

YOUNG JAZZ ENSEMBLE

Emily

Music by JOHNNY MANDEL

Words by JOHNNY MERCER

Arranged by LISA DeSPAIN

INSTRUMENTATION

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

Optional Alternate Parts

C Flute (Optional)
Tuba (Optional)
Horn in F (Doubles 1st Trombone)
1st Baritone T.C. (Doubles 1st Trombone)
2nd Baritone T.C. (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

This arrangement of “Emily” provides a challenge to young bands in balance and creating smooth melodic phrases. Throughout the chart I have dovetailed the melodic phrases. For example, we begin in measure 9 with the melodic statement by the trombone and tenor sax in a unison duet; then when the saxophone section enters in measure 12, it should feel like an extension of the duet, supporting it rather than breaking it up. The saxes smoothly hand over the melodic material to the trumpets in measure 17 but weave back in by measure 20. In this chart and as a general rule, always encourage your players to be aware of who has the melody and to match that volume and tone as an ensemble when they enter so that no significant bumps disrupt the smoothness of the phrase. Phrasing—connecting a short passage to form a larger unit—is a big factor in this chart. Playing lyrically, connecting the typical four-measure phrases, blending within sections/ensemble, creating phrase contour for dynamics, and using vibrato, slurs, and breath marks are but a few of the issues on which to focus.

The solo in measure 51 is written for trombone and cued for trumpet. I suggest that the soloist(s) first learn the melody—preferably by memory—and then work on the written solo to see how it weaves in and out of the actual melody. Next, practice playing the chord roots to hear the sound of the chord progression; study the notes of the chords and examine them for any common tones. These are a few first steps to prepare to improvise. Always keep the style of the harmony and the arrangement in mind when improvising.

The rhythm section should keep it simple and give a gentle weight to the downbeat, thereby providing a solid ground for the rest of the band to float above. The piano, bass, and the guitar parts are written out; however, more experienced players may embellish these parts as desired, but always caution the students about the tendency to overplay when comping. The bass should play as smoothly and connected as possible. If using an electric bass, strive for as much of an acoustic sound as possible. Start by adjusting all the tone settings at the midpoint and go from there to achieve an acoustic sound. The drummer may focus on learning brush technique or how to “stir soup” on the snare. The expression “stir soup” refers to the brush technique to glide the left-hand brush clockwise in a circle in half notes on the snare drum—not jerky motions, but a smooth and connected circle. As that technique is mastered, then the drummer can also tap the right-hand brush on beats 2 and 3 to reinforce the time pattern. I suggest that the students listen to the demo recording as the listening model. Another excellent reference is drummer Ed Thigpen’s publication *Essence of Brushes*.

—Lisa DeSpain



**Lisa
DeSpain**

Lisa DeSpain is the recipient of numerous composition awards, including an Aaron Copland Fellowship and the ASCAP/IAJE Commission Honoring Duke Ellington. She studied jazz piano under Elaine Elias and Ellis Marsalis and jazz composition with Manny Album. Ms. DeSpain’s music has been heralded by the New York Times as “intoxicating” and “intelligent and witty.”

CONDUCTOR
JEM05009C

EMILY

Music by JOHNNY MANDEL
Words by JOHNNY MERCER
Arranged by LISA DESPAIN

MEDIUM WALTZ $\text{♩} = 180$

The musical score is arranged for a full band. The instruments and their parts are as follows:

- C FLUTE (OPTIONAL)**: Melodic line in the upper register.
- 1ST Eb ALTO SAXOPHONE**: Melodic line in the alto register.
- 2ND Eb ALTO SAXOPHONE**: Harmonic support for the 1st Alto.
- 1ST Bb TENOR SAXOPHONE**: Melodic line in the tenor register.
- 2ND Bb TENOR SAXOPHONE**: Harmonic support for the 1st Tenor.
- Eb BARITONE SAXOPHONE (OPTIONAL)**: Harmonic support in the lower register.
- 1ST Bb TRUMPET**: Melodic line in the trumpet register.
- 2ND Bb TRUMPET**: Harmonic support for the 1st Trumpet.
- 3RD Bb TRUMPET**: Harmonic support for the 2nd Trumpet.
- 4TH Bb TRUMPET (OPTIONAL)**: Harmonic support in the lower register.
- 1ST TROMBONE**: Melodic line in the trombone register.
- 2ND TROMBONE**: Harmonic support for the 1st Trombone.
- 3RD TROMBONE (OPTIONAL)**: Harmonic support for the 2nd Trombone.
- 4TH TROMBONE (OPTIONAL)**: Harmonic support in the lower register.
- GUITAR (OPTIONAL)**: Chordal accompaniment.
- PIANO**: Chordal accompaniment with a **SOLO** section starting at measure 4.
- BASS**: Bass line accompaniment.
- DRUMS**: Rhythmic accompaniment with specific techniques like **Mallet Roll**, **Let Ring**, **With Stick**, and **S.O. w/ BEHARS**.

The score is in 3/4 time with a tempo of 180 beats per minute. It consists of 10 measures. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the entire page.

FLT.

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

11 12 13 14 15 16 17 18 19 20

Chord symbols: Dm11, G7sus, G7(b9), C6, Gm7(b9), C7(b9), F6, G7, Am9, F#m7, Bm7, Bm7/E

CON. ROLL w/ BEHINDS

CONDUCTOR

(25)

FLT.

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

GR.

PNO.

BASS

DRUMS

21 22 23 24 25 26 27 28 29 30

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Chords: D7, Dmi7, G7(9), Cm7, Am7, Dmi7, Dmi7/G, Cm7, G7

With Snare (or BASS)

CONDUCTOR

FLT.
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TRP. 1
TRP. 2
TRP. 3
TRP. 4
TEN. 1
TEN. 2
TEN. 3
TEN. 4
GTR.
PNO.
BASS
DRUMS

Legal User Only Purchase

F#m7 E7(b9) A#m7 B7 E#m7 A7 Dm7 G7(b9) Cm7 B7 A7

91 92 93 94 95 96 97 98 99 40

FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48 49 50

Chords: Dm7, Fm7, Eb7, Em7, A7(b9), Dm7, G7, G7(b9), C6, Am9, Am7/D, Dm7/G, G7(b9)

51

FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

CUE: TROMBONE SOLO

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

A LITTLE MORE SWING FEEL

51 52 53 54 55 56 57 58 59 60

Chords: C6, Am7, Dm7, G7(b9), Cm7, Gm7/C, C9, Fm7, B7, B7(b9), Am7, Fm7

Tempo: *mf*

Dynamic: *mf*

Watermark: **Preview Requires Purchase**

FLT.

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

GRV.

PNO.

BASS

DRUMS

61 62 63 64 65 66 67 68 69 70

Legal Use Only

Requires Purchase

END SOLO

PLAY

67

CH7

F#7

B#7

E7

EM7

A7

B#7

E7

AM7

D7

DM7

G7

END SOLO

CH#7

AM7

DM7

G7

DM7/G

G7(b9)

CONDUCTED

FLT.

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

GR.

PNO.

BASS

DRUMS

91 92 93 94 95 96 97 98 99

Legal Use Requires Purchase

EM17 A7 DM7 DM7/G Cm9 SOLO G7#9 Ab7#9 Gb9 Cm9

Mallet Roll