



A medley of tunes performed by Michael Bublé

Crooner's Serenade

Featuring *Moondance*, *I've Got You Under My Skin*, and *Save the Last Dance for Me*

Arranged by JUSTIN WILLIAMS

INSTRUMENTATION

- | | | | |
|---|------------------------------|---|---|
| 1 | Conductor | 2 | 1st F Horn |
| 3 | 1st Flute | 2 | 2nd F Horn |
| 3 | 2nd Flute | 2 | 1st Trombone |
| 2 | Oboe | 2 | 2nd Trombone |
| 2 | Bassoon | 2 | 3rd Trombone |
| 3 | 1st B \flat Clarinet | 2 | Euphonium |
| 3 | 2nd B \flat Clarinet | 4 | Tuba |
| 3 | 3rd B \flat Clarinet | 1 | Electric Bass |
| 2 | B \flat Bass Clarinet | 1 | Optional Piano |
| 2 | 1st E \flat Alto Saxophone | 1 | Mallet Percussion
(Vibraphone) |
| 2 | 2nd E \flat Alto Saxophone | 1 | Timpani |
| 1 | B \flat Tenor Saxophone | 4 | Percussion 1
(Drumset) |
| 1 | E \flat Baritone Saxophone | 3 | Percussion 2
(Suspended Cymbal, Crash Cymbal/Bongos [2]) |
| 3 | 1st B \flat Trumpet | 3 | Percussion 3
(Triangle/Claves, Cabasa) |
| 3 | 2nd B \flat Trumpet | | |
| 3 | 3rd B \flat Trumpet | | |

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E \flat Alto Clarinet
- Baritone Treble Clef
- 1st Horn in E \flat
- 2nd Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 3rd Trombone in B \flat Bass Clef
- 1st Trombone in B \flat Treble Clef
- 2nd Trombone in B \flat Treble Clef
- 3rd Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

Program Notes

Multiple Grammy Award winner Michael Bublé has sold over 25 million albums worldwide since his debut in 2003. His unique blend of jazz, big band, and pop styles has catapulted him to such accolades as being dubbed the "heir to Sinatra."

His covers of popular standards "Moondance," "I've Got You Under My Skin," and "Save the Last Dance for Me" soared to popularity in the United States and Europe.

Notes to Conductor

Crooner's Serenade is a medley of Michael Bublé's treatments of "Moondance," "I've Got You Under My Skin," and "Save the Last Dance for Me." It incorporates various big band, jazz, and Latin styles that will really show off the versatility of your ensemble. Because the various styles are the key to the piece's success, take careful attention to the interpretation of each.

We open with a bang! Let your drumset player be aggressive with the pickup into the first horn statement. Pay close attention to articulation placements here. At measure 11, let the style and groove of "Moondance" settle in.

At measure 16, give your trombone soloist a great deal of freedom with interpretation and placement of glissandi. I've notated a few throughout the solo, but more are certainly appropriate as style allows. Measure 32 should be a big shout section. Let your horn section shine! The rubato at measure 47 is for the benefit of the trumpet soloist. He or she can play what is written, but feel free to have him or her ad lib along G blues if the skill level is present.

Measure 52 should transition to an almost lazy jazz shuffle as we begin "I've Got You Under My Skin." The euphonium, horn, and alto sax melody should not be forced, and approached in a very legato style. At measure 76, take care to not let the ensemble get too loud and aggressive so that measure 84 can shine at the climax of this portion of the medley. Again, let the horn section rip! Give your drumset player freedom with the fill at the end of this tune.

At measure 96, we transition to an easy Latin groove with "Save the Last Dance for Me." Articulations, style, and tempo are of utmost importance to the character and nature of this portion. Your percussion section can show off here! Let the bongo player be as animated as possible. The flute solo at measure 104 should be very carefree.

At measure 130, give careful attention that the eighth note figures are very light and metrically sound. If you have a large ensemble, it might be helpful to let this section be performed by a small group, with the rest of the band joining in at measure 139.

Measure 150 begins a very grand ending. Let the woodwind flourishes soar above the ensemble. The trills can also be very aggressive. The restatement of "Moondance" should be as huge as possible while maintaining a good tone. Think of this section as the Crooner's "curtain call," if you will.



MOONDANCE

Words and Music by VAN MORRISON

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I'VE GOT YOU UNDER MY SKIN

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SAVE THE LAST DANCE FOR ME

Words by DOC POMUS Music by MORT SHUMAN

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A medley of tunes performed by Michael Bublé
Crooner's Serenade

Featuring *Moondance*, *I've Got You Under My Skin* and *Save the Last Dance for Me*

FULL SCORE

Approx. Duration - 5:00

Arranged by Justin Williams

Big Band! (swing eighths) ♩ = 120

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Fls. 1 2 *mf* *p*

Ob. *mf* *p*

Bsn. *mf* *p*

Cls. 1 2 3 *mf* *p*

B. Cl. *mf* *p*

A. Saxes. 1 2 *mf* *p*

T. Sax. *mf* *p*

Bar. Sax. *mf* *p*

Tpts. 1 2 3

Hns. 1 2 *mf* *p*

Tbns. 1 2 3 *f* Solo, sultry!

Euph.

Tuba *p*

Elec. Bass *p*

Vibraphone

Mlt. Perc. *mf* *p* *mf*

Timp.

Perc. 1 Snare Dr. on rim *p* *mp*

Perc. 2

Perc. 3 Triangle

11

12

13

14

mp

15

16 "Moondance" - Words and Music by VAN MORRISON

Fls. 1 2 *mp*

Ob. *mp*

Bsn. *mp*

Cls. 1 2 3 *mp*

B. Cl. *mp*

A. Saxes. 1 2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

16 "Moondance" - Words and Music by VAN MORRISON

Tpts. 1 2 3

Hns. 1 2 *mp*

Tbns. 1 2 3

Euph. *mp*

Tuba *mp*

Elec. Bass *mp*

Mlt. Perc. *mp*

Timp.

Perc. 1

Perc. 2

Perc. 3 Cabasa *mp*

16 17 18 19 20

52 Easy Jazz Feel

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax.

Bar. Sax. *mf*

"I've Got You Under My Skin" - by COLE PORTER

52 Easy Jazz Feel

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Elec. Bass *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2

Perc. 3 *mf*

52 53 54 55 56

60

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

60

Tpts. 1 2 3

Hns. 1 2

Tpbs. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

57 58 59 60 61

This page contains a musical score for a large ensemble. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinets), B. Cl. (Bass Clarinet), A. Saxes. (Alto Saxophones), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpts. (Trumpets), Hns. (Horns), Tbns. (Trombones), Euph. (Euphonium), Tuba, Elec. Bass (Electric Bass), Mlt. Perc. (Multiple Percussion), Timp. (Timpani), Perc. 1, Perc. 2, and Perc. 3. The score is written in a key signature of two flats and a 4/4 time signature. It features various musical notations such as notes, rests, slurs, and dynamic markings. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. At the bottom of the page, the measure numbers 62, 63, 64, 65, and 66 are indicated.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbn. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

67 68 69 70 71

All St. mute
mf
a2 St. mute
mf

Preview Only Requires Purchase

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

77 78 79 80 81

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbn. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

106 107 108 109 110

114

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

111 112 113 114 115



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

116 117 118 119 120

122

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

121 122 123 124



130

Fls. 1/2

Ob.

Bsn. *f*

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax. *f*

Bar. Sax. *f*

130

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3 *f*

Euph. *f*

Tuba *f*

Elec. Bass *f*

Mlt. Perc. *f*

Timp.

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

130 131 132 133 134

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

Play

mf

Susp. Cym.

140

Fls. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 2 3 *ff*

B. Cl. *ff*

A. Saxes. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

140

Tpts. 1 2 3 *ff*

Hns. 1 2 *ff*

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Elec. Bass *ff*

Mlt. Perc. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

140 141 142 143 144

150

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

150

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Elec. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cyms.

Trgl.

f *ff* *ffz* *Huge!* *a2* *mf*

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