FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

String of Pearls

JERRY GRAY

Arranged by MIKE LEWIS

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone (Optional)
E♭ Baritone Saxophone (Optional)
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet (Optional)
1st Trombone
2nd Trombone (Optional)
3rd Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
Baritone T.C. (Doubles 1st Trombone)

NOTES TO THE CONDUCTOR

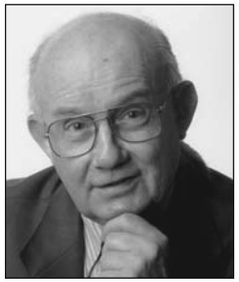
A String of Pearls was composed and arranged by Jerry Gray for the Glenn Miller Orchestra in 1941. Many of Gray's charts became best-sellers at that time and his arrangements contributed greatly to Glenn Miller's fantastic success.

With the iconic descending chromatic line, the melody is recognizable immediately. In measure 1, direct the students to accurately observe the two eighth note figure with the tenuto/staccato articulation (think "doo-dit"). There is also a staccato at the end of the two measure phrase that begins (and reoccurs frequently) in measure 5—play it short but not clipped. Balance the descending trombone line with the unison sax melody; both should be equal in volume. The marcato, or rooftop accent (^), is played detached (think "daht"). At measure 41, the dotted quarter notes are played with full value. As always, unisons should be played without vibrato.

The sax solos are written out and can be played as written or embellished with improvisation, but keep it in the style of the chart. The original Gray arrangement has a distinctive trumpet solo, but in this arrangement at measure 57, I simplified the solo and arranged it for the trumpet section in unison. Depending on the abilities of your trumpet section, this can be played as written or as a solo. The piano solos in measures 69 and 83 are both exposed and important; therefore, direct your piano player to work on those measures. The rhythm section parts should be played in a traditional swing style. For the guitarist to comp the chords with slash marks, I suggest he or she use a medium thickness pick which will give the sound a very bright, acoustic quality, and hold the pick loosely between the thumb and index finger. Strum straight quarter notes, trying to cut off (mute) the sound of the chord right after striking the strings. Strum from the elbow, giving a bright, swinging sound that propels the rhythm section forward. Don't strum from the wrist or fingers, as playing from the wrist or fingers tends to sound very forced, and also tends to drag instead of propel the rhythm. The guitarist's quarter note rhythm should perfectly mesh so that the guitar and bass merge into one big sound.

Enjoy!

—Mike Lewis



Mike Lewis

Mike Lewis has been a freelance arranger/composer for many years. Starting with the "Jackie Gleason TV Variety Show" as a staff arranger, he became heavily involved in the pop music field, arranging hit records for some of the top pop artists today. He has also been commissioned to write charts for the Glenn Miller Orchestra, and the Lionel Hampton and Jimmy Dorsey orchestras.

CONDUCTOR
29775S

A STRING OF PEARLS

By JERRY GRAY
Arranged by MIKE LEWIS