

# Lush Life Music

<http://www.lushlifemusic.com>

## Catalogue

September 2016

# Big Band Instrumentals



Sales:

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Order office:

66-78 Denington Road, Wellingborough  
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Phone: +44 (0)1933 448211  
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Our order office is in the GMT time zone, 5 hours ahead of USA Eastern Standard Time and 10 hours behind Australian time. There is generally somebody available to take your call between our 9 a.m. and 5 p.m.

If you have a question regarding any musical aspects of our arrangements, any matter relating to availability of charts, requests for transcriptions, comments on our charts etc. please send us an email message to sales@lushlifemusic.com

If you have a question regarding supply of arrangements, a payment query or any issue relating to the supply of your order please send us an email message to orders@lushlifemusic.com

Unless otherwise stated, all big band arrangements are for 17-piece (5/4/4/4). Sax doubles are indicated. All prices are in UK pounds sterling. All arrangements come with all parts laser printed on good quality A3 or A4 paper, and, unless indicated in the description, come complete with a full score.

Where you see the # mark, this signifies that the arrangement is as per the 'original' recording.

The arrangements are graded as Easy, Medium and Advanced. The general rules are as follows, though please remember that they are a very rough guideline. Because a chart is rated easy doesn't mean that it is not interesting to play or listen to. Night & Day is easy, yet is great in performance. Three's A Crowd is challenging, but will not suit all tastes!

**Easy:** Straightforward instrumental and rhythmic passages. Brass ranges are not overly demanding. Lead Trumpet may reach a written top C, Lead Trombone a top A or Bb. The instrument voicings are designed to sound rich and full. Solos tend to be written out.

**Medium:** Suitable for competent College, amateur and semi-pro bands. Brass ranges tend to be higher, with lead Trumpet parts reaching top D or Eb, and Lead trombone parts top B, C or C#. Solos are usually ad lib from given chords. Tempos may be faster, and good sectional techniques are required.

**Advanced:** Playable by experienced musicians, probably in a good semi-pro or pro band. Some arrangements may be graded here because of particular demands on only one or two players in the band, whilst the rest of the band may have easy or medium parts.

The instrument ranges are given for all 8 brass, as played by the instrument. For clarification, the numbers mean:

## Range definitions



## **How to order.**

Buying your arrangements from us is easy. You can make a purchase online ([www.lushlifemusic.com](http://www.lushlifemusic.com)), by email or by phone.

Our charts are shipped from our centre in Luton, England. Apart from orders sent to the UK, we ship everything by Air Mail. We can also arrange for UPS courier. Please contact our order office for more details. Your credit or debit card will not be charged until the goods are dispatched.

Our arrangements are sold in Pounds Sterling. However, if you are outside of the UK and pay by card, your card company will do the currency conversion for you.

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Placing your order from our website is easy, fast and secure. Please note that your web browser (or firewall program such as Zone Alarm, Defender or Norton) must allow cookies to be sent to your machine, otherwise you will receive a 'general script error'. The cookies are only used to track the contents of your shopping basket and are personal to you.

Simply find the arrangements you require, and click the 'Add to Basket' button for each item. Once you are happy with all the items you need in your shopping Basket, click the Checkout button (or link on the top of any page) to proceed.

You will then be transferred to our secure server, and asked to complete the remaining parts of the transaction, like payment and delivery details. Our online order system can accept MasterCard and Visa. Once the process is complete, you will see a receipt screen which you can print, and we also send you an email message to confirm your purchase.

### **Email ordering.**

If you wish to send us an email order, please ensure you DO NOT include your credit card details. We will contact you to take your payment details. Please just send us the following:

The titles of the arrangements you want, your delivery address and postcode, your contact telephone number, the date and time of your order, the best time for us to contact you and your preferred method of delivery (Air Mail, Courier etc). Please remember that our order office is in the GMT (UK) time zone.

### **Ordering by Post or Telephone.**

Payment for goods ordered by post can be either by cheque (made payable to Studio Music Company) or postal-order. Studio Music handle the distribution of our big band charts. Please do not send cash by regular post, and please remember to include the following details:

Please send or telephone your order to:

Lush Life Music, 66-78 Denington Road, Wellingborough, Northants NN8 2QH England.

Phone: 01933 448211 (or UK 1933 448211 if calling from outside the UK)

We accept the following forms of payment:

Cash (sent entirely at your own risk), UK Pounds Sterling Cheque, Sterling Postal Order, UK Pounds Sterling Bankers Draft, Bank Transfer (please email us for details), Credit Cards – MasterCard & Visa, Debit Cards - MasterCard, Visa. Other forms of payment are possible. Please email us with your requirements.

# This Catalogue comprises:

## Big Band Instrumental Charts:

Count Basie series:	Pages 5 – 11
Tommy Dorsey series:	Pages 12 – 14
Benny Goodman series:	Pages 14 – 19
Woody Herman series:	Pages 19 – 20
Harry James series:	Pages 21 – 23
Glenn Miller series:	Pages 23 – 29
Artie Shaw series	Pages 29 – 33
Ray Anthony series	Pages 33 – 34
Ted Heath series:	Pages 34 – 39
Famous Big Band series:	Pages 39 – 45
Big Band Instrumental series: (Original tunes and Latin charts)	Pages 45 – 47
Strict Tempo series:	Pages 47 - 49

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

Just type the chart's code into the search bar which is located on the top right of every web page and follow the link to the relevant page. For example, LLM1012 takes you to:

<b>Caribbean Clipper (Miller)</b>		<b>Price: £29.95</b>	<b>add to basket</b>
Arranged by:	<a href="#">Myles Collins</a>	Style:	<a href="#">Swing @ 220-240 b.p.m.</a>
Grade:	<a href="#">Medium</a>	Samples:	<a href="#">Score</a> <a href="#">Audio</a>

Clicking on the sample links (Score or Audio) allows you to see a sample score in pdf format, or listen to an audio in mp3 format. You can also right-click and save these sample to your computer for later study.

## Count Basie series:

<b>920 Special</b>	#	By Warren & Murphy	£ 29.95
LLM1031		Transcribed by: Myles Collins	Style: Swing @ 170 b.p.m.
		Duration: 3 mins 40 secs	Grade: Medium
		Ranges: Trumpets D6, A5, A5, A5	Trombones A4, G4, G4, G4

920 Special is a song covered by many of the great Big Bands. Ours is the Basie version taken from the 1960's and forms part of our Basie series marking his Centenary in 2004. 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 we have written out Count Basie's piano solos and fills for you, though your pianist can always improvise from the chords. A good dance number too, for the Shag and Lindyhoppper set. There are no Sax doubles.

<b>Aces and Faces</b>	#	By Buck Clayton	£ 29.95
LLM1053		Transcribed by: Myles Collins	Style: Swing @ 175 b.p.m.
		Duration: 3 mins 30 secs	Grade: Medium
		Ranges: Trumpets D6, B5, B5, E5	Trombones A4, G4, E4, C#4

As part of our expanding Basie series, we are delighted to offer you the very rarely heard Aces & Faces, a medium swing tempo 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 2 (cued on 1, 3 & 4) 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.

<b>After Supper</b>	#	By Neal Hefti	£ 29.95
LLH1108		Transcribed by: Jon Harpin	Style: Ballad @ 66 b.p.m.
		Duration: 3 mins 25 secs	Grade: Easy
		Ranges: Trumpets D5, G5, C5, Bb4	Trombones F4, B3, Bb3 (Bass), Ab4

Another beautifully relaxed chart from the Basie Band, featured on the Atomic Mr 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, we have added an optional 4th Trombone part for completeness. The Bass Trombone is on the 3rd part. If you want a late night smooth chart, this is the one. Yet another spot-on transcription from Jon Harpin.

<b>Ain't That Right</b>	#	By Neal Hefti	£ 29.95
LLH1388		Transcribed by: Jon Harpin	Style: Swing @ 180 b.p.m.
		Duration: 2 mins 50 secs	Grade: Medium
		Ranges: Trumpets C6, C6, Ab5, Ab5	Trombones Bb4, G4, G4, Eb4

Elegantly transcribed by Jon Harpin from Basie's 1962 Verve album "On My Way and Shoutin' Again", this Neal Hefti chart has a real gospel feel to it, and swings like crazy from start to finish. The opening chorus is from the reeds, with Tenor 1 taking the lead line. The band closes out the melodic statement and Trumpet 2 picks up the solo work, backed by unison reeds. Being a Basie chart, it wouldn't be complete without a big shout chorus and this chart has two of them before things calm down by a re-statement of the intro and sax soli, all finished off with some excellent dynamic contrast from the band, a quick sax lick and final chords. There are no sax doubles. We would like to acknowledge Mr Paul Hefti for his kind assistance which has allowed us to bring this chart to you.

<b>All of Me</b>	#	Seymour Simons & Gerald Marks	£ 29.95
LLM1172		Transcribed by: Myles Collins	Style: Swing @ 135 b.p.m.
		Duration: 2 mins 55 secs	Grade: Medium
		Ranges: Trumpets F6, D6, A5, F5	Trombones B4, G#4, F4, D4

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, and the Piano takes the first chorus, 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.

<b>April in Paris</b>	#	By Yip Harburg & Vernon Duke	£ 29.95
LLM1119		Transcribed by: Myles Collins	Style: Swing @ 130 b.p.m.
		Duration: 2 mins 25 secs	Grade: Medium / Advanced
		Ranges: Trumpets D6(E6), D6, G5, E5	Trombones 1-3 Bb4, A4, A4, F4

Our version of April in Paris has been lovingly assembled from a number of recordings done by the Basie band of this fabulous Wild Bill Davis chart, and has a richer, lusher, more authentic feel than previous / current offerings published by other companies. We have taken down the Henderson Chambers' Trombone solo (on Bass Bone, but cross cued on the other parts), and the stunning Phil Guilbeau Trumpet solo (written out), both from Basie's Sept.1965 London concert. The Trumpet solo in particular is in a different league to Basie's early "pop goes the weasel" version, though your player can improvise from the chords provided too. We have included the "one more time" ending too, should you wish to tease the crowds. This chart will not disappoint.

<b>Avenue C</b>	#	By Buck Clayton	£ 29.95
LLM1089		Transcribed by: Myles Collins	Style: Swing @ 190 b.p.m.
		Duration: 3 mins 10 secs	Grade: Medium / Advanced
		Ranges: Trumpets G6, Eb6, Bb5, G5	Trombones Bb4, Ab4, F4, E4

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.

<b>Basie Boogie</b>	#	By Count Basie & Milton Ebbins			£ 29.95
LLM1137		Transcribed by: Myles Collins	Style:	Swing @ 190 b.p.m.	
		Duration: 2 mins 20 secs	Grade:	Medium	
		Ranges: Trumpets D6, A5, A5, A5	Trombones	G4, G4, G4, G4	

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.

<b>Beaver Junction</b>	#	By Harry Edison			£ 29.95
LLM1052		Transcribed by: Myles Collins	Style:	Swing @ 160 b.p.m.	
		Duration: 3 mins	Grade:	Medium	
		Ranges: Trumpets E6, C6, C6, C6	Trombones	A4, F4, C4, Bb3	

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, where 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.

<b>Blue and Sentimental #</b>		By Count Basie, Mack David & Jerry Livingstone			£ 29.95
LLM1395		Transcribed by: Myles Collins	Style:	Swing @ 65 b.p.m.	
		Duration: 4 minutes	Grade:	Easy / Medium	
		Ranges: Trumpets Ab5, F5, Eb5, C5	Trombones	G4, F4, Db4, Bb3	

Count Basie recorded this tune several times over several decades. Our version has been transcribed from Giants of Jazz - CD 53043 - Atomic Baise 1960. The chart features Tenor, Piano, Trumpet and Clarinet (Alto 2) and all of the solos are written out "as-played" though, aside from the Trumpet solo, your players can improvise their own from the chords if preferred. We have also provided an extra Alto 2 part that avoids the Clarinet double. This is a lovely late-night chart which can be used in both gig and concert settings.

<b>Blues on the Double #</b>		By Buck Clayton			£ 29.95
LLM1138		Transcribed by: Myles Collins	Style:	Swing @ 200 b.p.m.	
		Duration: 2 mins 30 secs	Grade:	Medium	
		Ranges: Trumpets C6, Bb5, Bb5, E5	Trombones	Bb4, Ab4, D4, Bb3	

Blues on the Double is a very rare 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 we happened to swap the Trumpet solo for a Clarinet solo instead. There are no written sax doubles. This is a driving up-tempo swing dance chart, and good for a concert or dance setting.

<b>Broadway #</b>		By Byrd, McRae and Woode			£ 29.95
LLM1335		Transcribed by: Myles Collins	Style:	Swing @ 165 b.p.m.	
		Duration: 3 minutes	Grade:	Easy / Medium	
		Ranges: Trumpets B5, Bb5, F5, Db5	Trombones	Gb4, Db4, B3, G3	

A timeless, classic swing chart from the Basie band that sits in the groove from start to finish. The chart features solos for Tenor, Trumpets 2 & 3 and Piano. All solos are written out in full "as played", though your players can improvise their own from the chords provided, if preferred. All of Basie's solos and fills are written out too, for extra authenticity. The Brass ranges are modest, with lead Trumpet only up to B and lead Trombone to Gb, making the chart playable by bands of all abilities.

<b>Coming Out Party #</b>		By Milton Ebbins			£ 29.95
LLM1398		Transcribed by: Myles Collins	Style:	Swing @ 135 b.p.m.	
		Duration: 3 mins 25 secs	Grade:	Medium	
		Ranges: Trumpets D6, A5, F5, D5	Trombones	Bb4, G4, Eb4, C4	

Written by Milton Ebbins and arranged by Jimmy Mundy, Coming Out Party was first released by Count Basie's band in 1942 on Okeh 6564. as the b-side to Harvard Blues. We have transcribed the original chart for you here and have adapted it to a full 5,4,4,4 big band line-up. The chart is based around a simplistic riff which runs for half a chorus in the Trombones, before unison saxes take the middle eight backed by brass figures, before the Trombones return. There then follows a 16 measure bridge that layers the reeds over the Trombones, after which the whole band enters for a mid-chart shout, offset by a sparse Basie solo. A further band shout leads to the restatement of the theme to the close. There are no sax doubles.

<b>Corner Pocket</b>	#	By Freddie Green			£ 29.95
LLM1220		Transcribed by: Myles Collins	Style:	Swing @ 160 b.p.m.	
		Duration: 4 mins 40 secs	Grade:	Medium / Advanced	
		Ranges: Trumpets D6, Bb6, C6, C6	Trombones	C5, Bb4, Bb4, Eb4	

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. We have transcribed this chart from the "Basie in London" album but have adapted the chart 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.

<b>Cute</b>		By Neal Hefti			£ 29.95
LLG1337		Transcribed by: Alan Glasscock	Style:	Swing @ 180 b.p.m.	
		Duration: 3 mins 5 secs	Grade:	Easy / Medium	
		Ranges: Trumpets A5, E5, C5, A4	Trombones	F4, C4, A3, E3	

Here is a transcription of the original (and best) Cute, as written by Neal Hefti for the Basie Band. It is not the 'standard' Hefti stock chart. The only change we have made is to score the chart for a full 8 piece brass section. The brass plays in bucket mutes throughout. We have assigned the Flute solo to Alto 2 (as played by Frank Wess) though have provided an extra Tenor 1 part which has the Flute double, allowing your band some flexibility in case your Alto player doesn't play Flute. The 32 measure drum solo is to be improvised by your player, and we have written in Basie's little piano licks that add so much to the brass lines. This chart is a must-have for all Basie lovers.

<b>Dickie's Dream</b>	#	By Count Basie & Lester Young			£ 29.95
LLM1090		Transcribed by: Myles Collins	Style:	Swing @ 180 b.p.m.	
		Duration: 3 mins 50 secs	Grade:	Medium / Advanced	
		Ranges: Trumpets B5, C6, E5, C5	Trombones	C5, E4, D4, Bb3	

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.

<b>Diggin' For Dex</b>	#	By Count Basie & Eddie Durham			£ 29.95
LLM1383		Transcribed by: Myles Collins	Style:	Swing @ 210 b.p.m.	
		Duration: 3 mins 5 secs	Grade:	Medium / Advanced	
		Ranges: Trumpets B5, Bb5, E5, D5	Trombones	A4, Gb4, D4, C4	

Transcribed from Basie's 1941 recording (Okeh Records 6365) Diggin' For Dex is a fine up-tempo swinger featuring solo space for Tenor, Trombone, Piano and Drums. The Piano solos are written out and we have included the backing lines behind the Trombone and Tenor solos, for added authenticity. All other solos are improvised from the chords provided. The brass has been augmented to 8 voices, to suit a standard 5444 big band line-up. This is a rare Basie chart and would make a fine addition to any library.

<b>Down For Double</b>	#	By Freddie Green			£ 29.95
LLM1361		Transcribed by: Myles Collins	Style:	Swing @ 210 b.p.m.	
		Duration: 2 mins 50 secs	Grade:	Medium / Advanced	
		Ranges: Trumpets Eb6, C6, C6, G5	Trombones	A4, F4, F4, F4	

Down For Double is another up-tempo swinger from the Basie Band of the early 1940's. The original arrangement was by Spud Murphy and we have taken his original concept and expanded the brass to 8 voices to suit a standard 5444 band line-up. The structure of the chart is essentially intro; chorus; bridge; piano solo; trombone solo; modulation; chorus featuring solo Tenor, then a final shout flourish which includes a Bass solo. Aside from the Piano solo which is written out "as played" by Basie, the other instrumental solos are to be improvised from the chords provided. There are no sax doubles.

<b>Duet</b>	#	By Neal Hefti			£ 29.95
LLH1098		Transcribed by: Jon Harpin	Style:	Swing @ 96 b.p.m.	
		Duration: 4 mins 10 secs	Grade:	Easy / Medium	
		Ranges: Trumpets C6, C6, F5, B5	Trombones	A4, Gb4, Db4, Bb3	

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.

<b>Every Tub</b>	#	Written by Count Basie & Eddie Durham			£ 29.95
LLM1051		Transcribed by: Myles Collins	Style:	Swing @ 220 b.p.m.	
		Duration: 3 mins 15 secs	Grade:	Medium	
		Ranges: Trumpets G5 C6, G5, G5	Trombones	Bb4, G4, F4, D4	

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.

<b>Fantail</b>	#	Written by Neal Hefti			£ 29.95
LLM1363		Transcribed by: Myles Collins	Style:	Swing @200 b.p.m.	
		Duration: 2 mins 50 secs	Grade:	Medium / Advanced	
		Ranges: Trumpets Eb6, B5, A5, F#5	Trombones	B4, Ab4, Ab4, D4	

Fantail has been transcribed from the Neal Hefti chart written for the Basie bands' "Atomic Mr Basie" album. It is an up tempo swinger that features Piano, Alto and Drums. We have written out Basie's opening solo passages "as played" and have transcribed the Frank Wess alto solos too. Your player can improvise their own from the chords if preferred. The alto solos are scored on the Alto 2 part and the drum solos are improvised. The only adaptation we have done is to augment the Trombones up to a full four piece section, though the chart is perfectly playable with only 3 bones (1, 2 & 4). This is not an easy chart to play and strict attention to dynamics and articulations is needed in order to produce the right outcome. There are no sax doubles and the 4th Trombone is a Bass (playable on a Tenor too).

<b>Flight of the Foo Birds</b>	#	Written by Neal Hefti			£ 29.95
LLM1072		Transcribed by: Myles Collins	Style:	Swing @185 b.p.m.	
		Duration: 3 mins 20 secs	Grade:	Medium	
		Ranges: Trumpets D6, Bb5, F#5, E6	Trombones	Bb4, Gb4, D4, Bb3	

Flight of the Foo Birds is one of the great tracks from the Basie band of the 1950's, and one of a series done for the band by Neal Hefti, to be found on The Atomic Mr Basie album. This is a transcription of the original arrangement, and includes fully transcribed Trumpet, Alto and Tenor solos, plus the Piano fill-ins and even the 2 bar drum solo leading into the shout chorus. This chart really swings.

<b>Give Me The Simple Life</b>	#	Written by Harry Ruby & Rube Bloom			£ 29.95
LLM1381		Transcribed by: Myles Collins	Style:	Swing @130 b.p.m.	
		Duration: 3 mins 35 secs	Grade:	Medium	
		Ranges: Trumpets D6, B5, G5, E5	Trombones	G4, D4, D4, F3	

Count Basie recorded this chart in 1959 on the Roulette label, featuring Frank Wess on Flute. The song itself formed the basis of Hefti's "Flight Of The Foo Birds", though the changes are not identical. On the original Basie version Alto 1 doubles Flute, with all other saxes doubling Clarinet. We recognize that not all bands have this doubling capability, so we have scored the reverse of the parts as a regular (AATTB) sax section. The only double then required is a short 4 measure passage for Alto 1 on Clarinet in the intro. This chart is a great swinger, and the brass ranges are quite moderate. The Flute (Alto) solo is improvised from the chords provided.

<b>I Left My Heart in San Francisco</b>	By Cross & Cory		£ 29.95
LLM1075	Arranged by: Myles Collins	Style: Swing @ 110 b.p.m.	
	Duration: 2 mins 25 secs	Grade: Easy	
	Ranges: Trumpets A5, F#5, F#5, F#5	Trombones F4, D4, D4, F3	

This arrangement is based on a 1960's 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.

<b>In a Mellow Tone</b>	Written by Duke Ellington		£ 29.95
LLM1189	Arranged by: Myles Collins	Style: Swing @ 145 b.p.m.	
	Duration: 5 mins 30 secs	Grade: Medium / Advanced	
	Ranges: Trumpets F6, D6, Bb5, G5	Trombones Bb4, Ab4, F4, Db4	

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 based 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.

<b>It's Awf'ly Nice To Be With You #</b>	By Neal Hefti		£ 29.95
LLH1299	Transcribed by: Jon Harpin	Style: Ballad @ 68 b.p.m.	
	Duration: 4 mins 45 secs	Grade: Medium / Advanced	
	Ranges: Trumpets E6, C6, G5, Eb5	Trombones Bb4, F4, Eb4, C4	

This is a great transcription by Jon Harpin of a beautifully conceived Neal Hefti composition written as a ballad solo feature for Marshal Royal. If your band has an Alto player that you would like to showcase, this is the chart for you. The solo line is uncomplicated, the sax backings are rich and lush, and the brass lines in the middle 8 make for a brilliant dynamic contrast to the rest of the arrangement. There are no sax doubles.

<b>It's Sand, Man #</b>	By Ed Lewis		£ 29.95
LLM1360	Transcribed by: Myles Collins	Style: Swing @ 200 b.p.m.	
	Duration: 3 mins 5 secs	Grade: Easy / Medium	
	Ranges: Trumpets E6, C6, C6, G#5	Trombones Ab4, F#4, F#4, C4	

It's Sand Man has been transcribed from the 1942 Count Basie chart. Originally arranged by Buck Clayton, we have expanded the brass to 8 voices to suit a full 5444 big band line-up. This chart is a pulsating up-tempo swinger full of contrast and interplay that has some fine sax soli work, big fat punchy brass lines and delicate piano solos, licks and fills. However, aside from solos for Piano and Trumpet the big solo feature is for Tenor. The Tenor solo is to be improvised from the chords provided. This chart works equally well in a gig or concert setting and there are no sax doubles.

<b>Jive at Five #</b>	By Harry Edison & Count Basie		£ 29.95
LLM1303	Transcribed by: Myles Collins	Style: Swing @ 180 b.p.m.	
	Duration: 2 mins 50 secs	Grade: Easy / Medium	
	Ranges: Trumpets F5, F5, C5, A4	Trombones Eb4, Eb4, C4, Bb3	

This arrangement of Jive at Five has been transcribed and adapted from Basie's 1939 recording. We have scored the chart for a full 5444 band line-up and have given it a definite ending, as opposed to the studio fade-out of the record. The original solos are written out; Tenor (Lester Young), Trumpet (Buck Clayton), Trombone (Dickie Wells), Baritone (Jack Washington) & Piano (Basie). Aside from the solos (which require sound technique) this is an easy chart to play, and it has an infectious feel that both concert and dance crowds are sure to appreciate. There are no sax doubles.

<b>Jumpin' At The Woodside #</b>	By Count Basie		£ 29.95
LLM1218	Transcribed by: Myles Collins	Style: Swing @ 240 b.p.m.	
	Duration: 3 mins 5 secs	Grade: Medium	
	Ranges: Trumpets A5, C6, C5, C5	Trombones F4, Bb3, G3, G3	

We are pleased to offer you the much requested Count Basie version of Jumpin at the Woodside. It's fast, it's furious and it's fun. We have written out all of the original solos "as-played", though your players can improvise their own from the chords if preferred. The order of solos is Piano (intro), Tenor, Piano, Trumpet and Tenor again, with the final Clarinet (on Alto 1) & Trombone call and response before the shout chorus. This chart is a great opportunity for your soloists to showcase their talents. Aside from Alto 1 on Clarinet there are no other sax doubles.

<b>Kid From Red Bank #</b>	Count Basie		£ 29.95
LLM5003	Arranged by: Neal Hefti	Style: Swing @ 280 b.p.m.	
	Duration: 3 mins 25 secs	Grade: Medium / Advanced	
	Ranges: Trumpets E6, C6, G5, F#5	Trombones Bb4, G4, G4, G4	

The Kid From Red Bank, a reference to Mr Basie himself, 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 includes the Piano solo fully written out. There is not a full score with this arrangement, though a Conductor lead sheet is included

<b>Lester Leaps In #</b>	By Lester Young		£ 29.95
LLM1087	Transcribed by: Myles Collins	Style: Swing @ 200 b.p.m.	
	Duration: 3 mins 55 secs	Grade: Medium / Advanced	
	Ranges: Trumpets F6, Eb6, A5, E5	Trombones Bb4, Bb4, E4, B3	

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.



<b>Li'l Darlin'</b>	#	By Neal Hefti			£ 29.95
LLM1153		Transcribed by:	Myles Collins	Style:	Swing @ 72 b.p.m.
		Duration:	4 mins 45 secs	Grade:	Easy / Medium
		Ranges:	Trumpets E5, B4, B4, G4	Trombones	D4, Db4, Bb3, Eb3

Li'l Darlin' is one of the great tracks from the Basie band of the 1950's, and is one of a series written and arranged for the band by Neal Hefti to be found on The Atomic Mr Basie album. This chart is a transcription taken from this album and includes the beautiful muted Trumpet solo which we have written on the 2nd Trumpet part. The chart contains subtle differences from the stock Hefti chart, and we have also written in the little solo licks from Guitar and Piano, for authenticity. Whilst the notes are easy, this chart demands great timing discipline from your players, and good sectional blending is essential to achieve the right result. The 4th Trombone part is Bass and there are no sax doubles. This chart is a "must have" for any band.

<b>Magic</b>	#	By Frank Wess			£ 29.95
LLM1365		Transcribed by:	Myles Collins	Style:	Swing @ 180 b.p.m.
		Duration:	3 mins 5 secs	Grade:	Advanced
		Ranges:	Trumpets Eb6, C6, Bb5, G5	Trombones	Db5, Gb4, Gb4, C4

Magic is an absolute cracker of a swing chart, written by Frank Wess. It is essentially a blues, but a blues with a lot of bite, featuring solo space for Piano, Tenor and Trombone. Aside from the opening 4 measures, the solos are to be improvised. The Piano opens the chart, saxes take the unison melody line first time, the brass layer over the top with punchy backings second time. Then it's a Trombone solo backed by saxes 2nd time, followed by the Tenor solo (supported by the brass) and then onto the big shout chorus to finish. At the close of the shout the Trumpets are written very high. We've written the original notes as cues and have adjusted the range of the Trumpet figures down a third, so that the lead now only has to reach high Eb, though if your lead can hit the high G have the section play the cues. The chart is big and rich and classic Basie. There are no sax doubles.

<b>Makin' Whoopee</b>	#	By Walter Donaldson			£ 29.95
LLH1389		Transcribed by:	Jon Harpin	Style:	Swing @ 86 b.p.m.
		Duration:	3 mins 55 secs	Grade:	Medium
		Ranges:	Trumpets Bb5, G5, G5, G5	Trombones	Ab4, Ab4 (in solo), F4, F4

Here is our take on the Walter Donaldson classic, Makin' Whoopee, as performed by the Count Basie orchestra. This chart features Trombone (originally played by Al Grey) almost from start to finish, and a good plunger technique is essential in order to achieve the intended result. The chart is a fine blend of solos, sax solis and fat ensemble work, all brought together with subtle use of dynamics and accurate phrasings. If you have a Trombone player that you wish to showcase, this chart is the perfect vehicle. There are no sax doubles.

<b>Midnite Blue</b>	#	By Neal Hefti			£ 29.95
LLM1366		Transcribed by:	Myles Collins	Style:	Swing @ 80 b.p.m.
		Duration:	4 mins 20 secs	Grade:	Easy / Medium
		Ranges:	Trumpets D6 (F6 opt.), C6, A5, F#5	Trombones	B4, G4, E4, Db4

Midnite Blue is a smooth, relaxed swing ballad from Basie's "Atomic" album. The tune was written and arranged by Neal Hefti and contains wonderful harmonies plus great interplay and contrast between Piano and band. Though originally scored for seven brass, in this transcription we have scored for 8 brass, with the 3rd Trombone part being optional. The Piano part is written out in full "as played" by Basie, and the chart contains all of the necessary dynamics and phrasing indications that will allow your band to give an authentic performance. There are no sax doubles.

<b>One O'Clock Jump</b>	#	By Count Basie			£ 29.95
LLM1167		Arranged by:	Myles Collins	Style:	Swing @ 190 b.p.m.
		Duration:	3 mins 50 secs	Grade:	Medium
		Ranges:	Trumpets Eb6, C6, F5, Db5	Trombones	Gb4, E4, Db4, B3

Here is our version of Basie's timeless One O'Clock Jump which opens and closes in the style of the Basie original, with loads of solo space in between. All of the recognisable elements are there, including the Count's classic opening solo, that great sax riff following the central Piano solo and the final big shout choruses. There are ad-lib solos for Tenor (with chords cued on Alto), Trombone (any), Alto, Trumpet (any) and Piano. This chart swings hard from top to toe and will go down a storm with any audience.

<b>Pound Cake</b>	#	By Count Basie			£ 29.95
LLM1091		Transcribed by:	Myles Collins	Style:	Swing @ 190 b.p.m.
		Duration:	2 mins 45 secs	Grade:	Medium
		Ranges:	Trumpets A5, F#4, E4, C4	Trombones	G4, E4, C4, A3

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!

<b>Red Bank Boogie</b>	#	Count Basie & Eddie Durham			£ 29.95
LLM1139		Transcribed by:	Myles Collins	Style:	Swing @ 200 b.p.m.
		Duration:	2 mins 35 secs	Grade:	Medium / Advanced
		Ranges:	Trumpets D6, B6, G5, G5	Trombones	G4, E4, C4, Bb3

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.

<b>Rock-A-Bye Basie</b>	#	By Count Basie & Lester Young			£ 29.95
LLM1129		Transcribed by:	Myles Collins	Style:	Swing @ 160 b.p.m.
		Duration:	3 mins 40 secs	Grade:	Easy / Medium
		Ranges:	Trumpets Ab5, F5, D5, Db55	Trombones	G4, Eb4, C4, Bb3

Rock-a-Bye Basie is a lovely little riff chart from the earlier days of the Basie band, written by Basie and Lester Young. We have written out the first (Alto) sax solo, though this can be improvised too. All of the other solos are to be improvised from the chords provided. The first of these solo spaces is for any of the sax team, the second is scored on Trumpet 2 and the last is for Piano. This is a cool little swinger, very straight ahead and with moderate brass ranges (lead Trumpet to Ab, lead bone to G) and no sax doubles.

<b>Scoot</b>	#	By Neal Hefti			£ 29.95
LLM1117		Transcribed by:	Myles Collins	Style:	Swing @ 230 b.p.m.
		Duration:	2 mins 30 secs	Grade:	Medium / Advanced
		Ranges:	Trumpets A5, F#4, E4, C4	Trombones	G4, E4, C4, A3

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!

<b>Seventh Avenue Express</b>	#	By Duke Ellington & Buck Clayton			£ 29.95
LLM1396		Transcribed by:	Myles Collins	Style:	Swing @ 240 b.p.m.
		Duration:	2 mins 45 secs	Grade:	Advanced
		Ranges:	Trumpets D6, C6, C6, E5	Trombones	Bb4, Bb4, Bb4, D4

This tune was written and arranged by Buck Clayton. Our chart has been transcribed from Basie's 1947 Victor recording (20-2003). It is a fast tempo swinger featuring improvised solos from Piano, Tenor, Trumpet and Trombone, with Basie's Piano intro and little licks and fills written out on the part. Aside from the opening and the close, the Bass part is to be played from the chords. The speed of this chart will need players with nimble fingers and tight sectional skills, plus good soloists in order for the end result not to sound ragged. Whilst this is not an easy chart to play, it will give your featured soloists a chance to shine. There are no sax doubles.

<b>Shiny Stockings</b>	#	By Frank Foster			£ 29.95
LLM1110		Transcribed by:	Myles Collins	Style:	Swing @ 160 b.p.m.
		Duration:	4 mins 20 secs	Grade:	Advanced
		Ranges:	Trumpets E6, C6, A5, F5	Trombones	Bb4, G4, Eb4, C4

Here is our take on the Foster classic, taken from Basie's 1981 Carnegie Hall concert, with Sonny Cohn on Trumpet. We have written out the first half of Cohn's solo and left your player to improvise the latter half. The Piano solo space is also ad-lib from the chords provided. Good intonation is needed in the brass, particularly for the muted melody in the first chorus, along with strict adherence to the written dynamics in order to achieve the correct Basie feel. We have also included the little drum licks and fills to enable an authentic performance. Not an easy chart, though very rewarding to play. For those who knew him, we've done this chart in memory of Jim.

<b>Shorty George</b>	#	By Count Basie and Andy Gibson			£ 29.95
LLM1181		Transcribed by:	Myles Collins	Style:	Swing @ 200 b.p.m.
		Duration:	2 mins 45 secs	Grade:	Medium
		Ranges:	Trumpets C6, Bb5, B5, B5	Trombones	D5, Ab4, Ab4, Bb3

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.

<b>Splanky</b>	#	By Neal Hefti			£ 29.95
LLM5001		Arranged by:	Neal Hefti	Style:	Swing @ 120 b.p.m.
		Duration:	3 mins 35 secs	Grade:	Easy / Medium
		Ranges:	Trumpets Db6, G5, Eb5, Gb5	Trombones	Ab4, Fb4, Db4, F4

Splanky 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 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!

<b>Swingin' The Blues</b>	#	By Count Basie & Eddie Durham			£ 29.95
LLM1055		Transcribed by:	Myles Collins	Style:	Swing @ 180-210 b.p.m.
		Duration:	2 mins 50 secs	Grade:	Medium
		Ranges:	Trumpets Eb6, D6, D6, D6	Trombones	C5, C5, E4, E4

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.

<b>Swing Shift</b>	#	By Buck Clayton			£ 29.95
LLM1307		Transcribed by:	Myles Collins	Style:	Swing @ 230 b.p.m.
		Duration:	3 mins 10 secs	Grade:	Medium / Advanced
		Ranges:	Trumpets D6, C6, B5, F#5	Trombones	Bb4, G4, E4, Eb4

This chart has been transcribed from the 1944 Lang-Worth radio aircheck that the Basie Band did, though the band also recorded an early 1940's version too. We have adapted the chart to a full 5444 line-up. The melody and original arrangement is by Buck Clayton, though we think that the Trumpet solo in this version was taken by Harry Edison. The Tenor solo is by Lester Young. Both solos are written out in full "as played", though the Basie Piano solo is left for your player to improvise. This chart is a fast & furious swinger which needs some good sectional discipline if it is to be performed well. There are no sax doubles.

<b>Taps Miller</b>	#	By Bob Russell & Count Basie			£ 29.95
LLM1384		Transcribed by:	Myles Collins	Style:	Swing @ 190 b.p.m.
		Duration:	3 mins 20 secs	Grade:	Medium / Advanced
		Ranges:	Trumpets E6, C6, G5, F5	Trombones	A4, F4, Eb4, Ab3

This chart has been transcribed from Roulette SR-52081 "The Best Of Basie" (1962). We have expanded the brass to 8 voices, to suit a standard 5444 big band line-up. The two Piano solos are written "as played" by Basie. The other solo spaces - Alto (originally Frank Wess), Tenor (Billy Mitchell), Trumpet and Trombone are improvised from the chords provided. Count Basie originally recorded a slightly different arrangement of this tune in 1945 (released on V-disc 419b) taken at a more relaxed tempo. Our chart plays down quite well anywhere between 190 and 220 b.p.m.

<b>Teddy the Toad</b>	#	By Neal Hefti			£ 29.95
LLM1121		Transcribed by:	Myles Collins	Style:	Swing @ 130 b.p.m.
		Duration:	3 mins 10 secs	Grade:	Medium
		Ranges:	Trumpets C6, Bb5, G5, F5	Trombones	Ab4, Gb4, D4, Db4

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.

<b>Tickle Toe</b>	#	By Lester Young			£ 29.95
LLM1088		Transcribed by:	Myles Collins	Style:	Swing @ 210 b.p.m.
		Duration:	2 mins 40 secs	Grade:	Medium / Advanced
		Ranges:	Trumpets C6, Bb5, G5, F5	Trombones	Ab4, Gb4, D4, Db4

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. No sax doubles and the brass ranges are pretty moderate.

<b>Tippin' on the Q.T.</b>	#	By Buck Clayton			£ 29.95
LLM1397		Transcribed by:	Myles Collins	Style:	Swing @ 180 b.p.m.
		Duration:	3 mins 45 secs	Grade:	Medium
		Ranges:	Trumpets C6, Bb5, G5, Eb5	Trombones	Bb4, Gb4, Eb4, C4

Originally written and arranged by Buck Clayton, our chart has been transcribed from Basie's 1952 Clef recording (89085). It is an up-tempo swinger featuring improvised solos from Clarinet (Alto 2), Tenor, Trumpet and Trombone, with Basie's Piano intro and little licks and fills written out on the part. Aside from the opening and the close, the Bass part is to be played from the chords. This chart echoes the early Basie riff-style of chart, coupled with a shout chorus that is more in line with his later recordings. Aside from Alto 2 on Clarinet there are no sax doubles.

<b>Together Again</b>	#	By Neal Hefti			£ 29.95
LLH1267		Transcribed by:	Jon Harpin	Style:	Swing @ 230 b.p.m.
		Duration:	2 mins 40 secs	Grade:	Advanced
		Ranges:	Trumpets Eb6, C6, Bb5, F#5	Trombones	Bb4, Ab4, F4, Db4

Together Again is another Hefti chart from Basie's 1962 album "On My Way and Shoutin' Again", transcribed by Jon Harpin. This chart has stylistic similarities to Flight of the Foo Birds (from "The Atomic Mr Basie"). It opens with unison muted Trumpets carrying the melody with reeds backing, and reeds & Trombones taking the middle 8. There is a great 8 measure high reed passage, backed by low bones & rhythm, that "announces" the solo spots and the shout chorus. It is classic Hefti. Overall, this is not an easy chart to play, and most bands will need careful rehearsal to be able to achieve the laid back Basie feel at this chart's tempo. However, the effort will be worth it. We would like to acknowledge Mr Paul Hefti for his kind assistance which has allowed us to bring this chart to you.

<b>Tune Town Shuffle</b>	#	By Basie & Ebbins			£ 29.95
LLM1134		Transcribed by:	Myles Collins	Style:	Swing @ 160 b.p.m.
		Duration:	3 mins 10 secs	Grade:	Medium
		Ranges:	Trumpets B5, B5, B5, B5	Trombones	Bb4, Bb4, Bb4, Db4

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 to 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.

<b>What Am I Here For</b>	#	By Duke Ellington			£ 29.95
LLH1392		Transcribed by:	Jon Harpin	Style:	Swing @ 112 b.p.m.
		Duration:	3 mins 15 secs	Grade:	Medium
		Ranges:	Trumpets Eb6, D6, Bb5, G5	Trombones	Bb4, G4, E4, C4

This Frank Foster chart was first recorded in the mid 1950's on Basie's "April In Paris" album released on the Verve label. Our transcription is true to the original except that we have augmented the Trombones to four voices, from the original three. The chart is taken at a laid-back, bluesy swing tempo and features Trumpet. The original solo is written out in full, though your player can improvise from the chords provided. Basie's solo passages and little fills are notated on the Piano part too. There is some wonderfully written ensemble work in this chart, as well as fine sectional solis from the reeds and Trombones. There are no sax doubles.

<b>Whirly Bird</b>	#	By Neal Hefti			£ 29.95
LLM1122		Transcribed by:	Myles Collins	Style:	Swing @ 250 b.p.m.
		Duration:	3 mins 50 secs	Grade:	Advanced
		Ranges:	Trumpets F6, C6, Bb5, Ab5	Trombones	B4, G4, C4 (Bass), Gb4

Another beautifully crafted piece from the Basie Band, featured on the Atomic Mr Basie album. This chart 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, because of the speed of it, and because the Trumpets need to play up high (lead to a written high F). Originally written for 7 brass, we've added a 4th bone 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.

## Tommy Dorsey series:

<b>Chloe</b>	#	By Kahn and Moret			£ 29.95
LLG1213		Transcribed by:	Alan Glasscock	Style:	Swing @ 130 b.p.m.
		Duration:	3 mins 50 secs	Grade:	Advanced
		Ranges:	Trumpets Eb6, D6, G#5, G5	Trombones	C5, A4, Ab4, E4

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. Ours 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 we have graded it as advanced.

<b>Continental, The #</b>		Written by Con Conrad			£ 29.95
LLG1193		Transcribed by:	Alan Glasscock	Style:	Swing @ 150 b.p.m.
		Duration:	3 mins 30 secs	Grade:	Advanced
		Ranges:	Trumpets F#6, F6, C6, Ab5	Trombones	Db5, Ab4, F#4, Eb4

This arrangement of The Continental is not a transcription. It has been engraved from a set of original TD band parts. Other than the addition of dynamics and articulations, the only change we have made is to adapt the Trombones to a full section, rather than 3 plus TD's solo line. This chart was arguably one of the finest arrangements that Bill Finegan ever wrote. It is brim full of musical ideas, tonal colour and dynamic contrast. It is a very challenging chart, needing great precision, balance and control from all sections of the band. There are a number of doubles required in the reeds: Alto 1 on Piccolo (or Flute), Alto 2 and Tenor 1 on Clarinet plus Baritone on Alto. The brass ranges are high too, with Trumpet 1 to high F#, Trumpet 2 to high F, Trumpet 3 to C and Trombone 1 to high Db. Nonetheless, if your band has the talent to master this chart it will be hugely rewarding to play.

<b>Easy Does It</b>	#	Written By Sy Oliver			£ 29.95
LLM1114		Transcribed by:	Myles Collins	Style:	Swing @ 150 b.p.m.
		Duration:	3 mins 15 secs	Grade:	Easy / Medium
		Ranges:	Trumpets Bb5, G5, Eb5, Eb5	Trombones	Bb4, G4, G4, G4

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.

<b>Hawaiian War Chant #</b>		By Leleiohoku, John Noble and Ralph Freed			£ 29.95
LLG1216		Transcribed by:	Alan Glasscock	Style:	Swing @ 200 b.p.m.
		Duration:	3 mins 5 secs	Grade:	Medium
		Ranges:	Trumpets C6, Bb5, F5, F5	Trombones	A4, F4, E4, E4

A classic chart from the Tommy Dorsey Orchestra, Hawaiian War Chant is a punchy swinger which features Tenor, Trumpet and Drums. We have written all of the original solos 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. We have added Alto cue notes 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.

<b>I'm Getting Sentimental Over You #</b>		By Ned Washington & George Bassman			£ 29.95
LLM1018		Transcribed by:	Myles Collins	Style:	Instrumental ballad @ 85 b.p.m.
		Duration:	4 mins 15 secs	Grade:	Medium
		Ranges:	Trumpets F#5, C#5, B4, G#4	Trombones	C#5, G#4, F4, D#4

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 1<sup>st</sup> 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. We have also included a solo Trumpet part that is a duplicate of the Trombone Solo, giving you the option of who takes the solo.

<b>Jump Time</b>	#	By Sy Oliver & Jimmy Young			£ 29.95
LLM1223		Transcribed by:	Myles Collins	Style:	Swing @ 170 b.p.m.
		Duration:	3 mins 55 secs	Grade:	Medium
		Ranges:	Trumpets C6, C6, Bb5, F5	Trombones	Ab4, Ab4, Ab4, Ab4

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, we have also cross-cued this unison line 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.

<b>Liebestraum</b>	#	By Franz Liszt			£ 29.95
LLM1305		Transcribed by:	Myles Collins	Style:	Swing @ 170 b.p.m.
		Duration:	3 mins 15 secs	Grade:	Medium
		Ranges:	Trumpets Bb5, G5, F5, D5	Trombones	C5, G4, D4, Bb3

Liebestraum, written by Franz Liszt, became a classic chart by the Tommy Dorsey orchestra, very much in the vein of Song of India, with Trombone taking the melody solo in the first chorus. The reeds are scored to all double Clarinets (with Bari on Bass Clari), but we have printed the reed parts double sided, with a "no double" option on the reverse, though Alto 1 still takes the Clarinet solo. The solos in this chart are written out in full (Clarinet, Tenor, Trombone & Trumpet). Your players can improvise from the chords provided, if preferred.

<b>Loose Lid Special #</b>	By Sy Oliver			£ 29.95
LLM1135	Transcribed by:	Myles Collins	Style:	Swing @ 105 b.p.m.
	Duration:	3 mins	Grade:	Medium
	Ranges:	Trumpets C6, E6, A5, A5	Trombones	C5, F4, F4, F4

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.

<b>March of the Toys #</b>	Traditional			£ 29.95
LLM1126	Transcribed by:	Myles Collins	Style:	Swing @ 185 b.p.m.
	Duration:	3 mins 15 secs	Grade:	Medium / Advanced
	Ranges:	Trumpets C6, B5, B5, F#5	Trombones	C5, A4, F4, E4

March of the Toys is a rarely heard, yet exquisite chart, originally scored by Dean Kincaide for the Tommy Dorsey Orchestra. The tune itself is from the second act of Victor Herbert's "Babes In Toyland" operetta of 1903. Swinging the classics was fairly common during the Swing Era, but no one ever did it better than Dorsey. This chart calls for all your reed players to double Clarinet - AATT on Clari, and Bari on Bass Clari. However, we have written cue notes on the Bari part which avoid having to double, and both Tenors can play up an octave to avoid the double. The original flavour will be somewhat lost, but the result will be acceptable. The original Trumpet & TD's Trombone solos are written out in full, and the phrasing and articulation markings are all there, to allow you to reproduce an authentic performance.

<b>Minor Goes Muggin', The #</b>	Written by Sy Oliver			£ 29.95
LLM1133	Transcribed by:	Myles Collins	Style:	Swing @ 175 b.p.m.
	Duration:	2 mins 45 secs	Grade:	Medium / Advanced
	Ranges:	Trumpets C6, C6, C6, C6	Trombones	B4, Bb4, Bb4, Bb4

Whilst the Tommy Dorsey Orchestra is most often remembered for 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 Medium / Advanced as all Trumpets hit high C, and all Trombones hit high Bb.

<b>Opus One #</b>	Written By Sy Oliver			£ 29.95
LLM1034	Transcribed by:	Myles Collins	Style:	Swing @ 170 b.p.m.
	Duration:	2 mins 55 secs	Grade:	Medium / Advanced
	Ranges:	Trumpets F6, C6, C6, C6	Trombones	Bb4, Bb4, Bb4, Db4

Another classic from the pen of Sy 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. Ours 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 we have 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 semi quaver, semitonal sax run which introduces the key change into the last chorus. Nimble fingers are needed!

<b>Pussy Willow #</b>	Written by Bill Finegan			£ 29.95
LLG1269	Transcribed by:	Alan Glasscock	Style:	Swing @ 150 b.p.m.
	Duration:	3 mins 10 secs	Grade:	Advanced
	Ranges:	Trumpets Eb6, C6, Bb5, G5	Trombones	Db5, Bb4, Ab4, Ab4

Written and arranged in 1946 by Bill Finegan for the Tommy Dorsey Orchestra, Pussy Willow was a really progressive chart for its time, and hints at the sort of writing style that Finegan would later employ with the Sauter Finegan band. This is a hard chart, not just because the brass ranges are high (lead Trumpet to high Eb, lead Trombone to high Db), but also because your players can't employ the "follow the leader" style of sectional playing. The intro gives a clue to this, as everyone is doing something slightly different. Dynamics are vital to this chart too. The saxes take the lions share of the melody. Sometimes they are unison, sometimes in thirds and other times fully voiced. The only sax double is Alto 2 on Clarinet for the intro, and the Tenor solo is written out in full. So in summary, it's all a bit tricky, but well worth the effort.

<b>Quiet Please #</b>	Written by Sy Oliver			£ 29.95
LLM1283	Transcribed by:	Myles Collins	Style:	Swing @ 320 b.p.m.
	Duration:	2 mins 45 secs	Grade:	Easy / Medium
	Ranges:	Trumpets C6, C6, C6, E5	Trombones	Bb4, Bb4, Bb4, C4

A ground breaking chart from the Tommy Dorsey / Sy Oliver stable, Quiet Please was a huge hit in its day, and the first major success for Buddy Rich in his stay with the Dorsey band. This chart is a big drum feature and we have reproduced Rich's original playing on the drum part. The other two major solos - Clarinet (on Alto 1 part) and Trumpet - are left to your players to improvise from the chords provided. This chart is hard, and will require a good band with great soloists to pull it off. However, if your band has the players to cope with it, the result will be a show stopper.

<b>Song of India #</b>	Written by Rimsky-Korsakov			£ 29.95
LLM1085	Transcribed by:	Myles Collins	Style:	Swing @ 175 b.p.m.
	Duration:	3 mins 10 secs	Grade:	Medium
	Ranges:	Trumpets D6, C6, G5, D5	Trombones	C5, A4, F4, Db4

This Dorsey classic is another great solo spot for Trombone. Based on a tune by Nikolai Rimsky-Korsakov, 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.

<b>Sunny Side of the Street</b> LLM1073	Written by Fields & McHugh		£ 29.95
	Arranged by: Myles Collins	Style: Swing @ 115 b.p.m.	
	Duration: 3 mins 10 secs	Grade: Easy / Medium	
	Ranges: Trumpets C#6, C#6, Ab5, Gb5	Trombones B4, E4, Eb4, Eb4	

Made famous by the Tommy Dorsey Orchestra, our 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 written 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#. No sax doubles, and the brass ranges are moderate. The saxes take the 'vocal' chorus, backed by Trombones and Trumpets. The SATB vocal version of this chart is also available (LLM2073)

<b>Swanee River</b> LLG1082	#	Written by Foster & Oliver	£ 29.95
		Transcribed by: Alan Glasscock	Style: Swing @ 120 b.p.m.
		Duration: 3 mins 30 secs	Grade: Easy / Medium
		Ranges: Trumpets C6, A5, G5, G5	Trombones Bb4, G4, E4, Db4

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.

<b>TD's Boogie Woogie</b> LLG1199	#	Written by Clarence Pinetop Smith	£ 29.95
		Transcribed by: Alan Glasscock	Style: BW @ 150 b.p.m.
		Duration: 3 mins 20 secs	Grade: Advanced
		Ranges: Trumpets B5, Bb5, Bb5, G5	Trombones Ab4, Ab4, Ab4, F4

Tommy Dorsey first recorded a version Clarence Smith's Boogie Woogie in the late 1930's. This chart is not it. It's his much better effort which is called TD's Boogie Woogie, and is an excellent development of the original, featuring Piano. We have written out the Piano part in full, and be warned, as it's not easy. We have also written out TD'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.

<b>Well Get It</b> LLM1069	#	Written by Sy Oliver	£ 29.95
		Transcribed by: Myles Collins	Style: Swing @ 180-190 b.p.m.
		Duration: 3 mins 10 secs	Grade: Advanced
		Ranges: Trumpets G6, D6, C6, C6	Trombones C5, Bb4, Bb4, Bb4

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.

<b>Yes Indeed (Vocal)</b> LLM2146	#	Written by Sy Oliver	£ 27.50
		Transcribed by: Myles Collins	Style: Swing @ 135 b.p.m.
		Duration: 3 mins 30 secs	Grade: Medium
		Ranges: Trumpets D6, D6, F#5, E5	Trombones C5, A4, F4, E4
		Vocals: Male D3-E4 Female G3-B4	Vocal key: F

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

## **Benny Goodman series:**

<b>All the Cats Join In</b> LLM1180	#	By Sauter, Gilbert & Wilder.	£ 29.95
		Transcribed by: Myles Collins	Style: Swing @ 185 b.p.m.
		Duration: 4 mins 20 secs	Grade: Medium
		Ranges: Trumpets C#6, E6, G5, Eb5	Trombones C5, F4, F4, B3

Benny Goodman recorded this chart as an instrumental feature, to which a vocal overlay was added before it became part of the soundtrack for Disney's 1946 Make Mine Music cartoon cinema release. It's a hot swing chart that features Clarinet, Piano, Trombone, Trumpet and Tenor, and it works equally well as a concert or swing dance chart. Aside from the Piano solos, all the others are written out in full "as played" by the BG orchestra. We have cross cued the Piano solo chords onto the Clarinet part, should you wish to make this number an extended Clarinet feature. The reeds are scored CAATT and we have augmented the brass up to 8 voices.

<b>Bei Mir Bist Du Schoen</b> LLM1007		By Secunda, Cahn, Jacobs, Chaplin	£ 29.95
		Arranged by: Myles Collins	Style: Swing 160 b.p.m.
		Duration: 2 mins 35 secs.	Grade: Easy
		Ranges: Trumpets B5,G#5,G5,F5	Trombones A4, G4, Eb4, Eb4

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 more punch and swing to the second chorus. Lead alto doubles clarinet.

<b>Big John's Special</b> LLM1201	#	By Fletcher Henderson	£ 29.95
		Transcribed by: Myles Collins	Style: Swing @ 185 b.p.m.
		Duration: 3 mins 5 secs	Grade: Medium
		Ranges: Trumpets D6, Db6, Bb5, Bb5	Trombones A4, A4, A4, F4

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.

**Bolero #** By Maurice Ravel £ 29.95  
 LLM1322 Transcribed by: Myles Collins Style: Swing @ 170 b.p.m.  
 Duration: 2 mins 25 secs Grade: Medium  
 Ranges: Trumpets D6, A#5, G5, D# Trombones A5, G4, E4, C4

This arrangement of Ravel's Bolero is somewhat quirky, yet is an interesting swing take on a classical tune. Goodman recorded this chart in 1939 with a band that contained a 6-piece brass section, and we have augmented it to a full 8-piece section. Aside from the solo Clarinet lines, the chart has no other instrument solos. Reeds are scored CAATT, with all saxes required to double on Clarinet. The Goodman solos are written out in full, as played by BG.

**Bugle Call Rag #** By Billy Meyers, Elmer Schoebel & Jack Pettis £ 29.95  
 LLM1194 Transcribed by: Myles Collins Style: Swing @ 250 b.p.m.  
 Duration: 3 mins Grade: Advanced  
 Ranges: Trumpets C6, C6, G5, E5 Trombones Bb4, F4, D4, D4

This arrangement of Bugle Call Rag, originally scored for the band by Jimmy Mundy, was one of the charts that helped launch the Goodman Orchestra into the swing era that fateful August day at the Palomar Ballroom in 1935. We have transcribed the 1936 studio recording here, and adapted it up 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 we have added in Gene Krupa's little drum licks behind the solo breaks too. The reeds are scored for CAATT, and both Altos double on Clarinet. This is a fast, challenging chart, and highly rewarding to play.

**Careless Love #** Anon. Traditional £ 29.95  
 LLM1321 Transcribed by: Myles Collins Style: Swing @ 160 b.p.m.  
 Duration: 3 mins 15 secs Grade: Medium / Advanced  
 Ranges: Trumpets Eb6, C6, Bb5, G5 Trombones Bb4, Ab4, F4, Db4

This version of Careless Love was recorded in 1959 by members of the Benny Goodman Orchestra. The chart is very much in the Goodman style and features solo spots by Clarinet (on Alto 1), Tenor and Piano. The Clarinet and Tenor solos are written out in full, though your players can improvise from the chords if preferred. The Piano solo is ad-lib, but we have written out the final 2 measure modulation phrase which leads into the final shout chorus. Although not a hard chart to play, the brass gets quite high in the shout chorus, with lead Trumpet to high Eb and lead Trombone to Bb. The reeds are scored AATTB with Alto 1 taking the Clarinet solo lines.

**Chicago #** Traditional (Fred Fisher) £ 29.95  
 LLM1149 Transcribed by: Myles Collins Style: Swing @ 165 b.p.m.  
 Duration: 3 minutes Grade: Medium  
 Ranges: Trumpets G5, Eb6, C5, Eb5 Trombones Bb4, Ab4, Ab4, Eb4

Here is Benny Goodman's 1947 hard swinging version of Fred Fisher's enduring classic. (Please don't confuse it with the earlier, and more predictable, 1934 Henderson chart). This later version, whilst still very Goodman in style, has more clearly defined sectional work, is less reliant on background riffs to maintain the pulse, and gives more solo space to your players. It features solos for Piano, Clarinet, Alto, Trumpet and your Trombone section. Whilst the brass is scored for 8 voices, the chart is playable if you only have 3 Trombones in the band. Saxes are written for AATTB, with the Clarinet solos on Alto1. The Trumpet solo is written on the second part and cued on 1, 3 & 4 too.

**Christopher Columbus #** By Andy Razaf & Leon Berry £ 29.95  
 LLM1154 Transcribed by: Myles Collins Style: Swing @ 155 b.p.m.  
 Duration: 3 mins 40 secs Grade: Easy / Medium  
 Ranges: Trumpets C6, C6, G5, G5 Trombones C5, F4, B3, Bb3

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. We have adapted the Goodman original 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.

**Clarinade #** By Mel Powell £ 29.95  
 LLM1208 Transcribed by: Myles Collins Style: Swing @ 240 b.p.m.  
 Duration: 2 mins 30 secs Grade: Advanced  
 Ranges: Trumpets C#6, G#5, G#5, D#5 Trombones A4, F#4, E4, B3

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.

**Clarinet a la King #** By Eddie Sauter £ 29.95  
 LLM1141 Transcribed by: Myles Collins Style: Swing @ 170 b.p.m.  
 Duration: 3 mins 30 secs Grade: Advanced  
 Ranges: Trumpets D6, Bb5, G5, F5 Trombones A4, F#4, Eb4, C4

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 Clarinet.

**Dear Old Southland #** By Creamer & Layton £ 29.95  
 LLM1323 Transcribed by: Myles Collins Style: Swing @ 220 b.p.m.  
 Duration: 2 mins 15 secs Grade: Medium  
 Ranges: Trumpets Bb5, D6, F5, Db5 Trombones Ab4, Bb4, F4, D4

Dear Old Southland is an up-tempo, riff-style chart from the earlier days of the Goodman band. We have taken the original arrangement and expanded it to suit a full 5444 big band line-up. The chart features solos for Trumpet, Clarinet, Tenor, Trombone 2 and Piano. All of the original solos are written out, though can be improvised from the chords if preferred, with the exception of the Trumpet and Trombone solos which are played as written, as they take the melody lead. The reeds are scored for CAATT with no Clarinet doubles in the saxes.

<b>Don't Be That Way #</b>	By Goodman, Sampson & Parish			£ 29.95
LLM1171	Transcribed by: Myles Collins	Style:	Swing @ 165 b.p.m.	
	Duration: 3 mins 20 secs	Grade:	Easy / Medium	
	Ranges: Trumpets Bb5, Bb5, Bb5, D5	Trombones	Ab4, Ab4, D4, D4	

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.

<b>Down By The Old Mill Stream #</b>	Traditional. Tell Taylor			£ 29.95
LLM1319	Transcribed by: Myles Collins	Style:	Swing @ 185 b.p.m.	
	Duration: 2 mins 35 secs	Grade:	Medium	
	Ranges: Trumpets C#6, C6, A5, E5	Trombones	Bb4, G4, F4, D4	

Down By The Old Mill Stream was written in 1908 by Tell Taylor, and this song has over the years become a bit of a stock standard for barbershop quartets. Benny Goodman recorded this up-tempo, hard swinging version of the tune in 1939 and it makes for a great dance chart. Trombones and Saxes share the melody honours in the first chorus, the Clarinet takes centre stage for the second, Alto and Trumpet feature in the third and the whole band rips for the shout. In this last chorus all reeds are required to double Clarinet. However, we have printed the AATT parts double-sided, with "no doubling required" alternate parts on the reverse. The Alto 1 and Trumpet 1 solos are written out in full, with chords provided. Another "must have" for the Benny Goodman lovers.

<b>Down South Camp Meetin' #</b>	By Fletcher Henderson & Irving Mills			£ 29.95
LLM1288	Transcribed by: Myles Collins	Style:	Swing @ 185 b.p.m.	
	Duration: 3 mins 20 secs	Grade:	Medium	
	Ranges: Trumpets Eb6, Bb5, A5, A5	Trombones	A4, G4, G4, G4	

Down South Camp Meetin' is another great Fletcher Henderson chart as performed by Benny Goodman's orchestra. We have adapted the arrangement which Goodman recorded in New York, April 1951, to bring it up to 8 brass, without losing the feel and flavour 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. We have written out BG's solo 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.

<b>Estrellita #</b>	Traditional. Manuel Ponce			£ 29.95
LLM1318	Transcribed by: Myles Collins	Style:	Swing @ 140 b.p.m.	
	Duration: 3 mins 20 secs	Grade:	Easy / Medium	
	Ranges: Trumpets B5, G5, E5, E5	Trombones	A4, A4, A4, Bb3	

Benny Goodman had many huge hits, yet some of his finest works remain in relative obscurity. Estrellita can be counted in this category, yet it is an absolutely beautiful piece, with a flowing melody that once heard makes you want to hum it for hours. We have reproduced this wonderful little chart for you here, and have expanded the brass up to 8 voices (from the original 6), making it playable by a full big band line-up. We have written out BG's lines "as played" by the master, and have written out the original second chorus Piano and Tenor solos too, though your players can improvise their own if preferred. The reeds are scored for CAATT and the brass ranges are moderate too. Neat, crisp plunger work is required in the brass, to keep the backings clean and tight. This chart is highly recommended.

<b>Frankie &amp; Johnny #</b>	Traditional			£ 29.95
LLM1316	Transcribed by: Myles Collins	Style:	Swing @ 140 b.p.m.	
	Duration: 3 mins 10 secs	Grade:	Medium / Advanced	
	Ranges: Trumpets E6, C6, C6, G5	Trombones	Bb4, Bb4, Bb4, G4	

Frankie & Johnny is a lovely solo feature for Clarinet, Tenor and Trumpet. This particular version is as played by members of the Goodman orchestra and it bounces from start to finish. The opening chorus is sparse - just Clarinet & rhythm - before the chart lifts into full tutti at the first modulation. We have written out the Tenor & Trumpet solos in full, though your players can improvise their own from the chords too. The Clarinet part is written on Alto 1 and the other reeds are scored for ATTB.

<b>Goodbye #</b>	By Gordon Jenkins			£ 29.95
LLM1185	Transcribed by: Myles Collins	Style:	Swing @ 72 b.p.m.	
	Duration: 3 mins 30 secs	Grade:	Easy / Medium	
	Ranges: Trumpets A5, E5, Db5, Bb4	Trombones	Bb4, G4, B3, Bb3	

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.

<b>Jam Session #</b>	By James Mundy			£ 29.95
LLM1148	Transcribed by: Myles Collins	Style:	Swing @ 210 b.p.m.	
	Duration: 2 mins 55 secs	Grade:	Medium	
	Ranges: Trumpets Bb5, Bb5, G5, Eb5	Trombones	Bb4, Ab4, Ab4, Ab4	

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. We have adapted this chart to 8 brass from the original 5, and because it is not a Clarinet feature we have scored the Saxes AAATT, with the 2nd Alto taking the Clarinet solo. All solos are fully transcribed, though your players can improvise from the chords provided.

<b>Jersey Bounce #</b>	By Johnson, Bradshaw, Wright and Plater			£ 29.95
LLG1094	Transcribed by: Alan Glasscock	Style:	Swing @ 130 b.p.m.	
	Duration: 2 mins 55 secs	Grade:	Medium / Advanced	
	Ranges: Trumpets A5, F5, D5, B4	Trombones	Ab4, C5, G4, Eb4	

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 recognise that not many bands have six saxes, but rest assured that the chart works equally well played with CAATT. Lastly, the trick with this chart is not to play it too fast!! Enjoy.



**King Porter Stomp #** By Fred Jellyroll Morton £ 29.95  
 LLM1101 Transcribed by: Myles Collins Style: Swing @ 165 b.p.m.  
 Duration: 3 mins 15 secs Grade: Medium  
 Ranges: Trumpets Eb6, Eb6, A5, E5 Trombones C5, F4, D4, C4

Here is the rousing King Porter Stomp - 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!

**Kingdom of Swing #** By Benny Goodman £ 29.95  
 LLM1342 Transcribed by: Myles Collins Style: Swing @ 190 b.p.m.  
 Duration: 2 mins 45 secs Grade: Medium  
 Ranges: Trumpets Bb5, Bb5, Bb5, Bb4 Trombones Eb4, Db4, B3, G3

Written by Benny Goodman himself, the Kingdom of Swing is an up-tempo riff chart that features great sectional alternation to keep what is a fairly simple melodic idea pulsing and building in intensity throughout the chart. Aside from Clarinet and Piano solos this chart is sectional work all the way. Goodman's solo is written out in full, the Piano solo is improvised from the chords and we have cued these chords onto the Clarinet part too, in case you wish to feature your Clarinet player more. The chart is scored for a full 5444 big band line-up and the reeds are scored CAATT, with no sax doubles.

**Let's Dance #** Written by Baldrige, Stone & Bonime £ 29.95  
 LLM1024 Transcribed by: Myles Collins Style: Swing @ 200 b.p.m.  
 Duration: 2 mins. 30 secs. Grade: Medium  
 Ranges: Trumpets C6, Bb5, Gb5, Eb5 Trombones Bb4, Ab4, E4, Db4

Benny Goodman's famous opening number has been faithfully re-created for you here and comes complete with the original Clarinet and Alto solos fully written out. Transcribed from his 1939 session, we have modified the original to lift the brass to 8 voices (from the original 6 used in the studio recording). The saxes are scored for 2 Altos, 2 Tenors and the Clarinet soloist. Let's Dance makes a great concert piece, but is even better when used to open a set or a dance. Enjoy!!

**Life Goes to a Party #** By Benny Goodman & Harry James £ 29.95  
 LLM1192 Transcribed by: Myles Collins Style: Swing @ 240 b.p.m.  
 Duration: 3 mins Grade: Medium / Advanced  
 Ranges: Trumpets D6, D6, G5, E5 Trombones Ab4, F4, Eb4, B3

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 Saxes are scored for CAATT. This chart is a gem.

**Loch Lomond #** Traditional £ 29.95  
 LLM1320 Transcribed by: Myles Collins Style: Swing @ 160 b.p.m.  
 Duration: 3 minutes Grade: Easy / Medium  
 Ranges: Trumpets D6, Bb5, A5, F5 Trombones Ab4, F4, D4, Bb3

Here is a great take on that well known Scottish traditional ditty "Loch Lomond". This chart is transcribed from the version done by members of the Benny Goodman Orchestra in 1959 (Crown records CLP-5090) and features solo spots for Clarinet, Trumpet and Alto. The original solos are written out in full, though your players can improvise their own from the chords provided. We have augmented the brass to the full 8 voices and have written the Clarinet lines on the Alto 1 part. Saxes are scored for A/C, A, T, B and aside from Alto 1 there are no other Clarinet doubles. The chart is very straightforward, though Sax intonation needs to be watched in the unison first chorus. We have graded this chart Easy / Medium rather than Easy only because the lead Trumpet needs to reach top D and lead Trombone is to Ab.

**My Melancholy Baby #** Traditional £ 29.95  
 LLM1125 Transcribed by: Myles Collins Style: Swing @ 150 b.p.m.  
 Duration: 2 mins 35 secs Grade: Medium  
 Ranges: Trumpets Bb5, F#5, F5, D5 Trombones A4, F4, Eb4, Bb3

Transcribed from Goodman's 1938 recording, this medium tempo swing chart features solos for Trumpet and Clarinet and contains some lovely sectional and ensemble writing that gives the chart a lilting, bouncy feel. The saxes are scored CAATT, though we have included an extra Baritone part - a double of the Tenor 2 part - which allows one of your Tenor players to take the Clarinet lead part. The original solos are written out in full and the brass ranges are moderate. We have also expanded the brass lines to 8 voices from the original 6 and there are no sax doubles. This is a classy Goodman chart from a time when the band was at its peak.

**Paganini Caprice XXIV #** By Niccolò Paganini £ 29.95  
 LLM1214 Transcribed by: Myles Collins Style: Swing @ 190 b.p.m.  
 Duration: 2 mins 40 secs. Grade: Medium / Advanced  
 Ranges: Trumpets C6, A5, F5, D5 Trombones Bb4, G4, E4, C4

In 1941 Skippy Martin took the 24th of Niccolò Paganini's variations for solo violin, and turned it into a big swinging chart for the Benny Goodman Orchestra. We have adapted and expanded the chart, 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.

**Riffin' At The Ritz #** Traditional £ 29.95  
 LLM1399 Transcribed by: Myles Collins Style: Swing @ 180 b.p.m.  
 Duration: 3 mins 25 secs. Grade: Medium  
 Ranges: Trumpets D6, Bb5, Bb5, F5 Trombones Ab4, Gb4, Eb4, Db4

This is an up-tempo riff-based chart, very much in the style of Fletcher Henderson. Originally scored for 4 reeds, 5 brass and rhythm, we have augmented the chart to a full 5,4,4,4 standard big band line-up. Unusually for a Goodman chart there is no Clarinet involvement. The solos are taken by Tenor and Trumpet - both to be improvised from the chords provided. As the name of the chart might suggest, this is a bouncy swing chart full of sectional call and response with a very punch shout chorus. Great for dancers or a concert audience. There are no sax doubles.

<b>Roll 'Em</b>	#	By Mary Lou Williams / J Styne			£ 29.95
LLG1142		Transcribed by: Alan Glasscock	Style:	Swing @ 180 b.p.m.	
		Duration: 3 mins 10 secs	Grade:	Medium	
		Ranges: Trumpets D6, Bb5, Bb5, Bb5	Trombones	A4, Ab4, Ab4, Ab4	

Roll 'Em was a hugely popular number for the Goodman band, and its infectious boogie feel will have dancers flocking to 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 great 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 Altos & 2 Tenors, with no sax doubles.

<b>Sing Sing Sing (Part 1)#</b>		Written by Louis Prima			£ 28.00
LLM1041		Transcribed by: Myles Collins	Style:	Swing @ 210 b.p.m.	
		Duration: 4 mins 10 secs	Grade:	Medium / Advanced	
		Ranges: Trumpets D6, B5, F#5, F#5	Trombones	A4, E4, E4, E4	

Possibly the most famous number from the Benny Goodman Orchestra, our recreation is true to the original, in the original key and with all of the original licks. The only concession that we have made is to augment the brass from 5 to 8. The saxes are scored for Clarinet, 2 Altos and 2 Tenors. This chart makes a stunning opening number, or a great drum feature for all aspiring Krupas.

<b>Somebody Stole My Gal #</b>		Written by Leo Wood. Traditional.			£ 29.95
LLM1282		Transcribed by: Myles Collins	Style:	Swing @ 220 b.p.m.	
		Duration: 2 mins 20 secs.	Grade:	Medium	
		Ranges: Trumpets Db6, Bb5, G5, E5	Trombones	A4, Gb4, F4, C4	

This chart has been transcribed from the 1945 recording that Goodman made for the US Armed Forces Radio Service. We have adapted it to suit a standard 5/4/4/4 time up whilst keeping the feel and flavour true to the original. This is a fine, up tempo swing chart in true Goodman - Henderson tradition, and makes for a great swing dance number or concert piece. BG's Clarinet lines are written out in full, the Piano solo lead line is transcribed, but we have left the Trumpet solo to your players own improvisation (but have included the melody cue and chords on the part). Saxes are written for CAATT and there are no sax doubles.

<b>South of the Border #</b>		Written by Kennedy & Carr			£ 29.95
LLM1127		Transcribed by: Myles Collins	Style:	Swing @ 150 b.p.m.	
		Duration: 3 mins 10 secs.	Grade:	Medium / Advanced	
		Ranges: Trumpets D6, Bb5, C6, Bb5	Trombones	Cb5, Ab4, Ab4, C4	

This chart has been transcribed from the recording that Benny Goodman made with his Orchestra in April 1951 for the Columbia label. The band consisted of Goodman, 5 reeds, 7 brass and 4 rhythm. We have adapted it to 8 brass and 5 saxes (AAATT) with the 1st Alto taking the Clarinet lines. All of the original solos are written out in full, and we have written the Trumpet solo on the Trumpet 3 part. This is a great Goodman chart and a fine musical evolution in the Fletcher Henderson style, and it swings hard from start to finish.

<b>St. Louis Blues #</b>		By W. C. Handy			£ 29.95
LLM1347		Transcribed by: Myles Collins	Style:	Swing @ 140 b.p.m.	
		Duration: 3 mins 15 secs	Grade:	Medium	
		Ranges: Trumpets C6, G5, E5, C4	Trombones	Bb4, G4, F4, D4	

Taken down from the original 1936 Fletcher Henderson chart for the Benny Goodman Orchestra, our transcription is faithful to the BG chart except that we have augmented the brass to 8 voices from the original 5. Although the Glenn Miller USAAF band version of St. Louis Blues is much better known, this early Goodman chart has a naive simplicity and charm that makes it not only very playable, but easy to listen to. Goodman's solos are written out in full, and we have left the Trumpet solo open to be improvised from the chords provided. The reeds are scored for CAATT and there are no doubles in the saxes.

<b>Stealin' Apples #</b>		Written by Thomas "Fats" Waller (Traditional)			£ 29.95
LLM1401		Transcribed by: Myles Collins	Style:	Swing @ 170 b.p.m.	
		Duration: 3 mins 10 secs	Grade:	Advanced	
		Ranges: Trumpets D6, B5, G#5, E5	Trombones	Bb4, G#4, E4, D4	

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. We have reconstructed the "as-recorded" chart, as originally scored by Fletcher Henderson. There are solos for Piano, Trumpet and Clarinet and the saxes are scored for Clarinet, 2 Altos and 2 Tenors. We have expanded the brass from the original 5 to a full section of 8.

<b>Stompin at the Savoy #</b>		By Sampson, Goodman, Webb & Razaf			£ 29.95
LLM1155		Transcribed by: Myles Collins	Style:	Swing @ 150 b.p.m.	
		Duration: 3 mins 15 secs	Grade:	Easy / Medium	
		Ranges: Trumpets B5, G#5, E5, D4	Trombones	C5, F#4, D4, B3	

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 as 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 swiny hi-hat style if you wish to push the feel a little.

<b>Sugar Foot Stomp #</b>		Traditional (J. Oliver)			£ 29.95
LLM1132		Transcribed by: Myles Collins	Style:	Swing @ 200 b.p.m.	
		Duration: 2 mins 45 secs	Grade:	Medium / Advanced	
		Ranges: Trumpets D6, C6, G5, F5	Trombones	Bb4, F4, D4, Bb3	

First recorded by Benny Goodman in 1937, Sugar Foot Stomp is a hard-driving, up-tempo swing chart that features solos from Clarinet (Alto 2) and Trumpet. We have augmented the chart up to full 5,4,4,4 instrumentation. The Clarinet solo can be played as-written or improvised from the chords, though the Trumpet solo is to be played as-written. The reeds require both Altos and Tenors to double Clarinet, with Baritone doubling Alto. Due to the tempo of the chart, nimble fingers and tight sectional work are demanded from the players. Not an easy chart to play, so we have graded it at the medium / advanced level.

**Swingin' Down the Lane #** By Kahn & Jones £ 29.95  
 LLM1242 Transcribed by: Myles Collins Style: Swing @ 170 b.p.m.  
 Duration: 2 mins 20 secs Grade: Medium  
 Ranges: Trumpets D6, A5, F#5, D#5 Trombones A4, G4, E4, C#4

Swingin' Down The Lane is a very rare chart from the Benny Goodman band. We have transcribed this one from his February 7th, 1939 Camel Caravan broadcast from the State Theatre, Hartford, Connecticut, although we have augmented the brass parts to a full 8 piece section. All of the original solos (Clarinet x 3, Trumpet & Tenor) are written out in full too. 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.

**Swingtime in the Rockies #** By Goodman and Mundy £ 29.95  
 LLM1259 Transcribed by: Myles Collins Style: Swing @ 240 b.p.m.  
 Duration: 3 mins 10 secs Grade: Medium / Advanced  
 Ranges: Trumpets C#6, E6, G5, Eb5 Trombones Ab4, F4, Db4, B3

Swingtime in the Rockies is a fast-paced (240 bpm) swing chart in riff style from the earlier days of the Goodman band. We have augmented the Brass from the original 5 to 8 voices to suit a standard 5444 big band line-up. The Reeds are scored for CAATT throughout, and the Goodman solos are written out in full too. Aside from the Clarinet, the only other solo is taken by Trumpet 2 and is written out "as played" by Harry James. This is not the easiest chart to play, as nimble fingers are needed to keep the chart tidy at this tempo.

**When Buddha Smiles #** Traditional (IH Brown) £ 29.95  
 LLM1103 Transcribed by: Myles Collins Style: Swing @ 185 b.p.m.  
 Duration: 3 mins 5 secs Grade: Medium  
 Ranges: Trumpets C6, A5, G#5, E5 Trombones Bb4, G4, E4, D4

When Buddha Smiles was originally recorded by Goodman in 1935 when his band had a 5 piece brass section. We have augmented the chart up to a full 5444 line-up and have retained the original CAATT reed section. This high energy, up tempo swing chart has solos for Clarinet and Tenor (written on the 2nd Tenor part) and all the solos are written out "as played", though your players can improvise their own from the chords provided. The arrangement is classic Goodman, with some great sectional interplay and roaring ensemble passages. A fine chart for the swing dancers too. There are no sax doubles.

**When The Saints #** Traditional £ 29.95  
 LLM1106 Transcribed by: Myles Collins Style: Swing @ 220 b.p.m.  
 Duration: 3 mins Grade: Medium  
 Ranges: Trumpets D6, B5, A5, F#5 Trombones C5, C5, C5, D4

Many big bands have recorded versions of The Saints, yet this one really stands out from the crowd. Whilst not strictly a BG chart, as it was recorded by members of the Goodman Orchestra, it contains some fine ensemble writing, a flowing Clarinet solo in BG style, and solos for Piano and Tenor too. The whole chart swings like crazy from start to finish. All of the solos are written out in full, though your players can improvise their own from the chords if preferred. The saxes are scored for CATTB, and we have included an alternate Alto 2 part (a transposition of Tenor 2) giving you the option to pass the Clarinet lead to one of your Tenor players if preferred. Trombones 1,2 & 3 are written to high C during a passing riff near the end of the chart. Two of them can happily drop an octave here if they don't have the range. There are no sax doubles.

**Whispering #** By Vincent Rose £ 29.95  
 LLM1315 Transcribed by: Myles Collins Style: Swing @ 155 b.p.m.  
 Duration: 2 mins 45 secs Grade: Medium  
 Ranges: Trumpets D6, B5, G5, E5 Trombones B4, A4, F#4, D4

Recorded by the Benny Goodman Orchestra in the late 30's, this chart features Trombone, Trumpet, Tenor & Clarinet. The chart opens in the key of A and the Trombone carries most of the melody in the first chorus. The arrangement modulates to Db for the solo Clarinet chorus, with a ripping sax middle 8, and then lifts again to Bb for the shout chorus, featuring solos for 1st Trumpet and 1st Tenor. We have cued both solos onto the Clarinet part should you wish to make more of a Clarinet feature of the chart. All solos are written out in full and have chord cues in case your players wish to improvise their own.

**Wolverine Blues #** By Fred "Jelly Roll" Morton £ 29.95  
 LLM1130 Transcribed by: Myles Collins Style: Swing @ 190 b.p.m.  
 Duration: 2 mins 55 secs Grade: Medium / Advanced  
 Ranges: Trumpets C6, A5, A5, A5 Trombones Bb4, G4, G4, D3

Wolverine Blues is an up tempo, bouncy swing chart from the Goodman band, featuring solos for Clarinet, Trombone, Trumpet and Tenor. These solos are written out in full, though your players can improvise from the chords provided too. The saxes are scored CAATT, though we have included an extra Baritone part - a double of the Tenor 2 part - which allows one of your Tenor players to take the Clarinet lead part. This is a good chart for the swing dance crowds and it works equally well in a concert setting. There are no sax doubles.

**Wrappin' It Up #** By Fletcher Henderson £ 29.95  
 LLM1279 Transcribed by: Myles Collins Style: Swing @ 185 b.p.m.  
 Duration: 3 mins 5 secs Grade: Medium / Advanced  
 Ranges: Trumpets Eb6, Eb6, G5, F5 Trombones Ab4, F4, Eb4, C4

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 it is from this version that we have transcribed our chart. 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 8v.a if needs be. The Tenor solo is scored on both Tenor parts. Whilst the Trombone ranges are not too demanding (lead to Ab), both Trumpets 1 & 2 need to be able to hit high Eb.

## Woody Herman series:

**Golden Wedding #** Written by Gabriel Marie. Traditional. £ 29.95  
 LLM1249 Transcribed by: Myles Collins Style: Swing @ 195 b.p.m.  
 Duration: 3 mins 5 secs Grade: Medium / Advanced  
 Ranges: Trumpets B5, E5, C5, A4 Trombones B5, E5, C5, A4

What can we say about the Golden Wedding, other than it is a stunning concert vehicle to show off the talents of your Clarinetist, lead Trumpet and Drummer. It is a classic chart from the Herman band, and in many ways is Hermans' answer to Sing Sing Sing. The music was written in 1887 by Gabriel Marie, originally entitled "La Cinquantaine", and arranged by James Noble in 1940 and re-used for the 1942 Andrews Sisters film "What's Cookin'". The Clarinet part is written to reach high A, but we've added a couple of extra measures at the end, in case your player wishes to aim for high C and bring the house down. Saxes are scored for CATTB.

<b>Good Earth. The</b>	#	Written by Neal Hefti			£ 29.95
LLM1203		Transcribed by: Myles Collins	Style:	Swing @ 210 b.p.m.	
		Duration: 2 mins 30 secs	Grade:	Advanced	
		Ranges: Trumpets E6, B5, A5, F#5	Trombones	B4, Bb4, Bb4, Bb4	

The Good Earth was written by Neal Hefti for the Woody Herman Orchestra and is a blistering swing chart. Our 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 stay "as recorded", though we have included an extra Alto part which can be substituted for the 2nd Tenor part, 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.

<b>Hallelujah Time</b>	#	Written by Oscar Peterson			£ 29.95
LLM1016		Transcribed by: Myles Collins	Style:	Fast Swing in 2 @ 250-280 b.p.m.	
		Duration: 3 mins - tempo depending	Grade:	Advanced	
		Ranges: Trumpets D6, B5, A5, F#5	Trombones	Ab4, G4, D4, A3	

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. We have classified this piece as 'Advanced' not because of the tempo or the difficulty of the notes. Both are quite straightforward once the band has the feel of the arrangement. The classification is because Hallelujah Time depends heavily on having two good sax soloists who are comfortable at speed, and who can work off each other.

<b>Jazz Me Blues, The</b>	#	Music by Tom Delaney			£ 29.95
LLM1059		Transcribed by: Myles Collins	Style:	Swing @ 200-210 b.p.m.	
		Duration: 3 mins 10 secs	Grade:	Medium / Advanced	
		Ranges: Trumpets G6, D6, Bb5, G5	Trombones	G4, Gb4, E4, E4	

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 1920's, 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 solo's for clarinet, 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.

<b>La Cucaracha</b>	#	Traditional			£ 29.95
LLH1258		Transcribed by: Jon Harpin	Style:	Mambo @ 60 b.p.m.	
		Duration: 2 mins 40 secs	Grade:	Medium / Advanced	
		Ranges: Trumpets D6, D6, D6, A5	Trombones	A4, A4, A4, F4	

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 we have included an optional Alto part 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.

<b>Lemon Drop</b>		By George Wallington			£ 29.95
LLM1209		Transcribed by: Myles Collins	Style:	Swing @ 200+ b.p.m.	
		Duration: 2 mins 50 secs	Grade:	Advanced	
		Ranges: Trumpets D6, C6, C6, C6	Trombones	Bb4, Bb4, Bb4, Bb3	

Our version of Lemon Drop is very closely based around the original Gil Fuller chart for the Herman band. The form and structure is the same, though we have replaced the scat band vocal lines with unison saxes instead. There is solo space for Baritone, Trombone, Trumpet, Piano and Alto, and all solos are to be improvised from the chords provided. Please be advised that this is a difficult chart, not least because of the tempo being so fast. The brass is written high too, with all Trumpets needing to hit top C and Trombones 1-3 reaching Bb. The 4th Trombone is a Bass. There are no sax doubles.

<b>That's Where It Is</b>	#	Written by Teddy Castion			£ 29.95
LLM1058		Transcribed by: Bob Martin	Style:	Fast Swing @ 260 b.p.m.	
		Duration: 3 mins 20 secs	Grade:	Advanced	
		Ranges: Trumpets D6, B5, B5, F5	Trombones	C5, A4, E4, Bb3	

A rip-snorter 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!!

<b>Woodchoppers Ball</b>	#	Written by Woody Herman & Joe Bishop			£ 29.95
LLM1160		Transcribed by: Myles Collins	Style:	Swing @ 185 b.p.m.	
		Duration: 3 mins 25 secs	Grade:	Easy / Medium	
		Ranges: Trumpets A5, F5, D5, C5	Trombones	Bb4, Bb4, Bb4, Bb4	

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.

## Harry James series:

<b>B-19</b>	#	By Harry James & Alvin Holmes			£ 29.95
LLM1204		Transcribed by: Myles Collins	Style:	Swing @ 175 b.p.m.	
		Duration: 2 mins 50 secs	Grade:	Medium / Advanced	
		Ranges: Trumpets Bb5, F#6, Bb5, A5	Trombones	A4, A4, A4, G4	

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.

<b>Cherry</b>	#	By Redman & Gilbert			£ 29.95
LLG1096		Transcribed by: Alan Glasscock	Style:	Swing @ 105 b.p.m.	
		Duration: 3 mins 10 secs	Grade:	Medium / Advanced	
		Ranges: Trumpets D6, Bb5, G5, E5	Trombones	Bb4, A4, G4, C4	

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.

<b>Ciribiribin</b>	#	By Irving Kahal and Sammy Fain			£ 29.95
LLM1198		Transcribed by: Myles Collins	Style:	Waltz @ 125 / Swing @ 200 b.p.m.	
		Duration: 2 mins 30 secs	Grade:	Advanced	
		Ranges: Trumpets D6, C6, A5, F5	Trombones	Bb4, G4, F4, D4	

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 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.

<b>Flatbush Flanagan</b>	#	By Harry James			£ 29.95
LLM1306		Transcribed by: Myles Collins	Style:	Swing @ 135 b.p.m.	
		Duration: 3 mins 20 secs	Grade:	Easy / Medium	
		Ranges: Trumpets D6, B5, G5, E5	Trombones	Bb4, Gb4, F4, F4	

Flatbush Flanagan is a post-war Harry James chart that sits on a cool groove throughout. It features solos for Trumpet 2 (improvised) and Tenor 1 (as written out or improvised), plus a great Trumpet shout soli before the last chorus which sounds best with a 4-piece Trumpet section. This is a straightforward chart which is playable by bands of all levels, and there are no sax doubles.

<b>I'll Be Seeing You</b>	#	By Alberto Pestalozza			£ 29.95
LLM1313		Transcribed by: Myles Collins	Style:	Swing @ 90 b.p.m.	
		Duration: 3 minutes	Grade:	Advanced	
		Ranges: Trumpets C#6(G6), A5, F#5, C#5	Trombones	B4, F#4, D#4, C#4	

If you are looking for a first rate ballad Trumpet feature, look no further. This Harry James chart is a cracker. We have adapted the original version to suit a standard 5444 line-up and have re-scored the original, removing the string lines, but retained the flavour by adding tin-muted trumpet lines for extra tonal colour. HJ's part is written "as played", as is the Tenor solo, though your player can improvise a solo using the chords provided. The intro is written in 3:4 time, instead of the very rubato opening of the original. Although this time signature is not strictly accurate, it makes playing the intro much easier for the Piano and Bass and will avoid performance errors. The opening Trumpet line is cued onto the Piano part too, so that your player can slot in behind it easily. This chart is big, fat and lush, and offers a chance for one of your Trumpet players to really shine as a soloist. There are no sax doubles.

<b>James Session</b>	#	By Jack Matthias			£ 29.95
LLM1210		Transcribed by: Myles Collins	Style:	Swing @ 210 b.p.m.	
		Duration: 4 mins +	Grade:	Medium / Advanced	
		Ranges: Trumpets E6, E6, E6, A5	Trombones	Db5, Ab4, F4, D4	

Written by Jack Matthias (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. HJ recorded his chart in 1942 and again in 1955. We have concentrated on the later version, though we have used the Trombone solo from the 42 recording. We have also shortened the final Trumpet cadenza and added in the ending from the earlier version 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.

<b>Lush Life</b>	#	By Billy Strayhorn			£ 29.95
LLH1112		Transcribed by: Jon Harpin	Style:	Ballad @ 72 b.p.m.	
		Duration: 3 mins 35 secs	Grade:	Medium / Advanced	
		Ranges: Trumpets Db6 Bb5, F#5, E6	Trombones	C5, A4, Ab4, Ab4	

Well, we just had to have an arrangement of Lush Life in our catalogue, and here is our favourite. 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 colour - 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.

<b>Moten Swing #</b>	Traditional. By Bennie Moten			£ 29.95
LLG1292	Transcribed by: Alan Glasscock	Style:	Swing @ 135 b.p.m.	
	Duration: 4 mins 30 secs	Grade:	Medium / Advanced	
	Ranges: Trumpets F6, C6, Bb5, G5	Trombones	C5, Ab4, Gb4, D4	

Originally conceived as little more than a riff chart by Bennie Moten, this tune would later become a firm favourite of the Basie band. This version of Moten Swing features Piano for the opening chorus before the band picks up the melody in the second chorus. Alto and Tenor ad-lib solos punctuate the third chorus, and the extended shout to the finish features some stunning dynamic contrast writing, with the band having alternating 2 measure phrases which alternate from piano to fortissimo across a 16 measure passage, and then on to the final shout which builds and builds from piano to fortissimo. Not only is this a great swing chart, it also makes a good feature for your Piano, Alto1, Alto 2 and Tenor 1 players. There are no sax doubles.

<b>Music Makers #</b>	By Harry James & Don Raye			£ 29.95
LLM1211	Transcribed by: Myles Collins	Style:	Swing @ 140 b.p.m.	
	Duration: 3 mins 10 secs	Grade:	Medium / Advanced	
	Ranges: Trumpets F6, D6, Bb5, G5	Trombones	F#4, D4, C4, Ab3	

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.

<b>Record Session #</b>	By Gray Rains			£ 29.95
LLM1312	Transcribed by: Myles Collins	Style:	Swing @ 145 b.p.m.	
	Duration: 3 mins 5 secs	Grade:	Easy / Medium	
	Ranges: Trumpets C6, Eb6, Bb5, Bb5	Trombones	Ab4, F4, Eb4, Eb4	

Record Session is a well-crafted medium tempo swing chart from the pen of Trumpeter Gray Rains, written for the Harry James band of the early 40's. The chart features the Trumpet section and Drums, plus HJ's Trumpet solo (written out in full on the Trumpet 2 part or improvised from the chords provided). The ensemble passages are straightforward, robust and rich. The Trumpet section solos are equally tight, though the unison passages at the end of the chart will need good intonation from your section in order to sound crisp. There are no sax doubles.

<b>September Song #</b>	By Kurt Weill			£ 29.95
LLM1156	Transcribed by: Myles Collins	Style:	Swing @ 115 b.p.m.	
	Duration: 3 mins 15 secs	Grade:	Medium / Advanced	
	Ranges: Trumpets D6, D6, G5, G5	Trombones	C5, G4, G4, G4	

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 at the end. There are no Sax doubles.

<b>Sleepy Lagoon #</b>	By Lawrence & Coates			£ 29.95
LLG1118	Transcribed by: Alan Glasscock	Style:	Swing @ 90 b.p.m.	
	Duration: 3 mins 10 secs	Grade:	Medium / Advanced	
	Ranges: Trumpets B5, E6, F#5, D5	Trombones	B4, E4, C4, A3	

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

<b>Strictly Instrumental #</b>	By Edward Seiler			£ 29.95
LLM1182	Transcribed by: Myles Collins	Style:	Swing @ 125 b.p.m.	
	Duration: 3 mins 15 secs	Grade:	Medium	
	Ranges: Trumpets G6, Bb5, Bb5, Bb5	Trombones	Bb4, A4, A4, A4	

A hit for the Harry James Orchestra, this transcription is taken from HJ's 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. We have written out HJ's Trumpet solo in full, but have left the Tenor solo 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.

<b>Struttin' With Some Barbecue #</b>	By Louis Armstrong & Don Raye			£ 29.95
LLF1162	Transcribed by: John Ferguson	Style:	Swing @ 200 b.p.m.	
	Duration: 2 mins 30 secs	Grade:	Medium	
	Ranges: Trumpets C6, C6, G5, E5	Trombones	Bb4, Ab4, F4, D4	

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.

<b>Trumpet Blues &amp; Cantabile #</b>	By Harry James & Jack Matthias			£ 29.95
LLM1063	Transcribed by: Myles Collins	Style:	Swing @ 180 - 210 b.p.m.	
	Duration: 2 mins 50 secs	Grade:	Medium / Advanced	
	Ranges: Trumpets E6, D#6, D#6, B5	Trombones	G4, F#4, F#4, F#4	

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.

<b>Two O' Clock Jump #</b>	By Harry James, Count Basie and Benny Goodman		£ 29.95
LLM1092	Transcribed by: Myles Collins	Style: Swing @ 160 b.p.m.	
	Duration: 3 mins	Grade: Medium / Advanced	
	Ranges: Trumpets Eb6, Eb6, A5, F#5	Trombones Bb4, G4, E4, Db4	

This version of Two O'Clock Jump is from the James band of the 1950's, 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 / Advanced 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.

<b>Ultra #</b>	By Harry James		£ 29.95
LLM1271	Transcribed by: Myles Collins	Style: Swing @ 155 b.p.m.	
	Duration: 2 mins 45 secs	Grade: Medium / Advanced	
	Ranges: Trumpets F6, E5, B5, F5	Trombones Bb4, Ab4, Ab4, C4	

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 we have rated this chart at the Medium / Advanced level. There are no sax doubles.

<b>You Made Me Love You #</b>	By McCarthy & Monaco		£ 29.95
LLG1273	Transcribed by: Alan Glasscock	Style: Swing @ 85 b.p.m.	
	Duration: 3 mins 10 secs	Grade: Easy / Medium	
	Ranges: Trumpets B5, G5, E5, D5	Trombones A4, F4, Eb4, C4	

This is the Harry James version of You Made Me Love You, and, as you might expect, it is a Trumpet feature. Harry James recorded this version a couple of times. Once in the early 40's and again in the mid 50's. On both occasions he used a string section in the band. We have scored this version for a regular 5444 line-up, and have removed the strings and written their lines back into the band, whilst retaining the flavour and feel of the original concept. The sax parts are printed double sided. On one side is the version calling for all saxes to double clarinets (bari on bass clari) as per the HJ original, and the other side is scored for a regular AATTB section with no clarinet doubles. Please ensure your players all use the same version. The Trumpets are scored for solo, 1, 2 & 3, and we have written 4 trombone parts to fill out the section, as HJ only used 3. The HJ solo is taken from the 1941 recording. The brass ranges are moderate, so we have graded this Easy / Medium.

## Glenn Miller series:

<b>Adios #</b>	By Enric Madriguera		£ 29.95
LLM1002	Transcribed by: Myles Collins	Style: Swing @ 110 b.p.m.	
	Duration: 2 mins 50 secs	Grade: Easy	
	Ranges: Trumpets C6, A5, F5, D5	Trombones A4, F4, D4, Bb3	

A hauntingly beautiful number from the Glenn Miller book. Ours 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.

<b>American Patrol #</b>	By Frank Meacham Miller version		£ 29.95
LLM1003	Transcribed by: Myles Collins	Style: Swing @ 180 b.p.m.	
	Duration: 3 mins 20 secs	Grade: Medium	
	Ranges: Trumpets D5, C6, G5, G5	Trombones Bb4, G4, Eb4, C4	

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. Lead Alto doubles Clarinet, Baritone sax doubles Alto. Trumpet solo written for 2nd part, and cued on lead part.

<b>Anchors Aweigh #</b>	By C. Zimmerman, A. Miles & R. Lovell		£ 29.95
LLG1352	Transcribed by: Alan Glasscock	Style: Swing @ 225+ b.p.m.	
	Duration: 2 minutes	Grade: Medium / Advanced	
	Ranges: Trumpets B5, A5, E5, E5	Trombones A4, F4, D4, D4	

Here is the Glenn Miller Orchestra's take on the US Navy song "Anchors Aweigh". It's up-tempo and bouncy, with a driving rhythmic feel. Alto 1 doubles Clarinet (and takes the Clarinet solo). Trumpet 2 has an ad-lib solo too and the chart finishes up with a rousing shout chorus. Good technical proficiency and accurate playing is needed from all sections of the band in order to keep things sounding tight, but if your band has the chops for it, this is a real rouser of a chart.

<b>Anvil Chorus #</b>	By Verdi. Original arrangement by Jerry Gray		£ 29.95
LLG1080	Transcribed by: Alan Glasscock	Style: Swing @ 240 b.p.m.	
	Duration: 4 mins 30 secs	Grade: Medium / Advanced	
	Ranges: Trumpets Eb6, Eb6, Bb5, G5	Trombones Ab4, F4, D4, C4	

Originally from Verdi's Il Trovatore, Anvil Chorus was a big hit for the Glenn Miller band, thanks to the fabulous arrangement by Gerry 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.

**Boom Shot** # By Glenn Miller & Billy May £ 29.95  
 LLG1079 Transcribed by: Alan Glasscock Style Swing @ 155 b.p.m.  
 Duration 2 mins 30 secs Grade: Medium / Advanced  
 Ranges: Trumpets D6, C6, A5, A5 Trombones B4, Ab4, F4, D4

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 Alto.

**Boulder Buff** # By Fred Norman and Eugene Novello £ 29.95  
 LLG1276 Transcribed by: Alan Glasscock Style Swing @ 135 b.p.m.  
 Duration 3 mins 25 secs Grade: Medium  
 Ranges: Trumpets C6, C6, F#5, F5 Trombones Bb4, G4, G4, G4

Fred Norman wrote and arranged this tune for the Miller band, and we have transcribed this chart from Miller's 1941 Hollywood recording. 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.

**Caribbean Clipper** # Music by Jerry Gray, words by Sammy Gallop £ 29.95  
 LLM1012 Transcribed by: Myles Collins Style: Swing @ 240 b.p.m.  
 Duration 2 mins 45 secs Grade: Medium  
 Ranges: Trumpets Eb6, Eb6, B5, B5 Trombones Bb4, A4, A4, A4

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. Sax doubles: 1<sup>st</sup> Alto to Clarinet. 1<sup>st</sup> Tenor to Clarinet. Baritone to Alto

**Chattanooga Choo Choo** Written by Warren & Gordon £ 29.95  
 LLM1009 Arranged by: Myles Collins Style: Swing @ 155 b.p.m.  
 Duration: 2 mins 30 secs Grade: Medium / Advanced  
 Ranges: Trumpets D6, D6, B5, G5 Trombones Db5, Bb4, Ab4, Gb4

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 vocal version, except that we have modified the chart to go straight from the instrumental chorus to the surprise key change into the final shout chorus. This chart is therefore only two and a half minutes long, but perfectly suited. We have resisted the temptation to just extend it for the sake of it. We used not only the film soundtrack, but also the film itself in order to study the players' fingerings and therefore get things as right. Regarding Sax doubles, Alto 1 & Tenor 1 double Clarinets, Baritone doubles Alto. An instantly recognisable 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 parts of the chart and going straight to the final chorus) as the band modulates from Db to C for the vocal, but from Db to F for the final chorus

**Chicken Reel** # Traditional £ 29.95  
 LLG1123 Transcribed by: Alan Glasscock Style Swing @ 155 b.p.m.  
 Duration 2 mins 10 secs Grade: Easy / Medium  
 Ranges: Trumpets C6, Ab5, F5, Eb5 Trombones G4, Eb4, C4, Bb3

Chicken Reel is a rare chart from the Glenn Miller band, originally penned by Bill Finegan. The arrangement opens with a unison rhythm riff, backed by band calls, and from there it builds in layers - Saxes, Trombones then Trumpets, leading into a bouncy Trumpet solo (written out in full). The chart fills and builds to a rousing climax. All saxes are written to double Clarinets for the final shout, though we have cued the Alto 3 part to be able to stay on Alto at this point, and both Tenors can play 8va. However, Altos 1 & 2 need to double. This is a great little chart and is good for dancers too.

**Conversation Piece** # By Bill Finegan £ 29.95  
 LLG1368 Transcribed by: Alan Glasscock Style Swing @ 125 b.p.m.  
 Duration 3 mins 5 secs Grade: Medium  
 Ranges: Trumpets C6, C6, F#5, Eb5 Trombones Ab4, F4, Db4, Bb3

Conversation Piece is a beautifully crafted medium tempo chart written around September 1940 by Bill Finegan for the Miller band. The saxes are scored for 3 Altos and two Tenors, with Alto 2 taking a quick Clarinet double for the last two measures of the piece. There are solos for both Tenors, Alto 2 and Trumpet 2 (all written out "as played") and, as you might expect from a Finegan composition, the melody lines and accompanying band backings are crafted with some style. This is a rare Glenn Miller chart and deserves a place in any library.

**Danny Boy** # Traditional £ 29.95  
 LLG1037 Transcribed by: Alan Glasscock Style Ballad @ 75 b.p.m.  
 Duration 2 mins 15 secs Grade: Medium  
 Ranges: Trumpets G#5 F#5, E5, B4 Trombones C#5, F#4, E4, D4

Here is the lush and lovely Danny Boy (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.

**Don't Sit Under the Apple Tree** By Brown, Tobias & Stept £ 29.95  
 LLM1065 Arranged by: Myles Collins Style: Swing @ 175 b.p.m.  
 Duration: 3 mins 15 secs Grade: Medium / Advanced  
 Ranges: Trumpets C6, G#5, G#5, G#5 Trombones Db5, A4, Gb4, E4

This is Glenn Miller's version that was originally performed by the Modernaires vocal group, except that we have turned it 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) so if your players can't manage please contact us as we could offer a less demanding alternative. We also offer this chart as a vocal version (see the Vocal Group section) as played by the Miller Band.



**Everybody Loves My Baby #** By Jack Palmer & Spencer Williams £ 29.95  
 LLG1289 Transcribed by: Alan Glasscock Style: Swing @ 240 b.p.m.  
 Duration: 2 mins 45 secs Grade: Medium / Advanced  
 Ranges: Trumpets Bb5, F6 (in solo), A5, A5 Trombones G#4, E4, E4, E4

This chart has been lovingly transcribed by Alan Glasscock from the original Jerry Gray arrangement written for the Glenn Miller Orchestra. This chart is quite tricky to play, and requires good sectional discipline and dexterity to keep it tight. It features solos for Trumpet 2 (written out in full), Tenor 1 (improvised) and Drums. The chart has a raw, aggressive, energetic feel and swings hard from start to finish. If your band can get it right and get it tight, this chart will be a showstopper. The saxes are scored for AAATT, with Alto 1 taking a short Clarinet double at the close.

**Flying Home #** By Goodman, Hampton & Robin £ 29.95  
 LLG1359 Transcribed by: Alan Glasscock Style: Swing @ 165 b.p.m.  
 Duration: 3 mins 10 secs Grade: Medium / Advanced  
 Ranges: Trumpets D6, F6 (in solo), D6, Bb5 Trombones C5, Ab4, Ab4, F4

Here is Flying Home, transcribed by Alan Glasscock from the original Steve Steck arrangement scored for the Glenn Miller USAAF band. The chart is written at a bouncy 165 b.p.m. and features solos for Tenor 1 (written out, with chords), Trumpet 2 (written "as played") and Piano (improvised). Alto 1 has a short Clarinet double too. A fine addition to your Miller book.

**Glen Island Special #** Written by Eddie Durham £ 29.95  
 LLM1147 Transcribed by: Myles Collins Style: Swing @ 240 b.p.m.  
 Duration: 3 minutes Grade: Medium / Advanced  
 Ranges: Trumpets G5, E5, D5, B4 Trombones A4, F4, F4, F4

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. 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!

**Hour of Parting #** By Mischa Spoliansky & Gus Kahn £ 29.95  
 LLM1308 Transcribed by: Myles Collins Style: Swing @ 100 b.p.m.  
 Duration: 5 minutes Grade: Medium  
 Ranges: Trumpets C6, A5, F5, D5 Trombones A4, F4, Db4, Bb3

Whilst never commercially recorded by the Miller band because the chart's playing time was too long to fit onto a 78rpm record, The Hour of Parting was an often played number in the Miller book. The original exquisite arrangement was by Bill Finegan and featured Tex Beneke's tenor. We have recreated it here for you, though have expanded the brass to eight voices from the original six, whilst retaining the feel of the original. The as-played solos for Tenor, Trombone and Trumpet are written out in full and the reeds are scored for CATTB/A. Miller's original section was CAATT, though a later version was CATT and Baritone doubling Alto. The Baritone was introduced to add depth to the unison sax melody line before the bridge, though your player can stay on Alto throughout if preferred. This is a hauntingly beautiful chart which deserves a place in the band library of any lover of Miller.

**Flying Home #** By Goodman, Hampton & Robin £ 29.95  
 LLG1359 Transcribed by: Alan Glasscock Style: Swing @ 165 b.p.m.  
 Duration: 3 mins 10 secs Grade: Medium / Advanced  
 Ranges: Trumpets D6, F6 (in solo), D6, Bb5 Trombones C5, Ab4, Ab4, F4

Here is Flying Home, transcribed by Alan Glasscock from the original Steve Steck arrangement scored for the Glenn Miller USAAF band. The chart is written at a bouncy 165 b.p.m. and features solos for Tenor 1 (written out, with chords), Trumpet 2 (written "as played") and Piano (improvised). Alto 1 has a short Clarinet double too. A fine addition to your Miller book.

**I Got Rhythm #** By George & Ira Gershwin £ 29.95  
 LLG1334 Transcribed by: Alan Glasscock Style: Swing @ 125 b.p.m.  
 Duration: 2 mins 15 secs Grade: Medium / Advanced  
 Ranges: Trumpets Eb6, Eb6, Bb5, Bb5 Trombones A4, Ab4, Ab4, F4

Charts from the Glenn Miller band are always popular, and most bands have the majority of the Miller classics in their libraries. However, from time to time we like to offer something a little rarer and more obscure. This version of I Got Rhythm falls firmly into this category. The chart was never studio recorded by the Miller band, probably because the arrangement was too long to fit on a single record side, and only two live recordings are known to exist. We have transcribed this chart from the January 1942 live recording, and for all of you Miller fans out there it's a stunner. The original arrangement was by Billy May, so naturally there are a couple of cameo Trumpet solos thrown in, along with Tenor and Alto 1 solos too. Both Altos are required to double Clarinet. This is not an easy chart by any means, but well worth the effort.

**I Hear You Screamin' #** By George Williams & Jerry Gray £ 29.95  
 LLG1298 Transcribed by: Alan Glasscock Style: Swing @ 240 b.p.m.  
 Duration: 2 mins 15 secs Grade: Advanced  
 Ranges: Trumpets C6, A5, Eb6, Ab5 Trombones Ab4, G4, G4, F4

A rare, and very challenging chart from the Glenn Miller band, written by George Williams and Jerry Gray. This chart is quick, at 240+ beats per minute, and is best played in 2. There are ad-lib solos for Tenor, Alto, Drums and Trumpet (written on the 3rd part for a change), and a slightly hair-raising sax solo where really nimble fingers are needed. Make no mistake, this is a tough chart to play well, but will be a great addition to your Miller Library, and something a little different to play for your audiences when they call for another Miller tune. There are no sax doubles.

**I Know Why** Written by Warren & Gordon £ 29.95  
 LLM1020 Arranged by: Myles Collins Style: Ballad @ 85 b.p.m.  
 Duration: 3 mins 40 secs Grade: Medium  
 Ranges: Trumpets C6, A5, F5, D#5 Trombones Bb4, G4, F4, D4

This version of I Know Why is adapted from our vocal version and It includes an additional instrumental chorus not found in the earlier Miller studio 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. We also offer this chart as a vocal version (see the Vocal Group section) as played by the Miller Band.

**In the Mood** # By Razaf & Garland £ 29.95  
 LLG1099 Transcribed by: Alan Glasscock Style: Swing @ 155 b.p.m.  
 Duration: 3 mins 30 secs Grade: Medium  
 Ranges: Trumpets C6, D6, Bb5, Bb5 Trombones Ab4, Ab4, Ab4, Ab4

For the first time ever, here is an authentic version. In the Mood? Surely everyone has this in their library we hear you cry. This tune is one of the most requested songs for bands to play, yet the stock chart doesn't swing and the band hates playing it. Now for some background. 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. This is a superb job of transcription by Alan Glasscock, and we implore you - throw out yours and buy this chart, so when the crowd calls for the tune you will WANT to play it.

**It Must Be Jelly** # By J.C.MacGregor, George Williams & Sunny Skylar £ 29.95  
 LLM1179 Transcribed by: Myles Collins Style: Swing @ 180 b.p.m.  
 Duration: 3 mins Grade: Medium  
 Ranges: Trumpets Eb6, D6, Bb5, Bb5 Trombones Bb4, A4, A4, E4

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.

**Jeep Jockey Jump** # By Jerry Gray £ 29.95  
 LLM1226 Transcribed by: Myles Collins Style: Swing @ 180 b.p.m.  
 Duration: 3 mins 20 secs Grade: Medium  
 Ranges: Trumpets C6, C5 (E6 in solo), G5, G5 Trombones A4, F4, F4, F4

A fine Jerry Gray composition for the Glenn Miller orchestra, our 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 (including all the little licks and fills). There are no sax doubles.

**Johnson Rag** # By Lawrence, Hall and Kleinkauf £ 29.95  
 LLM1150 Transcribed by: Myles Collins Style: Swing @ 155 b.p.m.  
 Duration: 2 mins 50 secs Grade: Medium  
 Ranges: Trumpets C6, C6, G5, E5 Trombones Db5, Ab4, D4, B3

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.

**Keep 'Em Flying** # By Jerry Gray £ 29.95  
 LLG1296 Transcribed by: Alan Glasscock Style: Swing @ 130 & 260 b.p.m.  
 Duration: 2 mins 55 secs Grade: Advanced  
 Ranges: Trumpets Eb6, C6, Ab5, F5 Trombones Bb4, Ab4, F4, Db4

Originally entitled "That's Where I Came In" and first recorded on 8th December 1941, "Keep 'Em Flying" became a regularly played chart of the USAAF Band under Miller's direction. Taken at such a rapid tempo this is not an easy chart to play. It requires great discipline and musical dexterity from the band to keep things tight, and really nimble fingers and chops for the Tenor and Trumpet (Billy May) solos. The Piano solo is played ad-lib from the chords. Alto 1 takes the Clarinet double for the last chorus solo, and Baritone doubles Alto at this point too. If your band likes a challenge, here it is.

**Little Brown Jug** # Traditional £ 29.95  
 LLM1074 Transcribed by: Myles Collins Style: Swing @ 180 b.p.m.  
 Duration: 2 mins 55 secs Grade: Medium  
 Ranges: Trumpets Bb5, Bb5, Bb5, Bb5 Trombones Bb4, Ab4, Ab4, Bb3

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 the sax section should be AAATT, there are incorrect voicings in the bridge, lack of backing behind 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.

**Long tall Mama** # By Billy May £ 29.95  
 LLM1190 Transcribed by: Myles Collins Style: Swing @ 160 b.p.m.  
 Duration: 3 mins 25 secs Grade: Easy / Medium  
 Ranges: Trumpets D6, D6, G5, E5 Trombones A4, F4, D4, C4

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.

**Mission To Moscow** # Written by Mel Powell £ 29.95  
 LLM1026 Transcribed by: Myles Collins Style: Swing @ 230-250 b.p.m.  
 Duration: 2 mins 50 secs Grade: Advanced  
 Ranges: Trumpets C6, A5, G5, E5 Trombones C5, G4, F4, D4

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.

**Moonlight Sonata #** By Beethoven. £ 29.95  
 LLM1084 Transcribed by: Myles Collins Style: Swing @ 110 b.p.m.  
 Duration: 3 mins 50 secs Grade: Medium  
 Ranges: Trumpets B5 G#5, E#5, D#4 Trombones B4, F#4, D#4, A3

A much underrated chart from the Glenn Miller book but one that makes the hair stand up on the back of your neck. 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 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.

**My Guy's Come Back #** By Mel Powell, Benny Goodman & Ray McKinley £ 29.95  
 LLG1219 Transcribed by: Alan Glasscock Style: Swing @ 140 b.p.m.  
 Duration: 4 minutes Grade: Medium  
 Ranges: Trumpets Eb6, Bb5, Bb5, Eb5 Trombones Bb4, Bb4, Bb4, Bb4

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 we have transcribed 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 an infectious feel. The reeds are scored AATTB, and all reed players are called on to double Clarinet, though the Baritone / Clarinet line is an 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.

**My Prayer #** By James Kennedy & Georges Boulanger £ 29.95  
 LLG2306 Transcribed by: Alan Glasscock Style: Swing @ 110 b.p.m.  
 Duration: 3 mins 10 secs Grade: Easy / Medium  
 Ranges: Trumpets B5, G5, Eb5, D5 Trombones C5, F4, Eb4, C4

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

**Oh! So Good #** By Jerry Gray £ 29.95  
 LLG1353 Transcribed by: Alan Glasscock Style: Swing @ 170 b.p.m.  
 Duration: 3 mins 45 secs Grade: Medium / Advanced  
 Ranges: Trumpets D6, B5, B5, B5 Trombones C5, C5, G4, E4

Oh! So Good is a rarely heard up-tempo swing chart from the Glenn Miller Orchestra. Written by Jerry Gray, the chart features solos for Trumpet 2, Tenor, Trombone Piano and Drums. The initial opening Trumpet solo is written out, and the other solos are improvised from the chords provided. As might be expected from a Miller / Gray combination, there is plenty of plunger work in the brass for the shout chorus and this shout also features your bari player on Clarinet with a solo that wails over the band. Aside from Bari on Clarinet there are no other sax doubles.

**Perfidia** Written by Dominguez, Cugat, Heagney £ 29.95  
 LLM1035 Arranged by: Myles Collins Style: Swing 110 – 120 b.p.m.  
 Duration: 3 mins 10 secs Grade: Medium  
 Ranges: Trumpets C6, A5, F#5, D5 Trombones C5, Bb4, F4, Db4

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.

**Re-Stringing the Pearls#** By Jerry Gray £ 29.95  
 LLG1358 Transcribed by: Alan Glasscock Style: Swing @ 145 b.p.m.  
 Duration: 2 mins 35 secs Grade: Medium  
 Ranges: Trumpets C#6, C6, Bb5, Bb5 Trombones B4, Bb4, Ab4, D4

Jerry Gray wrote A String of Pearls for the Miller band in 1941, and in 1954 he re-visited and re-worked the concept into a new chart entitled "Re-stringing the Pearls". Rhythmically, it contains many references and echoes of the original, such as the feel of the opening sax soli, the subsequent modulation and solo breaks (though the Piano replaces the Alto solos), a Tenor solo backed by plunger-waving brass, the idea of a Trumpet solo backed by the Trombone section, a short Piano break and final shout chorus. The tonality of this new version moves away from the sweetness of the original and contains much more bite. There are no sax doubles.

**Rhapsody in Blue #** Written by George Gershwin £ 29.95  
 LLM1076 Transcribed by: Myles Collins Style: Swing Ballad @ 80 b.p.m.  
 Duration: 3 mins Grade: Medium  
 Ranges: Trumpets C#6, Bb5, F#5, E5 Trombones C5, Bb4, G4, E4

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!

**Runnin' Wild #** By Gibbs, Grey & Wood £ 29.95  
 LLG1215 Transcribed by: Alan Glasscock Style: Swing @ 250 b.p.m.  
 Duration: 2 mins 45 secs Grade: Advanced  
 Ranges: Trumpets C6, E6, F5, D5 Trombones Bb4, Gb4, Eb4, C4

Here is Glenn Miller's ridiculously fast and difficult version of Runnin' Wild. A great chart, but please be warned - it's tough. Our 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 we have included Alto cues on the 3rd Alto part 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.

**Russian Patrol #** By Lev Konstantinovich Knipper £ 40.00  
 LLG1178 Transcribed by: Alan Glasscock Style: Swing @ 170+ b.p.m.  
 Duration: 8 mins 20 secs. Grade: Advanced  
 Ranges: Trumpets E6, C#6, B5, G5 Trombones Bb4, Bb4, Bb4, E4

Russian Patrol, also known as the Red Cavalry March and Meadowlands, was arranged by Jerry Gray for the Glenn Miller Orchestra and later played under the title of Meadowlands by Tex Beneke's band. Miller himself probably never heard his band play this chart, but he would have been rightfully proud of the boys in the band. At over 8 minutes, Russian Patrol is a long chart, and is quite demanding both in terms of the playing stamina that is required and the musical precision necessary to carry it off. The brass ranges are high (lead Trumpet to high E and Trombones 123 to Bb) and all saxes are required to double Clarinets (Bari on Bass Clarinet). The solo spots are for Trumpet 1, Piano, Tenor, Clarinet (Alto 1), Trumpet 2 and Drums. All of the solos are written out "as played".

**Slow Freight #** Written by Irving Mills & Buck Ram £ 29.95  
 LLM1278 Transcribed by: Myles Collins Style: Swing @ 140 b.p.m.  
 Duration: 3 mins 10 secs. Grade: Medium  
 Ranges: Trumpets B5, A6, F#5, D5 Trombones C5, Bb4, Bb4, Bb4

Buck Ram (founder of the Platters) wrote the tune which Bill Finegan crafted into a Glenn Miller classic. It was one of the few arrangements that Billy May carried over into his own band. Our transcription has been drawn from both, almost identical, versions. As you might expect, it's a Trumpet feature, and we have written out May's Trumpet solos in full, assigning the solos to the second Trumpet part. This chart, whilst not fast, swings like crazy, and the melody riff is infectious. The brass ranges are generally moderate, though all four Trombones are written to reach high Bb in the shout chorus. There are a couple of 16th note sax runs which sound tricky, but the notes fall easily under the fingers. There are no sax doubles.

**Solid as a Stonewall, Jackson #** By Jerry Gray & John MacGregor £ 29.95  
 LLG1302 Transcribed by: Alan Glasscock Style: Swing @ 165 b.p.m.  
 Duration: 2 mins 35 secs. Grade: Advanced  
 Ranges: Trumpets Bb5, G5, G5, G5 Trombones A4, F4, F4, F4

We like to offer the rare and slightly obscure chart from time to time, and this is a great one from the Miller band. Written by Jerry Gray and Miller's long-time pianist, Chummy MacGregor, "Solid as a Stonewall" is a bouncy up-tempo swinger that works equally well in a dance or concert setting. The cameo solos for Alto and Tenor are written out "as-played", and the chart has been authentically re-created by Alan Glasscock. There are no sax doubles in this chart, which is a must-have for all Miller lovers.

**Song of the Volga Boatmen #** Written by Bill Finegan £ 29.95  
 LLM1046 Transcribed by: Myles Collins Style: Swing @ 130 b.p.m.  
 Duration: 3 mins 15 Grade: Medium / Advanced  
 Ranges: Trumpets D6, D6, D6, D6 Trombones C5, C5, C5, C5

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.

**Spirit is Willing, The #** By Jerry Gray £ 29.95  
 LLM1177 Transcribed by: Myles Collins Style: Swing @ 110 b.p.m.  
 Duration: 3 mins 25 secs. Grade: Easy / Medium  
 Ranges: Trumpets C6, C6, F#5, D5 Trombones F#4, D4, B3, A3

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.

**St Louis Blues March #** By W.C. Handy £ 29.95  
 LLG1005 Transcribed by: Alan Glasscock Style: Swing @ 120 b.p.m.  
 Duration: 4 mins 20 secs. Grade: Medium  
 Ranges: Trumpets D6, C#6, B5, A5 Trombones B4, A4, A4, E4

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.

**Star Dust #** By Hoagy Carmichael and Mitchell Parish £ 29.95  
 LLG1277 Transcribed by: Alan Glasscock Style: Swing @ 85 b.p.m.  
 Duration: 3 mins 20 secs. Grade: Medium  
 Ranges: Trumpets Bb5, Bb5, Bb5, G5 Trombones Ab4, Ab4, Db4, Bb3

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, our 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!

**String of Pearls #** By Jerry Gray £ 29.95  
 LLM1050 Transcribed by: Myles Collins Style: Swing @ 135 b.p.m.  
 Duration: 3 mins 10 secs. Grade: Medium  
 Ranges: Trumpets C6, A5, F5, G5 Trombones Bb4, F4, D4, Eb4

"String of Pearls? - 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. We have faithfully reproduced the original for you here, and have scored the Saxes 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.

**Sunrise Serenade #** By Frankie Carle & Jack Lawrence £ 29.95  
 LLM1100 Transcribed by: Myles Collins Style: Swing @ 90 b.p.m.  
 Duration: 3 mins 30 secs Grade: Easy / Medium  
 Ranges: Trumpets Bb5, G5, F5, Db5 Trombones Ab4, Gb4, Eb4, C4

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 colour, 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. In the Miller original, the 3<sup>rd</sup> Alto player also doubled clarinet in the final chorus. We have kept it to Alto, as many Bari players double Alto but not Clarinet.

**Sun Valley Jump #** By Jerry Gray £ 29.95  
 LLM1176 Transcribed by: Myles Collins Style: Swing @ 165 b.p.m.  
 Duration: 3 mins Grade: Medium / Advanced  
 Ranges: Trumpets B5, E6, A5, A5 Trombones B4, G4, G4, G4

Another 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.

**Swing Low Sweet Chariot #** Traditional £ 29.95  
 LLG1173 Transcribed by: Alan Glasscock Style: Swing @ 150 b.p.m.  
 Duration: 4 mins 10 secs. Grade: Medium / Advanced  
 Ranges: Trumpets D6, C6, C6, C6 Trombones Bb4, Bb4, Bb4, B3

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 have 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.

**Tail End Charlie #** By Bill Finegan £ 29.95  
 LLM1056 Transcribed by: Myles Collins Style: Swing @ 170 b.p.m.  
 Duration: 3 mins 20 secs Grade: Medium / Advanced  
 Ranges: Trumpets E6, E6, C#6, C#6 Trombones C5, Bb4, Bb4, Bb4

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.

**Too Little Time** Written by Don Rye & Henry Mancini £ 29.95  
 LLM1062 Arranged by: Ernie Barnard Style: Ballad @ 65-75 b.p.m.  
 Duration: 3 mins 20 secs Grade: Medium  
 Ranges: Trumpets C6, G5, Eb5, D5 Trombones B4, F4, Eb4, A3

Too Little Time was used as the incidental music for the film 'The Glenn Miller Story'. This chart is a Trombone feature and is a must for any library, though not strictly a Miller chart. 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.

**Tchaikovsky's Piano Concerto #** £ 29.95  
 LLM1174 Transcribed by: Myles Collins Style: Swing @ 130 b.p.m.  
 Duration: 3 mins 15 secs Grade: Medium  
 Ranges: Trumpets D6, D6, F5, D5 Trombones Bb4, Gb4, Eb4, C4

A rare and beautiful chart from the Glenn Miller orchestra, this chart was originally scored by Bill Finegan and is his interpretation of Tchaikovsky'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.

**Tuxedo Junction #** By Coleman & Hawkins £ 29.95  
 LLM1064 Transcribed by: Myles Collins Style: Swing @ 110 - 120 b.p.m.  
 Duration: 3 mins 20 secs Grade: Easy  
 Ranges: Trumpets C6, C6, C6, E5 Trombones Ab4, Eb4, Ab3, G3

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!

## Artie Shaw series:

**At Sundown #** By Walter Donaldson £ 29.95  
 LLM1140 Transcribed by: Myles Collins Style: Swing @ 185 b.p.m.  
 Duration: 4 mins Grade: Medium / Advanced  
 Ranges: Trumpets D6, C6, Bb5, Eb Trombones Bb4, Ab4, Ab4, C4

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.

<b>Back Bay Shuffle</b> #	By Artie Shaw, Teddy Mc Rae and Spud Murphy		£ 29.95
LLM1151	Transcribed by: Myles Collins	Style:	Swing @ 190 b.p.m.
	Duration: 3 mins 15 secs	Grade:	Medium
	Ranges: Trumpets Eb6, Bb5, G5, E5	Trombones	B4, G4, E4, C4

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 and 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.

<b>Bedford Drive</b> #	By Buster Harding		£ 29.95
LLM1235	Transcribed by: Myles Collins	Style:	Swing @ 130 b.p.m.
	Duration: 3 mins 25 secs	Grade:	Medium
	Ranges: Trumpets C6, A5, Ab5, Ab5	Trombones	Bb4, Gb4, Eb4, B3

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. We have transcribed all of Shaw's solo sections 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.

<b>Begin the Beguine</b> #	By Cole Porter		£ 29.95
LLM1217	Transcribed by: Myles Collins	Style:	Swing @ 145 b.p.m.
	Duration: 3 mins 10 secs	Grade:	Medium
	Ranges: Trumpets A5, F#5, E5, C#5	Trombones	G4, G4, D4, B3

Artie Shaw recorded this classic many times over the years. Initially he used 4 saxes - 2 Altos and 2 Tenors, and latterly with a regular AATTB section and himself on solo Clarinet. Our transcription is a blend of two versions, with reeds scored AATTB, the lead Alto doubling Clarinet for the solo passages. (Parts for CAATB reeds are also available on request, should your band ever feature a solo Clarinet player). The chart is also scored for 8 brass, and the Tony Pastor Tenor solo is written out in full. Near the end of the piece all saxes are written to double Clarinet. However, we have cued an optional Alto line on the Baritone part in case your bari player doesn't double Clarinet, and the Tenor 2 part may be played on Tenor up an octave from written during this passage, though Alto 2 and Tenor 1 need to double on Clarinet. This chart plays down just like the Shaw original and is a "must have" for any library.

<b>Carioca</b> #	By Vincent Youmans, Gus Hahn & Edward Eliscu		£ 29.95
LLM1200	Transcribed by: Myles Collins	Style:	Swing @ 240 b.p.m.
	Duration: 3 mins 10 secs	Grade:	Medium / Advanced
	Ranges: Trumpets B5, G5, E5, E5	Trombones	A4, F4, D4, D4

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. We have also included an extra Baritone part, making the section CAATB and giving you more flexibility in deciding which player takes the Clarinet solo line.

<b>Concerto for Clarinet Part 1</b> #	By Artie Shaw		£ 29.95
LLM1013	Transcribed by: Myles Collins	Style:	Swing @ 180 b.p.m.
	Duration: 4 mins 30 secs	Grade:	Advanced
	Ranges: Trumpets E6, A5, G5, E5	Trombones	Bb4, C4, A3, F3

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 fills. 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.

<b>Concerto for Clarinet Part 2</b> #	By Artie Shaw		£ 29.95
LLM1015	Transcribed by: Myles Collins	Style:	Swing @ 200 b.p.m.
	Duration: 4 mins 50 secs	Grade:	Advanced
	Ranges: Trumpets E6, C6, G5, E5	Trombones	Bb4, F4, D4, Bb

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 solo 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 2 Altos and 2 Tenors. The Clarinet range is up to super C.

<b>Frenesi</b> #	By Dominguez		£ 29.95
LLM1152	Transcribed by: Myles Collins	Style:	Swing @ 150 b.p.m.
	Duration: 3 mins	Grade:	Medium
	Ranges: Trumpets B5, C#6, E5, E5	Trombones	C5, F4, D4, D4

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!

<b>I'm Coming Virginia #</b>	By Donald Heywood & Will Cook		£ 29.95
LLM1191	Transcribed by: Myles Collins	Style: Swing @ 165 b.p.m.	
	Duration: 2 mins 30 secs	Grade: Medium	
	Ranges: Trumpets Bb5, Ab5, F5, Eb5	Trombones Ab4, F4, Eb4, Db4	

A very rare chart from the Artie Shaw Orchestra, I'm Coming Virginia features Clarinet, with cameo Tenor and Trombone solos. We have scored this chart for 5 reeds and 8 brass (instead of the original 6), and have written the reeds AATTB, with Alto 1 doubling Clarinet and taking the solo lines. All of the original solos are written out, though your players can improvise their own from the chords provided, if they prefer.

<b>Indian Love Call</b>	By Friml & Hammerstein		£ 29.95
LLM1120	Arranged by: Myles Collins	Style: Swing @ 200 b.p.m.	
	Duration: 3 mins 20 secs	Grade: Medium	
	Ranges: Trumpets Db6, Bb5, G5, E5	Trombones Bb4, G4, F4, D4	

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 false-to 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 harmonised Clari passages.

<b>Jungle Drums #</b>	By Ernesto Lecuona		£ 29.95
LLM1222	Transcribed by: Myles Collins	Style: Swing @ 155 b.p.m.	
	Duration: 3 mins 40 secs	Grade: Easy / Medium	
	Ranges: Trumpets A5, F5, D5, C4	Trombones G4, Eb4, C3, C3	

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. We have written out the Shaw Clarinet solos & Tony Pastor Tenor solo in full, though your players can improvise as they wish. The reeds are scored for CAATT, with Altos and Tenor 2 doubling Clarinets for short passages. We have also included an extra Baritone part, making the section CAATB and giving you more flexibility in deciding which player takes the Clarinet solo line.

<b>Lady be Good #</b>	By George & Ira Gershwin		£ 29.95
LLG1251	Transcribed by: Alan Glasscock	Style: Swing @ 200 b.p.m.	
	Duration: 3 mins 5 secs	Grade: Medium / Advanced	
	Ranges: Trumpets B5, A5, C#6, E5	Trombones B4, A4, A4, A4	

Another rousing up-tempo swing chart from the Artie Shaw band. Originally scored by Jerry Gray, this chart has been lovingly transcribed by Alan Glasscock. The only variation from the original is the inclusion of the 4th brass voice in each section, bringing the total to 8. Saxes are scored CAATT and all of Shaw's original solo lines are written out in full (your player can improvise if preferred). Likewise the Tenor solo is scored out and included chords for improvisation too. Please be aware that the 3rd Trumpet has the greatest range requirement of the section, as it is scored to take the lead for the last 8 measures. Shaw recorded this chart a couple of times, and the tempo varied from around 185 up to 220 beats per minute. The arrangement works at the lower tempo quite well, but if your players are up to the task, 220 makes it really cook.

<b>Lover Come Back To Me #</b>	By Romberg & Hammerstein		£ 29.95
LLM1248	Transcribed by: Myles Collins	Style: Swing @ 105 b.p.m.	
	Duration: 3 mins 30 secs	Grade: Medium	
	Ranges: Trumpets C6, D6, F5, D5	Trombones Ab4, F4, D4, B3	

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 we have cued in the Tenor & Trumpet solos onto the part, so you can make more of a Clarinet feature out of the chart. Reeds are written for CAATT and we have added an optional Baritone part 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.

<b>Moonglow #</b>	By Eddie DeLange, Irving Mills & Will Hudson		£ 29.95
LLM1350	Transcribed by: Myles Collins	Style: Swing @ 115 b.p.m.	
	Duration: 3 mins 25 secs	Grade: Medium	
	Ranges: Trumpets Bb5, Bb5, Bb5, D5	Trombones Ab4, C5 (in solo), C4, Bb3	

Here is our transcription of Artie Shaw's sublime take on Moonglow. We have adapted the original concept by removing the string lines and re-scoring them into the band, making the chart playable by a standard 5444 line-up. As a reference for this transcription we have used not just the Shaw recording, but also the Les Brown chart which was essentially a copy of the AS chart. In addition to the Clarinet lead, the arrangement features solos for Piano and Trombone 2. The Piano solo is taken from the Brown version and the Trombone solo from the Shaw chart. The reeds are scored for AATTB, with saxes 1-4 doubling Clarinet and Baritone on Bass Clarinet. However, the sax parts are printed double sided with a "no double" option on the reverse, though the Clarinet lead is taken by Alto 1 in both versions. The Clarinet solo lines are scored "as played" by Shaw.

<b>Night and Day #</b>	By Cole Porter		£ 29.95
LLM1232	Transcribed by: Myles Collins	Style: Swing @ 150 b.p.m.	
	Duration: 3 mins 30 secs	Grade: Medium	
	Ranges: Trumpets Ab5, G5, G5, C5	Trombones Gb4, F4, D4, Db4	

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. We have adapted the original up to 8 Brass and have written out all of the original solos 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.

<b>Nightmare</b>	#	By Artie Shaw			£ 29.95
LLM1225		Transcribed by:	Myles Collins	Style:	Swing @ 75 b.p.m.
		Duration:	2 mins 50 secs	Grade:	Easy and Advanced
		Ranges:	Trumpets B5, F#5, D5, F#5	Trombones	F#3, E3, C3, A2

Nightmare was Artie Shaw's theme song and is an out and out Clarinet feature. We have transcribed Shaw's solo completely, but please be aware that it is very tricky to play. We have also supplied an alternative Clarinet solo part in 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 we have included an extra Alto part - the Tenor 1 part transposed - 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.

<b>Non-Stop Flight</b>	#	By Artie Shaw			£ 29.95
LLM1161		Transcribed by:	Myles Collins	Style:	Swing @ 200 b.p.m.
		Duration:	2 mins 50 secs	Grade:	Medium
		Ranges:	Trumpets C6, Ab5, Ab5, Ab5	Trombones	Bb4, G4, Gb4, Gb4

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 dexterous, 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!

<b>One Foot in the Groove #</b>		By Artie Shaw			£ 29.95
LLM1231		Transcribed by:	Myles Collins	Style:	Swing @ 165 b.p.m.
		Duration:	4 minutes	Grade:	Easy / Medium
		Ranges:	Trumpets Bb5, Bb5, F5, D5	Trombones	Ab4, F4, Eb4, C4

Originally released on the b-side of Shaw's March 1939 Bluebird record B-10202, One Foot in the Groove is a very cool and relaxed swing chart based around a repeating four chord progression. The solo space features Trumpet, Tenor and Clarinet. All solos are written out as played, and although your players can of course improvise their own solos from the chords provided, the original solos fit so well with the groove of the chart that we would suggest that they be played as written. There is a fair amount of brass sectional plunger work (or fan hats) which, if performed tightly, give a good visual impact for the band. The reeds are scored CAATT and we have augmented the brass to eight voices from the original six.

<b>One Night Stand</b>	#	By Artie Shaw			£ 29.95
LLM1329		Transcribed by:	Myles Collins	Style:	Swing @ 200 b.p.m.
		Duration:	3 minutes	Grade:	Medium
		Ranges:	Trumpets C6, G5, E5, C#5	Trombones	G4, G4, G4, G4

Originally released on the a-side of Shaw's March 1939 Bluebird record B-10202, One Night Stand is a Shaw arrangement in what he described as a "riff chart", being designed primarily for dancing. Nevertheless, the chart offers solo spaces for Trumpet, Tenor, Trombone, Piano and of course Clarinet. We have written out all of the original solos, though you players can improvise their own from the chords if preferred. The original Shaw band chart was scored for 6 brass, and we have augmented our version to a full 8-piece section. The saxes are scored CAATT.

<b>Rose Room</b>	#	By Williams & Hickman			£ 29.95
LLM1246		Transcribed by:	Myles Collins	Style:	Swing @ 130 b.p.m.
		Duration:	3 mins 10 secs	Grade:	Medium
		Ranges:	Trumpets C6, A5, G5, E5	Trombones	Bb4, Ab4, F4, D4

Here is Artie Shaw's version of the old Hickman & Williams tune, Rose Room, though we have adapted it for 8 brass from the original 6. The chord progressions of this tune were later used by Ellington to form the foundation of "In a Mellow Tone". Shaw's version features Clarinet, (we have written his solos 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. We have also included an optional Alto 3 part - a transposition of the Tenor 1 part - 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.

<b>Softly as in a Morning Sunrise #</b>		By Romberg & Hammerstein			£ 29.95
LLM1136		Transcribed by:	Myles Collins	Style:	Swing @ 155 b.p.m.
		Duration:	3 mins 15 secs	Grade:	Medium
		Ranges:	Trumpets B5, G5, F#5, D#5	Trombones	B4, G4, D#4, C4

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.

<b>Stardust</b>	#	By Hoagy Carmichael			£ 29.95
LLM1291		Transcribed by:	Myles Collins	Style:	Swing @ 85 b.p.m.
		Duration:	3 mins 25 secs	Grade:	Medium / Advanced
		Ranges:	Trumpets Eb6, Ab5, F#5, D5	Trombones	C5, F#4, E4, C4

When it comes to Artie Shaw, Stardust is right up there with Begin the Beguine. We have had many requests to make this chart available, and so are very pleased to offer it for you now. The arrangement is scored for a standard 5444 line-up, with no strings, and it features Clarinet, Trumpet and Trombone. All of the solo lines are written out in full. The reeds are scored CAATT, and all the saxes have Clarinet doubles for the closing 8 measures of the chart. However, the two Tenors can remain on Tenor (playing up an octave) and the Alto 2 part has cue notes in addition to the Clarinet lines (allowing the player to stay on Alto), so that the only sax player who has a necessary double is the Alto 1.



<b>Summit Ridge Drive #</b>	By Artie Shaw		£ 29.95
LLM1236	Transcribed by: Myles Collins	Style: Swing @ 135 b.p.m.	
	Duration: 3 mins 15 secs	Grade: Easy / Medium	
	Ranges: Trumpets B5, G5, F#5, F#5	Trombones F4, D4, C4, A3	

Summit Ridge Drive was one of Artie Shaw's hits with his Gramercy Five outfit, comprising Clarinet, Trumpet and Rhythm section. We have taken the original 6 piece arrangement and expanded it up to full big band, whilst keeping the length and structure of the original piece. The chart features solos for Clarinet, Trumpet, Piano (Harpichord) 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. We have also included an extra Trumpet part 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.

<b>S'Wonderful #</b>	By George & Ira Gershwin		£ 29.95
LLM1243	Transcribed by: Myles Collins	Style: Swing @ 195 b.p.m.	
	Duration: 2 mins 55 secs	Grade: Medium	
	Ranges: Trumpets D6, C6, C6, C6	Trombones A4, Bb4, E4, E4	

Originally arranged by Ray Conniff for the Shaw band and recorded in January 1945, this excellent chart works so well on many levels. It contains a fair number of innovative arrangement techniques: the opening unison Trombone riff, the Tenor doubling lead beneath the Trumpets, the Clarinet leading the Trumpets in the middle eight, a five-part combo in the middle and a great shift to full swing feel after Shaws' glorious solo work (which written out in full). Conniff has taken what is otherwise an arguably slightly dull tune and turned it into a masterpiece. This chart is a must for all Shaw lovers.

<b>Traffic Jam #</b>	By Artie Shaw & Teddy McRae		£ 29.95
LLM1146	Transcribed by: Myles Collins	Style: Swing @ 240 b.p.m.	
	Duration: 2 mins 20 secs	Grade: Medium	
	Ranges: Trumpets C6, C6, F5, F5	Trombones C5, Eb4, Eb4, Eb4	

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.

<b>Vilia #</b>	By Franz Lehar		£ 29.95
LLM1327	Transcribed by: Myles Collins	Style: Swing @ 145 b.p.m.	
	Duration: 3 minutes	Grade: Easy / Medium	
	Ranges: Trumpets B5, G5, F5, D5	Trombones Bb4, G4, E4, C4	

Here is Artie Shaw's delightfully quirky take on Vilia, from The Merry Widow by Franz Lehar. Being a Shaw chart it naturally features Clarinet, with some smooth ensemble writing and a flowing sax soli too. The brass ranges are moderate, with no hidden surprises and Shaw's Clarinet solo is written out in full, though your player can improvise from the chords if preferred. The reeds are scored CAATT, with the 4 saxes having Clarinet doubles. However, we have printed the sax parts double sided, with a "no Clarinet double" option on the reverse, in case your players don't all double.

<b>What Is This Thing Called Love #</b>	By Cole Porter		£ 29.95
LLM1247	Transcribed by: Myles Collins	Style: Swing @ 195 b.p.m.	
	Duration: 3 mins 15 secs	Grade: Medium	
	Ranges: Trumpets C6, A5, G5, E5	Trombones Bb4, G4, Eb4, D4	

This is an up-tempo swingy version of What Is This Thing Called Love, the original Shaw arrangement being attributed to Jerry Gray. The first half chorus has a 2-beat feel, moving to full swing for the sax middle eight, and staying there for the rest of the chart. We have adapted the arrangement up to full 8 brass from the original 6. The solos are for Clarinet, Trumpet and Trombone and all three are written out in full, though your players can improvise their own solos if preferred. The reeds are scored for CAATT and all saxes are required to double Clarinet for an 8 measure passage.

## Ray Anthony series:

<b>Again #</b>	By Dorcas Cochran & Lionel Newman		£ 29.95
LLM1378	Transcribed by: Myles Collins	Style: Swing @ 80 b.p.m.	
	Duration: 2 mins 50 secs	Grade: Easy	
	Ranges: Trumpets G5, G5, Eb5, C5	Trombones C5 (Ab4), Db5 (A4), F4, D4	

In 1994, just four short decades after recording his "Dream Dancing" album, Ray Anthony took his band back into the studio to record Dream Dancing II. This transcription of Again is from that album. The only change we have made from the original is to reduce the brass to 8 voices, from the original 9. The solo Trumpet work is written on the 3rd part. The middle 8 of the first chorus is taken by the Trombone section and the lead & 2nd parts go high - top C & Db respectively. We have cued the lead lines onto the 3rd Trumpet part, allowing the high Trombones to drop an octave and fill out the soli. The saxes (CAATT) are Miller voiced throughout.

<b>Body and Soul #</b>	By Edward Heyman, Robert B Sour, Frank Eyton & John Green		£ 29.95
LLM1376	Transcribed by: Myles Collins	Style: Swing @ 80 b.p.m.	
	Duration: 2 mins 57 secs	Grade: Easy	
	Ranges: Trumpets G5, Eb5, F#5, B4	Trombones Ab4, F4, E4, Db4	

Here is our transcription of Ray Anthony's version of the jazz classic, Body and Soul, as played on his 1994 Dream Dancing II album. The only change we have made from the original is to reduce the brass to 8 voices, from the original 9. The solo Trumpet work is written on the 3rd part. The saxes (CAATT) are Miller voiced throughout. The brass ranges are moderate and the chart sounds rich and lush. A good late-night closer.

**Dardanella** # Traditional. (Fred Fisher & Felix Bernard) £ 29.95  
 LLM1379 Transcribed by: Myles Collins Style: Swing @ 160 b.p.m.  
 Duration: 2 mins 58 secs Grade: Medium  
 Ranges: Trumpets D6, Bb5, Bb5, Bb5 Trombones Ab4, F4, Eb4, C4

Transcribed from Ray Anthony's 1960 Arthur Murray Foxtrots album (Capitol Records T1371), Dardanella is a really bouncy swing chart that is full of great licks and riffs, played at a tempo that is just right for the swing dancers. All of the Trumpet solo work is written on the 3rd part, and the only adjustment that we have made is to score the chart for 8 brass (from the original 9). There are no sax doubles.

**Fox, The** # By Ray Anthony & George Williams £ 29.95  
 LLM1145 Transcribed by: Myles Collins Style: Fox Trot @ 162 b.p.m.  
 Duration: 2 mins 30 secs Grade: Medium  
 Ranges: Trumpets C6, C6 (G6 opt), G5, F5 Trombones Ab4, Ab4, Ab4, Ab4

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.

**Mr Anthony's Boogie (Anthony)** # By Ray Anthony & George Williams £ 29.95  
 LLM1093 Transcribed by: Myles Collins Style: Swing @ 160 b.p.m.  
 Duration: 2 mins 35 secs Grade: Medium / Advanced  
 Ranges: Trumpets Eb6, C6, C6, Bb5 Trombones Ab4, F4, Db4, Bb3

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.

**Someone To Watch Over Me** # By George & Ira Gershwin £ 29.95  
 LLM1377 Transcribed by: Myles Collins Style: Swing @ 80 b.p.m.  
 Duration: 2 mins 55 secs Grade: Easy  
 Ranges: Trumpets G5, F5, E5, E5 Trombones Bb4, Ab4, F4, Db4

Here is our transcription of Ray Anthony's take on the Gershwins' classic tune, Someone To Watch Over Me, as played on his 1994 Dream Dancing II album. The only change we have made from the original is to reduce the brass to 8 voices, from the original 9. The solo Trumpet work is written on the 3rd part. The saxes (CAATT) are Miller voiced throughout.

**Thunderbird** # By Ray Anthony & George Williams £ 29.95  
 LLM1206 Transcribed by: Myles Collins Style: Swing @ 125 b.p.m.  
 Duration: 2 mins 25 secs Grade: Easy / Medium  
 Ranges: Trumpets Db6, Bb5, Ab5, Gb5 Trombones Ab4, G4, Eb4, B3

Thunderbird is another chart from the Ray Anthony / George (the Silver Fox) Williams partnership, and is a classic of its time. It is a completely 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 colour 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 we would recommend it not just as a dance piece but as a band training tool too. We have faithfully transcribed this piece 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.

**Trumpet Boogie (Anthony)** # By Ray Anthony & George Williams £ 29.95  
 LLM1169 Transcribed by: Myles Collins Style: Fox Trot @ 180 b.p.m.  
 Duration: 2 mins 40 secs Grade: Medium / Advanced  
 Ranges: Trumpets Eb6, Db6, Db6, Bb5 Trombones Ab4, Ab4, Ab4, Ab4

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. Saxs are scored for a regular section and there are no sax doubles.

## Ted Heath series:

**12<sup>th</sup> Street Rag** # By Euday Bowman £ 29.95  
 LLM1170 Transcribed by: Myles Collins Style: Swing @ 210 b.p.m.  
 Duration: 3 mins 20 secs Grade: Advanced  
 Ranges: Trumpets F6, Eb6, Bb5, Ab5 Trombones C5, C5, C5, C5

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 and parps, 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 - 20's, 40's and 60's. 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 Altos 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.

**Alligator Crawl** # By Fats Waller £ 29.95  
 LLM1275 Transcribed by: Myles Collins Style: Swing @ 170 b.p.m.  
 Duration: 2 mins 20 secs Grade: Medium / Advanced  
 Ranges: Trumpets E6, B5, A5, F5 Trombones Bb4, F4, D4, B3

Alligator Crawl is one of Thomas "Fats" Waller's most popular tunes, played by jazz bands the world over. This big band version was recorded by the Ted Heath orchestra and it bounces along at a reasonably up-tempo swing pace. A good dance tempo too. Whilst most of the chart is fine ensemble and sectional work, there is a written Piano solo very much in the Waller mode. We have modified the original chart to reduce the Trumpet ranges in the intro and ending, without losing the flavour and feel of the original concept. (The original demanded high G and E for the lead and second. Our modification only calls for high E in the lead voice.) This is a rousing and happy chart that will get dancers on the floor. There are no sax doubles.

<b>Alouette</b>	#	Traditional			£ 29.95
LLM1370		Transcribed by:	Myles Collins	Style:	Swing @ 130 b.p.m.
		Duration:	2 mins 35 secs	Grade:	Medium / Advanced
		Ranges:	Trumpets Eb6, C6, Bb5, G5	Trombones	Db5, Bb4, Ab4, F4

Here is a swinging interpretation of a traditional French nursery tune, as performed by the Ted Heath band. Aside from a drum solo towards the close, the chart is all sectional work. It opens in a quasi-military manner (a-la St. Louis Blues) and builds for 28 measures, through two modulations, to the main body of the chart. Although fairly straightforward to play, the chart contains some interesting harmonic elements and rhythmic structures that add real interest. The brass ranges are fairly high (lead Trumpet to Eb and lead Trombone to Db) and there are no sax doubles.

<b>Apple Honey</b>	#	By Woody Herman			£ 29.95
LLM1197		Transcribed by:	Myles Collins	Style:	Swing @ 260 b.p.m.
		Duration:	3 mins 15 secs	Grade:	Advanced
		Ranges:	Trumpets C6, D6 (F6), C6, C6	Trombones	Bb4, F4, Eb4, C4

Transcribed from Ted Heath's "Swing is King Vol. 2" album, this version of Apple Honey closely follows the form of the Woody Herman original, though the solo spaces are less cluttered, allowing for more improvisational freedom. The order of the solos is Tenor 1 (as written, or improvised - full chorus), Trombone (improvised from chords on all parts - full chorus), Piano (improvised - half chorus) and Clarinet twice (as written - half chorus and improvised half chorus). The Clarinet line is written on the Alto 1 part, and the saxes are AATTB. The final flourishing Trumpet solo is written on Trumpet 2. Because of the tempo and the need for players to improvise at this speed we have rated this chart as advanced.

<b>Autumn Leaves</b>	#	By Joseph Kosma			£ 29.95
LLM1168		Transcribed by:	Myles Collins	Style:	Swing @ 125 b.p.m.
		Duration:	2 mins 10 secs	Grade:	Medium
		Ranges:	Trumpets E6, E6, G5, Eb5	Trombones	B4, Ab4, F4, D4

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.

<b>Bakerloo Non Stop #</b>		By Kenny Baker			£ 29.95
LLH1349		Transcribed by:	Jon Harpin	Style:	Swing @ 220+ b.p.m.
		Duration:	2 mins 55 secs	Grade:	Advanced
		Ranges:	Trumpets G6, D6, C6, C6	Trombones	Bb4, Bb4, Bb4, G4

Written by band member and English Trumpet legend Kenny Baker, this up-tempo swinger features the Trumpets. After the opening chorus and bridge there is a Tenor solo (written out, but can be ad-lib from the chords) backed by the Trombones who then take a soli. A cleverly written rising chromatic bridge leads to the closing 100+ measure section that showcases the Trumpets (and Drums). The lead has a big solo, and the whole section powers in after this. The rest of the band enter for the shout, but the Trumpets continue to shine to the very end. Make no mistake, this is a tough chart, but if your band has the skill to pull it off, it will bring the house down.

<b>Chloe</b>	#	By Kahn and Moret			£ 29.95
LLG1213		Transcribed by:	Alan Glasscock	Style:	Swing @ 130 b.p.m.
		Duration:	3 mins 50 secs	Grade:	Advanced
		Ranges:	Trumpets Eb6, D6, G#5, G5	Trombones	C5, A4, Ab4, E4

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. Ours 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 we have graded it as advanced.

<b>Darktown Strutters Ball #</b>		By Shelton Brooks			£ 29.95
LLM1202		Transcribed by:	Myles Collins	Style:	Swing @ 190 b.p.m.
		Duration:	2 mins	Grade:	Medium / Advanced
		Ranges:	Trumpets C6, C6, G5, E5	Trombones	A4, A4, A4, A3

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.

<b>Early One Morning#</b>		Traditional			£ 29.95
LLM1281		Transcribed by:	Myles Collins	Style:	Swing @ 135 b.p.m.
		Duration:	2 mins 35 secs	Grade:	Medium / Advanced
		Ranges:	Trumpets E6, D6, C6, A5	Trombones	Db5, Bb4, Bb4, E4

Here is our transcription of Early One Morning, taken from Ted Heath's 1958 'Old English' album. This chart contains plenty of tonal colour and some excellent sectional writing, as well as solos for Trumpet 2 and Piano which can be played "as written" or improvised from the chords provided. The original arranger (as yet unknown) has taken what is an otherwise simple folk song and has transformed it into a fine, solid band chart that offers something for players and audiences alike. There are no sax doubles.

<b>Flying Home</b>	#	By Benny Goodman & Lionel Hampton			£ 29.95
LLM1196		Transcribed by:	Myles Collins	Style:	Swing @ 200-220 b.p.m.
		Duration:	2 mins 15 secs	Grade:	Advanced
		Ranges:	Trumpets Eb5, Db5, Bb4, G	Trombones	B4, G4, F4, C4

Written by Benny Goodman and Lionel Hampton, this tune was a mainstay of the Goodman Sextet, featuring Charlie Christian. The version that we offer you here is transcribed from the Ted Heath album "Swing is King", recorded in 1968, and it swings really hard and fast from start to finish. Because of the tempo, the unison sax lines and the high range of the trumpet solo we have graded the chart at the advanced level. The Trumpet solo is written on the first part but cued on 2, 3 and 4. The same is true for the short 4 measure Trombone solo in the middle of the first chorus. The Piano solo in the intro is written out in full. Alto 1 is written on Soprano for the first chorus, though is equally effective played on Clarinet. Aside from this there are no other sax doubles. This chart is classic Ted Heath.

<b>Fly Me to the Moon #</b>	By Bart Howard			£ 29.95
LLM1332	Transcribed by: Myles Collins	Style:	Ballad @ 75 b.p.m.	
	Duration: 3 mins 15 secs	Grade:	Easy / Medium	
	Ranges: Trumpets B6, G5, E5, E5	Trombones	G#4, E4, C#4, A3	

Here is Ted Heath's beautifully lush version of Fly Me to the Moon, scored as a slow Alto Sax feature ballad. The Alto solo line is written out in full, as originally played (possibly by Ronnie Chamberlain), and the rest of the band backs the soloist all the way without ever obscuring the solo line. The brass ranges are very moderate, with lead Trumpet to B and lead Trombone to G#. All of the important little rhythm licks and fills are written in too, allowing your band to produce an authentic performance. There are no sax doubles.

<b>Heading North #</b>	By Johnny Keating			£ 29.95
LLM1081	Transcribed by: Myles Collins	Style:	Swing @ 130 b.p.m.	
	Duration: 2 mins 40 secs	Grade:	Easy / Medium	
	Ranges: Trumpets Eb6, Bb5, G5, Eb5	Trombones	G4, E4, E4, E4	

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 off 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.

<b>Hindustan #</b>	Traditional			£ 29.95
LLM1164	Transcribed by: Myles Collins	Style:	Ballad @ 240 b.p.m.	
	Duration: 2 mins 15 secs	Grade:	Medium / Advanced	
	Ranges: Trumpets D6, C6, G5, F#5	Trombones	Bb4, G4, F4, C4	

A fabulous arrangement of this timeless classic, as played by the Ted Heath band of 1947. This chart is a real mood lifter; it just so bright and bouncy. Your drummer sets this mood right from the word go, and the band sets up the swing with a series of rising chromatic punches in the intro. There is an improvised Trumpet 2 solo which needs to really scream over the band to be effective, and the reeds are Miller-voiced for their solis in the second half of the arrangement, so Alto1 doubles Clarinet and Baritone doubles Alto. The tempo of the chart is set at 240 beats per minute, and it needs to be around this speed to make the chart work, so the band must have nimble fingers and chops..

<b>Hot Toddy #</b>	By Herb Handler & Ralph Flanagan			£ 29.95
LLM1227	Transcribed by: Myles Collins	Style:	Swing @ 130 b.p.m.	
	Duration: 2 mins 40 secs	Grade:	Easy / Medium	
	Ranges: Trumpets D6, B5, B5, B5	Trombones	A4, F#4, E4, C#4	

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. We have written this solo 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.

<b>Intermission Riff #</b>	By Ray Wetzel			£ 29.95
LLH1163	Transcribed by: Jon Harpin	Style:	Swing @ 160 b.p.m.	
	Duration: 3 mins 5 secs	Grade:	Medium / Advanced	
	Ranges: Trumpets G6(Eb6), Eb6, C6, Bb5	Trombones	F4, F4, F4, F4	

When you say Intermission Riff, the first name that pops up is usually Stan Kenton. However, other bands also covered this Ray Wetzel tune, and we offer you the Ted Heath version here, originally arranged by Ron Roullier and transcribed by Jon Harpin. We have written out the opening Piano solo chorus, and have left the other sax and trombone solos for your players to improvise. The first sax solo chords are scored onto the Alto 1 chair, and cued on the Tenor 1 part. The Trombone solo chords are written on all Trombone parts, leaving you free to share the solo space amongst your section. As per the Kenton chart, the Trumpets scream very high towards the end - lead to high G and second to high Eb. If your lead doesn't have the range, he can drop this little 3 measure section down an octave, though hell still have to hit high Eb on the final chord. There are no sax doubles.

<b>Ja-Da #</b>	By Bob Carleton			£ 29.95
LLM1187	Transcribed by: Myles Collins	Style:	Swing @ 180 b.p.m.	
	Duration: 2 mins 45 secs	Grade:	Medium / Advanced	
	Ranges: Trumpets E6, C#6, B5, B5	Trombones	A4, Ab4, E4, C4	

Bob Carleton penned a little 16 bar tune in 1918, whilst still a club pianist 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 'Doxy' 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 medium advanced, 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.

<b>Jitterbug Waltz #</b>	By Fats Waller			£ 29.95
LLM1143	Transcribed by: Myles Collins	Style:	Waltz @ 90 b.p.m.	
	Duration: 2 mins 30 secs	Grade:	Medium / Advanced	
	Ranges: Trumpets E6, D6, D6, B5	Trombones	B4, G4, E4, D4	

Written by Thomas "Fats" Waller in 1942, not much more than a year before his untimely death, Jitterbug Waltz is one of only a few known jazz waltz tunes first recorded prior to the 1950's. The melody was inspired by some Piano exercises that Waller's son Maurice had been working on. This version is by the Ted Heath band, recorded in 1953, and it features a written Trumpet solo, lush Trombone solis and some powerful ensemble passages. Good intonation and dynamic contrast is needed when you play this one. There are no sax doubles.

<b>Kings Cross Climax #</b>	By Kenny Graham			£ 29.95
LLH1311	Transcribed by: Jon Harpin	Style:	Swing @ 280 b.p.m.	
	Duration: 2 mins 15 secs	Grade:	Advanced	
	Ranges: Trumpets E6, D6, D6, F5	Trombones	C5, A4, G4, E4	

Written by band member Kenny Graham for Ted Heath's 1956 Australian tour, Kings Cross Climax is a big drum feature. The chart opens at a rapid speed, with a drum solo and a big pyramid build-up from the band, before the Trumpets take the melody line in unison. The middle of the chart drops to a half-time, quasi-march feel, with an open drum solo at the end, before reverting to tempo 1 for the shout. This chart is a fast, high energy, power-packed showpiece that makes a great concert feature for your drummer. There are no sax doubles.

<b>Lincolnshire Poacher #</b>	Traditional			£ 29.95
LLM1157	Transcribed by:	Jon Harpin	Style:	Swing @ 175 b.p.m.
	Duration:	2 mins 15 secs	Grade:	Medium
	Ranges:	Trumpets C6, A5, F5, E5	Trombones	C5, A4, G4, E4

Here is our transcription of Lincolnshire Poacher, taken from Ted Heath's 1958 'Old English' album. 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.

<b>London Bridge Is Falling Down#</b>	Traditional			£ 29.95
LLM1355	Transcribed by:	Myles Collins	Style:	Swing @ 180 b.p.m.
	Duration:	2 mins 35 secs	Grade:	Medium / Advanced
	Ranges:	Trumpets B5, A5, A5, D#4	Trombones	B4, B4, B4, B3

Here is our transcription of London Bridge Is Falling Down, taken from Ted Heath's 1958 'Old English' album. The chart has a number of instrument doubles; Alto 1 on Soprano; Alto 2 and both Tenors on Clarinet; Baritone on Bass Clarinet and Piano on Harpsichord. We have printed the sax parts double sided, with a 'no double' option on the reverse. However, the Alto 2 is expected to take a Clarinet solo either way. The chart starts and finishes with an almost baroque feel and is an up tempo swinger in between. The swing section has several modulations and the melody is shared between saxes & brass. As might be expected from a Heath chart this arrangement contains plenty of punch as well as good tonal flavour.

<b>London Suite – Bond Street #</b>	By Fats Waller			£ 29.95
LLM1265	Transcribed by:	Myles Collins	Style:	Swing @ 130 b.p.m.
	Duration:	3 minutes	Grade:	Medium
	Ranges:	Trumpets D6, D6, D6, A5	Trombones	A5, F4, D4, C4

The London Suite was written by Thomas "Fats" Waller during his 1939 European tour. It is his musical interpretation of six London districts and the suite was arranged for and recorded by the Ted Heath band in 1947, then re-recorded in 1953/4. Bond Street is scored as a medium tempo swing chart that reflects the wealthy and sophisticated feel of the area at the time. Right from the intro one can almost imagine Bertie Wooster strolling down the street twirling his walking cane. There is a written solo for Trumpet and some great Trombone and Sax sectional work, plus both Altos double on Clarinet. Taken down from the 1953 recording this is not a hard chart to play, though the Trumpet (1-3) range is high and good dynamic discipline is required from the band.

<b>London Suite – Chelsea #</b>	By Fats Waller			£ 29.95
LLM1338	Transcribed by:	Myles Collins	Style:	Swing @ 95 b.p.m.
	Duration:	3 mins 15 secs	Grade:	Medium
	Ranges:	Trumpets A5, B5, F#5, F#5	Trombones	C5, Ab4, F4, Db4

The London Suite was written by Thomas "Fats" Waller during his 1939 European tour. It is his musical interpretation of six London districts and the suite was arranged for and recorded by the Ted Heath band in 1947, then re-recorded in 1953/4. Chelsea is scored as a relaxed tempo swing chart that reflects the artistic bohemian feel of the area at the time. There are solos for Piano, Trumpet and Alto 1 on Clarinet, plus a cameo solo line for Baritone, a sweet sax section passage, laid-back Trombone soli and strong ensemble work. Taken down from the 1947 recording this is not a hard chart to play and aside from Alto 1 on Clarinet there are no sax doubles.

<b>London Suite – Limehouse #</b>	By Fats Waller			£ 29.95
LLM1264	Transcribed by:	Myles Collins	Style:	Ballad @ 85 b.p.m.
	Duration:	2 mins 45 secs	Grade:	Medium
	Ranges:	Trumpets D6, B5, B5, B5	Trombones	A4, F4, F4, Bb3

The London Suite was written by Thomas "Fats" Waller during his 1939 European tour. It is his musical interpretation of six London districts and the suite was arranged for and recorded by the Ted Heath band in 1947, then re-recorded in 1953/4. Limehouse is scored at a slower tempo ballad-feel chart that switches between straight and swing feels. It reflects heavily the Chinese influences on the area at the time and some say that the musical style partly alludes to opium induced trances. There are solos for Piano and both Altos double on Clarinet. Taken down from the 1947 recording this is not a hard chart to play, though the short middle Piano solo might require some fingering practice.

<b>London Suite – Piccadilly #</b>	By Fats Waller			£ 29.95
LLM1330	Transcribed by:	Myles Collins	Style:	Swing @ 180 b.p.m.
	Duration:	3 minutes	Grade:	Medium / Advanced
	Ranges:	Trumpets D6, C6, C6, C6	Trombones	C5, A4, G4, Eb4

The London Suite was written by Thomas "Fats" Waller during his 1939 European tour. It is his musical interpretation of six London districts and the suite was arranged for and recorded by the Ted Heath band in 1947, then re-recorded in 1953/4. Piccadilly is scored as an up-tempo yet light and bouncy swing chart that reflects the urban sophistication and wealth of the area. There are solos for Alto 1, Tenor and Guitar (or Piano), some lovely sectional interplays, powerful ensemble passages and a couple of sweet sax soli passages too. Taken down from the 1947 recording this is not an easy chart to play and the opening measure of unison Trumpets up to top C reflects this. However, with practice and good teamwork the chart will gel nicely. There are no sax doubles.

<b>London Suite – Soho #</b>	By Fats Waller			£ 29.95
LLM1331	Transcribed by:	Myles Collins	Style:	Swing @ 145 b.p.m.
	Duration:	2 mins 45 secs	Grade:	Medium
	Ranges:	Trumpets D6, C6, C6, C6	Trombones	C5, A4, G4, Eb4

The London Suite was written by Thomas "Fats" Waller during his 1939 European tour. It is his musical interpretation of six London districts and the suite was arranged for and recorded by the Ted Heath band in 1947, then re-recorded in 1953/4. Soho is scored as a medium tempo cool swing chart that has echos of the 6:9 tonality of Intermision Riff. The chart reflects the area, famous for its nightlife and links to the music and entertainment industries of the time. There are solos for Piano, Tenor and Guitar (or Piano), some sweet sax section passages, powerful ensemble work and a great shock modulation too. Taken down from the 1947 recording this is not a hard chart to play and it swings hard from start to finish. There are no sax doubles.

**London Suite – Whitechapel #** By Fats Waller £ 29.95  
 LLM1183 Transcribed by: Myles Collins Style: Ballad @ 80 b.p.m.  
 Duration: 2 mins 35 secs Grade: Medium / Advanced  
 Ranges: Trumpets C#6, F5, D5, Bb4 Trombones D5, A4, G4, E4

The London Suite was written by Thomas "Fats" Waller during his 1939 European tour. It is his musical interpretation of six London districts and the suite was arranged for and recorded by the Ted Heath band in 1947, then re-recorded in 1953/4. Whitechapel is scored at a slower tempo ballad-feel chart that switches between straight and swing feels. It is a broody, even dark piece that evokes the London of Dickens and the dreadful deeds of Jack the Ripper. There are cameo solos for Trumpet and Baritone and both Altos double on Clarinet. Taken down from the 1947 recording this is not a hard chart to play, though your lead Trombone needs to be able to reach high D.

**Lullaby of Birdland #** By George Shearing £ 29.95  
 LLH1102 Transcribed by: Mogens Hobel Style: Swing @ 125 b.p.m.  
 Duration: 3 mins 40 secs Grade: Easy / Medium  
 Ranges: Trumpets D6 D6, A5, A5 Trombones A4, G4, E4, C4

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.

**Manhattan Spiritual #** By Billy Maxted £ 29.95  
 LLM1166 Transcribed by: Myles Collins Style: Swing @ 200 b.p.m.  
 Duration: 3 mins Grade: Medium  
 Ranges: Trumpets F6, Db6, Bb5, F5 Trombones Cb4, Bb4, Ab4, C4

Manhattan Spiritual is a wonderfully uplifting swing chart, as its name might suggest. Originally scored in the late 50's 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 Timp 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.

**Memories of You #** By Eubie Blake & Andy Razaf £ 29.95  
 LLM1188 Transcribed by: Myles Collins Style: Swing @ 90 b.p.m.  
 Duration: 2 mins 45 secs Grade: Advanced  
 Ranges: Trumpets G6, F6, Bb5, Bb5 Trombones Bb4, F4, Eb4, Bb3

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.

**My Blue Heaven #** By Walter Donaldson and George Whiting £ 29.95  
 LLM1284 Transcribed by: Myles Collins Style: Swing @ 190 b.p.m.  
 Duration: 2 mins 5 secs Grade: Medium  
 Ranges: Trumpets E6, D6, B5, B5 Trombones Bb4, Ab4, F4, Eb4

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.

**Night and Day #** By Cole Porter £ 29.95  
 LLM1354 Transcribed by: Myles Collins Style: Swing @ 175 b.p.m.  
 Duration: 2 mins 25 secs Grade: Advanced  
 Ranges: Trumpets F6, D6, B5, G5 Trombones D5, C5, F4, Db4

Here is a very different take on Cole Porter's Night and Day. This Ted Heath (Vocalion CDLK 4228) chart features Drums, the Trumpet section and two Trombones. The Trumpet section takes the opening verse, scored in harmonised pairs, over the kit playing a rhythmic floor tom solo. Trombone 1 takes the first 16 measures melody chorus, backed by similar Trumpet pairs, with Trombone 2 entering for the second 16 of the verse and taking a counterpoint solo behind the lead. The chorus is finished by a full ensemble and then Trumpet section before the Trombone pairing returns to restate the theme. The Trumpet section re-states the opening verse, and the chart rounds off with a short Bass solo and final band hit. There are no sax doubles. A great chart for those of you who like your swing to be a bit more contemporary.

**Ol' Man River #** By Hammerstein & Kern £ 29.95  
 LLM1207 Transcribed by: Myles Collins Style: Swing @ 320 b.p.m.  
 Duration: 2 mins 15 secs Grade: Advanced  
 Ranges: Trumpets G6, F6, C6, A5 Trombones C5, C5, Bb4, Bb4

Transcribed from the original Johnny Keating chart, Ol' Man River is an absolute screamer of a chart, from the time when the 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. We prefer this Palladium version and offer it for you here. This is a fast, tough chart, particularly for the brass. Lead Trumpet (Bobby Pratt) hits high G, and 2nd Trumpet (Bert Courtney) 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.

<b>On the Alamo</b>	#	Traditional			£ 29.95
LLM1356		Transcribed by:	Myles Collins	Style:	Swing @ 110 b.p.m.
		Duration:	3 mins 30 secs	Grade:	Medium
		Ranges:	Trumpets D6, A5, A5, F#5	Trombones	C5, G4, E4, Eb4

Transcribed from Ted Heath's Vocalion CDLK 4309 recording, the Alamo is a moderately slow swing chart featuring both solo Trombone and the Trombone section in the opening melodic statement, plus a lovely sax sectional in the middle of the chart. The textures and harmonic structures contained within this arrangement are just sublime, and it is a joy to play and listen to. This is essentially the Tommy Dorsey version of the chart, reproduced by the Heath band. Saxes are scored for a regular AATTB section and the 4th Trombone is a Bass.

<b>Piper's Patrol</b>	#	Traditional			£ 29.95
LLM1367		Transcribed by:	Myles Collins	Style:	Swing @ 170 b.p.m.
		Duration:	2 mins 25 secs	Grade:	Medium / Advanced
		Ranges:	Trumpets Eb6, C6, Bb5, G5	Trombones	Db5, Gb4, Eb4, Db4

Here is a hard swinging take on an old traditional tune, as performed by the Ted Heath band. The chart is all sectional work (i.e. no solos) with the melody elements being shared around the front line sections in rotation - Trombones, Saxes, Trumpets, Ensemble, Saxes, Brass, Trombones and Ensemble to finish. Although relatively straightforward to play, the chart demands good sectional discipline and intonation from your blowers. The brass ranges are fairly high (lead Trumpet to Eb and lead Trombone to Db) and there are no sax doubles.

<b>Sleepy Time Down South</b>	#	By Leon & Otis Rene & Clarence Muse			£ 29.95
LLH1290		Transcribed by:	Jon Harpin	Style:	Swing @ 76 b.p.m.
		Duration:	3 mins 15 secs	Grade:	Advanced
		Ranges:	Trumpets D6, B5, G5, Solo A6	Trombones	B4, G4, Eb4, C4

Here is our transcription of the Bobby Pratt version of Sleepy Time Down South, as performed with the Ted Heath band. Bobby was a gifted trumpeter and a great high note player who died tragically young. This chart is an out-and-out Trumpet feature from start to finish, and will need a fine player to make it work. Pratt's solo uses the full range of the instrument, and then some. The last 12 measures of solo part reach super A, though can be played down an octave, but the results are just not the same. Other than the solo, the brass ranges are moderate, with lead Trumpet to top D and lead Trombone to B. Alto's 1&2 double Clarinets, and there are no other sax doubles.

<b>Stardust</b>		By Hoagy Carmichael and Mitchell Parish			£ 29.95
LLM1048		Arranged by:	Bob Martin	Style:	Ballad @ 75-80 b.p.m.
		Duration:	2 mins 50 secs	Grade:	Medium
		Ranges:	Trumpets C6, A5, G5, G5	Trombones	A4, F4, F4, C4

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.

<b>Swingin' Shepherd Blues</b>	#	By Roberts, Jacobson, Koffman			£ 29.95
LLM1086		Transcribed by:	Myles Collins	Style:	Swing @ 115 b.p.m.
		Duration:	2 mins 50 secs	Grade:	Easy / Medium
		Ranges:	Trumpets D6, B5, A5, F#5	Trombones	Bb4, G4, E4, E4

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.

<b>This Can't Be Love</b>	#	By Rodgers & Hart			£ 29.95
LLM1339		Transcribed by:	Myles Collins	Style:	Swing @ 200 b.p.m.
		Duration:	2 mins 20 secs	Grade:	Medium / Advanced
		Ranges:	Trumpets F6, C6, A5, Ab5	Trombones	Bb4, Ab4, Ab4, E4

The Ted Heath band was arguably the best big band from the UK and probably the only one to achieve any level of success in the USA, and it did so with superbly scored charts like this version of This Can't Be Love. Written at an up-tempo 200 b.p.m. and featuring great sectional and cross sectional writing, the chart offers a solo chorus for Trumpet 2 (improvised) and one of those rarities - a written Bass solo. This chart requires tightness and precision from the band, and the lead Trumpet is written to high F, hence we have graded it at the Medium / Advanced level. There are no sax doubles.

## Famous Big Bands series:

<b>Bizet Has His Day (Brown)</b>	#	Music by Bizet, Original arrangement by Ben Homer			£ 29.95
LLM1245		Transcribed by:	Myles Collins	Style:	Swing @ 155 b.p.m.
		Duration:	3 mins 5 secs	Grade:	Medium
		Ranges:	Trumpets C6, Bb5, G5, E5	Trombones	Ab4, Ab4, C4, Ab3

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 1, Trombone 1 and Piano. Both Altos double Clarinet, Baritone doubles Alto. Lead trumpet to high C. A good chart to play and really effective in any band library.

**Celery Stalks At Midnight (Bradley)#** By Carl Sigman, George Harris & Will Bradley £ 29.95  
 LLM1272 Transcribed by: Alan Glasscock Style: Swing @ 150 b.p.m.  
 Duration: 3 minutes Grade: Medium  
 Ranges: Trumpets D6, A5, D6 (solo), A5 Trombones C5 (solo), G4, C#4, A3

Transcribed from the 1940 Will Bradley / Ray McKinley arrangement, this is one of the most requested swing dance charts ever written. It is just perfect for the dance crowds. The chart features solos for Trombone, Trumpet 3 and Tenor, all of which are written out "as played" but which can be improvised from the chords provided. We have even included the little solo Piano infill trills, and the whole chart is accurately notated with correct articulations, dynamics and indications of feel changes too. There are no sax doubles.

**Cherokee (Barnet) #** By Ray Noble £ 29.95  
 LLM1078 Transcribed by: Myles Collins Style: Swing @ 176 b.p.m.  
 Duration: 3 mins 40 secs Grade: Easy / Medium  
 Ranges: Trumpets D6, B5, G5, F5 Trombones Bb4, G4, E4, D4

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 chart. There are no sax doubles.

**Contrasts (J.Dorsey) #** By Jimmy Dorsey £ 29.95  
 LLM1131 Transcribed by: Myles Collins Style: Swing @ 70 b.p.m.  
 Duration: 3 minutes Grade: Medium / Advanced  
 Ranges: Trumpets C6, A5, F5, Db5 Trombones C5, Ab4, E4, Db4

Contrasts was Jimmy Dorsey's theme tune and, as you might expect, it is a big Alto sax feature. The title reflects the two moods of the song: the opening slow swing ballad featuring Alto, the almost double-time shift to rhythmic swing in the middle, and the reversion to the ballad theme for the close. The band backings behind the soloist are subdued, yet rich with harmonic texture, providing a perfect counterfoil to the soaring solo line. We have written the Dorsey solo out in full, though your soloist can be allowed some rhythmic freedom of expression with the chromatic and arpeggio runs. There are no sax doubles.

**Crew Cut (J.Gray) #** By Jerry Gray £ 29.95  
 LLM1362 Transcribed by: Myles Collins Style: Swing @ 165 b.p.m.  
 Duration: 2 mins 45 secs Grade: Medium / Advanced  
 Ranges: Trumpets D6, Bb5, Bb5, G5 Trombones B4, G4, Ab4, F4

Crew Cut is a really bouncy swing chart with an infectious feel, written and arranged by Jerry Gray for his own post-war band. Our transcription of his chart features solo space for Tenor 1 and Trombone 2, and the Tenor takes the lead in all of the reed passages too. There is a fair amount of plunger work in the brass sections, so much opportunity for choreography on-stage. At a tempo of 165 b.p.m. it is perfect for the swing dance crowd too. There are no sax doubles.

**Dark Eyes (Bradley) #** Traditional £ 29.95  
 LLM1326 Transcribed by: Alan Glasscock Style: Swing @ 180 b.p.m.  
 Duration: 2 mins 25 secs Grade: Medium / Advanced  
 Ranges: Trumpets C#6, A5, F#5, D#5 Trombones C5, A4, E4, C4

This is Will Bradley's interpretation of Florian Hermann's melody, Valse Hommage, which set music to the old Ukranian romance "Ochi chyornye" way back in 1884. This chart is a hard swinging one, full of punch and punctuation in the brass, and with shimmering high sax lines. The Tenor solo is written out but can be improvised if preferred. The Trombone solo is written on the lead part and cued on the other 3 bone parts. Both Altos double Clarinet and the other 3 reeds have optional Clarinet doubles too. Not an easy chart to play, but when played tight it sounds great.

**Disc Jockey Jump (Krupa) #** By Gene Krupa & Gerry Mulligan £ 29.95  
 LLM1014 Transcribed by: Bob Martin Style: Swing Bebop @ 208 b.p.m.  
 Duration: Approx 3 mins Grade: Medium / Advanced  
 Ranges: Trumpets A5, G5, A5, G5 Trombones Ab4, F4, F4, F4

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. Each 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.

**El Manisero (Peanut Vendor)** By L. Wolfe Gilbert, Marion Sunshine, Moises Simons £ 29.95  
 LLM1229 Arranged by: Myles Collins Style: Latin @ 220 b.p.m.  
 Duration: 3 mins 20 secs Grade: Medium / Advanced  
 Ranges: Trumpets C6, C6, A5(Bb5 opt), G5(Bb5 opt) Trombones G4, Bb3, Eb3, F2 (Bass)

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, we have written rhythm indications 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. There are no sax doubles, and the 4th Trombone is Bass. 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 - LLM1205' chart further down this section of the catalogue.



**Harlem Nocturne #** By Earle Hagen £ 29.95  
 LLM1128 Transcribed by: Myles Collins Style: Ballad @ 85 b.p.m.  
 Duration: 4 minutes Grade: Easy  
 Ranges: Trumpets G5, F#5, F#5, F#5 Trombones G4, E4, C4, A3

This version of Harlem Nocturne is an Alto feature from the **Maynard Ferguson** book and has an altogether much cooler feel to it than the ever-present and much played standard stock swing chart. Our chart alternates between even and swing feels with the saxes leading the first swinging bridge (backed by the brass), and the brass leading the second (backed by the saxes). The lead alto's solo lines weave in between, and the alto also closes the chart with a series of short cadenza flourishes. This is not a hard chart to play and the brass ranges are very moderate, with lead trumpet only reaching B and lead trombone written to G. There are no sax doubles.

**Hors D'Oeuvre (Ambrose) #** Traditional. By David Comer £ 29.95  
 LLM1333 Transcribed by: Myles Collins Style: Swing @ 165 b.p.m.  
 Duration: 3 minutes Grade: Medium / Advanced  
 Ranges: Trumpets A5, G5, G5, G5 Trombones C5, F4, F4, F4

Originally written in 1915 for solo Piano, Hors D'Oeuvre became a huge hit for both Sid Phillips and Bert Ambrose. The chart was also revived by Billy May in his Time Life Swing Era recordings. This chart recaptures the mood of the British dance band era back in the 20's and 30's. You will need a Pianist with a good right hand. A bit of stride skill with the left would be useful too. The chart also features solos (all written out) for Alto 2, Trumpet 2, Clarinet (Alto 1) and Trombone 1. In the reeds, both Altos and Tenors are required to double Clarinet. If you are ever called to play a roaring 20's style number and are bored with the Charleston, this chart will have the dance floor filled with dancers in no time.

**Hungarian Dance #5 (Gray) #** Music by Brahms. Traditional. £ 29.95  
 LLH1287 Transcribed by: Jon Harpin Style: Swing @ 245 b.p.m.  
 Duration: 2 mins 25 secs Grade: Medium / Advanced  
 Ranges: Trumpets E6, A5, B5, A5 Trombones Bb4, A4, A4, D4

Here is our transcription Brahms' Hungarian Dance Number 5, another excellent Billy May chart done for the Casa Loma Orchestra as part of a series of classical works arranged for big band. The chart fairly rips along at 245 beats per minute, and is a high energy piece with plenty of sectional interplay, tonal colour and dynamic contrasts. There is a cameo solo for Tenor which is written out in full, but can be improvised if preferred. Lead Alto doubles Clarinet.

**Indian Summer (Barnet) #** Traditional. (Al Dubin & Victor Herbert) £ 29.95  
 LLM1375 Transcribed by: Myles Collins Style: Swing @ 85 b.p.m.  
 Duration: 2 mins 40 secs Grade: Medium / Advanced  
 Ranges: Trumpets F#6(C#6), D#6(C#6), C#6, G5(E5) Trombones C#5, B4, E4, C#4

Here is Charlie Barnet's take on Indian Summer. The chart is scored as a lush ballad, featuring your lead Alto who takes the lead role for about two thirds of the chart. The arrangement is full of rich tonal colour and dynamic contrast, sometimes shifting from mp to ff within one beat, which is what helps to make the chart so interesting for audiences to listen to. In the Barnet original the Trumpets were written very high (lead to high F#, second to high D#). In order to make the chart more accessible we have provided two sets of Trumpet parts in the arrangement; the Barnet original plus an alternate set that avoids the super high notes yet stays true to the original concept. However, Trumpets 1, 2 & 3 still need to reach top C# when using this alternate set. The two-Trombone duet is written out "as played" on the 1st and 2nd parts and the Alto lead is written "as played" too. There are no sax doubles.

**I've Got My Love To Keep Me Warm (Brown) #** By Irving Berlin £ 29.95  
 LLM1394 Transcribed by: Myles Collins Style: Swing @ 140 b.p.m.  
 Duration: 2 mins 45 secs Grade: Medium / Advanced  
 Ranges: Trumpets E6, C#6. Bb5, G5 Trombones Db5, Bb4, Bb4, E4

Here is our faithful transcription of Skippy Martin's inspirational chart written for the Les Brown band. It is not a rework of the stock chart that was published decades ago which contained many errors and inaccuracies. In our chart the sections are correctly voiced and all articulations and dynamics are clearly written so that your band can recreate faithfully the Les Brown sound. The Tenor and Trumpet solos are transcribed in full, though your players can improvise their own from the chords provided and the Piano solo is improvised from the changes. There are no sax doubles.

**Lean Baby (Billy May) #** By Roy Alfred and Billy May £ 29.95  
 LLM1221 Transcribed by: Myles Collins Style: Swing @ 120 b.p.m.  
 Duration: 3 mins 15 secs Grade: Easy / Medium  
 Ranges: Trumpets Db6, Bb5, G5, G5 Trombones Ab4, F4, F4, F4

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 we have written out the Tenor and Piano solos in full, though your players can improvise from the chords if they prefer. We have also written the correct articulations in the saxes to help you 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.

**Leap Frog (Les Brown) #** By Joe Garland £ 29.95  
 LLM1115 Transcribed by: Myles Collins Style: Swing @ 180 b.p.m.  
 Duration: 2 mins 40 secs Grade: Easy / Medium  
 Ranges: Trumpets D6, Bb5, Bb5, Bb5 Trombones Ab4, Ab4, Ab4, Ab4

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!

**Leave Us Leap (Krupa) #** By Edwin Finckel £ 29.95  
 LLM1022 Transcribed by: Myles Collins Style: Swing @ 180 b.p.m.  
 Duration: 3 mins 30 secs + Grade: Medium / Advanced  
 Ranges: Trumpets D6, C6, C6, C6 Trombones A4, G4, F4, B3

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.

**Lovers Leap (Brown) #** By Bob Higgins £ 29.95  
 LLM1325 Transcribed by: Myles Collins Style: Swing @ 190 b.p.m.  
 Duration: 3 minutes Grade: Medium / Advanced  
 Ranges: Trumpets C6, A5, E6, E5 Trombones Bb4, Bb4, Bb4, Bb3

Following many requests we are pleased to offer Lover's Leap. It is an up-tempo, bouncy swing chart from the postwar Les Brown orchestra featuring Alto, Piano and a cameo solo from Trumpet in the shout chorus. The band is tightly scored, and the chart needs to be played with great precision to achieve the required feel. We have written in all of the articulations on the band parts to help you achieve the right result. The sax solo is written out on Alto 1 and cross-cued on Alto 2 (both parts have the chords too), should you wish to feature your unsung player a bit. The Piano solo is written out in full though your player can always improvise from the chords, if preferred. The final Trumpet flourish is scored onto the 3rd part. There are no sax doubles.

**Mayhem (Billy May) #** By Billy May £ 29.95  
 LLM1239 Transcribed by: Myles Collins Style: Swing @ 200 b.p.m.  
 Duration: 2 mins 40 secs Grade: Medium / Advanced  
 Ranges: Trumpets D6, A5, F#5, E5 Trombones Bb4, Ab4, Ab4, Ab4

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.

**Mercy Mercy Mercy (Rich) #** By Joseph Zawinul £ 29.95  
 LLM1027 Transcribed by: Myles Collins Style: Rock @ 115 b.p.m.  
 Duration: 5 mins 30 secs + Grade: Advanced  
 Ranges: Trumpets F#6, E6, Bb5, G5 Trombones C#5, Bb4, F4, D4

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.

**Mexican Hat Dance (Brown) #** By Partichela £ 29.95  
 LLM1237 Transcribed by: Myles Collins Style: Swing @ 250 b.p.m.  
 Duration: 3 mins 10 secs Grade: Medium / Advanced  
 Ranges: Trumpets D6, A5, C5, E5 Trombones G4, E4, C4, Bb3

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 alto 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.

**Night Train (Morrow) #** By Washington, Simpkin, Forrest £ 29.95  
 LLG1033 Transcribed by: Alan Glasscock Style: Swing @ 85 b.p.m.  
 Duration: 3 mins Grade: Medium  
 Ranges: Trumpets E6, Db6, Db6, Db6 Trombones C5, Ab4, Eb4, C4

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.

**No Name Jive (Glen Gray) #** By Larry Wagner £ 29.95  
 LLM1032 Transcribed by: Myles Collins Style: Swing @ 185 b.p.m.  
 Duration: 6 mins 30 secs Grade: Medium / Advanced  
 Ranges: Trumpets D6, D6, A5, F#5 Trombones C5, A4, G4, E4

This is simply a great up-tempo 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.

**Nutcracker Suite (Brown) #** By Tchaikovsky £ 40.00  
 LLH1324 Transcribed by: Jon Harpin Style: Multiple tempos & feel  
 Duration: 7 mins 20 secs Grade: Advanced  
 Ranges: Trumpets E6, C#6, B5, G#5 Trombones D5, Bb4, G4, D4

This is a superb transcription of Frank Comstock's absolutely brilliant chart of Tchaikovsky's Nutcracker Suite written for the Les Brown band. It is seven and a half minutes of musical inspiration, and definitely not for the faint-hearted. This is a very difficult chart which will require thorough familiarisation by your players in order to manage the many transitions of mood, feel and tempo that occur in the piece. Everything has been included, from the correctly voiced Clarinet quartet in the Allegro, the Guitar solo (also cued on Piano), the sax solo in the March (on Tenor 2), the Piano solo in Sugar Plum, and all of the correct drum licks and rhythms that knit the arrangement together. Sax doubles are required - both Altos and Tenor 1 on Clarinet, Baritone on Bass Clarinet - as without them the chart just isn't right. If your band has the players and the skill to pull it off, this chart will bring the house down.

**One Mint Julep (Cugat) #** By Randolph Toombs £ 29.95  
 LLH1224 Transcribed by: Jon Harpin Style: Latin/Rock @ 126 b.p.m.  
 Duration: 3 mins 10 secs Grade: Medium / Advanced  
 Ranges: Trumpets Eb6, C6, Bb5, Ab5 Trombones Bb4, Gb4, Eb4, C4

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, and we have only marked it at the medium / advanced level because the Trumpet range is high in the lead (up to high Eb). The original organ solo is written out, but your player can be 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.

<b>Peanut Vendor (Kenton) #</b>	By L. Wolfe Gilbert, Marion Sunshine, Moises Simons		£ 29.95
LLM1205	Transcribed by: Myles Collins	Style: Latin @ 220 b.p.m.	
	Duration: 4 mins 30 secs	Grade: Advanced	
	Ranges: Trumpets E6, E6, D6, D6	Trombones D5, D4, A3, A2 (Bass)	

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. We have written out the Kenton solo 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, we have written rhythm indications 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 - LLM1229' chart further up this section of the catalogue (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 and we have included optional 5th Trumpet & Trombone parts too.

<b>Perdido (Ellington) #</b>	By Duke Ellington		£ 29.95
LLM1158	Transcribed by: Klaus Lessmann	Style: Swing @ 132 b.p.m.	
	Duration: 3 mins 10 secs	Grade: Medium	
	Ranges: Trumpets G5, C6, E5, B4	Trombones G4, F4, D4, Bb3	

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.

<b>Pink Panther (Mancini) #</b>	By Henry Mancini		£ 29.95
LLM1107	Transcribed by: Myles Collins	Style: Swing @ 120 b.p.m.	
	Duration: 2 mins 35 secs	Grade: Easy / Medium	
	Ranges: Trumpets A5, F#5, D#5, C#5	Trombones G4, Eb4, C4, A3)	

Just like the original studio version as scored by the composer. We have faithfully transcribed Plas Johnson's original solo, and have scored the string section lines behind the sax solo onto the electric piano part too. If your player has a synth with a good string sample, this will sound just right behind the sax. Mancini's version originally had Flute and Alto Flute taking the lead after the Tenor solo. We have scored our chart for Alto 1 & 2 on flutes, with Tenor & Bari staying on their horns. However, the four non-solo sax parts (AATB) are all printed double sided - with and without Flute doubles - giving your section as much flexibility as we could at this point.

<b>Poet &amp; Peasant (Gray) #</b>	Music by Franz von Suppe. Traditional.		£ 40.00
LLH1286	Transcribed by: Jon Harpin	Style: Swing @ 224, 140 & 280 b.p.m.	
	Duration: 5 mins 5 secs	Grade: Advanced	
	Ranges: Trumpets E6, E6, Eb6, F5	Trombones C5, Ab4, Bb4, F4	

Billy May wrote many fine charts during his illustrious career, and this is one of them. Written for the talented, and often underrated Casa Loma Orchestra, this arrangement of Franz von Suppe's Poet and Peasant Overture is going to be a challenging blow for even the best bands. It is tough, even at the professional level, with some big asks being made in all sections of the band. The tempo is up, there are frequent changes of rhythmic feel, lots of unison sectional runs where a wrong note will stick out like a sore thumb, and at over 5 minutes it is a long blow. We're not trying to put you off here, just letting you know what to expect. However, if you have the players to cope with the demands of the chart it will be a rewarding experience. All the parts are printed booklet fold, else they would run to 8 pages long and be impossible to keep on the music stands. Both Altos double Clarinet.

<b>Rockin' Chair (Krupa) #</b>	By Hoagy Carmichael		£ 29.95
LLM1165	Transcribed by: Myles Collins	Style: Swing @ 90 b.p.m.	
	Duration: 3 minutes	Grade: Easy / Medium	
	Ranges: Trumpets F6 (solo), C6, A5, F5	Trombones Bb4, G4, Eb4, Bb3	

Transcribed from the original Benny Carter arrangement of Hoagy Carmichaels' tune, this Gene Krupa chart is one of Roy Eldridge's best known solo works, and is an out-and-out Trumpet feature. We have written the solo line out in full, as played by the man himself, and have included all of his articulations and phrasing to enable your solo player to give a performance that is faithful to the original. Aside from the fairly difficult solo part, the band lines are straightforward, yet need to be played with good intonation and dynamics, so as not to detract from or drown out the solo line. Aside from Alto 1 taking a cameo Trumpet answerback solo on Clarinet at the end, there are no sax doubles. Brass ranges are fairly moderate too. This chart is equally as good played as a last set ballad or a concert feature.

<b>Skin Deep (Bellson) #</b>	By Louis Bellson		£ 29.95
LLM1070	Transcribed by: Myles Collins	Style: Swing @ 190 - 210 b.p.m.	
	Duration: 3 mins 10 secs	Grade: Medium	
	Ranges: Trumpets D6, D6, B5, F5	Trombones C5, Ab4, Gb4, Eb4	

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. Great fun.

<b>Skyliner (Barnet) #</b>	By Charlie Barnet		£ 29.95
LLM1043	Transcribed by: Myles Collins	Style: Swing @ 190 - 210 b.p.m.	
	Duration: 3 mins	Grade: Medium / Advanced	
	Ranges: Trumpets C6, B5, Bb5, Bb5	Trombones C5, Ab4, Ab4, Ab4	

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. Much requested, we're pleased to make it available.

**Snowfall (Thornhill) #** By Claude Thornhill £ 29.95  
 LLG1175 Transcribed by: Alan Glasscock Style: Ballad @ 82 b.p.m.  
 Duration: 3 mins Grade: Easy / Medium  
 Ranges: Trumpets Bb5, F#5, D5, B4 Trombones Eb4, Bb3, Eb3, Bb2

Snowfall was the theme tune of Claude Thornhill, and as you would expect, it is a Piano feature. We have transcribed Thornhill's chart in full, and this call for all 5 Saxes to double Clarinets for the first chorus. However, we recognise that not all bands will have 5 players who double Clarinet, so we have written alternative sax parts 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.

**Sugar Blues (McCoy) #** By Clarence Williams £ 29.95  
 LLG1357 Transcribed by: Alan Glasscock Style: Swing @ 115 b.p.m.  
 Duration: 2 mins 35 secs Grade: Easy  
 Ranges: Trumpets F#5, A5, F5, F5 Trombones G4, E4, Eb4, A3

Made famous by Clyde McCoy, this gently swinging 2-beat chart features Trumpet 2. We have included all of the plunger articulations and "wah-wah" indications, so that your player can give an authentic rendition of McCoy's original performance. Aside from the Trumpet solos, the chart features a lovely 16 measure sax soli and 16 measure brass soli too. Overall this is a pretty easy chart to play, though the written articulations in the sectional solis need to be observed strictly, in order to keep the overall sound tight and crisp. There are no sax doubles.

**Summertime (Crosby) #** By George & Ira Gershwin £ 29.95  
 LLM1387 Transcribed by: Myles Collins Style: Swing @ 100 b.p.m.  
 Duration: 2 mins 55 secs Grade: Medium  
 Ranges: Trumpets A5, G5, G5, Bb4 Trombones G4, Eb4, Db4, A3

Here is our transcription of the Bob Crosby bands' theme tune, Summertime. Featuring solos by Trumpet and Tenor, this wonderfully rich and moody chart rarely strays from Gershwin's haunting melody and ethereal harmonic structure. Of particular note is the sixteen measure passage where the melody is taken in unison by Clarinet (Alto 1) and Tenor 1, supported by the other 3 reeds and spread-voiced Trombone figures. Unison Trumpets take the final chorus and the chart rounds off with a series of harmonically shifting figures below a chromatically descending Trumpet line, all led by unison Clarinet & Tenor sustaining the final melodic note. This chart is an absolute classic of its time and deserves a place in the library of any band.

**Sunset Strip (Dorsey) #** By Jimmy Dorsey & Sonny Burke £ 29.95  
 LLM1372 Transcribed by: Myles Collins Style: Swing @ 155 b.p.m.  
 Duration: 4 mins 45 secs Grade: Medium / Advanced  
 Ranges: Trumpets Db6, Ab5, F5, Eb5 Trombones B4, Gb4, Eb4, Db4

The Jimmy Dorsey Orchestra was always a little ahead of its time and Sunset Strip is a fine example of avant garde writing. This chart is a cool swinger, yet offers solo space for Piano, Tenor, Clarinet (Alto 2), Trumpet, Alto 1 and Drums. All solos are improvised from the chords provided and the Bass part is a mix of chords and "as written" lines. The original arrangement was scored by Sonny Burke and he came up with some excellent harmonic constructs, particularly the modulation into the Clarinet solo and the rhythmically unique ending of the chart. This is not an easy arrangement to play, but if your band is slick and tight and has some good solisist this chart will be very rewarding. Alto 2 doubles Clarinet.

**Symphony in Riffs (Krupa) #** By Benny Carter & Irving Mills £ 29.95  
 LLG1228 Transcribed by: Alan Glasscock & Myles Collins Style: Swing @ 200 b.p.m.  
 Duration: 2 mins 55 secs Grade: Medium / Advanced  
 Ranges: Trumpets C6, G5 (Eb6 in solo), E5, C#5 Trombones Bb4, Ab4, F4, C4

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. Our only amendments have been 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 we have written out the first 4 (of 16) measures 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.

**Take the A-Train (Ellington) #** By Billy Strayhorn £ 29.95  
 LLH1071 Transcribed by: Jon Harpin Style: Swing @ 166 b.p.m.  
 Duration: 3 mins 30 secs Grade: Medium  
 Ranges: Trumpets C6, G5, B5, D6 Trombones A4, A4, C3, F4

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.

**Tuxedo Junction (Krupa) #** By Erskine Hawkins £ 29.95  
 LLM1113 Transcribed by: Myles Collins Style: Swing @ 105 b.p.m.  
 Duration: 3 mins Grade: Easy / Medium  
 Ranges: Trumpets C6, G4, F4, Eb4 Trombones Bb4, Gb4, Eb4, C4

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.

**When Buddha Smiles (Savitt) #** Traditional £ 29.95  
 LLM1328 Transcribed by: Myles Collins Style: Swing @ 220 b.p.m.  
 Duration: 2 mins 30 secs Grade: Easy / Medium  
 Ranges: Trumpets C6, C6, B5, B5 Trombones Ab4, F4, F4, Eb4

Transcribed from the Jan Savitt arrangement as played by Glen Gray on the Time Life Swing Era (1939-1940) session, this is a roaring little up-tempo swing chart that pulses from start to finish. The Tenor, Trumpet and Rhythm solos are written out "as played", though your players can improvise their own if preferred. It's quite a quick tempo, but the chart is relatively simple, very playable and certainly very enjoyable. The chart opens in G, modulates to C for the unison Trombone soli and Tenor solo, and via a cleverly written descending bridge moves into Eb for the Trumpet solo. Another short bridge, taken by the rhythm section, moves the chart to Ab for the shout chorus.

<b>You're Drivin' Me Crazy (Billy May) #</b>	By Walter Donaldson		£ 29.95
LLH1109	Transcribed by: Jon Harpin	Style: Swing @ 126 b.p.m.	
	Duration: 3 mins	Grade: Medium / Advanced	
	Ranges: Trumpets E6, C#6, C6, C6	Trombones C5, A4, G4, G4	

Here is the quirky Billy May version of You're Driving Me Crazy from 1950, full of wonderfully humorous 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 dancers! 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.

## Big Band Instrumental series:

<b>Baubles, Bangles &amp; Beads (Puente) #</b>	By Wright & Forrest		£ 29.95
LLH1310	Transcribed by: Jon Harpin	Style: Latin @ 120 b.p.m.	
	Duration: 2 mins 25 secs	Grade: Easy / Medium	
	Ranges: Trumpets D6, B5, A5, F5	Trombones Bb4, Ab4, E4, Eb4	

Here is another very straight-ahead Latin (Cha Cha) version of Baubles, Bangles & Beads, as played by Tito Puente and his Orchestra. It is an ensemble chart from start to end, and very dancable. The arrangement is straightforward to play, though the brass need crisp technique to keep the cross rhythms tight when countering the reeds near the end of the chart. There are no Sax doubles.

<b>Cherry Pink (Cerezo Rosa) #</b>	By Marcel Louiguy		£ 29.95
LLM1285	Transcribed by: Myles Collins	Style: Latin @ 110 b.p.m.	
	Duration: 3 mins	Grade: Easy / Medium	
	Ranges: Trumpets E6, C5, Ab5, F5	Trombones D4, C4, C4, B3	

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 recognisable for the valved and lipped slur / scoop at the start of the soloists phrase. We have written the solo part 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 E once, and some high D's, with an option to scream to high F 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.

<b>Chu Cho</b>	By Paquito D'Rivera		£ 29.95
LLM1004	Transcribed by: Myles Collins	Style: Latin @ 150 b.p.m.	
	Duration: 3 mins 40 secs	Grade: Medium	
	Ranges: Trumpets D#6, D#6, C6, C6	Trombones A4, A4, D4, Bb3	

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. A fine addition to any library.

<b>Desafinado</b>	By A. C. Jobim		£ 29.95
LLM1341	Arranged by: Myles Collins	Style: Latin @ 170 b.p.m.	
	Duration: 3 minutes	Grade: Easy / Medium	
	Ranges: Trumpets G5, G5, G5, G5	Trombones F4, F4, F4, G3	

Our chart of Desafinado is written as a smooth bossa, featuring your two tenor saxes. The sax solo lines are written out, so no improvisation is needed. The brass have limited ranges, with trumpets only reaching G and trombones 1,2 & 3 reaching F. The 4th trombone is a bass. This is a very easy chart to play, making it suitable for bands of all abilities, yet the ease of playing doesn't detract from its effectiveness in performance. There are no sax doubles.

<b>Down for the Counts</b>	Written by Dick Burlant		£ 29.95
LLM1104	Arranged by: Dick Burlant	Style: Swing @ 160 b.p.m.	
	Duration: 2 mins 30 secs	Grade: Medium	
	Ranges: Trumpets D6, A5, G5, F#5	Trombones G4, G4, E4, Eb4	

Down for the Counts is an original composition by the talented American arranger Dick Burlant. Written in Basie style, with some Heffii 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.

<b>Estrellita (Prado) #</b>	Traditional (M. Ponce)		£ 29.95
LLM1385	Transcribed by: Myles Collins	Style: Latin @ 125 b.p.m.	
	Duration: 2 mins 50 secs	Grade: Medium	
	Ranges: Trumpets E6, D6, C6, A5	Trombones A4, F4, D4, C4	

Here is Estrellita, as played by Perez Prado and his orchestra. This chart is a lovely combination of melodic Trumpet feature and big band latin, in a style that only Prado can achieve. The Trumpet solo part is written on Trumpet 2, and suits a player who has a rich tone and a subtle vibrato. There are no sax doubles in this chart and the 4th Trombone part is playable by Tenor or Bass.

<b>Guaglione (Prado) #</b>	By Giuseppe Fanciulli & Nicola Salerno		£ 29.95
LLM1380	Transcribed by: Myles Collins	Style: Latin @ 180 b.p.m.	
	Duration: 2 mins 20 secs	Grade: Easy / Medium	
	Ranges: Trumpets B5, G#5, E5, C#5	Trombones D4, B3, B3, D3	

Here is our transcription of what is arguably Perez Prado's most famous chart, Guaglione. The only adjustment that we have made to the original is to lower the Trumpet ranges in a couple of places, though we have scored the original notes as "cues". The adjustment means that the lead Trumpet range is only up to a B above the staff, instead of a high E. The organ part is written out in full, "as played". (For those bands that use a keyboard in lieu of a Piano, the suggested GM patch is 019). There are no sax doubles.

<b>Kitty's Waltz</b>	Music by Carle Fritsche	£ 29.95
LLM1021	Written by: Carl Fritsche	Style: Jazz Waltz @ 130-145 b.p.m.
	Duration: 2 mins 45 secs	Grade: Medium
	Ranges: Trumpets E6, B5, E5, E5	Trombones C5, A4, A4, A4

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.

<b>La Cucaracha (Prado)#</b>	Traditional	£ 29.95
LLM1386	Transcribed by: Myles Collins	Style: Latin @ 150 b.p.m.
	Duration: 3 mins 18 secs	Grade: Medium / Advanced
	Ranges: Trumpets F6 (C#6), D6, C6, C6	Trombones Bb4, G4, Eb4, D4

This high energy version of La Cucaracha contains many of Prado's trademarks. Screaming Trumpets, fat pedals from the Trombones and sharp unison Sax counterpoints, yet it still finds time to contain a rhythmically well crafted Trombone solo that sits comfortably in the middle of the chart. The only thing that your band will need to grapple with is the change of rhythmic feel at the close, where a lick from Mexican Hat Dance is thrown into the mix. The lead trumpet is also written to high F for the last chord, but we have added in some cue notes to the section, reducing the required range of the lead to C#. There are no sax doubles.

<b>La Rubia (Prado) #</b>	Music by Perez Prado	£ 29.95
LLM1240	Transcribed by: Myles Collins	Style: Latin @ 135 b.p.m.
	Duration: 2 mins 20 secs	Grade: Easy
	Ranges: Trumpets C6, A5, F#5, D5	Trombones F4, E4, E4, E4

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.

<b>Mambo En Sax #</b>	By Perez Prado	£ 29.95
LLG1262	Transcribed by: Alan Glasscock	Style: Latin @ 130 b.p.m.
	Duration: 2 mins 40 secs	Grade: Easy / Medium
	Ranges: Trumpets A5, A5, F#5, C#5	Trombones B4, F#4, D4, G3

Mambo En Sax was one of four tunes recorded late in 1956 by the fledgling Fraternity Records label in what would prove to be Jimmy Dorsey's last recording session before his untimely death in 1957. The chart is an out-and-out solo Alto sax feature and was originally done with a full big band plus the Arthur Malvin Singers adding some bright and snappy (some might say a little too hip) backing vocals. We have removed these vocals from our chart and have re-worked their lines back into the band, making the chart playable with a standard 5444 line-up. Dorsey's solo is written out in full, as-played. We have also included some extra rhythm parts (Maracas & Cowbell) for good measure. If you are looking for a sax feature chart, this is it.

<b>Mambo Inn #</b>	By Bauza, Woodlen & Sampson	£ 29.95
LLH1301	Transcribed by: Jon Harpin	Style: Latin @ 190 b.p.m.
	Duration: 2 mins 30 secs	Grade: Easy / Medium
	Ranges: Trumpets D6, B5, G5, Eb5	Trombones A4, G4, G4, Eb4

Mambo Inn is an up-tempo, high-energy latin chart from the Tito Puente band and it is a feature for Baritone sax. The baritone solo is to be improvised, and it lasts for 40 measures based on just the one (Eb9) chord, so some creativity is required in order to maintain the energy. As you might expect from a Puente chart, the brass lines are sharp and snappy, and the beat intensity from the rhythm section needs to be maintained from start to finish. There are no sax doubles.

<b>Mambo Jambo #</b>	By Raymond Karl & Charlie Towne	£ 29.95
LLM1233	Transcribed by: Myles Collins	Style: Latin @ 160 b.p.m.
	Duration: 2 mins 30 secs	Grade: Easy / Medium
	Ranges: Trumpets B5, B5, B5, B5	Trombones A4, A4, A4, A4

Mambo Jambo is another fine tune 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, overlain with stabbing Brass in the repeat and great big pedal notes from the Trombones in the bridges. Although we have classed this chart as 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 round. There are no sax doubles.

<b>Old Devil Moon #</b>	By E Y "Yip" Harburg & Burton Lane	£ 29.95
LLH1309	Transcribed by: Jon Harpin	Style: Latin @ 120 b.p.m.
	Duration: 2 mins 20 secs	Grade: Medium
	Ranges: Trumpets E6, C6, D6, D5	Trombones Bb4, A4, A4, D4

Here is a very straight-ahead Latin (Cha Cha) version of Old Devil Moon, as played by Tito Puente and his Orchestra. It is an ensemble chart from start to end, and also very dancable. The arrangement is easy to play, though the Trumpets go fairly high (lead to E, 3rd to D). However, the simplicity of the chart is part of its attraction. There are no Sax doubles.

<b>One Note Samba</b>	Music by Antonio Carlos Jobim	£ 29.95
LLM1083	Arranged by: Wally Menard	Style: Latin @ 165 b.p.m.
	Duration: 3 mins 30 secs	Grade: Medium / Advanced
	Ranges: Trumpets D6, C6, A4, A4	Trombones Bb4, F4, F4, F4

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!!

<b>Patricia</b>	#	By Perez Prado			£ 29.95
LLM1234		Transcribed by: Myles Collins	Style:	Latin @ 150 b.p.m.	
		Duration: 2 mins 10 secs or 4 mins with D.C.	Grade:	Easy / Medium	
		Ranges: Trumpets D6, B5, A5, F#5	Trombones	A4, F4, D4, D4	

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 regular Piano will work just fine too. The original arrangement was not that long, so we have added 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 for you, 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 we have rated it Easy / Medium rather than Easy. There are no Sax doubles.

<b>Pick Up The Pieces</b>		By Ball, Gorrie, McIntyre, Duncan, McIntosh & Stuart			£ 29.95
LLM1036		Arranged by: Myles Collins	Style:	Funk @ 108 b.p.m.	
		Duration: Over 4 mins	Grade:	Medium	
		Ranges: Trumpets G5, F5, F5, F5	Trombones	Ab4, Eb4, Eb4, Eb4	

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!

<b>Round Midnight</b>		By Thelonius Monk			£ 29.95
LLM1340		Arranged by: Myles Collins	Style:	Ballad @ 75 b.p.m.	
		Duration: 5 mins 20 secs	Grade:	Medium / Advanced	
		Ranges: Trumpets Ab5, A5, G5, G5	Trombones	B4, Bb4, Eb4, B3	

We have no audio for this chart of Thelonius Monk's classic tune, so let's describe it. After a short intro the Baritone takes the melody as a solo, followed by the sax team, with the brass finishing off the melody phrase. Trombone 2 picks up the melody as a solo, completed by the whole section. Reeds and brass then complete the first chorus. Your Alto player then takes a 32 measure improvised solo, the first 16 with only rhythm and the second 16 with full band backings. The third chorus is led by the Trombones, with Altos and Tenors backing with call and response phrases. The next 8 measures are written Trumpet solos layering up from 4th to 1st, with sax backings. The whole band then shifts to a 12:8 feel led by unison Trumpets, then tutti, before shifting back to 4:4 for the final tutti melody, with an echo of the intro to finish the chart. This is a long chart - over 5 minutes (which can be reduced by skipping the Alto solo section, but that's not ideal) which we have graded as Medium / Advanced, only because your Alto player needs to know his changes in order to produce a flowing solo. Aside from this it's pretty straightforward. There are no sax doubles.

<b>Sorcerer, The</b>		Written by Carl Fritsche			£ 29.95
LLM1060		Arranged by: Carl Fritsche	Style:	Jazz Funk @ 80 b.p.m.	
		Duration: 5 mins 10 secs	Grade:	Easy	
		Ranges: Trumpets E5, E5, E5, E5	Trombones	G4, G4, G4, G4	

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 1<sup>st</sup> Alto, and nice phrase exchanges and sectional interplay make The Sorcerer a really good chart to play

<b>Too Little Time</b>		Written by Don Rye & Henry Mancini			£ 29.95
LLM1062		Arranged by: Ernie Barnard	Style:	Ballad @ 65-75 b.p.m.	
		Duration: 3 mins 30 secs	Grade:	Medium	
		Ranges: Trumpets C6, G5, Eb5, D5	Trombones	Db5, F4, Eb4, A3	

Too Little Time was used as the incidental music for the film 'The Glenn Miller Story'. This is a 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.

<b>Wave</b>		Music by Antonio Carlos Jobim			£ 29.95
LLM1067		Arranged by: Wally Menard	Style:	Latin @ 120-128 b.p.m.	
		Duration: 2 mins 50 secs	Grade:	Easy	
		Ranges: Trumpets B5, G5, G5, G5	Trombones	G4, Eb4, C4, C4	

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.

<b>Wheels</b>		By Norman Petty & Johnny Flamingo			£ 29.95
LLM1391		Arranged by: Wally Menard	Style:	Latin @ 125 b.p.m.	
		Duration: 2 mins 15 secs	Grade:	Easy	
		Ranges: Trumpets Bb5, G5, F5, D5	Trombones	A4, F4, D4, C4	

Wheels is a neat little Cha-Cha dating from the early 1960's. Joe Loss and his Orchestra had minor chart success with their version of it. Our chart, whilst not a transcription, retains much of the structure, feel and flavour of the Joe Loss arrangement. Alto 1 doubles flute, though has an alternate non-double written on the part. The brass ranges are moderate and overall this is an easy chart to play.

## Strict Tempo series:

<b>Blue Danube</b>	#	Traditional (Johann Strauss)			£ 29.95
LLM1346		Transcribed by: Myles Collins	Style:	Waltz @ 190 b.p.m.	
		Duration: 2 mins 25 secs	Grade:	Medium	
		Ranges: Trumpets D5, Bb5, G5, Eb5	Trombones	Bb4, Ab4, Ab4, Eb4	

This chart of the Blue Danube has been transcribed from a version by Joe Loss, and is played at Viennese Waltz tempo. Saxes are scored for AAATT in Miller style, with 1st Alto doubling Clarinet. The arrangement is mainly ensemble writing, with good sectional interplay, and the 16 measure Piano solo is written out in full. Whilst this is primarily a strict-tempo chart for dancing, it is also a useful training chart to tighten up sectional techniques, balance, intonation and phrasing.

<b>Fascination</b>	#	Traditional (Dante Pilade Marchetti)			£ 29.95
LLM1345		Transcribed by: Myles Collins	Style:	Waltz @ 95 b.p.m.	
		Duration: 2 mins 50 secs	Grade:	Easy / Medium	
		Ranges: Trumpets Ab5, Ab5, Ab5, B4	Trombones	B4, A4, G4, D#4	

Here is a very lush and sweet arrangement of Fascination Waltz, as recorded by the Joe Loss Orchestra. The saxes are Miller voiced throughout, scored for CAATT (with the first Tenor also doubling Clarinet) and are written to sound an octave above the brass in the ensemble passages, adding brilliance to the tonality of the chart. The arrangement is mostly ensemble writing, though has an easy 8 measure Piano solo which is a simple and very effective contrast to the richness of the rest of the chart. Trumpet ranges are moderate, with 1, 2 & 3 to A, though the Trombones briefly push high, with lead to B and 2nd to A.

<b>If I Should Fall In Love Again</b>		By Jack Poppellwell			£ 29.95
LLM1903ST		Arranged by: Myles Collins	Style:	Waltz @ 90 b.p.m.	
		Duration: 4 mins	Grade:	Easy	
		Ranges: Trumpets A5, F5, D5, D5	Trombones	A4, A4, G4, D4	

A straight-ahead Waltz in a stock style. No solos apart from a short Piano solo, just good sectional interplay and use of brass mutes for tonal colour.

<b>Last Waltz, The</b>		By Les Reed & Barry Mason			£ 29.95
LLM1904ST		Arranged by: Myles Collins	Style:	Waltz @ 95 b.p.m.	
		Duration: 4 mins	Grade:	Easy	
		Ranges: Trumpets A5, F5, F5, F5	Trombones	Ab4, G4, G4, G4	

A straight-ahead Waltz in a stock style. No solos apart from a short Piano intro, just good sectional interplay and use of brass mutes for tonal colour.

<b>Miss Alice Blue Gown</b>		By Jack Denby & Muriel Watson			£ 29.95
LLM1906ST		Arranged by: Myles Collins	Style:	Waltz @ 95 b.p.m.	
		Duration: 4 mins	Grade:	Easy	
		Ranges: Trumpets G5, E5, C#5, F#5	Trombones	B4, G4, E4, C#4	

A straight-ahead Waltz in a stock style. A short Trumpet solo and good sectional interplay. All Saxes double Clarinets.

<b>Moonlight and Roses</b>		Traditional. (E. Lemare)			£ 29.95
LLM1393		Transcribed by: Myles Collins	Style:	Quickstep - Swing @ 180 b.p.m.	
		Duration: 2 mins 50 secs	Grade:	Easy / Medium	
		Ranges: Trumpets A5, F5, D5, C5	Trombones	C5, Ab4, F4, Eb4	

Here is our transcription of the Joe Loss version of Moonlight and Roses. The chart is scored as a two-beat quickstep that switches to four beat and back again. Saxes are mostly Miller-voiced, with Alto 1 doubling Clarinet and Baritone doubling Alto. The lead and second Trombones are required to play quite high at the end of their section soli. We have cued their lines onto the Trumpet parts, allowing the bones to drop an octave at that point, just in case your players don't have the upper register range. The Piano and Trumpet solos are to be played as written.

<b>Moon River</b>		By Henri Mancini			£ 29.95
LLM1268ST		Arranged by: Myles Collins	Style:	Waltz @ 90 b.p.m.	
		Duration: 3 mins	Grade:	Easy	
		Ranges: Trumpets A5, G5, F#5, F#4	Trombones	A4, G4, G4, G4	

A straight-ahead Waltz in a stock style. Good sectional interplay and use of brass mutes for tonal colour, with a written Trumpet 2 solo and written Piano fills.

<b>Old Devil Moon</b>	#	By Harburg & Lane			£ 29.95
LLH1309		Transcribed by: Jon Harpin	Style:	Latin @ 120 b.p.m.	
		Duration: 2 mins 30 secs	Grade:	Medium	
		Ranges: Trumpets E6, C6, D6, D5	Trombones	Bb4, A4, A4, D4	

Here is a very straight-ahead Latin (Cha Cha) version of Old Devil Moon, as played by Tito Puente and his Orchestra. It is an ensemble chart from start to end, and also very dancable. The arrangement is easy to play, though the Trumpets go fairly high (lead to E, 3rd to D). However, the simplicity of the chart is part of its attraction. There are no Sax doubles.

<b>Por Una Cabeza</b>		Traditional. Music by Carlos Gardel			£ 25.00
LLM1184		Arranged by: Myles Collins	Style:	Tango @ 115 b.p.m.	
		Duration: 3 mins	Grade:	Easy	
		Ranges: Trumpets F5, Db5, Bb4, F5	Trombones	Eb4, Cb3, Ab3, Bb3	

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 a woodwind section of Flute, 3 Clarinets, Bass Clarinet (or Baritone) and a muted Trumpet plus the 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 reeds are scored as Flute, 3 Clarinets and Bass Clarinet throughout. We have included an extra Baritone part which can be played in lieu of the Bass Clarinet. The 3rd Clarinet part is playable by a Tenor sax up an octave.

<b>Royal Blue Waltz</b>		By Mantovani			£ 29.95
LLM1909ST		Arranged by: Myles Collins	Style:	Waltz @ 95 b.p.m.	
		Duration: 4 mins	Grade:	Easy	
		Ranges: Trumpets B5, G5, D5, G5	Trombones	A4, F4, F4, F4	

A straight-ahead Waltz in a stock style. No solos, just good sectional interplay. Lead Alto doubles Clarinet, Bari doubles Alto.

<b>Song Is Ended, The</b>		By Irving Berlin			£ 29.95
LLM1905ST		Arranged by: Myles Collins	Style:	Waltz @ 100 b.p.m.	
		Duration: 4 mins	Grade:	Easy	
		Ranges: Trumpets G5, F5, F5, F5	Trombones	G4, E4, C4, Bb3	

A straight-ahead Waltz in a stock style. A short ad-lib Piano solo in the middle. Good sectional interplay and use of brass mutes for tonal colour.



<b>Strike Up the Band</b>	By George & Ira Gershwin		£ 29.95
LLM1097	Arranged by: Myles Collins	Style: Quickstep - Swing @ 190 b.p.m.	
	Duration: 2 mins 20 secs	Grade: Medium / Advanced	
	Ranges: Trumpets D6, C6, C6, C6	Trombones Bb4, Bb4, E4, D4	

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.

<b>Tea For Two</b>	By Vincent Youmans		£ 29.95
LLM1344	Transcribed by: Myles Collins	Style: Latin @ 130 b.p.m.	
	Duration: 2 mins 50 secs	Grade: Easy / Medium	
	Ranges: Trumpets G5, Eb5, C5, Bb4	Trombones F4, C5 (in solo), Bb3, Gb3	

Following many requests for straight-ahead, no-nonsense latin charts, we are pleased to bring you Tea For Two as a classic Cha Cha. This version is from the Joe Loss Orchestra, arguably the kings of British ballroom. This particular chart does offer some solo space from Trombone 2, Clarinet (written on the Alto 2 part) and Alto 1. The original "as recorded" solos are written out in full, though your players can improvise their own if preferred. Brass ranges are very moderate and aside from Alto 2 on Clarinet there are no other sax doubles.

<b>Undecided</b>	By Sid Robin & Charlie Shavers		£ 29.95
LLM1095	Arranged by: Myles Collins	Style: Quickstep - Swing @ 190 b.p.m.	
	Duration: 2 mins 50 secs	Grade: Medium / Advanced	
	Ranges: Trumpets C6, A5, A5, A5	Trombones Bb4, Ab4, F4, F4	

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

<b>You're the Cream In My Coffee</b>	By L. Brown, B. DeSylva & R. Henderson		£ 29.95
LLM1343	Transcribed by: Myles Collins	Style: Swing @ 210 b.p.m.	
	Duration: 2 mins 10 secs	Grade: Medium / Advanced	
	Ranges: Trumpets D6, B5, B5, B5	Trombones B4, A4, A4, E4	

Transcribed and adapted from a fine version by the Joe Loss Orchestra, You're the Cream makes for a great quickstep for dancing, or a fine concert piece. The chart features an improvised Piano solo (best played in a stride style, rather than over-jazzed) and a written Tenor solo (to maintain the feel of the chart). The chart is up, bouncy and evokes the 30's. Lead Alto doubles Clarinet.





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