

JAZZ LINES PUBLICATIONS

Presents

ALL I DO IS DREAM OF YOU

RECORDED BY DEAN MARTIN

ARRANGED BY PETE KING

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-9329

WORDS BY ARTHUR FREED AND MUSIC BY NACIO HERB BROWN

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SCORE

LIGHT SWING ♩ = 100

The score is arranged for a jazz ensemble. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as 'LIGHT SWING' with a quarter note equal to 100 beats per minute. The score includes parts for:

- Vocal: Silent throughout.
- Reed 1: Flute/Alto Sax (Flute), Reeds 2, 3, and 4: Clarinet/Tenor Sax (Clarinet), Reed 5: Bass Clarinet/Baritone Sax (Bass Clarinet).
- Trumpet 1, 2, and 3: Trumpet (In Hat).
- Trombone 1, 2, and Bass Trombone: Trombone (In Hat).
- Violins I and II, Viola, and Cello: Silent throughout.
- Harp: Silent throughout.
- Guitar: Silent throughout.
- Piano: Silent throughout.
- Bass: Silent throughout.
- Drum Set/Bell: Drum Set (Brushes).

The score is divided into four measures. The first measure contains the main melody. The second, third, and fourth measures contain rests for most instruments, with some reeds and trumpets playing a rhythmic pattern. The bass line is consistent across all measures. The guitar and piano parts are also consistent across all measures.

5

Vox. All I do is dream of you the whole night through. With the dawn I still go on and dream of you. You're

Rd. 1 (FL) *p* (2) (4) (6) (8)

Rd. 2 (CL) *p* (2) (4) (6) (8)

Rd. 3 (FL) *p* (2) (4) (6) (8)

Rd. 4 (CL) *p* (2) (4)

Rd. 5 (B. CL) *mp* (2) (4)

Tpt. 1 *p* (2) (4) (6) (8)

Tpt. 2 *p* (2) (4)

Tpt. 3 *p* (2) (4) (6) (8)

Tbn. 1 *p* (2) (4)

Tbn. 2 *p* (2) (4) (6) (8)

B. Tbn. *p* (2) (4) (6) (8)

Gtr. *p* A% Bm7 E9 Bm7 E9 Bm7 E9 Bm7 E9 A%

PNO. *p* A% Bm7 E9 Bm7 E9 Bm7 E9 Bm7 E9 A%

Bs. *p* A% Bm7 E9 Bm7 E9 Bm7 E9 Bm7 E9 A%

D. S. *p* (4) (8)

5 6 7 8 9 10 11 12

13

Vox. ev - 'ry thought, you're ev - 'ry - thing, you're ev - 'ry song I ev - er sing sum - mer, win - ter, au-tumn, and sping. And

Rd. 1 (FL) *mp* *p < mp* (TO ALTO SAX.)

Rd. 2 (CL) *mp* *p < mp* (TO ALTO SAX.)

Rd. 3 (FL) *mp* *p < mp* (TO TENOR SAX.)

Rd. 4 (CL) *mp* *p < mp* (TO TENOR SAX.)

Rd. 5 (B. CL) *mp* *p < mp* (TO BARITONE SAX.)

Tpt. 1 (TO CUP MUTE) *p*

Tpt. 2 (TO CUP MUTE) *p*

Tpt. 3 (TO CUP MUTE) *p*

Tbn. 1 (TO CUP MUTE) *p*

Tbn. 2 (TO CUP MUTE) *p*

B. Tbn. (OPEN) *mp* (TO CUP MUTE) *p*

Gtr. *A7E m7(b9) A9 A7E m7(b9) A9 Dma9 Dm7/9 B7 F#7 F#m7 F7(b9) E9*

PNO. *A7E m7(b9) A9 A7E m7(b9) A9 Dma9 Dm7/9 B7 F#7 F#m7 F7(b9) E9* (SOLO) *mf* 3 3

B.S. *A7E m7(b9) A9 A7E m7(b9) A9 Dma9 Dm7/9 B7 F#7 F#m7 F7(b9) E9*

D. S. HAVE E BELL READY (4) (6) (BELL) *mf*

13

14

15

16

17

18

19

20