

JAZZ LINES PUBLICATIONS

FALL CATALOG 2009

VOCAL AND INSTRUMENTAL BIG BAND AND SMALL GROUP ARRANGEMENTS
FROM ORIGINAL MANUSCRIPTS & ACCURATE TRANSCRIPTIONS



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TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
(I'VE GOT A GAL IN) KALAMAZOO	LL-2100	Here is the extended version of I've Got a Gal in Kalamazoo, made famous by the Glenn Miller Orchestra in the film Orchestra Wives. This chart differs significantly from the studio recorded version, and has a full chorus band intro, an interlude leading to the vocals, an extra band bridge into a vocal reprise, plus an added 24 bar band section to close. At five and a half minutes long, it's a showstopper. The arrangement is scored for male vocalist plus a backing group of 5 - ideally girl, 3 tenors and baritone, and in the Saxes Alto 2 and Tenor 1 both double Clarinets. The Tenor solo is written on the 2nd Tenor part and also cross-cued on the male vocal part. The vocal whistling in the interlude is cued on the piano part, and we have written out the opening Trumpet solo in full. Trumpets 1-4: Eb6, Bb5, Bb5, Bb5; Trombones 1-4: Bb4, Ab4, Ab4, F4; Male Vocal: Db3 - Db4 (8 steps); Vocal key: Db to Gb.	GLENN MILLER	VOCAL / SWING - DIFF	\$ 65.00	MV/FVQ
12TH STREET RAG	LL-1170	12th Street Rag as you never imagined! This chart was written for the Ted Heath band, and goes way way beyond the original Bowman concept. The chart opens by imitating traffic along 12th Street, in a series of dissonant hoots before the band kicks in with the real intro. The chart is full of contrasting elements and tonal colour, and uses a dixie band-in-band on three occasions, each section being in a different historical jazz style - 20s, 40s and 60s. Interspersed with these are some blasting tutti passages, some deliberately corny solo work in street busker style and a screaming finale. The whole piece goes through 5 modulations, building all the time. This is a very challenging chart with some tough asks in all sections. Also both Allos and Tenors double Clarinet, and the Bari doubles Alto for his solo (which can be played on Bari instead). If your band is brave enough to take on the challenge they will not be disappointed.	TED HEATH	INST. / SWING - ADVANCED	\$ 65.00	I
920 SPECIAL	LL-1031	920 Special is a song covered by many of the great Big Bands. This is the Basie version taken from the 1960s. It features some great sectional work and interplay between Saxes and Trumpets throughout the chart. Taken at a slightly more relaxed tempo than his earlier recordings, this chart features solo space for Alto, Trumpet and Tenor, plus Count Basie's piano solos and fills have been written out, though your pianist can always improvise from the chords. No Sax doubles. Ranges: Trumpets 1-4: D6, A5, A5, A5; Trombones 1-4: A4, G4, G4, G4.	COUNT BASIE	INST. / SWING - MED.	\$ 65.00	I
A TISKET, A TASKET	LL-2032	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. This is a transcription and has been adapted for a full band line-up. Everything is here, including the band answer-back vocals. All articulations are clearly marked and the vocal sheet is as per Ella's performance. Key of A flat. Ranges: Trumpets 1-4: D6, Bb5, G5, Eb5; Trombones 1-4: Ab4, F4, Eb4, C4; Female Vocal: Ab3-Eb5 (12 steps).	ELLA FITZGERALD	VOCAL / SWING - EASY	\$ 65.00	FV
ACCENTUATE THE POSITIVE	LL-2213	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 their lines have been cross-cued 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. Swing @ 85& 120 b.p.m.	JOHNNY MERCER AND THE PIED PIPERS	MEDIUM EASY	\$ 65.00	MV/MVQ
ACES AND FACES	LL-1053	Aces and Faces is a medium swing chart from the Basie band of 1945, featuring the trumpet section. There are ad-lib solos for piano, clarinet, tenor 1 (cued on 2), trumpet 2 (cued on 1,3&4) and trombone 1 (cued on 2) too. This chart will make a refreshing addition to any library, and it is very playable, provided you have soloists who can improvise! Lead alto doubles clarinet. Ranges: Trumpets 1-4: D6, D6, D6, D6; Trombones 1-4: A4, GF4, E4, C#4.	COUNT BASIE	INST. / SWING - MED.	\$ 65.00	I
ADIOS	LL-1002	A hauntingly beautiful number from the Glenn Miller book. This is a faithful reproduction of the original arrangement, with correct Miller-voiced saxes throughout. Lead trumpet takes the solo line, and lead trombone has the muted middle solo. This chart is all about dynamics and blending of instruments, in order to achieve the right feel and expression. The notes are easy, but the band must be tight! Lead alto is on clarinet throughout, and baritone doubles alto. Ranges: Trumpet 1 to C6.	GLENN MILLER	INST. / SWING - EASY	\$ 65.00	I
AFTER SUPPER	LL-1108	Another beautifully relaxed chart from the Basie band, featured on the 'Atomic Basie' album. Written by Neal Hefti, this easy chart is aptly named. It is slow, relaxed, laid-back and super cool. It features piano, tenor and muted trumpet solos and there are no sax doubles. The brass is muted throughout. Originally written for 7 brass, an optional 4th trombone part has been added for completeness. The bass trombone is on the 3rd part. If you want a late night smoocher of a chart, this is the one. Ranges: Trumpets 1-4: D5, G5, C5, Bb4; Trombones 1-4: F4, B3, Bb3, Ab4.	COUNT BASIE /HEFTI	INST. / SWING - EASY	\$ 65.00	I
AH-LEU-CHA	JLP-8068	Here is Med Flory's arrangement of Ah-Leu-Cha as recorded by Supersax. Charlie Parker's original solo was transcribed in full by Med Flory and then harmonized to be played by a standard big band sax section (2 altos, 2 tenors and 1 baritone). This is a very difficult arrangement but well worth the workout. Med said that it took his band nearly a year to rehearse in advance of recording each of the Supersax records. Well, here's your chance to put your sax section to the test! Enjoy the workout!	SUPERSAX	ADVANCED	\$ 50.00	I
AIN'T THAT A KICK IN THE HEAD	LL-2112	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. The original chart has been transcribed 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. Ranges: Trumpets 1-4: E6, B5, A5, A5; Trombones 1-4: B4, G4, G4, B3 (Bass); Vocal key: D; Male Vocal A2 - F4 (12 steps).	DEAN MARTIN	INST. / SWING - MED.	\$ 65.00	I
ALL OF ME	LL-1172	This version is a transcription of Basie's performance from the "Sinatra at the Sands" album, and it differs slightly from the great Billy Byers studio version of the chart. It opens with a floating piano solo with sparse backings from the band. The second chorus is ensemble, with some beautiful harmonic structured writing, and the piano solo comes back for the third, with some classic call and response with the band. The chart must be taken at a laid-back pace, and your band needs to observe the written dynamics and articulations in order to achieve the right feel. The piano part is written out "as played", though we've added in the lead line at the start of the second half of the first chorus, where Mr. Basie chose not to play at all. The chart is graded as medium even though the lead trumpet has a written high F. The 4th trombone is Bass. Ranges: Trumpets 1-4: F6, D6, A5, F5; Trombones 1-4: B4, G#4, F4, D4.	COUNT BASIE	INST. / SWING - MED.	\$ 65.00	I
ALL SHOOK UP	LL-2205	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.		VOCAL / ROCK - MED.	\$ 65.00	MV

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
ALMOST LIKE BEING IN LOVE	LL-2233	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 has some quick unison lines to get their fingers around. Precision is needed otherwise things can get messy. Ms Coles' vocal line is notated 'as sung,' including the little scat towards the end of the instrumental bridge, and the muted trumpet solo at the close has been written out. There are no sax doubles and the vocal key is F, modulating to Gb in the final chorus. Ranges: Trumpets 1-4: D6, D6, C6, G5 Trombones 1-4: A4, F4, F4, D4 Vocal key: F modulating to Gb Female Vocal Range: C4 - F5 (11 steps, as sung)	NATALIE COLE	VOCAL / SWING - DIFF	\$ 65.00	FV
ALRIGHT, OKAY, YOU WIN	LL-2104	This version of Alright, Okay was done by Joe Williams with the Count Basie Orchestra and it is a very dancable 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. Swing Shuffle @ 145 b.p.m. Ranges: Trumpets 1-4: E6, C#6, Bb5, Bb5 Trombones 1-4: B4, Ab4, Eb4, C4 Vocal key: Ab: Vocal Bb2 - F4 (12 steps)	JOE WILLIAMS WITH COUNT BASIE	VOCAL / SWING BLUES - MED.	\$ 65.00	MV
ALWAYS TRUE TO YOU DARLING IN MY FASHION	LL-2097	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. Ranges: Trumpets 1-4: A5, G5, G5, G5 Trombones 1-4: A4, F4, C4, Bb3 Vocal key: F Female Vocal Range: F3 - G4 (9 steps)		FEMALE VOCAL / SWING - EASY	\$ 65.00	FV
AMAPOLA	LL-2086	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. Trumpets 1-4 A5, G5, G5, G5 Trombones 1-4 G4, G4, F4, F4 Vocals Female A3 - Bb4	HELEN FORREST WITH BENNY GOODMAN	VOCAL / SWING - MED.	\$ 65.00	FV
AMAPOLA	LL-2105	This is the original Helen O'Connell version of Amapola taken from her 1957 album 'Green Eyes,' as recorded with the Marion Evans Orchestra. The original Marion Evans manuscript was used, this is not a transcription. However, it has been modified slightly by the addition the 'as-played' dynamic markings on the instrument parts. In addition, the chart has been written out in full, rather than using the original DS al Coda indications. The chart calls for the entire sax section to double clarinets. However, an alternate set of sax parts has been included 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.	HELEN O'CONNELL / MARION EVAS	VOCAL / SWING - MED.	\$ 20.00	FV
AMERICAN PATROL	LL-1003	American Patrol? - but everybody's got that in their library. Well, yes and no. There are many bands using a 'stock' dance band arrangement originally written for 5 saxes and 5 brass, and possibly then adapted for a bigger band. The problem is that it's 'wrong' on a number of counts, not least of which is that the correct key is Bb. The stock was in Ab and made many sectional passages lumpy and tricky to play. We have faithfully reproduced the original for you here, scored the instruments properly and tidied up the wrong notes and chord progressions. All of the expressions and dynamics are in place and easy to read. This is a really good value for money chart and will give your band the authentic Miller sound when you play it. Lead Alto doubles Clarinet, Baritone sax doubles Alto. Trumpet solo written for 2nd part, and cued on lead part. Ranges: Trumpets 1-4: D5, C6, G5, G5 Trombones 1-4: Bb4, G4, Eb4, C4	GLENN MILLER / JERRY GRAY	INST. / SWING - MED.	\$ 65.00	I
AND HER TEARS FLOWED LIKE WINE	LL-2254	This is the Stan Kenton Anita O'Day version, though it has been modified 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 female 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. This chart has been graded as difficult 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 medium easy. The vocal key is F throughout and there are no sax doubles. Ranges: Trumpets 1-4: F6, C6, Bb5, A5 Trombones 1-4: C5, A4, F4, D4 Vocal key: F Vocal Range: A3 - A4 (1 octave, as sung)	STAN KENTON AND ANITA O'DAY	VOCAL / SWING - DIFF	\$ 65.00	FV
AND THE ANGELS SING	LL-2004	Another classic from the Benny Goodman Orchestra, written by trumpeter Ziggy Elman. 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. The vocal range is A below to Bb above middle C.	BENNY GOODMAN	VOCAL / SWING - MED. DIFF	\$ 65.00	MV
ANVIL CHORUS	LL-1080	Originally from Verdi's Il Trovatore, Anvil Chorus was a big hit for the Glenn Miller band, thanks to the fabulous arrangement by Jerry Gray. We have faithfully restored the original version here, complete with fully written out solos for Tenor and Trumpet. The saxes are voiced AAATT throughout, as per the original, and all dynamics are clearly marked. This chart is great in performance, and at 240 bpm you will need precision and nimble fingers to pull it off. Another fine transcription from Alan Glasscock. Ranges: Trumpets 1-4 Eb6, Eb6, Bb5, G5 Trombones 1-4 Ab4, F4, D4, C4	GLENN MILLER / JERRY GRAY	INST. / SWING - DIFF	\$ 65.00	I
ANY OLD TIME	JLP-9054	Here is one of Artie Shaw's biggest early hits. Recorded in 1938 with vocalist Billie Holiday, and then later on with Helen Forrest, this is a nice clarinet feature in addition to a vocal chart. The arrangement (by Jerry Gray) begins in F for a chorus and then modulates to C for the vocal part. The chart then goes to Ab for the last section. This is not really a demanding chart but does call for a technically proficient clarinetist. Shaw's clarinet parts are written out in full (on Alto 1) as well as the 8-bar tenor solo. Chord changes have been provided in the event that the players would rather improvise. This chart was originally written for 3 trumpets and 2 trombones, but it has been adapted for 8 brass. Also, the baritone sax doubles on Alto for most of the arrangement.	BILLIE HOLIDAY WITH ARTIE SHAW	FEMALE VOCAL / SWING - MEDIUM	\$ 65.00	FV
ANYTHING GOES	JLP-9055	Here's Nelson Riddle's famous arrangement from Frank Sinatra's classic record 'Song for Swingin' Lovers,' recorded in 1956. The arrangement opens with the guitar playing a little syncopated figure and alto 1 on flute. Trombones are on cup mutes for the vocal entrance. Unlike other Riddle/Sinatra charts from this period, there isn't any instrumental section in this arrangement - there are vocals throughout. This isn't really that difficult of an arrangement, but just a really great showcase for your male vocalist. Alto 1 doubles on flute. Ranges: Trumpet 1 to B5; Trombone 1 to Bb4; Vocal Key: A flat modulating to A.	FRANK SINATRA / NELSON RIDDLE	MALE VOCAL / SWING - MEDIUM	\$ 65.00	MV

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TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
APPLE BLOSSOM TIME	LL-2106	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 get complete authenticity and accuracy. This number will sit well in any set, particularly as a late-night closer.Ranges:Trumpets 1-4: Not playing in this chart Trombones 1-4: B4, B4, E4, D4 Vocal key G/Eb/G [Female Trio vocal SSA]	THE ANDREWS SISTERS / VIC SCHOEN	VOCAL TRIO [SSA] / SWING - MED.	\$ 65.00	FVT
ARE YOU LONESOME TONIGHT	LL-2207	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. Sorry, but there is no sound sample to offer you at this time, but we aim to provide one in the near future.		VOCAL / ROCK/DISCO - MED. EASY	\$ 65.00	MV
AROUND THE WORLD	LL-2259	This version of Around the World was recorded by Matt Monro, and has been transcribed 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. These string parts have been re-scored 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.Ranges:Trumpets 1-4: D6, D6, C6, G5 Trombones 1-4: C5, A4, E4, C4 Vocal key: Bb modulating to C Vocal Range: F2 - G4 (17 steps, as sung)	MATT MONRO	VOCAL / SWING - DIFF	\$ 65.00	MV
ARTHUR MURRAY (TAUGHT ME DANCING IN A HURRY)	LL-2210	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. The 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.	HELEN O'CONNELL / HAL MOONEY	VOCAL / SWING - MED.	\$ 20.00	FV
AT LAST	LL-2029	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 (ie not 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. Lead Alto is 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.Ballad @ 80 b.p.m. Ranges: Trumpets: 1-4 Bb5, A5, F5, D5 Trombones: 1-4 C5, Ab4, F4, Db4 Vocals: Male A2 - C#4 (9 steps) or Female 8va	GLENN MILLER	INST. / BALLAD - MED.	\$ 65.00	I
AT LAST	JB-1001	Female vocal taken from the original, and best known Etta James version, this timeless song has been popular many different times since it was originally written in 1942, and is back again. This arrangement is bluesy, with a slow 2 feel, is relatively easy, and complete. This gives your female vocalist room to shine, and your audience a timeless ballad. Key of F.	ETTA JAMES	VOCAL / BALLAD - MED. EASY	\$ 45.00	FV
AT SUNDOWN	LL-1140	This is Artie Shaw's 1939 version of At Sundown, from the time when his first band was arguably its the height. Apart from the Clarinet solo, the chart is not too hard, and swings freely with good solid bounce. The arrangement has been adapted from the original 3 Trumpet 3 trombone line-up, to a regular 4 4 brass section, and the Reeds are scored for Clarinet, 2 Altos and 2 Tenors. We have written out Shaw's Clarinet solo in full, along with the Tenor and Trumpet solos, but have left the Piano solo as an improvisation. All the soloists have the chords on their parts should they wish to do their own thing. This is a fun chart, quite quick but a full four minutes long. There are no Sax doubles.Ranges:Trumpets 1-4: D6, C6, Bb5, Eb Trombones 1-4: Bb4, Ab4, Ab4, C4	ARTIE SHAW	INST. / SWING - DIFF	\$ 65.00	I
AULD LANG SYNE	JLP-8001	Well, here is one of the most famous holiday season arrangements of all time! You can't close out a New Year's Eve performance without this song. This version was arranged and recorded by Guy Lombardo in 1939. This is a syrupy sweet arrangement featuring alto saxophones all the way. It was originally scored for 2 altos, 2 tenors, 3 trumpets, 2 trombones, piano, celeste, and arco bass (no drums or guitar). We have expanded the arrangement to suit most bands and it is now scored for 3 altos (baritone on alto), 2 tenors, 4 trumpets, 4 trombones, guitar, piano, arco bass. The only drums are at the very end. While this is technically one of the easiest arrangements out there, the tricky part is getting the band's sax section to have that sweet, heavy vibrato, 1930s sound.	GUY LOMBARDO	INST. / BALLAD - EASY	\$ 40.00	I
AUTUMN IN NEW YORK	JLP-8016	Here is Joe Lipman's brilliant big band with strings arrangement that he did for Charlie Parker. This was recorded in 1952 and is presented here directly from the original manuscript. This is NOT a transcription. However, everything Parker played on this recording has been transcribed and presented here as-played, though we have also included (in a separate staff) what was originally written for him. So, this arrangement can certainly be played without the need to mimic Bird. This chart was scored for solo alto sax, 2 altos (both double flute), 2 tenors (both double clarinet and bass clarinet), baritone sax (doubles clarinet), 3 trumpets, 2 trombones, 4 violins, 2 violas, 2 cello, harp, guitar, piano, bass, and drums. The brass parts have been augmented to 4 trumpets and 4 trombones.	CHARLIE PARKER / JOE LIPMAN	INST / SWING - DIFF	\$ 65.00	I
AUTUMN LEAVES	LL-1168	A superb example of ensemble playing from the Ted Heath book. This version is not written as a slow ballad, but is a grooving mid-tempo swing chart that packs plenty of punch. The chart relies on some tight section work from the Brass, and strict adherence to the written dynamics in order to deliver the right feel. At just over 2 minutes it is not a long chart, but it is certainly a memorable one. There are no Sax doubles, and apart from Trumpets 1 and 2 having to reach high E the brass ranges are not too challenging.Ranges:Trumpets 1-4: E6, E6, G5, Eb5 Trombones 1-4: B4, Ab4, F4, D4	TED HEATH	INST. / SWING - MED.	\$ 65.00	I
AVALON	LLM-2232	Written in 1920 by Jolson DeSylva, this song was a favorite of Nat King Cole, and later featured by Natalie Cole on her 'Unforgettable' album. This 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 color, 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.Ranges:Trumpets 1-4 : F6, D6, C#6, G5 Trombones 1-4 : C5, G4, G4, D4 Vocal Key: C [Female Vocal G3 - D5 (12 steps)]	NATALIE COLE / BILL HOLMAN	VOCAL / SWING - ADVANCED	\$ 65.00	FV

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TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
AVENUE C	LL-1089	Here is Avenue C in all its glory. A rousing flat-out swing chart, written by Buck Clayton for the Basie band. This chart powers from start to finish and is great for both concert work and swing dancing. We have faithfully transcribed all of the instrumental solos (2 tenors, trumpet, trombone and piano) and have included all phrasing marks, articulations and dynamics. This is a truly rare chart from the Basie band at the height of its power. There are no sax doubles. Ranges:Trumpets 1-4 G6, Eb6, Bb5, G5 Trombones 1-4 Bb4, Ab4, F4, E4	COUNT BASIE	INST. / SWING - DIFF	\$ 65.00	I
B-19	LL-1204	B-19 is a driving swing number, clearly taking some influences from tunes such as Sing Sing Sing and Bizet Has His Day, and the chart has a raw and angry feel about it, as one might expect from a tune whose name is that of a famous aircraft. Being a Harry James chart there is naturally a big solo spot for Trumpet (HJ's chorus is fully written out on the 2nd Trumpet part), and we have transcribed the Tenor solo too. The original was recorded by HJ with a string section (which you can hear on the audio). However, we have modified the arrangement and written the strings back into the Saxes, and given a solo spot to 1st Trombone. We feel that this maintains the integrity of the original and makes for a more readily playable chart. We have rated the arrangement as Medium / Advanced mainly due to the range requirement of your Trumpet soloist. Aside from this the ranges for the other brass are moderate. There are no Sax doubles.Ranges:Trumpets 1-4: Bb5, F#6, Bb5, A5 Trombones 1-4: A4, A4, A4, G4	HARRY JAMES	INST. / SWING - DIFF	\$ 65.00	I
BABY, IT'S COLD OUTSIDE	LL-2075	Ours is the great Johnny Mercer Margaret Whiting version of this classic vocal duet. He want's her to stay, she want's 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.Trumpets 1-4 C6, G5, F5, F5 Trombones 1-4 Ab4, F4, Eb4, Eb4 Vocals Female Ab3 - Bb4, Male Ab2 - Eb4	MARGARET WHITING AND JOHNNY MERCER	VOCAL DUET (5/4/4/4) / SWING - EASY	\$ 65.00	MV/FV
BACK BAY SHUFFLE	LL-1151	Back Bay Shuffle is a jump tempo swing chart from the great Artie Shaw orchestra, perfect for dancing. We have transcribed this chart as per the original, though expanding it to 8 brass in the process. All solos (Clarinet, Trumpet, Trombone, Tenor Piano) are written out in full, as are the correct drum patterns. The reeds are scored for Solo Clarinet, 2 Altos 2 Tenors. Everything is here - correct sax voicings, dynamic markings phrasing indications so that your band can recreate that punchy Shaw sound. Swing @ 190 b.p.m. Ranges:Trumpets 1-4: Eb6, Bb5, G5, E5 Trombones 1-4: B4, G4, E4, C4	ARTIE SHAW	INST. / SWING - MED.	\$ 65.00	I
BASIE BOOGIE	LL-1137	Basie Boogie is, as its name might suggest, an up-tempo piano feature that swings from top to toe. Like many of Basie's charts, the arrangement evolved over time, but this version is from the original recording. We have written out the Piano part in full to include the licks and fills and the boogie-woogie left hand patterns, though your player can improvise from the chords if needs be. The band parts are not demanding, and fairly sparse, leaving the Pianist all the space needed to do his thing. A rare chart and a real gem. There are no sax doubles.Trumpets 1-4: D6, A5, A5, A5 Trombones 1-4: G4, G4, G4, G4	COUNT BASIE	INST. / SWING - MED.	\$ 65.00	I
BASIE X.P.	LL-1066	Basie X.P. is an up tempo original composition from Jon Harpin in true Basie style. Great ensemble scoring coupled with written out Basie style solo for piano. The main focus of the chart is an extended solo for your Tenor player, conceived as a 'romp? a la 'Lock Jaw Davis in 'Whirlybird?', and can be as long as desired. The brass ranges are not very demanding, making the chart very playable. We aim to offer a full recording of this arrangement later in the year. In the meanwhile the mp3 will give you the flavour of the chart. Swing @ 225 b.p.m. Ranges: Trumpets 1-4: Eb6, B5, G5, F5 Trombones 1-4: A4 Gb4, E4, C4		INST. / SWING - MED. DIFF	\$ 65.00	I
BASIE'S BLUES IN C	LL-1068	A superb original composition from Jon Harpin, featuring your Pianist and Trombone. Basie's Blues is a really laid-back number, but with plenty to interest all your players and any audience. This chart, whilst a tribute to the Count, is scored and voiced in a contemporary way, making it sound rich and full-bodied. It is also around 6 minutes long, so is great value. There is a long Sax passage that will need rehearsal, to get the phrasing and feel right. We have graded this as a 'medium/advanced' chart. The audio is just the first 2 minutes.Swing @ 100-120 b.p.m. Ranges: Trumpets 1-4: D6, B5, Bb5, Bb5 Trombones 1-4: A4, G4, E4, B3		INST. / SWING - MED. DIFF	\$ 65.00	I
BEAT ME DADDY, EIGHT TO THE BAR	LL-2212	The Andrews Sisters had enormous success with Boogie Woogie Bugle Boy, and this chart has the same infectious eight beat boogie woogie feel. The vocals have been scored for SSA female trio, and also a solo vocal sheet has been included, making the arrangement singable with only one vocalist. The original studio version has been augmented up to a full big band as well. 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.Vocal key: BbFemale SSA Trio, or solo vocal [Range: Bb3 - Db5]	THE ANDREWS SISTERS	VOCAL TRIO [SSA OR SOLO] / BOOGIE WOOGIE - MED. EASY	\$ 65.00	FVT
BEAVER JUNCTION	LL-1052	Beaver Junction is another classic swing chart from the Basie band, and part of our continuing Basie re-creation project. Written by Harry Edison, this chart, whilst still being a punchy swing tune, shows the way for others such as Cute, as unison muted Trumpets take the melody. There are a couple of fine Sax soli passages in this arrangement, a small cameo solo for Trumpet 2, and the Basie piano intro that became something of a hallmark. Not technically difficult, this chart requires precision and good section work to do it justice. Great for dancing or concert work. No sax doubles. Swing @ 160 b.p.m. Ranges: Trumpets 1-4: E6, C6, C6, C6 Trombones 1-4: A4, F4, C4, Bb3	COUNT BASIE	INST. / SWING - MED.	\$ 65.00	I
BEDFORD DRIVE	LL-1235	Written and arranged by Buster Harding for Artie Shaw's band, and recorded on the RCA label in 1945, Bedford Drive is a medium tempo swing chart, and a big Clarinet feature. Unlike many of Shaw's earlier charts which were extensions of the riff-style of chart, Bedford Drive has an altogether more modern feel about it, with some interesting harmonic structures, particularly in the tutti passages. All of Shaw's solo sections have been transcribed in full, and in parts they are fairly challenging, though your player can improvise from the chords if preferred. The guitar solo is also transcribed, and cross-cued onto the piano part in case you have no Guitar in your rhythm section. The reeds are scored CAATB, but we have included an extra Tenor part - a transposition of the Alto 2 part - allowing for the section to be played CATTB. Aside from the Clarinet solo passages this is not a hard chart to play. The brass ranges are moderate and there are no sax doubles.	ARTIE SHAW	INST. / SWING - MED.	\$ 65.00	I

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
BEGIN THE BEGUINE	JLP-9050	This is Vic Schoen's great arrangement of Begin the Beguine that was done for the unstoppable Andrews Sisters. The sisters had a major hit with this arrangement in 1939. The chart opens in a Dixieland 2 feel and stays there until measure 51 where it changes to a swing feel in 4. The vocal parts have been written out as-played and is trio throughout except for a 16 measure solo written on voice 2. Tenor saxophone 1 is on clarinet throughout (though the part can be played on tenor if need be). As is the case with most of the Andrews Sisters arrangements, there are great band fills in between vocal phrases. The vocal key starts in Bb then modulates to G then finishes up in Ab.	ANDREWS SISTERS	MEDIUM	\$65.00	FVT
BEI MIR BIST DU SCHOEN	LL-2007	The Goodman orchestra performed a similar version of this chart at the Carnegie Hall concert, with Martha Tilton the featured vocalist. This is an easy but effective arrangement, opening after a short intro, with the band taking the first chorus (a sax soli middle 8) into a key change for the vocal chorus. The pick-up is a wailing clarinet (or Soprano) solo, with the vocal coming back before a tutti last shout. A great swing vehicle for your vocalist. The range is A below, to B above middle C. The vocal key is E minor then A minor. Lead alto doubles clarinet.	BENNY GOODMAN WITH MARTHA TILTON	VOCAL / SWING - MED. EASY	\$ 65.00	FV
BEI MIR BIST DU SCHOEN	LL-1007	The Goodman orchestra performed a similar vocal version of this chart at the Carnegie Hall concert, with Martha Tilton the featured vocalist. This is an instrumental version of the chart offered in our Vocals section, but with added punch and swing to the second chorus. Lead alto doubles clarinet. The mp3 is the vocal version.Ranges:Trumpets 1-4: B5,G#5,G5,F5 Trombones 1-4: A4,G4,Eb4,Eb4	BENNY GOODMAN	INST. / SWING - EASY	\$ 65.00	I
BEI MIR BIST DU SCHOEN	LL-2135	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. The band backings have been adapted 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.	THE ANDREWS SISTERS	VOCAL SOLO OR TRIO [SSA] / SWING - EASY	\$ 65.00	FVT
BEM BOM	LL-2419	Bem Bom is almost a standard for any Brazilian vocalist, and is a flowing Latin Bossa Nova that has some very unusual tonality, with a floating whole-tone feel in places. The lyric is entirely in Portuguese, so some might need a bit of practice to get the pronunciation and phrasing right! If your singer likes songs such as Ipanema and Desafinado, she will love this too. The saxes are scored for Flute, Clarinet, Alto, Tenor and Baritone, a combination that adds real flavour to the feel of the chart. The arrangement is exquisitely crafted by Klaus Lessmann and features an unusual rubato opening passage that is a great contrast to what is to come. This chart is a joy to play.Bossa Nova @ 165 b.p.m. Ranges: Trumpets 1-4: E6, Ab5, Ab5, Ab5 Trombones 1-4: G4, G4, F4, F4 Vocal key: Db: Female Gb3-Db5 (12 steps)		VOCAL / BOSSA NOVA - DIFF	\$ 65.00	FV
BEST IS YET TO COME, THE	JLP-9031	This classic Sinatra arrangement from the pen of Quincy Jones comes from 'It Might As Well Be Swing' album, recorded in 1964 with the Count Basie Orchestra. This song, along with Luck Be a Lady; My Kind of Town; New York, New York; and a few others helped cement Sinatra's unique, memorable, and often imitated style and image. This is a very laid back, swinging arrangement (a la Count Basie) that allows the singer to shine. Trumpet 1 gets to a high E, trumpet 2 to a high C and trombone 1 gets to a high C flat. As a result of those high notes, we have marked this arrangement as difficult.	FRANK SINATRA	MALE VOCAL / SWING - DIFFICULT	\$ 65.00	MV
BEYOND THE SEA	LL-2119	Bobby Darin had a big hit with this tune, and other singers hae 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.Trumpets 1-4: D#6, B5, G#5, F#5 Trombones 1-4: A4, F#4, E4, C#4 Vocal key F / Male Vocal C3 - F4 (11 steps)	BOBBY DARIN	VOCAL / SWING - MED. EASY	\$ 65.00	MV
BIG JOHN'S SPECIAL	LL-1201	Big John's Special is a romping swing chart from the early years of the Benny Goodman Orchestra, when much of his success came courtesy of Fletcher Henderson's arrangements. We have expanded the chart up to 8 brass, and because the chart is not a Clarinet feature - it only has an 8 measure solo - we have scored the Saxes for a regular AATTB section, with Alto 2 doubling the Clarinet solo. We have also written out the Trumpet solos and the Piano solo in "stride" style. This tune makes an excellent choice for the swing dance crowd, and it is heaps of fun to play.	BENNY GOODMAN	INST. / SWING - MED.	\$ 65.00	I
BIG TIME	LL-2143	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.Ranges:Trumpets 1-4: F#6, C#5, A5, G5 Trombones 1-4: C5, Ab4, F4, E4 Vocal key: Em to Fm (Female vocal A3 - Eb5 / 12 steps)	LINDA EDER	VOCAL / SWING - DIFF	\$ 65.00	FV
BIRMINGHAM BOUNCE	LL-2103	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 it 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.Trumpets 1-4: Eb6, Eb6 (F6 opt), Bb5, A55 Trombones 1-4: Bb4, Bb4, Bb4, Gb4 Vocal key Eb Male or Female Eb3 - Gb4 (10 steps)	CHARLIE SHAVERS WITH TOMMY DORSEY	VOCAL / SWING - DIFF	\$ 65.00	MV
THE BIRTH OF THE BLUES	JLP-9057	Here is a great arrangement as recorded by Louise Plowright for the musical 'The Hot Shoe Shuffle.' After a brief 6-bar intro, Louise sings the first 8 bars of the verse colla voce with piano. The band is then cued in a tempo at 95 bpm. This features all the usual great ensemble writing that May is known for including screaming trumpets (up to an optional F6 for tpts 1 and 2). 4 measures from the end there is a rallantando down to half time for the final 3 bars. This is just a superb chart to feature your female vocalist and proficient band. There are no sax doubles. The vocal key is Ab throughout	LOUISE PLOWRIGHT	MEDIUM DIFFICULT	\$65.00	FV

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
THE BIRTH OF THE BLUES	JLP-9052	Here is one of Sammy Davis, Jr.'s most famous arrangements. We have used the original George Rhodes manuscript to produce this arrangement - this is not a transcription. Sammy recorded this tune several times - with both small groups and with big band. And, this chart uses his big band recording as the starting point with the addition of an orchestra. The orchestral parts are optional - the arrangement plays fine without them. This complete arrangement is scored for full big band plus 3 flutes (in unison), 3 oboes (in unison), 3 clarinets (in unison), 3 bassoon (in unison), 4 horns (not in unison), tuba, 3 violins (not in unison), viola, cello, harp, and tuned percussion. If you have all the players at your disposal, this chart sounds fantastic behind a strong vocalist. Other than coordinating all of the orchestra players needed - if you choose to use them - this is not a technically difficult arrangement. However, trombones 1 & 2 go to C5. There are no doubles. Trombone 3 is written for bass trombone.	SAMMY DAVIS, JR. / GEORGE RHODES	VOCAL / SWING - MED	\$95.00	I
BIZET HAS HIS DAY	LL-1008	Made famous by the Les Brown Orchestra, this tune is one in a series of numbers where a classical theme is given the swing treatment. Other examples are Goodman's Bach Goes To Town, Miller's Moonlight Sonata and Story of a Starry Night. From a piano opening phrase, echoed by trombones, the lower saxes enter with the fugue, the altos vary it, and trumpets are layered on top, to arrive at the tutti swing phrase. Solos for Alto 2, Trombone 2 and Piano. Lead alto doubles clarinet, Baritone doubles alto. Lead trumpet to high C. A moderately easy chart, good to play and really effective in any band library.	LES BROWN	INST. / SWING - MED. /DIFF	\$ 65.00	I
BLACK COFFEE	LL-2093	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 bone is vital to the arrangement. There are no sax doubles, the brass ranges are very moderate and the vocal key is A. Trumpets 1-4: B5, B5, E5, D5 Trombones 1-4: A4, F#4, D4, C4 Vocal key A Female Vocal E3 - A4 (11 steps)	JULIE LONDON	VOCAL / BALLAD - MED. EASY	\$ 65.00	FV
BLOOMDIDO	JLP-8073	Here is Med Flory's arrangement of 'Bloomdido' as recorded by Supersax. Charlie Parker's original solo was transcribed in full by Med Flory and then harmonized to be played by a standard big band sax section (2 altos, 2 tenors and 1 baritone) with a trumpet and rhythm section (Piano, bass, and drums).	SUPERSAX / MED FLORY	INST / SWING - ADV	\$ 50.00	I
BLUE MOON	JLP-9035	This swinging Nelson Riddle arrangement comes from Frank Sinatra's 'Swingin' Session and More' record. In typical Riddle fashion, the chart begins with a memorable introduction and then the vocals enter with great rhythmic figures in the sax section and a familiar baritone sax line. Then the brass enter for the second A section and the chart really gets going. There is a tenor saxophone solo (over the first two A sections) that has been written out in full. The chord changes have been included as well in the event that your player wants to improvise instead. There are no saxophone doubles. The ranges, however, do need to be mentioned: trumpet 1 goes to high E and trombone 1 gets into the extended range and goes up to high D flat on 5 occasions. So, the arrangement has been marked as difficult dues to the high ranges of the brass.	FRANK SINATRA	MALE VOCAL / SWING - DIFFICULT	\$ 65.00	MV
BLUES FOR ALICE	JLP-8075	Here is the Supersax version of 'Blues for Alice' as recorded on the 1980 'Dynamite' record. Like the other Supersax arrangements that we publish this is not a transcription. The original, hand-written manuscript has been used to produce this arrangement. This has been published with the authorization and full support of Med Flory.	SUPERSAX / MED FLORY	INST / SWING - ADV	\$ 50.00	I
BLUES ON THE DOUBLE	LLM-1138	Blues on the Double is a very rare Count Basie chart. Written by Buck Clayton and generally more associated with the Ellington band, this Basie version swings harder and offers more solo opportunities for alto, trumpet and tenor. Perhaps unusually for a Basie chart there is no solo spot for piano, though you could swap for a sax solo if you wished. The chart is as per the recording sample, except that the trumpet solo has been swapped for the clarinet solo. There are no written sax doubles. This is a driving up-tempo swing dance chart.	COUNT BASIE	INST. / SWING - MED.	\$ 65.00	I
BOOGIE BLUES	LL-2010	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. The mp3 is complete. Trumpets 1-4 D6, B5, B5, B5 Trombones 1-4 A4, Gb4, E4, E4 Vocal Bb3 - Bb4; Key: E flat	ANITA O'DAY WITH GENE KRUPA	VOCAL / SWING - MED.	\$ 65.00	FV
BOOGIE WOOGIE BUGLE BOY	LL-2077	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. Trumpets 1-4 B5, A5, E5, E5 Trombones 1-4 A4, F#4, E4, E4 Vocal key: D Vocal Trio 1, 2 3 1) A3-C#5 2) A3-D5 3) A3-B4	THE ANDREWS SISTERS	FEMALE VOCAL TRIO [SSA OR SOLO] / SWING - MED.	\$ 65.00	FVT
BOOM SHOT	LL-1079	Boom Shot is a rare gem of a chart from the Glenn Miller book, co-written by Mr. Miller himself. It swings with a lilt (if not played too fast) and features your 2nd Trumpet as well as solos (written) for 1st Alto Trombone, and space for some background improvised Piano too. The song itself is unusual, being not much more than an 8 bar melody, but the orchestration is superb and the series of modulations that run through the chart give the whole thing a series of constant kicks that keep it fresh and moving. Baritone doubles on Alto. Ranges: Trumpets 1-4: D6, C6, A5, A5 Trombones 1-4: B4, Ab4, F4, D4	GLENN MILLER	INST. / SWING - MED.	\$ 65.00	I
BOPLICITY	JLP-8052	This Gil Evans arrangement is quite possibly one of the most famous jazz arrangements of all time. And, we're pleased to present it here as-recorded, directly from the original manuscript. All solos have been transcribed, though chord changes are included in the event that your players wish to improvise instead. This is not a complicated arrangement and is within reach of most proficient Pianists. Solos are featured for baritone sax, trumpet, and piano. An alternate B flat part for the French horn is included that may be played by a second trumpet or a tenor sax. And, the tuba part may be played by a bass trombone. If there was ever a must-have arrangement, this is it.	MILES DAVIS	MEDIUM	\$ 50.00	I
BOULDER BLUFF	LL-1276	Fred Norman wrote and arranged this tune for the Miller band. Miller's 1941 Hollywood recording was used as the source for this transcription. The opening piano solo and later trumpet and tenor solos are fully written out, and all dynamics and articulations are notated on the chart, allowing you to re-create the authentic Miller sound. Technically this is not a difficult chart to play, providing that you maintain good sectional discipline and don't rush the tempo! There are no sax doubles. Swing @ 135 bpm.	GLENN MILLER	MEDIUM	\$ 65.00	I

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
BRAZIL	LL-2157	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, but it has been augmented 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, recognizing that not every sax team can cope with this, alternate sax parts which do not have any required instrument doubles have been included. These parts are printed on the reverse of the original sax parts. On her album recording the chart ended in a fade out. Whilst fine for a studio, fade endings rarely work live. An extra few measures have been added at the end of the chart to bring it to a positive finish. The vocal key is Eb throughout. Also, this is not a transcription - the original handwritten Marion Evans arrangement has been used and adapted. Vocal key Eb [Female vocal Bb3 - F	HELEN O'CONNELL	VOCAL / SAMBA MED. EASY	\$ 65.00	FV
BUGLE CALL RAG	LLM-1194	This arrangement of Bugle Call Rag, originally scored for the band by Jimmy Mundy, was one of the charts that helped launch the Benny Goodman Orchestra into the swing era that fateful August day at the Palomar Ballroom in 1935. The 1936 studio recording has been transcribed here, and it has been adapted to 8 brass whilst maintaining the feel and flair of the original chart. All of the solos are written out in full - clarinet, trombone, tenor trumpet - and Gene Krupa's little drum licks behind the solo breaks have been included as well. The reeds are scored for CAATT, and both altos double on clarinet. This is a fast, challenging chart, and highly rewarding to play.	BENNY GOODMAN	INST. / SWING - ADVANCED	\$ 65.00	I
BYE, BYE BLACKBIRD	LL-2190	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. The chart has been written 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).	DEAN MARTIN	VOCAL / SWING - MED. EASY	\$ 65.00	MV
CAN'T BUY ME LOVE	4188	Transcribed and adapted by Cy Payne from the Michael Buble live DVD 'Live at the Albert,' this big band chart features vocals. Trombone 4 doubles on bass trombone. Key G.	MICHAEL BUBLE	VOCAL / SWING - MED. DIFF	\$ 75.00	MV
CALL ME DARLING	LL-2246	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, re-scored into the brass, making the chart playable by a regular big band line-up. Altos 1 & 2 are written with flute doubles, though alternate alto parts that don't have the flute lines have been included in case your players don't double. The Bob Cooper tenor solo is also written out, though your player can improvise his/her own from the chords if preferred. The vocal part is written 'as sung' by Ella and the vocal key is C throughout. Ranges: Trumpets 1-4: A5, F#5, D#5, C#5 Trombones 1-4: A4, F4, C#4, B3 Vocal Key: C Vocal Range: G3 - B4 (10 steps, as sung)	ELLA FITZGERALD / NELSON RIDDLE	VOCAL / SWING - MED. EASY	\$ 65.00	FV
CALL ME IRRESPONSIBLE	LL-2139	 </p>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 recognizable. The brass ranges are moderate and there are no sax doubles. The vocal line has been written out 'as sung' by Bobby Darin. This is a sure crowd pleaser. The vocal key is G throughout. </p>Trumpets 1-4: B5, A5, A5, A5 Trombones 1-4: A4, F#4, E4, E4 Vocal key: G [Male Vocal B2 - E4 (11 steps as sung)] 	BOBBY DARIN	VOCAL / SWING - MED. EASY	\$ 65.00	MV
CAN'T WE BE FRIENDS?	JLP-9027	Recorded in 1962 and featured on the record 'Sammy Davis, Jr. Sings What Kind of Fool am I and Other Show Stoppers,' this Marty Paich arrangement is simple but swinging. There are 8-bar solos for alto saxophone and trumpet 2. Both of the recorded solos have been written out (chord changes have been included for improvisation). There was no guitar or piano in the original recording; however, optional parts have been included for both instruments. The vocals begin in D flat and modulate to E flat towards the end. There are no saxophone doubles.	SAMMY DAVIS, JR.	MALE VOCAL / SWING - MEDIUM	\$ 65.00	MV
CARIBBEAN CLIPPER	LL-1012	From the pen of Jerry Gray for the Glenn Miller Orchestra, this up-tempo swing chart features the piano, (originally Mel Powell) as well as the drums in the shout chorus. A classic Miller technique is used to propel this number - unison saxes with brass punches providing rhythmic support, with the melody inverted later on to the brass, with sax figures backing. A wonderful middle passage of two trumpet pairs playing counterbalancing lines, one set open, one pair with wah-wah plungers, and both backed by glissing trombones and fill-phrased saxes is quite unique. A must for anyone's library. Lead Alto and lead Tenor double Clarinets, with Baritone doubling Alto. Swing @ 220-240 b.p.m. Ranges: Trumpets 1-4: Eb6, Eb6, B5, B5 Trombones 1-4: Bb4, A4, A4, A4	GLENN MILLER	INST. / SWING - MED.	\$ 65.00	I
CARIOCA	LLM-1200	This is one of Artie Shaw's most memorable charts, and simply a joy to play. Opening with a short 6 measure half time statement, the drums then double the tempo and away we go. The arrangement has great sectional interplay, plenty of plunger action in the brass, and several rousing shout choruses at the end, culminating in a final clarinet flourish. The Shaw Pastor solos (for clarinet tenor) are written out in full, and there are no sax doubles. The reeds are scored for CAATT. An extra Baritone part has been included, making the section CAATB and giving you more flexibility in deciding which player takes the clarinet solo line.	ARTIE SHAW	INST. / SWING - DIFF	\$ 65.00	I
CHASING THE BIRD	JLP-8076	Here is Med Flory's arrangement of 'Chasin' the Bird' as recorded by Supersax on the 1977 record of the same name. Charlie Parker's original solo was transcribed in full by Med Flory and then harmonized to be played by a standard big band sax section (2 altos, 2 tenors and 1 baritone) with a trumpet, trombone, and rhythm section (piano, bass, and drums). This arrangement also features an open solo section (rhythm changes).	SUPERSAX / MED FLORY	INST / SWING - ADV	\$ 50.00	I
CHATTANOOGA CHOO CHOO	LL-1009	Here is Glenn Miller's Chattanooga Choo Choo, adapted from the version in the film Sun Valley Serenade. Essentially this is the same structure as the vocal version, except that it has been modified to go straight from the end of the instrumental chorus to the surprise key change leading into the final shout chorus. This chart is therefore only two and a half minutes long, but perfectly suited. The film soundtrack and the film itself were used in order to study the players fingerings and therefore get things as right. Regarding Sax doubles, Alto 2 Tenor 1 double Clarinets, Baritone doubles Alto. An instantly recognizable Miller chart that will be sure to please audiences everywhere. The audio is the vocal version. Please note that the vocal version (see our Vocals section) doesn't work as an instrumental (by skipping over the vocal part and going straight to the final chorus) because the band modulates from Db to C to F for the vocal version, but from Db to F for this instrumental version. Enjoy!	GLENN MILLER	INST. / SWING - MED. DIFF	\$ 65.00	I

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
CHATTANOOGA CHOO CHOO	LL-2009	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 OR 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 the audio soundtrack from the film and the film itself were used 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 - an extra vocal part has been included to cover this eventually. Regarding Sax doubles, Alto 2 Tenor 1 double Clarinets, Baritone doubles Alto. Vocal key C.	GLENN MILLER	VOCAL QUARTET / SWING - DIFF	\$ 65.00	MV OR FV/VQ
CHEERFUL LITTLE EARFUL	LL-2247	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 solos 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. Ranges: Trumpets 1-4: C#6, Bb5, G5, E5 Trombones 1-4: Bb4, G4, F4, D4 Vocal key: Bb Female Vocal Range: A3 - C5 (10 steps as sung)	ELLA FITZGERALD / NELSON RIDDLE	VOCAL / SWING - MED. EASY	\$ 65.00	FV
CEREZO ROSA (CHERRY PINK)	LL-1285	Cerezo Rosa, or Cherry Pink and Apple Blossom White as it is otherwise known, is probably Perez Prado's most well-known piece. In essence, it's a trumpet solo with big band backing, and is instantly recognizable for the valved and lipped slur / scoop at the start of the soloists phrase. The solo part has been written for the 4th trumpet, the unsung member of the section who rarely gets the limelight. All of the rhythm parts are written out in full, though your pianist and guitarist are equally free to play their own interpretation from the chords provided. The lead trumpet has to reach a high E6 once, and some high D6s, with an option to scream to high F6 too (as does the soloist in the last measure), in true Prado style. Other than this, the chart is very straight forward, and moves along in a great Latin groove. There are no sax doubles. Latin @ 110 b.p.m.	PEREZ PRADO	INST / SWING - MED	\$ 65.00	I
CHEROKEE	LL-1078	Cherokee was the first big hit for Charlie Barnet and his Orchestra, though when Billy May arrived for the 1939 recording session and handed out the parts nobody seemed that impressed with it! This is a good tenor feature, and a straight forward chart to play. The arrangement is full of interest. Glissing trombones, trumpets with wah-wah plungers, and some rich voicings in the saxes and ensemble sections. This chart is the one that set the standard for all subsequent arrangements of this Ray Noble composition. There are no sax doubles. Ranges: Trumpets 1-4: D6, B5, G5, F5 Trombones 1-4: Bb4, G4, E4, D4	CHARLIE BARNET / BILLY MAY	INST. / SWING - MED. EASY	\$ 65.00	I
CHERRY	LL-1096	Cherry is a classic from the Harry James Orchestra and a great chart for showcasing one of your Trumpet players. The original arrangement was done with strings, but we have replaced the string lines with saxes, to make the chart playable by a regular line-up. All of the solos (for Trumpet, Trombone and Alto) are fully written out, though we have included the chords should your players wish to improvise. This is a very rare chart, and we are delighted to offer it to you. There are no sax doubles. The Trumpet solo is on the 2nd part the Trombone solo is on the 2nd part. Trumpets 1-4 D6, Bb5, G5, E5 Trombones 1-4 Bb4, A4, G4, C4	HARRY JAMES	INST. / SWING - MED. DIFF	\$ 65.00	I
CHI CHI	JLP-8077	This Supersax arrangement, from the album 'Supersax with the L.A. Voices, Vol. 3' features the usual saxophone lineup of 2 altos, 2 tenors, 1 baritone with trumpet and the addition of 5 voices [Soprano, 2 altos, tenor and baritone]. Like the other Supersax charts, this arrangement features an original Charlie Parker solo transcribed in full and harmonized to be played by a sax section with rhythm accompaniment. The original recording featured a trumpet solo by Conte Candoli as well as bass and piano solos. There is also an open solo section. The vocal parts are optional and have been cued into the sax parts so that they may be played instead. The arrangement plays fine without using the vocal parts altogether.	SUPERSAX / MED FLORY	INST / SWING - ADV	\$ 50.00	I
CHICAGO	LL-2263	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. The chart has been presented here 'as-played' by the Dorsey band, and is has been graded as medium difficult, purely because the brass ranges are fairly high (trumpets 1,2,3 to at least Bb5, with option to D6, and 1st trombone to high C5). 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. Swing @ 150 b.p.m.	TOMMY DORSEY	MEDIUM DIFFICULT	\$ 65.00	MV
CHILI PEPPERS	JLP-8065	This great bossa rock composition by Duke Pearson was featured in an octet form on his 1967 record 'The Right Touch.' Duke fleshed this funky tune out for a full big band, though it was never recorded. This arrangement has been engraved directly from Duke's original manuscript - this is not a transcription. The tune calls for a tenor, trumpet, and flute solos. In addition, there is an open solo section and for the trumpet solo he indicated trading fours between trumpets 1-3. Both altos double flute and trombone 4 is bass. This is another exciting arrangement from Duke Pearson. The sound sample is from Duke's octet recording as there is no recording of this arrangement. But, it will give you a good idea of the sound. Please note the ranges below.	DUKE PEARSON BIG BAND	ADVANCED	\$ 65.00	I
CHLOE	LLG-1213	Chloe was originally a chart made famous by the Tommy Dorsey Orchestra, thanks to a stunning arrangement by Bill Finegan. Structurally and harmonically it was probably ahead of its time, and certainly showed the sort of direction that the Sauter Finegan band was set to take later on. This is a transcription of the Ted Heath version which is essentially the same as the Dorsey / Finegan chart. There are solo features for baritone, piano, trumpet and tenor, with some great trombone and sax passages. The second alto doubles clarinet, to lead over the saxes in their soli and to solo over the band in the final chorus. All of the as-played solos are written out, though your tenor, trumpet piano players can improvise from the chords if they wish. This is quite an exacting chart to play. Dynamics are crucial and the brass ranges are fairly high, hence this has been graded as advanced. Ranges: Trumpets 1-4 : Eb6, D6, G#5, G5 Trombones 1-4 : C5, A4, Ab4, E4	TED HEATH	INST. / SWING - ADVANCED	\$ 65.00	I
CHRISTOPHER COLUMBUS	LL-1154	A landmark chart from the Benny Goodman Orchestra. Goodman used many of Fletcher Henderson's arrangements for his band, but in the case of Christopher Columbus he played his own version, probably because the tune was Henderson's theme. The Goodman original has been adapted here to suit an 8 brass line-up, and have transcribed all of the original solos (Clarinet, Trombone Trumpet), though your players can improvise on the chords if they wish. The brass ranges are fairly moderate, making the chart playable by bands of all abilities. The saxes are scored for Clarinet, 2 Altos 2 Tenors. Ranges: Trumpets 1-4: C6, C6, G5, G5 Trombones 1-4: C5, F4, B3, Bb3	BENNY GOODMAN	INST. / SWING - MED. EASY	\$ 65.00	I

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
CHU CHO	LL-1004	Chu Cho is a wonderful Latin number, from the pen of the great Paquito D'Rivera, written for Mario Bauza and his Afro-Cuban Orchestra. This tune simply oozes style, and also offers a chance to show off the improvisation skills for your lead Alto (or Tenor), Baritone and lead Trombone. The mp3 is complete. Please have a listen and judge for yourself! A fine addition to any library. Trumpets 1-4: D#6, D#6, C6, C6 Trombones 1-4: A4, A4, D4, Bb3 3 mins 40 secs	MARIO BAUZA	INST. / LATIN - MED.	\$ 65.00	I
CIRIBIRIBIN	LL-1198	Ciribiribin is perhaps the solo Trumpet chart by which all others are measured. It is certainly a very challenging piece for your soloist, though can also be used as a solo vehicle for Clarinet or Soprano Sax instead. We have reproduced HJ's 1939 classic for you in full, from the classically inspired intro, the Mediterranean waltz section, the little Baroque bridge, the Trumpet Cadenza and the fast swing second half. We have adapted the original to suit 8 brass (Solo Trumpet, Tpts 123 4 Trombones) and 5 Saxes (AATTB). The Solo Trumpet part is exactly as played by HJ, along with all articulations and phrasings. Aside from the difficulty of the Solo Trumpet part, the chart is reasonably straightforward for the rest of the band, and makes a great concert piece.	HARRY JAMES	INST. / SWING - ADVANCED	\$ 65.00	I
CLARINADE	LL-1208	Mel Powell wrote this piece for Benny Goodman, and in some ways it points the way for Mel Powell's later switch from jazz to classical music. The chart is full of rich, flowing texture and has a superb harmonic structure, yet is still a thumping swing number. Aside from an 8 measure piano solo, the chart is an out and out clarinet feature. However, it is not easy. Your clarinet player will need to be very nimble fingered to get it right, as playing in the keys of E and F# at 240 beats a minute is quite a challenge, and the band will need to be tight and have good intonation too. The arrangement is scored for 8 Brass and 5 reeds - clarinet, alto, 2 tenors and baritone. Tenor 1 doubles Clarinet. Ranges: Trumpets 1-4: C#6, G#5, G#5, D#5 Trombones 1-4: A4, F#4, E4, B3	ARRANGED BY BENNY GOODMAN	INST. / SWING - ADVANCED	\$ 65.00	I
CLARINET A LA KING	LL-1141	A fabulous chart from the Goodman band of the early 1940's, written by Eddie Sauter, and, quite naturally, a Clarinet feature. The chart is harmonically very innovative, and shows glimpses of the sort of writing that Eddie Sauter produced later on in collaboration with Bill Finegan. This is quite a hard chart to play, but very rewarding once your players have it right, and a fine addition to the Goodman corner of your band library. The Clarinet and Piano solos are written out in full, and all dynamics and articulations have been included on all the parts, because this is one chart that simply won't work if played at the same volume throughout! We have augmented the Brass to 4 + 4 and the reeds are scored C/A/T/T/B. There are a couple of quick sax doubles - Baritone on Alto and 2nd Alto on on Clarinet. Ranges: Trumpets 1-4: D6, Bb5, G5, F5 Trombones 1-4: A4, F#4, Eb4, C4	BENNY GOODMAN	INST. / SWING - ADVANCED	\$ 65.00	I
CLEMENTINE	LL-2006	Calling all male vocalists! Clementine is simply great fun. This Bobby Darin version is in a similar style to his more well 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. Trumpets 1-4 C6 (F6 opt), Ab5 (C6 opt), G5 (Ab5 opt), F5 Trombones 1-4 Bb4, F4, Eb4, C4 Vocals Male Eb3 - F4 - Vocal key Eb to Ab.	BOBBY DARIN	MALE VOCAL / SWING - MED.	\$ 65.00	MV
COME FLY WITH ME	LL-2023	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. Trumpets 1-4 G6, E6, C6, Ab5 Trombones 1-4 Bb4, G4, F4, Db4 Vocal Baritone Bb2 to D4 (one octave and 3 tones)	FRANK SINATRA WITH COUNT BASIE / QUINCY JONES	MALE VOCAL (5/4/4/4) / SWING - DIFF	\$ 65.00	MV
COME RAIN OR COME SHINE	LL-2099	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. The vocal is in Bb. Ballad @ 64 b.p.m. Ranges: Trumpets 1-4: C6, B5, E5, D5 Trombones 1-4: Ab4, F4, D4, Bb3 Vocal key: Bb; Female G3-A4 (9 steps)		VOCAL / BALLAD - MED. EASY	\$ 65.00	FV
COME RAIN OR COME SHINE	LL-2186	Here is the Helen O'Connell version of the Johnny Mercer classic "Come Rain or Come Shine". This is her original chart, and to the best of our knowledge was never commercially recorded by her. This is not a transcription - the original handwritten Marion Evans arrangement has been used and adapted. 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 the parts come double-sided, for versions 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.	HELEN O'CONNELL / MARION EVANS	VOCAL / SWING - MED.	\$ 65.00	FV
CONCERTO FOR CLARINET, PART 1	LL-1013	Here is Part 1 of Artie Shaw's stunning Concerto for Clarinet, written by the great man himself. Following a big tutti opening comes a stylish Clarinet cadenza intro, with band backing and solo Piano infills. The Piano then picks up into 8-beat Boogie style with a 24 bar solo, answered by the Clarinet. Solos too for Trumpet, Trombone, Alto and Tenor with a final Clarinet solo flourish. This is Shaw's defining work for Solo Clarinet and big band, but be warned - you will need a very good Pianist and Clarinet player to carry this off. At nearly 4 and a half minutes this is only the half of it. The second part of this Concerto, itself almost 5 minutes long and even more challenging for the Clarinetist, will be coming soon. The whole piece is scored for Clarinet, 2 Altos, 2 Tenors, 8 Brass and 4 Rhythm. All solos are fully written out, though naturally your players can improvise if they wish. Swing @ 180 b.p.m. Ranges: Trumpets 1-4: E6, A5, G5, E5 Trombones 1-4: Bb4, C4, A3, F3	ARTIE SHAW	INST. / SWING - ADVANCED	\$ 65.00	I
CONCERTO FOR CLARINET, PART 2	LL-1015	Here is Part 2 of Artie Shaw's stunning Concerto for Clarinet. The chart opens with four stylish Clarinet cadenzas, after which the drummer picks up the tempo with a floor-tom solo, joined by solo Clarinet for 40 measures. Briefly into 3/4 time for band chord stabs, the Clarinet Drum solo continues. Another time shift for more stabs, then three tutti swing choruses to a false finish. The Clarinet soloist wraps things up with a further four cadenza passages. This is a very challenging work for solo clarinet, and will need a great player to pull it off. The saxes are scored for 2 Altos and 2 Tenors. The Clarinet range is up to super C. Trumpets 1-4 E6, C6, G5, E5 Trombones 1-4 Bb4, F4, D4, Bb3	ARTIE SHAW	INST. / SWING - ADVANCED	\$ 65.00	I

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TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
CONFIRMATION	JLP-8078	Here is the Supersax version of 'Confirmation' as recorded on the 1988 'Stone Bird' record (it was also previously recorded in 1974 on 'Salt Peanuts'). Like the other Supersax arrangements that we publish this is not a transcription. The original, hand-written manuscript has been used to produce this arrangement. This has been published with the authorization of Med Flory.	SUPERSAX / MED FLORY	INST / SWING - ADV	\$ 50.00	I
CORNER POCKET	LL-1220	Corner Pocket was written by the unsung hero of the Count Basie band, Freddie Green, and it's title is a reference to the place that Green called his own - the corner pocket of the rhythm section. This has been transcribed from the 'Basie in London' album but the chart has been adapted slightly to make it suitable for 8 brass. There are ad-lib solo spots for trumpets 1 2 and tenor 1. Basie's piano solos are written out as-played, as is the last 8 measures of the lead trumpet solo because it suggests the theme for the final shout chorus at the end of the piece, though your player can improvise if desired. There are no sax doubles. A fabulous chart from the height of the Basie Band.	COUNT BASIE	INST. / SWING - DIFF	\$ 65.00	I
COUNT ME IN	JLP-8005	Here is a great Billy Byers chart that epitomizes the laid-back Basie sound. This arrangement features written-out piano fills throughout and a harmon-muted trumpet solo (on trumpet 2, also written out). This has been engraved from the original manuscript, though we did transcribe the piano fills and trumpet solo. Chord changes have been provided in the event that your players wish to improvise instead. The real trick to this chart is getting the feel, dynamics and articulations just right. The only range issue is that trumpet 1 gets to a F6 during the shout chorus. So, the chart is graded as difficult for that reason. Otherwise, it's probably a medium-level arrangement. The brass open on buckets and stay there for half of the arrangement. There are no saxophone doubles.	COUNT BASIE	DIFFICULT	\$ 65.00	I
COW COW BOOGIE	LLM-2128	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 left hand from the pianist, to play the boogie-woogie style riffs that rumble on throughout the number and give it its distinctive groove. The original Trombone and trumpet solos have been written out 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. Vocal key: Ab Female Vocal Range: Ab3 - C5 (10 steps)	ELLA MAE MORSE	VOCAL / BOOGIE WOOGIE - MED.	\$ 65.00	FV
CRAZY LITTLE THING CALLED LOVE	3088	Here's a great big band vocal arrangement of the Queen hit as done by Michael Buble on his self-titled album. Features solos for alto, tenor and guitar. Key C to Db.	MICHAEL BUBLE	VOCAL / SWING - MED.	\$ 75.00	MV
CRISTO REDENTOR	JLP-8064	Duke Pearson toured with singer Nancy Wilson in 1961, during which time he traveled to Brazil. During his visit there he was inspired to pen one of his best-known pieces, 'Cristo Redentor.' This became one of Pearson's best-known singles and was featured on his 'How Insensitive' album. Pearson created this big band adaptation of the song. This arrangement has been engraved from the original manuscript - this is not a transcription. This is a very simple, but haunting ballad. What makes this difficult is the trumpet 1 part - which is written quite high. Actually, Duke wrote trumpet 1 going up to an A6. But, in that spot he did indicate an optional, lower note. But, that note is D6. Other than the A6, it does go to a G6. But, this can be played down an octave so as to make this chart accessible to all bands. There are no sax doubles and piano and guitar are tacet throughout. The sound sample is of his famous recording with voices which will give you an idea of the tune: as far as we know this big band arrangement was never recorded.	DUKE PEARSON BIG BAND	MEDIUM	\$ 50.00	I
CRY ME A RIVER	LL-2013	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.	THE TAKE NOTE BIG BAND	VOCAL / BALLAD - MED.	\$ 65.00	FV
CUTE	M-050050377	Cute is one of the great tracks from the Basie band of the 1950's, and one of a series written and arranged for the band by Neal Hefti to be found on The Atomic Mr Basie album. This is the original arrangement and not a transcription, and makes a nice show spot for your drummer. There is not a full score with this arrangement, though a Conductor lead sheet is included. A great tune, and classic Basie!	COUNT BASIE / NEAL HEFTI	INST. / SWING - MED.	\$ 65.00	I
DANNY BOY (LONDONDERRY AIR)	LL-1037	Here is the lush and lovely Danny Boy (a.k.a Londonderry Air) as played by the Miller Band. Another excellent transcription from the pen of Alan Glasscock, this chart features Miller-voiced saxes, beautifully balanced muted brass and some delicate piano work which is written out for your pianist in the places that matter. Though short, at just over two minutes, this chart is perfect for those gentler moments in a set, or for a late night closer. The lead Trombone is the cameo-featured solo instrument and its range goes quite high - to top C#, hence we have graded this as a medium piece. Lead Alto is on Clarinet throughout. Second Alto doubles Clarinet and the Baritone doubles Bass Clarinet, though we have also cued the passage with notes for the Bari in case a Bass Clarinet is unavailable. Ballad @ 75 b.p.m. Ranges: Trumpets 1-4: G#5 F#5, E5, B4 Trombones 1-4: C#5, F#4, E4, D4	GLENN MILLER	INST. / BALLAD - MED.	\$ 65.00	I
DARKTOWN STRUTTERS BALL	LL-1202	Darktown Strutters Ball is well known to Trad Jazz audiences, but it's a bit of a rarity to have a chart for Big Band. This version is a transcription of the Ken Moule chart which was written for the Ted Heath Orchestra as part of their Decca recording sessions. It is two minutes of pure joy, featuring some great tutti passages, and a dixieland chorus too. The Dixie trio is ad-lib, and is written for your 1st Trumpet, 1st Trombone and Clarinet. The Clarinet also features with a solo following the Dixie passage. The Sax section has a slightly unusual make-up, being written for Clarinet, Soprano, Alto, Tenor and Baritone, though we have also included an extra Tenor part (a transposition of the Alto part) to give you more flexibility. A very rare chart from the Ted Heath book.</p>	TED HEATH	INST. / SWING - DIFF	\$ 65.00	I
DAY IN, DAY OUT	LL-2126	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.	FRANK SINATRA / BILLY MAY	VOCAL / SWING - MED.	\$ 65.00	MV
DEWEY SQUARE	JLP-8080	Here is Med Flory's arrangement of 'Dewey Square' This arrangement features an original Charlie Parker solo transcribed in full by Med Flory, and harmonized to be played by a standard big band sax section (2 allos, 2 tenors and 1 baritone).	SUPERSAX / MED FLORY	INST / SWING - ADV	\$ 50.00	I

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
DIAMONDS ARE A GIRL'S BEST FRIEND	LL-2137	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 (a suggested piano part has been written in 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. A relaxed tempo (at 130 bpm) is indicated 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 one 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. Vocal Key: Ab or Eb Female vocal: Eb3(Bb4) - Ab4(Eb5) (11 steps)		VOCAL / SWING - MED. EASY	\$ 65.00	FV
DICKIE'S DREAM	LL-1090	Another very rare chart from the great Count Basie Orchestra, Dickie's Dream, named after Basie's outstanding Trombonist Dicky Wells, was first recorded in 1939 as a 7-piece featuring Wells, Buck Clayton and Lester Young, backed by the All American Rhythm section. The tune evolved over time until Basie recorded the version that we offer here. The tempo is more relaxed and the harmonic structure has modified a little, though the form is still that of the original. This chart features Trumpet, Trombone, Tenor and Piano, interspersed with backing phrases from the rest of the band. All four of the solos are written out as-played by the Basie band, though we have included the chords should your players wish to improvise. No sax doubles. Swing @ 180 b.p.m. Ranges: Trumpets 1-4: B5, C6, E5, C5 Trombones 1-4: C5, E4, D4, Bb3	COUNT BASIE	INST. / SWING - MED.	\$ 65.00	I
DISC JOCKEY JUMP	LL-1014	This chart is very clever in its concept, as it is both big band and an 8-piece bebop all rolled into one. The front line is a quartet of Alto, Tenor, Trumpet and Trombone taking the unison melody line, with the rest of the blowers providing the backing support. All of the quartet have solos. This chart in a way reflects its time in history, with the shift from the big band format of the 1940's to much smaller outfits in the 1950's. Disc Jockey jump is not a demanding piece to play, and also sounds well at reduced tempo. Another lovely transcription by Bob Martin, written by GENE KRUPA AND GERRY MULLIGAN.	RECORDED BY GENE KRUPA	INST. / SWING - MED. DIFF	\$ 65.00	I
DO NOTHIN' TILL YOU HEAR FROM ME	LL-2130	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 Fitzgerald and Frank 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. Ranges: Trumpets 1-4: E6, E6, E6, A5 Trombones 1-4: Db5, Ab4, F4, D4 Vocal key: G - Male Vocal C3 - F4 (11 steps)	ROBBIE WILLIAMS	VOCAL / SWING - DIFF	\$ 65.00	MV
DON' CHA GO WAY MAD	LL-2107	Harry James and The Skylarks vocal group briefly joined forces in 1949-50, 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. Another fine work from the pen of Alan Glasscock. Ranges: Trumpets 1-4: D6, Bb5, Bb5, Bb5 Trombones 1-4: A4, Ab4, Ab4, F4 Vocal key: Ab Lowest vocal Db3. Highest vocal Eb5	HARRY JAMES AND THE SKYLARKS	VOCAL GROUP [SATB] / SWING - MED.	\$ 65.00	VQ
DON'T BE THAT WAY	LL-1171	One of the all-time classic charts from the Benny Goodman book, and a must for all Goodman fans. We have modified the arrangement to suit 8 brass, and have written out the original Clarinet, Trumpet Trombone solos in full, as well as including an optional Trumpet soli instead of just the Trumpet solo, should you want to show off the section a bit. Reeds are scored for Clarinet, 2 Altos and 2 Tenors, and there are no sax doubles. Ranges: Trumpets 1-4: Bb5, Bb5, Bb5, D5 Trombones 1-4: Ab4, Ab4, D4, D4	BENNY GOODMAN	INST. / SWING - MED. EASY	\$ 65.00	I
DON'T BE THAT WAY	LL-2238	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.	ELLA FITZGERALD / NELSON RIDDLE	INST. / SWING - MED.	\$ 65.00	I
DON'T FENCE ME IN	JLP-9045	Vic Schoen's arrangement of the Cole Porter classic 'Don't Fence Me In' became a huge hit for Bing Crosby with the Andrews Sisters in 1944. Supposedly Crosby went into the studio on July 25, 1944 having not previously seen or heard this song and within 30 minutes, he and the Andrews Sisters had made the recording, which later sold over a million copies and topped the Billboard charts for eight weeks in 1944-45.	ANDREWS SISTERS	VOCAL TRIO [SSA] / SWING - MED.	\$ 65.00	FVT
DON'T SIT UNDER THE APPLE TREE WITH ANYONE ELSE BUT ME	LL-2136	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. The original vocal lines have been written '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. The vocal key is Eb.	THE ANDREWS SISTERS	VOCAL TRIO [SSA] / SWING - MED.	\$ 65.00	FVT
DON'T SIT UNDER THE APPLE TREE WITH ANYONE ELSE BUT ME	LLM-1065	This is Glenn Miller's version that was originally performed by the Modernaires vocal group, except that it has been turned into an instrumental, whilst keeping the form true to the original. The band intro is there, as are the correct modulations and fills behind the melody lines. The trombones are written quite high in places (lead to high Db). This is also offered as the original vocal version of this chart (see vocals section). The mp3 is the vocal version.	GLENN MILLER	INST. / SWING - DIFF	\$ 65.00	I
DON'T SIT UNDER THE APPLE TREE WITH ANYONE ELSE BUT ME	LLM-2065	This is Glenn Miller's version that was originally performed by the Modernaires vocal group. It has been scored for boy and girl vocal duet and a part for the vocal harmony group has been included also. 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. This is also offered as an instrumental-only version. No sax doubles and the brass ranges are not demanding. Good fun! Vocal key D/C/Db	GLENN MILLER	VOCAL QUARTET [SATB] \$ / SWING - MED.	65.00	MV/FV DUET/VQ
DON'T WORRY 'BOUT ME	JLP-9011	This great arrangement of the Rube Bloom classic comes from the pen of Quincy Jones and was featured on the Frank Sinatra collaboration with the Count Basie Orchestra 'Sinatra at the Sands.' This has been transcribed from the original recording. This slow swing treatment features some light harmon trumpet fills behind the vocals (written for trumpet 3).	FRANK SINATRA	MALE VOCAL / SWING - MEDIUM	\$ 65.00	MV

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
DOWN FOR THE COUNTS	LL-1104	Down for the Counts is an original composition by the talented American arranger Dick Burlant. Written in Basie style, with some Hefti influences, this chart swings from top to tail, and makes a nice feature for your Trumpet soloist. The ranges are reasonable which makes it very playable, and there is some lovely interplay between the sections as well as a cameo opening Piano solo and very clever little ending. No sax doubles. The chart also works well when taken at a more relaxed tempo.Swing @ 150-160 b.p.m. Ranges: Trumpets 1-4: D6, A5, G5, F#5 Trombones 1-4: G4, G4, E4, Eb4		INST. / SWING - MED.	\$ 65.00	I
DOWN SOUTH CAMP MEETING	LL-1274	Down South Camp Meetin' is another great Fletcher Henderson chart as performed by Benny Goodman's orchestra. The original arrangement has been adapted to bring it up to 8 brass, without losing the feel and flavor of the original. The reeds are scored for solo clarinet, 2 altos and 2 tenors, with all 4 saxes doubling clarinets for the final chorus. Benny's solo has been written out in full, although your player can improvise from the chords provided instead. All dynamics and articulations are here too, to enable your band to reproduce the authentic Goodman sound. A super chart for the swing dance crowd. Swing @ 185 b.p.m.	INST / SWING - MED	INST / SWING - MED	\$ 65.00	I
DREAM A LITTLE DREAM OF ME	LL-2224	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 cart 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 too. 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.	HELEN O'CONNELL / HAL MOONEY	VOCAL / SWING - MED.	\$ 65.00	FV
DRUM BOOGIE	LL-2260	Drum Boogie was a big hit for the Gene Krupa band, featuring Irene Daye on vocals (rather than his regular Anita O'Day). A couple of minor changes have been made 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 the drum part has been written 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. Boogie @ 170 b.p.m.	IRENE DAYE/GENE KRUPA	VOCAL / SWING - ADV	\$ 65.00	V
DUET	LL-1098	Duet is one of the great tracks done for the Basie band by Neal Hefti, from The Atomic Mr Basie album. This is a wonderfully laid back chart featuring two of your Trumpet players. Hence the title of the piece. This is a transcription of the original Hefti arrangement, and includes fully transcribed Joe Newman and Thad Jones' solos, scored on Trumpet 2 and Trumpet 4, plus the Piano solo and fill-ins. We have rated it as easy / medium, but as with so many charts your band will need to be tight to do it justice. There are no sax doubles. Trumpets 1-4: C6, C6, F5, B5 Trombones 1-4: A4, Gb4, Db4, Bb3 4 mins 10 secs	COUNT BASIE / NEAL HEFTI	INST. / SWING - MED.	\$ 65.00	I
EASY DOES IT	LL-1114	Easy Does It is another classic but underplayed chart from the Tommy Dorsey book, written by Sy Oliver. This chart is a medium tempo bouncy swing chart with a 2-beat feel that dancers might describe as a Shag tempo. As the title suggests, it glides effortlessly along if taken at the right tempo. The chart features your lead Trombone and Tenor 1. We have cross-cued the Trombone lead onto the 3rd Trumpet part, should the range prove too high for your player, and we have transcribed fully the original Tenor solo, though he can improvise from the chords if desired. Both Altos double Clarinets.Swing @ 150 b.p.m. Ranges: Trumpets 1-4: Bb5, G5, Eb5, Eb5 Trombones 1-4: Bb4, G4, G4, G4	TOMMY DORSEY	INST. / SWING - MED. EASY	\$ 65.00	I
EL MANISERO (PEANUT VENDOR)	LL-1229	Adapted from the 1956 recording, El Manisero (the Peanut Vendor) remains one of Stan Kenton's most enduring hits, and is a feature chart for lead trombone (who solos for the first minute of the chart), the trumpet section with their screaming dissonances and for the pianist. This arrangement is essentially the same as Kenton's 'Peanut Vendor', but transposed down a major 3rd and with a shortened piano solo. To add more interest and to build the rhythm backing to the chart, rhythm indications have been written on all the brass parts (except trombone 1) from the opening of the chart, so bring some wood blocks, claves, cabasas and cuicas along. The trumpet lines are not hard, but they are fairly high, with 1 2 reaching high C and 3 reaching A. If you want to play the genuine Kenton version with the complete piano solo and have trumpets who can reach high D and E please order the 'Peanut Vendor - LL-1297' chart. There are no sax doubles, and the 4th trombone is bass.	STAN KENTON	INST. / SWING - MED.	\$ 65.00	I
EL MANISERO (PEANUT VENDOR)	LL-1297	Transcribed from the 1956 recording, the Peanut Vendor remains one of Stan Kenton's most enduring hits, and is a feature chart for lead trombone (who solos for the first minute of the chart), the trumpet section with their screaming dissonances and for the pianist. The Kenton piano solo has been written out in full and the solo itself is a work of art, showing us what can be done when improvising over just a couple of chords. To add more interest and to build the rhythm backing to the chart, rhythm indications have been written on all the brass parts (except trombone 1) from the opening of the chart, so bring some wood blocks, claves, cabasas and cuicas along. The trumpet lines are not hard, but they are high, with 1 2 reaching high E and 3 4 reaching high D. If your players don't have this range, please order the 'El Manisero - LL-1229' chart. (It is essentially the same chart transposed down a major 3rd with a shortened piano solo, so the trumpet ranges are limited to high C). There are no sax doubles, the 4th trombone is bass (optional 5th trumpet trombone parts have been included).	STAN KENTON	INST. / SWING - ADVANCED	\$ 65.00	I
EVERY TUB	LL-1051	Another flat-out swing chart from the earlier days of the Count Basie band. Every Tub is a quick swing chart featuring Tenor sax, Trumpet and Piano, with loads of visual possibilities too, as much of the Brass ensemble work uses plungers / fan hats. We have written out all of the original solos, though your players can improvise over the chords if they wish. This is another rare Basie chart, and forms part of our expanding Basie series. The brass ranges are moderate and there are no sax doubles.Swing @ 220 b.p.m. Ranges: Trumpets 1-4: G5 C6, G5, G5 Trombones 1-4: Bb4, G4, F4, D4	COUNT BASIE	INST. / SWING - MED.	\$ 65.00	I
EVERYTHING	4208	Here is the relaxed, gentle Latin-style number from Michael Buble's album 'Call Me Irresponsible.' Faithfully transcribed by Cy Payne and scored for Alto, Tenor, Baritone, 2 Trumpets, Trombone, Vocal, Piano, Acoustic Guitar, Bass Guitar and Drums. Eight bar written-out guitar solo cued on Alto. With Trumpets no higher than F on the staff, this is a very playable number. Vocal Key: Db modulating to Eb	MICHAEL BUBLE	INST. / LATIN - MED. EASY	\$ 50.00	I
FEELING GOOD	3089	Here is this the Leslie Bricusse and Anthony Newley classic as recorded my Michael Buble. Includes optional very playable Violins I and II, Viola, 2 Bb Clarinets and 2 Flutes. Key Gb modulating to Ab as recorded. From the publisher: This title is an exact professional level transcription by Cy Payne and has not been simplified - there are no concessions to the horns!	MICHAEL BUBLE	INST. / SWING - MED.	\$ 95.00	I

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
FLIGHT OF THE FOO BIRDS	JLP-8012	Here is Neal Hefti's famous arrangement from the Count Basie Orchestra's album Atomic Basie from 1957. This has been engraved from the original manuscript: this is not a transcription. This bright swing chart opens with trumpets on harmon mutes. There are solos for alto sax 1, trumpet 3, and tenor sax 1. Chord changes have been included as the solos have not been written out. This is not an overly complicated arrangement, but the band needs to be tight on the soli sections and the unison lines. There are no sax doubles. This would make a great festival chart. Ranges: Trumpet 1: D6 (last note of arrangement): Trombone 1: B flat 4	COUNT BASIE	INST. / SWING - DIFF.	\$ 65.00	I
FLY ME TO THE MOON	LL-2084	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. A short piano bass solo has been added as an intro to help your singer pitch the first note, and the brass has been augmented 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. The trumpet 2 solo fills have been written out, 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.Vocal key: CMale Vocal G2 - G4 (2 octaves) "as performed"	FRANK SINATRA WITH COUNT BASIE / QUINCY JONES	VOCAL / SWING - MED. EASY	\$ 65.00	MV
FOR ONCE IN MY LIFE	4067	This comes from the Michael Buble album 'Come Fly with Me.' After a powerful intro this chart settles into a relaxed groove before steadily building to a show-stopping ending. 5/4/4/4 includes full score. Key of Bb. Please note that this is a simplified arrangement suitable for less-experienced bands.	MICHAEL BUBLE	VOCAL / SWING - MED.	\$ 75.00	MV
FOX, THE	LL-2414	The Fox is a real beauty of a swing-dance chart, perfect for the Jitterbug and Lindy dance crowd. This tune has a totally infectious bounce to it, and swings like crazy from start to finish. The arrangement is nearly all ensemble work, aside from a screaming 2nd Trumpet cameo solo, and there is a lot of plunger work in the Brass, with the sections answering each other behind the Sax lines, so it will have a lot of visual appeal in performance too. The Fox is not a hard chart to play, though it relies on your players being relaxed into the feel and not pushing the beat. The drum part is fully notated with the necessary licks, and the Trumpet solo can be played as written or from the chords provided. A rare and elegant swing chart from the Ray Anthony orchestra.Trumpets 1-4: C6, C6 (G6 opt), G5, F5 Trombones 1-4: Ab4, Ab4, Ab4, Ab4	RAY ANTHONY	INST. / SWING - MED.	\$ 65.00	I
FRENESI	LL-1152	Frenesi was a tune popularised and played by many of the well known bands of the late 30's and early 40's. Our version is an adaptation of the Artie Shaw version, but re-scored for a regular big band line-up, as Shaw's chart made heavy use of strings, and had an orchestral flavour to it. We have kept the structure of the original, and have transcribed all of the solos (Clarinet, Tenor, Trumpet Piano). The re-voicing of the chart means that the saxes (written C, A, T, T,B) have plenty of instrument doubles. The Alto doubles Clarinet Flute, both Tenors double Clarinet and the Bari doubles Alto. The chart also floats between Swing and Rumba feels, so your players will need to be alert!	AS PLAYED BY ARTIE SHAW	INST. / SWING - MED.	\$ 65.00	I
GET HAPPY	JLP-9010	Arranged by Sammy Nestico for singer Helen O'Connell, this swinging arrangement was never recorded to the best of our knowledge. It was, however, performed live on the radio on July 15, 1970 (radio broadcast from the Rainbow Grill in New York City). This is not a transcription, the original manuscript was used. The chart begins with a great swinging figure in the Basie tradition. Alto 1 doubles on clarinet. The vocal key starts in A flat then modulates to B flat and ends up in B.	HELEN O'CONNELL	FEMALE VOCAL / SWING - MEDIUM	\$ 65.00	FV
GLEN ISLAND SPECIAL	LL-1147	Glen Island Special is a very quick swing chart written by Eddie Durham for the Glenn Miller band, and on first hearing it you could be forgiven for thinking it to be a Basie chart. At 240 beats per minute this chart rips from start to finish. It features ad-lib solos for 2nd Trumpet and 1st Tenor and has plenty of visual appeal too, with much plunger / hat work in the Brass. The Saxes are scored for 3 Altos and 2 Tenors, with no doubles. The Trumpet ranges are very moderate, with lead only reaching a G. The Sax parts do require very nimble fingers, and we have graded the chart as Medium Advanced purely because of this. If you play to a dance crowd the dancers will need a rest afterwards!Swing @ 240 b.p.m. Ranges: Trumpets 1-4: G5, E5, D5, B4 Trombones 1-4: A4, F4, F4, F4	GLENN MILLER	INST. / SWING - MED. DIFF	\$ 65.00	I
GOOD EARTH, THE	LL-1203	The Good Earth was written by Neal Hefti for the Woody Herman Orchestra and is a blistering swing chart. This transcription is taken from the 1963 Basin Street West studio session in Hollywood. The original chart was written for 5 Trumpets, 3 Trombones, Clarinet, 3 Tenors, Baritone and 4 Rhythm. We have adapted the chart to 4 Trumpets 4 Trombones, and the 4th Trombone can be played by a Bass Trombone. The reeds play "as recorded", though an extra alto part which can be substituted for the 2nd Tenor part, has been included, making the section CTATB. Herman's solo is written out, but the Tenor solo is improvised. This is quite a challenging chart to play and it needs energy and good musicianship to do it justice. However, it is really rewarding for band and audiences alike.	WOODY HERMAN / NEAL HEFTI	INST. / SWING - ADVANCED	\$ 65.00	I
GOODBYE	LL-1185	Goodbye was Benny Goodman's closing theme. A slow, hauntingly beautiful composition from Gordon Jenkins, rich in musical colour and tonality and a fine testament to Benny. We have faithfully reproduced the original here, though have expanded the brass to a full 4/4 section to suit a standard big band line-up. The chart features Clarinet and 2nd Trumpet, with some cameo spots for Baritone Guitar and plenty of flowing Piano runs. The reeds are scored for Clarinet, Alto, 2 Tenors and Baritone. Not a difficult chart to play, but plenty of dynamic discipline is required to make it sound right.Ranges:Trumpets 1-4: A5, E5, Db5, Bb4 Trombones 1-4: Bb4, G4, B3, Bb3	BENNY GOODMAN	INST. / SWING - MED. EASY	\$ 65.00	I
GOODY GOODY	JLP-9042	With its bouncy melody and surprisingly sarcastic lyrics, this 1936 tune represents some of the best of jazzy American pop. Due to its catchy melodic hook, this song has remained a jazz standard and has been interpreted in many different styles, including big band, Dixieland, pop vocal, doo wop, and rock. For Frank Sinatra's 1962 album 'Sinatra and Swingin' Brass' Neal Hefti put together a steamrolling, brisk rendition to play off the song's melodic structure. This arrangement works so well against the melody beginning with a repeated rock-type melodic figure in the reeds. From the first measure you know you're in for a ride. This chart is not technically difficult and the ranges are moderate. Trumpet 1 goes to an optional high F otherwise the part only goes to high C. Trombone 1 goes to high A flat. There are no doubles. The vocal key is A flat.	FRANK SINATRA	MALE VOCAL / SWING - MEDIUM	\$ 65.00	MV

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
GREEN EYES	LL-2155	This is the original Helen O'Connell version of Green Eyes, from her 1957 album of the same name, as recorded with the Marion Evans Orchestra. The original manuscript was used, it is not a transcription. However, it has been slightly modified by the addition of the 'as-played' phrasing in the rhythm parts during the intro, and 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.	HELEN O'CONNELL / MARION EVANS	VOCAL / MAMBO/SWING - MED.	\$ 65.00	FV
HALLELUJAH TIME	LL-1016	This is a great up-tempo swinger, written by Oscar Peterson and to our knowledge only ever performed by the Woody Herman bands. It starts with a solo hi-hat opening with offbeat tutti accompanying phrases, leading into the first chorus of saxes voiced in thirds, a brass middle 8, and re-statement of the sax theme. From then on it is a rip-roaring two saxophone (alto 2 and tenor 1) solo chase with occasional punchy brass figures backing the soloists. The solo space gets ever compacted, going from 16 to 8, 4 and then 2 bar interchange sequences, until just when it feels that they will collide, the band is back with the opening chorus, into a frenzied Coda and finish. Brilliant. Needless to say, if you have a couple of sax players to show off, this is the vehicle.	WOODY HERMAN	INST. / SWING - DIFF	\$ 65.00	I
HAPPINESS IS A THING CALLED JOE	LL-2125	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. Ranges: Trumpets 1-4: B5 (opt G6), G#5, G#5, G#5 Trombones 1-4: G4, Eb4, D4, D4 Vocal key: G Female Vocal E3 - D5 (13 steps)	FRANCES WAYNE WITH WOODY HERMAN / RALPH BURNS	VOCAL / BALLAD - MED.	\$ 65.00	FV
HARD HEARTED HANNAH	LL-2095	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. The vocal key is F. </p> Trumpets 1-4: E6, B5, A5, E5 Trombones 1-4: A4, F4, Eb4, C4 Vocal key: F; Female F3-C5 (12 steps)		VOCAL / SWING - MED.	\$ 65.00	FV
HAWAIIAN WAR CHANT	LL-1216	A classic chart from the Tommy Dorsey Orchestra, Hawaiian War Chant is a punchy swinger which features Tenor, Trumpet and Drums. All of the original solos have been written out in full, though your players can improvise from the chords provided if they wish. The reeds are scored for AATTB, with all players doubling Clarinet and the Bari doubling Alto. Alto cue notes have been added to the Baritone part in the Clarinet doubling passages, in case your Bari player is not a Clarinet player. The brass ranges are not too demanding, with the lead Trumpet only reaching top C and the lead Trombone going to A.	TOMMY DORSEY	INST. / SWING - MED.	\$ 65.00	I
HEADING NORTH	LL-1081	A rare and unusual song from the Ted Heath book, Heading North is a 1957 composition and is a medium tempo (at 130 bpm) minor blues chart. It kicks off with a solo piano 12 bar lick (written), joined after by unison bones with sax answerbacks. Saxes then take the soli, answered by the trombones leading to a 24 bar muted trumpet solo (chord based - scored on all 4 trumpet parts) with sax and bone backing figures. Piano comes back in and the chart finishes of with a big tutti shout chorus. This is a fairly straightforward chart to play. We have graded it as Medium because the Trumpet solo is ad lib. Other than that the ranges are moderate and the chart is very playable. No sax doubles. Swing @ 130 b.p.m. Ranges: Trumpets 1-4: Eb6, Bb5, G5, Eb5 Trombones 1-4: G4, E4, E4, E4	TED HEATH	INST. / SWING - MED.	\$ 65.00	I
HELP YOURSELF	LL-2229	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. This arrangement follows the form and structure of the original recording, except that a positive finish to the chart has been written as the studio version ran to a fade out. Also, the string lines have been scored 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.	TOM JONES	VOCAL / SWING - MED. EASY	\$ 65.00	MV
HERE COMES SANTA CLAUS/SANTA CLAUS IS COMING TO TOWN	LL-2011	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. Vocal keys: Db/Bb/CSwing @ 170 b.p.m. Ranges: Trumpets 1-4: G6, C6, A5, G5 Trombones 1-4: Bb4, Ab4, Eb4, C4 Female Vocal: Ab3 - E5	LINDA EDER	FEMALE VOCAL / SWING - ADVANCED	\$ 65.00	FV
HEY BA BA RE BOP	LL-2102	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. Trumpets 1-4: Eb6, B5, C5, G5 Trombones 1-4: Bb4, Ab4, F4, E4 Vocal key Db Male Ab3 - F4 (6 steps)	TEX BENEKE	MALE VOCAL / SWING - MED.	\$ 65.00	MV
HEY THERE	JLP-9033	Here is a lovely vocal version of the famous standard as arranged by Hal Mooney and performed by Helen O'Connell. There is nothing complicated about this arrangement - it is light and swinging and really is a great showcase for your vocalist. The ranges are very modest - trumpet 1 to high A, and trombone 1 to high A flat. For added interest there are some brief arco bass passages. The vocal key is B flat throughout.	HELEN O'CONNELL	FEMALE VOCAL / SWING - MEDIUM EASY	\$ 65.00	FV

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TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
HOLD TIGHT	LL-2144	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.Ranges:Trumpets 1-4: C6, C6, C6, D5 Trombones 1-4: Bb4, Bb4, G4, G4 Vocal key: Bb Female Vocal Trio: Soprano 1: Bb3-C5; Soprano 2 Bb3-C5; Alto 1 G3-Bb4	THE ANDREWS SISTERS WITH JIMMY DORSEY	VOCAL TRIO [SSA] / SWING - MED.	\$ 65.00	FVT
HOME FOR THE HOLIDAYS	LL-2117	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. The vocal keys are Bb, B C, and there are no sax doubles. The 4th trombone is Bass. The audio is courtesy of the Blue Moon Big Band.Ranges: Trumpets 1-4: D6, A5, G5, G5 Trombones 1-4: A#4, E4, C#4, G3 (Bass) Vocal Range (Boy/Girl Duet): A3/2 - E5/G4 (11 steps) Vocal key: Bb-B-C		VOCAL / SWING - MED.	\$ 65.00	MV/FV
HOT TODDY	LL-1227	This wonderful version Hot Toddy is from the Ted Heath band, and features your Baritone player and second Trumpet. The chart opens with a rumbling Bari line backed by hand claps from the band. The Trombone section takes the first soli, the Saxes join for the second, backed by the Trumpets who then give a run-up to the muted Trumpet solo. This trumpet solo is written out as originally played, though your player can improvise from the chords if desired. The chart builds from here, with glissing Trombones against a unison Sax repeat of the melody riff leading into a big brass soli, and finishing up with a fading Trombone soli down to pianissimo, and a band blast to finish. Great fun and a real crowd pleaser too.Ranges:Trumpets 1-4: D6, B5, B5, B5 Trombones 1-4: A4, F#4, E4, C#4	TED HEATH	INST. / SWING - MED. EASY	\$ 65.00	I
HOUND DOG	LL-2208	'Hound Dog' is firmly associated with Elvis, and Clapton did a good cover of it too. However, this version is not really rock 'n' roll. It opens in a slight funk/Latin groove in C minor, moving to C major for the vocal entry, but maintains the Latin feel. 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. Sorry, there is no sound sample at this time, but we aim to provide one in the near future.		VOCAL / SWING - MED. EASY	\$ 65.00	MV
HOW ABOUT YOU?	JLP-9003	Late in 1955 and early in 1956 Frank Sinatra went into the Capitol Studio with Nelson Riddle and recorded one of the best and most famous albums of all-time: 'Songs for Swingin' Lovers.' We are very proud to offer the closing track of that disc, which swings as heartily as the rest of the cuts on the record, which might be the very best album from the strongest period of Frank's long career. This chart brings one of Sinatra's very best and timeless recordings sparkling to life. This classic version of 'How About You' is a particularly famous arrangement crafted by the brilliant arranger Nelson Riddle. This chart is instantly recognizable from the first few notes and swings like mad. This has been adapted to suit a big band lineup of 5 saxes, 4 trumpets, 4 trombones, guitar, piano, bass, drums, and vocals. Vocal key is E modulating to F. There are no sax doubles and trumpet 1 gets to a high c.	FRANK SINATRA	MALE VOCAL / SWING - MEDIUM	\$ 65.00	MV
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME	LL-2166	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 original manuscript was used. 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, recognizing that having two players doubling bass clarinets is not something that many bands will be able to cope with, alternate sax parts have been included 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.	HELEN O'CONNELL / MARION EVANS	VOCAL / SWING - MED.	\$ 20.00	FV
I CRIED FOR YOU	JLP-9020	Here is Helen O'Connell's original arrangement of 'I Cried for You' from her 1962 'Here's Helen' album. This is not a transcription, the original Marion Evans manuscript has been used. This is just a great chart beginning with a bouncy swing figure in the reeds and drums on brushes. The trumpets come in with a nice syncopated melody behind the vocals with Harmon mutes on. In the middle there is a brass soli followed by a reed soli that leads to an 8-bar trombone solo (trombone 2). The solo has not been written out, but guide notes (per the original manuscript) and chord changes have been supplied. Your piano player gets to play a little bit by supplying fills behind the vocals per the original recording. The ranges for the trumpets are modest; trumpet 1 gets to high D towards the end of arrangement and trombone 1 goes to high B flat. There are no doubles. The vocal key is B flat modulating to B for the last 12 bars.	HELEN O'CONNELL	FEMALE VOCAL / SWING - MEDIUM	\$ 65.00	FV
I CRIED FOR YOU	JLP-9005	Recorded in 1942, this classic Harry James ballad featured singer Helen Forrest. The arrangement is very 'modern' sounding, and has some sophisticated harmonies and chromatic movement. The chart begins with a brief, but nice trumpet cadenza that has been written out in full, though your trumpet player can improvise. The arrangement originally featured a string section, but those parts have been re-scored into the band. This adaptation calls for clarinet and flute doubles (alto 1 doubles clarinet: alto 2 doubles flute and tenor: tenor 1 doubles clarinet and alto: tenor 2 doubles clarinet). However, we have included alternate parts that avoid these doubles (they are printed on the reverse of each part). As this was written for Harry James (and he improvised most of his part) the trumpet 1 range does get to a high F. However, it happens during a very brief, 1 measure solo part. So, if need be, your trumpet player can avoid it completely and improvise something comparable. The chart begins in F and modulates to G flat for the vocals. This is a great, classic trumpet and vocal feature for the slow part of your program!	HELEN FORREST WITH HARRY JAMES	FEMALE VOCAL / BALLAD - MEDIUM DIFFICULT	\$ 65.00	FV
I GET A KICK OUT OF YOU	JLP-9013	We're proud to present the big band arrangement of one of the most famous Sinatra recordings 'I Get a Kick Out of You,' arranged by Neal Hefti. This arrangement, transcribed by Walt Stuart, was featured on the 1962 Reprise album 'Sinatra and Swingin' Brass.' This is not a particularly difficult arrangement though trumpet 1 does get pretty high to E6 and trombone 1 goes to B4. The real trick to this arrangement is getting the band to be as tight as possible, especially where there are accented band hits. The fourth trombone is written for bass. The arrangement features an 16-measure alto saxophone solo. Chord changes have been included for your alto player to improvise. There are no saxophone doubles.	FRANK SINATRA / NEAL HEFTI	VOCAL / SWING - MED.	\$ 65.00	MV

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TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
I GUESS I'LL HAVE TO CHANGE MY PLAN	LLH-2187	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. The 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.Ranges:Trumpets 1-4 : F#6, C#6, Bb5, G5 Trombones 1-4 : Bb4, G4, E4, E4 Vocal Key: C [Vocal C3 - A4 (13 steps as sung)]	TONY BENNETT WITH COUNT BASIE / RALPH SHARON	VOCAL / SWING - MED.	\$ 65.00	MV
I HAD THE CRAZIEST DREAM	LL-2170	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. The vocal key is Ab.Ranges:Trumpets 1-4: D6, D6, B5, F#5 Trombones 1-4: C5, G4, E4, Db4 Vocal key: Ab Female Vocal Bb3 -C5 (9 steps)	HARRY JAMES	VOCAL / BALLAD - MED.	\$ 65.00	FV
I KNOW WHY	LL-2020	This version of I Know Why is taken from the film 'Sun Valley Serenade' and includes an additional instrumental chorus not found in the earlier Miller 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.Trumpets 1-4 C6, A5, F5, D5 Trombones 1-4 G4, E4, C#4, Bb3 Vocal E3 - B4	GLENN MILLER	VOCAL / BALLAD - MED.	\$ 65.00	FV
I KNOW WHY	LL-1020	This version of I Know Why is adapted from the vocal version and is from the film Sun Valley Serenade. It includes an additional instrumental chorus not found in the earlier Miller recorded version. A lovely ballad, this conversion from the SATB vocal is true to the original in its structure, and naturally features Miller-scored reeds. Lead alto is on clarinet throughout and baritone doubles alto.	GLENN MILLER	INST. / SWING - MED.	\$ 65.00	I
I LEFT MY HEART IN SAN FRANCISCO	LL-1075	This arrangement is based on a 1960s Basie instrumental version, in the Neal Hefti style. It is a laid-back, relaxed swinger, mostly in ensemble but with nice counterpoint passages of unison Altos and Trumpets against Tenors and Trombones. The tenor solo can be played as written or improvised, depending on your preference. Likewise with the little Piano fills and licks. This chart is easy to play and yet will give that wonderful relaxed, almost lazy sound that was the feature of so many Basie arrangements.Ranges:Trumpets 1-4 A5, F#5, F#5, F#5 Trombones 1-4 F4, D4, D4, F3	COUNT BASIE	INST. / SWING - EASY	\$ 65.00	I
I ONLY HAVE EYES FOR YOU	LLH-2086	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.	FRANK SINATRA WITH COUNT BASIE / NEAL HEFTI	VOCAL / SWING - MED.	\$ 65.00	MV
I ONLY HAVE EYES FOR YOU	LL-2244	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 have been 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. It has been rated at the difficult level, mainly because of the brass ranges. Lead trumpet hits high E and lead trombone high C. The 4th trombone is a bass (playable Bva by a tenor). There are no sax doubles, and the vocal key is G throughout.Ranges:Trumpets 1-4: E6, C#5, B5, G5 Trombones 1-4: C5, G4, E4, D4 Vocal key: GFemale Vocal Range: D3 - D5 (2 octaves, as sung)	ELLA FITZGERALD / NELSON RIDDLE	VOCAL / SWING - DIFF	\$ 65.00	FV
I SAID NO	LL-2145	Written by the then relatively unknown duo of Styne and 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 the vocal lines in full, and the piano part contains all of the important licks and fills too. The vocal keys are G and Ab.Trumpets 1-4 D6, G5, Db6, G5 Trombones 1-4 B4, F4, D4, D4 Vocal keys: G, Ab Female Vocal Eb3 - Eb5 (2 octaves)	ELLA FITZGERALD / MARTY PAICH	VOCAL / SWING - MED. EASY	\$ 65.00	FV
I WAS A FOOL TO LET YOU GO	LL-2257	Taken from Barry Manilow's 1978 album 'Even Now,' this chart is a great lounge ballad with a 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 Ab to A.Ranges:Trumpets 1-4: C#6, Ab5, Ab5, F5 Trombones 1-4: G#4, Eb4, Eb4, Eb4 Vocal Key: Ab modulating to AMale Vocal Range: Bb2 - Eb4 (11 steps, as sung)	BARRY MANILOW	VOCAL / SWING - MED.	\$ 65.00	MV
I WON'T DANCE	JLP-9002	Jazz Lines Publications presents this classic Neal Hefti big band arrangement from the 1962 Frank Sinatra and Count Basie collaboration 'Sinatra-Basie.' This is vintage Neal Hefti: mellow, but swinging lines and enough space to afford the vocalist some freedom of interpretation. The chart really 'breathes' well. The arrangement calls for alto 1 to double flute (Frank Wess was the flutist on the record). An alternate alto 1 part is included that avoids the flute double in the event that you don't have a flutist available. The chart features a couple of short tenor sax solos, which have been written out. Vocal Key: C modulating to Db	FRANK SINATRA WITH COUNT BASIE	MALE VOCAL / SWING - MEDIUM	\$ 65.00	MV
I'M BEGINNING TO SEE THE LIGHT	LLG-2249	I'm Beginning To See The Light is a popular tune, recorded by most of the great vocalists. This is the Harry James version originally sung by Kitty Kallen. The chart is unusual in that it features a couple of guitar solos (though these solos have been cross cued 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.Ranges:Trumpets 1-4 : C6, A5, Bb5, Bb5 Trombones 1-4 : Bb4, Ab4, Ab4, Db4 Vocal key: Db [Female Vocal G3 - Ab4 (9 steps)]	HARRY JAMES	VOCAL / SWING - MED.	\$ 65.00	FV

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TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
I'M COMING VIRGINIA	LL-1191	A very rare chart from the Artie Shaw Orchestra, I'm Coming Virginia features clarinet, with cameo tenor and trombone solos. This chart has been scored for 5 reeds and 8 brass (instead of the original 6), and the reeds have been written AATTB, with alto 1 doubling clarinet and taking the solo lines. All of the original solos have been written out, though your players can improvise their own from the chords provided, if they prefer. Ranges:Trumpets 1-4: Bb5, Ab5, F5, Eb5 Trombones 1-4: Ab4, F4, Eb4, Db4	ARTIE SHAW	INST. / SWING - MED.	\$ 65.00	I
I'M GETTING SENTIMENTAL OVER YOU	LL-1018	This is the theme tune for the Tommy Dorsey Orchestra, and perhaps the definitive solo vehicle for Trombone, where the melody brings out the best of the instrument. This arrangement is true to the original, with the solo part written on 1st Trombone, excepting that the sax backings are not taken on full section clarinet doubles (including bass clarinet), but have reverted back to standard sax section voicing to avoid awkward, and nearly impossibly quick changing of instruments. The solo trombone range is from stave F# to high C#, and the arrangement is in the (original) key of D. The mp3 is from a live recording by The Strayhorns, with the trombone solo played, slower than usual, by Steve Botting.	TOMMY DORSEY	INST. / BALLAD - MED.	\$ 65.00	I
I'M GETTING SENTIMENTAL OVER YOU	JLP-9037	This is a simple, but lovely light swing chart from master arranger Hal Mooney, recorded by Helen O'Connell for Capitol Records in the early 1950s. This is not a transcription, the original handwritten manuscript was used to produce this arrangement. The chart opens in Bb with the brass on cup mutes and played very straight (without vibrato). Towards the end the arrangement modulates to C. There is nothing complicated about this arrangement. The brass ranges are moderate. This is a great chance to play a classic, swing era vocal arrangement from the pen of a master.	HELEN O'CONNELL	FEMALE VOCAL / LIGHT SWING - MEDIUM EASY	\$ 65.00	FV
IN A MELLOW TONE	LL-1189	In a Mellow Tone was written by Duke Ellington and was a hit for his and Count Basie's band. The Basie chart was scored by Frank Foster, and our version is closely modelled on this. It has the same length and structure as the Basie chart, but we have modified the sax soli to make it playable by us mortals, though the lead Trumpet still needs to hit high F. This chart is a Basie classic, and all five and a half minutes swing in the groove. We have written out a suitable opening Piano solo and another behind the later brass chorus, but your pianist can improvise if preferred. There is also an ad-lib Trombone solo written on the 1st Trombone part. The 4th Trombone is Bass. No sax doubles in this chart, and the live mp3 is courtesy of the Strayhorns big band.Ranges:Trumpets 1-4: F6, D6, Bb5, G5 Trombones 1-4: Bb4, Ab4, F4, Db4	COUNT BASIE / FRANK FOSTER	INST. / SWING - DIFF	\$ 65.00	I
IN THE COOL, COOL, COOL OF THE EVENING	LL-2156	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 from the original is that the clarinet doubles in the sax section (for the little flicks behind the opening vocal phrase) have not been included. The vocal key is F, modulating to C for the middle instrumental chorus, and returning to F for the last vocal chorus. There are no sax doubles. This chart is also in the vocal range of a female alto voice.	DEAN MARTIN	VOCAL / SWING - MED.	\$ 65.00	MV
IN THE MOOD	LL-1099	For the first time ever, here is an authentic version. There is no definitive version of this Miller tune because it evolved over time, from Civilian band, Air Force band, the film version (Sun Valley Serenade) and so on. Here is what we have done. Ours is a fusion of the Civilian band and SVS version. The saxes are re-voiced to AAATT, so the 1st tenor player now has playable fingerings and the note-doubling in the stock has gone. The rhythm lines are now right, so the chart doesn't come to a grinding halt in the middle 8 and trumpet solo. The sax solos are now for two Tenors, as they should be. The backing behind the Trumpet solo is now right, with no Trombones here at all. The Miller band used this space for a bit of Trombone-waving. The last fade-out chorus contains the quasi-bass solo, with saxes only playing the top note of the riff. The Trumpet run-up at the end is now right and our chart has ALL of the articulations and dynamics needed to reproduce the authentic feel. Ranges:Trumpets 1-4: C6, D6, Bb5, Bb5 Trombones 1-4: Ab4, Ab4, Ab4, Ab4	GLENN MILLER	INST. / SWING - MED.	\$ 65.00	I
INDIAN LOVE CALL	LL-1120	This version of Indian Love Call is a variation on the vocal version that we offer and is a Clarinet feature. (Please see the Vocals section for a fuller description). The structure is the same as the Vocal, ie true to Shaw's original, except that we have changed the Vocal Chorus to an ad-lib Clarinet solo, and have written some punchy yet supportive backings coming from the band. After the opening Drum Clarinet solo passage, the band is still scored with the falsetto singing ("Chip Chip"), so no excuses for the brass not to get involved. 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 harmonized Clari passages. The mp3 is the vocal version.Swing @ 190-200 b.p.m. Ranges:Trumpets 1-4: Db6, Bb5, G5, E5 Trombones 1-4: Bb4, G4, F4, D4	RECORDED BY ARTIE SHAW	INST. / SWING - MED.	\$ 65.00	I
INDIAN LOVE CALL	LL-2120	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. The Saxes are scored for solo Clarinet, 2 Altos and 2 Tenors. All the Saxes double Clarinets (mainly unison) and it won't really matter if the Alto 2 (your Bari player) doesn't play any Clarinet parts. We have scored his lines as the lowest voice in the harmonized Clari passages.Ranges:Trumpets 1-4: Db6, Bb5, G5, E5 Trombones 1-4 Bb4, G4, F4, D4 Vocal key: EbMale or Female Vocal Range: F3 - G4 (9 steps)	RECORDED BY ARTIE SHAW	VOCAL / SWING - MED.	\$ 65.00	FV OR MV
INDIAN SUMMER	JLP-9061	Here is another classic Billy May arrangement from the Francis A. and Edward K. record from 1967.	FRANK SINATRA/DUKE ELLINGTON / BILLY MAY	VOCAL / SWING - MED.	\$ 65.00	V
INDIAN SUMMER	JLP-9036	Here is the classic Miller version of Indian Summer as recorded on November 5, 1939 with vocalist Ray Eberle. This is an especially sweet version of the Victor Herbert/AI Dubin standard. Alto 1 is on clarinet throughout. Alto 2 doubles clarinet in a few spots. But, we have included alternate parts that avoid the doubles. Also, in typical Miller fashion, the baritone sax is on alto throughout. The chart begins in F, modulates to G for the vocal section, and finishes up in E flat. Also, in the event that you don't have a vocalist, this chart can be used as a trumpet feature. The vocal part is written out for trumpet 1.	GLENN MILLER	MALE VOCAL / BALLAD - MEDIUM	\$ 65.00	MV

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
IS THIS ANY WAY TO FALL IN LOVE	LL-2142	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 1950s 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 of 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.	LINDA EDER	VOCAL / SWING - MED.	\$ 65.00	FV
IS YOU IS, OR IS YOU AIN'T MY BABY	LL-2019	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! Vocal key is Db and vocal range is from Ab below, to Ab above middle C. The complete mp3 courtesy of The Strayhorns.	THE STRAYHORNS	INST. / SWING - MED. DIFF	\$ 65.00	I
IT COULD HAPPEN TO YOU	LL-2179	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 alternate parts on the reverse which eliminate the need to double have been provided. The vocal key is C throughout.	HELEN O'CONNELL / FRANKIE ORTEGA	VOCAL / SWING - MED.	\$ 20.00	FV
IT HAPPENED IN MONTEREY	JLP-9014	Late in 1955 and early in 1956 Frank Sinatra went into the Capitol Studio with Nelson Riddle and recorded one of the best and most famous albums of all-time: 'Songs for Swingin' Lovers.' We are very proud to offer the classic 'It Happened in Monterey' from this album. This chart brings one of Sinatra's very best and timeless recordings sparkling to life. This definitive vocal version of Monterey is a very well-crafted arrangement by the brilliant arranger Nelson Riddle. From the opening straight-eight melody to the triplets tossed between sections, this chart is instantly recognizable. This has been adapted to suit a big band lineup of 5 saxes (2 altos, 2 tenors, baritone) 4 trumpets, 4 trombones, guitar, piano, bass, drums, and vocals. The vocal key is G.	FRANK SINATRA	MALE VOCAL / SWING - MEDIUM	\$ 65.00	MV
IT MUST BE JELLY	LL-1179	Co-written by Chummy MacGregor (Miller's pianist) and George "The Silver Fox" Williams (who wrote extensively for Ray Anthony) this Glenn Miller chart is both an excellent swing chart, as well as being a lot of fun. Opening in half-time the chart picks up into a lively swing tempo with the Piano taking the first (improvised solo) chorus. Then the whole brass section gets their chance to sing the tune. There are solos for 1st Tenor, 2nd Trumpet and 1st Alto (all written out in full), followed by a ripping sax soli. The chart plays out in true Miller style, building and building to a thundering climax which just swings like crazy. Baritone doubles Alto.	GLENN MILLER	INST. / SWING - MED.	\$ 65.00	I
IT'S BEEN A LONG, LONG TIME	LL-2118	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. Another great piece of work from John Ferguson.Ranges:Trumpets 1-4 E6, C6, Ab5, F5 Trombones 1-4 C5, Ab4, F4, D4 Vocal key C Female: Vocal Range G3 - Bb4 (10 steps)	HARRY JAMES	VOCAL / BALLAD - MED.	\$ 65.00	FV
IT'S BEEN A LONG, LONG TIME	LL-2235	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.	JUNE CHRISTY WITH STAN KENTON	VOCAL / BALLAD - MED. EASY	\$ 65.00	FV
IT'S NOT UNUSUAL	LL-2230	This song is one of Tom Jones' most famous hits, and will get any crowd onto any dance floor anywhere! This arrangement follows the form and structure of the original recording, except that a positive finish to the chart has been written as the studio version ran to a fade out. The little solo guitar licks have been included 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 the chart is graded as easy. The vocal key is C throughout.	TOM JONES	VOCAL / CONTEMPORAR Y - EASY	\$ 65.00	MV
I'VE GOT A FEELIN' YOU'RE FOOLIN'	LL-2163	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 modulating to D and Eb. Trumpets 1-4: Eb6, C6, A5, A5 Trombones 1-4: Bb4, Ab4, G4, G4 Vocal key: C to D to EbFemale Vocal Range: G3 - C5 (11 steps) as sung	HELEN O'CONNELL / MARION EVANS	FEMALE VOCAL / SWING - DIFF	\$ 20.00	FV
I'VE GOT MY LOVE TO KEEP ME WARM	LL-2031	A classic from Ella Fitzgerald, this chart is a faithful transcription of her version, and is nothing at all like the Les Brown / Skippy Marlin 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. The transcription by Alan Glasscock.Trumpets 1-4 E6, C6, A5, E5 Trombones 1-4 Bb4, G4, E4, Db4 Vocal Key: B flat; Range: Female F3 - Eb5	ELLA FITZGERALD	VOCAL / SWING - DIFF	\$ 65.00	FV
I'VE GOT THE WORLD ON A STRING	LL-2255	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. Swing @ 145 bpm	HELEN O'CONNELL	MEDIUM	\$ 65.00	FV

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
I'VE GOT YOU UNDER MY SKIN	LL-2014	Under My Skin is classic Frank Sinatra. This chart is a transcription of Sinatra with the Count Basie Band, taken from Sinatra at the Sands, 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 re-scored 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 a Bass Clarinet to hand. All dynamics are clearly written, and the vocal part replicates Sinatra's performance. The brass ranges are moderate other than the Trombone solo which is up to hight Db, though your player can always improvise on the chords provided. A fine addition to any library. Key of D flat.Swing @ 130b.p.m. Ranges:Trumpets 1-4: C6, Ab5, F5, Eb5 Trombones 1-4: Db5, G4, Eb4, C4 Vocals: Male Vocal Ab2 - F4 (12 steps)	FRANK SINATRA WITH COUNT BASIE / QUINCY JONES	VOCAL / SWING - MED.	\$ 65.00	MV
I'VE GOT YOU UNDER MY SKIN	3091	Here is this Cole Porter classic as recorded my Michael Buble. Includes optional very playable Violins I and II,Viola, 2 Bb Clarinets and 2 Flutes. Key Eb as recorded.	FRANK SINATRA WITH COUNT BASIE / QUINCY JONES	VOCAL / SWING - MED.	\$ 95.00	MV
I'VE HEARD THAT SONG BEFORE	LL-2123	Originally written for the film 'Youth on Parade' by the prolific team of Jule 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. This arrangement is a fusion of these two, mostly drawn drawn the '42, with touches of the '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.Ranges:Trumpets 1-4: D6, C5, C5, B5 Trombones 1-4: Bb4, A4, A4, Eb4 Vocal key: G Female Vocal G# - B5 (9 steps)	HELEN FORREST WITH HARRY JAMES	VOCAL / SWING - MED.	\$ 65.00	FV
JADA	LL-1187	Bob Carleton penned a little 16 bar tune in 1918, whilst still a club pianinst in Illinois. The tune was briefly famous, then spent 35 years in obscurity until Sonny Rollins 're-invented it' using the Ja-Da chords for his composition 'Doxxy' in 1954, and the jazz world took to it. In 1958 Ted Heath's orchestra recorded the arrangement of Ja-Da that we offer here, transcribed from the original Ken Moule chart. The rhythm parts are all chord based, the improvised solo is written on Tenor 1 and there are no sax doubles. We have graded it as difficult, not because the chart is hard, but because the lead Trumpet has to hit high E (and optional high G). This is a rare piece of Ted Heath history.	TED HEATH	INST. / SWING - DIFF	\$ 65.00	I
JAM SESSION	LL-1148	Written by Jimmy Mundy for the Benny Goodman Orchestra shortly after he joined BG as a staff arranger, Jam Session is an up-tempo swing chart with solo space for Tenor, Clarinet and Trumpet. The arrangement starts in two beat style for the first chorus, and then switches to four beat swing to the end of the piece. This chart has been adapted to 8 brass from the original 5, and because it is not a Clarinet feature the Saxes have been scored AAATT, with the 2nd Alto taking the Clarinet solo. All solos are fully transcribed, though your players can improvise from the chords provided.Ranges:Trumpets 1-4: Bb5, Bb5, G5, Eb5 Trombones 1-4: Bb4, Ab4, Ab4, Ab4	BENNY GOODMAN	INST. / SWING - MED.	\$ 65.00	I
JAMES SESSION	LL-1210	Written by Jack Mattias (of Trumpet Blues Cantabile fame) for the Harry James Orchestra, James Session is a big swing chart that features Trumpet, Drums, Trombone and Alto Sax. James recorded this chart in 1942 and again in 1955. The later version is presented here, though the Trombone solo from the 1942 recording is featured. Also the final Trumpet cadenza has been shortened and the ending from the earlier version has been added in to bring the chart to a positive close. HJ's lead line and Willie Smiths' Alto solos are fully written out, as are the first 100 measures of the Cadenza as played by HJ. This is a raw, energy-packed piece, great for dancing or concert work. There are no sax doubles.Ranges:Trumpets 1-4: E6, E6, E6, A5 Trombones 1-4: Db5, Ab4, F4, D4	HARRY JAMES	INST. / SWING - ADVANCED	\$ 65.00	I
JAZZ ME BLUES	LL-1059	This is pure Woody Herman, and a great transcription by Bob Martin of the original Nat Pierce chart. The Jazz Me Blues is an old dixieland tune of the 1920s, and this arrangement lifts it into a new sphere altogether. Written in the 'Four Brothers' style, it is scored for three Tenors, Baritone and Clarinet (though we include duplicate parts for Alto sax, making it playable by a standard section line-up with Tenor lead), with solo's for Cclarinet, Tenor and Trombone. With a nice arranging twist there is even a cameo passage of dixieland built into the final chorus, just to remind us where the tune originally came from. A cracking swing chart.Ranges:Trumpets 1-5 G6, D6, Bb5, G5 Trombones 1-4 G4, Gb4, E4, E4	WOODY HERMAN	INST. / SWING - MED. DIFF	\$ 65.00	I
JEEP JOCKEY JUMP	LL-1226	A fine Jerry Gray composition for the Glenn Miller Orchestra, this chart is a transcription of Miller's USAAF band version from early 1944 recorded in the UK. The arrangement is a great dance chart for the swing dance crowd, and grooves along at a steady 180 tempo. All of the original solos are written out "as-played" (Alto 1, Tenor 1, Trumpet) as are the Bass and Drum parts (nlding all the little licks and fills). There are no sax doubles.	GLENN MILLER	INST. / SWING - MED.	\$ 65.00	I
JERSEY BOUNCE	LL-1094	Many bands played Jersey Bounce, and the two most remembered are those from the Miller and Goodman Orchestras. This is the Benny Goodman version, meticulously transcribed by Alan Glasscock. For us it is the more interesting version of the two. Mel Powell's harmonics and phrasing in the piano solo (fully written out, including the super-fast runs) was really ahead of its time. The other three solo spots are all here too, written for Tenor 1, Trombone 2 and of course Solo Clarinet. In this recorded version Goodman had the luxury of a complete sax section of AATTB, plus himself. Therefore our chart offers the same. We recognize that not many bands have six saxes, but rest assured that the chart works equally well played with SAATT. Lastly, the trick with this chart is not to play it too fast!!! Enjoy.Trumpets 1-4 D6, B5, A5, F#5 Trombones 1-4 Bb4, G4, E4, E4	BENNY GOODMAN	INST. / SWING - MED. DIFF	\$ 65.00	I
JINGLE BELLS	LL-2016	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!Swing @ 200 b.p.m. Ranges: Trumpets 1-4: A5 F5, D5, D5 Trombones 1-4: Ab4, F4, Eb4, C4 Male vocal: Ab up to Eb, 12 steps Vocal Trio 1, 2 3: 1) C4-C5. 2) C4-C5. 3)Ab3-G4	THE ANDREWS SISTERS	MALE VOCAL/VOCAL TRIO [SSA] DUET / SWING - MED. EASY	\$ 65.00	MV/FVT

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
JINGLE BELLS	JLP-8006	On a warm, July day in 1961 Ernie Wilkins came to a Count Basie Orchestra gig at Birdland in New York with a newly completed manuscript in his hand. He had just finished an arrangement of the holiday classic Jingle Bells and wanted to have the band give it a test-run with an eye towards recording it in the studio later on in the year. Well, despite the fact that it was the middle of the summer the band played it. The raucous chart was a huge success and has been featured on many holiday compilations ever since. This chart has been transcribed from the live recording as it was a more enthusiastic version than what was later recorded in the studio. In the live recording Count Basie starts off the arrangement with a 64-bar solo based on an 8-bar chord progression. In the studio version, there are only 16 bars upfront. Basie's piano introduction from the studio recording has been written out as it serves the chart well: it is classic Basie piano material. Chord changes for the tenor saxophone solo have been included rather than writing out the solo. There are no saxophone doubles.	COUNT BASIE	INST. / SWING - DIFFICULT	\$ 65.00	I
JOHNSON RAG	LL-1150	Here is Glenn Miller's version of Johnson Rag, transcribed from the original Bill Finegan chart with all of the solos (both Tenors, Trombone 1 and Trumpet 2) written out. This tune features many of Miller's trademarks, such as the steady build and overlaying of sections to increase the depth of sound and to establish the tune firmly in the mind, plenty of Trumpet plunger figures, sudden changes of dynamics and rich ensemble scoring. The brass ranges are generally moderate, though the Trombone solo does hit a high Db. We have scored this solo onto the 4th Trumpet part, should your player not feel comfortable with the range. There are no Sax doubles.Swing @ 155 b.p.m. Ranges:Trumpets 1-4: C6, C6, G5, E5 Trombones 1-4: Db5, Ab4, D4, B3	GLENN MILLER	INST. / SWING - MED.	\$ 65.00	I
JOOST AT THE ROOST	JLP-8060	Here is Gerry Mulligan's arrangement of Joost at the Roost engraved from the manuscript - this is not a transcription. This chart was never recorded. This piece has been arranged for alto saxophone, baritone saxophone, trumpet, horn in F, trombone, tuba, bass, drums. Recognizing that not every band has access to a horn in F or a tuba, we've included a second trumpet part as an alternate for the horn part. And, a bass trombone would easily be able to play the tuba part in the event that you don't have that instrument at your disposal. But, also included is a tenor saxophone part as an alternate for the tuba. Featured are solos for trumpet, alto saxophone, baritone saxophone, piano, and trombone.	MILES DAVIS	MEDIUM DIFFICULT	\$ 50.00	I
JUKEBOX SATURDAY NIGHT	LL-2127	This is a transcription of Glenn 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 the full 10 measure band introduction has been included 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 Tex Beneke's vocal line has been moved into the vocal group and the 5th sax voice has been added back instead. There are no sax doubles and the vocal keys are Eb G.Vocal keys: Eb and G	GLENN MILLER	VOCAL QUARTET / SWING - DIFF	\$ 65.00	FV/MVQ
JUMP TIME	LL-1223	Jump Time is a Sy Oliver chart written for the Tommy Dorsey Orchestra, and is a trombone feature. This version was transcribed from his November 19, 1940 session live to air from the Hollywood Palladium, which was also his 35th birthday. Although not one of Dorsey's better known titles, Jump Time is a great chart for the swing dance crowds and it grooves along from start to finish. After the intro piano solo the brass are expected to sing the invitation for the trombone soloist to start playing. However, this unison line has been cross-cued onto the saxes, in case your brass players are not in a singing mood. There are a couple of ad-lib solo spots for trumpet 2 and tenor 1, and alto 1 tenor 2 have brief clarinet doubles for the last chorus.	TOMMY DORSEY	INST. / SWING - MED.	\$ 65.00	I
JUNGLE DRUMS	LLM-1222	A rare chart from the Artie Shaw band, Jungle Drums is a medium tempo clarinet tenor Sax feature, and is a thoroughly melodic interpretation of Ernesto Lecuona's original Beguine. Provided that you have a competent clarinet soloist, it is not a difficult chart to play, and should be well within the reach of most bands. The arrangement switches effortlessly between major and minor keys, and is full of dynamic contrast and tonal colour. The Shaw clarinet solos Tony Pastor tenor solo have been written out in full, though your players can improvise is they wish. The reeds are scored for CAATT, with altos and tenor 2 doubling clarinets for short passages. An extra baritone part has been included, making the section CAATB and giving you more flexibility in deciding which player takes the clarinet solo line.	ARTIE SHAW	INST. / BEGUINE MED. EASY	\$ 65.00	I
JUST A LITTLE BIT SOUTH OF NORTH CAROLINA	LL-2021	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.Swing @ 150 b.p.m. Ranges: Trumpets 1-4: C#6, Bb5, G5, E5 Trombones 1-4: A4, G4, E4, C4 Vocals (key of C): Female A3 - B4	GENE KRUPA AND ANITA O'DAY	VOCAL / SWING - MED. EASY	\$ 65.00	FV
JUST FRIENDS	JLP-8070	Here is Med Flory's arrangement of 'Just Friends' as recorded by Supersax on 'Supersax Plays Bird,' (from 1971) and later recorded live in Japan in 1975 on 'Japanese Tour Vol. 1.' For the original Capitol Records recording in 1971 there was the addition of trombone (Carl Fontana) and trumpet (Conte Candoli) parts. For the live recording those parts were abandoned and they featured trombone improvisation instead (by Frank Rosolino). We've included the original parts though they are optional - the arrangement plays fine with improvisation instead. All the interludes and solos are cued on the piano part so that the arrangement may be played without brass. Plus, we have included chord changes on the brass parts so that they can improv instead of play the written parts.	SUPERSAX / MED FLORY	INST / SWING - ADV	\$ 50.00	I
JUST FRIENDS	JLP-8013	Here is one of the most famous arrangements in jazz history. Arranged by Jimmy Carroll for Charlie Parker's 1949 Mercury release 'Charlie Parker with Strings' this has become legendary. We have used the original manuscript as a basis for this publication. Charlie Parker's part is presented as-played. In a separate staff we also indicated what was written for Parker so that your alto player has a choice in what to play. In addition, we have included alternate parts in the event that you don't have access to string players. We have marked this as difficult due to the demands of the alto part (assuming it is performed as Parker played it). But, other than that it is not a difficult arrangement. Chord changes have been supplied for the alto solo. Instrumentation: Alto Saxophone [as played by Charlie Parker], Oboe [cued on guitar], Violin 1 [or Alto Sax 2], Violin 2 [or Trumpet], Violin 3 [or Tenor Sax], Viola [or Baritone Sax], Cello [or Trombone], Harp [Optional], Guitar, Piano, Bass, and Drums.	CHARLIE PARKER WITH STRINGS	INST. / SWING - DIFF.	\$ 50.00	I

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
JUST FRIENDS	JLP-8002	Here's Rob McConnell's tour de force arrangement of Just Friends from his 1981 album 'Big Band Jazz, Vol. 1' on Pausa Records. We have used the original manuscript to generate this arrangement - it is not a transcription. This brisk arrangement moves along at 224 bpm and is really designed for the cream of the professional bands. In addition to the tempo, there is a long sax soli and ensemble sections without the rhythm section. The chart features solos for tenor saxophone, trombone, trumpet, and alto saxophone. The ranges are very high for trumpet and trombone (see below). Lastly, it is scored for 5 trumpets and 5 trombones; however, the chart can be played with 4 trumpets and 4 trombones (5/5/5/4). Ranges: Trumpet 1 to G6; Trumpet 2 to E6; All Trombones to C5.	ROB MCCONNELL	INST. / SWING - ADVANCED	\$ 85.00	I
JUST YOU, JUST ME	LL-2161	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. Ranges: Trumpets 1-4: D6, B5, Bb5, Bb5 Trombones 1-4: C5, A4, Ab4, Ab4 Vocal key: Ab Vocal Ab3 - Bb4 (9 steps, as sung)	HELEN O'CONNELL / MARION EVANS	VOCAL / SWING - DIFF	\$ 65.00	FV
K.C. BLUES	JLP-8085	Here is the Supersax version of 'K.C. Blues' as recorded on the 1988 Stone Bird record. Like the other Supersax arrangements that we publish this is not a transcription. The original, hand-written manuscript has been used to produce this arrangement. This has been published with the authorization and full support of Med Flory.	SUPERSAX / MED FLORY	INST / SWING - ADV	\$ 50.00	I
KID FROM RED BANK	M-050056815	The Kid From Red Bank, a reference to Mr. Basie himself, is one of the great tracks from the Basie band of the 1950s, and one of a series written and arranged for the band by Neal Hefti to be found on The Atomic Mr Basie album. This is the original arrangement and not a transcription, and includes the piano solo fully written out. There is not a full score with this arrangement, though a Conductor lead sheet is included. A great tune, and classic Basie! Ranges: Trumpet 1: E6; Trombone 1: Bb4	COUNT BASIE / NEAL HEFTI	INST. / SWING - MED. DIFF	\$ 65.00	I
KING PORTER STOMP	LL-1101	Here is the rousing King Porter Stomp -from the Fletcher Henderson arrangement for the Benny Goodman Orchestra, featuring solos for Trumpet, Trombone and Clarinet. We have written out all of the original solos, including Benny's extended Clarinet solo, though the chords are included should your players wish to improvise. This chart is written for Clarinet, 2 Altos, 2 Tenors and we have augmented it up to 8 brass, from the original 5. This is a fine chart from the time when the Goodman band regularly topped the polls and Benny was 'King of Swing'. Technically not too demanding for the band, precision with the articulations and phrasing is needed is you wish to reproduce the authentic feel. Enjoy! Trumpets 1-4: Eb6, Eb6, A5, E5 Trombones 1-4: C5, F4, D4, C4 3 minutes 15 secs	BENNY GOODMAN / FLETCHER HENDERSON	INST. / SWING - MED.	\$ 65.00	I
KITTY'S WALTZ	LL-1021	A lovely original composition from Carl Fritsche, Kitty's Waltz is a really relaxed, laid back piece, with great harmonic and melodic structure. Sometimes Jazz Waltzes are over complicated and lose their feel. This tune glides, and the melody and variations get passed round the sections, so there's something for everyone, plus a Trumpet solo (as written or ad lib) midway. If you're looking for an arrangement that's straightforward and is rewarding for both players and listeners, we heartily recommend Kitty's Waltz.		INST. / WALTZ - MED.	\$ 65.00	I
LA CUCARACHA	LL-1258	One of Woody Herman's less well known works, La Cucaracha is nevertheless a great Latin arrangement by Billy May which develops this simple tune into a fine chart. The reeds are scored for CTTTB, but an optional alto part has been included to be played in lieu of the second tenor, giving you a CTATB section. Being a Herman chart, the solo spots are all for clarinet, and the sectional band writing is supportive of the soloist and blastingly powerful in the tutti sections. A fine transcription from Jon Harpin. There are no sax doubles.	WOODY HERMAN / BILLY MAY	INST. / MAMBO - MED. DIFF	\$ 65.00	I
LA RUBIA	LL-1240	La Rubia was written by Perez Prado, and is an alto sax feature latin chart in F minor. Although an easy chart to play, it is nevertheless very effective and has the trademark Prado unison sax lines which underpin the feel of the chart, which when coupled with the stabbing brass hits and riffs make for a powerful and fun performance. The Brass ranges are moderate, with lead trumpet hitting top C for 2 short notes. There are no sax doubles	PEREZ PRADO	INST. / LATIN - EASY	\$ 65.00	I
LA VIE EN ROSE	LL-2103	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. This 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. Trumpets 1-4: G5, D5, D5, D5 Trombones 1-4: F4, C4, Ab3, (Bass) F3 Vocal key: Ab; Vocal G3-C5 (10 steps)		FEMALE VOCAL / BALLAD - EASY	\$ 65.00	FV
LADY IS A TRAMP, THE	LL-2122	This chart is a transcription of the Billy Byers chart as performed by Frank Sinatra backed by Woody Herman at Madison Square Garden in 1974. The opening is thunderingly 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. Trumpets 1-4: D6, C6, A5, Ab5 Trombones 1-4: C5, G#4, F#4, D4 Vocal Key: Bb, B Male Vocal Bb2 - F#4 (12 steps)	FRANK SINATRA / BILLY BYERS	VOCAL / SWING - DIFF	\$ 65.00	MV
LEAN BABY	LLM-1221	Lean baby was written by Billy May for his own orchestra, and first recorded in 1951. May then used the chart as the theme tune for the band. The arrangement is transcribed "as played" by the BM orchestra, and the tenor and piano solos have been written out in full, though your players can improvise from the chords if they prefer. The correct articulations in the saxes have been written out to help your players achieve the BM 'scooped' sound in the right places. Like most May charts, it is powerful, punchy, occasionally musically irreverent, but always good to play. There are no sax doubles.	BILLY MAY	INST. / SWING - MED. EASY	\$ 65.00	I
LEAP FROG	LL-1115	One of the more famous tunes from the Les Brown Orchestra, Leap Frog is one of those charts that gets feet tapping and dancers dancing. It simply bounces from start to finish. Technically, this is a straightforward chart to perform, and we have written out the four sax cameo solos (one each for Alto 1 on Clari, Alto 2 and both Tenors) and also the drum part complete with the little fills and licks that help power the chart along. There are also two short ad lib drum solos, taken mostly on the snare. If you play to a swing dance crowd they will lap this up! Ranges: Trumpets 1-4: D6, Bb5, Bb5, Bb5 Trombones 1-4: Ab4, Ab4, Ab4, Ab4	LES BROWN	INST. / SWING - MED. EASY	\$ 65.00	I
LEAVE US LEAP	LL-1022	Made popular by the Gene Krupa Orchestra, Leave Us Leap is a full-blooded up-tempo swing chart in which dynamics are everything. The first chorus is taken by the saxes, with punchy brass backing. Solos for trumpet, trombone, tenor and piano follow, with a cameo alto solo introducing a big shout chorus at the end. The drummer is then left to his own devices for a solo spot, which could last from a few seconds to several minutes. Some bands leave the stage at this point and let him get on with it! The shout chorus is repeated to end things off.	GENE KRUPA	INST. / SWING - MED.	\$ 65.00	I

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
LESTER LEAPS IN	LL-1087	First recorded in September 1939, in the same session as Dickie's Dream, Lester Leaps In is a milestone chart which showcased the phenomenal talent of Lester Young. The arrangement evolved over time, easing in tempo, lengthening and gathering more band backing, until we arrive at this version. This chart simply swings from start to finish. We have transcribed all of the tenor solos, also the piano solos and bass line too, though chords are provided on the parts should your players wish to improvise. If you have a star tenor player that you wish to spotlight, then Lester Leaps In is a perfect choice. There are no sax doubles.Swing @ 200 b.p.m. Ranges:Trumpets 1-4: F6, Eb6, A5, E5 Trombones 1-4: Bb4, Bb4, E4, B3	COUNT BASIE	INST. / SWING - MED. DIFF	\$ 65.00	I
LET ME OFF UPTOWN	LL-2080	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 realize 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.Trumpets 1-4: Eb6, G6, Eb6, Eb6 Trombones 1-4: Ab4, Gb4, Eb4, C4 Vocal key Db - Female G3-Bb4. Male mostly spoken	ANITA O'DAY WITH GENE KRUPA	VOCAL / SWING - DIFF	\$ 65.00	FV
LET'S DANCE	LL-1024	Benny Goodman's famous opening number has been faithfully re-created by Bob Martin and comes complete with the original Clarinet and Alto solos fully written out. This arrangement is scored for 8 brass, though we have included an optional 5th Trumpet part too. The saxes are scored for 2 Altos, 2 Tenors and the Clarinet lead. Let's Dance makes a great concert piece, but is even better when used to open a set or a dance.	BENNY GOODMAN	INST. / SWING - MED.	\$ 65.00	I
LET'S FACE THE MUSIC AND DANCE	LLH-2141	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.Vocal key: CmMale Vocal Range: C3 - G4 (12 steps)	FRANK SINATRA / JOHNNY MANDEL	INST. / SWING - DIFF	\$ 65.00	I
LIFE GOES TO A PARTY	LL-1192	Co-written by Benny Goodman Harry James, Life Goes to a Party is a pulsating, energetic and quick minor swing chart. The Goodman band recorded this tune on several occasions, the first in 1937, then again in 1938. We have transcribed from the '37 chart, and have made a couple of small modifications. The brass has been augmented to 8 voices and the tempo indication has been slowed to 240 (from 280) to match the tempo of the '38 chart. The solos are written out in full (Clarinet, Trumpet, Tenor and Piano) and the Saxones are scored for CAATT. This chart is an absolute gem.Ranges:Trumpets 1-4: D6, D6, G5, E5 Trombones 1-4: Ab4, F4, Eb4, B3	BENNY GOODMAN	INST. / SWING - DIFF	\$ 65.00	I
LINCOLNSHIRE POACHER	LL-1157	The Lincolnshire Poacher is a traditional English song, given the full swing treatment by the Ted Heath band. This chart is up, bouncy and always a crowd pleaser. The chart itself is very straight ahead, though the lead Trombone does go up to high C briefly. There is a solo spot for Tenor sax (chords also cued on the Tenor 2 part), and there are no sax doubles.Ranges:Trumpets 1-4: C6, A5, F5, E5 Trombones 1-4: C5, A4, G4, E4	TED HEATH	INST. / SWING - MED.	\$ 65.00	I
LITTLE BROWN JUG	LL-1074	Little Brown Jug was an early classic for the Miller band, first recorded in 1939, with the original arrangement done by Bill Finegan. This is an accurate transcription of that version, complete with fully written out Tenor, Trumpet and Trombone solos. Many bands have a stock version of this chart in their libraries. The problem with it is that the solo's aren't scored, the trombone solo is missing entirely, and there are numerous other errors, such as incorrect voicings in the bridge, lack of backing behind the second half of the tenor solo and so on. If you wish to recreate the authentic sound of the Miller band, then this is the version for you. Baritone is on Alto throughout. It is the Sax voicing of AAATT that is the key to getting the right sound. The trumpet and Trombone solos are cross-cued onto the 1st and 2nd parts respectively. ->Ranges:Trumpets 1-4: Bb5,Bb5, Bb5, Bb5 Trombones 1-4: Bb4,Ab4,Ab4,Bb3	GLENN MILLER	INST. / SWING - MED.	\$ 65.00	I
LONG TALL MAMA	LL-1190	Long Tall Mama is a solid swing chart written for the Glenn Miller band by Billy May, though credited to his wife Arletta for fiscal reasons at the time. Miller recorded this with his civilian and USAAF bands, and there were subtle differences between the two. This is the later version, and features solo spots for Alto, Clarinet (on the Alto 2 part), Tenor and Trumpet. We have written out all of the solos, though your players can improvise on the chords if they prefer. This chart would make a fine addition to your Miller collection, and is not that tricky to play. Alto 2 doubles Clarinet.Ranges:Trumpets 1-4: D6, D6, G5, E5 Trombones 1-4: A4, F4, D4, C4	GLENN MILLER / BILLY MAY	INST. / SWING - MED. EASY	\$ 65.00	I
LOOSE LID SPECIAL	LL-1135	In many ways this Sy Oliver chart written for the Tommy Dorsey Orchestra was ahead of its time, with its floating tonality and dissonant voicings. It has an almost ethereal feel to it, with huge contrasts in dynamics throughout the chart. We have written out the original solos (Trombone - Dorsey and Trumpet - Elman), and have notated the drum part in full, with all the little licks and fills needed to recreate the original. The Trombone solo is also cross cued onto the 3rd Trumpet part, should your player not be able to reach a high C. There are no sax doubles and the chart has been re-scored to take it to 8 brass.Trumpets 1-4: C6, E6, A5, A5 Trombones 1-4: C5, F4, F4, F4	TOMMY DORSEY / SY OLIVER	INST. / SWING - MED.	\$ 65.00	I
L-O-V-E	LLM-2138	This chart is an adaptation Natalie Cole's L-O-V-E (LOVE) (L is for the way you look at me...) which sticks very closely to her version. It is a medium to 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.Vocal key: G to Ab Female Vocal: C#4 - F5 (11 steps as written)	NATALIE COLE	VOCAL / SWING - MED.	\$ 65.00	FV
LOVE ME OR LEAVE ME	JLP-9032	This bluesy chart by Hal Mooney was arranged for Helen O'Connell to be recorded for Capitol Records in 1951. However, we believe this was never recorded. The chart opens with a 2-bar, minor blues vamp featuring a muted trumpet solo. From there the vocals enter in Bb minor (Db major). The middle of the arrangement features an 8-bar piano solo. There are no sax doubles.	HELEN O'CONNELL	FEMALE VOCAL / SWING - MEDIUM EASY	\$ 65.00	FV
LOVE WALKED IN	JLP-9038	Here's another classic Frank Sinatra chart. This version of Love Walked In was arranged by Billy May and was featured on Sinatra's first recording date for newly-formed Reprise Records in 1961, titled Swing Along with Me. In typical Billy May style, this chart begins quietly with just vocals, rhythm section and bass trombone. Trumpets and the sax section follow (altos are on flutes and tenors are on clarinets briefly - alternate parts that do not require doubles are included). The arrangement features 2 great shout sections. This is a solid, swinging arrangement of this Gershwin classic. The vocal key is D flat throughout. Ranges: Trumpet 1: high E; Trombone 1: high A; Vocal Key: D flat	FRANK SINATRA	MALE VOCAL / SWING - MEDIUM DIFFICULT	\$ 65.00	MV

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
LOVER, COME BACK TO ME	LL-1248	Lover Come Back to Me is generally played at a fairly brisk pace. However, this rare chart from the Artie Shaw book takes the tune at a pretty relaxed tempo which allows all of the harmonic structures in the chart to shine through. The arrangement features solos for piano, clarinet, tenor trumpet, and the sax team have a lot of tightly scored soli sectional work too. As the solo clarinet part is only really involved at the start of the arrangement and the tenor trumpet solos have been cued onto the part, so you can make more of a clarinet feature out of the chart. Reeds are written for CAATT and an optional baritone part has been included in case your band wishes to use the chart as a clarinet soloist feature backed by full band. All of the solos are transcribed as originally played, though your players can improvise from the chords provided.	ARTIE SHAW	INST. / SWING - MED.	\$ 65.00	I
LUCK BE A LADY	LL-2025	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. Trumpets 1-4: E6, C6, Bb5, Bb5 Trombones 1-4: B4, A4, F4, C#4 Vocal Keys: Db/D/Eb Male Vocal: Db3 - F4	FRANK SINATRA / BILLY MAY	MALE VOCAL / SWING - MED. DIFF	\$ 65.00	MV
LULLABY OF BIRDLAND	LL-1102	Lullaby of Birdland was written by the great English born pianist George Shearing, and this chart has been transcribed from the Ted Heath book by Mogens Hobel. The original Reg Owen arrangement was one of Heath's most requested tunes, and as well as containing some lovely ensemble writing it gives solo opportunities to your Pianist and lead Tenor. The chart is typical of many of Heath's numbers - a mix of subtlety and raw power, light and shade. An excellent tune for dancing or for concert work. Both Altos double Clarinet, and Trumpets 1 2 reach a brief high D, though the chart is not generally demanding on your brass players' chops. Ranges: Trumpets 1-4: D6 D6, A5, A5 Trombones 1-4: A4, G4, E4, C4	TED HEATH	INST. / MED. EASY - SWING	\$ 65.00	I
LUSH LIFE	LL-1112	Well, we just had to have an arrangement of Lush Life in our catalog, and here is our favorite. This version is an out-and-out Trumpet feature from the Harry James book. It is as the name suggests - lush, rich, full of wonderful tone and color - and it makes the hair on the back of your neck stand up. The horns are written as three Trumpets and Solo Trumpet, and the solo part would suit a player with a big fat tone. The lead Alto doubles Clarinet for just a couple of bars, the 1st Trumpet reaches a high Db briefly on a couple of occasions, and the 1st Trombone gets to high C, though we've cued the 3rd Trumpet just in case. Another masterly transcription from Jon Harpin. Ballad @ 72 b.p.m. Ranges: Trumpets 1-4: Db6 Bb5, F#5, E6. Trombones 1-4: C5, A4, Ab4, Ab4 Solo Trumpet: to high E	HARRY JAMES	INST. / BALLAD - MED. DIFF	\$ 65.00	I
MAKE IT GOOD	JLP-8009	Here is another fantastic arrangement from Duke Pearson. The original manuscript has been used to produce this arrangement - this is NOT a transcription. 'Make It Good' was recorded in 1968 on the 'Now Hear This' record for Blue Note and featured a cast of incredible players. This up-tempo swing chart is will certainly bring out the best of your players. On the recording there is a tenor solo followed by a baritone sax solo. In the original manuscript there is a tenor part written in where the recorded solo happens. So, we have decided to retain the original tenor part and move that solo to an open solo section (which is also indicated in the manuscript). This is a little bit of an odd form consisting of a 16-bar section followed by a 14-bar section, making a 30-bar form. At the end of the tune there is a improvised cadenza by both the tenor and baritone saxophones. As is the case for all the Duke Pearson pro-level charts, the ranges are quite high - trumpet 1 goes to a high F# and trombone 1 goes to a high C. But, in several places that C is indicated as optional.	DUKE PEARSON BIG BAND	INST. / SWING - ADVANCED	\$ 65.00	I
MAMBO ITALIANO	LL-2269	This chart has been transcribed from the album 'Bette Midler Sings the Rosemary Clooney Songbook.' This arrangement packs a bit 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. The backing vocals have been scored 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. Latin @ 145 b.p.m.	ROSEMARY CLOONEY	MEDIUM EASY	\$65.00	FV
MAMBO JAMBO	LL-1233	Mambo Jambo is another fine composition from Perez Prado, and is a powerful Mambo chart that has an all pervading swing feel. The usual Prado trademarks are here, with unison saxes in the first chorus, overlaid with stabbing brass in the repeat and great big pedal notes from the trombones in the bridges. Although this chart is an instrumental, all of your blowers get to sing the last chorus, before the piece rounds off with a restatement of the bridge. Classic Prado, and great fun all around. There are no sax doubles.	PEREZ PRADO	INST. / MAMBO - MED. EASY	\$ 65.00	I
MANHATTAN	LL-2180	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 woodwinds (flutes, oboes, clarinets), harp, tuned percussion and a rhythm section. This 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. Swing @ 120 b.p.m.	ELLA FITZGERALD	EASY	\$65.00	FV
MANHATTAN SPIRITUAL	LL-2402	Manhattan Spiritual is a wonderfully uplifting swing chart, as its name might suggest. Originally scored in the late 50s by Reg Owen for the Ted Heath band, this chart was also a feature for Owen's own outfit, and that of Jack Parnell too. The arrangement starts and ends with a chorale-style fanfare, and swings like crazy in between. Plenty of hand claps from all sections of the band add to the rousing nature. We have scored this chart for a regular big band and a timpanist, though the limp notes are cued onto the Piano and Drum parts and the chart works equally well without the kettles. The last few bars are a bit of a scream for the Trumpets (with lead up to high F and second to high D) but the section can be taken down the octave if needs be. Both Altos double Clarinets. Swing @ 200 b.p.m. Ranges: Trumpets 1-4: F6, Db6, Bb5, F5 Trombones 1-4: Cb4, Bb4, Ab4, C4	TED HEATH	INST. / SWING - MED.	\$ 65.00	I

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
MARIE	LLG-2264	Marie is a laid back male vocal chart from the Tommy Dorsey orchestra, also singable by female alto, featuring trombone, tenor, and the trumpet section. The original Bunny Berigan trumpet solo has been expanded 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 here 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. 3:30 duration.Ranges:Trumpets 1-4: F6, D6, Bb5, G5 Trombones 1-4: C5, Gb4, Gb4, A3 Vocal Key: CVocal Range: G3 - C4 (11 steps, as sung)	RECORDED BY TOMMY DORSEY	MALE VOCAL / SWING - DIFF	\$ 65.00	MV
MAYHEM	LLM-1239	Lovers of Billy May will love this chart too. A punchy 4 measure lick opens the arrangement, and it is re-stated during the chart too, helping to cement the structure of the piece. There are some May trademark sax lines (complete with little scoops), dynamic contrast between sections and passages, and a full chorus improvised Tenor solo in the middle. May employs an arranging trick which harks back to his time with the Miller band - the fade out finish down to pianissimo - with a double forte repeat of the chart intro to wrap the number up. There are no sax doubles.	BILLY MAY	INST. / SWING - DIFF	\$ 65.00	I
MELE KALIKIMAKA	JLP-9044	Anyone who's seen the Chevy Chase holiday classic movie 'Christmas Vacation' (which is a lot of people) knows this song and the scene that it comes from. Clark Griswold is gazing out the kitchen window dreaming of the swimming pool that he wants to install and this song is playing in the background. Mele Kalikimaka was written in 1946 by R. Alex Anderson and became a major hit for the unbeatable combination of Bing Crosby and the Andrews Sisters in 1949. It was originally featured on a Crosby record titled 'Merry Christmas' released on Decca. This is not a technically demanding chart for the band. However, your singers need to be able to pull off this WWII-era vocal trio style, which sounds easier than it is. Plus, there is a male vocal part that needs to seamlessly blend in as well. The Hawaiian slide guitar intro has been scored into the ensemble as very few bands would have access to this instrument (or something that could approximate the sound). The ranges are moderate: trumpet 1 getting up to a high A; Trombone 1 gets to a high B flat. The vocal key starts in D and then modulates to E flat for the Andrews Sisters.	BING CROSBY AND THE ANDREWS SISTERS	MALE VOCAL/VOCAL TRIO [SSA] DUET / SWING - MEDIUM DIFFICULT	\$ 65.00	MV/FVT
MEMORIES OF YOU	LL-1188	Once in a while there comes along a chart which just makes you want to listen and weep with joy. This Ted Heath version of Memories of You is one of them. A fabulous feature for two Trumpets, the arrangement is full of lush backings and builds from a relatively quiet opening, through two key changes to a flat out finale which soars ever higher and higher. Simply stunning. We have rated this chart as Advanced because of the demands on the Trumpet soloists. The 2nd is written to high F, and the 1st to high G. Apart from that, the other band parts are straightforward. Lead Alto doubles Clarinet, and there are no other sax doubles.Ranges:Trumpets 1-4: C6, F6, Bb5, Bb5 Trombones 1-4: Bb4, F4, Eb4, Bb3	TED HEATH	INST. / SWING - ADVANCED	\$ 65.00	I
MERCY, MERCY, MERCY	LL-2027	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.Trumpets 1-4: F5, B4, D5, B4 Trombones 1-4: E4, C4, C4, A3 Vocal key C Vocal: G3-Bb4 (10 steps) - G5 in cadenza	NANCY WILSON	VOCAL / SOUL ROCK - EASY	\$ 65.00	FV
MERCY, MERCY, MERCY	LL-1027	Well, here it is, the great Joseph Zawinul composition, as played by the Buddy Rich band. This chart features Drums (naturally), solo space for Tenor sax and Guitar (or Piano) and is a thunderously rousing arrangement. Quite long, at 5 and a half minutes, this chart is a TOUGH blow for your lead and 2nd brass players. The lead Trumpet range is up to a high F#, 2nd to high E and the lead Trombone to high C#. So, as long as you have the players, you will not regret buying this chart. Have a listen to the audio - it says it all...Rock @ 115 b.p.m. Ranges:Trumpets 1-4: F#6 E6, Bb5, G5 Trombones 1-4: C#5, Bb4, F4, D4	BUDDY RICH	INST. / CONTEMP - ADVANCED	\$ 65.00	I
MEXICAN HAT DANCE	LLM-1237	This arrangement was written by Ben Homer for the Les Brown Orchestra, and is a quirky and fun chart to play. Everything is as per the original recording - the dixie trio; the piano solo written out; the tenor and trumpet solos are written as played. Abe Most's soaring 32 bar clarinet improvisation is also transcribed note for note. The altos and tenors double clarinets, and baritone doubles alto. The tenor 2 clarinet double is not vital, and can be played on tenor an octave up from written. The main clarinet work is assigned to alto 2 and the trumpet solo is written on 1st trumpet, but cued onto 3rd and 4th too, in case you wish to let them take a rare solo spot.	LES BROWN	INST. / SWING - DIFF	\$ 65.00	I
MINNIE THE MOOCHER	JLP-9056	This is an adaptation that combines elements of the Blues Brothers chart (including Alan 'Mr. Fabulous' Rubin's trumpet licks) with some features of Cab's earlier recordings. The call and response part has been written in and cued in all the parts so that the band can either play or shout the answers. Of course, we do encourage you to get the audience involved in the call and response part. And, the vocal part has been cued in trombone 1 in the event that you'd like to play this as an instrumental. The only tricky part of this arrangement is that it goes into a double time feel towards the end. The drummer doubles the time 2 measures before the rest of the band does. There are no saxophone doubles. Ranges: Trumpet 1: to C#6; Trombone 1: to B4 (optional); Vocal Key: E minor	CAB CALLOWAY AND THE BLUES BROTHERS	VOCAL / SWING - EASY	\$ 50.00	MV
MINOR GOES MUGGIN', THE	LL-1133	Whilst the Tommy Dorsey Orchestra is most often remembered forh TD's lush trombone sound, the band also produced some extraordinarily powerful swing numbers, and not many were better than this one. Written by the great Sy Oliver, this quick minor swing chart is raw, raunchy, powerful and full of surprises. It features your lead Trombone, 2nd Alto, 2nd Trumpet, 1st Tenor and Piano, and we have written out all of the original solos for you. The only sax double is 2nd Alto on Clarinet for the last 2 bars of the chart. The chart is graded as difficult as all Trumpets hit high C, and all Trombones hit high Bb. Ranges:Trumpets 1-4: C6, C6, C6, C6 Trombones 1-4: B4, Bb4, Bb4, Bb4	TOMMY DORSEY	INST. / SWING - DIFF	\$ 65.00	I

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
MINOR LEAGUE	JLP-8008	Here is another fantastic arrangement from Duke Pearson. The original manuscript has been used to produce this arrangement - this is NOT a transcription. 'Minor League' was recorded in 1968 on the 'Now Hear This' record for Blue Note and featured a cast of incredible players. This up-tempo swing chart is will certainly bring out the best of your players. Based around a C minor blues, this advanced-level arrangement features beautifully contrasting sectional interplay as well as punchy brass. A strong reading drummer is essential to carry this off. Solos are featured for trombone, alto saxophone, and trumpet - on the record they were played by Garnett Brown, Al Gibbons, and Marvin Stamm. It also has an optional open solo section on a C minor blues. The original manuscript and recording did not have a guitarist; however, an optional guitar part has been included. This would make an incredible festival or competition chart and allow you to showcase the entire band. This is a pro-level chart and as such the ranges are demanding: trumpet 1 goes to high G and trombone 1 goes to high C. There are no saxophone doubles.	DUKE PEARSON BIG BAND	INST. / SWING - ADVANCED	\$ 65.00	I
MISSION TO MOSCOW	LL-1026	This song was written by Mel Powell when he was pianist with the Goodman orchestra, and it was a hit in 1942. Glenn Miller, whilst in charge of the US Army Air Force Training Command Band, used it as a vehicle for showing the Clarinet skills of Peanuts Hucko. It also fitted well into a series of numbers that were 'patriotic' and supported the war effort. Tunes such as Keep Em? Flying, Tail End Charlie and Jeep Jockey Jump. This is a great punchy swing chart, and you will need a good Clarinet player to do it justice. Lead Alto doubles Clarinet, Baritone doubles Alto.	GLENN MILLER	INST. / SWING - ADVANCED	\$ 65.00	I
MOON DREAMS	JLP-8010	Here is Gil Evans' arrangement of the standard 'Moon Dreams' engraved from the manuscript - this is not a transcription. This is a brilliant arrangement full of color and orchestral nuance. In fact, it's quite astounding at the layers and depth of sound Gil was able to achieve with just 8 instruments (there's no piano in this arrangement). The harmonies and the rhythms are very sophisticated and impressionistic. This piece has been arranged for alto saxophone, baritone saxophone, trumpet, horn in F, trombone, tuba, bass, drums. Recognizing that not every band has access to a horn, we've included a second trumpet part as an alternate for the horn part. And, a bass trombone would easily be able to play the tuba part in the event that you don't have that instrument at your disposal. This piece features a brief baritone sax solo (as played by Gerry Mulligan) that has been written out in full, though chords have been indicated for an ad-lib solo. The last part of the arrangement features arco bass. This classic, Gil Evans' masterpiece arrangement re-defined jazz and popular music arranging and should be a part of every band's library.	MILES DAVIS	INST. / BALLAD - ADVANCED	\$ 50.00	I
MOON DREAMS	JLP-8122	This is a very complex arrangement full dense, lush voicings and difficult rhythms. Gil later modified this arrangement for the Miles Davis 'Birth of the Cool' session. This arrangement was recently recorded by the Dutch Jazz Orchestra on their 2008 CD titled 'Moon Dreams: Rediscovered Music of Gil Evans and Gerry Mulligan.' Instrumentation for this setting is: 3 flutes, clarinet, alto sax (dbl. clarinet 2), 2 tenor saxes (1st dbl. clarinet 3, 2nd dbl. bass clarinet 1) baritone sax (dbl. bass clarinet 2), 3 trumpets, 2 French Horns, 2 trombones, tuba, guitar, piano, bass, drums).	CLAUDE THORNHILL / GIL EVANS	INST / SWING - ADV	\$ 65.00	I
MOON RIVER	LL-1268	A straight-ahead Waltz in a stock style. Good sectional interplay and use of brass mutes for tonal color, with a written trumpet 2 solo and written piano fills.		INST. / SWING WALTZ - EASY	\$ 65.00	I
MOONDANCE	3065	Big Band Vocal. As recorded by Michael Bublé. Key Cm. 5/4/4/4 includes full score.	MICHAEL BUBLE	INST. / SWING WALTZ - EASY	\$ 75.00	I
MOONLIGHT SONATA	LL-1084	Moonlight Sonata is a much underrated chart from the Glenn Miller book but one that makes the hair stand up on the back of your neck. It naturally features your pianist. The arrangement builds on Beethoven's work for solo Piano, and adds layers of rich texture and voicing in the way that only the Miller band could. We have written out the Piano part in full, and the solo in the lead Tenor part too, plus all of the dynamics and articulations needed to enable you to recreate the original sound. Apart from the Piano part this is not a technically difficult piece to perform. The brass ranges are moderate, the lead Trumpet only reaching a B, but there are a number of Sax doubles. Altos and Tenors all double Clarinets and the Baritone doubles Alto Sax and Bass Clarinet, although we have cued in notes for Baritone at the appropriate places, should your Bari player not have a Bass Clarinet available. A wonderful concert piece, or late-night closer. Swing @ 110 b.p.m. Ranges: Trumpets 1-4: B5 G#5, E#5, D#4 Trombones 1-4: B4, F#4, D#4, A3	GLENN MILLER	INST. / SWING - MED. DIFF	\$ 65.00	I
MOOSE THE MOOCHE	JLP-8087	Here is the Supersax version of Moose the Mooche as recorded on the 1988 Stone Bird record. Like the other Supersax arrangements that we publish this is not a transcription. The original, hand-written manuscript has been used to produce this arrangement. This has been published with the authorization and full support of Med Flory.	SUPERSAX / MED FLORY	INST / SWING - ADV	\$ 50.00	I
MOVE	JLP-8054	This is John Lewis' arrangement of the bebop tune Move, written by Denzil Best. This chart is not that difficult and features solos for trumpet and alto saxophone. Both solos have been written out as-played, but chord changes have also been included in the event that the players wish to improvise. An alternate B flat part for the French horn is included that may be played by a second trumpet or a tenor sax. And, the tuba part may be played by a bass trombone.	MILES DAVIS	MEDIUM DIFFICULT	\$ 50.00	I
MR. ANTHONY'S BOOGIE	LL-1093	Mr Anthony's Boogie is a rousing up-tempo swing Boogie Woogie which features the Trumpet section, and a solo 3rd Trumpet in particular. This chart is really powerful, and great for a jitterbug dance crowd. We have graded it as medium / advanced, as the arrangement has a number of triplet passages which require precision from both Trumpet and Sax sections, plus the Trumpets are quite high in their registers. The Trumpet and Tenor solos are written out, though we have left the Pianist free to improvise. Though not a long chart, at two and a half minutes, your players might still need a quick rest after blowing it! No Sax doubles. Swing Boogie Woogie @ 160 b.p.m. Ranges: Trumpets 1-4: Eb6, C6, C6, Bb5 Trombones 1-4: Ab4, F4, Db4, Bb3	RAY ANTHONY	INST. / SWING - DIFF	\$ 65.00	I
MUSIC MAKERS	LL-1211	Harry James recorded a couple of versions of this tune, first in 1941 and again in 1955. Ours is from the later version which we feel packs more punch. The chart is at heart a Trumpet sectional feature with three snorting passages of play, though not at the difficulty level of say Trumpet Blues Cantabile. The Tenor solo is written in full and is best played as originally written, though your player can improvise from the chords if preferred. The lead trumpet is written to a high F in the closing run, but the line can be taken down an octave without detracting from the finish, which then makes the required lead range a top Eb (in the second of the sectional passages). A classic from the Harry James book.	HARRY JAMES	INST. / SWING - DIFF	\$ 65.00	I

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
MY BLUE HEAVEN	LL-1284	Here's a great swinging chart from the Ted Heath Orchestra, full of punch and power. It opens with unison trumpets carrying the melody call, with a band response phrase from Don't Get Around Much Anymore. The reeds take the middle 8 and the chart moves into a solo spot for lead Tenor for the first half of the second chorus. Unison Trumpets take the second middle 8, with an 8 measure Piano solo leading into the tutti shout chorus, and boy, does it shout! There's a solo spot for Trumpet 2 here, before the chart climaxes with a bang, and then a sudden change of dynamic in the last 2 measures to bring matters to a relaxed close. All of the solos are written out, though your players can improvise their own from the chords if preferred. There are no sax doubles. Swing @ 190 b.p.m.	TED HEATH	INST / SWING - MED	\$ 65.00	I
MY GIRL	LL-2203	My Girl, written by Smokey Robinson and Ronald White, was a huge hit for The Temptations, and this tune has become a Motown classic. This arrangement is written with the original '60s 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.		INST. / CONTEMPORAR Y - EASY	\$ 65.00	I
MY GUY'S COME BACK	LL-1219	My Guy's Come Back is the Mel Powell arrangement for the Miller USAAF band, and is an extended version compared to the civilian band chart which has been transcribed here from a radio air check. It is at heart a piano feature based around an often recurring riff that is shared around the sections throughout the piece. There are improvised solos for trumpet 2 and piano, with fill-in solos for Drums too. At a steady 140 tempo, this chart makes for good dancing, and its relaxed pulse has anfectuous feel. The reeds are scored AATTB, and all reed players are called on to double clarinet, though the Baritone / Clarinet line is a octave lower double of the lead line, so if your Baritone player doesn't play Clarinet he will not be missed too much. A nice rarity from the Glenn Miller book.	GLENN MILLER	INST. / SWING - MED.	\$ 65.00	I
MY HEART BELONGS TO DADDY	LL-2094	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.Trumpets 1-4: D6, B5, Ab5, Ab5 Trombones 1-4: Bb4, F4, Db4, C4 Vocal key: Fm Female Vocal: F3 - A4 (11 steps)	JULIE LONDON	VOCAL / SWING - MED. EASY	\$ 65.00	FV
MY KIND OF TOWN	LL-2092	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.Swing @ 100, 80 180 b.p.m. Ranges: Trumpets 1-4: F6, E6, Bb5, G5 Trombones 1-4: C5, A4, Ab4, A4 Vocal keys: F/G/Ab Male Vocal G2 - F4 (13 steps)	FRANK SINATRA / BILLY MAY	VOCAL / SWING - MED. DIFF	\$ 65.00	MV
MY OLD MAN	LL-2087	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 option at D.C. into the chart, should the crowd want more. The vocal here is sung humourously by Nou Nou in her best Cockney chant! Brass ranges are moderate and there are no Sax doubles. Enjoy!Swing @ 190 b.p.m. Ranges: Trumpets 1-4: C#6, A5, A5, A5 Trombones 1-4: Bb4, G4, E4, E4 Vocals: Female A3 - C5		VOCAL / SWING - MED.	\$ 65.00	FV
MY WAY	LL-2189	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, written by Don Costa, was very orchestral, and it has been adapted here 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. Ballad @ 80 bpm.	FRANK SINATRA	MEDIUM EASY	\$ 65.00	MV
NEARNESS OF YOU	LL-2024	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 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 Trombone 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, and 2nd Alto doubles Clarinet. Vocal key F Trumpets 1-4: B5, G5, G5, D5 Trombones 1-4: C5, Ab4, Ab4, D4 Vocals: Male C3 - D4 or Female C4 - D5 Vocal key F3 minutes 15 secs	GLENN MILLER	VOCAL / BALLAD - MED.	\$ 65.00	MV
NEW GIRL	JLP-8007	Here is one of Duke Pearson's best compositions, exactly as he arranged it for his big band in 1967. This publication has been engraved directly from the original manuscript, this is not a transcription. This is from the original Blue Note liner notes: "Listen carefully to what New Girl has to say...This composition does musically what a new girl would do - bring out the excitement in your musical genes." The chart opens with alto 1 and tenor 1 on flute and baritone on clarinet (alternate parts have been included in the event you don't have those doubles). There is some alternating between 3/4 and 4/4 for the first 8 bars and towards the end of the arrangement as well. The melody is then picked up by the lead tenor and trumpet 5 - who is the star of the show. The whole band then comes in and leads up to the lengthy trumpet solo. After the trumpet solo comes a tenor solo then a one-chorus piano solo. The band then plays the melody out through a great shout chorus.	DUKE PEARSON BIG BAND	INST. / SWING - ADVANCED	\$ 65.00	I
NEW YORK, NEW YORK	LL-2111	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.Ranges:Trumpets 1-4: F6, Db6, B5, G5 Trombones 1-4: B4, G4, E4, C4 Vocal Key: D,Eb - Male Range A2 - F4 (12 steps)	FRANK SINATRA / DON COSTA	MALE VOCAL / SWING - MED. DIFF	\$ 65.00	MV

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
NIGHT AND DAY	JLP-8035	The chart moves along at a very brisk tempo - about 236 per quarter note. Naturally, as this was arranged for Parker it is an all-out alto saxophone feature. Also featured are solos for piano, trumpet 2, and trombone 2. Simple, melody-based solos were indicated in the original manuscript and have been included here. This arrangement has been engraved from the original manuscript - this is not a transcription. The ranges for trumpet 1 and trombone 1 are quite high; hence, it has been graded as advanced. There are no saxophone doubles. Unlike the Parker material with strings (with big band in some cases) this arrangement is scored for standard big band instrumentation of lead alto, 2 altos (3 altos total), 2 tenors, 1 baritone, 4 trumpets, 4 trombones, guitar, piano, bass, and drums. The original manuscript called for 3 trombones, but it has been augmented to 4 to suit a standard big band.	CHARLIE PARKER BIG BAND	ADVANCED	\$ 65.00	I
NIGHT AND DAY	LL-2030	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 chart, and very effective in performance. Please note that the vocal key of this chart is A flat.	ELLA FITZGERALD	VOCAL / SWING - EASY	\$ 65.00	FV
NIGHT AND DAY	LL-1232	This chart of Night and Day is transcribed and adapted from Artie Shaw's April 1937 RCA session, the original arrangement being penned by Jerry Gray. The band then consisted of 5 Brass, 4 Reeds, 4 Rhythm and Shaw on clarinet. The original has been adapted to 8 Brass and all of the original solos have been written out in full: Shaw's playful Clarinet, Tony Pastor's Tenor and the Trumpet solo (probably Tom DeCarlo). The Reeds are scored for Clarinet, 2 Altos and 2 Tenors and the Saxes all double Clarinet.	ARTIE SHAW	INST. / SWING - MED.	\$ 65.00	I
NIGHT AND DAY	JLP-9039	A Swingin' Affair was one of the best collaborations between Frank Sinatra and Nelson Riddle. This arrangement of the Cole Porter classic Night and Day comes from this recording. This has been expertly transcribed.	FRANK SINATRA	MALE VOCAL / SWING - MEDIUM	\$ 65.00	MV
NIGHT TRAIN	LL-1033	Here is Buddy Morrow's thundering rendition of Night Train. What is unusual is the speed of the chart - a slowish 85 bpm - and as a result the arrangement has a solid, rumbling momentum that carries all before it. The melody and solo is taken by the lead (solo) Trombone. Alan Glasscock has scored the chart meticulously, so your band can capture the feel and get the phrasing absolutely right in order to recreate what is one of Morrow's finest performances. There are no sax doubles. Ranges: Trumpets 1-4: E6, Db6, Db6, Db6 Trombones 1-4: C5, Ab4, Eb4, C4	BUDDY MORROW / DICK RHODES	INST. / SWING - MED.	\$ 65.00	I
NIGHTINGALE SANG IN BERKELEY SQUARE	LL-2262	This has been transcribed from Glenn Miller's October 1940 New York recording. Bill Finegan did the original arrangement and it was sung by Ray Eberle. This lush chart is classic Miller, full of tonal color 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. The vocal key is Eb.	GLENN MILLER	MEDIUM	\$ 65.00	MV
NIGHTMARE	LLM-1225	Nightmare was Artie Shaw's theme song and is an out and out clarinet feature. Shaw's solo has been written out completely, but please be aware that it is very tricky to play. Also, an alternative clarinet solo part has been supplied with this chart which retains the essence of Shaw's intent but is much more straightforward to play, making the chart playable by all. The reeds are scored for solo clarinet and 5 saxes (AATTB), and to give you flexibility in the section an extra alto part - the Tenor 1 part transposed - has been included making the saxes AAATB. If you need to drop a sax part because you only have 5 in the section and one playing the solo lead, the alto 1 is the one to lose. Aside from the solo clarinet, all the other parts are easy.	ARTIE SHAW	INST. / SWING - EASY	\$ 65.00	I
NO NAME JIVE	LL-1032	This is simply a great jump jive number, made famous by the Glen Gray Orchestra, and to the best of our knowledge has never been published before, anywhere. If your band plays to a dance crowd then this arrangement is an absolute must have. No Name Jive is a huge six and a half minutes long, and drives from beginning to end. Technically it's not difficult, though the band needs to be tight and crisp in order to achieve the relaxed feel that makes the number work so well. There are some instrument doubles. Saxes 1,2 and 3 all double Clarinet, and the Baritone doubles Alto. Lead Alto also needs a Soprano if your Alto 2 can't hit high F# and A. All solos are written out as exact transcriptions of the original, though players may improvise if they wish. The second trumpet takes two solos and both are cross cued on the lead part. The score sample is the first 6 pages of a 35 page score, which we have ring-bound for ease of use.	AS PERFORMED GLEN GRAY	INST. / SWING - MED.	\$ 65.00	I
NON STOP FLIGHT	LL-1161	Non Stop Flight is a really bouncy swing chart and is perfect for dancing to. The pulse is infectious and will really get the feet tapping. Written by Artie Shaw, it naturally features the Clarinet, and also Tenor Sax. We have written out all of the solos, including the solo licks and fills, plus the obligato Clarinet solo that floats over the rest of the band in the last chorus. Your Clarinet player will need to be dextrous, as some pretty nimble fingerwork will be needed. The brass ranges are moderate, and it's not a tough blow for them. The Saxes are scored for Solo Clarinet, 2 Altos and 2 Tenors. We have expanded the original 6 brass up to 8 too. If you are looking for a good dance chart, or a stunning concert piece, you've just found it! Swing @ 200 b.p.m. Ranges: Trumpets 1-4: C6, Ab5, Ab5, Ab5 Trombones 1-4: Bb4, G4, Gb4, Gb4	ARTIE SHAW	INST. / SWING - MED.	\$ 65.00	I
NOT MINE	LL-2227	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 woodwind (1,2,3 on Flute/Clarinet, 4,5 on Bass Clarinet), no brass, full string section and 4 rhythm, and this is what is included in the arrangement pack. Also included is 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 an alternate reed 5 part has been included, scored for Baritone sax. However, reeds 1,2,3 remain as Flute doubling Clarinet, as the tonal color is vital to the integrity of the arrangement. The vocal key is G throughout.	HELEN O'CONNELL / MARION EVANS	VOCAL / SWING - MED.	\$ 15.00	FV
OH JOHNNY, OH JOHNNY, OH	LLM-2008	Oh Johnny! was another early hit for the Andrews Sisters and it has been reproduced here for you. The chart has been adapted by expanding it to full big band form, up from the smaller band which was used to back the sisters. Also, the chart has been written out in the key of C, rather than the key of B which some recordings imply. The reeds are scored CAATB, though an extra tenor part - a transposition of alto 2 - has been included, 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. Vocal key: C Female Vocal SSA Trio	THE ANDREWS SISTERS	VOCAL TRIO [SSA] / SWING - MED. EASY	\$ 65.00	FVT

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
OL' MAN RIVER	LL-1207	Transcribed from the original Johnny Keating chart, Ol' Man River is an absolute screamer of a chart, from the time when the Ted Heath band was at its height. Heath recorded two slightly different versions of the chart, the only difference being that the 'Palladium Revisited' chart kicks off in G before modulating to Bb then Ab, whilst the 'Kern for Moderns' version starts in Bb. This is the Palladium version. This is a fast, tough chart, particularly for the brass. Lead trumpet (Bobby Pratt) hits high G, and 2nd trumpet (Bert Courtley) high F. Trombones 3 4 need to reach high Bb, with 1 2 reaching C. It is not for the faint hearted. The trumpet solo is improvised, and written on the 2nd part. The piano, bass guitar parts are from chords. Whilst not a long arrangement, it is a showstopper if you can pull it off! There are no sax doubles.Ranges:Trumpets 1-4: G6, F6, C6, A5 Trombones 1-4: C5, C5, Bb4, Bb4	TED HEATH	INST. / SWING - ADVANCED	\$ 65.00	I
OLD MACDONALD	LL-2274	This chart has been transcribed from the Nelson Riddle arrangement on Sinatra's album 'Sinatra's Swingin' Session' from 1960. 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. It has been graded as difficult, 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. The piano line for the first 16 measures have been written out to match the original. There are no sax doubles, and the 4th Trombone is Bass. Swing @ 175 b.p.m.	FRANK SINATRA	DIFFICULT	\$ 65.00	MV
ON A SLOW BOAT TO CHINA	LL-2267	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. This arrangement is true to this version, except that the string lines have been scored 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. Swing @ 145 b.p.m.	BETTE MIDLER	VOCAL / SWING - MED	\$ 65.00	V
ON THE SUNNY SIDE OF THE STREET	LL-1073	Made famous by the Tommy Dorsey Orchestra, this instrumental version of Sunny Side of the Street is taken from our Vocal version. The form and structure is based on the original Dorsey version, including the unique intro, where we have wrten out the bass 'solo' and piano fills too. 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 C#. The audio sample is not a real recording, but will give you the essence of the chart. No sax doubles, and the brass ranges are moderate. The saxes take the 'vocal' chorus, backed by Trombones and Trumpets.Style: Swing @ 115 b.p.m.Ranges: Trumpets 1-4: C#6, C#6, Ab5, Gb5Trombones 1-4: B4, E4, Eb4, Eb4	AS PLAYED BY TOMMY DORSEY	INST. / SWING - MED. EASY	\$ 65.00	I
ON THE SUNNY SIDE OF THE STREET	LL-2073	Made famous by the Tommy Dorsey Orchestra, our version of Sunny Side of theStreet 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 C#. The audio sample is not a real recording, but will give you the essence of the chart. No sax doubles, and the brass ranges are moderate. Ranges:Trumpets 1-4: C#6, C#6, Ab5, Gb5 Trombones 1-4: B4, E4, Eb4, C4 Vocal Key: Eb SATB C4, Ab3, Ab3, Eb3	TOMMY DORSEY	VOCAL QUARTET OR SOLO / SWING - MED. EASY	\$ 65.00	VQ
ONE MINT JULEP	LL-1224	Here is a grooving Latin version of One Mint Julep from the Xavier Cugat band which features your piano (keyboard) player on rock organ. The arrangement is fairly straightforward, with no great surprises, but it is marked at the medium difficult level because the trumpet range is high in the lead (up to high Eb). The original organ solo is written out, but your player is free to improvise if preferred. The feel is even beat Latin, but works equally well as a rock/funk feel. If you are playing at a function where people find it hard to dance to swing charts, this one will get them all on the floor.	RECORDED BY XAVIER CUGAT	INST. / LATIN ROCK - MED. DIFF	\$ 65.00	I
ONE NOTE SAMBA	LL-1083	One Note Samba has been done many a time, usually in a straight-ahead slightly dull gentle latin feel. Not this version! Wally Menard has pulled off a really creative job of writing to give this chart a totally unique signature. It kicks off with a Trumpet / Trombone answerback intro, followed by unison Saxes, and Trumpets to establish the tune, all the while with backings building up throughout the first chorus. Then, as is always the case with the more memorable arrangements, comes a complete change of feel and form in the middle of the chart. Unison Bones, Bari and Rhythm, overlaid with Saxes and screaming trumpet figures build and build until, with a tangible feeling of relief, the chart collapses back into a gentle Latin feel. This is passionate writing!! The mp3 is courtesy of the Strayhorns Big Band.Latin @ 165 b.p.m. Ranges:Trumpets 1-4: D6, C6, A4, A4 Trombones 1-4 Bb4, F4, F4, F4	THE STRAYHORNS	INST. / BOSSA NOVA - MED.	\$ 65.00	I
OPUS 1 (ONE)	LL-1034	Another classic from the pen of Cy Oliver, and a famous tune for the Dorsey band, though much copied and adapted by other bands. Anita O'Day recorded a vocal version with Gene Krupa, and Ted Heath used it as a stock chart. This is as per the original, though lacks the strings used by Dorsey in the original arrangement. We can provide a string part on request. Both Alto saxes double Clarinet (for the great middle passage of Clarinets over a pair of muted Trumpets), and the lead Alto takes both Clarinet solos, which has been written out. Likewise, the Piano solo is written out too. This is a medium to advanced chart in terms of difficulty. By far the trickiest bit is the semiquaver, semitonal sax run which introduces the key change into the last chorus. Nimble fingers are needed.Trumpets 1-4: D6, D6, A5, F#5 Trombones 1-4: C5, A4, G4, E4	THE TOMMY DORSEY ORCHESTRA	INST. / SWING - MED.	\$ 65.00	I
OPUS 1 (ONE)	LL-2034	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.Trumpets 1-4: D6, E6, B5, B5 Trombones 1-4: D5, D5, A4, Ab4 Vocal key D (Female A3 - B4)	GENE KRUPA WITH ANITA O'DAY	VOCAL / SWING - DIFF	\$ 65.00	FV

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
ORANGE COLORED SKY	LL-2005	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 mastery job of arranging so that the band fully supports the vocalist, without overpowering at any time. His choice of harmony and instrumental voicing gives this chart a refreshing contemporary kick. The arrangement is so new we do not yet have a recording to offer you, but rest assured that you can be confident that this chart oozes quality and is worthy of a place in any library. No sax doubles. Trumpets 1-4 D6, B5, B5, G5 Trombones 1-4 A4, F4, E4, C4 Vocal Key: F (Female Vocal F3-C5)	NATALIE COLE	FEMALE VOCAL / SWING - MED.	\$ 65.00	FV
OUR LOVE IS HERE TO STAY	JLP-9006	Here's another classic Nelson Riddle arrangement from the Frank Sinatra 1956 Capitol Record 'Songs for Swingin' Lovers.' Like the others from this record, this is a masterpiece in big band writing. The arrangement begins with a short piano intro (written out, but your pianist can improvise something comparable). The vocals enter at measure 5 with the brass in cup mutes. The string parts have been scored into the band (mostly in the sax section). The ranges are modest. The chart features some nice harmon muted trumpet as solo and backing vocals. These solos have been fully written out for trumpet 2 as well as the chord changes should your player want to improvise something comparable. The vocal key is D throughout.	FRANK SINATRA	MALE VOCAL / SWING - MEDIUM	\$ 65.00	MV
PAGANINI CAPRICE XXIV	LL-1214	In 1941 Skippy Martin took the 24th of Niccolò Paganini's caprices for solo violin, and turned it into a big swinging chart for the Benny Goodman Orchestra. The original has been adapted and expanded, scoring it for a regular AATTB Sax team, and 8 Brass. Your Alto 2 player doubles Clarinet, and has the entire Benny Goodman solo, written out in full. Tenor 1 takes the Vido Musso solo, and the Mel Powell piano solo is also fully scored. This is a VERY rare chart from the Goodman era, and a fine addition to any library. Ranges: Trumpets 1-4: C6, A5, F5, D5 Trombones 1-4: Bb4, G4, E4, C4	BENNY GOODMAN	INST. / SWING - DIFF	\$ 65.00	I
PARKER'S MOOD	JLP-8069	Here is Med Flory's arrangement of Parker's Mood as recorded by Supersax on 'Supersax Plays Bird.' Charlie Parker's original solo was transcribed in full by Med Flory and then harmonized to be played by a standard big band sax section (2 altos, 2 tenors and 1 baritone). This is a very difficult arrangement but well worth the workout. Med said that it took his band nearly a year to rehearse in advance of recording each of the Supersax records. There is a trumpet solo on the recorded version, but that can be an optional part. Well, here's your chance to put your sax section to the test! Enjoy the workout!	SUPERSAX	ADVANCED	\$ 50.00	I
PATRICIA	LL-1234	Here is the Perez Prado version of Patricia, scored as a swing Cha Cha. As the song was written by Prado, this version is as the composer intended it to sound. The piano part is played on organ, but a piano will work just fine too. The original arrangement was not that long, so, added is an optional DC with optional sax and trombone soli sections in the DC to add interest, thereby extending the chart to around 4 minutes. The original Prado organ solos are all written out to give your band the authentic sound and feel. The chart is fairly straightforward to play, but as the lead trumpet is written to high D it has been rated as medium easy rather than just easy. There are no sax doubles.	PEREZ PRADO	INST. / SWING CHA CHA - MED. EASY	\$ 65.00	I
PENNIES FROM HEAVEN	LL-2109	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. Ranges: Trumpets 1-4: D6, Bb5, G5, G5 Trombones 1-4: C5, Ab4, F4, F4 Vocal Key: Ab; Male Ab2 - F4 (12 steps)	FRANK SINATRA WITH COUNT BASIE	VOCAL / SWING - MED.	\$ 65.00	MV
PENNIES FROM HEAVEN	LL-2109	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. Ranges: Trumpets 1-4: D6, Bb5, G5, G5 Trombones 1-4: C5, Ab4, F4, F4 Vocal key: Ab; Male Ab2 - F4 (12 steps)	FRANK SINATRA WITH COUNT BASIE / NEAL HEFTI	VOCAL / SWING - MED.	\$ 65.00	MV
PERDIDO	LL-1158	Perdido was one of Duke Ellington's early big hits. Many arrangements have been made of this chart over the years - lots of them at a flat out tempo. The Duke's version is a very laid-back swinger that chugs along in a steady groove. The chart opens with a cameo Piano solo, the Bari Sax picks up the tune and improvises on the repeat, with the brass plunger figures pulsing away behind it. The middle 8 is taken as a Trumpet solo (written out) and on it goes! This chart is a solo feature for Tenor 2 and Trumpet, as both have improvised solos, and there is a lovely example in the last chorus of the sort of instrumental voicings for which the Ellington band was later so famous. Tenor 1 doubles Clarinet and there are no other sax doubles. Another excellent arrangement by Klaus Lessmann. Swing @ 132 b.p.m. Ranges: Trumpets 1-4: G5, C6, E5, B4 Trombones 1-4: G4, F4, D4, Bb3	DUKE ELLINGTON	INST. / SWING - EASY	\$ 65.00	I
PERFIDIA	LL-1035	Originally entitled 'Tonight', Perfidia came into its own when given the Glenn Miller treatment, as a fabulous vocal showcase for the Modernaires. Our arrangement is true to the original, except that we give the vocal chorus to the trombone section as a feature. This chart has the correct Miller voiced saxes, the 'surprise' key change, the blend from brass to reed behind the cameo bass solo near the end, and all the written dynamics to help create the authentic sound.	GLENN MILLER	INST. / SWING - MED.	\$ 65.00	I
PICK UP THE PIECES	LL-1036	A big band version of the Average White Band hit, following the same structure as the original. This number is just a real laid back groove. The saxes take the main riff with trombones and guitar backing. The chart really needs an electric bass, especially a bassist who can slap. There's solo space for anyone in the sax or brass sections, and the 'vocal' line of 'pick up the pieces?' is cued in too!	THE AVERAGE WHITE BAND	INST. / FUNK - MED.	\$ 65.00	I
PICK YOURSELF UP	LL-2245	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 Eb 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. Trumpets 1-4: F6, E6, C6, Ab5 Trombones 1-4: B4, Ab4, F4, E4 Vocal key: C to D to G to C Female Vocal: E3 - C5 (13 steps) as sung	ELLA FITZGERALD / NELSON RIDDLE	FEMALE VOCAL / SWING - DIFF	\$ 65.00	FV

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
POOR BUTTERFLY	JLP-9058	Here is another great Billy May arrangement from the Sinatra/Ellington album, recorded in 1967. Jazz Lines Publications is very proud to publish these tunes, making the music of a truly landmark and historic recording session available to the public for the first time.	FRANK SINATRA/DUKE ELLINGTON / BILLY MAY	VOCAL / SWING - MED	\$ 65.00	MV
POR UNA CABEZA	LL-1184	Por Una Cabeza is the famous Argentinian Tango from the film 'Scent of a Woman'. Our arrangement is very easy to play, with low brass ranges, yet makes for great Tango. The 'verse' is played by Flute, 2 Clarinets, a muted Trumpet Rhythm section, with the whole band entering for the Tango 'chorus'. This chart will make a useful addition to any library, for those rare occasions when someone asks you to play a Tango. The saxes are scored as Flute, 2 Clarinets, Tenor Baritone.		INST. / TANGO - EASY	\$ 65.00	I
POUND CAKE	LL-1091	Another very rare chart from the Count Basie book. Pound Cake is Basie doing what he did best - pumping out swinging blues-based riff charts. This chart also features a rarity - a longish solo spot for Baritone Sax, and there are other solos for Alto 1 (cued on 2), Tenor 1 (cued on 2), Trumpet 2 and Piano. All of the solos are written out, the brass ranges are very moderate and there is loads of brass fan hat (or plunger) work, so the visual appeal is high too. Great fun! Swing @ 190 b.p.m. Ranges: Trumpets 1-4: A5, F#4, E4, C4 Trombones 1-4: G4, E4, C4, A3	COUNT BASIE	INST. / SWING - MED.	\$ 65.00	I
RED BANK BOOGIE	LL-1139	Red Bank Boogie is a classic Basie piano feature, and we have written out the Piano part in full. This chart evolved over time, as many of CB's charts did. The original was possibly a little stilted, even a little corny perhaps, with the piano line being played in typical stride style. This later version was played by CB using far fewer notes, with less emphasis on the left hand, and we think it swings all the better for it. However, it is a quick chart and you will still need a pretty good pianist to do it justice. There are no sax doubles. Ranges: Trumpets 1-4: D6, B6, G5, G5 Trombones 1-4: G4, E4, C4, Bb3	COUNT BASIE	INST. / SWING - DIFF	\$ 65.00	I
RHAPSODY IN BLUE	LL-1076	This transcription is of the Miller version of Gershwin's famous work. We have written out all the solos (1st Trumpet, 1st Tenor, Guitar and Bass) and all the parts are accurately notated and articulated to give the real Miller feel. Both Alto's double Clarinet, and Baritone doubles Alto. The Trombones go up quite high (lead to high Db), though the parts are cross-cued onto the Trumpet parts, making things a bit more versatile for bands with range limitations. This is a showstopper! Ranges: Trumpets 1-4 C#6, Bb5, F#5, E5 Trombones 1-4 C5, Bb4, G4, E4	GLENN MILLER	INST. / BALLAD - MED.	\$ 65.00	I
ROCKER (AKA ROCK SALT)	JLP-8050	Here is another great arrangement from the famous 'Birth of the Cool' session. Gerry Mulligan's arrangement features solo space for trumpet, alto sax, and baritone sax. This chart has been produced directly from the original manuscripts. The solos have been transcribed and are presented as-played. But, chord changes are also included in the event that your players wish to improvise. An alternate B flat part for the French horn is included that may be played by a second trumpet or a tenor sax. And, the tuba part may be played by a bass trombone.	MILES DAVIS	MEDIUM	\$ 50.00	I
ROCKER (AKA ROCK SALT)	JLP-8011	Gerry Mulligan, only 23 at the time, but already famous from his work with Claude Thornhill and Miles Davis, put together a hip-sounding string arrangement based on his original composition. We have used the original manuscript as a basis for this publication. Charlie Parker's part and the beginning piano solo are presented as-played. In a separate staff we also indicated what was written for Parker so that your alto player has a choice in what to play. In addition, we have included alternate parts in the event that you don't have access to string players. We have marked this as difficult due to the demands of the alto part (assuming it is performed as Parker played it). But, other than that it is not a difficult arrangement. Chord changes have been supplied for the alto solo - the solo section is 'I Got Rhythm' changes in concert C. Instrumentation: Alto Saxophone [as played by Charlie Parker], Oboe [or guitar or clarinet], Violin 1 [or Alto Sax 2], Violin 2 [or Trumpet], Violin 3 [or Tenor Sax 2], Viola [or Tenor Sax 2], Cello [or Trombone], Harp [Optional], Guitar, Piano, Bass, and Drums.	CHARLIE PARKER WITH STRINGS	INST. / SWING - DIFF.	\$ 50.00	I
ROLL 'EM	LL-1142	Roll 'Em was a hugely popular number for the Goodman band, and its infectious boogie feel will have dancers flocking to the the floor. Our version is true to the Goodman original, with a couple of modifications. The brass has been augmented up to 8 and the piano solo passage has been written in conventional 12-bar form, rather than a mix of 12 and 10 found in the original. Whilst the Piano solo is ad-lib, the other solos (Clarinet Trumpet) are fully written out, though your players can improvise from the chords provided if they prefer. Alan Glasscock has done a terrific job with this chart, and the articulations and phrasing marks on the parts will enable your players to produce an authentic sound. The reeds are written for Clarinet, 2 Alts 2 Tenors, with no sax doubles. Trumpets 1-4: D6, Bb5, Bb5, Bb5 Trombones 1-4: A4, Ab4, Ab4, Ab4	AS PLAYED BY BENNY GOODMAN	INST. / SWING - MED.	\$ 65.00	I
ROLL 'EM PETE	LL-2113	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 consummate 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. Although the band had 5 Trumpets during the recording session, this chart has been adapted to 4. Ranges: Trumpets 1-4: C6, C6, C6, C6 Trombones 1-4: Bb4, G4, F4, D4 Vocal key: Bb / Male Vocal Bb2 - F4 (12 steps)	JOE WILLIAMS WITH COUNT BASIE	VOCAL / SWING - MED.	\$ 65.00	MV
ROSE ROOM	LL-1246	Here is Artie Shaw's version of the old Hickman Williams tune, Rose Room, though it has been adapted to 8 brass from the original 6. The chord progression of this tune was later used by Ellington to form the foundation of 'In a Mellow Tone.' Shaw's version features clarinet, (all solos have been written out in full) some wonderful close-scored sax soli passages, and a cameo trumpet solo (also written out, with chords too). The first 32-measure chorus belongs to the clarinet, the second is for the saxes, and the final chorus contains some stylish ensemble writing that brings the chart to a rousing conclusion. The reeds are written for CAATT, with the second alto doubling baritone. An optional alto 3 part - a transposition of the Tenor 1 part - has been included that allows for one of your tenor players to take the solo clarinet lead. The brass ranges are moderate, with lead trumpet only reaching high C. A fine chart from the Artie Shaw book. Ranges: Trumpets 1-4: C6, A5, G5, E5 Trombones 1-4: Bb4, Ab4, F4, D4	ARTIE SHAW	INST. / SWING - MED.	\$ 65.00	I
ROUTE 66	LL-2038	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. Fun and straightforward to play and good to dance to. The vocal range is Bb below middle C to D one octave above middle C. Vocal key is Eb to F. Swing 140 b.p.m. Ranges: Trumpets 1-4: B5, G5, E5, E5 Trombones 1-4: G4, E4, D4		VOCAL / SWING - MED. EASY	\$ 65.00	MV

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
RUM AND COCA COLA	LL-2132	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.Ranges:Trumpets 1-4: C6, G5, E5, E5 Trombones 1-4: Not playing in this chart Vocal key: Bb Female Vocal Trio S1 D4-A4, S2 Bb3-C5, A1 F3-Eb4	THE ANDREWS SISTERS	VOCAL TRIO [SSA] / CALYPSO - EASY	\$ 65.00	FVT
RUNNIN' WILD	LL-1215	Here is Glenn Miller's ridiculously fast and difficult version of Runnin' Wild. A great chart, but please be warned - it's tough. The only adaptation has been to score the brass for 8 rather than 6 pieces. The original tenor and trumpet solos are written out in full, and the saxes are scored for AAATT. All saxes double clarinets in the last chorus, but alto cues on the 3rd alto part have been included at this point, in case your baritone player doesn't double clarinet. The tenor 2 here can also be played on tenor 8va. The drum solo near the end is ad-lib.Ranges:Trumpets 1-4: C6, E6, F5, D5 Trombones 1-4: Bb4, Gb4, Eb4, C4	GLENN MILLER	INST. / SWING - ADVANCED	\$ 65.00	I
SANTA BABY	LL-2015	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 realise 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.Swing @ 100 b.p.m. Ranges: Trumpets 1-4 Bb5, G5, Eb5, C5 Trombones: 1-4 Bb4, Eb4, Eb4, Db4 Vocals: Female Ab3 - Ab4	EARTHA KITT	VOCAL / SWING - EASY	\$ 65.00	FV
SATURDAY NIGHT (IS THE LONELIEST NIGHT OF THE WEEK)	LL-2114	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.Trumpets 1-4: D6, D6, B5, G5 Trombones 1-4: A4, A4, E4, Eb4 Vocal key: C	FRANK SINATRA / BILLY MAY	VOCAL / SWING - DIFF	\$ 65.00	MV
SATURDAY NIGHT IS THE LONELIEST NIGHT OF THE WEEK	LL-2164	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 Bb throughout.	HELEN O'CONNELL / MARION EVANS	VOCAL / SWING - MED.	\$ 65.00	FV
SAVE THE LAST DANCE FOR ME	3090	Transcribed and adapted by Cy Payne from the Michael Buble live DVD 'Live at the Albert,' this big band chart features optional strings and 2 flutes and 2 clarinets. Key Eb to E.	MICHAEL BUBLE	VOCAL / SWING - MED. DIFF	\$ 75.00	MV
SCOOT	LL-1117	A wonderful chart from the pen of Neal Hefti for the Basie Band of the late 1950's, along with such well known charts as Cute, Flight of the Foo Birds and many more. Scoot is almost all muted and fluted, originally with Frank Wess' flute paired with tightly plugged Trumpets (using a mix of mutes) to generate a relaxed but closely confined sound. The chart is quite quick and will need nimble fingers from your Trumpets, but once they get their fingers round it the chart will snap into place. The Flute solo is ad-lib, and the saxes are Flute, Alto, 2 Tenors Bari. We have cued the Flute solo chords onto the Alto 2 part in case you don't have a Flautist. The chart is playable without the Flute lead, though it doesn't sound as good without it!.Swing @ 230 b.p.m. Ranges: Trumpets 1-4: Bb5, G5, G5, G5 Trombones 1-4: Bb4, Gb4, F4, F4	ARRANGED BY NEAL HEFTI, COUNT BASIE	INST. / SWING - DIFF	\$ 65.00	I
SCRAPPLE FROM THE APPLE	JLP-8090	Here is the Supersax arrangement of 'Scrapple from the Apple' as recorded on the 1974 'Salt Peanuts' record. Like the other Supersax arrangements that we publish this is not a transcription. The original, hand-written manuscript has been used to produce this arrangement. This has been published with the authorization and full support of Med Flory.	SUPERSAX / MED FLORY	INST / SWING - ADV	\$ 50.00	I
SENTIMENTAL JOURNEY	LL-2039	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. Vocally in the key of A, the range is from A below, to B above middle C. Lead alto doubles clarinet. The mp3 is courtesy of The Strayhorns, with vocalist Nou Nou, taken from a live gig.Ranges:Trumpets 1-4: B5, G5, E5, D5 Trombones 1-4: G#4, F4, D4, B3 Vocal key A (A3 - B4)	DORIS DAY WITH LES BROWN	VOCAL / SWING - EASY	\$ 65.00	FV
SEPTEMBER IN THE RAIN	LL-2184	Here is a transcription of the Nelson Riddle chart done for Frank Sinatra. The original chart was written to include strings, and some orchestral woodwind: these parts have been re-scored into the chart for a regular 5444 line-up. However, to maintain the flavor 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. The solo muted trumpet licks in the first chorus have been written out, 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. Swing @ 112 bpm.	FRANK SINATRA	MEDIUM	\$ 65.00	MV
SEPTEMBER SONG	LL-1156	Here is a really unusual arrangement of this jazz standard from the Harry James Orchestra. Slow, bluesy and laid back, the chart opens with the Bari and Bass in unison, with tightly muted Trumpets over, then the Saxes layer in with a smooth contrapuntal line, then the unison Trombones pick up the melody over the same underlying Bari/Bass figures. There follows a truly inventive bridge, a tutti chorus in swing time and then Harry's soaring solo which we have written out in full. Nimble fingers needed. Then everything calms down and returns to the opening theme of the end. There are no Sax doubles. Swing @ 115 b.p.m. Ranges: Trumpets 1-4: D6, D6, G5, G5 Trombones 1-4: C5, G4, G4, G4	HARRY JAMES	INST. / SWING - MED. DIFF	\$ 65.00	I
SERENADE IN BLUE	LL-2022	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, and Baritone on Alto. 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.Ranges:Trumpets 1-4 C6, A5, G5, G5 Trombones 1-4 Bb4, G4, Eb4, B3 Vocals Male B2 - D4	GLENN MILLER	MALE VOCAL / BALLAD - MED. DIFF	\$ 65.00	MV

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
SHOO SHOO BABY	LLG-2214	Here is another Andrews Sisters classic vocal trio chart, and the 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 the vocal trio parts are written 'as sung' by the Andrews Sisters. The brass ranges are very moderate. The vocal key is Db throughout, and altos 1 2 double clarinets. 2:50 duration.Ranges:Trumpets 1-4: B5, F4, Eb4, Eb4 Trombones 1-4: F4, Eb4, Eb4, Eb4 Vocal Key: DbFemale Vocal SSA Trio	RECORDED BY THE ANDREWS SISTERS / VIC SCHOEN	FEMALE VOCAL TRIO [SSA] / SWING - MED. EASY	\$ 65.00	FVT
SHORTY GEORGE	LL-1181	Shorty George was first recorded by the Count Basie Orchestra in 1938, proved to be one of his early big hits, and has become a 'must-have' tune for Basie fans. It is up-tempo swing chart which featured Basie and his three big soloists - Buck Clayton (Trumpet), Lester Young (Tenor) and Dicky Wells (Trombone). We have written out the original solos for you, though your players can improvise on the chords provided too. This arrangement is really punchy and powerful, with some great sectional interplay and big ensemble passages. We have also written in the licks and fills on the drum part. There are no sax doubles.Ranges:Trumpets 1-4: C6, Bb5, B5, B5 Trombones 1-4: D5, Ab4, Ab4, Bb3	COUNT BASIE	INST. / SWING - MED.	\$ 65.00	I
SING SING SING (PART 1)	LL-1041	Possibly the most famous number from the Benny Goodman Orchestra, our recreation is true to the original, with the extra addition of a solo clarinet passage with drum backing just before the ff tutti last 16 bars. Goodman often had only 5 brass in his band, 3 trumpets and 2 trombones. This version is for 8 brass. The saxes are: Lead Clarinet, 2 Altos, 2 Tenors. A stunning opening number for featuring your drummer and clarinet player.	BENNY GOODMAN	INST. / SWING - MED. DIFF	\$ 65.00	I
SKIN DEEP	LL-1070	A great swing chart from the pen of Louis Bellson, Skin Deep opens with a big half-time fanfare and then breaks into up-tempo swing. The Saxes lead the first chorus and the brass are loud and punchy behind. With some great unison runs and Trombone passages, the real driver of this number is the Drummer. There are four drum solo passages, with the last one being as long as you like. It leads the band into a huge climactic finish. Terrific fun.	LOUIE BELLSON	INST. / SWING - MED.	\$ 65.00	I
SKYLARK	LL-2028	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.Trumpets 1-4 Bb5, G5, E5, C#5 Trombones 1-4 C5, Ab4, F4, Eb4 Vocal Male Bb2 - Eb4	GLENN MILLER	MALE VOCAL / BALLAD - MED.	\$ 65.00	MV
SKYLINER	LL-1043	Arguably the most famous number of the Charlie Barnet Orchestra, Skyliner is a really punchy, up-tempo swinger, featuring a Piano intro, unison brass carrying the melodic line, with clarinet-led saxes over the top and later on a cracking Trombone soli. Both tenor sax parts are scored with the solo chords and the cameo trumpet solo can be taken by lead or second. The mp3 is complete.Ranges:Trumpets 1-4: C6, B5, Bb5, Bb5 Trombones 1-4: C5, Ab4, Ab4, Ab4	CHARLIE BARNET	INST. / SWING - DIFF	\$ 65.00	I
SLEEPY LAGOON	LL-1118	Although composed originally as a waltz, this version from the Harry James orchestra is firmly in 4:4 time. Alan Glasscock has transcribed this chart beautifully, and has re-scored the string lines into the band, making this chart playable as with a standard 5,4,4,4 line up. The arrangement features Trumpet, as you might expect with a James chart, and also a solo spot for Trombone. This is a really lush, fat tune, full of dynamic contrast and soaring modulations. Your Pianist will need to be nimble and smooth in the intro, to make the rolling arpeggio figures flow like the waves lapping on a tropical shore. There are some Sax doubles too: both Altos use Clarinets, Baritone doubles Alto and Lead Alto has a toot of Flute in the intro.Swing @ 90 b.p.m. Ranges: Trumpets 1-4: B5, E6, F#5, D5 Trombones 1-4: B4, E4, C4, A3	HARRY JAMES	INST. / SWING - MED. EASY	\$ 65.00	I
SNOWFALL	LL-1175	Snowfall was the theme tune of Claude Thornhill, and as you would expect, it is a piano feature. Thornhill's original chart has been transcribed in full, and this calls for all 5 Saxes to double clarinets for the first chorus. Alternative sax parts (in the event you don't have 5 clarinets at your service) have been written on the reverse pages which are written in Miller voicing, with the lead alto on clarinet and the baritone on alto. The brass ranges are easy and the chart will be playable by bands of all levels, provided you have a dexterous pianist who can play the rapid running fills near the end of the chart. Snowfall also makes for a good Christmas chart.	CLAUDE THORNHILL	INST. / BALLAD - EASY	\$ 65.00	I
SNOWFALL	LL-1175	Snowfall was the theme tune of Claude Thornhill, and as you would expect, it is a piano feature. Thornhill's chart has been transcribed in full, and this calls for all 5 saxes to double on clarinets for the first chorus. However, alternate sax parts have been written on the reverse pages which are written in Miller voicing, with the lead alto on clarinet and the baritone on alto. The brass ranges are easy and the chart will be playable by bands of all levels, provided you have a dexterous pianist who can play the rapid running fills near the end of the chart. Snowfall also makes a great Christmas chart.	CLAUDE THORNHILL	INST. / BALLAD - MED. EASY	\$ 65.00	I
SOFTLY, AS IN A MORNING SUNRISE	LL-1136	One of Artie Shaw's most endearing charts, Softly as a Morning Sunrise was scored as a mid-tempo swing chart for the Shaw band by Jerry Gray, later of Miller fame. We have transcribed the chart and scored it for a full band line-up of 5 reeds 8 brass. The Saxes are written for Solo Clarinet, 2 Altos and 2 Tenors. The 2nd Tenor takes the solo (written out) and Shaw's solos are also notated in full. Alto 1 and Tenor 1 double Clarinets, and there is an optional Clarinet double on the Alto 2 part. The Trombone solo, also written, is on the 1st part. A good concert piece or equally suitable for dancing. Morning Sunrise will make a fine addition to any library. The brass ranges are moderate and the only tricky bit is the final Clarinet run-up which goes to a high A.Swing @ 155 b.p.m. Ranges:Trumpets 1-4: B5, G5, F#5, D#5 Trombones 1-4: B4, G4, D#4, C4	ARTIE SHAW	INST. / SWING - MED.	\$ 65.00	I
SOMEONE TO WATCH OVER ME	LL-2044	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, the vocal range is from G below, to A above middle C.	THE STRAYHORNS	VOCAL / BALLAD - EASY	\$ 65.00	FV
SONG OF INDIA	LL-1085	This Dorsey classic is another great solo spot for Trombone. Based on a tune by Nikolai Rimsky-Korsakoff, the original arrangement was by Tommy Dorsey himself. A well known piece, Song of India was originally scored for just 6 brass. We have augmented the chart to a full section of 8 brass. The Trombone and Trumpet solos are written out in full, though your 2nd Trumpet player can improvise a solo from the chords given. This arrangement sounds like the original article, and includes the Clarinets (Altos 1 and 2) scored in the intro. All dynamics and articulations are given, and these are particularly important to give the chart its correct feel. We have rated this as a Medium difficulty chart, though the 1st Trombone does go to high C.Ranges:Trumpets 1-4 D6, C6, G5, D5 Trombones 1-4 C5, A4, F4, Db4	TOMMY DORSEY	INST. / SWING - MED.	\$ 65.00	I
SONG OF THE VOLGA BOATMEN	LL-1046	Written by Bill Finegan for the Glenn Miller Orchestra, this number is a great example of the arranger's art. He took a simplistic tune (Yo Ho Heave Ho) and turned it into a memorable piece, famous for its central passage of unison Trombones followed four bars later by unison Trumpets repeating the same phrase, both getting ever higher in their ranges, and leading to a huge tutti finish, embellished with a cameo written 'ad-lib' solo trumpet. A true reproduction of the original.	WRITTEN BY BILL FINEGAN- THE GLENN MILLER ORCHESTRA	INST. / SWING - MED. DIFF	\$ 65.00	I

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
SORCERER, THE	LL-1060	The Sorcerer is another original composition from Carl Fritsche, and is very different from most of our offerings. It is a relaxed, laid-back groove, with an ethereal, almost modal quality to it. Technically not at all difficult, though the rhythm section needs to be tight. Written solo for 1st Alto, and nice phrase exchanges and sectional interplay make The Sorcerer a really good chart to play.	CARL FRITSCHÉ	INST. / FUNK - EASY	\$ 45.00	I
SPIRIT IS WILLING, THE	LL-1177	A gentle, somewhat quirky chart from the Glenn Miller band of 1941 written by Jerry Gray as a two trumpet feature. This tune grows on you, has an easy tempo and is really smooth. The 'hook' is in the harmonic structure - a rising and falling sequence up and down the scale chords of D, and the bouncy sax riff will leave you humming the thing. We have written out all of the Trumpet solos, with mute indications and articulations, and have included the little Piano fills near the end of the piece, and the drum licks too. There are no sax doubles. An easy chart, aside from a couple of trumpet high notes (1st 2nd to written top C), which plays really well.Ranges:Trumpets 1-4: C6, C6, F#5, D5 Trombones 1-4: F#4, D4, B3, A3	GLENN MILLER	INST. / SWING - MED. EASY	\$ 65.00	I
SPLANKY	M-050049319	Splanky is one of the great tracks from the Basie band of the 1950s, and one of a series written and arranged for the band by Neal Hefti to be found on The Atomic Mr Basie album. This is the original arrangement and not a transcription, and includes fully written out Tenor and Piano solos. There is not a full score with this arrangement, though a Conductor lead sheet is included. A great tune, and classic Basie! Ranges: Trumpet 1: Db6; Trombone 1: Ab4.	COUNT BASIE / NEAL HEFTI	INST. / SWING - MED.	\$ 65.00	I
ST. LOUIS BLUES MARCH	LL-1005	This is the version performed by Miller's US Army Air Force band, and features Trumpet and Tenor solos, as originally played by Bobby Nichols and Vince Carbone. The fill-in alto solos (by Hank Freeman) are there too, as is a fully notated Drum part, exactly as played by Ray McKinley. This is the definitive St. Louis Blues, and a superb job of transcription has been done by Alan Glasscock which will enable your band to get the authentic sound. This chart is a huge improvement over the stock chart published many years ago and is a must-have for all lovers of Miller.	GLENN MILLER	INST. / SWING - MED.	\$ 65.00	I
STAR DUST	LLG-1277	Glenn Miller's version of Star Dust is hauntingly beautiful, and a Miller 'must-have' chart. Lovingly transcribed from the original Miller / Finegan arrangement by Alan Glasscock, this version contains all the correct dynamics and articulations, and the piano, tenor and trumpet solos are fully written out 'as-played' by the Miller band. The reeds are scored for AAATT, with alto 1 taking the Clarinet lead. Enjoy!Ranges:Trumpets 1-4: Bb5, Bb5, Bb5, G5 Trombones 1-4: Ab4, Ab4, Db4, Bb3	GLENN MILLER / BILL FINEGAN	INST. / SWING - MED.	\$ 65.00	I
STAR EYES	JLP-8067	Here is Med Flory's arrangement of Star Eyes as recorded by Supersax. Charlie Parker's original solo was transcribed in full by Med Flory and then harmonized to be played by a standard big band sax section (2 altos, 2 tenors and 1 baritone). This is a very difficult arrangement but well worth the workout. Med said that it took his band nearly a year to rehearse in advance of recording each of the Supersax records. Well, here's your chance to put your sax section to the test! Enjoy the workout!	SUPERSAX	ADVANCED	\$ 50.00	I
STAR EYES	LL-2223	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 the ending has been shortened 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. Recognizing that not all bands have strings to call on, or sax players who double flutes and clarinets, an alternate arrangement has been included in the pack in which the chart has been rescored 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.Trumpets 1-4: D6, B5, A6, F#5 Trombones 1-4: G4, E4, E4, E4 Vocal key: Ab to C to AFemale Vocal: Gb3 - A4 (9 steps) as sung	HELEN O'CONNELL	FEMALE VOCAL / BEGUINE - MED. EASY	\$ 65.00	FV
STAR EYES	JLP-9001	This is the first chart in our new Jazz Lines Publications 'Big Band Classics' library! Arranged by Hal Mooney and performed by Helen O'Connell in the late 1970s, this chart is flows nicely and supports the singer well. O'Connell also recorded a version of this song in 1953 (on her Green Eyes album). That version featured strings, celeste, a harp, flute, clarinets, and bass clarinets. We will be offering an adaptation of that chart soon. There aren't any complicated passages nor are there any doubles. The duration of the chart is just over 3 minutes. We will have an actual band recording of this chart soon.	HELEN O'CONNELL / MARION EVANS	FEMALE VOCAL / SWING - MEDIUM EASY	\$ 65.00	FV
STARDUST	LL-1048	Stardust is one of the great Hoagy Carmichael tunes, and deserves a place in the library of every band. Bob Martin has done a truly excellent job of transcription and modification of this Ted Heath version, which is a two-trumpet feature from start to finish. The key change in the middle of the piece has been brought down a fourth from the original, so bringing it into the range of most players. Bob describes this as a process of 'mortalisation' - so that us mortals can play it! A rich, big big chart.	TED HEATH	INST. / BALLAD - MED.	\$ 65.00	I
STEALIN' APPLES	LL-1017	An absolutely storming chart from the Benny Goodman orchestra. Goodman made several takes of this tune, before deciding on which version to issue on record. The chart was rather lengthy in its original form, and had to be pared down in order to fit onto one side of a 78-rpm record. Alan Glasscock has reconstructed the chart with all of the intended choruses intact, as originally scored by Fletcher Henderson. Hence our arrangement differs a little from the mp3. All of the solos are written out (Piano - a full 32 bars, Trumpet and Clarinet) and the dynamics and articulations are meticulously accurate. The saxes are scored for Clarinet, 2 Altos, 2 Tenors and we have expanded the brass from the original 5 to a full section of 8. This chart is a work of art.Swing @ 170 b.p.m. Ranges: Trumpets 1-4: Eb6, C6, G5, F5 Trombones 1-4: C54, A4, F4, Eb4	BENNY GOODMAN	INST. / SWING - ADVANCED	\$ 65.00	I
STOMPIN' AT THE SAVOY	LL-1155	Here is Benny Goodman's timeless classic in all its glory. Many bands performed versions of this song, but the Goodman Orchestra's rendition remains the standard by which all others are judged. The saxes are scored for Clarinet, 2 Altos 2 Tenors. We have augmented the Brass up to a full 8 from the original 5. All of the original solos (Clarinet, Tenor Trombone) are fully transcribed, though your players can improvise from the chords is they prefer. The piano part is written on 4 beat style and the drum part is notated as per the original, though your might prefer to have him play a more swingy hi-hat style if you wish to push the feel a little.Swing @ 150 b.p.m. Ranges: Trumpets 1-4: B5, G#5, E5, D4 Trombones 1-4: C5, F#4, D4, B3	BENNY GOODMAN	INST. / SWING - MED. EASY	\$ 65.00	I
STOP! THE RED LIGHT'S ON	LL-2129	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.Ranges:Trumpets 1-4: C6, C6 (Opt E6), G5, E5 Trombones 1-4: Bb4, G4, G4, Eb4 Vocal key: BbFemale Vocal: F3 - Bb5 (11 steps)	ANITA O'DAY WITH GENE KRUPA	VOCAL / SWING - MED.	\$ 65.00	FV

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
STORY OF A STARRY NIGHT	LL-2417	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 John Ferguson. Based on Tchaikovsky's Pathetique Symphony #6, this arrangement is on e 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 Ballad @ 80 b.p.m. Ranges: Trumpets 1-4: A6, F5, D5, B4 Trombones 1-4: Ab4, Eb4, C4, Ab3 Vocal key: Ab; Male Ab2 - Eb4 (12 steps)	GLENN MILLER	VOCAL / BALLAD - EASY	\$ 65.00	FV
STRAIGHTEN UP AND FLY RIGHT	LL-2049	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. The vocal range is Middle C to C above middle C. Vocal key is F. The mp3 is courtesy of the Blue Moon Big Band.Ranges:Trumpets 1-4 B5,G5,E5,E5 Trombones 1-4 G4, F4, C4, C4 Vocal C4 - C5	NAT KING COLE AND NATALIE COLE	VOCAL / SWING - EASY	\$ 65.00	MV
STREET OF DREAMS	JLP-9012	Here is another classic arrangement by Quincy Jones from the Frank Sinatra 'Live at the Sands' recording with the Count Basie Orchestra. This is a straight forward, gently swinging ballad with no complicated parts. Trumpet 1 goes as high as D above the staff and trombone 1 goes up to a high B flat. The vocal key is C throughout and there are no sax doubles.	FRANK SINATRA WITH COUNT BASIE	MALE VOCAL / SWING BALLAD - MEDIUM	\$ 65.00	MV
STRICTLY INSTRUMENTAL	LLM-1182	A hit for the Harry James Orchestra, this transcription is taken from James' 1955 studio recording. It is a medium tempo trumpet tenor feature that just grooves along at a relaxed pace, with a bluesy laid-back feel. James' trumpet solo has been written out in full (including the scream up to super G), but the tenor solo has been left open for improvisation by your player. The brass ranges call for trumpets 3 4 to reach high Bb and trombones to reach high A in the unison passages, though the feel of the chart will not be lost if some of the players drop down an octave. There are no sax doubles.	HARRY JAMES	INST. / SWING - MED.	\$ 65.00	I
STRIKE UP THE BAND	LL-1097	A classic tune from the brothers Gershwin, we have arranged Strike Up the Band as a swing quickstep which makes an excellent set opener and is very suitable for dancing. At two minutes twenty it is not unnecessarily long, yet still provides sufficient time for an ad-lib solo Tenor spot written on the 1st part and cued onto the 2nd. No sax doubles. The mp3 is courtesy of the Strayhorns big band.Trumpets 1-4: D6, C6, C6, C6 Trombones 1-4: Bb4, Bb4, E4, D4 2 minutes 20 secs		INST. / SWING - MED.	\$ 65.00	I
STRING OF PEARLS, A	LL-1050	There are many bands using a 'stock' dance band arrangement originally written for 5 saxes and 5 brass, and possibly then adapted for a bigger band. The problem is that most arrangements are 'wrong' on a number of counts. This is the only faithful reproduction of the original and the saxes have been scored properly (AATTA) including the two tenor chase solo, voiced the brass correctly, written out the piano solo and fills and tidied up the wrong notes and chord progressions. All of the expressions and dynamics are in place and easy to read. This is a really good value for money chart and will give your band the authentic Miller sound when you play it. Baritone sax on alto throughout. Trumpet solo written for 2nd part, and cued on lead part. Second tenor portion of sax duet cued on 2nd alto part.	GLENN MILLER	INST. / SWING - EASY	\$ 65.00	I
STRUTTIN' WITH SOME BARBECUE	LL-1162	This tune was written by Louis Armstrong and used by him as his theme tune for a number of years. This version is from the Harry James book, and is not only a great Trumpet feature, but a really rare chart too. It has a lilting two-beat feel that swings like crazy from start to finish. The 1st Trumpet has the solo lead, the solo is written out in full and there is a ripping Sax soli where your players need to stand up and show themselves off a bit. There are no sax doubles. A fabulous transcription from Australian legend John Ferguson.	HARRY JAMES	INST. / SWING - MED.	\$ 65.00	I
STUFF LIKE THAT THERE	LL-2051	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. The sound file here for you to download is the whole arrangement which we hope will be of great help to vocalists, to hear the feel and tempo changes. Vocal key: Ab/F Range: A3 - C5	BETTE MIDLER / BILLY MAY	VOCAL / SWING - MED.	\$ 65.00	FV
SUMMER WIND	JLP-9017	This arrangement has been transcribed from the Strangers in the Night album. This album was the last collaboration between Frank Sinatra and Nelson Riddle. This is yet another classic and memorable arrangement.	FRANK SINATRA	MALE VOCAL / SWING - MEDIUM	\$ 65.00	MV
SUMMER WIND	4204	The fine relaxed swing number which was recorded by Michael Buble, complete with lyrics by Johnny Mercer. The tenor sax solo is written out. The recorded keys were D, modulating up to F#. However the keys have been taken down to C-Db-D-Eb-F to give better keys for the saxes. Transcribed and adapted by Cy Payne from the Michael Buble recording Includes a synthesizer part in addition to piano that simulates the strings. However, this can be played with strings as well. Vocal Key: C modulating to F. Trumpet 1 to C6	MICHAEL BUBLE	VOCAL / BALLAD - MEDIUM	\$ 75.00	MV
SUMMIT RIDGE DRIVE	LL-1236	Summit Ridge Drive was one of Artie Shaw's hits with his Gramercy Five outfit, comprising of Clarinet, Trumpet and Rhythm section. The original 6 piece arrangement has been expanded up to full big band, whilst keeping the length and structure of the original piece. The chart features solos for Clarinet, Trumpet, Piano (Harpischord) and Bass, all of which are written out in full. If your band uses keyboards instead of a real Piano, the part should be played using a Harpsichord but sounds fine on Piano. An extra Trumpet part has been included in the arrangement, a transcription of the original Gramercy Five Trumpet line which, when used with just a Clarinet and the Rhythm parts, allows you to perform the Gramercy Five version. The reeds are written CAATT, with all saxes doubling Clarinets. The audio is of the Gramercy Five version.	ARTIE SHAW	INST. / SWING - MED. EASY	\$ 65.00	I
SUN VALLEY JUMP	LL-1176	Another Glenn Miller classic, Sun Valley Jump was one of a long line of hit tunes written by Jerry Gray. We have reproduced the original chart here, complete with the Trumpet, Tenor and Clarinet solos, all of which are written out in full. This chart has a lovely bouncy feel to it, and plays at about the same tempo as In the Mood. We have rated this Medium, mainly due to the range of the Trumpet 2 solo (up to high E). Apart from that it is an Easy/Medium chart. The Clarinet solo is written on the Alto 2 part, and apart from this there are no other sax doubles.Trumpets 1-4: B5, E6, A5, A5 Trombones 1-4: B4, G4, G4, G4	AS PLAYED BY GLENN MILLER	INST. / SWING - MED.	\$ 65.00	I

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
SUNDAY GIRL	LL-2201	'Sunday Girl' was one of Blondie's biggest hits, written for her by band member Chris Stein. This 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. Sorry, there is no sound sample to offer you at this time, but we aim to provide one in the near future.		VOCAL / ROCK - MED. EASY	\$ 65.00	FV
SUNRISE SERENADE	LL-1100	Sunrise Serenade was originally released in 1939 on the RCA Bluebird label as the flipside to Moonlight Serenade, and the record became a huge hit for the Miller band. The original Miller chart was by Bill Finegan, first written for only 6 brass and later adapted for 8. This transcription is full of typical Miller color, with a pair of Clarinets carrying the melody in thirds, echoed by two Tenors an octave below, all backed by wah wah brass. The original Tex Beneke sax solo is fully written out, as is the solo Piano fill at the end of the chart. Saxes are written for 3 Altos (1 2 doubling Clarinet) and 2 Tenors.Ranges:Trumpets 1-4: Bb5, G5, F5, Db5 Trombones 1-4: Ab4, Gb4, Eb4, C4	GLENN MILLER	INST. / SWING - MED.	\$ 65.00	I
SWANEE RIVER	LL-1082	This Dorsey classic is based on a 1944 version, when the Dorsey band was at its height. The arrangement went on to be used by the later Dorsey band under the direction of Warren Covington. It is longer than earlier versions, and also longer than the stock chart, with additional solo space for Trumpet and Tenor sax. The backgrounds and fill-ins are complete, as are all of the dynamics and mute / hat indications for the brass. We have included the famous Ziggy Elman trumpet solo which forms the first half of the trumpet's solo space. A thoroughly professional job from Alan Glasscock, this chart is right on the nail.Ranges:Trumpets 1-4 C6, A5, G5, G5 Trombones 1-4 Bb4, G4, E4, Db4	TOMMY DORSEY	INST. / SWING - MED. EASY	\$ 65.00	I
SWAY	LL-2054	Made famous by Dean Martin, this 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! This is in the original key of B flat minor.	ROSEMARY CLOONEY WITH PEREZ PRADO	VOCAL / LATIN - EASY	\$ 65.00	FV
SWAY	3087	Here is Sway as recorded by Michael Buble. Vocal key: D minor modulating to Eb minor. The vocal range is D (written just above middle C, but actually sung an octave lower) to G flat written just above the treble staff. Total range is an octave plus a diminished fourth. Trumpet 1 goes to a high C and trombone 1 only goes to E (two ledger lines above staff).	MICHAEL BUBLE	VOCAL / SWING - MED	\$ 75.00	MV
SWEET CAROLINE	LL-2258	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. This arrangement has been scored to match the style and duration of the original, and the feel and flavor have been retained as well. This is a very easy chart to play, with lead trumpet to top stave G5, and lead trombone to G3. The 4th trombone is written for bass but playable by tenor, and there are no sax doubles. The vocal key is C throughout. Pop @ 125 b.p.m.		VOCAL / SWING - EASY	\$ 65.00	V
SWING LOW, SWEET CHARIOT	LL-1173	Bill Finegan wrote the original version of this arrangement for Glenn Miller's civilian band, and adapted it for Miller's USAAF band. This is the version that we offer here. Transcribed beautifully by Alan Glasscock, this rousing chart has instant appeal is a worth addition to your Miller collection. There are no Sax doubles.	GLENN MILLER	INST. / SWING - DIFF	\$ 65.00	I
SWINGIN' SHEPHERD BLUES	LL-1086	This version of Swingin' Shepherd Blues is transcribed from that played by the late, great Ted Heath. Unusually for a swing chart the tempo is pretty slow, but very effective nonetheless. This chart is a real contrast of dynamics, because it alternates from one or two reeds plus rhythm, to tutti fortissimo and back again. This arrangement makes a great concert piece and is equally suitable for strict tempo dancing. Lead Alto is on Soprano Sax throughout, and 2nd Alto is on Clarinet throughout.Trumpets 1-4 D6, B5, A5, F#5 Trombones 1-4 Bb4, G4, E4, E4	TED HEATH	INST. / SWING - MED. EASY	\$ 65.00	I
SWINGIN' DOWN THE LANE	LL-1242	Swingin' Down The Lane is a very rare chart from the Benny Goodman band. This has been transcribed from his February 7th, 1939 Camel Caravan broadcast from the State Theater in Hartford, Connecticut. The brass parts have been augmented to a full 8-piece section. All of the original solos (clarinet x 3, trumpet & tenor) have been written out in full. The reeds are scored for solo clarinet, 2 altos and 2 tenors. There are no sax doubles. For lovers of Goodman, this chart is a 'must-have' for the library, and a good one for the swing dancers too.	BENNY GOODMAN	MEDIUM	\$ 65.00	I
SWINGIN' THE BLUES	LL-1055	This is the Basie Band doing what it did best • Swinging The Blues. An up tempo chart that swings from beginning to end, with solo space for Trumpet, both Tenors, Piano and Drums. We have included an mp3 for download on the web site. It's just over 1 minute's worth of the arrangement, to give you a feel for the number. All solos and the Piano / Bass / Guitar parts are chord based. A nice punchy chart from the Basie book.	COUNT BASIE	INST. / Swing - MED.	\$ 65.00	I
SWINGLE BELLS	LL-1241	A great interpretation of Jingle Bells from the pen of Australian Clarinet virtuoso Andy Firth. This chart swings hard from start to finish, and is full of surprises. Great sectional writing throughout, a superb understanding of swing feel and some ripping sax soli passages all contribute to a powerhouse chart that will wow audiences and keep dancers on the floor for the full 4+ minutes of this chart. This arrangement is not your usual dull Xmas fare.		INST. / SWING - DIFF	\$ 65.00	I
SYMPHONY IN RIFFS	LL-1228	Benny Carter wrote this piece and recorded it with his band in 1933, and it became one of the defining swing charts of the era. He later scored this arrangement for the Gene Krupa Orchestra, and it is arguably even better than the original. The only changes from this classic was to score the chart for 8 brass and 5 saxes (originally 6 4 respectively). There are solo spots for tenors 1 2, trumpet 2, trombone 1 and drums, and all of the solos are written out in full, except the drum solo where the the first 4 (of 16) measures have been written out in Krupa style. This chart skips in a relaxed right-on-the-beat swing style, and is great for the dancers. There are no sax doubles.	GENE KRUPA	INST. / SWING - DIFF	\$ 65.00	I
T.D.'S BOOGIE WOOGIE	LL-1199	Tommy Dorsey first recorded a version of Clarence Smith's Boogie Woogie in the late 1930s. This chart is not it. It's his much better effort which is known as T.D.'s Boogie Woogie, and is an excellent development of the original, featuring piano. The piano part has been written out in full, and be warned, it is not easy. We have also written out T.D.'s closing trombone solo. This chart takes great sectional and ensemble discipline to make it sound right, so your players will need to be on top form. Both altos and both tenors double clarinet. A superb transcription by Alan Glasscock.Ranges:Trumpets 1-4: B5, Bb5, Bb5, G5 Trombones 1-4: Ab4, Ab4, Ab4, F4	TOMMY DORSEY	INST. / SWING - ADVANCED	\$ 65.00	I
TAIL END CHARLIE	LL-1056	Another Bill Finegan masterpiece, Tail End Charlie was made famous by Miller's Army Air Force Training Command Band. The 'Tail-end Charlie' was the rear gunner in a bomber - often the first line of defense -and probably the most exposed position of any crewmember. This mid-tempo swing chart has unison saxes carrying the theme, backed by muted brass figures, building into a key-change bridge to introduce the baritone solo. The whole number reaches a peak with a written-to sound-ad-lib trumpet solo, before the theme returns, repeating to a fade-out, (a well-tried Miller effect) with final tutti crescendo to end with.	GLENN MILLER	INST. / SWING - MED.	\$ 65.00	I

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TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
TAKE THE 'A' TRAIN	LL-1071	This is the 1966 Ellington version of Strayhorn's great tune, with Cootie Williams' trumpet solo (written on the 4th part) transcribed in full. This version also features an extended ending, giving more Trumpet solo time. Originally written for four saxes and seven brass, this version is scored for full sections. An excellent job of transcription by Jon Harpin, and a worthy addition to any library.Swing @ 166 b.p.m. Ranges: Trumpets 1-4: C6, G5, B5, D6 Trombones 1-4: A4, A4, C3, F4	THE DUKE ELLINGTON ORCHESTRA	INST. / SWING - MED.	\$ 65.00	I
TAKING A CHANCE ON LOVE	LL-2221	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. These parts have been written 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. This chart has been scored 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. Swing @ 140 b.p.m.	FRANK SINATRA / NELSON RIDDLE	VOCAL / SWING - MED.	\$ 65.00	MV
TAMPICO	LL-2251	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.	JUNE CHRISTY WITH THE STAN KENTON ORCHESTRA	VOCAL / LATIN - MED.	\$ 65.00	FV
TANGERINE	LL-2154	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. The 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 slow 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).	HELEN O'CONNELL / HAL MOONEY	VOCAL DUET / SWING - MED.	\$ 20.00	MV/FV
TEDDY THE TOAD	LL-1121	Another rare chart from the Hefti days of the Basie band. This is NOT the Hefti stock chart that was issued many years ago. It is the complete Basie version, and a nice Trombone sectional feature. We have written the chart for 2 Tenors and 1 Bass Trombone, with an optional 4th (Tenor) Trombone part. The Basie band only ever recorded this tune three times, once on the Atomic album, once live in 1958 and again live in 1959. The live takes were played quicker! We have drawn from all three to recreate this swing classic. The Piano part has all of the little fills and licks written in, as does the drum part, and the Trombone parts are written as they were played, including the over-emphasised dragged notes and the lovely unison Trombone ending with the band whisper quiet behind, so that your band will be able to recreate the authentic Basie feel. There are no sax doubles. The lead Trombone hits a high C, hence we have rated the chart as medium.Swing @ 130 b.p.m. Ranges: Trumpets 1-4: D6, C6, Ab5, G5 Trombones 1-4: C5, Bb4, E4 (Bass Trb), Bb4	COUNT BASIE / NEAL HEFTI	INST. / SWING - MED.	\$ 65.00	I
TEMPTATION	JLP-8042	We can't say enough about this arrangement; this is just fantastic writing from Lipman. After a brief intro, the celli play a brief unison solo line that brings in the medium beguine tempo. Shimmering violins and violas are accented by a guitar and harp syncopated line with flutes and clarinets providing additional color. The chart moves along with celli and violas murmuring in the background. At letter E the feel shifts to medium swing and shortly thereafter enters a written trumpet solo. Charlie Parker then enters with his own solo before the arrangement reverts back to the beguine feel. As the arrangement winds down the syncopated line re-enters with the celli murmurs and trumpets on stem mutes.	CHARLIE PARKER BIG BAND WITH STRINGS	ADVANCED	\$ 75.00	I
TENDER TRAP, THE	LL-2158	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. The two little muted 2nd Trumpet fills have been written out as played, and the correct articulation and dynamics have been given on all of the parts, so your band can give an authentic Basie performance. There are no sax doubles.Vocal key F [Male Vocal C3 - F4 (11 steps) as sung]	FRANK SINATRA WITH COUNT BASIE / NEAL HEFTI	VOCAL / SWING - MED. EASY	\$ 65.00	MV
TENDERLY	LL-1057	Tenderly has been a standard for Trumpet players for a long time. This is the Ray Anthony version from his huge-selling album, 'Dream Dancing', from the early 50's, and is in 4:4 time. Ray played a little bit with the Miller band and, when he formed his own outfit after WWII, he kept the clarinet lead. Ray is not a high-note artist and has a powerful low range, and in this chart the solo is given to the 3rd Trumpet.Ranges:Trumpets 1-4: C6, A5, F5, D5 Trombones 1-4: Bb5, G4, F4, D4	RAY ANTHONY	INST. / BALLAD - MED.	\$ 65.00	I
THAT OLD BLACK MAGIC	LL-2124	Ella Fitzgerald recorded this song many times in her career, and here is 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.Trumpets 1-4 C6, B5, B5, B5 Trombones 1-4 A4, A4, A4, F4 Vocal key BbFemale Vocal F3 - Eb5 (13 steps)	ELLA FITZGERALD / BILLY MAY	VOCAL / SWING - DIFF	\$ 65.00	FV
THAT OLE DEVIL CALLED LOVE	LL-2074	That Ole Devil is 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. The mp3 that you hear is taken from a live gig, and is a slightly earlier version of the arrangement. This chart can also be played as a Solo Tenor sax feature.Ballad @ 68 b.p.m. Ranges: Trumpets 1-4: G5, Bb5, G5, G5 Trombones 1-4: F#4, F4, F4, F44 Vocal: Eb3 - Ab4		VOCAL / BALLAD - EASY	\$ 65.00	FV
THAT'S LIFE	LL-2026	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 Medium Easy piece, but boy, it's a real crowd pleaser! Swing (12.8 feel) @ 76 b.p.m. Ranges: Trumpets 1-4: C6, C6, F5, E5 Trombones 1-4: Ab4, Gb4, D4, C4 Male Vocal: Eb3 - F4	FRANK SINATRA	MALE VOCAL / SWING - MED. EASY	\$ 65.00	MV

KEY: I=Instrumental; FV=Female Vocal; MV=Male Vocal; FVQ=Female Vocal Quartet; FVT= Femal Vocal Trio

TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
THAT'S MY STYLE	LL-2076	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.Ranges:Trumpets 1-4 Db6, Bb5, B5, G5 Trombones 1-4 A4, F4, D4, C4 Vocals Female G3 - A4	PEGGY LEE	FEMALE VOCAL / SWING - MED.	\$ 65.00	FV
THAT'S WHERE IT IS	LL-1058	A ripsnorter of a number, based on the original Woody Herman version. A brief punchy start introduces a piano solo - a real opportunity for your pianist to show off a little. The sequence is repeated, and then the band's in, with saxes taking the tune and brass backing. Solo's for tenor and trumpet, followed by a very fluid and yet punchy tutti passage, leading to a re-statement of the theme and tight ending. Difficult to describe, so why not listen to a Herman recording and you'll get the idea!! Bob's Chart is written for 5 trumpets, but is equally playable with 4. Although it is a fast number it's not that hard, once you've got your fingers round it!! The live mp3, which has an extended opening piano solo, is complete.Ranges:Trumpets 1-5 C6, A5, F5, D5, D5 Trombones 1-4 Bb5, G4, F4, D4	WOODY HERMAN	INST. / FAST SWING - ADVANCED	\$ 65.00	I
THEY ALL LAUGHED	LL-2147	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 5-4-4-4; the original string lines have been re-scored 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 the chart is graded as difficult, rather than medium. The vocal key is F, modulating to Gb for the final chorus. Swing @ 120 bpm.	FRANK SINATRA	DIFFICULT	\$ 65.00	MV
THEY CAN'T TAKE THAT AWAY FROM ME	JLP-9016	Here is Neal Hefti's brilliant chart from the Frank Sinatra recording 'Sinatra and Swingin' Brass.' This medium swing chart in the Basie style has that unmistakable Hefti sound. Featured is a short muted trumpet solo. This has been transcribed by Syd Potter. There are no doubles. Vocal Key: Eb	FRANK SINATRA	MALE VOCAL / SWING - MEDIUM	\$ 65.00	MV
THEY DIDN'T BELIEVE ME	JLP-8044	This arrangement has the same instrumentation as the others from this session except it was scored without oboe. There is a solo alto saxophone part and 3 violins, 1 viola, 1 cello, harp, guitar, piano, bass, drums. Recognizing that not everyone has access to strings players, alternate parts have been included in a Supersax-type configuration [2 altos, 2 tenors, 1 baritone]. Additionally, either of the tenor parts could be played by trumpets, and the cello part could be played by trombone, though a few notes would have to played down an octave.	CHARLIE PARKER WITH STRINGS	MEDIUM	\$ 50.00	I
THINGS	LL-2140	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. This 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.Vocal Key: Eb,E,FMale Vocal Range: Bb3-F5 (12 steps) Female Bb3-B4		VOCAL / SWING - EASY	\$ 65.00	MV
THIS CAN'T BE LOVE	LL-2234	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. This chart is scored for a regular AATTB sax section with no instrument doubles. The vocal key is Eb throughout.	NATALIE COLE	VOCAL / SWING - MED.	\$ 65.00	FV
THIS GIRL'S IN LOVE WITH YOU	LL-2256	This classic 1960s 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. Swing Pop @ 95 bpm; Duration: 2 min 50 secs.	HELEN O'CONNELL / HAL MOONEY	VOCAL / SWING - MED.	\$ 65.00	FV
THREE'S A CROWD	LL-99981	Three's A Crowd makes for a refreshing addition to your library, and is quite challenging to play well. Lead trumpet ranges to high F, with second trumpet to high D. Second alto doubles on soprano and your bass player will need some dexterity to play the written quaver patterns. All that aside, this is a tightly scored piece that builds from start to finish. It begins with just bass and drums, and the 8 bar phrase builds in layers, adding piano/guitar, then an implied brass triplet-over two bars figure which introduces the first 'theme' on soprano, repeated as a tutti phrase. Then into a tone-up keychange, and onwards we go! If you like some bite and dissonance in your arrangements, then Three's A Crowd is for you. If you like it sweet, it's not!	THE STRAYHORNS BIG BAND	INST. / WALTZ - ADVANCED	\$ 45.00	I
THUNDERBIRD	LL-1206	Thunderbird is another chart from the Ray Anthony/George (the Silver Fox) Williams partnership, and is a classic of its time. It is an ensemble chart, and has some great sectional writing. The unusual feature part is the baritone sax, which underpins the whole chart from start to finish. The arrangement is full of color and dynamic contrast, as well as being a really bouncy swing number. Playing this chart will help to develop good sectional techniques within your band, and it is recommended not just as a dance piece but as a band training tool too. The chart has been faithfully transcribed right down to the Anthony's cameo muted trumpet lead over the sax section towards the end of the piece, and have also written in the important little piano licks and fills on the part.	RAY ANTHONY	INST. / SWING - MED. EASY	\$ 65.00	I
TICKLE TOE	LL-1088	Tickle Toe is a real tenor sax feature. Hardly surprising, as it was written by Lester Young! This chart, with the usual Basie combination of flowing sax lines and punchy brass, is written in a minor key, giving it a haunting tonality. Quite quick, at 210 bpm, the chart itself is not technically too demanding, once your sax players have got their fingers around the tune. We have written out all of the solos (Tenor, Trumpet and Piano) and the chords too, should your players want to improvise. Another very rare chart, Tickle Toe is part of our expanding series of Basie charts that we think deserve wider appreciation. No sax doubles and the brass ranges are pretty moderate.Swing @ 210 b.p.m. Ranges: Trumpets 1-4: C6, Bb6, G5, F5 Trombones 1-4: Ab4, Gb4, D4, Db4	COUNT BASIE	INST. / SWING - MED.	\$ 65.00	I

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TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
TILL THERE WAS YOU	LL-2131	This haunting tune was written by Meredith Willson for the 1957 show 'The Music Man'. This is a transcription 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 voice, and the vocal key is G.Ranges:Trumpets 1-4: C#6, B5, A5, A5 Trombones 1-4 A4, E4, B3, A3 Vocal key G / Female Vocal E3 -B5 (12 steps)	HELEN O'CONNELL	VOCAL / BALLAD - EASY	\$ 65.00	FV
TILL YOU COME BACK TO ME	LL-2071	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. Trumpets are written high in a couple of bars, but can be played down an octave without spoiling the tune, making the ranges playable by all.Swing @ 185-190 b.p.m. Ranges: Trumpets 1-4 F#6, D6, B5, G5 Trombones 1-4 A4, F4, D4, C4 Vocal A3-Bb4	LINDA EDER	VOCAL / SWING - MED.	\$ 65.00	FV
TIME AFTER TIME	LL-2110	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.Ranges:Trumpets 1-4: F5, Eb5, Db5, Db5 Trombones 1-4: Gb4, Eb4, Bb3, G3 Vocal key: G/Ab Female Vocal F3 -F5 (15 steps)	ELLA FITZGERALD / MARTY PAICH	VOCAL / SWING - EASY	\$ 65.00	FV
TIME WAS	LL-2152	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 halfway through the chart. The reeds are written AATTB, with AATT all expected to double clarinet, and the baritone to double bass clarinet. However, recognizing that not every sax team can cope with this, alternate sax parts which do not have any required instrument doubles have been included. These parts are printed on the reverse of the original sax parts. The vocal key is Bb throughout. Also, this is not a transcription - the original handwritten Marion Evans arrangement has been used and adapted.	HELEN O'CONNELL / MARION EVANS	VOCAL / SWING - MED. EASY	\$ 65.00	FV
TOO LITTLE TIME	LL-1062	This is a big, big trombone feature and is a must for any library. Ernie Barnard has produced a fabulously lush and rich piece of work that just makes the hair on your neck stand up. Equally suitable for dancing, or as a concert piece, this arrangement shows the instrument at its best. After a cadenza style intro, the trombone takes the entire first chorus with only rhythm backing. Miller-voiced saxes pick it up from there, with the whole piece building little by little to a tutti key change, with the solo trombone backing, and then taking the lead, to a final cadenza flourish to finish. Stunning. The complete live mp3, courtesy of The Strayhorns, has the arranger, Ernie Barnard, taking the trombone solo lead.	THE STRAYHORNS BIG BAND	INST. / BALLAD - MED.	\$ 65.00	I
TOO MARVELOUS FOR WORDS	JLP-9030	Late in 1955 and early in 1956 Frank Sinatra went into the Capitol Studio with Nelson Riddle and recorded one of the best and most famous albums of all-time: 'Songs for Swingin' Lovers.' We are very proud to offer the chart 'Too Marvelous for Words' from this classic record. This definitive version is a very famous chart crafted by the brilliant arranger Nelson Riddle. Instantly recognizable from the first few notes. This has been adapted to suit a big band lineup of 5 saxes (see the double info below), 4 trumpets, 4 trombones, guitar, piano, bass, drums, and vocals. The vocal key is F. Doubles: Tenors 1 & 2 double on Clarinet, Altos 1 & 2 double on Flute. On the reverse side of the above parts we have included alternate parts that do not require doubles.	FRANK SINATRA	MALE VOCAL / SWING - MEDIUM DIFFICULT	\$ 65.00	MV
TRAFFIC JAM	LL-1146	Artie Shaw had many great swing charts to his name, but few were as punchy and as powerful as Traffic Jam. It fairly rips along at a quick 240 beats a minute, yet it never sounds forced or rushed. We have transcribed the original, including all the solos (Drums, Clarinet, Tenor, Trombone Piano), and expanded the chart to a full 8 brass. The Saxes are scored for Clarinet, 2 Altos and 2 Tenors. The chart kicks off with a 4 bar Drum solo leading into a rising chromatic diminished passage, then the main chorus with the Clarinet flying over the top of the band. A quick Tenor solo follows, then back to the band blasting away. There is then a wonderful bell-tone bridge leading to alternating Clarinet and Trombone solos over just Bass and Kit, more band choruses, a Piano solo and a couple of huge shout choruses to end. We have rated the chart as Medium. The band parts are not hard, despite the speed of the chart. It's only Mr. Shaw's bits that need nimble fingers, though your Clarinet player can always improvise over the chords instead. This is a real beauty of a chart, and a must-have in any book.Swing @ 240 - 250 b.p.m. Ranges: Trumpets 1-4: C6, C6,	ARTIE SHAW	INST. / SWING - MED.	\$ 65.00	I
TRUMPET BLUES AND CANTABILE	LL-1063	A rip-snorting swing chart from the Harry James book. Trumpet Blues opens with a short band fanfare in half time, and then breaks into a driving swing boogie. The middle half-time Cantabile provides the contrast, but breaks back into swing boogie for the last choruses. A feature for your trumpet section, but be warned that they will need a few minutes to recover afterwards. You will need a good Trumpet section to play this arrangement. It is in the original Key of Bb, and modulates to D for the end choruses. A genuine crowd pleaser.Swing @ 180 - 210 b.p.m. Ranges: Trumpets 1-4 E6, D#6, B5, G#5 Trombones 1-4 Bb4, G4, F#4, F#	HARRY JAMES	INST. / SWING - DIFF	\$ 65.00	I
TRUMPET BOOGIE	LL-1169	Ray Anthony used this chart in much the same way as Harry James used Trumpet Blues - as a rousing sectional feature. It storms from start to end, and plays just as well at a slightly reduced tempo too. The arrangement also features improvised solos from Tenor and Trumpet, a cameo Piano solo in the intro, and some thundering sectional interplay. A great transcription from John Ferguson. Saxes are scored for a regular section and there are no sax doubles. The audio picks up into letter A.Ranges:Trumpets 1-4: Eb6, Db6, Db6, Bb5 Trombones 1-4: Ab4, Ab4, Ab4, Ab4	RAY ANTHONY	INST. / SWING - DIFF	\$ 65.00	I
TSCHAIKOVSKY'S PIANO CONCERTO	LL-1174	A rare and beautiful chart from the Glenn Miller Orchestra, this chart was originally scored by Bill Finegan and is his interpretation of Tschaikovsky's Piano Concerto No. 1. The arrangement is full of tonal and dynamic contrast, with a mix of raw brass energy and muted sectional playing, with some lush scoring in all the sections and of course the famous Miller reed sound with plunger brass figures behind the reed section. The piano has a couple of solo spots, but the chart is not a piano feature. The brass ranges are not too demanding, the second alto doubles clarinet, and baritone doubles alto. As with all Miller charts, precision and sectional discipline is required.	GLENN MILLER	INST. / SWING - MED.	\$ 65.00	I

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TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
TUNE TOWN SHUFFLE	LL-1134	Here is a fabulous swing dance chart from the Count Basie orchestra of 1941, and if you play to a dance crowd, then this chart is a must-have number. After a punchy opening, the tune itself is just so bouncy that it makes your feet tap without you realising. The chart also features a wonderful bridge, leading ito an ad-lib piano solo, then some great brass passages which give ample opportunity for plenty of fan-hat waving. The chart is then lifted higher by two chromatic key changes, an ad-lib Tenor solo and the final short shout chorus to finish. A rare jewel from the Count Basie book. There are no Sax doubles.Swing @ 160 b.p.m. Ranges:Trumpets 1-4: B5, B5, B5, B5 Trombones 1-4: Bb4, Bb4, Bb4, Db4	COUNT BASIE	INST. / SWING - MED.	\$ 65.00	I
TUXEDO JUNCTION	LL-1113	More 'Bluesey' than the Miller version, this arrangement from the Gene Krupa orchestra makes a refreshing addition to any library. The chart features some lovely Guitar and Alto solo cameos and a solo spot for Clarinet (1st Tenor), plus some flowing brass choruses. Whilst the Miller-style Trombone plunger figures are nowhere to be found, the brass sections do have the chance to wave their rubber near the end of the chart, and the Trombones round the piece off with pedal note doo-wops. The saxes are scored for 3 Altos 2 Tenors, and 1st Tenor doubles Clarinet. The Guitar solos are cued onto the Piano part should you lack a Guitarist. The brass ranges are very moderate and we have graded the piece as Easy / Medium, as the Clarinet solo (as written) gets a bit busy in one bar, though your player can always improvise over the chords instead.Swing @ 105 b.p.m. Ranges: Trumpets 1-4: C6, G4, F4, Eb4 Trombones 1-4: Bb4, Gb4, Eb4, C4	GENE KRUPA	INST. / SWING - MED. EASY	\$ 65.00	I
TUXEDO JUNCTION	LL-1064	This is the true Glenn Miller version, complete with written out trumpet solos for 2nd and 3rd trumpets. The solos are cross-cued to the 1st and 4th parts too, giving your other players the chance to play them too. The transcription is accurate, right down to the little cameo piano drum solo breaks. All dynamics are clearly marked, so your band can achieve the authentic Miller sound. We've included a complete mp3 too and the sample score is the first 3 pages out of 10. A straightforward chart to play. Tuxedo Junction sounds best if the band is relaxed and doesn't rush the tempo!	THE GLENN MILLER ORCHESTRA	INST. / SWING - MED. EASY	\$ 65.00	I
TWO O'CLOCK JUMP	LL-1092	This version of Two O'Clock Jump is from the Harry James band of the 1950s, and has a much more relaxed and laid back feel then the original version. This number is great for swing dancing and grooves from start to finish. The opening Piano and Trumpet solos are written out for you, and the 12 bar Piano solo is from chords. We didn't write in the Piano solo from the earlier version, as it was inappropriate. This chart is graded medium difficult mainly because of the high Trumpet triplet runs which go from high Eb on the 2nd part, with the 8va option written onto the other 3 parts too. There are no sax doubles.Trumpets 1-4 Eb6, Eb6, A5, F#5 Trombones 1-4 Bb4, G4, E4, Db4	HARRY JAMES	INST. / SWING - MED. DIFF	\$ 65.00	I
ULTRA	LL-1271	Ultra, written by Harry James is not your usual 'just another swing chart'. After a punchy opening the baritone takes the first chorus as a solo, backed by alternating trombones trumpets. The chart kicks into a 4 feel for the tutti bridge, and the solo trumpet chorus follows, backed by reeds and unison screaming trumpets. A big hitting shout chorus wraps the chart up, with a cameo trumpet solo leading to the finish. A fine chart from the later days of the HJ orchestra. Whilst the arrangement is generally not that hard, the trumpet solo and sectional work is quite demanding, hence this chart is at the difficult level. There are no sax doubles.Ranges:Trumpets 1-4: F6, E5, B5, F5 Trombones 1-4: Bb4, Ab4, Ab4, C4	HARRY JAMES	INST. / SWING - DIFF	\$ 65.00	I
UNDECIDED	LL-1095	We have given Undecided a fresh feel with this version - a punchy swing quickstep, very rhythmic and eminently suitable for dancing. The chart has solo space for Tenor and Piano, with neat sectional interplay and tight harmonies.The brass ranges are moderate, making it very playable for the majority of bands.If you play to a dance crowd this chart will slot straight in to your repertoire. No sax doubles. The mp3 is courtesy of the Strayhorn's big band.Trumpets 1-4: C6, A5, A5, A5 Trombones 1-4: Bb4, Ab4, F4, F4 2 minutes 50 secs.		INST. / SWING - MED.	\$ 65.00	I
VERY THOUGHT OF YOU, THE	LL-2228	The Very Thought of You is the Ella Fitzgerald version. Originally arranged by Nelson Riddle, it has been transcribed and adapted by Jon Harpin. This chart is featured on the 'Ella Swings Gently With Nelson' album. Although the original was scored with strings, those string parts have been written 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 the trombone lines have been cued 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.Ranges:Trumpets 1-4: D6, D6, A5, F5 Trombones 1-4: C5, Bb4, G4, Eb4 Vocal Key Eb	ELLA FITZGERALD / NELSON RIDDLE	VOCAL / SWING - MED. EASY	\$ 65.00	FV
VOLARE	LL-2159	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 keys are F modulationg to G.Ranges:Trumpets 1-4: C6, G#5, G5, E5 Trombones 1-4 Bb4, G4, F4, F4 Vocal key: F-GVocal Range: C4 - C5 (8 steps)		FEMALE VOCAL / SWING - MED.	\$ 65.00	FV
WAVE	LL-1067	There have been many arrangements of Wave done over the years, and many suffer from being over-arranged. Wally Menard has produced a truly elegant piece of Latin scoring, and the result is an absolute joy to play. Other than the lead alto taking the tune to start with there are no solos, and the sectional interplay is really well handled, with each taking the melody at some point. The trumpets are mellow and the trombones lush. The last sax soli in particular flows into an extended ending that has a modal feel that falls naturally into place within the context of the whole chart.Trumpets 1-4: B5, G5, G5, G5 Trombones 1-4: G4, Eb4, C4, C4 2 mins 50 secs		INST. / LATIN - EASY	\$ 65.00	I
WE WISH YOU A MERRY CHRISTMAS	LL-1111	More festive spirit from the Glenn Miller Orchestra. Here is Miller's version of this lovely Christmas Carol which opens with a baroque chorale of 2 trumpets, Trombone and Bass Trombone, and moves into a swing in 3:4 time, then into 4:4, picking up the tempo from section to section. We have written out the Tenor solo (on the 2nd Tenor part for a change) and the Trumpet solo and Piano fills too. The Band even gets to shout "Merry Christmas Everybody". Another top transcription from Alan Glasscock. Lead Alto doubles Clarinet and Baritone doubles Alto.Ballad @ 90 b.p.m., Swing @ 100 130 b.p.m. Ranges: Trumpets 1-4: D6, B5, A5, A5 Trombones 1-4: Ab4, F4, Db4, Bb3	GLENN MILLER	INST. / BALLAD - MED.	\$ 65.00	I
WELL GET IT	LL-1069	Sy Oliver wrote a number of memorable charts for the Tommy Dorsey Orchestra, such as Opus One and Swanee River. However, Well Get It is one of his finest, and yet not best known. A thumping swing chart that features first and second trumpet in a great duet near the end, and also including the original (written out) solos for trombone, clarinet and tenor. If you play to a jive or jitterbug crowd they will love this. Be warned though - it is a tough blow for the trumpets. The lead range is to high G and the second to high D. Second alto takes the clarinet double.	TOMMY DORSEY	INST. / SWING - DIFF	\$ 65.00	I

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TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
WE'LL MEET AGAIN	LL-2068	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, though a very effective one. The saxes are Miller-voiced with Clarinet Lead and Baritone on Alto throughout. In Eb, the Vocal range is A below to Bb above Middle C, and is well within the range of most male and female vocalists. Lead trumpet to top C#.Ranges:Trumpets 1-4 C#6, A5, F5, Eb5 Trombones 1-4 Bb4, E4, C4, C4 Vocal A3 - Bb4	GLENN MILLER	VOCAL / BALLAD - EASY	\$ 65.00	FV
WHAT ARE YOU DOING NEW YEAR'S EVE	LL-2116	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. The audio is courtesy of the Blue Moon Big Band.Trumpets 1-4: A5, F5, F5, E5 Trombones 1-4: F4, Eb4, C4, C4 Female vocal range: Bb3-C#5 (9 steps) Vocal key: Eb-E		VOCAL / BALLAD - MED.	\$ 65.00	FV
WHAT ARE YOU DOING THE REST OF YOUR LIFE	JLP-9019	This is a nice rock chart from master arranger Hal Mooney, as performed by Helen O'Connell. This is not a transcription, the original handwritten manuscript was used to produce this arrangement. This arrangement begins rubato with a brief ensemble passage featuring arco bass. This proceeds to a piano/bass colla voce for the A section of the tune. The band is cued in at B in soft rock style with drums on brushes. At the end of the chorus there is a brief piano/bass colla voce that features a quote of the song 'All the Things You Are.' The band is then cued back in for the last A section of the tune. The chart finishes with a rubato section with arco bass.	HELEN O'CONNELL	FEMALE VOCAL / SOFT ROCK - MEDIUM	\$ 65.00	FV
WHAT IS THIS THING CALLED LOVE	JLP-8046	This up-tempo chart - about 240 bpm - is a great alto sax feature. It could also be used as a trumpet or trombone feature as well. Featured are 8-bar solos for trumpet 2, trombone 2, and piano. There is also an open solo section on the form that could be opened up to allow for any number of soloists. Simple, melody-based solos were indicated in the original manuscript and have been included here. This arrangement has been engraved from the original manuscript - this is not a transcription. The ranges for trumpet 1 and trombone 1 are quite high; hence, it has been graded as advanced. There are no saxophone doubles. Unlike the Parker material with strings (with big band in some cases) this arrangement is scored for standard big band instrumentation of lead alto, 2 altos (3 altos total), 2 tenors, 1 baritone, 4 trumpets, 4 trombones, guitar, piano, bass, and drums. The original manuscript called for 3 trombones, but it has been augmented to 4 to suit a standard big band. This would make a great closer or festival chart.	CHARLIE PARKER BIG BAND	ADVANCED	\$ 65.00	I
WHATEVER LOLA WANTS	JLP-9034	This great cha cha arrangement was recorded by Carmen McRae on February 21, 1955 with the Jack Pleis Orchestra along with the Dave Lambert Singers. This arrangement has been transcribed and adapted from the original recording by Syd Potter. The mood of the arrangement is setup with an opening sax/rhythm section unison line. Drums are either on Latin percussion throughout or on a set without using the cymbals for most of the chart. The difficulty in this chart is the staccato hits and accents that the band does together - especially the end of the chart. The brief vocal cameos (shouting "Uh") have been scored into the band in the event that your players don't want to do this vocal part. Though, in some ways it really makes the chart. The vocal key is B minor throughout and there are no doubles.	CARMEN MCRAE	FEMALE VOCAL / CHA CHA - MEDIUM DIFFICULT	\$ 65.00	FV
WHEN JOHNNY COMES MARCHING HOME	LL-2078	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 or 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.Trumpets 1-4: D6, C6, C6, C6 Trombones 1-4: C5, Gb4, Eb4, A3 Vocal key: G [Female Vocal] B3-B4[Male Vocal] B2-B3	GLENN MILLER	VOCAL / SWING - MED.	\$ 65.00	FV or MV/FVQ
WHEN THE SUN COMES OUT	LL-2153	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. This is not a transcription - the original handwritten Marion Evans arrangement has been used and adapted.Vocal key: G [Female vocal G3 - B4 (10 steps)]	HELEN O'CONNELL / MARION EVANS	VOCAL / BALLAD - MED.	\$ 65.00	FV
WHEN YOUR LOVER HAS GONE	JLP-9007	We're pleased to publish a fine Billy May arrangement done for Nat King Cole. 'When Your Lover Has Gone' comes from the 1957 May/Cole collaboration on Capitol Records, 'Just One of Those Things.' This is a classic May chart full of punchy brass sections. There are no doubles. The brass section is on cup mutes briefly and the vocal key is E flat throughout.	NAT KING COLE	MALE VOCAL / SWING - MEDIUM	\$ 65.00	MV
WHEN YOU'RE SMILING	LL-2275	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. A couple of minor adjustments have been made 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. The muted trumpet solo fills and the important drum licks and kicks have also been written out. 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 D6) though trombone 1 has a couple of high B4s and C5s to cope with. There are no sax doubles. Swing @ 160 b.p.m.	FRANK SINATRA	MALE VOCAL / SWING - MEDIUM	\$ 65.00	MV
WHIRLY BIRD	LL-1122	Another beautifully crafted piece from the Basie Band, featured on the Atomic Mr Basie album. Written by Neal Hefti, this chart is aptly named. It is a flat-out, driving swing chart that features Piano and Tenor. Basie's solos are written out, but we have left the Tenor solo open, for your player to improvise from the chords. We have graded this arrangement as Advanced, not just because of the speed of it, but because the Trumpets need to play up high. The lead goes to a written high F. Originally written for 7 brass, we have added a 4th Trombone part for completeness. The Bass Trombone is on the 3rd part. If you want a powerhouse number in the set, this is the one! There are no Sax doubles.Trumpets 1-4: F6, C6, Bb5, Ab5Trombones 1-4: B4, G4, C4 (Bass), Gb4	COUNT BASIE	INST. / SWING - ADVANCED	\$ 65.00	I

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TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
WHITE CLIFFS OF DOVER	LL-2070	Immortalised by Vera Lynn in the 1940s, this tune came to symbolize hope in troubled times, though it is also a lovely melody in its own right. This arrangement is a smooth, flowing ballad in the '40s style, making full use of dynamic expression, muted and open brass, plus some Miller-voiced sax passages. Slightly nostalgic perhaps, but always popular. In the key of Ab, the vocal range is from Ab below, to C above middle C. Lead Alto doubles Clarinet, Baritone doubles Alto. The complete mp3, taken from a live gig, is courtesy of The Strayhorns, with Nou Nou on vocal.Ranges:Trumpets 1-4: Bb5, G5, F5, D5 Trombones 1-4: Ab4, F4, Eb4, C4 Vocal ke: Ab (Ab3-C5)		VOCAL / SWING - EASY	\$ 65.00	FV
WHO CARES	JLP-9004	This is a tremendous chart from master arranger Marion Evans, recorded by Helen O'Connell for her 'Here's Helen' album. This is not a transcription, the original handwritten manuscript was used to produce this arrangement. This arrangement moves at brisk pace of approx. 240 b.p.m (quarter note) and features a lot of beautifully crafted, syncopated unison lines. The drummer can really shine on this chart as crisp accents can help carry the band during the shout sections. The trombones open on plungers. There is a brief interlude that originally featured someone in the band calling out "Just one more once, baby!" We have included this part as a 'band yell' as it is a nice break in the action and can provide a bit of humor. There are no doubles. Trumpet 1 goes to a high E once but doesn't get higher than C# otherwise. Vocal Key: F modulating to Gb.	HELEN O'CONNELL	FEMALE VOCAL / FAST SWING - DIFFICULT	\$ 65.00	FV
WHY DON'T YOU DO RIGHT	LL-2081	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. Goodman's chart has been faithfully transcribed here, including all of the Clarinet licks and solos, but the brass has been expanded from the original 6 up to 8. The sax parts are written for Solo Clarinet, Alto, 2 Tenors Baritone though an extra Alto sax part (the Tenor 1 part, written for Alto) is included to give you a bit more flexibility in the section. The brass ranges are very moderate, and aside from the Clarinet solos there are no surprises, so the chart is very playable.Ranges:Trumpets 1-4: C6, Bb5, G5, E5 Trombones 1-4: Bb4, F4, D4, D4 Vocal key: F - Female Vocal A3 - D5 (10 steps)	PEGGY LEE WITH BENNY GOODMAN	VOCAL / SWING - MED. EASY	\$ 65.00	FV
WOODCHOPPER'S BALL	LL-1160	Here is the great Woodchoppers Ball. Co-written and first performed by Woody Herman, this chart became a mainstay in the repertoire of all Herman's bands. Our version is based on Woody's, though rescored for regular sections (Saxes AATTB, 8 brass). This arrangement features solo space for Clarinet (on 1st Alto part), Tenor, Trumpet and Trombone, and has that characteristic chromatic set of key changes at the end that gives the whole chart a thumping climax. A superb swing chart.Ranges:Trumpets 1-4: A5, F5, D5, C5 Trombones 1-4: Bb4, Bb4, Bb4, Bb4	WOODY HERMAN	INST. / SWING - MED. EASY	\$ 65.00	I
WRAPPIN' IT UP	LL-1279	Wrappin' It Up is a very rare chart from the Benny Goodman book. Like many of his earlier hits, is a Fletcher Henderson composition, and is up-tempo and delightfully bouncy. Great for the dancers. Goodman re-recorded this chart in 1951, and this later version has been transcribed for this publication. The beat is infectious, the riffs are tight, and all of the solos are written out in full, though your players can improvise from the chords provided if you prefer. The reeds are scored for CAATT, with all saxes written to double clarinets for a short 8 measure passage, though the tenors can avoid the double and play 8va if need be. The tenor solo is scored on both tenor parts. Whilst the trombone ranges are not too demanding (lead to Ab4), both trumpets 1 & 2 need to be able to hit Eb6. Swing @ 185 b.p.m.	BENNY GOODMAN	DIFFICULT	\$ 65.00	I
YARDBIRD SUITE	JLP-8124	In 1941 Gil Evans went to New York to write for the Claude Thornhill orchestra, which won two successive Billboard polls in the "sweet band" category. Evans, who was a fan of bebop and modern classical music was the first jazz composer/arranger to combine elements of both into his groundbreaking arrangements. This arrangement of Charlie Parker's Yardbird Suite (known at the time as 'What Price Love') is stunning. Evans employs dissonance throughout (often through minor seconds within sections) as well as subtle color and timbre shifts. Arranging for this same Thornhill band was Gerry Mulligan with whom Gil Evans would later break away and form the famous Miles Davis Nonet and record 'The Birth of the Cool.' This arrangement helped establish Gil Evans as a trend-setting, modern jazz composer. This arrangement has been published from the original autograph score and is authorized by the Estate of Gil Evans. This is not a transcription. The original score was arranged for Thornhill's band that included 5 saxophones, 3 trumpets, 2 French horns, 2 trombones, tuba, guitar, piano, bass, and drums. We have modified the original arrangement to make it playable by a standard big band (8 brass) though parts for the original instrumentation are also included alk	CLAUDE THORNHILL / GIL EVANS	INST. / SWING - DIFF	\$ 65.00	I
YELLOW DAYS	JLP-9059	We are thrilled to present our first offering from the classic meeting between Francis A. and Edward K.	FRANK SINATRA/DUKE ELLINGTON / BILLY MAY	VOCAL / SWING - MED	\$ 65.00	MV
YES INDEED	LL-2146	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 male/female vocal chart it has been scored to keep it flexible. It can be sung by a single vocalist, or can be played as an instrumental (it has been arranged with trumpet 2 and/or trombone 1 taking solos instead of the vocal lines). There are no sax doubles. This is the same chart as found in the Tommy Dorsey Instrumentals section. Vocal key: G	TOMMY DORSEY	VOCAL / SWING - MED.	\$ 65.00	MV or FV
YOU MAKE ME FEEL SO YOUNG	LL-2121	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.Ranges:Trumpets 1-4: F6, C6, C6, F5 Trombones 1-4: Bb4, G4, E4, C4 Vocal Key: G, Ab - Male B2 - A4 (14 steps)	FRANK SINATRA / QUINCY JONES	VOCAL / SWING - DIFF	\$ 65.00	MV
YOU MUST HAVE BEEN A BEAUTIFUL BABY	LL-2279	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' '60s pop style. There has been a bit of adaptation to the chart to give you some options in performance: the solo guitar lines have been cued into the saxes in case your band has no guitarist. Original string lines are written in the reeds as well. Although playable with an upright bass, and electric bass works best. There are no sax doubles and the vocal key is Ab. Pop @ 133 b.p.m.	PEGGY LEE	VOCAL / SWING - MED	\$ 65.00	FV
YOU'LL NEVER KNOW	LL-2018	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.Ballad @ 80 b.p.m. Ranges: Trumpets 1-4: F5, D5, D5, D5 Trombones 1-4: Gb4, Eb4, Db4, A3 Female Vocal: F3 - G4		FEMALE VOCAL / BALLAD - EASY	\$ 65.00	FV

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TITLE	CAT #	DESCRIPTION	PERFORMER / ARRANGER	STYLE	PRICE	FORMAT
YOU'RE DRIVING ME CRAZY	LL-2413	Here is the quirky Billy May version of You're Driving Me Crazy from 1950, full of wonderfully humourous musical invention. The arrangement seems to be moving along at a nice steady 2-in-the-bar pace, when all of a sudden something completely different crops up, blasts away for a bar or two, and then normality is restored. Whether it be the Saxes bending their notes, the Trumpets coming in with phrases that could be taken from a Looney Tunes cartoon, or dissonant Trombones playing off the beat, this chart is certainly unusual, and NOT for the dancercs! If you want a special arrangement for a special occasion, this is it. There are no Sax doubles, and we have rated it as Medium / Advanced as the Brass ranges are quite high. Trumpets 1-4: E6, C#6, C6, C6 Trombones 1-4: C5, A4, G4, G4	BILLY MAY	INST. / SWING - DIFF	\$ 65.00	I
ZING! WENT THE STRINGS OF MY HEART	LL-2012	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 everyones library. Lead Alto doubles Clarinet briefly. Swing @ 112 172 b.p.m. Ranges: Trumpets 1-4: Eb6, D6, Bb5, F5 Trombones 1-4: Bb4, Ab4, F4, Db4 Vocal key: Db [Male Vocal] Bb2 - Eb4 (10 steps)	FRANK SINATRA / JOHNNY MANDEL	VOCAL / SWING - MED.	\$ 65.00	MV