 34
Rosemary Clooney charts		Pages 34 – 35
Natalie Cole charts		Pages 35 – 36
Glenn Miller Charts		Pages 36 – 39
Vocal Group or solo vocal with backing group (including Andrews Sisters charts)		Pages 39 – 42
Pop & Rock charts		Pages 42 –
44		

This catalogue offers full written descriptions of each chart, composer and arranger details, difficulty level, tempo, duration and brass sectional ranges. However, reading about a chart can only do so much, which is why a sample of the score of every chart and an audio file of nearly every chart is available for free download at our website: [www.bigbandsheetmusic.com](http://www.bigbandsheetmusic.com)

## Vocal Ballads: (below 100 b.p.m.)

<b>As Time Goes By (Bennett) #</b>	By Herman Hupfeld		£ 29.95
LLH2301	Transcribed by: Jon Harpin	Style: Swing @ 84 b.p.m.	
	Duration: 3 mins 10 secs	Grade: Easy / Medium	
	Ranges: Trumpets D6, D6, F#5, E5	Trombones A4, G4, Eb4, Eb4	
	Vocal A2 - Fb4 (13 steps, as sung)	Vocal key: C	

Here is Tony Bennett's great version of As Time Goes By. The chart opens with the rarely heard verse, colla voce, backed by the Piano, (though you can start the chart at the chorus if you prefer) and moves smoothly into the swing choruses, with some great band backings that never intrude in the singers' space. There's not much more to say really, other than the tune is always popular, instantly recognisable, and makes a really good late night slow dance chart. The brass ranges are moderate, apart from a high D in the Trumpet 1 / 2 parts (Trumpet 2 can drop this down an octave if needs be). The vocal key is C throughout, and there are no sax doubles.

<b>Black Coffee (London) #</b>	By Paul Francis Webster & Sonny Burke		£ 29.95
LLH2093	Transcribed by: Jon Harpin	Style: Ballad @ 80 b.p.m.	
	Duration: 3 mins 10 secs	Grade: Easy / Medium	
	Ranges: Trumpets B5, B5, E5, D5	Trombones A4, F#4, D4, C4	
	Vocal E3-A4 (11 steps)	Vocal key: A	

This tune has been performed by many artists over the years, and is a 'must-have' standard in any repertoire. This particular version was done by Julie London and it oozes class. The vocal is sultry, moody, and tells a story of woe. The vocalist is backed sympathetically by the band, and the overall mood is helped by a sleazy Alto solo that winds in and out during the chart. The Trombones are scored for 3 Tenors and a Bass, and the Bass is vital to the arrangement. There are no sax doubles, the brass ranges are very moderate and the vocal key is A.

<b>Come Rain or Come Shine</b>	By Johnny Mercer		£ 29.95
LLF2099	Arranged by: John Ferguson	Style: Ballad @ 64 b.p.m.	
	Duration: 4 mins 50 secs.	Grade: Easy / Medium	
	Ranges: Trumpets C6, B5, E5, D5	Trombones Ab4, F4, D4, Bb3	
	Vocal G3-A4 (9 steps)	Vocal key: Bb	

One of Johnny Mercer's most enduring and enchanting songs, Come Rain or Come Shine is a beautifully crafted arrangement from the pen of John Ferguson, full of lush voicings and rich in tonal colour. This chart is a real 'torchlight' tune - great for the last set of the evening. The band never overwhelms the vocalist, yet the scoring is full of expression and great dynamics. There is a solo spot for Trumpet 2, a couple of cameo solo leads for 1st Alto, and there are no sax doubles. The brass ranges are moderate, with lead Trumpet to a top C, making the chart playable by most bands.

<b>Cry Me a River</b>	Words & Music by Arthur Hamilton		£ 29.95
LLM2013	Arranged by: Bob Martin	Style: Ballad @ 70 b.p.m.	
	Duration: 3 mins 10 secs	Grade: Easy	
	Ranges: Trumpets B5, G5, G5, G5	Trombones A4, F4, D4, C4	
	Vocal G3 - A4	Vocal key: Bb	

This tune was made most famous by Julie London, with just a rhythm section backing. Bob's version is beautifully scored, with the band providing just enough support for the vocal line. It is not a difficult arrangement, and is written so well that it sounds lush, haunting and full of character. Your vocalist will love it. Perfect for the last set when the lights are low.

<b>Ev'ry Time We Say Goodbye</b>	By Cole Porter		£
29.95			
LLM2217	Arranged by: Myles Collins	Style: Ballad @ 85 b.p.m.	
	Duration: 3 mins 20 secs	Grade: Medium	
	Ranges: Trumpets G5, E5, F5, E5	Trombones Bb4, F4, Eb4, D4	
	Vocal A3 - Bb4 (9 steps)	Vocal key: Bb	

Here is a really rich and lush arrangement of Cole Porter's beautiful ballad. Written for female vocal, the chart was in part inspired by Ella Fitzgerald's rendition in her Songbook album, but is not a transcription of that particular version. After a short intro the singer takes the first chorus, backed by woodwind and muted brass. The saxes take a soli, backed by Trombones, and then the bones take their soli backed by muted Trumpets. The vocalist returns and rounds the whole thing off. In the reeds Alto 1 doubles Flute, Alto 2 and both Tenors double Clarinet. However, we have printed the A2, T1 & T2 parts double-sided, with a "no Clarinet double" option on the reverse. The vocal key is Bb throughout.

<b>Happiness is a Thing Called Joe #</b>	By Arlen & Harburg		£ 29.95
LLG2125	Transcribed by: Alan Glasscock	Style: Ballad @ 75b.p.m.	
	Duration: 3 mins 25 secs.	Grade: Medium	
	Ranges: Trumpets B5 (opt G6), G#5, G#5, G#5	Trombones G4, Eb4, D4, D4	
	Female Vocal E3 - D5 (13 steps)	Vocal key: G	

Transcribed from Ralph Burns' original chart written for Frances Wayne / Woody Herman, Happiness is a Thing Called Joe is a lush swing ballad for female vocal. We have adapted the chart to suit a standard 5,4,4,4 line-up with a regular Sax section, though Woody's Clarinet line is taken by Alto 1 on Clarinet throughout. The other Saxes are ATTB. There is a fair bit of unison muted Trumpet work in this chart, so intonation needs to be good. Also the 1st Trumpet is written to high G in the bridge, but this is cross-cued onto the Clarinet part if your lead can't reach this high. The short Piano solo intro is written out, as is the vocal line sung by Frances Wayne. The vocal key is G.

<b>I Can't Get Started (Berigan) #</b>	By Vernon Duke & Ira Gershwin		£
29.95			
LLG2162	Transcribed by: Alan Glasscock	Style: Swing @ 75b.p.m.	
	Duration: 4 mins 45 secs.	Grade: Medium	
	Ranges: Trumpets F6, Bb5, G5, Eb5	Trombones Ab4, F4, Db4, Bb3	
	Female Vocal C3 - Eb4 (10 steps as sung)	Vocal key: C	

Arguably the most famous chart from the Bunny Berigan band, "I Can't Get Started" is scored as a lush ballad featuring, in equal part, your singer and Trumpet soloist. The Trumpet part is quite tricky and uses the full range of the instrument. The band backings behind both singer and soloist are very straightforward, and there are no sax doubles. The vocal key is C.

<b>I Had the Craziest Dream (James) #</b>	By Mack Gordon & Harry Warren		£ 29.95
LLM2170	Transcribed by: Myles Collins	Style: Ballad @ 90b.p.m.	

Duration:	2 mins 25 secs.	Grade:	Medium
Ranges:	Trumpets D6, D6, B5, F#5	Trombones	D6, D6, B5, F#5
Vocal	Bb3 -C5 (9 steps)	Vocal key:	Ab

I Had The Craziest Dream was another big hit for the Harry James Orchestra, in his 'band that swings with strings' period. It is a romantic, floaty ballad, sung by Helen Forrest, and which also features a James' trademark trumpet solo. This chart was originally recorded with big band plus string section, and some additional orchestral backing. We have modified the arrangement by removing the strings and extra instruments, to make it suitable for a standard 5,4,4,4 line-up. Therefore both Alto Saxes double Clarinet, and the French Horn solo lines have been re-assigned to Trombone 1, with an upper range of high C. Harry James' solo is written out in full.

<b>It's Been a Long Long Time (James) #</b>	By Sammy Cahn & Jule Styne	£ 29.95
LLM2118	Transcribed by: Myles Collins	Style: Ballad @ 70 b.p.m.
	Duration: 3 minutes	Grade: Medium
	Ranges: Trumpets E6, C6, Ab5, F5	Trombones C5, Ab4, F4, D4
	Vocal G3-Bb5 (10 steps)	Vocal key: C

A beautiful vocal ballad from the great co-operative writing team of Sammy Cahn & Jule Styne, this chart was made famous by Harry James and features your lead Trumpet, lead Alto and naturally your singer too. We have written out HJ's solo and Willie Smith's alto solo in full, and have kept the chart true to the James original, with the exception of re-scoring the string lines back into the saxes. The chart has been graded as Medium though the lead bone has to hit a high C. Other than this, it's not that hard to play. The vocal key is C and there are no sax doubles. This chart is also playable as an instrumental by using the optional Trombone 3 Solo part that is included in the pack.

<b>It's Been a Long Long Time (Christy / Kenton) #</b>	By Sammy Cahn & Jule Styne	£
29.95		
LLH2235	Transcribed by: Jon Harpin	Style: Ballad @ 86 b.p.m.
	Duration: 2 mins 45 secs	Grade: Easy / Medium
	Ranges: Trumpets B5, A5, F#5, D5	Trombones A4, A4, A4, A4 (Ten.) C4
(Bass)	Vocal G3 - Bb4 (10 steps)	Vocal key: C

Here is a rare chart from the Stan Kenton orchestra, with June Christy as the vocalist. This chart is a dual feature; vocals and sax section, and has very limited contributions from the brass which only enter near the end of the arrangement. The chart opens with a Kenton piano solo and moves straight into the vocal chorus, backed only by saxes and rhythm. A modulation leads to a couple of lush sax solis followed by a reversion to the original vocal key of C, where a series of alternating patterns of double and single time feel add real interest to the chart. The Trombones provide the backings here, and the Trumpets enter in the last 3 measures of the arrangement to bring it to a rousing finish. The vocal key is C and there are no Sax doubles.

<b>I Was A Fool To Let You Go (Manilow)</b>	By Barry Manilow & Marty Panzer	£ 29.95
LLM2257	Transcribed by: Myles Collins	Style: Swing Ballad @ 72 b.p.m.
	Duration: 3 mins 30 secs	Grade: Easy / Medium
	Ranges: Trumpets C#6, Ab5, Ab5, F5	Trombones G#4, Eb4, Eb4, Eb4
	Vocal Bb2 - Eb4 (11 steps, as sung)	Vocal key: Eb to E

Taken from Barry Manilow's 1978 album "Even Now", this chart is a great lounge ballad with a really bluesy feel. Opening with solo piano, the vocal enters backed by just the rhythm section. The Saxes add to the build, supported by muted Trumpets, and the Trombones then lead the bridge. The instrumental break is big and powerful with lush voicings, whilst not being too overpowering. The vocalist re-enters with a half step up modulation into the final chorus and the chart finishes up with a big crescendo, piano solo lick and muted Trumpet solo fill to fade. The brass ranges are moderate, and there are no sax doubles. The vocal keys are Eb to E.

<b>La Vie en Rose</b>	By Edith Piaf & R.S. Louiguy	£ 29.95
LLF2115	Arranged by: John Ferguson	Style: Ballad @ 70 b.p.m.
	Duration: 3 mins	Grade: Easy
	Ranges: Trumpets G5, D5, D5, D5	Trombones F4, C4, Ab3, (Bass) F3
	Vocal G3-C5 (10 steps)	Vocal key: Ab

First performed and co-written by Edith Piaf though later made famous by Louis Armstrong, this French song has a stunningly beautiful melody line that just glides. Our arrangement is an original, from the pen of John Ferguson, written in even tempo and is elegant in its simplicity. A short intro with solo Alto answered by solo Trumpet leads to the verse then first vocal chorus. A solo Trumpet picks up the second chorus, followed by a Sax soli, then the vocal is back for the second half of the middle 8 to the end. The band backings are not over complicated and are very lush. There are no Sax doubles. La Vie En Rose - a lovely ballad for any band. The vocal key is Ab and is singable by most male or female singers, and we have included both French and English lyrics

<b>Me and Mrs. Jones</b>	By Gamble, Hoff & Gilbert	£
29.95		
LLG2215	Arranged by: Alan Glasscock	Style: Swing ballad @ 75 b.p.m.
	Duration: 4 minutes	Grade: Medium
	Ranges: Trumpets C6, G5, F#5, F#5	Trombones Ab4, F4, Eb4, Eb4
	Vocal C3 - Ab4 (13 steps as sung)	Vocal key: C-Db

Here is a very classy adaptation of the Michael Bubl  version of Me and Mrs Jones. In terms of style, structure and range it is the same as the MB version. All we have done is remove the string lines and incorporate them, where appropriate, into the band figures, and to write a definite ending (as opposed to the original studio fade out). MB's vocal line is written out "as sung" too. The vocal key is C, modulating to Db and there are no sax doubles. If your singer is a classy crooner this chart is going to be really well received any time it is played.

<b>Mercy Mercy Mercy (Wilson) #</b>	By Josef Zawinul	£
29.95		
LLH2027	Transcribed by: Jon Harpin	Style: Rock / Soul @ 80 b.p.m.
	Duration: 3 mins 30 secs	Grade: Easy
	Ranges: Trumpets F5, B4, D5, B4	Trombones E4, C4, C4, A3
	Vocal G3-Bb4 (10 steps) - G5 in cadenza	Vocal key: C

A Soul vocal take on Zawinul's Mercy Mercy Mercy, performed with style by Nancy Wilson. The emotions behind this vocal are pure Soul - a mix of pleading, despair, hope and frustration. The arrangement is a perfect showcase for a singer who likes to really get their voice across, and the chart has a nice cameo vocal cadenza flourish at the finish. For the instrumentalists, this is an easy blow, yet the whole thing works wonderfully well. This arrangement would suit bands of all levels of ability, providing that you have a strong singer. The vocal key is C and the vocal range in the main tune is only just over the octave, though Nancy Wilson's interpretation takes her into two-octave range territory. There are no sax doubles.

**Sentimental Journey (Day) #** Bud Green, Les Brown & Ben Homer £ 29.95  
 LLM2039 Transcribed by: Myles Collins Style: Ballad @ 85 b.p.m.  
 Duration: 3 minutes Grade: Easy  
 Ranges: Trumpets B5, G5, E5, D5 Trombones Ab4, F4, D4, B3  
 Vocal A3 - B4 Vocal key: A

Co-written by Les Brown for his own Orchestra, Sentimental Journey was a great hit for Doris Day, and this version remains as the definitive standard for the tune. It has to be played bluesy, laid back, softly and not too fast! The brass lines at the end of the first chorus emphasise the 'drag' and the tenor solo behind the vocal re-enforces the lazy feel. Lead Alto doubles Clarinet.

**Someone To Watch Over Me** By George & Ira Gershwin £  
 29.95  
 LLM2044 Arranged by: Myles Collins Style: Ballad @ 75 b.p.m.  
 Duration: 3 mins 10 secs Grade: Easy  
 Ranges: Trumpets C#6, A5, A5, A5 Trombones Bb4, G4, F4, F3  
 Vocal G3 - A4 Vocal key: G

A lovely, late-night, torch-singer style of arrangement, with the band unobtrusively backing the vocalist throughout. A two bar intro to help the vocalist to pitch the first note, and then its ballad all the way, but with some interesting chord modifications at the ends of phrases, just to add a little 'bite'. In the key of G throughout.

**That Ole Devil Called Love** By Roberts & Fisher £ 29.95  
 LLM2074 Arranged by: Myles Collins Style: Ballad @ 68 b.p.m.  
 Duration: 3 mins 30 secs Grade: Easy  
 Ranges: Trumpets G5 Bb5, G5, G5 Trombones F#4, F4, F4, F4  
 Vocal Eb3 - Ab4 Vocal key: Ab

That Ole Devil is just a wonderful torchlight ballad which was made famous by Billie Holiday, and latterly by Alison Moyet. Ours draws from the best of both, and we have added extra depth and richness to the instrumental backings, with the little solo fill-ins by the tenor and trumpet fully written out for your players too. This chart can also be played as a Solo Tenor sax feature.

**That's The Way He Does It (Day) #** By Buddy Pepper & Inez James £  
 29.95  
 LLM2344 Transcribed by: Myles Collins Style: Swing @ 80 b.p.m.  
 Duration: 2 mins 55 secs Grade: Easy / Medium  
 Ranges: Trumpets Db6, Bb5, Bb5, Bb5 Trombones Bb4, Ab4, Ab4, F4  
 Vocal Ab3 - Db5 (11 steps as sung) Vocal key: Db

Recorded by Doris Day with the Lou Bring Orchestra in 1947, this chart is a really laid-back, bluesy swing ballad. The band supports the vocalist beautifully, and the underlying harmonies are rich and lush. The lyric tells the tale of a woman who seems to enjoy being treated badly by her man. Whilst it is somewhat politically incorrect in today's world, the inference can be reversed by swapping "she" for "he" and "him" for "her" in the lyric. All that aside, this chart makes for a great concert piece, or last set mood changer. There are no sax doubles and the vocal key is Db throughout.

**What are you doing New Years' Eve #** By Frank Loesser £ 29.95  
 LLH2116 Transcribed by: Jon Harpin Style: Ballad @ 72 b.p.m.  
 Duration: 4 mins 20 secs Grade: Easy  
 Ranges: Trumpets C6, C6, F5, E5 Trombones Ab4, Gb4, D4, C4  
 Vocal Eb3 - F4 Vocal key: Eb-E

"What are you doing New Year's Eve" is a beautiful seasonal ballad, arranged for Female vocal by Jon Harpin. This lovely arrangement of the Frank Loesser tune chart features some lush band voicings, with muted brass throughout. The 4th Trumpet is really a solo obligato part, noodling away behind the vocal where appropriate. The 1st Alto had a couple of bars of Clarinet double in the intro, but apart from that there are no other sax doubles. The brass ranges are very moderate, and the vocal would suit most Male or Female vocalists. The vocal key is Eb to E.

**White Cliffs of Dover** By Nat Burton & Walter Kent £ 25.00  
 LLM2070 Arranged by: Myles Collins Style: Fox Trot @ 90 b.p.m.  
 Duration: 3 mins 30 secs Grade: Easy  
 Ranges: Trumpets Bb5, G5, F5, D5 Trombones Ab4, F4, Eb4, C4  
 Vocal Ab3 - C5 Vocal key: Ab

Immortalised by Vera Lynn in the 1940's, this tune came to symbolise hope in troubled times, though it is also a lovely melody in its own right. Our arrangement is a smooth, flowing ballad in the '40's style, making full use of dynamic expression, muted and open brass, plus some Miller-voiced sax passages. Slightly nostalgic perhaps, but always popular. Lead Alto doubles Clarinet, Baritone doubles Alto.

**When the Lights Go On Again #** By Edide Seiler, Sol Marcus and Bennie Benjamin £ 29.95  
 LLM2359 Transcribed by: Myles Collins Style: Swing @ 85 b.p.m.  
 Duration: 3 minutes Grade: Easy  
 Ranges: Trumpets B6, G5, E5, D5 Trombones A4, F4, Eb4, C4  
 Vocal Bb2 - C4 (9 steps as sung) Vocal key: C

Here is the classic Vaughan Monroe version of this chart, written during the darker days of WWII and sung as a beacon of hope for better times ahead. This is a straight ahead chart with no particularly tricky bits. The reeds are scored to all double Clarinets, with Bari on Bass Clarinet. However, we have printed the sax parts double sided, with a "no sectional double" option on the reverse. However, the 1st Alto still takes the Clarinet lead in the intro. A useful chart to have in the book. The vocal key is C.

**You'll Never know** By Warren & Gordon £  
 25.00  
 LLM2018 Arranged by: Dick Burlant Style: Swing Ballad @ 80 b.p.m.  
 Duration: 2 mins 10 secs Grade: Easy  
 Ranges: Trumpets F5, D5, D5, D5 Trombones Gb4, Eb4, Db4, A3  
 Female Vocal 3-G4 (8 steps) Vocal key: Bb

You'll Never Know is an enchanting Female vocal ballad, scored by US arranger Dick Burlant. Written with stunning simplicity the vocalist is perfectly complimented by the band backing which is never overdone. Although quite short, at just over 2 minutes, it is as long as it needs to be. The brass ranges are low, and the chart is just so playable. The mp3 was taken live from a rehearsal, so please forgive the sound quality. There are no Sax doubles.

## Vocal Medium Tempo: (100 - 140 b.p.m.)

**Ain't That a Kick in the Head #** By Cahn & Van Heusen £

29.95  
LLM2112

Transcribed by:	Myles Collins	Style:	Swing 135 b.p.m.
Duration:	2 mins 30 secs.	Grade:	Medium
Ranges:	Trumpets E6, B5, A5, A5	Trombones	B4, G4, G4, B3 (Bass)
Vocal	A2 - F4 (12 steps)	Vocal key:	D

This tune was a huge hit for Dean Martin, and the same version was more recently covered by Robbie Williams on his 'Swing When You're Winning' album. We have transcribed the original chart here, and it will be a complete show-stopper for your band, whether your singer wants to be Dean or Robbie. There are no sax doubles, the 4th Trombone is written for a Bass, and the vocal key is D.

**All of Me (Bubl )** By Seymour Simons & Gerald Marks £ 29.95

LLM2082

Transcribed by:	Myles Collins	Style:	Swing 130 b.p.m.
Duration:	3 mins 5 secs.	Grade:	Easy/Medium
Ranges:	Trumpets F6, D6, A5, F5	Trombones	B4, G#4, F4, D4
Vocal	G2 - G4 (2 octaves, as sung)	Vocal key:	C

This version is the actual chart recorded by Michael Bubl  on his Crazy Love album, and is itself based on Billy Byers' chart for the Count Basie Orchestra. Please check the writer credits on the album liner notes of you're in any doubt. (You can find the Basie version in our Basie series in the instrumentals section of our catalogue too). We have written out the Piano, Bass and Vocal lines "as performed" by MB's band. The chart is graded as 'Medium' even though the lead Trumpet has a written high F. The 4th Trombone is Bass, and the vocal key is C throughout. There are no sax doubles.

**All the Things You Are #** By Jerome Kern & Oscar Hammerstein £ 29.95

LLM2358

Transcribed by:	Myles Collins	Style:	Swing 120 b.p.m.
Duration:	3 mins 10 secs.	Grade:	Easy
Ranges:	Trumpets Bb5, A5, A5, D5	Trombones	A4, G4, G4, Bb3
Vocal	G3 - D5 (12 steps as sung)	Vocal key:	F

Recorded by Helen Forrest with the Artie Shaw band, this is an accurate transcription of the original Jerry Gray concept, complete with the intro Piano solo and Shaw's silky first chorus solo line. We have made a couple of small adaptations: the saxes are scored for AATTB, with Alto 1 taking the Clarinet lines, Baritone doubling Alto (to give the correct AATT backing to the Clarinet), and the brass has been augmented to 8 voices. All of the correct articulations, mute indications and dynamics are included, to enable an authentic performance. The vocal key is F and the vocal range would suit most male or female singers. The modulation into the vocal key is somewhat abrupt, so to help pitch the first vocal note the singer will need to listen to the top sax voice fairly carefully. Other than this, the chart is very playable, and the brass ranges are moderate. This is a great arrangement of a wonderful song.

**Always True to You in My Fashion** By Cole Porter £ 29.95

LLM2097

Arranged by:	Myles Collins	Style:	Swing 125 b.p.m.
Duration:	2 mins 30 secs.	Grade:	Easy/Medium
Ranges:	Trumpets A5, G5, G5, G5	Trombones	A4, F4, C4, Bb3
Female Vocal	F3-G4 (9 steps)	Vocal key:	F

This song was written by Cole Porter for the musical Kiss Me Kate. Our arrangement is similar to that performed by the great Julie London. This chart moves along nicely, with a mix of two and four beat feel and is elegant in its simplicity. The band parts are very straightforward, there are no sax doubles and the brass ranges are moderate, making it playable by bands of all levels of ability. The vocal is a comfortable female alto key of F. If your singer likes songs that tell a story, Always True To You will be a winner.

**Amapola (Goodman) #** By Joseph Lacalle £ 29.95

LLM2088

Transcribed by:	Myles Collins	Style:	Swing @ 130 b.p.m.
Duration:	3 mins	Grade:	Easy / Medium
Ranges:	Trumpets A5, G5, G5, G5	Trombones	G4, G4, F4, F4
Vocal	A3 - Bb4	Vocal key:	F

This is the Benny Goodman version of Amapola, with Helen Forrest taking the vocal. A delightful tune, well delivered, and of course with a Clarinet solo from the great man himself. This chart is as per the original version, and we have scored the Saxes AATT plus a Clarinet Solo part. The trick with this chart is not to play it too fast. It just chugs along and swings all the way. If you would like to have an instrumental-only version of the chart please contact us and, if the demand is high enough, we'll do it for you.

**And The Angels Sing** By Ziggy Elman & Johnny Mercer £ 29.95

LLM2004

Arranged by:	Myles Collins	Style:	Swing @ 130-140 b.p.m.
Duration:	3 mins 30 secs	Grade:	Medium
Ranges:	Trumpets C6, C6, F5, Eb5	Trombones	Bb4, G4, F4, D4
Vocal	A3 - Bb4	Vocal key:	Bb

Another classic adapted from the Benny Goodman arrangement. In the original arrangement the vocal chorus led to a typical Goodman 'Yiddish' trumpet chorus. In our arrangement this is replaced by a more conventional trumpet solo chorus and 'middle 8', with the vocal returning to close the chorus. The ending is as per the original, with a trumpet solo feature leading the band to a rousing finale.

**Baby it's Cold Outside (Duet) #** By Frank Loesser £ 29.95

LLG2075

Transcribed by:	Alan Glasscock	Style:	Swing 125 b.p.m.
Duration:	2 mins 50 secs.	Grade:	Easy
Ranges:	Trumpets C6, G5, F5, F5	Trombones	Ab4, F4, Eb4, Eb4
Vocal: Female	Ab3 - Bb4, Male Ab2 - Eb43 - B4	Vocal key:	Db

Ours is the great Johnny Mercer & Margaret Whiting version of this classic vocal duet. He wants her to stay, she wants to play hard to get. The chart itself relies on the interplay and chemistry between your two vocalists. The band backings are easy and add just the right amount of punch when needed. In this arrangement the Saxes are all written to play Clarinets, but recognising that not all sax players double Clarinets we have double-sided all of the sax parts, so that one side is as written and the reverse side is scored for a regular sax section. This way you will have more flexibility. The brass ranges are moderate and the chart is very playable and makes a great vocal feature.

**Beyond the Sea (Darin) #** By Charles Trenet £ 29.95

LLM2119

Transcribed by:	Myles Collins	Style:	Swing 140 b.p.m.
-----------------	---------------	--------	------------------

Duration:	3 minutes	Grade:	Easy / Medium
Ranges:	Trumpets D#6, B5, G#5, F#5	Trombones	A4, F#4, E4, C#4
Vocal	C3 - F4 (11 steps)	Vocal key:	F

Bobby Darin had a big hit with this tune, and other singers have also covered it very successfully, the latest being Robbie Williams on his Swing when your Winning album with a version very similar to Darin's original. We have transcribed the Darin chart here, except that there are no strings in our version. Instead we have given the relevant lines to the saxes, adapting the phrasing to improve the swing. The vocal is as per Bobby Darin's delivery, and we have also included an optional repeat at the end of the chart, to extend the play out, plus have written a definite ending, because the recorded version fades, and fade-outs are not good for live performances! The vocal key is F and there are no sax doubles. Apart from the lead trumpet having to reach a written high D# the brass parts are not demanding, and the chart will be a certain crowd pleaser.

<b>Blacksmith Blues (Morse) #</b>	By Jack Holmes	£ 29.95
LLG2325	Transcribed by: Alan Glasscock	Style: Swing 130 b.p.m.
	Duration: 3 minutes	Grade: Medium
	Ranges: Trumpets D6, E6, C6, C6	Trombones Bb4, Bb4, Bb4, E4
	Female Vocal F3 - Bb4 (11 steps as sung)	Vocal key: Bb

Here is Ella Mae Morse's Blacksmith Blues, written for her by Jack Holmes. This song was originally the flipside to Love Me or Leave Me, issued in 1952 by Capitol Records, and it became her biggest hit. The chart was scored by Nelson Riddle whilst he was staff arranger at Capitol, and is probably the only big band chart which includes an anvil in the rhythm section. Whilst the original recording has a fade out at the end, we have written a definite ending, because fadeouts just don't work outside of a studio. The vocal key is Bb and there are no sax doubles

<b>Boogie Blues (O'Day) #</b>	By Gene Krupa and Ray Biondi	£
29.95	Transcribed by: Myles Collins	Style: Swing 145 b.p.m.
LLM2010	Duration: 3 mins 20 secs	Grade: Medium
	Ranges: Trumpets D6, B5, B5, B5	Trombones A4, Gb4, E4, E4
	Vocal Bb3 - Bb4	Vocal key: Eb

A hit for Anita O'Day during her second spell with the Gene Krupa Orchestra, this chart is taken from the album 'Let Me Off Uptown' on Columbia/Legacy (CK 65625). The opening Boogie, followed by an Alto solo (written) leads in to the vocal chorus. There's just a muted trumpet and the rhythm section backing the singer. The band comes back with the boogie and into a big shout chorus to finish. Baritone sax on Alto throughout. Alto and Trumpet solos written out.

<b>Call Me Irresponsible (Darin) #</b>	By Cahn & Van Heusen	£
29.95	Transcribed by: Alan Glasscock	Style: Swing 120 b.p.m.
LLG2139	Duration: 2 mins 10 secs	Grade: Easy / Medium
	Ranges: Trumpets B5, A5, A5, A5	Trombones A4, F#4, E4, E4
	Vocal B2 - E4 (11 steps as sung)	Vocal key: G

Here is Bobby Darin's famous version of this Cahn & Van Heusen classic tune, transcribed in full. It swings gently at around 120 beats per minute and is instantly recognisable. The brass ranges are moderate, there are no sax doubles and we have written out the vocal line 'as sung' by Bobby Darin. This is a sure crowd pleaser. The vocal key is G throughout.

<b>Cow Cow Boogie (Morse) #</b>	By Don Raye, Gene De Paul, Benny Carter	£
29.95	Transcribed by: Myles Collins	Style: Swing 115 b.p.m.
LLM2128	Duration: 3 mins 15 secs	Grade: Medium
	Ranges: Trumpets C6, A5, A5, A5	Trombones B4, G4, E4, E4
	Female Vocal Ab3 - C5 (10 steps)	Vocal key: Ab

Ella Mae Morse recorded this hit in 1942 at the tender age of 17, shortly after joining the Freddie Slack Orchestra. This song turned out to be the first gold single for Capitol Records, and helped to establish her reputation as a fine and highly versatile vocalist. For such a young singer, her phrasing in this chart is exquisite. Aside from the vocalist, this arrangement of Cow Cow Boogie also relies on a rock steady hand from the Pianist, to play the boogie-woogie style riffs that rumble on throughout the number and give it its distinctive groove. We have also written out the original Trombone and Trumpet solos which fit so well with the chart. The opening vocal key is Ab, the instrumental middle section drops to G, and the vocal re-enters in Ab. there are no sax doubles.

<b>Diamonds are a Girl's Best Friend</b>	By Leo Robin & Jule Styne	£ 29.95
LLM2137	Arranged by: Myles Collins	Style: Swing 130 b.p.m.
	Duration: 2 mins 30 secs	Grade: Easy
	Ranges: Ab(Eb), Eb4(F4), Db4(Ab3)	Tpts: D6(A5), Bb5(F5), Ab6(Eb5), Eb5(Bb4)
	Female Vocal Eb3(Bb4) - Ab4(Eb5) (11 steps)	Trbs: B4(Gb4), G4(D4),
		Vocal key: Ab or Eb

Made famous by the Monroe film Some Like it Hot, Diamonds are a Girl's Best Friend is a sure crowd pleaser. This arrangement is a straight ahead Female swing vocal, though not the Monroe version. The chart opens with a signature sax line and bass run-down into the first vocal chorus which starts with just rhythm backing. We have written in a suggested Piano part for the 1st chorus. Saxes and brass are then layered in progressively through the 1st and 2nd choruses, but are written not to intrude on or compete with the singer. We have indicated a relaxed tempo (at 130 bpm) although it will work fine at tempos up to around 160. When you buy this arrangement you get two versions - the parts come with an Ab version on one side and an Eb version on the reverse, so it will suit both Alto and Soprano vocalists. The brass ranges are moderate, with the Eb version easiest on the Trumpets (lead to A) and the Ab version has the lead Trumpet reaching Db. There are no sax doubles.

<b>Do Nothin' Till You Hear From Me #</b>	By Duke Ellington & Bob Russell	£
29.95	Transcribed by: Myles Collins	Style: Swing 105 b.p.m.
LLM2130	Duration: 3 minutes	Grade: Medium
	Ranges: Trumpets E6, E6, E6, A5	Trombones Db5, Ab4, F4, D4 (Bass)
	Vocal C3 - F4 (11 steps)	Vocal key: G

Written by Duke Ellington and originally entitled Concerto for Cootie, Do Nothing Till You Hear From Me has been covered by all of the great vocalists including Ella and Sinatra. This version has been transcribed from the Robbie Williams Sinatra/Martin/Davis Jr tribute album, Swing When You're Winning. The feel is almost a shuffle, and the chart has some great ensemble passages as well as a solo spot for Trumpet 2 (written out as played, with chords provided). The chart does require some top-end range from Trumpets 1 & 2 (up to a written high E) with some optional screaming from your lead player at the end of the chart. We have written in all of the dynamic markings and articulations that are so necessary to give this chart the correct balance, and have written the vocal line "as sung" by Mr. Williams. There are no sax doubles, the 4th Trombone is Bass, and the vocal Key is G.

**Glory of Love (Peggy Lee) #** By William J Hill £ 29.95  
 LLM2176 Transcribed by: Myles Collins Style: Swing 135 b.p.m.  
 Duration: 2 mins 35 secs Grade: Medium / Advanced  
 Ranges: Trumpets D6, B5, A5, F#5 Trombones C5, A4, F4, D4  
 Female Vocal G3 - Db5 (11 steps as sung) Vocal key: C-Db

Transcribed from Peggy Lee's 1959 "Jump for Joy" album, this beautifully crafted Nelson Riddle chart swings hard from start to finish. The band writing is sublime and always gives perfect support to the vocalist without ever overpowering her. Whilst the original studio recording was made with big band plus a string section, we have removed the string lines, making the chart playable with a standard 5444 line-up. There are no sax doubles and the 4th Trombone is a Bass. The vocal part has been scored "as sung" by Peggy Lee and the cameo muted Trumpet solo is written out "as played" too. The vocal key is C, with a modulation to Db for the final 12 measures of the chart.

**Hard Hearted Hannah #** By Ager, Yellen, Bates & Bigalow £ 29.95  
 LLH2095 Transcribed by: Jon Harpin Style: Swing 116 b.p.m.  
 Duration: 2 minutes Grade: Medium  
 Ranges: Trumpets E6, B5, A5, E5 Trombones A4, F4, Eb4, C4  
 Female Vocal F3-C5 (12 steps) Vocal key: F

Hard Hearted Hannah is a showstopper of a female vocal. Big, brassy and with real punch, this chart has been exquisitely transcribed and adapted by Jon Harpin from the Julie London original. Although not long, at two minutes, it is as long as it needs to be. The brass ranges are reasonable, though the lead trumpet does hit a high E, but this is an octave double from the rest of the section and could be taken down. The string lines are re-scored into the saxes with Alto 1 doubling Clarinet.

**Hey There #** By Richard Adler & Jerry Ross £  
 29.95 LLM2268 Transcribed by: Myles Collins Style: Swing 110 b.p.m.  
 Duration: 3 mins 30 secs Grade: Medium  
 Ranges: Trumpets C6, C6, A5, D5 Trombones Bb4, Bb4, G4, C4  
 Female Vocal G#3 - Bb4 (9 steps, as sung) Vocal key: A, Bb

Transcribed from the album "Bette Midler Sings the Rosemary Clooney Songbook" this chart was written by Adler and Ross for the musical "The Pajama Game", and was a huge hit for Rosemary Clooney. Midler's version opens with the little Colla Voce verse, though you can kick it off straight into tempo at measure 5 if preferred. We have written out the Piano backings in the first chorus to match the recording and keep the flavour of the original. Also included on the Vocal part is Midler's studio backing overdub answerback lines, though they are not really necessary in a performance of the chart. You could assign the answerback to one of the band, to enhance the effect at a stage performance. Midler's original also had some String lines which we have assigned to the Sax section. The vocal keys are A, modulating to Bb, and there are no Sax doubles.

**Home For the Holidays (Duet)** By Al Stillman & Robert Allen £  
 29.95 LLG2117 Arranged by: Alan Glasscock Style: Swing @ 140 b.p.m.  
 Duration: 2 mins 20 secs Grade: Advanced  
 Ranges: Trumpets D6, A5, G5, G5 Trombones A#4, E4, C#4, G3 (Bass)  
 Vocal (F/M Duet) A3/2 - E5/G4 (11 steps) Vocal key: Db-Bb-C

"Home for the Holidays" is a seasonal vocal chart, written for a Boy / Girl duet, though equally suitable as a solo vocal feature. This classy arrangement from Alan Glasscock moves along with a punchy swing feel, and modulates up chromatically from concert Bb to C. At 2 minutes 20 secs it is not a long chart, but is as long as it needs to be. A fun and festive chart which everyone will enjoy. There are no sax doubles. The 4th trombone is Bass.

**Hucklebuck, The (Dorsey)** By Alfred & Gibson £ 29.95  
 LLG2357 Arranged by: Alan Glasscock Style: Swing @ 125 b.p.m.  
 Duration: 2 mins 55 secs Grade: Medium  
 Ranges: Trumpets C6, Eb6, A5, F5 Trombones A4, G4, D4, Bb3  
 Vocal G3 - Eb4 (6 steps) Vocal key: Eb

Expertly transcribed by Alan Glasscock from the original Bill Finegan chart for Tommy Dorsey, this catchy and bouncy tune was lifted by the writers from Charlie Parker's "Now's the Time", so will be instantly recognisable by a lot of listeners. The chart features Trumpet 2, which doubles the melody at the start and rips a screaming solo at the end (originally played by Charlie Shavers, who also took the vocal). Your Alto 2 player has a short solo passage doubling Clarinet, but don't worry if your player doesn't double, as this little solo is an embellishment, and not crucial to the chart. The vocal chorus is in Eb and aside from Alto 2 there are no other sax doubles. The tempo is laid back, and should not be rushed. A great dance chart.

**I Guess I'll Have to Change My Plan (Bennett) #** Howard Dietz & Arthur Schwartz £  
 29.95 LLH2187 Transcribed by: Jon Harpin Style: Swing 112 b.p.m.  
 Duration: 1 min 40 secs Grade: Medium / Advanced  
 Ranges: Trumpets F#6, C#6, Bb5, G5 Trombones Bb4, G4, E4, E4  
 Vocal C3 - A4 (13 steps as sung) Vocal key: C

This version of 'I Guess I'll Have To Change My Plan' was recorded by the great Tony Bennett with the Count Basie Orchestra and is a laid back swinger in true Basie style. Our only change to the Ralph Sharon original is to voice the brass for an 8 piece section. Aside from the big instrumental soli in the middle of the chart it is the saxes who do most of the backing lines behind the vocal, using some innovative voicings to give the chart a great jazz feel. The Trumpet lines are quite high, with lead reaching high F# and second to high C#. Although not a long chart, it is a classic of its genre, and worth its place in any library. Another great transcription from Jon Harpin. The vocal key is C and there are no sax doubles.

**I'm Beginning to See the Light #** By James, Ellington, Hodges & George £ 29.95  
 LLG2249 Transcribed by: Alan Glasscock Style: Swing 110 b.p.m.  
 Duration: 3 mins 15 secs Grade: Medium  
 Ranges: Trumpets C6, A5, Bb5, Bb5 Trombones Bb4, Ab4, Ab4, Db4  
 Female Vocal G3 - Ab4 (9 steps) Vocal key: Db

I'm Beginning To See The Light is a popular tune, recorded by most of the great vocalists. Our offering here is the Harry James version originally sung by Kitty Kallen. The chart is unusual in that it features a couple of Guitar solos (though we have cross cued these onto the Piano part in case your band doesn't have a Guitarist) and the opening and closing choruses are taken by a Trumpet, Tenor and Baritone trio. Being a Harry James chart there is of course a little feature solo for Trumpet (written on the second Trumpet part). Second Alto doubles Clarinet, and the vocal key is Db.

**In the Cool Cool Cool of the Evening (Martin) #** By Carmichael & Mercer £ 29.95

LLM2156 Transcribed by: Myles Collins Style: Swing @ 140 b.p.m.  
 Duration: 3 minutes Grade: Easy / Medium  
 Ranges: Trumpets Bb5, Bb5, Bb5, D5 Trombones Ab4, Eb4, C4, D4  
 Vocal A2 - C4 (10 steps) as sung Vocal key: F

In the Cool, Cool, Cool of the Evening is another fine song from the pens of Mercer & Carmichael, and this version is a full transcription of the Dean Martin version. The only change we have made is not to include the Clarinet doubles in the sax section (for the little flicks behind the opening vocal phrase). The vocal key is F. There are no sax doubles. This chart is also in the vocal range of a female alto voice.

**Is You Is or Is You Ain't My Baby** By Billy Austin & Louis Jordan £

29.95  
 LLM2019 Arranged by: Myles Collins Style: Swing @ 130 b.p.m.  
 Duration: 4 mins 30 secs Grade: Medium  
 Ranges: Trumpets C6, Bb5, G5, Eb5 Trombones Bb4, Gb4, Gb4, Gb4  
 Vocal Ab3 - Ab4 Vocal key: Db

Fans of Louis Jordan will instantly recognize this title, and our arrangement is equally singable by most male or female singers. The rhythm section starts it off, and the trumpets blow the dirty 'wah-wah' phrase using plungers, and introduce the vocal. A 16 bar vocal verse and 32 bar chorus leads to sectional 8 bar pieces, saxes, trumpets and trombones, and, well. . . . If any of you have listened to Joe Jackson and his Jumping Jive - this is the full big band treatment

**I've Heard That Song Before #** By Sammy Cahn & Jules Styne

£ 29.95

LLM2123 Transcribed by: Myles Collins Style: Swing 130 b.p.m.  
 Duration: 3 mins Grade: Medium  
 Ranges: Trumpets D6, C5, C5, B5 Trombones Bb4, A4, A4, Eb4  
 Female Vocal Female Vocal G# - B5 (9 steps) Vocal key: G

Originally written for the film 'Youth on Parade' by the prolific team of Jules Styne & Sammy Cahn, this tune became a huge hit for Helen Forrest and the Harry James Orchestra. HJ recorded the chart in 1942 and 1955. Ours is a fusion of these two, mostly drawn from the 42, with touches of 55. HJ's 1st chorus solo is written out in full (on the 1st Trumpet part) and we have scored the string lines behind the vocal chorus back into the Sax section. Helen Forrest's vocal is written out as-sung too, and the vocal key is G.

**Love For Sale #** By Cole Porter £ 29.95

LLM2316 Transcribed by: Myles Collins Style: Swing 120 b.p.m.  
 Duration: 2 mins 25 secs. Grade: Easy / Medium  
 Ranges: Trumpets C6, G#5, F#5, E5 Trombones A4, F4, D4, Bb3  
 Vocal D3 - A4 (12 steps as sung) Vocal key: D

Here is a softly swingin' and tonally rich vocal chart of Cole Porter's Love For Sale based on the Julie London version. We have removed the string lines and re-scored the chart to make it playable with a standard 5444 line-up. The 4th Trombone part is scored for Bass Trombone and it carries the main underlying riff upon which the band backings are built. The Baritone sax is cross-cued with these lines should your band not use a bass bone. Brass ranges are moderate and there are no sax doubles. The vocal key is D.

**Mister Five By Five #** By Done Raye & Gene De Paul £

29.95  
 LLM2350 Transcribed by: Myles Collins Style: Swing 135 b.p.m.  
 Duration: 3 minutes Grade: Medium  
 Ranges: Trumpets C#6, C#6, C#6, A5 Trombones B4, B4, B4, E4  
 Vocal F#3 - D5 (13 steps as sung) Vocal key: D

This chart was originally recorded by Ella Mae Morse with the Freddie Slack Orchestra in July 1942 (on Capitol 115). The title itself refers to Jimmy Rushing, Count Basie's vocalist from 1935-48. The only adaptation that we have made to the Slack original is to remove the 8 measure male vocal and re-score it into the female vocal line, thereby eliminating the need for two vocalists in the chart. We have scored the Trumpet and Piano solos "as played" and the vocal part is written "as sung" by Ella Mae. There are no sax doubles and the vocal key is D.

**My Gal Sal #** Traditional. By Paul Dresser £ 29.95

LLM2365 Transcribed by: Myles Collins Style: Swing 135 b.p.m.  
 Duration: 2 mins 15 secs. Grade: Medium  
 Ranges: Trumpets D6, A5, G5, D5 Trombones Bb4, G4, E4, C4  
 Vocal A2 - F#4 (13 steps as sung) Vocal key: F

Here is Bobby Darin's great take on My Gal Sal, a song normally associated with a more trad / dixie setting. This version is a mid-tempo swinger that features the vocalist all the way. Unusually, the singer has to pitch the first note, (so a cue from your pianist might help out) and what sounds like the intro is actually the first 8 of the chorus; a novel concept which works really well. Although at just over two minutes it's not a long chart, the length is perfect for the arrangement. We have written the vocal part "as sung" by Darin. Lead Alto is written to double flute at the start, and we have cross-cued the Piano part in case your Alto player doesn't double Flute. The vocal key is F.

**My Heart Belongs to Daddy (London)** By Cole Porter £ 29.95

LLM2094 Arranged by: Myles Collins Style: Swing 120 b.p.m.  
 Duration: 2 mins 45 secs. Grade: Easy / Medium  
 Ranges: Trumpets D6, B5, Ab5, Ab5 Trombones Bb4, F4, Db4, C4  
 Female Vocal F3-Bb4 (11 steps) Vocal key: Fm

Cole Porter penned some fabulous songs. My Heart Belongs to Daddy was written for the 1938 musical, Leave it to Me, and has a wonderfully naughty lyric where 'daddy' means 'sugar daddy'. Our arrangement is based on that recorded by Julie London, where her smoky-voiced style perfectly suits the tune. The chart is scored for 5,4,4,4 and is not too demanding on the brass, plus there are no sax doubles either. If your singer has a low Alto range, then this number would suit her perfectly. The vocal key is F minor.

**On the Street Where You Live #** By Lerner & Loewe £ 29.95

LLM2160 Transcribed by: Myles Collins Style: Swing 130 b.p.m.  
 Duration: 3 mins 40 secs. Grade: Medium / Advanced  
 Ranges: Trumpets E6, B5, A5, F#5 Trombones B4, F#4, E4, C#4  
 Vocal A2 - C#4 (10 steps as sung) Vocal key: A

This song was written by Alan Lerner & Frederick Loewe for the 1956 Broadway production of My Fair Lady and has been covered by many singers including Doris Day, Peggy Lee and Bobby Darin to name but a few. This version is our transcription of Nelson Riddle's outstanding chart done for Dean Martin's 1960 album "This Time I'm Swingin'!" and this chart really does swing from top to toe. The band writing supports the vocalist brilliantly, and the middle 16 measure instrumental passage gives the chart a huge kick and lift. The delicate little Piano fills here provide excellent counterpoint to the powerful band phrasing, so we have written them out on the Piano part "as played". As with nearly all Riddle charts, good phrasing and rhythmic discipline is demanded from the band in order to convey a truly relaxed swing feel to the piece. There are no sax doubles and the vocal key is A throughout.

<b>Once In a While</b>		By Cole Porter			£ 29.95
LLM2364	Arranged by:	Myles Collins	Style:	Swing 100 b.p.m.	
	Duration:	2 mins 30 secs.	Grade:	Easy	
	Ranges:	Trumpets Bb5, G5, Eb5, D5		Trombones	Ab4, F4, Db4, C4
	Female Vocal	G3 - G4 (1 octave)	Vocal key:		Ab

Once In a While is scored as an easy to play vocal feature in the key of Ab, making it singable by most Alto or Baritone voices. After a short intro the vocalist takes the first chorus, backed by reeds and muted brass. The brass opens up and takes the lead in the instrumental bridge, then the vocalist leads into the middle eight, backed by the Trombones. The final half chorus sees a restatement of the opening feel and the chart concludes with a neat little unison brass run down to a final sax sustain. There are no sax doubles.

<b>Orange Coloured Sky</b>		By De Lugg & Stein			£ 29.95
LLH2005	Arranged by:	Jon Harpin	Style:	Swing 120 b.p.m.	
	Duration:	2 mins 30 secs	Grade:	Easy / Medium	
	Ranges:	Trumpets D6, B5, B5, G5		Trombones	A4, F4, E4, C4
	Female Vocal	F3-C5	Vocal key:		F

Orange Coloured Sky was covered well by Natalie Cole several years back, and our version sticks to the structure of this version, though in the key of F, making it more singer-friendly. It opens with an 8 bar band intro followed by the vocal chorus, with all of the expected powerful band hits behind the "Flash, Bam, Alakazam" vocal. A band interlude follows the chorus, with the vocalist returning for the middle 8 and final vocal half chorus. Jon Harpin has done a masterly job of arranging so that the band fully supports the vocalist, without overpowering at any time.

<b>Santa Baby</b>	#	By Javits & Springer			£
29.95					
LLG2015	Transcribed by:	Alan Glasscock	Style:	Swing @ 100 b.p.m.	
	Duration:	2 mins 45 secs	Grade:	Easy	
	Ranges:	Trumpets Bb5, G5, Eb5, C5		Trombones	Bb5, G5, Eb5, C5
	Female vocal	Ab3 - Ab4	Vocal key:		Db

A cheeky and fun vocal number, originally by Eartha Kitt, though later covered by Madonna. Our arrangement draws inspiration from both, without losing any of the essence. Whilst predominantly used as a Christmas song, this chart is good in any set, any time of the year! There are some Sax doubles. Altos 1&2 and the Baritone are on Clarinets throughout, with both Tenors staying on Tenor. We realize that Bari players are not famous for Clarinet skills, so we have included an extra Sax 4 part (turning the Bari into the 2nd Tenor part) so that one of your Tenor players can take the Clarinet part instead

<b>Taking a Chance on Love (Forrest) #</b>		By Duke, Fetter & Latouche			£ 29.95
LLM2098	Transcribed by:	Myles Collins	Style:	Swing @ 120 b.p.m.	
	Duration:	3 minutes	Grade:	Easy / Medium	
	Ranges:	Trumpets Bb5, Ab5, F5, Db5		Trombones	Ab4, E4, C#4, C4
	Female vocal	G#3-C#5	Vocal key:		A

Taking a Chance on Love was written in 1940, and despite being a last minute inclusion for the Broadway musical "Cabin in the Sky" it became the show's most enduring hit. Benny Goodman recorded this version in 1940, featuring the vocal of Helen Forrest. It was re-released in 1943 and charted for 14 weeks including 3 weeks at the number one spot. We have adapted Fletcher Henderson's original Goodman chart up to 8 brass, and have scored the reeds CAATT. There are no sax doubles, the brass ranges are moderate and the short Tenor solo and BG's cameo solos are written out "as-played". The chart opens in the key of D, modulates to A for the vocal, with the final chorus in Gb.

<b>Ten Cents a Dance (O'Day) #</b>		By Rodgers & Hart			£
29.95					
LLM2282	Transcribed by:	Myles Collins	Style:	Swing @ 115 b.p.m.	
	Duration:	2 mins 12 secs	Grade:	Medium	
	Ranges:	Trumpets D6, Bb5, G5, E5		Trombones	B4, Ab4, F4, D4
	Female vocal	E3 - Bb4 (11 steps as sung)	Vocal key:		C

Transcribed from Billy May's chart written for Anita O'Day, this chart takes a song that is more usually played as a very slow ballad into slow swing territory, where it sits very nicely. It is an out-and-out vocal feature, with no solo space for the instrumentalists, and only a four measure instrumental passage (in the style of the intro) to separate both halves of the vocal performance. The vocal part is scored "as sung" by Anita and there are no sax doubles. The vocal key is C throughout.

<b>Tess's Torch Song (Ella Mae Morse) #</b>		By Harold Arlen & Ted Koehler			£
29.95					
LLM2282	Transcribed by:	Myles Collins	Style:	Swing @ 110 b.p.m.	
	Duration:	3 mins 10 secs	Grade:	Medium	
	Ranges:	Trumpets D6, B5, A5, A5		Trombones	A4, F#4, D4, B3
	Female vocal	F3 - B4 (11 steps as sung)	Vocal key:		D

This chart was recorded by Ella Mae Morse in 1943 with Dick Walters' Orchestra on Capitol 151. Our transcription is as per the original except that we have modified the last brass chord at the ending, to lower the 1st trumpet's last note from high E to a more reasonable B. The original "as played" notes are cued if you wish to use them. The vocal line is scored "as sung" by Ella Mae and the tenor solo is written out in full, with chords provided. The vocal key is D, though the chart modulates to Eb for the band shout and tenor solo before reverting to D for the vocal re-entry. There are no sax doubles.

<b>That's My Style (Lee) #</b>		By Coleman & Lee			£ 29.95
LLH2076	Transcribed by:	Jon Harpin	Style:	Swing @ 135 b.p.m.	
	Duration:	2 mins 40 secs	Grade:	Medium	
	Ranges:	Trumpets Db6, Bb5, B5, G5		Trombones	A4, F4, D4, C4
	Vocal	G3 - A4	Vocal key:		F

That's My Style is the late, great Peggy Lee at her laid back best. This tune is so relaxed it is almost horizontal, yet the band's support of the vocalist is just perfect. Loud and snappy where it needs to be, yet in places as laconic as the vocal itself. The tempo is moderate and the brass ranges not overly demanding, though the band needs to be tight to do the chart justice. No sax doubles.

**We'll Meet Again**

LLM2068

Arranged by:  
Duration:  
Ranges:  
VocalBy Ross Parker & Hughie Charles  
Myles Collins  
2 mins 5 secs  
Trumpets C#6, A5, F5, Eb5  
A3 - Bb4Style: Fox Trot @ 110 b.p.m.  
Grade: Easy  
Trombones Bb4, E4, C4, C4  
Vocal key: Eb

£ 25.00

Another nostalgic song from the early WWII years, We'll Meet Again remains as popular as ever. It is a particularly good closing number for a nostalgia gig or concert as it is not a long arrangement, but a very effective one. The Saxes are Miller-voiced with Clarinet Lead and Baritone on Alto throughout.

**Who's Sorry Now #**

£ 29.95

LLM2349

Transcribed by:  
Duration:  
Ranges;  
Female Vocal

By Ted Snyder, Harry Ruby, Bert Kalmar

Myles Collins  
2 mins 55 secs  
Trumpets C6, A5, G5, F5  
F3 - C4 (12 steps as sung)Style: Swing @ 105 b.p.m.  
Grade: Easy / Medium  
Trombones Bb4, Gb4, Gb4, C4  
Vocal key: Eb

Who's Sorry Now is taken from the version performed by the late, great Kate Smith, and it is bold and bluesy too. The band backings give the vocalist great support without ever getting in her way, and the power of the instrumental bridge is a wonderful contrast to the relaxed feel of the vocal sections. There are no sax doubles in this chart, and the brass ranges are moderate, making the chart playable by bands of all abilities. The vocal part is scored "as sung" by Ms Smith and the vocal key is Eb throughout.

**Why Don't You Do Right #**

LLM2081

Transcribed by:  
Duration:  
Ranges;  
Female VocalBy Joe McCoy  
Myles Collins  
3 mins 10 secs  
Trumpets C6, Bb5, G5, E5  
A3-D5 (10 steps)Style: Swing @ 135 b.p.m.  
Grade: Easy / Medium  
Trombones Bb4, F4, D4, D4  
Vocal key: F

£ 29.95

This version of Why Don't You Do Right was recorded in 1942 by Peggy Lee during her stay with the Benny Goodman band and Peggy made this song her own. We have faithfully transcribed Goodman's chart, including all of the Clarinet licks and solos, but have expanded the brass from the original 6 up to 8. The sax parts are written for Solo Clarinet, Alto, 2 Tenors & Baritone though we have included an extra Alto sax part (the Tenor 1 part, written for Alto) to give you a bit more flexibility in the section. The brass ranges are very moderate, and aside from the Clarinet solo there are no surprises, so the chart is very playable.

**Yes Indeed (Dorsey) #**

LLM2146

Transcribed by:  
Duration:  
Ranges:  
VocalsBy Sy Oliver  
Myles Collins  
3 mins 30 secs  
Trumpets D6, D6, F#5, E5  
Male D3-E4 Female G3-B4Style: Swing @ 135 b.p.m.  
Grade: Medium  
Trombones C5, A4, F4, E4  
Vocal key: F

£ 29.95

A fine Sy Oliver composition for the Tommy Dorsey orchestra, Yes Indeed is a 'swing spiritual' which Sy Oliver originally sang with the band. Dorsey recorded the chart a few times in a couple of keys, F (earlier) and G (later). This is the G version. Although it is a boy / girl vocal chart we have scored it to keep it flexible. It can be sung by a single vocalist, or can be played as an instrumental, as we have written it with Trumpet 2 and / or Trombone 1 taking solos instead of the vocal lines. There are no sax doubles.

**You Must Have Been a Beautiful Baby (Lee) #**

29.95

LLH2279

Transcribed by:  
Duration:  
Ranges:  
Vocals

By Mercer &amp; Warren

Jon Harpin  
1 mins 50 secs  
Trumpets D6, B5, Bb5, Bb5  
Eb3 - Ab4 (11 steps, as sung)Style: Rock @ 133 b.p.m.  
Grade: Medium  
Trombones Ab4, Eb4, C4, Bb3  
Vocal key: Ab

£

This version of "You Must Have Been a Beautiful Baby" has been transcribed and adapted by Jon Harpin from the version Peggy Lee recorded in 1967 on the Capitol album "Something Groovy!", and it's written in a swingin' 60's pop style. We've done a bit of adaptation to the chart, to give you some options in performance, by cross-cueing the solo guitar lines into the saxes in case your band has no guitarist. Original string lines are written in the reeds too. Although playable with an upright bass, and electric bass works best. There are no sax doubles and the vocal key is Ab.

**Vocal Up Tempo: (above 140 b.p.m.)****Ain't We Got Fun (Day) #**

LLM2345

Transcribed by:  
Duration:  
Ranges:  
VocalTraditional. Whiting, Egan & Kahn  
Myles Collins  
2 mins 35 secs  
Trumpets B5, G5, E5, D5  
F3 - C5 (12 steps as sung)Style: Swing @ 170 b.p.m.  
Grade: Easy  
Trombones G4, D4, C4, Bb3  
Vocal key: Bb-C-Bb

£ 29.95

This version of Ain't We Got Fun was recorded by Doris Day, with the Paul Weston Orchestra accompanied by the Norman Luboff Choir. The original arrangement was by Paul Weston. Our transcription closely mirrors the original, except that we have cued the Trombone section with the 4 voice backing group (choir) parts, making the chart playable by big band and solo female vocalist. The chart is an out-and-out vocal feature and contains no band solos or even ensemble choruses, aside from intro, modulation and ending. The vocal key opens in Bb, modulates to C and reverts to Bb. The brass ranges are very moderate and there are no sax doubles.

**All the Cats Join In (Lee) #**

LLM2198

Transcribed by:  
Duration:  
Ranges:  
VocalBy Sauter, Gilber & Wilder  
Myles Collins  
2 mins 10 secs  
Trumpets C#6, A5, G5, E5  
G3 - A4 (9 steps)Style: Swing @ 150 b.p.m.  
Grade: Easy / Medium  
Trombones Bb4, Gb4, Eb4, B3  
Vocal key: Gm

£ 29.95

Transcribed from her "Rare Gems & Hidden Treasures" album, this sultry chart shows off Peggy Lee's relaxed, almost drawling vocal style at its best. The arrangement is laid back, cool, very hip for its time and a pleasure to play. We have scored the Piano, Bass and Guitar lines "as played", as they cement the feel of the chart. The cameo Alto solo is written out too, with chords also provided. This chart is very straightforward, and the brass ranges are quite moderate (with lead Trumpet to high C# and lead Trombone to Bb). There are no sax doubles and the vocal key is Gm throughout.

**Alright, Okay, You Win #** By Sid Wyche & Mayme Watts £  
 29.95  
 LLM2104 Transcribed by: Myles Collins Style: Swing 145 b.p.m.  
 Duration: 3 minutes Grade: Medium  
 Ranges: Trumpets E6, C#6, Bb5, Bb5 Trombones B4, Ab4, Eb4, C4  
 Vocal Bb2 - F4 (12 steps) Vocal key: Ab

This version of Alright, Okay was done by Joe Williams with the Count Basie Orchestra and it is a very danceable bouncy shuffle that has a solid pulse. There is nothing complicated about the chart and it is a fine example of how to score an arrangement to feature your vocalist. There is also a great 8 bar bridge between the vocal choruses which gives a real kick to the middle of the arrangement. The Trombones are written for 3 Tenors and a Bass, though the Bass bone is in Tenor range. The vocal key is Ab and we have scored the vocal chart to reflect Joe Williams' performance. No sax doubles.

**And Her Tears Flowed Like Wine (Kenton) #** By Kenton, Greene & Lawrence £  
 29.95  
 LLG2254 Transcribed by: Alan Glasscock Style: Swing @ 145.  
 Duration: 3 mins 5 secs Grade: Advanced  
 Ranges: Trumpets F6, C6, Bb5, A5 Trombones C5, A4, F4, D4  
 Vocal A3 - A4 (1 octave, as sung) Vocal key: F

This is the Stan Kenton & Anita O'Day version, though we have modified it to play with 8 brass, rather than the original 10. This chart is unusual, in that the band gets to sing the choruses and the girl vocalist sings the verses, so it makes for a great performance number. After the triple verse chorus vocals the band rounds the chart off with a big and punchy 14 measure section to bring things to a rousing close. We have graded this chart as Advanced, only due to the need for Trumpet 1 to reach high F and Trombone 1 to hit high C. Aside from this, the chart is an easy / medium. The vocal key is F throughout and there are no sax doubles.

**Around The World (Monro) #** By Victor Young & Harold Adamson £  
 29.95  
 LLH2259 Transcribed by: Jon Harpin Style: Swing @ 168 & 88 b.p.m.  
 Duration: 2 mins 5 secs Grade: Medium / Advanced  
 Ranges: Trumpets D6, D6, C6, G5 Trombones C5, A4, E4, C4  
 Vocal F2 - G4 (16 steps, as sung) Vocal key: Bb to C

This version of Around the World was recorded by Matt Monro, and has been transcribed for you by Jon Harpin. The chart opens as an up-tempo swinger, full of great rhythmic punctuations from the band in support of the vocalist in the first chorus. A band tutti follows, which leads to a one step up modulation, then a half-tempo feel change to bring the chart to a rousing finish. The original studio recording had a few measures scored for strings. We have written these back into the saxes, so the lead Alto is required to double clarinet. There are no other sax doubles, and the 4th Trombone is written for bass. The vocal keys are Bb modulating to C.

**Bei Mir Bist Du Schoen** By Secunda, Cahn, Jacobs, Chaplin £ 29.95  
 LLM2007 Arranged by: Myles Collins Style: Swing @ 160 b.p.m.  
 Duration: 2 mins 35 secs. Grade: Easy  
 Ranges: Trumpets B5, G#5, G5, F5 Trombones A4, E4, Eb4, Eb4  
 Vocal A3 - B4 Vocal key: Em

This is a modified version of Benny Goodman's famous Carnegie Hall arrangement, with the vocal originally performed by Martha Tilton. We have removed the Yiddish trumpet passage to leave the arrangement with an even tempo throughout. An easy yet effective chart to play, and a great swing number for your vocalist. Lead Alto doubles Clarinet.

**Best Things In Life Are Free, The (Stafford)#** By Henderson, De Sylva & Brown £ 29.95  
 LLM2236 Transcribed by: Myles Collins Style: Swing @ 165 b.p.m.  
 Duration: 2 mins 20 secs Grade: Medium  
 Ranges: Trumpets C6, A5, G5, F5 Trombones Bb4, F4, Eb4, Eb4  
 Female vocal G3 - Eb5 (13 steps as sung) Vocal Key: G-Ab

Here is a hard-swinging vocal chart of Best Things In Life Are Free as performed by Jo Stafford and backed by the Paul Weston Orchestra. The chart opens with a punchy vocal verse, then a full vocal chorus supported nicely by the band backings, followed by a slick modulation to an instrumental chorus which features an ad-lib Piano solo, then an equally slick modulation to Ab for the final vocal section. The original Weston arrangement was by scored for only 5 brass, so we have augmented it to take the brass to 8 voices, making the chart playable by a full 5444 line-up. The vocal keys are G & Ab and there are no sax doubles.

**Big Time (Eder) #** By Frank Wildhorn & Jack Murphy £ 29.95  
 LLM2143 Transcribed by: Myles Collins Style: Swing @ 215 b.p.m.  
 Duration: 3 mins 40 secs Grade: Medium / Advanced  
 Ranges: Trumpets F#6, C#5, A5, G5 Trombones C5, Ab4, F4, E4  
 Female vocal A3 - Eb5 (12 steps) Vocal Key: Em - Fm

Made famous by Linda Eder, this 1994 Frank Wildhorn & Jack Murphy collaboration tells the story of what a girl has to do to make it to the top in show business. From the opening Sing Sing Sing style drum solo this fast, punchy and very powerful chart will just knock your socks off, and your vocalist will need to be equally as dynamic to do it justice. The reeds are scored CATTB, though we have included an extra Alto part - a transposition of Tenor 1 - which allows your section to be CAATB, giving you flexibility as to who plays the Clarinet line. The vocal Key is E minor, modulating to F minor for the last chorus, and the vocal range extends one and a half octaves, from A below middle C up to Eb. The lead trumpet needs to hit high F# too.

**Birmingham Bounce (Shavers) #** By Sid Gunter £  
 29.95  
 LLM2103 Transcribed by: Myles Collins Style: Swing @ 160 b.p.m.  
 Duration: 3 minutes Grade: Medium / Advanced  
 Ranges: Trumpets Eb6, Eb6(F6 opt), Bb5, A5 Trombones Bb4, Bb4, Bb4, Gb4  
 Male Vocal Eb3 - Gb4 (10 steps) Vocal Key: Eb

Birmingham Bounce is a postwar chart from the Tommy Dorsey Orchestra, featuring the singing and fiery Trumpet of Charlie Shavers. This is a very good dance chart and has a lot of nice features in the arrangement - Vocal stops, hand claps, powerful ensemble passages, a solo spot for Tenor and some screaming Trumpet licks too. As the name suggests, this chart really bounces along. We have rated it Medium / Advanced, as the

Trumpet soloist has a written high F and the Trombones need to reach Bb. Birmingham Bounce is a refreshing change to the usual vocal fare. The key is Eb and would suit a high Baritone or an Alto.

<b>Bye Bye Blackbird (Martin) #</b>	By Henderson and Dixon	£ 29.95
LLM2190	Transcribed by: Myles Collins	Style: Swing @ 145 b.p.m.
	Duration: 3 minutes	Grade: Medium
	Ranges: Trumpets B5, G5, F#5, F#5	Trombones C5, A4, F4, F4
	Vocal: Bb2 - C4 (9 steps) as sung	Vocal key: Eb to F

This is a great Dean Martin number, transcribed from the original recording and augmented up to full big band voicings. The original band was 3 Saxes (C/A, A, T), Trumpet, Trombone and Rhythm, and we have written the chart so that it will sound as per the original when only played with these instruments, giving you a choice of a full or small band performance. The vocal chart is written 'as sung' by Dean Martin, and the Trombone solo is transcribed 'as played', though your player can improvise from the chords if preferred. Lead Alto doubles Clarinet and the vocal keys are Eb (1st chorus) and F (2nd chorus).

<b>Celery Stalks At Midnight (Day) #</b>	By Carl Sigman, George Harris & Will Bradley	£ 29.95
LLM2171	Transcribed by: Myles Collins	Style: Swing @ 145 b.p.m.
	Duration: 3 minutes	Grade: Easy / Medium
	Ranges: Trumpets C6, A5, G5, Eb5	Trombones A4, F4, Eb4, D4
	Male Vocal: Eb3 - F4	Vocal key: F

Here is a transcription of the Doris Day / Les Brown chart on Celery Stalks. It is equally suitable for dance or concert performance and, aside from the obvious vocal feature, contains cameo solos for Trombone and Tenor. Whilst the tune is probably more associated with the Will Bradley Orchestra (search our instrumentals listing for this version - LLM2172), this Doris Day gem bounces along nicely and plays down with a big, fat sound. There are no sax doubles and the brass ranges are moderate.

<b>Clementine (Darin) #</b>	By Percy Montrose	£ 29.95
LLM2006	Transcribed by: Myles Collins	Style: Swing @ 145 b.p.m.
	Duration: 3 mins 20 secs	Grade: Medium
	Ranges: Trumpets C6, Ab5, G5, F5	Trombones Bb4, F4, Eb4, C4
	Male Vocal: Eb3 - F4	Vocal key: Eb-Ab stepwise.

Calling all male vocalists! Clementine is simply great fun. This Bobby Darin version is in a similar style to his better known Mack the Knife, with successive half-step modulations, and a band backing that builds and builds to a huge finish. We have accurately notated Bobby's vocal line and phrasing, and written the rhythm parts as-played, where they are most important to the feel of the chart. No sax doubles.

<b>Drum Boogie (Daye) #</b>	By Gene Krupa & Roy Eldridge	£ 29.95
LLM2260	Transcribed by: Myles Collins	Style: Boogie Woogie @ 170 b.p.m.
	Duration: 3 mins 5 secs	Grade: Advanced
	Ranges: Trumpets C6 (F6 in solo), A5, Ab5, Ab5	Trombones G4, Gb4, Gb4, Gb4
	Vocal: Bb3 - Bb4 (1 octave, as sung)	Vocal key: Eb

Drum Boogie was a big hit for the Gene Krupa band, featuring Irene Daye on vocals (rather than his regular Anita O'Day). We have made a couple of minor changes to the original - the reeds are now AATTB, with A1 doubling Clarinet (the GK original was A,A,T/C,T) and the brass is 4/4 (expanded from the original 4/3). This chart naturally features your drummer, and we have written the drum part to reflect Krupa's playing. You'll also need a good pianist to pull off the left hand boogie woogie stride. The opening band combo is written on Alto 1, Tenor 1, Trumpet 1 and Trombone 1. These players take the Tenor & Trumpet solos too. All of the band "backing vocals" are written on the individual parts, the vocal chart is notated "as sung" by Irene Daye and the vocal key is Eb. This is not an easy chart, but will sound fantastic when done right.

<b>Glory of Love (Ward) #</b>	By William J Hill	£ 29.95
LLM2149	Transcribed by: Myles Collins	Style: Swing @ 165 b.p.m.
	Duration: 2 mins 35 secs	Grade: Easy / Medium
	Ranges: Trumpets C6, Bb5, Gb5, F5	Trombones Bb4, Ab4, E4, Db4
	Vocal: Ab3 - B4 (9 steps as sung)	Vocal key: Db

Here is our transcription of Benny Goodman's 1936 take on Glory of Love, with vocals by Helen Ward. We have adapted the chart to a full 5444 line-up (from the original 6 brass Spud Murphy chart) and have scored the reeds AATTB with the second Alto taking the short Clarinet intro riff and later solo. The solo is written "as played" by BG. Although the chart opens in the key of G, the vocal chorus is in Db and the final shout chorus is in Ab. Aside from Alto 2 on Clarinet there are no other sax doubles.

<b>Here Comes Santa Claus Medley #</b>	By Autrey & Haldeman, Coots & Gillespie	£
29.95		
LLG2011	Transcribed by: Alan Glasscock	Style: Swing @ 170 b.p.m.
	Duration: 5 mins 10 secs	Grade: Advanced
	Ranges: Trumpets G6, C6, A5, G5	Trombones Bb4, Ab4, Eb4, C4
	Vocal: F3 - Eb5	Vocal key: Db-Bb-C

Wow. This is a tough, storming swing chart from the talented Linda Eder, and is not just for Christmas. The arrangement is a two-tune medley of Here Comes Santa Claus and Santa Claus is Coming to Town, and swings for all of its five minutes. The opening is memorable, there is a solo spot for lead Alto, a surprise change of feel in the middle taken from Sing Sing Sing and Oh Tannenbaum which leads into the second half of the medley. This is a huge chart and not for the faint hearted. If your band can pull it off it will be a showstopper. Both Altos double Flutes, both Tenors double Clarinets and the Baritone doubles Bass Clarinet, though we have also cued this passage with notes for the Bari in case a Bass Clarinet is unavailable. This transcription has been a labour of love for Alan Glasscock and he has done it with aplomb.

<b>Hey Ba Ba Re Bop (Beneke) #</b>	By Lionel Hampton & Curley Hamner	£
29.95		
LLF2102	Transcribed by: John Ferguson	Style: Swing @ 175 b.p.m.
	Duration: 3 minutes	Grade: Medium
	Ranges: Trumpets Eb6, B5, C5, G5	Trombones Bb4, Ab4, F4, E4
	Male Vocal: Ab3 - F4 (6 steps)	Vocal key: Db

Hey! Ba Ba Re Bop! Was performed by Tex Beneke, both while fronting the post-war Miller band, and with his own outfit. In many ways this chart was a portent of things to come, and bridges the gap between Swing and Rock'n' Roll. The main feature of the arrangement is the answerback between vocalist and band, and there is also solo space for Trumpet 2, and well as some great sectional interplay. All in all this chart really moves along and is perfect for dance gigs. There are no sax doubles, and the vocal key is Db. An excellent transcription from the legendary Australian arranger, John Ferguson.

**I'm Always Chasing Rainbows (Forrest) #** Traditional. Chopin £

29.95  
LLM2346  
Transcribed by: Myles Collins Style: Swing @ 160 b.p.m.  
Duration: 2 mins 50 secs Grade: Easy / Medium  
Ranges: Trumpets C6, A5, G5, F5 Trombones Bb4, G4, G4, C4  
Vocal Bb3 - C5 (9 steps as sung) Vocal key: Eb

Recorded by Helen Forrest with the Benny Goodman Orchestra in 1940, this melodious tune was originally composed by Chopin (Fantasie-Impromptu Op.66) and then adapted and performed by numerous artists including Goodman, Bing Crosby, Tony Bennett, Frank Sinatra and Buddy Rich. The melody is one of those that sticks in the mind, and naturally lends itself to arrangement. This chart is scored for female vocal plus full big band - we have augmented the Brass to 8 voices from the original 5. The arrangement opens in Db, with the Trombones taking the melody, modulates to Eb for the vocal chorus and further modulates to Bb for the final band shout. The reeds are scored for CATTB though we have included an optional Alto 2 part (a transposition of the Tenor 1 part) which then allows one of your Tenor players to take the Clarinet part instead of your lead Alto.

**Indian Love Call (Shaw) #** By Friml & Hammerstein £ 29.95  
LLM2120  
Transcribed by: Myles Collins Style: Swing @ 200 b.p.m.  
Duration: 3 mins 20 secs Grade: Medium  
Ranges: Trumpets Db6, Bb5, G5, E5 Trombones Bb4, G4, F4, D4  
Vocal F3 - G4 (9 steps) Vocal key: Eb

Indian Love Call is a classic vocal number from the Artie Shaw orchestra, featuring everyone in the band on Vocals! Though it might sound slightly corny when you listen to the audio, when this chart is performed live it is a real wow. The tune opens with solo Clarinet and Toms, then the saxes join in and the band accompanies with falsetto shouts. Then into the first Tutti chorus at full speed ahead. The vocal chorus (suitable for Alto female or high Baritone/Tenor male vocalists) is unusual in that it is only vocal & rhythm, with the rest of the band singing the answerbacks to the vocal line. After the vocal the band is back with flat-out swinging riffs and the whole thing rounds off with a screaming Clarinet lip-gliss. This chart will be a show-stopper and is also a great dance chart. The Saxes are scored for solo Clarinet, 2 Altos and 2 Tenors. All the Saxes double Clarinets (mainly unison passages) though it won't really matter if the Alto2 (your Bari player) doesn't play any Clari parts. We have scored his lines as the lowest voice in the harmonised Clari passages.

**In the Cool Cool Cool of the Evening (Midler) #** By Carmichael & Mercer £ 29.95  
LLM2266  
Transcribed by: Myles Collins Style: Swing @ 155 b.p.m.  
Duration: 2 mins 40 secs Grade: Medium / Advanced  
Ranges: Trumpets Eb6, C6, Bb5, Eb5 Trombones Bb4, F#4, F4, D4  
Vocal D3 - B4 (13 steps, as sung) Vocal key: C, DbTaken

from the album "Bette

Midler Sings the Rosemary Clooney Songbook" this chart is a punchy up-tempo swinger, and an out-and-out vocal feature, with no solo space in the band backings, aside from four little accented Piano answerbacks in the closing of the chart, and some solo Bass behind the vocal after the modulation. The band's backing phrases require precision and tightness, and we have written the required articulations on all of the parts, so your players will be in no doubt as to what is required. Midler's original had some String lines. We have incorporated the flavour of these lines into the Sax section, but written them as "optional subtones". The vocal part is notated "as-sung" by Ms Midler, and the vocal keys are C, modulating to Db. There are no sax doubles.

**Is This Any Way to Fall In Love (Eder) #** By Frank Wildhorn and Jack Murphy £ 29.95  
LLM2142  
Transcribed by: Myles Collins Style: Swing @ 185 b.p.m.  
Duration: 2 mins 55 secs Grade: Easy / Medium  
Ranges: Trumpets D#6, C6, G#5, F#5 Trombones A4, F#4, E4, C4  
Female vocal Ab3 - E5 (12 steps) Vocal key: Ab-A

Featured on Linda Eder's album "And So Much More" this chart is an up tempo driving swing chart. Whilst the arrangement harks back slightly to the feel of a late 1950's Hefti style, the song itself is very contemporary and an indictment on the lack of romance in today's busy world. Lines such as "you woo me with faxes, I shelter your taxes" and "your lawyer sends me papers to sign" give you a clue! This chart is a true vocal feature, with the band providing complete and complimentary support for the artist. A short passage o call and response from the band to the singer near the end of the chart adds a neat touch. Reeds are scored AABBT and there are no doubles. A great chart, and something a bit different.

**Just a Little Bit South of North Carolina (O'Day)#** By Shaftel, Skylar & Cannon £

29.95  
LLM2021  
Transcribed by: Myles Collins Style: Swing @ 150 b.p.m.  
Duration: 2 mins 45 secs Grade: Easy / Medium  
Ranges: Trumpets C#6, Bb5, G5, E5 Trombones A4, G4, E4, C4  
Female vocal A3 - B4 Vocal key: C

A bouncy vocal from Anita O'Day and the Gene Krupa band, with an unreasonably long title! This chart was one of the most requested of O'Day's repertoire, and we have faithfully recreated it for you here, complete with the opening Guitar solo (cued onto the piano part) and Roy Eldridge's cameo Trumpet solos and the little Clarinet solo (on 1st Alto) near the end. The ranges are very moderate and the chart is not over complicated. All dynamics and articulations are clearly marked, enabling your band to perform the arrangement with confidence. A good chart for concert work or dancing.

**Let Me Off Uptown (O'Day) #** By Earl Bostic and Redd Evans £ 29.95

LLM2080  
Transcribed by: Myles Collins Style: Swing @ 155 b.p.m.  
Duration: 3 mins Grade: Medium / Advanced  
Ranges: Trumpets Eb6, G6, Eb6, Eb6 Trombones Ab4, Gb4, Eb4, C4  
Female Vocal G3-Bb4. Male spoken Vocal key: Db

Let Me Off Uptown was a huge hit for the Krupa band, featuring Anita O'Day and Roy Eldridge. The chart is a medium tempo swing duet between the two and has some lovely spoken interplay between them. We realise than not many bands have Trumpet players who also sing, so we have written both vocal lines on one part, and cross-cued the male vocal onto the 2nd Trumpet part just in case. This chart is also a Trumpet feature, with the 2nd Trumpet taking a screaming solo when the vocals are over. Eldridge's original version (which we have written out in full) goes up to a super G, though we have provided chords should your player wish to improvise. All 3 other Trumpets are written to high Eb during a unison run up to the T2 solo, but 3 & 4 can be dropped an octave if they can't reach the range. This chart would be a medium if the soloist improvises and T3&4 drop the octave. There are no sax doubles.

**Mambo Italiano (Midler) #** By Bob Merrill £ 29.95  
 LLM2269 Transcribed by: Myles Collins Style: Latin @ 145 b.p.m.  
 Duration: 2 mins 45 secs Grade: Easy / Medium  
 Ranges: Trumpets Db6, C6, F5, F5 Trombones Bb4, A4, E4, B3  
 Female Vocal G3 - Bb4 (10 steps, as sung) Vocal key: Gm-Abm

We have transcribed this chart from the album "Bette Midler Sings the Rosemary Clooney Songbook". We think that the arrangement packs more punch than Ms Clooney's original, and will be an almost guaranteed hit at any concert or dance. The rhythm parts are written out, though your players can lay down their own interpretations if preferred. We have scored the backing vocals into the sax parts, and if your players aren't comfortable singing they can simply play the notes instead. This is a high energy latin chart, and a great addition to any library. The vocal key is Gm, modulating to Abm for the final chorus. The range is such that it is quite singable by most male singers too. There are no sax doubles.

**Marie (Dorsey) #** By Irving Berlin £ 29.95  
 LLG2264 Transcribed by: Alan Glasscock Style: Swing @ 155 b.p.m.  
 Duration: 3 mins 30 secs Grade: Medium / Advanced  
 Ranges: Trumpets F6, D6, Bb5, G5 Trombones C5, Gb4, Gb4, A3  
 Vocal G3 - C4 (11 steps, as sung) Vocal key: C

Marie is a laid back male vocal chart from the Tommy Dorsey orchestra, also singable by female alto, featuring Trombone, Tenor, and your Trumpet section. We have expanded the original Bunny Berigan trumpet solo into a sectional soli, as Dorsey did in his later recordings of this chart, and this passage calls for tight and accurate sectional play. After a short intro the Trombone takes the first solo chorus, backed by the band. The second chorus is the vocal, with the band singing counterpoint to the vocal soloist. At the end of this chorus the Trumpet section picks up into the modulation into Eb and rips the next 32 measures, backed by the Saxes. The Trumpet ranges are quite high in places, with the lead reaching high F and the second to high D. The Trombone then solos for 16 measures, followed by the Tenor, and a quick four measure passage in similar style to the intro rounds off the piece. The vocal chorus is in C, and there are no sax doubles.

**Massachusetts (O'Day) #** By A Razaf & L Roberts £ 29.95  
 LLM2315 Transcribed by: Myles Collins Style: Swing 160 b.p.m.  
 Duration: 3 mins 10 secs Grade: Medium  
 Ranges: Trumpets B5, D6, F5, D5 Trombones A4, F4, D4, D4  
 Female Vocal G3 - A4 (9 steps as sung) Vocal key: F

Massachusetts is a classic chart from the Gene Krupa band, featuring Anita O'Day on vocal. It is a high energy, up-tempo swinger that is full of great sectional work and hard swingin' lines. We have written out the little 4 measure Trumpet fill-in solo that signals the second vocal bridge, and have written out Krupa's 4 measure drum solo that kicks into the instrumental shout after the first vocal chorus. The brass ranges are moderate and there are no sax doubles.

**My Old Man** By Charles Collins & Fred W. Lee £  
 29.95  
 LLM2087 Arranged by: Myles Collins Style: Swing 190 b.p.m.  
 Duration: 2 minutes Grade: Medium  
 Ranges: Trumpets C#6, A5, A5, A5 Trombones Bb4, G4, E4, E4  
 Female Vocal A3-C5 Vocal key: C

My Old Man is a traditional Cockney song from the east end of London which we have taken and turned into a big swinging vocal chart. This number is fun and makes a great set-closer, or a sing-along for the crowd. Whilst it won't win any prizes for musical sophistication, it will win the hearts and minds of your listeners! Although quite short, at a fraction over two minutes, we have written an optional D.C. into the chart, should the crowd want more. Brass ranges are moderate and there are no Sax doubles. Enjoy!

**Opue One (O'Day) #** By Sy Oliver £ 29.95  
 LLM2034 Transcribed by: Myles Collins Style: Swing @ 150 b.p.m.  
 Duration: 2 mins 55 secs Grade: Medium / Advanced  
 Ranges: Trumpets D6, E6, B5, B5 Trombones D5, D5, A4, Ab4  
 Female Vocal A3-B4 Vocal key: D

A classic from the pen of Sy Oliver, this is the vocal version that Anita O'Day recorded with Gene Krupa, and is a mix of powerhouse swing that you would expect from Krupa's band, and a laid-back, slightly humorous vocal chorus from O'Day. It features a blasting Trumpet solo near the end, and a wonderfully conceived modulation into the vocal chorus. We have written out the Trumpet solo, and the little Piano fill-in solo in the intro too. This is a medium to advanced chart in terms of difficulty, because the Trumpet solo screams up to a high E, and 1st and 2nd Trombones have to pick a top D out of the air at one point. Other than that, it is pretty straight ahead, and there are no sax doubles.

**Roll 'Em Pete #** By Williams & Johnson £ 29.95  
 LLM2113 Transcribed by: Myles Collins Style: Swing 190 b.p.m.  
 Duration: 3 mins 10 secs Grade: Easy / Medium  
 Ranges: Trumpets C6, C6, C6, C6 Trombones Bb4, G4, F4, D4  
 Vocal Bb2 - F4 (12 steps) Vocal key: Bb

The Joe Williams / Count Basie partnership was a rich one indeed, and together they produced many fine recordings. Roll 'Em Pete, from the early 70's, is one of the best, with JW improvising around the original blues line with total ease. The band backings support the vocalist all the way, and there is also a 2 chorus solo spot for Tenor 1. We have written out the Trombone solo fill-ins behind the first two choruses, and the Tenor fills after the solo too. The vocal sheet is written out as sung by JW, and there are no sax doubles. The band had 5 Trumpets during the recording session, but we have adapted the chart to 4.

**Route 66** By Bobby Troupe £ 29.95  
 LLM2038 Arranged by: Myles Collins Style: Swing 140 b.p.m.  
 Duration: 3 mins 50 secs Grade: Easy / Medium  
 Ranges: Trumpets B5, G5, E5, E5 Trombones G4, E4, D4, Bb3  
 Vocal Bb3 - D5 Vocal key: Eb- F

Mention the words Route 66 and many people think 'Johnny B-Goode', Rock and Roll, guitar bands etc. Well, think again. Our version is written as a bouncy, but not fast, swing-shuffle that has a laid-back yet driving feel to it. We've included solo space for Tenor, Trumpet and Baritone, all backed by brass riffs that build as the solos progress.

**Sidewalks of New York (East Side, West Side) #** Traditional

£ 29.95

LLM2305	Transcribed by:	Myles Collins	Style	Swing @ 165 b.p.m.
	Duration:	2 mins 50 secs	Grade:	Medium / Advanced
	Ranges:	Trumpets F6, Bb5, C#6, A5	Trombones	C5, Ab4, G4, G4
	Vocal	Band vocal	Vocal key:	Ab

This is a transcription of Charlie Barnet's original version, which also featured Bunny Briggs doing a scat vocal solo over the band in the first chorus. We have NOT included a part for this scat, preferring instead to have the chart as a band vocal feature. If you want the vocal scat we're happy to send it too. Barnet's Tenor solo is written out in full (on the Tenor 1 part), along with the little Soprano sax lick at the end, though this can be played on Tenor instead. The Trumpet solo is written out on the Trumpet 2 part. Brass ranges are high - lead Trumpet to high F, lead Trombone to C - so we have graded the chart as Medium / Advanced. There are no sax doubles.

**Slow Boat To China (Midler) #** By Frank Loesser & Kay Kyser

£ 29.95

LLM2267	Transcribed by:	Myles Collins	Style	Swing @ 145 b.p.m.
	Duration:	2 mins 30 secs	Grade:	Medium
B3	Ranges:	Trumpets C#6, A#5, G#5, D#5	Trombones	G#4, E4, C#4,
	Vocal	F#3 - B4 (11 steps, as sung)	Vocal key:	D-Eb-E

Transcribed from her album "Bette Midler Sings the Rosemary Clooney Songbook", this version was performed as a duet between Ms Midler and Barry Manilow (who also played the Piano on the track), and it really bounces along. Our chart here is true to this version, except that we have scored the string lines into the saxes (with Alto 1 doubling Clarinet). The chart is perfectly singable by just a solo vocalist too. The Piano part is written out in full, to help your band retain the original feel. The vocal key is D, modulating to Eb then E. Don't be put off by seeing the Eb instruments playing in 7 sharps. The notes fall easily under the players' fingers. Brass ranges are not demanding, and aside from Alto 1 on Clarinet there are no other sax doubles.

**Stop Beatin' 'Round the Mulberry Bush (Rushing) #** Traditional

£ 29.95

LLM2174	Transcribed by:	Myles Collins	Style	Swing @ 200 b.p.m.
	Duration:	3 minutes	Grade:	Medium
	Ranges:	Trumpets Bb5, G5, F5, D5	Trombones	Ab4, F4, Eb4, C4
	Vocal	Eb3 - F4 (13 steps as sung)	Vocal key:	Ab

This is the children's nursery rhyme "Here We Go Round the Mulberry Bush" that has been given the Count Basie / Jimmy Rushing treatment. The chart features your male singer, your Tenor soloist, your Pianist, and let's not forget all of your instrumentalists singing a couple of choruses of unison vocals. The chart opens with a band chorus in Eb, modulates to Ab for the band & solo vocal passages, lifts to Db for the Trombone soli and Tenor solos, kicks to F for the Piano solo and finally reverts to Ab for the final vocal shout. The solos are written out "as-played", though your players can do their own thing from the chords provided. This chart is 3 minutes of fun, and there are no sax doubles.

**Stop! The Red Light's On (O'Day) #** By Taps Miller £ 29.95

LLM2129	Transcribed by:	Myles Collins	Style	Swing @ 170 b.p.m.
	Duration:	3 mins 20 secs	Grade:	Medium
	Ranges:	Trumpets C6, C6 (Opt E6), G5, E5	Trombones	Bb4, G4, G4, Eb4
	Female Vocal	F3 - Bb5 (11 steps)	Vocal key:	Bb

"Stop!" is another well known up-tempo swing chart from Anita O'Day and the Gene Krupa Orchestra. The arrangement (transcribed from the Elton Hill original) not only features your vocalist and your band shouting 'Stop!', but also your Trumpet 2. Gene Krupa often featured Anita O'Day and Roy Eldridge together in the same arrangements. Let Me Off Uptown and North Carolina are other examples. This is a fine swinger from the height of the Krupa band. The vocal key is Bb.

**Straighten Up And Fly Right** By Nat 'King' Cole and Irving Mills £ 29.95

LLM2049	Arranged by:	Myles Collins	Style:	Swing 145 b.p.m.
	Duration:	3 mins 20 secs.	Grade:	Medium
	Ranges:	Trumpets B5, G5, E5, E5	Trombones	G4, F4, C4, C4
	Vocal	C4 - C5	Vocal key:	F

One of the many great songs written by Nat 'King' Cole, it has found its place as a stock tune in the repertoire of many female singers, including Linda Rondstat and Natalie Cole. This version borrows a little from the style of each. A short intro followed by the first vocal chorus, discreetly backed by the band, leads to a Nat style piano solo. The sax soli re-introduces the second vocal chorus. A muted trumpet solo continues the very laid-back feel, and the whole thing is rounded off by the vocalist.

**Stuff Like That There (Midler)** By Jay Livingstone and Ray Evans £

LLM2051	Transcribed by:	Myles Collins	Style	Swing @ 155 b.p.m.
	Duration:	3 minutes	Grade:	Medium
	Ranges:	Trumpets D6, D6, D6, D6	Trombones	Bb4, Bb4, D4, Bb3
	Vocal	A3 - C5	Vocal key:	Ab-F

Adapted from the original Billy May arrangement used in the Bette Midler film 'For The Boys' where she is performing in front of a hanger full of USAAF personnel during an air raid. Stuff Like That There is an up, bouncy vocal chart that really moves along. The short intro and lovely vocal and piano Colla Voce duet gives no clue to what is to come, until the vocalist picks up the tempo into the main swing boogie part of the chart. The secret to success with this number is to play it with a really relaxed feel, and it will really swing.

**'Tain't What You Do (Lunceford) #** By Sy Oliver & James Young £ 29.95

LLM2363	Transcribed by:	Myles Collins	Style	Swing @ 180 b.p.m.
	Duration:	2 mins 55 secs	Grade:	Medium
	Ranges:	Trumpets Eb6, C6, B5, G5	Trombones	Bb4, Bb4, Bb4, B3
	Vocal	Eb3 - F4 (9 steps as sung)	Vocal key:	Eb-Ab

Originally arranged by Sy Oliver for the Jimmie Lunceford band, the same arrangement was used by Oliver when he led his own orchestra. Our transcription has been done using both recordings as reference sources. The chart is scored for a standard 5444 big band line up plus male vocal, with the instrumentalists in the band doing the majority of the singing. The male vocal part (originally taken by Oliver himself) takes the little Eb verse prior to the band vocal and provides the "answer-back" to the band vocal chorus. The vocal key is Ab. Both the Alto and Tenor sax solos are written out "as-played" and there are no instrument doubles in the saxes. The drum solo before the shout is also written out, though your drummer is free to improvise a solo here if preferred. This chart will be a genuine crowd pleaser (they can join in the singing too) and will work in a gig or concert setting.

<b>Tampico (Christy / Kenton) #</b>	By Doris Fisher & Allan Roberts		£
29.95			
LLG2251	Transcribed by:	Alan Glasscock	Style: Latin @ 170 b.p.m.
	Duration:	2 mins 45 secs	Grade: Medium
	Ranges:	Trumpets D6, Bb5, Bb5, A5	Trombones Bb4, Ab4, G4, G4
	Vocal	C4 - Bb4 (7 steps)	Vocal key: Ab

Tampico is a fun latin vocal chart from the Stan Kenton Orchestra, originally sung by June Christy and the boys in the band. The chart opens with a powerful intro and moves immediately into the vocals, with the band singing the choruses and your vocalist taking the verses. The band vocal lines are cued onto all of the reed and brass parts. The structure of the chart is intro, 4 band / vocal passages, a 16 measure instrumental section, one more band / vocal passage and a big instrumental to finish. The chart could also make a good audience participation number, as the chorus is easy to sing. There are no solos and no sax doubles, and the vocal key is Ab throughout.

<b>There'll Be Some Changes Made (London) #</b>	Traditional. By Overstreet & Higgins		£ 29.95
LLM2172	Arranged by:	Myles Collins	Style: Swing @ 150 b.p.m.
	Duration:	2 mins 20 secs	Grade: Medium / Advanced
	Ranges:	Trumpets D6, A#5, G5, E4	Trombones B4, G#4, F#4, D4
	Vocal	D#3 - A4 (12 steps as sung)	Vocal key: C

This chart is a punchy and powerful up-tempo swinger that, aside from the intro and an 8 measure instrumental passage, features your vocalist all the way. The reeds, in a Billy May style, provide the majority of the backings for the first vocal chorus, with the brass adding increasing power up to the close. The arrangement has a lot of dynamic contrast which needs to be played as-written in order to give the right effect. A fine chart for a dance or concert setting. There are no sax doubles and the vocal key is C throughout.

<b>Things (Darin / Williams) #</b>	By Bobby Darin		£ 29.95
LLM2140	Arranged by:	Myles Collins	Style: Swing @ 175 b.p.m.
	Duration:	2 mins 20 secs	Grade: Easy
	Ranges:	Trumpets G#5, F5, D#5, D#5	Trombones F#4, D#4, C#4, A3
	Vocal	Male Bb3 - F5 (12 steps) Female Bb3 - B4	Vocal key: Eb-E-F

This happy tune was originally written and performed by Bobby Darin and has been recently re-done by Robbie Williams and Jane Horrocks on the 'Swing When You're Winning' album. Our version is very much in the Williams style and has been written to be playable by bands of all levels. All rhythm section parts are written out in full, so no improvisation is required. The Brass ranges are moderate, with the lead Trumpet only having to reach G# and the lead Trombone written to F#, but a light, disciplined touch is needed to keep the band tight and effective. The Darin signature of rising chromatic modulations is used in this arrangement too, providing a continuous lift. The chart is written as a Male & Female duet, though is perfectly playable with just one vocalist. The vocal keys are Eb, E and F.

<b>Till You Come Back To Me (Eder) #</b>	By Frank N Wildhorn		£
29.95			
LLM2071	Arranged by:	Myles Collins	Style: Swing @ 185-190 b.p.m.
	Duration:	3 mins 20 secs	Grade: Medium
	Ranges:	Trumpets F#6, D6, B5, G5	Trombones A4, F4, D4, C4
	Female vocal	A3 - Bb4	Vocal key: Dm-Em

Originally written in 1994 for Linda Eder by Frank Wildhorn, this song is a great swinger. Starting with just vocal and rhythm section it builds and builds as more instruments are overlaid behind the vocal. Lead Alto is featured heavily, both with a 32 bar solo, and with solo fill in phrases to accompany the vocalist in the second half of the song. This tune is a good set opener and really deserves to become a standard repertoire chart. The mp3 is over half the song, up to the middle of the Alto solo.

<b>Volare</b>	By Modugno & Parish		£ 29.95
LLM2159	Transcribed by:	Myles Collins	Style: Swing @ 150 b.p.m.
	Duration:	2 mins 40 secs	Grade: Medium
	Ranges:	Trumpets C6, G#5, G5, E5	Trombones Bb4, G4, F4, F4
	Vocal	C4 - C5 (8 steps)	Vocal key: F to G

This is an up-tempo, hard swinging female vocal version of Volare, and not a meek latin rendition. The chart was transcribed and adapted from a version done by the German singer & actress Yvonne Catterfeld, and the original can be found on YouTube. After a big intro (scored optional 8va for the Trumpets - great if they can handle the range) the first chorus is all vocal, lightly backed by the band. Then comes a 16 measure bridge (which is the opening verse as written originally by Domenico Modugno) followed by the second chorus, with the band backings building in intensity to the modulation (up one whole step). A final half chorus leads to a false fade-out and big finish. There are no sax doubles, and the Baritone is written to low A. The vocal key is F modulating to G.

<b>You're the Top (Anita O'Day) #</b>	By Cole Porter		£
29.95			
LLM2175	Arranged by:	Myles Collins	Style: Swing @ 160 b.p.m.
	Duration:	2 mins 20 secs	Grade: Medium
	Ranges:	Trumpets Tacet	Trombones Bb4, Bb4, A4, C#4
	Vocal	E3 - C#5 (13 steps as sung)	Vocal key: A

Recorded by Anita O'Day in 1955 this supercool chart oozes class and style. It is a vocal feature from top to bottom and the vocal lines are skillfully supported by just a rhythm section and 4 Trombones. There are no saxes. We do recognise that many bands only use 3 Trombones, and as this chart needs 4 brass voices in order to work properly we have included an extra Trumpet part in the pack (a double of the Trombone 1 part), making the chart playable by just about all bands. The vocal key is A throughout, and the vocal part is score "as sung" by Anita.

## Frank Sinatra charts:

**Cheek to Cheek #** By Irving Berlin £ 29.95  
 LLH2314 Transcribed by: Jon Harpin Style: Swing 170 b.p.m.  
 Duration: 3 minutes Grade: Medium  
 Ranges: Trumpets D6, B5, Bb5, Bb5 Trombones Bb4, G4, F4, D4  
 Vocal A2 - D4 (11 steps as sung) Vocal key: Bb

There is not too much to say about this chart, because the combination of Frank Sinatra and Billy May speaks for itself. Lovingly transcribed by Jon Harpin, this chart swings like crazy from start to finish. The vocal part is written "as sung" by Sinatra and the vocal key is Bb throughout. There are no sax doubles.

**Come Fly With Me #** By Cahn & Van Heusen £  
 29.95 Transcribed by: Jon Harpin Style: Swing 160 b.p.m.  
 LLH2023 Duration: 4 minutes Grade: Medium / Advanced  
 Ranges: Trumpets G6, E6, C6, Ab5 Trombones Bb4, G4, F4, Db4  
 Vocal Bb2 - D4 Vocal key: Bb

This is Frank Sinatra at his best. This chart is a transcription of Sinatra with the Count Basie Band, taken from Sinatra at the Sands. It features the original band into - big, punchy and nearly a minute long - giving you time for a big introduction to your vocalist. The chart is also marked with an optional start point, just before the vocal, should you wish to shorten things. We have removed a couple of muted trumpet fills here and there, to keep things cleaner. There are some sax doubles. Altos go to Clarinets and Tenors to Flutes. These doubles add colour to the voicings though are not vital to the chart. So if your Tenor players are fluteless don't worry too much. The vocal is in Bb, with a range from Bb to D (one octave and 3 tones) and has been written out to give your vocalist a good feel of Sinatra's phrasing. All in all this chart is exceptional.

**Day In, Day Out #** By Bloom & Mercer £ 29.95  
 LLH2126 Transcribed by: Jon Harpin Style: Swing 148 b.p.m.  
 Duration: 3 mins 25 secs Grade: Medium / Advanced  
 Ranges: Trumpets D6, B5, G5, E5 Trombones Bb4, G4, E4, C4  
 Vocal B2 - Eb4 (11 steps) as sung. Vocal key: Bb

Frank Sinatra's chart of Day In Day Out was originally arranged by the late, great Billy May, and it has been lovingly transcribed for you here by Jon Harpin. This arrangement settles into a swinging groove right from the very first note, and stays there all the way. After the first couple of vocal choruses there is a beautifully conceived 32 measure instrumental passage, full of sectional interplay yet with plenty of space and freedom in the phrasings. The vocal then returns for the last chorus and wraps up the chart. The brass ranges are not that challenging, with lead Trumpet reaching top D and Trombone to Bb. The vocal key is Bb throughout, and there are no Sax doubles. Another fine Sinatra chart for your book.

**Fly Me to the Moon #** By Bart Howard £ 29.95  
 LLH2084 Transcribed by: Jon Harpin Style: Swing 120 b.p.m.  
 Duration: 2 mins 30 secs Grade: Medium / Advanced  
 Ranges: Trumpets D6 (F# opt), B5, B5, F#5 Trombones A4, G4, E4, C4  
 Vocal G2 - G4 (2 octaves as performed) Vocal key: C

Transcribed by Jon Harpin from the original Quincy Jones arrangement featured on the Sinatra at the Sands album, Fly Me to the Moon is a classic Frank Sinatra chart, and a "must have" for any band's repertoire. We have added a short Piano & Bass solo in the intro, to help your singer pitch the first note, and we have augmented the Brass up to 8 voices. The solo Flute passages are written on Alto 2 and cued onto Alto 1 and Tenor 2 to give you some flexibility as to who takes the lines. We have written in the Trumpet 2 solo fills, and to add even more authenticity to the performance the vocal sheet is written "as sung" by Sinatra. The lead Trumpet range is up to high D, with the option to scream to high F#. Aside from the Flute passages there are no other Sax doubles.

**I Get a Kick Out of You#** By Cole Porter £ 29.95  
 LLH2085 Transcribed by: Jon Harpin Style: Swing @ 175 b.p.m.  
 Duration: 3 mins 20 secs Grade: Medium  
 Ranges: Trumpets C#6, Bb5, Bb5, Bb5 Trombones B4, G4, F4, D4  
 Vocal Bb2 - E4 (10 steps) Vocal key: Db-D

Taken down from Sinatra's 1962 Reprise recording, I Get a Kick Out of You has become a Sinatra classic and a much requested tune. The original arrangement was done by Neal Hefti (a familiar name to Count Basie fans) and his style is clearly apparent throughout the chart. Jon Harpin has produced a superb recreation of the original, and it swings from start to finish. We have written out Sinatra's vocal line, for those of you who wish to emulate the master. The chart is technically not that difficult, but needs crispness and precision to make it come alive. The Trombones are scored for 3 Tenors and Bass, and there are no Sax doubles.

**If I Had You #** By Shapiro, Campbell & Connelly £ 29.95  
 LLH2334 Transcribed by: Jon Harpin Style: Swing 120 b.p.m.  
 Duration: 2 mins 30 secs Grade: Medium  
 Ranges: Trumpets C6, A5, F5, D5 Trombones C5, A4, Gb4, E4  
 Vocal C3 - F4 (11 steps as sung) Vocal key: Ab

This creamy version of If I Had You is taken from "A Swingin' Affair", Sinatra's 12th studio album, conducted and arranged by Nelson Riddle. We have transcribed and adapted this chart to remove the original string lines and re-integrate them into the band. Alto 1 doubles Clarinet, and it is the Clarinet-led reeds that take the pick-up into, and first 8 measures of the instrumental half-chorus in the middle of the chart. The trombones take a 4 measure soli after the saxes, and their range is quite high, with the lead Trombone to high C and second to A. We have reproduced the feel and flavour of the original Riddle chart and have even included the muted Trumpet fill and the little drum licks and fills that add punch in just the right places. The vocal line as written "as sung" by Sinatra. The vocal key is Ab throughout.

**I Only Have Eyes for You #** By Warren & Dubin £ 29.95  
 LLH2086 Transcribed by: Jon Harpin Style: Swing @ 108 b.p.m.  
 Duration: 3 mins 30 secs Grade: Medium  
 Ranges: Trumpets D6, C6, C6, E5 Trombones Bb4, Bb4, G4, D4  
 Vocal Ab2 - Ab4 (2 octaves) Vocal key: Bb

Beautifully transcribed by Jon Harpin from the Neal Hefti chart written for the Sinatra Basie album, I Only Have Eyes For You is pure crooning Sinatra, yet with enough in the chart for the band to shine alongside the vocalist. The arrangement is taken at an easy, laid-back tempo, and is full of rich tonal colour and shade which is the trademark of Hefti. The opening is scored for Flute doubles by the Altos, though the lines are also scored in the Tenors in case your Altos don't play Flutes. Sinatra's vocal is written as performed, and all the dynamics and articulations are written clearly so that your band can re-create an authentic performance. The vocal key is Bb throughout.

**I've Got the World On A String #** By Harold Arlen, Ted Koehler £ 29.95  
 LLH2331 Transcribed by: Jon Harpin Style: Swing @ 120 b.p.m.  
 Duration: 2 mins 10 secs Grade: Medium / Advanced  
 Ranges: Trumpets E6, C6, B5, B5 Trombones A4, F#4, Eb4, C4  
 Vocal F#2 - E4 (14 steps as sung) Vocal key: D

This 1953 chart was the first product of the Frank Sinatra / Nelson Riddle partnership at Capitol records and was a huge hit at the time, helping to relaunch Sinatra's career and give the Capitol label a big boost too. The chart is scored for a standard 5444 big band and the 4th Trombone is Bass. The vocal part is written "as sung" by Sinatra and the vocal key is D throughout. Good band rhythmic discipline is needed in order to keep the chart sounding tight, particularly in the intro and close. This chart is a "must have" for all Sinatra lovers.

**I've Got You Under My Skin #** By Cole Porter £  
 29.95  
 LLM2014 Transcribed by: Myles Collins Style: Swing @ 130 b.p.m.  
 Duration: 3 mins 30 secs Grade: Medium  
 Ranges: Trumpets C6, Ab5, F5, Eb5 Trombones Db5, G4, Eb4, C4  
 Vocal Ab2 - F4 (12 steps) Vocal key: Db

Under My Skin is classic Sinatra. Adapted from the original Nelson Riddle arrangement, our version is nevertheless true to the version made famous by Sinatra, and is a must for all male vocalists. Everything has been included, from the rumbling Baritone sax line, the big Trombone build after the first vocal chorus ("Run for cover, run and hide!"), the wailing Trombone solo and even the little Piano fills and tinkles. We have rescored the Saxes to a regular AATTB section and have removed the Clarinet & Bass Clarinet doubles from the original, as we recognise that not all bands have Bass Clarinets to hand. All dynamics are clearly written, and the vocal chart replicates Sinatra's performance. The brass ranges are moderate other than the Trombone solo which is up to high Db, though your player can always improvise on the chords provided.

**Just In Time #** By Comden, Green and Styne £ 29.95  
 LLM2327 Transcribed by: Myles Collins Style: Swing @ 135 b.p.m.  
 Duration: 2 mins 20 secs Grade: Easy / Medium  
 Ranges: Trumpets D6, D6, D6 (A5), A5 Trombones Bb4, G4, G4, C4  
 Vocal C3 - Eb4 (10 steps as sung) Vocal Key: Bb

Taken from the Frank Sinatra / Billy May album "Come Dance With Me", this rare Sinatra chart carries all of the punch of Billy May's superb writing, combined with the flowing vocal subtlety that is hallmark Sinatra. Whilst the original recording suggests a key of B, we have scored the chart in Bb for ease of playing. The brass ranges are not too high, though 1,2 & 3 are scored unison to top D at one point. However, 2 & 3 can drop an octave at this point, bringing their as-played top notes down to B and A respectively. There are no sax doubles.]

**Lady is a Tramp #** By Lorenz Hart & Richard Rogers £  
 29.95  
 LLH2122 Transcribed by: Jon Harpin Style: Swing 165 b.p.m.  
 Duration: 3 mins Grade: Medium / Advanced  
 Ranges: Trumpets D6, C6, A5, Ab5 Trombones C5, G#4, F#4, D4  
 Vocal Bb2 - F#4 (12 steps) Vocal key: Bb- B

This chart is a transcription of the Billy Byers chart as performed by Frank Sinatra backed by Woody Herman at Madison Square Gardens in 1974. The opening is thunderously brassy and establishes a great contrast to the quiet start of the vocal. The first vocal chorus is backed mainly by Saxes and Trombone licks, but builds in intensity to the half-step modulation. From here the arrangement powers its way to the finish line, and swings like crazy all the way. The vocal keys are Bb and B. This is timeless and classic Sinatra.

**Learnin' the Blues #** By Dolores V Silvers £ 29.95  
 LLH2326 Transcribed by: Jon Harpin Style: Swing @ 118 b.p.m.  
 Duration: 4 mins 20 secs Grade: Medium  
 Ranges: Trumpets C6, A5, Ab5, Ab5 Trombones Bb4, G4, Gb4, D4  
 Vocal C3 - F4 (11 steps as sung) Vocal Key: Bb

Here is our transcription of Frank Sinatra's great rendition of "Learnin' the Blues", as performed with the Count Basie band. The original arrangement was by Neal Hefti. Aside from Sinatra's vocal interpretation (the vocal part of this chart is written "as sung" by FS) the chart features some neat cameo Piano work, a fine instrumental chorus which itself features two muted Trumpet solos (improvised from the chords provided) and some unexpected Flute fills (scored on Tenor 1 but cued on Alto 1) towards the close. Aside from this Flute work there are no other sax doubles. The vocal key is Bb throughout.

**Let's Face the Music and Dance #** By Irving Berlin £ 29.95  
 LLH2141 Transcribed by: Jon Harpin Style: Swing 180 b.p.m.  
 Duration: 3 minutes Grade: Medium / Advanced  
 Ranges: Trumpets E6, D6, A5, F5 Trombones C5, Bb4, G4, Eb4  
 Vocal C3 - G4 (12 steps) Vocal key: Cm

Here is Frank Sinatra's version of the Irving Berlin classic, Let's Face the Music and Dance. The original chart was arranged by Johnny Mandel, and Jon Harpin has done his usual excellent job in reproducing it for you to enjoy. The only difference is that the string lines in the original studio chart have been moved to the saxes in our chart. The vocal part is written 'as sung' by Sinatra, and the vocal key is Cm all the way. A great up-tempo swing vocal, and a fine addition to any library.

<b>Love Walked In #</b>		By George & Ira Gershwin		£ 29.95
LLH2242	Transcribed by:	Jon Harpin	Style:	Swing 120 b.p.m.
	Duration:	2 mins 20 secs	Grade:	Medium
	Ranges:	Trumpets Eb6, Bb5, G5, F5	Trombones	A4, F4, Eb4, Bb3
	Vocal	Ab2 - Eb4 (12 steps)	Vocal key:	Db

Love Walked In has been transcribed by Jon Harpin from the collaborative Fank Sinatra / Billy May album "Swing Along With Me" on Sinatra's Reprise label. The album was later renamed to "Sinatra Swings" due to legal trouble with Capitol Records. The chart starts gently - just vocal and rhythm plus a cameo bass trombone solo line. Flutes over muted trumpets add a bit of colour, though if your 2nd alto & 1st tenor don't double flutes their absence won't really be missed. These flute lines are also cued on the A1 and T2 parts. The original May chart had clarinets at this point too, though we have removed them for simplicity. A couple of great trumpet-over-sax section shouts punctuate the vocal lines and the chart winds down with an atypically quiet finish - just bass, bass trombone & kit, with a piano / guitar final chord. A hard swinging chart that requires good sectional discipline to carry it off. The vocal key is Db.

<b>Luck Be A Lady #</b>		By Frank Loesser		£ 29.95
LLH2025	Transcribed by:	Jon Harpin	Style:	Swing 160 b.p.m.
	Duration:	5 mins 15 secs	Grade:	Medium / Advanced
	Ranges:	Trumpets E6, C6, Bb5, Bb5	Trombones	B4, A4, F4, C#4
	Vocal	Db3 - F4	Vocal key:	Db-D-Eb

Adapted from the original Billy May arrangement of Sinatra's Reprise recording, Luck Be A Lady kicks off with the slow, almost Colla Voce intro, which picks up into a thumping swing chart. Jon Harpin has done a remarkable job in transcribing this Sinatra classic. Everything is here - dynamics, articulations, phrasing, modulations, the works. Strings were used in the original recording, which we have re-scored into the band, to make the chart suitable for a 5,4,4,4 line-up. At 5 minutes 15 seconds this is a long chart, and makes for a great vocal feature. Lead Alto doubles Clarinet. A must for all Sinatra fans.

<b>My Blue Heaven #</b>		By Walter Donaldson and George Whiting		£
29.95				
LLH2326	Transcribed by:	Jon Harpin	Style:	Swing @ 180 b.p.m.
	Duration:	2 minutes	Grade:	Medium / Advanced
	Ranges:	Trumpets E6, C6, Bb5, G5	Trombones	A4, Gb4, E4, E4
	Vocal	Db3 - D4 (9 steps as sung)	Vocal Key	Db-D

Here is our transcription of the Nelson Riddle chart from Frank Sinatra's "Swingin' Session" album, and it certainly does swing hard. Riddle makes great use of repeated riffs and phrases that give solidity to the chart and impart it with an early R&B feel. The written Tenor solo further emphasises this. Although scored at 180 b.p.m. you can ease the tempo back a little without detracting from the overall result. The vocal part is scored "as sung" by Sinatra, and there are no sax doubles. The vocal key is Db, modulating to D for the final shout.

<b>My Kind of Town #</b>		By Cahn & Van Heusen		£ 29.95
LLH2092	Transcribed by:	Jon Harpin	Style:	Swing @ 100,80 & 180 b.p.m.
	Duration:	3 minutes	Grade:	Easy / Medium
	Ranges:	Trumpets F6, E6, Bb5, G5	Trombones	C5, A4, A4, A4
	Vocal	G2 - F4 (13 steps)	Vocal Key	F-G-Ab

This Jimmy Van Heusen / Sammy Cahn tune was originally written for the Rat-Packesque film 'Robin and the Seven Hoods'. Wonderfully melodic and visually exciting in concert, it was Sinatra's theme tune for some 15 years, his show-stopper and frequent show-ender. This version is transcribed from Billy May's version from Sinatra at the Sands with the Basie Band. It's all here - the creamy opening verse with the lush brass voicings leading into the punchy swing of the main vocal, with the successive modulations from F to G to Ab and the powerhouse modal riffs to finish. Guaranteed to be a winner in any concert or gig. The lead Alto doubles Flute, but other than this there are no Sax doubles.

<b>My Way #</b>		By Anka, Francois & Revaux		£
29.95				
LLM2189	Transcribed by:	Myles Collins	Style:	Ballad @ 80 b.p.m.
	Duration:	4 mins 35 secs	Grade:	Easy / Medium
	Ranges:	Trumpets C#6, C#6, F5, D5	Trombones	A4, E4, C#4, D3
	Vocal	A2 - G4 (14 steps, as sung)	Vocal Key	D

Here is the tune that Frank Sinatra called "the National Anthem", and it's a chart that is sure to bring the house down. Sinatra's classic version was very orchestral, and we have adapted it to suit a regular 5444 band line-up without losing the feel of the original, by re-scoring the string lines into the Saxes, with the 1st Alto doubling Flute, and the 2nd Alto doubling Clarinet. The Piano part is also written out in full. The brass ranges are moderate, with 1st & 2nd Trumpet to high C#, and 1st Trombone to A, with 4th as a Bass. The vocal key is D throughout. This chart is one of those "must have" charts for any library.

<b>New York New York</b>	#	By Fred Ebb / John Kander		£
29.95				
LLH2111	Transcribed by:	Jon Harpin	Style:	Swing 112 b.p.m.
	Duration:	3 mins 30 secs	Grade:	Medium / Advanced
	Ranges:	Trumpets F6, Db6, B5, G5	Trombones	B4, G4, E4, C4
	Vocal	A2 - F4 (12 steps)	Vocal key:	D-Eb

One of Sinatra's most enduring hits, the theme from New York, New York is also one of his most memorable, and will be immediately familiar to all audiences from the moment that the band kicks off the signature opening. Transcribed beautifully by Jon Harpin from the original Don Costa chart, this arrangement has all the elements - the slick key change, the shifts in tempo and Sinatra's vocal line in full - making this chart an absolute must-have tune. The Vocal keys are D to Eb and there are no sax doubles.

<b>Night &amp; Day</b>	#	By Cole Porter		£ 29.95
LLH2265	Transcribed by:	Jon Harpin	Style:	Swing 126 b.p.m.
	Duration:	3 mins 55 secs	Grade:	Medium / Advanced
	Ranges:	Trumpets F6, D6, A5, G5	Trombones	Bb4, G4, F4, C#4
	Vocal	A2 - E4 (11 steps)	Vocal key:	D-Eb

Here is a classy transcription of Frank Sinatra's version of Night and Day, taken down by Jon Harpin from the original Nelson Riddle chart. The Riddle touch is much in evidence, with much of the figurative writing in the style of "Under My Skin". The arrangement oozes class from start to finish. Aside from the vocalist, this chart features your Baritone Sax, Bass Trombone and lead Trombone, with the lead Alto written to double

Clarinet, and the vocal part is notated "as sung" by Frank Sinatra. Brass ranges are quite high: lead Trumpet to high F, 2nd to high D and lead Trombone to Bb, so we have rated the chart as Medium Advanced. The vocal key is D, modulating to Eb.

**Old MacDonald #** Traditional £  
 29.95  
 LLM2274 Transcribed by: Myles Collins Style: Swing 112 b.p.m.  
 Duration: 2 mins 35 secs Grade: Advanced  
 Ranges: Trumpets F#6, F#6, A#5, F#5 Trombones B4, F#4, E4, C#4  
 Vocal B2 - E4 (11 steps, as sung) Vocal key: E-A chromatically

This chart has been transcribed from the Nelson Riddle arrangement on Sinatra's album "Sinatra's Swingin' Session". It is a "builder", and it builds up with style too. Nelson Riddle took this simple children's nursery rhyme tune and created a swinging masterpiece. The chart opens in the key of E, and modulates chromatically to the final key of A, all the while adding layers of backing from the band. Rhythm, then Saxes, then Trombones, then add some solo Trumpet fills, then the full band, all the while building the intensity up to a rip-roaring finish. This chart will be a real crowd pleaser. We have graded it as advanced, as the brass ranges are quite high. Lead Trumpet to high F#, 2nd to high F# in one of the "as played" solo fills, and lead Trombone to B. Aside from the range issue, the chart is not hard to play. We have also written out the Piano line for the first 16 measures, to match the original. There are no sax doubles, and the 4th Trombone is Bass.

**Pennies from Heaven #** By Johnny Burke & Arthur Johnston £ 29.95  
 LLH2109 Transcribed by: Jon Harpin Style: Swing 125 b.p.m.  
 Duration: 3 minutes Grade: Medium  
 Ranges: Trumpets D6, Bb5, G5, G5 Trombones C5, Ab4, F4, F4  
 Male Vocal Ab2 - F4 (12 steps) Vocal key: Ab

Frank Sinatra and Count Basie combined brilliantly on their 1962 album "Sinatra-Basie", of which this chart was the title track, arranged by Neal Hefti. From Basie's opening intro right to the last note this chart was and still is a classic. It has been transcribed here for you by Jon Harpin, and adapted from the original 5 Trumpet 3 Trombone studio line-up, to a more regular 4 4 section, with the Bass Trombone on 3rd and an optional 4th Trombone part. The vocal key is Ab and there are no Sax doubles.

**Saturday Night #** By Sammy Cahn & Jule Styne £ 29.95  
 LLF2114 Transcribed by: Jon Ferguson Style: Swing 155 b.p.m.  
 Duration: 2 minutes Grade: Medium / Advanced  
 Ranges: Trumpets D6, D6, B5, G5 Trombones A4, A4, E4, Eb4  
 Vocal A2 - E4 (11 steps) Vocal key: C

Sinatra recorded this song a number of times during his career, but the most swinging version was the Billy May arrangement that John Ferguson has transcribed here. In typical May style, it is punchy, crisp and offers a great balance between the vocal passages and some fine ensemble work. Not too long, at a shade over 2 minutes, this is a memorable chart and a must for all Sinatra lovers. There are no sax doubles in this chart and the vocal key is C.

**September in the Rain #** By Dubin & Warren £ 29.95  
 LLH2184 Transcribed by: Jon Harpin Style: Swing 112 b.p.m.  
 Duration: 2 mins 55 secs Grade: Medium  
 Ranges: Trumpets D6, B5, G#5, F5 Trombones C5, A4, G4, C#4  
 Vocal A2 - E4 (12 steps, as sung) Vocal key: D

Here is our take on the Nelson Riddle chart for Frank Sinatra. The original chart was written to include strings, and some orchestral woodwind, so we have removed these and scored the chart for a regular 5444 line-up. However, to maintain the flavour of the wonderfully conceived original intro, both Altos double Flutes, and both Tenors double Clarinet. If your band can't manage this, don't worry. You can kick the chart off from the Trombone entry in the 5th measure. We have written out the solo muted Trumpet licks in the first chorus, and the vocal part is "as sung" by Sinatra. The 4th Trombone is Bass, though playable by a Tenor, with out of range notes taken up an octave, and the vocal key is D throughout.

**Street of Dreams #** By Lewis & Young £ 29.95  
 LLH2302 Transcribed by: Jon Harpin Style: Swing 75 b.p.m.  
 Duration: 2 mins 10 secs Grade: Medium  
 Ranges: Trumpets D6, B5, F#5, D5 Trombones B4, G4, E4, C#4  
 Vocal A2 - G4 (14 steps, as sung) Vocal key: C

Street of Dreams has been lovingly transcribed by Jon Harpin from the original Billy Byers chart for Sinatra, "as played" on Sinatra at the Sands. This is not a long chart, but it is beautifully conceived and executed. The backings are full of rich and lush harmonic structures, yet never get in the way of the vocalist. We have written the vocal "as sung" by Sinatra, and there are no sax doubles.

**Taking a Chance on Love #** By Duke, Fetter, Latouche £ 29.95  
 LLM2221 Transcribed by: Myles Collins Style: Swing 140 b.p.m.  
 Duration: 2 mins 10 secs Grade: Medium  
 Ranges: Trumpets Ab5, Ab5, Ab5, C5 Trombones B4, Bb4, G#4, C#4  
 Vocal G2 - D4 (12 steps, as sung) Vocal key: Bb-B

Another jewel of a chart from the Sinatra Riddle 1954 album "Swing Easy". After just a three note intro we're right into the chart, with the rhythm section providing a very structured backing to the first 16 measures of the vocal chorus. We have written these parts "as played", so your players can re-create the original feel. Most of the band backings are carried by the reeds and trombones, with the trumpets mostly providing muted background figures. We have scored this chart for 5/4/4/4, with the 4th trombone a Bass. There are no sax doubles and the vocal keys are Bb, modulating to B for the final chorus.

**That's Life #** By Dean Kay & Kelly Gordon £ 29.95  
 LLH2026 Transcribed by: Jon Harpin Style: Swing 76 b.p.m.  
 Duration: 3 mins 10 secs Grade: Easy / Medium  
 Ranges: Trumpets C6, C6, F5, E5 Trombones Ab4, Gb4, D4, C4  
 Vocal Eb3 - F4 Vocal key: G-Ab

Another great tune from Frank Sinatra's Reprise days. The original version of this chart featured female backing vocals and a Leslie-style organ. We appreciate that this limits the playability of such an arrangement, so Jon Harpin has creatively transcribed and re-scored for a standard big band line-up. The B.V.'s are shared between a quartet of 2 Saxes, Trumpet & Trombone, and the opening Organ solo has also been scored into the Sax parts should your Pianist not have the appropriate bag of tricks to make a nice Organ noise. There are no Sax doubles and the brass ranges are moderate to low. We have graded this as an Easy / Medium piece, but boy, it's a real crowd pleaser!

**The Best Is Yet To Come #** By Cy Coleman & Carolyn Leigh £  
 29.95  
 LLG2253 Transcribed by: Alan Glasscock Style: Swing 115 b.p.m.  
 Duration: 3 mins 15 secs Grade: Easy / Medium  
 Ranges: Trumpets E6, C6, C6, Ab5 Trombones Bb4, Bb4, G4, C4  
 Vocal Ab2 - D4 (11 steps, as sung) Vocal key: Ab to A

Here is Frank Sinatra's take on The Best Is Yet To Come, as recorded with the Count Basie Orchestra under the direction of Quincy Jones. This chart is a real Sinatra trademark, and of all the singers who have performed this song, it is Sinatra's rendition that has stood the test of time. We have written out the opening Basie Piano lick and the first muted Trumpet solo which sits behind the vocal, though the second solo is ad lib from the chords provided. We have also scored the chart for 8 brass (4+4) and given it a definite ending. There are no sax doubles, and the vocal keys are Ab modulating to A.

**The Tender Trap #** By Van Heusen & Cahn £ 29.95  
 LLH2158 Transcribed by: Jon Harpin Style: Swing 108 b.p.m.  
 Duration: 3 minutes Grade: Easy / Medium  
 Ranges: Trumpets C6, A5, G5, E5 Trombones Bb4, G4, F4, D4  
 Vocal C3 - F4 (11 steps) as sung. Vocal key: F

Transcribed from the original Neal Hefti chart written for Sinatra's sessions with the Count Basie orchestra, The Tender Trap is a fine example of powerful writing which supports Sinatra's crooning vocal at every turn. The band parts are not hard, and the lead Trumpet only goes to top C. We have written out the two little muted 2nd Trumpet fills "as played", and have given the correct articulation and dynamics on all of the parts, so your band can give an authentic Basie performance. There are no sax doubles.

**The Way You Look Tonight #** By Dorothy Fields & Jerome Kern £  
 29.95  
 LLM2354 Transcribed by: Myles Collins Style: Swing 140 b.p.m.  
 Duration: 3 mins 20 secs Grade: Easy / Medium  
 Ranges: Trumpets Eb6, C5, Bb5, G5 Trombones B4, G#4, F#4, D4  
 Vocal C3 - E4 (10 steps as sung) Vocal key: Eb-E

This beautiful Jerome Kern song was recorded by Sinatra in 1964 on the Reprise label for the "Days Of Wine & Roses" album collaboration with Nelson Riddle. We have adapted the chart by removing the strings and orchestral woodwinds, making it playable with a standard 5444 band. Sinatra's vocal line is written "as-sung" by the master. Also, we have faithfully reproduced the Riddle trademark open 6:9 sax voicings, so that the chart has that real Riddle feel. We have even notated the correct articulations and dynamic changes on the parts, to make it easier for your band to give an authentic performance. There are no sax doubles and the vocal key is Eb modulating to E.

**They All Laughed #** By Gershwin £  
 29.95  
 LLH2147 Transcribed by: Jon Harpin Style: Swing 120 b.p.m.  
 Duration: 2 mins 40 secs Grade: Advanced  
 Ranges: Trumpets F6, D6, Bb5, G5 Trombones Bb4, Gb4, A4, D4  
 Vocal C3 - G4 (11 steps, as sung) Vocal key: F, Gb

Transcribed by Jon Harpin from the original Billy May arrangement, this is Frank Sinatra's version of the Gershwin classic. The chart is scored for 5444, and we have written the original string lines back into the Saxes, which means that Alto 1 has the only Clarinet double. Whilst the chart is by no means hard to play, the lead Trumpet has some high notes, including a high F in the middle of the instrumental section which needs to be plucked out of nowhere, and a high Eb to finish. For this reason we have graded the chart as advanced, rather than medium. The vocal key is F, modulating to Gb for the final chorus.

**They Can't Take That Away From Me #** By George & Ira Gershwin £  
 29.95  
 LLM2222 Transcribed by: Myles Collins Style: Swing 125 b.p.m.  
 Duration: 2 mins 40 secs Grade: Medium  
 Ranges: Trumpets D6, D6, G5, E5 Trombones A4, Gb4, Eb4, C4  
 Vocal Bb2 - Eb4 (11 steps as sung) Vocal key: Eb-D-Eb

Transcribed from Neal Hefti's outstanding chart written for Sinatra's 1962 "Swingin' Brass" album, this chart is an absolute Sinatra classic. We have notated the chart "as played", and have used the original Reprise studio master tapes as the reference for this transcription. These tapes contain not one, but multiple takes of the recording, allowing us to pick up little subtleties in the band voicings that are not obvious from the released album version. The chart is scored for 5444, with no sax doubles, and the 4th Trombone is Bass. We have notated the little drum licks and fills and the muted Trumpet solo behind the band during the instrumental half-chorus. The vocal key is Eb, modulating to D for the second chorus, and back to Eb to finish.

**Too Close For Comfort #** By Weiss, Bock, Holofcener £ 29.95  
 LLM2303 Transcribed by: Myles Collins Style: Swing 160 b.p.m.  
 Duration: 2 mins 30 secs Grade: Medium / Advanced  
 Ranges: Trumpets D6, B5, A5, F#5 Trombones C5, A4, F4, C#4  
 Vocal A2 - Eb4 (12 steps as sung) Vocal key: B-C

Transcribed from the original Billy May arrangement which features on Sinatra's "Come Dance With Me" album, Too Close for Comfort is a ripper of a chart that kicks and swings hard from start to finish. We have written the vocal part "as sung" by Mr Sinatra, and have even included the little drum licks and fills that will help your band to mirror the original recording. There are no sax doubles and the 4th Trombone is Bass, though perfectly playable by Tenor. The vocal key is B, modulating to C.

**When You're Smilin' #** By Fisher, Goodwin & Shay £ 29.95  
 LLM2275 Transcribed by: Myles Collins Style: Swing 160 b.p.m.  
 Duration: 2 minutes Grade: Medium  
 Ranges: Trumpets D6, C6, C6, E5 Trombones C5, A4, F4, Eb4  
 Vocal C3 - E4 (10 steps, as sung) Vocal key: Ab-A

This chart has been transcribed from the Nelson Riddle arrangement as performed by Frank Sinatra on "Sinatra's Swingin' Session", and is very true to the original. We have made a couple of minor adjustments to make it playable by a standard 5444 line up. Backing string lines are scored into the Trumpets (muted) and the Trombone section has been augmented to 4 voices. Other than this, it's just like the record. We have even written out the muted Trumpet solo fills, and the important Drum licks and kicks. After an 8 measure intro which sets the feel of what is to come, it's a vocal feature throughout, backed by some very cool and swinging writing for the blowers which compliments the vocal phrasing all the way

through the chart. This is Riddle at his best. The vocal key is Ab, modulating to A half way through. Don't be put off by seeing the Eb instruments playing in 6 sharps. The notes fall easily under the players' fingers. The brass ranges are very playable (lead Trumpet to high D) though Trombone 1 has a couple of high B's and C's to cope with. There are no sax doubles.

**Where or When #** By Lorenz Hart & Richard Rodgers £ 29.95  
 LLG2252 Transcribed by: Alan Glasscock & Myles Collins Style: Swing 110 b.p.m.  
 Duration: 3 mins 20 secs Grade: Medium / Advanced  
 Ranges: Trumpets F6, Db6, A5, F5 Trombones A4, F4, D4, C4  
 Vocal G2 - E4 (12 steps as sung) Vocal key: Eb

"Where or When" was a Frank Sinatra favourite right back in his early days with the Tommy Dorsey band. This version is a transcription of the Billy Byers chart that he used with the Basie band "Live at the Sands" and also on his "Live at Meadowlands" album. The Basie band played it much quicker, Meadowlands much slower. We have marked the chart at Meadowlands tempo - 110 beats per minute. There are no band solos, apart from the short piano infill during the instrumental bridge, which we have written in. The vocal part is written "as sung" by Sinatra and the vocal key is Eb throughout. The chart is classified Medium / Advanced purely because of the Trumpet ranges - lead to high F, 2nd to Db. Other than this it's a Medium. There are no sax doubles.

**Witchcraft #** By Cy Coleman & Carolyn Lee £  
 29.95  
 LLH2089 Transcribed by: Jon Harpin Style: Swing 120 b.p.m.  
 Duration: 2 mins 35 secs Grade: Medium  
 Ranges: Trumpets C6, A5, F#5, E5 Trombones C5, A4, G4, D4  
 Vocal C3 - D4 (9 steps as sung) Vocal key: F

Perhaps one of Frank Sinatra's most memorable hits, this version of Witchcraft was originally arranged by Nelson Riddle. We have adapted the original concept by removing the strings and orchestral woodwind, making the chart playable by a standard 5444 big band line up. However, in order to maintain the feel of the original arrangement we have retained the two Flute doubles. These are written on the Alto 2 and Tenor 1 part (also cued on the Alto 1 part, in case your Tenor player doesn't double on Flute). Sinatra's vocal line is scored "as sung". The vocal key is F throughout.

**You Do Something To Me #** By Cole Porter £ 29.95  
 LLH2335 Transcribed by: Jon Harpin Style: Swing @ 188 b.p.m.  
 Duration: 1 min 30 secs Grade: Medium / Advanced  
 Ranges: Trumpets E6, C6, A5, F#5 Trombones B4, A4, F#4, D#4  
 Vocal A2 - D4 (11 steps) Vocal key: D

Here is our interpretation of Nelson Riddle's punchy chart for Frank Sinatra. We have adapted the concept to make the chart playable by a regular 5444 big band line-up, with no strings or tuned percussion. The saxes are scored for a regular AATTB section, with Alto 1 doubling Clarinet. At one and a half minutes in duration this is a short chart, yet full of power, punch and tonal flavour. The vocal key is D throughout.

**You Make Me Feel So Young #** By Mack Gordon & Josef Myrow £  
 29.95  
 LLH2121 Transcribed by: Jon Harpin Style: Swing @ 120 b.p.m.  
 Duration: 2 mins 55 secs Grade: Medium / Advanced  
 Ranges: Trumpets F6, C6, C6, F5 Trombones Bb4, G4, E4, C#4  
 Vocal B2 - A4 (14 steps) Vocal key: G-Ab

This version of You Make Me Feel So Young is the one performed by Frank Sinatra with the Count Basie Orchestra on the "Sinatra at the Sands" album, later re-issued on the Reprise collection, and it is arguably one of Sinatra's finest numbers. The original Quincy Jones chart has been wonderfully transcribed and adapted (for 8 brass) by Jon Harpin, and includes the muted Trumpet solo written out, and all of the little licks and fills on the drum part which add so much punch. The vocal keys are G and Ab, and there are no sax doubles.

**Zing Went the Strings of My Heart #** By James Hanley £ 29.95  
 LLH2012 Transcribed by: Jon Harpin Style: Swing @ 112 & 172 b.p.m.  
 Duration: 2 mins 50 secs Grade: Medium  
 Ranges: Trumpets Eb6, D6, Bb5, F5 Trombones Bb4, Ab4, F4, Db4  
 Vocal Bb2 - Eb4 (10 steps) Vocal key: Db

Zing Went the Strings of My Heart was recorded by Frank Sinatra in December 1960 for the Ring-a-Ding album, but remained unreleased until 1990 when the master tapes of the original recording were rediscovered. This chart is a Sinatra gem, and even includes the rarely-heard opening verse. Beautifully transcribed and adapted by Jon Harpin from the original Johnny Mandel arrangement, to incorporate the strings back into a regular big band line-up, this chart is unique and deserves a place in everyone's library. Lead Alto doubles Clarinet briefly.

## Helen O'Connell Charts:

**Amapola #** By Luis Roldan & Joseph M. Lacalle £ 29.95  
 LLM2105 Scored by: Myles Collins Style: Latin @ 95, Swing @180.  
 Duration: 3 mins 35 secs Grade: Medium  
 Ranges: Trumpets D6, B5, G5, Eb5 Trombones C5, A4, F4, D4  
 Female Vocal G3 - C5 (11 steps) Vocal key: F

This is the original Helen O'Connell version of Amapola, from her 1957 album "Green Eyes", as recorded with the Marion Evans Orchestra. It is not a transcription. We have adapted it slightly, by adding the "as-played" dynamic markings on the instrument parts and writing the chart out in full, rather than having hard to follow DS al Coda indications. The chart calls for all the sax team to double Clarinets. However, we have provided an

alternate set of sax parts on the reverse of the originals that avoids the need for Clarinet doubles, making the chart playable by an AATTB line-up throughout. The vocal key is F.

**Arthur Murray #** By Mercer & Schertzinger £ 29.95  
 LLM2210 Scored by: Myles Collins Style: Swing @ 105 & 180 b.p.m.  
 Duration: 3 minutes Grade: Medium  
 Ranges: Trumpets C#6, A5, F#5, F#5 Trombones B4, G#4, E4, E4  
 Female Vocal G3 - D5 (12 steps as sung) Vocal key: G

Arthur Murray was originally a hit for Helen O'Connell in her time with the Jimmy Dorsey Orchestra. This version is from her 1951 Capitol Records recording session and is not a transcription, but a re-score of the Hal Mooney manuscript. Our only change is to augment the brass up to 8 voices from the original 7, and to score the vocal chart 'as sung' by Helen. Everything is here, from the rubato opening, colla voce verse and the pick up into the up tempo body of the chart, where the rhythms alternate between mambo and swing. This arrangement makes a great vocal concert feature and if your singer is looking for something a bit different, this is it. There are no sax doubles and the vocal key is G throughout.

**At Sundown #** By Walter Donaldson £ 29.95  
 LLM2250 Scored by: Myles Collins Style: Swing @ 160 b.p.m.  
 Duration: 1 min 45 secs Grade: Medium  
 Ranges: Trumpets D6, Bb5, G5, G5 Trombones Bb4, Ab4, F4, F4  
 Female Vocal F3 - Bb4 (11 steps)) Vocal key: Ab to Bb

Here is another original Helen O'Connell chart as played by her on her many concert tours, and with the Ray Anthony Orchestra on the Chesterfield radio shows. This chart is not a transcription. The arrangement opens big and brassy, yet leaves plenty of instrumental space in the chart for the singer to express herself. This is not a long piece, and at the indicated tempo only runs to about 1 minute 45 seconds. However, it is as long as it needs to be. There are no sax doubles and the vocal key is Ab, modulating to Bb for the final chorus.

**Brazil #** By Russell & Barroso £  
 29.95 Scored by: Myles Collins Style: Latin @ 240 b.p.m.  
 LLM2157 Duration: 2 mins 30 secs Grade: Easy / Medium  
 Ranges: Trumpets C6, A5, E5, D5 Trombones Ab4, F4, Db4, D4  
 Female vocal Bb3 - Bb4 (1 octave) Vocal Key: Eb

This is the original Helen O'Connell version of Brazil, from her 1957 album "Green Eyes", as recorded with the Marion Evans Orchestra, and it is an out and out up tempo latin vocal feature. Opening with a grandiose rubato section, the chart then kicks right into Samba feel at 240 beats a minute, though will sound good at a slightly reduced tempo too. The original chart was written for 6 Brass, and we have augmented this up to an 8 piece section. The reeds are written AATTB, with AATT all expected to double Flute, and the Baritone to double Bass Clarinet. However, we recognise that not every sax team can cope with this, so, we have written alternate sax parts which do not have any required instrument doubles. These parts are printed on the reverse of the original sax parts. On the original album recording the chart ended in a fade out. Whilst fine for a studio, fade endings rarely work live, so we have added a few measures at the end of the chart to bring it to a positive finish. The vocal key is Eb throughout.

**Come Rain or Come Shine #** By Johnny Mercer £ 29.95  
 LLM2186 Scored by: Myles Collins Style: Ballad @ 72 b.p.m.  
 (With optional Strings) Duration: 3 minutes Grade: Easy / Medium  
 Ranges: Trumpets C#6, E5, C#5, A5 Trombones A4, Bb3, G#3, A3  
 Female vocal G3 - A4 (9 steps) Vocal Key: Bb

Here is the Helen O'Connell version of Johnny Mercer's classic "Come Rain or Come Shine". This is an authentic chart, and to the best of our knowledge was never commercially recorded by her. It is a piece of American musical heritage and we are proud to be able to offer it here. This chart is a "2-in-1", in that it comes double-sided, with and without strings. In the without-strings version both Altos double Flutes and both Tenors double Clarinets. In the with-strings version there are no sax doubles, so please use this one if your players don't double. Both versions feature an Alto sax solo. There are two conductor scores in the pack, with and without strings. The string section is Violins ABC, Viola and Cello. The chart was scored for 6 brass and we have expanded it to 8, but have retained the original voicings, ie the 4th voices are optional and the chart works well with 6 brass. The chart runs at 3 minutes long, and is structured as intro, vocal chorus, tutti with Alto sax solo, final half chorus. The vocal key is Bb.

**Dream a Little Dream of Me #** By Gus Kahn, Willy Schwandt & Fabian Andre £  
 29.95 Scored by: Myles Collins Style: Swing @ 90-95 b.p.m.  
 LLM2224 Duration: 2 mins 30 secs Grade: Easy / Medium  
 Ranges: Trumpets Eb6, Ab5, E5, Eb5 Trombones C#5, A4, F#4, Eb4  
 Female vocal F#3 - Bb4 (11 steps) Vocal Key: Db

Here is another original Helen O'Connell chart as played by her on her many concert tours. This is not a transcription. To the best of our knowledge this chart was not commercially recorded, hence there is no audio sample. The arrangement is written in a very laid back, bluesy style, and the short intro sets the tone perfectly. This is a true vocal feature, and there are no instrumental solos or tutti passages. Everything supports the singer. The lead brass voices are written quite high in a couple of places: Trumpet 1 hits high Eb in measure 1, but only reaches B after that. Dropping Trumpets 1&2 down an octave in measure 1 works well. Trombone 1 reaches high C# in one backing passage, but is only to Ab elsewhere. This high phrase is cross-cued onto the Trumpets. The vocal key is Db throughout, and there are no sax doubles.

**Green Eyes #** By Perez Utrera & Nilo Menendez £ 29.95  
 LLM2155 Scored by: Myles Collins Style: Latin @ 100 & Swing @ 140 b.p.m.  
 Duration: 2 mins 30 secs Grade: Medium  
 Ranges: Trumpets C#6, Bb5, Gb5, F5 Trombones B4, Ab4, E4, Db4  
 Female vocal Eb3 - C5 (13 steps) as sung Vocal Key: Ab

This is the original Helen O'Connell version of Green Eyes, from her 1957 album "Green Eyes", as recorded with the Marion Evans Orchestra. It is not a transcription. We have adapted it slightly, by adding in the "as-played" phrasing in the rhythm parts during the intro, and added the "as-played" dynamic markings in the brass. This arrangement is completely different to her earlier duet chart that she used with the Jimmy Dorsey orchestra, in that the first half of the arrangement is taken at a gentle pace in mambo latin style, with the vocalist accompanied only by the rhythm section. At the end of the vocal chorus the band enters with a real kick, taking the tempo up and changing to a swing feel. This gives the chart a whole new lift, and it swings hard right to the end. The vocal key is Ab throughout, and there are no sax doubles.

**I Can't Believe That You're In Love With Me #** By Gaskill & McHugh

£

29.95

LLM2166

Scored by: Myles Collins  
 Duration: 2 mins 35 secs  
 Ranges: Trumpets D6, B5, B5, B5  
 Female vocal F3 - C5 (12 steps)

Style: Swing @ 90 & 220 b.p.m.  
 Grade: Medium  
 Trombones Bb4, A4, A4, A4  
 Vocal Key: Eb to F

This is the original Helen O'Connell version from her "Here's Helen" album, as recorded with the Marion Evans Orchestra. This chart is not a transcription. The arrangement opens at a slow, bluesy tempo with muted brass over clarinets, and the first vocal chorus maintains the tempo and feel. The chart then kicks into double time for a punchy, up tempo final chorus one step up from the first. The reeds were originally scored for 3 Clarinets (AAT) and 2 Bass Clarinets (TB). However we recognise that having two players doubling Bass Clarinets is not something that many bands will be able to cope with, so we have included alternate sax parts on the reverse of the pages which leave ATTB on saxes, and the lead Alto doubling Clarinet. The vocal key is Eb modulating to F.

**It Could Happen to You #**

By Burke &amp; Van Heusen

£ 29.95

LLM2179

Scored by: Myles Collins  
 Duration: 2 mins 10 secs  
 Ranges: Trumpets D6, B5, A5, A5  
 Female vocal G3 - C5 (11 steps)

Style: Swing @ 100 & 180 b.p.m.  
 Grade: Medium  
 Trombones Bb4, G4, G4, G4  
 Vocal Key: C

Here is another original Helen O'Connell chart as played by her on her many concert tours. The tune was written by Johnny Burke & Jimmy van Heusen for the Paramount film "And the Angels Sing". This arrangement is not a transcription, but a re-score of the original Frankie Ortega chart. To the best of our knowledge this chart was not commercially recorded, hence there is no audio sample. The chart opens colla voce, just voice and Piano, joined in tempo (100) by the band for the first chorus. In typical O'Connell style, the chart picks up into swing (180) for the final chorus. The saxes are scored to double Clarinets, although we have provided alternate parts on the reverse which eliminate the need to double. The vocal key is C throughout.

**I've Got a Feelin' You're Foolin' #**

By Freed &amp; Brown

£ 29.95

LLM2163

Scored by: Myles Collins  
 Duration: 1 min 50 secs  
 Ranges: Trumpets Eb6, C6, A5, A5  
 Female vocal G3 - C5 (11 steps) as sung

Style: Swing @ 170 b.p.m.  
 Grade: Medium / Advanced  
 Trombones Bb4, Ab4, G4, G4  
 Vocal Key: C to D to Eb

This is the actual Helen O'Connell version from her "Here's Helen" album, as recorded with the Marion Evans Orchestra. This chart is not a transcription and has been recreated from the original manuscripts. It is an up-tempo swinger opening in the key of C and modulating to Db and D for the instrumental passages, with the vocalist returning in D and moving to Eb for the shout. The band parts, whilst not hard, do need to be played with good sectional discipline in order to pack the punch that the arrangement demands. The chart is written for 5/4/4/4 with no Sax doubles. The vocal keys are C, D and Eb.

**I've Got the World On A String #**

By Harold Arlen &amp; Ted Koehler

£

29.95

LLM2255

Scored by: Myles Collins  
 Duration: 1 min 35 secs  
 Ranges: Trumpets D6, B5, G5, G5  
 Female vocal Ab3 - D5 (11 steps, as sung)

Style: Swing @ 145 b.p.m.  
 Grade: Medium  
 Trombones Bb4, G4, Eb4, D4  
 Vocal Key: Bb

This is the original Helen O'Connell version of "I've Got The World On A String", as recorded with the Ray Anthony Orchestra in his 1953 Chesterfield Show. It is not a transcription. Although a short chart in actual playing time, it is full of punch, energy and drive, and in itself is a piece of American musical history. There are no sax doubles, and the vocal key is Bb throughout.

**Just You Just Me #**

By Jessie Greer &amp; Raymond Clages

£

29.95

LLM2161

Scored by: Myles Collins  
 Duration: 1 min 45 secs  
 Ranges: Trumpets D6, B5, Bb5, Bb5  
 Female vocal Ab3 - Bb4 (9 steps, as sung)

Style: Swing @ 195 b.p.m.  
 Grade: Medium / Advanced  
 Trombones C5, A4, Ab4, Ab4  
 Vocal Key: Ab

This is the original Helen O'Connell version of "Just You, Just Me", from her album "Here's Helen", as recorded with the Marion Evans Orchestra. It is not a transcription. The chart is an up tempo swinger that calls for some precision playing in the brass, particularly in the unison licks in the intro, instrumental bridge and closing, where split notes will stick out like a sore thumb! There are no sax doubles and the vocal key is Ab throughout.

**Not Mine #**

By Mercer &amp; Schertzing

£ 29.95

LLM2227

(With optional Strings)

Scored by: Myles Collins  
 Duration: 2 mins 35 secs  
 Ranges: Trumpets A5, G5, G5, G5  
 Female vocal G3 - B4 (10 steps as sung)

Style: Beguine @ 110 b.p.m.  
 Grade: Medium  
 Trombones A4, E4, E4, E4  
 Vocal Key: G

This is the original Helen O'Connell version of Not Mine, from her 1957 album "Green Eyes", as recorded with the Marion Evans Orchestra. The arrangement was originally scored for 5 reeds (123 on Flute/Clarinet, 45 on Bass Clarinet), no brass, full string section and 4 rhythm, and this is what we include in the arrangement. We have also included a full set of 8 brass parts which should only be used if you have no string section. The reed 4 (1st Bass Clarinet) can be played by Tenor sax and we have included an alternate reed 5 part, scored for Baritone sax. However, reeds 12&3 remain as Flute doubling Clarinet, as the tonal colour is vital to the integrity of the arrangement. The vocal key is G throughout.

**P.S. I Love You #**

By Jenkins &amp; Mercer

£

29.95

LLM2220

Scored by: Myles Collins  
 Duration: 2 mins 50 secs  
 Ranges: Trumpets B5, F5, D5, C5  
 Female vocal G3 - Bb4 (10 steps)

Style: Ballad @ 72 b.p.m.  
 Grade: Easy  
 Trombones Bb4, G4, Eb4, C4  
 Vocal Key: Bb

Here is another original Helen O'Connell chart as played by her on her many concert tours. This is not a transcription. To the best of our knowledge this chart was not commercially recorded, hence there is no audio sample. The arrangement opens with a rubato Trumpet 1 muted solo over the reeds (also cued on the other 3 Trumpet parts) which leads to the rarely heard verse of the tune. The full band picks up in tempo and the vocalist enters for the single chorus, beautifully yet sparingly backed by the band. The tempo indication is set at 72 beats per minute, though it will work if played a little slower. There are no sax doubles and the vocal key is Bb throughout.

**Saturday Night (is the Loneliest) #** By Sammy Cahn & Jule Styne £

29.95

LLM2164	Scored by:	Myles Collins	Style:	Swing @ 145 b.p.m
	Duration:	2 mins 20 secs	Grade:	Medium
	Ranges:	Trumpets C6, Bb5, G5, G5	Trombones	Bb4, G4, F4, F4
	Female vocal	F3 - C4 (11 steps)	Vocal Key:	Ab to Bb

This is the original Helen O'Connell version of Saturday Night from her "Here's Helen" album, as recorded with the Marion Evans Orchestra. Please note that this is not a transcription, it's the real deal, and a fine piece of American musical history. The chart is a high quality up tempo swinger that highlights both the vocalist and the band. The reeds are written AATTB, with no sax doubles. The vocal key is Ab modulating to Bb.

**Star Eyes #** By Don Raye & Gene De Paul

£29.95

LLM2223	Scored by:	Myles Collins	Style:	Beguine @ 110 b.p.m
(With optional Strings)	Duration:	2 mins 50 secs	Grade:	Easy / Medium
	Ranges:	Trumpets D6, B5, A6, F#5	Trombones	G4, E4, E4, E4
	Female vocal	Gb3 - A4 (9 steps) as sung	Vocal Key:	Ab to C to A

This is the genuine Helen O'Connell version from her "Green Eyes" album. This chart is not a transcription and has been recreated from the original manuscripts, although we have shortened the ending by 4 measures (she performed it like this in her concerts and radio broadcasts). However, what you get with this chart is actually 2 charts in one package. The album chart was scored for 5 woodwind (3 Clarinets all doubling Flute and 2 Bass Clarinets) a full string section and 4 rhythm. All of these parts are included, so you can recreate the O'Connell original. We recognise that not all bands have strings to call on, or Sax players who double Flutes and Clarinets, so we have included an alternate arrangement in the pack in which we have rescored the chart for a conventional 5/4/4/4 big band. In this version Alto 1 doubles Clarinet. You get a full score of each version too.

**Tangerine # (Duet)** By Mercer & Schertzing £ 29.95

LLM2154	Scored by:	Myles Collins	Style:	Swing @ 110 & 150 b.p.m.
	Duration:	3 mins	Grade:	Medium
	Ranges:	Trumpets E6, B5, A5, A5	Trombones	A4, G4, G4, D4
	Male Vocal	C3 - D4 (9 steps) ; Female G3 - C5 (11 steps)	Vocal Key:	F (boy chorus) & C (girl chorus)

Tangerine was originally a vocal duet hit for Helen O'Connell in her time with the Jimmy Dorsey Orchestra. This version is from her 1951 Capitol Records sessions, though not in the end recorded and released. It is not a transcription, but a re-score of the Hal Mooney manuscript. Our only change is to augment the brass up to 8 voices from the original 7, and to score the vocal chart 'as sung' by Helen and Peter Marshall, including Helen's signature lyric changes - "with mascara'd eye and chapeau by Dache..." . This is a boy / girl duet, with the boy taking the slower first chorus and the girl the second, up tempo chorus. The style and structure of the arrangement is based around the earlier Dorsey version, though without the instrumental tutti passage in the middle. The little alto sax solo which leads to the girl vocal is improvised. There are no sax doubles and the vocal keys are F (male) and C (female).

**This Guy's In Love With You** By Burt Bacharach & Hal David

£ 29.95

LLM2256	Scored by:	Myles Collins	Style:	Swing Pop @ 95 b.p.m
	Duration:	2 mins 50 secs	Grade:	Easy
	Ranges:	Trumpets D6, Bb5, F5, C5	Trombones	Bb4, G4, F4, Db4
	Female vocal	F3 - C5 (12 steps, as sung)	Vocal Key:	Ab

This classic 60's tune was written by the great team of Burt Bacharach and Hal David. This arrangement is an original Hal Mooney chart, as sung by Helen O'Connell on her many concert tours, though as far as we know she never recorded it. The arrangement is a classy piece of smooth and mellow writing, with the band never overpowering the vocalist. The brass ranges are moderate, there are no sax doubles and the vocal key is Ab throughout. A great little chart for those times when you need to dim the lights and soften the mood.

**Till There Was You #** By Meredith Willson £ 29.95

LLH2131	Transcribed by:	Jon Harpin	Style:	Ballad @ 76 b.p.m.
	Duration:	3 mins 10 secs	Grade:	Easy
	Ranges:	Trumpets C#6, B5, A5, A5	Trombones	A4, E4, B3, A3
	Female vocal	E3 - B5	Vocal key:	G

This haunting tune was written by Meredith Willson for the 1957 show 'The Music Man'. Our transcription is of the Helen O'Connell version, originally recorded in 1963 on the Cameo record label for the album 'An Era Reborn'. O'Connell achieved fame with the Jimmy Dorsey Orchestra (Green Eyes, Tangerine, Amapola), retired in 1943 and returned to performing in 1951. This particular version of the tune is full of tonal colour and is unusual for its time, because the Sax section is scored in Miller voicing (CAATT), with a Clarinet lead throughout. The 4th Trombone is a Bass. The vocal would suit an Alto, and the key is G.

**Time Was #** By Russell & Prado £ 29.95

LLM2152	Scored by:	Myles Collins	Style:	Swing @ 90 & 180 b.p.m.
	Duration:	2 mins 40 secs	Grade:	Easy / Medium
	Ranges:	Trumpets C6, Bb, F5, D5	Trombones	Bb4, Gb4, Eb4, C4
	Female Vocal	F3 - G4 (9 steps)	Vocal key:	Bb

This is the original Helen O'Connell version of Time Was, from her 1957 album "Green Eyes", as recorded with the Marion Evans Orchestra, and it opens as a beautifully scored lush ballad which switches into a double-time swing feel half way through the chart. The reeds are written AATTB, with AATT all expected to double Clarinet, and the Baritone to double Bass Clarinet. However, we recognise that not every sax team can cope with this, so we have written alternate sax parts which do not have any required instrument doubles. These parts are printed on the reverse of the original sax parts. The vocal key is Bb throughout.

**When The Sun Comes Out #** By Harold Arlen & Ted Koehler £

29.95

LLM2153	Scored by:	Myles Collins	Style:	Ballad @ 65 b.p.m
	Duration:	4 mins 30 secs	Grade:	Medium
	Ranges:	Trumpets C6, Bb5, Bb5, Bb5	Trombones	B4, A4, A4, D4

Female Vocal G3 - B4 (10 steps)

Vocal key:

G

This is the original Helen O'Connell version of When the Sun Comes Out, from her 1957 album "Green Eyes", as recorded with the Marion Evans Orchestra. It

is a richly textured and lush, bluesy ballad perfectly suited to a female alto voice. The reeds are written AATTB, with no sax doubles. Brass ranges are very playable too, with lead Trumpet up to high C and 2, 3 & 4 called to reach high Bb. Lead Trombone is written to Bb, with 2 & 3 written to A. The vocal key is G throughout the chart. Although the tempo is indicated at 65 b.p.m. the chart works well at tempos up to 80 b.p.m. A fine arrangement, and a slice of American musical history.

**Witchcraft #**

By Cy Coleman &amp; Carolyn Lee

£

29.95  
LLH2150

Transcribed by:	Jon Harpin	Style:	Swing @ 146 b.p.m.
Duration:	2 mins 40 secs	Grade:	Easy
Ranges:	Trumpets C6, Ab5, F#5, Eb5	Trombones	Bb4, G4, Eb4, Db4
Female vocal	Ab3 - Bb4 (9 steps, as sung)	Vocal key:	Db

Witchcraft was a song originally written specifically for Frank Sinatra, and later covered by other singers. This is the Helen O'Connell version which is simply stunning, and your singer will love you for having this chart in the book. The chart features your vocalist and Clarinet. It opens with a Drum / Clarinet duet in Krupa / Goodman style, and the band entry sets the tone for what is to follow. This chart swings like crazy from start to finish, and whilst the writing is very sophisticated, the chart has a raw, jungle energy about it. The Saxes are scored for CATTB, although we have included an extra Alto part (a transposition of Tenor 1 ) thus allowing one of your Tenor players to take the solo Clarinet part. The vocal Key is Db throughout, and the range also makes it singable by a Male voice 8vb.

## Ella Fitzgerald charts:

**A Tisket A Tasket #**

By Ella Fitzgerald and Al Feldman

£

29.95  
LLM2032

Transcribed by:	Klaus Lessmann	Style:	Swing @ 165 b.p.m.
Duration:	2 mins 35 secs	Grade:	Easy
Ranges:	Trumpets D6, Bb5, G5, Eb5	Trombones	Ab4, F4, Eb4, C4
Vocal	Ab3-Eb5 (12 steps)	Vocal key:	Ab

A Tisket A Tasket was a hit for Ella Fitzgerald during her time with the Chick Webb band, and remains one of her most memorable charts. Klaus Lessmann has produced a classy transcription of this chart and had adapted it for a full band line-up. Everything is here, including the band answer-back vocals. Both the sax and the brass sections get to have a go! All articulations are clearly marked and the vocal sheet is as per Ella's performance.

**Accentuate the Positive #**

By Arlen &amp; Mercer

£ 29.95

LLM2317

Transcribed by:	Myles Collins	Style:	Swing @ 125 b.p.m.
Duration:	3 mins 35 secs	Grade:	Medium
Ranges:	Trumpets D6, B5, B5, F#5	Trombones	Bb4, G4, E4, E4
Vocal	C3 - C5 (2 octaves as sung)	Vocal key:	C

Transcribed from her Harold Arlen songbook album, this stunning Ella chart was originally arranged by the late, great Billy May and is an absolute classic. We have simplified the sax lines behind the opening verse to remove the instrument doubles, whilst retaining the flavour of the original concept, and made a small Trumpet voicing change in the second measure of the chart. Aside from this, the arrangement is as per the original. Ella's vocal line is written out "as sung", though your vocalist is free to interpret it in her own style. Aside from the written two measure Piano fill in the verse there are no solos, as it is an out-and-out vocal feature. Lead Alto is required to double Clarinet for the 16 measure instrumental section in the middle of the chart, but a Soprano can also be used here instead. The vocal key is C throughout.

**Ace in the Hole #**

By Cole Porter

£ 29.95

LLM2281

Transcribed by:	Myles Collins	Style:	Swing @ 165 b.p.m.
Duration:	2 minutes	Grade:	Medium
Ranges:	Trumpets C#6, B5, G5, E5	Trombones	B4, G4, E4, C4
Vocal	F3 - D5 (13 steps as sung)	Vocal key:	G

This song was written by Cole Porter for his 1941 musical "Let's Face It" and featured in Ella's Cole Porter Songbook album. It is an up-tempo swinger with a predominantly minor feel, and we have stayed true to the original Bregman concept by retaining the delicate Flute lines over muted Brass. The vocal line is scored "as sung" by Ella. Both Altos are written to double Flute, though we have included an additional Alto 2 part which is scored to double Clarinet instead. At two minutes this is not a long chart, though the length is perfect for the arrangement concept. A good chart for either a concert or a working gig.

**All of You #**

By Cole Porter

£ 29.95

LLM2083

Transcribed by:	Myles Collins	Style:	Swing @ 125 b.p.m.
Duration:	1 min 40 secs	Grade:	Easy
Ranges:	Trumpets Tacet	Trombones	A4, G4, F4, F4
Vocal	G3 - C5 (11 steps as sung)	Vocal key:	C

The Trombone section in most big bands rarely gets a chance to show off their collective talent, so we have scored Ella Fitzgerald's version of this fine Cole Porter tune for just Vocal, Trombones and a Rhythm section. The chart is in Ella's key of C and the vocal part is written "as sung" by Ella. We also recognise that many bands only use 3 Trombones, and as this chart needs 4 brass voices in order to work properly we have included an extra Trumpet part in the pack (a double of the Trombone 1 part), making the chart playable by just about all bands. This is a short chart, only really one chorus long, yet long enough to be very effective in performance.

**Anything Goes**

By Cole Porter

£ 29.95

LLM2285

Arranged by:	Myles Collins	Style:	Swing @ 110 b.p.m.
Duration:	3 minutes	Grade:	Easy
Ranges:	Trumpets A5, F#5, D5, B4	Trombones	G4, F4, E4, E4
Vocal	F3 - D5 (13 steps as sung)	Vocal key:	Gm/G

This arrangement of Anything goes is scored as a female vocal, very much in the style of Ella Fitzgerald. The intro features the rarely heard verse before moving into swing tempo at a medium 120 beats per minute, with muted brass backing the first vocal chorus. The second chorus is led by the saxes, followed by a full ensemble leading to the vocal return for the middle eight to the end of the chorus, with a brief ensemble shout to finish. The saxes are scored to double Flute, Clarinets and Bass Clarinet for the intro, though all parts have cues for saxes which allows the chart to be played by a regular AATTB section with no doubles. Brass ranges are very moderate, with lead Trumpet to a written A and lead Trombone to G. The vocal key is Gm / G major.

**Between the Devil and the Deep Blue Sea #** By Harold Arlen & Ted Koehler £

29.95

LLM2352

Transcribed by:	Myles Collins	Style:	Swing @ 150 b.p.m.
Duration:	2 mins 20 secs.	Grade:	Easy / Medium
Ranges:	Trumpets C6, Bb5, G5, E5	Trombones	Ab4, F4, E4, Bb3
Vocal	F3 - Eb4 (14 steps as sung)	Vocal key:	Bb

This tune was recorded by Ella for her Harold Arlen songbook album, with the original arrangement scored by Billy May. We have adapted the chart to a full 5444 line-up (from the original 5114) though have kept the feel and flavour true to the original. Billy May chose an innovative set of chord changes for his chart which are significantly different from Harold Arlen's concept. The result is that the chart is cool yet progressive and, whilst the band notes are easy, it will need to be sung very confidently, as the vocal line doesn't immediately sit very naturally against the band backings. It will require a bit of practice. We have written Ella's vocal line "as sung", including the scat passage towards the close of the chart. The vocal key is Bb throughout, and there are no sax doubles. The original Vibe solo is replaced by Piano ad-lib.

**Call Me Darling #** By Fryberg, Marbet, Reisfield & Dick £ 29.95

LLH2246

Transcribed by:	Jon Harpin	Style:	Ballad @ 72 b.p.m.
Duration:	2 mins 30 secs	Grade:	Easy / Medium
Ranges:	Trumpets A5, F#5, D#5, C#5	Trombones	A4, F4, C#4, B3
Vocal	G3 - B4 (10 steps, as sung)	Vocal key:	C

Taken from "Ella Swings Gently With Nelson", Call Me Darling is pure Ella at her silky best. This chart has been lovingly transcribed and adapted from the original Nelson Riddle version by Jon Harpin. The strings are now gone, rescored back into the brass, making the chart playable by a regular big band line-up. Altos 1 & 2 are written with Flute doubles, though we have included optional Alto parts that don't have the Flute lines, in case your players don't double. The Bob Cooper Tenor solo is also written out, though your player can improvise his own from the chords is preferred. The vocal part is written "as sung" by Ella and the vocal key is C throughout.

**Caravan #** By Ellington, Mills & Tizol £ 29.95

LLG2366

Transcribed by:	Alan Glasscock	Style:	Latin @ 90 & Swing @ 180 b.p.m.
Duration:	3 mins 45 secs	Grade:	Medium
Ranges:	Trumpets Bb5, F5, D5, B4	Trombones	F#4, F#4, C4, A3
Vocal	F#3 - D5 (12 steps as sung)	Vocal key:	Gm

This is Ella Fitzgerald's somewhat sultry and brooding version of Caravan from her 1957 "Duke Ellington Songbook" album. Tonally quite advanced for its time, the chart moves from a quasi-samba feel to a double-time swing and back to half-time samba for the close. There is solo space for Clarinet (scored on the Alto 1 part) too. This chart needs a good singer who can pitch and maintain what is quite a tricky line, as much of the double time section is scored for singer and rhythm section only. The cameo Trumpet and Clarinet solos are written out "as played" and, aside from Alto 1 on Clarinet, there are no sax doubles.

**Cheerful Little Earful #** By Gershwin, Warren & Rose £ 29.95

LLH2247

Transcribed by:	Jon Harpin	Style:	Swing @ 140 b.p.m.
Duration:	2 mins 50 secs	Grade:	Easy / Medium
Ranges:	Trumpets C#6, Bb5, G5, E5	Trombones	Bb4, G4, F4, D4
Vocal	A3 - C4 (10 steps as sung)	Vocal key:	bb

Once in a while an album is made which simply brims with class. This chart is from such an album - "Ella Swings Brightly With Nelson" - and it not only oozes class, but swings like crazy too. Nelson Riddle's treatment perfectly balances the showcasing of the vocalist and the talents of the band. The first vocal chorus is backed by a series of call and response figures between the sections, all of which are snappy and pack punch. The instrumental interlude is a development of this theme, with the sax solis answered by the brass, building to a climax before the vocal return for the last chorus and big finish. A class Riddle chart. There are no sax doubles, and the vocal key is Bb throughout.

**Cheek to Cheek #** By Irving Berlin £ 29.95

LLM2300

Transcribed by:	Myles Collins	Style:	Swing @ 145b.p.m.
Duration:	3 mins 45 secs.	Grade:	Medium
Ranges:	Trumpets D6, C6, C6, C6	Trombones	C5, A4, Ab4, D4
Vocal	E3 - C5 (12 steps as sung)	Vocal key:	F

Cheek to Cheek is a transcription of the original Paul Weston chart, as recorded on Ella's "Irving Berlin Songbook" album. The pace is easy, and Ella's vocal interpretation is sublime. The vocal part is written "as sung" by her. The band backings are relaxed, yet punchy, and support the vocalist perfectly. We have written the delightful muted Trumpet solo for the second part and recommend that your player plays it "as written", rather than faking a jazz solo, as the original is totally in keeping with the feel of the chart. There are no sax doubles and the vocal key is F throughout.

**Don't Be That Way #** By Goodman, Sampson & Parish £ 29.95

LLH2238

Transcribed by:	Jon Harpin	Style:	Swing 120 b.p.m.
Duration:	3 mins 50 secs	Grade:	Medium
Ranges:	Trumpets D6, Bb5, Ab5, E5	Trombones	Ab4, F4, Eb4, C4
Vocal	Eb3 - E5 (2 octaves, as sung)	Vocal key:	Ab

Lovingly transcribed by Jon Harpin from the "Ella Swings Brightly With Nelson" album, here is Ella Fitzgerald's version of the Goodman standard, Don't Be That Way. Nelson Riddle's concept is flawless, and the chart oozes class. The first chorus is only vocal and rhythm. The second chorus builds, with a call and response style of backing between the reeds and brass. The instrumental half chorus is taken at full punch, and the chart then eases down in volume to the end of the piece, to end with cameo Bass Trombone and Drum solos. The vocal key is Ab throughout, and we have written the vocal part 'as-sung' by Ella.

**Fascinating Rhythm #** By George & Ira Gershwin £ 29.95

LLH2340

Transcribed by:	Jon Harpin	Style:	Swing @ 120 b.p.m.
Duration:	3 mins 20 secs	Grade:	Medium / Advanced
Ranges:	Trumpets Db6, Bb5, G5, F5	Trombones	Ab4, F4, Eb4, C4
Vocal	Eb3 - Bb4 (12 steps as sung)	Vocal key:	Ab

This chart has been transcribed and adapted from the original Nelson Riddle arrangement written for Ella's Gershwin Songbook album. We have removed the string lines and written the chart for a standard 5444 band line-up. Ella's vocal lines have been notated "as sung", and we have even included the drum licks and fills that add so much flavour to the arrangement. There are no sax doubles and the vocal key is Ab throughout.

<b>Get Happy #</b>	By Arlen & Koehler	£ 29.95
LLM2108	Transcribed by: Myles Collins	Style: Swing @ 200b.p.m.
	Duration: 3 mins 30 secs.	Grade: Medium / Advanced
	Ranges: Trumpets D6, C6, C6, C6	Trombones C5, A4, Ab4, D4
	Vocal: E3 - C5 (12 steps as sung)	Vocal key: Bb

Taken from Ella's "Harold Arlen Songbook" album, this transcription of Billy May's original arrangement is a snarling swing chart, balancing punch and up-tempo power with soulful gospel interludes. The tempo alternates between 200 and 70 beats per minute in the opening 32 measures before settling on 200 for the remainder of the chart, and we have scored the sax solo onto the Alto 1 part. The original solo is written out, though your player can improvise from the chords provided, if preferred. The brass ranges are quite high, with lead Trumpet to Eb and lead Bone to C, and there is a lot of unison work in both Trumpet and Sax sections, so good intonation and nimble fingers are needed. There are no sax doubles and the vocal part is written "as sung" by Ella. The vocal key is Bb throughout.

<b>I Only Have Eyes For You #</b>	By Henry Warren & Al Dubin	£ 29.95
LLH2244	Transcribed by: Jon Harpin	Style: Swing 136 b.p.m.
	Duration: 2 mins 35 secs	Grade: Medium / Advanced
	Ranges: Trumpets E6, C#5, B5, G5	Trombones C5, G4, E4, D4
	Vocal: D3 - D5 (2 octaves, as sung)	Vocal key: G

Here is the Ella Fitzgerald / Nelson Riddle version of I Only Have Eyes For You, transcribed and adapted by Jon Harpin from the "Ella Swings Brightly With Nelson" album. The original version contained strings, which we have scored back into the Saxes, making the chart playable by a regular 5/4/4/4 line-up. As you would expect from a Riddle chart, this arrangement is full of punch, contains some great rhythmic and harmonic writing and is full of interest for band and audience alike. We have rated it at the medium / advanced level, mainly because of the brass ranges. Lead Trumpet hits high E and lead Trombone high C. The 4th Trombone is a Bass (playable 8va by a Tenor). There are no sax doubles, and the vocal key is G throughout.

<b>I Said No #</b>	By Frank Loesser & Jule Styne	£
29.95		
LLH2145	Transcribed by: Jon Harpin	Style: Ballad @ 96b.p.m.
	Duration: 4 mins 5 secs.	Grade: Medium
	Ranges: Trumpets D6, G5, Db6, G5	Trombones B4, F4, D4, D4
	Vocal: Eb3 - Eb5 (2 octaves)	Vocal key: G-Ab

Written by the then relatively unknown duo of Styne & Loesser for the 1942 movie "Sweater Girl", this version is from Ella Fitzgerald's 1966 album "Whisper Not", with the original arrangements all by Marty Paich. Opening with a short Colla Voce, the chart moves smoothly into a relaxed balladic swing, with subtle backings from the band throughout. A rhythmically interesting bridge leads to the half-step up modulation with muted Trumpet infills. A change to a more bluesy feel follows and the swing increases, with the bass now walking and the drummer using sticks. The improvised muted Trumpet backings continue through the second half of the chart, which builds to punchy climax. We have written out Ella's vocal line in full, and the Piano part contains all of the important licks and fills too. The vocal keys in this chart are G, modulating to Ab.

<b>It's All Right With Me #</b>	By Cole Porter	£ 29.95
LLM2288	Transcribed by: Myles Collins	Style: Swing @ 180b.p.m.
	Duration: 3 mins 5 secs.	Grade: Medium / Advanced
	Ranges: Trumpets C#6, Bb5, G5, E5	Trombones Bb4, G4, F4, E4
	Vocal: G3 - Bb5 (10 steps as sung)	Vocal key: Bb

Written by Cole Porter for his 1953 musical "Can-Can", this Ella Fitzgerald chart is an up-tempo, hard swinging version (originally scored by Buddy Bregman for her Cole Porter Songbook album) with a cool groove feel. The chart backs the vocalist brilliantly, with the supporting lines being strong & rhythmic without ever getting in the way of the singer. The cameo muted trumpet solos are taken by the second chair and can be played as written or faked from the chords provided. There are no sax doubles.

<b>It's Only a Paper Moon #</b>	By Harold Arlen, E. Y. Harburg & Billy Rose	£
29.95		
LLM2318	Transcribed by: Myles Collins	Style: Swing @ 150b.p.m.
	Duration: 3 mins 20 secs.	Grade: Medium
	Ranges: Trumpets E6, C6, A5, G5	Trombones Bb4, Ab4, F4, D4
	Vocal: F2 - D5 (13 steps as sung)	Vocal key: Bb

Transcribed from her Harold Arlen songbook album, this fabulous Ella chart was originally arranged by the late, great Billy May and it swings like crazy from start to finish. His use of the unison sax motif makes this chart instantly recognisable, and audiences will love it from the very first note. We have written out the vocal part "as sung" by Ella, though the short Tenor solo is to be improvised from the chords provided. There are no sax doubles, and the vocal key is Bb throughout.

<b>I've Got My Love To Keep Me Warm #</b>	By Irving Berlin	£ 29.95
LLG2031	Transcribed by: Alan Glasscock	Style: Swing @ 165 b.p.m.
	Duration: 2 mins 55 secs	Grade: Medium / Advanced
	Ranges: Trumpets E6, C6, A5, E5	Trombones Bb4, G4, E4, Db4
	Vocal: F3 - Eb5	Vocal key: Bb

A classic from Ella Fitzgerald, this chart is a faithful transcription, and is nothing at all like the Les Brown / Skippy Martin instrumental version. We have even written out Ella's vocal line so your singer can reproduce the timing and phrasing if she wants. This chart is also a Trumpet feature, and the original solo is fully notated on the 2nd part. There are no sax doubles.

<b>Let Yourself Go #</b>	By Irving Berlin	£ 29.95
LLM2297	Transcribed by: Myles Collins	Style: Swing @ 160b.p.m.
	Duration: 2 mins 15 secs.	Grade: Easy / Medium
	Ranges: Trumpets D6, A5, G5, E5	Trombones Ab4, Gb4, Eb4, C
	Vocal: G2 - B4 (9 steps as sung)	Vocal key: Eb

Let Yourself Go is a transcription of the original Paul Weston chart, as recorded on Ella's "Irving Berlin Songbook" album. The pace is a relaxed swing at 160 beats per minute, and Weston's original is a really cool swinger. The vocal part is written "as sung" by her. The band backings are

relaxed, yet punchy, and support the vocalist perfectly. We have written the muted Trumpet solo for the second part and have cued it on all other Trumpet parts, giving you the option of having another player take it. The vocal key is Eb throughout and there are no sax doubles.

**Let's Face the Music and Dance #** By Irving Berlin £ 29.95  
 LLM2296 Transcribed by: Myles Collins Style: Swing @ 145b.p.m.  
 Duration: 2 mins 50 secs. Grade: Medium  
 Ranges: Trumpets D6, B5, G5, E5 Trombones Bb4, Gb4, F4, D4  
 Vocal F2 - C5 (12 steps as sung) Vocal key: F

Let's Face the Music is another priceless Ella chart, transcribed from her Irving Berlin Songbook album. The original arrangement was by Paul Weston, and calls for Flute and Clarinet doubles in the reeds - Alto 1 / Flute, Alto 2, Tenors / Clarinet, Bari / Bass Clarinet. However, we have printed the reed parts double-sided with a "no double" option on the reverse, making the chart playable with a regular AATTB section. We have also written out the Piano solo which comes after the first vocal chorus, though your player can improvise from the chords provided, if preferred. The vocal key is F.

**Lullaby of Broadway #** By Al Dubin & Harry Warren £ 29.95  
 LLH2362 Transcribed by: Jon Harpin Style: Swing @ 176b.p.m.  
 Duration: 2 mins 25 secs. Grade: Medium  
 Ranges: Trumpets E6, C6, Bb5, Bb5 Trombones Ab4, Ab4, Ab4, Db4  
 Vocal G3 - Eb5 (13 steps as sung) Vocal key: Bb

Artfully transcribed by Jon Harpin from the original Fank DeVol arrangement, this Ella Fitzgerald chart swings hard from start to finish. Much use is made of unison Sax & Trombone riffs which add bucket loads of drive and pulse to the chart. The muted Trumpet solo is written out in full, though your player can improvise one from the chords provided. We have indicated the screaming lead Trumpet line (which sounds an octave above the rest of the brass) as an optional 8va. Alto 1 doubles Clarinet. The vocal keys are Bb and Eb.

**Manhattan #** By Rodgers & Hart £ 29.95  
 LLM2180 Transcribed by: Myles Collins Style: Swing @ 120b.p.m.  
 Duration: 2 mins 45 secs. Grade: Easy  
 Ranges: Trumpets G5, G5, G5, C5 Trombones F4, F4, F4, F4  
 Vocal F3 - A4 (10 steps, as sung) Vocal key: Bb

Manhattan was recorded by Ella Fitzgerald in 1957, for the Verve album "Ella Fitzgerald Sings the Rodgers & Hart Songbook". The original Buddy Bregman arrangement was scored for strings, and orchestral woodwind (flutes, oboes, clarinets), harp, tuned percussion and a rhythm section. Our version uses the same counter-melodic lines as the original, but scored for a regular 5/4/4/4 big band instead, with the Saxes and Trombones taking most of the original string lines. The chart is very easy, with limited brass ranges (Trumpets only up to G on staff, and Trombones to F). The Rhythm parts are all written out, though your players can improvise their lines based on the given chords instead. Alto 1 doubles Clarinet, though the part has a non-double option too, printed on the reverse. The vocal is "as sung" by Ella, in the key of Bb.

**Mean to Me #** By Fred Ahlert & Roy Turk £ 29.95  
 LLM2237 Transcribed by: Myles Collins Style: Swing @ 112b.p.m.  
 Duration: 2 mins 50 secs. Grade: Medium  
 Ranges: Trumpets E6, B5, G#5, F5 Trombones A4, F#4, D#4, C4  
 Vocal G3 - E5 (13 steps, as sung) Vocal key: C-Db

Another first rate chart from the Ella Fitzgerald / Nelson Riddle team, transcribed from the "Ella Swings Brightly With Nelson" album, and full of lush harmonic structure. Whilst it is a real vocal feature, the big, fat instrumental passages also feature a couple of improvised Tenor solo spots. We have written the vocal line "as sung" by Ella, including her beautifully crafted final chorus vocal line. The vocal keys are C modulating to Db, and there are no sax doubles.

**Night and Day** By Cole Porter £ 25.00  
 LLM2030 Arranged by: Myles Collins Style: Swing 120 b.p.m.  
 Duration: 2 mins 50 secs. Grade: Easy  
 Ranges: Trumpets F5, Eb5, C5, Bb4 Trombones F4, D4, B3, Ab3  
 Vocal Ab3 - C5 Vocal key: Ab

A classic Cole Porter song from 1932, Night and Day was a 'must-have' number for the great Big Bands of the era. Our version is based on that used by Ella Fitzgerald, and is a good example how to score the band to best support the vocalist. The arrangement includes the vocal verse, backed by a solo tom-tom, leading into the tutti chorus. A very easy to play, though this in no way detracts from its effectiveness in performance. If you have a pianist who has a light touch, then added fills behind the vocalist really set this number off.

**Our Love Is here To Stay #** By George & Ira Gershwin £ 29.95  
 LLM2337 Transcribed by: Myles Collins Style: Swing @ 85 b.p.m.  
 Duration: 3 mins 50 secs Grade: Medium  
 Ranges: Trumpets C6, C6, A5, F#5 Trombones Bb4, G4, E4, D4  
 Vocal F3 - Eb4 (14 steps as sung) Vocal key: Bb

This beautifully laid-back, bluesy ballad has been transcribed from the original Nelson Riddle chart written for Ella Fitzgerald's Gershwin Songbook album. The original studio album included strings, so this arrangement is supplied with optional string parts (Violins ABC, Viola & Cello) though the chart is perfectly playable without them. We have cued a muted Trumpet solo behind the vocal in lieu of strings. Ella performed this piece quite regularly, and adopted the same approach if no strings were present. The chart also features a muted Trumpet solo following the first vocal chorus. We have written out the original solo in full, though your player can always improvise one instead. There are no sax doubles and the vocal key is Bb throughout.

**Pick Yourself Up #** By Kern & Fields £ 29.95  
 LLH2245 Transcribed by: Jon Harpin Style: Swing 164 b.p.m.  
 Duration: 2 mins 5 secs Grade: Medium / Advanced  
 Ranges: Trumpets F6, E6, C6, Ab5 Trombones B4, Ab4, F4, E4  
 Vocal E3 - C5 (13 steps) as sung Vocal key: C to D to G to C

Pick Yourself Up has been lovingly transcribed by Jon Harpin from the wonderful album 'Ella Swings Brightly With Nelson', and the chart shows off the best of both vocalist and arranger. The structure of the chart sounds simple - a bold intro, vocal chorus, band interlude with Tenor and Trumpet solo breaks and a rousing vocal chorus to finish - but the writing in it is simply stunning. The chart opens in the key of C, moves to D then Eb, reverts to C and D for the instrumental sections and back to G and C for the last vocal chorus. There is always something happening to catch the ear of the listener, and your band needs to be awake too. The brass is written quite high, with lead Trumpet to high F and lead Trombone to B. Alto 1 also doubles Clarinet. Not an easy chart, but it is a classic.

<b>Somebody Loves Me #</b>	By George & Ira Gershwin	£ 29.95
LLH2341	Transcribed by: Jon Harpin	Style: Swing @ 116 b.p.m.
	Duration: 2 mins 35 secs	Grade: Medium / Advanced
	Ranges: Trumpets E6, C6, C6, A4	Trombones C5, A4, F4, D4
	Vocal: F3 - Bb4 (11 steps as sung)	Vocal key: Bb

Somebody Loves Me has been transcribed by Jon Harpin from the original Nelson Riddle chart as sung by Ella Fitzgerald on the Gershwin Songbook album. This is a medium tempo swing chart which, aside from a sixteen measure passage in the middle, is an out-and-out vocal feature which will require good discipline and playing accuracy from your band to do it justice. The vocal line is written "as-sung" by Ella, and we have written out the cameo Trumpet solo as well as the drum licks and fills. There are no sax doubles and the vocal key is Bb throughout.

<b>Soon #</b>	By George & Ira Gershwin	£ 29.95
LLH2338	Transcribed by: Jon Harpin	Style: Swing @ 126 b.p.m.
	Duration: 2 mins 20 secs	Grade: Medium
	Ranges: Trumpets D6, Bb5, G5, F5	Trombones A4, F#4, Eb4, C4
	Vocal: F3 - C#5 (12 steps as sung)	Vocal key: Ab, A

"Soon" has been beautifully transcribed and adapted by Jon Harpin from the original Nelson Riddle chart featured on Ella Fitzgerald's Gershwin Songbook album. The strings have been removed and rescored into the band, making the chart playable by a standard 5444 line-up. As a consequence your Alto 1 player is required to double on Clarinet. The vocal part is written "as sung" by Ella, and even all of the little drum licks and fills are written in, to help your band recreate an authentic performance. This is a rare chart of an underplayed Gershwin melody, and as such should give your singer an opportunity to perform something that's just a little bit different. The vocal key is Ab, modulating to A for the final half-chorus.

<b>That Old Black Magic #</b>	By Johnny Mercer & Harold Arlen	£ 29.95
LLH2124	Transcribed by: Jon Harpin	Style: Swing @ 170 b.p.m.
	Duration: 4 mins 10 secs	Grade: Medium / Advanced
	Ranges: Trumpets C6, B5, B5, B5	Trombones A4, A4, A4, F4
	Vocal: F3 - Eb5 (13 steps)	Vocal key: Bb

Ella Fitzgerald recorded this song many times in her career, and we offer you what we feel to be her finest version, from the 1960 Billy May collaboration album "Sings the Harold Arlen Songbook". This chart is just great all the way through, from the almost Phrygian opening into the relatively reserved first chorus, the blasting band chorus (including the fully written out Tenor solo), Ella's more fluid second vocal chorus (also written out in full), the implied repeat to fade and the punch finish. This chart is simply a must have for any big band library. The vocal key is Bb.

<b>The Very Thought Of You #</b>	By Ray Noble	£ 29.95
LLH2228	Transcribed by: Jon Harpin	Style: Swing @ 116 b.p.m.
	Duration: 2 mins 45 secs	Grade: Easy / Medium
	Ranges: Trumpets D6, D6, A5, F5	Trombones C5, Bb4, G4, Eb4
	Vocal: F3 - D4 (12 steps - as sung)	Vocal key: Eb

The Very Thought of You is the Ella Fitzgerald version. Originally arranged by Nelson Riddle, it is transcribed and adapted by Jon Harpin. This chart featured on the "Ella Swings Gently With Nelson" album. Although the original was scored with strings, we have removed the string parts and written them into the band, making the chart playable with a regular 5/4/4/4 line up. Please note that separate string parts are not available. The Trombones are written fairly high in the intro, with the lead expected to pick a high C out of the air in the 3rd measure. Therefore we have cued the Trombone lines onto the Trumpet parts in the intro, to make things a bit easier. The muted Trumpet solo is written out 'as played', though your player can improvise a solo from the chords provided too. There are no sax doubles, and the vocal key is Eb.

<b>Time after Time #</b>	By Sammy Cahn & Jule Styne	£ 29.95
LLH2110	Transcribed by: Jon Harpin	Style: Swing @ 96 & 112 b.p.m.
	Duration: 3 mins 30 secs	Grade: Easy
	Ranges: Trumpets F5, Eb5, Db5, Db5	Trombones Gb4, Eb4, Bb3, G3
(Bass)	Vocal: F3 - F5 (15 steps)	Vocal key: F

Another swinging tune from the writing partnership of Sammy Cahn & Jule Styne. This version was originally arranged by Marty Paich and recorded by Ella Fitzgerald on her Whisper Not album. Our version is a transcription of this version, including the short verse intro and Ella's vocal line in full. The chart is an easy yet rewarding one for the band to play, and a chance to show off your girl vocalist's skills. The brass ranges are very moderate, with lead trumpet only getting to top line F, though your pianist will need to improvise some fills behind the vocal. The middle chorus Tenor solo is improvised, and we have written in the melody lead line and chords onto the part. The vocal keys are G and Ab. No sax doubles. The 4th Trombone is Bass.

<b>Too Darn Hot #</b>	By Cole Porter	£ 29.95
LLM2293	Transcribed by: Myles Collins	Style: Swing @ 165b.p.m.
	Duration: 3 mins 45 secs.	Grade: Medium / Advanced
	Ranges: Trumpets D6, D6, A5, F#5	Trombones Bb4, G4, G4, D4
	Vocal: Vocal G3 - C5 (11 steps as sung)	Vocal key: Cm/C

Too Darn Hot was written by Cole Porter for the 1948 musical "Kiss Me Kate" and was featured by Ella Fitzgerald on her Cole Porter Songbook album, with the original arrangement by Buddy Bregman. We have stayed true to the original with this transcription, allowing you to give an authentic Ella performance. The vocal part is notated "as sung by Ella", the band backings are tight and punchy, the articulations and dynamics accurately marked and we have even included the little drum fills and licks that make such a difference in performance. The muted Trumpet solos are scored on the 2nd part and there are no sax doubles.

<b>Top Hat, White Tie &amp; Tails #</b>	By Irving Berlin	£ 29.95
LLM2299	Transcribed by: Myles Collins	Style: Swing @ 150b.p.m.
	Duration: 2 mins 30 secs.	Grade: Medium
	Ranges: Trumpets D6, Bb5, Bb5, Bb5	Trombones Bb4, G4, Gb4, Gb4
	Vocal: G3 - C5 (10 steps as sung)	Vocal key: Ab, Eb

"Top Hat" is a transcription of the original Paul Weston chart, as recorded on Ella's "Irving Berlin Songbook" album, and it is a really cool, swingin' chart. We have scored the vocal "as sung" by Ella, and whilst there are no solos in the band, the chart features your Pianist playing rhythmic fill lines high on the keyboard. Unusually, the opening verse of Berlin's tune is featured in the middle of the chart in the sort of place that one might expect to hear a tutti band chorus, and this concept works very well. There are no sax doubles and the vocal key is Ab, modulating to Eb for the central verse, reverting to Ab for the final chorus.

<b>What Is This Thing Called Love #</b>	By Cole Porter	£ 29.95
---	----------------	---------

LLM2294	Arranged by:	Myles Collins	Style:	Swing @ 145b.p.m.
	Duration:	2 minutes	Grade:	Easy / Medium
	Ranges:	Trumpets Tacet	Trombones:	A4, G4, G4, C4
	Vocal:	A#3 - C5 (9 steps as sung)	Vocal key:	G

We think that the Trombone section in most big bands rarely gets a chance to shine and show off their collective talents, so we have taken Ella Fitzgerald's version of this fine Cole Porter tune and scored the chart for just Vocal, Trombones and a Rhythm section. The chart is in Ella's key of G and the vocal part is written "as sung" by Ella. We also recognise that many bands only use 3 Trombones, and as this chart needs 4 brass voices in order to work properly we have included an extra Trumpet part in the pack (a double of the Trombone 1 part), making the chart playable by just about all bands. As well as featuring the vocalist there is a fine 8 measure Trombone soli, and an 8 measure Trombone solo (written on the 2nd part).

<b>You Do Something To Me</b>	By Cole Porter	£ 29.95
LLM2295	Arranged by: Myles Collins	Style: Swing @ 110b.p.m.
	Duration: 2 mins 20 secs.	Grade: Easy
	Ranges: Trumpets A5, G5, E5, C5	Trombones G4, Eb4, Eb4, Eb4
	Vocal: F3 - C5 (12 steps as sung)	Vocal key: Bb

Adapted from Ella Fitzgerald's Cole Porter Songbook recording, this chart is laid back, relaxed and easy to play. It would make a good "change-of-pace chart" for a concert setting or live gig. The arrangement is scored for Miller voiced reeds (CAATT) and the brass is muted throughout. Brass ranges are very moderate, with lead Trumpet only to an A and lead Trombone to G. The vocal is in Ella's original key of Bb throughout.

<b>You've Got What Gets Me #</b>	By George & Ira Gershwin	£ 29.95
LLM2339	Transcribed by: Myles Collins	Style: Swing @ 140b.p.m.
	Duration: 2 mins 10 secs.	Grade: Medium
	Ranges: Trumpets D6, A5, F#5, E5	Trombones B4, G4, E4, C#4
	Vocal: G3 - A4 (9 steps as sung)	Vocal key: Bb

This tune was written by the Gershwins for the 1932 film "Girl Crazy". Ella Fitzgerald revisited the song on her 1959 Gershwin Songbook album, the arrangement being written by Nelson Riddle. We have transcribed it here for you and have scored the vocal line exactly "as sung" by Ella. The chart is a medium tempo swinger consisting of intro, vocal chorus, instrumental bridge and closing vocal chorus. At just over two minutes it is not a long chart, though it is full of punch and clever writing by Riddle in his prime. There are no sax doubles and the vocal key is C throughout.

## Rosemary Clooney charts:

<b>Atchison, Topeka &amp; Santa Fe #</b>	By Johnny Mercer & Harry Warren	£
29.95		
LLM2330	Transcribed by: Myles Collins	Style: Swing @ 130 b.p.m.
	Duration: 2 mins 30 secs	Grade: Easy / Medium
	Ranges: Trumpets C6, D6, G5, Eb5	Trombones Ab4, F4, Db4, Bb3
	Vocal: F3 - A4 (10 steps)	Vocal key: F

This great railway tune was originally written for the 1948 film "The Harvey Girls". The version that we offer here was recorded by Rosemary Clooney with the Harry James Orchestra in 1952 and, aside from the vocalist, it features Trumpet. We have written both the vocal line and Harry James' solo out in full, to help your band recreate an authentic performance. The brass ranges are comfortable, and the saxes are scored for CATTB throughout. The vocal key is F.

<b>Get Me To The Church On Time #</b>	By Al Lerner & Fred Loewe	£ 29.95
LLH2361	Transcribed by: Jon Harpin	Style: Swing @ 210 b.p.m.
	Duration: 2 mins 5 secs	Grade: Medium / Advanced
	Ranges: Trumpets F#6, C#6, C#6, G#5	Trombones C#5, A4, G4, E4
	Vocal: F#3 - A4 (10 steps as sung)	Vocal key: D

We are pleased to offer Rosemary Clooney's hard-swingin', foot-tappin' version of Get Me To The Church On Time. Lovingly transcribed and adapted by Jon Harpin from the Nelson Riddle original, this chart is a belter of a vocal number. The church / tubular bells of the Riddle original (which are pretty key to making the chart convincing) have been scored onto the Piano part, and if your pianist uses a keyboard a good bell sound at the appropriate times will sound great. There are a couple of cameo solos - Trumpet 2 and Alto 2 on Flute - both written out for you, though the Alto 2 / Flute is really only optional, to add a bit of tonal colour. The chart is a reasonably tough blow, but fairly straight-ahead. The vocal key is D throughout.

<b>Oh! You Beautiful Doll #</b>	Traditional. By Nat Ayer & Seymour Brown	£
29.95		
LLM2342	Transcribed by: Myles Collins	Style: Swing @ 125 b.p.m.
	Duration: 2 mins 50 secs	Grade: Easy / Medium
	Ranges: Trumpets C6, A5, G5, F5	Trombones Bb4, G4, F4, D4
	Vocal: Ab3 - Bb4 (9 steps as sung)	Vocal key: Db-Eb-Db

Here is Rosemary Clooney's cool 1950's version of Oh You Beautiful Doll, written for vocal solo plus 4 piece backing group. If you band doesn't have a vocal group to hand, don't worry! We have written the Trombone parts double-sided, and on the alternate parts they are scored to replace the vocal group, making the chart playable with a full big band and solo vocalist. There are no sax doubles, the brass ranges are moderate and the vocal keys are Db, modulating to Eb and back to Db to close.

<b>Shine On Harvest Moon #</b>	By Jack Norworth and Nora Bayes	£ 29.95
--------------------------------	---------------------------------	---------

LLH2356	Transcribed by: Jon Harpin	Style: Swing @ 110 b.p.m.
	Duration: 2 mins 15 secs	Grade: Medium / Advanced
	Ranges: Trumpets Eb6, C6, Ab5, E5	Trombones B4, G#4, F#4, D4
	Vocal F#3 - A4 (10 steps as sung)	Vocal key: Db-D

Shine On Harvest Moon has been transcribed and adapted by Jon Harpin from the Nelson Riddle chart written for Rosemary Clooney's 1961 album "Rosie Solves the Swingin' Riddle". The string lines have been re-scored into the band, making the chart playable with a standard 5444 line-up. The 4th trombone part is scored for a bass trombone and there is some doubling required in the reeds: Both Altos double Flute, though the Tenor 1 part is cross-cued with the Alto 2 flute part (and the Alto 2 with the Tenor 1 sax lines) to allow some flexibility. Tenor 2 doubles Clarinet for the intro. The vocal line is scored "as sung" by Ms Clooney and the vocal key is Db modulating to D.

<b>Sway</b> #	By Gimbel & Ruiz	£ 29.95
LLM2054	Transcribed by: Myles Collins	Style: Latin @ 105 b.p.m.
	Duration: 2 mins 40 secs	Grade: Easy
	Ranges: Trumpets C6, Bb5, F5, Eb5	Trombones Bb4, G4, D4, G3
	Vocal Bb3 - Bb4	Vocal key: Bbm

Made famous by Dean Martin, ours is close to the Rosemary Clooney version which she recorded with the Perez Prado Orchestra. This is a relaxed vocal with simple backings from the band, in true Prado style. The brass ranges are undemanding, and it's not a hard blow. Lead Trumpet has the cued option to hit the screamers, but just don't let him miss...

**You Took Advantage of Me #** By Rodgers and Hart  
£ 29.95

LLH2360	Transcribed by: Jon Harpin	Style: Swing @ 112 b.p.m.
	Duration: 2 mins 55 secs	Grade: Medium
	Ranges: Trumpets D6, Bb5, Bb5, Eb5	Trombones Bb4, G4, F4, D4
	Vocal F3 - Bb4 (11 steps as sung)	Vocal key: Ab

You Took Advantage of Me has been transcribed and adapted by Jon Harpin from the Nelson Riddle chart written for Rosemary Clooney's 1961 album "Rosie Solves the Swingin' Riddle". It is a relaxed swing chart, full of interesting tonal colour and good dynamic contrast. The 4th Trombone part is scored for a Bass and this part takes the solo lines underneath the vocal choruses. There are no sax doubles, the vocal part is scored "as sung" and the vocal key is Ab.

## Natalie Cole charts:

<b>Almost Like Being In Love (Cole) #</b>	By Lerner & Lowe	£ 29.95
LLM2233	Transcribed by: Myles Collins	Style: Swing @ 160 b.p.m.
	Duration: 2 mins 5 secs	Grade: Medium
	Ranges: Trumpets D6, D6, C6, G5	Trombones A4, F4, F4, D4
	Vocal C4 - F5 (11 steps, as sung)	Vocal key: F to Gb

Transcribed from her "Unforgettable" album, here is Natalie Cole's up tempo, hard swinging version of Almost Like Being In Love. This chart really kicks from start to finish, and is full of power and punch, though it is not that easy to get right. The band will need to be tight, and the Trumpet section have some quick unison lines to get their fingers around. Precision is needed, else things can get messy. We have notated Ms Coles' vocal line "as sung", including the little scat towards the end of the instrumental bridge, and have scored in the muted Trumpet solo at the close too. There are no sax doubles and the vocal key is F, modulating to Gb in the final chorus.

<b>Avalon (Cole) #</b>	By Jolson, DeSylva & Vincent Rose	£ 29.95
LLM2232	Transcribed by: Myles Collins	Style: Swing @ 240 b.p.m.
	Duration: 1 mins 50 secs	Grade: Advanced
	Ranges: Trumpets F6, D6, C#6, G5	Trombones C5, G4, G4, D4
	Vocal G3 - D5 (12 steps)	Vocal key: C

Written in 1920 by Jolson & DeSylva, this song was a favourite of Nat King Cole, and later featured by Natalie Cole on her 'Unforgettable' album. Ours is a transcription of her Bill Holman chart. It moves along at a very fast pace, and nimble fingers along with good playing technique are needed for your band to get it right, especially in the middle instrumental chorus. Lead Trumpet is written to high F and lead Trombone to high C. This is a punchy and very powerful arrangement full of interesting tonal colour, and makes a rousing feature for any vocalist. It is a tough chart, and we have graded it as advanced. There are no Sax doubles, and the vocal key is C throughout.

<b>L.O.V.E. (Cole) #</b>	By Bert Kaempfert and Milt Gambler	£ 29.95
LLM2138	Transcribed by: Myles Collins	Style: Swing @ 160 b.p.m.
	Duration: 2 mins 30 secs	Grade: Medium / Advanced
	Ranges: Trumpets Db6, Db6, G5, F5	Trombones Ab4, G4, G4, G4
	Female Vocal C#4 - F5 (11 steps)	Vocal key: G-Ab

This chart is an adaptation Natalie Cole's L-O-V-E (L is for the way you look at me . . . ) which sticks very closely to her version. It is a medium / up tempo swing chart, opening in the key of G with rhythm and vocal, the Trombones then join, with a muted Trumpet adding little fills, then onto a muted Trumpet solo chorus backed by Saxes and Trombones. A quick modulation to Ab brings the vocal back in, with the whole band backing and the chart builds and builds to a rousing climax. Natalie's vocal line in the Ab section is her interpretation of the melody, and rises to F, with a final high Ab flourish. If your vocalist chooses to stay with the original vocal line, she will only need to reach C, giving the chart a 1 octave vocal range. There are no sax doubles.

<b>Orange Coloured Sky</b>	By De Lugg & Stein	£ 29.95
LLM2307	transcribed by: Myles Collins	Style: Swing 125 b.p.m.
	Duration: 2 mins 20 secs	Grade: Medium / Advanced
	Ranges: Trumpets E6, C#6, C#6, F#5	Trombones B4, B4, E4, E4
	Female Vocal G3-D5	Vocal key: G

Here is our interpretation of Roger Holmes' great chart for Natalie Cole, from her "Unforgettable: With Love" album. We have written this transcription for a standard 5/4/4/4 big band, and have followed the form and structure of the final studio version very closely. This chart should be taken as a mid-tempo swinger, at 125 beats per minute. If it is played too fast your vocalist won't have time to sing the lyric clearly. The chart is in

the original key of G and there are no sax doubles. Because the lead Trumpet is written to high E and Trombone to B we have rated the chart as medium advanced, though the rest of the band parts are pretty straightforward.

**This Can't Be Love (Cole) #** By Lorenz Hart & Richard Rodgers £ 29.95  
 LLM2234 Transcribed by: Myles Collins Style: Swing @ 140 b.p.m.  
 Duration: 2 mins 15 secs Grade: Medium  
 Ranges: Trumpets D6, B5, A5, A5 Trombones Bb4, G4, Gb4, Gb4  
 Vocal G3 - Eb5 (13 steps, as sung) Vocal key: Eb

Transcribed from her "Unforgettable" album, here is Natalie Cole's stylish rendition of the Rodgers and Hart tune, This Can't Be Love. This chart swings like crazy from start to finish and moves smoothly from the two beat style of the first vocal chorus, into four beat swing for the instrumental bridge and last vocal passage. The band writing is full of fine tonal colour and supports the vocalist perfectly without ever overpowering proceedings. In her version the reeds were written with Flute and Clarinet doubles. We have scored this chart for a regular AATTB sax section with no instrument doubles. The vocal key is Eb throughout.

**Walking My Baby Back Home (Cole) #** By Fred Ahlert & Roy Turk £  
 29.95 LLM2322 Transcribed by: Myles Collins Style: Swing @ 120 b.p.m.  
 Duration: 2 mins 55 secs Grade: Medium / Advanced  
 Ranges: Trumpets E6, C#6, C#6, B5 Trombones Bb4, F#4, E4, D4  
 Vocal Natalie Ab3 - C5, Nat C3 - E4 Vocal key: A-Db-D

Transcribed from Natalie Cole's "Still Unforgettable" album, this chart is a really clever fusion of old and new, as it combines elements of Nat King Cole's original recording along with his daughters' fresher interpretation. The chart is scored for reeds to double Flutes and Clarinets in the intro (F, F, C, C, BC) though we have cued alternate sax lines here, eliminating the need for the doubles. The vocal is scored for a boy / girl duet, as per the record version. We have rated it Medium / Advanced only because the Trumpet lines are high in their range, with lead to top E and 2nd & 3rd to top C#. Aside from this it is a fairly easy chart to play down. The vocal keys are A, modulating to Db and D.

## Glenn Miller charts:

**A Nightingale Sang In Berkeley Square #** By Manning Sherwin & Eric Maschwitz £  
 29.95 LLG2262 Transcribed by: Alan Glasscock Style: Swing @ 80 b.p.m.  
 Duration: 3 mins 20 secs Grade: Medium  
 Ranges: Trumpets C6, G5, F5, D5 Trombones G4, Eb4, C4, Bb3  
 Male vocal Bb2 - Eb4 (11 steps, as sung) Vocal key: Eb

Lovingly transcribed by Alan Glasscock from Miller's October 1940 New York recording, originally arranged by Bill Finegan and sung by Ray Eberle, this lush chart is classic Miller, full of tonal colour and rich dynamics. The reeds are scored CAATT, with all saxes called upon to double Clarinets. Tenor 2 also has a short Bass Clarinet line underneath the Trombones, but this can be played as written on Tenor. The Tex Beneke solo is written out in full too. Vocal key is Eb.

**At Last (Miller) #** By Warren & Gordon £  
 29.95 LLG2029 Transcribed by: Alan Glasscock Style: Ballad @ 80 b.p.m.  
 Duration: 3 mins 10 secs Grade: Medium  
 Ranges: Trumpets Bb5, A5, F5, D5 Trombones C5, Ab4, F4, Db4  
 Male vocal A2 - C#4 (9 steps) Vocal key: A

Here is Glenn Miller's beautiful vocal ballad, At Last. The Miller band had several versions of this chart, and ours is drawn from the version in the film 'Orchestra Wives'. Whilst it is not the complete film version, with both male and female vocal, it has the same dramatic opening with Billy May's trumpet solo, then into the Sax soli, followed by a Trombone soli in even time, accompanied by Piano obligato. Then follows the modulation into the vocal chorus (in the key of A) and final band flourish. There is no audio file here, but for those of you who know the film, the above description should tell you all you need to know!! Lead Alto in on Clarinet throughout, and Baritone doubles Alto. The Trumpet ranges are very moderate, but because the lead Trombone reaches a high C we have graded this arrangement as Medium. A fabulous chart from Alan Glasscock which will give your band the authentic Miller sound.

**Blues In the Night #** By Harold Arlen & Johnny Mercer £  
 29.95 LLG2353 Transcribed by: Alan Glasscock Style: Swing @ 95 b.p.m.  
 Duration: 4 mins 35 secs Grade: Advanced  
 Ranges: Trumpets B5, Bb5, Bb5, E5 Trombones A4, F4, D4, C4  
 Vocal Girl A3-F5 : Boy A2-C4 : TTBB Group) Vocal key: F

Billy May wrote many outstanding charts for the Miller band, and this is one of his finest. The writing is moody, sometimes dark, but harmonically rich and full. It contains little of the trademark Miller syrup sax sweetness, yet is full of tension and emotional energy. The chart is scored for boy & girl vocal with a 4 piece vocal backing group and it won't work without them. Both Altos double Clarinet, and the solo Trumpet fill-ins are written out in full too. This not an easy chart to get right, but if your band has the talent to do it, your audience will really appreciate the result. The vocal key is F throughout.

**Chattanooga Choo Choo #** By Gordon & Warren £  
 29.95 LLM2009 Transcribed by: Myles Collins Style: Swing @ 155 b.p.m.  
 Duration: 4 mins 30 secs Grade: Medium / Advanced  
 Ranges: Trumpets D6, D6, B5, G5 Trombones Db5, Bb4, Ab4, Gb4  
 Female Vocal C3-C4. Male C2-E3 Vocal key: C

Here is Glenn Miller's Chattanooga Choo Choo in all its glory. This is the extended version from the film Sun Valley Serenade scored for Boy & Girl vocal with 4-piece backing group and it is four and a half minutes long! This version is a significant development from Miller's first version. In transcribing this chart we used not only the audio soundtrack from the film, but the film itself, in order to be able to see what the band were actually doing and playing. There are parts of the audio recording in which the band "disappears", particularly the Trombones behind the vocal chorus and the Saxes behind the brass in the final shout chorus. By studying the players' fingering and slide movements on the film we have recreated what we think is the most authentic version of this chart you'll ever find. It has been a labour of love. The chart is also singable by a Boy / Girl combination, without the backing group - we've included an extra vocal part to cover this eventuality. Regarding Sax doubles, Alto 1 & Tenor 1 double Clarinets, Baritone doubles Alto. An instrumental only version is also available - see our Instrumental Glenn Miller section.

**Don't Sit Under the Apple Tree (Miller) #**

By Brown, Tobias &amp; Stept

£

29.95

LLM2065

Transcribed by:	Myles Collins	Style:	Swing @ 175 b.p.m.
Duration:	3 mins 15 secs.	Grade:	Medium
Ranges:	Trumpets C6, G#5, G#5, G#5	Trombones:	G4, F4, E4, E4
Vocal Boy – B, Girl Db		Vocal key:	D-C-Db

This is Glenn Miller's version that was originally performed by the Modernaires vocal group. We have scored it for Boy and Girl vocal duet and have included a part for the vocal harmony group too. The form of the arrangement is true to the original. The band intro is there, as are the correct modulations and fills behind the vocal lines. We also offer this chart as an instrumental-only version (see Instrumentals section). No sax doubles and the brass ranges are not demanding. Good fun!

**Elmer's Tune #**

By Albrecht, Gallop &amp; Jurgens

£ 29.95

LLG2310

Transcribed by:	Alan Glasscock	Style:	Swing @ 110 b.p.m.
Duration:	3 mins 5 secs.	Grade:	Medium
Ranges:	Trumpets C6, A5, F5, E5	Trombones:	Bb4, Gb4, E4, E4
Male vocal	D#3 - F4 (9 steps as sung)	Vocal key:	C

This chart is an absolute vocal classic from Ray Eberle and the Modernaires with the Glenn Miller Orchestra. Alan Glasscock's fine transcription of Jerry Gray's chart is true to the original in every respect, right down to the vocal voicings, the band articulations, dynamics and phrasing marks. Although written for full big band, male vocal and 4-piece backing vocals, this arrangement will work without the vocal group, but will lose much of its flavour as a result. The reeds are scored AABBT, with both Altos doubling Clarinet.

**Ida, Sweet as Apple Cider #**

By Leonard &amp; Munson

£ 29.95

LLG2336

Transcribed by:	Alan Glasscock	Style:	Swing @ 120 b.p.m.
Duration:	3 mins 20 secs.	Grade:	Medium
Ranges:	Trumpets E6, B5, G#5, G5	Trombones:	Bb4, Ab4, Ab4, Ab4
Male vocal	C#3 - E4 (10 steps as sung)	Vocal key:	Ab

"Ida" is an early Billy May chart for the Glenn Miller orchestra which shows May's fine early writing style at its best. We have scored the male vocal independently from Beneke's original Tenor part, thereby keeping the integrity of the sax section, and have written out his original Tenor solo "as-played". Aside from a 4 measure section by Alto 1 on Clarinet at the end of the chart there are no sax doubles. The vocal key is Ab.

**I Know Why (Female + Group) #**

By Warren &amp; Gordon

£

29.95

LLM2020G

Transcribed by:	Myles Collins	Style:	Ballad @ 85 b.p.m.
Duration:	3 mins 40 secs.	Grade:	Medium
Ranges:	Trumpets C6, A5, F5, D5	Trombones:	G4, E4, C#4, Bb3
Lead vocal	E3 - B4	Vocal key:	A-Bb

This version of I Know Why includes an additional instrumental chorus not found in the earlier Miller studio recorded version. A lovely vocal ballad, scored for female vocalist AND vocal backing group in the style of the Modernaires, though completely playable with just a girl singer. The vocal key is A. I Know Why is not demanding on the brass, with lead trumpet only up to C above the staff. Saxes are Miller voiced, with lead Alto doubling Clarinet and Baritone doubling Alto. An instrumental version is in production too

**It Happened in Sun Valley #**

By Warren &amp; Gordon

£

29.95

LLG2278

Transcribed by:	Alan Glasscock	Style:	Swing @ 210 b.p.m.
Duration:	2 mins 55 secs	Grade:	Medium
Ranges:	Trumpets C6, C6, E5, D5	Trombones:	A4, F#4, D#4, C#4
		Vocal key:	G-C-Ab-G

"It Happened in Sun Valley" was written for the 1941 film "Sun Valley Serenade", featuring Sonja Henie, John Payne and the Glenn Miller Orchestra with the Modernaires. We have recreated the Miller chart for you here, and have scored it for full big band and five piece vocal backing group, though it is singable with only a boy girl duo. The band vocal chorus is written into all of the brass and sax parts. All saxes are called upon to double Clarinet (Bari on Bass Clarinet and Alto). However, the Bari sax part is printed double sided - with and without the Bass Clarinet double. Tex Beneke's solo is written out in full on the Tenor 1 part, and is also cued on Tenor 2. The vocal starts in G, and modulates to C, Ab and G, as per the original. A great chart for Christmas, or for a Miller tribute.

**Jukebox Saturday Night (Female + Group) #**

By Stillman &amp; McGrane

£ 29.95

LLG2127

Transcribed by:	Alan Glasscock	Style:	Swing @ 155/85 & 180 b.p.m.
Duration:	3 mins 15 secs	Grade:	Medium / Advanced
Ranges:	Trumpets D6, E6, C6, C6	Trombones:	Bb4, A4, A4, D4
Vocal Group F,M,M,M,M		Vocal key:	Eb-G

This is our transcription of Miller's 'Jukebox Saturday Night', scored for big band and a 5 piece vocal group (Girl & 4 Boys). It is as played by Miller, except that we have included the full 10 measure band introduction instead of the studio recordings' 4 measure effort (imposed because the complete chart couldn't fit onto a single 78 rpm record). Our only alteration is that we have moved Tex Beneke's vocal line into the vocal group and added back the 5th Sax voice instead. There are no sax doubles and the vocal keys are Eb & G.

**Kalamazoo (Male + Group) #**

By Warren &amp; Gordon

£

29.95

LLG2231

Transcribed by:	Alan Glasscock	Style:	Swing @ 130 b.p.m.
Duration:	5 mins 30 secs	Grade:	Medium / Advanced
Ranges:	Trumpets Eb6, C5, G5, F5	Trombones:	A4, Ab4, Ab4, Db
Male Vocal	Db3 - Db4 (8 steps) SATB Backing	Vocal key:	Db-Gb

Here is Glenn Miller's hit chart "I've Got a Gal In Kalamazoo", as originally recorded with Tex Beneke and the Modernaires. The only adjustments that we have made to the studio version is to add in an optional 10 measure section of the vocal verse borrowed from the Orchestra Wives version, just to introduce the vocal group a little sooner. We have also written for 4 Trombones throughout, and have maintained a full sax section behind the vocals, rather than the original 4 saxes. Vocally, the arrangement is scored for male solo plus a vocal backing group, but is singable with only one male vocalist. In the Saxes Alto 2 and Tenor 1 both double Clarinets. The vocal key is Db, modulating to Gb.

**Moonlight Cocktail #**

By Gannon &amp; Roberts

£ 29.95

LLG2165	Transcribed by:	Alan Glasscock	Style:	Swing @ 85 b.p.m.
	Duration:	3 mins 15 secs	Grade:	Easy / Medium
	Ranges:	Trumpets C#6, G#5, F5, D5	Trombones	G4, E4, D4, B3
	Vocal	Vocal Group (T+TTBB)	Vocal key:	G

First recorded by the Miller band in December 1941 and released early in 1942 on Bluebird 11401, this version was a 10 week best seller in the USA. This fine transcription from Alan Glasscock is written for a standard 5444 big band line-up, plus male vocal and 4-piece backing group (Ray Eberle & The Modernaires). We have scored the vocal lead and backing group "as sung" by the Miller band, and Tex Beneke's solo is written out in full too. Both Altos double Clarinet and Baritone doubles on Alto. The vocal key is G.

<b>My Melancholy Baby #</b>	By Ernie Burnett and George Norton	£ 29.95
LLG2309	Transcribed by: Alan Glasscock	Style: Swing @ 135 b.p.m.
	Duration: 3 mins 10 secs	Grade: Medium
	Ranges: Trumpets B5, B5, G5, Eb5	Trombones C5, Ab4, F4, D4
	Vocal C3 - Eb4 (10 steps as sung)	Vocal key: Db

My Melancholy Baby is a rare chart from the Glenn Miller Orchestra, originally arranged by Bill Finegan and transcribed here by Alan Glasscock. It is "as played" by the Miller Band, except that we have augmented the brass to 8 voices from the original 6. Tex Beneke took the vocal, and to give the chart a bit more flexibility for your band we have cued the vocal line onto the Tenor 1 part, making the chart playable as an instrumental too. Tenor 1 also has the earlier sax solo which comes before the modulation. Alto 1 doubles Clarinet, and Baritone doubles Alto. The vocal chorus is in Db.

<b>My Prayer #</b>	By Boulanger & Kennedy	£ 29.95
LLG2306	Transcribed by: Alan Glasscock	Style: Swing @ 110 b.p.m.
	Duration: 3 mins 10 secs	Grade: Easy / Medium
	Ranges: Trumpets B5, G5, Eb5, D5	Trombones C5, F4, Eb4, C4
	Vocal C3 - F4 (11 steps, as sung)	Vocal key: F

My Prayer is a typically sweet Miller vocal from his early years, transcribed for you here by Alan Glasscock. Saxes are scored CAATT, with Tenor 1 also doubling Clarinet in the intro. We have adapted this chart up to 8 brass, from the original 6, and have written Miller's cameo solo (at the end of the first chorus) on the Trombone 1 part. The vocal key is F, and it suits a Tenor voice. However, we have included an optional "solo Trombone" part which allows you to perform this chart as a Trombone feature rather than a vocal. Aside from the 1st Trombone hitting high C the brass ranges are moderate. All of the dynamics and articulations are included, to help you recreate an authentic Miller performance.

<b>On a Little Street in Singapore #</b>	By William Hill & Peter De Rose	£
29.95		
LLG2261	Transcribed by: Alan Glasscock	Style: Swing @ 115 b.p.m.
	Duration: 2 mins 45 secs	Grade: Easy / Medium
	Ranges: Trumpets B5, G5, E5, C#5	Trombones Bb4, F#4, Eb4, C4
	Vocal Db3 - Db4 (1 octave, as sung)	Vocal key: Db

A classic Glenn Miller chart from the early days of the band, with vocals by Ray Eberle, and featuring the Miller trademarks of Clarinet-led reeds over brass in plungers, a great modulation to the vocal chorus, a surprise modulation out of the vocal to the last chorus (in Perfidia style), and a reed flourish to end. Originally written for only 6 brass, we have adapted the chart to a full 8 voice brass section. Alto 1 is on Clarinet throughout, with Alto 2 doubling Clarinet in the last 2 measures (with cue notes for Alto on the part). The vocal chorus is in Db, with only an octave range, and the brass ranges are not demanding. The chart sounds best if your sax team can emulate the Miller vibrato (fast and narrow for the upper voices, slow and broad for the lower).

<b>Serenade in Blue (Male + Group) #</b>	By Warren & Gordon	£
29.95		
LLG2022	Transcribed by: Alan Glasscock	Style: Ballad @ 70 b.p.m.
	Duration: 3 mins 30 secs	Grade: Easy / Medium
	Ranges: Trumpets C6, A5, G5, G5	Trombones Bb4, G4, Eb4, B3
	Male vocal: B2 - D4	Vocal key: Eb

Serenade In Blue is another classic from the Glenn Miller Orchestra with the Modernaires, and Alan Glasscock's transcription is a true reflection of the original. The chart is written for Male vocalist with a 4-piece backing group. Perhaps the trickiest part of the chart is Billy May's unique opening passage which needs to be played with confidence and a relaxed feel. The saxes have a number of instrument doubles: Altos 1&2 on Clarinets, Tenor 2 on Bass Clarinet (in the intro), though this may be taken on Tenor if needs be. The Trumpet solo in the intro is meticulously written out too. All articulations and dynamics are indicated, enabling your band to reproduce one of Millers' best known tunes. Highly recommended.

<b>Skylark #</b>	By Mercer & Carmichael	£ 29.95
LLG2028	Transcribed by: Alan Glasscock	Style: Ballad @ 67 b.p.m.
	Duration: 3 mins 30 secs	Grade: Medium
	Ranges: Trumpets Bb5, G5, E5, C#5	Trombones C5, Ab4, F4, Eb4
	Male vocal: Bb3 - Eb4	Vocal key: Eb

Skylark is a lush male vocal ballad from the Glenn Miller Orchestra, and it naturally makes use of Miller-voiced Saxes. The voicings and harmonic structure of this arrangement are simply stunning, and completely complement the crooning Vocal line. This is another quite superb transcription from Alan Glasscock which faithfully reproduces the original chart. Lead Alto is on Clarinet throughout, Alto 2 doubles Clarinet and Baritone doubles Alto. The Trumpet ranges are very modest, with the lead only reaching Bb, making this chart playable by even moderate players.

<b>Stairway to the Stars #</b>	By Malneck, Signorelli & Parish	£
29.95		
LLM2272	Transcribed by: Myles Collins	Style: Swing @ 110 b.p.m.
	Duration: 2 mins 50 secs.	Grade: Easy / Medium
	Ranges: Trumpets C6, Bb5, Bb5, F5	Trombones A4, E4, Db4, Db4
	Vocal C3 - D4 (9 steps as sung)	Vocal key: C

Here is Glenn Miller's classic ballad "Stairway to the Stars", as recorded by the Miller band with Ray Eberle on vocal. It was originally arranged during the earlier days of the band which contained only 6 brass, but we have augmented the chart up to a full 8 brass line-up. The reeds are fully Miller voiced, for CAATT, with Alto 1 taking the Clarinet part. The chart includes an extra optional Baritone (on Alto) part, which is a transposition of the Tenor 1 part, allowing your Tenor 1 to take the Clarinet lead if preferred. Alto 2 is required to double Clarinet, and the Tex Beneke cameo Tenor solo in the final chorus is written on Tenor 2. Miller's original muted solo passages behind the vocal and in the final chorus are scored on Trombone 1. This is a fabulous romantic chart which works equally well as a concert piece, a slow dance number, or even as a first dance for a bride and groom. The vocal key is C.

**Story of a Starry Night #** By Hoffmann / Curtis / Livingstone £ 29.95  
 LLM2101 Transcribed by: Myles Collins Style: Ballad @ 80 b.p.m.  
 Duration: 3 mins 30 secs. Grade: Medium  
 Ranges: Trumpets A6, F5, D5, B4 Trombones Ab4, Eb4, C4, Ab3  
 Vocal Ab2 - Eb4 (12 steps) Vocal key: Ab

Straight from the Miller book, the Story of a Starry Night was originally arranged for the Miller band by Bill Finegan, and has been re-created by Myles Collins. Based on Tchaikovsky's Pathétique Symphony #6, this arrangement is one of a number of classical pieces given the big band treatment. Scored for Miller-voiced saxes throughout, this arrangement shimmers and shines. The vocal (in Ab) is beautifully supported by just the right amount of band backings, the brass ranges are very moderate, and the whole chart is lush and rich. Fabulous.

**Sweeter than the Sweetest #** By C.C.Lawrence & W.H.Smith £  
 29.95  
 LLG2311 Transcribed by: Alan Glasscock Style: Swing @ 125 b.p.m.  
 Duration: 3 mins 25 secs Grade: Medium / Advanced  
 Ranges: Trumpets Eb6, Eb5, Bb5, G5 Trombones C5, C5, C5, E4  
 Female vocal B3-C5 (9steps) + Vocal group Vocal key: C

This is a faithful transcription of the 1941 Billy May arrangement as recorded by the Glenn Miller Orchestra, with Paula Kelly and the Modernaires. The chart is scored for 5444, Girl vocalist and 4 piece backing group. We have scored the vocal lines "as sung", and have also written out the cameo Tenor solo as originally played by Al Klink. The chart opens in the key of C (for the first vocal chorus), modulates to Db for the instrumental middle, and reverts to C for the final chorus. Baritone doubles Alto.

**The Nearness of You #** By Ned Washington & Hoagy Carmichael £  
 29.95  
 LLG2024 Transcribed by: Alan Glasscock Style: Ballad @ 85 b.p.m.  
 Duration: 3 mins 15 secs Grade: Easy / Medium  
 Ranges: Trumpets B5, G5, G5, D5 Trombones C5, Ab4, Ab4, D4  
 Male vocal: C3 - D4 (Opt G4) Vocal key: F

Here is the lovely ballad The Nearness of You, as performed by the Glenn Miller Orchestra, with vocal by Ray Eberly. Another lush ballad with the trademark Miller sax sound of Clarinet lead over 2 Altos and 2 Tenors, with restrained brass backings. We have rated this Easy / Medium as the lead Trombone goes up to a high C and 2nd to an Ab (else we would rate it Easy), though we have cross-cued the Trombone phrases onto the Trumpet parts in case your bone players are not comfortable with the range. This chart is also very singable as a female vocal, as the range is from C to D one octave higher. We have also included a solo Flugel part, so you can play this chart as an instrumental. Again, an excellent transcription from the pen of Alan Glasscock and a must for all Miller lovers. Sax doubles: Baritone on Alto throughout, 2nd Alto doubles Clarinet.

**When Johnny Comes Marching Home) #** Traditional £  
 29.95  
 LLM2078 Transcribed by: Myles Collins Style: Swing @ 160 b.p.m.  
 Duration: 3 mins 10 secs Grade: Medium  
 Ranges: Trumpets D6, C6, C6, C6 Trombones C5, Gb4, Eb4, A3  
 Female Vocal B3-G4. Male B2-B3 Vocal key: G

This patriotic wartime tune was originally done by Glenn Miller with Tex Beneke and Marion Hutton and the Modernaires supplying the vocals. This is a medium swing tempo chart that kicks. We have scored the chart for Male & Female vocalist with a 4-piece backing group, though the arrangement works well as a boy girl duet or as a solo vocal (we have included a solo vocal sheet in the pack). The Tenor sax line that would have been missing when Beneke took the vocal is scored back in, thereby keeping your section complete. This chart is true to the Bill Finegan original, and there are no sax doubles. Trumpets 2,3 & 4 need to be able to reach high C for the unison passage before the Tenor solo in the last chorus.

**White Cliffs of Dover #** By Nat Burton & Walter Kent £ 29.95  
 LLM2332 Transcribed by: Alan Glasscock Style: Swing @ 100 b.p.m.  
 Duration: 2 mins 55 secs Grade: Easy / Medium  
 Ranges: Trumpets Ab5, F6, Db5, Bb4 Trombones B4, G#4, F#4, D#4  
 Male vocal Eb3 - Eb4 (8 steps) Vocal key: Eb

White Cliffs of Dover is a lovely vocal swing ballad from the Glenn Miller book. We have kept this chart true to the original, though have augmented the brass to full 8 voicing. The sax section is scored CATTA throughout, with the "second" alto doubling Clarinet. The original solo lines are all here too, from the muted Trumpet in the intro, the pizzicato bass at the end of the vocal chorus, the tenor sax solo after the vocal and the little Piano fill right at the end of the chart. This is an exceptionally authentic arrangement, and a fine addition to any library. The vocal key is Eb.

## **Vocal Group or solo vocal with backing group:**

(For Glenn Miller group vocals, please see the GM section on page 36)

**Accentuate The Positive #** By Arlen & Mercer £ 29.95  
 LLG2213 Transcribed by: Alan Glasscock Style: Swing @ 85 & 120 b.p.m.  
 Duration: 2 mins 45 secs. Grade: Medium  
 Ranges: Trumpets B5, Bb5, E5, D5 Trombones A4, F4, Eb4, D4  
 Vocal key: F

Here is the 1944 hit version of Accentuate the Positive, performed by Johnny Mercer (who wrote the lyrics) and the Pied Pipers, with the Paul Weston Orchestra. The arrangement is scored for full big band, vocal solo and four piece vocal backing group. The chart also works fine without the backing singers, as we have cross-cued their lines into the Trombone parts. Alto 1 doubles Clarinet in the opening verse, but aside from this there are no other sax doubles. The vocal key is F throughout. Another fine transcription from Alan Glasscock.

**Apple Blossom Time #** By Neville Flesson & Albert Vol Tilzer £ 29.95  
 LLG2106 Transcribed by: Alan Glasscock Style: Ballad @ 90 b.p.m.

Duration:	2 mins 50 secs	Grade:	Medium
Ranges:	Trumpets Tacet	Trombones	B4, B4, E4, D4
Female Vocal Trio	Soprano / Soprano / Alto	Vocal key:	G-Eb

This arrangement of the Andrews Sisters version of Apple Blossom Time shows a more sentimental side of the trio's repertoire. Unusually, the chart is only scored for 3 voices, 4 Trombones and 4 Rhythm. There are no parts for Trumpets or Saxes, so it can be used as a showcase for your bone section and singers. Faithfully transcribed by Alan Glasscock by referencing a number of recordings that the Sisters made, in order to achieve complete authenticity and accuracy. This number will sit well in any set, particularly as a late-night closer.

<b>Beat Me Daddy Eight to the Bar #</b>	By Prince, Raye & Sheehy	£ 29.95
LLM2212	Transcribed by: Myles Collins	Style: Boogie Woogie @ 150 b.p.m.
	Duration: 3 mins	Grade: Easy / Medium
	Ranges: Trumpets A5, G5, E5, D5	Trombones A4, F4, Db4, Bb3
	Female Vocal Trio S/S/Alto or solo vocal Bb3 - Db5	Vocal key: Bb

The Andrews Sisters had enormous success with Boogie Woogie Bugle Boy, and this chart has the same infectious eight beat boogie woogie feel. We have scored the vocals for SSA female trio, and have also included a solo vocal sheet, making the arrangement singable with only one vocalist. We have augmented the original studio version up to full big band too. The brass ranges are very moderate, with the lead Trumpet only reaching A. The piano part is fully written out, though your player can improvise a boogie woogie line if preferred. The vocal key is Bb, and the instrumental section modulates to Eb. Reeds are written for AATTB, and there are no sax doubles.

<b>Bei Mir Bist Du Schoen #</b>	By Secunda, Cahn, Jacobs, Caplin	£ 29.95
LLM2135	Transcribed by: Myles Collins	Style: Swing @ 160 b.p.m.
	Duration: 3 mins 10 secs	Grade: Easy
	Ranges: Trumpets G5, F5, Eb5, Eb5	Trombones F4, D4, Db4, Db4
	Female Vocal Trio Soprano / Soprano / Alto	Vocal key: Fm

Here is the Andrews Sisters' version of Bei Mir Bist Du Schoen, and it is one of their most famous and popular songs. This chart includes the opening verse, with the Clarinet solo fill-ins behind, and the solo vocal middle 8 also with the Clarinet solo behind. We have adapted the band backings into a full big band line-up, from the smaller set-up used for their original recording. The vocal lines are written out "as-sung", and the Trumpet solo is written out in full too. Alto 1 is on Clarinet throughout, with Alto 2 and both Tenors doubling Clarinet up to the Trumpet solo. The vocal key is F minor.

<b>Boogie Woogie Bugle Boy #</b>	By Don Rae & Hughie Prince	£ 29.95
LLG2077	Transcribed by: Alan Glasscock	Style: Boogie Woogie 165 b.p.m.
	Duration: 2 mins 40 secs	Grade: Medium
	Ranges: Trumpets B5, A5, E5, E5	Trombones A4, F#4, E4, E4
	Female Vocal Trio 1) A3-C#5 2) A3-D5 3) A3-B4	Vocal key: D

The Andrews Sisters produced a huge number of hits, and Boogie Woogie Bugle Boy is one of their finest. Alan Glasscock has scored a cracking version here, and has notated the Vocal Trio parts with exceptional skill. There were a couple of key versions of this song. One was the Decca release and the other done for the movie "Buck Pirates". The Decca chart used a small backing band, the move a full big band. Our version fuses the two and takes the best from both. Both of the Trumpet solos are fully written out (intro and in the middle section of the chart), and the Boogie Woogie piano / bass lines are all there. Although this is a Vocal Trio, we have also included a Solo Vocal part, should you wish to perform this chart with just one female vocalist. The Saxes are scored for Clarinet, 2 Altos and 2 Tenors throughout.

<b>Bounce Me Brother with a Solid Four #</b>	By Don Rae & Hughie Prince	£
29.95		
LLG2096	Transcribed by: Alan Glasscock	Style: Swing 165 b.p.m.
	Duration: 3 mins 30 secs	Grade: Medium / Advanced
	Ranges: Trumpets B5, A5, A5, E5	Trombones A4, F#4, D4, C4
	Ranges: Female Vocal Trio (SSA)	Vocal key: C-Ab-C

Here is the Andrews Sisters' fabulous version of Bounce Me Brother from the 1941 film "Buck Privates". Other than expanding the band to a full 5444 line-up, this chart is "as played" in the movie. The arrangement is essentially in three sections; the long band swing intro; the SSA vocal and the band swing ending. If you wish to shorten the chart a little, we have given you two options: a 'vocal ending' prior to the final band section, else omit the intro and start with the vocal. The vocal chart is written 'as sung' by the Andrews Sisters and accurately recreates their vocal harmonies. The saxes are scored AATTB and the Alto 2 part has a short Clarinet double. The vocal key is C, modulating to Ab and reverting to C.

<b>Chicago #</b>	By Fred Fisher	£
29.95		
LLG2263	Transcribed by: Alan Glasscock	Style: Swing @ 150 b.p.m.
	Duration: 2 mins 45 secs	Grade: Medium / Advanced
	Ranges: Trumpets D6, D6, B5, A5	Trombones C5, A4, A4, D4
		Vocal key: Bb

A Tommy Dorsey / Sy Oliver classic, beautifully transcribed by Alan Glasscock from the 1945 Dorsey / Oliver / Sentimentalists recording. This chart features Trombone, Trumpet, Clarinet and Tenor, and of course your male vocalist and backing group, although it is perfectly singable with just a solo vocal instead. We have notated the chart "as played" by the Dorsey band, and have graded it as medium advanced, purely because the brass ranges are fairly high (Trumpets 123 to at least Bb, with option to high D, and 1st Trombone to high C). Alto 2 is written to double Clarinet and take the solos. The Tenor solo is written on Tenor 1, and the Trumpet solos on Trumpet 2. The vocal chorus is in the key of Bb.

<b>Don'cha Go 'Way Mad #</b>	By Mundy, Stillman & Jacquet	£ 29.95
LLG2107	Transcribed by: Alan Glasscock	Style: Swing @ 112 b.p.m.
	Duration: 3 mins 10 secs	Grade: Medium
	Ranges: Trumpets D6, Bb5, Bb5, Bb5	Trombones A4, Ab4, Ab4, F4
	SATB Vocal	Vocal key: Ab

Harry James and The Skylarks vocal group briefly joined forces in 1949, and came up with this gem of a chart. Don'cha Go 'Way Mad is all about a guy begging forgiveness for cheating on his girlfriend - quite a risky choice of a song for the times. The band and singers gel really well in this song, and the chart itself is not too demanding. Whilst the Skylarks were a 5-piece vocal outfit, we have modified the vocals to make it suitable for a more regular 4-piece (SATB) group. There are no Sax doubles in this chart. The vocal key is Ab

<b>Don't Fence me In (Crosby &amp; Andrews Sisters ) #</b>	By Cole Porter	£
29.95		
LLG2324	Transcribed by: Alan Glasscock	Style: Swing @ 100 b.p.m.
	Duration: 3 mins	Grade: Easy / Medium

Ranges: Trumpets G5, E5, D5, Bb4 Trombones F4, D4, C4, Ab3  
 Vocal Male Bb2 - Db4, Female SSA Trio Vocal key: Eb

This arrangement of Don't Fence Me In is the version recorded by Bing Crosby with the Andrews Sisters in 1944. We have faithfully reproduced this chart, even down to the level of correctly detailing the crossing vocal lines sung by Maxene and Patty. Bing's part is written out "as sung" too. We have included the Piano fills and the rolling Piano and Bass lines that accompany the vocal trio in the second chorus. Saxes are scored for CATTB and the vocal key is Eb.

**Don't Sit Under the Apple Tree (Andrews) #** By Secunda, Cahn, Jacobs, Caplin £ 29.95  
 LLM2136 Transcribed by: Myles Collins Style: Swing @ 100/200 b.p.m.  
 Duration: 3 mins Grade: Easy / Medium  
 Ranges: Trumpets C6, A5, F5, F5 Trombones Ab4, F4, F4, F4  
 Female Vocal Trio Soprano / Soprano / Alto Vocal key: Fm

Don't Sit Under the Apple Tree was another of the Andrews Sisters big hits and sold very well, despite the success that the Glenn Miller band achieved with the same tune. The chart opens with a half tempo verse and picks up into fast swing for the first vocal chorus to the end of the piece. We have written the original vocal lines 'as-sung' by the Andrews Sisters, and adapted the band backings to bring it up to full big band sections. Lead Alto doubles Clarinet in the opening verse, and there are no other sax doubles. Vocal key is Eb.

**God Bless the USA (SATB)** By Greenwood £ 25.00  
 LLM2072 Arranged by: Tom Fatten Style: Ballad @ 65 b.p.m.  
 Duration: 3 mins 20 secs. Grade: Medium  
 Ranges: Trumpets A5, D5 Trombones F4, C4  
 Vocal key: C

God Bless the USA is a patriotic vocal choral piece with a reduced instrumental line up of 2 saxes, 2 trombones, 2 trumpets, strings and rhythm section. The vocal is scored for male solo voice with full SATB backing. Tom Fatten has produced a lovely piece here - rich, full of texture and really uplifting to play. If your band has a vocal group, or vice versa, then God Bless the USA will make a fine addition to your library.

**Hold Tight (Andrews Sisters) #** By Brandow, De Sylva, Robinson, Ware & Spottswood  
 £ 29.95  
 LLG2144 Transcribed by: Alan Glasscock Style: Swing @ 185 b.p.m.  
 Duration: 3 mins 20 secs Grade: Medium  
 Ranges: Trumpets C6, C6, C6, D5 Trombones Bb4, Bb4, G4, G4  
 Female Vocal Trio S1 Bb3-C5, S2 Bb3-C5, A1 G3-Bb4 Vocal key: Bb

The Andrews Sisters recorded this chart with the Jimmy Dorsey orchestra in November 1938, and it went on to be a big hit for them. We have transcribed the original chart, but have scored it for 8 Brass and 5 Saxes rather than the original 5 + Clarinet (the Clarinet solo lines are now on Alto 2). The Andrews Sisters interweaving vocal lines are scored in full, as are all of the band backings with carefully notated dynamics and articulations, to allow your band to recreate the authentic sound. Another fine transcription from Alan Glasscock. Alto 2 doubles Clarinet, and the vocal key is Bb.

**Jingle Bells (Andrews Sisters) #** Traditional  
 £ 29.95  
 LLG2016 Transcribed by: Alan Glasscock Style: Swing 200 b.p.m.  
 Duration: 2 mins 40 secs Grade: Medium / Advanced  
 Ranges: Trumpets A5 F5, D5, D5 Trombones Ab4, F4, Eb4, C4  
 Vocal - Male Ab to Eb, 12 steps. Female - 1) C-C. 2) C-C 3) Ab-G Vocal key: Eb

Here's a bit of Christmas cheer, courtesy of Bing Crosby and the inimitable Andrews Sisters. This chart is just happy and fun from start to finish. Written for a male vocal and female vocal trio, it is equally well suited to a male / female duo. Full of quirky little fills and backings from the band which compliment rather than outshine the vocalists, plus a cameo Baritone sax solo, this chart is perfect for injecting a little festive cheer. Both Altos are on Clarinets, the brass ranges are very moderate (lead Trumpet only up to an A) and the vocal ranges are not challenging. The only tricky little bit is the Piano intro, so all eyes on him!

**Oh Johnny oh Johnny Oh! #** By Ed Rose & Abe Olman £ 29.95  
 LLM2008 Transcribed by: Myles Collins Style: Swing @ 210 b.p.m.  
 Duration: 2 mins 50 secs Grade: Easy / Medium  
 Ranges: Trumpets A5, F#5, D5, E5 Trombones A4, G4, G4, G4  
 Female Vocal Trio Soprano / Soprano / Alto Vocal key: C

Oh Johnny! was another early hit for the Andrews Sisters and we have reproduced it here for you. We have adapted the chart by expanding it to full big band form, up from the smaller band which was used to back the sisters. We have also written our chart in the key of C, rather than the key of B which some recordings imply. The reeds are scored CAATB, though we have included an extra Tenor part - a transposition of Alto 2 - making the reeds CATTB, to give you flexibility in your sax section. The vocal parts are written in for SSA voices and are 'as sung' by the Andrews Sisters. This is a really bouncy number, and great fun to play.

**Pass That Peace Pipe (Kyser) #** By Blane, Edens & Martin £  
 29.95  
 LLM2313 Transcribed by: Myles Collins Style: Swing @ 190 b.p.m.  
 Duration: 3 mins 30 secs Grade: Easy / Medium  
 Ranges: Trumpets D6, B5, B6, B5 Trombones Bb4, A4, A4, E4  
 Female Vocal B3 - E5 (11steps) + vocal group Vocal key: Em-Fm

Many big bands of the 30's & 40's performed novelty numbers, and most of them were very forgettable. However, some endured, simply because they were so well written and arranged. Kay Kyser's version of Pass That Peace Pipe is one of these. The arrangement was probably by George Dunning, and it is a beautiful piece of work. Whilst the chart was written for Female Vocal plus 4 piece backing (Gloria Wood & the Campus Kids) it will work with just a solo vocalist. Alto & Tenor saxes are called to double Clarinets in the intro, but we have printed these parts double sided, with a "no double" option, in case your players don't have Clarinets. This is a very rare chart from the heyday of the Kyser band and a fine addition to any library.

**Pennsylvania Polka (Andrews Sisters) #** By Lester Lee & Zeke Manners  
 £ 29.95

LLG2323 Transcribed by: Alan Glasscock Style: Polka @ 250 b.p.m.  
 Duration: 2 mins 45 secs Grade: Medium / Advanced  
 Ranges: Trumpets Bb5, Ab5, Eb5, G5 Trombones Ab4, F4, Eb4, Db4  
 Vocal Female Vocal Trio (SSA) Vocal key: Eb-Ab-Db-Gb-  
 Db

This tune was first recorded by the Andrews Sisters for their 1942 film "Give Out, Sisters". Though initially not a great success, the song steadily gained popularity and grew to become one of their best known numbers. Our transcription is true to the original studio chart, though we have augmented the band parts to bring it to a full 5444 big band line-up. The vocal lines are "as sung" by Maxine, Patty and Laverne. The reeds are scored for two Clarinets, two Tenors and Baritone throughout. Whilst the band parts are not particularly tricky in themselves, they need to be played with good discipline and precision, else the chart will sound ragged. Overall we have rated the chart at the Medium / Advanced level.

**Rum and Coca Cola (Andrews Sisters) #** By Paul Baron, Jeri Sullivan and Morey Amsterdam  
 £ 29.95

LLG2132 Transcribed by: Alan Glasscock Style: Calypso @ 155 b.p.m.  
 Duration: 3 mins 5 secs Grade: Easy  
 Ranges: Trumpets C6, G5, E5, E5 Trombones None  
 Female Vocal Trio S1 D4-A4, S2 Bb3-C5, A1 F3-Eb4 Vocal key: Bb

Rum and Coca Cola is an enduring hit for the Andrews Sisters, sung against a Calypso rhythm apart from the last 5 measures which move into Swing tempo. Beautifully transcribed by Alan Glasscock, all three vocal parts are written to intertwine in true Andrews Sisters style. The chart is scored for SSA Vocal, Piano, Bass, Guitar, Drums, Maracas and 4 Trumpets only. The solo Trumpet line is written on the 1st part, but cross-cued on the other 3 trumpet parts, so you can share the solos around the section if needed. The vocal key is Bb.

**Sunny Side of the Street (SATB) #** By Fields & McHugh £  
 29.95

LLM2073 Transcribed by: Myles Collins Style: Swing @ 115 b.p.m.  
 Duration: 3 mins 10 secs Grade: Easy / Medium  
 Ranges: Trumpets C#6, C#6, Ab5, Gb5 Trombones B4, E4, Eb4,  
 C4 SATB Vocal Vocal key: Eb

Made famous by the Tommy Dorsey Orchestra, our version of Sunny Side of the Street is taken from the version done by the late great Syd Lawrence. The form and structure is based on the original Dorsey version, including the unique intro, where we have written out the bass 'solo' and piano fills too. This chart is scored for a vocal quartet of either 2 female and 2 male voices, though works well with 1 girl and 3 boys. The lead Trumpet range in the last bar goes to a high F, but we've cued alternative notes which keep the range here to top Bb. No sax doubles, and the brass ranges are moderate. An instrumental-only version of this arrangement can be found in the Tommy Dorsey section.

**Shoo Shoo Baby (Andrews Sisters) #** By Phil Moore £ 29.95

LLG2214 Transcribed by: Alan Glasscock Style: Swing @ 140 b.p.m.  
 Duration: 2 mins 50 secs Grade: Easy / Medium  
 Ranges: Trumpets B5, F4, Eb4, Eb4 Trombones F4, Eb4, Eb4, Eb4  
 Vocal SSA trio Vocal key: Db

Here is another Andrews Sisters classic vocal trio chart, and our only change to the original is to augment the band parts up to a full big band line up. The chart opens with a lovely rubato vocal solo, scored on the second soprano line, before kicking off into the main body of the chart at a steady swing groove. This arrangement is true to the original, and we have written the vocal trio parts 'as sung' by the Andrews Sisters. The brass ranges are very moderate. The vocal key is Db throughout, and Altos 1 & 2 double Clarinets.

## Rock & Pop charts:

**All Shook Up** By Otis Blackwell £ 29.95

LLA2205 Arranged by: Andy Firth Style: Funk @ 160 b.p.m.  
 Duration: 3 mins Grade: Medium  
 Ranges: Trumpets C#6, C#6, F#5, E5 Trombones B4, G4, B3, B3  
 Vocal: D3 - D4 (8 steps) Vocal key: G

Here is All Shook Up, made famous by Elvis, but fear not - this chart is nothing like his version. It's written in a really cool funk groove from start to finish. The chart opens with the rhythm section setting the groove, followed by the vocalist, and the band then layers in behind the singer, giving support but never overpowering things. Whilst it is a vocal feature, there are also solo spots for either a Tenor sax or your Guitarist. The vocal key is G and there are no sax doubles.

**Are You Lonesome Tonight** By Handman & Turk £

29.95 Arranged by: Andy Firth Style: Pop Disco @ 130 b.p.m.  
 Duration: 2 mins 40 secs Grade: Easy / Medium  
 Ranges: Trumpets B5, B5, A5, G#5 Trombones A4, G4, E4, D4  
 Vocal: D3 - D4 (8 steps) Vocal key: C to D

Whilst "Are You Lonesome Tonight" is remembered as a big hit for Elvis, this version is nothing like it. It has been given an extreme makeover, and arranged with a really catchy disco feel which the band states clearly from the first beat of the chart. The opening vocal chorus is followed by an instrumental chorus, with the brass taking the lead, then handing the baton over to the saxes for their turn. The vocalist re-enters with the middle 8, then takes things up a step for the final half chorus. The vocal key is C modulating to D, and there are no sax doubles.

**Help Yourself (Tom Jones)** By Labati Carlo Donida, Jack Fishman & Giulio Rapetti £

29.95 Arranged by: Myles Collins Style: Pop Rock @ 180 b.p.m.  
 Duration: 3 mins Grade: Easy / Medium  
 Ranges: Trumpets C6, A5, G5, F5 Trombones A4, F#4, Eb4, F4  
 Vocal: Eb3 - G4 (10 steps) Vocal key: Eb

This song is another of Tom Jones' most famous hits, and will get any crowd onto the dance floor. It is just one of those great party songs. Our arrangement follows the form and structure of the original recording, except that we have written a positive finish to the chart, as the studio version ran to a fade out. We have also scored the string lines back into the saxes to add depth and tonal colour. There are no sax doubles, and the brass ranges are very playable. The vocal key is Eb modulating to E. There are no sax doubles.

**Hound Dog** By Leiber & Stoller £ 29.95  
 LLA2208 Arranged by: Andy Firth Style: Latin Rock @ 150 b.p.m..  
 Duration: 2 mins 40 secs Grade: Easy / Medium  
 Ranges: Trumpets C6, A5, F5, F5 Trombones G4, E4, Eb4, C4  
 Vocal: Eb3 - G4 (6 steps) Vocal key: C

"Hound Dog" is firmly associated with Elvis, and Clapton did a good cover of it too. However, our version is not really rock'n'roll. It opens as a slightly funk latin in C minor, moving to C major for the vocal entry, but still latin. After the first vocal chorus the brass takes a beautifully crafted descending minor phrygian bridge which the saxes then pick up to modulate into the instrumental chorus, followed by a ripping Tenor sax solo. The vocalist re-enters in the original key and the chart switches to a rock feel for the final chorus. This arrangement is wonderfully conceived and is a totally refreshing approach which works extremely well. The vocal key is C, and there are no sax doubles.

**I Only Want To Be With You** By Ivor Raymonde & Michael Hawker £ 29.95  
 LLM2333 Arranged by: Myles Collins Style: Rock @ 135 b.p.m..  
 Duration: 2 mins 30 secs Grade: Easy  
 Ranges: Trumpets A5, E5, E5, B4 Trombones G4, E4, C4, E3  
 Vocal: A3 - C5 (10 steps as sung) Vocal key: G

Made famous by Dusty Springfield, our arrangement of this timeless classic follows a very similar form and structure to the original hit, and is in the original key too. After the instantly recognisable intro, the vocal takes the first 12 measures, backed only by the rhythm section. The full band builds in layers for the next 12 measures, and on to the end of the first vocal chorus. The instrumental bridge is led by the reeds playing a funk-ed-up expansion of the melody, backed by punchy brass, and the vocalist re-enters for the final chorus. We have written out the drum part in full, with all of the vital little licks and fills that kick the chart along. The brass ranges are moderate, with lead Trumpet only reaching A, and lead Trombone to G. There are no sax doubles. This chart is perfect for when you need to get dancers on the dance floor at any function gig. Just don't count it in too fast!

**It's Not Unusual (Tom Jones)** By Gordon Mills & Les Reed £  
 29.95  
 LLM2230 Transcribed by: Myles Collins Style: Pop Rock @ 180 b.p.m..  
 Duration: 2 minutes Grade: Easy  
 Ranges: Trumpets D6, A5, G5, F#5 Trombones G4, F4, D4, B3  
 Vocal: G2 - C4 (11 steps) as sung. Vocal key: C

This song is one of Tom Jones' most famous hits, and will get any crowd onto any dance floor anywhere! Our arrangement follows the form and structure of the original recording, except that we have written a positive finish to the chart, as the studio version ran to a fade out. We have even included the little solo guitar licks where they occur, to add authenticity. There are no sax doubles, and the brass ranges are very playable. The 2nd Trumpet only has to reach A and the lead Trumpet is written to a high D which can be played 8 vb without detracting from the chart. For this reason we've graded the chart as 'easy'. The vocal key is C throughout.

**I Was A Fool To Let You Go (Manilow)** By Barry Manilow & Marty Panzer £ 29.95  
 LLM2257 Transcribed by: Myles Collins Style: Swing Ballad @ 72 b.p.m..  
 Duration: 3 mins 30 secs Grade: Easy / Medium  
 Ranges: Trumpets C#6, Ab5, Ab5, F5 Trombones G#4, Eb4, Eb4, Eb4  
 Vocal: Bb2 - Eb4 (11 steps, as sung) Vocal key: Eb to E

Taken from Barry Manilow's 1978 album "Even Now", this chart is a great lounge ballad with a really bluesy feel. Opening with solo piano, the vocal enters backed by just the rhythm section. The Saxes add to the build, supported by muted Trumpets, and the Trombones then lead the bridge. The instrumental break is big and powerful with lush voicings, whilst not being too overpowering. The vocalist re-enters with a half step up modulation into the final chorus and the chart finishes up with a big crescendo, piano solo lick and muted Trumpet solo fill to fade. The brass ranges are moderate, and there are no sax doubles. The vocal keys are Eb to E.

**Jailhouse Rock** By Leiber & Stoller £ 29.95  
 LLM2206 Arranged by: Myles Collins Style: Rock @ 160 b.p.m..  
 Duration: 2 mins 45 secs Grade: Easy  
 Ranges: Trumpets Ab5, F5, D5, C5 Trombones G4, D4, C4, C4  
 Vocal: Bb3 - Gb4 (5 steps, as sung) Vocal key: Eb

This arrangement of Jailhouse Rock is easy, yet very effective in performance, and being such a well known song, will have the dancers taking to the floor straight away. The chart opens in Elvis style for the first two choruses, followed by a Tenor break and solo. The vocal returns for the third chorus, followed by another Tenor solo. Finally, two more vocal choruses in 12 bar blues, with the band backings building to a rousing ending. We have written out the suggested Tenor solos, though your player can improvise from the chords if preferred. Brass ranges are easy, with lead Trumpet to a written Ab, and lead Trombone to G, and the vocal key is Eb throughout, making the chart singable by most male or female voices.

**Knock On Wood** By Eddie Floyd and Steve Cropper £ 29.95  
 LLA2195 Arranged by: Andy Firth Style: Rock @ 120 b.p.m..  
 Duration: 3 mins 50 secs Grade: Easy / Medium  
 Ranges: Trumpets C#6, A5, F#5, F#5 Trombones Gb4, E4, C#4, B3  
 Vocal: B2 - A3 (9 steps) Vocal key: E (version 1) G (version 2)

This Eddie Floyd / Steve Cropper soul classic has been powerfully scored for vocal with big band by Andy Firth. The writing style is big and bold, with lots of references to the opening riff which makes the song so instantly recognisable. The arrangement, whilst essentially a rock chart, has been funk-ed up with a grooving drum pattern, and also features a solo spot for Tenor sax. Also, when you buy this chart you will get two arrangements in one, with parts printed double sided. On one side the chart is in the key of E and on the other it is in the key of G. We have done this to give you the choice between using a male or female vocalist. In the G version we have re-scored the brass in places to lower the lead ranges, so Trumpet 1 only gets to high C. There are no sax doubles, and the vocal range is just over an octave. The range information given refers to the version in E.

**Let's Twist Again** By Dave Appell and Kal Mann £ 29.95  
 LLM2197 Arranged by: Myles Collins Style: Pop @ 170 b.p.m..  
 Duration: 3 mins Grade: Easy  
 Ranges: Trumpets G5, E5, D5, D5 Trombones F4, D4, C4, C4  
 Vocal: D3 - C4 (7 steps) Vocal key: F

Let's Twist Again is another fine chart to have in your library if you play at mixed audience gigs. The dads are almost guaranteed to want to get up and dance. Our arrangement includes the opening spoken vocal lines (over solo drums), just like the Chubby Checker original, and from the intro moves into the first vocal chorus. Sax and Brass passages form the second chorus, with the vocalist returning in the middle 8. The band takes a D.C. to allow the vocalist to repeat the intro, giving the chance of call and response between singer and band or singer and audience. The third chorus is vocal and leads to the coda flourish. This is an easy to play, yet rewarding chart that will be a real crowd pleaser. There are no sax doubles and the vocal key is F throughout.

<b>My Girl</b>		By Smokey Robinson and Ronald White		£ 29.95
LLM2203	Arranged by:	Myles Collins	Style:	Motown @ 105 b.p.m.
	Duration:	3 mins	Grade:	Easy
	Ranges:	Trumpets D6, A5, F#5, D5	Trombones:	A4, F#4, D4, D4
	Vocal:	G3 - A4 (9 steps, as sung)	Vocal key:	C to D

My Girl, written by Smokey Robinson and Ronald White, was a huge hit for The Temptations, and this tune has become a Motown classic. Our arrangement is written with the original 60's version in mind, and sticks closely to the length and feel of the original too. Audiences will instantly recognise the tune from the opening few notes of the intro, and be up ready to dance. This chart is scored for a regular 5/4/4/4 big band line up, and there are no sax doubles. The chart is graded as easy, though the lead Trumpet has to reach high D twice. The vocal key is C, modulating to D.

<b>Reet Petite</b>		By Berry Gordy Jr & Tyran Carlo		£
29.95	Arranged by:	Myles Collins	Style:	Swing @ 170 b.p.m.
LLM2188	Duration:	3 mins	Grade:	Easy
	Ranges:	Trumpets B5, G5, E5, E5	Trombones:	G4, E4, Bb3, D4
	Vocal:	F2 - C4 (12 steps)	Vocal key:	F

Reet Petite is great chart for a mixed audience dance gig. It's one of those songs that gets people up on the floor almost from the very first note. Our version follows the form and structure of the Jackie Wilson hit, though we have written it for full big band instrumentation. The brass lines are not demanding, with lead Trumpet only written to B, and lead Trombone to F. The vocal chart is written "as-sung" by Wilson and there are no sax doubles, and the vocal key is F throughout. An easy to play, fun chart.

<b>Sweet Caroline</b>		By Neil Diamond		£ 29.95
LLM2258	Arranged by:	Myles Collins	Style:	Pop @ 125 b.p.m.
	Duration:	3 mins 40 secs	Grade:	Easy
	Ranges:	Trumpets D6, C6, C6, E5	Trombones:	G4, F4, F4, C4
	Vocal:	G2 - F4 (14 steps, as sung)	Vocal key:	C

Sweet Caroline was a huge hit for Neil Diamond, and has become one of those songs that everybody knows. If you're ever stuck for a crowd-pleasing vocal at a function gig, this is the chart for you. We have scored the arrangement to match the style and duration of the original, and have retained its feel and flavour too. However, the original was in the key of B, and ours is in C. This is a very easy chart to play, with lead Trumpet to top stave G, and lead Trombone to G. The 4th Trombone is written for Bass but playable by Tenor, and there are no sax doubles. The vocal key is C throughout.

<b>Sunday Girl</b>		By Chris Stein		£ 29.95
LLA2201	Arranged by:	Andy Firth	Style:	Pop Rock @ 140 b.p.m..
	Duration:	3 mins 50 secs	Grade:	Easy / Medium
	Ranges:	Trumpets D6, B5, G5, G5	Trombones:	Bb4, A4, A4, D4
	Vocal:	G3 - C5 (11 steps)	Vocal key:	Eb to F

"Sunday Girl" was one of Blondie's biggest hits, written for her by band member Chris Stein. Our arrangement is written as a pop rock chart, with a similar feel to the Debbie Harry original. After a bold and bare intro, the vocalist enters, backed by saxes and brass. At the end of the first chorus the band modulates up to F, as per the original Blondie idea. After a short 8 measure vocal the band takes over, giving the singer a brief rest, because it is then vocal all the way to the end. The vocal keys are Eb modulating to F, and there are no sax doubles.

For orders use either of the below

[www.bigbandsheetmusic.com](http://www.bigbandsheetmusic.com)

Email: [post@powerhouseorchs.com](mailto:post@powerhouseorchs.com)

Phone: +44 [0]1480 436695 Fax +44 [0]1480 436695