

# Love Is Here to Stay

*Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN*

*Arranged by PAUL BAKER*

## INSTRUMENTATION

- |                                  |                         |
|----------------------------------|-------------------------|
| Conductor                        | 1st Trombone            |
| 1st E♭ Alto Saxophone            | 2nd Trombone            |
| 2nd E♭ Alto Saxophone            | 3rd Trombone (Optional) |
| 1st B♭ Tenor Saxophone           | 4th Trombone (Optional) |
| 2nd B♭ Tenor Saxophone           | Guitar Chords           |
| E♭ Baritone Saxophone (Optional) | Guitar (Optional)       |
| 1st B♭ Trumpet                   | Piano                   |
| 2nd B♭ Trumpet                   | Bass                    |
| 3rd B♭ Trumpet                   | Drums                   |
| 4th B♭ Trumpet (Optional)        |                         |

## Optional/Alternate Parts

- |   |  |
|---|--|
| C Flute   |  |
| Tuba  |  |
| Horn in F (Doubles 1st Trombone)                            |  |
| 1st Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone) |  |
| 2nd Baritone T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone) |  |



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## NOTES TO THE CONDUCTOR

This arrangement of George and Ira Gershwin's classic song has its roots firmly in the Count Basie tradition, but the harmonies tend towards the vocabulary of bandleader Thad Jones and more contemporary writers. Keeping that in mind, it's important; first of all, to swing as hard as possible—always—and to make sure that the ensemble chords are properly balanced so that all the colors of the voicings can be heard. Some of the chords may be a little "crunchy," but I encourage you to embrace them and expose your students to some more contemporary sounds that they will likely encounter as they progress into more sophisticated music.

One of the hallmarks of the Basie band, aside from the groove, is a wide dynamic range. That band can roar, but it can also whisper, and the contrast between those two dynamics is what creates so much excitement. In this chart, such an example can be found at measures 4–5. While measure 4 has the band playing a crescendo up to a stinger at full volume, measure 5 has an immediate reduction to  $\text{f}$  as the saxes enter. The more dynamic contrast you can achieve here, the better. It's also crucial that the rhythm section follow the same dynamics and make the same contrast. A similar situation occurs at measures 21–22, although the overall level is increased somewhat.

Another spot where dynamics play an important role is measure 71. Following the alto solo and two-measure press roll in the drums, the decrescendo sets up a very quiet ensemble section. In fact, the drums can even lay out from 71–76 and re-enter in 77 if you choose. The swell in measures 73–74 needs to feature the sax line, however. The overall effect can be quite dramatic when done correctly.

Articulations and phrasing must be taken into consideration as well. At this tempo, each note gets more time and receives more attention by the audience. Notes with a rooftop accent ( $\wedge$ ) should be a little fatter at this tempo, with a little attitude, and falloffs should take a little time and not be tossed off too quickly.

The rhythm section approach is very Basie-like with the guitarist mainly chunking away playing quarter notes along with catching the included rhythmic figures. Keep in mind that the proper approach for the guitarist, while comping is to play on the top three strings as much as possible, preferably on an acoustic guitar, and always add more emphasis on beats 2 and 4.

The "shout section" begins at measure 87 and is yet another spot where dynamics make all the difference. The more you can emphasize the crescendos, the better—beginning from  $\text{f}$  or  $\text{mf}$ . Another point of importance is the phrase that begins in 91. The energy needs to push through all the way to beat 4 of measure 94—the  $\text{sfz}$  is really important with the same technique in 97–98. Then it's straight on to the fermata in the final measure.

Enjoy the chart, and remember to overemphasize the dynamics and phrasing!

—Paul Baker



**Paul  
Baker**

Currently residing in Austin, TX, Paul Baker's career as a composer, saxophonist, educator and clinician has covered a wide variety of musical genres from jazz, film, TV and R&B to Broadway. He has performed in venues from the Universal Amphitheater in Los Angeles to the Village Vanguard in New York City to jazz festivals across Europe. He has composed and arranged for films, theater, jazz bands of all sizes and levels, and computer games. Paul earned a B.M. in jazz studies from North Texas State University and an advanced studies certificate in film composition from USC. Visit Paul at [www.bakersjazzandmore.com](http://www.bakersjazzandmore.com).

CONDUCTOR  
38674S

# LOVE IS HERE TO STAY

Music and Lyrics by  
GEORGE GERSHWIN and IRA GERSHWIN  
Arranged by PAUL BAKER

MEDIUM SWING  $\text{d} = 138$

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CONDUCTOR

-2-

LOVE IS HERE TO STAY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

LOVE IS HERE TO STAY

Preview Use Requires Purchase

9 10 11 12 13 14 15 16

CONDUCTOR

- 3 -

LOVE IS HERE TO STAY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TSN. 1

TSN. 2

TSN. 3

BASS TSN.

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

TSN. 3

BASS TSN.

UNISON SOLI

UNISON SOLI

UNISON SOLI

UNISON SOLI

F B<sup>b</sup>7sus7 E17(B5) A7 D17 G7 Gm7 C7 G7 Gm7 C7

F B<sup>b</sup>7sus7 E17(B5) A7 D17 G7 Gm7 C7 G7 Gm7 C7

LOVE IS HERE TO STAY

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A musical score for a conductor and various instruments. The score includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Bass Tbn., Gtr., Pno., Bass, and Drums. The music is in 4/4 time, primarily in G major with some changes. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2) sing a melody with lyrics. The instrumental parts provide harmonic support. The score is annotated with various markings such as 'PLAY', 'G7(11)', 'Gm7', 'C7', 'E7b9', 'D9', 'G9(15)', and 'C7'. A large red watermark reading 'Legal Use Requires Purchase' is diagonally across the page.

CONDUCTOR

- 6 -

LOVE IS HERE TO STAY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Measure 33: Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Bass Tbn., Gtr., Pno., Bass, Drums. Measures 34-35: Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Bass Tbn., Gtr., Pno., Bass, Drums. Measures 36-37: Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Bass Tbn., Gtr., Pno., Bass, Drums. Measures 38-39: Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Bass Tbn., Gtr., Pno., Bass, Drums. Measure 40: Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Bass Tbn., Gtr., Pno., Bass, Drums.

Measure 33: *G*7, *D*9, *G*hi, *G*#<sub>5</sub>, *F*, *D*hi, *C7sus*, *C7(5)*, *F*. Measures 34-35: *G*7, *D*9, *G*hi, *G*#<sub>5</sub>, *F*, *D*hi, *C7sus*, *C7(5)*, *F*. Measures 36-37: *G*7, *D*9, *G*hi, *G*#<sub>5</sub>, *F*, *D*hi, *C7sus*, *C7(5)*, *F*. Measures 38-39: *G*7, *D*9, *G*hi, *G*#<sub>5</sub>, *F*, *D*hi, *C7sus*, *C7(5)*, *F*. Measure 40: *G*7, *D*9, *G*hi, *G*#<sub>5</sub>, *F*, *D*hi, *C7sus*, *C7(5)*, *F*.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

BASS 2

BASS 3

BASS TBN.

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

41

42

43

44

45

46

47

48

CONDUCTOR

- 7 -

LOVE IS HERE TO STAY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO E7

TEN. 5

BASS TBN.

END SOLO

END.

END.

END.

END.

F G B<sup>b</sup> E7(b5) B7 E7 A7 Am7 G7 D7 G7 C7 C7sus C7

F (B<sup>b</sup>) E7(b5) A7 D7 G7 G7sus G7 G7 C7sus C7

F B<sup>b</sup> E7(b5) A7 D7 G7 G7sus G7 G7 C7sus C7

49 50 51 52 53 54 55 56

## CONDUCTOR

- 8 -

# LOVE IS HERE TO STAY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

CONDUCTOR

- 9 -

LOVE IS HERE TO STAY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TSN. 1

TSN. 2

TSN. 3

BASS TSN.

GTR.

PNO.

BASS

DRUMS

PLAY

PLAY

PLAY

END SOLO

(71)

65 66 67 68 69 70 71 72

CONDUCTOR

- 10 -

LOVE IS HERE TO STAY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

73

74

75

76

77

78

79

80

CONDUCTOR

- 11 -

LOVE IS HERE TO STAY

A musical score page for "Love Is Here To Stay". The page includes ten staves of music, each with a specific instrument name above it. The instruments are: FLUTE, 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. 1, PNO., BASS, and DRUMS. The score is numbered from 81 to 88 across the bottom. Measures 81 through 86 show mostly rests or simple harmonic patterns. Measure 87 begins with a dynamic marking of  $\text{mf}$ . The score concludes with measure 88. A large red watermark reading "Preview Legal Use Requires Purchase" is diagonally overlaid across the entire score.

FLUTE

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. 1

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88

CONDUCTOR

- 12 -

LOVE IS HERE TO STAY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gui.

Pno.

Bass

Drums

89

90

91

92

93

94

95

96

CONDUCTOR

- 13 -

LOVE IS HERE TO STAY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TSN. 1

TSN. 2

TSN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

97      98      99      100      101      102      103      104      105      106