As Recorded by the New York Voices

I Could Write a Book

Words by LORENZ HART
Music by RICHARD RODGERS
Arranged by DARMON MEADER

INSTRUMENTATION

Conductor
Vocal Quartet (SATB)
Vocal Solo Female
Vocal Solo Male
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet

1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums
NOTES TO THE CONDUCTOR

This arrangement was written somewhat in the style of a Count Basie Orchestra arrangement. The horns can lay back a bit, while the rhythm section keeps things steady. Likewise, the SATB voices (or solo voice) can lay back a bit.

Use traditional legato swing style throughout. I have tried to make appropriate articulation in terms of long or short notes, accents, etc., as well as appropriate dynamics. Special attention should be paid to the rooftop accent (\^). These accents should not be played too short—think “daht.”

One note about dynamics: The band should be aware of when they are accompanying the voices, versus when they are the featured sound. All dynamics during vocal sections should be a bit softer than during the big band ensemble sections, such as the shout chorus at measure 69. The overall dynamic shape of the arrangement is a gradual build, starting quite soft at the beginning and building to the shout chorus at 69. After the shout chorus and instrumental solo section, the dynamics should drop back down a little, with a gradual build to the modulation at measure 117, which is the peak of the song. Keep all dynamics controlled and balanced so that the ensemble balance is solid and the voice(s) are not buried by the band. Of course, this last issue will vary a bit depending on the nature of your venue and sound system.

I have included numerous melodic lines in the top staff of the piano part. It is not necessary that the pianist play all of them. He or she can pick and choose what feels good. These are on the part primarily to allow the pianist to see what the ensemble is playing, and to be able to comp accordingly.

I have also included a few of the melodic lines in the guitar part. The guitarist should play these, as they add a nice color to the ensemble lines. The guitar comping style should be in the traditional “Freddie Green” Basie style, with light voicings played on all four beats and slight accents on 2 and 4.

I did not include a fully notated bass part. The bassist should walk through the changes in the appropriate “4 beat” swing style. However, there are numerous places where there are written bass lines. It is important to play these written parts, as they may be doubled by another instrument, such as bari sax or bass trombone, or the selected notes fit best with the voicings in the ensemble.

Since this arrangement was written with experienced musicians in mind, I did not include any written solo for the trumpet improvised solo sections. Keep in mind that this arrangement comes from a Basie and/or “cool,” relaxed perspective, so the solo does not need to be in a heavy bebop style, but more relaxed, melodic and swinging!

Enjoy!

—Darmon Meader

Darmon Meader

Recognized in both the jazz vocal and instrumental world, Darmon is a distinguished vocalist, arranger and saxophonist. He is the founder, musical director, chief arranger, composer, producer, saxophonist, and vocalist with New York Voices. As a member of New York Voices, he has released four albums on the GRP Records label. Darmon has performed and/or recorded with a variety of artists including Ray Brown, George Benson, Bobby McFerrin, Don Sebesky, Nancy Wilson, Patti Austin, Jon Hendricks, Jim Hall, Paquito D’Rivera and the Count Basie Orchestra. He has toured internationally, performing at such renowned venues as Carnegie Hall, Montreux Jazz Festival, North Sea Jazz Festival, Montreal Jazz Festival and the Blue Note Jazz Clubs in New York and Japan.
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Conductor

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I Could Write A Book

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bass Tbn.

NYV

Pno.

Bass

Drums

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Conductor

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bass Tbn.

NYV

Pno.

Drums

If they asked me, I could write a book about the
I Could Write A Book

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bass Tbn.

Gtr.

Bass

Drums

NYV

Pno.

Conductor
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bass
Tbn.
Gtr.
Bass
Drums
NYV
Pno.

Let me say it again.

And the simple sequel of this simple plot let me say it again.

Simple secret

Simple secret

Simple secret

Simple secret
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bass
Tbn.
Gtr.
Bass
Drums

NYV

Pno.

\[ F'7/G \ C'7 \]

\[ F'7 \ C'7 \]
If they asked me I could write a book,
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bass Tbn.
Gtr.
Bass
Drums
NYV
Pno.
Conductor

I could write a
pre-face on how
we met
Conductor

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I Could Write A Book

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bass Tbn.

Gtr.

Bass

Drums

Two best friends

How to make two

Leaves of two best friends.

How to make two

Leaves of two best friends.

Two best friends

How to make two

Leaves of two best friends.

Two best friends

How to make two

Leaves of two best friends.

Two best friends

How to make two

Leaves of two best friends.
that's why I say I could write a book

That's why I say I could write a book