TBB001

PIANO-CONDUCTOR

EXCITING SOUNDS of the BIG BAND ERA

FOR STAGE BAND

Glenn Miller's **IN THE MOOD** • Stan Kenton's **EAGER BEAVER** • Harry James' **TWO O'CLOCK JUMP**
Duke Ellington's **DO NOTHIN' TILL YOU HEAR FROM ME** • Bob Crosby's **IN A MINOR MOOD**
Artie Shaw's **BACK BAY SHUFFLE** • Duke Ellington's **DON'T GET AROUND MUCH ANYMORE**
Bix Beiderbecke's **IN A MIST** • Jimmy Dorsey's **JOHNSON RAG** • Benny Goodman's **DON'T BE THAT WAY**
Glenn Miller's **PENNSYLVANIA 6-5000** • Woody Herman's **BLUES ON PARADE** • Glenn Miller's **AT LAST**

PIANO-CONDUCT

EXCITING SOUNDS of the BIG BAND ERA

FOR STAGE BAND

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INSTRUMENTATION

PIANO-CONDUCTOR	1st TRUMPET	3rd TROMBONE
1st Eb ALTO SAX	2nd TRUMPET	4th TROMBONE
2nd Eb ALTO SAX	3rd TRUMPET	GUITAR
1st Bb TENOR SAX	4th TRUMPET	STRING BASS
2nd Bb TENOR SAX	1st TROMBONE	DRUMS
Eb BARITONE SAX	2nd TROMBONE	

Price

PARTS, each . . . . . $4.95 PIANO-CONDUCTOR . . . $6.95

NOTE TO CONDUCTOR

The Editor recommends that you refer to the selection number and title when calling the tunes for performance. This is necessary because of the variation of pages for each instrument.

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The Big 3 Music Corporation

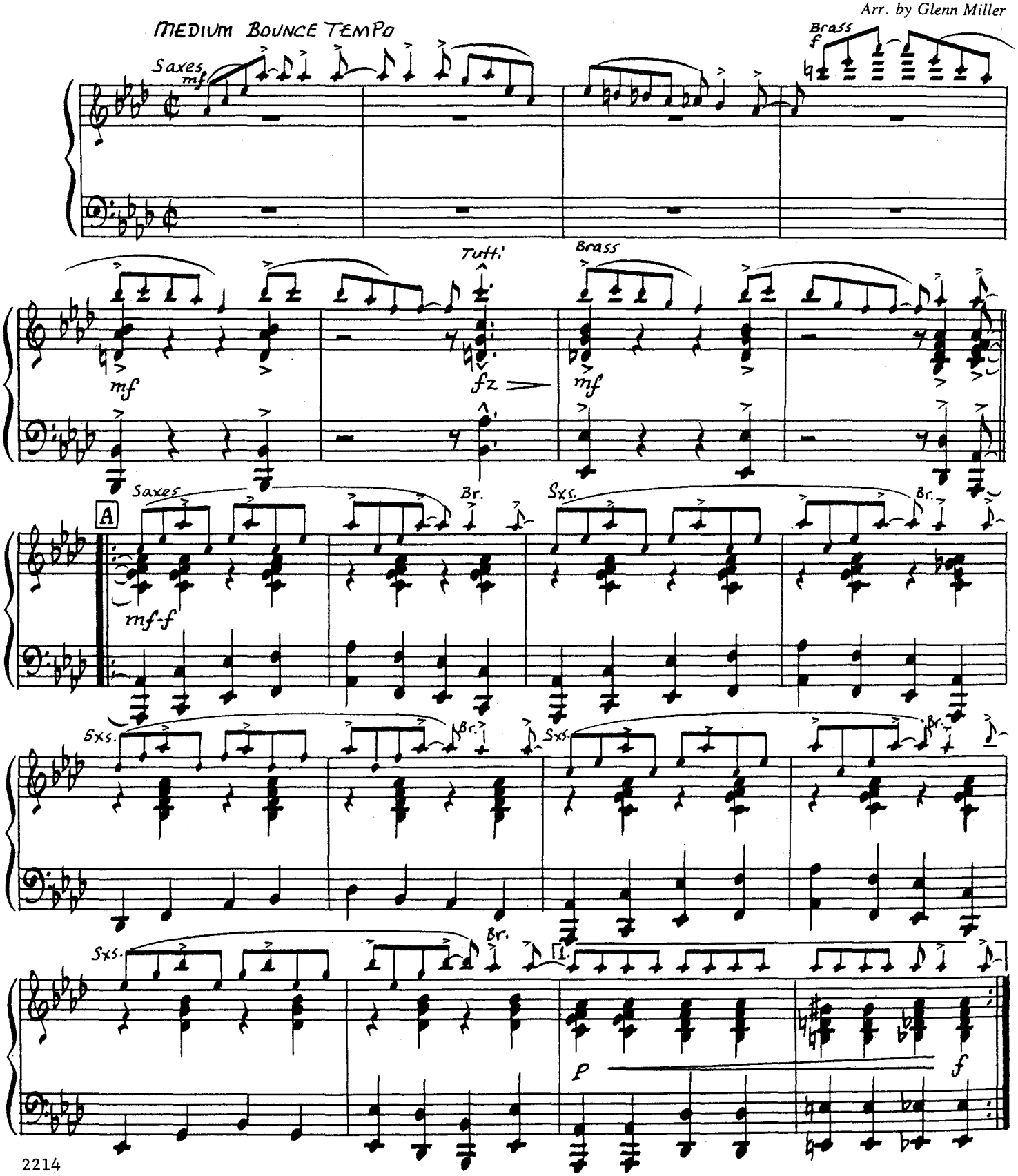
New York, N.Y.

A Glenn Miller Big Jump Hit

1 IN THE MOOD

Piano-Conductor

By JOE GARLAND
Arr. by Glenn Miller



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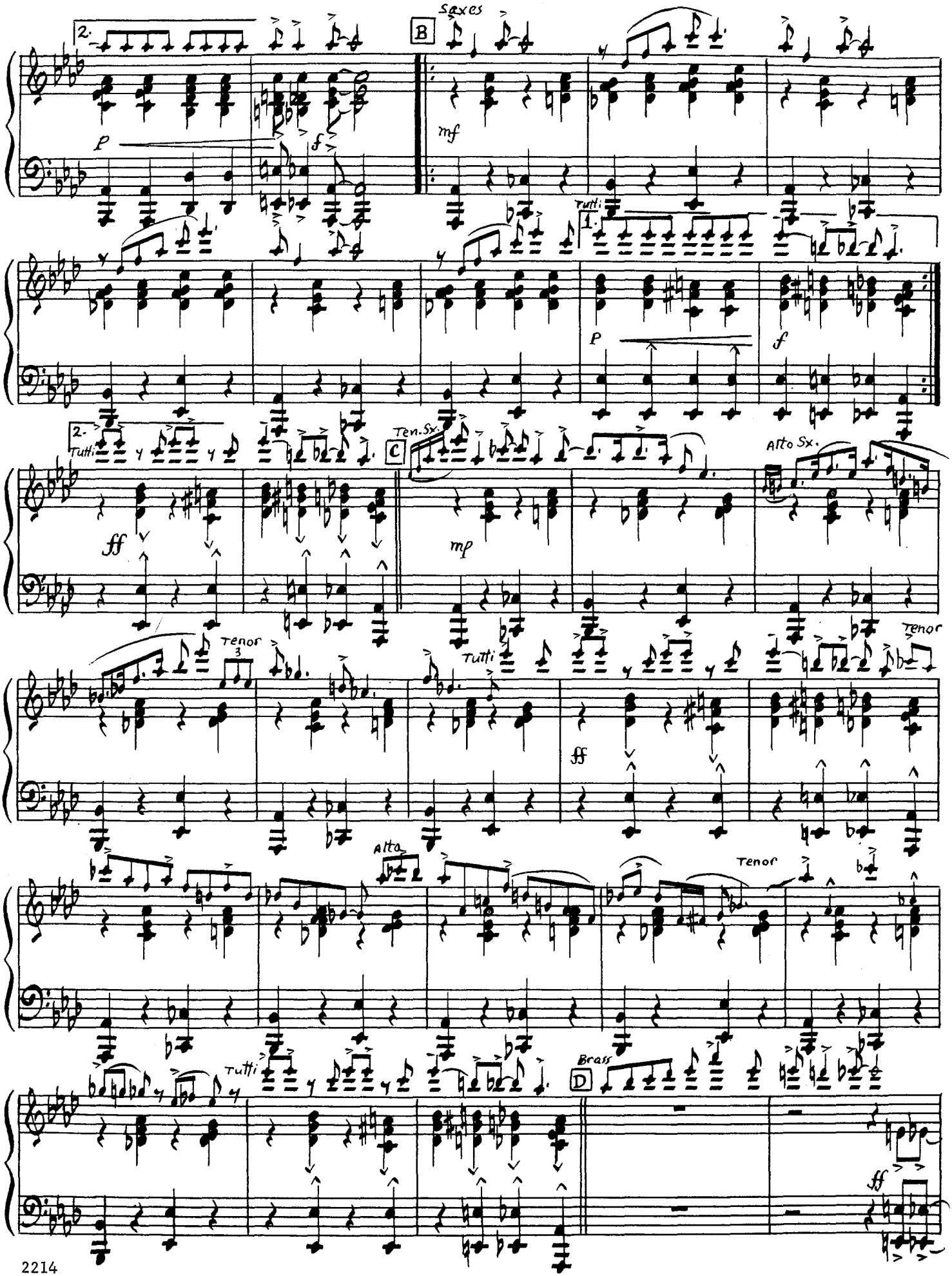
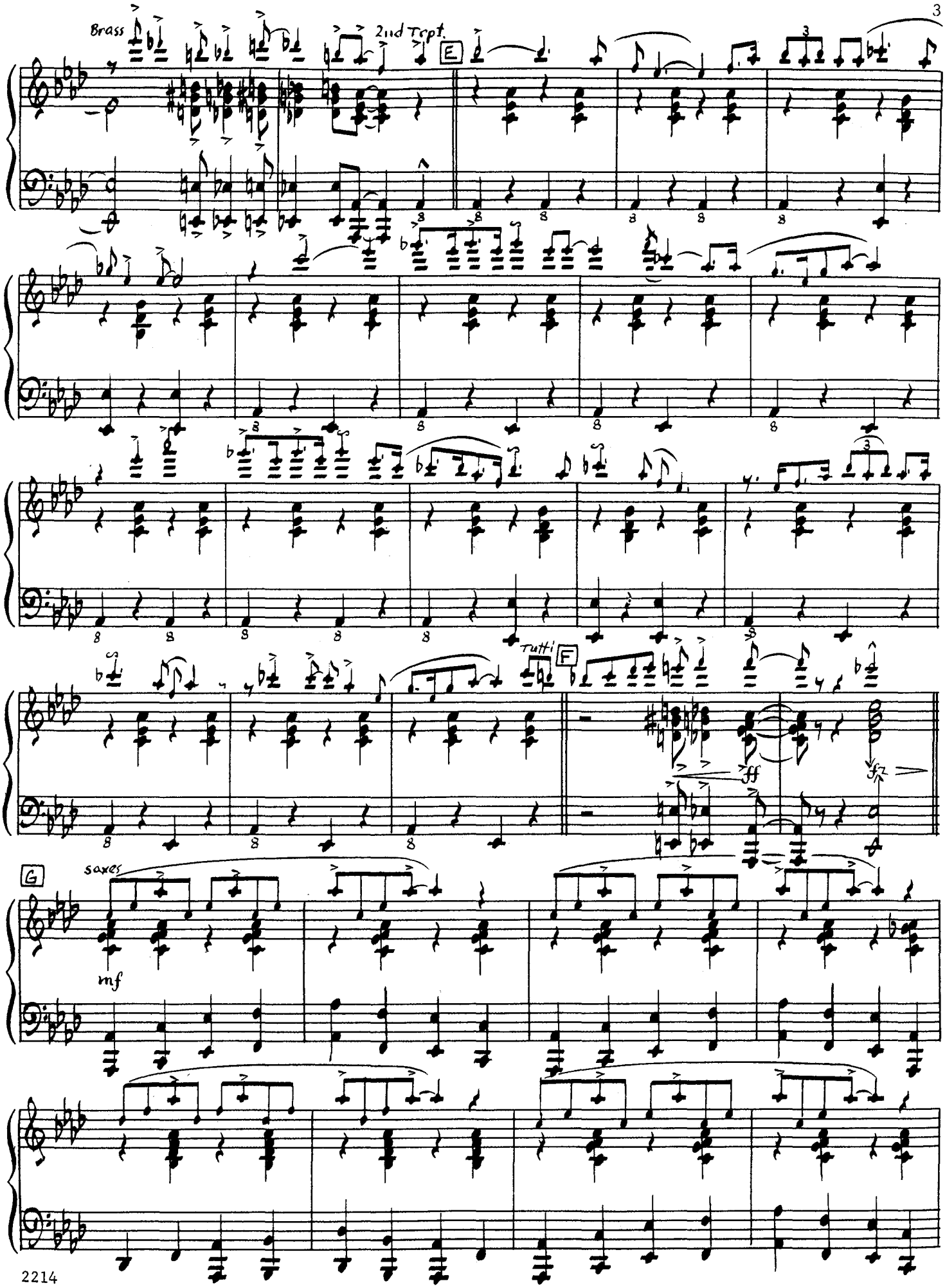
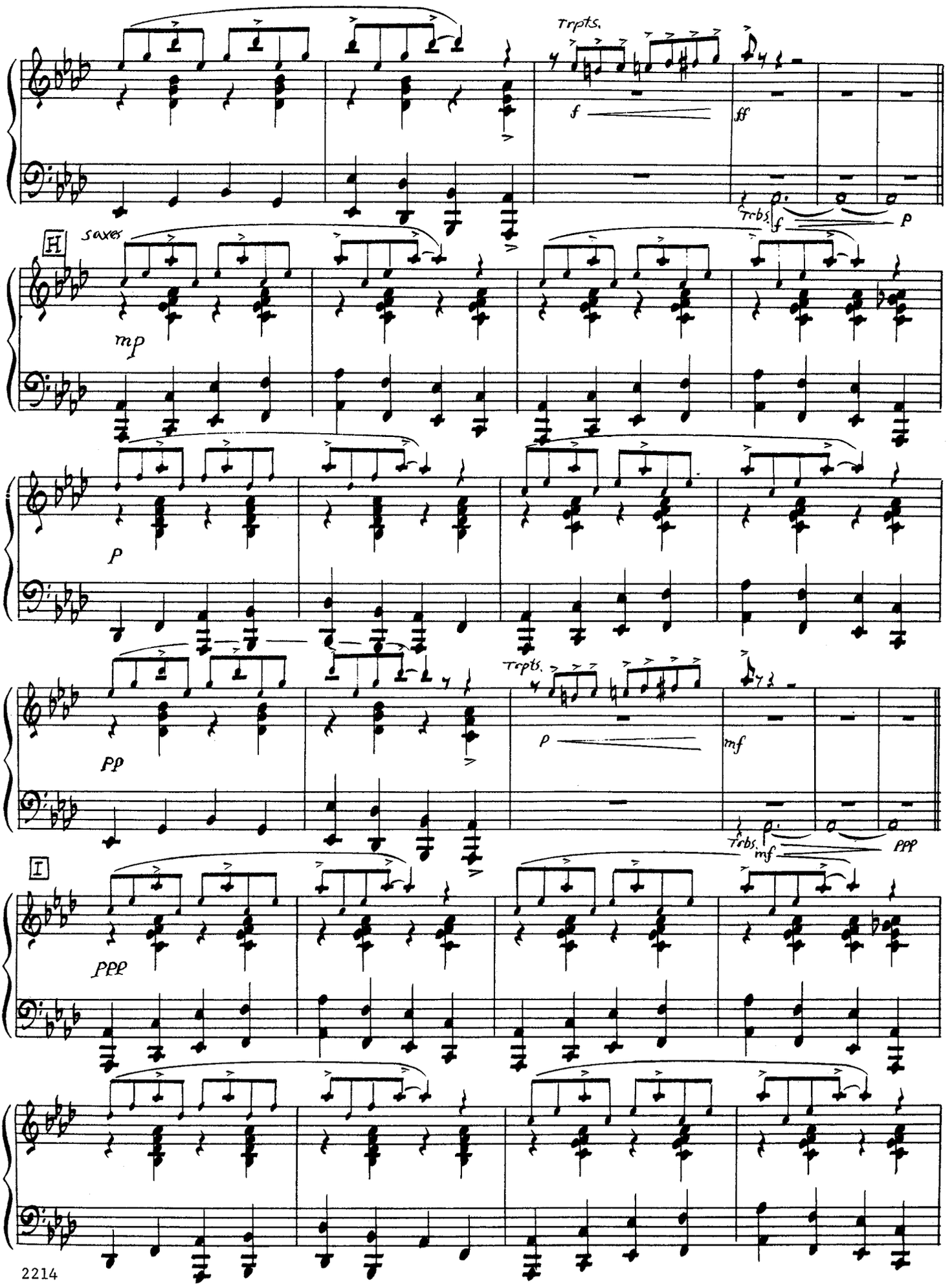
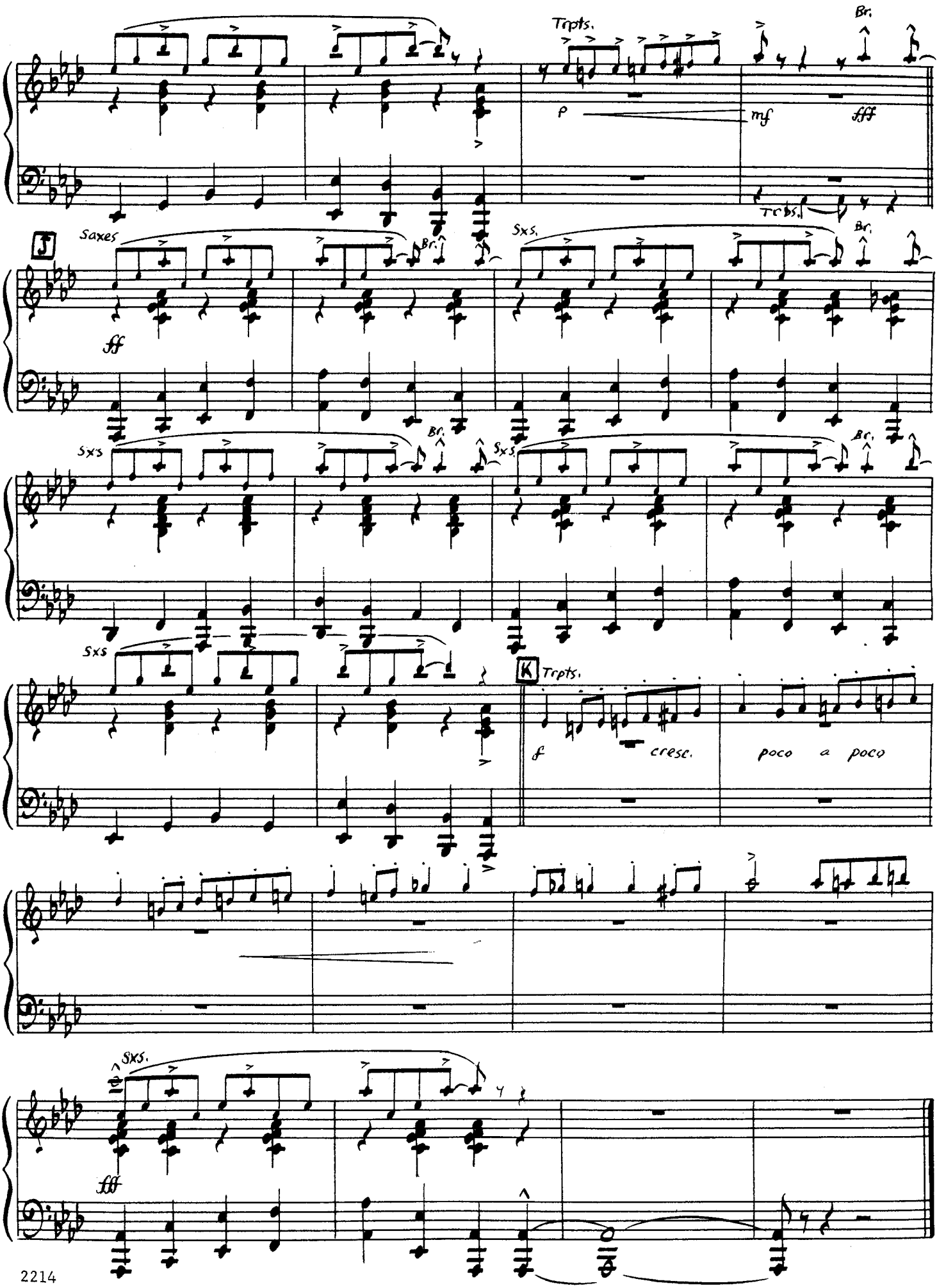

2.
P
f
B
Saxes
mf
Tutti
1.
P
f
2.
Tutti
ff
C
Ten. Sx.
mp
Alto Sx.
Tenor
3
Tutti
ff
Tenor
Alto
Tenor
Tutti
D
Brass
ff


Brass
2nd Trpt.
E
Tutti
F
ff
G
saxes
mf


Trpts.
f
ff
Trbs.
f
p
H
Saxes
mp
p
pp
Trpts.
p
mf
Trbs.
mf
ppp
I
ppp


Trpts.
Br.
p
mf
fff
Trbs.
J
Saxes
Br.
ff
Sxs.
Sxs
K
Trpts.
f
cresc.
poco a poco
Sxs.
fff

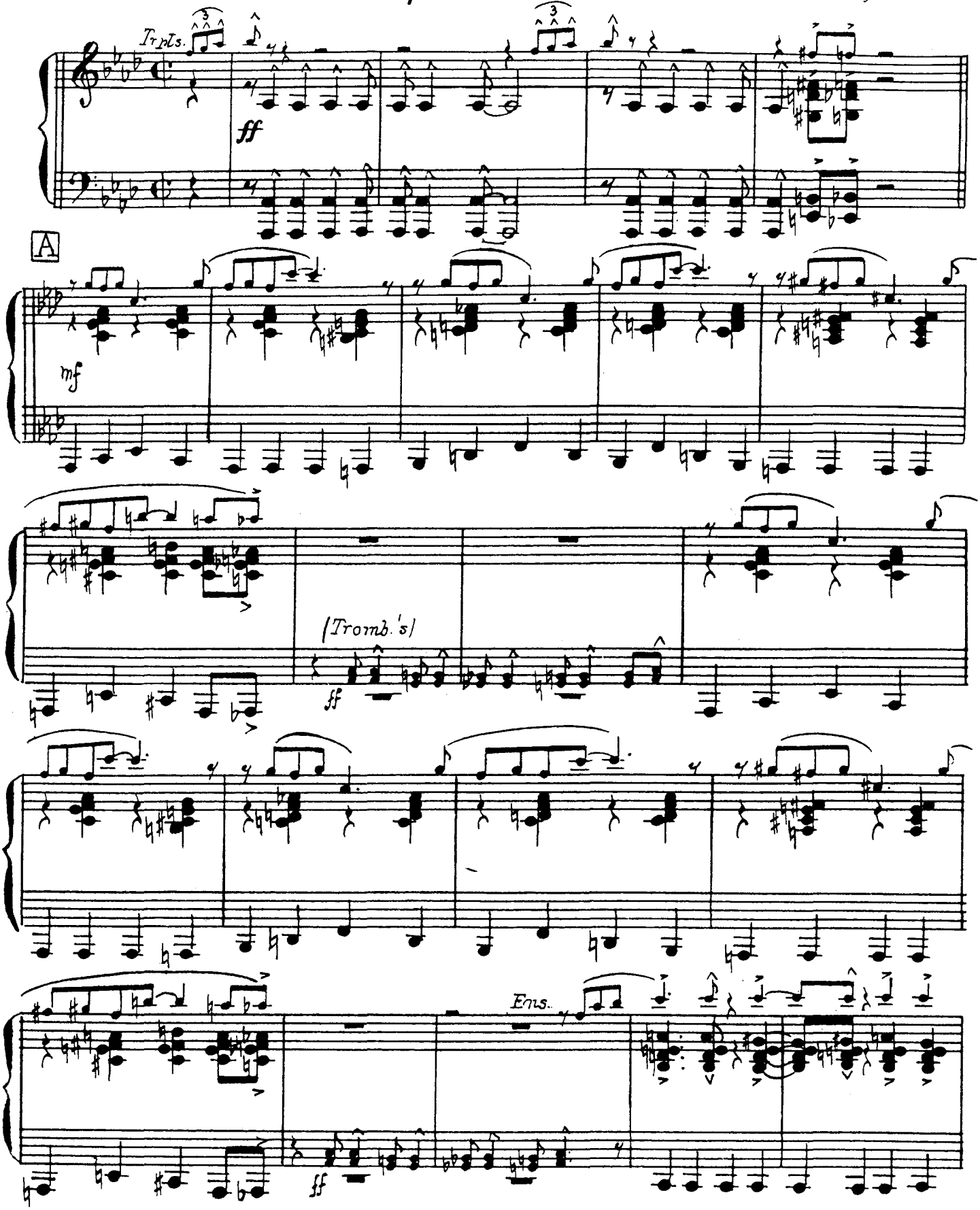
A Perennial Stan Kenton Hit

2 EAGER BEAVER

Piano-Conductor

Words by MILTON RASKIN
Music by STAN KENTON
Arr. by Will Hudson

Moderate Bounce Tempo



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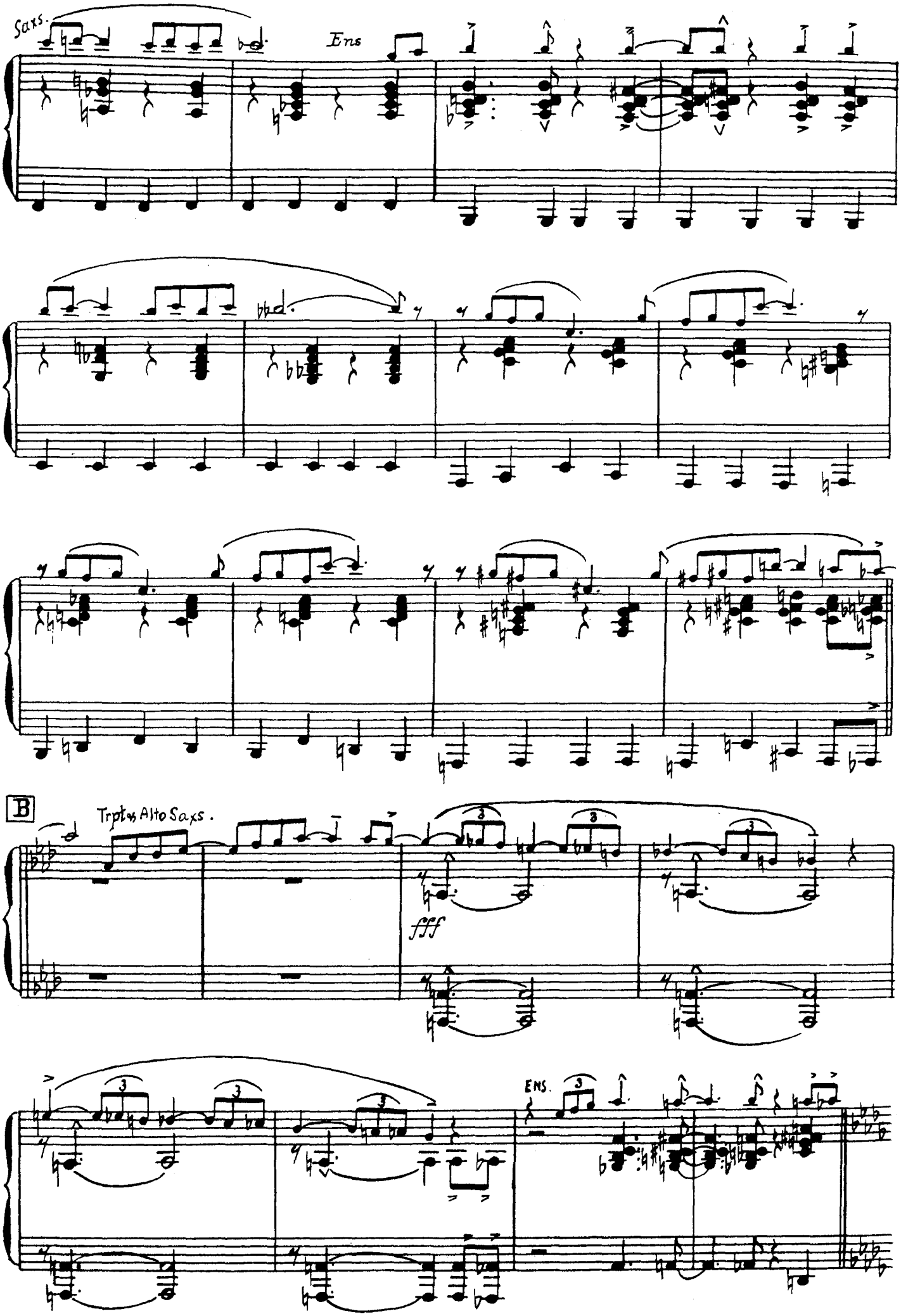
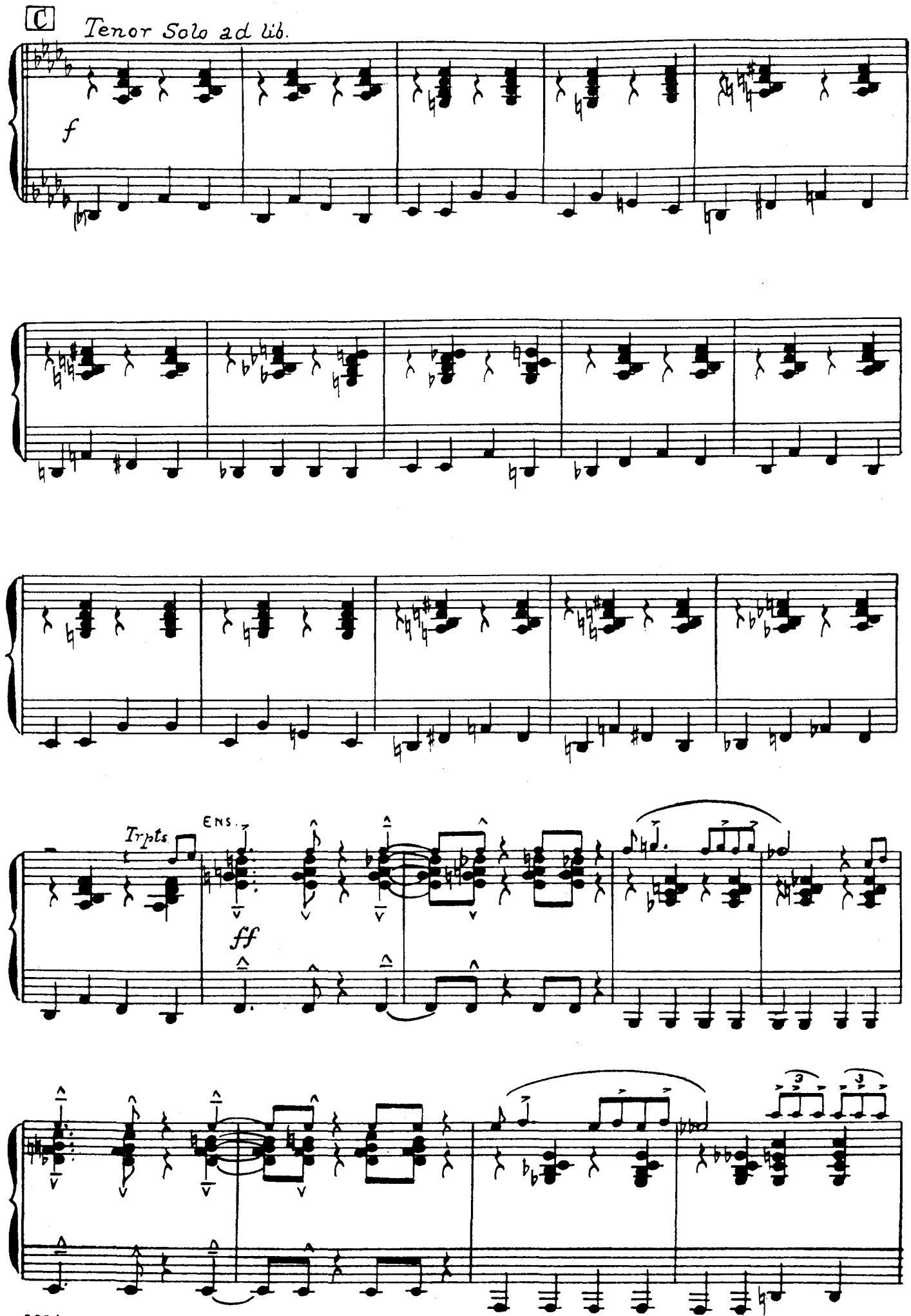
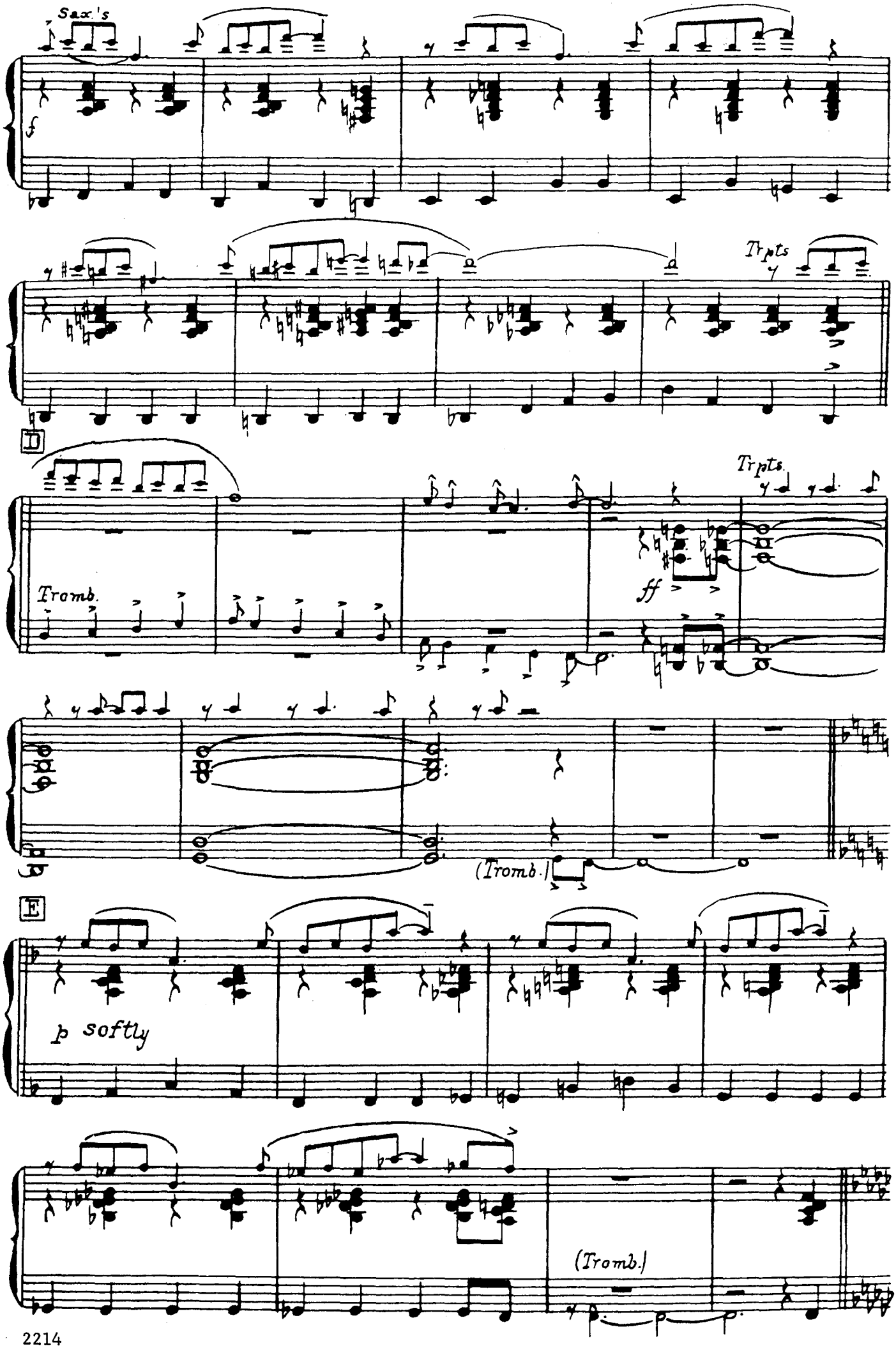
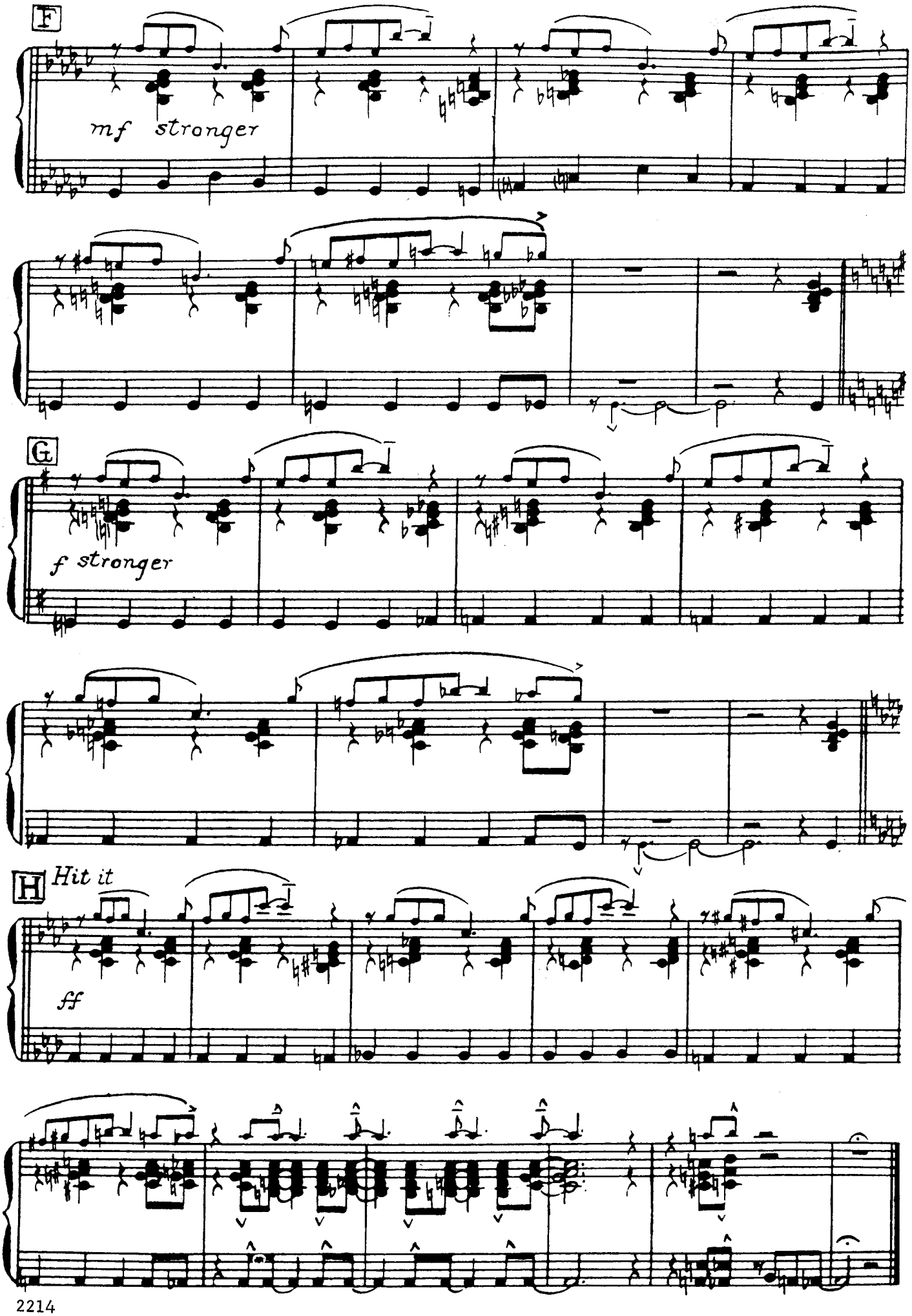

Saxs.
Ens
B
Trpts, Alto Saxs.
fff
ENS.


C
Tenor Solo ad lib.
f
Trpts.
ENS.
ff


Sax.'s
f
Trpts
D
Trpts.
Tromb.
ff
(Tromb.)
E
p softly
(Tromb.)

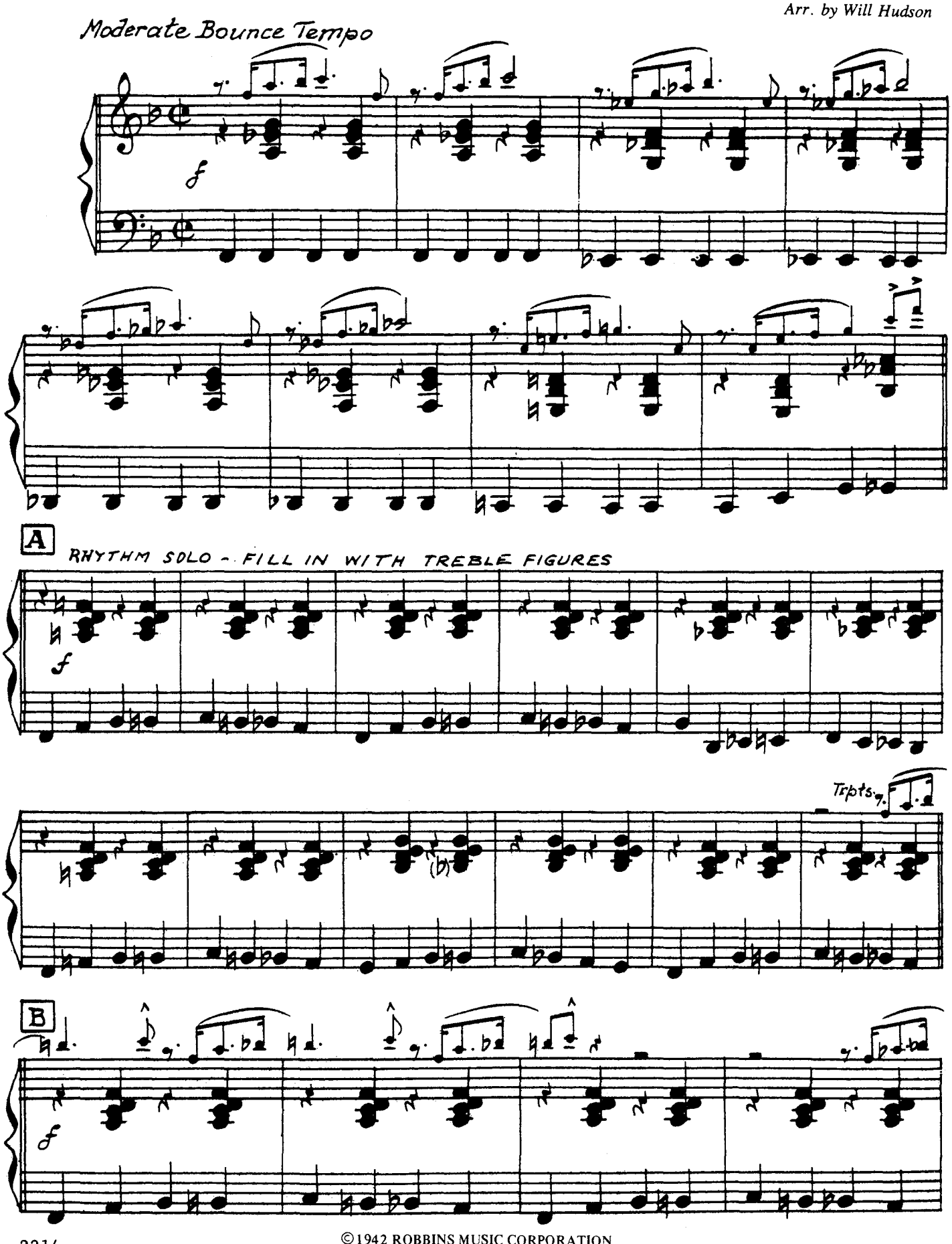

F
mf stronger
G
f stronger
H
Hit it
ff

Harry James Big Hit

❸ TWO O'CLOCK JUMP

Piano-Conductor

By HARRY JAMES
BENNY GOODMAN, COUNT BASIE
Arr. by Will Hudson



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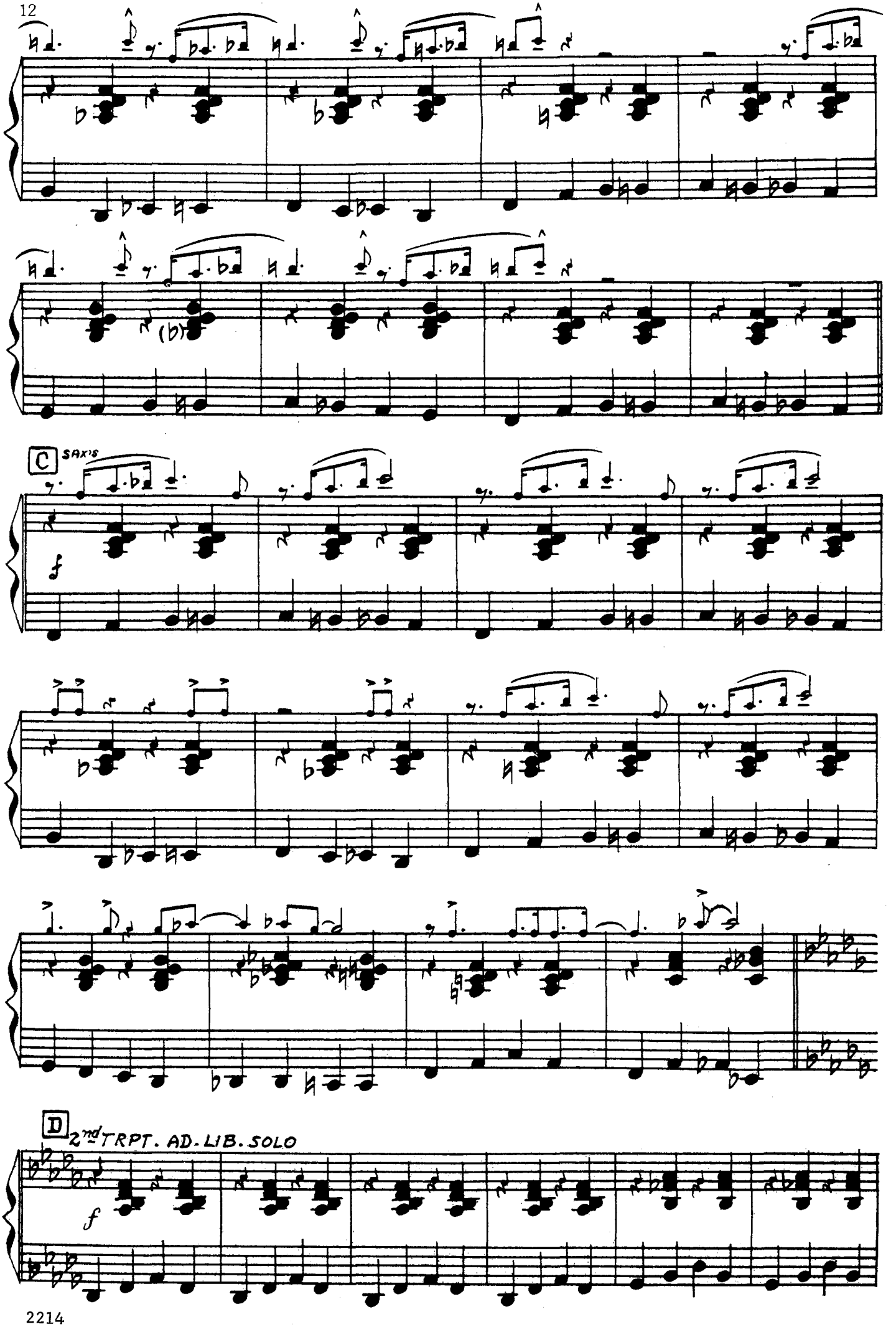
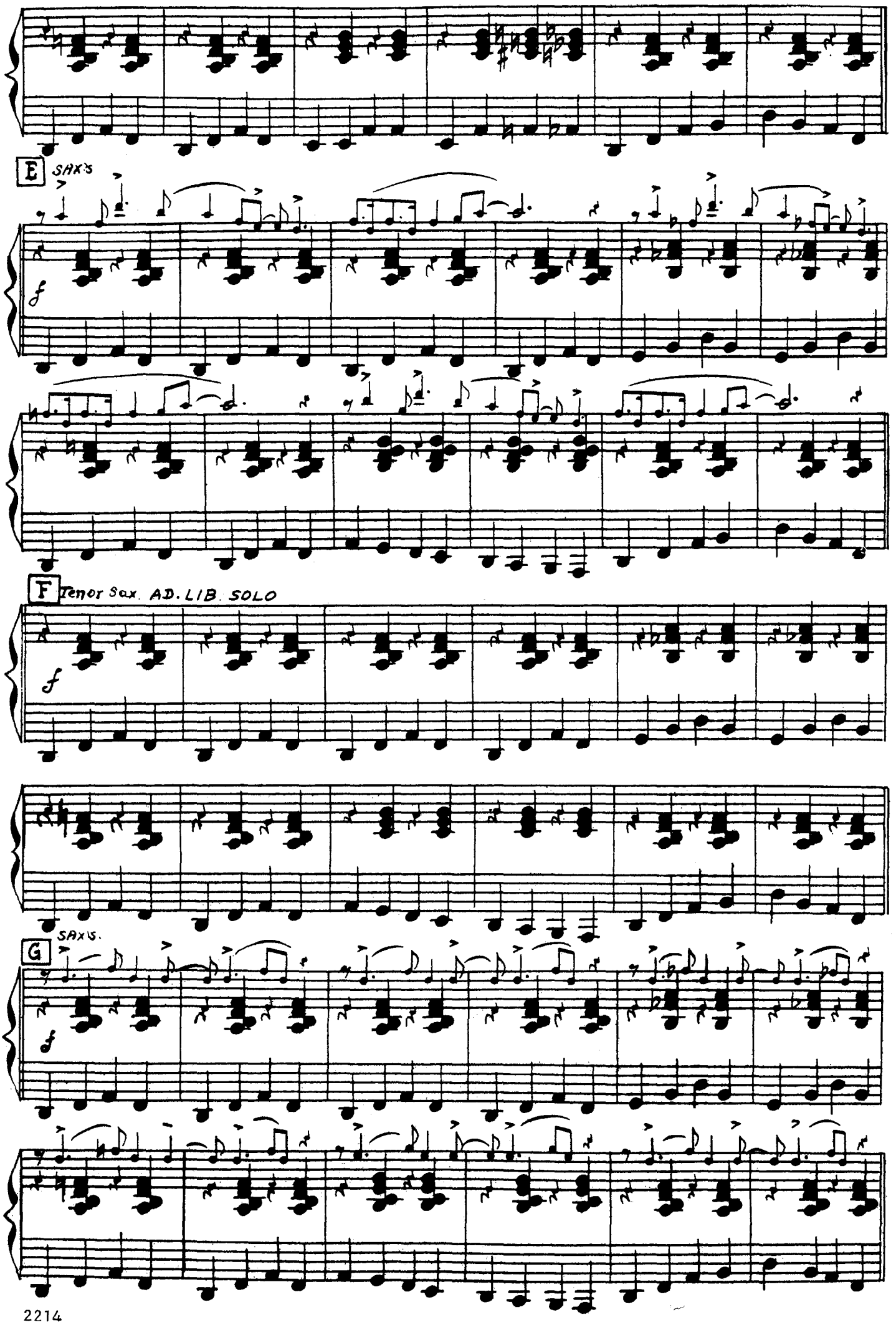
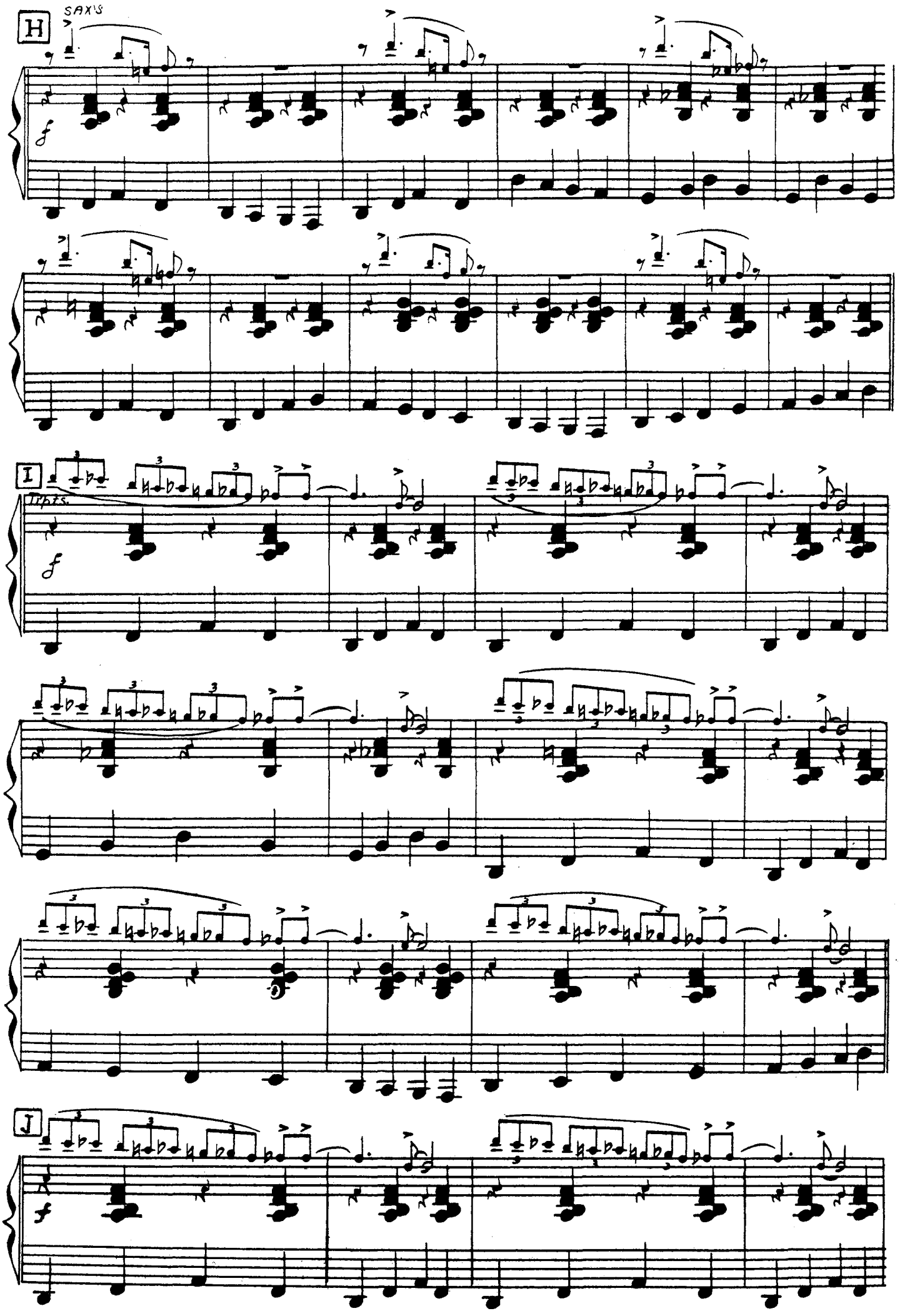
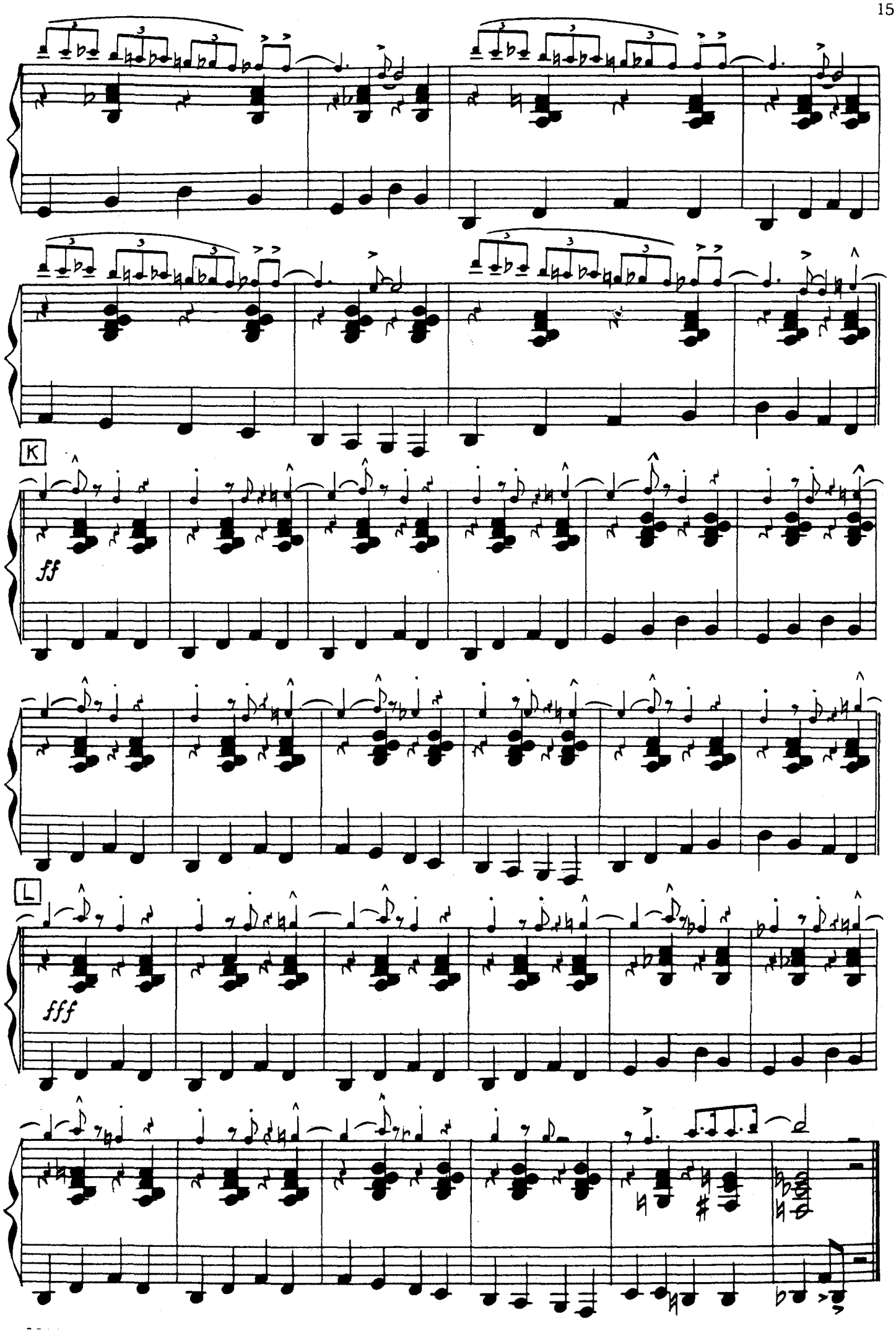

C
SAX'S
f
D
2nd TRPT. AD. LIB. SOLO
f


E
SAX'S
f
F
Tenor Sax. AD. LIB. SOLO
f
G
SAX'S.
f


H
SAX'S
f
I
Trpts.
f
J
f


K
ff
L
fff

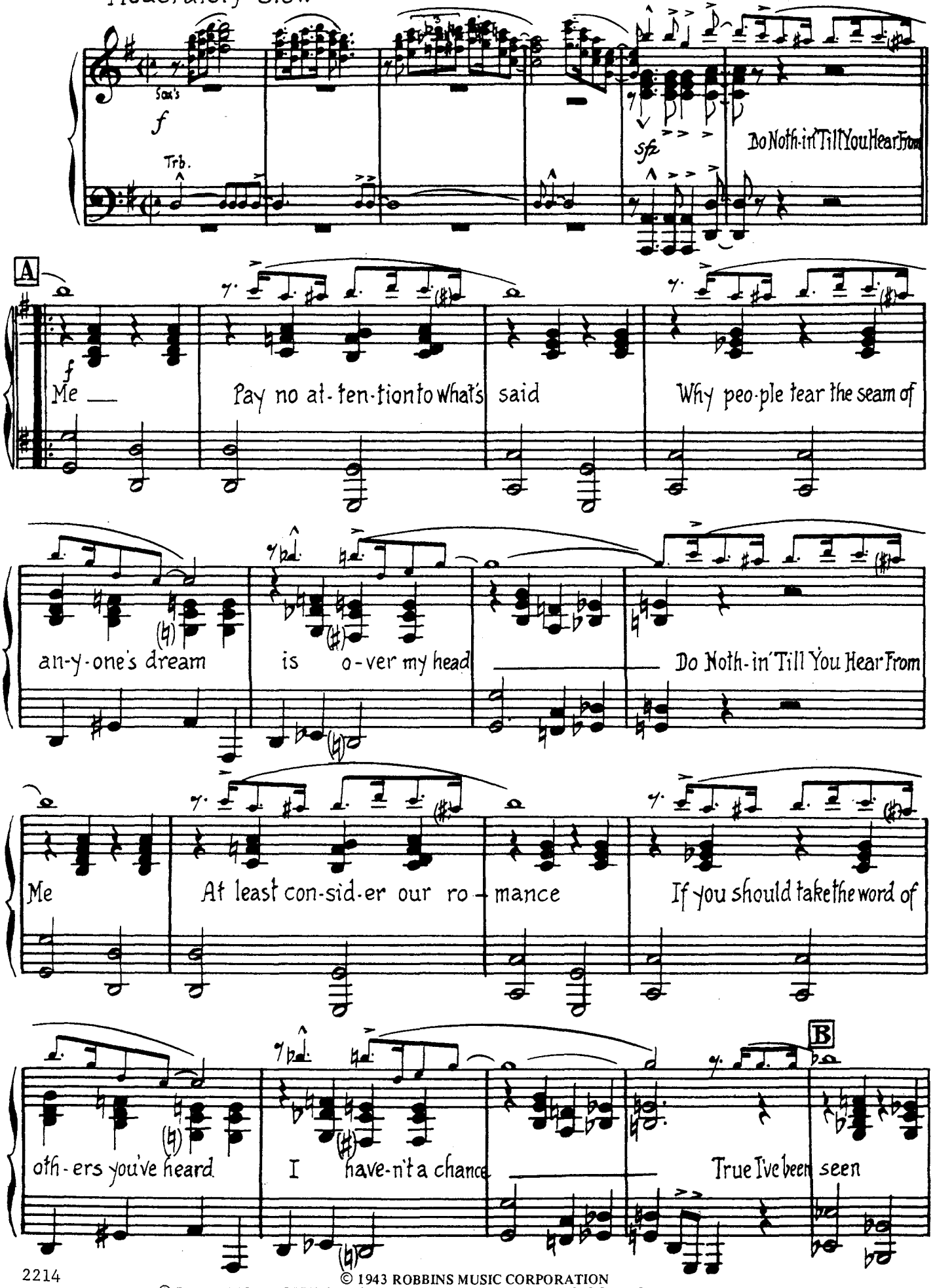
A Duke Ellington Solid Hit

❹ DO NOTHIN' TILL YOU HEAR FROM ME

Words by BOB RUSSELL
Music by DUKE ELLINGTON
Arr. by Jack Mason

Piano-Conductor

Moderately slow



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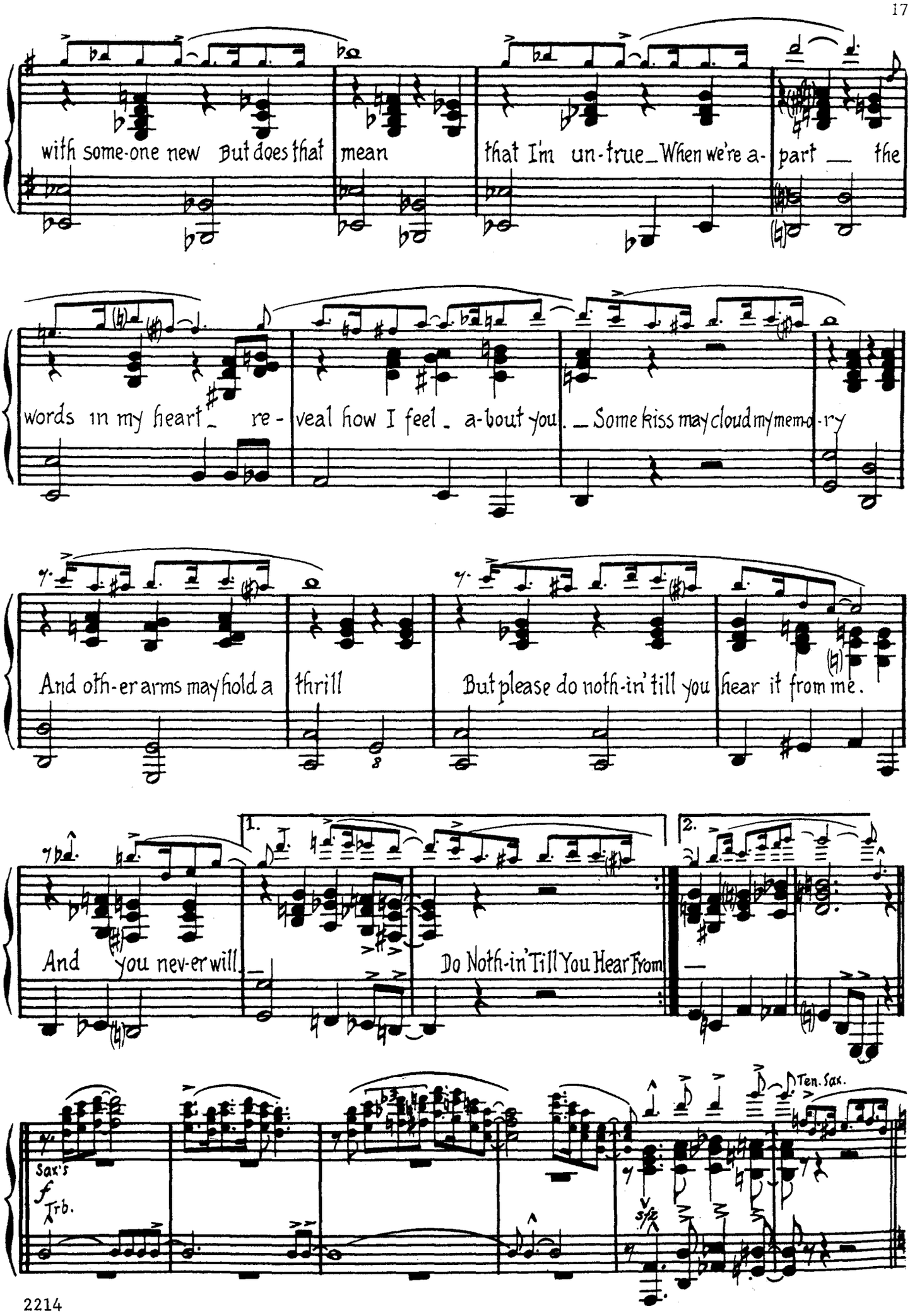
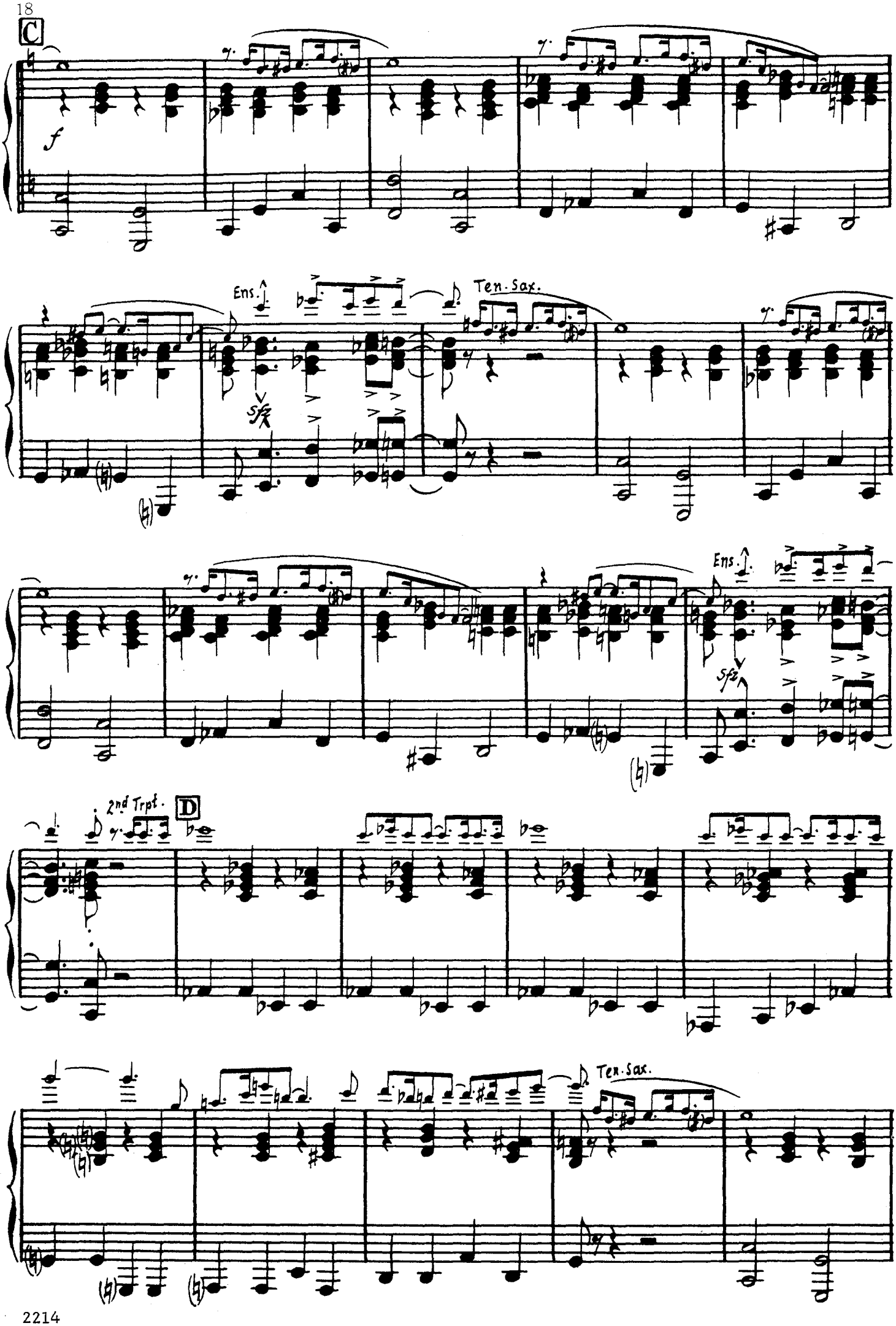
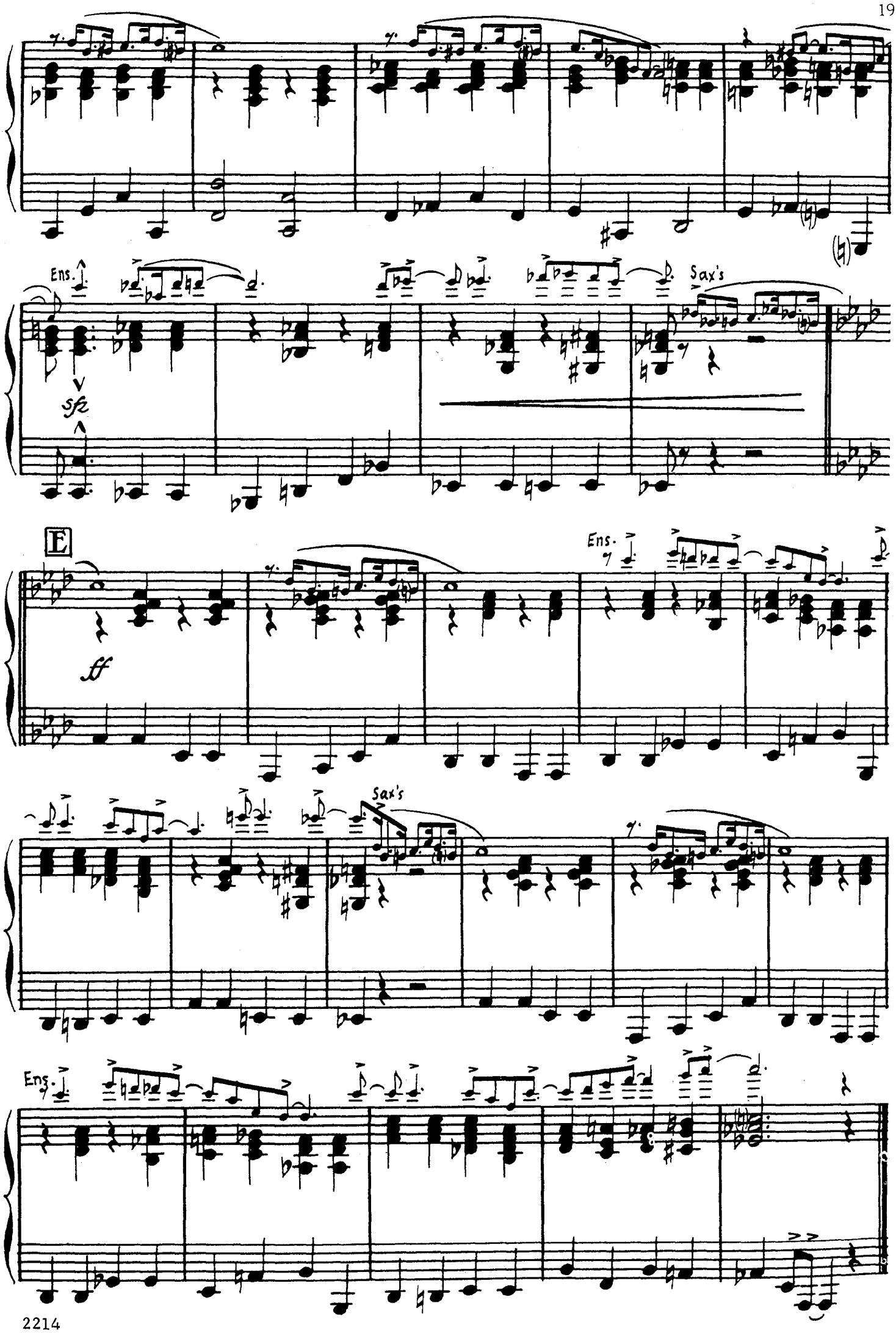

with some-one new But does that mean that I'm un-true_When we're a-part __ the
words in my heart_ re-veal how I feel_ a-bout you._Some kiss may cloud my mem-o-ry
And oth-er arms may hold a thrill But please do noth-in' till you hear it from me.
And you nev-er will_ Do Noth-in' Till You Hear From
1.
2.
Sax's
f
Trb.
Ten. Sax.


C
f
Ens.
sfz
Ten. Sax.
Ens.
sfz
2nd Trpt.
D
Ten. Sax.

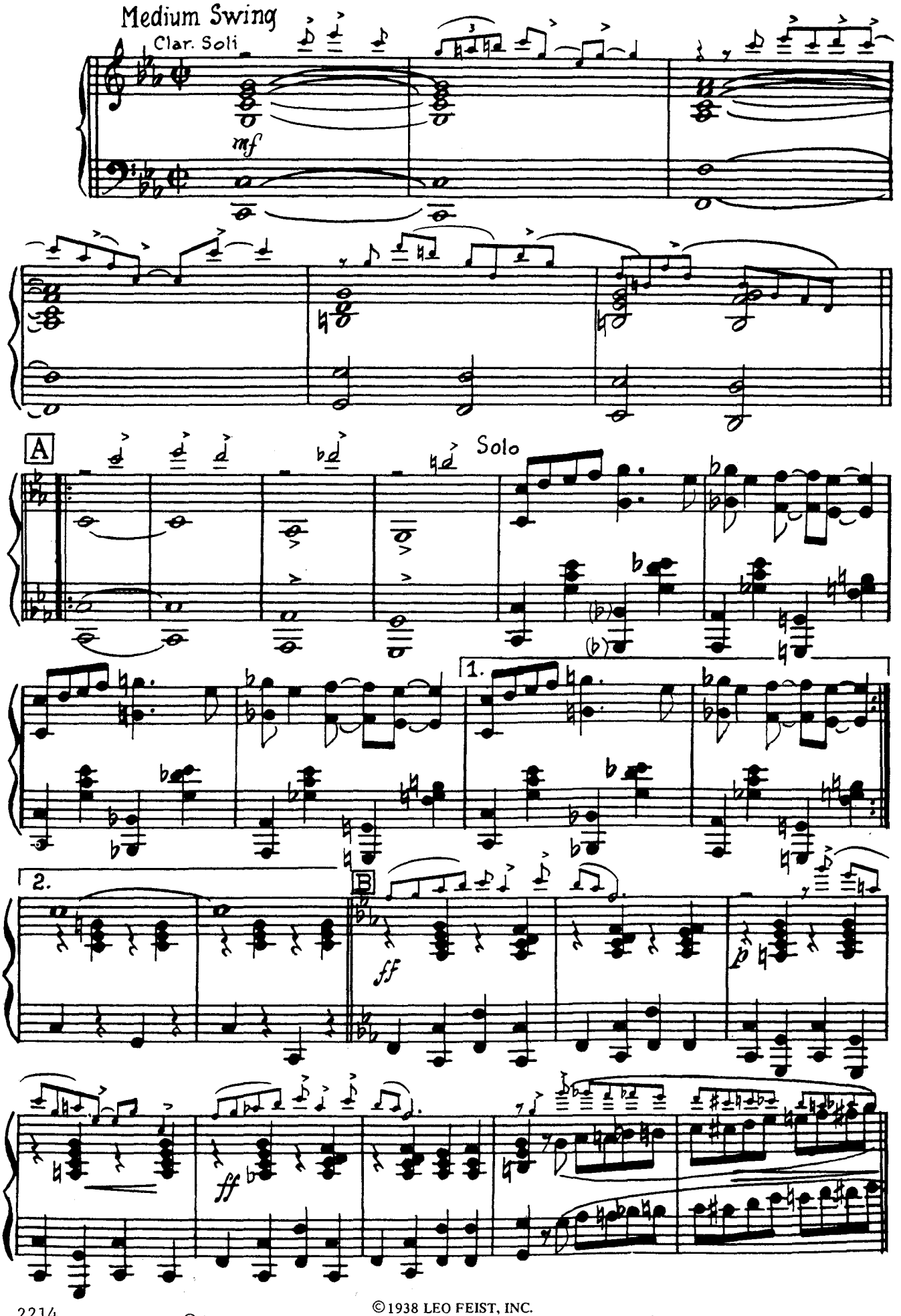

Ens.
Sax's
sfz
E
ff
Ens.
Sax's
Ens.

Bob Crosby's Greatest Dixieland Favorite

5 IN A MINOR MOOD

Piano-Conductor

By JOE SULLIVAN
Arr. by Dean Kincaide



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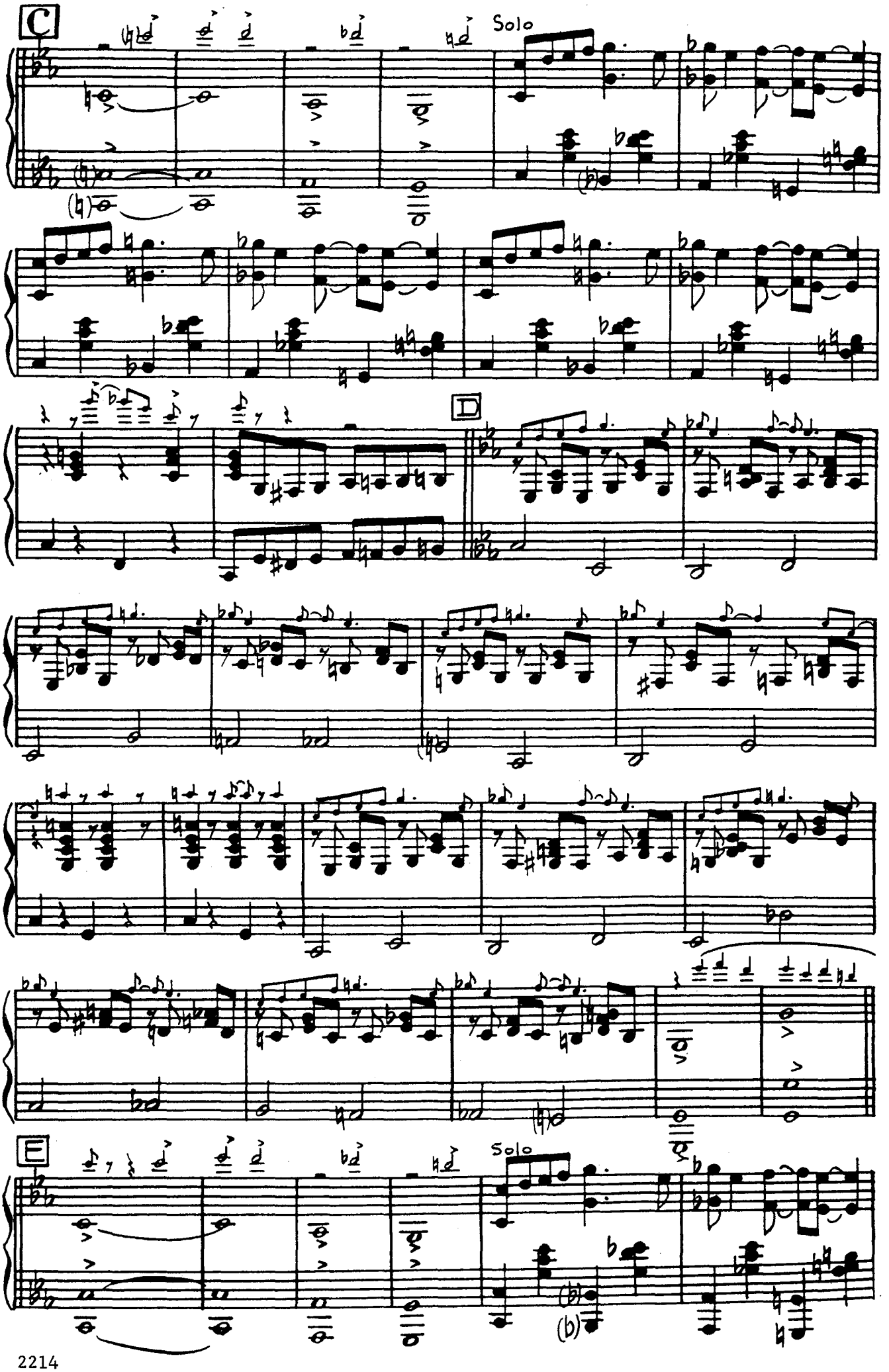
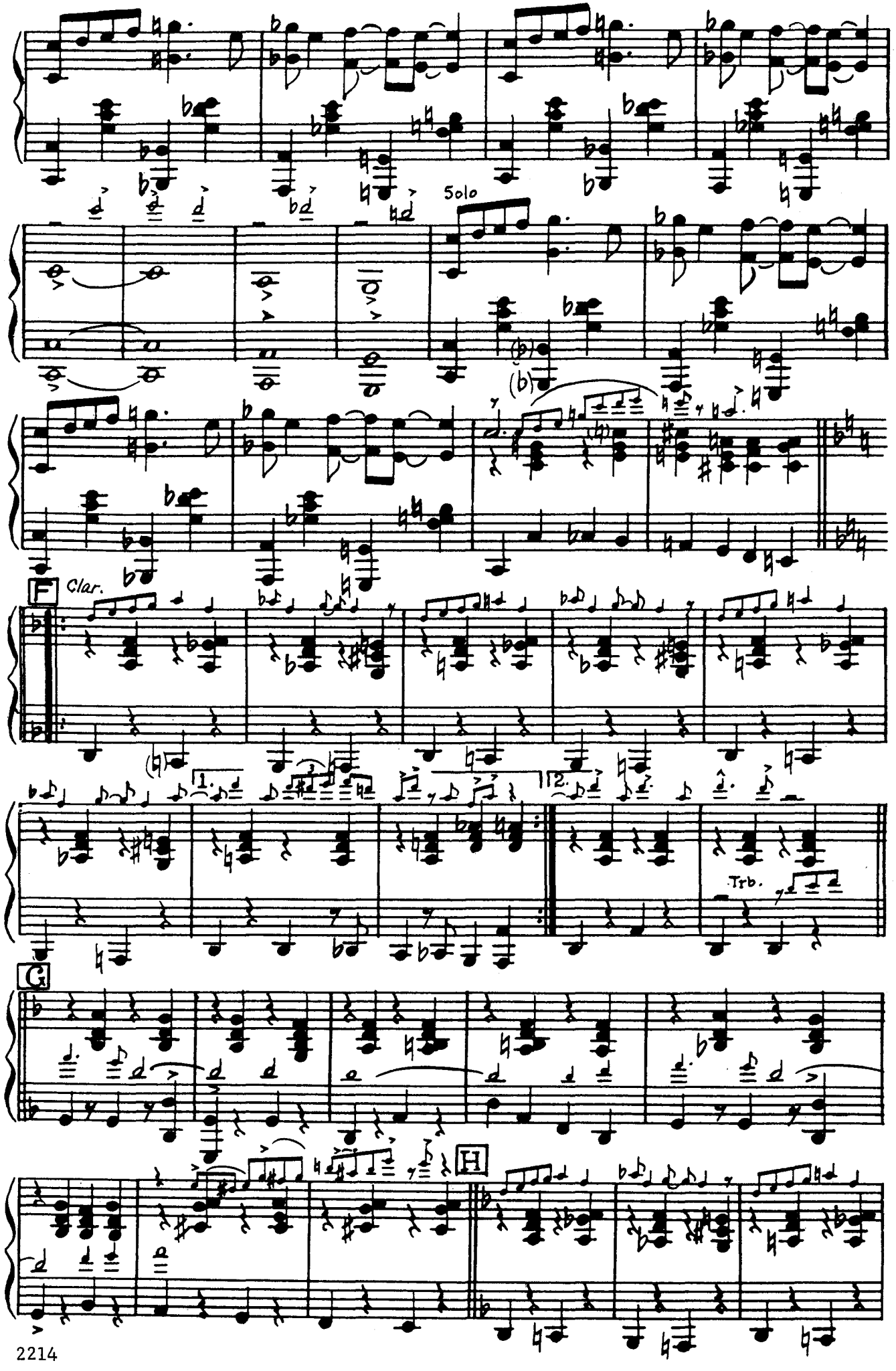
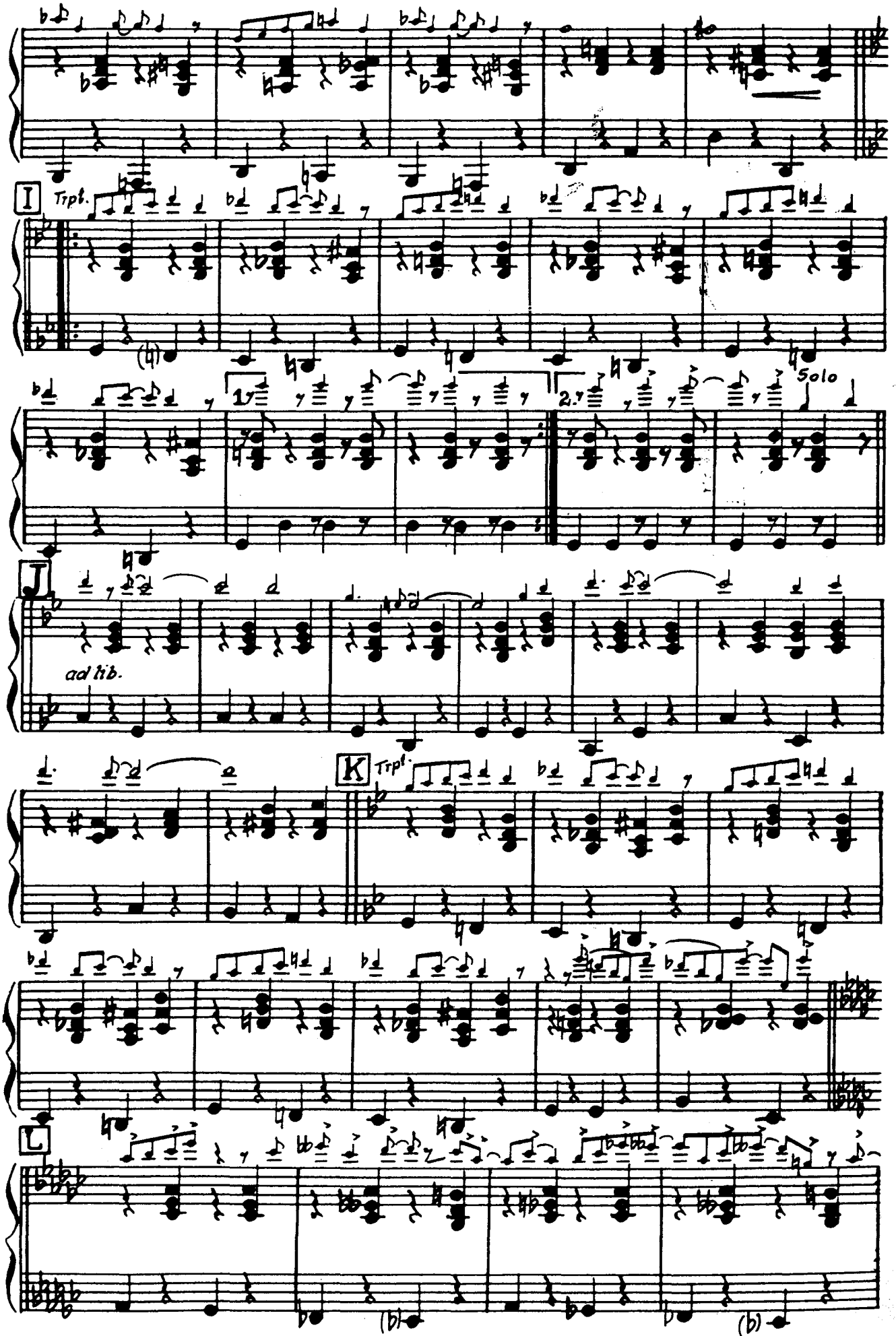
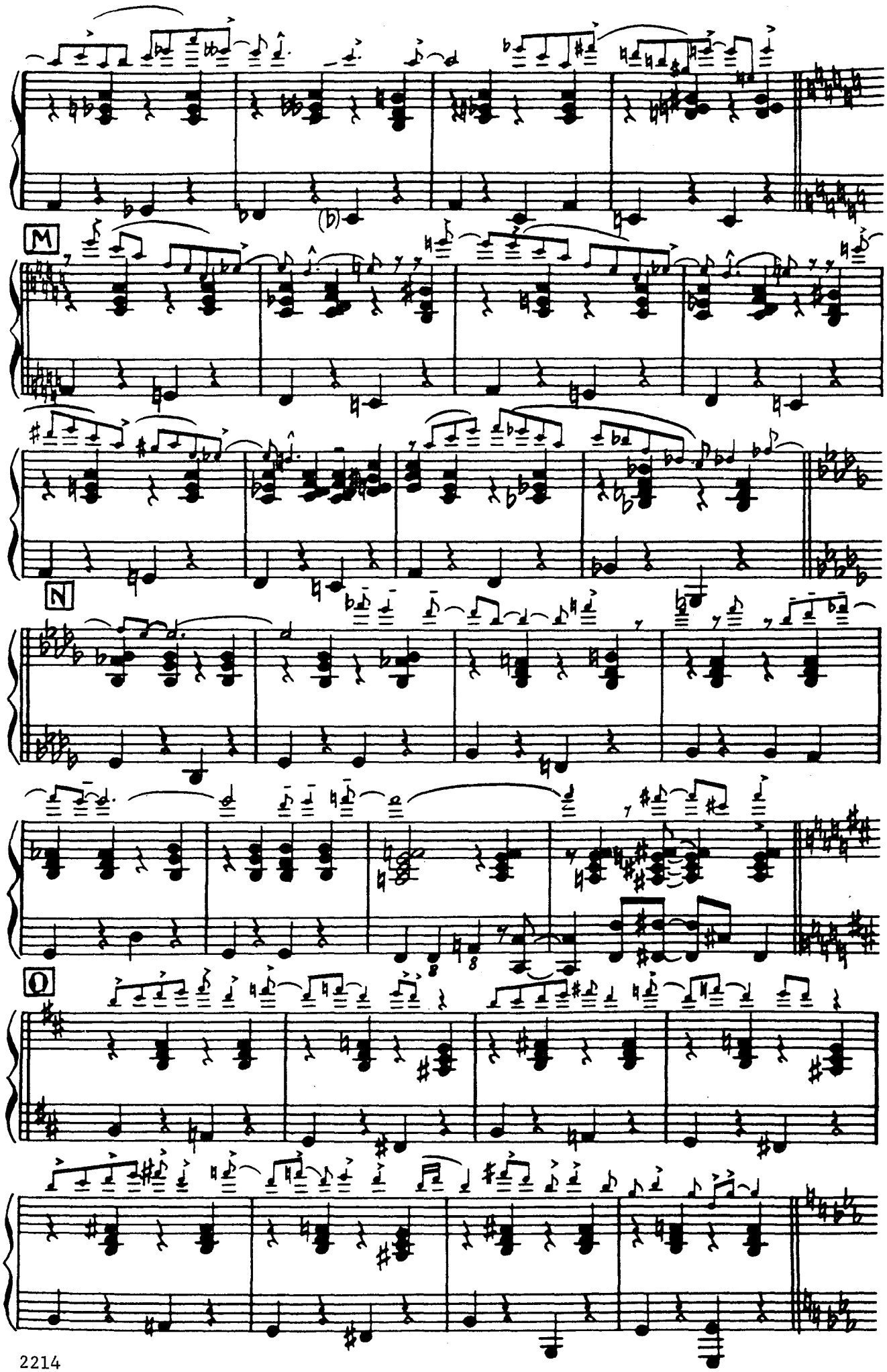
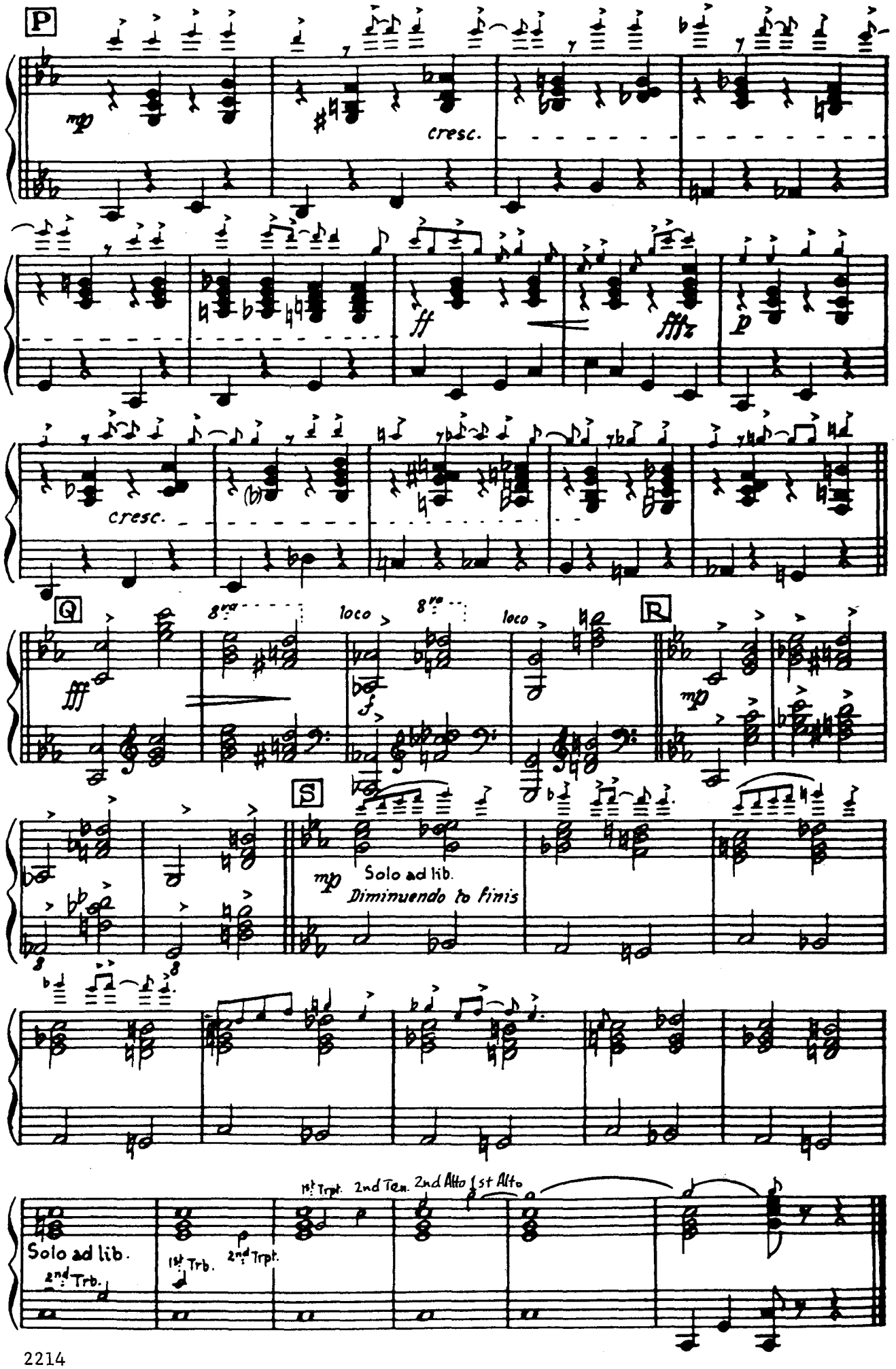

C
Solo
D
E
Solo


Solo
F
Clar.
1.
2.
Trb.
G
H


I
Trpt.
1.
2.
Solo
J
ad lib.
K
Trpt.
L


M
N
O

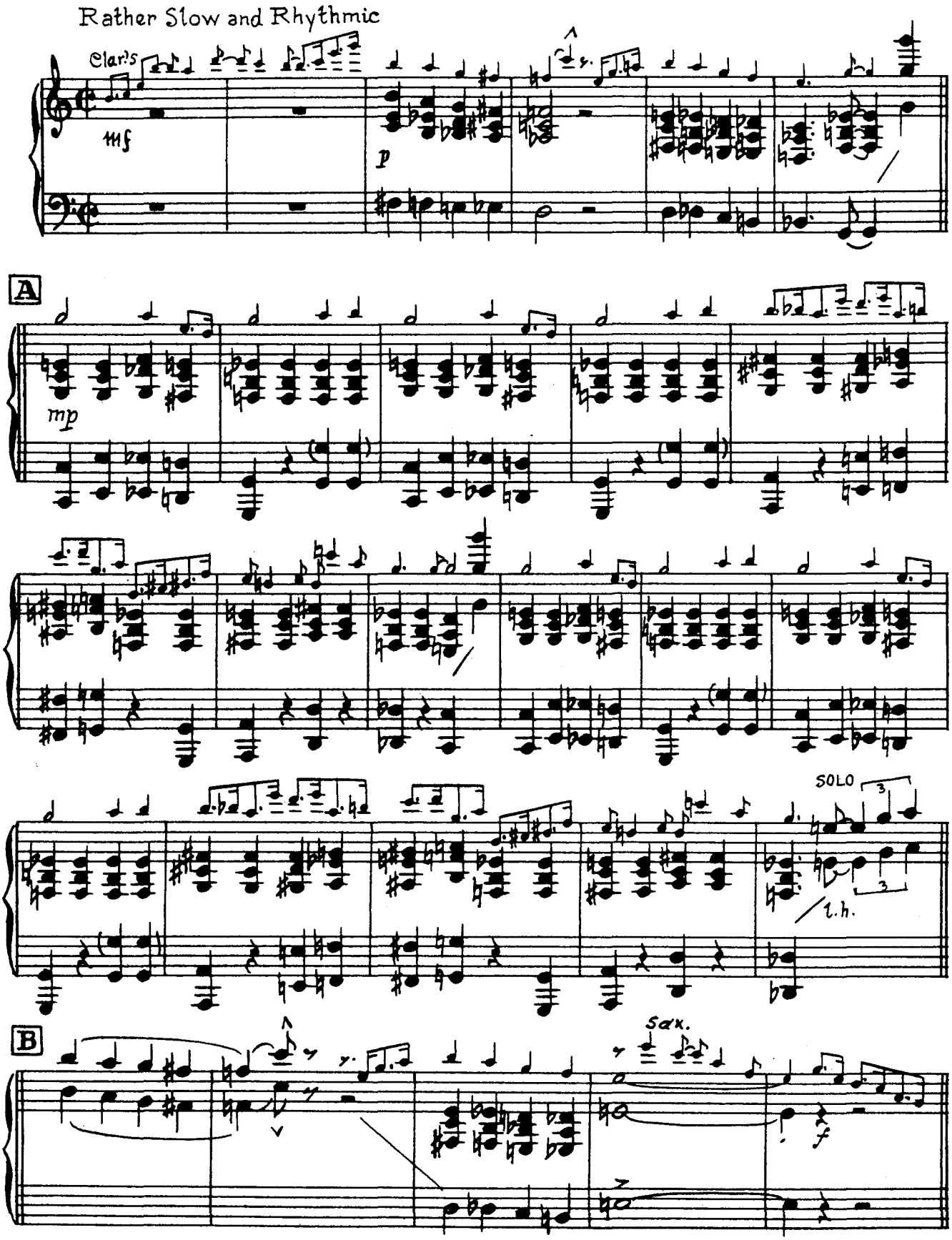

P
mp
cresc.
ff
fffz
p
cresc.
Q
fff
8va
loco
8va
loco
f
R
mp
S
mp
Solo ad lib.
Diminuendo to finis
Solo ad lib.
2nd Trb.
1st Trb.
2nd Trpt.
1st Trpt.
2nd Tem.
2nd Alto
1st Alto

Bix Beiderbecke's Greatest Chart

6 IN A MIST

Piano-Conductor

By BIX BEIDERBECKE
Arr. by Larry Clinton



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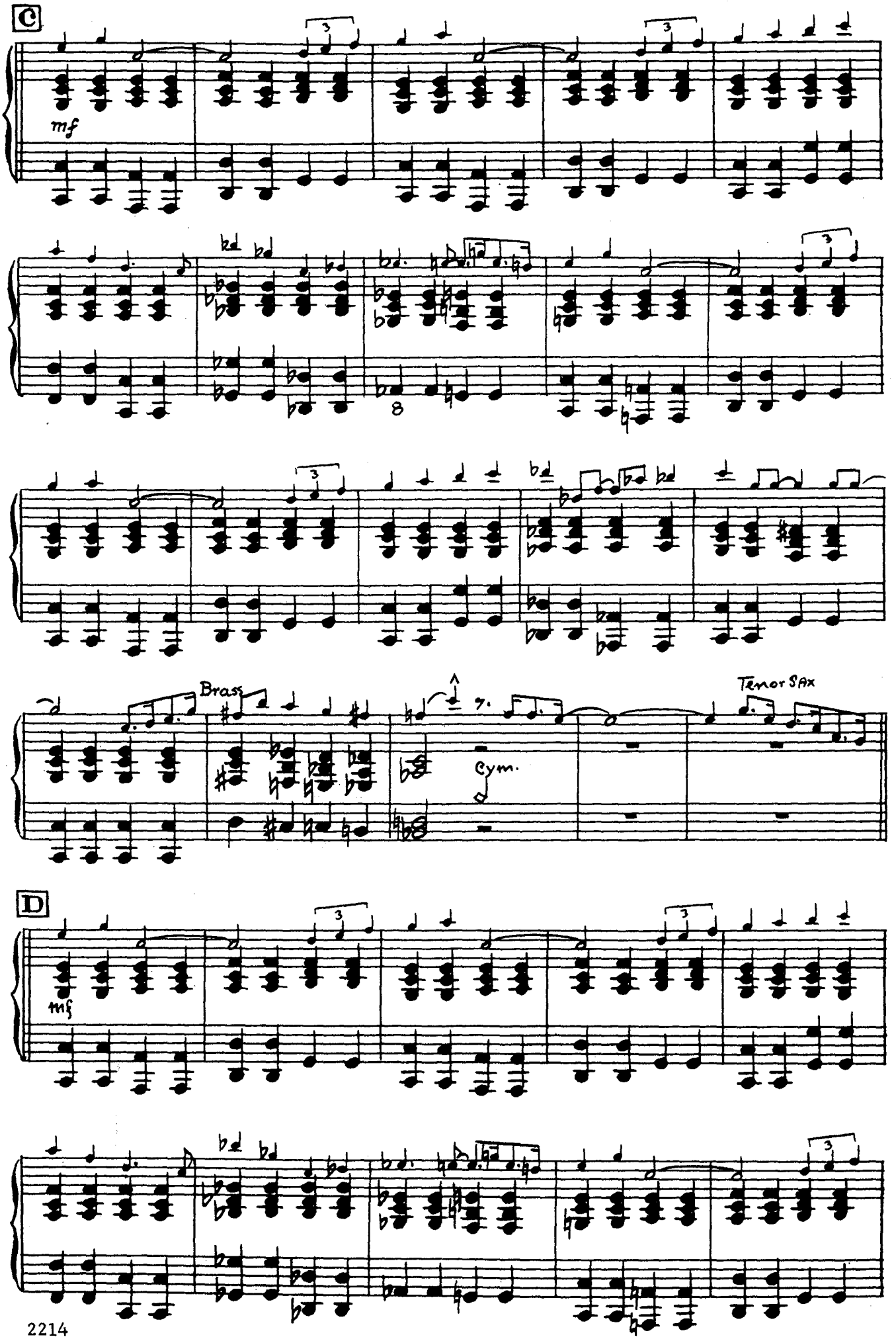
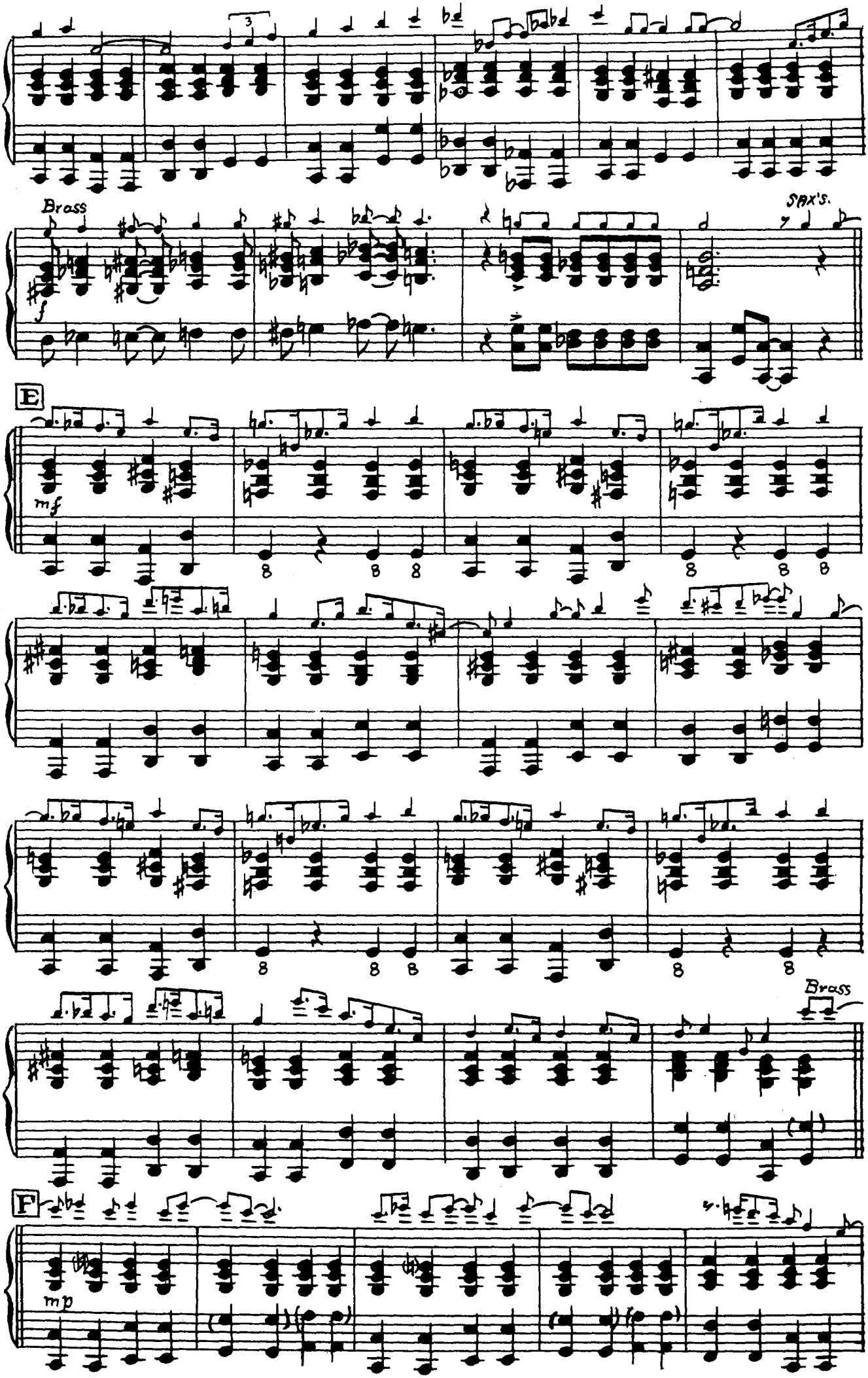
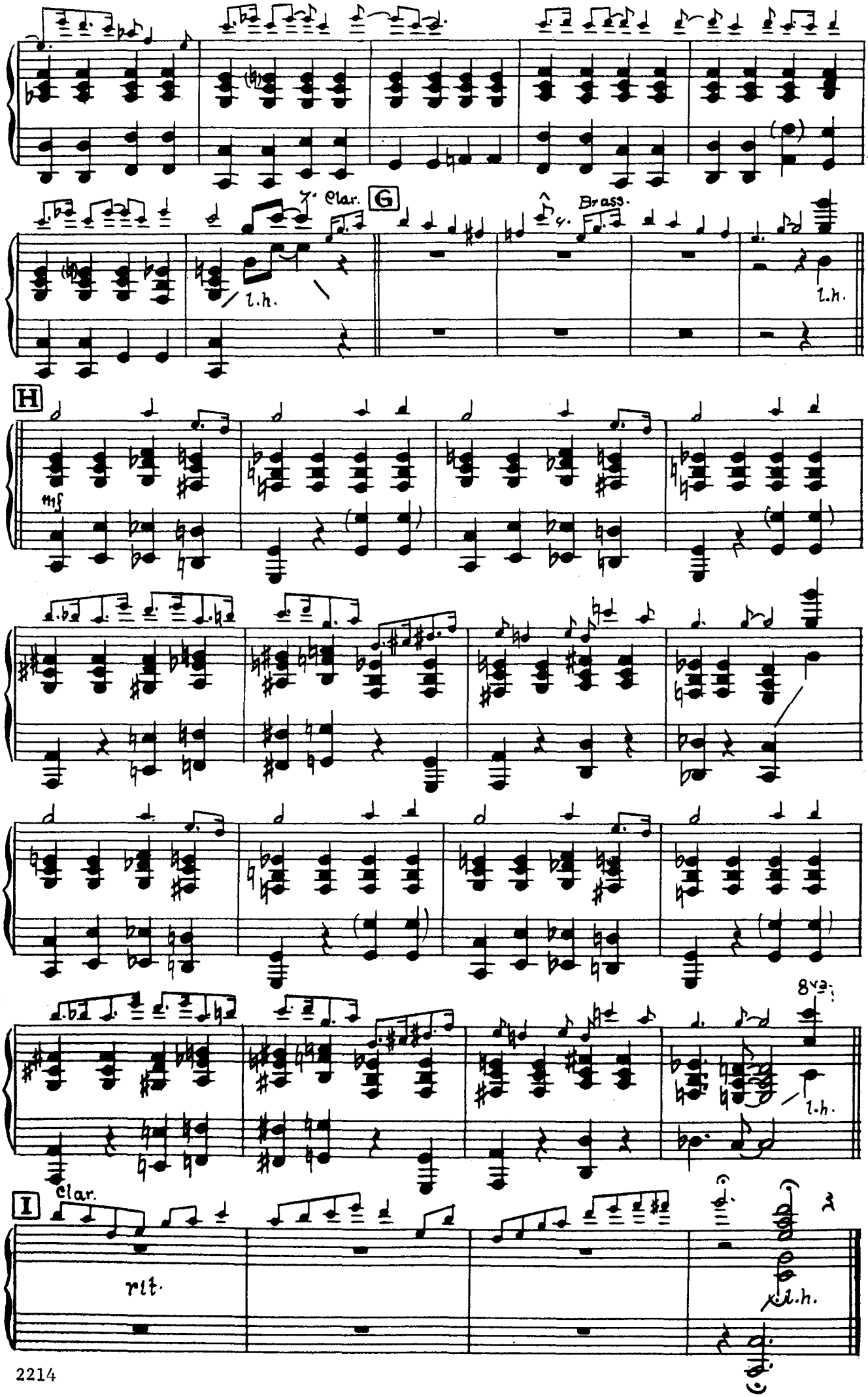

C
mf
Brass
Cym.
Tenor Sax
D
mf


Brass
SAX's.
E
mf
Brass
F
mp

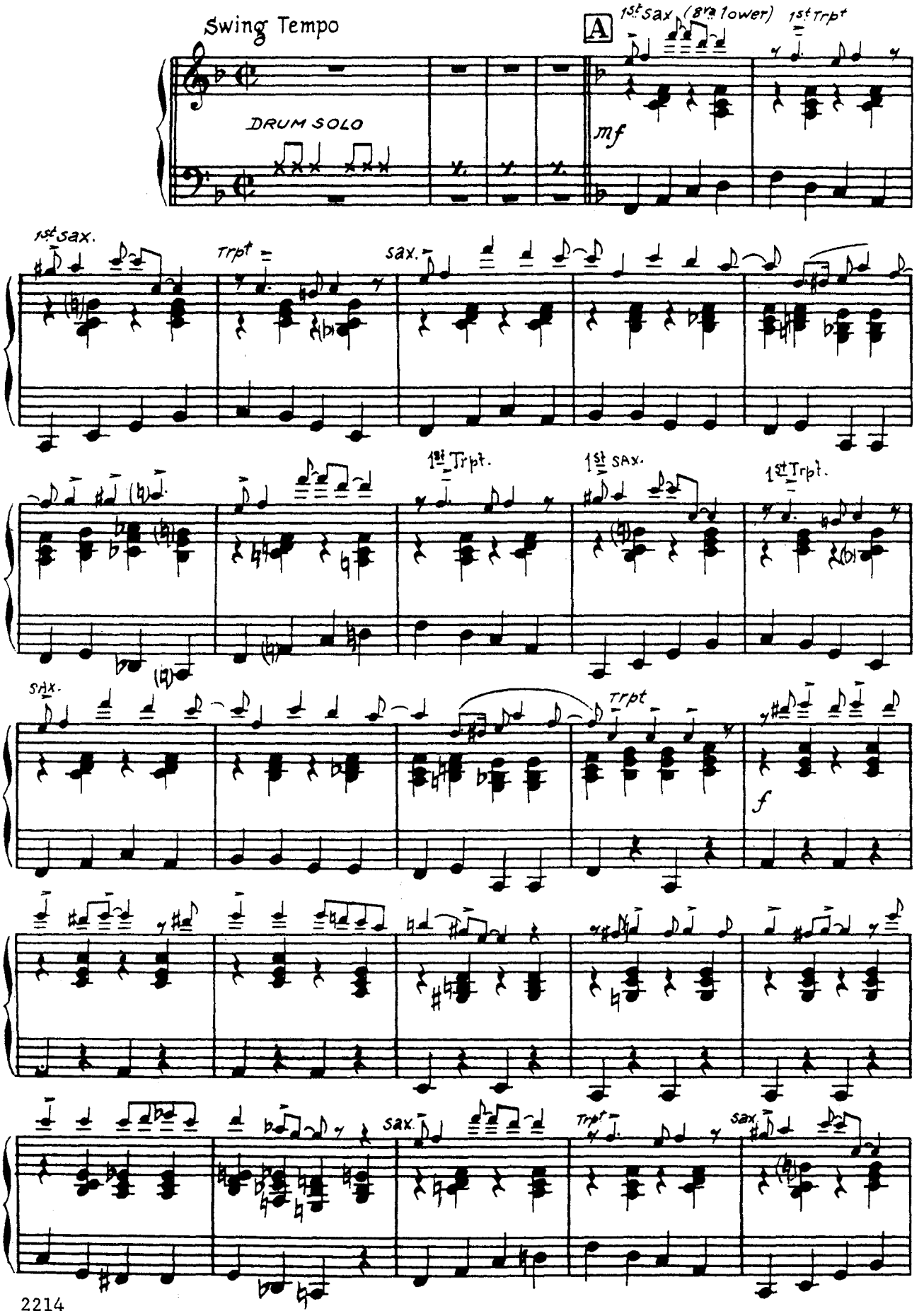

Clar.
G
l.h.
Brass.
l.h.
H
mf
8va
l.h.
Clar.
I
rit.
l.h.

Introduced And Featured By Artie Shaw

7 BACK BAY SHUFFLE

Piano-Conductor

By ARTIE SHAW, TEDDY MacRAE
Arr. by Spud Murphy



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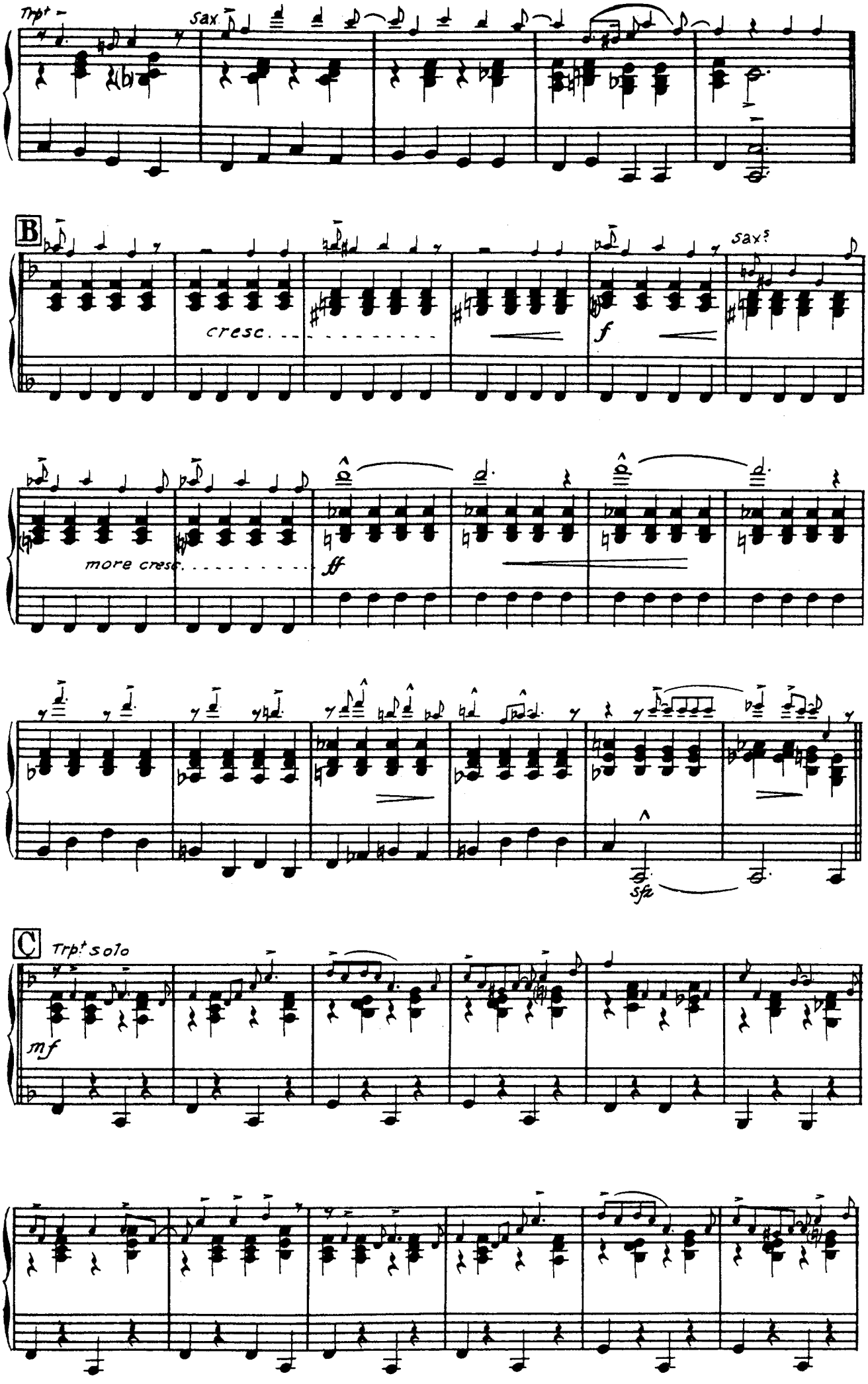
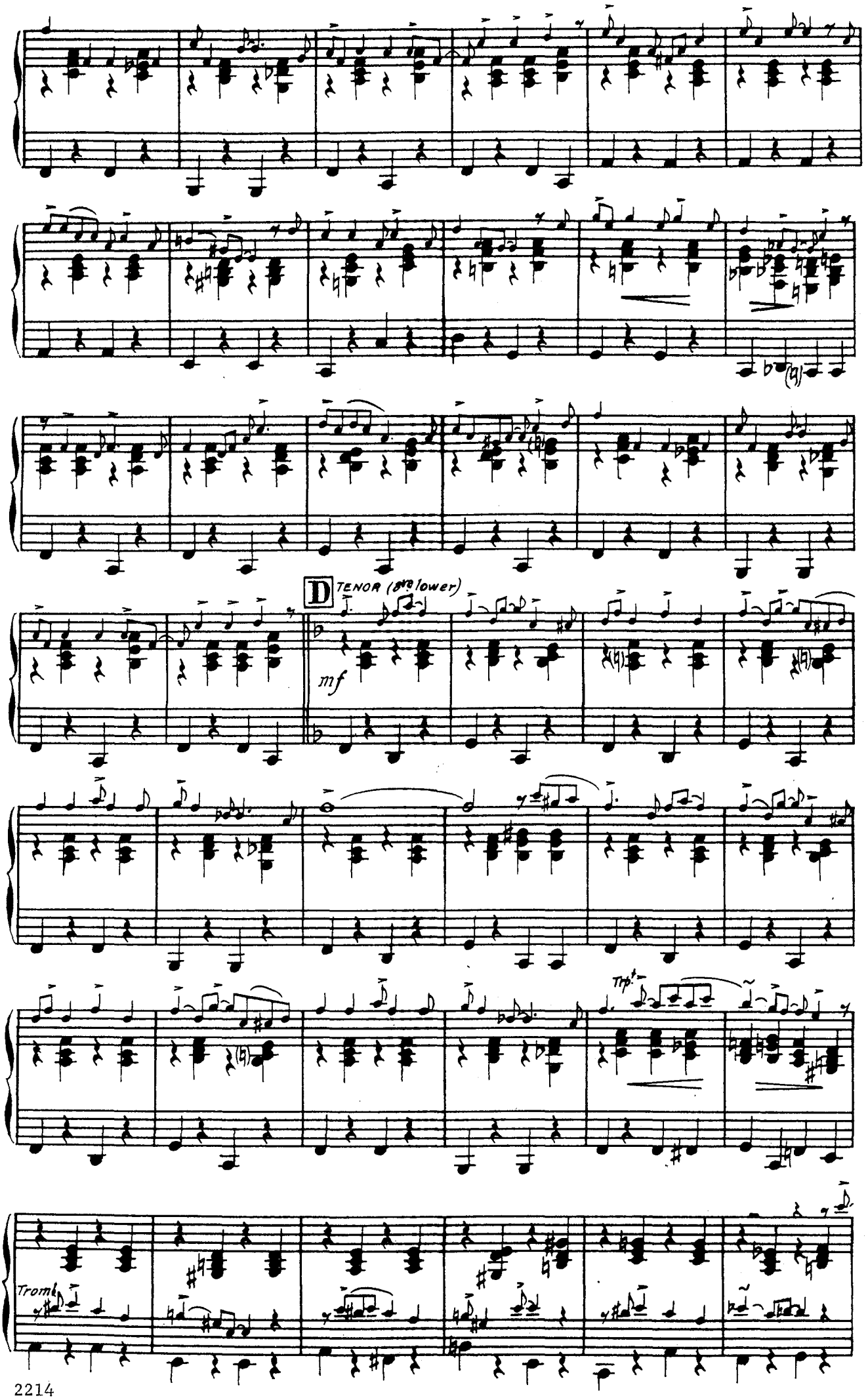
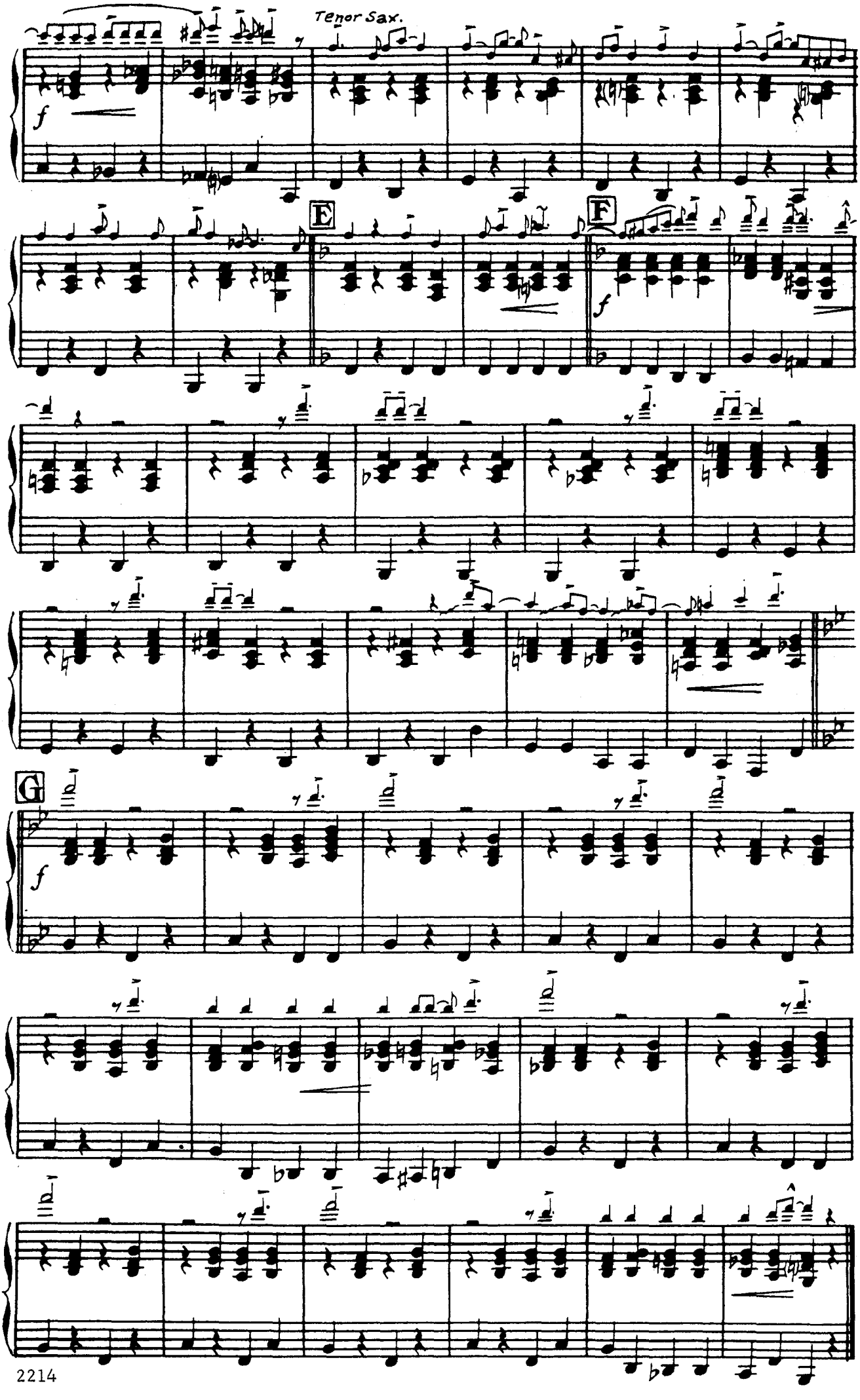

Trpt
Sax.
B
cresc.
f
Saxs
more cresc.
ff
sfz
C
Trpt solo
mf


D
TENOR (8va lower)
mf
Trpt.
Trombs

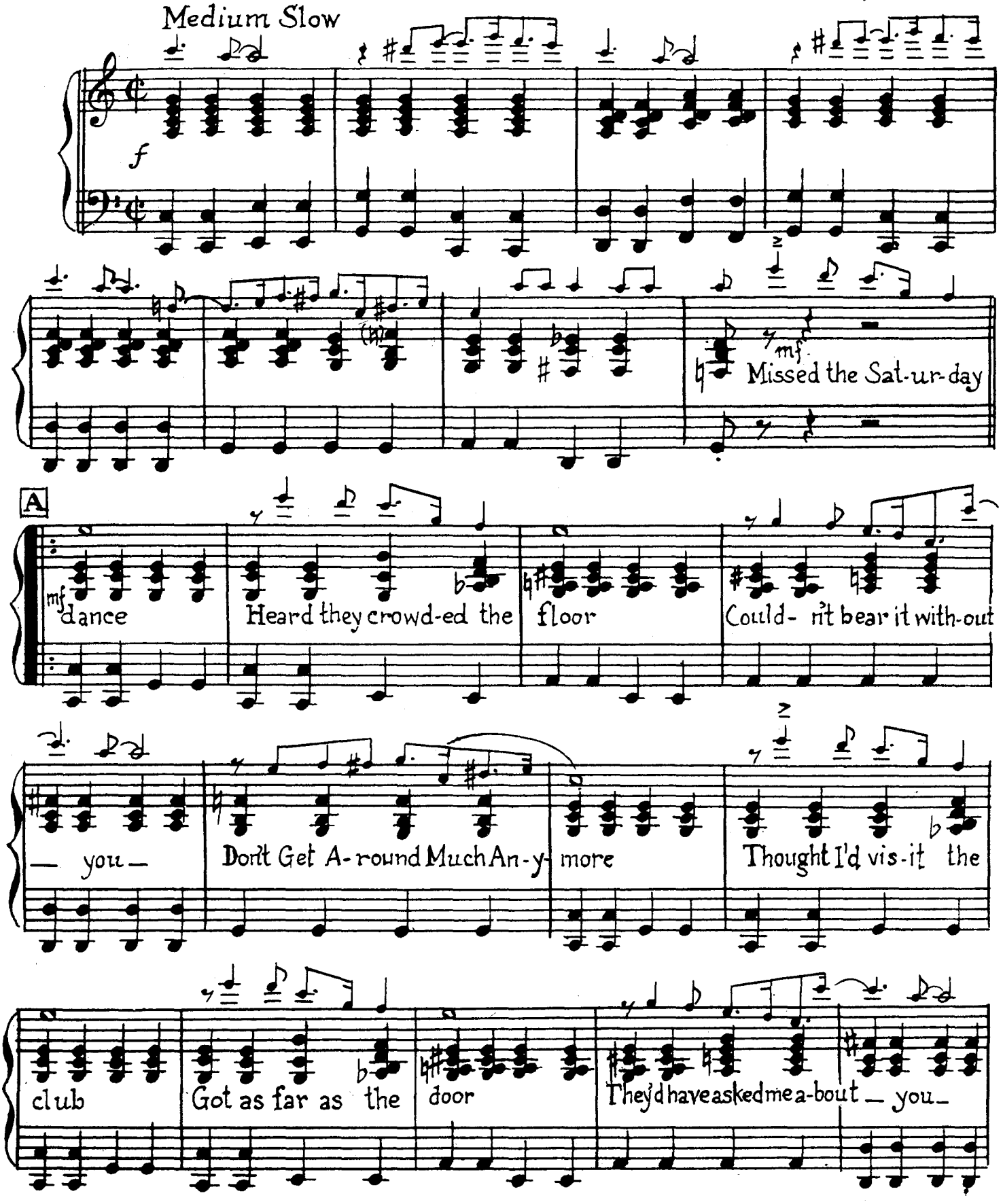

Tenor Sax.
f
E
F
f
G
f

Duke's All Time Smash

8 DON'T GET AROUND MUCH ANYMORE

Words by BOB RUSSELL
Music by DUKE ELLINGTON
Arr. by Toots Camarata

Piano-Conductor



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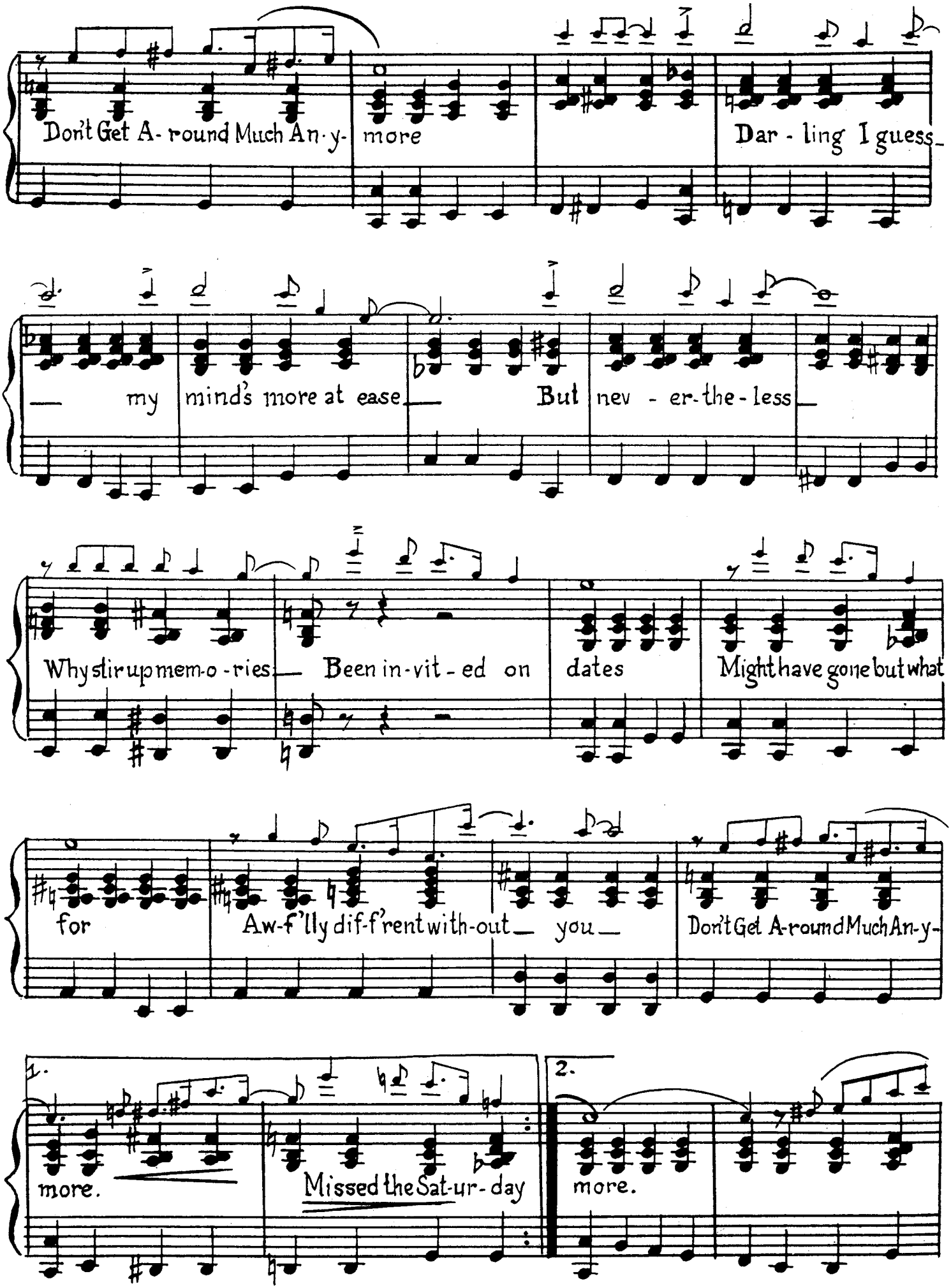
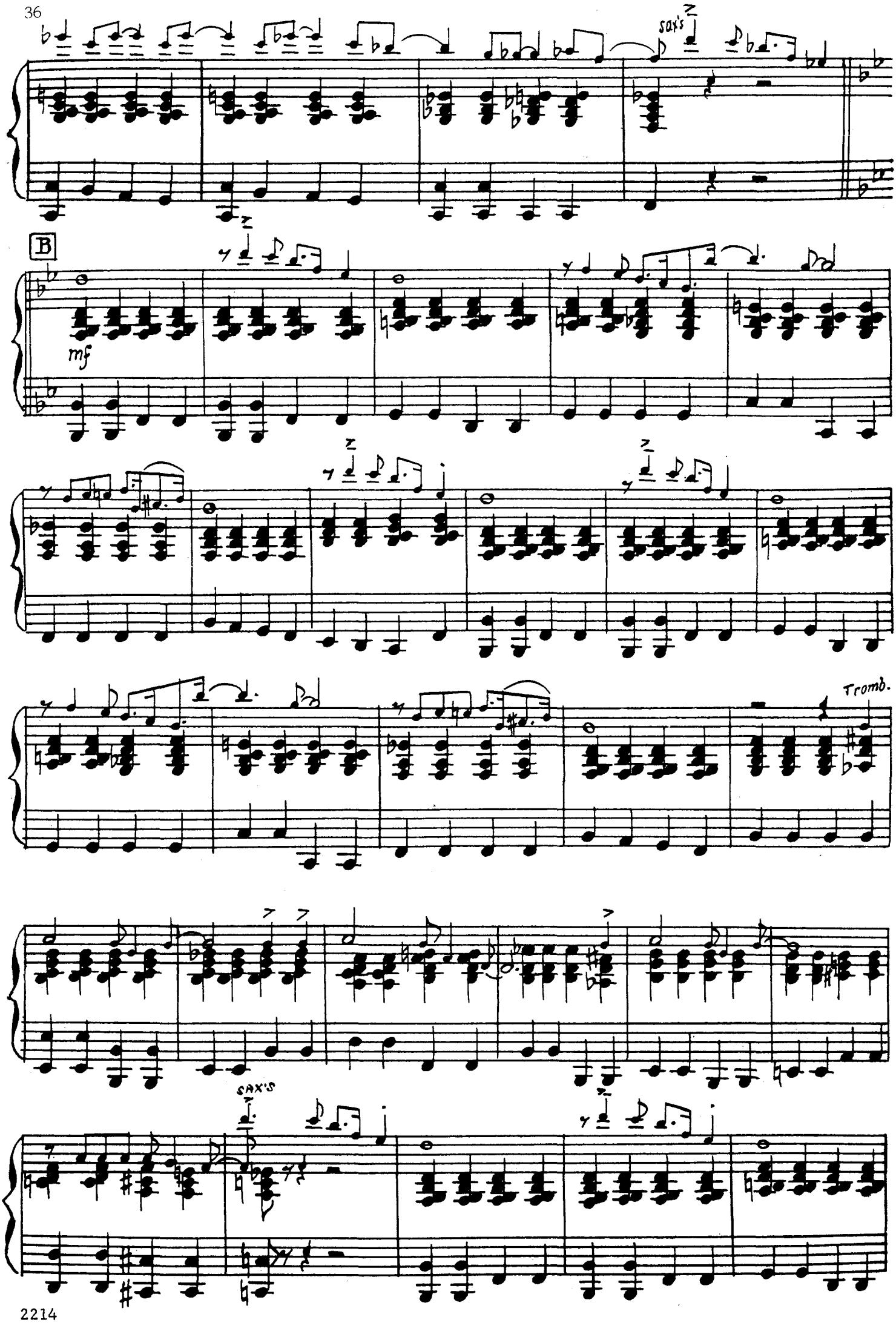
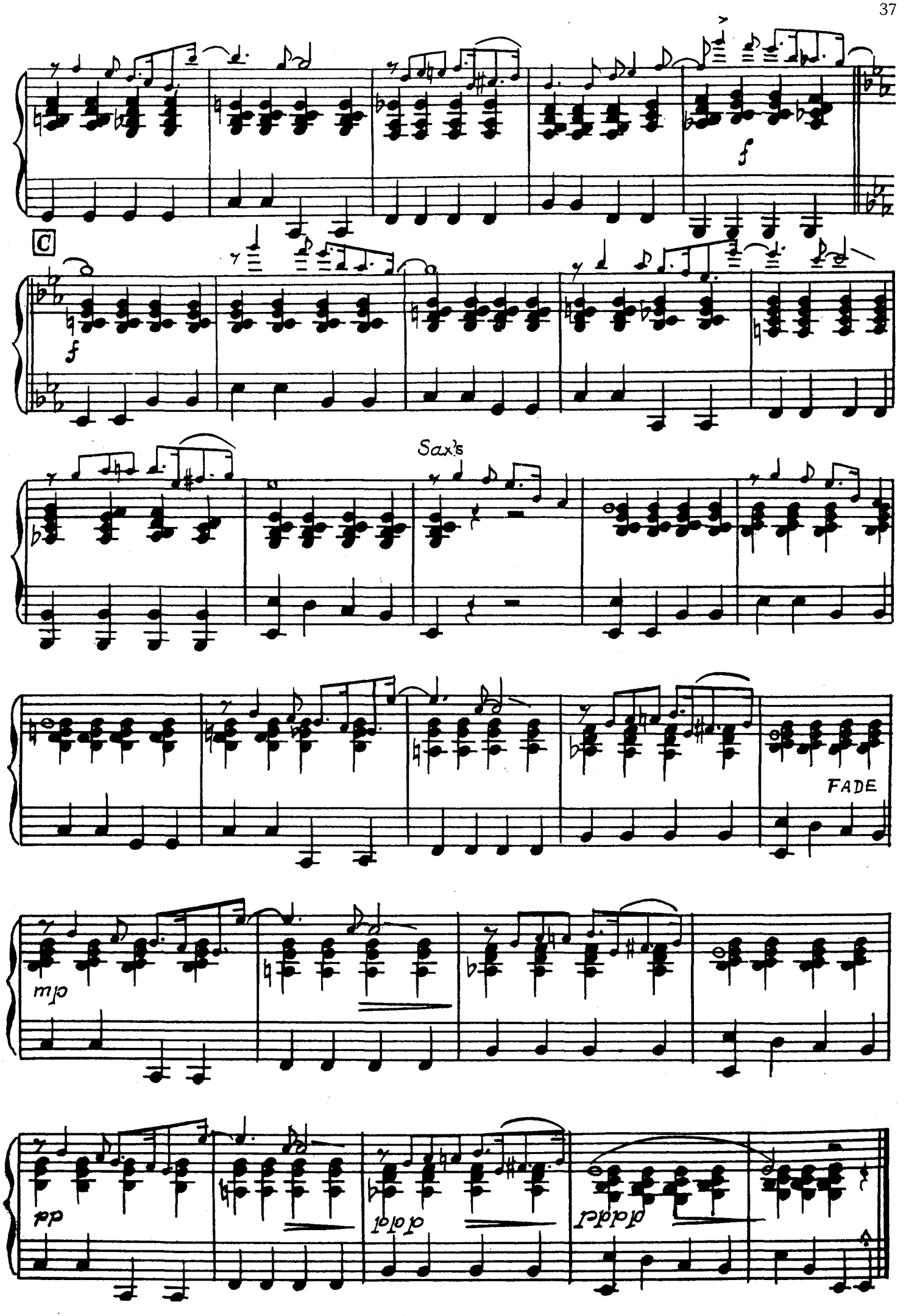

Don't Get A- round Much An- y- more
Dar - ling I guess
my mind's more at ease
But nev - er-the - less
Why stir up mem-o - ries
Been in-vit - ed on dates
Might have gone but what
for
Aw-f'lly dif-f'rent with-out you
Don't Get A-round Much An-y-
more.
Missed the Sat-ur - day
more.
2.
2.


SAX'S
B
mf
Tromb.
SAX'S

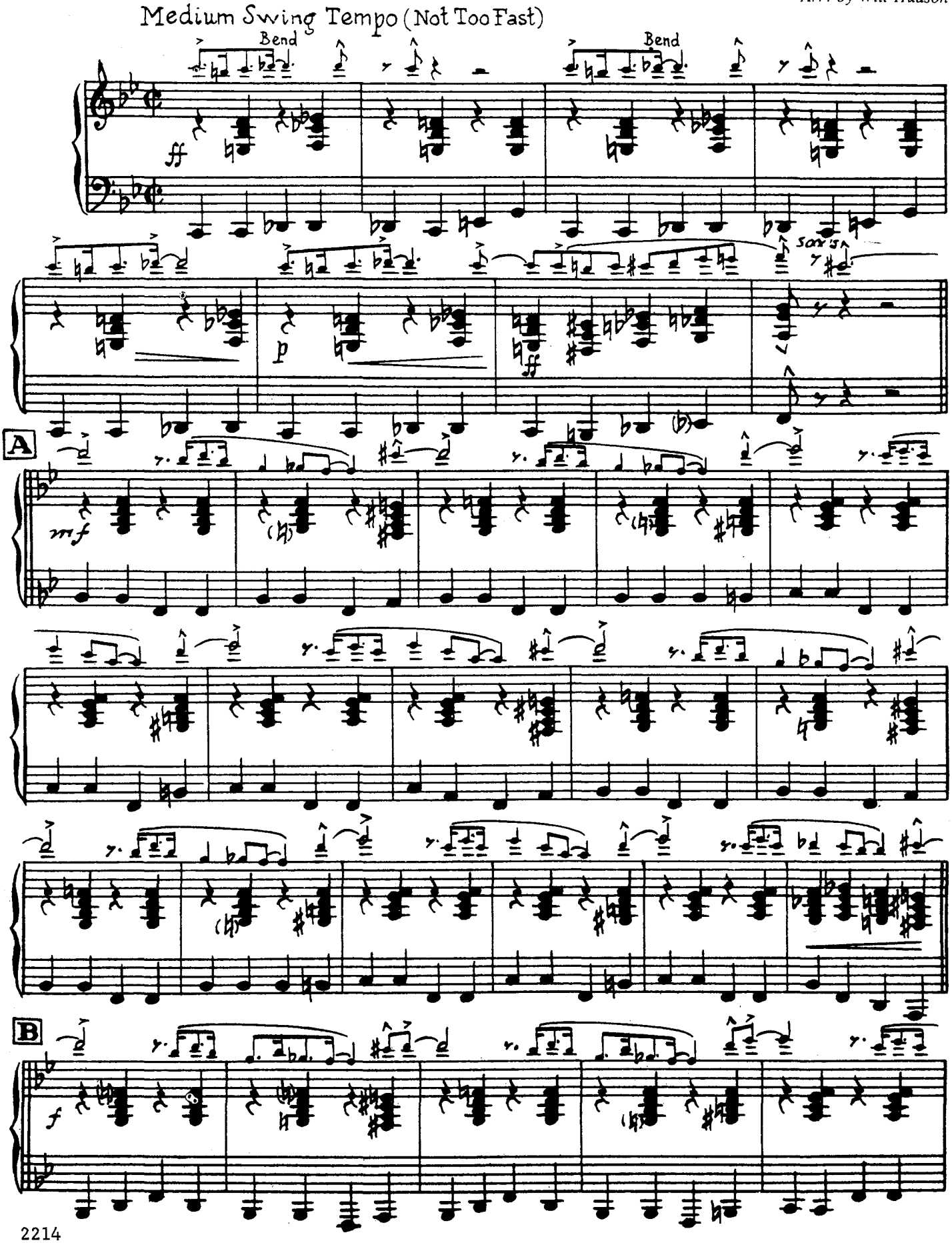

f
C
f
Sax's
FADE
mp
pp

A Jimmy Dorsey Powerhouse

9 JOHNSON RAG

Piano-Conductor

Music by GUY HALL, HENRY KLEINKAUF
Arr. by Will Hudson



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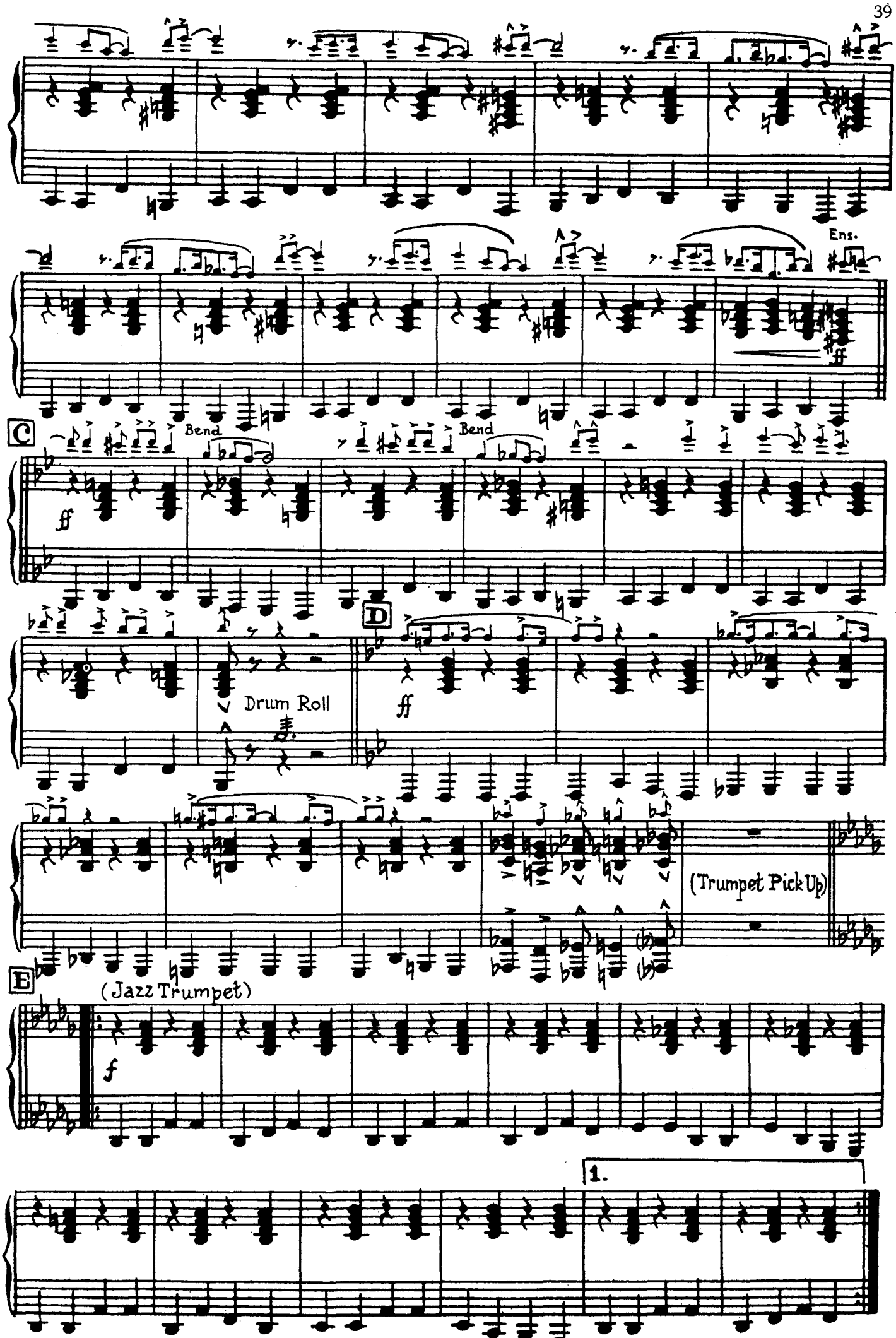
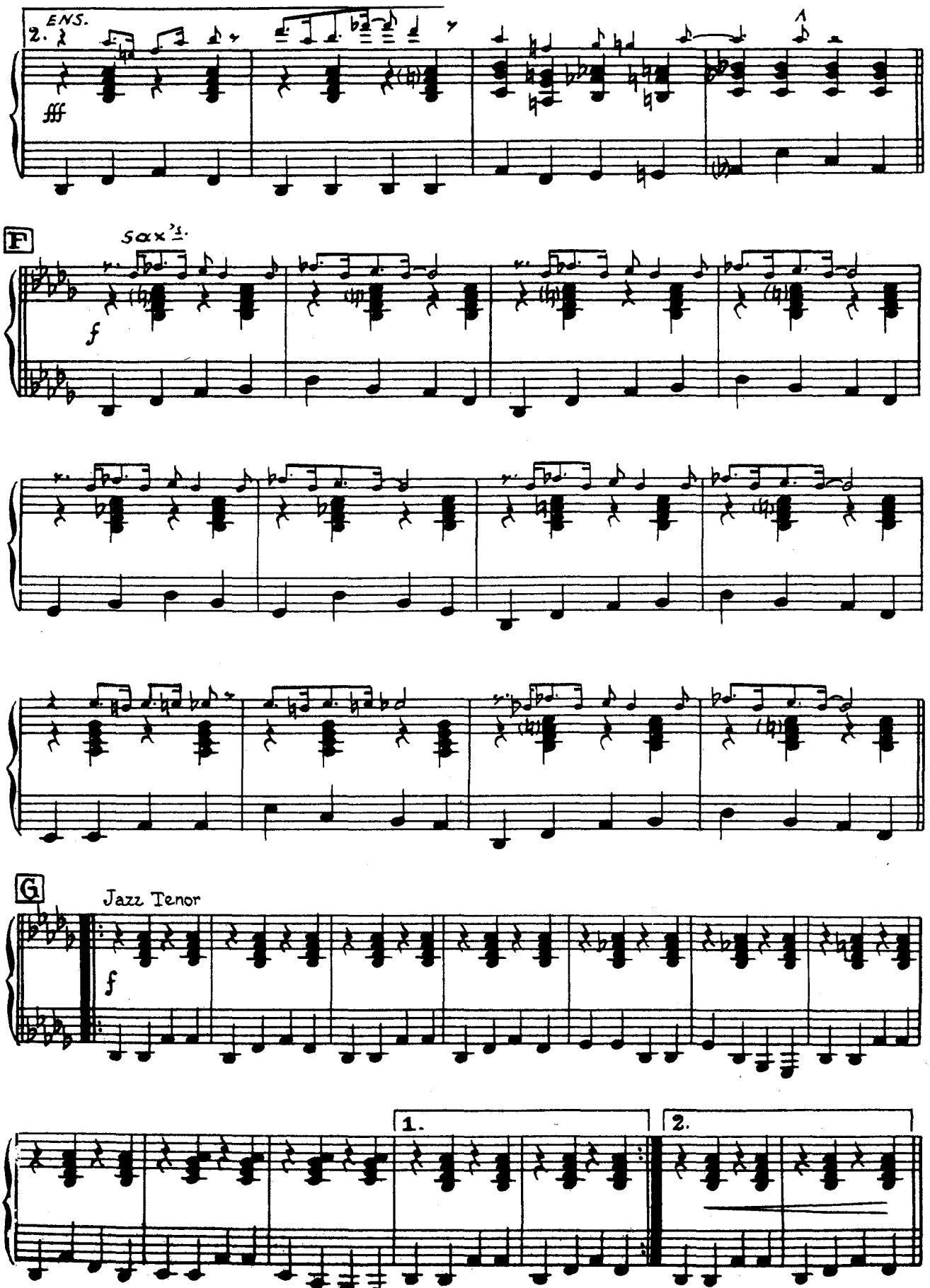
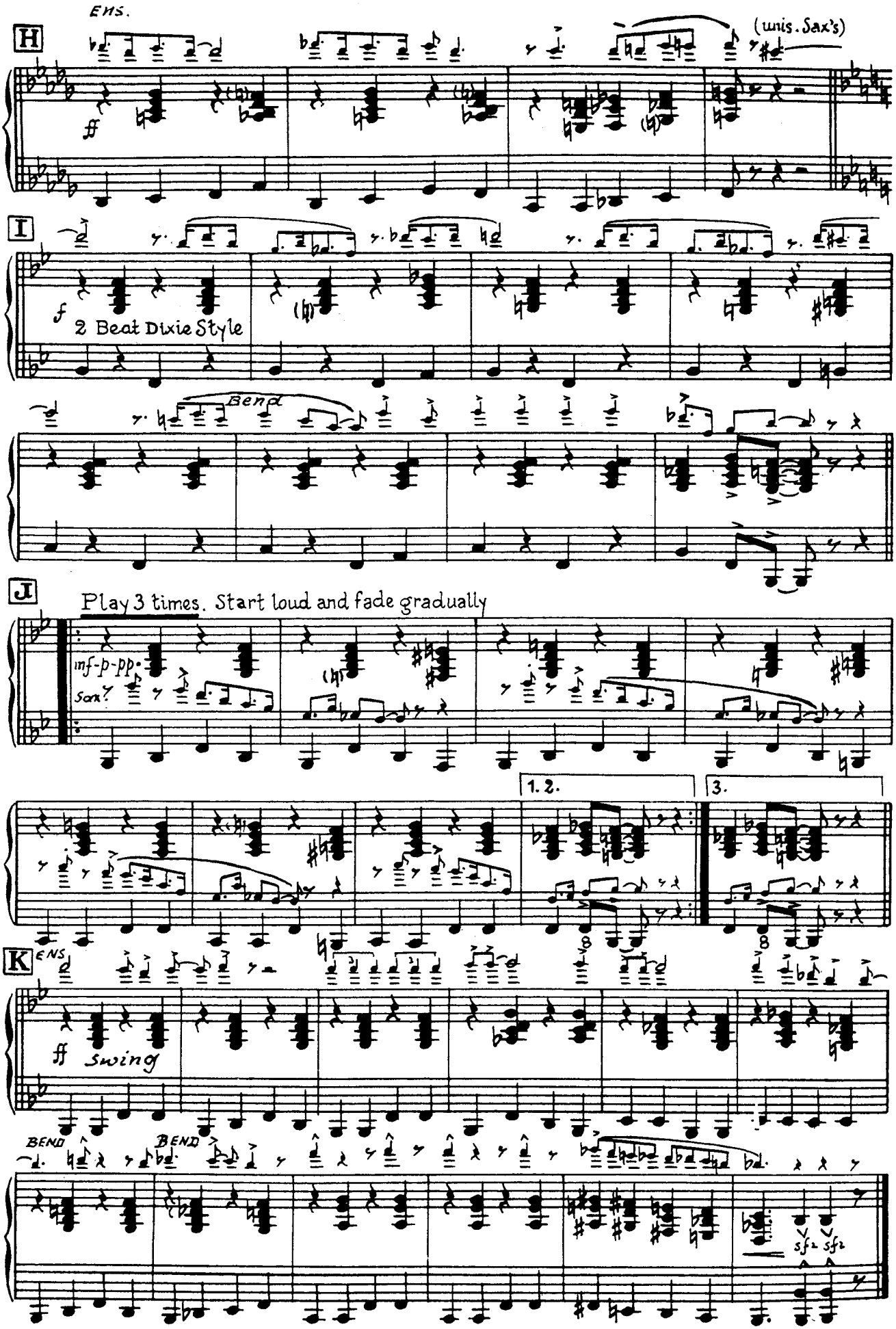

Ens.
C
Bend
Bend
ff
D
Drum Roll
ff
(Trumpet Pick Up)
E
(Jazz Trumpet)
f
1.


ENS.
2.
fff
F
Saxes.
f
G
Jazz Tenor
f
1.
2.

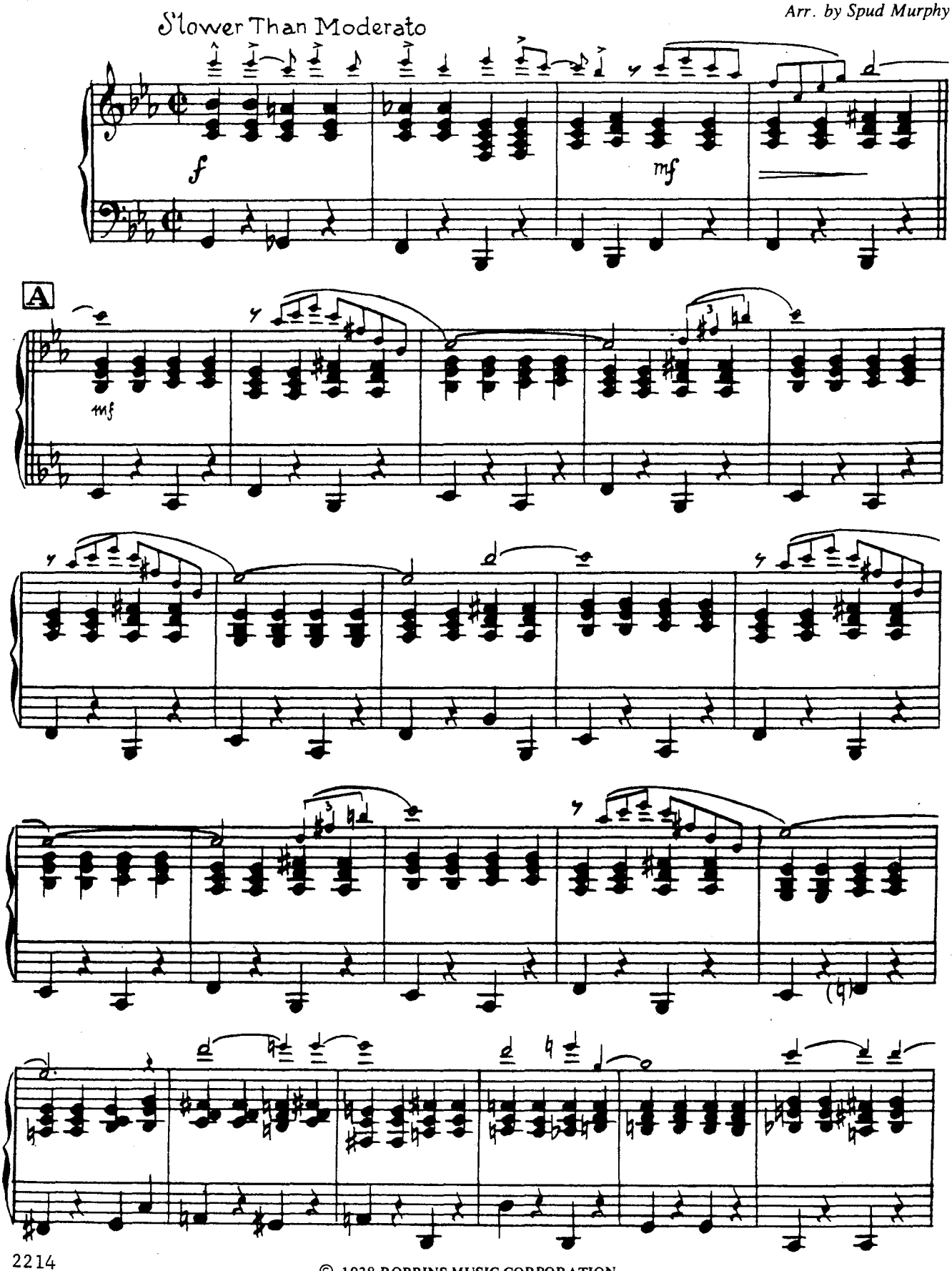

Ens.
H
(unis. Sax's)
ff
I
f
2 Beat Dixie Style
Bend
J
Play 3 times. Start loud and fade gradually
mf-p-pp
Sax?
1. 2.
3.
K
Ens.
ff Swing
BEND
BEND
sf2 sf2

A Benny Goodman Hit

⑩DON'T BE THAT WAY

Piano-Conductor

Words by MITCHELL PARISH
Music by BENNY GOODMAN, EDGAR SAMPSON
Arr. by Spud Murphy



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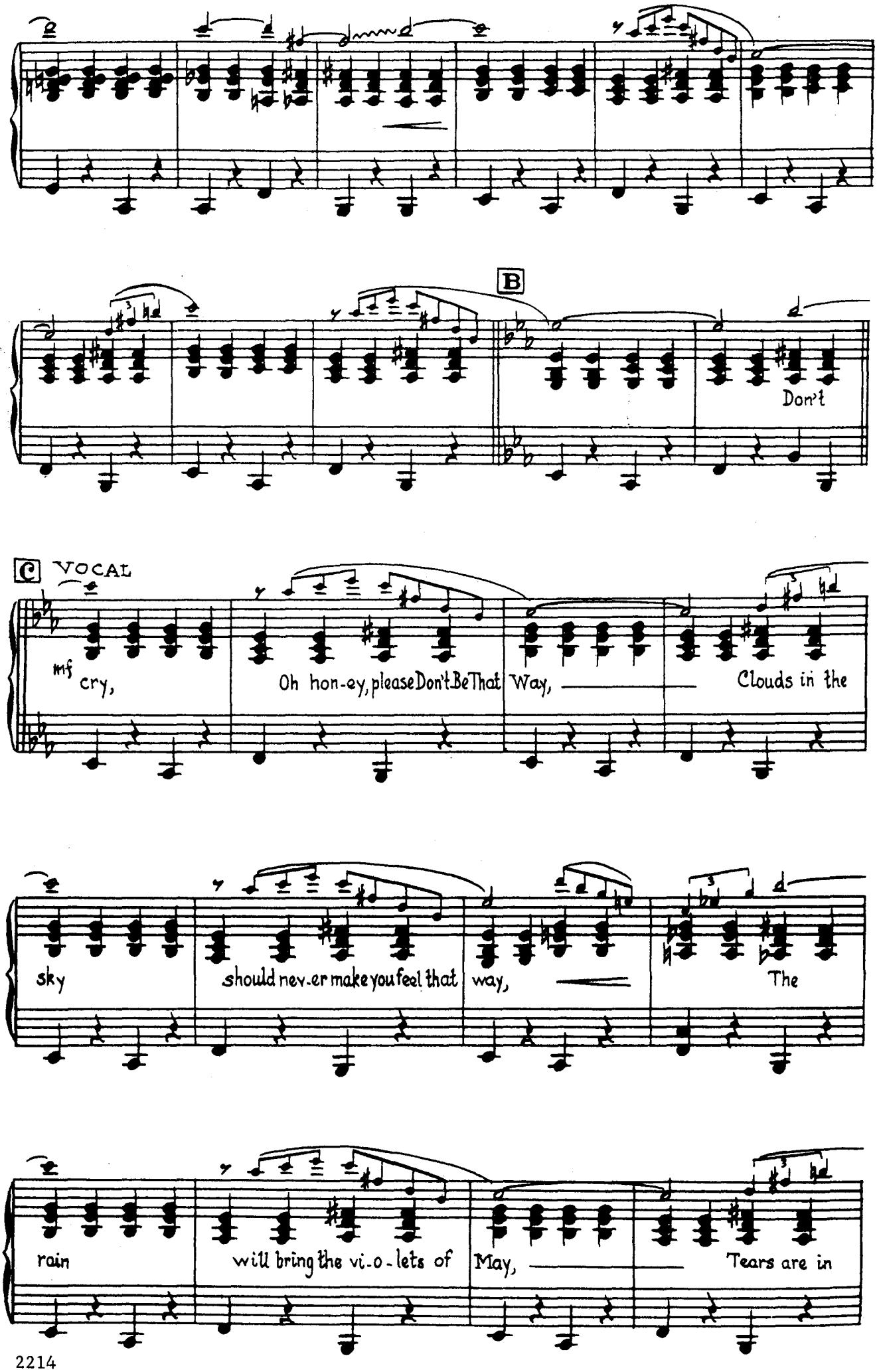
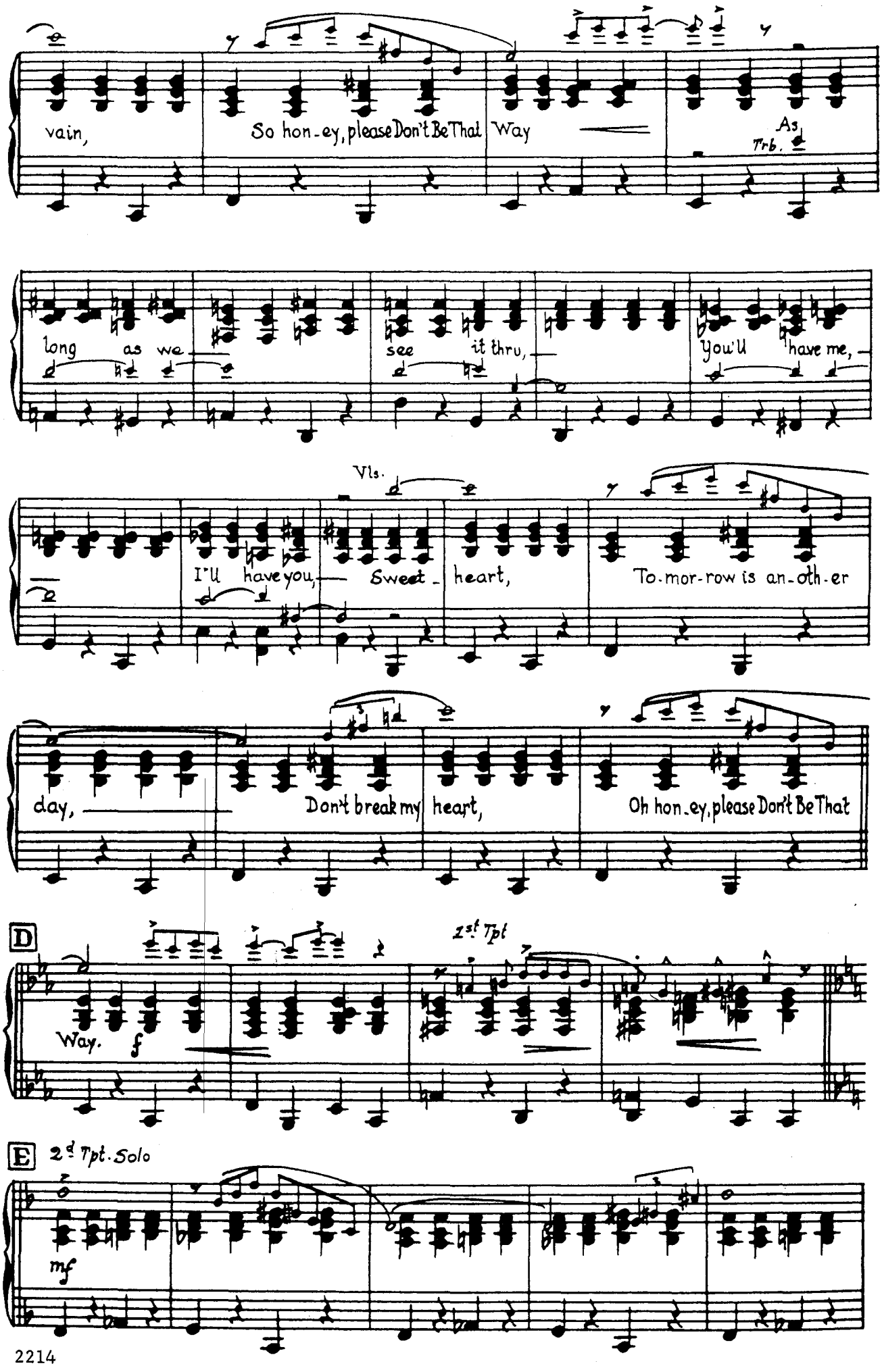
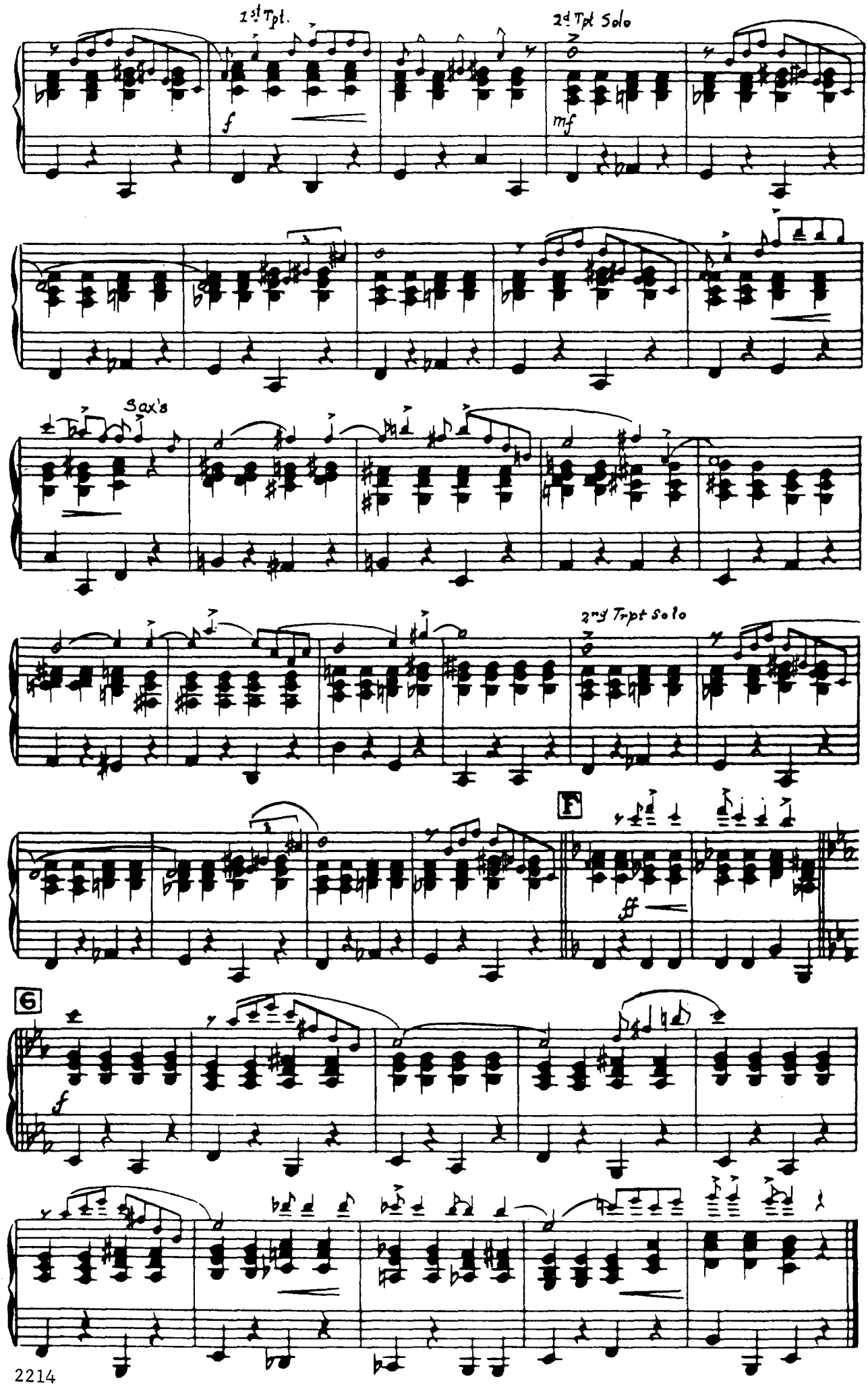

B
Don't
C VOCAL
mf cry,
Oh hon-ey, please Don't Be That Way,
Clouds in the
sky
should nev-er make you feel that way,
The
rain
will bring the vi-o-lets of
May,
Tears are in


vain,
So hon-ey, please Don't Be That Way
As
Trb.
long as we
see it thru,
You'll have me,
Vls.
I'll have you,
Sweet-heart,
To-mor-row is an-oth-er
day,
Don't break my heart,
Oh hon-ey, please Don't Be That
D
2st Tpt
Way.
f
E
2d Tpt. Solo
mf

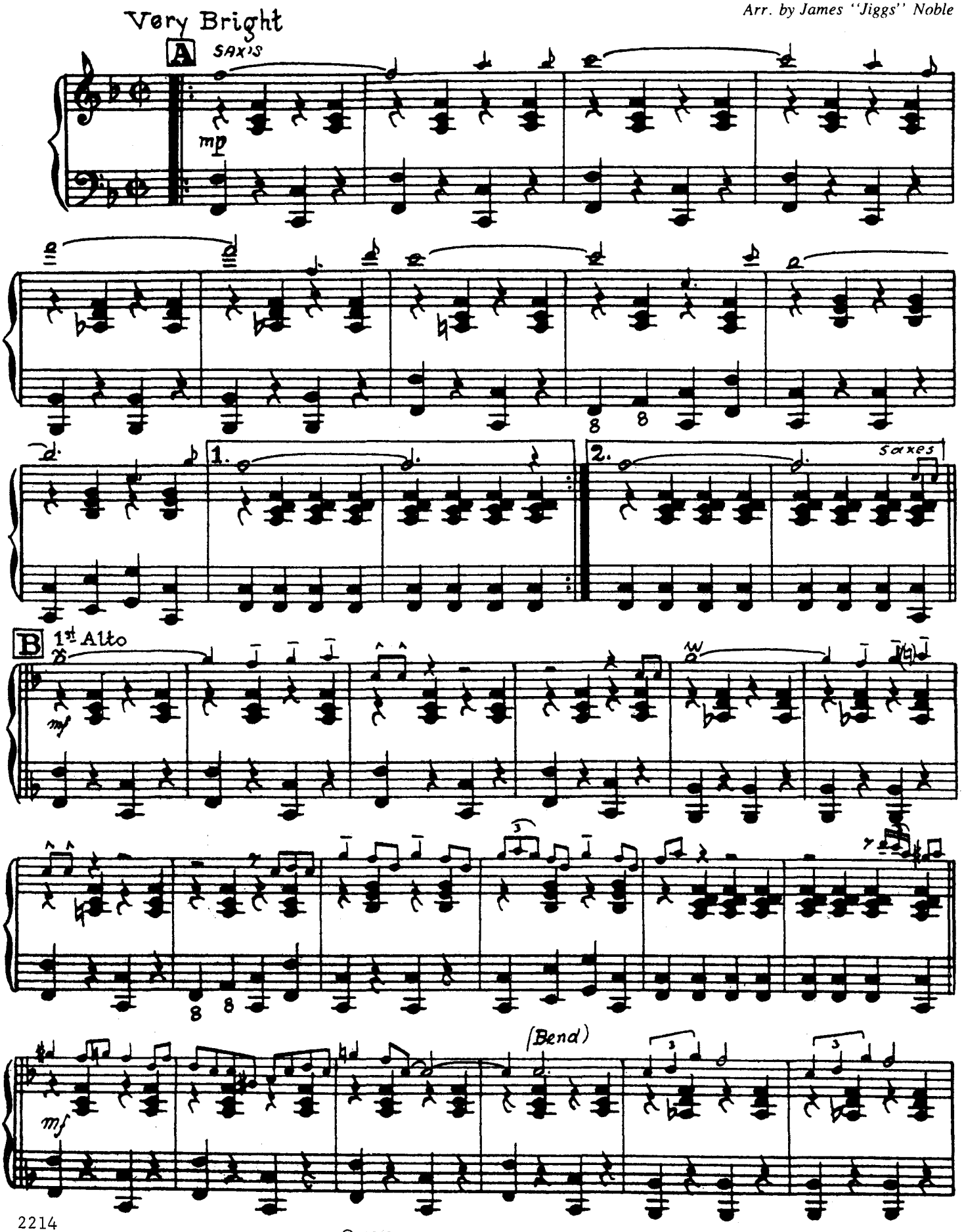

1st Tpt.
2d Tpt Solo
Sax's
2nd Trpt Solo
F
6

A Woody Herman Classic

11 BLUES ON PARADE

Piano-Conductor

By WOODY HERMAN, TOBY TYLER
Arr. by James "Jiggs" Noble



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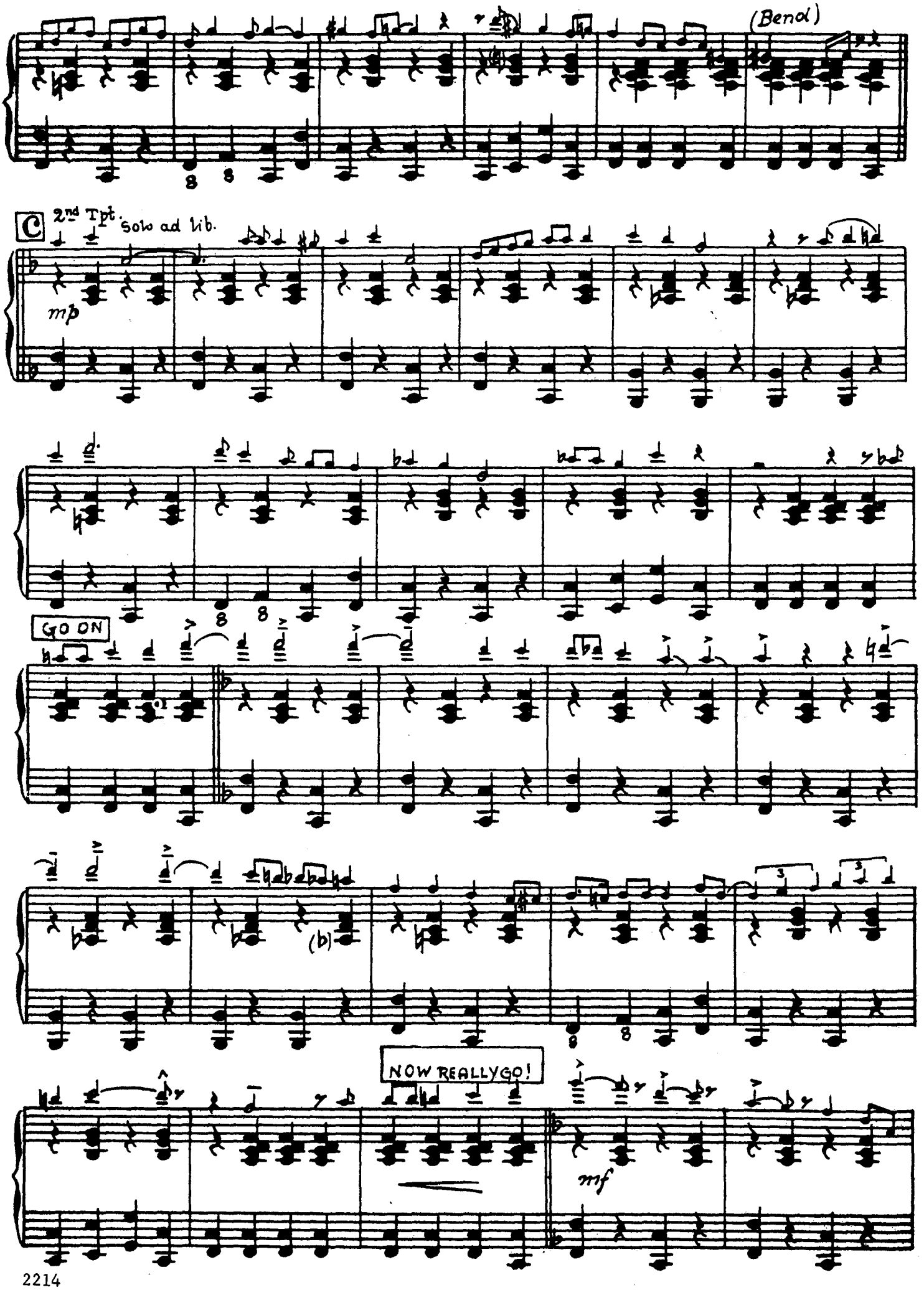
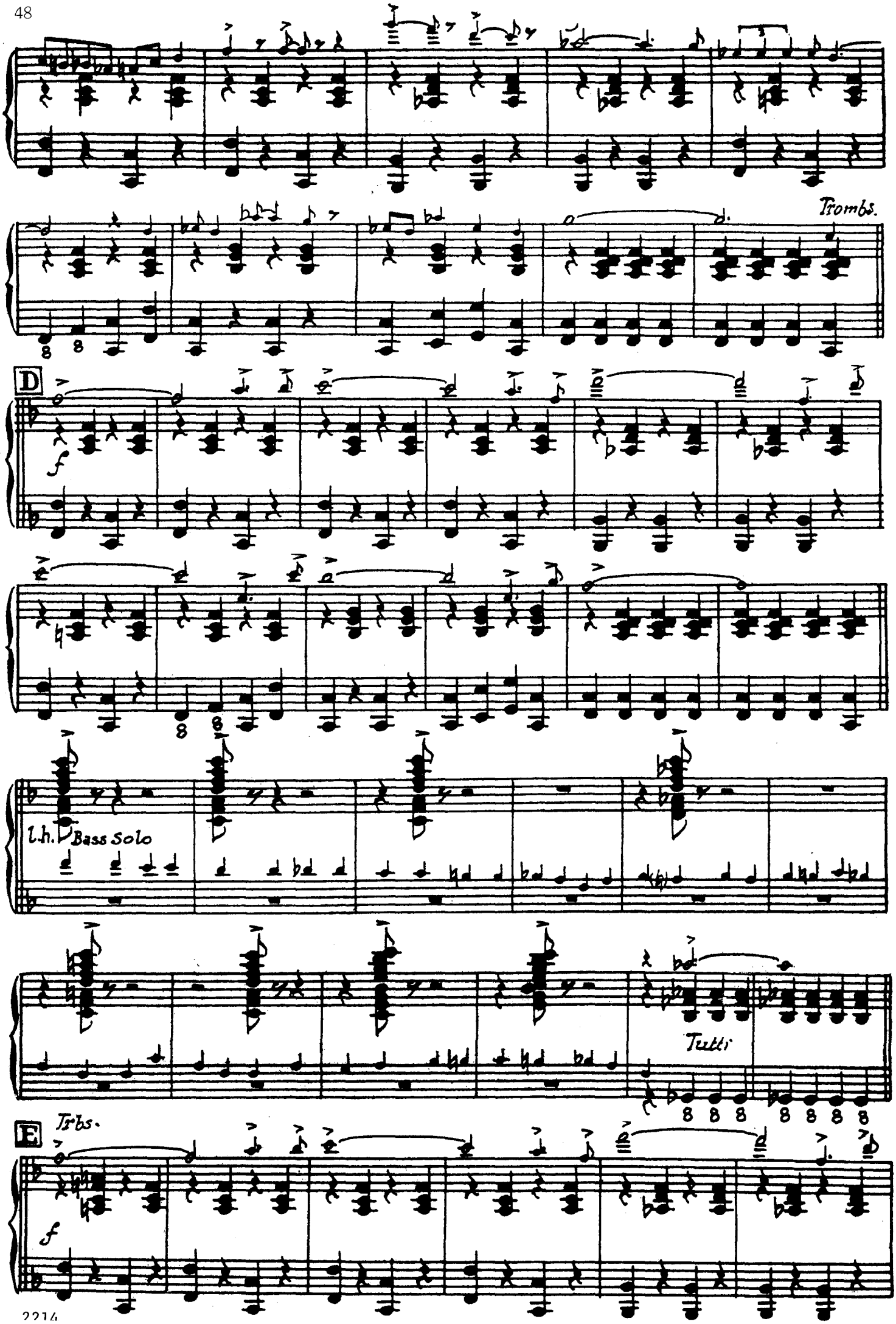
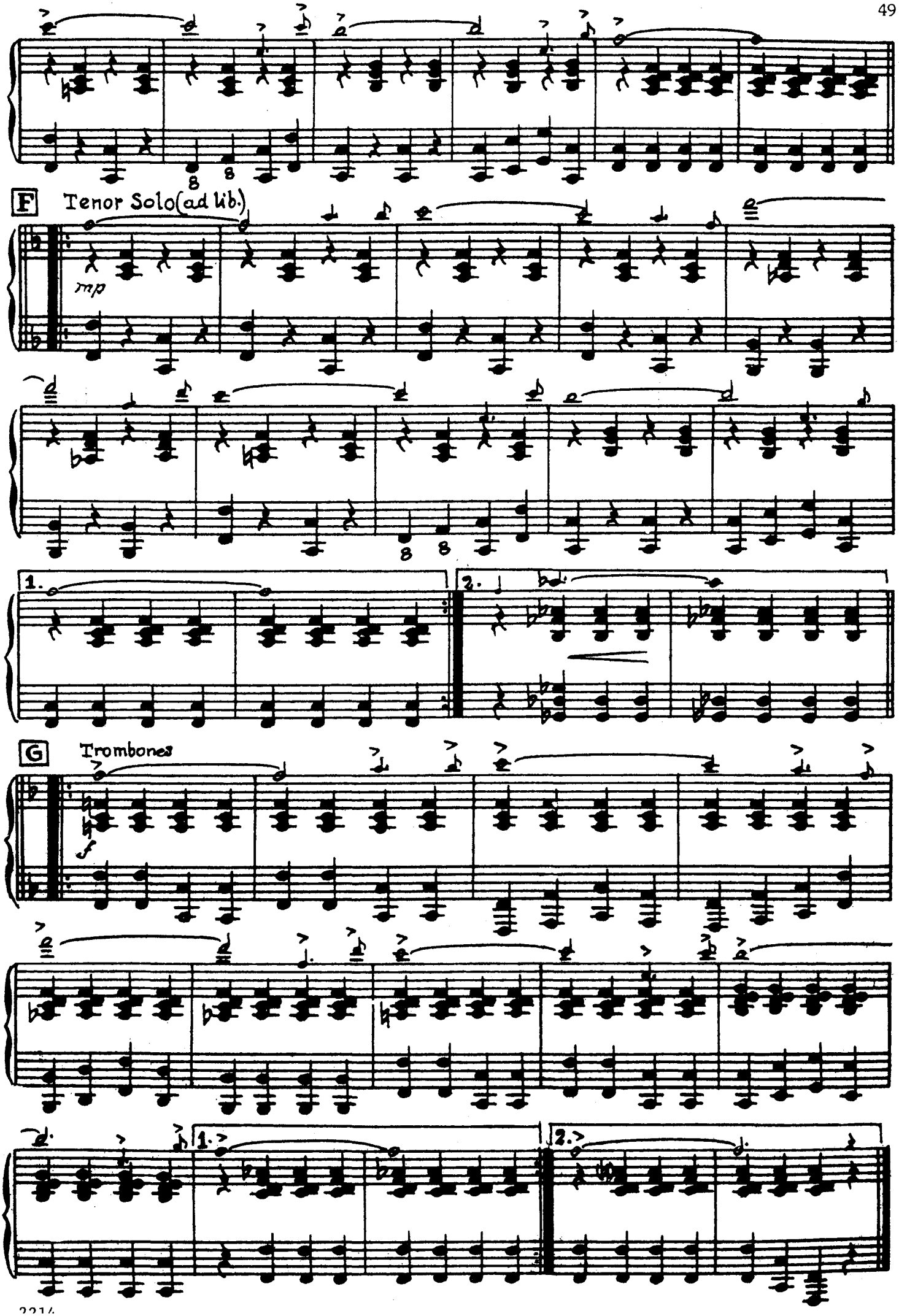

(Bend)
C
2nd Tpt. Solo ad lib.
mp
GO ON
(b)
NOW REALLY GO!
mf


Trombs.
D
f
l.h. Bass Solo
Tutti
E
Trbs.
f

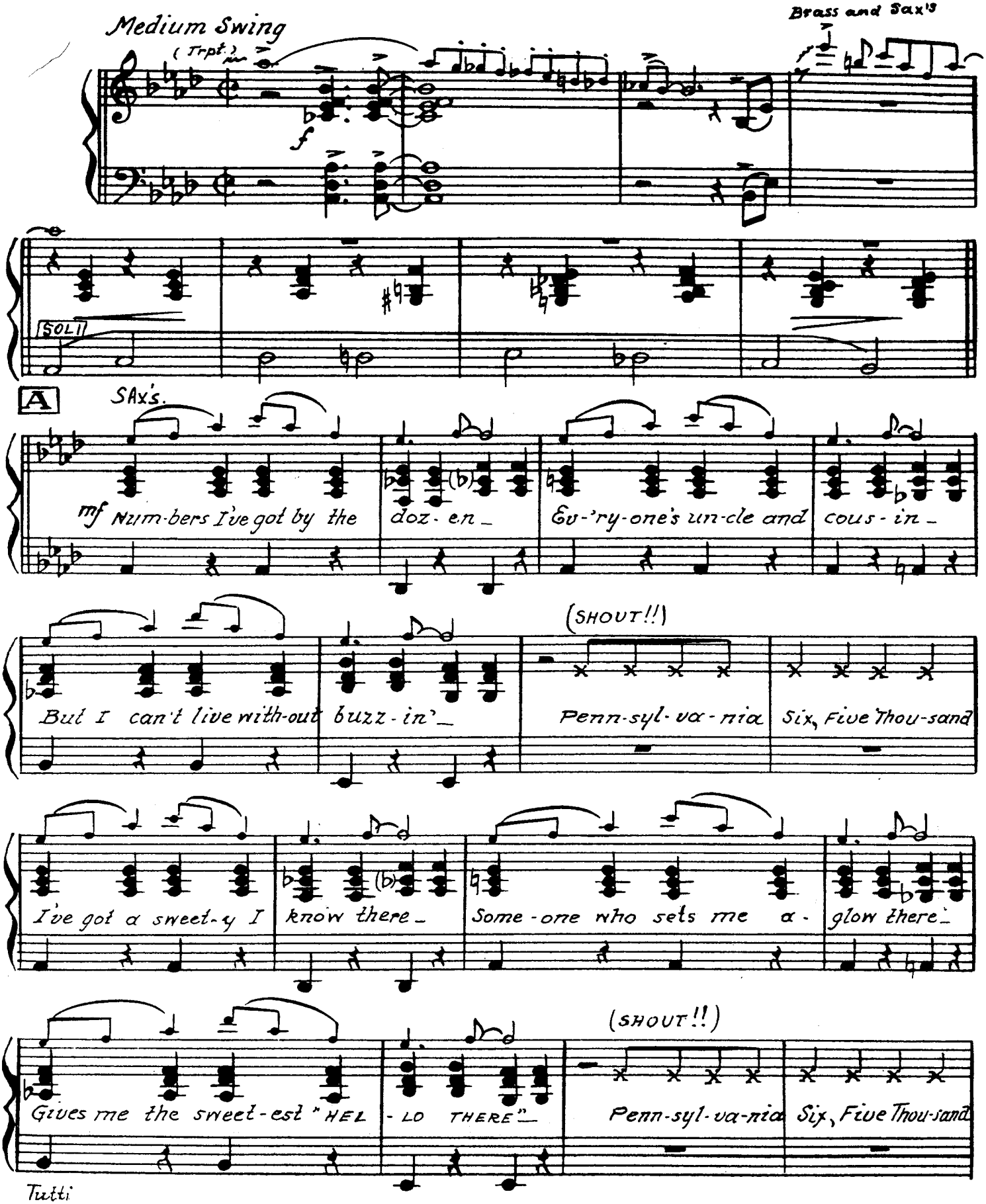

F
Tenor Solo(ad lib.)
mp
1.
2.
G
Trombones
f
1.
2.

A Glenn Miller Standout

12 PENNSYLVANIA 6-5000

Words by CARL SIGMAN
Music by JERRY GRAY
Arr. by Jerry Gray

Piano-Conductor



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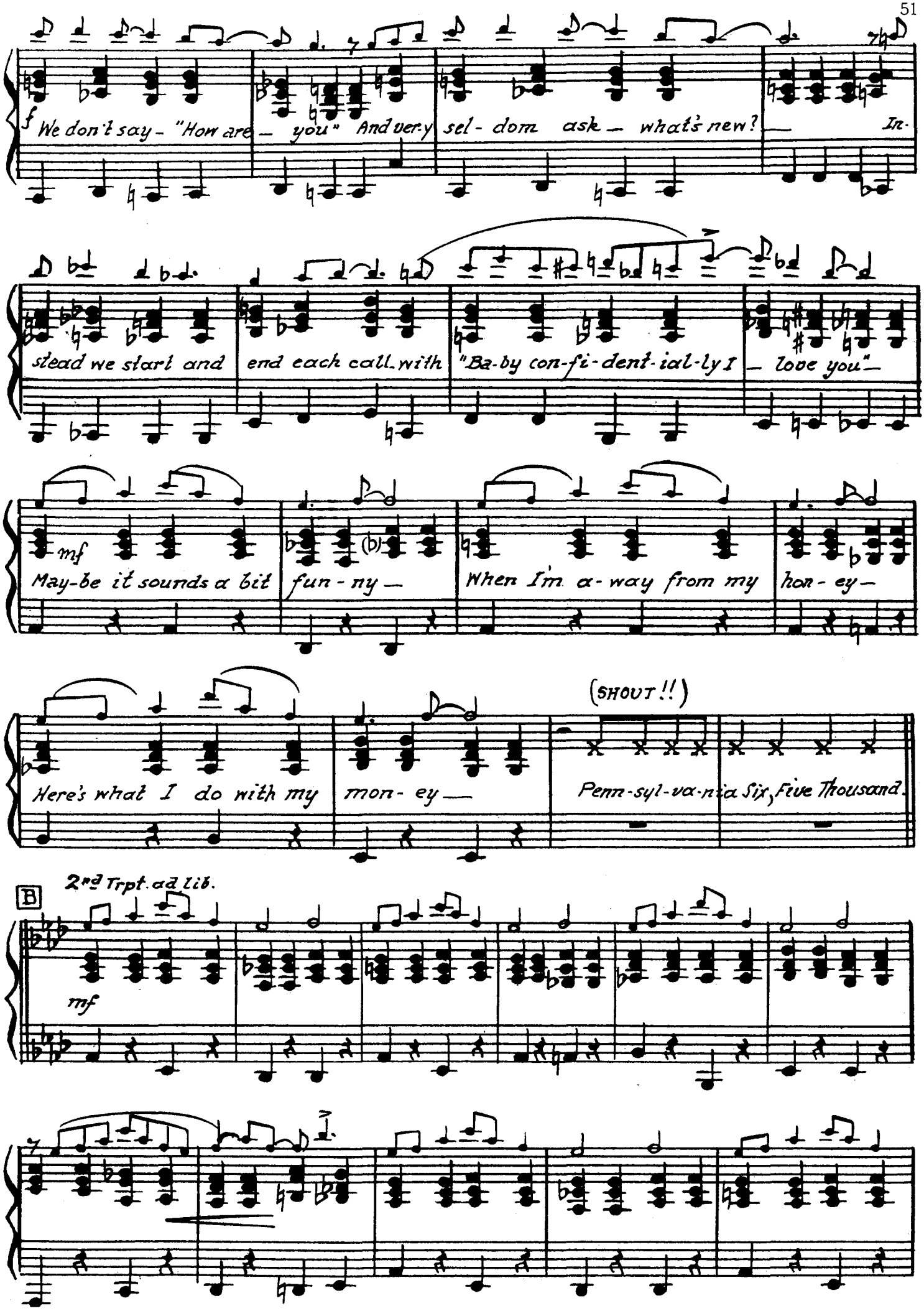
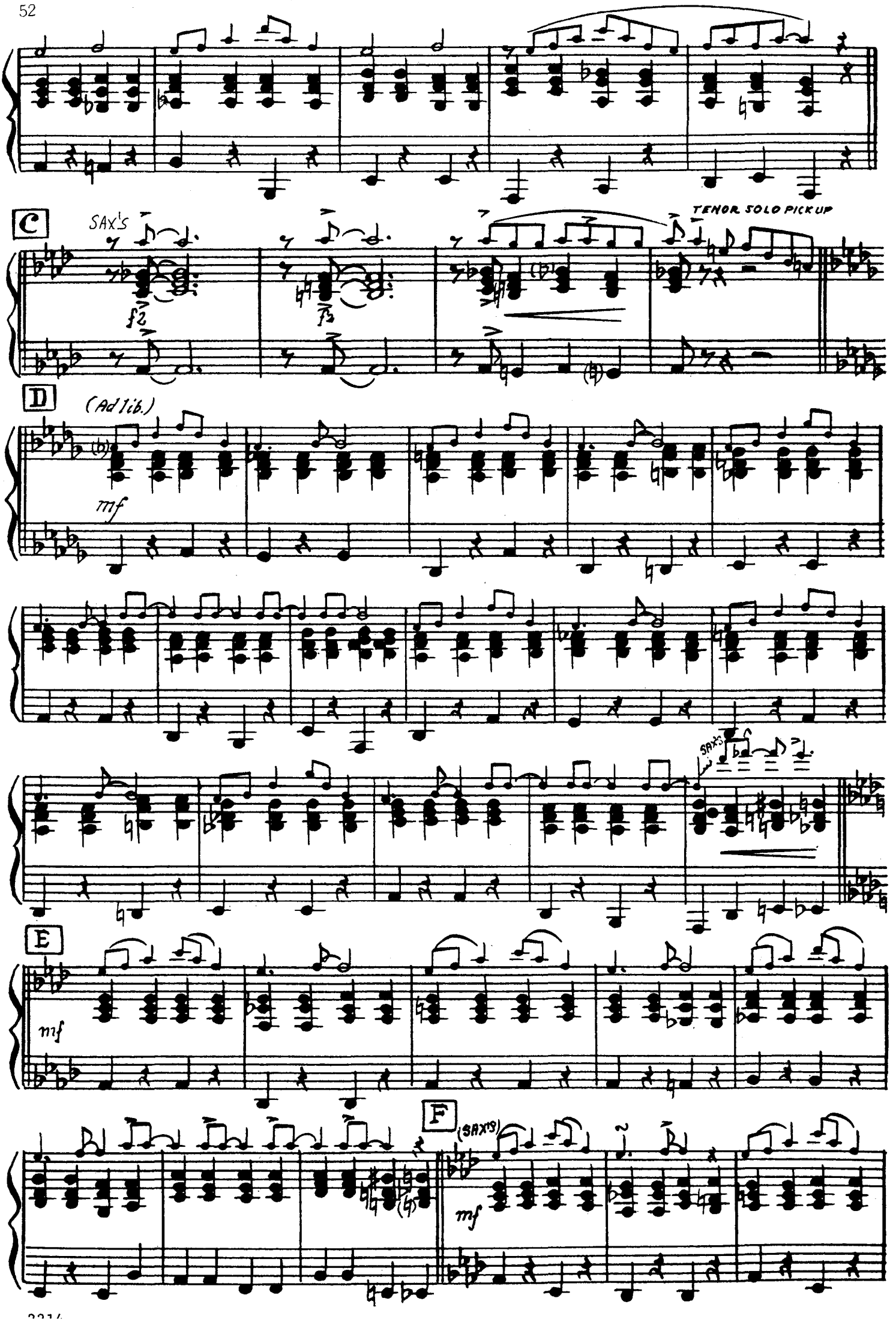
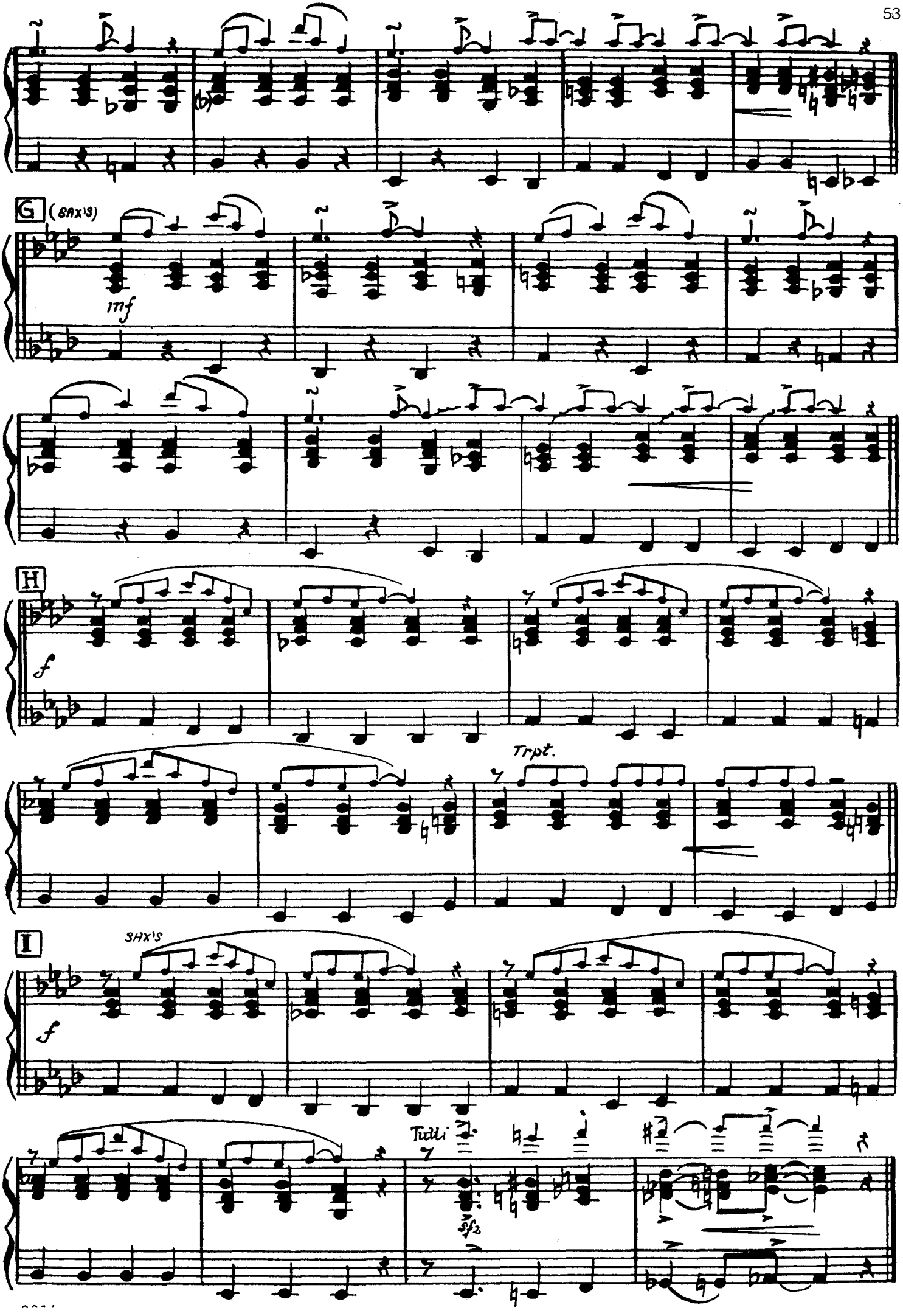

f We don't say - "How are - you" And very sel - dom ask - what's new? - In-
stead we start and end each call with "Ba-by con-fi-dent-ial-ly I - love you"
mf May-be it sounds a bit fun - ny - When I'm a-way from my hon - ey -
Here's what I do with my mon - ey - (SHOUT!!) Penn-syl-va-nia Six, Five Thousand.
B
2nd Trpt. ad lib.
mf


C
SAX's
TENOR SOLO PICK UP
D
(Ad lib.)
mf
SAX's
E
mf
F
(SAX's)
mf

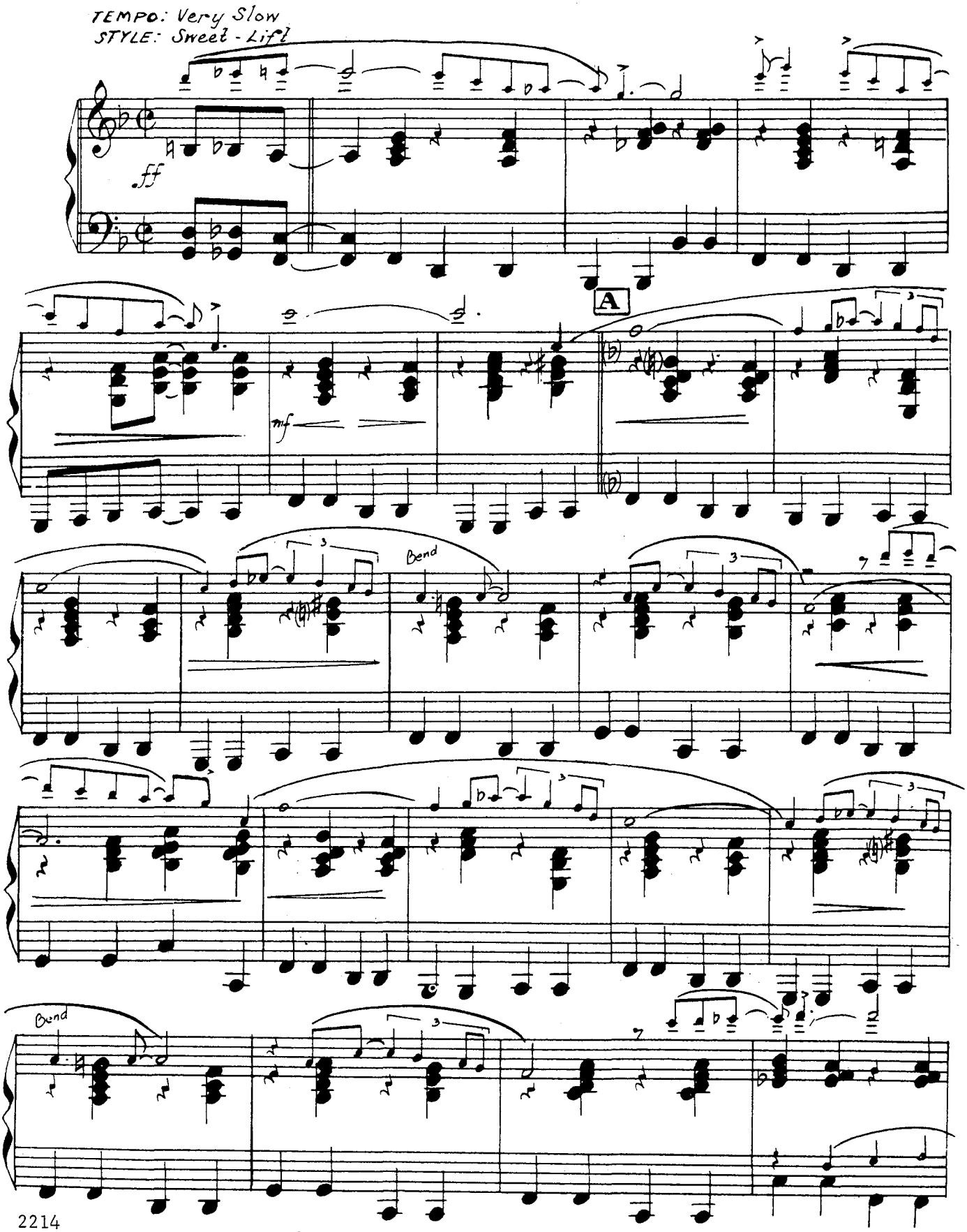

G
(SAX'S)
mf
H
f
Trpt.
I
SAX'S
f
Tutti
sf

Recorded And Featured By Glenn Miller

13 AT LAST

Piano-Conductor

Words by MACK GORDON
Music by HARRY WARREN
Arr. by Jack Mason



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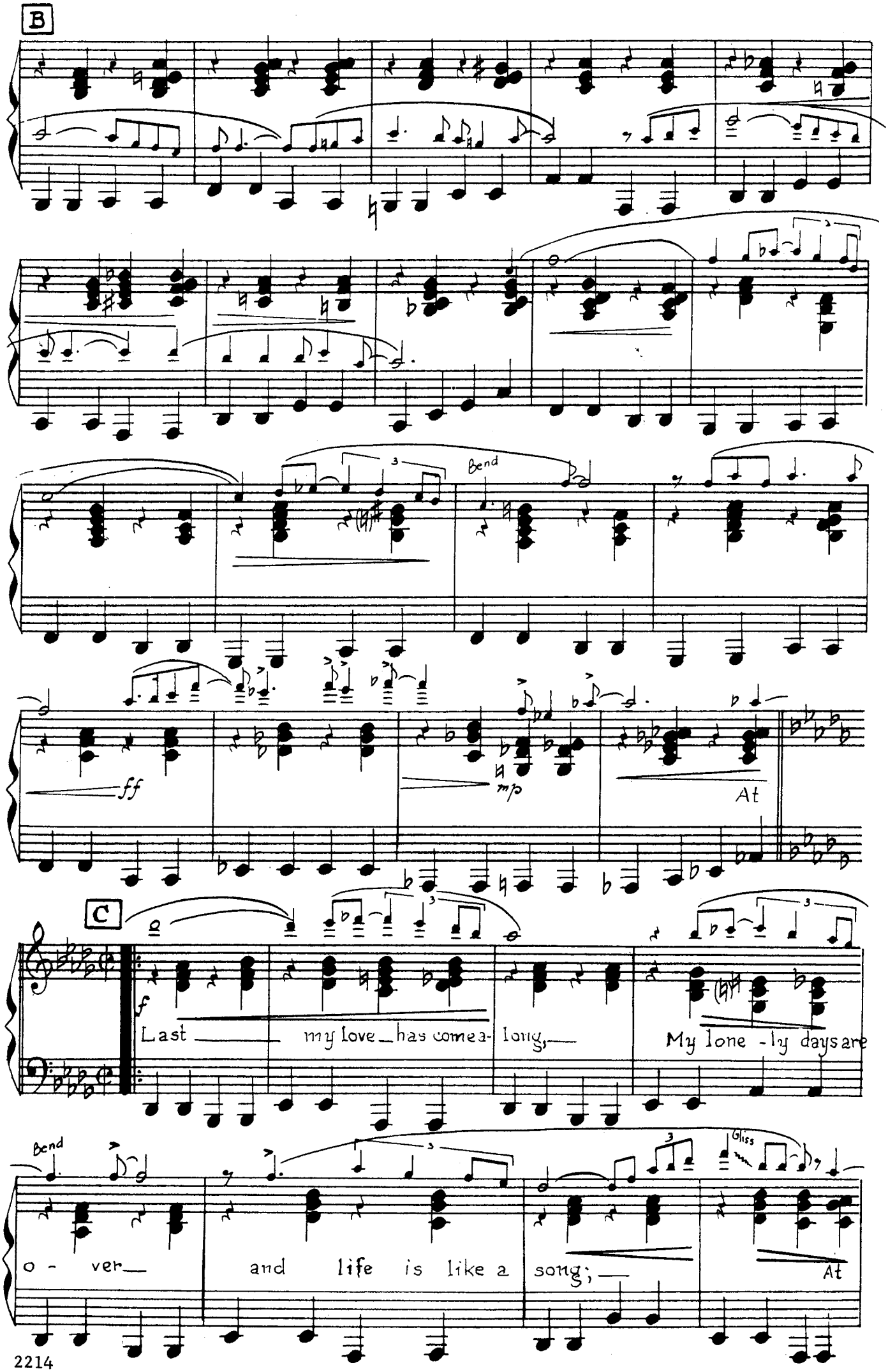
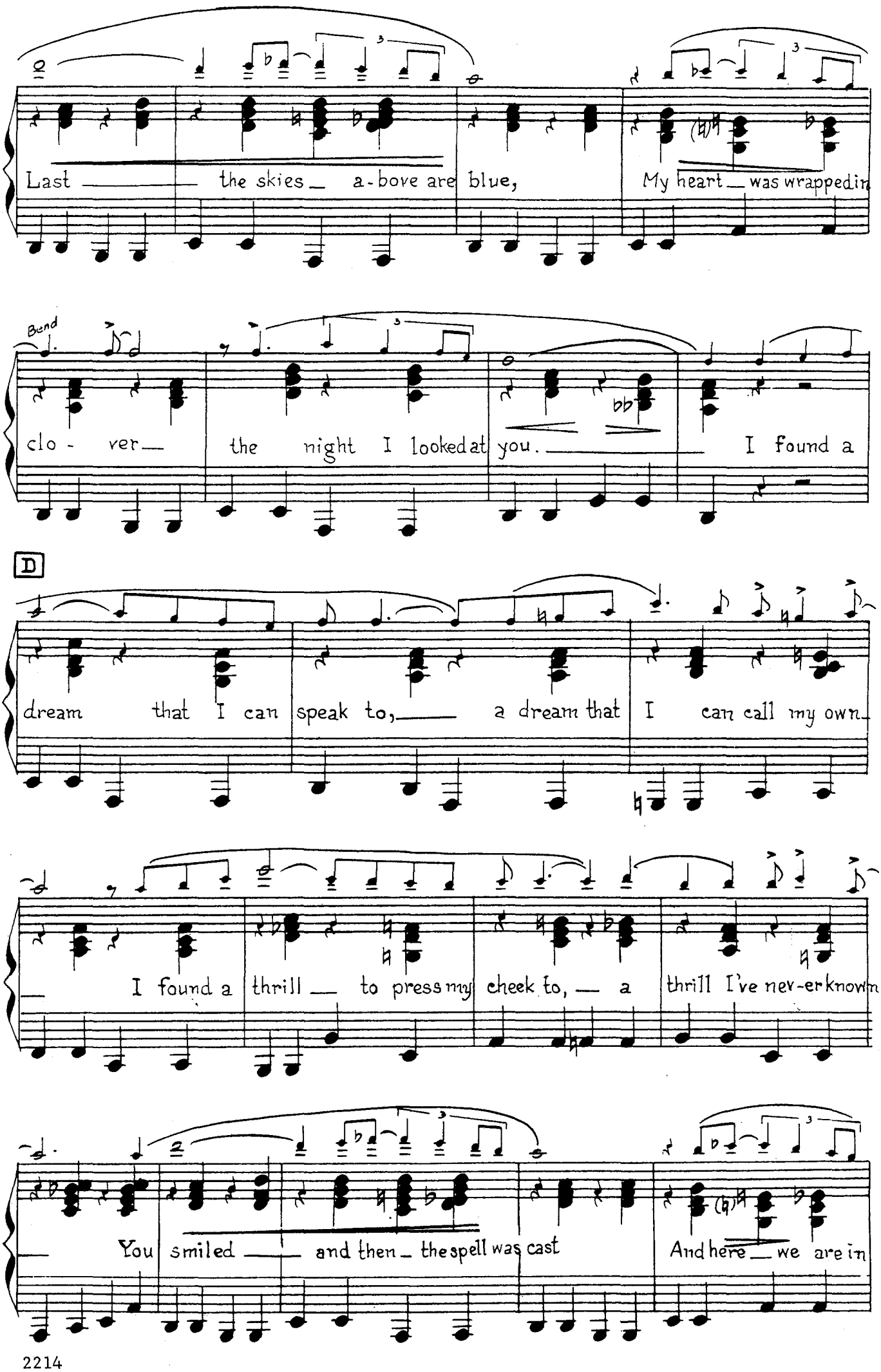
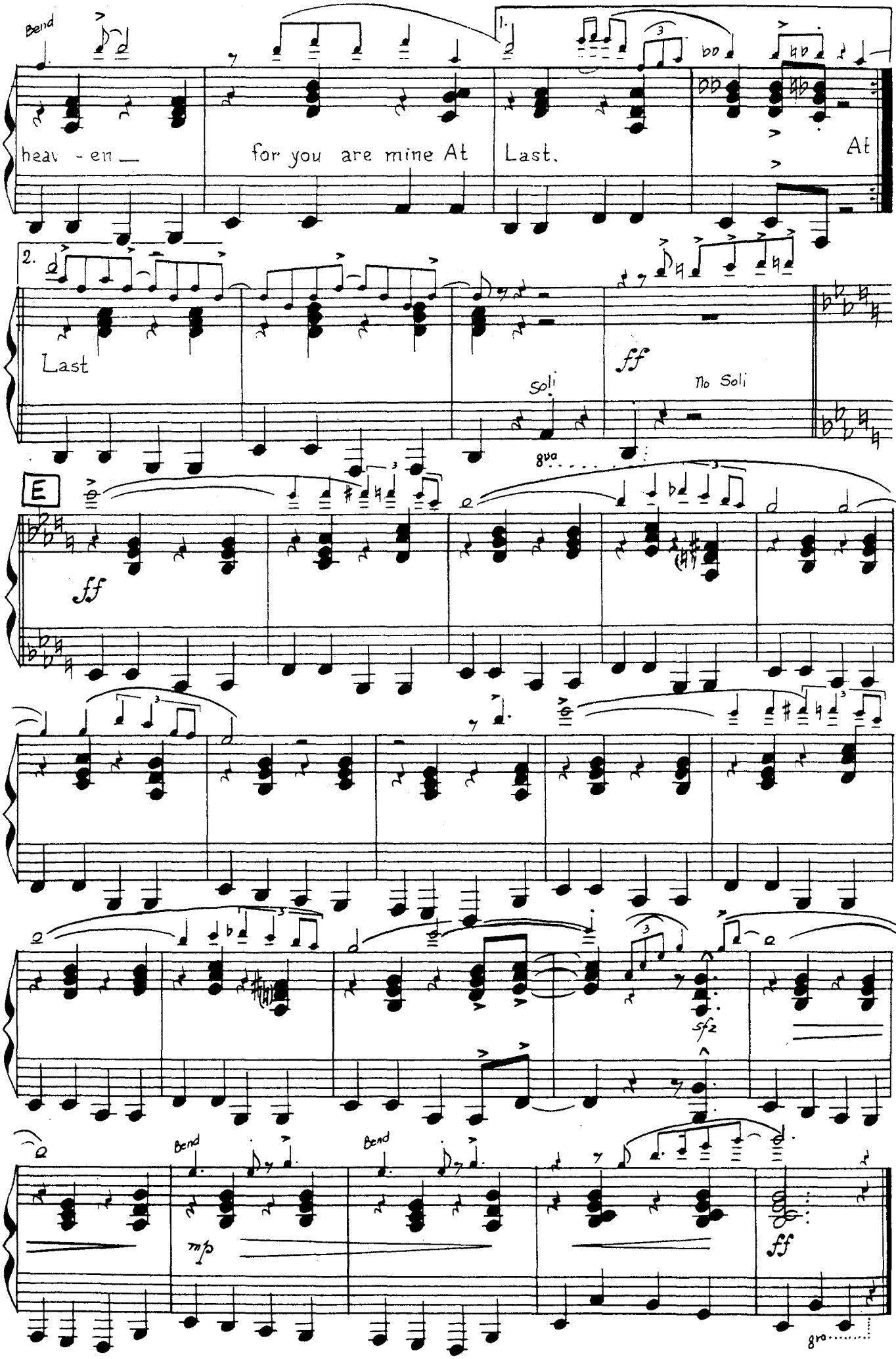

B
Bend
ff
mp
At
C
f
Last
my love has come a-
long,
My lone-ly days are
Bend
o - ver
and life is like a song;
Gliss
At


Last the skies a-bove are blue, My heart was wrapped in
Bend
clo - ver the night I looked at you. I found a
D
dream that I can speak to, a dream that I can call my own
I found a thrill to press my cheek to, a thrill I've nev-er known
You smiled and then the spell was cast And here we are in

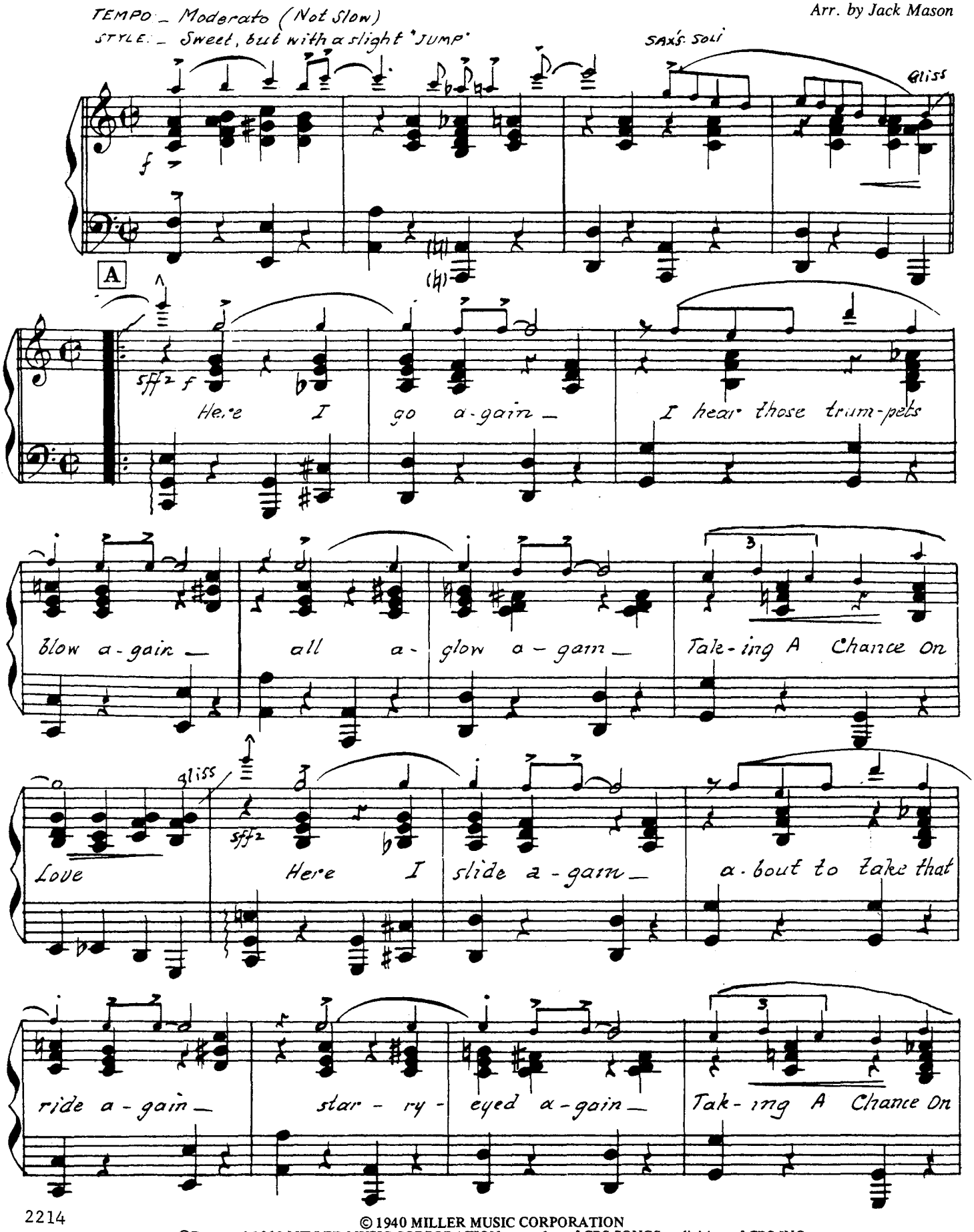

Bend
heav - en
for you are mine At
1.
Last.
At
2.
Last
Soli
ff
No Soli
E
8va
ff
sfz
Bend
Bend
mp
ff
8va

A Larry Clinton Super Hit

14 TAKING A CHANCE ON LOVE

Piano-Conductor

Words by JOHN LATOUCHE, TED FETTER
Music by VERNON DUKE
Arr. by Jack Mason



2214

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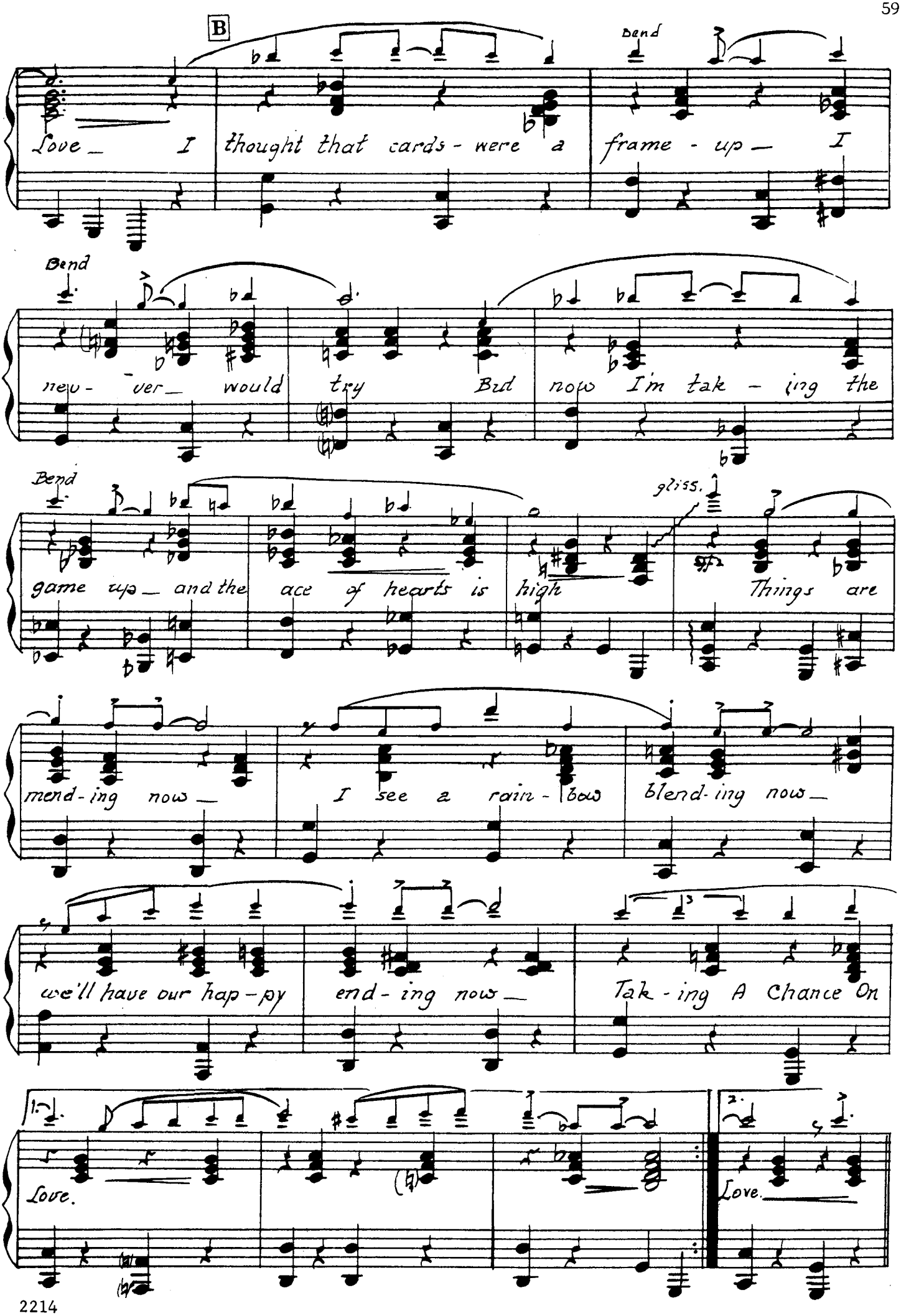
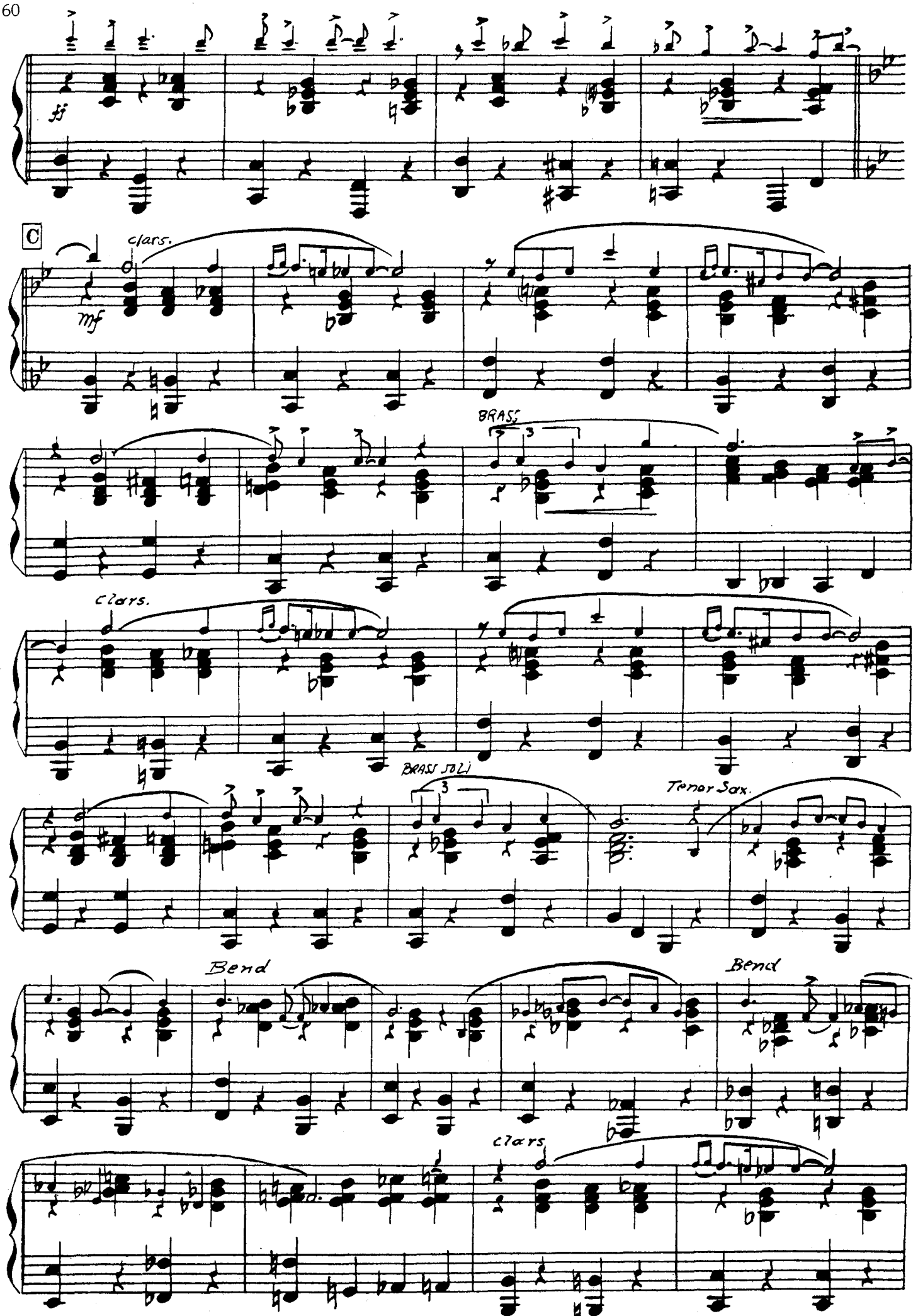
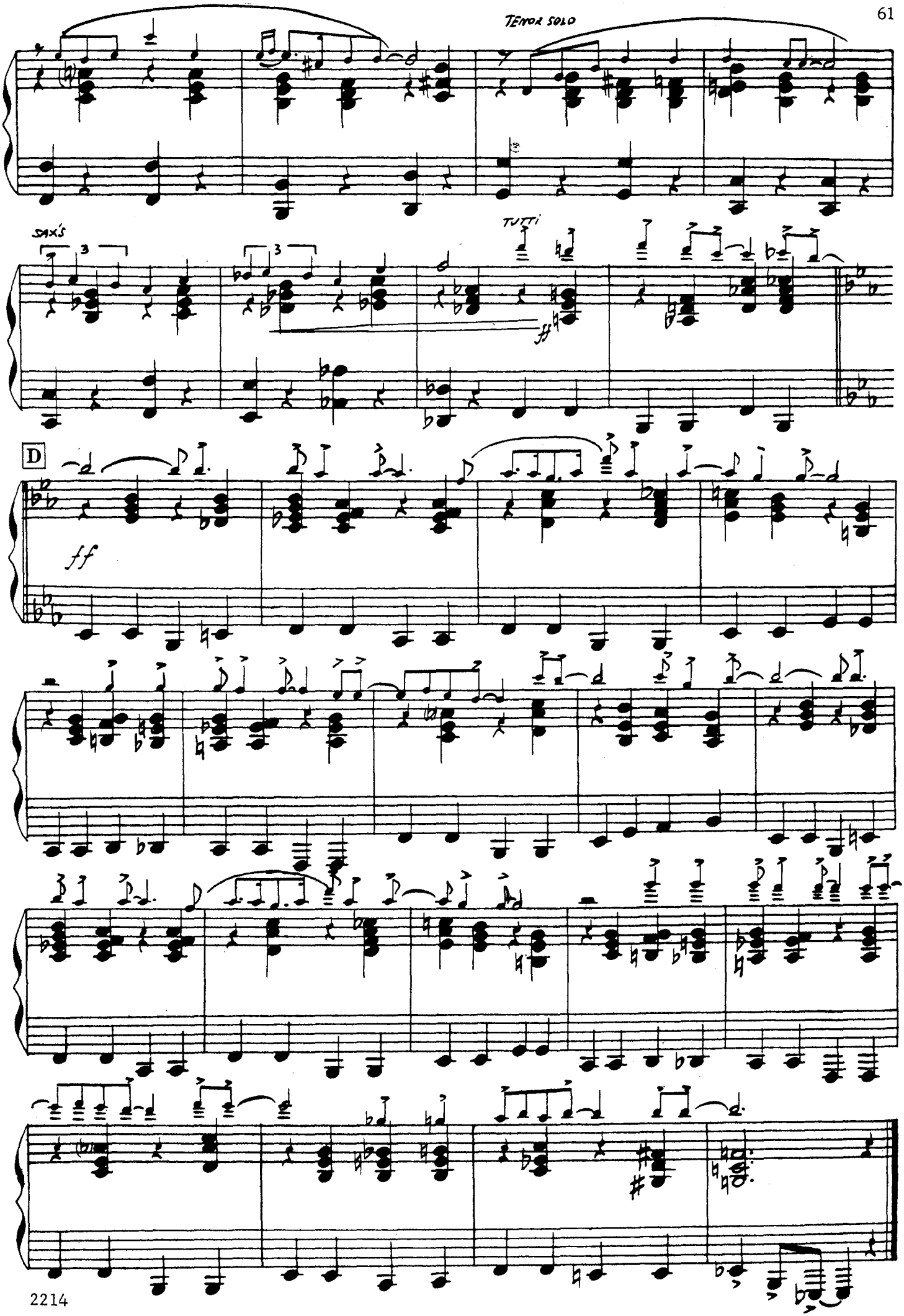

B
Bend
Love_ I thought that cards - were a frame - up_ I
Bend
nev - ver_ would try Bud now I'm tak - ing the
Bend
gliss.
game up_ and the ace of hearts is high Things are
mend - ing now_ I see a rain - bow blend - ing now_
we'll have our hap - py end - ing now_ Tak - ing A Chance On
1.
Love.
2.
Love.


ff
C
clars.
mf
BRASS
3
clars.
BRASS SOLI
3
Tenor Sax.
Bend
Bend
clars

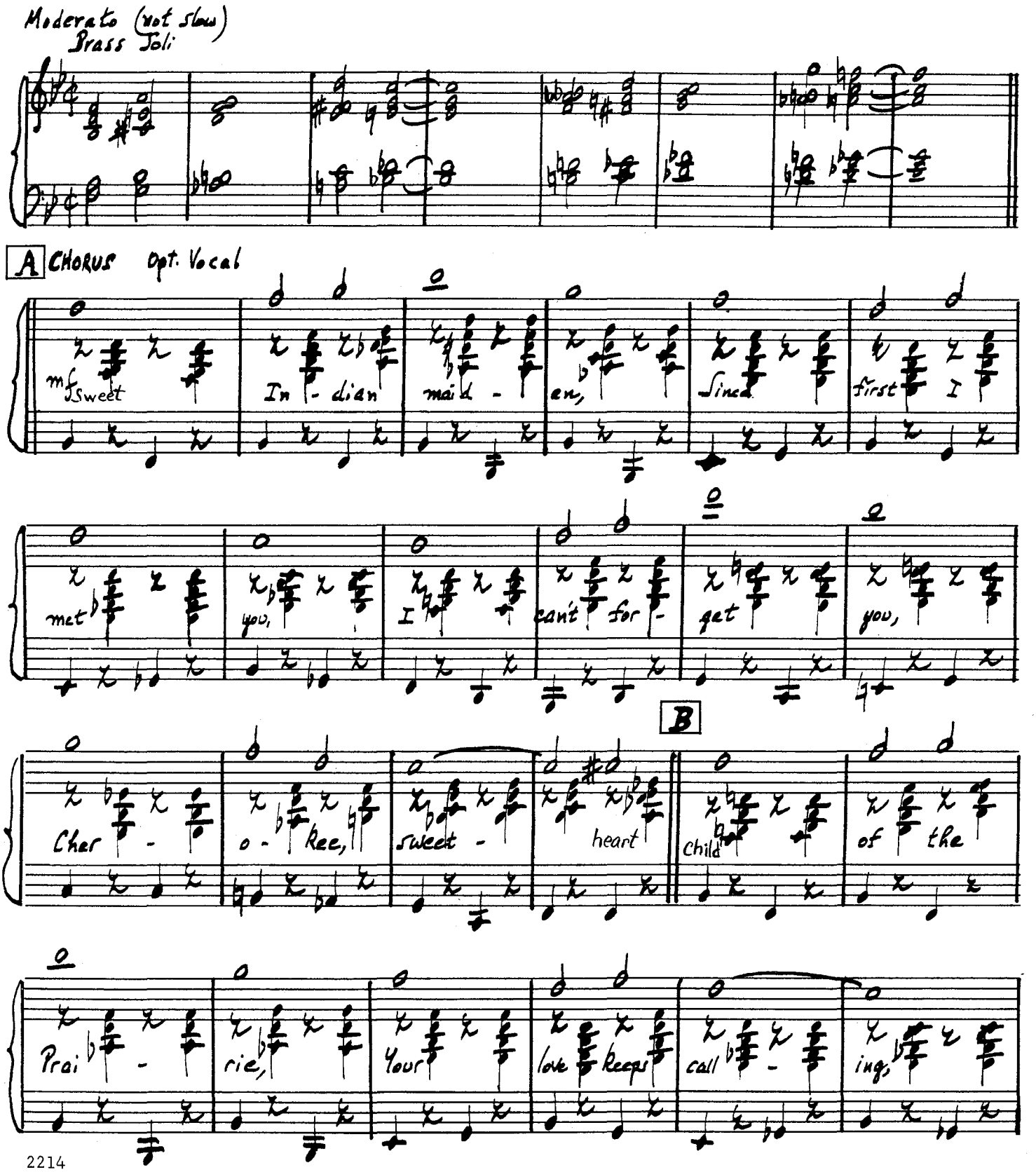

TENOR SOLO
SAX'S
TUTTI
D
ff

Charlie Barnett's Biggest Record Success

15 CHEROKEE

Piano-Conductor

Composed and Arr. by
RAY NOBLE



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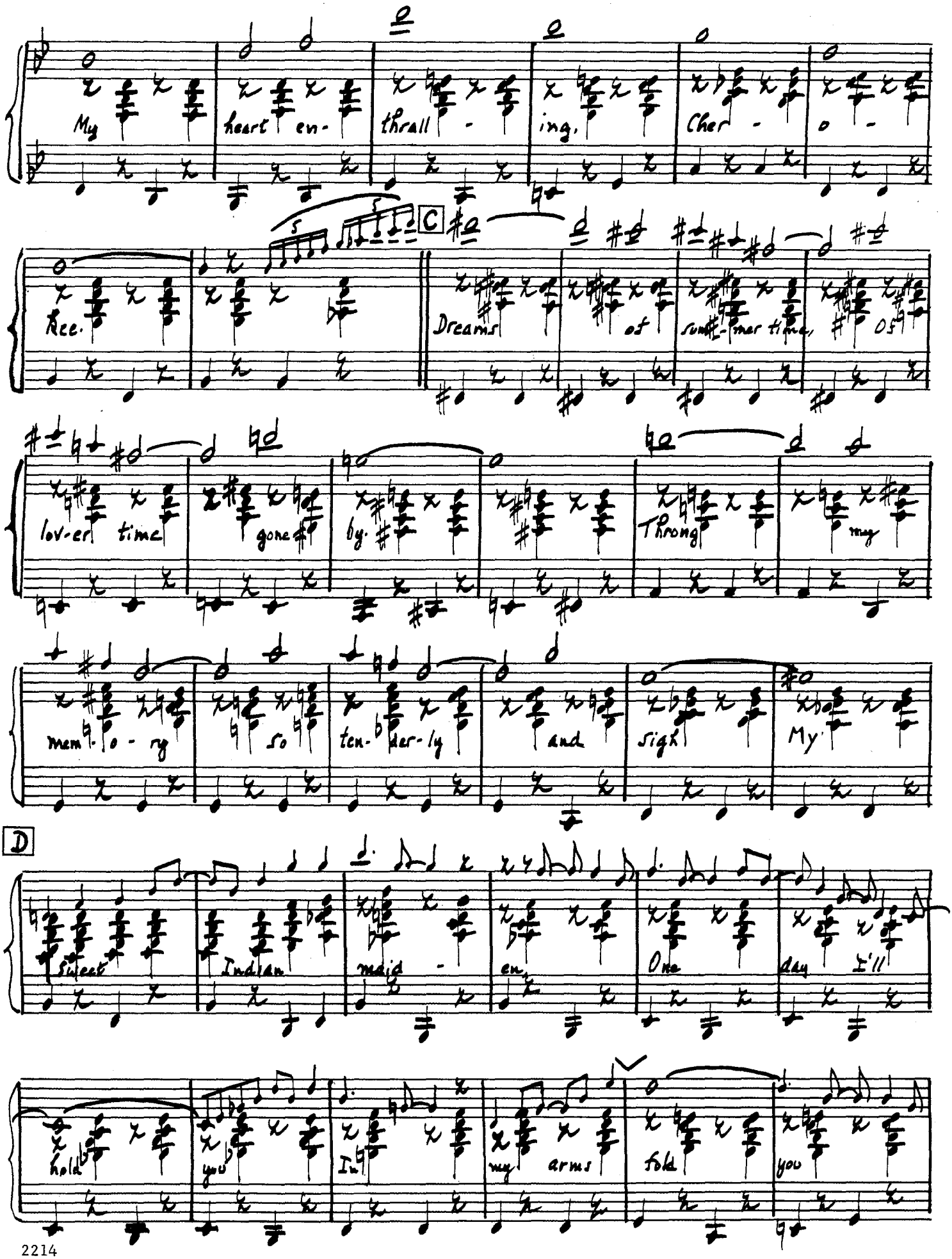
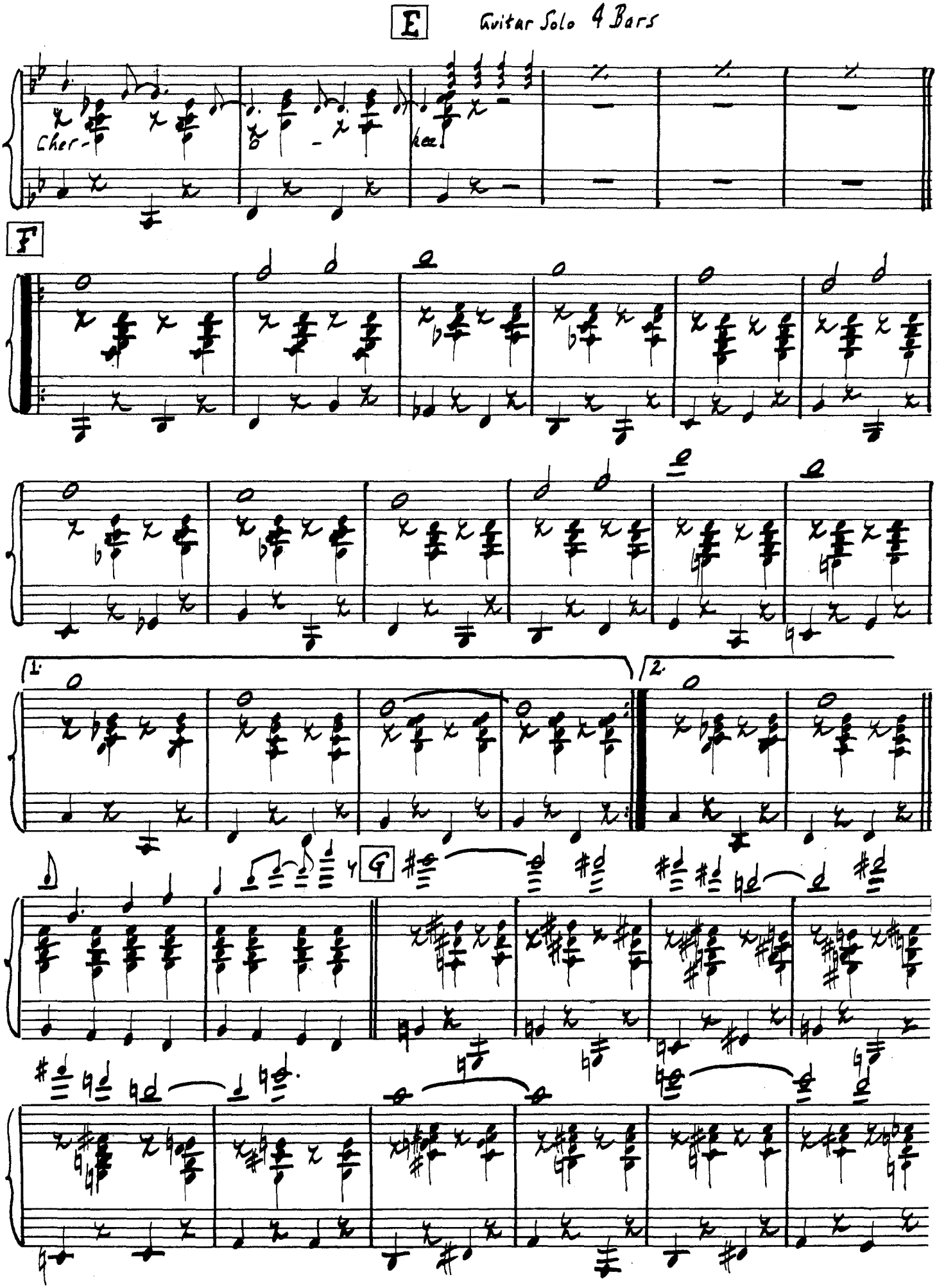
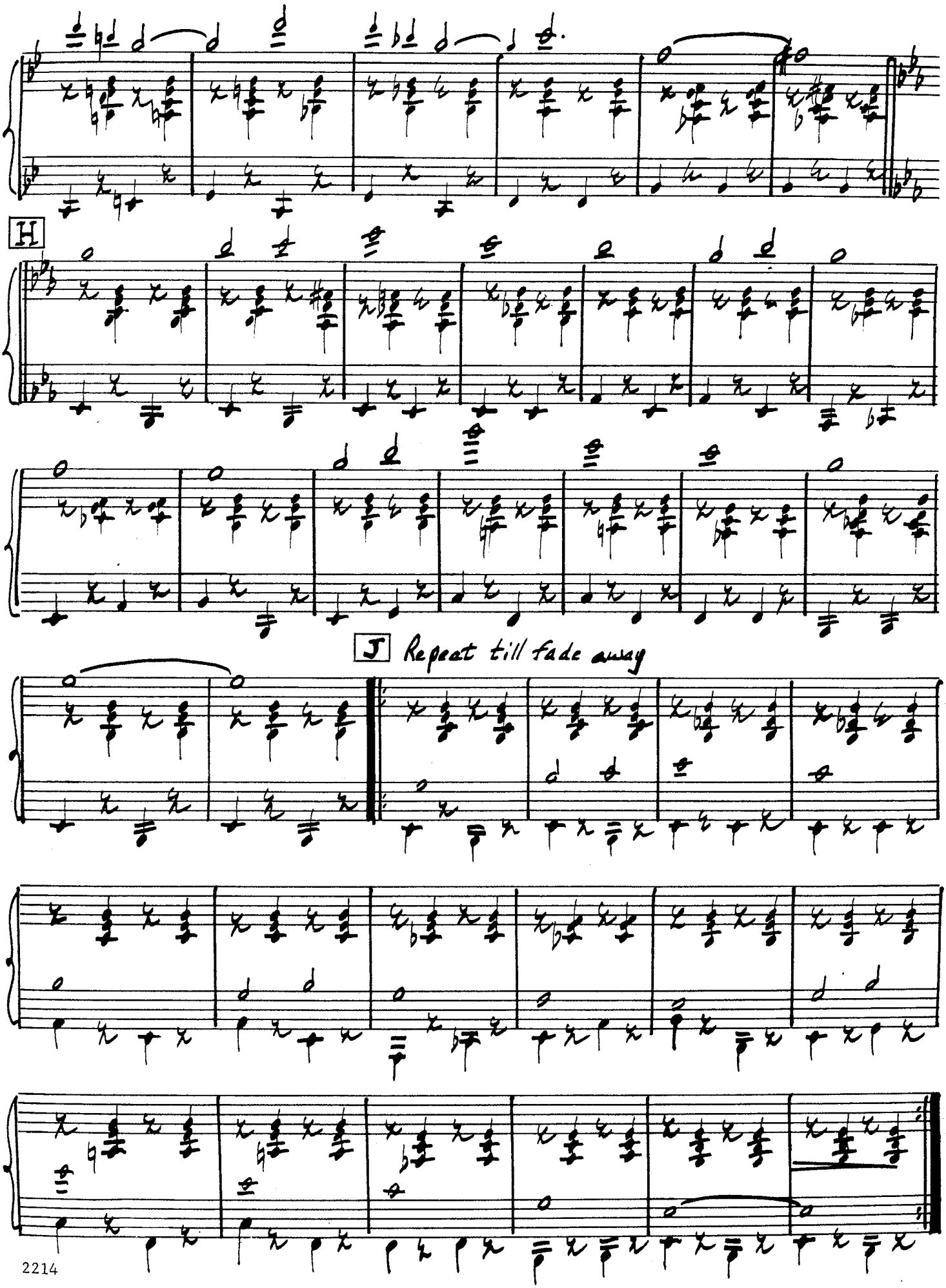

My heart en- thrall - ing. Cher - o -
Ree. Dreams of sum-mer time,
lov-er time gone by. Throng my
mem-o-ry so ten-der-ly and sigh My
C
D
Sweet Indian maid - en, One day I'll
hold you In my arms fold you


E
Guitar Solo 4 Bars
Cher-
-
kee
F
1.
2.
G


H
J Repeat till fade away

EXCITING SOUNDS OF THE BIG BAND ERA

Their names were as well known as the presidents of their day. Benny Goodman, Glenn Miller, Woody Herman, Duke Ellington, Jimmy Dorsey, Bob Crosby, Stan Kenton, Harry James, Charlie Barnett, Artie Shaw, Larry Clinton and Bix Beiderbecke. The musicians of the big band era raised the roof of the 30's and 40's igniting the first genuine mass revolution in American music.

It happened in New York in places like Roseland, the Cotton Club, the Paradise Restaurant, Loew's State, the Glen Island Casino, the Steel Pier in Atlantic City, the Hotel Roosevelt in New Orleans, the Mark Hopkins in San Francisco and the Aragon and Trianon ballrooms in Chicago.

It was something new, something great. The excitement of the audiences fueled the relentless creative energy of the musicians.

Each band had a different style, a different sound. Big Band music possessed that distinctive forcefulness which paved the way to the real rocking possibilities of modern music.

Coupled with our AUTHENTIC SOUNDS OF THE BIG BAND ERA, this book is an invitation to discover or rediscover one of the most dynamic musical adventures of our time.