

LITTLE W

1st Saxophone
(Eb Alto)

Arranged by
JOHNNY WARRINGTON

Moderate Bounce

The musical score is written for a 1st Saxophone (Eb Alto) and consists of 16 measures across five systems. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderate Bounce'. The score includes dynamic markings such as *mf* and *f*, and performance instructions like *Soli* and *No Soli*. Section markers 'A' and 'B' are present. The notation includes various rhythmic values, slurs, and accents.

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WHITE LIES

By
WALTER DONALDSON

1st Saxophone
(E \flat Alto)

Soli
mf

2.

Tutti
mf
To Clarinet

Soli unis.

D

No Soli
mf

Soli

To Alto

F

Tpt. Solo
mf

Tutti
f

The PIECES O'EIGHT Series
Arranged for 8 Instruments by CHARLEY HATHAWAY

MY MOM
ROMANCE

AND THE ANGELS SING
LOVE ME OR LEAVE ME
IT'S A SIN TO TELL A LIE

WHEN A GYPSY MAKES HIS VIOLIN CRY
JUMPIN' AT THE WOODSIDE
SENT FOR YOU YESTERDAY

LITTLE WI

2nd Saxophone
(B \flat Tenor)

Arranged by
JOHNNY WARRINGTON

Moderate Bounce

mf *Soli*

A *mf*

mf

Soli **B** *mp* *No Soli*

No Soli *Soli* *mf*

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WHITE LIES

By
WALTER DONALDSON

2nd Saxophone
(B \flat Tenor)

1. *Soli* *mf* 2. *Tutti* *mf* *Unis.* *Soli.*

D *mf* **E** *Melody-Unis.* *mf*

F *f* *Tutti* *mf* *Trpt. Solo*

f

The musical score is written for a 2nd Saxophone (B \flat Tenor) and consists of 12 staves. It begins with a first ending marked '1. Soli' at a mezzo-forte (*mf*) dynamic, followed by a second ending marked '2. Tutti' also at *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings. Section markers **D**, **E**, and **F** are placed at the beginning of specific staves. Section **E** is labeled 'Melody-Unis.' and section **F** includes a 'Trpt. Solo' instruction. The piece concludes with a *f* (forte) dynamic marking.

The COUNT BASIE Swing Series

Arranged for Orchestra by JIMMY MUNDY

COMING OUT PARTY

BRUSHES

SOLID STUFF

TUNE TOWN SHUFFLE

LITTLE WI

3rd Saxophone
(Eb Alto)

Arranged by
JOHNNY WARRINGTON

Moderate Bounce

The musical score is written for a 3rd Saxophone (Eb Alto) and consists of several systems of staves. The tempo is marked 'Moderate Bounce'. The score includes various dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano), and performance instructions like *Soli* and *No Soli*. A section marked 'A' begins with a square box containing the letter 'A'. A section marked 'B' begins with a square box containing the letter 'B'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has two sharps (F# and C#), and the time signature is 4/4.

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HITE LIES

By
WALTER DONALDSON

3rd Saxophone
(E♭ Alto)

1. *Soli*
mf

2. *Tutti*
mf

Unis
Soli

No Soli
mf

Soli

Trio Solo
mf

Tutti
f

The COUNT BASIE Swing Series

Arranged for Orchestra by CHARLEY HATHAWAY

ROCKABYE BASIE
OUT THE WINDOW
JOHN'S IDEA

SHORTY GEORGE
PANASSIE STOMP
BASIE BLUES

SWINGIN' THE BLUES
BLUE AND SENTIMENTAL
GOOD MORNING BLUES

LITTLE WI

4th Saxophone
(B \flat Tenor)

Arranged by
JOHNNY WARRINGTON

Moderate Bounce

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WHITE LIES

By
WALTER DONALDSON

4th Saxophone
(B \flat Tenor)

1. - *Soli* *mf* 2. *Tutti* *mf* *Unis.* *Soli*

C *Tutti* *mf*

D *Soli* *mf*

E *melody Unis.* *mf* *Soli*

F *f* *Trpt. Solo* *mf* *Tutti* *f*

THE BENNY GOODMAN-BUCK CLAYTON

DANCE SERIES

RATTLE AND ROLL
SWING ANGEL
CELEBRITY HOP

A BROOKLYN BREEZE
SUBWAY SQUEEZE
INCOGNITO

LITTLE WI

5th Saxophone
(Eb Baritone)

Arranged by
JOHNNY WARRINGTON

Moderate Bounce

The musical score is written for a 5th Saxophone (Eb Baritone) and consists of several systems of staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "Moderate Bounce". The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key features include:

- A 3-measure rest at the beginning of the first system, followed by a "Soli" marking.
- A section marked "A" starting with a double bar line and a key signature change to two sharps (F# and C#).
- A section marked "B" starting with a double bar line and a "Soli" marking.
- A "No Soli" marking above a staff in the lower section.
- Dynamic markings of *mf* (mezzo-forte) are used throughout.

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HITE LIES

By
WALTER DONALDSON

5th Saxophone
(E♭ Baritone)

The musical score is written for a 5th Saxophone (E♭ Baritone) and consists of ten staves of music. The key signature is one flat (B♭ major or D minor) and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like *mf* (mezzo-forte) and *f* (forte). Performance instructions include *Soli* (first and second endings), *Tutti*, and *Tript. Solo*. Chord symbols **D**, **E**, and **F** are placed above the staff. A *Melody Unis.* marking is present on the fifth staff. The piece concludes with a final cadence.

The COUNT BASIE Swing Series

Arranged for Orchestra by CHARLEY HATHAWAY

GOIN' TO CHICAGO BLUES
BABY, DON'T TELL ON ME

SENT FOR YOU YESTERDAY
JUMPIN' AT THE WOODSIDE

DON'T YOU MISS YOUR BABY
HOLLYWOOD JUMP

LITTLE WI

1st Trumpet in B \flat

Arranged by
JOHNNY WARRINGTON

Moderate Bounce

2nd Trpt.
mf

A

mf
To Str. Mute

mf

B

Soli
mf

Soli
mf

The musical score is written for 1st Trumpet in B-flat. It begins with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'Moderate Bounce'. The score is divided into several systems. The first system includes a '2nd Trpt.' part. Dynamics include 'mf' (mezzo-forte). Section 'A' is marked with a box 'A'. A 'To Str. Mute' instruction is present. Section 'B' is marked with a box 'B'. 'Soli' passages are indicated with 'Soli' and 'mf' markings. The score concludes with a final cadence.

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WHITE LIES

By
WALTER DONALDSON

1st Trumpet in Bb

The musical score is written for a 1st Trumpet in Bb. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The score includes several measures with dynamics such as *mf* and *f*. Performance instructions include "No Soli", "open", "IN HAT", and "2nd Trpt.". The score is divided into sections marked with letters D, E, and F. Section D includes a "1st IN HAT" instruction. Section E includes a "1st IN HAT" instruction. Section F includes a "2nd Trpt." instruction. The score concludes with a final cadence.

HARRY JAMES TRUMPET SOLOS with PIANO ACC.

Folio No. 1
I CAN'T BEGIN TO TELL YOU
CARNIVAL
THE MORE I SEE YOU
I WISH I KNEW
I HAD THE CRAZIEST DREAM

Recorded by Harry James on Columbia Records

Folio No. 2

THIS IS ALWAYS
IF I'M LUCKY
DO YOU LOVE ME
POEM SET TO MUSIC
MAN WITH LOLLYPOP SONG

Price 60¢ Each

LITTLE WI

2nd Trumpet in Bb

Arranged by
JOHNNY WARRINGTON

Moderate Bounce

The musical score is written for a 2nd Trumpet in Bb. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo is marked "Moderate Bounce". The score consists of several staves of music. The first staff is labeled "melody" and starts with a dynamic marking of "mf". The second staff contains a section labeled "A" and ends with a double bar line. The third staff is labeled "mf To Str. mde" and contains a section of music. The fourth and fifth staves continue the melody. The sixth staff is labeled "B" and contains a section of music. The seventh staff is labeled "Soli" and starts with a dynamic marking of "mf". The eighth staff continues the "Soli" section, also starting with "mf". The score includes various musical notations such as eighth notes, quarter notes, and rests, along with dynamic markings like "mf" and "Soli".

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HITE LIES

By
WALTER DONALDSON

2nd Trumpet in B \flat

The musical score is written for a 2nd Trumpet in B-flat. It consists of ten staves of music. The first staff begins with a *No Soli* marking and a *mf* dynamic. The second staff has a first ending (1.) and a second ending (2.) with a *mf* dynamic. The third staff includes a *In hat* marking and a *mf* dynamic. The fourth staff has an *open* marking and a *mf* dynamic. The fifth staff has an *IN HAT* marking and a *mf* dynamic. The sixth staff has an *Open* marking and a *mf* dynamic. The seventh staff has an *IN HAT* marking and a *mf* dynamic. The eighth staff has an *Open* marking and a *mf* dynamic. The ninth staff has a *Solo* marking and a *f* dynamic. The tenth staff has a *Tutti* marking and a *f* dynamic. The score includes various musical notations such as eighth notes, quarter notes, and slurs, as well as dynamic markings like *mf* and *f*.

THE COUNT BASIE SWING SERIES

JUMPIN' FOR MARIA
MOODY CHANT
MUTTON-LEG
ON THE BALL
ON THE HOUSE

for DANCE ORCHESTRA

ON THE UPBEAT
PLAYIN' THE FIELD
QUEER STREET
SGT. CAT-EYE

LITTLE WI

Arranged by

JOHNNY WARRINGTON

3rd Trumpet in B \flat

Moderate Bounce

The musical score is written for a 3rd Trumpet in B \flat and is set in 4/4 time. It begins with a key signature of one sharp (F#) and a tempo/mood of "Moderate Bounce".

Section A: This section starts with a box labeled "A" in the first measure. The melody is primarily eighth and sixteenth notes. Dynamics include *mf* (mezzo-forte) and *To Str. mute* (to strings mute). A first ending bracket is shown above the staff in the final measure of this section.

Section B: This section is marked with a box labeled "B". It features a *Soli* (solo) instruction and *mf* dynamics. The melody continues with eighth and sixteenth notes.

The score consists of six systems of music, each with a treble and bass staff. The key signature remains one sharp throughout.

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HITE LIES

By
WALTER DONALDSON

3rd Trumpet in Bb

The musical score for the 3rd Trumpet in Bb part of "White Lies" consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Key performance instructions include:

- Staff 1:** *mf*, *open*
- Staff 2:** *mf*, *In Hat*, *open*
- Staff 3:** *mf*, *IN HAT*, *Open*
- Staff 4:** *mf*, *IN HAT*, *E*, *9*
- Staff 5:** *mf*, *Open*, *f*
- Staff 6:** *f*
- Staff 7:** *f*
- Staff 8:** *f*
- Staff 9:** *f*

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Original Compositions Arranged for Orchestra by JIMMY MUNDY

BALLYHOO
BULLDOZER
FOOLIN' AROUND
LADY DAY

STEP 'N' FETCH IT
TAIN'T BUT THE TWO, ME AND YOU
THE GENERAL JUMPED AT DAWN
TRAV'LIN LIGHT

LITTLE WI

1st Trombone

Arranged by
JOHNNY WARRINGTON

Moderate Bounce

The musical score is written for a 1st Trombone in 4/4 time. It begins with a tempo marking of 'Moderate Bounce' and a dynamic of *f*. The first staff contains the initial melody. A first ending, marked 'A', starts at the second measure of the second staff and includes a 'To Straight Mute' instruction. The score continues with several staves of music, including a 'Soli' section marked 'B' in the fifth staff. Dynamics range from *f* to *mf*. The piece concludes with a final staff of music.

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WHITE LIES

By
WALTER DONALDSON

1st Trombone

The musical score is written for the 1st Trombone part. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features a melodic line with various ornaments and dynamics. Key performance instructions include 'Open' (twice), '1 In Hat', and 'mf' (mezzo-forte). The score includes first and second endings, with the first ending marked '1.' and the second ending marked '2.'. Chord symbols C, D, and E are indicated above the staff. The piece concludes with a final cadence.

The PHIL MOORE Series

Original Compositions Arranged for Orchestra by PHIL MOORE

BRASS BOOGIE
GRAY TRAIN

HARLEM DEBUTANTE
SARATOGA SHOUT

LITTLE WI

Arranged by

JOHNNY WARRINGTON

2nd Trombone

Moderate Bounce

The musical score is written for a 2nd Trombone in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is 'Moderate Bounce'. The score consists of several systems of staves. The first system begins with a '4' above the staff, indicating a four-measure rest. Dynamics include *f* and *mf*. Section 'A' is marked with a box 'A' and includes the instruction 'Straight Mute'. Section 'B' is marked with a box 'B' and includes the instruction 'Soli'. The score concludes with the instruction 'Open' and a final *mf* dynamic.

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WHITE LIES

By
WALTER DONALDSON

2nd Trombone

The musical score for the 2nd Trombone part of 'White Lies' consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Staff 1: 'Open' written below the staff.
- Staff 2: A circled 'C' above the staff.
- Staff 3: A circled 'D' above the staff.
- Staff 4: '1 In Hat' and 'mf' written below the staff.
- Staff 5: 'Open' and 'Melody' written above the staff.
- Staff 6: A circled 'E' above the staff.
- Staff 7: '1 In Hat' and 'mf' written below the staff.
- Staff 8: 'Open' written above the staff.
- Staff 9: A circled 'F' above the staff.
- Staff 10: A circled '4' above the staff.

The HATHAWAY JAZZ Series

Original Compositions Arranged for Orchestra by CHARLEY HATHAWAY

JUMPIN' OFF PLACE

MIDNIGHT MATINEE

UPTOWN JAZZ

LITTLE WI

Arranged by

JOHNNY WARRINGTON

3rd Trombone

Moderate Bounce

The musical score is written for a 3rd Trombone in 4/4 time. It begins with a key signature of one sharp (F#) and a tempo/mood of 'Moderate Bounce'. The score is divided into two main sections, A and B, each marked with a boxed letter. Section A starts with a dynamic of *f* and includes a 'To Str. Mute' instruction. Section B includes a 'Soli' instruction. The score consists of six systems of staves, each with a treble and bass clef. Dynamics range from *f* to *mf*. The piece concludes with a final *Soli* marking.

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HITE LIES

By
WALTER DONALDSON

3rd Trombone

The musical score is written for a 3rd Trombone. It consists of ten staves of music. The first staff begins with a treble clef and a 4/4 time signature. The second staff contains two first endings, labeled '1.' and '2.', with a 'mf' dynamic marking. The third staff starts with a 'D' chord symbol and includes the instruction 'In Hat'. The fourth staff has 'mf' dynamics and 'open' markings. The fifth staff features a 'melody' marking and an 'E' chord symbol. The sixth staff includes 'IN HAT' and 'Open' markings. The seventh staff has 'mf' dynamics. The eighth staff starts with an 'F' chord symbol. The ninth staff has 'f' dynamics. The tenth staff concludes the piece with a final 'f' dynamic marking. Various musical notations such as slurs, accents, and articulation marks are used throughout the score.

The COUNT BASIE Swing Series

Arranged for Orchestra by CHARLEY HATHAWAY

ROYAL FLUSH
HARVARD BLUES
BASIE BOOGIE

DIGGIN' FOR DEX
JIVE AT FIVE
RIFF INTERLUDE

NOBODY KNOWS
SUB-DEB BLUES
MISS THING

LITTLE WHITE LIES

Guitar

Arranged by

JOHNNY WARRINGTON

Moderate Bounce

The sheet music is written for guitar in G major, 4/4 time, with a tempo of 'Moderate Bounce'. It consists of 16 measures of music, with lyrics written below the staff. The music is arranged in a single system with four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is marked with a dynamic of *mf* (mezzo-forte). The chords are indicated above the staff, and the lyrics are written below the staff. The music is divided into sections A, B, and C. Section A is the first line of music, section B is the second line, and section C is the third line. The music ends with a double bar line and a repeat sign.

Chords: G, Gm6, G, Em7, A9, Eb9(bs), A9, F9(bs), E9, Eb9+, D9, D7, G, Em7, Am7, Eb9(bs), D9, G, C, G, C, G, Bm7, G, Cm6, G, G#dim., Am7, D9, G, D7, G, C, G, C, G, Bm7, G, Cm6, G, G#dim., Am7, D9, G, B, F#7, B, F#7, A9, D, A7, D, A7, Eb9(bs), D9, D7, G, C, G, C, G, Bm7, G, Cm6, G, G#dim., Bm7, D7, D9, G, Ddim., D7, G.

Lyrics:
 The night that you told me, those Lit-tle White Lies. The
 stars all seemed to know, that you did-n't mean all those sighs,
 The night that you told me, those Lit-tle White Lies. I
 try — but there's no for-get-ting when ev-'ning ap - pears, I
 sigh — but there's no re-gret-ting in spite — of my tears. {The
 {Who
 Dev-il was in your heart, but Heav-en was in your eyes,
 would-n't be-lieve those lips, who — ev- er could doubt those eyes?
 The night — that you told me, — those Lit-tle White Lies. The Lies.

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WHITE LIES

By
WALTER DONALDSON

Guitar

C C9 Db9 C9 G

Ab9(b5) G9 Gb9+ F9 Gb9 F9 Bb9 Fm7 Db9(b5) B9 Bb7

D Eb Ab Eb Ab Eb Gm7 Eb Abm6 Eb Edim.

mf

Fm7 Bb7 Bb9 Bb9b Eb Bb7 Eb Ab Eb

Ab Eb Gm7 Eb Abm6 Eb Edim. Fm7 Bb7 Bb9 Bb9b Eb

E G Am7 D7 G G#dim. D7 F9 Bb Gm7 Cm7 F7

Bb F7+ F9+ Bb9 Adim. Bb9 Bb7 Eb Ab Eb Ab Eb Gm7 Eb

Abm6 Eb Edim. Fm7 Bb7 Fm7 Bb7 Eb F7 Cdim.

F Bb Eb BbDm7 Bb Ebm6 Bb Fdim F7 Fdim. F9

f

F7 Cm7 Bb Eb Bb Eb Bb Ebm6

mf

Bb Fdim. F7 Fdim. F9 F7 F9 F7 Gb7 Gb9 Gb7 Cm7 F7 B7 Bb

f

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ETUDE FOR VIOLINS AND LOVE

DIALOGUE FOR LOVERS

LITTLE W

Drums

Arranged by
JOHNNY WARRINGTON

Moderate Bounce

mf

f The

mf moon was all a - glow and Heav - en was in your eyes,

The night that you told me, those lit - tle white lies. The

stars all seemed to know, that you did - n't mean all those sighs,

The night that you told me, those Lit - tle White Lies. I

B try - but there's no for - get - ting when ev - 'ning ap - pears, I

sigh - but there's no re - gret - ting in spite - of my tears. { The

Dev - il was in your heart, but Heav - en was in your eyes, }
would - n't be - lieve those lips, who - ev - er could doubt those eyes } }

The night - that you told me, - those Lit - tle White Lies. The Lies.

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HITE LIES

By
WALTER DONALDSON

Drums

Cym.

C

D

E

F

Rim Shot

Rim Shot.

Cym

mf

f

4

6

4

6



BENNY GOODMAN'S 50 HOT LICKS for CLARINET
EDDIE MILLER'S 50 HOT LICKS for TENOR SAX
ZIGGIE ELMAN'S 50 HOT LICKS for TRUMPET
BENNY CARTER'S 50 HOT LICKS for ALTO SAX
RAY BAUDUC'S 150 PROGRESSIVE DRUM RHYTHMS
MURRAY McEACHERN'S 50 SWING PHRASES for TROMBONE
AL DUFFY'S 50 SWING PHRASES for VIOLIN
SAMMY PRAGER'S 50 SWING PHRASES for PIANO

LITTLE WHITE LIES

Bass

Arranged by
JOHNNY WARRINGTON

Moderate Bounce

The

A
moon was all a-glow and Heav-en was in your eyes,
The night that you told me, those Lit-tle White Lies. The
stars all seemed to know, that you did-n't mean all those sighs,
The night that you told me, those Lit-tle White Lies. I
B
try — but there's no for-get-ting when ev-'ning ap - pears, I
sigh — but there's no re-gret-ting in spite — of my tears. {The Who
Dev-il was in your heart, but Heav-en was in your eyes,
would-n't be-lieve those lips, who - ev - er could doubt those eyes?}
The night that you told me, — those Lit-tle White Lies. The Lies.

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WHITE LIES

By
WALTER DONALDSON

Bass

The musical score is written for Bass and consists of ten staves. It begins with a common time signature (C) and a key signature of one flat (B-flat). The first staff contains a sequence of eighth notes. The second staff includes accents (>) and a key signature change to two flats (B-flat, E-flat). The third staff is marked with a mezzo-forte (mf) dynamic. The fourth staff continues the melodic line. The fifth staff is marked with a forte (f) dynamic. The sixth staff includes a key signature change to three flats (B-flat, E-flat, A-flat). The seventh staff is marked with a mezzo-forte (mf) dynamic. The eighth staff is marked with a forte (f) dynamic. The ninth staff includes a key signature change to two flats (B-flat, E-flat). The tenth staff concludes with a key signature change to one flat (B-flat) and a final note with an accent (^).

ARRANGER-AID

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Dorsey, Jimmy Lunceford, Hal Kemp, Richard Himber, Jan Savitt.



Piano

Moderate Bounce

The musical score is written for piano and consists of seven systems of music. Each system has a vocal line and a piano accompaniment line. The tempo is 'Moderate Bounce'. The first system starts with a dynamic marking of *mf*. The second system has a dynamic marking of *f* and a *mf* marking. The lyrics are: 'The moon was all a-glow and Heav-en was in your eyes, The night that you told me, those Lit-tle White Lies. The stars all seemed to know, that you did-n't mean all those sighs, The night that you told me, those Lit-tle White Lies. I'. There are some performance markings like 'A' and 'd.'.

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LITTLE WHITE LIES

Piano 2

Arranged by
JOHNNY WARRINGTON

B

try — but there's no for-get-ting when ev-ning ap-pears, I sigh — but there's
no re-gret-ting in spite — of my tears. *The* Dev-il was in your
Who would-nt be-lieve those
heart, but Heav-en was in your eyes, } *The* night — that you
Lips, who-ev-er could doubt those eyes? }

told me, — those lit-tle White Lies. *1.* The Lies. *3.*

C

NEW PIANO SUITES—\$1.00 Each

- | | |
|-----------------------------------|--------------------|
| THE WHAT-NOT SHELF | by WALTER FREED |
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| MANHATTAN POTPOURRI | by MARGO BURKE |
| NOCTURNAL SUITE | by ADAM CARROLL |
| HOLLYWOOD IMPRESSIONS | by BERT REISFELD |

HITE LIES

By
WALTER DONALDSON

Piano 3

Clar.

mf

Tromb.

E

MODERN AMERICAN MUSIC FOR PIANO — 60c EACH

A LOVER'S FANTASY.....BARGY-SIGNORELLI
 APRIL AFTERNOON.....STANLEY FREEDMAN
 AQUAMARINE.....BERNARD MALTIN
 BALLERINA'S DREAM.....BLOOM-SCHARF
 BARBARA.....DONALD MIDGLEY
 CELESTIAL REVERIE.....BOBBY VAN EPS
 FLIGHT FANTASY.....DONALD MIDGLEY
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 KEEPER OF THE KEYS.....BERNARD MALTIN
 KIDDIN' ON THE STRINGS.....BLUESTONE-SHERWOOD
 MANHATTAN IN MAY.....MICKEY BLOOM
 NIGHT AT THE BALLET.....MICKEY BLOOM
 NIGHT LETTER FROM MARS.....STANLEY FREEDMAN
 SEVENTH DAY (ANGELUS).....BARGY-SIGNORELLI
 SPRING RAIN.....LARRY STOCK
 WINDOW SHOPPERS.....BILL SNYDER

Clar.

F

Trit. Solo

mf

"THE MUSIC OF DAVID BROEKMAN"

for PIANO—60¢ Each

DIALOGUE FOR LOVERS
SAMBA OF THE ORCHIDS
DANCE OF THE AMAZON

THE BEAUTIFUL BLUE HUDSON
INTERMEZZO FOR A DAY IN MAY
ETUDE FOR VIOLINS AND LOVE

Violins A-B-C

Moderate Bounce

mf
unis.

Saxes
mf

mf
unis.
A

mf
unis.

mf
unis.

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LITTLE WHITE LIES

Violins 2

Arranged by
JOHNNY WARRINGTON

The night that you told me, those lit-tle White Lies. I
try— but there's no for-get-ting when ev-ning ap-pears, I
sigh— but there's no re-get-ting in spite— of my tears. {The Who

The musical score is written for Violins 2 and consists of three systems. Each system contains a vocal line with lyrics and a piano accompaniment. The first system begins with a treble clef and a key signature of one sharp (F#). The second system starts with a boxed 'B' time signature change to 3/4. The third system continues the 3/4 time signature. The lyrics are: 'The night that you told me, those lit-tle White Lies. I try— but there's no for-get-ting when ev-ning ap-pears, I sigh— but there's no re-get-ting in spite— of my tears. {The Who'. The piano accompaniment features arpeggiated chords and melodic lines in both hands.

THE DAVID ROSI

for VIOLIN, CELLO and

HOLIDAY FOR STRINGS
DANCE OF THE SPANISH ONION
A STRIP OF SUNSET

Conten

WHITE LIES

By
WALTER DONALDSON

Violins 3

Dev-il was in your heart, but Heav-en was in your eyes,
would-n't be-lieve those lips, who-ev-er could doubt those eyes?

The night that you told me, - those Lit-tle White Lies! The

tutti
Lies!

Cresc.

mf *f*

TRIO ALBUM

and PIANO — \$2.50

OUR WALTZ
NOSTALGIA
MY DOG HAS FLEAS

Violins 4

VIOLIN TRANSCRIPTIONS — WITH PIANO ACCOMPANIMENT 75c EACH

CELESTIAL REVERIE.....	BOBBY VAN EPS
GYMNASTICS.....	HARRY BLUESTONE
HOLIDAY FOR STRINGS.....	DAVID ROSE
KIDDIN' ON THE STRINGS.....	BLUESTONE-SHERWOOD
OUR WALTZ.....	DAVID ROSE
WHEN A GYPSY MAKES HIS VIOLIN CRY.....	RUBINOFF ARRANGEMENT

LITTLE WI

5th Saxophone
(Eb Baritone)

Arranged by
JOHNNY WARRINGTON

Moderate Bounce

The musical score is written for a 5th Saxophone (Eb Baritone) and consists of several systems of staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "Moderate Bounce". The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key features include:

- Tempo:** *Moderate Bounce*
- Dynamic Markings:** *mf* (mezzo-forte) and *Soli* (solo).
- Section A:** A section marked with a box 'A' containing a treble clef and a 3-measure rest, followed by a melodic line.
- Section B:** A section marked with a box 'B' containing a treble clef and a melodic line.
- Accompaniment:** The lower staves provide harmonic support with chords and rhythmic patterns.
- Performance Instructions:** "Soli" is written above the staff at the beginning of the first system and above the staff in the middle of the sixth system. "No Soli" is written above the staff in the seventh system.

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