



Sing, Sing, Sing

LOUIS PRIMA

Arranged by GORDON GOODWIN

INSTRUMENTATION

Conductor
B $\flat$ Clarinet
1st E $\flat$ Alto Saxophone (Alternate Part)
2nd E $\flat$ Alto Saxophone
1st B $\flat$ Tenor Saxophone
2nd B $\flat$ Tenor Saxophone
E $\flat$ Baritone Saxophone
1st B $\flat$ Trumpet
2nd B $\flat$ Trumpet
3rd B $\flat$ Trumpet
4th B $\flat$ Trumpet

1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

NOTES TO THE CONDUCTOR

If you had to name one song that best represented the big band idiom, “Sing, Sing, Sing” might be it. Written by Louis Prima and made famous by the Benny Goodman band, this song is instantly recognized by people of all generations around the world. Even though it was first recorded by the composer in 1936, it is the Goodman version that endures. Some trivia: The song was also called “Sing, Sing, Sing (With a Swing),” and was originally titled “Sing, Bing, Sing” for vocalist Bing Crosby.

This chart is a bit unique for me, since it’s one of the few arrangements where my intention was to stick closely to the original Benny Goodman version as arranged by Jimmy Mundy. There are a few changes sprinkled around the chart, but you will find this chart to be very familiar to the Goodman version. Which is cool, because you can easily reference that performance and check out the phrasing, tempo and style. You don’t necessarily have to play this in a 1940’s style, but to me, it sounds best that way, and it’s a fun exercise to do. When you check out the Goodman band, listen to the length of the accented notes, and tot he vibrato the musicians use. There are a few other stylistic touches to notice, including how the trumpets play with plunger mutes in measures 167 and how the trumpets growl as they hold a note at 168.

The drummer plays a large role in the success of this chart. First and foremost, he or she sets up the whole vibe of the song by playing the 8-bar tom-tom groove, which has become known as “Krupa toms,” named for Benny’s great drummer Gene Krupa. But the drummer should play the entire chart with flamboyance and flair. Krupa was a very showy drummer, and your drummer has official permission to play strong and flashy throughout the chart.

Another key element to this arrangement is the clarinet lead in the sax section. If you don’t have a clarinet player to do this part, a soprano sax would work, although it does go up to a high F# at 162. For the other saxophones, when playing under a clarinet lead, give the clarinet a chance and keep your volume down so you don’t drown it out, especially when the clarinet is playing in a lower register. Although, come to think of it, you don’t want to ever play louder than your lead player, regardless of what section you are in, right?

If you are one of the soloists on this chart, check out soloists from the big band era, and you’ll notice they played a fair amount of arpeggios in their improvising—up and down the chord. Give it a try, and don’t forget to include that minor 6th. For the (concert) Am⁶ chord that would be an F-sharp, and for the Dm⁶ chord, it’s a B-natural. The 6th is a key tone that defines the harmonic language of this song, so listen, learn, and love it!

Regarding tempo, the indicated speed is mm =215, this swing feel can still be very effective at a slower tempo. Try mm =200, see how that feels. It can still be very exciting at that tempo, plus it makes some of the horn licks a little easier to play. And remember that back in the day, the tempos were based on what people could dance to. Even if you are playing this for a listening crowd, people like to move their bodies and tap their feet at a tempo that feels comfortable to them and all too often, bands sacrifice tightness and accuracy for a faster tempo, leading to a bit of a frantic vibe in the performance. Listen to me, I know this from experience!

I know you will have great fun playing this song, and know that you are participating in a rich legacy of this genre. A legacy where big band music was the pop music of the day, and musicians like Benny Goodman, Gene Krupa, Ziggy Elman and Harry James were the rock stars of their time. Man, it must have been awesome! Somebody get me a time machine!

—Gordon Goodwin



**Gordon
Goodwin**

Gordon Goodwin started composing at the age of three. No masterpieces at that time, but he kept at it and wrote his first big band chart at age 13. It was good enough to convince him that he could possibly keep doing this. Flash cut 20 years later and Gordon is working in Hollywood, writing for television and film, playing sessions on keyboards and woodwinds, and working with artists like Ray Charles, Christina Aguilera, Johnny Mathis, Toni Braxton, John Williams, Natalie Cole, David Foster, Sarah Vaughan, Mel Torme, Brian McKnight and Quincy Jones, to name a few. Goodwin’s cinematic scoring and orchestration craft can be heard on such films as *The Sorcerer’s Apprentice*, *Escape to Witch Mountain*, *Get Smart*, *Glory Road*, *National Treasure*, *The Incredibles*, *Remember the Titans*, *Armageddon*, *The Majestic*, *Con Air*, *Gone In 60 Seconds*, *Enemy of the State*, *Star Trek Nemesis* and even the classic cult film *Attack Of The Killer Tomatoes*.

In 2000, Goodwin formed The Big Phat Band, an eighteen piece jazz ensemble, which quickly gained a reputation as one of the most exciting large jazz ensembles on the planet. To date, the BPB has released five records, *Swingin’ For The Fences* (2000), *XXL* (2003), *The Phat Pack* (2006), *Act Your Age*, (2008) and *That’s How We Roll* (2011). The albums have featured state-of-the-art guest artists like Arturo Sandoval, Eddie Daniels, Take 6, Brian McKnight, Johnny Mathis, Michael Brecker, Dianne Reeves, David Sanborn, Chick Corea, Dave Grusin, Lee Ritenour, Patti Austin, Art Tatum, Dave Koz, Gerald Albright and Marcus Miller.

Goodwin’s work has garnered him three Emmy Awards and eleven Grammy® nominations, with a win for his work on the Pixar film *The Incredibles*. His charts are played all over the world, and along with his method books and CDs, have been a robust source of inspiration and learning for thousands of young musicians.

CONDUCTOR
38708S

As performed by Gordon Goodwin's Big Phat Band

Sing, Sing, Sing

By LOUIS PRIMA
Arranged by GORDON GOODWIN

FAST SWING $\text{♩} = 215$

Sheet music for the following instruments:

- B♭ CLARINET
- 2ND E♭ ALTO SAXOPHONE
- 1ST B♭ TENOR SAXOPHONE
- 2ND B♭ TENOR SAXOPHONE
- E♭ BARITONE SAXOPHONE
- 1ST B♭ TRUMPET
- 2ND B♭ TRUMPET
- 3RD B♭ TRUMPET
- 4TH B♭ TRUMPET
- 1ST TROMBONE
- 2ND TROMBONE
- 3RD TROMBONE
- BASS TROMBONE
- GUITAR
- PIANO
- BASS (ACOUSTIC)
- DRUMS

Measures 1 through 10 are shown. The music is in 4/4 time, key of D major (two sharps). A large red watermark "Preview Only" is overlaid diagonally across the page. The drums part includes a "KEPRA TONG (SOLO)" instruction at measure 1 and a "(TONGS)" instruction at measure 8.

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CONDUCTOR

- 2 -

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

UNISON SOLI

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

(TPRS. IN)

END TOMS

FILL

11 12 13 14 15 16 17 18

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

(Swing)

19 20 21 22 23 24 25 26

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CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

27 28 29 30 31 32 33 34

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CONDUCTOR

35

- 5 -

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

35 36 37 38 39 40 41 42

CONDUCTOR

- 6 -

SING, SING, SING

43

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

43 44 45 46 47 48 49 50

Legal Use Preview

CONDUCTOR

- 7 -

SING, SING, SING

51

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

51 52 53 54 55 56 57 58

SOLO Bm6 C#0 Bm6 C#0 Bm6 G# F#(F#)

Am6 C# B# E# Am6 B7 E7 Am6 B0 Am6 B0 Am6 F# E7(F#)

Am6 C# B# E# Am6 B7 E7 Am6 B0 Am6 B0 Am6 F# E7(F#)

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CONDUCTOR

- 8 -

SING, SING, SING

CL. *Bm16 C#* *Bm16 C#* *Bm16 C#* *G9 F#7(b9) Bm16* *C#* *Bm16 C#* *Bm16* *G9 F#7*

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. *Am16 B0* *Am16 B0* *Am16 B0* *F9 E7(b9) Am16* *B0* *Am16 B0* *Am16* *F9 E7*

PNO. *Am16 B0* *Am16 B0* *Am16 B0* *F9 E7(b9) Am16* *B0* *Am16 B0* *Am16* *F9 E7*

BASS

DRUMS

59 60 61 62 63 64 65 66

CONDUCTOR

- 9 -

SING, SING, SING

CL. *Buio* *F#7* *Buio* *F#7* *Buio* *G9* *F#7* *Buio* *END SOLO* **71**

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. *Auio* *E7* *Auio* *E7* *Auio* *F9* *E7* *(b9)* *Auio*

PNO. *Auio* *E7* *Auio* *E7* *Auio* *F9* *E7* *(b9)* *Auio*

BASS

DRUMS *SOLO*

67 68 69 70 71 72 73 74

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

TIME (SAXES IN)

75

76

77

78

79

80

81

82

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

83 84 85 86 87 88 89 90

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

91 92 93 94 95 96 97 98

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SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

99

100

101

102

103

104

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CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

105

106

107

108

109

110

Amio A B9/E Amio/E B9/E

1ST TIME ONLY

SOLOS

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

CE. CYM. 1ST TIME ONLY

111 112 113 114 115 116 117 118 119 120

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CONDUCTOR

- 16 -

SING, SING, SING

CL. B $\flat$ 10 G $\flat$ F $\sharp$ 7(9) B $\flat$ 10 C $\sharp$ B $\flat$ 10 C $\sharp$ B $\flat$ 10 127 E $\flat$ 10 F $\sharp$ E $\flat$ 10 F $\sharp$

ALTO 2 F $\sharp$ 10 D $\flat$ C $\sharp$ 7(9) F $\sharp$ 10 G $\sharp$ F $\sharp$ 10 G $\sharp$ F $\sharp$ 10 B $\flat$ 10 C $\sharp$ B $\flat$ 10 C $\sharp$

TENOR 1 B $\flat$ 10 G $\flat$ F $\sharp$ 7(9) B $\flat$ 10 C $\sharp$ B $\flat$ 10 C $\sharp$ B $\flat$ 10 E $\flat$ 10 F $\sharp$ E $\flat$ 10 F $\sharp$

TENOR 2 B $\flat$ 10 G $\flat$ F $\sharp$ 7(9) B $\flat$ 10 C $\sharp$ B $\flat$ 10 C $\sharp$ B $\flat$ 10 E $\flat$ 10 F $\sharp$ E $\flat$ 10 F $\sharp$

BARI. F $\sharp$ 10 D $\flat$ C $\sharp$ 7(9) F $\sharp$ 10 G $\sharp$ F $\sharp$ 10 G $\sharp$ F $\sharp$ 10 B $\flat$ 10 C $\sharp$ B $\flat$ 10 C $\sharp$

TPT. 1

TPT. 2 B $\flat$ 10 G $\flat$ F $\sharp$ 7(9) B $\flat$ 10 C $\sharp$ B $\flat$ 10 C $\sharp$ B $\flat$ 10 E $\flat$ 10 F $\sharp$ E $\flat$ 10 F $\sharp$

TPT. 3 B $\flat$ 10 G $\flat$ F $\sharp$ 7(9) B $\flat$ 10 C $\sharp$ B $\flat$ 10 C $\sharp$ B $\flat$ 10 E $\flat$ 10 F $\sharp$ E $\flat$ 10 F $\sharp$

TPT. 4

TBN. 1

TBN. 2 A $\flat$ 10 F $\flat$ E $\flat$ 7(9) A $\flat$ 10 B $\flat$ A $\flat$ 10 B $\flat$ A $\flat$ 10 D $\flat$ 10 E $\flat$ D $\flat$ 10 E $\flat$

TBN. 3

BASS TBN.

GTR. A $\flat$ 10 F $\flat$ E $\flat$ 7(9) A $\flat$ 10 B $\flat$ A $\flat$ 10 B $\flat$ A $\flat$ 10 F $\flat$ E $\flat$ 7(9) A $\flat$ 10 D $\flat$ 10 E $\flat$ D $\flat$ 10 E $\flat$

PNO.

BASS

DRUMS

121 122 123 124 125 126 127 128

CONDUCTOR

- 17 -

SING, SING, SING

CL. E $\flat$ 10 F $\sharp$ 11(1b5) 87 E $\flat$ 10 F $\sharp$ 0 E $\flat$ 10 F $\sharp$ 0 E $\flat$ 10 F $\sharp$ 0 C $\sharp$ 11(1b5) F $\sharp$ 7(1b5) B $\flat$ 10 C $\sharp$ 0 B $\flat$ 10 C $\sharp$ 0

ALTO 2 B $\flat$ 10 C $\sharp$ 11(1b5) F $\sharp$ 7 B $\flat$ 10 C $\sharp$ 0 B $\flat$ 10 C $\sharp$ 0 B $\flat$ 10 C $\sharp$ 0 G $\sharp$ 11(1b5) C $\sharp$ 7(1b5) F $\sharp$ 10 G $\sharp$ 0 F $\sharp$ 10 G $\sharp$ 0

TENOR 1 E $\flat$ 10 F $\sharp$ 11(1b5) 87 E $\flat$ 10 F $\sharp$ 0 E $\flat$ 10 F $\sharp$ 0 E $\flat$ 10 F $\sharp$ 0 C $\sharp$ 11(1b5) F $\sharp$ 7(1b5) B $\flat$ 10 C $\sharp$ 0 B $\flat$ 10 C $\sharp$ 0

TENOR 2 E $\flat$ 10 F $\sharp$ 11(1b5) 87 E $\flat$ 10 F $\sharp$ 0 E $\flat$ 10 F $\sharp$ 0 E $\flat$ 10 F $\sharp$ 0 C $\sharp$ 11(1b5) F $\sharp$ 7(1b5) B $\flat$ 10 C $\sharp$ 0 B $\flat$ 10 C $\sharp$ 0

BARI. B $\flat$ 10 C $\sharp$ 11(1b5) F $\sharp$ 7 B $\flat$ 10 C $\sharp$ 0 B $\flat$ 10 C $\sharp$ 0 B $\flat$ 10 C $\sharp$ 0 G $\sharp$ 11(1b5) C $\sharp$ 7(1b5) F $\sharp$ 10 G $\sharp$ 0 F $\sharp$ 10 G $\sharp$ 0

TPT. 1

TPT. 2 E $\flat$ 10 F $\sharp$ 11(1b5) 87 E $\flat$ 10 F $\sharp$ 0 E $\flat$ 10 F $\sharp$ 0 E $\flat$ 10 F $\sharp$ 0 C $\sharp$ 11(1b5) F $\sharp$ 7(1b5) B $\flat$ 10 C $\sharp$ 0 B $\flat$ 10 C $\sharp$ 0

TPT. 3 E $\flat$ 10 F $\sharp$ 11(1b5) 87 E $\flat$ 10 F $\sharp$ 0 E $\flat$ 10 F $\sharp$ 0 E $\flat$ 10 F $\sharp$ 0 C $\sharp$ 11(1b5) F $\sharp$ 7(1b5) B $\flat$ 10 C $\sharp$ 0 B $\flat$ 10 C $\sharp$ 0

TPT. 4

TBN. 1

TBN. 2 D $\flat$ 10 E $\flat$ 11(1b5) A7 D $\flat$ 10 E $\flat$ 0 D $\flat$ 10 E $\flat$ 0 D $\flat$ 10 E $\flat$ 0 B $\flat$ 11(1b5) E7(1b5) A $\flat$ 10 B $\flat$ 0 A $\flat$ 10 B $\flat$ 0

TBN. 3

BASS TBN.

GTR. D $\flat$ 10 E $\flat$ 11(1b5) A7 D $\flat$ 10 E $\flat$ 0 D $\flat$ 10 E $\flat$ 0 D $\flat$ 10 E $\flat$ 0 B $\flat$ 11(1b5) E7(1b5) A $\flat$ 10 B $\flat$ 0 A $\flat$ 10 B $\flat$ 0

PNO.

BASS

DRUMS

129 130 131 132 133 134 135 136

CL. B $\flat$ 10 G 9 C $\sharp$ 11(7(b5)) F $\sharp$ 7(9) B $\flat$ 10 C $\sharp$ 11 B $\flat$ 10 C $\sharp$ 11 B $\flat$ 10

ALTO 2 F $\sharp$ 10 D 9 G $\sharp$ 11(7(b5)) C $\sharp$ 7(9) F $\sharp$ 10 G $\sharp$ 11 F $\sharp$ 10 G $\sharp$ 11 F $\sharp$ 10

TENOR 1 B $\flat$ 10 G 9 C $\sharp$ 11(7(b5)) F $\sharp$ 7(9) B $\flat$ 10 C $\sharp$ 11 B $\flat$ 10 C $\sharp$ 11 B $\flat$ 10

TENOR 2 B $\flat$ 10 G 9 C $\sharp$ 11(7(b5)) F $\sharp$ 7(9) B $\flat$ 10 C $\sharp$ 11 B $\flat$ 10 C $\sharp$ 11 B $\flat$ 10

SARI. F $\sharp$ 10 D 9 G $\sharp$ 11(7(b5)) C $\sharp$ 7(9) F $\sharp$ 10 G $\sharp$ 11 F $\sharp$ 10 G $\sharp$ 11 F $\sharp$ 10

TPT. 1

TPT. 2 B $\flat$ 10 G 9 C $\sharp$ 11(7(b5)) F $\sharp$ 7(9) B $\flat$ 10 C $\sharp$ 11 B $\flat$ 10 C $\sharp$ 11 B $\flat$ 10

TPT. 3 B $\flat$ 10 G 9 C $\sharp$ 11(7(b5)) F $\sharp$ 7(9) B $\flat$ 10 C $\sharp$ 11 B $\flat$ 10 C $\sharp$ 11 B $\flat$ 10

TPT. 4

TBN. 1

TBN. 2 A $\flat$ 10 F 9 B $\flat$ 11(7(b5)) E 7 (9) A $\flat$ 10 B 9 A $\flat$ 10 B 9 A $\flat$ 10

TBN. 3

BASS TBN.

GTR. A $\flat$ 10 F 9 B $\flat$ 11(7(b5)) E 7 (9) A $\flat$ 10 B 9 A $\flat$ 10 B 9 A $\flat$ 10 F $\sharp$ 11(b5) E 7 (9/5) A $\flat$ 10

PNO.

BASS

DRUMS

137 138 139 140 141 142

[illegible]

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

153 154 155 156 157 158 159 160 161 162

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Preview

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CONDUCTOR

- 21 -

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1 (TO PLUNGER) PLUNGER WA WA OPEN

TPT. 2 (TO PLUNGER) PLUNGER WA WA OPEN

TPT. 3 (TO PLUNGER) PLUNGER WA WA OPEN

TPT. 4 (TO PLUNGER) PLUNGER WA WA OPEN

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

163 164 165 166 167 168 169 170 171 172

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CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

175 174 175 176 177 178 179 180 181 182

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CONDUCTOR

137

- 23 -

SING, SING, SING

CL.

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

183 184 185 186 187 188 189 190 191 192

CL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

193 194 195 196 197 198 199 200 201 202

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