YOUNG JAZZ ENSEMBLE

Belwin JAZZ
a division of Alfred

I Love Lucy

(Theme)

Lyrics by Harold Adamson
Music by Eliot Daniel
Arranged by Paul Baker

INSTRUMENTATION

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

Optional/Alternate Parts

C Flute
B♭ Clarinet
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)

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NOTES TO THE CONDUCTOR

Given the task of arranging this classic television theme song, it made sense to look both to the past and contemporary styles while keeping the underlying energy and groove intact. I chose to do this by using a hip-hop feel with all the eighth notes swung. This swing-eighths feel is the most important component of the style. The eighth notes should be played just as if this were a straight-ahead swing chart. When in doubt, ask "What would Basie do?"

The chart begins with a fanfare, which is a variation of the closing bars of the original TV show theme. It should be played as if performed with a semi-classical concept—big, bold, and brassy, and a little over the top, and with a crescendo into m. 6. Two things must happen at m. 6: First, the rhythm section has to hit the groove with force and purpose—big on the snare on beats 2 and 4. Second, the horns must really punch the downbeat and make the most of the falloff. The sax scoop in m. 9 should be as "greasy" as possible, and the pitch doesn't have to be reached until m 11. The in m. 12 should be played with maximum impact as well.

The melody enters at m. 14 and should be played warmly, with a good balanced ensemble sound while paying close attention to articulation markings. The "fanfare" style reappears in m. 42 for two measures, and the style change should be drastic, as with the intro, before returning to the hip-hop style.

A solo break occurs at m. 82 and the rhythm should be totally silent. If needed, the drummer can lightly play quarter notes on the hi-hat if the soloist's tempo is unstable. It's important for the entire group to *crescendo* in the first ending to push the energy forward and to help launch the second soloist on the repeat. It would be perfectly acceptable to replace the trumpet solo with piano, guitar, or vibes, or introduce additional soloists with additional repeats in this section. The written drum solo is provided in the event the drummer is not secure in improvising his/her own solo. The preference is to create their own solo or work with a teacher to create an improvisation that sounds spontaneous. Another option is to just continue with the groove through those eight measures if the drummer is uncomfortable with soloing.

The section at m. 111 introduces some complex harmonies that might be strange to your students. Care must be taken to maintain solid pitch and tone, even though the dynamic is only *mf*. The bass line is the focal point in this section and should be brought out dynamically.

The saxes lead into m. 127 as the regular groove returns with brass punches played forcefully. Measure 135 to the end should be full speed ahead with the energy pushing all the way through the final note.

Regarding articulation, a common indication in jazz charts is the *marcato* or rooftop accent (^) which should be played detached and accented, but not too short.

If you can locate a recording of the original theme, please do play it for your students as a reference. I also highly recommend they hear the demo recording of this chart available at alfred.com/downloads. I hope you and your students will enjoy working with this music and that your audiences will enjoy it as well.

—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.

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45070S

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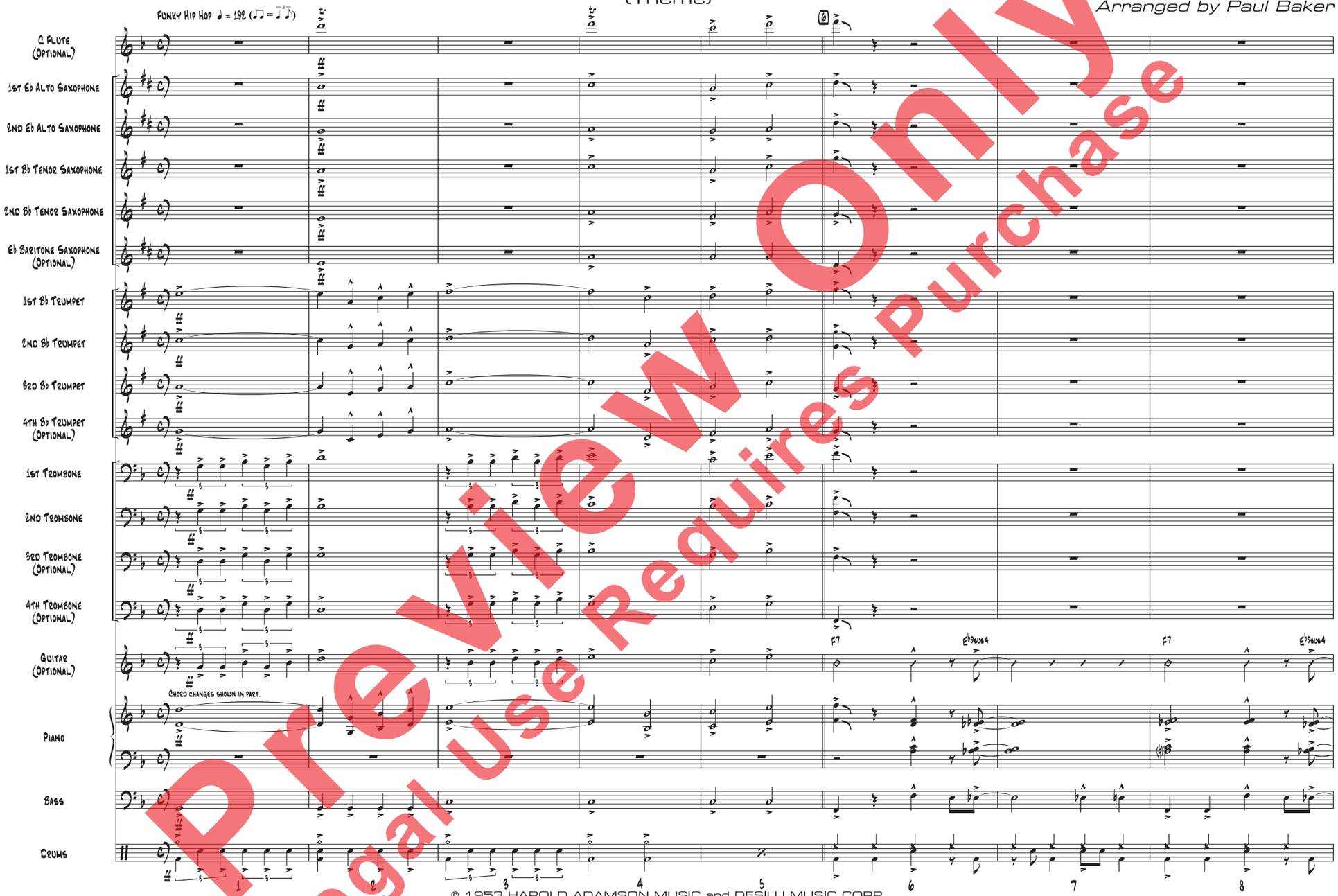

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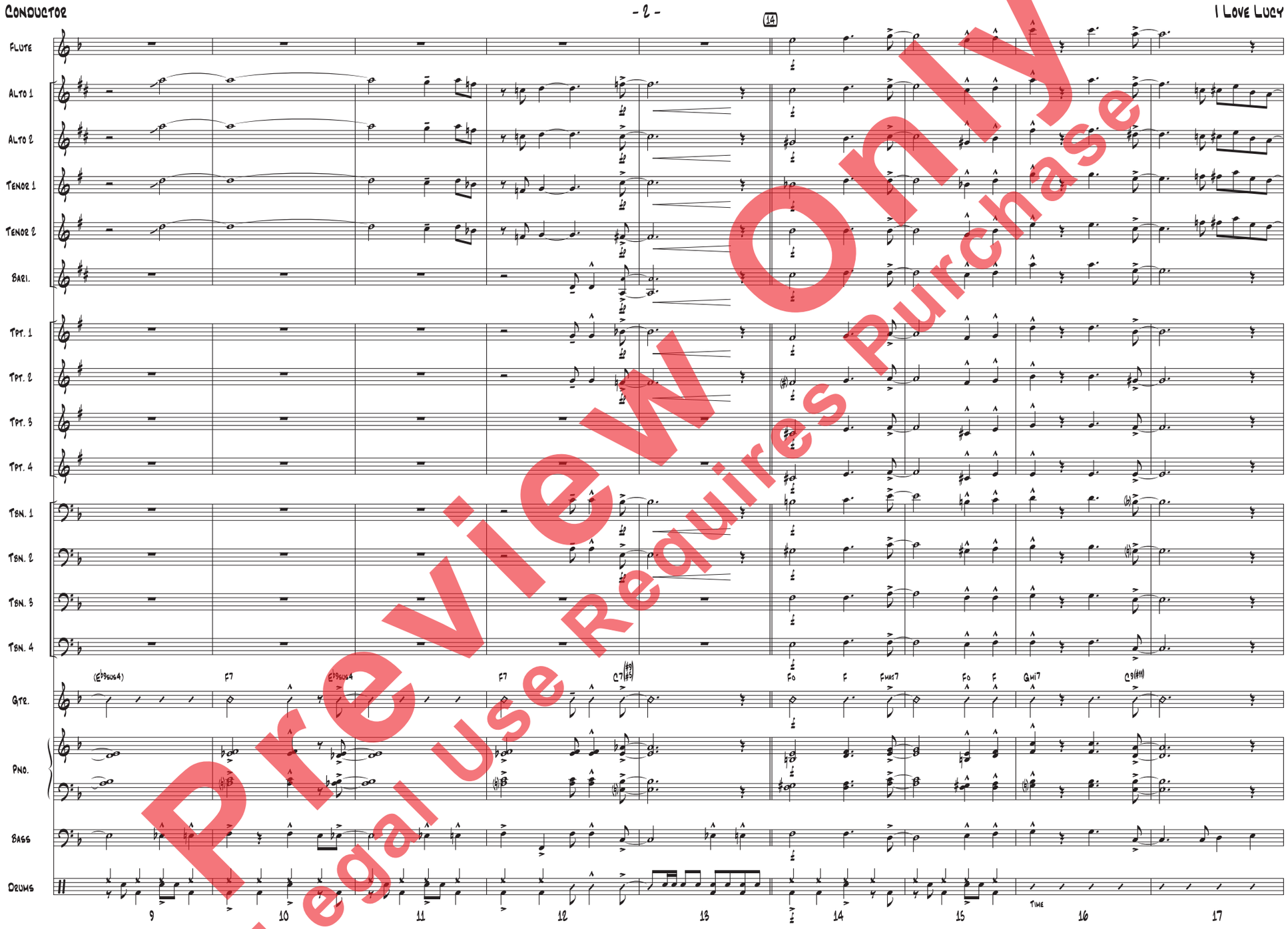

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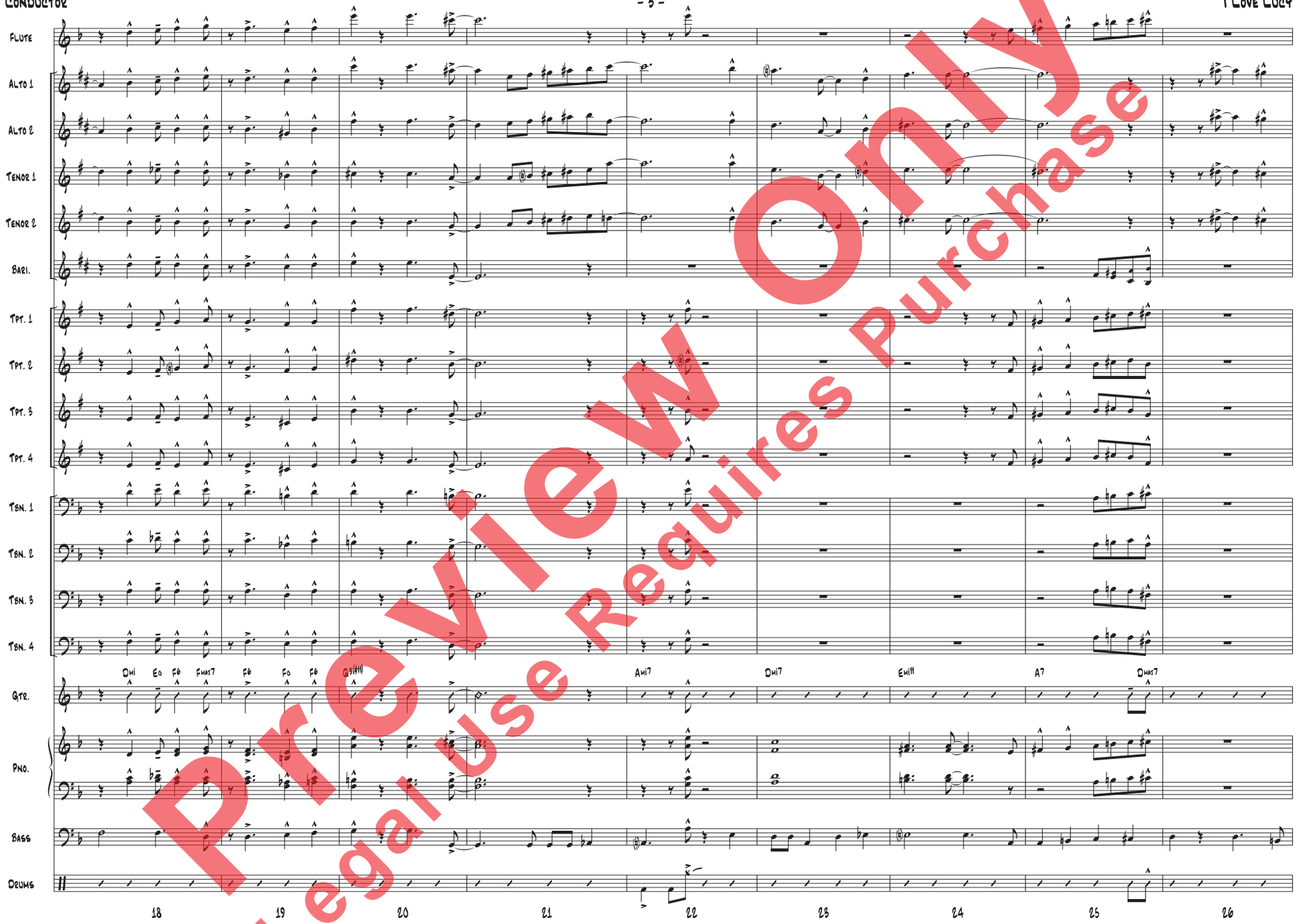

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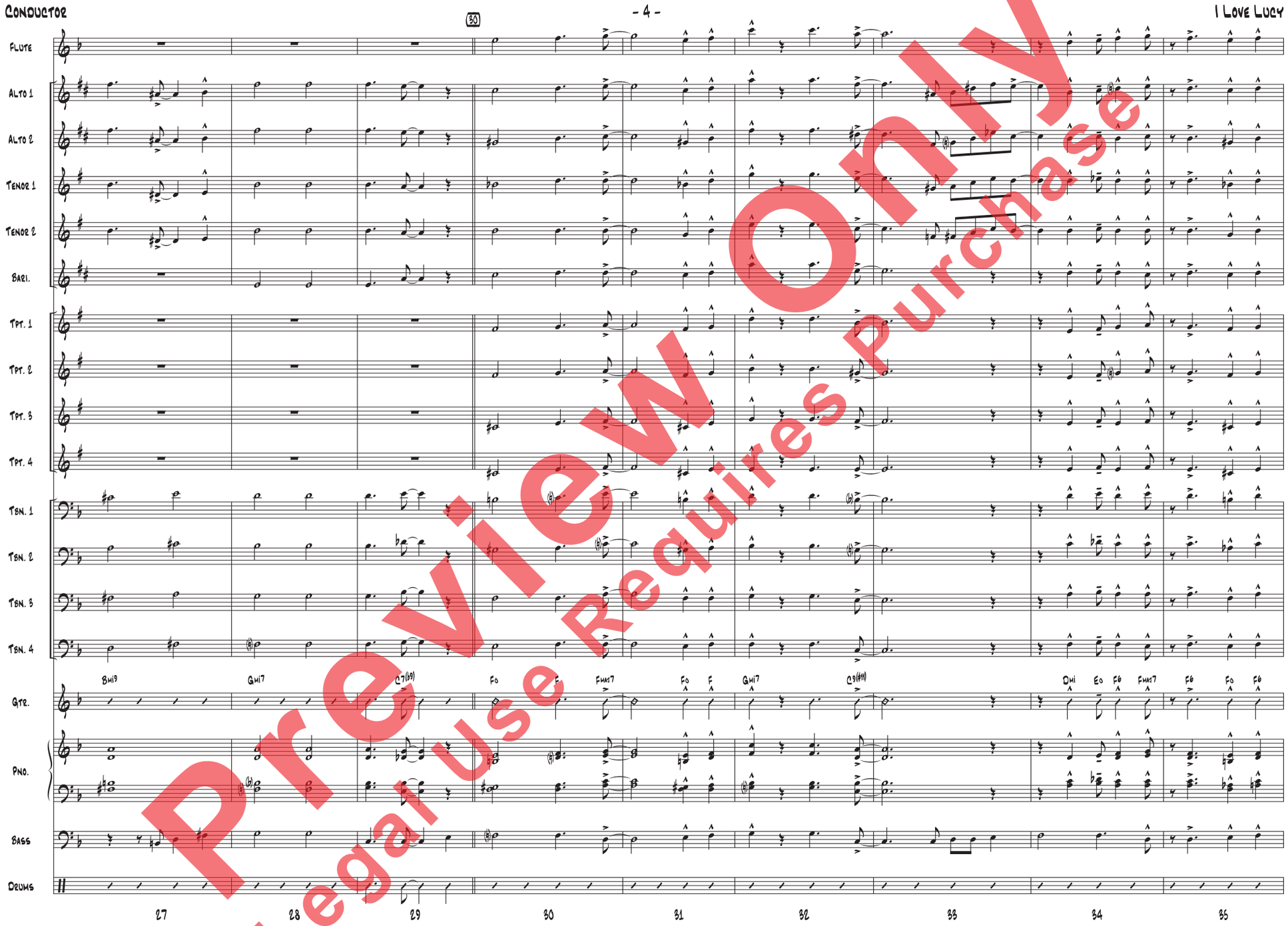

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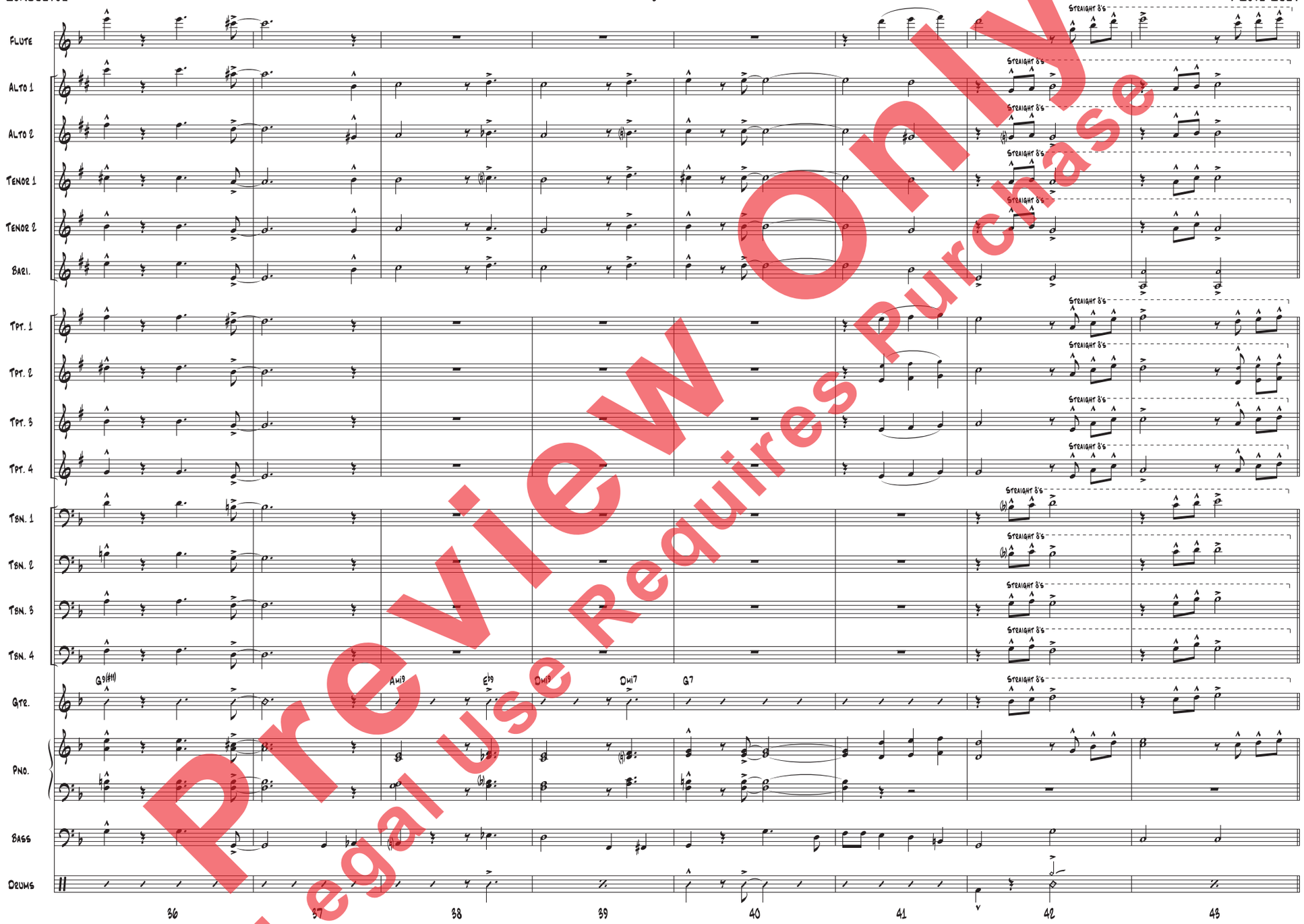

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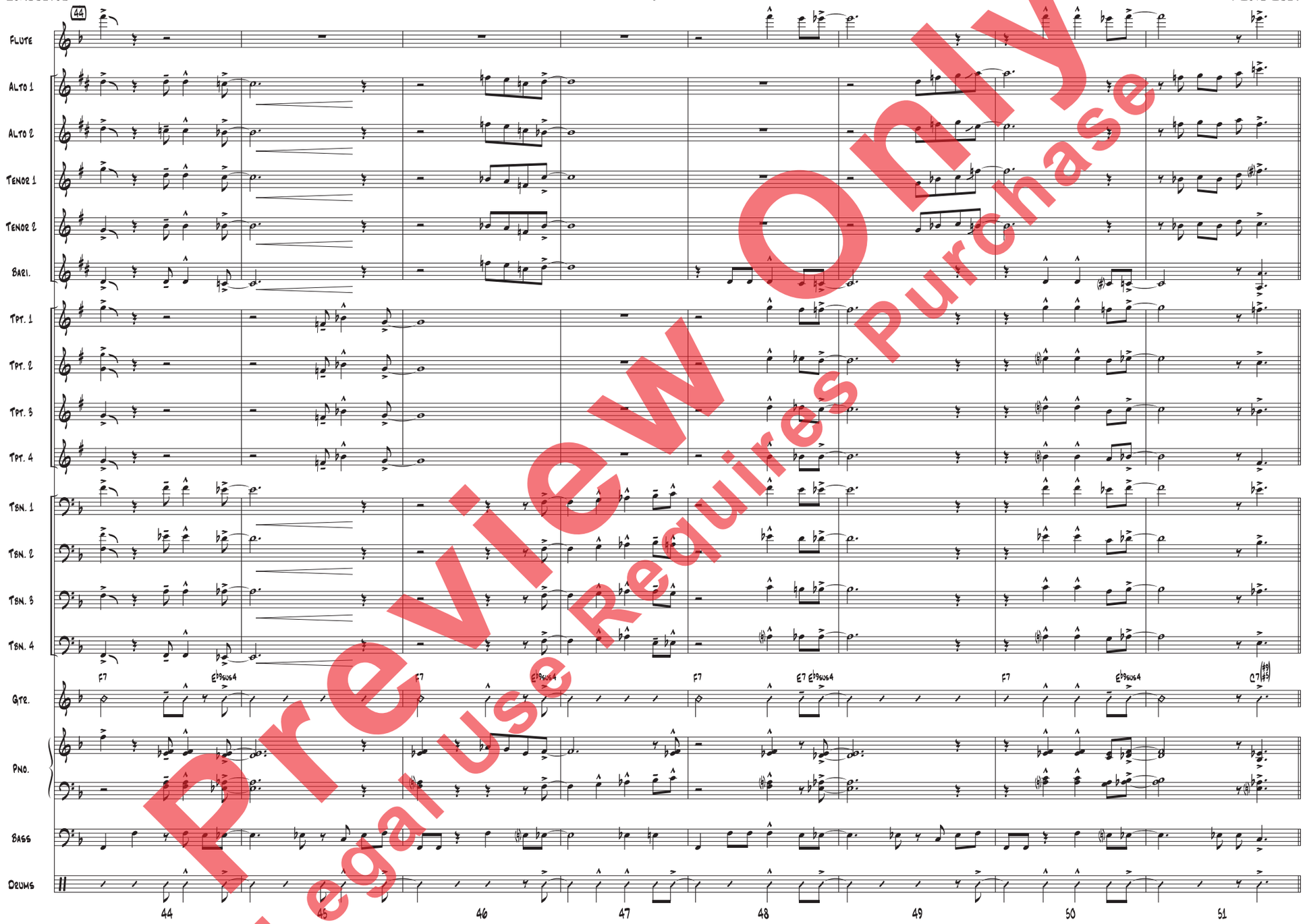

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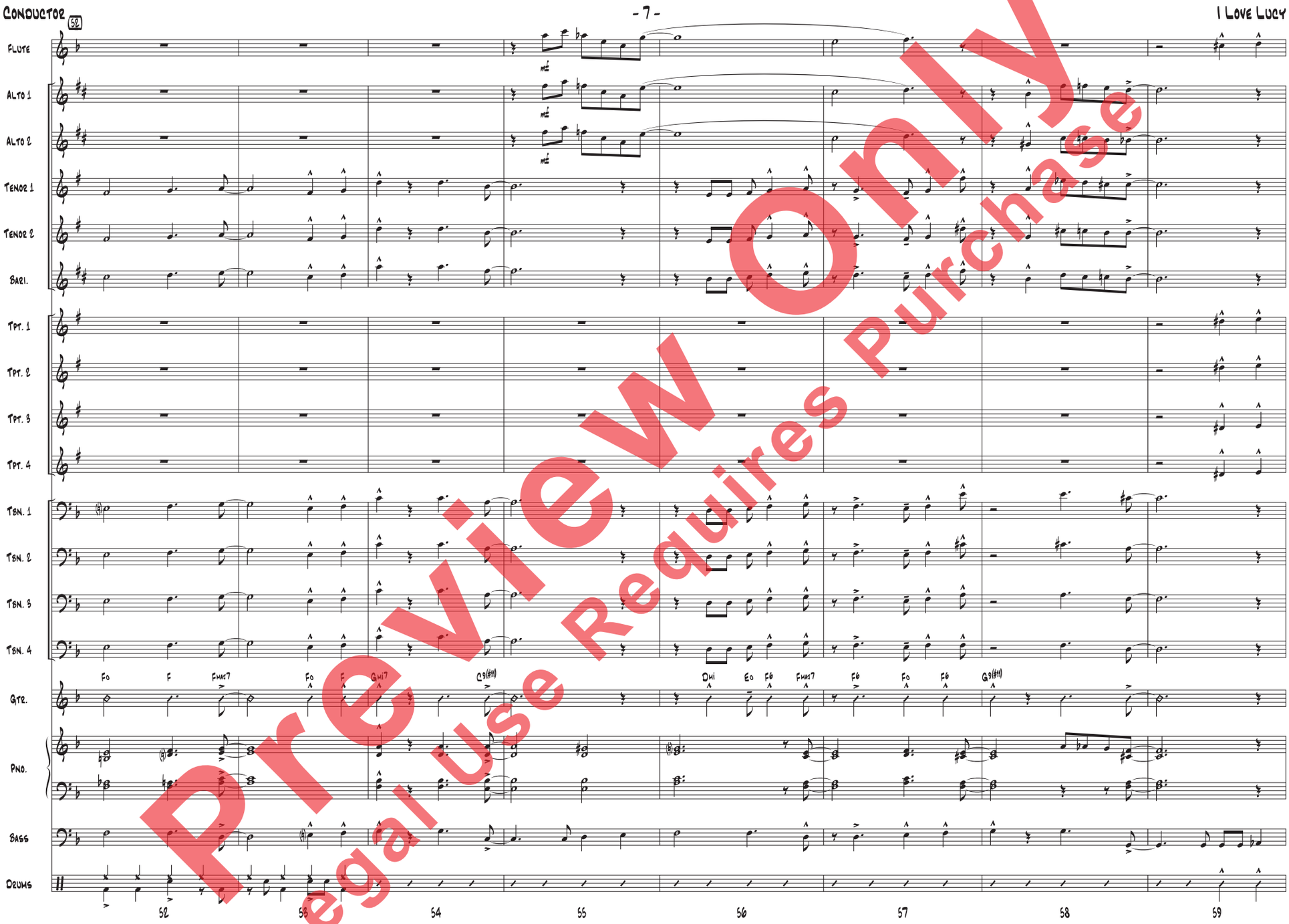

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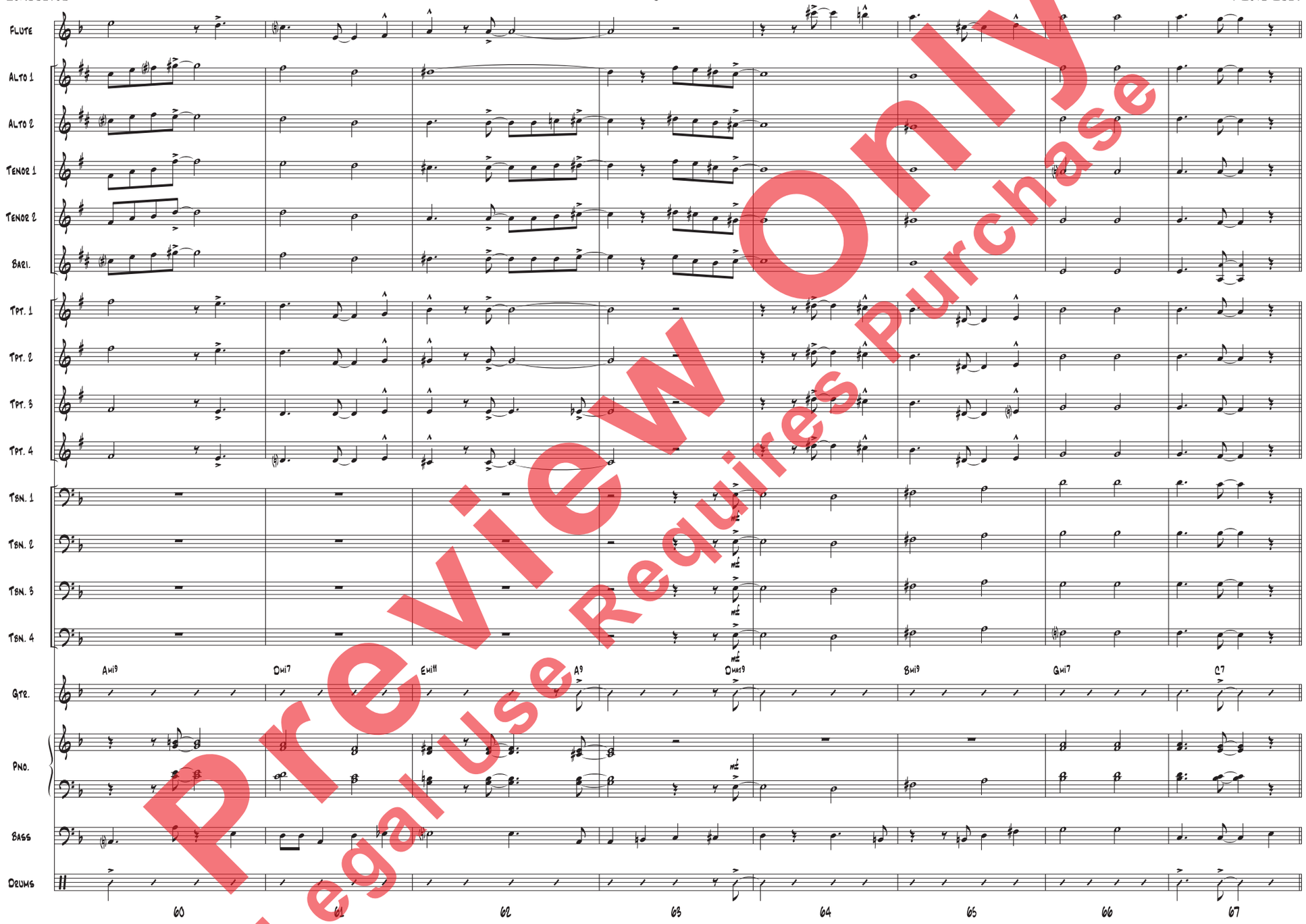

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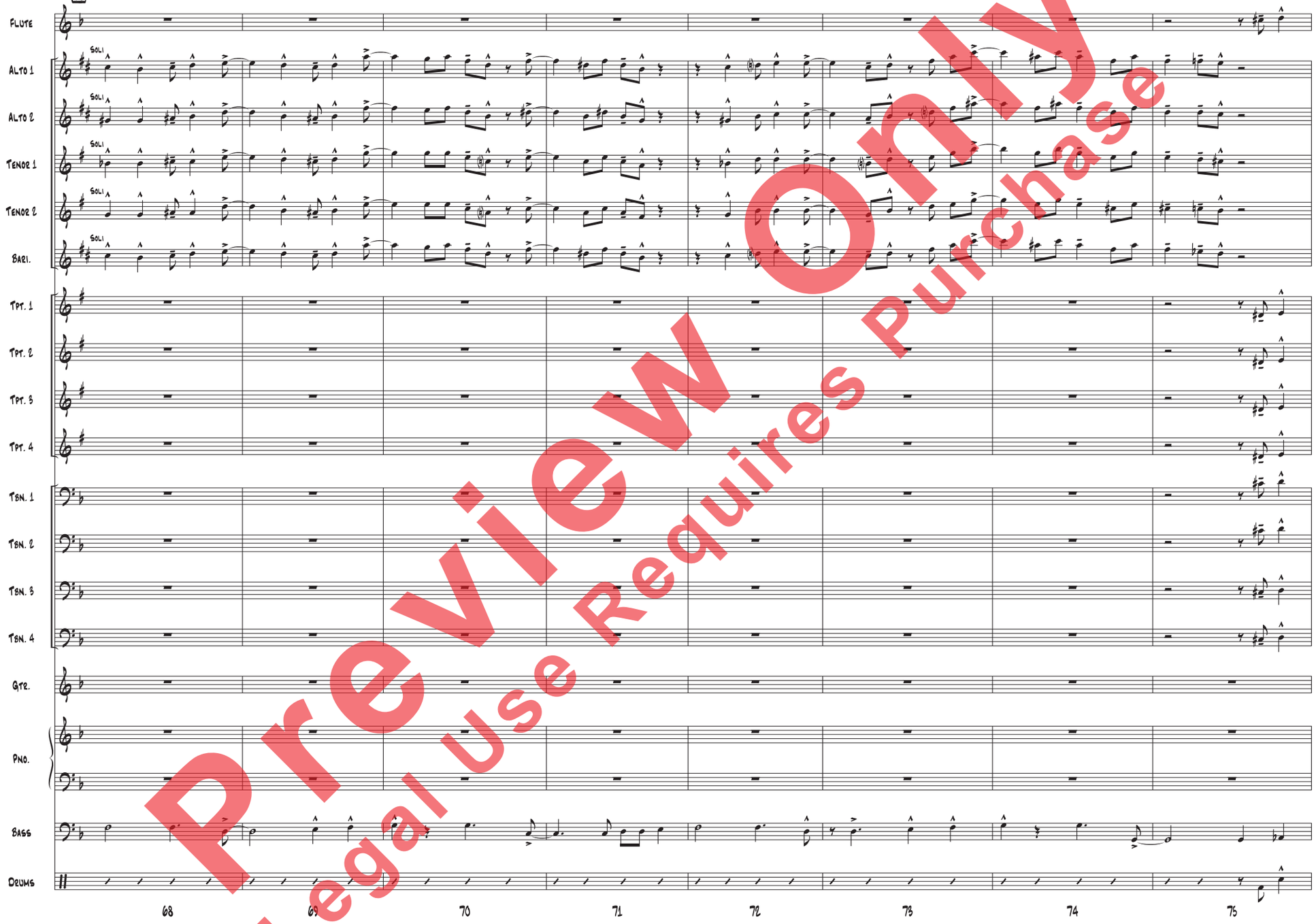

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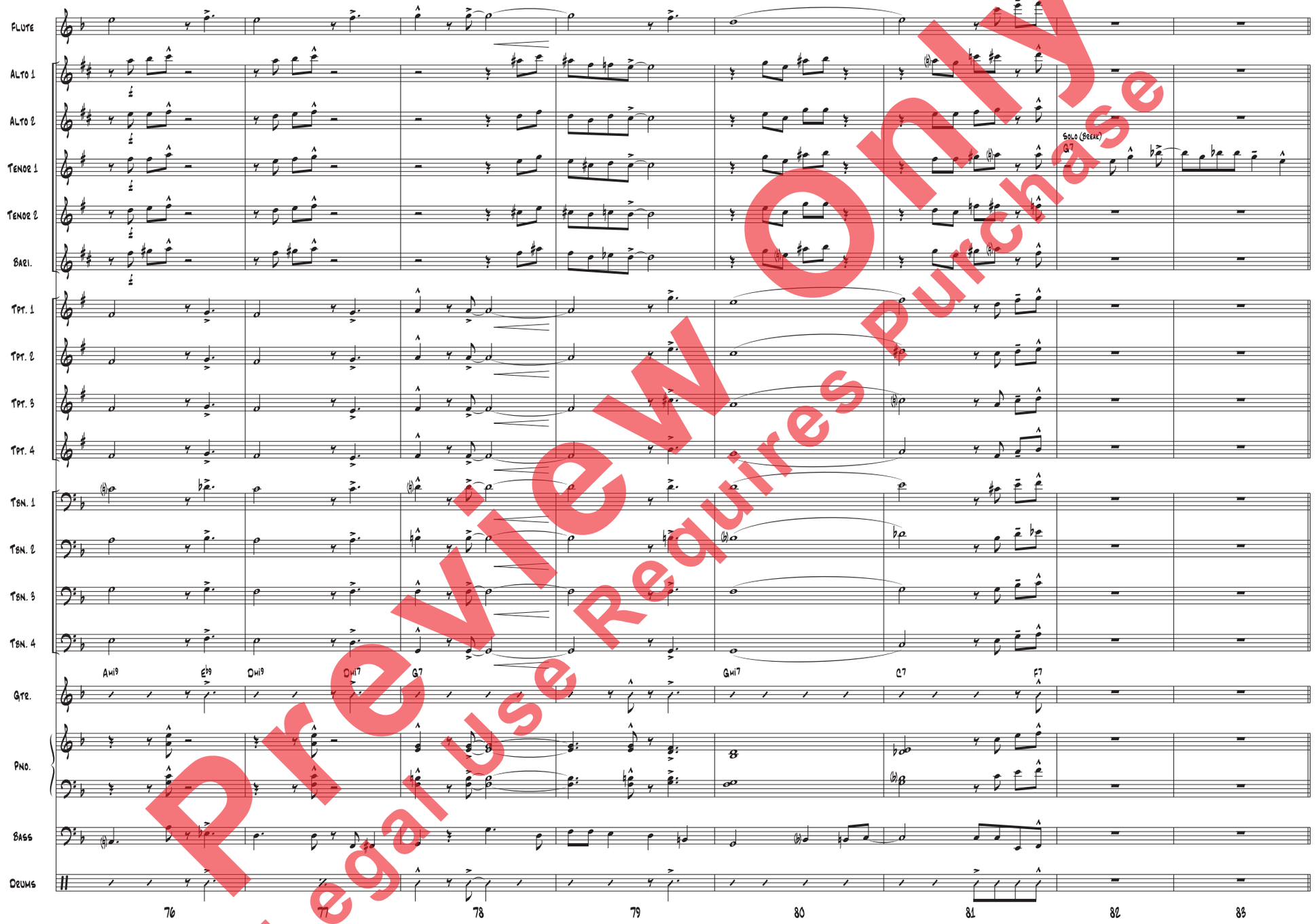

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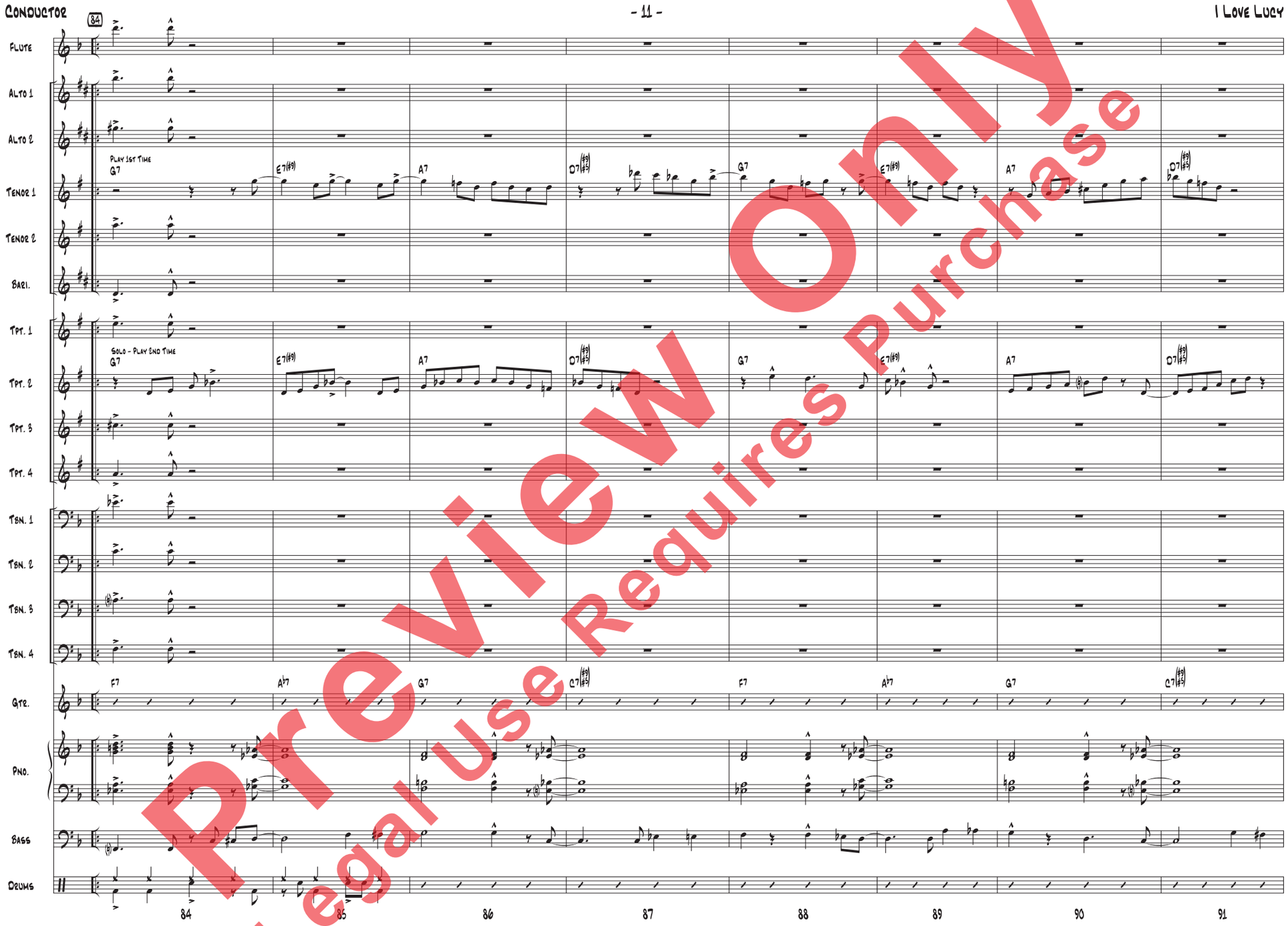

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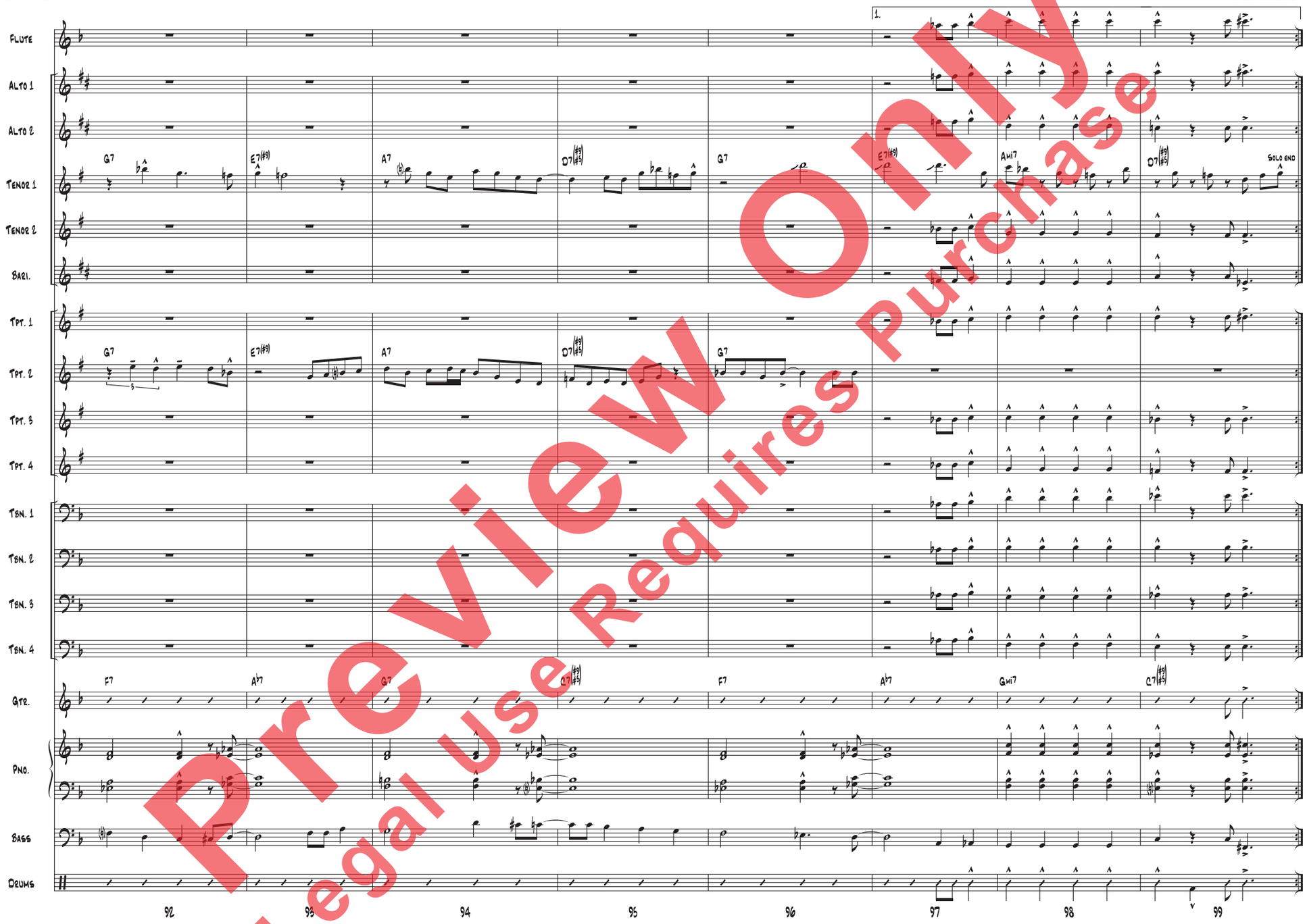

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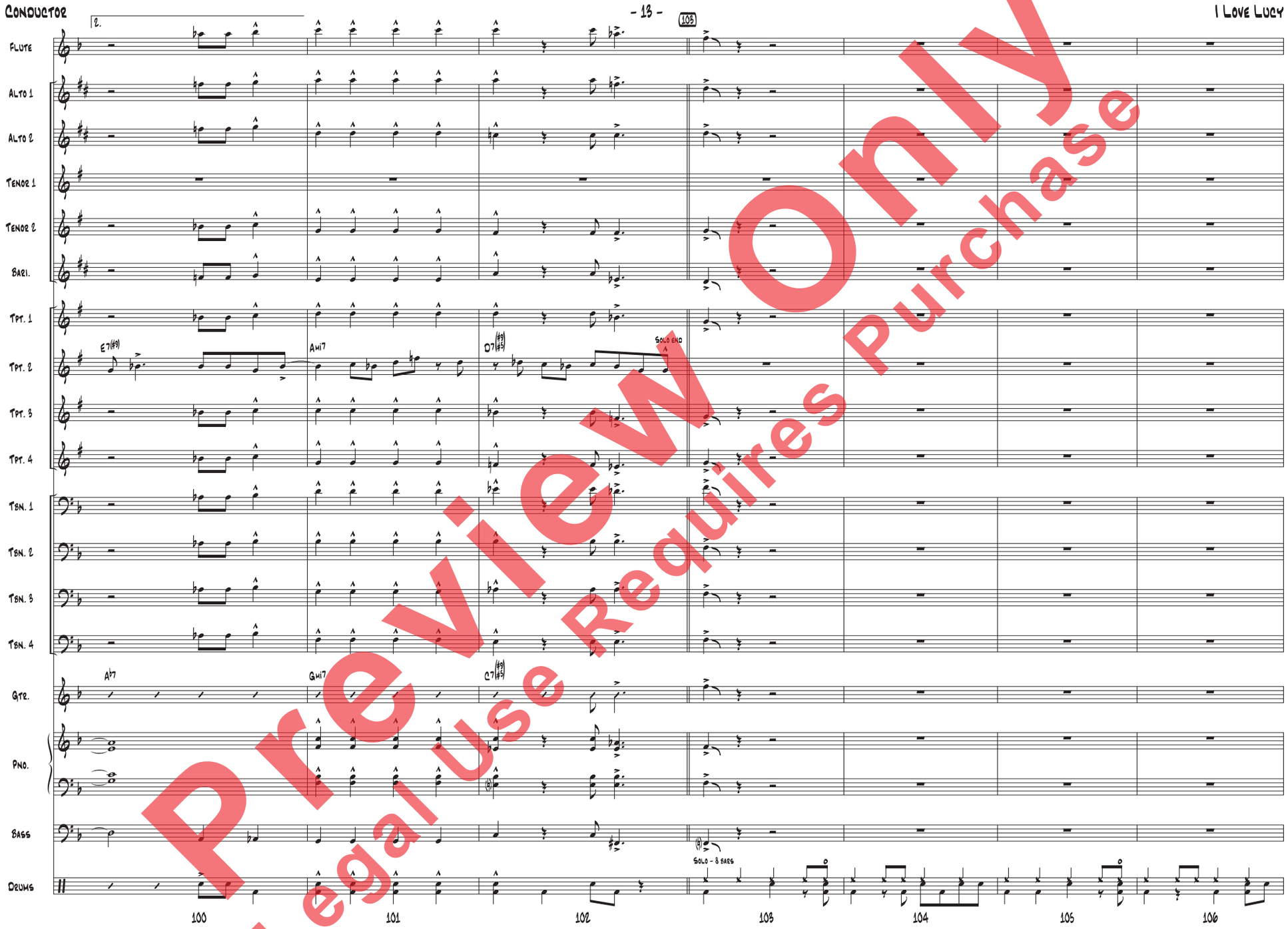

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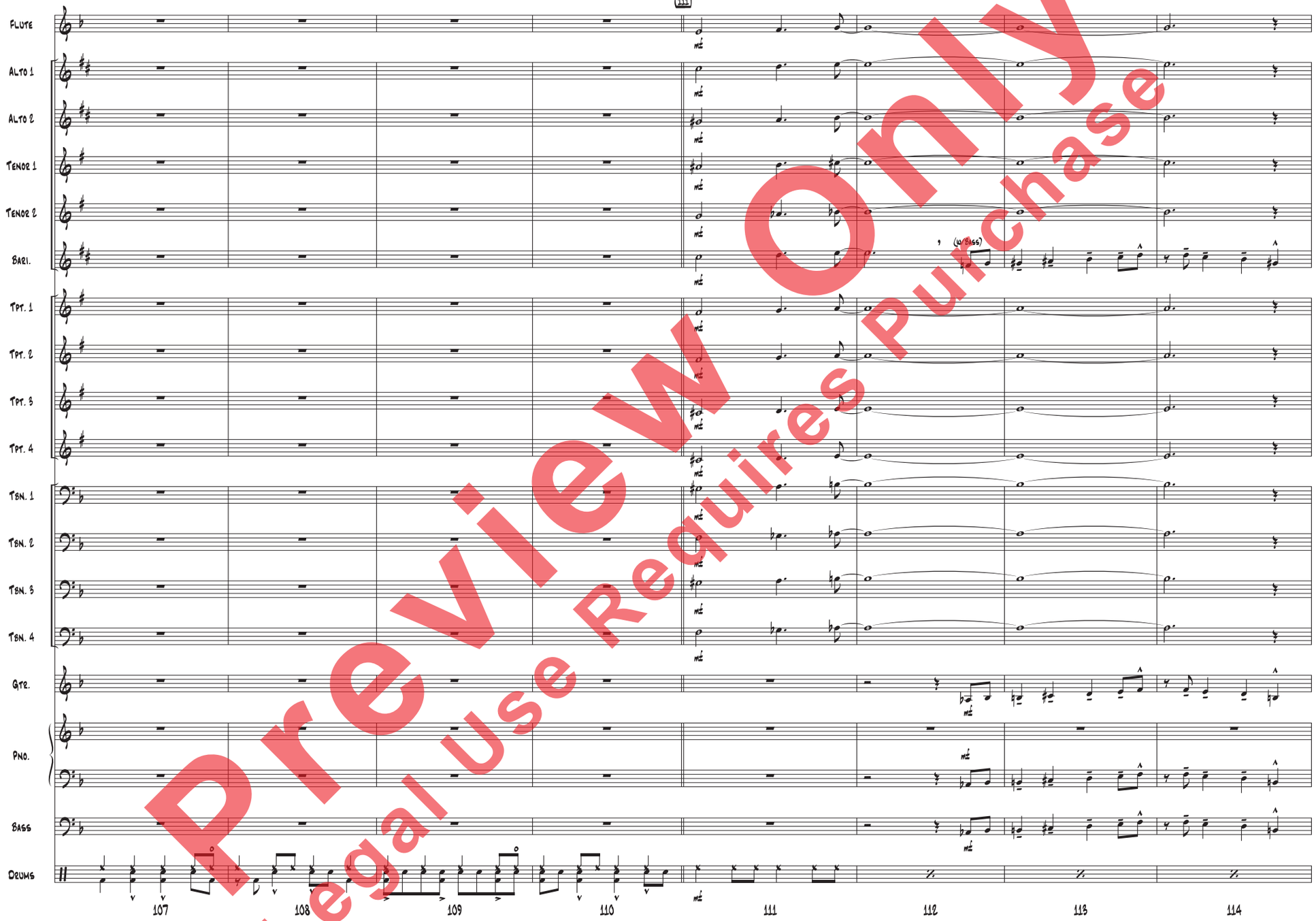

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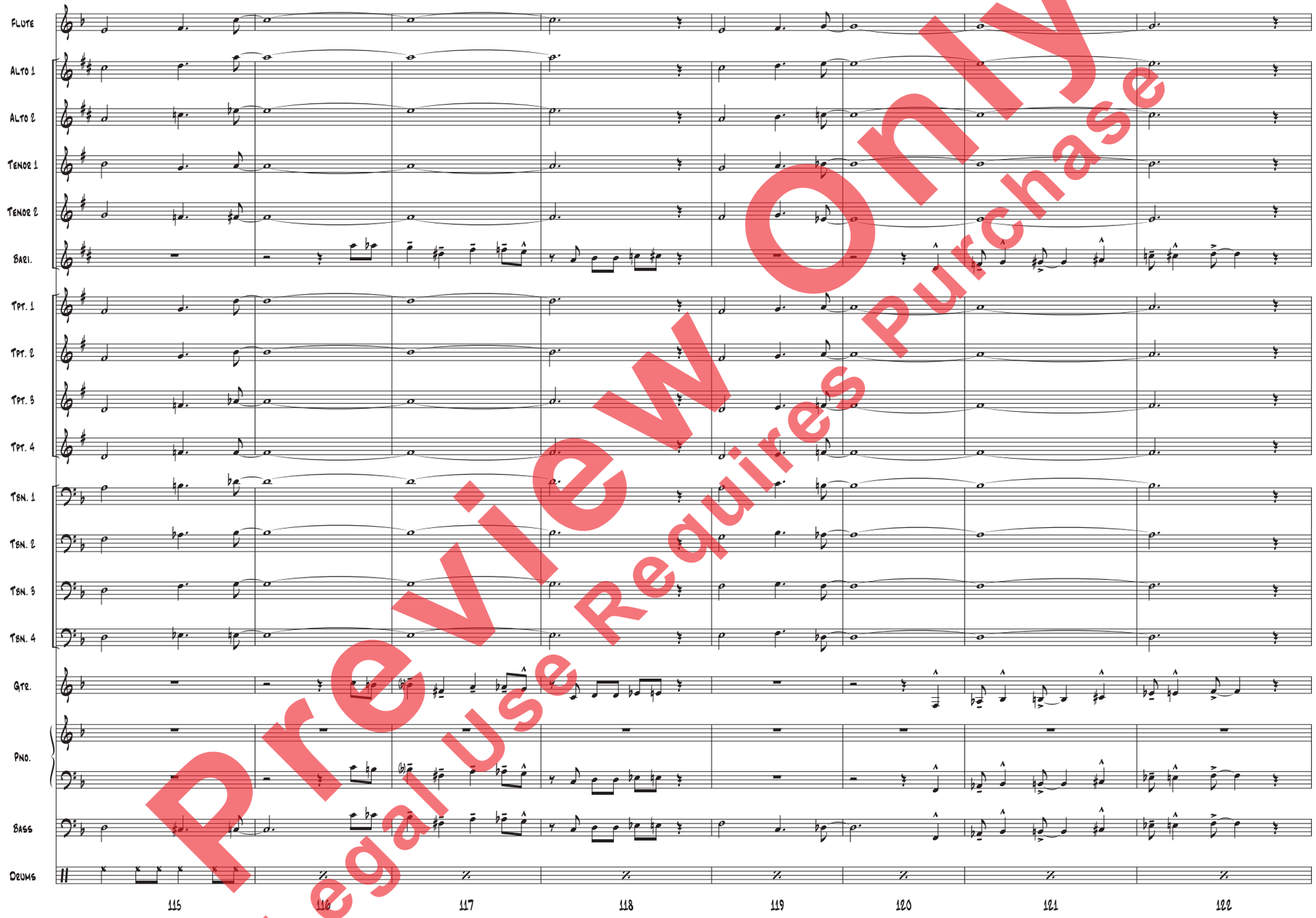

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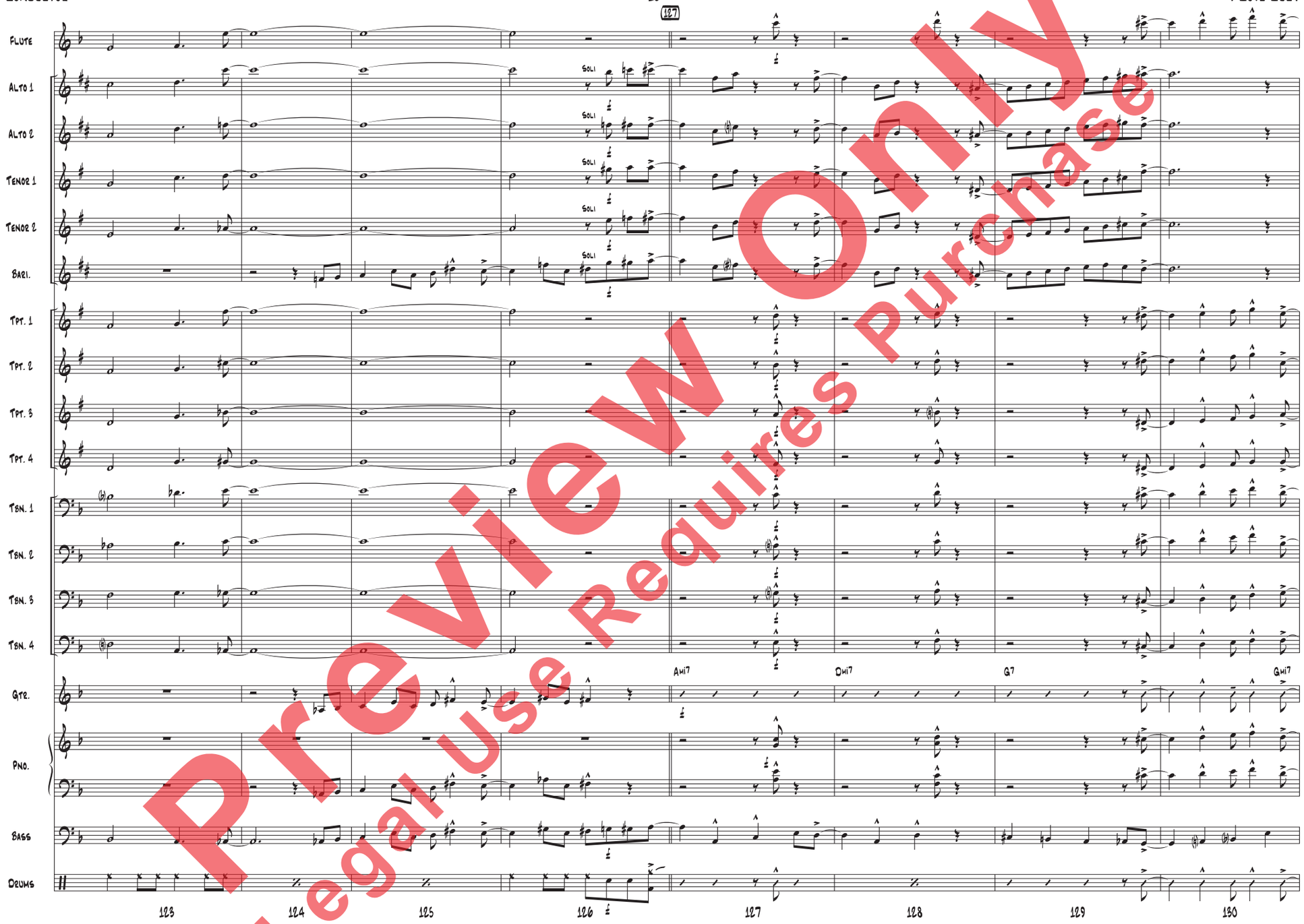

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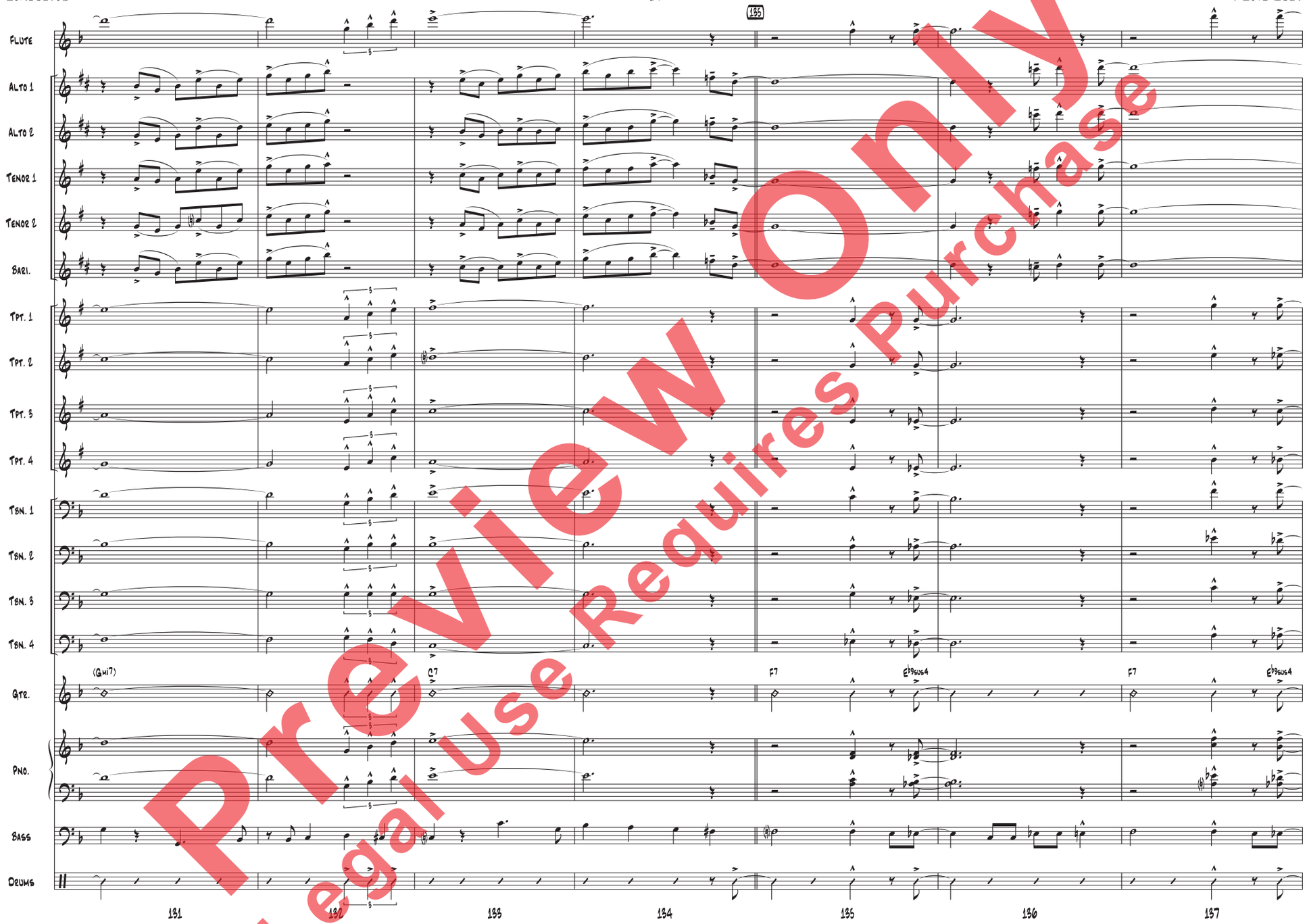

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Flute
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

(E♭9sus4) F7 E♭9sus4 F7 E♭9sus4

138 139 140 141 142 143 144

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