

Presents

JAZZ LINES PUBLICATIONS

SOUTH RAMPART STREET PARADE

RECORDED BY BING CROSBY WITH THE ANDREWS SISTERS

ARRANGED BY MATTY MATLOCK

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-6064

LYRICS BY STEVE ALLEN

MUSIC BY BOB HAGGART AND RAY BAUDUC

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THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

SOUTH RAMPART STREET PARADE (1952)

Background:

One of America's most endearing entertainers, Bing Crosby was one of the first people to attain massive crossover success as a popular figure, having equally successful careers in music and film. Born in Tacoma, Washington in 1903, Crosby became the first vocalist to achieve star billing with a big band after joining the Paul Whiteman Orchestra in 1926. More success came as the featured star of The Rhythm Boys after leaving Whiteman.

The 1930s continued to see not only a continued string of musical successes, but also Crosby's break into film. Starring in several short comedies during this time, often pairing up with comedian Bob Hope. His career as an actor reached its peak in 1944, when he won the Academy Award for Best Actor for his performance in *Going My Way*.

Crosby would branch out in several different directions in the 1950s. He became a regular sight on television, as well as becoming actively involved in the world of sports, owning several thoroughbred race horses as well as being partial owner of the Pittsburgh Pirates baseball team. He passed away in 1977.

LaVerne, Maxene, and Patty Andrews made up one of the most iconic vocal groups of American musical history. The sisters performed with various dance bands and vaudeville acts while they were still children, ultimately coming to national attention with their 1937 hit *Bei Mir Bist Du Schoen*. They appeared in several movies during the 1940s, and frequently teamed up with Bing Crosby for some of his biggest hits during this time period.

Personal conflicts between the sisters led to a less consistent touring schedule as a group in the 1950s. An attempt at a more full-time reunion in the 1960s was ultimately fairly short-lived; although they attempted to cover more contemporary material, their style of singing had largely fallen out of popular favor by this point. LaVerne passed away in 1967, and the tensions between Maxene and Patty eventually caused the sisters to go their separate ways.

A brief resurgence in popularity occurred in the early 1970s due to Bette Midler's take on their earlier hit *Boogie Woogie Bugle Boy*. The two sisters would appear in the Sherman Brothers' musical *Over Here!* in 1974; however, any hopes of long term success were quashed when the musical ended its run a year later. The sisters would largely go their separate way, only reuniting in 1987 when they received a star on the Hollywood Walk of Fame. Maxene passed away in 1995, with Patty passing in 2013.

The Music:

Bing Crosby and the Andrews Sisters' version of *South Rampart Street Parade* is an appropriately festive interpretation of a song meant to commemorate one of the most celebratory places in the United States. In addition to the vocalists' joyful performances, Matty Matlock's arrangement for a Dixieland-style instrumentation only helps to enhance the mood.

Notes to the Conductor:

Beginning with a traditional marching band-style street beat, the main tune commences at measure 13, with Crosby and the Andrews Sisters engaging in call-and-response with each other atop an energetic yet slightly reserved backing ensemble. Come measure 93, however, the vocalists step back for a bit to give the band the spotlight. Each instrument falls into its traditional New Orleans role - the trumpets handle the melody, the clarinet provides virtuosic improvised obbligatos on top, and the tenor sax and trombone flesh out the harmony with some occasional comical interjections.



When the vocalists return at measure 125, the horns are still allowed to play a prominent role by filling in the gaps in the melody with some collective improvisation. The horns eventually return to a more accompanying role for the finale, which begins at measure 149. The intensity continues to build all the way to the end, where the horns play a classic Dixieland-style conclusion atop the held last note of the melody.

The tuba and snare drum parts that come with this arrangement are largely doubled by the bass and the drum set, respectively. As a result, they are not required to be able to perform this piece, but if you have access to them, they greatly enhance the atmosphere.

This publication was based on the original Matty Matlock pencil score and the set of parts used during the recording session with the exception of sections of the vocal trio which were changed from Matlock's score. These sections have been transcribed accordingly.

Rob DuBoff and Dylan Canterbury

- *October 2022*

TRUMPET

"RED"

SOUTH RAMPART ST PARADE

Handwritten musical score for trumpet I part, measures 1-34. The score is written on ten staves. The first staff is empty. The second staff contains a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The music begins with a treble clef and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a double bar line and repeat signs.

Handwritten musical score for trumpet I part, measures 35-95. The score is written on ten staves. The first staff contains a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The music begins with a treble clef and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a double bar line and repeat signs.

Above is the trumpet I part that was used by Henry 'Red' Allen for the 1952 recording of South Rampart Street Parade.

VOCAL: BING CROSBY
ANDREW SISTERS

SOUTH RAMPART STREET PARADE

Handwritten musical score for various instruments and vocalists. The score is divided into four measures labeled A, B, C, and D. Key annotations include:

- CLARINET / SAXOPHONES:** Key signature of two sharps (F# and C#). A circled 'A' is written above the staff.
- TENOR:** Key signature of two sharps. A circled 'B' is written above the staff.
- TRUMPET (RED):** Key signature of two sharps. A circled 'C' is written above the staff. A handwritten note says "Start on Bar (E)".
- TRUMPET (CHAS.T.):** Key signature of two sharps.
- TROMBONE:** Key signature of two sharps. A circled 'D' is written above the staff.
- STREET DRUM II:** Includes a "SOLO" section with rhythmic notation.
- (NICK) DRUMS:** Includes a "Call DRUM II" section with rhythmic notation.
- PIANO:** Two staves with key signature of two sharps. A circled 'E' is written above the first staff.
- GUITAR:** Key signature of two sharps.
- BING:** Key signature of two sharps. A circled 'F' is written above the staff.
- ANDREW SISTERS:** Key signature of two sharps.
- 2 parts (BASS):** Key signature of two sharps.

To the left is the first page of Matty Matlock's score for South Rampart Street Parade, recorded by Bing Crosby with the Andrews Sisters in 1952.

SOUTH RAMPART STREET PARADE

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SCORE

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BRIGHT SWING ♩ = 220

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Male Voice
- Soprano Voice
- Alto Voice 1
- Alto Voice 2
- Woodwind 1: Clarinet
- Woodwind 2: Tenor Sax.
- Trumpet 1
- Trumpet 2
- Trombone
- Tuba
- Guitar
- Piano (Grand staff)
- Acoustic Bass
- Snare Drum (Opt.)
- Drum Set

The score is in 4/4 time with a key signature of one sharp (F#). The vocal parts enter in the fourth measure with the note 'Do'. The drum parts feature a complex rhythmic pattern with accents and dynamics markings.

2

3

4

13

M. look there, the peo - ple are run - nin' and right now ___ they're gon - na have a lot - ta fun. Make way, ___ 'cause ev - 'ry - bod - y's com - in' and you'll see ___ a big pa - rade. ___

Ww. 1 (CL.) *mp* *mf*

Ww. 2 (T. Sx.) *mp* *mf*

Tpt 1 In Hat *mp* *mf*

Tpt 2 In Hat *mp* *mf*

Tbn *mp* *mf*

Tuba *subito mp*

Gtr. *subito mp*

A⁶ E⁹ B_m⁷ E^{°7} E⁹ A⁶ A⁷ D⁶ F⁷ E⁷ A⁶

Pno. *subito mp*

A⁶ E⁹ B_m⁷ E^{°7} E⁹ A⁶ A⁷ D⁶ F⁷ E⁷ A⁶

Bs. *subito mp*

A⁶ E⁹ B_m⁷ E^{°7} E⁹ A⁶ A⁷ D⁶ F⁷ E⁷ A⁶

D. S. *subito mp*

(4) (8)

13

14

15

16

17

18

19

20