

I Love Lucy

(Theme)

Lyrics by Harold Adamson

Music by Eliot Daniel

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 Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

YOUNG JAZZ ENSEMBLE

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.

CONDUCTOR
45070S

I LOVE LUCY

(Theme)

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

FUNKY HIP HOP ♩ = 192 (♩ = ♪♩)

C FLUTE (OPTIONAL)

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)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

CHORD CHANGES SHOWN IN PART.

1 2 3 4 5 6 7 8

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CONDUCTOR

- 2 -

14

I LOVE LUCY

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

9 10 11 12 13 14 15 16 17

TIME

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CONDUCTOR

- 3 -

I LOVE LUCY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

18 19 20 21 22 23 24 25 26

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CONDUCTOR

(30)

- 4 -

I LOVE LUCY

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

27 28 29 30 31 32 33 34 35

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- 5 -

I LOVE LUCY

This image shows a page of a musical score for a jazz ensemble. The score is written for 13 instruments: Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Guitar, Piano, Bass, and Drums. The music is in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page. The page number "36" is visible in the bottom left corner.

CONDUCTOR

- 6 -

I LOVE LUCY

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

44 45 46 47 48 49 50 51

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CONDUCTOR 52

- 7 -

I LOVE LUCY

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

52 53 54 55 56 57 58 59

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CONDUCTOR

- 8 -

I LOVE LUCY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

60 61 62 63 64 65 66 67

Am9 Dm7 Em11 A9 Dm9 Bm9 Gm7 C7

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CONDUCTOR 68

- 9 -

I LOVE LUCY

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

68 69 70 71 72 73 74 75

CONDUCTOR

- 10 -

I LOVE LUCY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLO (BREAK)
G7

Am19 E19 Dm19 Dm17 G7 Gm17 C7 F7

76 77 78 79 80 81 82 83

CONDUCTOR

- 11 -

I LOVE LUCY

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

PLAY 1ST TIME
G7

E7(#9)

A7

D7(#9)

G7

E7(#9)

A7

D7(#9)

SOLO - PLAY END TIME
G7

E7(#9)

A7

D7(#9)

G7

E7(#9)

A7

D7(#9)

F7

A7

G7

C7(#9)

F7

A7

G7

C7(#9)

84

85

86

87

88

89

90

91

CONDUCTOR

- 12 -

I LOVE LUCY

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

92 93 94 95 96 97 98 99

1. SOLO END

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CONDUCTOR

- 13 -

103

I LOVE LUCY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

2.

E7(9)

A#7

D7(9)

SOLO END

A7

G#7

SOLO - 3 BARS

100

101

102

103

104

105

106

CONDUCTOR

- 14 -

I LOVE LUCY

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

107 108 109 110 111 112 113 114

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

115 116 117 118 119 120 121 122

CONDUCTOR

- 16 -

I LOVE LUCY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

123 124 125 126 127 128 129 130

Am7 Dm7 G7 Gm7

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CONDUCTOR

- 17 -

I LOVE LUCY

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. (GM7) C7 F7 Eb9sus4 F7 Eb9sus4

PNO.

BASS

DRUMS

181 182 183 184 185 186 187

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

138 139 140 141 142 143 144

(E796054) F7 E796054 F7 E796054

