

Sing, Sing, Sing

*Written by Louis Prim
Lyrics by Peter Eldridg
and Darmon Meade
Arranged by Darmon Meade
for NEW YORK VOICE*

Up Swing

8 (9)

Sing, sing, sing, sing, — all you got to

8

Cm/⁹G Gsus⁷ Cm/⁹G

do is sing Sing, sing, sing, sing, —

B^bm/⁹G Cm/⁹G Gsus⁷

all you got to do is sing — Yeah!

E^{7b9} E¹³ D^{7b9} D¹³_{b5} G^{13b9}_{b5}

(27)

Sing, sing, sing, sing, all you got to do is sing girls an' boys, make a noise, just

Gpedal

*Vocals**Sing, Sing, Sing-*

35

try sing - in' with a swing. Sing, sing, sing, sing, ev' - ry - bo - dy

Gpedal

likes to sing, sum - mer, fall, win - ter, spring, these are all good times to sing.

43

When the mu - sic comes a - round just join in with your own sound.

E♭ Ma⁶B♭⁷F⁷B♭⁷E♭ Ma⁶

Here's the thing you need to know, just make it all up as you go.

E♭ Ma⁶B♭⁷F⁷B♭⁷B♭⁷G^{7b9}
b13

51

Sing, sing, sing, sing all you got to do is sing Shake - speare said "the

C⁷

B♭

A♭⁷G⁷C⁷D^{7#9}G^{7b5}C⁷

*Vocals**Sing, Sing, Sing -*

A musical score for 'Sing, Sing, Sing' featuring two staves. The top staff is for the voice (Vocals) and the bottom staff is for the piano (Piano). The vocal part includes lyrics and various performance markings like slurs and grace notes. The piano part shows harmonic progressions with Roman numerals and specific chord names.

Vocal Part:

- Lyrics: "song's the thing", "When you sing it with a swing.", "You", "got- ta try to sing it out, ring it out, get a re- ac- tion.", "hey!", "If it don't swing you know it don't mean a thing.", "Trum- pets blare, cym- bals ring they all got their way to sing".
- Performance markings: "Gpedal", "E♭ Ma 7 A♭ 13", "G 13b5", "(61)", "(69)", "(77)".

Piano Part:

- Harmonic progression: G, Fm⁷, G⁷, C^{7b9} b5, Fm⁷, Gm^{7b5}, C^{7b9}, Fm⁷, G⁷, C^{7b9}, Fm⁷, D^{7#9} b5, G^{7b13b9} b5, D¹³, C^{7#9b13} b5, G⁷⁽⁶⁾, Fm⁷, D⁷, G^{7b9}, C⁷, Fm⁷, D⁷, G^{7b5}, C⁷, Fm⁷, D⁷.

*Vocals**Sing, Sing, Sing*

(85)

When the mu - sic comes a - round just join in with your own sound

B^b m⁷ E^b ⁷ A^b Ma⁶B^b m⁷ E^b ⁷ A^b Ma⁷

(93)

Sing, sing, sing, sing got

A^b Ma⁷ F^{7b9} B^b m⁷ E^b ⁷ A^b ⁷ C⁷ F_m⁷ D⁷ G^{7b9} C⁷

to make the raf - ters ring

F_m⁷ D⁷ G_m^{7b5} C⁷ F_m⁷ D^b ⁷ C⁷ F_m⁷

(101)

Slow down, why you in a hur - ry?

Re - lax, there's no need to wor-

ry.

Got no use for se - cond guess - ing.

(109)

Vocals

Sing. Sing. Sing.

It's
You've got notes that need ex - press - ing

(117)
call - in' me, call - in' you, the har - mo - ny
Throw all cau - tion through the win - dow

com - in' thru I guar - an - tee that it's true the mel - o - dy
That's the on - ly thing you got - ta do to let it all be - gin now I

I (125) used to sit a - round 3 feel - in' like 3 a lump, was
gets to you. It's call - in' me, call - in' you, the
can ne - ver get e - nough Throw all cau - tion through the win -
no - thin' in the world 3 e - ver make 3 me jump but
har - mo - ny's com - in' through That's the on - ly thing you got - ta

This image shows a musical score for the song "Sing, Sing, Sing". The score consists of two staves: a treble clef staff and a bass clef staff. The lyrics are written below the notes. Measure numbers 117 and 125 are indicated above certain lines of music. The lyrics include: "It's You've got notes that need ex - press - ing", "call - in' me, call - in' you, the har - mo - ny Throw all cau - tion through the win - dow", "com - in' thru I guar - an - tee that it's true the mel - o - dy That's the on - ly thing you got - ta do to let it all be - gin now I", "I (125) used to sit a - round 3 feel - in' like 3 a lump, was", "gets to you. It's call - in' me, call - in' you, the", "can ne - ver get e - nough Throw all cau - tion through the win -", "no - thin' in the world 3 e - ver make 3 me jump but", and "har - mo - ny's com - in' through That's the on - ly thing you got - ta". The music features various note values and rests, with some notes connected by slurs.

*Vocals**Sing, Sing, Sing...*

then I got the bug *3* — you should see *3* — me now, pon - ti - fi - cat - ing more *3* — than the
guar - an - tee that it's true the mel - o - dy's gon - na
do to let it all be - gin now

law *3* — al - lows (133) Hey, feel - in' bet - ter,
gets to you. I'm sing - in' in the show - er and it's sound - in' so nice, I'm

oh, so much bet - ter, light as a hum - min' by the ho - ur and my hum - min' de - lights, I'm gon - na do my sing - in' 'til the

fea - ther my blues are gone for - ev - er end of the day, my blues are gone for - ev - er I'm

(141) No more de - ny - ing so dul - ci - sing - in' in the show - er and it's sound - in' so nice, I'm hum - min' by the ho - ur and my

This is a handwritten musical score for the song "Sing, Sing, Sing...". The score consists of six staves of music, each with a treble clef and a bass clef. The vocal parts are written in soprano and alto voices. The piano accompaniment is written in the bass and treble staves. The lyrics are written below the notes, with some words underlined or in italics. Measure numbers 133 and 141 are circled. The score includes various musical markings such as dynamic changes, rests, and slurs.

vocals

Sing, Sing, Sing -

fy - ing, E lec - tri - fy - ing, come on!

hum - min' de - lights, I'm gon - na do my sing - in' 'til the end of the day,

G^b7 Fm⁷

(149)

Sing, sing, sing, sing, All you got to do is sing

Fm⁹ G^{7#9} G^b¹³ EMa^{9#11} D^b/F A^b¹¹ AMa EMa Bm¹¹

yeah!

B^b alt E^b m⁹ Drum solo

(164)

Sing, sing, sing, sing, all you got to

E⁷ E^b m⁷ D^{7#9b9}_{b13} C^{#m}⁹ C^{7b9b13}₉ BMa⁹

do is sing girls an' boys, make a noise, just try sing - in'

F^{7b9} B^b⁷ E^b m⁷

Vocals

Sing. Sing. Sing.

(172)

with a swing. Sing, sing, sing, sing, ev'rybody likes to sing,

E⁷ E^b_m⁷ D^{7#9b9}_{b13} C^{#m}₉ C^{7b9b13} B^{Ma}₉ F^{7b9} B⁷

sum-mer, fall, an' win-ter, spring, these are all the best times to sing.

E^b_m⁷ A^b⁷ F^{7#9} B^b⁷ D⁷_E D⁷_{E^b}

(180)

When the mu-sic comes a-round just join in with your own sound.

G^b_{Ma}⁶ A^b_m⁷ D^b⁷ G^b_{Ma}⁶

Here's the thing you need to know, just make it all up as you go.

G^b_{Ma}⁶ E¹³ E^b_m⁷ D^{9b5} D^b_{sus}⁷ D^b⁷ G^b_{Ma}⁷ B^b_{9b13}⁷ E⁷ E^b_n

(188)

Sing, sing, sing, sing all you got to do is sing Shake-speare said "the

D^b C⁷ B^b⁷ E^b_m⁷ F^{7b5} B^b⁷ E^b_m⁷

Vocals

Sing, Sing, Sing -

(196)

song's the thing" When you sing it with a swing. Stop all

B^b⁷

E^b⁷_m

E^b⁷_m

D⁷_m

your tip toe - in' and once you get go - in', there'll be

sim....

(204)

no stop - ping the mel - o - dy's fill - in' your heart an soul. One, Two,

E^b⁷_m

E^b⁷_m

D⁷_m

Three, we're swing - ing as you see, with no a - po - lo -

sim....

gy, so, You might as well swing it, it's a kick in the pants.

E^b⁷_m

B⁷

E^b⁷_m

Vocals

Sing, Sing, Sing 1

(212)

Now you're sing - in' sing - in'

Now you're sing - in' with a

B^b pedal

swing Now you're sing - in' with a swing

B^b 7#9 b13 E⁷ E^m 7

Sing, sing, sing, yeah!

A^b 13#11 A^b 13#11 G^b 13 F^{7#9} b13 D^{7#9} b5

Piano (big band version)

Sing, Sing, Sing

Written by Louis Prima
Lyrics by Peter Eldridge & Darmon Meader
Arranged by Darmon Meader
for NEW YORK VOICES

Up Swing *fast*

8 (9) Vocal 10 11 A C A B D G 12 B G A F

8 C⁹/G Gsus

13 A 14 Tacet B^b A B^b A G E^b B^b C F A G C F D D C⁹/G

C⁹/G Gsus

E^b F E C B G A D G E C D D

A A G G F G A B^b

E^{7#9} E^b 13 D^{7b9} D^b 13 b5 G^{13b9} b5

This block contains the first four staves of a handwritten musical score for piano. The score includes various chords such as C⁹/G, Gsus, E^b F, E C B G A D, A A G G, E^{7#9}, E^b 13, D^{7b9}, D^b 13 b5, and G^{13b9}. There are also markings like 'Tacet' (quiet), 'Gpedal' (pedal down), and 'Up Swing fast'. The music is arranged in a 4x4 grid.

(27) Gpedal

sub R

(35) Gpedal

This block contains the last three staves of the handwritten musical score. It features 'Gpedal' markings at measures 27 and 35, and a 'sub R' instruction near the end. The music continues in the established style with various chords and harmonic progressions.

(43) E^b Ma⁶ B^b 7 F^m⁷ B^b 7 E^b Ma⁶

E^b Ma⁶ B^b 7 F^m⁷ B^b 7 B^b 7 G^{7b9}_{b13} C^m⁷ B^b

A^b 7 G⁷ C^m⁷ D^{7#9} G^{7b5} C^m⁷ Gpedal

E^b Ma⁷ A^b₁₃ G^b_{13b5} (61) F^m⁷(mp) G⁷ C^{7b9}_{b5}

F^m⁷ G^m^{7b5} C^{7b9} F^m⁷ G⁷ C^{7b9} F^m⁷ D^{b5}

(69) G^{7b13b9}_{b5} C^b Ma⁷ B^b Ma⁷ G^b⁹ F^m⁷⁽⁶⁾ D⁷ G^{7b9} C⁷ F^m⁷ D⁷

G^m^{7b5} C⁷ F^m⁷ D^b 7 C⁷ F^m⁷ G^{7b9} C⁷

(77) F^m⁷ D⁷ G^{7b9} C⁷ F^m⁷ D⁷ G^m^{7b5} C⁷ F^m⁷

LIAU WIG DAWU YEH

D^b7 C⁷ F_m⁷ B^b_m⁷ E^b7 ⑧5 A^b_{Ma}⁶

B^b_m⁷ E^b7 A^b_{Ma}⁷ A^b_{Ma}⁷ F^{7b9} B^b_m⁷ E^b7

sforz

A^b7 C⁷ ⑨3 F_m⁷ D⁷ G^{7b9} C⁷ F_m⁷ D⁷ G_m^{7b5} C⁷

F_m⁷ D^b7 C⁷ F_m⁷ ⑩1

7 ⑩9 8 ⑪7 8 ⑫5 6

132 133

141

Piano (big band version)

149

Musical score for piano showing measures 149-150. The score consists of two staves. The top staff is in G major (one flat) and the bottom staff is in C major (no sharps or flats). Measure 149 starts with a rest followed by a bass note. The melody begins with a eighth-note followed by a sixteenth-note. The key signature changes to one flat (G major) at the start of measure 150. The melody continues with eighth-note pairs. Measure 150 ends with a fermata over the final note. The key signature changes back to no sharps or flats (C major) at the beginning of measure 151. The melody continues with eighth-note pairs. Measure 151 ends with a fermata over the final note.

Drum solo

A handwritten musical score for piano. The top staff is in treble clef, B-flat major, and 2/4 time. It features a 'Drum solo' section indicated by a bracket. The bottom staff is in bass clef, E-flat major, and 2/4 time. The score includes various musical markings such as 'Jump', 'E m', and 'E' E-flat m'. There are also handwritten notes and rests.

164

164

D^{7#9b9}_{b13} C^{#9}_m C^{7b9}_{b13} B⁹_{Ma} F^{7b9} B⁷ E^{b7}_m

Bass clef, 4/4 time, key signature of B-flat major (two flats). Measures 164-165 show a bass line with the following chords: D^{7#9b9}_{b13}, C^{#9}_m, C^{7b9}_{b13}, B⁹_{Ma}, F^{7b9}, B⁷, and E^{b7}_m. Measure 165 begins with a rest.

E⁷ E_m⁷ (172)

Musical score for bassoon part, measures 9-10. The score consists of two staves. The first staff starts with a B flat major chord (B^{Ma}) followed by a series of eighth-note chords: F^{7b9}, B^{b7}, E^{b7} (marked m), A^{b7}, F^{7#9}, and B^{b7}. The second staff continues with eighth-note chords: B^{b7}, D^{b7}, G^{b7}, C^{b7}, and E^{b7}.

180 G^b Ma⁶

A_m⁷ D⁷ G_{Ma}⁶

WALKING MARY VERSION

6 G^b Ma E¹³ E^b m 7 D^{9b5} D^b sus 7 D^b 7 G^b Ma 7 B^b 7b9 b13 E⁷ E^b m (188) D^b

C^b 7 B^b 7 E^b m F^m 7b5 B^b 7 E^b m 7 B

(196) E^b m 7 D^m 7 E^b m 7 D^m 7 E^b m 7 D^m 7 E^b m 7 D^m 7

E^b m 7 D^m 7 E^b m 7 D^m 7 E^b m 7 D^m 7 E^b m 7 D^m 7 B^b 7#9

(204) E^b m 7 D^m 7 E^b m 7 D^m 7

E^b m 7 D^m 7 E^b m 7 B^b 7 E^b m 7 (212) B^b pedal B^b 7/ B^b 13b9 B^b 7#9 b13

E⁷ E^b 7 A^b 13#11 A^b 13#11 G^b 13 B^b F^{7#9} b13 D^{7#9} b5 G^b b8

Acoustic Bass

Sing, Sing, Sing

(Big Band Version)

Written by Louis Prima
Music by Louis Prima

Lyrics by Peter Eldridge
and Norman Meader

and Darmon Meader
The Pioneers

Arranged by Darmon Meader

for NEW YORK VOICES

Up Swing

8

9

7

C_m⁹/
G

B^b_{m/}⁹
G

9
G

G⁷
esus

E^{7#9} E^{b 13} D^{7b9} D^{b 13}_{b5} G^{13b9}_{b5}

(27) Gpèdal

③5 Gpedal

(43) E^b Ma⁶

B^b 7

F_m⁷

B^b 7

E^b Ma⁶

E^b Ma⁶

B^b 7

F_m⁷

B^b 7

B^b7

G^{7b9}
b₁₃

51

A^b7 G⁷

Bass

Sing, Sing, Sing (BB) - 2

C_m⁷ D^{7#9} G^{7b5} C_m⁷ G_{pedal}

E^b Ma⁷ A^b 13 G^b 13b5 (61) F_m⁷ G⁷ C^{7b9}

F_m⁷ G_m^{7b5} C^{7b9} F_m⁷ G⁷ C^{7b9} F_m⁷ D^{7#b5}

G_{b5}^{7b13b9} C^b Ma⁷/D B^b Ma⁷/C G^b⁹ F_m⁷⁽⁶⁾ (69) D⁷ G^{7b9} C⁷ F_m⁷ D⁷

G_m^{7b5} C⁷ F_m⁷ D^b⁷ C⁷ F_m⁷ G^{7b9} C⁷

(77) F_m⁷ D⁷ G^{7b9} C⁷ F_m⁷ D⁷ G_m^{7b5} C⁷ F_m⁷

D^b⁷ C⁷ F_m⁷ B^b m⁷ E^b⁷ (85) A^b Ma⁶

B^b m⁷ E^b⁷ A^b Ma⁷ A^b Ma⁷ F^{7b9} B^b m⁷ E^b⁷

A^b⁷ C⁷ (93) F_m⁷ D⁷ G^{7b9} C⁷ F_m⁷ D⁷ G_m^{7b5} C⁷

F_m⁷ D^b⁷ C⁷ F_m⁷ (101)

7 (109) 8 (117) 8 (125) 6

(133)

(141)

$G^{\flat} 7 \ F_m^7$

2 (149) F_m^9 $G^{7\#9}$ $G^{\flat} 13 \ E_{Ma}^{9\#11}$

D^{\flat} / F $A^{\flat} m^{11}$ A_{Ma} E_{Ma} B_m^{11} $B^{\flat} alt^7$

$E^{\flat} m^9$ $E^7 \ E^{\flat} m^7$

(164) $D^{7\#9b9}_{b13}$ $C^{\#} m^9$ C^{7b9}_{b13} B_{Ma}^9 F^{7b9} $B^{\flat} 7$ $E^{\flat} m^7$

$E^7 \ E^{\flat} m^7$ (172) $D^{7\#9b9}_{b13}$ $C^{\#} m^9$ C^{7b9}_{b13}

B_{Ma}^9 F^{7b9} $B^{\flat} 7$ $E^{\flat} m^7$ $A^{\flat} 7$ $F^{7\#9}$ $B^{\flat} 7$

Bass

Sing, Sing, Sing (BB) - 4

 $D\flat^7$
 $E\flat E\flat m^7$ (180) $G\flat Ma^6$ $A\flat m^7$ $D\flat^7$ $G\flat Ma^6$ $G\flat Ma^6$ E^{13} $E\flat m^7$ D^{9b5} $D\flat sus^7$ $D\flat^7$ $G\flat Ma^7$ $B\flat b13^{7b9}$ E^7 $E\flat m^7$

(188)

 $D\flat$ $C\flat^7$ $B\flat^7$ $E\flat m^7$ Fm^{7b5} $B\flat^7$ $E\flat m^7$ $B\flat^7$ (196) $E\flat m^7$ Dm^7

sim...

sim...

(204) $E\flat m^7$ Dm^7

sim...

 $E\flat m^7$ $E\flat m^7$ $B\flat^7$ $E\flat m^7$ (212) $B\flat$ pedal $B_{Ma}/$ $B\flat$ $B\flat^{13b9}$ $B\flat^{7\#9}_{b13}$ E^7 $E\flat m^7$ $A\flat^{13\#11}$

3

 $A\flat^{13\#11}$ $G\flat^{13}$ $F^{7\#9}_{b13}$ $D^{7\#9}_{b5}$ $A\flat^{13\#11}$ $G\flat^{13}$ $F^{7\#9}_{b13}$ $D^{7\#9}_{b5}$

Sing, Sing, Sing

(Big Band Version)

Up Swing

d=116

Written by Louis Prima

Lyrics by Peter Eldridge

and Darmon Meader

Arranged by Darmon Meader

for NEW YORK VOICES

Drums only - "Krupa" toms

The score consists of six staves of handwritten musical notation for bass clef instruments. The first two staves begin with a 4/4 time signature and a key signature of one flat. The first staff starts with a Cm⁹ chord, followed by a G chord. The second staff begins with a B^bm⁹ chord, followed by a G chord. Both staves feature eighth-note patterns with rests. The third staff begins with a Cm⁹ chord, followed by a G chord. The fourth staff begins with a D^{7b9} chord, followed by a D^b_{b5}¹³ chord, and a G^{13b9}_{b5} chord. The fifth staff begins with a E^{7#9} chord, followed by an E^b¹³ chord. The sixth staff begins with a F⁷ chord, followed by a B^b⁷ chord, and an E^b Ma⁶ chord. The score includes several circled numbers indicating measures: 9, 27, 35, and 43. There are also handwritten lyrics and instructions such as "Drums", "(Big Band Version)", "Up Swing", "d=116", "TOMS STILL Gpedal", "P", "SWING CYM.", "KEEP SWINGIN'", and "Drums".

C_m⁷

Gpedal

E^b Ma A^b 13 G^b 13b5

G_m^{7b5} C^{7b9}

F_m⁷

G⁷

C^{7b9}_{b5}

F_m⁷

F_m⁷

F_m⁷

G⁷

C^{7b9}

F_m⁷

D^{7#9}_{b5}

G^{7b13b9}_{b5}

C^b Ma

B^b Ma

D⁷

C⁷

G^b E_m⁷

(69)

D⁷

G^{7b9}

C⁷

F_m⁷

D⁷

G_m^{7b5}

C⁷

F_m⁷

D^b⁷

C⁷

F_m⁷

G^{7b9}

C⁷

F_m⁷

D⁷

G^{7b9}

C⁷

F_m⁷

D⁷

G_m^{7b5}

C⁷

F_m⁷

D^b⁷

C⁷

F_m⁷

B^b_m⁷

E^b⁷

(85) A^b Ma⁶

B^b_m⁷

E^b⁷

A^b Ma⁷

A^b Ma⁷

F^{7b9}

B^b_m⁷

E^b⁷

A^b⁷

C⁷

(93)

F_m⁷

D⁷

G^{7b9}

C⁷

F_m⁷

D⁷

G_m^{7b5}

C⁷

F_m⁷

D^b⁷

C⁷

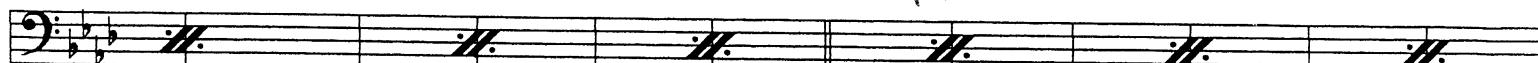
F_m⁷

(101)

H.H. only - 16 bars

(109)

RUM CLICKS



(117) "Krupa" toms

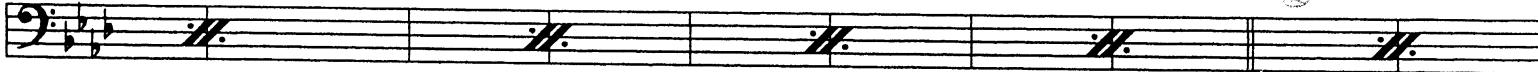
SS

125

BLW

133

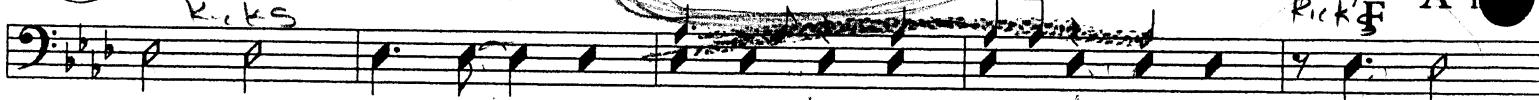
Swing



(141)

G^b E_m(149) F_m⁹ G^{7#9} G^b¹³ E_{Ma}^{9#11}D^b/ F Kick A^b_m¹¹

SOLO FILL

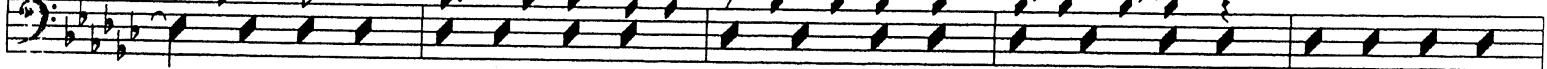
A_{Ma} E_{Ma}B_m¹¹B^{alt}

TIME

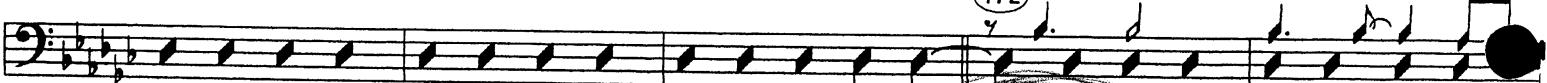
E⁷ E^b_m⁷D^{7#9b9}_{b13}C[#]_m⁹C^{7b9b13}B_{Ma}⁹F^{7b9}B^b⁷E^b_m⁷

Drum solo

(164)

E⁷ E^b_m⁷ (172) D^{7#9b9}_{b13} C[#]_m⁹ C^{7b9b13}

BOW



B⁹
B_{Ma}

F^{7b9} B^{b7} E^{b7} A^{b7} F^{7#9} B^{b7}

D⁷
D_o/
E^b E^{b7} (180) G^{b6}
A^{b7} D^{b7} G^{b6}_{Ma}

G^{b6} E¹³ E^{b7} D^{9b5} D^{b7sus} D^{b7} G^{b7} Ma B^{b9}_{b13} E⁷ E^{b7} (188) D^b

C^{b7} B^{b7} E^{b7} F^{7b5} B^{b7} E^{b7}
HARD SWING (196) E^{b7} D^{m7} 2 sim... CLOUD

E^{b7}
sn.
196 E^{b7} D^{m7} sim...
204

E^{b7} B^{b7} E^{b7}
204

212 B^b pedal Toms
B^{b7}_{b13} B⁷_{Ma}/ B^{b13b5}

SWING B^{b7#9}_{b13} E⁷ E^{b7} out

In H.Hat A^{b13#11} A^{b13#11} G^{b13} F^{7#9}_{b13} D^{7#9}_{b5}

HIT ALL RIT. 4 → 7 BOW