

JAZZ LINES PUBLICATIONS

Presents

SKYLINER

RECORDED BY CHARLIE BARNET

ARRANGED BY BILLY MOORE, JR.

EDITED BY JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8284

MUSIC BY CHARLIE BARNET

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CHARLIE BARNET SERIES



SKYLINER (1944)

Background:

Billy Moore, Jr. took over as chief arranger for the Jimmie Lunceford Orchestra when Sy Oliver left to join Tommy Dorsey's Orchestra. Although some historians feel that the Lunceford band was never the same after Oliver left, the music that Moore wrote more than compensated for Oliver's loss. *Belgian Stomp*, *Bug's Parade*, and several other original pieces and arrangements of pop songs were beautifully written and swung mightily. Moore moved on to the Charlie Barnet Orchestra, and one day Barnet sang to Moore what we now know as the first 16 bars of the saxophone melody of *Skyliner*. Moore added the brass figures, harmonized the melody, and created one of the great instrumental hits of the big band era. However, when the song came to be published, Barnet claimed the piece as his own, which angered and disgusted Moore. He quit, and after the war moved overseas to become musical director of the Peters Sisters. He was still bitter about losing all of the royalties due him as the true composer of *Skyliner* many years later when he was interviewed.

The Music:

Although there have been transcriptions that have been available over the years, *Skyliner* was one of those pieces that was printed for sale relatively unchanged from what was heard in the original recording. The only major change made was the re-harmonization of the reeds from six (including Barnet) to the standard five. Several years ago, I wrote out the reed parts in concert and restored the sixth reed part as published in this edition. This now constitutes the definitive publication of the original version. Accept no substitutes!

Notes to the Conductor:

You will note that the rhythm is in two rather than four, and the leader should resist the temptation to 'modernize' this piece by changing the feel. This was the intention of the composer and it should be respected.

As can be imagined, intonation will be the main focus for the reeds, since most of the parts are in the stratosphere of the instruments. Find an comfortable tempo and try not to speed up at bar 98.

The soprano sax part can certainly be played on the clarinet.

Jeffrey Sultanof

- June 2011



SKYLINER

SCORE

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BRIGHT SWING ♩ = 200

The score is arranged for a jazz ensemble. The top section includes six reed parts (Soprano, Alto, Tenor, Tenor, Tenor, Baritone saxophones) and four trumpet parts. The middle section includes four trombone parts. The bottom section includes guitar, piano, bass, and drums. The guitar part features a solo section with the instruction '(SOLO) WRITTEN SOLO, OPT. NO-LO'. The piano part includes a written solo section with the instruction '(SOLO) WRITTEN SOLO, OPT. NO-LO'. The bass part includes a written solo section with the instruction '(SOLO) WRITTEN SOLO, OPT. NO-LO'. The drums part includes a written solo section with the instruction '(SOLO) WRITTEN SOLO, OPT. NO-LO'. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The tempo is marked as BRIGHT SWING ♩ = 200. The score is divided into four measures, with measure numbers 2, 3, and 4 indicated below the staff.

The musical score is arranged in four staves. The top staff is for Guitar (GTR.), the second for Piano (PNO.), the third for Bass (BS.), and the fourth for Drums (D. S.). The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The score is divided into four measures, numbered 5, 6, 7, and 8 at the bottom. Chord symbols are placed above the guitar staff and below the piano and bass staves. The piano part features melodic lines with triplet markings in measures 5 and 7, and an 'END SOLO' marking above the piano staff in measure 8. The drum staff shows a simple rhythmic pattern with a double bar line and a circled '8' at the end of measure 8.

Chord symbols: $D^{\flat 6}$, D^7 , $E^{\flat m7}$, $A^{\flat 7}$

Measure numbers: 5, 6, 7, 8

Other markings: (END SOLO), (8)

PLAY 3X

(A) *Tacet 1st X*

Rd. 1 (S. Sax) *f* *Tacet 1st X*

Rd. 2 (A. Sax) *f* *Tacet 1st X*

Rd. 3 (A. Sax) *f* *Tacet 1st X*

Rd. 4 (T. Sax) *f* *Tacet 1st X*

Rd. 5 (T. Sax) *f* *Tacet 1st X*

Rd. 6 (B. Sax) *f* *Tacet 1st X*

Trpt. 1 *f*

Trpt. 2 *f*

Trpt. 3 *f*

Trpt. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tbn. 4 *f*

Gtr. *mf*

PNO. *mf*

Bs. *mf*

D. S. *mf*

D^bma⁷ D^b7 B^b7 Fm⁷(^b5) B^b7

9 10 11 12