YOUNG JAZZ ENSEMBLE

Belwin JAZZ
a division of Alfred

You'd Be So Nice to Come Home To

(from *Something to Shout About*)

Words and Music by Cole Porter
Arranged by Paul Baker

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INSTRUMENTATION

Conductor
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)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional/Alternate Parts

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)

NOTES TO THE CONDUCTOR

This is a straight-ahead swing chart, solidly "in the tradition," and includes many opportunities for an ensemble to display mature musicianship. The opening measures make a really strong statement to announce the chart. The drums and ensemble need to dig in and hit the introduction hard—blow the door down—but with solid tone and intonation, of course. Likewise, as the alto and trumpets state the melody in m. 8, the performance needs to be strong and confident, and the brass punches should be similarly strong—short notes, but with a lot of energy behind them. The cleaner the articulations, the more that energy and excitement are conveyed to the audience. *Marcato*, or rooftop, accents are detached and accented—think "daht."

Other musical devices throughout the piece are counterpoint and call-and-response writing. Please pay special attention to those sections, and make sure each line is brought forward without overpowering the melody. Pay attention to accompaniment or secondary passages, balancing accordingly. Don't underestimate the significance of the inner passages or secondary lines, as they will make the chart come alive. Occasionally, there are moving lines in the lower parts. Sometimes those players are reluctant to play full, but encourage them to play those independent parts with confidence.

Dynamics also play a large role in the effectiveness of this chart. From the *fortissimo* intro to the *mezzo piano* backgrounds, contrast is critical to musical success. For example, at m. 115 the volume begins low, but intensity must be maintained as each section enters and builds to the big ensemble finish. To be effective, there should be a continual *crescendo* both in volume and intensity, and the rhythm section will play the greatest role in that process. In the horn section, strive for clean and crisp articulations as the icing on the cake.

The rhythm section is swinging all the way. The bass is walking and locking in time with the drummer's ride cymbal, the guitar is comping tastefully with controlled volume, and the piano is reading the written part to provide solid comping support for a few melodic lines in the winds.

Finally, this chart should be approached with a fun attitude. If the performers are enjoying themselves, the audience will, too, and everyone will have a better performance and overall experience.

Enjoy!

—Paul Baker

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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
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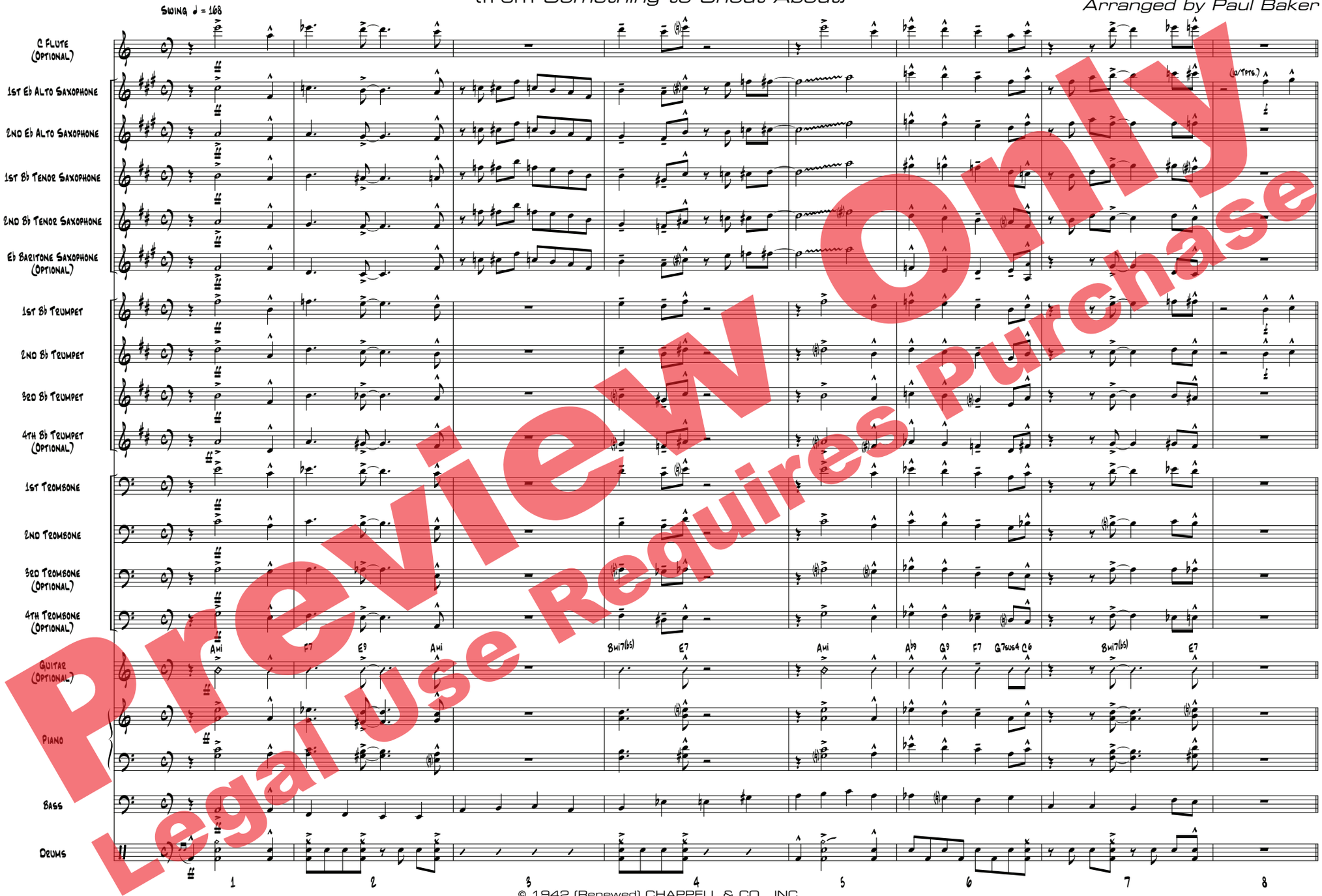

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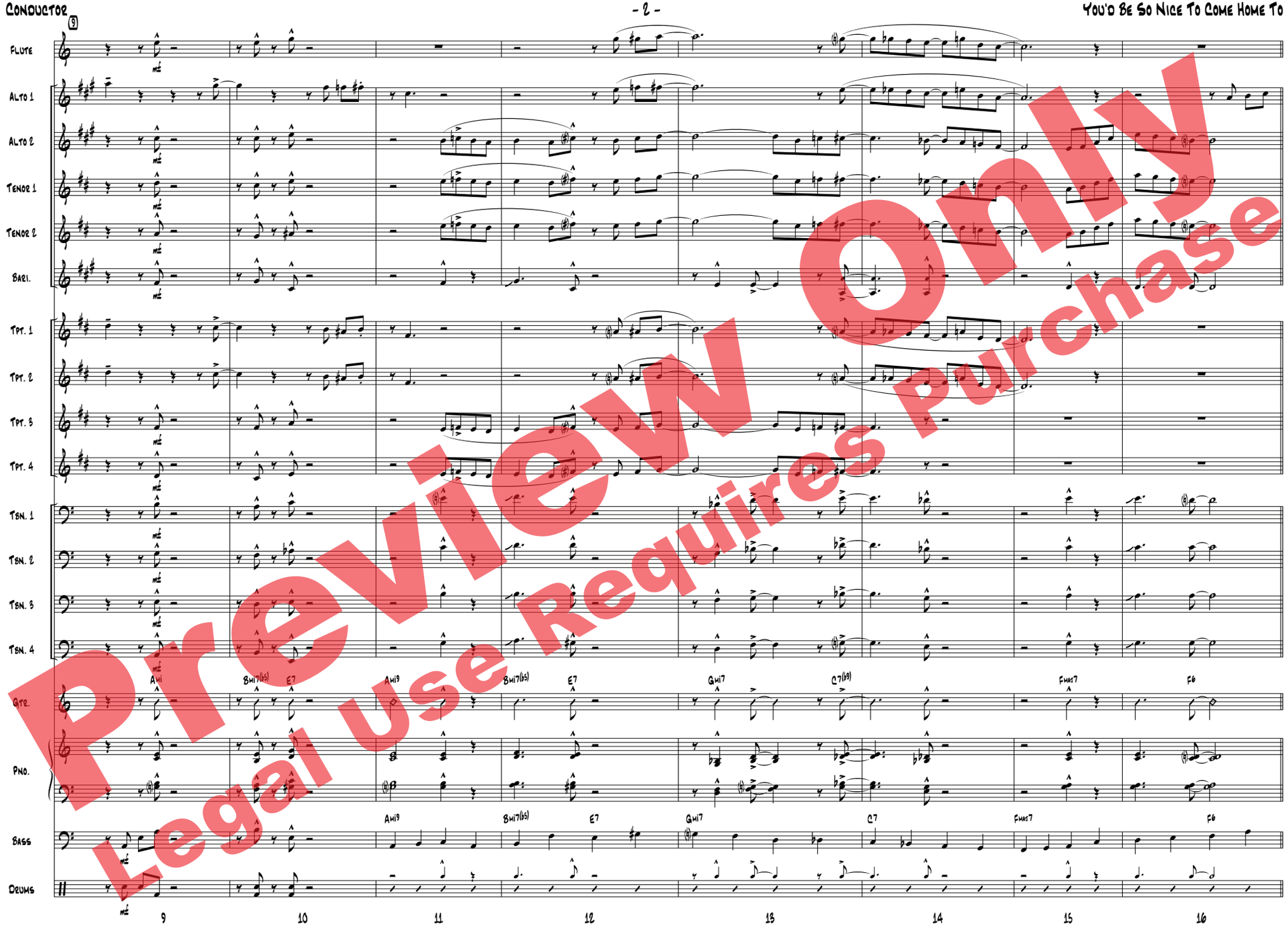

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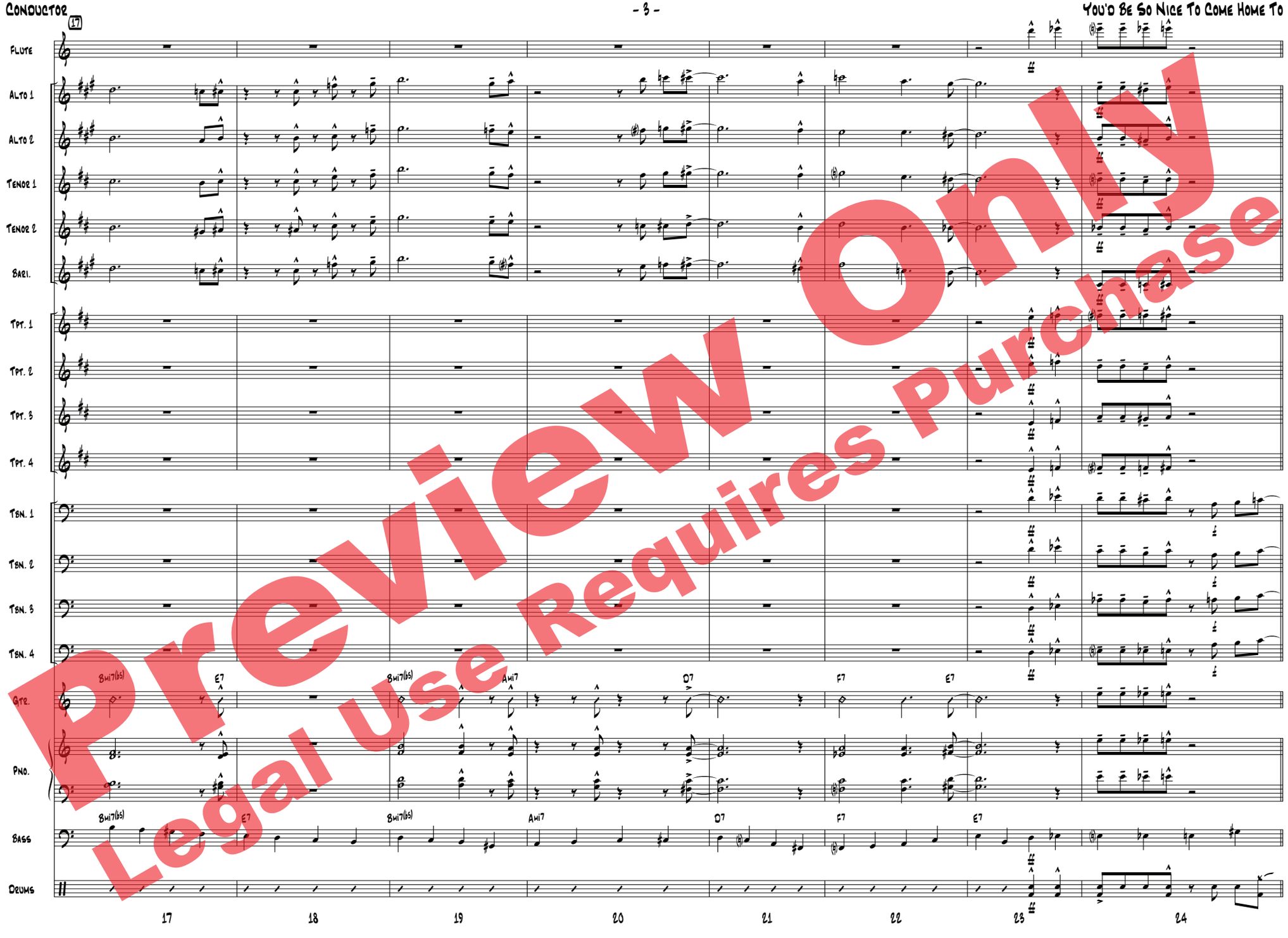

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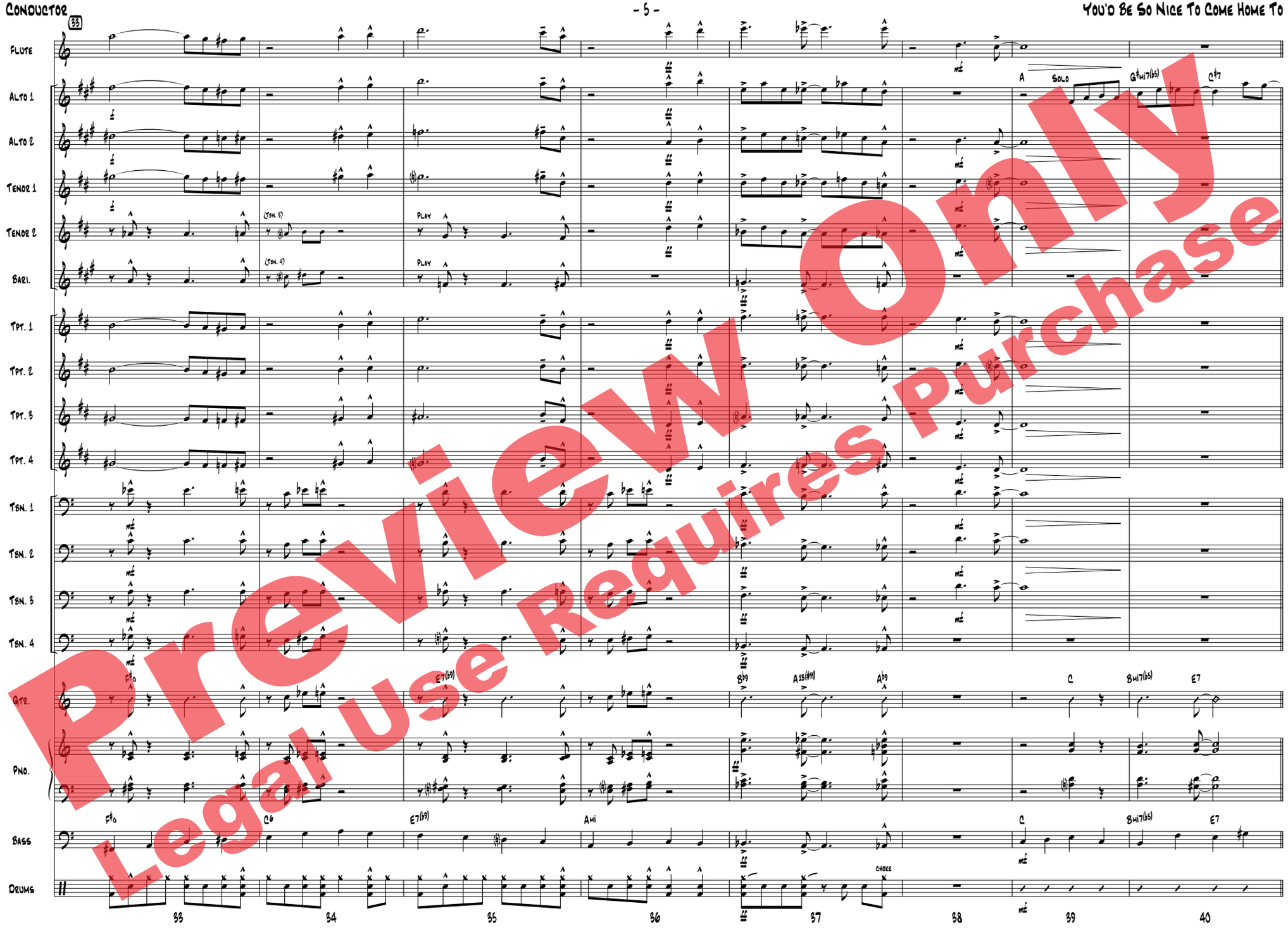

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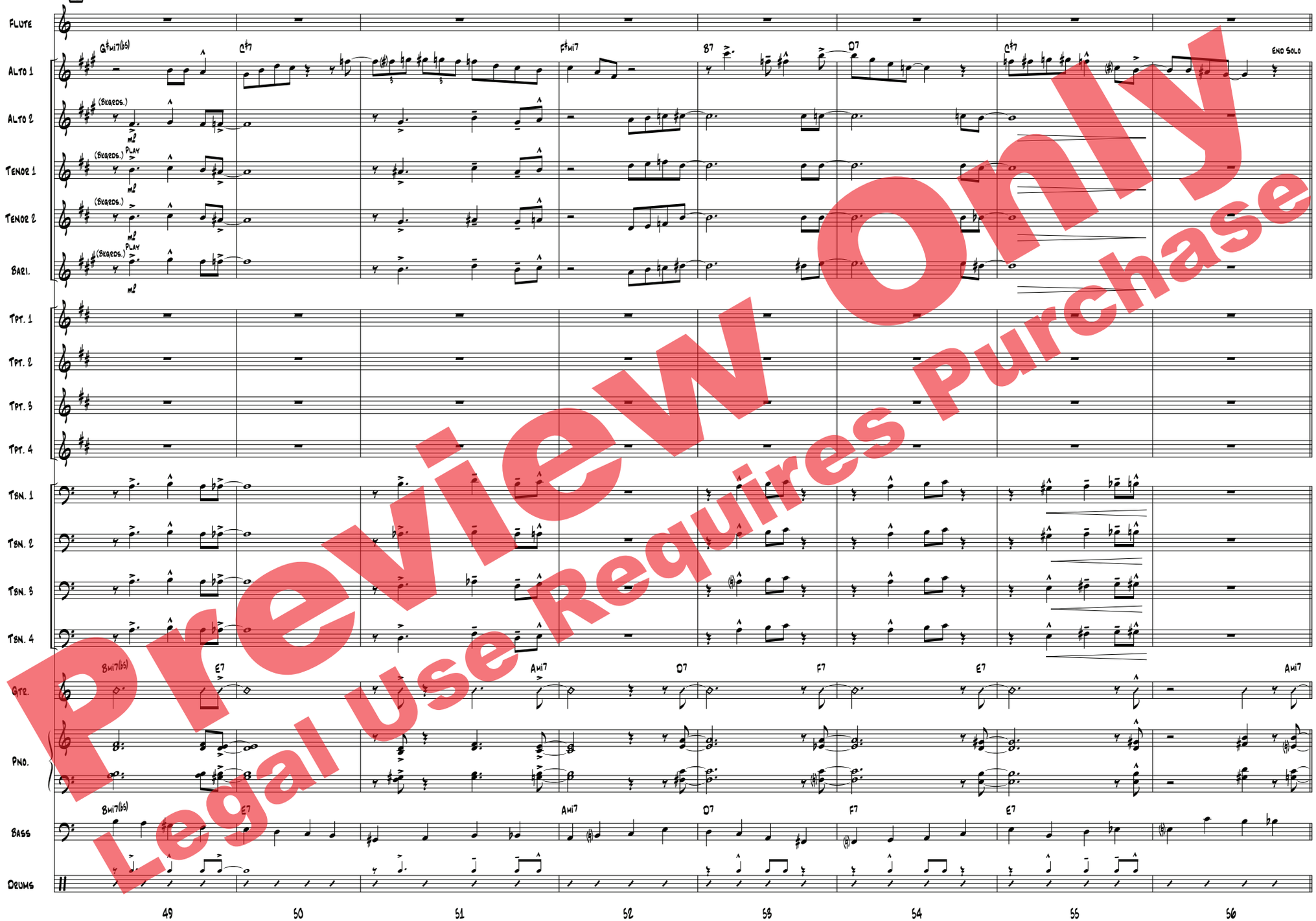

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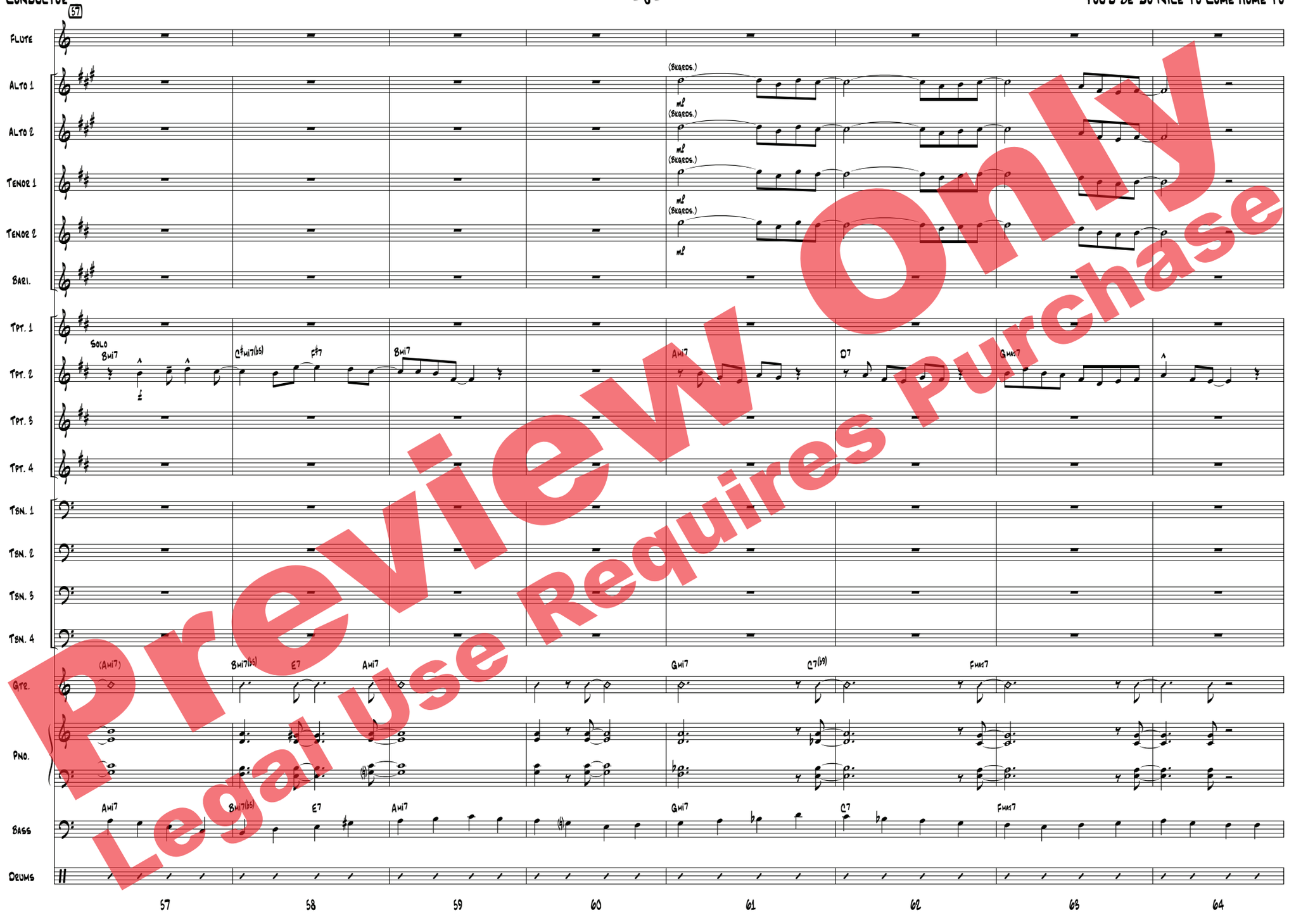

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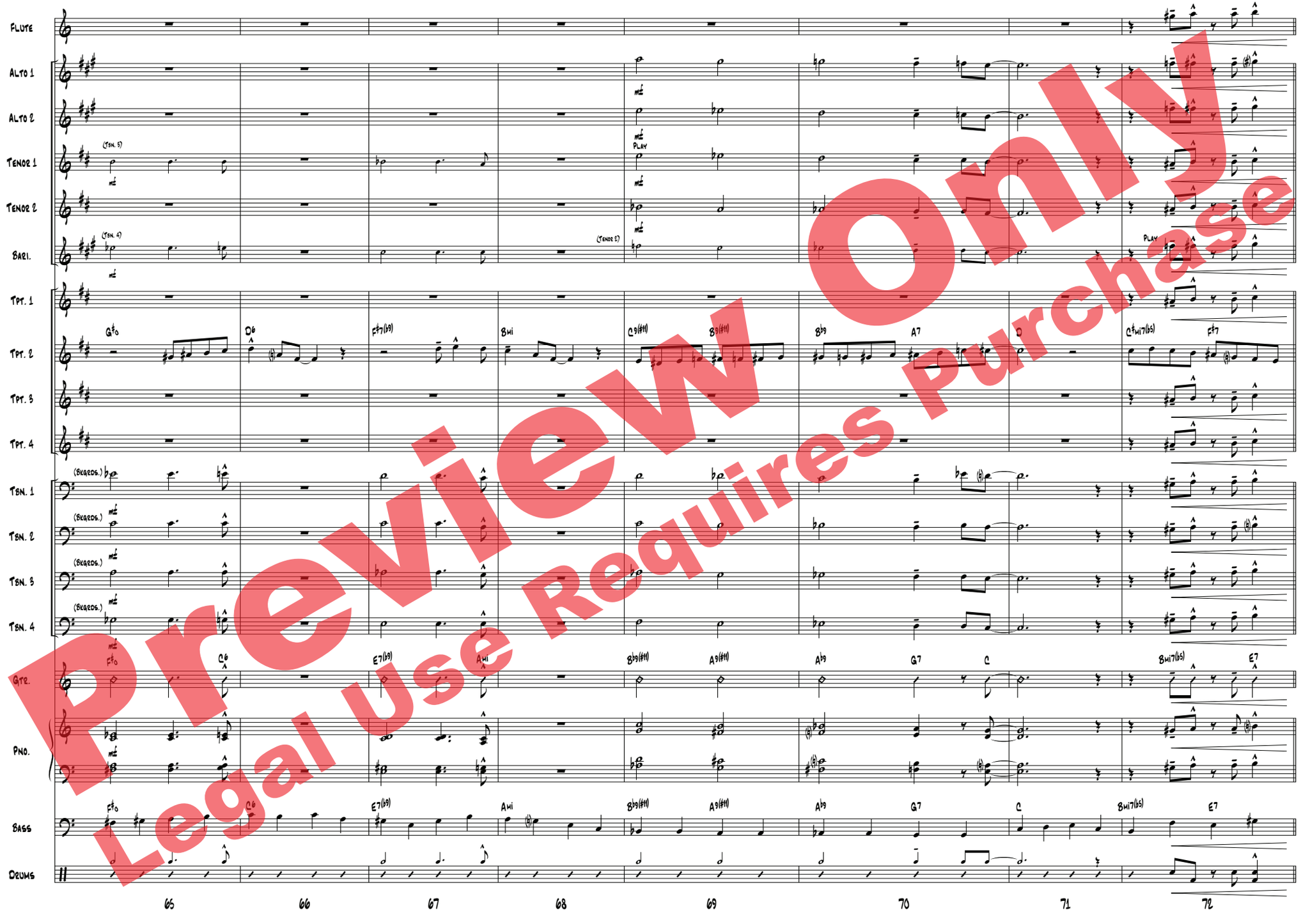

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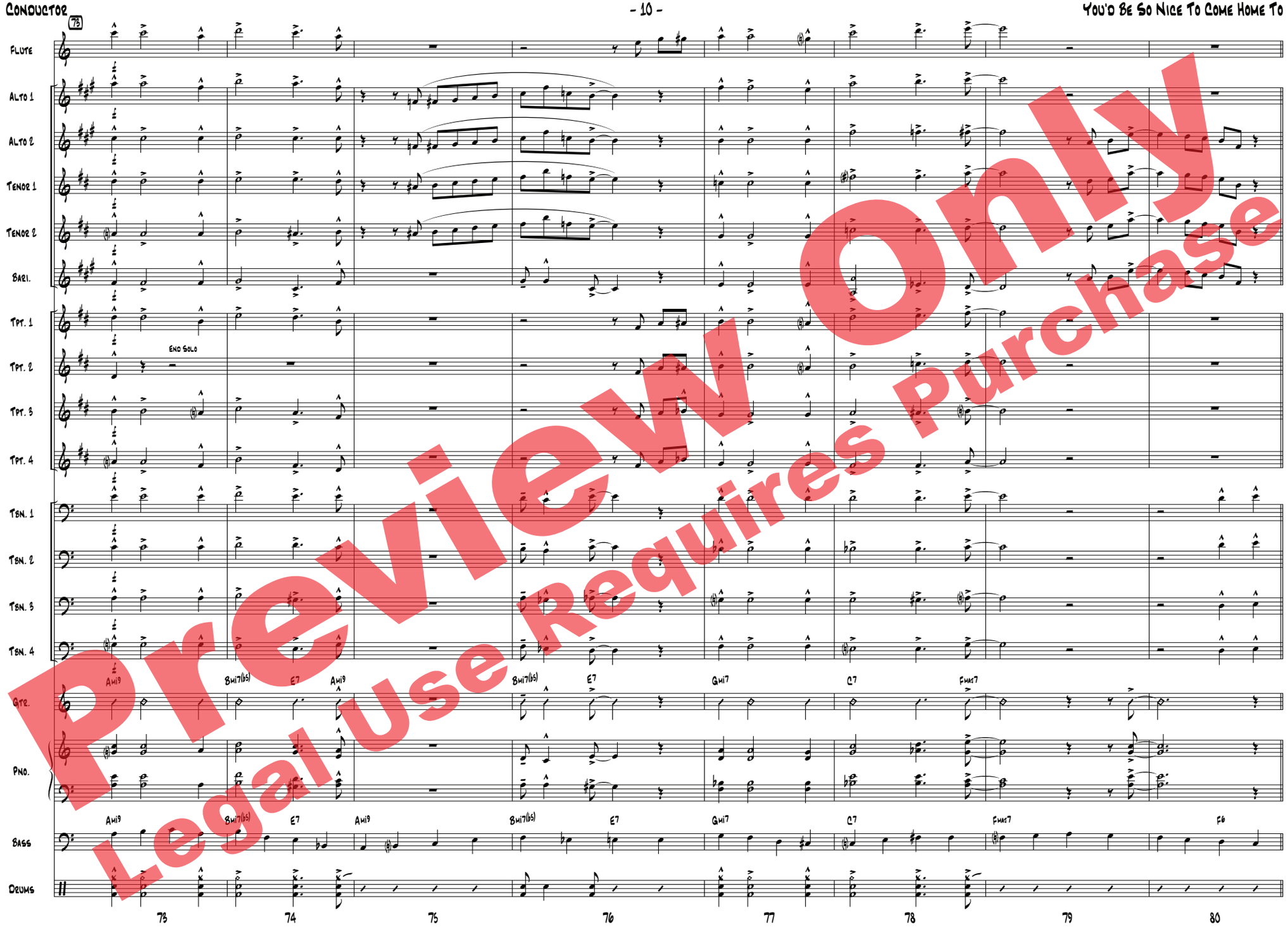

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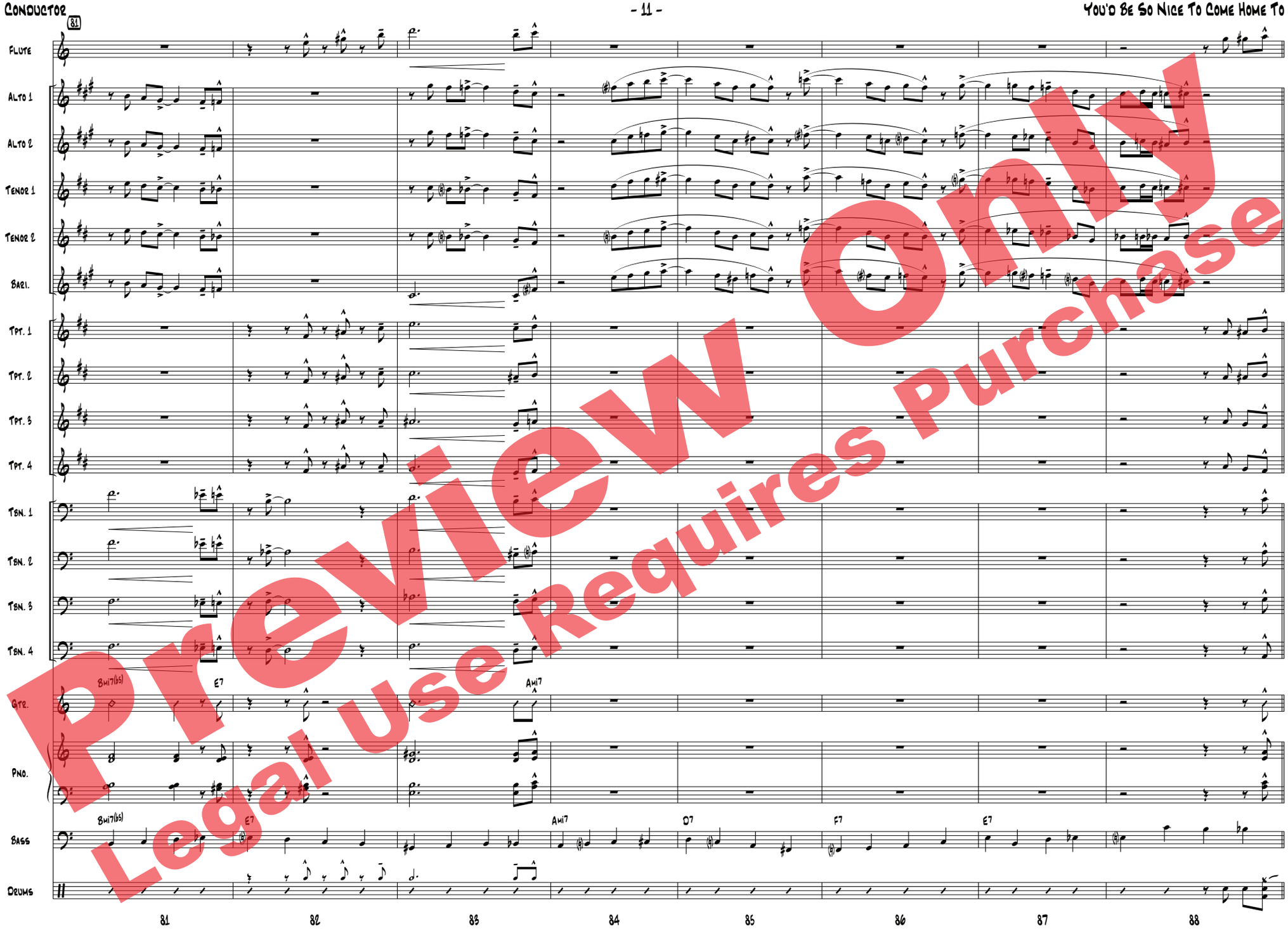

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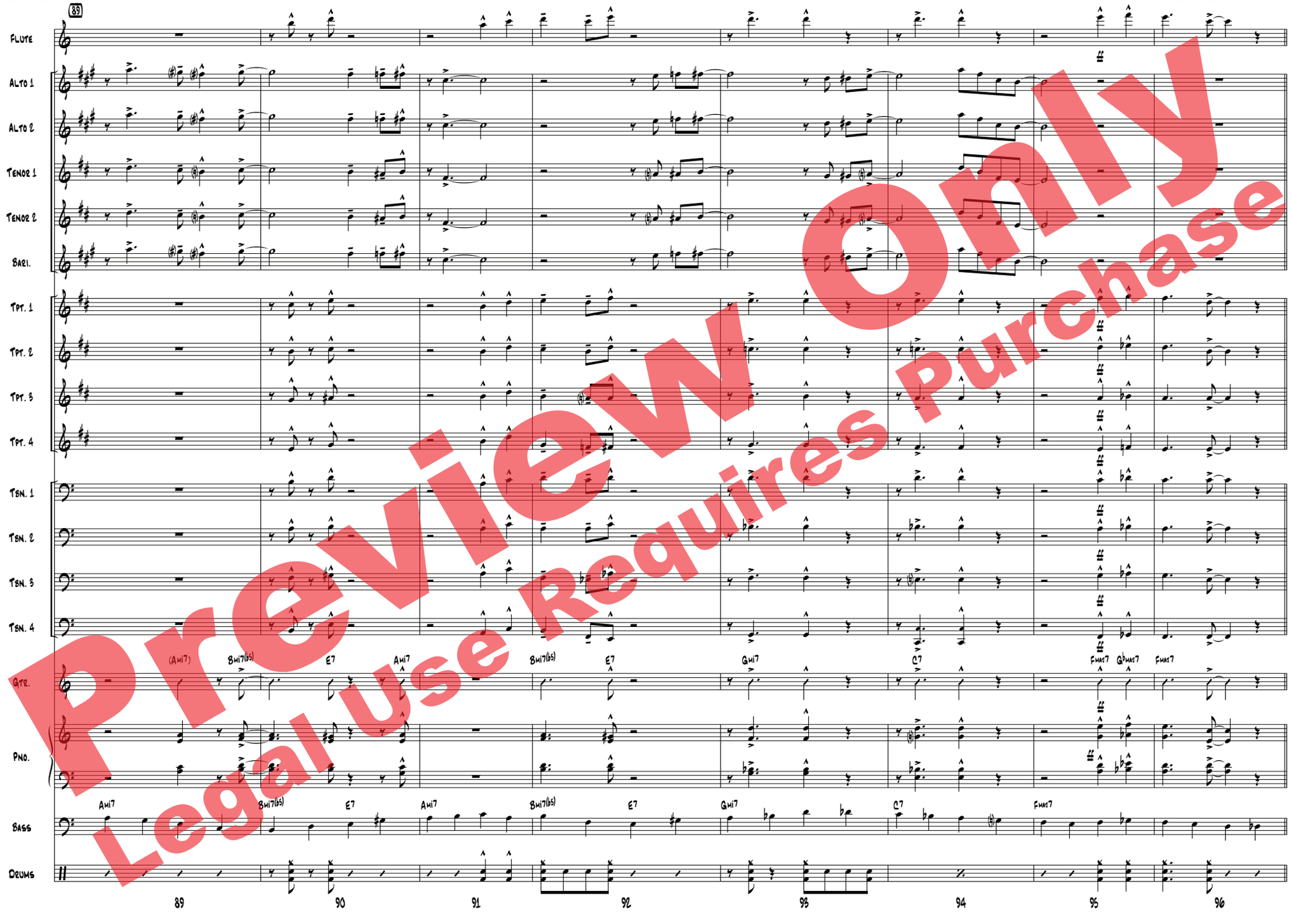

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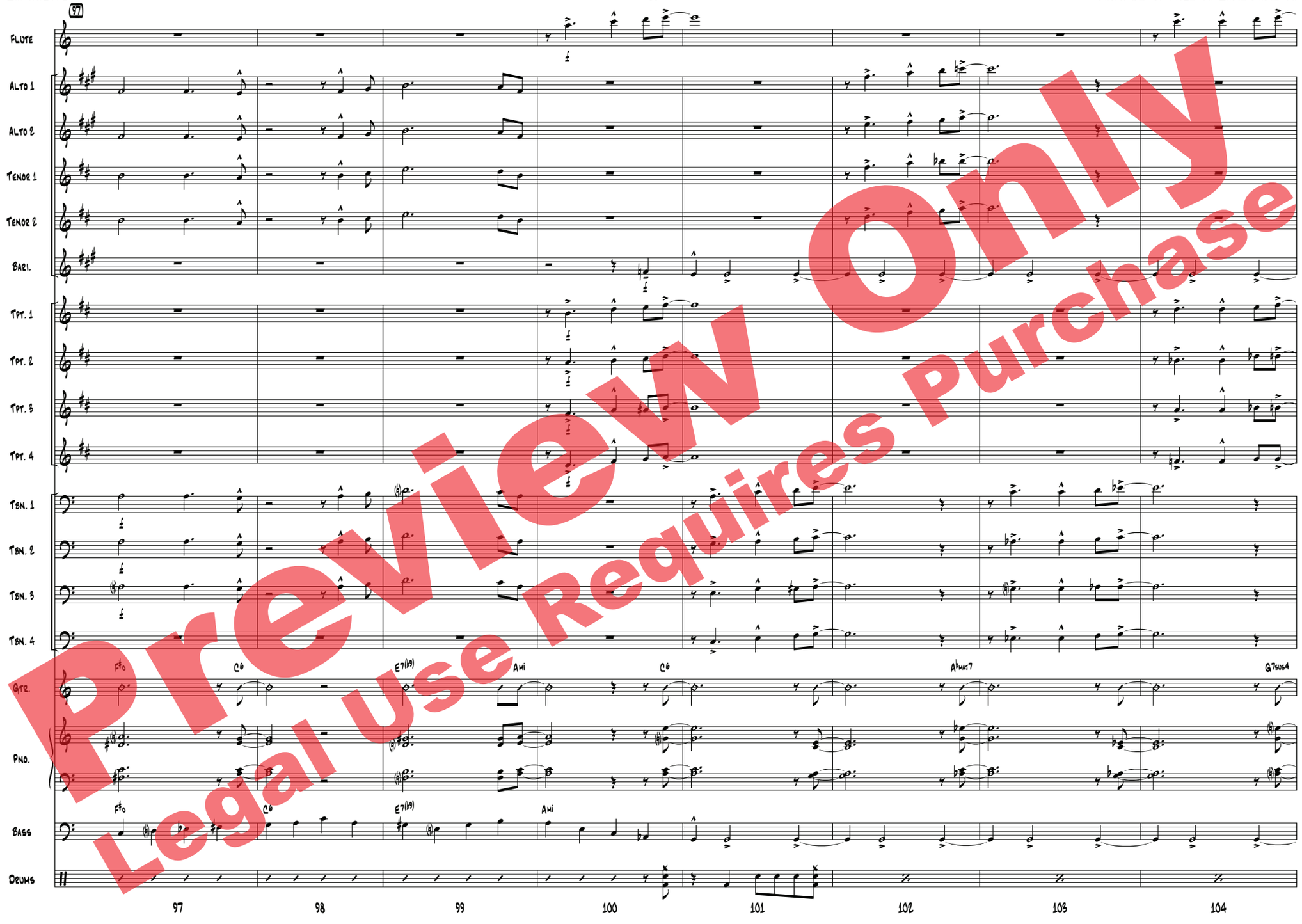

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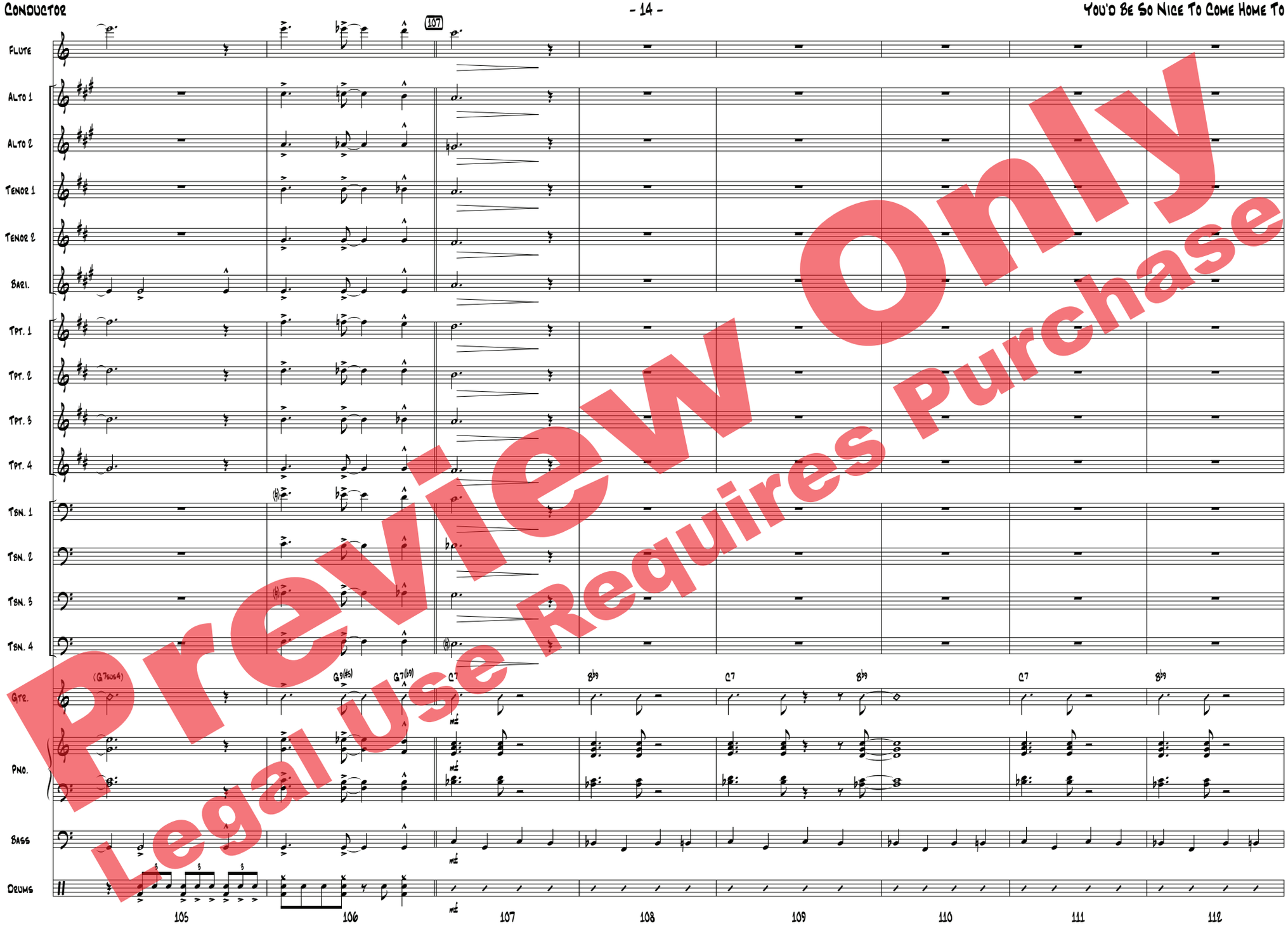

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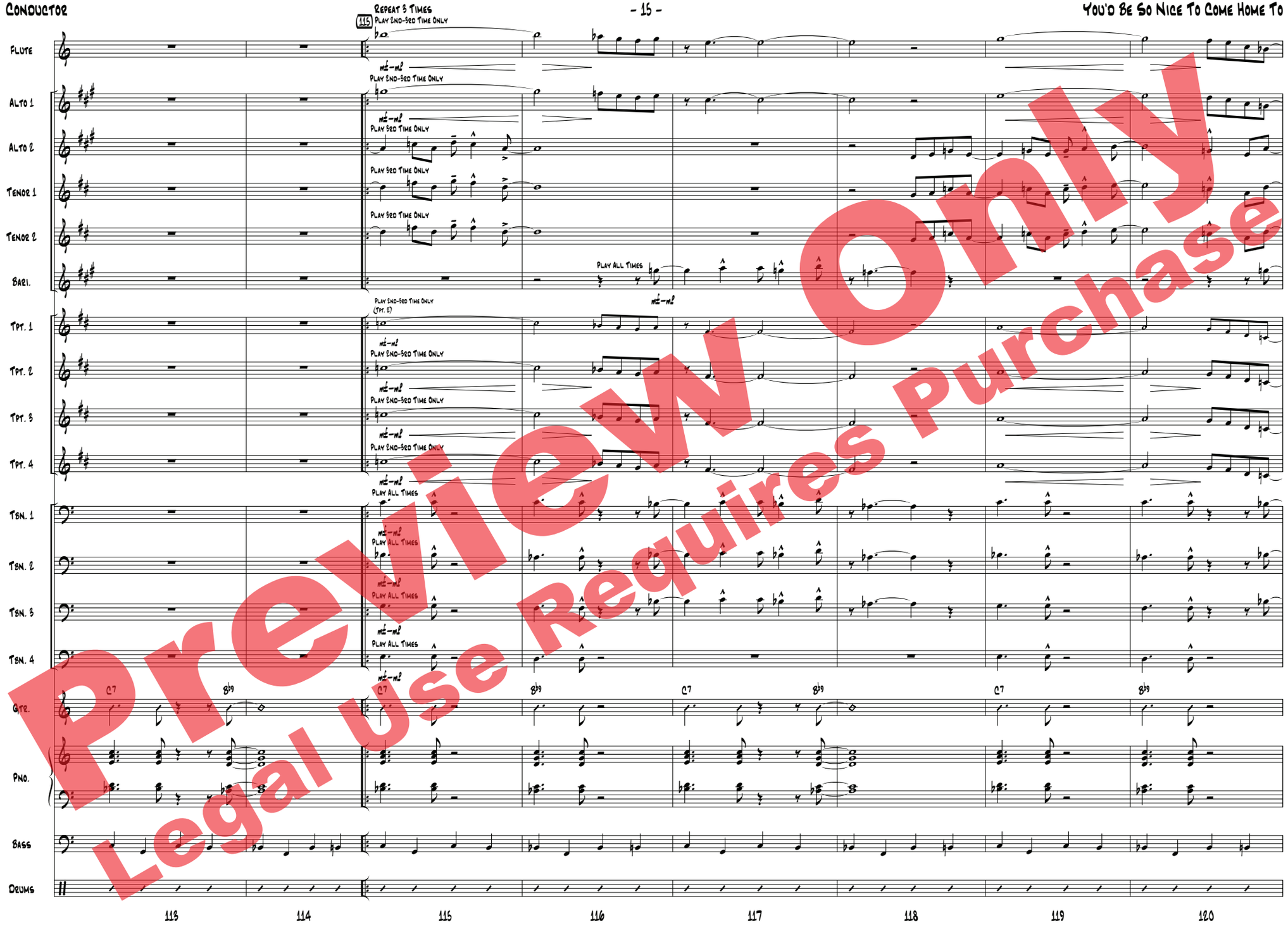

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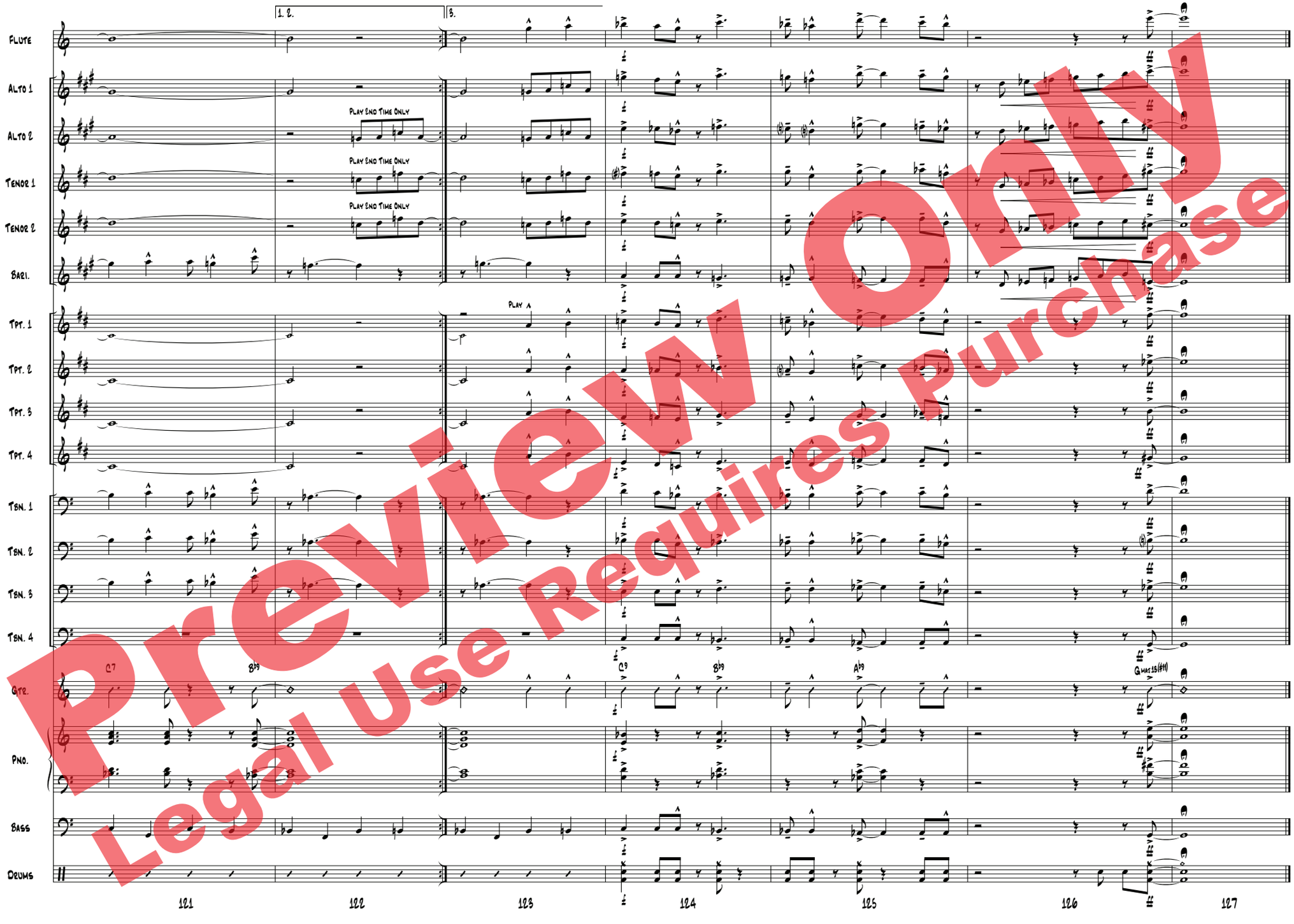

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