

# I'm Beginning to See the Light

*Words and Music by DON GEORGE, JOHNNY HODGES,  
DUKE ELLINGTON and HARRY JAMES*

*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
- B♭ Clarinet
- Vibraphone
- Tuba (Doubles Bass)
- 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)

YOUNG  
JAZZ  
ENSEMBLE

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## NOTES TO THE CONDUCTOR

This hard-swinging take on the Ellington classic draws on the traditions of other famous big bands as well, namely the Count Basie riff bands of the 1950s. From the first measure, energy needs to be high with a big, full sound. The trombone accents should be hard and crisp, almost percussive. The trombone scoops begin on the downbeat, not before. Notice the cascading lines in the brass and saxes (measures 5–8 and 32). These cascading saxes and trumpet figures emphasize the moving line. Once the long note has been sounded, that player needs to “get out of the way” so the next cascading line can be clearly heard. Direct your players to work to make sure those lines are clean and played with accurate time. This effect occurs again at 89–94 in the saxes.

Dynamic contrast is another important feature of this chart. After the big intro, the dynamic level should drop substantially so that the trombone melody can be played at a comfortable volume and the saxophone section ~~accompaniment~~ is just that: accompaniment. As the trumpets make their entrance with the melody, it’s important to balance the underlying saxophone counter-lines and the rhythmic trombone figures. Remind your players to listen to each other, each section, and the entire ensemble sound so they hear the big musical picture.

The trumpet solo enters on top of  $\frac{1}{2}$  brass figures. Exaggerate this effect—in fact, it’s impossible to overdo the  $\frac{1}{2}$  dynamic! The ensemble has to become quiet enough for the soloist to be heard.

The shout section begins at measure 73, and this is another example of dynamic contrast. Counter intuitively—this shout begins very quietly and builds over 16 measures. Be careful to not let the tempo drag as the band plays softly and be sure that the rhythm section follows the dynamics just as the horn section does. At measure 74 the trumpet section can use real plungers or hands over the bell to achieve the same effect. As with the scoops, be careful that the figures are played accurately in time.

The trombone glissés in 80 and 96 are pure fun. Let the players loose, especially at measure 96, but always within the bounds of maintaining a good sound. This is a time-proven technique popularized by the Basie and Glenn Miller bands and is always a crowd pleaser.

The chart ends with a melodic figure for the lead trumpet. This needs to be brought out as much as possible. It’s THE most important thing going on in these last few measures. Have the student imagine they’re playing to someone in the back row of the auditorium to project their sound using their air stream. In the last measure, direct the horns to cut off cleanly in beat 2 to make the last two notes more powerful and effective. Finally, for the last two notes—another traditional big band era ending—punch them hard with a detached rooftop accent ( $\wedge$ ) and make sure the cymbals don’t ring.

Enjoy the chart and make it swing!

—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  
40348S

# I'M BEGINNING TO SEE THE LIGHT

Words and Music by  
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MEDIUM SWING  $\text{d} = 130-150$

C FLUTE

1ST EB ALTO SAXOPHONE

2ND EB ALTO SAXOPHONE

1ST BB TENOR SAXOPHONE

2ND BB TENOR SAXOPHONE

EB BARITONE SAXOPHONE (OPTIONAL)

1ST BB TRUMPET

2ND BB TRUMPET

3RD BB TRUMPET

4TH BB TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

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CONDUCTOR

- 2 -

I'M BEGINNING TO SEE THE LIGHT

(S)

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

UNISON SOLI

ME

UNISON SOLI

ME

UNISON SOLI

ME

UNISON SOLI

ME

SOLO -

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9      10      11      12      13      14      15      16

CONDUCTOR

- 3 -

I'M BEGINNING TO SEE THE LIGHT

(17)

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

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17 18 19 20 21 22 23 24

CONDUCTOR

- 4 -

I'M BEGINNING TO SEE THE LIGHT

(25)

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

I'M BEGINNING TO SEE THE LIGHT

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25 26 27 28 29 30 31 32

CONDUCTOR

- 5 -

## I'M BEGINNING TO SEE THE LIGHT

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

33

34

35

36

37

38

39

40

CONDUCTOR

- 6 -

I'M BEGINNING TO SEE THE LIGHT

(41)

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

(SAX SOL.)

DRUMS

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41 42 43 44 45 46 47 48

CONDUCTOR

- 7 -

I'M BEGINNING TO SEE THE LIGHT

(49)

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

IM BEGINNING TO SEE THE LIGHT

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49 50 51 52 53 54 55 56

CONDUCTOR

- 8 -

I'M BEGINNING TO SEE THE LIGHT

(57)

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

Solo C7

C7

B7

E7

O7

TO PLUNGER OR HAND OVER SELL

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

Gtr.

PNO.

BASS

DRUMS

PLAY

PLAY

PLAY

PLAY

TO PLUNGER OR HAND OVER SELL

TO PLUNGER OR HAND OVER SELL

TO PLUNGER OR HAND OVER SELL

B7/A7

A/G

D7

C7

PLAY TIME UNDER TPT. SOLO

(ENS.)

57 58 59 60 61 62 63 64

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CONDUCTOR

- 9 -

I'M BEGINNING TO SEE THE LIGHT

(65)

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2 G6

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. F6

PNO.

BASS

DRUMS (TPT. SOLO CONT'D)

IM BEGINNING TO SEE THE LIGHT

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65 66 67 68 69 70 71 72

CONDUCTOR

- 10 -

I'M BEGINNING TO SEE THE LIGHT

Flute

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

WAH WAH

WAH WAH

WAH WAH OPEN

END SOLO TO PLUNGER OR HAND OVER SELL

WAH WAH

WAH WAH OPEN

WAH WAH OPEN

WAH WAH OPEN

F6

A#m7 D7

G#m7 C7

A#m7 D7

G7 C7

F6

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73 74 75 76 77 78 79 80

CONDUCTOR

- 11 -

I'M BEGINNING TO SEE THE LIGHT

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

81

82

83

84

85

86

87

88

CONDUCTOR

- 12 -

I'M BEGINNING TO SEE THE LIGHT

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

89 90 91 92 93 94 95 96

W/SAXES

W/SAXES

IM BEGINNING TO SEE THE LIGHT

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CONDUCTOR

- 13 -

I'M BEGINNING TO SEE THE LIGHT

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

F<sub>6</sub>      A<sub>b</sub>m7      G<sub>m</sub>7      C<sub>7</sub>      A<sub>m</sub>7      D<sub>7</sub>

97            98            99            100            101            102

CONDUCTOR

- 14 -

I'M BEGINNING TO SEE THE LIGHT

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLO

G7

C7

Gu7

C7

F6

103

104

105

106

107

108