

# JAZZ VOCAL SERIES

**Belwin** JAZZ  
a division of Alfred

## How About You?

*Music by BURTON LANE*

*Words by RALPH FREED*

*Arranged by DAVE WOLPE*

### INSTRUMENTATION

Conductor Low Key (female) C  
Conductor High Key (male) F  
Vocal Solo  
Solo B $\flat$  Tenor Saxophone (Substitute for Vocal)  
1st E $\flat$  Alto Saxophone  
2nd E $\flat$  Alto Saxophone  
1st B $\flat$  Tenor Saxophone  
2nd B $\flat$  Tenor Saxophone  
E $\flat$  Baritone Saxophone  
1st B $\flat$  Trumpet  
2nd B $\flat$  Trumpet  
3rd B $\flat$  Trumpet  
4th B $\flat$  Trumpet  
1st Trombone  
2nd Trombone  
3rd Trombone  
Bass Trombone  
Guitar Chords  
Guitar  
Piano  
Bass  
Drums

## NOTES TO THE CONDUCTOR

The dynamic markings are very important in this arrangement. For example, the volume level for saxophones should be softer on beat 2 in measures 1 and 2 than in the soli in measure 3. Typically, play full in a soli section.

When the saxes have a gliss, as in measures 11 and 15, hold the half note for one beat before starting the glissando. Begin the fall on beat 4. This allows the written notes a chance to establish the harmony before the gliss or other ornamentation. Apply this to all winds with half notes followed by glissandos.

For the saxes, in measure 41, avoid starting the triplet figure late—be aware of the time.

For the entire ensemble, in measure 45 the tendency is to come in early—wait until beat 2. For the alto sax solo, it will always make improvising easier if the soloist knows the melody.

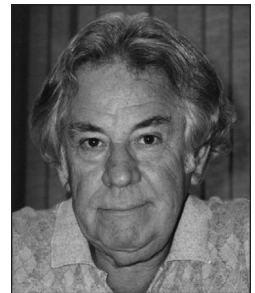
Regarding articulation, the rooftop accent (▲) is played detached, not staccato. However, staccato notes are not played too short—avoid clipping the notes. Always establish the harmony.

For the rhythm section, the bass and drum parts are clear. Although the piano part is written out, the pianist may embellish the comping when half notes or whole notes are written. The written notes are often a suggested voicing. But, always listen, keep it in the style and don't overdo the comping technique.

As always, it is important to keep in mind, never over-power the vocalist.

Enjoy!

—Dave Wolpe



**Dave  
Wolpe**

Dave Wolpe is truly a prolific composer/arranger with nearly 700 charts arranged and/or composed for various publishers, primarily Alfred Music. He has scored dozens of arrangements for the Glenn Miller Orchestra and is co-arranger on the platinum CD *In the Christmas Mood*. He has arranged for Disneyworld and Disneyland Paris with music ranging from small bands to symphony orchestras. He has also arranged for the bands of Ray Anthony, Les Brown and many others. In the late '70s and early '80s he played lead trombone with Ray Anthony and later with Les Brown.

CONDUCTOR  
306579

# HOW ABOUT YOU?

VOCAL FEATURE - Low Key (Female)

Music By BURTON LANE  
Words By RALPH FREED  
Arranged By DAVE WOLPE

MODERATE SWING (♩ = 138)

VOCAL

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GIUITAR

PIANO

BASS

DRUMS

UNIS

Ab15

F#m9

F#m9

E6

Bb9(b9)

Fm6/Ab

C6/g

CHORD SYMS. CUEO ON PAET

1 2 3 4 5 6 7 8

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VOCAL  
I like New York in June, — How — A - bout You? I like a Ger - shwin tune, — How — A - bout You?

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI.

TRP. 1  
TRP. 2  
TRP. 3  
TRP. 4

TBN. 1  
TBN. 2  
TBN. 3  
BASS TBN.

GTR.  
PNO.  
BASS  
DRUMS

To CUP MUTE

Chords: C<sup>6</sup>, F<sup>9</sup>, C/E, E<sup>b</sup>7, D<sup>b</sup>11, G<sup>9</sup>, C<sup>6</sup>, A<sup>9</sup>/D, C/E, B7<sup>(#5)</sup>, E<sup>b</sup>11<sup>(#5)</sup>, A7<sup>(#5)</sup>

CONDUCTOR

17

VOCAL  
I like a fi - re - side\_ when a storm is due. I like po - ta - to chips, moon - light and mo - tor trips, How A - bout You?

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gtr. F#m7 (b5) Fm7 Ebm7 Dm7 C6 B7 (b9) E7(b9) C#m7 F#m7 B9

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

OPEN

OPEN

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CONDUCTOR

VOCAL 33

hands in a mov-ie show when all the lights are low may not be new, — but I like it. How A - bout You? 39

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GR.

PNO.

BASS

DRUMS

To COCA

Chords: C/E, Ab7/Eb, Dm17, F/C, Bb9(b5), Fm6/Ab, C6/G, Eb7/G, Dm17/G, G15, C, C6, Eb°, Dm17

33 34 35 36 37 38 39 40





VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

SOLO

SOLO B7 (#9)

G#m7 (b5)

Gm6

Dm7

G#9 (b9)

B7 (b9)

E#m7 (b5)

A7 (#9)

F#m7 (b5)

Fm6

47



D.S.  $\text{AL CODA}$

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

49 50 51 52 53 54

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CONDUCTOR

**COXA**

VOCAL  
I like it. How A - bout You?

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI.

TRP. 1  
TRP. 2  
TRP. 3  
TRP. 4

TBN. 1  
TBN. 2  
TBN. 3  
BASS TBN.

GTR.  
PNO.  
BASS  
DRUMS

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CONDUCTOR  
30657S

# HOW ABOUT YOU?

VOCAL FEATURE - High Key (Male)

Music By BURTON LANE  
Words By RALPH FREED  
Arranged By DAVE WOLPE

Moderate Swing (♩ = 138)

VOCAL

1st Eb ALTO SAXOPHONE

2nd Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2nd Bb TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1st Bb TRUMPET

2nd Bb TRUMPET

3rd Bb TRUMPET

4th Bb TRUMPET

1st TROMBONE

2nd TROMBONE

3rd TROMBONE

BASS TROMBONE

QUITAR

PIANO

BASS

DRUMS

SOLO

UNIS

CHORD SYMS. CUEO ON PART

Ob<sup>15</sup>

Bbma<sup>7</sup>

Bbma<sup>9</sup> Eb<sup>6</sup> Eb<sup>9(15)</sup>

Bbm<sup>7</sup>/Ob

F<sup>9</sup>/C

1 2 3 4 5 6 7 8

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CONDUCTOR

VOCAL  
I like New York in June, — How — A - bout You? I like a Ger - shwin tune, — How — A - bout You?

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI.

TRP. 1  
TRP. 2  
TRP. 3  
TRP. 4

TBN. 1  
TBN. 2  
TBN. 3  
BASS TBN.

Gtr.  
PNO.  
BASS  
DRUMS

To CUP MUTE  
To CUP MUTE

F<sup>6</sup> B<sup>b</sup>7 F/A Ab<sup>0</sup>(A<sup>9</sup>) G<sup>M</sup>7 C<sup>13</sup> F<sup>9</sup> C<sup>9</sup>/G F/A E7<sup>(#5)</sup> Am7<sup>(#5)</sup> D7<sup>(#9)</sup>

9 10 11 12 13 14 15 16

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17

VOCAL  
I like a fi - re - side - - - when a storm is due. - - - I like po - ta - to chips, moon - light and mo - tor trips, How A - bout You?

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.  
Bm7(9b5) Bbm7(9) Am7 Gm7 F# E7(9#) Am7 F#m7 Bm7 E9 A6

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

OPEN

OPEN

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CONDUCTOR

How About You?

25

VOCAL *m<sup>2</sup>*  
I'm mad a - bout good books, — can't get my fill. And Ele - a - nor Roose - velt's looks give me a thrill. — Hold - ing

ALTO 1 *m<sup>2</sup>*

ALTO 2 *m<sup>2</sup>*

TENOR 1 *m<sup>2</sup>*

TENOR 2 *m<sup>2</sup>*

BARI. *m<sup>2</sup>*

TPR. 1 *m<sup>2</sup>*

TPR. 2 *m<sup>2</sup>*

TPR. 3 *m<sup>2</sup>*

TPR. 4 *m<sup>2</sup>*

TBN. 1 *m<sup>2</sup>*

TBN. 2 *m<sup>2</sup>*

TBN. 3 *m<sup>2</sup>*

BASS TBN. *m<sup>2</sup>*

GR. *m<sup>2</sup>*  
F<sup>9</sup> F<sup>6</sup> Bb<sup>9</sup> Am<sup>7</sup> (Apo) Ab<sup>0</sup> (Apo) Gm<sup>7</sup> C<sup>15</sup> F<sup>9</sup> Cm<sup>7</sup> F<sup>9</sup> Bbm<sup>7</sup> Bbm<sup>7</sup> Eb<sup>9</sup> Bbm<sup>7</sup> Bbm<sup>7</sup>

PNO. *m<sup>2</sup>*

BASS *m<sup>2</sup>*

DRUMS *m<sup>2</sup>*

25 26 27 28 29 30 31 32



CONDUCTOR

33

VOCAL hands in a mov - ie show when all the lights are low may not be new, — but I like it, How A - bout You?

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. F/A Db7/Ab Gm17 Bb/E Eb(9) Bbm7/Db F/C Ab/C Gm17/C C7(9) F# Bb(9) F Am17 Ab(9) Gm17

PNO.

BASS

DRUMS

34 35 36 37 38 39 40

To CODA

5

39



VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO

SOLO

47

41

42

43

44

45

46

47

48

Chords:  $Gm7$ ,  $E7(\sharp 9)$ ,  $A7(\sharp 9)$ ,  $D7(\sharp 9)$ ,  $Bm7(\sharp 5)$ ,  $Bm6$

Chord progression:  $Gm7$   $E7(\sharp 9)$   $A7(\sharp 9)$   $D7(\sharp 9)$   $Bm7(\sharp 5)$   $Bm6$

D.S. AL CODA

VOCAL

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.

PNO.

BASS

DRUMS

Chord symbols for Alto 1: F#m17, Em17, D, C#7(b9), F#m7, D#m17, G#m17, C#15, A6 15

Chord symbols for Guitar: Am17, Gm17, F, E7(b9), Am7, F#m17, Bm17, E15, A6, C15

Measure numbers: 49, 50, 51, 52, 53, 54

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CONDUCTOR

Ⓢ CODA

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gtr.

PNO.

BASS

DRUMS

The musical score is arranged in a standard orchestral format. The vocal parts (VOCAL, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI.) are at the top, with lyrics: "I like it, How A - bout You?". The instrumental parts include four trumpets (TRP. 1-4), three trombones (TBN. 1-3), and a bass trombone (BASS TBN.). The guitar (Gtr.) part includes chord diagrams: F/C, Ab°, Gm7, C°, Bm7(♭5), Bbm7(♭7), Eb°, and Fm9. The piano (PNO.) and bass parts provide harmonic support, and the drums part includes a snare drum line. The score is marked with a 'CODA' symbol and includes rehearsal marks 55, 56, 57, 58, and 59.

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