

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

**JAZZ
VOCAL
SERIES**

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.

CONDUCTOR
298105

As recorded by the New York Voices

I COULD WRITE A BOOK

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

MEDIUM SWING

5

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

NEW YORK
VOICES

GUITAR

PIANO

BASS

DRUMS

TO CUP MUTE

TO CUP MUTE

TO CUP MUTE

TO CUP MUTE

IF THEY ASKED ME I COULD WRITE A BOOK.

F#mi7(b9)

Fmi7

Emi7

A7

Dmi7

Cmaj7

Ami7

Dmi7

G7

WALK - IN 4

HI-HAT

m2 1

2

3

4

5

6

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13

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

N.Y.V.

GTR.

PNO.

BASS

DRUMS

A-BOU THE WAY YOU WALK AND WHIS-PER AND LOOK. I COULD WRITE A

Cmaj7 A7 Dmi7 G7 Cmaj7 Fmaj7 C/E A7 Dmi7 G7 C/E Eb7

7 8 9 10 11 12 13

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

NYV

PRE - FACE ON HOW WE MET SO THE WORLD WOULD (N) NE-VER FOR - GET

GTR.

PNO.

BASS

DRUMS

14 15 16 17 18 19

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CHORDS: Dmi7 G7 Ami7 D7 G6 F#mi7(b5) B7 Emi7 A7 Dmi7

DRUMS: + + + + + + + + + + + + + + + +

21

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

N.Y.V.

GTR.

PNO.

BASS

DRUMS

QUICK FALL

QUICK FALL

QUICK FALL

QUICK FALL

QUICK FALL

CUP MUTE

CUP MUTE

CUP MUTE

CUP MUTE

CUP MUTE

CUP MUTE

CUP MUTE

CUP MUTE

AND THE SIM-PLE SEC-RET OF THE PLOT IS JUST TO

G7 Dmi7/G Cmaj7 Ami7 Dmi7 G7 Cmaj7 A7 Dmi7 G7

"FREDDIE GREEN" STYLE

H.H. - TIME

20 21 22 23 24

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.

N.Y.V.

GTR.

PNO.

BASS

DRUMS

TELL THEM THAT I LOVE YOU A - LOT.

THEN THE WORLD DIS-

CHORDS: Cmaj7 F#3 C/E Dmi7 Bmi7(b5) E7(#9) Ami9 Dmi7(b5)/Ab

CHORDS: Cmaj7 F#3 C/E A7 Dmi7 Bmi7(b5) E7(#9) Ami9 Dmi7(b5)/Ab

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

GTR.

PNO.

BASS

DRUMS

CO-VERS AS MY BOOK ENDS. HOW TO MAKE TWO LO-VERS OF FRIENDS.

Am/G F#m7(b5) Gm7 C7 Fm7 Bb7 Em7 A7 Dm7 G7 Dbmaj9(#11)

30 31 32 33 34 35

37

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

N.Y.V.

GTR.

PNO.

BASS

DRUMS

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TO HARMON MUTE

TO HARMON MUTE

TO HARMON MUTE

TO HARMON MUTE

IF THEY ASKED ME I COULD WRITE A BOOK A - BOUT THE

Cmaj7 Ami7 Dmi7 G7 G7sus G7(b9) Cmaj7 Ami7 Dmi7 G7

Cmaj7 Ami7 Dmi7 G7 G7sus G7(b9) Cmaj7 Ami7 Dmi7 G7

Cmaj7 Ami7 Dmi7 G7 G7sus G7(b9) Cmaj7 Ami7 Dmi7 G7

36 37 38 39 40

45

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

N.Y.V.

WAY, THE WAY THAT YOU WALK AND WHIS - PER AND THE WAY THAT YOU LOOK I COULD WRITE A

CHORDS: Cmaj7 Fmaj7 Emi7 A13(b9) A7(#5) Dmi7 G7 Bmi7(b5) Bb7(b9) Ami7 Eb13(#11)

GT.

PNO.

BASS

DRUMS

49

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

N.Y.V.

GTR.

PNO.

BASS

DRUMS

HARMON MUTE

OPEN

PRE-FACE ON HOW WE MET. BAH DOO BAH DOO N DOO BAH DOO WORLD WOULD (N) NE - VER FOR - GET

CHORDS: Dmi7 G7 A7 D7 G6 B7 E7 Bb13 A13 A7(b9) F#m7/G

W/TPTS (HARMON MUTE)

53

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.

N.Y.V.

GTR.

PNO.

BASS

DRUMS

OH AND THE SIM - PLE SEC - RET OF THIS SIM - PLE PLOT LET ME SAY IT A - GAIN

Fmaj7/G

Cmaj7

A7

D7

G13(b9)

Cmaj7

A7

D7

Fmaj7/G

51

52

53

54

55

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.

N.Y.V.

AND A - GAIN IS JUST TO TELL THEM THAT I LOVE YOU A LOT AND THEN THE WORLD

GR2.

PNO.

BASS

DRUMS

56 57 58 59 60

61

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

NATV

GTR.

PNO.

BASS

DRUMS

WILL DIS - CO - VER AS MY STO - ry ENDS HOW TO MAKE TWO

Dm7(b9)/Ab Am/G F#m7(b5) Gm7 C13(b9) Fm7 8b7 Em7 A7

Am7 Dm7(b9)/Ab Am/G F#m7(b5) Gm7 C13(b9) Fm7 8b7 Em7 A7

61 62 63 64 65

69

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

N.Y.V.

GTR.

PNO.

BASS

DRUMS

LO - VERG OF FRIENDS.

Dmi7 Dmi7/G G7 Cmaj6 Ami7 Dmi7 G13(b9) Cmaj9 Ami7

Dmi7 Dmi7/G G7 Cmaj6 Ami7 Dmi7 G13(b9) Cmaj9 Ami7

Dmi7 G7 Cmaj6 Ami7 Dmi7 G13(b9) Cmaj9 Ami7

66 67 68 69

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

N.Y.V.

GRE.

PNO.

BASS

DRUMS

70

71

72

73

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CHORDS: Dmi9, G13(b9), CMaj7, A7(b9), Dmi9, Fmaj7/G, CMaj9, Fmaj7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

NYV

GTR.

PNO.

BASS

DRUMS

74

75

76

77

78

(OPT. VOCAL SCAT SOLO)
F#15 E#19 A15

E#17 A7(b9) D15(#11) A#17 D15(#11) B#17(b5) E7(#9) A#19 E#15 D#19 G15

E#17 A7(b9) D15(#11) A#17 D15(#11) B#17(b5) E7(#9) A#19 E#15 D#19 G15

E#17 A7(b9) D15(#11) A#17 D15(#11) B#17(b5) E7(#9) A#19 E#15 D#19 G15

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

NATV

GTR.

PNO.

BASS

DRUMS

Ami9 E7(b9) Gmaj7 B7(#5) Em11 A13 Dmi11 Fmaj7/G

Ami9 E7(b9) Gmaj7 B7(#5) Em11 A13 Dmi11 Fmaj7/G

Ami9 E7(b9) Gmaj7 B7(#5) Em11 A13 Dmi11

79 80 81 82 83

85

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

GTR.

PNO.

BASS

DRUMS

84

85

86

87

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

N.Y.V.

GTR.

PNO.

BASS

DRUMS

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CHORDS: Cmaj9, Fmaj7, Emi7, A13(b9), D13(#11), Ami7, D13(#11)

[illegible]

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

N.Y.V.

GTR.

PNO.

BASS

DRUMS

101

IF THEY ASKED ME I COULD WRITE A BOOK.

H.H. +

97 98 99 100 101 102

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

GTR.

PNO.

BASS

DRUMS

A - BOUT THE WAY THAT YOU WHIS - PER AND WALK

103 104 105 106

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

GTR.

PNO.

BASS

DRUMS

107

108

109

110

111

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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.

N.Y.V.

GTR.

PNO.

BASS

DRUMS

SO THE WORLD THE WORLD WOULD NE - VER FOR - GET OH

87(b9) EMI9 87(b9) EMI7 A13 F#m7/G Abm7/Bb

Gm7 87(b9) EMI9 87(b9) EMI7 A13 F#m7/G Abm7/Bb

112 113 114 115

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

GR.

PNO.

BASS

DRUMS

116

117

118

119

AND THE SIM - PLE SEC - RET OF THE SIM - PLE PLOT

Bb13(b9) Ebmaj9 Cm9 Fm9 Bb9 Ebmaj7 Cm9

Abmaj7/Bb Bb13(b9) Ebmaj9 Cm9 Fm9 Bb9 Ebmaj7 Cm9

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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.

N.Y.V.

GTR.

PNO.

BASS

DRUMS

IS JUST TO TELL THEM THAT I LOVE YOU A LOT

F#m9 Gb13(b9) F#m7 Gb7 Eb/G F9 Bb13

F#m9 Gb13(b9) Ebmaj7 F#m7 Gb7 Eb/G F9 Bb13

F#m9 Gb13(b9) Ebmaj7 F#m7 Gb7 Eb/G F9 Bb13

120 121 122 123

125

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

GTR.

PNO.

BASS

DRUMS

TO HARMON MUTE

TO HARMON MUTE

TO HARMON MUTE

TO HARMON MUTE

AND THE WORLD WILL DIS - CO - VER AS MY FAIR - Y TALE ENDS HOW TO MAKE TWO LOV - EES OUT - TA

G7(b9) Cm7 Bbm7 Eb15(b9) Abmaj9

G7(b9) Cm7 Bbm7 Eb15(b9) Abmaj9

G7(b9) Cm7 Cm/B Bbm7 Eb15(b9) Abmaj9

124 125 126 127

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

GTR.

PNO.

BASS

DRUMS

OPEN

OPEN

OPEN

OPEN

SOLI

SOLI

SOLI

SOLI

TWO BEST FRIENDS

HOW TO MAKE TWO

LO-VERS OF TWO BEST FRIENDS.

D^b13 w/TPTS

E^b/G C7(#9) F#11 8^b13 E^bMA7 6

C7(#9) F#11 D^bMA7 D7(b9) E^bMA7 6

W/TPTS (HARMON MUTE)

D^b13

E^b/G C7(#9) F#11 8^b13 E^bMA7 6

C7(#9) F#11 D^bMA7 D7(b9) E^bMA7 6

128

129

130

131

132

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.

N.Y.V.

GTR.

PNO.

BASS

DRUMS

HOW TO MAKE TWO LOVERS OF TWO BEST FRIENDS.

SOLI

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133 134 135 136

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

GR.

PNO.

BASS

DRUMS

HARMON MUTE

HARMON MUTE

HARMON MUTE

HARMON MUTE

SOLI

SOLI

SOLI

SOLI

THAT'S WHY I SAY I COULD WRITE A BOOK

OOH

OR TACET

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137

138

139

140

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