

JAZZ LINES PUBLICATIONS

Presents

WHITE HEAT

RECORDED BY JIMMIE LUNCEFORD

ARRANGED BY WILL HUDSON

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

FULL SCORE

JLP-7115

MUSIC BY WILL HUDSON

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JIMMIE LUNCEFORD SERIES

WHITE HEAT (1934)

Background:

By 1934, Jimmie Lunceford's band was well on the way to becoming one of the top bands in American music. A precision band that could out swing most ensembles, it inspired many leaders such as Glenn Miller and Tommy Dorsey. Miller borrowed some of the Lunceford choreography, and Dorsey eventually hired Lunceford arranger Sy Oliver. Lunceford's recording contract with the new record label Decca would yield many hits, as well as assure that his records would be heard in jukeboxes across the country.

The Music:

During the 1930s, Lunceford was being managed by Irving Mills, whose chief client was the Duke Ellington Orchestra. It was Mills who paid for the recording dates the Lunceford band made for RCA Victor in the 1930s. *White Heat* was one of the selections recorded during this time. Written by Will Hudson, the tune was published by Mills as the Lunceford organization was under contract to Mills's publishing company. This fast moving novelty title was an early hit for the Lunceford Orchestra and very typical of the day.

This publication is sourced from the original stock arrangement. Errors have been corrected and notation has been clarified. This was a showpiece at theater dates and college proms because there were few bands that could play at this tempo with precision and swing. Yet with a little practice, a high school or college big band of today would be able to play this well.

Jeffrey Sultanof

- January 2013



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ENGRAVED BY JONATHAN LORENTZ

FAST SWING ♩ = 280

The score is for a fast swing in 4/4 time, marked with a tempo of ♩ = 280. It features the following parts:

- REED 1: ALTO SAX/CLARINET**: Melodic line with slurs and accents.
- REED 2: ALTO SAX/CLARINET**: Similar melodic line to Reed 1.
- REED 3: TENOR SAX/CLARINET**: Melodic line with slurs and accents.
- REED 4: TENOR SAX/CLARINET**: Similar melodic line to Reed 3.
- TRUMPET 1, 2, 3**: Harmonic accompaniment with slurs and accents.
- TROMBONE 1, 2**: Harmonic accompaniment with slurs and accents.
- GUITAR**: Harmonic accompaniment with slurs and accents.
- PIANO**: Harmonic accompaniment with slurs and accents.
- BASS**: Harmonic accompaniment with slurs and accents.
- DRUM SET**: Rhythmic accompaniment with slurs and accents.

The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The key signature is one flat (B-flat major/E-flat minor). The score is divided into measures 1 through 6, with some measures containing repeat signs.

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7

Rd. 1 (A. Sax) *f* *sim.*

Rd. 2 (A. Sax) *f* *sim.*

Rd. 3 (T. Sax) *f* *sim.*

Rd. 4 (T. Sax) *f* *sim.*

Trpt. 1 *f* *mp*

Trpt. 2 *f* *mp*

Trpt. 3 *f* *mp*

Tbn. 1 *f* *mp*

Tbn. 2 *f* *mp*

Gtr. *f* *mp*

PNO. *f* *mp*

Bs. *f* *sim.*

Dr. *f* *sim.*

7 8 9 10 11 12 13 14 15 16 17 18

