

JAZZ LINES PUBLICATIONS

Presents

SING, SING, SING

AS RECORDED BY THE ANDREWS SISTERS

ARRANGED BY VIC SCHOEN

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-6339

BY LOUIS PRIMA

© 1936 (RENEWED) EMI ROBBINS CATALOG INC. EXCLUSIVE PRINT RIGHTS ADMINISTERED BY ALFRED MUSIC.
THIS ARRANGEMENT © 2024 EMI ROBBINS CATALOG INC. ALL RIGHTS RESERVED. USED BY PERMISSION OF ALFRED MUSIC

PUBLISHED BY THE JAZZ LINES FOUNDATION INC.,

A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.
PO BOX 1236
SARATOGA SPRINGS NY 12866 USA

ANDREWS SISTERS SERIES

SING, SING, SING (1952)

Background:

LaVerne, Maxene, and Patty Andrews made up one of the most iconic vocal groups of American musical history. The sisters performed with various dance bands and vaudeville acts while they were still children, ultimately coming to national attention with their 1937 hit *Bei Mir Bist Du Schoen*. They appeared in several movies during the 1940s, and frequently teamed up with Bing Crosby for some of his biggest hits during this time period.

Personal conflicts between the sisters led to a less consistent touring schedule as a group in the 1950s. An attempt at a more full-time reunion in the 1960s was ultimately fairly short-lived; although they attempted to cover more contemporary material, their style of singing had largely fallen out of popular favor by this point. LaVerne passed away in 1967, and the tensions between Maxene and Patty eventually caused the sisters to go their separate ways.

A brief resurgence in popularity occurred in the early 1970s due to Bette Midler's take on their earlier hit *Boogie Woogie Bugle Boy*. The two sisters would appear in the Sherman Brothers' musical *Over Here!* in 1974; however, any hopes of long term success were quashed when the musical ended its run a year later. The sisters would largely go their separate way, only reuniting in 1987 when they received a star on the Hollywood Walk of Fame. Maxene passed away in 1995, with Patty passing in 2013.

Vic Schoen Biography:

Vic Schoen was born in Brooklyn in 1916. Self-taught as an arranger and trumpeter, Schoen dropped out of high school to work as a player and writer. By the mid-1930s, he was already hobnobbing with such notables as George Gershwin and Count Basie, whose band Schoen crafted arrangements for.

Schoen's first, and perhaps most notable, success came when he began working as an arranger for the Andrews Sisters. Their first collaborations came in 1937, with their first gold record, *Bei Mir Bist Du Schoen*, being the most notable hit of the bunch. Their musical partnership would last for 20 years, with Schoen arranging such hits as *Boogie Woogie Bugle Boy*, *Apple Blossom Time* and this arrangement of *Sing, Sing, Sing*.

After moving to Los Angeles in 1940, Schoen became a frequent contributor of soundtracks for film and television. His scores could be heard behind the Andrews Sisters and famed comedy duo Abbott & Costello on the silver screen, while his accompaniments for Bob Hope and Bing Crosby gave him a notable presence on television. He would continue to write scores backing some of the biggest stars of the day well into the 1970s.

After moving to Seattle, WA in 1981, Schoen's pace slowed up a bit, but his compositions and arrangements continued to make frequent appearances in settings ranging from the Seattle Philharmonic Orchestra to local PBS television specials. He eventually moved back to California, where he would pass away in 2000.

The Music:

Perhaps the definitive example of a Swing Era "warhorse," Louis Prima's *Sing, Sing, Sing* was made most famous by the Benny Goodman Orchestra. Vic Schoen's arrangement for the Andrews Sisters takes the irrepressible enthusiasm of the original and transforms it into a high-energy extravaganza that offers up a good challenge for both vocalists and instrumentalists alike.

As expected, the rumbling tom-toms set the performance in motion, joined by some ominous pedaling in the trombones and trumpets. The sisters navigate Goodman's famously sinuous clarinet line via some scattin' before the tune's main melody arrives at measure 19. Accompanied in fairly simplistic fashion by the horns, the vocals take turns between unison and harmonized passages to provide a bit of unpredictability. Once the first chorus is done, the arrangement goes up a half step, with the trumpets getting spurred into a brief soli; the trombones follow suit after another quick key change. The singers take the fore once again (including a solo spot on the bridge), before another key change launches the band into a hard-driving shout chorus that is broken up by a quick tenor sax solo at measure 91.

The sisters gradually re-enter with a harmonized version of Goodman's clarinet line, with each entrance raising the key by a half step before the melody returns once again. From here on out, the energy (and volume) level kicks up a notch across the board, with one final key change coming at measure 19. A tagged melody line only helps to ramp the frenzy up to even greater heights, with the band roaring at full strength all the way through to a vivacious conclusion.

This publication was prepared from Vic Schoen's original pencil score with the exception of the vocal group parts, which were transcribed from the recording.

Doug DuBoff, Dylan Canterbury, and Rob DuBoff

- June 2024



Sing Sing Sing

1278

IA 1to
IA 1to
T 1 to 2
T 1 to 2
2vi
Joe 1
w Trumpets 2
3
4
Tommy 1
Trombs. 2
3
4
Drums
Guitar
Vocal
A
Violins B
C
Viola
Cello
Bass
Vocal
Piano
Piano

Above is the first page of Vic Schoen's pencil score for Sing, Sing, Sing written in 1952.

