

JAZZ BAND SERIES



Embraceable You

Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN

Arranged by DARMON MEADER

INSTRUMENTATION

Conductor

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

1st B♭ Tenor Saxophone

2nd B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet (Flugelhorn)

2nd B♭ Trumpet (Flugelhorn)

3rd B♭ Trumpet (Flugelhorn)

4th B♭ Trumpet (Flugelhorn)

1st Trombone

2nd Trombone

3rd Trombone

Bass Trombone

Guitar Chords

Guitar

Piano

Bass

Drums

Optional/Alternate Parts

C Flute

Vibraphone

Tuba (Doubles Bass)

Horn in F (Doubles 1st Trombone)

1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)

2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

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NOTES TO THE CONDUCTOR

For this arrangement, I have treated a classic jazz standard that is usually a ballad with a medium-swing feel. The head is very ensemble oriented, and it requires a very precise approach to rhythm, balance, and articulation. It has been written in the 1950s and '60s style of Basie, Nestico, Hefti, and Frank Foster, with more contemporary harmony appearing in the extended send-off into the second chorus.

Use traditional *legato* swing articulation throughout. I have tried to include appropriate articulation in terms of long or short notes, accents, and so on, as well as appropriate dynamics. Special attention should be paid to the *marcato* or rooftop accent (▲). These accents should not be played too short—think “daht.”

During the initial statement of the melody, the dynamics should stay quite reserved. The rhythmic clarity, however, needs to be very precise, yet relaxed and swinging. The energy kicks up at m. 35, with a gradual build to m. 43. At this point, the rhythm section shifts to a “4” feel, and the swing can be heavier or “fatter.” I’ve written solos in the tenor 1 part, but I certainly encourage your sax soloist to use this as a starting point only—encourage the soloist to improvise.

The ensemble section at mm. 75–90 nods at the great Rob McConnell. If you are not familiar with his writing style, definitely check out some recordings of his prodigious big band. He loved to include sections in which the rhythm section dropped out and the horns were featured in a sort of “a cappella” setting. This writing requires the horns to feel the time collectively and strive for blend and balance. The rhythm section joins in at m. 89—the dynamic peak of the chart. Continue this “shout chorus” energy through m. 96, and then decrescendo back to the volume and vibe of the beginning of the song. You can build back up a bit from mm. 104–110, and then return to a mellow mood for the end.

I have included a fully notated bass part. It is important to play these written parts during the first chorus and interlude, as they may be doubled by another instrument, such as bari sax or bass trombone. Or, in some cases, the selected bass notes and rhythms fit best with the voicings in the ensemble. However, if the bassist is comfortable with changes from mm. 36–73, he or she does not need to play the walking quarter-note lines note for note. The bassist should return to the written part at m. 89.

I hope you enjoy this arrangement!

—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.

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George Gershwin and Ira Gershwin
Arranged by Darmon Meader

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

8 9 10 11 12 13 14 15

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EMBRACEABLE YOU

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.

GTR.

PNO.

BASS

DRUMS

16 17 18 19 20 21 22 23

CONDUCTOR

- 4 -

EMBRACEABLE YOU

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

24 25 26 27 28 29 30 31

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CONDUCTOR

45

- 6 -

EMBRACEABLE YOU

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

40

41

42

43

44

45

46

47

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CONDUCTOR

- 7 -

EMBRACEABLE YOU

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

48 49 50 51 52 53 54 55

SOLO

CHORDS: G#m9, G#m7/C#, G#m9/C#, A7(b9), Dm7, G#m9, C#m9(b9), E#m9, D7(b9)

CHORDS: (G#m9), A#m9, D#m7, G#m7(b9), C7(b9), F#m, F#m(m7)/E, F#m9/Eb, G7(b9), C#m7, F#m, G#m9(b9), E#m9, C7(b9)

EMBRACEABLE YOU

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.

GTR.

PNO.

BASS

DRUMS

56 57 58 59 60 61 62 63

EMBRACEABLE YOU

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

72 73 74 75 76 77 78 79

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

80

81

82

83

84

85

86

87

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CONDUCTOR

- 12 -

EMBRACEABLE YOU

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

88 89 90 91 92 93 94 95

Chorus/Eb A15 A15m7 B07 Bbm11 Gb15 Fm7 B15 Bbm11 Gb15

Chorus/Eb A15 A15m7 B07 Bbm11 Gb15 Fm7 B15 Bbm11 Gb15

Chorus/Eb A15 A15m7 B07 Bbm11 Gb15 Fm7 B15 Bbm11 Gb15

CONDUCTOR

- 13 -

EMBRACEABLE YOU

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

96

97

98

99

100

101

102

103

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CONDUCTOR

- 14 -

EMBRACEABLE YOU

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

104

105

106

107

108

109

110

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CONDUCTOR

112

- 15 -

EMBRACEABLE YOU

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

111

112

113

114

115

116

117

Legal User

Only Purchase

Harmon Mute

IN STAND

8va

Chords: (D#m7), A7/C, Bbm9, Bbm7(b9)/Eb, A9(b9), A#m6, D9(#11), Cm11, F7(b9), Bbm7, C7(b9), D#m9(#11)

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