

# Oh, Lady Be Good!

*Music and Lyrics by*  
*GEORGE GERSHWIN and IRA GERSHWIN*  
*Arranged by TERRY WHITE*

## INSTRUMENTATION

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

## Optional Alternate Parts

C Flute  
Tuba  
Horn in F (Doubles 1st Trombone)  
1st Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 1st Trombone)  
2nd Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 2nd Trombone)  
3rd Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 3rd Trombone)

**JAZZ  
BAND  
SERIES**

## NOTES TO THE CONDUCTOR

"Oh, Lady Be Good!" is a straight-ahead wing chart that musicians of varying levels will enjoy. The arrangement will work well at a variety of tempos, but the best indicator of the appropriate tempo for your ensemble is how well the saxophone section handles the soli beginning two measures before measure 81.

Although there are many successive marcato quarter notes throughout the arrangement, take care to have the musicians emphasize those quarter notes that fall on beats 2 and 4. The players need to always keep in mind to stay on top of the beat in a bebop style of playing, especially when playing the melody.

For the background parts behind the soloists, direct the players to be careful not to get too heavy, particularly during the unisons. The interlude section at measure 73 should generate a lot of energy from the band to set up the sax soli break. The sax soli will be quite successful if attention is given to the shaping of the phrases. The two measure pick-up to the soli can start aggressively and taper down into measure 81, followed with a continual build to 88. The next phrase of the soli begins with the eighth note pick-ups to measure 89 and builds to the end of 92, followed by a final push to the end of the soli at 97. Consider having the lead alto play through the soli for the other saxes to get a feel for his or her interpretation.

Following the sax soli, the bass solo can follow the written solo, ad-lib or a combination of both. The rhythm section should back down the volume level behind the bass solo but take care not to let the tempo come down.

The backgrounds at measure 103 should start as light as possible but build dramatically into 105 for the final ensemble hit. The ending in measures 115 and 116 might be reminiscent of the familiar style of the Les Brown Band.

Enjoy.

—Terry White



**Terry  
White**

Terry White has been a music educator in Maine for over three decades and currently teaches instrumental music in the Cape Elizabeth School District. He has a B.M. in Composition from Berklee College of Music and an M.S. in Music Education from the University of New Hampshire. Terry's music has been commissioned and performed by the Portland Symphony Orchestra and numerous high school and college ensembles. Mr. White leads his own big band in the Portland area.

