

Inventory of the Artie Shaw Collection, 1910-2005 (bulk 1936-1955)

Collection Number: MMS 5

University of Arizona School of Music

Processed by: Keith Pawlak

Date completed: draft version

Collection Summary

Collection name: Artie Shaw Collection

Collection number: MMS 5

Creator: Shaw, Artie (1910-2004)

Physical description: 30 linear ft. (93 boxes)

Abstract: Collection of musical arrangements, business records, photographs, and awards from the clarinetist, bandleader, and arranger, Artie Shaw (1910-2004).

Repository: School of Music.

School of Music
University of Arizona
PO Box 210004
Tucson, AZ 85721-0005
URL: <http://web.cfa.arizona.edu/music>

Administrative Information

Restrictions: The collection is open to researchers by appointment. There are no restricted materials. Copyright restrictions do exist on music manuscripts in the collection. For more information or requests to photocopy materials, to publish, or to make an appointment, please contact:

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Acquisition Information: The Artie Shaw collection was established in 1991 through the help of A. Edward Ezor, executor of the Artie Shaw Estate. Additional manuscripts were acquired in 2004 and 2007 through the help of Dick Johnson.

Provenance: The collection was originally loaned to Boston University by Artie Shaw in the early 1980's. It was later transferred, at Shaw's request, to The University of Arizona in May 1991.

Acknowledgements: This finding aid would not have been possible without the help of James Langton.

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Credit line: Artie Shaw Collection, University of Arizona School of Music

Biography

Artie Shaw (1910-2004) was a noted jazz clarinetist, bandleader, composer, arranger, and writer. Born Arthur Arshawsky in Manhattan, his family moved to New Haven where he taught himself to play the saxophone.

In 1925, Shaw worked as an alto saxophonist in Johnny Cavallaro's dance band; from 1926 to 1929 he was the music director and arranger for the Austin Wylie Orchestra. From 1931-35, Shaw worked as a session musician in New York. He formed his first group in 1936 after receiving acclaim for his chamber composition "Interlude in B Flat."

He recorded his first big hit, Cole Porter's "Begin the Beguine" in 1938, and became the "King of the Clarinet" in that year. After going into a brief seclusion during the winter of 1939, he returned to the studio and recorded his next big hit "Frenesi." From 1942-43, Shaw formed a band which he led throughout the Pacific war zone. Off and on from 1940-53, Shaw led a small band called the "Gramercy Five," and played his last gig in October 1954.

He began to write books, including a memoir, The Trouble with Cinderella: An Outline of Identity. (1952); and fiction, I Love You, I Hate You, Drop Dead, (1965); and The Best of Intentions, (1989). Shaw briefly reorganized his band in 1983, but did not play in it.

Scope and Content Note

The papers in this collection are arranged in three series: Musical Compositions and Arrangements, Business Records, Awards, and Recordings.

The bulk of the collection consists of music scores by arrangers, including Shaw, played by his many bands. The manuscript for the screen story *There's Room For Everybody*, by Artie Shaw and H.S. Kraft is included. Notebook writings include tune lists for the Gramercy 5, quotations, story ideas, and philosophical and political ideas. There is also a script for a television interview with Artie Shaw. Photographs include Artie Shaw as a child, his son Jonathan, and his United States Navy Band "The Rangers." The sparse Correspondence relates mostly to business matters, including property transactions. Financial records include auction and band salary records. Many of Shaw's awards and honors are also included.

Amongst the printed materials are news clippings, pamphlets, and scrapbook pages concerning Artie Shaw and his band, computers, music, and politics.

Arrangement

The order of each series is noted under the header for the respective series or subseries. The order of the first series is chronological and is grouped according to the different periods in Shaw's performing career.

Organization

This collection is organized into three series:

Series I: Musical Compositions and Arrangements, 1936-1955

Series II: Business Records, 1945-1955

Series III: Miscellaneous, 1910-1955

Series IV: Recordings, 1991-2001

Series V: Awards and Honors, 1938-2005

Container List

I Music, 1936-1955

The main series of this collection is divided into sixteen subseries. Each of these subseries denotes a specific period in Artie Shaw's career as a bandleader and clarinetist. The arrangement for the folders within each subseries is determined first by date (first recording date, author's signature, etc) and then by either alphabetical order or arranger.

Every attempt has been made to determine the authorship of manuscripts through either signature or handwritten analysis. Any scores marked arranged by Jerry Gray were likely a collaboration between Shaw and Gray. The abbreviation AS refers to the index number(s) used by Shaw for the particular title. The first number refers to the library number; any additional numbers refer to band book numbers. All manuscripts are in holograph unless mentioned to be otherwise.

May 24, 1936 - March 9, 1937: The String Swing Ensemble

This is Artie Shaw's first band under his own name. The first recording made by this ensemble was Artie's own composition and arrangement of "Interlude in Bb," which was performed at the Imperial Theatre in New York on May 24, 1936. The instrumentation for this ensemble was strings and rhythm; proceeding arrangements for this ensemble were written for strings, rhythm, tenor saxophone, trombone and 1 or 2 trumpets.

Box	Folder	Description
1	1	Interlude In Bb – May 24, 1936 Score and parts (2 sets of parts); AS # 226 / X12; aka "Chord-ination"; composer/arranger: Artie Shaw; copyist: Artie Shaw (1 st set), Benjamin Ginsberg (2 nd set); performed live May 24, 1936 (Imperial Theatre, New York); from the Aircheck Records album # LP-1 and the Book of the Month Records album # 71-7715. Note: The score appears to have been professionally engraved by Benjamin Ginsberg. This engraving was possibly prepared from the parts made by Artie.
1	2	Japanese Sandman – June 11, 1936 Score and parts; AS # 272 / X9; arranger: Artie Shaw; copyist: Hewit H. Thomas, C. E. Wilkinson; recorded June 11, 1936; from the Brunswick Records 78 # 7688. See oversize items for score.
1	3	I Used To Be Above Love – June 11, 1936 Score and parts; AS # 237 / X10; arranger: Paul Sterrett; copyist: Peter Feldhann; recorded June 11, 1936; from the Brunswick Records 78 # 7698. Vocal for Wes Vaughn.
1	4	A Pretty Girl Is Like A Melody – June 11, 1936 Score and parts; AS # 16 / X13; arranger: Artie Shaw; copyist: Benjamin Ginsberg, Hewit H. Thomas, C. E. Wilkinson; recorded June 11, 1936; from the Brunswick Records 78 # 7688.

1	5	Sugar Foot Stomp – August 6, 1936 Score and parts; AS # 510 / X21; arranger: Joe Lipman; copyist: Benjamin Ginsberg; recorded August 6, 1936; from the Brunswick Records 78 # 7735.
1	6	Thou Swell – August 6, 1936 Score and parts; AS # 567 / X33; arranger: Joe Lipman; copyist: Benjamin Ginsberg; recorded August 6, 1936; from the Brunswick Records 78 # 7735.
1	7	Darling, Not Without You – September 17, 1936 Score and parts; AS # 96 / X62; arranger: Jerry Gray; copyist: Benjamin Ginsberg; recorded September 17, 1936; from the Brunswick Records 78 # 7741.
1	8	The Skeleton In The Closet – October 30, 1936 Score and parts; AS # 493 / X81; arranger: Artie Shaw; copyist: Benjamin Ginsberg; recorded October 30, 1936; from the Brunswick Records 78 # 7771.
2	1	There's Something In The Air – October 30, 1936 Score and parts; AS # 563 / X82; arranger: Franklyn Marks; copyist: Benjamin Ginsbeg, Leo D. Kahn; recorded October 30, 1936; from the Brunswick Records 78 # 7778. Vocal for Peg La Centra
2	2	Sobbin' Blues – December 23, 1936 Score and parts; AS # 496 / X91; arranger: Jerry Gray; copyist: Benjamin Ginsberg; recorded December 23, 1936; from the Brunswick Records 78 # 7806. An adaptation of this piece was made for the 1937-1938 band. See also box 11.
2	3	Cream Puff – December 23, 1936 Score and parts; AS # 80 / X87; arranger: Franklyn Marks; copyist: Benjamin Ginsberg; recorded December 23, 1936; from the Brunswick Records 78 # 7806. An adaptation of this piece was made for the 1937-1938 band. See also box 10
2	4	My Blue Heaven – December 23, 1936 Score and parts; AS # 23 / X74; arranger: Artie Shaw; copyist: unknown; recorded December 23, 1936; from the Brunswick Records 78 # 7827. An adaptation of this piece was made for the 1937-1938 band. See also box 10,
2	5	Streamline – December 23, 1936 Score and parts; AS # 508 / X86; arranger: Artie Shaw; copyist: Benjamin Ginsberg; recorded December 23, 1936; from the Brunswick Records 78 # 7852. (strings and rhythm only)
2	6	Sweet Lorraine – December 23, 1936 Score and parts; AS # 517 / X5; arranger: Artie Shaw; copyist: Benjamin Ginsberg; recorded December 23, 1936; from the Brunswick Records 78 # 7852. (strings and rhythm only)

2	7	When Your Lover Has Gone – March 4, 1936 Score and parts; AS # 628 / X20; arranger: unknown; copyist: unknown; recorded March 4, 1937; from the Thesaurus Transcription Service 78 # 385.
2	8	All Dressed Up And No Place To Go - 1936 Score and parts; AS # 143 / X53; arranger: Franklyn Marks; copyist: Benjamin Ginsberg; recorded March 4, 1937; from the Thesaurus Transcription Service 78 # 385. Vocal for Peg La Centra. Score stamped 1936.
2	9	April In Paris - 1936 Score and parts; AS # 17 / X89; arranger: Franklyn Marks; copyist: Benjamin Ginsberg; unrecorded.
2	10	Black And Blue - 1936 Score and parts; AS # 48 / X3; arranger: Irving Szathmary; copyist: Benjamin Ginsberg; unrecorded.
2	11	Blue Skies - 1936 Parts only; AS # 51 / X7; arranger: unknown; copyist: Benjamin Ginsberg; unrecorded.
2	12	Clarinet Marmalade - 1936 Score and parts; AS # 74 / X88; arranger: unknown; copyist: unknown; unrecorded
3	1	Girl Friend - 1936 Score and parts; AS # 151 / X96; arranger: Franklyn Marks; copyist: unknown; unrecorded. An adaptation of this piece was made for the 1937-1938 band.
3	2	Honeysuckle Rose - 1936 Score and parts; AS # 177; arranger: unknown; copyist: unknown; unrecorded.
3	3	I Can't Believe That You're In Love With Me - 1936 Score and parts; AS # 201; arranger: unknown; copyist: Benjamin Ginsberg; unrecorded.
3	4	In A Sentimental Mood - 1936 Score and parts; AS # 224 / X24; arranger: Franklyn Marks; copyist: Florence Ketcham; unrecorded.
3	5	(Back Home Again, In) Indiana - 1936 Score and parts; AS # 222; arranger: Franklyn Marks; copyist: Benjamin Ginsberg; unrecorded.
3	6	It Ain't Necessarily So - 1936 Score and parts; AS # 229 / X19; arranger: Ernie Watson; copyist: Ernie Watson; unrecorded.
3	7	Night And Day – 1937 Parts only; arranger: unknown; copyist: unknown; unrecorded.
		Nightmare - 1936 Score only; aka "Theme"; arranger: Artie Shaw; unrecorded. See oversize items for score.

3	8	Opus Nola - 1936 Score and parts; AS # 421 / X27; arranger: unknown; copyist: Benjamin Ginsberg; unrecorded.
3	9	Organ Grinder's Swing - 1936 Score and parts; AS # 422 / X102; arranger: Artie Shaw; copyist: Benjamin Ginsberg; unrecorded.
3	10	Out Of Nowhere - 1936 Score and parts; AS # 423 / X28; arranger: Joe Lipman; copyist: Benjamin Ginsberg; unrecorded.
3	11	Pennies From Heaven - 1936 Score and parts; AS # 442 / X107; arranger: Joe Lipman; copyist: Benjamin Ginsberg; unrecorded.
3	12	Solitude - 1936 Score and parts; AS # 498 / X15; arranger: Irving Szathmary; copyist: Benjamin Ginsberg; unrecorded.
4	1	St. Louis Blues - 1936 Score and parts; AS # 505 / X45; arranger: Joe Lipman; copyist: Benjamin Ginsberg; unrecorded.
4	2	Stardust - 1936 Score and parts; AS # 503 / X18; arranger: Franklyn Marks; copyist: Florence Ketcham; unrecorded.
4	3	Stars in My Eyes - 1936 Score and parts; AS # 504; arranger: Irving Szathmary; copyist: unknown; unrecorded.
4	4	Sugar - 1936 Score and parts; AS # 509 / X11; arranger: Deane Kincaide; copyist: Benjamin Ginsberg; unrecorded.
4	5	Suki-Yaki - 1936 Cello part only; AS # 511; arranger: unknown; copyist: Benjamin Ginsberg; unrecorded.
4	6	Summertime - 1936 Parts only; AS # 513 / X23; arranger: Ernie Watson; copyist: Ernie Watson; unrecorded.
4	7	Sweet And Lovely - 1936 Score and parts; AS # 518 / X57; arranger: Franklyn Marks; copyist: Benjamin Ginsberg; unrecorded.
4	8	Take My Word - 1936 Score only; AS # 533; aka "Lonesome Night"; arranger: Joe Lipman; copyist: unknown; unrecorded.
4	9	Tea For Two - 1936 Score and parts; AS # 554 / X70; arranger: Franklyn Marks; copyist: Benjamin Ginsberg; unrecorded.
4	10	The Way You Look Tonight - 1936 Score and parts; AS # 622 / X69; arranger: Franklyn Marks; copyist: Benjamin Ginsberg; unrecorded.

5	1	There's A Small Hotel, 1936 Score and parts; AS # 562 / X42; arranger: Irving Szathmary; copyist: Benjamin Ginsberg; unrecorded.
5	2	These Foolish Things - 1936 Score and parts; AS # 564 / X25; arranger: Irving Szathmary; copyist: Benjamin Ginsberg; unrecorded.
5	3	Until The Real Thing Comes Along -1936 Score and parts; AS # 601/ X49; arranger: Joe Lipman; copyist: Benjamin Ginsberg; unrecorded
5	4	You Took Advantage of Me - 1936 Score and parts; AS # 677 / X95; arranger: Artie Shaw; copyist: Benjamin Ginsberg; unrecorded.
5	5	You're Not The Kind - 1936 Score and parts; AS # 676 / X27; arranger: Charles Maehl; copyist: Benjamin Ginsberg; unrecorded.
5	6	You're Not The Kind - 1936 Parts; AS # 676 / X35; arranger: unknown; copyist: Benjamin Ginsberg; unrecorded. Different arrangement from AS # X27

April 2, 1937 – March 13, 1938(?): The 13-Piece Big Band

The String Swing ensemble's last concert was held on March 9, 1937. Less than a month later, on April 2, 1937, Artie appeared at the Raymor Ballroom in Boston with a new conventional swing band. The instrumentation for this group was a 13-piece big band: 3 trumpets, 2 trombones, 4 woodwinds (2 altos and 2 tenors) and rhythm.

The 13-piece band made its final studio recording on February 15, 1938. A month later on March 13, 1938, Harry Rodgers wrote the last known arrangement for the band. Sometime between this date and July 24, 1938, Artie added a 3rd trombone to the brass section. To accommodate the new player, 3rd trombone parts were added to many of the existing charts in the band's book – these were mostly copied by Russell Brown and were often made without rescoring. These parts are noted in the folder description when present.

Box	Folder	Description
6	1	Night Over Shanghai – April 28, 1937 Score only; AS # 387; arranger: Jerry Gray; recorded April 28, 1937; from the Thesaurus Transcription Service 78 # 395. Contains an added 3 rd trombone (score only).
6	2	Beginner's Luck – April 28, 1937 Score only: AS # 45; arranger: Jerry Gray; recorded April 28, 1937; from the Thesaurus Transcription Service 78 # 398. Vocal for Dorothy Howe.

6	3	Someday Sweetheart – April 28, 1937 Score and parts; AS # 500 / 7; arranger: Al Avola; copyist: Benjamin Ginsberg; recorded April 28, 1937; from the Thesaurus Transcription Service 78 # 402. Contains added 3 rd trombone.
6	4	Hold Your Hats – April 28, 1937 Score and parts; AS # 487 / 153; arranger: John Barte; copyist: unknown; recorded April 28, 1937; from the Thesaurus Transcription Service 78 # 402. Contains added 3 rd trombone.
6	5	Night and Day – April 28, 1937 Score and parts, AS #385 / 25; arranger: Jerry Gray; copyist: Benjamin Ginsberg; recorded April 28, 1937; from the Thesaurus Transcription Service 78 # 389.
6	6	Because I Love You – May 13, 1937 Score and parts; AS # 43 / 26; arranger: Jerry Gray; copyist: Benjamin Ginsberg; recorded May 13, 1937; from the Brunswick Records 78 # 7899.
6	7	I Surrender Dear – May 18, 1937 Parts only; AS # 265 / 50; arranger: Jerry Gray (?); copyist: Benjamin Ginsberg; recorded May 18, 1937; from the Brunswick Records 78 # 7907. This arrangement was adapted for Shaw's 1938, 1940 and 1945 bands. See box 29 for reconstructed score.
6	8	Whispers In The Dark – July 12, 1937 Score and parts; AS # 631 / 88; arranger: Jerry Gray; copyist: Benjamin Ginsberg; recorded July 12, 1937; from the Thesaurus Transcription Service 78 # 419.
6	9	If I Put My Heart Into A Song – July 12, 1937 Score and parts; AS # 207 / 74; arranger: Jerry Gray; copyist: Benjamin Ginsberg; recorded July 12, 1937; from the Thesaurus Transcription Service 78 # 419.
6	10	All You Want To Do Is Dance – July 12, 1937 Score only; AS # 9; arranger: Harry Rodgers; recorded July 12, 1937; from the Thesaurus Transcription Service 78 # 419. Vocal for Peg La Centra
6	11	The Folks Who Live On The Hill – July 12, 1937 Score and parts; AS # 137; arranger: Jerry Gray; copyist: unknown; recorded July 12, 1937; from the Thesaurus Transcription Service 78 # 426. Vocal for Peg La Centra. Contains added 3 rd trombone.
6	12	The Things I Want – July 12, 1937 Score and parts; AS # 566 / 84; arranger: Al Avola (?); copyist: Al Avola (?); recorded July 12, 1937; from the Thesaurus Transcription Service 78 # 426. Vocal for Peg La Centra
7	1	The Loveliness Of You – July 12, 1937 Score and parts; AS # 311 / 85; arranger: Harry Rodgers; copyist: unknown; recorded July 12, 1937; from the Thesaurus Transcription Service 78 # 420. Vocal for Peg La Centra

7	2	If I Had You - July 12, 1937 Score and parts; AS # 197 / 39; arranger: Jerry Gray; copyist: Benjamin Ginsberg; recorded July 12, 1937; from the Thesaurus Transcription Service 78 # 433.
7	3	Together – July 12, 1937 Score and parts; AS # 572 / 62; arranger: Jerry Gray; copyist: Benjamin Ginsberg; recorded July 12, 1937; from the Thesaurus Transcription Service 78 # 433. Contains added 3 rd trombone (score and parts)
7	4	Just You, Just Me – July 12, 1937 Score and parts; AS # 277 / 59; arranger: Jerry Gray; copyist: Benjamin Ginsberg; recorded July 12, 1937; from the Thesaurus Transcription Service 78 # 433. Contains added 3 rd trombone.
7	5	It's A Long Way To Tipperary – September 17, 1937 Score and parts; AS # 586 / 60; arranger: Jerry Gray; copyist: unknown; recorded September 17, 1937; from the Brunswick Records 78 # 7965. Contains added 3 rd trombone.
7	6	I've A Strange New Rhythm In My Heart – September 17, 1937 Score only; AS # 238 / 16; arranger: Jerry Gray; copyist: Jerry Gray; recorded September 17, 1937; from the Brunswick Records 78 # 7971.
7	7	If It's The Last Thing I Do – September 17, 1937 Score and parts; AS # 208 / 15; arranger: Jerry Gray; copyist: unknown; recorded September 17, 1937; from the Brunswick Records 78 # 7965. Vocal for Bea Wain
7	8	Shoot The Likker To Me John Boy – September 17, 1937 Score and parts; AS # 489 / 10; aka "Shoot the Rhythm to Me, John Boy"; arranger: Artie Shaw; copyist: unknown; recorded September 17, 1937; from the Brunswick Records 78 # 7976. Contains added 3 rd trombone (score only).
7	9	Free Wheeling – September 17, 1937 Score and parts; AS # 138 / 13; arranger: Artie Shaw; copyist: unknown; recorded September 17, 1937; from the Brunswick Records 78 # 7976. Vocal for Leo Watson. Contains added 3 rd trombone
7	10	I'd Rather Be Right – October 12, 1937 Score and parts; AS #246 / 115; arranger: Harry Rodgers (dated October 12, 1937); copyist: Harry Rodgers (?); recorded October 17, 1937; from the Thesaurus Transcription Service 78 # 455.
8	1	Have You Met Miss Jones – October 14, 1937 Score and parts; AS # 125 / 114; arranger: Harry Rodgers (dated October 14, 1937); copyist: Harry Rodgers (?); recorded October 17, 1937; from the Thesaurus Transcription Service 78 # 455. Vocal for Tony Pastor
8	2	A Strange Loneliness – October 17, 1937 Score only; AS # 21; arranger: Artie Shaw; recorded October 17, 1937; from the Thesaurus Transcription Service 78 # 455.

8	3	S. O. S. – October 17, 1937 Score only; AS # 274; aka “Just as Bad”; arranger: Al Avola(?); recorded October 17, 1937; from the Thesaurus Transcription Service 78 # 496.
8	4	I’m Yours – October 17, 1937 Score only; AS # 221; arranger: Artie Shaw; recorded October 17, 1937; from the Thesaurus Transcription Service 78 # 461.
8	5	Old Black Joe – October 17, 1937 Score and parts; AS # 412 / 61; arranger: Jerry Gray; copyist: Jerry Gray, Benjamin Ginsberg, Russell Brown; recorded October 17, 1937; from the Thesaurus Transcription Service 78 # 461.
8	6	Let ‘er Go – October 18, 1937 Score and parts; AS # 302 / 113; arranger: Jerry Gray; copyist: unknown; recorded October 18, 1937; from the Brunswick Records 78 # 7986.
8	7	Monsoon – October 18, 1937 Score and parts; AS # 365, 608, 51; aka “Triads”; arranger: Russell Brown (?); copyist: Benjamin Ginsberg; recorded October 18, 1937; from the Brunswick Records 78 # 8019. Contains added 3 rd trombone (score only). Note: It appears that the score might have been copied from parts by Russell Brown. This would explain why the recorded title is on the score and not the original title – which appears on the parts - of “Triads.”
8	8	In The Still Of The Night – November 24, 1937 Score only; AS # 225; arranger: Harry Rodgers (dated November 24, 1937); unrecorded. Contains added 3 rd trombone.
8	9	A Foggy Day – December 6, 1937 Score and parts; AS # 29 / 34; arranger: Harry Rodgers (dated December 6, 1937); copyist: Harry Rodgers; unrecorded.
8	10	Non-Stop Flight – December 15, 1937 Score and parts (missing 2 nd trumpet); AS # 394 / 111; arranger: Artie Shaw; copyist: unknown; recorded December 15, 1937; from the Thesaurus Transcription Service 78 # 482. Contains added 3 rd trombone.
8	11	Show Me The Way To Go Home – December 15, 1937 Score and parts; AS # 491 / 66; arranger: Jerry Gray; copyist: Benjamin Ginsberg; recorded December 15, 1937; from the Thesaurus Transcription Service 78 # 524. Contains added 3 rd trombone (score and parts)
8	12	Whistle While You Work – December 30, 1937 Score and parts; AS # 642; arranger: Al Avola; copyist: Al Avola (?); recorded December 30, 1937; from the Brunswick Records 78 # 8050. Vocal for Tony Pastor. Contains added 3 rd trombone.
8	13	Thrill Of A Lifetime – January 26, 1938 Score and parts; AS # 568; arranger: Harry Rodgers dated January 26, 1938); copyist: Jerry Gray (?); unrecorded. Vocal arrangement. Contains added 3 rd trombone.

9	1	Thanks For The Memory – February 3, 1938 Score and parts; AS # 556; arranger: Harry Rodgers; copyist: Harry Rodgers (dated February 3, 1938); unrecorded. Vocal arrangement. Contains added 3 rd trombone (score and parts).
9	2	My Old Kentucky Home – February 15, 1938 Score and parts; AS # 414 / 73; arranger: Jerry Gray; copyist: Benjamin Ginsberg; recorded February 15, 1938; from the Thesaurus Transcription Service 78 # 501.
9	3	Any Old Time – February 15, 1938 Score and parts; AS # 15, 59, 13, 25, 24 and 106; arranger: Artie Shaw; copyist: unknown; recorded February 15, 1938; from the Thesaurus Transcription Service 78 # 501. Vocal originally written for Nita Bradley; also recorded by Billie Holiday and Helen Forrest. Contains added 3 rd trombone (score and parts); added bary, 4 th tpt, and 4 th trombone (2 sets [1944]: the 1 st added by Harry Rodgers and the 2 nd professionally copied); and recopied rhythm parts (date unknown).
9	4	It's Wonderful – February 15, 1938 Score and parts; AS # 236 / 108; arranger: Jerry Gray; copyist: Harry Rodgers (?); recorded February 15, 1938; from the Thesaurus Transcription Service 78 # 500. Vocal for Nita Bradley. Contains added 3 rd trombone
9	5	Love's Old Sweet Song – February 15, 1938 Score and parts; AS # 323 / 38; arranger: Russell Brown; copyist: unknown; recorded February 15, 1938; from the Thesaurus Transcription Service 78 # 567. Contains added 3 rd trombone (score and parts)
9	6	Indian Love Call – February 15, 1938 Score and parts (missing 2 nd trumpet); AS # 223, 17, 52; arranger: Artie Shaw; copyist: unknown; recorded February 15, 1938; from the Thesaurus Transcription Service 78 # 567. Contains added 3 rd trombone (score and parts).
9	7	I Was Doing Alright – February 23, 1938 Score and parts; AS # 246, 145, 18; arranger: Harry Rodgers (dated February 23, 1938); copyist: unknown; unrecorded. Contains added 3 rd trombone (score and parts); and recopied rhythm parts by Emile Charlap.
9	8	Please Be Kind – March 13, 1938 Score and parts; AS # 448; arranger: Harry Rodgers (dated March 13, 1938); copyist: unknown; unrecorded. Vocal for Nita Bradley (?). Contains added 3 rd trombone (parts only). See oversize items for score.
9	9	Bei Mir Bist Du Schön - 1937 Score and parts; AS # 46 / 140; arranger: Artie Shaw; copyist: unknown; unrecorded.
10	1	Cream Puff - 1937 Score and parts; AS # 80 / 36; arranger: Franklyn Marks (adaptation by Jerry Gray of 1936 arrangement); copyist: Jerry Gray (?); unrecorded.

10	2	Don't Be That Way - 1937 Score and parts; AS # 155 / 104; arranger: Al Avola (?); copyist: unknown; unrecorded. Contains added 3 rd trombone (score and parts).
10	3	Home Made - 1937 Parts only; AS # 185 / 132; arranger: unknown; copyist: unknown; unrecorded. Contains added 3 rd trombone.
10	4	Honeysuckle Rose - 1937 Score and parts; AS # 177; arranger: unknown; copyist: unknown; unrecorded. This is not the version recorded for Thesaurus on December 15, 1937. See oversize items for score.
10	5	I Fall In Love With You Every Day - 1937 Score and parts; AS # 206 / 104; arranger: John Bartee; copyist: Russell Brown; unrecorded. Contains added 3 rd trombone (score and parts)
10	6	I Know Now - 1937 Score and parts; AS # 215 / 92; arranger: Jerry Gray; copyist: unknown; unrecorded. Female vocal.
10	7	I See Your Face Before Me - 1937 Parts only; AS # 616 / 146; arranger: unknown; copyist: unknown; unrecorded. Contains added 3 rd trombone.
10	8	I've Hitched My Wagon To A Star - 1937 Score and parts; AS #243 / 134; arranger: Jerry Gray; copyist: unknown; unrecorded.
10	9	Let's Call The Whole Thing Off - 1937 Score and parts; AS # 305 / 41; arranger: Jerry Gray; copyist: Benjamin Ginsberg; unrecorded. Vocal for Tony Pastor
10	10	Love Walked In - 1938 Score and parts; AS # 319 / 46; arranger: Jerry Gray; copyist: unknown; unrecorded. Vocal arrangement. Contains added 3 rd trombone (score and parts)
10	11	My Blue Heaven - 1937 Score and parts; AS # 339 / 154; arranger: Eddie Durham; performed live in 1939..
10	12	My Blue Heaven - 1937 Parts only; AS # 339 / 23; arranger: Artie Shaw; copyist: Benjamin Ginsberg; unrecorded. This arrangement is an adaptation of the arrangement for the 1936 band. Missing tpt 1&2, tbn 1, and rhythm.
10	13	My Blue Heaven – 1937 (?) Score only; AS # 339; arranger: unknown; unrecorded. Note: It is unclear if parts were even copied from this score.
10	14	Nice Work If You Can Get It - 1937 Score and parts; AS # 384 / 128; arranger: Al Avola (?); copyist: unknown; unrecorded.
11	1	Old Man Moon - 1937 Score and parts; AS # 415 / 37; arranger: Jerry Gray; copyist: unknown; unrecorded.

11	2	Penthouse Serenade - 1937 Score and parts; AS # 444 / 69; arranger: Al Avola (?); copyist: Benjamin Ginsberg; unrecorded.
11	3	Showboat Medley - 1937 Score and parts; AS # 490 / 33; arranger: Jerry Gray; copyist: unknown; unrecorded.
11	4	So Rare - 1937 Score and parts; AS # 501 / 12; arranger: Jerry Gray; copyist: unknown; unrecorded.
11	5	Sobbin' Blues - 1937 Score and parts; AS # 496 / 30; arranger: Jerry Gray; copyist: Benjamin Ginsberg; performed live November 25, 1938. Contains added 3 rd trombone (score and parts).
11	6	Somebody Loves Me - 1937 Score and parts; AS # 499 / 9; arranger: Jerry Gray; copyist: unknown; unrecorded.
11	7	Stardust - 1937 Score and alto sax 1 only; AS # 503; arranger: Jerry Gray; copyist: unknown; unrecorded. Contains added 3 rd trombone (score only).
11	8	That Old Feeling - 1937 Score and parts; AS # 557 / 109; arranger: Al Avola (?); copyist: unknown; unrecorded.
11	9	The Girl Friend - 1937 Parts; arranger: unknown; copyist: Artie Shaw (?); unrecorded.
11	10	They All Laughed - 1937 Score and parts; AS # 565 / 35; arranger: Jerry Gray; copyist: Benjamin Ginsberg; unrecorded.
11	11	They Can't Take That Away From Me - 1937 Parts only; AS # 607, 31, 74; arranger: unknown; copyist: Benjamin Ginsberg; unrecorded.
12	1	Things Are Looking Up - 1937 Score and parts; AS # 587 / 127; arranger: Jerry Gray; copyist: unknown; unrecorded.
12	2	Travelin' All Alone - 1938 Score only; AS # 575; arranger: Jerry Gray (ca. early 1938); performed ca. June 1938; unrecorded. Sung by Billie Holiday.
12	3	You And I Know - 1937 Score and parts; AS # 684 / 97; arranger: Jerry Gray; copyist: unknown; unrecorded.
12	4	You're My Desire - 1937 Score and parts; AS # 674 / 89; arranger: Jerry Gray; copyist: unknown; unrecorded. Vocal arrangement. Contains added 3 rd trombone (score and parts)

12	5	Yours And Mine - 1937 Score and parts; AS # 675 / 32; arranger: Jerry Gray; copyist: unknown; unrecorded.
12	6	You've Got Something There - 1937 Parts only; AS # 683 / 120; arranger: unknown; copyist: unknown; unrecorded.

July 24, 1938 (?) – November 15, 1939: The 14-Piece Big Band

On July 24, 1938, Artie Shaw went into RCA's "Studio 2" on East 24th Street in New York. He recorded six songs with his new 14-piece big band. One of the songs, "Begin the Beguine," became his biggest hit; the other, "Any Old Time," featured the only recording of Billie Holiday with his orchestra. These pieces and many others recorded during this period helped to make this band the most popular of his career. The instrumentation for this group was 3 trumpets, 3 trombones, 4 woodwinds, and rhythm.

Box	Folder	Description
13	1	Begin The Beguine – July 24, 1938 Parts only; AS # 44, 79, 3; arranger: Jerry Gray; copyist: Russell Brown; recorded July 24, 1938; from the Bluebird Records 78 # 7746. This arrangement also contains a recopied set of parts by Harry Rodgers for the 1944 band. There are also some rhythm parts that were recopied in 1939. In addition, some of the 1938 parts are missing: alto 1&2, tenor 2, tpt 2, tbn 3, and piano. This arrangement was also adapted for the 1940 and 1946 bands. See also box 31
13	2	Back Bay Shuffle – July 24, 1938 Score and parts; AS # 41 / 148; arranger: John Barteo; copyist: unknown; recorded July 24, 1938; from the Bluebird Records 78 # 7759. Note: This arrangement was originally written for the 1937 band and contains the added 3 rd trombone part by Russell Brown. It also contains a recopied set of parts, probably made by Jap Hutchinson in 1939. This arrangement was also adapted for the 1944 band. See also box 54
13	3	Nightmare – September 27, 1938 Score and bass part only; aka "Theme"; AS # 559 / 24; arranger: Artie Shaw; copyist: Benjamin Ginsberg; recorded September 27, 1938; from the Bluebird Records 78 # 7875. This arrangement is an adaptation of the one used for the 1936 band. It was also adapted for the 1940 and 1944 bands. See also oversize items.
13	4	Yesterdays – September 27, 1938 Score and parts; AS # 661, 82, 31, 77, 12; arranger: Jerry Gray; copyist: unknown; recorded September 27, 1938; from the Bluebird Records 78 # 10001. Note: This arrangement was originally written for the 1937 band (sometime in early 1938) and contains the added 3 rd trombone part by Russell Brown. It also contains an additional 4 th tpt, 4 tbn, and bary parts added by Harry Rodgers for the 1944 and 1950 bands. This arrangement was also adapted for the 1940 band. See also box 36

13	5	What Is This Thing Called Love? – September 27, 1938 Score and parts; AS # 164, 143, 10, 25; arranger: Jerry Gray; copyist: Dave Kaplan and Russell Brown; recorded September 27, 1938; from the Bluebird Records 78 # 10001. Contains parts copied by Russell Brown (1938) and others recopied by Dave Kaplan (1939). This arrangement was adapted for the 1940 band. See also box 30
13	6	You're A Sweet Little Headache – September 27, 1938 Score and parts; AS # 681 / 178; arranger: Jerry Gray; copyist: unknown; recorded September 27, 1938; from the Bluebird Records 78 # 7889. Vocal for Helen Forrest.
13	7	Thanks For Everything – November 17, 1938 Score only; AS # 579; arranger: Jerry Gray; recorded November 17, 1938; from the Bluebird Records 78 # 10055. Vocal for Helen Forrest.
13	8	Deep In A Dream – November 17, 1938 Score and parts; AS # 106; arranger: Jerry Gray; copyist: unknown; recorded November 17, 1938; from the Bluebird Records 78 # 10046. Vocal for Helen Forrest.
14	1	Softly As In A Morning Sunrise – November 17, 1938 Score and parts; AS # 530, 199, 32; arranger: Jerry Gray; copyist: William Beebe, Leonard Esterdahl; recorded November 17, 1938; from the Bluebird Records 78 # 10054. This arrangement was adapted for the 1940 and 1944 band. See also box 34
14	2	Copenhagen – November 17, 1938 Score and parts; AS # 78, 31, 175; arranger: Jerry Gray; copyist: Dave Kaplan and unknowns; recorded November 17, 1938; from the Bluebird Records 78 # 10054. Contains 1 set of parts by an unknown copyist (1938); 1 2 nd tenor recopy by Dave Kaplan (1939); 1 full set of recopied parts (year unknown); and 1 1 st tenor recopy (1950's).
14	3	Who Blew Out The Flame? – November 25, 1938 Score and parts; AS # 641 / 187; arranger: Jerry Gray; copyist: unknown; recorded live at the Blue Room November 25, 1938. Vocal for Helen Forrest.
14	4	They Say – November 25, 1938 Score and parts; AS # 584 / 186; arranger: Jerry Gray; copyist: Charles Grean; recorded live at the Blue Room November 25, 1938; recorded December 19, 1938 (Bluebird); from the Bluebird Records 78 # 10075. Vocal for Helen Forrest.
14	5	It Had To Be You – November 25, 1938 Score only; AS # ?; arranger: unknown; recorded live November 25, 1938; recorded December 19, 1938 (Bluebird); from the Brunswick Records 78 # 10091. This arrangement was recopied for the 1949 band.
14	6	My Reverie – November 25, 1938 Score and parts; AS # 369 / 185; arranger: Jerry Gray; copyist: unknown; recorded live at the Blue Room November 25, 1938. Vocal for Helen Forrest.

14	7	Pross-Tchai – November 28(?), 1938 Score and parts; AS # 452, 107, 28; aka “Prosschai”; arranger: Jerry Gray; copyist: Benjamin Ginsberg; recorded on film November 28/29, 1938; from the Vitaphone Move Short <i>Artie Shaw and His Orchestra</i> . Vocal for Tony Pastor
15	1	Shine on Harvest Moon – December 1, 1938 Score only; AS # 520; arranger: Jerry Gray; recorded live at the Blue Room December 1, 1938.
15	2	Out of Nowhere – December 2, 1938 Score only; AS # 423; arranger: Jerry Gray; recorded live at the Blue Room December 2, 1938. This arrangement was adapted for the 1940 band. Contains arranger’s sketch. See also box 28.
15	3	I Cover The Waterfront – December 14, 1938 Score and parts; AS # 204 / 112; arranger: Jerry Gray; copyist: Russell Brown; recorded live at the Blue Room December 14, 1938.
15	4	Jungle Drums – December 16, 1938 Score and parts; AS # 280, 45, 113, 117; arranger: Jerry Gray; copyist: William Beebe; recorded live at the Blue Room December 16, 1938; recorded December 19, 1938 (Bluebird); from the Bluebird Records 78 # 10091. Contains added bary, 4 th tpt and 4 th tbn by Harry Rodgers for the 1944 band. This arrangement was adapted for the 1940 band. See also box 29.
15	5	My Heart Belongs To Daddy – December 16, 1938 Score and alto 2 parts only; AS # 169, 144, 368; arranger: Harry Rodgers (dated December 16, 1938); copyist: Russell Brown; recorded live on the Old Gold Show March 12, 1939. Vocal arrangement.
15	6	A Room With A View – December 19, 1938 Score and parts; AS # 27; arranger: Jerry Gray; copyist: Russell Brown; recorded December 19, 1938; from the Bluebird Records 78 # 10075. Vocal for Helen Forrest.
15	7	Diga Diga Doo – December 20, 1938 Score and parts; AS # 108 / 118; arranger: Jerry Gray; copyist: William Beebe (1938) / Dave Kaplan (1939); recorded live at the Blue Room December 20, 1938. Contains 1 set of parts copied by William Beebe in 1938 and another set recopied by Dave Kaplan (1939).
15	8	This Can’t Be Love – December 21, 1938 Score and parts (missing 1 st alto); AS # 582; arranger: Harry Rodgers (dated December 21, 1938); copyist: Russell Brown; recorded live at the Blue Room January 18, 1939. Vocal for Helen Forrest.
15	9	Deep Purple – January 16, 1939 Score and parts; AS # 110; arranger: Harry Rodgers (dated January 16, 1939); copyist: William Beebe; recorded on film February n.d., 1939; recorded March 12, 1939 (Bluebird); written for the Vitaphone Move Short <i>Symphony of Swing</i> and later expanded. Vocal for Helen Forrest.

15	10	Lover Come Back To Me – January 17, 1939 Score and parts; AS # 326; arranger: Jerry Gray; copyist: Russell Brown / Dave Kaplan; recorded January 17, 1939; from the Bluebird Records 78 # 10126. Contains 1 set of parts copied by Russell Brown and another set recopied by Dave Kaplan. Most of the parts recopied by Dave Kaplan are missing. This arrangement was revised for the 1940 band. See also box 29.
16	1	My Heart Stood Still – January 17, 1938 Score and parts; AS # 373, 127, 46, 23; arranger: Jerry Gray; copyist: Russell Brown and others; recorded January 17, 1939; from the Bluebird Records 78 # 10125. Contains 1 set of parts copied in pencil and ink by Jerry Gray, Artie Shaw, and unknowns (this set was probably only used for the recording session); 1 set of parts copied by Russell Brown (1939). This version was adapted for the 1940 band. See also box 33
16	2	Supertime – January 17, 1939 Score and parts; AS # 529 / 6; arranger: Jerry Gray; copyist: Joseph Petroni; recorded January 17, 1939; from the Bluebird Records 78 # 10125. Contains an extra set of parts by an unknown copyist (1939).
		Vilia – January 17, 1939 Score only; AS # 611; arranger: Artie Shaw; recorded January 17, 1939; from the Bluebird Records 78 # 10128. Note: There is a Russell Brown stamp (dated 1938) on the score – yet the score is in Artie’s hand. See oversize items for score.
16	3	Rose Room – January 18, 1939 Score and parts; AS # 475, 14, 15; arranger: Artie Shaw; copyist: William Beebe; recorded live at the Blue Room January 18, 1939; recorded January 31, 1939 (Bluebird); from the Bluebird Records 78 # 10148.
16	4	Lady Be Good – January 22, 1939 Score and parts (missing parts); AS # 325 / 19; arranger: Artie Shaw; copyist: Russell Brown and Dave Kaplan; recorded live on the Old Gold Show January 22, 1939; recorded on film February n.d., 1939; from the Vitaphone Movie Short <i>Symphony of Swing</i> .
16	5	The Man I Love – January 23, 1939 Score and parts (missing 2 nd trombone); AS # 374, 57, 29; arranger: Jerry Gray; copyist: Dave Kaplan, William Beebe; recorded January 23, 1939; from the Bluebird Records 78 # 10128. This arrangement was adapted for the 1944 band. See also box 29
16	6	The Donkey Serenade – January 23, 1939 Score and parts (2 sets); AS # 115; arranger: Jerry Gray; copyist: Russell Brown (1 st set), R. D. Becker (2 nd set); recorded January 23, 1939; from the Bluebird Records 78 # 10125. Contains sketch for additional bary, 4 th tpt, and 4 th tbn parts (ca. 1944). This arrangement was recopied for the 1940-1941 band.

16	7	Bill – January 23, 1939 Score and parts; AS # 59, 73, 30; arranger: Jerry Gray; copyist: Charles Grean; recorded January 23, 1939; from the Bluebird Records 78 # 10124. Vocal for Helen Forrest. This arrangement was adapted by Lenny Hayton for the 1940 band. See also box 29
16	8	Zigeuner – January 23, 1939 Score and parts; AS # 700 / 43; arranger: Jerry Gray; copyist: Dave Kaplan; recorded January 23, 1939; from the Bluebird Records 78 # 10127.
16	9	Carioca – January 23, 1939 Score and parts; AS # 84; arranger: Jerry Gray; copyist: Russell Brown, Dave Kaplan; recorded January 23, 1939; from the Bluebird Records 78 # 10124. Contains sketch and added bary and 4 th tpt parts by Harry Rodgers for the 1944 band.
17	1	At Sundown – January 29, 1939 Score only; AS # 31 / 26; arranger: Jerry Gray; copyist: unknown; recorded live on the Old Gold Show January 29, 1939. This arrangement was recopied for the 1940 band. See also box 30.
17	2	Alone Together – January 31, 1939 Score and parts; AS # 30, 56, 12; arranger: Jerry Gray; copyist: Russell Brown; recorded January 31, 1939; from the Bluebird Records 78 # 10148.
17	3	It's All Yours – January 31, 1939 Score and parts; AS # 257 / 74; arranger: Jerry Gray; copyist: Charles Grean, William Beebe; recorded January 31, 1939; from the Bluebird Records 78 # 10141.
17	4	This Is It – January 31, 1939 Score and parts; AS # 590 / 73; arranger: Jerry Gray; copyist: Charles, Grean, William Beebe; recorded January 31, 1939; from the Bluebird Records 78 # 10141. Vocal for Helen Forrest.
17	5	I'm Coming Virginia – February 12, 1939 Score and parts; AS # 220; arranger: Jerry Gray (?); copyist: unknown; recorded live on the Old Gold Show February 12, 1939; recorded March 12, 1939 (Bluebird); from the Bluebird Records 78 # 10320.
17	6	I Cried For You – February 26, 1939 Score and parts; AS # 253 / 183; arranger: Al Avola; copyist: unknown; recorded live on the Old Gold Show February 26, 1939. Vocal for Helen Forrest.
17	7	Double Mellow – March 12, 1939 Parts only; AS # 765; aka "Original"; arranger: Artie Shaw; copyist: Edward Ward (?); recorded live on the Old Gold Show March 12, 1939. Note: This arrangement is an abridgement of Shaw's score of "Lady Be Good." "Double Mellow" was the brand of cigarette manufactured by Old Gold, sponsors of Shaw's <i>Melody And Madness</i> radio show.

17	8	I'm In Love With The Honorable Mr. So And So – March 12, 1939 Score and parts; AS # 259 / 85; arranger: Jerry Gray; copyist: Bud Estes; recorded March 12, 1939; from the Bluebird Records 78 # 10188. Vocal for Helen Forrest.
17	9	You Grow Sweeter As The Years Go By – March 17, 1939 Score and parts; AS # 686 / 75; arranger: Jerry Gray; copyist: William Beebe; recorded March 17, 1939; from the Bluebird Records 78 # 10195. Vocal for Helen Forrest.
17	10	One Night Stand – March 17, 1939 Score and parts; AS # 432, 47, 111; arranger: Artie Shaw; recorded March 17, 1939; from the Bluebird Records 78 # 10202. Contains sketch for added strings and added 3 rd trombone for 1940 band.
17	11	One Foot In The Grove – March 17, 1939 Parts only; AS # 431, 70, 100; arranger: Wen D'Aury (?); copyist: unknown; recorded March 17, 1939; from the Bluebird Records 78 # 10202.
18	1	I Ain't Comin' – May 19, 1939 Score and parts; AS # 256 / 121; arranger: unknown; copyist: Arthur Korber; recorded live at Palomar Ballroom May 19, 1939. Note: This was originally an arrangement of "My Blue Heaven." It has no similarity to the arrangement made for the 1937 band or the one recorded in late 1939. In addition there is a recopied set of parts that is actually an abbreviated version of the original arrangement.
18	2	If I Didn't Care – May 20, 1938 Score and parts; AS # 199; arranger: Jerry Gray; copyist: Jap Hutchison (dated May 20, 1939); unrecorded. Vocal for Helen Forrest (?).
18	3	I'm Yours – May 21, 1939 Score and parts (missing 1 st alto and 1 st tenor); AS # 221, 181, 128; arranger: unknown; copyist: Russ Crump (dated May 21, 1939); recorded July 3, 1939; from the MGM film <i>Dancing Coed</i> . Also included are an added bary, 4 th tpt, and 4 th tbn for the 1944 band.
18	4	Strange Enchantment – May 21, 1939 Score and parts; AS # 535; arranger: Jerry Gray (?); copyist: Dwight Degnan (dated May 21, 1939); unrecorded. Vocal for Helen Forrest.
18	5	And The Angels Sing – May 22, 1939 Score and parts; AS # 32 / 188; arranger: Jerry Gray; copyist: Russ Crump and Jap Hutchison (dated May 22, 1939); unrecorded.
18	6	Pops – May 27, 1939 Score and parts; AS # 454; arranger: Harry Rodgers (?); copyist: Jap Hutchison (dated May 27, 1939).
18	7	Traffic Jam – May 28, 1939 Parts (2 sets); AS # 12 / 28; arranger: Teddy McRae(?); copyist: Charles Grean (1 st set), Dave Kaplan (2 nd set); recorded live on the Old Gold Show May 28, 1939; recorded June 12, 1939 (Bluebird); from the Bluebird Records 78 # 10385.

18	8	I Surrender Dear – May 29, 1939 Parts only; AS # 265; arranger: Jerry Gray (?); copyist: Jap Hutchison (dated May 29, 1939); recorded August 27, 1939; from the Bluebird Records 78 # 10430. This arrangement was adapted for the 1940-1941 band.
19	1	Octoroon – June 5, 1939 Score and parts; AS # 5, 4, 9; arranger: Russell Brown(?); copyist: Jap Hutchison; recorded June 5, 1939; from the Bluebird Records 78 # 10319. Contains added bary, 4 th tpt, and 4 th tbn by Harry Rodgers (ca. 1944).
19	2	I Poured My Heart Into A Song – June 5, 1939 Score and parts; AS # 191 / 25; arranger: Jerry Gray; copyist: Russ Crump and unknown; recorded June 5, 1939; from the Bluebird Records 78 # 10307. Vocal for Helen Forrest. There are two sets of parts for this arrangement. One set was created from an abbreviated score prior to the recording made for Bluebird. The second set – used for the record - is an expanded form of the arrangement.
19	3	Don't Worry 'Bout Me – June 6, 1939 Score and parts; AS # 128; arranger: Jerry Gray; copyist: unknown; recorded live on the Old Gold Show June 6, 1939. Vocal for Helen Forrest.
19	4	Comes Love – June 12, 1939 Score and parts; AS # 85, 34A, 55, 37; arranger: Jerry Gray; copyist: Jap Hutchison and unknown; recorded June 12, 1939; from the Bluebird Records 78 # 10324. Vocal for Helen Forrest. There are two sets of parts for this arrangement. One set was created from an abbreviated score prior to the recording made for Bluebird. The second set – used for the record - is an expanded form of the arrangement. There is also a score and parts for 5 saxes (rescored), 4 th tpt, and 4 th tbn by Harry Rodgers for the 1944 band.
19	5	I'll Remember – June 19, 1939 Score and parts; AS # 261 / 37; arranger: unknown; copyist: Jap Hutchison (dated June 19, 1939); recorded June 22, 1939; from the Bluebird Records 78 # 10345. Vocal for Helen Forrest.
19	6	Moonray – June 22, 1939 Score (special version only) and parts (2 sets); AS # 371, 117, 51, 7; arranger: Jerry Gray; copyist: Emil Breitenfeld and unknown; recorded June 22, 1939; from the Bluebird Records 78 # 10334. Vocal for Helen Forrest. There are two sets of parts for this arrangement. The first set - the record version - can be identified by the multiple library numbers on the parts – the score is missing for this arrangement. The second set is an abridged version and has a score with parts copied by Emil Breitenfeld. This arrangement was also recopied for the 1944 band. See also box 63.

19	7	Easy To Say – June 22, 1939 Score and parts; AS # 124 / 158; arranger: unknown; copyist: unknown; recorded June 22, 1939; from the Bluebird Records 78 # 10345. Vocal for Helen Forrest. The score is a recopy made from parts in 1945. A note on the score says that the original score was lost.
20	1	Melancholy Mood – June 22, 1939 Score only; AS # 376; arranger: unknown; recorded June 22, 1939; from the Bluebird Records 78 # 10334. Vocal for Helen Forrest.
20	2	I Die A Little – June 24, 1939 Score and parts; AS # 200; arranger: Jerry Gray; copyist: Russ Crump (dated June 24, 1939); unrecorded.
20	3	Stairway To The Stars – July 15, 1939 Score and parts; AS # 533 / 39; arranger: Jerry Gray; copyist: Jap Hutchison (dated July 15, 1939); unrecorded.
20	4	Sweet Sue – July 29, 1939 Score and parts; AS # 532, 20, 66; arranger: Jerry Gray; copyist: Dave Kaplan / Jap Hutchison (dated July 29, 1939); recorded live at the Café Rouge October 26, 1939. This arrangement was adapted for the 1940 band. See also box 20
20	5	The Lamp Is Low – August 22, 1939 Score and parts; AS # 328, 70, 61; arranger: Jerry Gray; copyist: William Peiffer; recorded live on the Old Gold Show August 22, 1939. Vocal for Helen Forrest. Note: This song is adapted from Maurice Ravel’s “Pavanne Pour Une Infante Defunte”
20	6	Day In Day Out – August 27, 1939 Score and parts; AS # 112, 113, 88, 28, 53; arranger: Jerry Gray; copyist: William Peiffer; recorded August 27, 1939; from the Bluebird Records 78 # 10406. Vocal for Helen Forrest. Contains sketch and parts for bary, 4 th tpt, 4 th tbn for the 1944 band.
20	7	Two Blind Loves – August 27, 1939 Score and parts; AS # 592 / 68; arranger: Jerry Gray; copyist: William Peiffer; recorded August 27, 1939; from the Bluebird Records 78 # 10412. Vocal for Helen Forrest.
20	8	Man From Mars – September 19, 1939 Score and parts (incomplete); AS # 41 / 336; arranger: Jerry Gray (?); recorded live on the Old Gold Show September 19, 1939.
20	9	Them There Eyes – September 26, 1939 Score and parts; AS # 593; arranger: Jerry Gray; copyist: Charles Grean; recorded live on the Old Gold Show September 26, 1939.
		If What You Say Is True – September 28, 1939 Score only; AS # 192; arranger: Jerry Gray; recorded September 28, 1939; from the Bluebird Records 78 # 10446. Vocal for Tony Pastor. See oversize items for score.

21	1	St. Louis Blues – October 19, 1939 Score and parts; AS # 505, 110, 46, 27; arranger: Harry Rodgers (?); copyist: Charles Grean and unknowns; recorded live at the Café Rouge October 19, 1939. Contains 2 set of parts: 1 by Charles Greane (1939); 1 by unknown (1939). Also contains sketch and parts for bary, 4 th tpt, 4 th tbn for the 1944 band.
21	2	You're Mine You – October 20, 1939 Score and parts (alto 2 and piano only); AS # 688; arranger: Jerry Gray; copyist: unknown; recorded live at the Café Rouge October 20, 1939. Contains sketch for added bary, 4 th tpt, and 4 th tbn for 1944 band. See oversized box for sax sketch.
21	3	Everything Is Jumpin' – October 25, 1939 Conductor lead part only; AS # 8, 126, 22, 27; arranger: Artie Shaw (?); copyist: unknown; recorded live at the Café Rouge October 25, 1939.
21	4	Love Is Here – October 26, 1939 Score and parts; AS # 333 170; arranger: Jerry Gray; copyist: Hank Schneider / Jerry Gray; recorded October 26, 1939; from the Bluebird Records 78 # 10482. Vocal for Helen Forrest. See oversized box for score.
21	5	All In Fun – October 26, 1939 Parts only; AS # 38, 140, 3; arranger: Jerry Gray; copyist: Charles Grean; recorded October 26, 1939; from the Bluebird Records 78 # 10492. Vocal for Helen Forrest.
21	6	I Can't Give You Anything But Love – October 28, 1939 Score only; AS # 190; arranger: Harry Rodgers(?); recorded live at the Café Rouge October 28, 1939. Vocal for Tony Pastor
21	7	This Is Romance – October 30, 1939 Score and parts (missing 1 st alto, 1 st & 3 rd trumpet); AS # 149, 47, 27; arranger: Harry Rodgers (dated October 30, 1939); copyist: unknown; unrecorded. This arrangement was adapted for the 1940-1941 band. Contains added bary, 4 th tpt, and 4 th tbn for 1944 band by Harry Rodgers. See also box 30
21	8	What's New? – November 3, 1939 Score and parts; AS # 645, 137, 37; arranger: Jerry Gray; copyist: unknown; recorded live at the Café Rouge November 3, 1939. Vocal for Helen Forrest.
21	9	Over The Rainbow – November 4, 1939 Score only; AS # 430; arranger: Jerry Gray; recorded live at the Café Rouge November 4, 1939. Vocal for Helen Forrest.
21	10	Maria My Own – November 4, 1939 Score and parts; AS # 380 / 105; arranger: Jerry Gray; copyist: unknown; recorded live at the Café Rouge November 4, 1939. Vocal for Helen Forrest. This arrangement was adapted for the 1940 band. See also box 29
21	11	Shadows – November 9, 1939 Parts only; AS # 541 53; arranger: unknown; copyist: unknown; recorded November 9, 1939; from the Bluebird Records 78 # 10502.

22	1	Lilacs In The Rain – November 11, 1939 Score and parts; AS # 332 / 108; arranger: Jerry Gray; copyist: unknown; recorded live at the Café Rouge November 11, 1939. Vocal for Helen Forrest.
22	2	At Long Last Love - 1938 Score only; AS # 26; arranger: Jerry Gray; unrecorded.
22	3	Black And Blue - 1939 Score and parts; AS # 48, 9, 53; arranger: Jerry Gray; copyist: Charles Grean; unrecorded. This is not an adaptation of the 1936 arrangement. This arrangement was adapted for the 1940 band. Vocal for Tony Pastor. See also box 31.
22	4	Crazy Rhythm - 1939 Score only; AS # 129; arranger: Jerry Gray; unrecorded. Includes a short musical cue titled “Will Somebody Please Wake Benchley?” Note: Comedian Robert Benchley was the host of <u>Shaw's Melody & Madness</u> radio show, sponsored by the Old Gold company in 1938/39. Also labeled "Opening", these arrangements were probably written for the show.
22	5	Don't Fall Asleep - 1939 Score only; AS # 118; arranger: Eddie Durham; unrecorded.
22	6	Don't Worry 'Bout Me - 1939 Score and parts; AS # 113 / 128A; arranger: Jerry Gray; copyist: Emil Breitenfeld
22	7	Everybody Loves Me - 1939 Score only; AS # 125; arranger: Jerry Gray; unrecorded. This arrangement was recopied for the 1940 band. See also box
22	8	Gloomy Sunday - 1939 Score only; AS # 161; arranger: Eddie Durham; unrecorded.
22	9	How Deep Is The Ocean - 1938 Score and parts; AS # 179 (1 st version), 187 (2 nd version); arranger: Jerry Gray; copyist: Russell Brown; unrecorded. There are 2 scores for this title. The 1 st version, # 179, has a different introduction from #187. The parts are copied from # 187.
22	10	I Let A Song Go Out Of My Heart - 1938 Score and parts; AS # 216 / 2; arranger: Jerry Gray; copyist: Russell Brown; unrecorded. Note: This is probably one of the first arrangements written for the 1938 band.
22	11	I Married An Angel - 1938 Score and parts; AS # 219 / 23; arranger: Jerry Gray; copyist: Russell Brown; unrecorded. Vocal for Helen Forrest (?)
22	12	If I Were You - 1938 Score and parts; AS # 209 / 138; arranger: Al Avola (?); copyist: Russell Brown; unrecorded.
22	13	If You Were In My Place - 1938 Score and parts; AS # 212 / 103; arranger: Jerry Gray; copyist: Russell Brown; unrecorded.

22	14	I'll Tell The Man In The Street - 1938 Score and parts; AS # 218 / 46; arranger: Jerry Gray; copyist: Russell Brown; unrecorded.
22	15	I'm Comin' Virginia – ca. 1939 Parts only (missing parts); AS # 220 / 20; arranger: unknown; copyist: unknown; unrecorded. Note: It is possible that this might have been for the 1940 band.
22	16	I've Got The World On A String - 1938 Score only; AS # 647; arranger: unknown; unrecorded.
23	1	Joseph! Joseph! - 1939 Score and parts; AS # 273 / 70; arranger: Jerry Gray / Artie Shaw; copyist: unknown; unrecorded.
23	2	Let's Complete The Picture Of Love -1939 Score and parts; AS # 329 / 56; arranger: Jerry Gray; copyist: Albert Nussbaum; unrecorded.
23	3	Lost In Meditation - 1938 Score and parts; AS # 309 / 22; arranger: Jerry Gray; copyist: Jerry Gray; unrecorded.
23	4	(Ellington) Medley - 1938 Score and parts; AS # 347 / 65; arranger: Jerry Gray; copyist: unknown; unrecorded. Includes "Sentimental Mood, Sophisticated Lady, Solitude"
23	5	The Moon Looks Down And Laughs - 1938 Score and parts; AS # 365 / 71; arranger: Harry Rodgers; copyist: Russell Brown; unrecorded. Vocal arrangement. Score is marked "Billy Holiday" on back.
23	6	The Moon Of Manakoora - 1938 Score and parts; AS # 357 / 14; arranger: Jerry Gray / Artie Shaw; copyist: Russell Brown; unrecorded.
23	7	Music Maestro Please - 1938 Score and parts; AS # 364 / 171; arranger: Jerry Gray / Artie Shaw; copyist: Jerry Gray; unrecorded.
23	8	My Romance -1938 Parts only; AS # 378, 47, 129, 126, 85; arranger: Jerry Gray; copyist: unknown; unrecorded. This version was adapted for the 1940-1941 band. See also box 30
23	9	Never Played Around Much - 1939 Score only; AS # 750; aka "Shaw Original"; arranger: Artie Shaw; unrecorded. This arrangement was recopied for the 1942 band. See also box 50.
23	10	Now It Can Be Told - 1938 Score and parts; AS # 392 / 162; arranger: Jerry Gray; copyist: Russell Brown; unrecorded. Male vocal(?)
23	11	Old Folks - 1938 Parts only; AS # 435; arranger: unknown; copyist: Russell Brown; unrecorded. Vocal arrangement.

23	12	On The Sunny Side Of The Street - 1938 Score only; AS # 540; arranger: Eddie Durham; unrecorded.
24	1	Once In A While - 1938 Score and parts; AS # 425; arranger: Al Avola; copyist: unknown; unrecorded.
24	2	Plymouth Rock - 1938 Parts only; AS # 456; arranger: Phil Lang; copyist: Sherman Bunker Jr.; unrecorded. Note: This arrangement appears to be for big band only – without clarinet lead.
24	3	Rock It For Me - 1938 Score and parts; AS # 472; arranger: Jerry Gray / Artie Shaw; copyist: Russell Brown; unrecorded.
24	4	Rosetta - 1938 Score and parts (missing 2 nd alto); AS # 477 / 24; arranger: Eddie Durham; copyist: unknown; unrecorded. This arrangement was recopied for the 1940 band.
24	5	Royal Garden Blues - 1938 Score and parts; AS # 476; arranger: Jerry Gray; unrecorded.
24	6	Royal Blues - 1938 Parts only; AS # ?; arranger: unknown; copyist: Russell Brown; unrecorded. Missing alto 1, tenor 1, tpt 1&2, and tbn 3.
24	7	Soy Para Ti - 1939 Score only; AS # 189; arranger: Jerry Gray; unrecorded.
24	8	Stop Beating Around The Mulberry Bush - 1938 Score only; AS # 522; arranger: Jerry Gray / Artie Shaw; unrecorded. Vocal for Tony Pastor.
24	9	Them There Eyes - 1938 Score and parts; AS # 593 / 194; arranger: Al Avola; copyist: Russell Brown; unrecorded.
24	10	Unfinished Business - ca. 1939 Score only; AS # ; aka “Shaw original #2” arranger: Artie Shaw; unrecorded
24	11	You Go To My Head - 1938 Parts only; AS # 692 / 47; arranger: unknown; copyist: Russell Brown; unrecorded. Vocal arrangement.
24	12	You Leave Me Breathless - 1938 Score and parts; AS # 669; arranger: Jerry Gray; copyist: Russell Brown; unrecorded. Vocal arrangement.

November 16, 1939 – March 2, 1940: The Tony Pastor and Georgie Auld “ghost” Bands

Artie Shaw’s 14-piece big band held its final performance with Shaw directing on November 15, 1939, at the Café Rouge in New York’s Hotel Pennsylvania. Artie left the orchestra and went to Mexico that same night for an extended vacation. In Artie’s absence, Tony Pastor, Artie’s 1st tenor, assumed leadership of the band and fulfilled the band’s commitment at the Café Rouge. After the band’s obligation was met, Tony Pastor left the band and formed his own outfit.

Georgie Auld, Artie’s 2nd tenor, took over the band’s library and led a “ghost” band from early December 1939 through March 2, 1940. The instrumentation for these groups was 5 woodwinds (2 altos and 3 tenors), 3 trumpets, 3 trombones, and rhythm.

Box	Folder	Description
25	1	Indian Summer - 1940 Score only; AS # 196; arranger: Jerry Gray. Vocal for Tony Pastor (?)
25	2	Jingle Bells - 1940 Score only; AS # 282; arranger: Wen. D’Aury. For Georgie Auld.
25	3	My Honey’s Lovin’ Arms - 1940 Score only; AS # 337; arranger: Wen. D’Aury. For Georgie Auld.

March 3, 1940 – March 24, 1941: Artie Shaw and His Orchestra / The Gramercy 5

Artie Shaw marked his return to the music business on March 3, 1940. He went into a Hollywood recording studio with a new group – this time with strings – and recorded several new arrangements, including “Frenesi.” A couple months later Shaw found himself as the new house orchestra for the *Burns and Allen Show* on radio. This new appointment allowed for Shaw to continue exploring new musical ideas for his enlarged orchestra. During the course of the show Shaw would have new arrangements written and older arrangements would be revisited with revised parts for strings.

On September 12, 1940, Shaw’s orchestra made its first live appearance at San Francisco’s Palace Hotel. Their appearance at the hotel was marked with a weekly radio broadcast. Shaw and his orchestra also continued their work on *The Burns and Allen Show* commuting back and forth between engagements. On December 12, 1940, the orchestra began broadcasting weekly at the Hollywood Palladium.

Although the instrumentation varied for a few of his recording dates, the instrumentation for the *Burns and Allen Show* remained constant from June 29, 1940 – December 4, 1940. The instrumentation for this period was 4 woodwinds, 3 tpts, 2 tbns, rhythm and strings. Sometime around December 5, 1940, Shaw added a 3rd trombone – Ray Conniff took over 1st trombone and the other players moved down to 2nd and 3rd. Arrangements that were originally written before December 5, 1940, but played beyond this date had to have 3rd trombone parts added to them. These parts are noted when present.

Box	Folder	Description
25	4	Frenesi - March 3, 1940 Score and parts; AS # 168; arranger: William Grant Still; copyist: Gertrude Barrett; from the Victor Records 78 # 26542. Contains arranger's sketch. This arrangement was revised for the <i>Burns and Allen Show</i> and adapted for the 1944 band. See also box 28
25	5	Adios Marquita Linda – March 3, 1940 Score and parts; AS # 163; arranger: William Grant Still; copyist: Gertrude Barrett; from the Victor Records 78 # 26542. Contains arranger's sketch. This arrangement was revised for the <i>Burns and Allen Show</i> . See also box 28
25	6	Gloomy Sunday – March 3, 1940 Score and parts; AS # 161 / 8; arranger: William Grant Still; copyist: Gertrude Barrett; from the Victor Records 78 # 26563. Contains arranger's sketch. This arrangement was revised for the <i>Burns and Allen Show</i> . Vocal for Pauline Byrne. See also box 27
25	7	My Fantasy – March 3, 1940 Arranger's sketch only; AS # ?; arranger: William Grant Still; from the Victor Records 78 # 26614. Vocal for Pauline Byrne.
25	8	A Deserted Farm – March 3, 1940 Score and parts; AS # 92 / 10; arranger: William Grant Still; copyist: Gertrude Barrett; from the Victor Records 78 # 26614. This arrangement was revised for the <i>Burns and Allen Show</i> . See also box 27
25	9	Don't Fall Asleep – March 3, 1940 Score and parts; AS # 118; arranger: William Grant Still; copyist: Gertrude Barrett; from the Victor Records 78 # 26563. This arrangement was later revised. Vocal for Pauline Byrne. See also box 28
26	1	Now We Know – May 13, 1940 Score and parts; AS # 17; arranger: Gil Grau; copyist: Clyde Balsley; from the Victor Records 78 # 26642. Vocal for Martha Tilton. Contains a revised score and parts for extra trombones and an altered alto 1 (mid-late 1940)
26	2	April In Paris – May 13, 1940 Score and parts; AS # 17; arranger: Robert Sherwood; copyist: unknown, Clyde Balsley; from the Victor Records 78 # 26654. Contains a revised score and parts for extra trombones and altered saxes (mid-late 1940). See oversize items for score.
26	3	King For A Day – May 13, 1940 Score and parts; AS # 294 / 16; arranger: Robert Sherwood; copyist: unknown, Clyde Balsley; from the Victor Records 78 # 26654; also performed on the <i>Burns and Allen Show</i> (airdate: August 19, 1940). Contains a revised score and parts for extra trombones. The revision was for the <i>Burns and Allen Show</i> .

26	4	Opening – June 29, 1940 Score and parts; AS # ?; arranger: William Grant Still; copyist: J. James Lindner (dated June 29, 1940); from the <i>Burns and Allen Show</i> . The opening 4 bars from this arrangement was used for the revised opening written by Lennie Hayton. Note: This arrangement was used as the opening for the <i>Burns and Allen Show</i> .
26	5	Cushion – June 29, 1940 Score and parts; AS # ?; aka “Who’s Excited”; arranger: William Grant Still (1 st part) / Lennie Hayton (2 nd part); copyist: J. James Lindner (Clyde Balsley copyist - dated June 29, 1940); from the <i>Burns and Allen Show</i> . Note: This arrangement was used as the intro for the <i>Burns and Allen Show</i> . It was also expanded for a record release. See also box 34.
26	6	Closing – ca. late June 1940 Score only; AS # ?; arranger: William Grant Still; from the <i>Burns and Allen Show</i> .
26	7	Alice Blue Gown - July 6, 1940 Score and parts; AS # 143 / 3; arranger: Lennie Hayton; copyist: Clyde Balsley; from the <i>Burns and Allen Show</i> (airdate: July 8, 1940).
26	8	Spot – July 7, 1940 Parts only; AS # ?; arranger: Lennie Hayton; copyist: Clyde Balsley (dated July 7, 1940); from the <i>Burns and Allen Show</i> .
26	9	Opening – July 8, 1940 Score and parts; AS # ?; arranger: Lennie Hayton; copyist: Clyde Balsley (dated July 8, 1940); from the <i>Burns and Allen Show</i> . Note: This arrangement uses material from the “Opening” arrangement by Bill Still.
27	1	Blue Skies – July 12, 1940 Score and parts; AS # 51 / 9; arranger: Lennie Hayton; copyist: Clyde Balsley (dated July 12, 1940). Contains added bary (1941) and 3 rd trombone (December 5, 1940).
27	2	I Want To Be Happy – July 17, 1940 Score and parts; AS # 285 / 14; arranger: Lennie Hayton (dated July 17, 1940); copyist: Clyde Balsley (July 19, 1940); from the <i>Burns and Allen Show</i> (?). Contains added bary (1941) and 3 rd trombone (December 5, 1940).
27	3	Temptation – July 25, 1940 Score (reconstruction) and parts; AS # 550; arranger: Lennie Hayton; copyist: Clyde Balsley (dated July 25, 1940); from the <i>Burns and Allen Show</i> (airdate: July 29, 1940); recorded September 7, 1940; from the Victor Records 78 # 27230. The score is a reconstruction made by Carlton Drake in 1945. The original is noted as lost.
27	4	Main Title (Second Chorus) – July 26, 1940 Score and parts; AS # 406; arranger: Lennie Hayton; copyist: Clyde Balsley; from the Paramount Picture film <i>Second Chorus</i> . This arrangement was adapted into an extended arrangement for Shaw’s live orchestra. See also box 35

27	5	Don't Fall Asleep (Revised Version) – July 30, 1940 Score (revision only) and parts; AS # 118; arranger: William Grant Still / Lennie Hayton (revision only); copyist: Clyde Balsley (dated July 30, 1940). This was adapted from the earlier record version. See also box 25.
27	6	A Deserted Farm (Revised Version) – ca. July 1940 Score (revision only) and parts; AS # 92 / 10; arranger: William Grant Still / Lennie Hayton (revision only).
27	7	Gloomy Sunday (Revised Version) – ca. July 1940 Score (revision only) and parts; AS # 92 / 10; arranger: William Grant Still / Lennie Hayton (revision only).
27	8	Adios Marquita Linda (Revised Version) – August 1, 1940 Score (revision only) and parts; AS # 118; arranger: William Grant Still / Lennie Hayton (revision only); copyist: Clyde Balsley (dated July 30, 1940). This was adapted from the earlier record version. See also box 25.
27	9	Sweet Sue (Revised Version) – August 2, 1940 Score (revision only) and parts; AS # 532; arranger: Jerry Gray / Lennie Hayton (revision only); copyist: unknown, Clyde Balsley (dated August 2, 1940); from the <i>Burns and Allen Show</i> (airdate: August 5, 1940). This was adapted from the earlier record version. Contains set of parts copied in 1939. See also box 20.
27	10	Frenesi (Revised Version) – August 3, 1940 Score (revision only) and parts; AS # 168 / 18; arranger: William Grant Still / Lennie Hayton (revision only); copyist: Clyde Balsley (dated August 3, 1940); from the <i>Burns and Allen Show</i> (airdate: August 12, 1940). This was adapted from the earlier record version. See also box 25.
28	1	Lover Come Back To Me (Revised Version) – August 9, 1940 Score (revision only) and parts; AS # 326 / 4; arranger: Jerry Gray / Lennie Hayton (revision only); copyist: Clyde Balsley (dated August 9, 1940). This was adapted from the earlier record version and later adapted for Shaw's live orchestra. See also box 15.
28	2	I Surrender Dear (Revised Version) - August 9, 1940 Score (revision and reconstruction only) and parts; AS # 265, 2, 28; arranger: Jerry Gray (?) / Lennie Hayton (revision only). This was adapted from the earlier record version and later expanded for a 4 th tpt and 4 th tbn. Contains added bary, 4 th tpt, and recopied score by Carlton Drake (1945).
28	3	The Blues Sneaked In Every Time (Second Chorus) – August 10, 1940 Score only; AS # ?; arranger: Lennie Hayton (?); recorded August 10, 1940 (?); from the Paramount Pictures film <i>Second Chorus</i> . Contains sketch and lead sheet.
28	4	I'm Nobody's Baby – August 11, 1940 Score and parts; AS # ?; arranger: Lennie Hayton; copyist: Clyde Balsley (dated August 11, 1940); from the <i>Burns and Allen Show</i> (airdate: August 12, 1940). Vocal for Gracie Allen.

28	5	Concerto For Clarinet (Second Chorus) – August 12, 1940 Score and parts; AS # 68, 54, 142; arranger: Lennie Hayton; copyist: unknown; from the Paramount Pictures film <i>Second Chorus</i> .
28	6	Madam La Zonga – August 18, 1940 Score and parts; AS # 401; arranger: Lennie Hayton; copyist: Clyde Balsley (dated August 18, 1940); from the <i>Burns and Allen Show</i> (airdate: August 19, 1940). Vocal for The Smoothies (vocal trio - “Babs”, “Charlie,” and “Little”).
28	7	Fanfare #1 and #2 – August 18, 1940 Parts only; arranger: unknown; copyist: Clyde Balsley; for the <i>Burns and Allen Show</i> (airdate: August 19, 1940).
28	8	Out Of Nowhere (Revised Version) – August 18, 1940 Score (revision only) and parts; AS # 423 / 6; arranger: Jerry Gray / Lennie Hayton (revision only); copyist: Clyde Balsley (dated August 18, 1940); from the <i>Burns and Allen Show</i> (airdate: August 26, 1940). This arrangement was adapted from the earlier record version. See also box 15
28	9	Jungle Drums (Revised Version) – August 19, 1940 Score (revision only) and parts; AS # 280 / 21; arranger: Jerry Gray / Lennie Hayton (revision only); copyist: Clyde Balsley (dated August 19, 1940); from the <i>Burns and Allen Show</i> (airdate: September 2, 1940). This arrangement was adapted from the earlier record version. See also box 15.
29	1	What Is This Thing Called Love? (Revised Version) – August 19, 1940 Score (revision only) and parts; AS # 637, 10, 5; arranger: Jerry Gray / Lennie Hayton (revision only); copyist: Clyde Balsley (dated August 19, 1940). This arrangement was adapted from the earlier record version. See also box 13.
29	2	Bill (Revised Version) – August 27, 1940 Score (revision only) and parts; AS # 59, 29, 28; arranger: Jerry Gray / Lennie Hayton (revision only); copyist: Clyde Balsley (dated August 27, 1940). This arrangement was adapted from the earlier record version. Contains added bary, 4 th tpt, and 4 th tbn for 1944 band. See also box 16.
29	3	The Man I Love (Revised Version) – August 28, 1940 Score (revision only) and parts; AS # 406, 374, 26; arranger: Jerry Gray / Lennie Hayton (revision only); copyist: Clyde Balsley (dated August 28, 1940). This arrangement was adapted from the earlier record version. See also box 16.
29	4	This Is Romance (Revised Version) - August 28, 1940 Score (revision only) and parts; AS # 149 / 30; arranger: Harry Rodgers / Lennie Hayton (revision only); copyist: Clyde Balsley (dated August 28, 1940). This arrangement was adapted from the earlier record version and later modified for Shaw’s live orchestra. See also box 21.

29	5	Maria My Own (Revised Version) – August 28, 1940 Score (revision only) and parts; AS # 29; arranger: Jerry Gray/Lennie Hayton (revision only); copyist: Clyde Balsley (dated August 28, 1940). This arrangement was adapted from the earlier record version. See also box 21.
29	6	My Romance (Revised Version) – August 28, 1940 Score (revision only) and parts; AS # 378 / 24; arranger: Jerry Gray / Lennie Hayton (revision only); copyist: Clyde Balsley (dated August 28, 1940); from the <i>Burns and Allen Show</i> (airdate: September 23, 1940). This arrangement was adapted from the earlier record version and later modified for Shaw's live orchestra. See also box 23. Contains added bary, 4 th tpt, and 4 th tbn for 1944 band.
29	7	At Sundown – August 29, 1940 Parts only; AS # 23 / 26; arranger: Jerry Gray; copyist: Clyde Balsley (dated August 29, 1940). This arrangement was adapted from the earlier record version. This is a recopy of the 1938 version. See also box 23.
29	8	Rose Room (Revised Version) – August 30, 1940 Score (revision only) and parts; AS # 475 / 25; arranger: Artie Shaw / Lennie Hayton (revision only); copyist: Clyde Balsley (dated August 30, 1940). This arrangement was adapted from the earlier record version. Contains added bary, 4 th tpt, and tbn for the 1944 band by Harry Rodgers. See also box 16.
		Donkey Serenade (Recopy) – August 30, 1940 Parts only; arranger: Jerry Gray; copyist: Curtiss Campbell (dated August 30, 1940). This arrangement was recopied from the 1939 version. See also box 16
30	1	Nightmare (Revised Version) – August 31, 1940 Score (revision only) and parts; AS # 20A; arranger: Artie Shaw; copyist: Clyde Balsley (dated August 31, 1940). This arrangement was adapted from the earlier versions. See also box 13 and oversize.
30	2	Everybody Loves My Baby – September 1, 1940 Parts only; AS # 125; arranger: Jerry Gray; copyist: Clyde Balsley, Curtiss Campbell (dated September 1, 1940). This appears to be a recopy of an arrangement originally written for the 1938-1939 band.
30	3	Bridge #1 & #2 – September 1, 1940 Score and parts; arranger: Lennie Hayton; copyist: Clyde Balsley (dated September 1, 1940; from the <i>Burns and Allen Show</i>
30	4	Black And Blue (Revised Version) – September 1, 1940 Score (revision only) and parts; AS # 48 / 32; arranger: Jerry Gray / Lennie Hayton (revision only); copyist: Clyde Balsley, Curtiss Campbell (dated September 1, 1940). This arrangement was adapted from the earlier record version. See also box 22.

30	5	Begin The Beguine (Revised Version) – September 1, 1940 Parts only; AS # 44 / 35; arranger: Jerry Gray/Lennie Hayton (revision only); copyist: Curtiss Campbell (dated September 2, 1940); from the <i>Burns and Allen Show</i> (airdate: September 9, 1940). This arrangement was adapted from the earlier record version. See also box 13.
30	6	Stardust – September 2, 1940 Score and parts; AS # 503, 36, 2; arranger: Lennie Hayton; copyist: Clyde Balsley (dated September 2, 1940); from the <i>Burns and Allen Show</i> ; recorded October 7, 1940 (Victor); from the Victor Records 78 # 27230. Contains added bary (1941). This arrangement was adapted for the 1944 band. See also box 53.
30	7	Through The Years – September 3, 1940 Score and parts; AS # 549 / 34; arranger: William Grant Still; copyist: Clyde Balsley (dated September 3, 1940); from the <i>Burns and Allen Show</i> ; recorded September 2, 1941 (Victor); from the Victor Records 78 # 27664. Contains added 3 rd trombone (December 11, 1940) and bary (1941).
30	8	Summit Ridge Drive / Cross Your Heart - September 3, 1940 Sketch only; composer/arranger: Artie Shaw; recorded September 3, 1940; from the Victor Records 78 # 26763. For the Gramercy 5. Note: These manuscripts probably consist of all of what was written for these charts.
30	9	Carioca – September 5, 1940 Parts only; AS # 85 / 16; arranger: Jerry Gray; copyist: Clyde Balsley (dated September 5, 1940). This is strictly a recopy of the 1938 version. Contains added 3 rd trombone. See also box 16.
31	1	If It's You – September 5, 1940 Score and parts; AS # 287 / 37; arranger: Lennie Hayton; copyist: Clyde Balsley (dated September 5, 1940). Contains added 3 rd trombone (December 5, 1940).
31	2	Stars In My Eyes – September 6, 1940 Score and parts; AS # 504 / 40; arranger: David Rose; copyist: Clyde Balsley (dated September 6, 1940). Contains added 3 rd trombone (December 11, 1941)
31	3	Danza Lucumi – September 7, 1940 Score and parts; AS # 93 / 45; arranger: William Grant Still; copyist: Clyde Balsley (dated September 7, 1940); recorded October 7, 1940 (Victor Records); from the Victor Records 78 # 27354. Contains added 3 rd trombone (December 11, 1940).
31	4	Chantez Les Bas – September 7, 1940 Score and parts; AS # 70 / 12; arranger: William Grant Still; copyist: unknown; recorded September 7, 1940; from the Victor Records 78 # 27230. Contains added 3 rd trombone (December 1940).

31	5	I'll Never Smile Again – September 8, 1940 Score and parts; AS # 289; arranger: Lennie Hayton; copyist: Clyde Balsley (dated September 8, 1940); from the <i>Burns and Allen Show</i> (airdate: September 9, 1940). Contains added 3 rd trombone (December 5, 1940). Vocal for The Smoothies (vocal trio).
31	6	Me And The Ghost Upstairs – September 9, 1940 Score and parts; AS # 400; arranger: Lennie Hayton; copyist: Clyde Balsley (dated September 9, 1940).
31	7	I Could Make You Care – September 10, 1940 Score and parts; AS # 284 / 42; arranger: Lennie Hayton; copyist: Clyde Balsley (dated September 10, 1940).
31	8	Rosetta – September 10, 1940 Score and parts; AS # 477; arranger: Eddie Durham; copyist: Clyde Balsley, Curtiss Campbell (dated September 10, 1940). This is a recopy of the 1939 arrangement. See also box 24.
32	1	Love of My Life – September 11, 1940 Score and parts; AS # 300 / 48; arranger: Lennie Hayton; copyist: Clyde Balsley (dated September 11, 1940); recorded October 7, 1940 (Victor); from the Victor Records 78 # 26790; from the <i>Burns and Allen Show</i> (airdate: October 28, 1940) Contains added 3 rd trombone (December 5, 1940). Vocal for Anita Boyer.
32	2	School Songs – September 15, 1940 Score and parts; arranger: various; copyist: Clyde Balsley (dated September 15, 1940). Includes score and parts for the following: Army, Auburn, California, Carnegie Tech, Columbia, Cornell, Dartmouth, Fordham, Georgetown, Georgia, Harvard, Indiana, Manhattan, Michigan, Missouri, Navy, New York University, Northeastern, Notre Dame, Oregon, Oregon State, Pittsburgh (2), Princeton, Providence, Rice, Saint Mary's (2), Santa Clara, Stanford(2), UCLA, University of San Francisco, University of Southern California, Villanova, Washington State, Washington University, Yale(2). Note: Clyde Balsley copied eleven of the school songs on September 5, 1940. The rest were apparently added after that date. Some have strings and were most likely copied in October 1940.
33	1	That's For Me – September 22, 1940 Parts only; arranger: Lennie Hayton; copyist: Clyde Balsley (dated September 22, 1940); from the <i>Burns and Allen Show</i> (airdate: September 23, 1940). Vocal for The Smoothies.
33	2	Blue Room – September 25, 1940 Score and parts; AS # 147 / 53; arranger: Lennie Hayton; copyist: Clyde Balsley (dated September 25, 1940).
33	3	My Heart Stood Still (Revised Version) – September 30, 1940 Score (revision only) and parts; AS # 373, 23, 127, 46; arranger: Jerry Gray / Lennie Hayton (revision only); copyist: William Beebe; from the <i>Burns and Allen Show</i> (airdate: September 30, 1940). Contains added 3 rd trombone (December 5, 1940) and bary, piano (late 1941) See also box 16.

33	4	A Handful Of Stars – October 7, 1940 Score and parts; AS # 52; arranger: Lennie Hayton; copyist: Demetry Kooshinoff; recorded October 7, 1940; from the Victor Records 78 # 26790. Vocal for Anita Boyer.
33	5	Marinela – October 7, 1940 Score and parts; AS # 399 / 50; arranger: William Grant Still; copyist: William Beebe; recorded October 7, 1940; from the Victor Records 78 # 27362. Contains added 3 rd trombone (December 11, 1940) and bary (late 1941).
33	6	Tea For Two – October 8, 1940 Parts only; AS # 554 / 61; arranger/copyist: Cliff Fishback (dated October 8, 1940); unrecorded(?).
33	7	What Is There To Say – October 24, 1940 Score and parts; AS # 649 / 66; arranger: Lennie Hayton; copyist: Clyde Balsley (dated October 24, 1940); from the <i>Burns and Allen Show</i> (airdate: November 25, 1940).
33	8	Along The Santa Fe Trail – October 26, 1940 Score and parts; AS # 63; arranger: Lennie Hayton; copyist: Demetry Kooshinoff; recorded October 26, 1940; recorded at the Palace Hotel on October 26, 1940. Vocal for Anita Boyer
34	1	All Or Nothing At All – ca. October 1940 Score and parts; AS # 146 / 69; arranger: Lennie Hayton; copyist: Demetry Kooshinoff; for the Palace Hotel engagement. Contains added 3 rd trombone (December 5, 1940).
34	2	Blue – ca. October 1940 Score and parts; AS # 66 / 51; arranger: William Grant Still; copyist: William Beebe; for the Palace Hotel engagement (?). Contains added 3 rd trombone (December 11, 1940).
34	3	Cushion (Extended Version) – ca. October 1940 Score and parts; aka “Who’s Excited?”; AS # 69 / 64; arranger: Lennie Hayton; copyist: Demetry Kooshinoff; for the Palace Hotel engagement; recorded December 4, 1940; from the Victor Records 78 # 27411; Contains added 3 rd trombone (December 11, 1940).
34	4	I Can’t Believe That You’re In Love With Me – ca. October 1940 Score and parts; AS # 201 / 68; arranger: Lennie Hayton; copyist: Demetry Kooshinoff; for the Palace Hotel engagement; Contains added 3 rd trombone (December 11, 1940). This arrangement was adapted for the 1941 band. See also box
34	5	I’ll Never Smile Again – ca. October 1940 Score and parts; AS # 49; arranger: Lennie Hayton; copyist: William Beebe; for the Palace Hotel (?).
34	6	I’m Comin’ Virginia – ca. October 1940 Score and parts; AS # 220 / 65; arranger: Jud DeNaut; copyist: William Beebe; for the Palace Hotel (?).

34	7	I'm Yours (Revised Version) – ca. October 1940 Score (revision only) and parts; AS # 221, 128, 31; arranger: Russ Crump / Lennie Hayton (revision only); copyist: William Beebe; for the Palace Hotel (?).
34	8	Just You – Just Me – ca. October 1940 Score and parts; AS # 81; arranger: Lennie Hayton; copyist: Demetry Kooshinoff, Clyde Balsley (revised December 6, 1940); for the Palace Hotel engagement. This arrangement was written and then later revised by Lennie Hayton (ca. December 6, 1940).
35	1	Lover Come Back To Me – ca. October 1940 Score and parts; AS # 326 / 4; arranger: Lennie Hayton; copyist: Demetry Kooshinoff; for the Palace Hotel engagement. Contains added 3 rd trombone (December 5, 1940) and added bary, 4 th trumpet, and 4 th trombone by Harry Rodgers for the 1944 band.
35	2	Main Title (Extended Version) – ca. October 1940 Score and parts; AS # 406, 59, 43; arranger: Lennie Hayton; copyist: Demetry Kooshinoff; for the Palace Hotel engagement. Contains added 3 rd trombone (December 1940). Note: This is an extended version of the arrangement written for the <i>Second Chorus</i> film. See also box 27.
35	3	Nobody Knows De Trubble – ca. October 1940 Score and parts; AS # 405, 83, 21; arranger: Lennie Hayton; copyist: Demetry Kooshinoff; for the Palace Hotel engagement. Contains added 3 rd trombone (December 1940) and score for the 1944 band by Harry Rodgers.
35	4	Out of Nowhere (Extended Version) – ca. October 1940 Score (revision only) and parts; AS # 423 / 6; arranger: Jerry Gray/Lennie Hayton (revision only); copyist: Demetry Kooshinoff; for the Palace Hotel engagement. Contains added 3 rd trombone (December 1940). This arrangement is an extension of the earlier version by Lennie Hayton. See also box 15 and 28.
35	5	Softly As In A Morning Sunrise – ca. October 1940 Parts only; AS # 530, 23, 18, 85; arranger: Jerry Gray; copyist: William Beebe; for either the <i>Burns and Allen Show</i> or the Palace Hotel. Contains added bary, 4 th tpt, and 4 th tbn by Harry Rodgers for the 1944 band.
35	6	Someone To Watch Over Me – ca. October 1940 Score and parts; AS # 543 / 72; arranger: Ted Klages; copyist: Demetry Kooshinoff; for the Palace Hotel Engagement. Contains added 3 rd trombone (date November 7, 1940?).
35	7	Sposin' – ca. October 1940 Score and parts; AS # 542 / 71; arranger: Lennie Hayton; copyist: Demetry Kooshinoff; for the Palace Hotel Engagement. Contains added 3 rd trombone (date December 5, 1940). Contains added bary (late 1941).

36	1	The Man I Love – ca. October 1940 Score and parts; AS # 374, 26; arranger: Lennie Hayton; copyist: Demetry Kooshinoff; for the Palace Hotel Engagement. This arrangement consists of new material and is not related to the Jerry Gray arrangement. Contains added bary (late 1941) and 3 rd trombone (December 5, 1940).
36	2	The Sheik – ca. October 1940 Score and parts; AS # 548, 76; arranger: Lennie Hayton; copyist: Demetry Kooshinoff; for the Palace Hotel Engagement. Contains added bary (late 1941) and 3 rd trombone (December 5, 1940).
36	3	This Is Romance – ca. October 1940 Score and parts; AS # 149 / 30; arranger: Lennie Hayton; copyist: Demetry Kooshinoff; for the Palace Hotel Engagement. Contains added 3 rd trombone (December 5, 1940).
36	4	Three Little Words – ca. October 1940 Parts only; AS # 600 / 67; arranger: Lennie Hayton; copyist: Demetry Kooshinoff; for the Palace Hotel Engagement. Contains added 3 rd trombone (December 5, 1940) and bary (late 1941).
36	5	Yesterdays – ca. October 1940 Parts only; AS # 661, 77, 22; arranger: Jerry Gray / Lennie Hayton (? – revision only); copyist: William Beebe; for either the Palace Hotel or the <i>Burns and Allen Show</i> . Note: This arrangement precedes the November version. It is closer to the Jerry Gray version.
36	6	You Forgot About Me – ca. October 1940 Score and parts; AS # 693 / 41; arranger: Lennie Hayton; copyist: Demetry Kooshinoff; for the Palace Hotel Engagement. Contains added 3 rd trombone (December 5, 1940) and bary (late 1941).
36	7	You're Nearer – ca. October 1940 Score and parts; AS # 694 / 62; arranger: Lennie Hayton; copyist: Demetry Kooshinoff; for the Palace Hotel Engagement. Contains added 3 rd trombone (December 5, 1940) and bary (late 1941).
37	1	Rose Room (Revised Version) – November 14, 1940 Score (revision only) and parts; AS # 475 / 25; arranger: Artie Shaw/Lennie Hayton (revision only); copyist: Clyde Balsley (dated November 14, 1940). This is a more expansive revision than the one made in August 1940.
37	2	Diga Diga Doo – November 15, 1940 Score and parts; AS # 108 / 74; arranger: Lennie Hayton; copyist: Demetry Kooshinoff; performed at the Palace Hotel on November 15, 1940 (<i>Metronome</i> Dec. 1940); from the <i>Burns and Allen Show</i> (airdate: December 2, 1940). Contains added bary (1941) and 3 rd trombone (December 5, 1940).

37	3	Sugar – November 18, 1940 Score and parts; AS # 509, 58, 7; arranger: Lennie Hayton; copyist: Demetry Kooshinoff; from the <i>Burns and Allen Show</i> (airdate: November 18, 1940). Contains added bary (1941) and 3 rd trombone (December 5, 1940). Note: Although this arrangement was performed on the <i>Burns and Allen Show</i> on November 18, 1940, it was probably written for the Palace Hotel since it was copied by Demetry Kooshinoff.
37	4	Body And Soul – November 24, 1940 Score and parts; AS # 52 / 78; arranger: Lennie Hayton; copyist: Clyde Balsley (dated November 24, 1940). Contains added 3 rd trombone (December 5, 1940), bary (1941) and 4 th trombone (1944).
37	5	Yesterdays (Revised Version) – November 24, 1940 Score and parts; AS # 661 / 22; arranger: Jerry Gray / Lennie Hayton (revision only); copyist: Clyde Balsley (dated November 24, 1940). Contains added bary (1941) and 3 rd trombone (December 5, 1940). Note: Considerable revisions were made to this arrangement from the earlier Jerry Gray arrangement. See also box 13.
37	6	Whispers In The Night – November 26, 1940 Score and parts; AS # 655 / 79; aka “Original”; arranger: Lennie Hayton; copyist: Clyde Balsley (dated November 26, 1940). Contains added 3 rd trombone (December 5, 1941).
37	7	Pyramid – December 3, 1940 Score and parts; AS # 455, 81, 33; arranger: Elton Hill; copyist: William Beebe; from the Victor Records 78 # 27343. Note: Elton Hill was a copyist for Count Basie in 1940. It is probable that this arrangement was originally developed for the Basie band and not for Shaw. The original instrumentation for the arrangement is for a 13-piece band (no strings). Strings were added shortly after the arrangement was made (by Conniff?) and a 3 rd trombone was added even later on December 5, 1940.
38	1	Prelude In C# Major – December 4, 1940 Score and parts; AS # 456 / 60; aka “Prelude in C Major”; arranger: Ray Conniff; copyist: William Beebe; recorded December 4, 1940; from the Victor Records 78 # 27432. Contains added bary (1941) and 3 rd trombone (December 5, 1940). Note: The arrangement and recording are actually in C# major (written as enharmonic key of Db) and not C major.
38	2	Just Kiddin’ Around – ca. December 4, 1940 Score and parts; aka “Savoy Jump”; AS # 427, 11, 36, 77; arranger: Ray Conniff; copyist: William Beebe; for a live/radio broadcast (?); recorded October 30, 1941 (Victor); from the Victor Records 78 # 27806. This arrangement was adapted for the 1944 band.
38	3	Blues (From Lenox Avenue Suite) – December 4, 1940 Score and parts; AS # 334 / 57; arranger: William Grant Still; copyist: William Beebe; recorded December 4, 1940; from the Victor Records 78 # 27411.

38	4	Beau Night (In Hotchkiss Corners) – December 11, 1940 Score and parts; AS # 40 / 86; arranger: Lennie Hayton; copyist: Clyde Balsley; recorded December 17, 1940 (Victor Records); from the Victor Records 78 # 27315. Vocal for Anita Boyer.
38	5	Sometimes I Feel Like A Motherless Child – December 11, 1940 Parts only; AS # 397 / 87; arranger: William Grant Still; copyist: Clyde Balsley (dated December 11, 1940).
38	6	Calypso – December 12, 1940 Score and parts; AS # 165 / 88; arranger: Lennie Hayton; copyist: Clyde Balsley (dated December 12, 1940); recorded December 17, 1940; from the Victor Records 78 # 27315. Vocal for Anita Boyer.
38	7	Opening Chorus – December 15, 1940 Score and parts; arranger: Ray Conniff (?); copyist: Clyde Balsley (dated December 15, 1940); from the <i>Burns and Allen Show</i> .
38	8	Dancing In The Dark – December 16, 1940 String parts only; AS # 120 / 84; arranger: Lennie Hayton; copyist: Clyde Balsley (n.d); from the <i>Burns and Allen Show</i> (airdate: December 16, 1940); recorded January 23, 1941 (Victor); from the Victor Records 78 # 27335. This arrangement was adapted for the Navy Band and for the 1944 band. See also box 56.
38	9	Jingle Bells – December 22, 1940 Score and parts; arranger: Lennie Hayton; copyist: Clyde Balsley (dated December 22, 1940); from the <i>Burns and Allen Show</i> (airdate December 23, 1941). Vocal for The Smoothies, George Burns and Gracie Allen.
39	1	I Can't Get Started – December 25, 1940 Score and parts; arranger: Lennie Hayton; copyist: Clyde Balsley (dated December 25, 1940).
39	2	Rosetta – December 25, 1940 Score and parts; arranger: Ray Conniff; copyist: Clyde Balsley (dated December 25, 1940).
39	3	Alone Together – December 26, 1940 Score and parts; arranger: Lennie Hayton; copyist: Clyde Balsley (dated December 26, 1940); recorded January 23, 1941 (Victor); from the Victor Records 78 # 27385. Contains added bary (late 1941).
39	4	My Blue Heaven – December 27, 1940 Score and parts; arranger: Ray Conniff; copyist: Clyde Balsley (dated December 27, 1940).
39	5	It Had To Be You – December 27, 1940 Score and parts; arranger: Lennie Hayton; copyist: Clyde Balsley (dated December 27, 1940); recorded March 20, 1941 (Victor); from the Victor Records 78 # 27536. Contains added bary (1941).

39	6	Cushion (Radio Closing) – December 29, 1940 Parts only (2 sets); aka “Who’s Excited,” “Radio Close,” “Closing”; AS # 69; arranger: Lennie Hayton; copyist: Clyde Balsley (dated December 29, 1940); from the <i>Burns and Allen Show</i> (airdate: January 13, 1941). This is an abridged version of the earlier record version. Only the Lennie Hayton portion of the original arrangement is used.
39	7	If I Had You – January 1, 1941 Score and parts; AS # 197 / 73; arranger: Lennie Hayton; copyist: Clyde Balsley (dated January 1, 1941); recorded March 20, 1941 (Victor); from the Victor Records 78 # 27536.
39	8	Walkin’ The Beat – January 1, 1941 Score and parts; aka “Casino”; AS # 67, 31, 38; arranger: Ray Conniff; copyist: Clyde Balsley (dated January 1, 1941). Contains added bary (late 1941). This arrangement was adapted for the 1944 band. See also box
40	1	Don’t Blame Me – January 1, 1941 Score and parts; AS # 103 / 90; arranger: Lennie Hayton; copyist: Clyde Balsley (dated January 1, 1941). Contains added bary (late 1941).
40	2	I Cover The Waterfront – January 2, 1941 Score and parts; AS # 204, 15, 12; arranger: Lennie Hayton; copyist: Clyde Balsley (dated January 2, 1941); recorded January 23, 1941 (Victor); from the Victor Records 78 # 27362. This arrangement was adapted for the 1944 band. See also box 54.
40	3	If I Love Again – January 16, 1941 Score and parts; AS # 288; arranger: Lennie Hayton; copyist: Clyde Balsley (dated January 16, 1941); recorded September 2, 1941 (Victor); from the Victor Records 78 # 27664. Contains added bary (late 1941).
40	4	Georgia On My Mind – January 16, 1941 Score and parts; AS # 162; arranger: Lennie Hayton; copyist: Clyde Balsley (dated January 16, 1941); from the <i>Burns and Allen Show</i> (airdate: February 3, 1941); recorded March 29, 1941 (Victor); from the Victor Records 78 # 27499. Contains added bary (late 1941) and sketch for added bary, 4 th tpt, and 4 th tbn (1949?).
40	5	Moonglow – January 23, 1941 Score and parts; AS # 355, 99, 39; arranger: Lennie Hayton; copyist: Clyde Balsley; recorded January 23, 1941; from the Victor Records 78 # 27405. Contains added bary (late 1941).
40	6	Moonglow (Background) – ca. January 1941 Score and parts; AS # 355; arranger: Lennie Hayton; copyist: Demetry Kooshinoff; from a live/radio broadcast – possibly Palace Hotel (?).
40	7	Rockin’ Chair – January 27, 1941 Score and parts; AS # 478; arranger: Lennie Hayton; copyist: Clyde Balsley; from the <i>Burns and Allen Show</i> (airdate: January 27, 1941); recorded September 2, 1941 (Victor); from the Victor Records 78 # 27664. Contains added bary (late 1941).

40	8	Dear Old Southland – January 30, 1941 Score and parts; AS # 91 / 36; arranger: Lennie Hayton; copyist: Clyde Balsley (dated January 30, 1941). Contains added bary (1941).
41	1	There'll Be Some Changes Made – February 10, 1941 Score and parts; AS # 599, 102, 41, 37; arranger: Lennie Hayton; copyist: Clyde Balsley; from the <i>Burns and Allen Show</i> (airdate: February 10, 1941). Contains added bary (1941); 4 th tpt, 4 th tbn, and bary by Harry Rodgers (1944); and recopied saxes by Leonard Esterdahl.
41	2	Sometimes I Feel Like A Motherless Child – February 24, 1941 Score and parts; AS # 397 / 34; arranger: Lennie Hayton; copyist: Clyde Balsley; from the <i>Burns and Allen Show</i> (airdate: February 24, 1941). Contains added bary (late 1941).
41	3	Little Gate's Special – March 3, 1941 Score and parts; AS # 298, 91, 40; arranger: Ray Conniff; copyist: William Beebe; from the <i>Burns and Allen Show</i> (airdate: March 3, 1941). Contains added bary (late 1941) and 4 th tpt and 4 th tbn by Harry Rodgers for the 1944 band.
41	4	Swing Low Sweet Chariot – March 17, 1941 Score and parts; AS # 469; arranger: Ray Conniff; copyist: William Beebe; from the <i>Burns and Allen Show</i> (airdate: March 17, 1941).
41	5	Why Shouldn't I – March 20, 1941 Score and parts; AS # 650 / 82; arranger: Lennie Hayton; copyist: Clyde Balsley; recorded March 20, 1941; from the Victor Records 78 # 27499.
41	6	To A Broadway Rose – March 24, 1941 Score and parts; aka "No Dancing Tonite"; AS # 395, 75, 44; arranger: Ray Conniff; copyist: William Beebe; from the <i>Burns and Allen Show</i> (airdate: March 24, 1941). Contains added bary (late 1941).
42	1	Stardust – 1941 Parts only; AS # 503; arranger: C. Beach; copyist: unknown; unrecorded.
42	2	I Would Do Anything For You – 1941 Score only; arranger: Ray Conniff.
42	3	Old Black Joe – 1941 Score and parts; arranger: Ray Conniff; copyist: William Beebe (?). Contains a revised score and parts.
42	4	September Song – 1941 Score only; arranger: Ray Conniff.
42	5	Symphony Vs. Swing – 1941 Score and parts; AS # 101; arranger: Ray Conniff; copyist: William Beebe.
42	6	I'll Never Be The Same – 1941 Score and parts; AS # 293 / 23; arranger: Jack Hayes; copyist: William Beebe; unrecorded.
42	7	Fanfare – 1940 Score and parts; arranger: Lennie Hayton; copyist: Clyde Balsley; for the Palace Hotel (?).

42	8	Love Of My Life – 1940 Score and parts; AS # 300; arranger: Lennie Hayton; copyist: unknown. Note: “1 st recording version” is marked on the score. This might have been written for the <i>Second Chorus</i> film.
42	9	Me And The Ghost Upstairs – 1940 Score only; arranger: Lennie Hayton. Note: “Picture score” is marked on the score. This might have been written for the <i>Second Chorus</i> film. This is a different arrangement from the September 9, 1940 version.
42	10	Blues No. 1 & No. 2 – 1940 Score and parts; AS # 66 / 51; arranger: William Grant Still; copyist: William Beebe; unrecorded. Note: This is not the same as the record version.
42	11	Someday Sweetheart – 1940 Score only; AS # 500; arranger: William Grant Still; copyist: unknown.
42	12	Sugar – 1940 Score only; AS # 509; arranger: William Grant Still. This is a different arrangement from the version written by Lennie Hayton.
42	13	S’posin – 1940 Score and parts; AS # 542; arranger: William Grant Still; copyist: unknown.
42	14	Sweet Sue – 1940 Score and parts; AS # 532; arranger: William Grant Still; copyist: unknown.
42	15	Alice Blue Gown – 1940 Parts only (missing parts); AS # 143; arranger: unknown; copyist: Paul Scholtz (dated 1940). Contains 2 nd tenor and trombones only. Note: This is not the same arrangement as the Lennie Hayton version.

June 26, 1941: Artie Shaw’s “Mixed” Band

The *Burns and Allen Show* aired its last show of the 1940 season on March 24, 1941. That night, Artie disbanded the orchestra and went on another extended vacation. This time Shaw decided to stay in New York.

During his sojourn he studied composition with Hans Byrns of the Berlin Orchestra. He then took some of the new musical knowledge that he gained and developed an idea that contrasted the “improvised sounds made by the jazzmen, reflecting primitivism of a sort, and the characteristically European strings.” (Shaw, RCA AXM2-5576)

On June 26, 1941, Artie went into the studio with new arrangements and recorded with a group of musicians that he felt could accomplish this musical fusion. Some of the musicians included Henry “Red” Allen, Benny Carter, and Lena Horne. The instrumentation of this group was trumpet, trombone, alto saxophone, strings and rhythm.

Box	Folder	Description
43	1	Stop And Go – ca. June 1941 Score and parts; AS # 748; composer/arranger: Artie Shaw; copyist: Jack Fay; unrecorded.
43	2	Beyond The Blue Horizon – June 26, 1941 Score and parts; AS # 461; arranger: Artie Shaw; copyist: Jack Faye / Artie Shaw; recorded June 26, 1941; from the Victor Records 78 # 27509.
43	3	Don't Take Your Love From Me – June 26, 1941 Score and parts; AS # 461; arranger: Artie Shaw; copyist: Jack Faye / Artie Shaw; recorded June 26, 1941; from the Victor Records 78 # 27509. Vocal for Lena Horne

August 15, 1941 – January 21, 1942: Artie Shaw and His Orchestra / Swing 8

In August of 1941 Shaw began rehearsing a new band line-up for recording and a new cross-country tour – minus the South. This new band featured some old and new talent. Former sidemen like Jack Jenney, Ray Conniff, Max Kaminsky, and Georgie Auld rejoined Shaw's band, while new players like Oran "Hot Lips" Page and Dave Tough came on board his band for the first time. The instrumentation of the orchestra was virtually the same as his 1940 band, with exception to an added baritone.

Shaw's cross-country tour reportedly started on August 29, 1941, at the Hampton Beach Casino in New Hampshire. On October 18, 1941, while performing in Oklahoma City, Shaw unveiled a new small group called the Swing 8. This group consisted of clarinet, trumpet, trombone, tenor saxophone and rhythm. No recordings of this group have ever surfaced. The book and music - believed to have been used by this group - is listed on this date.

Box	Folder	Description
43	4	This Time The Dream's On Me – September 2, 1941 Score and parts; AS # 19 / 93; arranger: Artie Shaw / Lennie Hayton; copyist: Harold Solstad; recorded September 2, 1941; from the Victor Records 78 # 27609. Vocal for Bonnie Lake
43	5	Blues In The Night – September 2, 1941 Score and parts; AS # 618; arranger: Artie Shaw / Lennie Hayton; copyist: Harold Solstad; recorded September 2, 1941; from the Victor Records 78 # 27609. Vocal for Oran "Hot Lips" Page
43	6	Nocturne (Thomas Grisselle) – September 2, 1941 Score and parts; AS # 20; arranger: Jerry Sears; copyist: Harold Solstad; recorded September 2, 1941; from the Victor Records 78 # 27703.
43	7	Is It Taboo? – September 3, 1941 Score and parts; AS # 720; arranger: Artie Shaw; copyist: Harold Solstad; recorded September 3, 1941; from the Victor Records 78 # 27719

43	8	Swing By Any Other Name – September 3, 1941 Score and parts; aka “I Ask The Stars”; AS # 748 / 465; composer/arranger: Artie Shaw; copyist: Artie Shaw, unknown; recorded September 3, 1941; from the Victor Records 78 # 27719.
44	1	These Foolish Things – ca. October 1941 Score and parts; arranger: Daniel Mendelsohn; copyist: Harold Solstad; unrecorded; for cross-country tour (?).
44	2	Fugato – ca. October 1941 Score and parts; AS # 735; arranger: Bill Challis; copyist: Harold Solstad; unrecorded; for cross-country tour (?).
44	3	Prelude – ca. October 1941 Score and parts; AS # 734; arranger: Bill Challis; copyist: Harold Solstad; unrecorded; for cross-country tour (?).
44	4	Night And Day – ca. October 1941 Score and parts; AS # 148; arranger: Bill Challis; copyist: Harold Solstad; unrecorded; for cross-country tour (?).
44	5	I Cried For You (Revised Version)– ca. October 1941 Score (revision only) and parts; AS # 103 / 49; arranger: Bill Challis (revision only); copyist: Harold Solstad; unrecorded; for cross-country tour (?). Note: Strings were added to the earlier arrangement.
44	6	Track Twenty-Three – ca. October 1941 Score and parts; AS # 695; composer: Willie “The Lion” Smith; arranger: Bill Challis; copyist: Harold Solstad; for cross-country tour (?).
45	1	High And Dry – ca. October 1941 Parts only (2 sets); AS # ; arranger: Fred Norman; copyist: unknown (1 st set), Harold Solstad (2 nd set); for cross-country tour (?).
45	2	Love Of My Life – ca. October 1941 Parts only; AS # 300A; arranger: unknown; copyist: Harold Solstad; from cross-country tour (?). Vocal for Paula Kelly (?).
45	3	Stars In My Eyes – ca. October 1941 Parts only; AS # 544; arranger: David Rose; copyist: Harold Solstad; from cross-country tour (?). Note: This is merely a recopy of the 1940 version with an added bary. See also box 31.
45	4	Parachute Jump – ca. October 1941 Score and parts; AS # 769; arranger: Margie Gibson; copyist: Bert Clayton; from cross-country tour (?). Note: Margie Gibson was an arranger living in Chicago. In 1941 she wrote arrangements for Benny Goodman, Harry James and Count Basie.
45	5	Swing 8 Book – October 18, 1941 Parts only. Includes the following titles: “Back Bay Shuffle,” “It Had To Be You,” “Lover Come Back To Me,” “My Heart Stood Still,” “Octoroon,” “Softly As In A Morning Sunrise,” “Traffic Jam,” “What Is This Thing Called Love.”

45	6	Take Your Shoes Off Baby – October 30, 1941 Score and parts; AS # 719 / 109; arranger: Bill Challis; copyist: Harold Solstad; recorded October 30, 1941; from the Victor Records 78 # 27719. Vocal for “Lips” Page
45	7	Make Love To Me – October 30, 1941 Score and parts; AS # 71; arranger: Bill Challis; copyist: Harold Solstad; recorded October 30, 1941; from the Victor Records 78 # 27705. Vocal Paula Kelly.
46	1	Solid Sam – October 30, 1941 Score and parts; AS # 741; arranger: Fred Norman; copyist: Hank Miller; recorded October 30, 1941; from the Victor Records 78 # 27705.
46	2	I Don’t Want To Set The World On Fire – October 31, 1941 Parts only; AS # 45; arranger: Bill Challis; copyist: Harold Solstad; performed at the Chicago Theatre on October 31, 1941 (<i>Billboard</i>). Vocal for Paula Kelly.
46	3	St. James Infirmary – October 31, 1941 Score and parts; AS # 24; arranger: David Mendelsohn; copyist: unknown; performed at the Chicago Theatre on October 31, 1941 (<i>Billboard</i>); recorded November 12, 1941 (Victor); from the Victor Records 78 # 27895. Vocal for “Lips” Page.
46	4	Music And Rhythm – November 12, 1941 Score and parts; AS # 144; arranger: Margie Gibson; copyist: A. L. Beller; recorded November 12, 1941; from the Victor Records 78 # 27838.
46	5	Evensong – November 17, 1941 Score and parts; aka “Dusk”; AS # 166; arranger: Paul Jordan (dated November 17, 1941); copyist: unknown; recorded December 23, 1941; from the Victor Records 78 # 28-0405. This arrangement was adapted for the 1944(?) band. See also box
46	6	Carnival – November 17, 1941 Score and parts; AS # 164, 70, 66; arranger: Paul Jordan (dated November 17, 1941); copyist: Harold Solstad; recorded January 21, 1942; from the Victor Records 78 # 27860. This arrangement was adapted for the 1944 band. See also box
47	1	Old Rip – November 19, 1941 Score and parts; AS # 169; arranger: Paul Jordan (dated November 19, 1941); copyist: Harold Solstad; unrecorded. This arrangement was adapted for the 1944 band. See also box
47	2	Two In One Blues – November 24, 1941 Score and parts; AS # 3 / 41; composer/arranger: Paul Jordan (dated November 24, 1941); copyist: Harold Solstad; recorded January 21, 1942; from the Victor Records 78 # 20-1526. This arrangement was adapted for the 1944 band. See also box 65.

47	3	I Said No! – November 29, 1941 Score and parts; AS # 702; arranger: Paul Jordan (dated November 29, 1941); copyist: unknown; performed live at the Lowe's state theatre in New York (ca. December 8, 1941). Vocal for Paula Kelly.
47	4	Suite # 4 (I: Lento)– December 2, 1941 Score and parts; AS # 711; composer/arranger: Paul Jordan (dated December 2, 1941); copyist: Harold Solstad; unrecorded.
47	5	Suite # 4 (II: Allegro)– ca. December 2, 1941 Score and parts; AS # 710; composer/arranger: Paul Jordan; copyist: Harold Solstad; unrecorded.
47	6	Someday Sweetheart – December 9, 1941 Score and parts; arranger: Paul Jordan (dated December 9, 1941); copyist: Harold Solstad; unrecorded.
47	7	I Don't Want To Walk Without You – December 15, 1941 Score and parts; AS # 91 / 1; arranger: Paul Jordan (date December 15, 1941); copyist: Harold Solstad; recorded December 23, 1941; from the Victor Records 78 # 27746. Vocal for Paula Kelly
48	1	Back In Your Own Backyard – December 18, 1941 Score and parts (2 sets); AS # 708; arranger: Fred Norman (dated December 18, 1941); copyist: Hank Miller (1 st set), Harold Solstad (2 nd set); unrecorded. See oversize items for score.
48	2	Suite # 8 (I: Andante) – December 23, 1941 Score and parts; AS # 198 / 24; arranger: Paul Jordan; copyist: Harold Solstad; recorded December 23, 1941; from the Victor Records 78 # 28-0405.
48	3	Ev'rything I Love – ca. December 1941 Score and parts; AS # 104; arranger: Paul Jordan; copyist: Harold Solstad; unrecorded. Vocal for Paula Kelly (?).
48	4	Somebody Nobody Loves – January 20, 1942 1 st trumpet part only; arranger: Paul Jordan; copyist: Harold Solstad; recorded January 20, 1942; from the Victor Records 78 # 27798. Vocal for Fredda Gibson.
48	5	Not Mine – January 20, 1942 Score and part; AS # 712; arranger: Paul Jordan; copyist: Harold Solstad; recorded January 20, 1942; from the Victor Records 78 # 27779. Vocal for Fredda Gibson.
48	6	Absent Minded Moon – January 20, 1942 Score and part; AS # 713; arranger: Paul Jordan; copyist: Harold Solstad; recorded January 20, 1942; from the Victor Records 78 # 27779. Vocal for Fredda Gibson.
48	7	Hindustan – January 20, 1942 Score and parts; AS # 718 / 33; arranger: Paul Jordan; copyist: Harold Solstad; recorded January 20, 1942; from the Victor Records 78 # 27798.

49	1	Jukebox Joe – January 21, 1942 Score and parts; AS # 707, 83, 72; arranger: Ray Conniff; copyist: unknown; recorded January 21, 1942; from the Victor Records 78 # 27860.
49	2	I Can't Believe That You're In Love With Me (Revised Version) – ca. January 1942 Score (revision only) and parts; AS # ; arranger: Lennie Hayton / Ray Conniff (revision only); copyist: Harold Solstad; unrecorded. Note: The instrumentation for this arrangement is small band. This might have been for a modified version of the Swing 8.
49	3	Original – ca. January 1942 Score and parts; arranger: Ray Conniff; copyist: unknown. Note: Same description as above. It is not clear if this piece was ever performed.
49	4	Honeysuckle Rose – 1941 Score and parts; AS # 295; arranger: Ray Conniff; copyist: unknown; for live performance (?).
49	5	Idyll – ca. 1941 Score and parts; AS # 767; arranger: Irving Miller / Edgar Battle; copyist: unknown. Note: This arrangement is stamped 1940 by the arranger, which appears to be wrong. It is unlikely that this piece was performed in 1940 since the instrumentation and line-up, which includes “Lips” Page, is the same as the 1941 band.
49	6	Runaway – ca. 1941 Score and parts; AS # 768; arranger: Irving Miller / Edgar Battle; copyist: unknown. Note: Same description as “Idyll.”
49	7	Me Voy Asi – 1941 Score and parts; AS # 18; composer/arranger/copyist: Lew Raymond; unrecorded
49	8	You Go To My Head – 1941 Score and parts; AS # 692; arranger: Robert Reynolds; copyist: Robert Reynolds; for live performance (?)

March 1942: The “Honeymoon” Big Band

The 1941-1942 band held its last recording session on January 21, 1942. Shortly afterward, Shaw gave the band a vacation and two weeks notice that he was breaking it up. On March 3, 1942, Shaw married Elizabeth Kern at the Hotel Del Sol in Yuma, Arizona. The couple then flew back to New York and had a brief honeymoon. After he realized that he would need additional money for him and his bride to continue their lifestyles, he formed a new band with the help of his former trumpet player, Lee Castle.

Details of this band are limited. It only lasted a few weeks and the band never recorded. The instrumentation for this group was 14-pieces: 4 woodwinds (1 alto, 2 tenors, 1 bary), 3 trumpets, 3 trombones, and 4 rhythm.

Box	Folder	Description
50	1	Nightmare – March 1942 Parts only; AS # 2A; arranger: Artie Shaw; copyist: Harvey Persky.
50	2	Never Played Around Much – ca. March 1942 Parts only; arranger: Artie Shaw; copyist: Harold Solstad. This is a recopy of the 1939 version. See also box 23
50	3	It Ain't Necessarily So – ca. March 1942 Score only; arranger: Franklyn Marks. Vocal for Fredda Gibson. (aka "Georgia Gibbs")
50	4	Somebody Else – ca. March 1942 Score only; arranger: Franklyn Marks. Vocal for Fredda Gibson.

April 28, 1942 – November 11, 1943: The Navy 501 "Rangers" Band

On April 28, 1942, Artie Shaw enlisted in the U.S. Navy with the intention of training bands for the war effort. It wasn't until October 1942 before his unit was organized. On Christmas Day 1942, the band arrived at Pearl Harbor where the performances for the Navy servicemen began.

Shaw's Navy group became known as "The Rangers" and their book consisted primarily of existing arrangements. The instrumentation was a 16-piece band: 5 woodwinds (2 altos, 2 tenors, 1 bary), 4 trumpets, 3 trombones, and 4 rhythm.

Box	Folder	Description
50	5	Opening Cues – ca. Late 1943 Parts only; AS # 33C; arranger: unknown; copyist: unknown. Includes opening cues (includes: "Anchors Away")
50	6	Love Of My Life – ca. Late 1943 Score and parts; arranger: Artie Shaw; copyist: unknown. Contains recopied 4 th trumpet and 4 th trombone.
50	7	Miscellaneous Band Book Parts Parts only; Includes the following (in book order): "Begin the Beguine," "Octoroon," "Dancing in the Dark," "Love Come Back To Me," "Jungle Drums," "Softly as in a Morning Sunrise," "At Sundown," "St. Louis Blues," "Yesterdays," "Traffic Jam," "This Is Romance."

August 12, 1944 - November 18, 1945: The 17-Piece Big Band

In October 1943 naval medics pronounced that the "Rangers" were victims of combat fatigue and they would have to return home. As a result, Shaw spent the next several months recuperating from the war. On June 10, 1944, Shaw made his first return appearance with a studio orchestra on an Armed Forces Radio Broadcast.

In August Shaw announced that he was organizing a new band and was rehearsing for a new schedule of touring and record dates. This band featured Roy Eldridge, Ray Conniff, Harry Rodgers and Barney Kessel. The instrumentation for the ensemble was a 17-Piece big band. As a result of the expanded instrumentation Shaw had Harry Rodgers rescore many of the pieces already in the band's library.

Box	Folder	Description
51	1	Rabbi – August 12, 1944 Score and parts; aka “Lament,” “Nostalgia,” “In A Low Down Mood”; AS # 383 / 30; composer/arranger: Ray Conniff (dated August 12, 1944); copyist: Jean Stevenson; recorded June 5, 1945 and June 14, 1945; from the Victor Records 78 # 20-1932.
51	2	Stop Pushing – August 12, 1944 Score and parts; aka “The Hop”; AS # 175 / 26; composer/arranger: Ray Conniff (dated August 12, 1944); copyist: Jean Stevenson (?); unrecorded.
51	3	Someone To Watch Over Me – August 15, 1944 Score and parts; AS # 543 / 7; arranger: Harry Rodgers (dated August 15, 1944); copyist: Harriet Crawford; unrecorded.
51	4	Lazy Blues – August 17, 1944 Score and parts; AS # 330 / 49; composer/arranger: Ray Conniff (dated August 17, 1944); copyist: Jean Stevenson (?); unrecorded.
51	5	Stomperoo – August 17, 1944 Score and parts; aka “Name It”; AS # 696 / 38; composer/arranger: Ray Conniff (dated August 17, 1944); copyist: Jean Stevenson (?); unrecorded.
51	6	The Very Thought Of You – August 21, 1944 Score and parts (missing parts); AS # 753 / 162; arranger: Harry Rodgers (dated August 21, 1944); copyist: Harriet Crawford; unrecorded. This arrangement was recopied for the 1950 band. Contains 2 nd tenor and 4 th trombone only. See also box
52	1	Kasbah – August 28, 1944 Score and parts; aka “Native War Dance,” “Tom Tom”; AS # 596 / 32; arranger: Ray Conniff (dated August 28, 1944); copyist: Jean Stevenson (?); recorded June 5, 1945 and June 14, 1945; from the Victor Records 78 # 20-1932.
52	2	Jumpin’ On The Merry Go Round – August 28, 1944 Score and parts; aka “Pickin’ a Chicken”; AS # 349 / 67; composer/arranger: Ray Conniff (dated August 28, 1944); copyist: Jean Stevenson (?); recorded November 23, 1944; from the Victor Records 78 # 20-1612.
52	3	They Can’t Take That Away From Me – September 1, 1944 Score and parts; AS # 607 / 40; arranger: Harry Rodgers (dated September 1, 1944); copyist: Carlton Drake; recorded July 11, 1945; unrecorded.

52	4	I Only Have Eyes For You – September 1, 1944 Score and parts; AS # 389 / 108; arranger: Harry Rodgers (dated September 1, 1944); copyist: Jean Stevenson (?); recorded July 11, 1945; unrecorded.
52	5	Down Under – September 12, 1944 Score and parts; AS # 114 / 78; aka “Chandu”; arranger: Ray Conniff (dated September 12, 1944); copyist: Harry Lewis; unrecorded.
52	6	Good For Nothin’ Blues – September 14, 1944 Score and parts; AS # 158, 64, 25; composer/arranger: Ray Conniff (dated September 14, 1944); copyist: Jean Stevenson (?); unrecorded.
53	1	Where Or When – September 15, 1944 Score and parts (missing parts); AS # 755 / 40; arranger: Harry Rodgers (dated September 15, 1944); copyist: Carlton Drake; unrecorded. Contains Artie’s and guitar part only.
53	2	The Way You Look Tonight – September 20, 1944 Score and parts; AS # 69; arranger: Harry Rodgers (dated September 20, 1944); copyist: Jean Stevenson (?); unrecorded.
53	3	Traffic Jam (Revised Version) – September 21, 1944 Score (revision only) and parts; AS # 12; arranger: Harry Rodgers (revision only – dated September 21, 1944); copyist: William Beebe.
53	4	Dear Old Southland (Revised Version) – September 24, 1944 Score (revision only); arranger: Harry Rodgers (revision only – dated September 24, 1944).
53	5	Stardust (Revised Version) – September 24, 1944 Score (revision only); arranger: Harry Rodgers (revision only – dated September 24, 1944); copyist: Carlton Drake; recorded December 1949.
53	6	Casino (Revised Version) – September 24, 1944 Score (revision only); aka “Walkin’ the Beat”; arranger: Harry Rodgers (revision only – dated September 24, 1944); copyist: Carlton Drake; recorded December 1949.
53	7	Kangaroo – September 26, 1944 Score and parts; aka “Way Down Under”; composer/arranger: Ray Conniff (dated September 26, 1944); copyist: Harry Lewis / William Beebe; unrecorded.
53	8	Just Kiddin’ Around (Revised Version) – September 28, 1944 Score (revision only) and parts; aka “Savoy Jump”; arranger: Ray Conniff / Harry Rodgers (revision only - dated September 28, 1944); copyist: Jean Stevenson (?).
53	9	S’Wonderful – October 2, 1944 Score and parts; AS # 396 / 6; arranger: Ray Conniff; copyist: Leonard Esterdahl; recorded January 9, 1945; from the Victor Records 78 # 20-1638. Contains tenor 1 & 2 recopies for the 1950 band.

54	1	I'll Never Be The Same – October 2, 1944 Score and parts; AS # 293 / 61; arranger: Ray Conniff; copyist: Leonard Esterdahl (dated October 6, 1944); recorded January 9, 1945; from the Victor Records 78 # 20-1638. Contains tenor 1 & 2 recopies for the 1950 band.
54	2	Back Bay Shuffle (Revised Version) – October 4, 1944 Score (revision only) and parts (2 sets); AS # 110 / 19; arranger: John Bartee / Harry Rodgers (dated October 4, 1944); copyist: William Beebe (1 st set) / Harriet Crawford (dated November 7, 1944). See also box 13.
54	3	Carnival (Revised Version) – October 5, 1944 Score (revision only) and parts; AS # 66 / 70; arranger: Paul Jordan / Harry Rodgers (revision only - dated October 5, 1944); recorded December 1949. See also box 46
54	4	I Cover The Waterfront (Revised Version) – October 5, 1944 Score (revision only) and parts; AS # 80 / 79; arranger: Lennie Hayton / Harry Rodgers (revision only - dated October 5, 1944); recorded December 1949. See also box 40
54	5	Little Gate (Revised Version) – October 8, 1944 Score (revision only) and parts; aka "Little Gate's Special"; AS # 74; arranger: Ray Conniff / Harry Rodgers (revision only – dated October 8, 1944); copyist: Harriet Crawford. See also box 41
54	6	These Foolish Things – October 9, 1944 Score and parts; AS # 564, 98, 24; arranger: Ray Conniff (dated October 9, 1944); copyist: Leonard Esterdahl (dated October 17, 1944); recorded June 8, 1945; from the Victor Records 78 # 20-1930.
54	7	Yours Sincerely – October 11, 1944 Score and parts; AS # 102; arranger: Ray Conniff (dated October 11, 1944); copyist: Leonard Esterdahl; unrecorded.
54	8	Frenesi (Revised Version) – October 13, 1944 Score and parts; AS # 168 / 34; arranger: William Grant Still / Harry Rodgers (revision only – October 13, 1944); copyist: Carlton Drake.
55	1	Grand Slam – October 15, 1944 Score and 4 th trombone part only; AS # 16; arranger: Fred Norman; copyist: Leonard Esterdahl (dated October 15, 1944); unrecorded.
55	2	Hardtack – October 18, 1944 Score and parts; AS # 171 / 19; arranger: Buster Harding; copyist: Leonard Esterdahl (dated October 18, 1944); unrecorded
55	3	Together – October 19, 1944 Score and parts; AS # 572 / 50; arranger: Harry Rodgers; (dated October 19, 1944) copyist: Leonard Esterdahl. Vocal for Imogene Lynn (?).
55	4	Yours Sincerely (Revised Version) – October 20, 1944 Score and parts; AS # 757 / 86; arranger: Ray Conniff (dated October 20, 1944); copyist: Jean Stevenson (?).

55	5	Limehouse Blues – October 24, 1944 Score and parts; AS # 88; arranger: Ray Conniff (dated October 24, 1944); copyist: Jean Stevenson (?).
55	6	Trolley Song – October 25, 1944 Score and parts; AS # 659 / 51; arranger: Harry Rodgers (dated October 25, 1944); copyist: Leonard Esterdahl; unrecorded. Vocal for Imogene Lynn (?).
55	7	It's Jump Time – October 28, 1944 Score and parts; arranger: Jean Stevenson (dated October 28, 1944); copyist: Jean Stevenson; unrecorded. Note: It is possible that Stevenson's score is a reconstruction from parts.
56	1	Tabby The Cat – October 30, 1944 Score and parts; AS # 457, 2, 55; arranger: Ray Conniff (dated October 30, 1944); copyist: Leonard Esterdahl; unrecorded. Vocal for Imogene Lynn (?).
56	2	Big City Shout – November 7, 1944 Score and parts; AS # 53 / 82; arranger: Buster Harding; copyist: Maurie Rubens (dated November 7, 1944); unrecorded
56	3	Dancing In The Dark – November 11, 1944 Score and parts; AS # 120, 14, 8, 87; arranger: Jean Stevenson (dated November 11, 1944); copyist: Jean Stevenson; unrecorded. Note: It is possible that Stevenson's score is a reconstruction from parts.
56	4	Ac-Cent-Tchu-Ate The Positive – November 12, 1944 Score and parts; aka "Accentuate the Positive"; AS # 59; arranger: Harry Rodgers (dated November 12, 1944); copyist: Leonard Esterdahl; recorded November 22, 1944; from the Victor Records 78 # 20-1612. Vocal for Imogene Lynn.
56	5	Honeysuckle Rose – November 20, 1944 Score and parts; AS # 177 / 31; arranger: Jean Stevenson; copyist: Jean Stevenson; unrecorded.
56	6	Let's Take The Long Way Home – November 23, 1944 Score and parts; AS # 310 / 58; arranger: John Thompson; copyist: Harry Lewis; recorded November 23, 1944; from the Victor Records 78 # 20-1620. Vocal for Imogene Lynn.
57	1	Lady Day - November 23, 1944 Parts only; AS # 304 / 39; arranger: Jimmy Mundy; copyist: Leonard Esterdahl; recorded November 23, 1944; from the Victor Records 78 # 20-1620. Contains added parts for the 1950 band.
57	2	Keepin' Myself – December 1, 1944 Score and parts; AS # 291 / 102; arranger: Jean Stevenson (dated December 1, 1944); copyist: Jean Stevenson; unrecorded. Note: This arrangement has been credited to George Siravo. It is possible that Stevenson's score is merely a reconstruction.

57	3	But Not For Me – December 1, 1944 Score and parts; AS # 65, 72, 98; arranger: Jean Stevenson (dated December 1, 1944); copyist: Jean Stevenson; recorded April 17, 1945; from the Victor Records 78 # 20-1745.
57	4	I'm Lost – December 10, 1944 Score and parts; AS # 211 / 60; arranger: Harry Rodgers (dated December 10, 1944); copyist: Carlton Drake; unrecorded.
57	5	Bedford Drive – January 9, 1945 Score and parts; AS # 49, 76, 84; arranger: Buster Harding; copyist: Leonard Esterdahl; recorded January 9, 1945; from the Victor Records 78 # 20-1696. Contains recopied parts for the 1949 band.
57	6	Always – February 13, 1945 Score and parts; AS # 4 / 40; arranger: Buster Harding (February 13, 1945); copyist: Harriet Crawford; unrecorded.
58	1	I Get A Kick Out Of You – March 1945 Score and parts; AS # 101; arranger: Ted Klages (dated March 1945); copyist: Carlton Drake; unrecorded.
58	2	You Go To My Head – March 4, 1945 Score and parts; AS # 692 / 16; arranger: Harry Rodgers (dated March 4, 1945); copyist: Harriet Crawford; recorded June 9, 1945. Vocal for Dorothy Allen
58	3	Lucky Number – March 21, 1945 Score and parts; AS # 322 / 100; arranger: Ray Conniff (dated March 21, 1945); copyist: Harriet Crawford; recorded June 8, 1945. Contains solo sketch by Shaw (dated September 3, 1949, New York City)
58	4	Gangbuster's Holiday – April 2, 1945 Score and parts; AS # 109; arranger: Ray Conniff (dated April 2, 1945); copyist: Harriet Crawford; unrecorded.
58	5	Little Jazz – April 5, 1945 Score and parts; AS # 314, 106, 219, 89, 74; arranger: Buster Harding; copyist: Harriet Crawford; recorded April 5, 1945; from the Victor Records 78 # 20-1668.
58	6	The Maid With The Flaccid Hair – April 5, 1945 Score and parts; AS # 121 / 47; arranger: Eddie Sauter; copyist: Maurie Rubens (dated April 5, 1945); recorded July 19, 1945; from the Victor Records 78 # 28-0406.
58	7	More And More – April 5, 1945 Score and parts; AS # 105; arranger: Harry Rodgers (dated April 5, 1945); copyist: Harriet Crawford; unrecorded.
59	1	Tea For Two – April 17, 1945 Score and parts; AS # 554 / 85; arranger: Jimmy Mundy; copyist: Harriet Crawford; recorded April 17, 1945; from the Victor Records 78 # 42403. See oversize items for score.

59	2	Summertime – April 17, 1945 Score and parts; AS # 50; arranger: Eddie Sauter; copyist: William Beebe (?); recorded April 17, 1945; from the Victor Records 78 # 28-0406.
59	3	Moonglow (Revised Version) – April 23, 1945 Score and parts (missing parts); arranger: Lennie Hayton / Harry Rodgers (dated April 23, 1945); copyist: Carlton Drake (May 25, 1945). Contains guitar, 4 th trombone and Artie's part only. See also box 40
59	4	Tabu – May 14, 1945 Score and parts; AS # 595, 69, 103; arranger: Artie Shaw; copyist: Carlton Drake; recorded June 7, 1945; from the Victor Records 78 # 20-1696. Contains added 1 st trumpet copied by Terry Woodson (1998).
59	5	A Foggy Day – May 21, 1945 Score and parts; AS # 29 / 53; arranger: George Siravo; copyist: Carlton Drake (dated May 21, 1945); recorded June 8, 1945; from the Victor Records 78 # 20-1933.
59	6	Soon – May 22, 1945 Score and parts; AS # 112; arranger: George Siravo; copyist: Carlton Drake (dated May 22, 1945); unrecorded.
59	7	I Can't Get Started (Revised Version) – May 25, 1945 Score and parts; AS # 286 / 77; arranger: Lennie Hayton / Harry Rodgers (revision only – dated May 25, 1945); copyist: Carlton Drake (dated July 21, 1945); recorded July 24, 1945; from the Victor Records 78 # 20-1934.
59	8	Soon – May 31, 1945 Score and parts; AS # 112; arranger: George Siravo; copyist: Carlton Drake (dated May 31, 1945); recorded July 3, 1945; from the Victor Records 78 # 20-1742.
60	1	Dancing On The Ceiling – June 2, 1945 Score and parts; AS # 114; arranger: George Siravo; copyist: Carlton Drake (dated June 2, 1945); recorded July 24, 1945; from the Victor Records 78 # LPT1020.
60	2	Easy To Love – June 7, 1945 Trumpet 3 only; AS # 101, 51, 38; arranger: unknown; copyist: Carlton Drake; recorded June 7, 1945; from the Victor Records 78 # 20-1934.
60	3	Time On My Hands – June 7, 1945 Score and 4 th trombone only; AS # 94; arranger: Jean Stevenson; copyist: Jean Stevenson; recorded June 7, 1945; from the Victor Records 78 # 20-1930. Note: There is a note on the back of the score that reads "scored from Photostat parts." It is probable that this is a reconstruction of an earlier arrangement – possibly by David Rose.
60	4	No One But You – June 8, 1945 Score and parts; AS # 113 / 59; composer/arranger: George Siravo; copyist: Carlton Drake (dated June 8, 1945); recorded July 6, 1945; from the Victor Records 78 # LPV-582.

60	5	The Man I Love – June 12, 1945 Score and parts; AS # 374 / 90; arranger: Jean Stevenson; copyist: Jean Stevenson; recorded June 12, 1945. Note: Possibly a reconstruction of a George Siravo score.
60	6	Things Are Looking Up – June 14, 1945 Score and parts; AS # 587 / 118; arranger: George Siravo; copyist: Carlton Drake (dated June 14, 1945 / July 4, 1945 [revision]); recorded July 17, 1945; from the Victor Records 78 # 20-1744.
60	7	Love Walked In – June 16, 1945 Score and parts; AS # 319, 115, 44; arranger: George Siravo; copyist: Carlton Drake (dated June 16, 1945); recorded July 3, 1945; from the Victor Records 78 # 20-1745.
60	8	Out Of Nowhere (Revised Version) – June 27, 1945 Score and conductor part only; AS # 423 / 41; arranger: Jerry Gray / Harry Rodgers (revision only - dated June 27, 1945); copyist: Carlton Drake (July 29, 1945). See also box 15.
61	1	They Can't Take That Away From Me – July 4, 1945 Score and parts; AS # 607 / 119; arranger: George Siravo; copyist: Carlton Drake (dated July 4, 1945); recorded July 11, 1945; from the Victor Records 78 # 20-1716.
61	2	Natch – July 6, 1945 Score and parts; AS # 116; arranger: George Siravo; copyist: Carlton Drake; recorded July 6, 1945; from the Victor Records 78 # 20-1936. Vocal for Roy Eldridge
61	3	Someone To Watch Over Me – July 7, 1945 Score and parts; AS # 543 / 47; arranger: George Siravo; copyist: Carlton Drake (dated July 7, 1945); recorded July 17, 1945; from the Victor Records 78 # 20-1744. Note: There is a note on the 4 th trumpet that states that 57 masters were made (and destroyed) on July 16, 1945.
61	4	That's For Me – July 9, 1945 Score and parts; AS # 581 / 51; arranger: George Siravo; copyist: Carlton Drake (dated July 9, 1945); recorded July 11, 1945; from the Victor Records 78 # 20-1716. Vocal for Hal Stevens.
61	5	I Was Doing All Right – July 10, 1945 Score and parts; AS # 246, 3, 120; arranger: George Siravo; copyist: Carlton Drake (dated July 10, 1945); recorded July 14, 1945; from the Victor Records 78 # 20-1742.
61	6	Our Love Is Here To Stay – July 14, 1945 Parts only; AS # 71; arranger: George Siravo (?); copyist: Harriet Crawford; recorded July 14, 1945; from the Victor Records 78 # 20-1743.
61	7	Don't Blame Me – July 16, 1945 Score and parts; AS # 90 / 68; arranger: George Siravo; copyist: Carlton Drake (dated July 16, 1945); recorded July 28, 1945; from the Victor Records 78 # 20-1716.

61	8	I Can't Escape From You – July 19, 1945 Score and parts; AS # 101; arranger: George Siravo; copyist: Carlton Drake (dated July 19, 1945; recorded July 30, 1945; from the Victor Records 78 # 20-1936.
62	1	They Didn't Believe Me – July 21, 1945 Score and 4 th trombone only; AS # 93; arranger: Eddie Sauter; copyist: unknown; recorded July 21, 1945; from the Victor Records 78 # 20-1931.
62	2	Just Floatin' Along – July 22, 1945 Score and parts; aka "Just A Riff"; AS # 122; composer/arranger: George Siravo; copyist: Carlton Drake (dated July 22, 1945); recorded July 26, 1945; from the Victor Records 78 # 20-1935.
62	3	On The Sunny Side Of The Street - July 25, 1945 Score and parts; AS # 540 / 105; arranger: George Schwartz; copyist: Carlton Drake (dated July 25, 1945).
62	4	Yolanda – July 28, 1945 Score and parts; AS # 658 / 123; arranger: George Siravo; copyist: Carlton Drake (dated July 28, 1945); recorded July 28, 1945; from the Victor Records 78 # 20-1716. Vocal for Hal Stewart.
62	5	Zigeuner (Revised Version) – August 10, 1945 Score and parts; AS # 700 / 126; arranger: Jerry Gray / Harry Rodgers (revision only – dated August 10, 1945; copyist: Carlton Drake (dated August 18, 1945). See also box 16.
62	6	My Heart Stood Still (Revised Version) – August 13, 1945 Parts only; AS # 373, 127, 46; arranger: Jerry Gray / Harry Rodgers (revision only – dated August 13, 1945); copyist: Carlton Drake. Contains added parts only. See also box 16.
62	7	Out Of This World – September 1, 1945 Score and parts; AS # 525 / 58; arranger: Harry Rodgers (dated September 1, 1945); copyist: Phil Frank. Contains recopied parts for the 1950 band.
62	8	If I Loved You – September 2, 1945 Score and parts; AS # 151, 64, 92, 125; arranger: Harry Rodgers (dated September 2, 1945); copyist: Carlton Drake (dated September 5, 1945)
62	9	I'm Gonna Love That Guy – September 4, 1945 Score and parts; AS # 57; arranger: George Siravo; copyist: Carlton Drake (dated September 4, 1945); unrecorded.
63	1	Along The Navajo Trail – September 21, 1945 Score and parts; AS # 145; arranger: Dick Jones; copyist: Carlton Drake (dated September 21, 1945); unrecorded.
63	2	It Might As Well Be Spring – September 25, 1945 Score and parts (2 sets); AS # 270, 129, 62; arranger: Dick Jones; copyist: Carlton Drake (1 st set - dated September 25, 1945) / Maurie Rubens (2 nd set); unrecorded. Contains 2 sets of parts. The second set of parts is transposed up a half step to Eb. Vocal for Imogene Lynn.

63	3	Blue Skies – September 26, 1945 Score and parts; AS # 51; arranger: David Rose (?) / Jean Stevenson (recopy); copyist: Jean Stevenson; performed September 26, 1945 in San Luis Obispo, California. Note: The back of the score is marked “scored from Photostat parts.”
63	4	Temptation (Revised Version) – October 5, 1945 Score and parts; AS # 550 / 78; arranger: Lennie Hayton / Harry Rodgers (revision only – dated October 5, 1945); copyist: Carlton Drake (dated October 8, 1945). See also box 27
63	5	Can’t You Read Between The Lines? – October 5, 1945 Score and parts; AS # 75 / 72; arranger: Dick Jones; copyist: Carlton Drake (dated October 5, 1945). Vocal for Imogene Lynn.
63	6	How Deep Is The Ocean – October 9, 1945 Score and parts; AS # 157, 66, 70; arranger: George Siravo; copyist: Carlton Drake (dated October 9, 1945); recorded ca. November 1945; from the Musicraft Records 78 # 409. Vocal for Hal Stewart.
63	7	Let’s Walk – October 10, 1945 Score and parts; AS # 217, 94, 71; composer/arranger: George Siravo; copyist: Carlton Drake (October 10, 1945); recorded ca. November 1945; from the Musicraft Records 78 # 357. Contains recopied parts for the 1950 band.
63	8	Moonray (Revised Version) – October 15, 1945 Score and parts; AS # 371 / 109; arranger: Jerry Gray / Carlton Drake (recopy – dated October 15, 1945) / Harry Rodgers (revision – dated October 18, 1945); copyist: Carlton Drake. Contains added parts for the 1950 band. See also box 19.
64	1	Night And Day – October 20, 1945 Score and parts; AS # 116; arranger: David Rose; copyist: Carlton Drake (October 20, 1945).
64	2	Camp Lee Shuffle – October 26, 1945 Score and parts only; aka “Why Not Now?”; AS # 78; arranger: Ray Conniff (dated October 26, 1945); copyist: Carlton Drake (November 5, 1945); unrecorded. See oversize items for score.
64	3	All Or Nothing At All (Revised Version) – October 28, 1945 Score and parts; AS # 146; arranger: Lennie Hayton / Harry Rodgers (revision only – dated October 28, 1945); copyist: Carlton Drake (October 31, 1945). See also box 34
64	4	The Glider – ca. October 1945 Score and parts; AS # 157 / 156; arranger: Buster Harding; copyist: unknown; recorded November 16, 1945(?); from the Musicraft Records 78 # 378. Contains recopied parts for the 1950 band.
64	5	The Hornet – ca. October 1945 Score and parts; AS # 176 / 113; arranger: Buster Harding; copyist: unknown; recorded November 16, 1945 (?); from the Musicraft Records 78 # 409.

64	6	Exactly Like You – 1945 Score and parts; AS # 128 / 52; arranger: Ray Conniff; copyist: Leonard Esterdahl; unrecorded.
65	1	Familia Moe – 1945 Score and parts; AS # 130 / 74; composer/arranger: Ray Conniff; copyist: Harriet Crawford; unrecorded.
65	2	The Groove – 1945 Score and parts; AS # 515 / 79; composer/arranger: Ray Conniff; copyist: Harriet Crawford; unrecorded.
65	3	Let's Pop – 1945 Score and parts; AS # 308 / 49; arranger: Buster Harding; copyist: Leonard Esterdahl; unrecorded.
65	4	Can't Get Out Of This Mood – 1944 Score and parts; AS # 815 / 37; arranger: Dick Jones; copyist: Maurie Rubens; unrecorded.
65	5	Sometimes I'm Happy – 1944 Score only; AS # 771; arranger: Dick Jones; unrecorded.
65	6	Evensong (Revised Version) – 1944 Score and parts; aka "Dusk"; AS # 122 / 101; arranger: Paul Jordan; copyist: Harriet Crawford.
65	7	Old Rip (Revised Version) – 1944 Score and parts; AS # 703 / 44; arranger: Paul Jordan; copyist: Carlton Drake.
65	8	Suite # 8 (Revised Version) – 1944 Score and parts; AS # 35; arranger: Paul Jordan; copyist: Richard Breach (1950). Note: It is unclear why there is a discrepancy between the score and part creation. The score might have been completed in 1944, but not performed until 1950.
66	1	Two In One Blues (Revised Version) – 1944 Parts only; AS # 41; arranger: Paul Jordan; copyist: Leonard Esterdahl.
66	2	Ballyhoo – 1945 Score and parts; AS # 42 / 76; arranger: Jimmy Mundy; copyist: Jean Stevenson; unrecorded. Note: This arrangement was originally for the Count Basie Orchestra. Lead part is written for the piano. See oversized items for score.
66	3	Cool Breeze – 1945 Score and parts; AS # 76 / 95; arranger: Jimmy Mundy; copyist: Maurie Rubens (?); unrecorded. See oversized items for score.
66	4	Jumperoo – 1945 Score and parts; AS # 275 / 38; arranger: Jimmy Mundy; copyist: Leonard Esterdahl; unrecorded. See oversized items for score.
66	5	Stop And Fetch It – 1945 Score and parts; AS # 275 / 38; arranger: Jimmy Mundy; copyist: Harriet Crawford; unrecorded. See oversized items for score,

66	6	Nightmare (Revised Version) – 1944 (?) Score and parts; AS # 559; arranger: Artie Shaw / Harry Rodgers (revision only); copyist: Mainard Baker; unrecorded. See also box 13.
66	7	Solid Sam (Revised Version) – 1945 Score (revision only) and parts; AS # 741 / 81; arranger: Fred Norman; copyist: Maurie Rubens. See also box 46
66	8	Star Spangled Banner – 1945 Score and parts; AS # 2B; arranger: Maurie Rubens; copyist: Maurie Rubens.
67	1	The Chief – 1945 Score and parts; AS # 43; arranger: Eddie Sauter; copyist: Harriet Crawford; unrecorded.
67	2	Dee Ducks – 1945 Score and parts; aka “Clinker Foundry”; AS # 75; composer/arranger: Eddie Sauter; copyist: Leonard Esterdahl; unrecorded.
67	3	Don’t Take Your Love From Me – 1945 Score and parts; AS # 63; arranger: Eddie Sauter; copyist: unknown; unrecorded.
67	4	Embraceable You – 1945 Score, drums and 4 th trombone only; AS # 92; arranger: Eddie Sauter; copyist: Carlton Drake (?)
67	5	Harold In Italy – 1945 Score and 4 th trombone only; AS # 172 / 68; composer/arranger: Eddie Sauter; copyist: unknown; unrecorded.
67	6	How High The Moon – 1945 Score and parts; AS # 64 / 1; arranger: Eddie Sauter; copyist: unknown; unrecorded.
67	7	Lightly And Politely – 1945 Score and parts; aka “Wintertime,” “Lightly and Politely”; AS # 89 / 65; composer/arranger: Eddie Sauter; copyist: Leonard Esterdahl; unrecorded.
67	8	My Pal McSnoyd – 1945 Score and parts; AS # 362 / 24; composer/arranger: Eddie Sauter; copyist: Carlton Drake; unrecorded.
68	1	One Summer Afternoon – 1945 Score and parts; AS # 514 / 45; composer/arranger: Eddie Sauter; copyist: unknown; unrecorded.
68	2	She Wore A Necklace Of Jade – 1945 Score and parts; AS # 502 / 111; composer/arranger: Eddie Sauter; copyist: Harriet Crawford; unrecorded.
68	3	What Is This Thing Called Love – 1945 Score and parts; AS # 29; arranger: Eddie Sauter; copyist: unknown; unrecorded.

68	4	I'm Beginning To See The Light – 1945 Score and parts; AS # 210 / 25; arranger: George Schwartz; copyist: Carlton Drake; unrecorded. Vocal for Imogene Lynn (?).
68	5	On The Atchison, Topeka And The Santa Fe – 1945 Score and parts; AS # 59; arranger: George Schwartz; copyist: unknown; performed September 19, 1945 at Fort Ord, California.
68	6	I Could Write A Book – 1944 Score and parts; AS # 14; arranger: George Siravo; copyist: Harriet Crawford; unrecorded.
68	7	Thrill Of A Lifetime – 1944 Score and parts; AS # 568 / 10; arranger: George Siravo; copyist: Clyde Balsley; unrecorded.
69	1	Let's Fall In Love – 1944 Score and parts; AS # 306 / 56; arranger: John Thompson; copyist: Harriet Crawford; unrecorded. Vocal for Imogene Lynn
69	2	Love Is The Sweetest Thing – 1944 Score and parts; AS # 315, 116, 19, 13; arranger: John Thompson; copyist: Leonard Esterdahl; unrecorded.
69	3	Avenue C – 1944 Parts only; AS # 11 / 42; arranger: unknown; copyist: Jean Stevenson / Walter Rosemont; unrecorded.
69	4	Red Light Special – 1944 Parts only; AS # 516 / 48; arranger: unknown; copyist: Pomeranz; unrecorded.
69	5	Swing Shift – 1944 Parts only; AS # 507 / 46; arranger: unknown; copyist: Jean Stevenson / unknown; unrecorded.
69	6	Tune Town Shuffle – 1944 Parts only; AS # 583 / 47; arranger: unknown; copyist: Walter Rosemont; unrecorded.
69	7	Opus For Baritone Sax – 1944 Drum part only; arranger: unknown; unrecorded.
69	8	Play On & Off, Fanfare – 1945 Parts only; arranger: unknown; copyist: unknown; performed on the Santa Ana Coca-Cola Show.

April 29, 1946 – November 9, 1946: The Musicraft Sides

Artie returned to the studio on April 29, 1946, to make his first recording for the record label Musicraft. This group was not a touring band and was strictly a studio orchestra. As a result, it did not have a consistent line-up of regular musicians. However, a few notable musicians did record with Artie during this time. The names include Mel Tormé and his Mel-Tones (which included Les Baxter); Barney Kessel, Mannie Klein and others.

Box	Folder	Description
70	1	Along With Me – April 29, 1946 Score and parts; AS # 2; arranger: Sonny Burke; copyist: Marty Seliger (dated April 29, 1946); recorded April 30, 1946; from the Musicraft Records 78 # 365. Vocal for Mel Tormé and the Mel-Tones.
70	2	I Got The Sun In The Morning – April 30, 1946 Score and parts; AS # 116; arranger: Sonny Burke; copyist: Marty Seliger; recorded April 30, 1946; from the Musicraft Records 78 album # 503. Vocal for Mel Tormé.
70	3	You Do Something To Me - June 5, 1946 Score and parts; arranger: Dick Jones (dated June 5, 1946); copyist: Cecil Stover; recorded June 6, 1946; from the Musicraft Records 78 album <i>Artie Shaw Plays Cole Porter</i> # 503. Vocal for Teddy Walters.
70	4	In The Still Of The Night - June 5, 1946 Score and parts; arranger: Dick Jones (dated June 5, 1946); copyist: Cecil Stover (dated June 2, 1946); recorded June 6, 1946; from the Musicraft Records 78 album <i>Artie Shaw Plays Cole Porter</i> # 503. Vocal for Teddy Walters.
70	5	My Heart Belongs To Daddy – June 13, 1946 Score and parts; AS # 169; arranger: Sonny Burke; copyist: Marty Seliger; recorded June 13, 1946; from the Musicraft Records 78 album <i>Artie Shaw Plays Cole Porter</i> # 503. Vocal for Kitty Kallen.
71	1	Night And Day – June 19, 1946 Score and parts; arranger: Dick Jones; copyist: Cecil Stover; recorded June 19, 1946; from the Musicraft Records 78 album <i>Artie Shaw Plays Cole Porter</i> # 503.
71	2	What Is This Thing Called Love? – June 19, 1946 Score and parts; arranger: Sonny Burke; copyist: Marty Seliger (dated June 19, 1946); recorded June 19, 1946; from the Musicraft Records 78 album <i>Artie Shaw Plays Cole Porter</i> # 507. Vocal for Mel Tormé and the Mel-Tones.
71	3	I've Got You Under My Skin – June 23, 1946 Score and parts; arranger: Dick Jones (dated June 25, 1946); copyist: Cecil Stover (dated June 23, 1946); recorded June 25, 1946; from the Musicraft Records 78 album <i>Artie Shaw Plays Cole Porter</i> # 507.
71	4	Get Out Of Town – June 24, 1946 Score and parts; AS # 203; arranger: Sonny Burke; copyist: Marty Seliger (dated June 24, 1946); recorded June 25, 1946; from the Musicraft Records 78 album <i>Artie Shaw Plays Cole Porter</i> # 507. Vocal for Mel Tormé. See oversize items for score.
71	5	Changing My Tune – August 15, 1946 Score and parts; AS # 679; arranger: Sonny Burke; copyist: Marty Seliger (dated August 15, 1946); recorded August 16, 1946; from the Musicraft Records 78 # 412. Vocal for Mel Tormé and the Mel-Tones.

72	1	For You, For Me, Forevermore – August 16, 1946 Score and parts; AS # 673; arranger: Sonny Burke; copyist: Marty Seliger (dated August 15, 1946); recorded August 16, 1946; from the Musicraft Records 78 # 412. Vocal for Mel Tormé.
72	2	Love For Sale – September 10, 1946 Score and parts; AS # 290; arranger: Sonny Burke; copyist: Marty Seliger; recorded September 10, 1946; from the Musicraft Records 78 album <i>Artie Shaw Plays Cole Porter</i> # 503.
72	3	They Can't Convince Me – September 10, 1946 Score and parts; AS # 290; arranger: Sonny Burke; copyist: Marty Seliger; recorded September 10, 1946; from the Musicraft Records 78 # 441. See oversize items for score.
72	4	Guilty – September 19, 1946 Score and parts; AS # 290; arranger: Sonny Burke; copyist: Marty Seliger (dated September 19, 1946); recorded September 19, 1946; from the Musicraft Records 78 album # 428. Vocal for Mel Tormé and the Mel-Tones. See oversize items for score.
72	5	Anniversary Song – September 19, 1946 Score and parts; AS # 290; arranger: Sonny Burke; copyist: Marty Seliger; recorded September 19, 1946; from the Musicraft Records 78 album # 428. See oversize items for score.

January 9, 1949 – February 26, 1950: Classical Soloist

After the tenure with Musicraft concluded, Shaw moved away from pop and jazz music into performing strictly classical music. The majority of the works that he performed were either adaptations of existing pieces or newly commissioned works. Some of the music that he played during this period consisted of standard published literature for clarinet and orchestra.

The instrumentation of the pieces performed by Shaw varied slightly during this period. This subseries is divided by ensemble instrumentation with titles arranged by date and composer. An additional subcategory is also used for published repertoire. Subcategories are as follows: Full Orchestra; String Orchestra; Big Band; and Published Repertoire.

Full Orchestra: January 1949 – November 1949

Box	Folder	Description
73	1	Ritual Fire Dance – ca. January/February 1949 Score and parts; composer: Manuel de Falla; orchestrator: Hershy Kay; from the <i>Modern Music for Clarinet</i> concept.
73	2	Petite Piece – ca. January/February 1949 Score and parts; composer: Claude Debussy; orchestrator: Hershy Kay; recorded March 11, 1949; from the Columbia Records album <i>Modern Music For Clarinet</i> .

73	3	Guajira - ca. January/February 1949 Score (Ozalid print) and parts (Ozalid prints); composer/orchestrator: Morton Gould; recorded March 11, 1949; from the Columbia Records album <i>Modern Music For Clarinet</i> . Commissioned work (?)
73	4	Andaluza – ca. January/February 1949 Score and parts; composer: Enrique Granados; orchestrator: Hershy Kay; recorded March 11, 1949; from the Columbia Records album <i>Modern Music For Clarinet</i> .
73	5	A Short Story – ca. January/February 1949 Score and parts; composer: Dmitri Kabalevsky; orchestrator: Hershy Kay; recorded March 11, 1949; from the Columbia Records album <i>Modern Music For Clarinet</i> .
73	6	Sonatina – ca. January/February 1949 Score and parts; composer: Dmitri Kabalevsky; orchestrator: Hershy Kay; from the <i>Modern Music For Clarinet</i> concept.
73	7	Corcovado – ca. January/February 1949 Score and parts; composer: Darius Milhaud; orchestrator: Hershy Kay; recorded March 11, 1949; from the Columbia Records album <i>Modern Music For Clarinet</i> .
73	8	Sorocaba – ca. January/February 1949 Score and parts; composer: Darius Milhaud; orchestrator: Hershy Kay; from the <i>Modern Music For Clarinet</i> concept.
73	9	Night Music – ca. January/February 1949 Score and parts; composer: Walter Mourant; from the <i>Modern Music For Clarinet</i> concept. Commissioned work.
73	10	Valse – ca. January/February 1949 Score and parts; composer: Francis Poulenc; orchestrator: Hershy Kay; recorded March 11, 1949; from the Columbia Records album <i>Modern Music For Clarinet</i> .
73	11	Pièce en Forme de Habanera – ca. January/February 1949 Score (Photostat print) and parts; composer: Maurice Ravel; orchestrator: Arthur Hoérée; recorded March 11, 1949; from the Columbia Records album <i>Modern Music For Clarinet</i> . Note: This is a preexisting publication – copyrighted 1930.
73	12	Prelude – ca. January/February 1949 Score and parts; composer: Dmitri Shostakovich; orchestrator: Hershy Kay; recorded March 11, 1949; from the Columbia Records album <i>Modern Music For Clarinet</i> . Contains clarinet sketch by Shaw (dated January 28, 1949).
73	13	Caoine – ca. January/February 1949 Score and parts; composer: Charles V. Stanford; orchestrator: Hershy Kay; from the <i>Modern Music For Clarinet</i> concept. Note: Caoine pronounced Keen.

73	14	Pastorale – ca. January/February 1949 Score and parts; composer: Igor Stravinsky; orchestrator: Hershy Kay; from the <i>Modern Music For Clarinet</i> concept.
74	1	Blues In G – ca. March 1949 Score and parts; composer: Fred Van Eps; performed April 14, 1949 at Bop City in New York, NY. Commissioned work.
74	2	Concertante For Clarinet And Orchestra – April 18, 1949 Score (Ozolid print) and parts; composer: Norman Dello Joio; performed with the Connecticut Symphony (date unknown) and the Little Orchestra Society at Town Hall in New York on February 20, 1950. Contains piano reduction sketch by Hershy Kay. Commissioned work (?)
74	3	Lyric – May 1, 1949 Score only; composer: Tom Scott. Reduction sketch by composer. Commissioned work. Note: It is not clear if this piece was actually performed by Shaw.
74	4	The Man I Love – May 31, 1949 Score and parts; arranger: Hershy Kay; copyist: Julius Rutin; recorded May 31, 1949; from the Columbia Records album <i>Modern Music For Clarinet</i> .
74	5	I Concentrate On You – May 31, 1949 Score and parts; arranger: Alan Shulman; copyist: Julius Rutin; recorded May 31, 1949; from the Columbia Records album <i>Modern Music For Clarinet</i> .
74	6	Fantasy On Three American Songs – November 9, 1949 Score and parts; arranger: Richard Maltby; performed November 9, 1949 with Alfredo Antonini conducting the Symphony Orchestra at the Temple Shalom in Chicago, Illinois. Includes the songs “Frenesi,” “Stardust,” and “Begin the Beguine.”

String Orchestra: December 5, 1948 – November 1949

Box	Folder	Description
75	1	Concerto For Clarinet And Strings – December 5, 1948 Score only; composer: Levin Houston (dated November 10, 1948 - December 5, 1948). Piano reduction score. Commissioned work.
75	2	Händel Six Sonatas (String Adaptation) – January 23, 1949 – February 10, 1949 Score and parts; composer: G. F. Händel; orchestrator: Artie Shaw. Adapted from Händel’s <i>Six Sonatas for Violin and Piano</i> . Contains score and parts for Sonata III in F major; clarinet transcription for Sonata II and VI; and published score to Händel’s original arrangement.
75	3	5 Bagatelles For Clarinet And Strings – ca. February 1949 Score and parts; composer: Gerald Finzi; orchestrator: Hershy Kay; performed March 1, 1949 with the Denver Symphony Orchestra under the direction of Saul Caston; performed April 14, 1949 at Bop City in New York, NY.

75	4	Five Sketches For Clarinet And Strings – April - March 1949 Score (Ozalid print) and parts (Ozalid prints); composer: Russ Garcia.
75	5	Rendezvous For Clarinet And String Quartet – May 31, 1949 Score (Ozalid print) and parts (Ozalid prints); composer: Alan Shulman (copyright 1947); recorded May 31, 1949; from the Columbia Records album <i>Modern Music For Clarinet</i> .
75	6	Mood In Question – May 31, 1949 Score (Ozalid print) and parts (Ozalid prints); composer: Alan Shulman (copyright 1939); recorded May 31, 1949; from the Columbia Records album <i>Modern Music For Clarinet</i> .

Published Repertoire: 1949

Box	Folder	Description
76	1	An Outdoor Overture Score and parts; composer: Aaron Copland. Score and parts are marked with some revisions. Boosey and Hawkes edition.
76	2	Prélude à l'après-midi d'un Faune Parts only; composer: Claude Debussy. Contains recopied trumpet parts. Edwin Kalmus edition.
76	3	Classical Symphony Score and parts; composer: Serge Prokofieff. Hampton Publications edition.
76	4	Quintett in A Major Score and parts (Photostat prints); composer: Max Reger.
76	5	Sonata For Clarinet And Piano Score and parts (Photostat prints); composer: Max Reger.
76	6	Concertino For Clarinet And Orchestra Parts only; composer: C. M. v. Weber. Carl Fischer Edition

Big Band: ca. October 1949

Box	Folder	Description
77	1	Darius Milhaud Suite: "Leme" – ca. October 1949 Score and parts; AS # 152; composer: Darius Milhaud; orchestrator: Hershy Kay. Part 1 of a 3-movement suite.
77	2	Darius Milhaud Suite: "Sorocaba" – ca. October 1949 Score and parts; AS # 153; composer: Darius Milhaud; orchestrator: Hershy Kay. Part 2 of a 3-movement suite.
77	3	Darius Milhaud Suite: "Corcovado" – ca. October 1949 Score and parts; AS # 154; composer: Darius Milhaud; orchestrator: Hershy Kay. Part 3 of a 3-movement suite.
77	4	Interlude – October 1949 Score (Ozalid print) and parts; AS # 155; composer: Sol Berkowitz. Commissioned work. Arranged from a piano suite.

77	5	Pavane “The Lamp Is High” – ca. October 1949 Score and parts; AS # 156; composer: Maurice Ravel; orchestrator: Hershy Kay
77	6	Fughetta – ca. October 1949 Score and parts; AS # 157; composer: Gerald Finzi; orchestrator: Hershy Kay
77	7	Clarinet Sonata (II: Lebhaft) – ca. October 1949 Score and parts; AS # 158; composer: Paul Hindemith; orchestrator: Hershy Kay. See oversize items for score.
78	1	Theme And Variations – ca. October 1949 Score and parts; AS # ?; composer: Norman Dello Joio; orchestrator: Hershy Kay. See oversize items for score.
78	2	Sonata (2nd Movement) – ca. October 1949 Score and parts; AS # 165; composer: Brahms.

August 9, 1949 – January 6, 1950: The Be-bop 17-Piece Big Band

In June 1949, Variety announced that Shaw would return to performing jazz and to leading another big band. It wasn't until the August 12th issue of Down Beat, however, until details were published on the new line-up for the group. The style of the new group was contemporary to the times – a mixture of Be-bop, Third-stream, and Swing.

In preparation for this new group Shaw hired some of the leading arrangers to write new arrangements. Musicians like Johnny Mandel, Gerry Mulligan, George Russell, Eddie Sauter and John Bartee all contributed to Artie's new sound. Shaw also hired arranger/copyist Richard Breach to copy and organize the band's book.

The band's first public appearance was at Boston's Symphony Hall on September 14, 1949. The band disbanded after a recording session on January 6, 1950.

Box	Folder	Description
79	1	Krazy Kat – August 9, 1949 Score and 4 th trombone only; AS # 318 / 9; arranger: Johnny Mandel (dated August 9, 1949); copyist: unknown; recorded December 1949; from the Thesaurus Transcription record # 1577.
79	2	Innuendo – August 9, 1949 Score and parts; AS # 317 / 8; arranger: Johnny Mandel (dated August 18, 1949); copyist: unknown; recorded December 1949; from the Thesaurus Transcription record # 1577. Note: Some parts contain notes made by Dick Johnson's Orchestra (ca. 1980s-2007)
79	3	Hindustan (Revised Version) – August 21, 1949 Score and parts; AS # 718 / 33; arranger: Paul Jordan / Harry Rodgers (revision only - dated August 21, 1949). See also box 48.

		My Romance (Revised Version) – September 7, 1949 Score only; AS # 378; arranger: Jerry Gray / Richard Breach (revision only – dated September 7, 1949). See also box 23. See oversized items for score.
79	4	Last Night On The Back Porch – September 11, 1949 Score and 4 th trombone only; AS # 138 / 34; arranger: Gerry Mulligan (dated September 11, 1949); copyist: Emile Charlap; unrecorded. Vocal arrangement.
79	5	She's Funny That Way – September 15, 1949 Score and parts; AS # 63, 118, 107, 62; arranger: Eddie Sauter; copyist: Emile Charlap (dated September 15, 1949); unrecorded.
79	6	I Concentrate On You – September 22, 1949 Score and parts; AS # 295, 158, 23; arranger: Richard Breach (dated September 22, 1949); copyist: Richard Breach; recorded December 1949; from the Thesaurus Transcriptions record # 1573. See oversized items for score.
79	7	As You Desire Me – September 25, 1949 Score and parts; AS # 316 / 147; arranger: unknown; copyist: Emile Charlap (dated September 25, 1949); unrecorded. Vocal arrangement
79	8	Hour of Parting – November 7, 1949 Score and parts; AS # 160; arranger: George Russell (?); copyist: Emile Charlap (dated November 7, 1949); unrecorded. See oversized items for score
79	9	Nothin' For Nothin' / There Must Be Something Better Than Love (Gramercy 5) – January 6, 1950 Published lead sheets for “Nothin’ For Nothin” and “There Must Be Something Better Than Love.” Used for January 6, 1950 recording session with the Gramercy 5.
80	1	Amigo – 1949 Score and parts; aka “Orinoco”; AS # 8, 106, 37; arranger: John Bartee; copyist: unknown; recorded December 1949; from the Thesaurus Transcriptions record # 1573.
80	2	Arriero – 1949 Score and parts; aka “Mucho de Nada”; AS # 576 / 35; arranger: Carlos Vidal (?) / John Bartee (?); copyist: Neill H. Hartley.
80	3	Gue-le-le – 1949 Score and parts; AS # 62, 144, 36; arranger: John Bartee; copyist: Neill H. Hartley; recorded December 1949; from the Thesaurus Transcriptions record # 1558. Contains added parts for 1950 band.
80	4	Have You Seen My Love? – 1949 Parts only; arranger: John Bartee (?); copyist: Neill H. Hartley; unrecorded.
80	5	Tu Amor Es Mio – 1949 Score only; AS # 162, 530, 12; arranger: John Bartee; unrecorded.

80	6	Love For Sale – 1949 Parts only; AS # 68 / 141; arranger: Sonny Burke / Richard Breach; copyist: Richard Breach; unrecorded. Contains added parts for the 1950 band. Note: This is an adaptation of Sonny Burke's arrangement.
80	7	My Heart Belongs To Daddy – 1949 Score and parts; AS # 561 / 146; arranger: Sonny Burke / Richard Breach; copyist: Richard Breach; unrecorded. See oversized items for score. Note: This is an adaptation of Sonny Burke's arrangement.
81	1	Violets and 7up – 1949 Score and parts; aka "David Copperfield," "Eyes"; AS # 12; arranger: Angelo James Callea; copyist: Angelo James Callea; unrecorded
81	2	Fred's Delight – 1949 Score and parts; AS # 61 / 86; arranger: Todd Dameron; copyist: unknown; recorded January 1950; from the Thesaurus Transcriptions record # 1599. See oversized items for score.
81	3	Lyonia – 1949 Score and 4 th trombone part only; AS # 33 / 87; arranger: Todd Dameron; copyist: unknown; unrecorded.
81	4	So Easy – 1949 Score and 3 rd & 4 th trombone parts only; AS # 47 / 109; arranger: Todd Dameron; copyist: unknown; recorded December 1949; from the Thesaurus Transcriptions record # 1558.
81	5	I Surrender Dear (Revised Version) – 1949 Score and parts; AS # 265 / 28; arranger: Jerry Gray (?) / Richard Breach (revision only); copyist: unknown. Contains revised parts only. See oversized items for score.
81	6	Pièce en Forme de Habanera – 1949 Score and parts; AS # 576 / 140; composer: Maurice Ravel; orchestrator: Hershey Kay; copyist: Emile Charlap; unrecorded. Note: It appears as if this arrangement was made exclusively for the be-bop band.
81	7	So In Love Am I – 1949 Score and parts; AS # 54 / 48; arranger: Johnny Mandel; copyist: unknown; recorded December 1949; from the Thesaurus Transcriptions record # 1557. Vocal for Pat Lockwood. See oversized items for score.
81	8	Earl's Pearls – 1949 4 th trombone only; AS # 16; arranger: Gerry Mulligan (?); copyist: Emile Charlap; unrecorded.
81	9	Comes Love (Revised Version) – 1949 Score and parts; AS # 137; arranger: Harry Rodgers / Richard Breach (revision only). See also box 19.
81	10	The Very Thought Of You – 1949 Score and 3 rd trombone part only; AS # 753 / 26; arranger: Harry Rodgers; copyist: Richard Breach; recorded January 1950; from the Thesaurus Transcriptions record # 1589. This arrangement was originally written for the 1944 band. See also box 52. See oversized items for score

82	1	Can't Help Lovin' Dat Man – 1949 Score and parts; AS # 53; arranger: Gene Roland; copyist: Emile Charlap; unrecorded. Vocal for Pat Lockwood (?)
82	2	Cool Daddy – 1949 Score and parts; AS # 25 / 4; arranger: Gene Roland; copyist: Emile Charlap; recorded December 1949; from the Thesaurus Transcriptions record # 1596.
82	3	Cosmopolitan – 1949 Score and 4 th trombone only; AS # 58; arranger: Gene Roland; unrecorded.
82	4	I Don't Stand A Ghost Of A Chance With You – 1949 Score and parts; AS # 152, 65, 63; arranger: Gene Roland; copyist: Emile Charlap; unrecorded. Vocal for Pat Lockwood (?).
82	5	I Get A Kick Out Of You – 1949 Score and parts; AS # 202, 46, 143; arranger: Gene Roland; copyist: Emile Charlap; recorded December 1949; from the Thesaurus Transcriptions record # 1573.
82	6	Minnesota – 1949 Score and parts; aka "Aesop's Foibles"; AS # 35, 224, 161, 24; arranger: Gene Roland; copyist: unknown / Emile Charlap; recorded December 1949; from the Thesaurus Transcriptions record # 1596. Contains added parts for 1950 band. See oversize items for score.
83	1	Smooth And Easy – 1949 Score and parts; aka "Why! Mr. Hemingway" (original title); arranger: Gene Roland; copyist: unknown; recorded December 1949; from the Thesaurus Transcriptions record # 1596. Contains added parts for the 1950 band.
83	2	Something Or Other – 1949 Score and parts; AS # 56 / 5; arranger: Gene Roland; copyist: Emile Charlap; unrecorded.
83	3	Similau – 1949 Score and parts; AS # 39 / 134; arranger: George Russell; copyist: Emile Charlap; recorded January 1950; from the Thesaurus Transcriptions record # 1599. See oversize items for score.
83	4	Too Marvelous For Words – 1949 Score and parts; AS # 296, 136, 54; arranger: Eddie Sauter; copyist: Emile Charlap; unrecorded.
83	5	You Do Something To Me – 1949 Score and parts; AS # 5, 459, 145, 100; arranger: Eddie Sauter; copyist: Emile Charlap; recorded December 1949; from the Thesaurus Transcriptions record # 1596.
83	6	Oliver's Twist – 1949 Score and parts; AS # 36 / 13; arranger: unknown; copyist: Emile Charlap; unrecorded. See oversize items for score.

84	1	Bali Ha'I – 1949 Score and parts; AS # 54; arranger: unknown; copyist: unknown; unrecorded. Vocal arrangement.
84	2	Some Enchanted Evening – 1949 Score and parts; AS # 55; arranger: unknown; copyist: unknown; unrecorded. Vocal arrangement.
84	3	Bashi Land – 1949 Parts only; AS # 312 / 142; arranger: unknown; copyist: Emile Charlap; unrecorded.
84	4	Conversation – 1949 Parts only; AS # 110; arranger: unknown; copyist: unknown; unrecorded.
84	5	It Had To Be You – 1949 Parts only; AS # 13; arranger: unknown; copyist: Emile Charlap; unrecorded. See also box 14. Note: This is a recopy of the 1938 arrangement.
84	6	Lockjaw - 1949 Arranger: unknown; copyist: Richard Breach; unrecorded. Note: This was probably written for the 1949 Be-bop band. However, it is possible that it could have been written for the 1950 band.
84	7	One Step Closer – 1949 Parts only; AS # 164; arranger: unknown; copyist: Joseph Benjamin; unrecorded.
84	8	Overdrive – 1949 Parts only; AS # 123; arranger: unknown; copyist: unknown; unrecorded.
84	9	Poinciana – 1949 Parts only; AS # 86; arranger: unknown; copyist: Emile Charlap; unrecorded.
84	10	Roll Off #2 – 1949 Parts only (missing parts); AS # 2B; arranger: unknown; copyist: Richard Breach.

February 1950 - June 1950 – The “Lee Castle/Richard Breach” Big Band

Artie disbanded the be-bop band following the final Decca session on January 6, 1950. He then checked into the hospital, underwent a gallstone operation and spent the rest of the month recuperating.

In February, Shaw put together another big band line-up, once again organized by Lee Castle. During this time Shaw hired arranger/copyist Richard Breach to prepare a new book for the band. The band made its first appearance in March at Bop City in New York and continued touring throughout June.

The instrumentation for this group was 14-pieces: 4 woodwinds (2 altos, 2 tenors), 3 trumpets, 3 trombones and rhythm,

Box	Folder	Description
85	1	He's Gone Away – March 23, 1950 Score and parts; AS # 690 / 82; arranger: Richard Breach (dated March 23, 1950); copyist: Lovets; recorded April 4, 1950; from the Decca Records 78 # 27009.
85	2	I'll Remember April – March 24, 1950 Score and parts; AS # 697, 80, 2; arranger: Richard Breach (dated March 24, 1950); copyist: Lovets; recorded April 4, 1950; from the Decca Records 78 # 27056.
85	3	Foggy, Foggy Dew – March 24, 1950 Score and parts; AS # 691 / 21; arranger: Richard Breach (dated March 24, 1950); copyist: Lovets; recorded April 4, 1950; from the Decca Records 78 # 27009.
85	4	The Continental – March 26, 1950 Score and parts; AS # 83 / 34; arranger: Richard Breach (dated March 26, 1950); copyist: Richard Breach; recorded April 4, 1950; from the Decca Records 78 # 27056.

April 27, 1950 – July 6, 1953 – The Decca Studio Orchestra

After the April 8, 1950, recording session, Shaw switched over to a studio orchestra for his Decca dates. The personnel and instrumentation during this time changed from session to session.

Box	Folder	Description
85	5	If You Were Only Mine – April 26, 1950 Score and parts; AS # 578; arranger: Richard Breach (dated April 26, 1950); copyist: Lovets; recorded April 27, 1950; from the Decca Records 78 # 27042. Vocal for Dick Haymes.
85	6	I Love The Guy – May 31, 1950 Score and parts; AS # 585; arranger: Artie Shaw and Richard Breach; copyist: Richard Breach; recorded May 31, 1950; from the Decca Records 78 # 27085. Vocal for Gwen Davis and Trio.
85	7	Just Say I Love Her – May 31, 1950 Score and parts; aka "I Love You Dearly," "Just Because I Love You,"; AS # 580; arranger: Artie Shaw and Richard Breach; copyist: Richard Breach; recorded May 31, 1950; from the Decca Records 78 # 27085. Vocal for Don Cherry.
85	8	Don't Worry 'Bout Me – July 19, 1950 Score and parts; AS # ?; arranger: Artie Shaw and Richard Breach; copyist: Richard Breach; recorded July 19, 1950; from the Decca Records 78 # 27213. Vocal for Don Cherry.

85	9	Blue Again – July 19, 1950 Score and parts; AS # 588; arranger: Artie Shaw and Richard Breach; copyist: Richard Breach; recorded July 19, 1950; unreleased. Vocal for Jane Ford.
85	10	It's A Long Way To Tipperary – July 19, 1950 Score and parts; AS # 586; arranger: Artie Shaw and Richard Breach; copyist: Richard Breach; recorded July 19, 1950; from the Decca Records 78 # 27434. Vocal for the Chelsea 3 (Vocal Trio).
85	11	Show Me The Way To Go Home – July 19, 1950 Score and parts; AS # 491; arranger: Artie Shaw and Richard Breach; copyist: Richard Breach; recorded July 19, 1950; from the Decca Records 78 # 27213. Vocal for the Chelsea 3 and Artie Shaw.
86	1	Autumn Leaves – August 26, 1950 Score and parts; AS # 728; arranger: Artie Shaw and Richard Breach (dated August 26, 1950); copyist: Richard Breach; recorded September 12, 1950 and October 5, 1940; from the Decca Records 78 # 27243.
86	2	White Christmas – August 28, 1950 Score and parts; AS # 729; arranger: Artie Shaw and Richard Breach (dated August 28, 1950); copyist: Richard Breach; recorded September 12, 1950 and October 5, 1940; from the Decca Records 78 # 27243. Vocal for trio / Gwen Davies.
86	3	Jingle Bells – August 29, 1950 Score and parts; AS # 282; arranger: Artie Shaw and Richard Breach (dated August 29, 1950); copyist: Richard Breach; recorded September 14, 1950; from the Decca Records 78 # 27243. Vocal for the Chickering 4.
86	4	Where Or When – September 9, 1950 Score and parts; AS # 755; arranger: Artie Shaw and Richard Breach (dated September 9, 1950); copyist: Richard Breach; recorded September 14, 1950; from the Decca Records album # DL 74462.
86	5	Serenade In Blue – October 3, 1950 Score and parts; AS # 730; arranger: Artie Shaw and Richard Breach (dated October 3, 1950); copyist: Richard Breach; recorded October 5, 1940; from the Decca Records 78 # 27270.
87	1	These Foolish Things – Fall 1951 Score and parts; AS # 564; arranger: Bruce Campbell; copyist: George Vedegis; recorded July 2, 1953; from the Decca Records album # DL 5524. Note: The Bruce Campbell arrangements were originally made for a recording session that was supposed to have taken place in the fall of 1951 in England.
87	2	That Old Black Magic – Fall 1951 Score and parts; AS # ?; arranger: Bruce Campbell; copyist: George Vedegis; recorded July 2, 1953; from the Decca Records album # DL 5524.

87	3	I'll Be Seeing You – Fall 1951 Score and parts; AS # 361; arranger: Bruce Campbell; copyist: George Vedegis; recorded July 2, 1953; from the Decca Records album # DL 5524.
87	4	Autumn In New York – Fall 1951 Score and parts; AS # 363; arranger: Bruce Campbell; copyist: George Vedegis; recorded July 2, 1953; from the Decca Records album # DL 5524.
87	5	In The Still Of The Night – Fall 1951 Score and parts; AS # ?; arranger: Bruce Campbell; copyist: George Vedegis; recorded July 2, 1953; from the Decca Records album # DL 5524.
88	1	It Could Happen To You – July 6, 1953 Score and parts; AS # 366; arranger: Jimmy Carroll; recorded July 6, 1953; from the Decca Records album # DL 5524.
88	2	They Can't Take That Away From Me – July 6, 1953 Score and parts; AS # 607; arranger: Jimmy Carroll; recorded July 6, 1953; from the Decca Records album # DL 5524.
88	3	September Song – July 6, 1953 2 nd tenor sax and 2 nd horn parts only; AS # ?; arranger: Jimmy Carroll; recorded July 6, 1953; from the Decca Records album # DL 5524.

1955: The Final Album

In the end of July 1954 Shaw went on a jazz ambassador tour to Australia with Buddy Rich and Ella Fitzgerald. After the tour was over he put his clarinet away and vowed to never play again. When Shaw returned home he found himself still under contractual obligation to Decca and obliged to fulfill the remainder of his contract. So on November 21, 1955, Shaw went into the studio and recorded four final sides as a conductor only.

Box	Folder	Description
88	4	Long Ago And Far Away – November 21, 1955 Score and parts; arranger: David Terry; copyist: Phil Fisher; recorded November 21, 1955; from the Decca Records EP # 8309.
88	5	I Remember You – November 21, 1955 Score and parts; arranger: David Terry; copyist: Fleagle; recorded November 21, 1955; from the Decca Records EP # 8309.
88	6	More Than You Know – November 21, 1955 Score and parts; arranger: David Terry; copyist: Phil Fisher / Fleagle; recorded November 21, 1955; from the Decca Records EP # 8309.
88	7	My Funny Valentine – November 21, 1955 Score and parts; arranger: David Terry; copyist: Fleagle; recorded November 21, 1955; from the Decca Records EP # 8309.

Miscellaneous

Box	Folder	Description
89	1	Por Que? Composer: Oswaldo Fresedo (music) / Emilio Fresedo (lyrics); arranger: unknown; copyist: unknown. Instrumentation: clarinet, alto saxophone, AB violins and rhythm. Note: The instrumentation is not common to the groups that Artie used in 1949. However, the nature of the work makes it possible that it was written during this time. Still, it could have been from slightly before or after.
89	2	Lead Sheets in Holograph Contains several compositions including works by Shaw, Oran "Lips" Page, and Walter Samuels.
89	3	Published Sheet Music Contains several songs with notes by Shaw; a piano folio by Willie "The Lion" Smith with an inscription to Shaw; and a composition by Syd Allen with an inscription to Shaw.
89	4	Library Index Index to Shaw's library. Includes breakdowns by style.

II Business Records, 1945-1955

Box	Folder	Description
		Checkbook – March 1945 – June 1945 Checkbook containing accounts payable from March 1945 – June 1945. Also includes unused checks.
		Bandmember Salary Ledger – April – June 1945 Notebook detailing bandmember salaries and withholding information.
		Accounts Payable – October – January 1946 Check stubs and banks statements for accounts payable from October 1945 – January 1946. Includes payments to musicians.
		Bank Deposit Slips / Balance Reconciliation – April – December 1945 Includes bank deposit slips from April 1945 – December 1945
		Picardy Farm Auction Broadside – April 10, 1952 Auction broadside for furnishings at Picardy Farm, Pine Plains, New York, owned by Artie Shaw. Details farm livestock.
		Storage Receipt – June – August 1955 Receipt for storage.

III Miscellaneous, 1910-1955

Box	Folder	Description
		Television Script – 1953 Script from a television appearance by Shaw.
		There’s Room For Everybody (Screen Play) Screen play of “There’s Room For Everybody” by Artie Shaw & H. S. Kraft.
		Correspondence Letters and miscellaneous.
		Notes Various handwritten notes by Shaw.
		Photographs – 1910 – 1950s Artie Shaw as child; with family (includes several of his son Jonathan as baby and young child); friends; U.S. Navy Band "The Rangers;" musicians; 2 with wife Doris Dowling and baby; negatives.
		Clippings and Pamphlets Clippings and pamphlets on politics, computers, music, items including Pablo Neruda, "The Democratic Crisis In Chile" - 12p.
		Newspaper and Magazine Clippings – 1941 – 1953 Miscellaneous clippings
		Asian Artwork Prints of Asian artwork from the Boston Museum of Fine Arts.
		Theatre and Concert Programs – 1948 – 1949 Programs of concerts attended by Shaw.
		Chart Folders Folders used to store Shaw’s library of charts

IV Recordings

Box	Folder	Description
		Audio and Visual Recordings

V Awards and Honors, 1938-2005

Box	Folder	Description
		<p>WAVZ gold record award for “Continued Effort in Keeping Alive the Music of the Big Band Era”; n.d.</p> <p>RCA-Victor gold record award for “Dancing in the Dark”; 1962.</p> <p>RCA-Victor gold record award for “Summit Ridge Drive”; 1962.</p> <p>RCA-Victor gold record award for “Nightmare”; 1962.</p> <p>RCA-Victor gold record award for “Star Dust”; 1962.</p> <p>RCA-Victor gold record award for “Back Bay Shuffle”; 1962.</p> <p>RCA-Victor gold record award for “Begin the Beguine”; 1962.</p> <p>RCA-Victor gold record award for “Frenesi”; 1962.</p> <p>RCA-Victor gold record award for “Traffic Jam”; 1962.</p> <p>RCA-Victor gold record award for “Danicing in the Dark”; 1962.</p> <p><i>The American Society of Music Arrangers</i> President’s Award; May 7, 1990.</p> <p>NARAS certificate for induction of “Begin the Beguine” into the NARAS Hall of Fame; 1977.</p> <p>NARAS certificate for induction of “Star Dust” into the NARAS Hall of Fame; 1988.</p> <p><i>City of Portland, Oregon</i> proclamation naming August 24, 1984, to be Artie for Art’s Sake Day,; August 24, 1982.</p> <p><i>City of Thousand Oaks, California</i> commendation in honor of Artie Shaw’s 80th birthday; June 12, 1990.</p> <p><i>City of Thousand Oaks, California</i> commendation in honor of Artie Shaw’s 93rd birthday; June 12, 1990.</p> <p><i>City of Los Angeles, California</i> commendation in honor of Artie Shaw’s 85th birthday; May 23, 1995.</p> <p><i>City of Los Angeles, California</i> commendation in honor of Artie Shaw’s recognition by The School of the Arts at California State University; October 27, 1995.</p> <p><i>City of Los Angeles, California</i> proclamation of Artie Shaw day; May 23, 1990.</p> <p><i>City of Los Angeles, California</i> resolution honoring Artie Shaw; May 4, 1990.</p> <p><i>Down Beat</i> award for Most Popular Swing Band of 1938; 1939.</p> <p><i>Down Beat</i> award for Best Clarinetist of 1938; 1939.</p> <p><i>Down Beat</i> award for Best Swing Band of 1939; 1940.</p> <p><i>Down Beat</i> award for Best Service Band of 1942; 1943.</p> <p><i>Blue Note</i> award for musical excellence; August 13, 1985.</p> <p><i>Esquire</i> award for Armed Forces favorite band of 1944, 1945.</p>

Oversize Items

Box	Folder	Description
os1		Japanese Sandman - 1936 Score.
		Nightmare - 1936 Score.
		Honeysuckle Rose - 1937 Score.
		Please Be Kind - 1938 Score
		Vilia - 1938 Score
		If What You Say Is True - 1939 Score
		You're Mine You - 1939 Score
		Love Is Here - 1939 Score
		April In Paris - 1939 Score
		Back In Your Own Backyard - 1941 Score
		Tea For Two - 1945 Score
		Ballyhoo - 1945 Score
		Cool Breeze - 1945 Score
		Jumperoo - 1945 Score
		Stop And Fetch It - 1945 Score
		Camp Lee Shuffle - 1945 Score
		Get Out Of Town - 1946 Score
		They Can't Convince Me - 1946 Score
		Guilty - 1946 Score
		Anniversary Song - 1946 Score
		Clarinet Sonata (II: Lebhaft) - 1949 Score

os2		Theme And Variations – 1949 Score
		Fred’s Delight – 1949 Score
		Hour of Parting – 1949 Score
		Similau – 1949 Score
		Minnesota – 1949 Score
		So In Love Am I – 1949 Score
		The Very Thought Of You – 1949 Score
		Oliver’s Twist – 1949 Score
		My Heart Belongs To Daddy – 1949 Score
big		My Romance – 1949 Score
big		I Concentrate on You - 1949 Score
big		I Surrender Dear (Revised Version) – 1949 Score