# I Can't Believe That You're in Love With Me

Words and Music by CLARENCE GASKILL and JIMMY McHUGH Arranged by DARMON MEADER

### **INSTRUMENTATION**

Conductor

Vocal Quartet (SATB)

Vocal Solo (Female key of E♭)

1st E♭ Alto Saxophone

2nd Eb Alto Saxophone

1st B<sub>b</sub> Tenor Saxophone

2nd Bb Tenor Saxophone

Eb Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B<sub>b</sub> Trumpet

4th B<sub>b</sub> Trumpet

3rd Trombone

2nd Trombone

1st Trombone

Bass Trombone

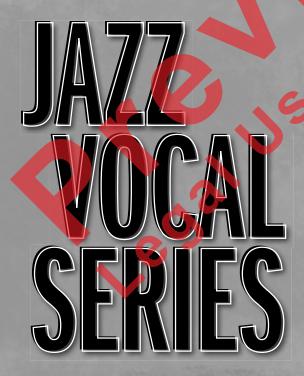
Guitar Chords

Guitar

Piano

Bass

Drums





#### **NOTES TO THE CONDUCTOR**

This New York Voices arrangement was inspired by the sound of the Mel Torme/Marty Paich projects of the 1950s. This big-band orchestration is an expansion of my NYV six-horn arrangement featured on our *Sing! Sing!* recording on Concord Records (2001). With this in mind, the arrangement should be approached with a "cool school," West coast concept.

The band should use traditional legato swing style throughout. Special attention should be paid to the rooftop accent (\*\*). These accents should not be played too short—think "daht."

One note about dynamics: The horns should always keep in mind that, for the most part, they are accompanying the voices. All dynamics during vocal sections should be a bit softer than during the big band ensemble sections. In the West coast tradition, the overall dynamic palette of this piece is somewhat controlled, with just a few peaks at measures 71–74, 78–82 and 118. At measure 119, an exaggerated subito piano is quite effective, with a gradual crescendo through the bridge. Keep all dynamics controlled and balanced so that the ensemble blend is solid and the voices are not buried by the band. Dynamics 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, so he or she can pick and choose what feels right. These are on the part primarily to allow the pianist to see what the ensemble is playing, and to be able to comp accordingly.

The guitarist could comp in a "Freddy Green" Basie style. However, that is not typical of the Marty Paich sound, so consider a sparser comping style, and playing some of the notated horn lines. I suggest you experiment to see what works best for your band.

The bassist should walk through the changes in a typical "4 beat" swing style. Notice that I did not include a fully notated bass part; however, there are numerous places where there is a written bass line which should be played as written. These written lines may be doubled by another instrument, such as bari sax or bass trombone.

The tenor sax solo is designed to be an improvised solo. However, I've also included a written solo which is somewhat similar to my solo on the New York Voices recording. Use this as a learning tool, and then experiment.

A few thoughts about the vocal ensemble parts:

- Straight tone should predominate, with occasional light vibrato on the ends of longer chords.
- Use the NYV recording or the Alfred demo track (alfred.com/downloads) as a reference for swing style, phrasing and dynamics. However, it is important to note that the NYV ensemble approach is a bit more soloistic by the nature of having one on a part.
- If you are working with a larger ensemble, then the approach to blend and straight tone should be a bit more controlled.

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.

# I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

Words and Music by CLARENCE GASKILL and JIMMY McHUGH Arranged by DARMON MEADER











20

દદ

























































136

135

137







Opurchase Reduires Purchase Reduires Purchase Reduires Purchase

