

Presents

JAZZ LINES PUBLICATIONS

STRIKE UP THE BAND

WRITTEN FOR THE GLENN MILLER ORCHESTRA UNDER THE DIRECTION OF BUDDY DEFRANCO

ARRANGED BY BILL FINEGAN

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

FULL SCORE

JLP-7946

WORDS BY IRA GERSHWIN, MUSIC BY GEORGE GERSHWIN

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THE JAZZ LINES FOUNDATION INC.

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SARATOGA SPRINGS NY 12866 USA

GLENN MILLER SERIES

STRIKE UP THE BAND (1966–1974)

Glenn Miller Biography:

“A band ought to have a sound all of its own. It ought to have a personality.” – Glenn Miller

Alton Glenn Miller was born in Clarinda, Iowa on March 1, 1904. But it was in North Platte, Nebraska, several years later that Glenn actually got his musical start when, one day, his father brought home a mandolin. Glenn promptly traded it for an old battered horn, which he practiced every chance he got. In fact his mother worried, “It got to where Pop and I used to wonder if he’d ever amount to anything.”

In 1923, Miller entered the University of Colorado, although he spent more time traveling to auditions and playing where and whenever he could. After flunking three of his five courses one semester, Glenn dropped out to concentrate on his career as a professional musician.

He toured with several orchestras and ended up in Los Angeles where he landed a spot in Ben Pollack’s group, a band that included a guy named Benny Goodman. Here, Miller also got the chance to write some arrangements. Arriving in New York City, he soon sent for, and married his college sweetheart, Helen Burger in 1928, and for the next three years, earned his living as a free-lance trombonist and arranger.

Miller played and recorded with the likes of Tommy and Jimmy Dorsey (who on several of their records, featured an up-and-coming singer by the name of Bing Crosby), Gene Krupa, Eddie Condon and Coleman Hawkins. In addition, during that time, Glenn cut 18 sides for Goodman, and also worked for radio studio conductors like Victor Young, Carl Fenton and Jacques Renard. In 1934, Miller became the musical director of the Dorsey Band, and later went on to organize The Ray Noble Orchestra, which included such players as Charlie Spivak, Peewee Erwin, Bud Freeman, Johnny Mince, George Van Eps and Delmar Kaplan, among others.

In April 1935, Glenn Miller recorded, for the first time, under his own name. Using six horns, a rhythm section and a string quartet, he recorded *Moonlight on the Ganges* and *A Blues Serenade* for Columbia. But selling only a few hundred records, he continued his position with the Noble Orchestra. In 1937, Glenn Miller stepped out to form his own band. There were a few recordings — one for Decca and one for Brunswick — a couple of week-long stints in New Orleans and Dallas, and many one-nighters, but it was not to be. Though the group would play one more date several days later in Bridgeport, Connecticut, Glenn gave his men their final notice on New Year’s Eve at the Valencia Ballroom in York, Pennsylvania. Broke, depressed and having no idea what he was going to do, he returned to New York City.

It is said that Miller could never remember precisely the moment he decided to emphasize his new reed section sound. But it was during this disheartening interim, that he realized the unique sound — produced by the clarinet holding the melodic line while the tenor sax plays the same note, and supported harmonically by three other saxophones — just might be the individual and easily recognizable style that would set his band apart from all the rest.

Formed in March 1938, the second Glenn Miller Orchestra — which would later include the likes of Tex Beneke, Marion Hutton, Ray Eberle, Paul Tanner, Johnny Best, Hal McIntyre, and Al Klinck — soon began breaking attendance records all up and down the East Coast. At the New York State Fair in Syracuse it attracted the largest dancing crowd in the city’s history. The next night it topped Guy Lombardo’s all-time record at the Hershey Park Ballroom in Pennsylvania. The Orchestra was invited by ASCAP to perform at Carnegie Hall with three of the greatest bands ever — Paul Whiteman, Fred Waring and Benny Goodman — and created more of a stir than any of them.



There were record-breaking recordings, as well, such as *Tuxedo Junction*, which sold 115,000 copies in the first week. *In the Mood*, and *Pennsylvania 6-5000*, all appearing on the RCA Victor Bluebird label. In early 1940, Down Beat Magazine announced that Miller had topped all other bands in its Sweet Band Poll, and capping off this seemingly sudden rise to the top, there was, of course, *Glenn Miller's Moonlight Serenade* radio series for Chesterfield cigarettes which aired three times a week over CBS. In 1941, it was off to Hollywood where the band worked on its first movie, *Sun Valley Serenade*, which introduced the song — and soon-to-be million selling record — *Chattanooga Choo Choo*, and featured the Modernaires and the Nicholas Brothers. Then came *Orchestra Wives*. But the war was starting to take its toll on many of the big bands as musicians, and the rest of country's young men, began receiving draft notices.

On October 7, 1942, Alton Glenn Miller reported for induction into the Army and was immediately assigned to the Army Specialist Corps. His appointment as a Captain came after many months of convincing the military higher-ups that he could modernize the army band and ultimately improve the morale of the men. His training complete, he was transferred into the Army Air Corps, where he ultimately organized the Glenn Miller Army Air Force Band. Miller's goal of entertaining the fighting troops took another year to be realized, but in late 1943 he and the band were shipped out to England.

There, in less than one year, the Glenn Miller Army Air Force Band engaged in over 800 performances. Of these, 500 were broadcasts heard by millions. There were more than 300 personal appearances including concerts and dances, with a gross attendance of over 600,000. But Glenn was not to participate in the final six months of these activities.

In the Fall of 1944, the band was scheduled to be sent on a six-week tour of Europe and would be stationed in Paris during that time. Miller decided to go ahead, in order to make the proper arrangements for the group's arrival. And so, on December 15th, Glenn Miller boarded a transport plane to Paris, never to be seen again.

In his book *Glenn Miller & His Orchestra*, George Simon wrote this about the man: "His favorite author was Damon Runyon. His favorite book was the Bible. Spencer Tracy and Olivia de Havilland were his favorite movie actor and actress. His big loves were trout fishing, playing baseball, listening to good music, sleep and money. His pet hates were bad swing, early-morning telephone calls (he liked to sleep from 4 am to noon), and the phrase 'goodbye now.' His favorite quotation, one he stated, was not from the Bible, nor from Runyon, but from Duke Ellington: 'It Don't Mean a Thing If it Ain't Got that Swing!'"

The Glenn Miller Orchestra Under the Direction of Buddy DeFranco:

Buddy DeFranco, one of the world's greatest jazz clarinetists, was the leader of the Glenn Miller Orchestra from 1966 to 1974. With musical tastes changing and new songs never associated with the Miller music becoming hits, Buddy faced a dilemma. Like many who knew Glenn well, DeFranco realized that musically Miller would never have stood still. And so now and then he struck out in new directions, not merely extending the Miller style to current songs but also using new voicings and modern rhythms that bear little resemblance to the familiar Miller sounds. This arrangement of *Strike Up the Band* was written during these years.

Bill Finegan Biography:

William J. 'Bill' Finegan was an American jazz band leader, pianist, arranger, and composer. Born in Newark, N.J. in 1917, Finegan grew up in a household full of piano players. He was already having an impact on the world of music as a teenager: he was one of schoolmate Nelson Riddle's earliest teachers. He spent time studying at the Paris Conservatory and became a staff arranger for Glenn Miller. He remained with Miller until 1942 and arranged such hits as *Little Brown Jug*, *Sunrise Serenade*, and *Song of the Volga Boatmen*. Finegan also arranged music for films in which the band appeared, such as *Sun Valley Serenade* (1941) and *Orchestra Wives* (1942). He then worked off and on for Tommy Dorsey from 1942 to 1952, including on the 1947 film *The Fabulous Dorseys*.

Finegan lived in Europe from 1948 to 1950. After returning to the United States, Finegan and Eddie Sauter formed a highly successful ensemble, the Sauter-Finegan Orchestra, which remained active until 1957. The Sauter-Finegan Orchestra was one of the most forward-looking and experimental dance bands of its time. His composition *Doodletown Fifers* was one of the Sauter-Finegan Orchestra's best-known originals. Following this Finegan found work in advertising, writing music for commercials. In the 1970s, he arranged for the Glenn Miller Orchestra and Mel Lewis's orchestra. He taught jazz at the University of Bridgeport in the 1980s. He continued to write for jazz stars intermittently until his death in 2008.

Acknowledgements:

We would like to thank Greg Parnell and Glenn Miller Productions, Inc. for granting us permission to publish this arrangement.

Gershwin
M.M. $\text{♩} = 88-96$

Strike Up The Band

Arr.
Bill Finegan Page 1

100

Above is the first page of Bill Finegan's score for *Strike Up the Band*, written for the Glenn Miller Orchestra under the direction of Buddy DeFranco.

1ST ALTO SAX

STRIKE UP THE BAND

ARR. BILL FINEGAN

100 D

100 D

Handwritten musical score for 1st Alto Saxophone. The score consists of ten staves of music. It includes various musical notations such as notes, rests, and dynamics. Key features include:

- Staff 1:** Starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first measure has a dynamic marking of *f*. The piece begins with a melodic line.
- Staff 2:** Contains a measure with a dynamic marking of *MF* and a circled letter **A** above the staff.
- Staff 3:** Continues the melodic development.
- Staff 4:** Features a circled letter **B** above the staff and a circled letter **C** below the staff.
- Staff 5:** Includes a circled letter **C** above the staff and a circled letter **C** below the staff.
- Staff 6:** Continues the melodic line.
- Staff 7:** Continues the melodic line.
- Staff 8:** Continues the melodic line.
- Staff 9:** Continues the melodic line.
- Staff 10:** Ends with a circled letter **C** above the staff and a circled letter **C** below the staff.

To the left is the first page of the original Alto Saxophone I part for *Strike Up the Band* arranged by Bill Finegan.

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SCORE

WORDS BY IRA GERSHWIN, MUSIC BY GEORGE GERSHWIN

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BRIGHT SWING ♩ = 220

(ALTO SAX) ①

The score is arranged for a jazz band. It includes parts for Woodwind 1 (Alto Sax/Clarinet), Woodwind 2 (Alto Sax), Woodwind 3 (Tenor Sax), Woodwind 4 (Tenor Sax), Woodwind 5 (Baritone Sax), Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drum Set. The music is in 4/4 time with a tempo of 220. The key signature has two flats. The score is divided into 8 measures. Dynamics include *f* (forte) and *mf* (mezzo-forte). Performance instructions include 'TO HAT' for trumpets and 'TO PLUNGER' for trombones. Chord symbols E^{b9sus} , $A7^{(b9)}$, and A^b are provided for guitar and bass. A drum solo is indicated in measure 5.

9

9 10 11 12 13 14 15 16

Chord changes:
 Gtr.: A^b6, A^o7, E^b13, A^b6, A^b7
 Pno.: A^b6, A^o7, E^b13, A^b6, A^b7
 Bs.: A^b6, A^o7, E^b13, A^b6, A^b7