

# JAZZ BAND SERIES

 **Belwin™ JAZZ**  
a division of Alfred

## Lush Life

By Billy Strayhorn

Arranged by Mike Kamuf

### 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 (Opt. Flugelhorn)	Piano
2nd B $\flat$ Trumpet (Opt. Flugelhorn)	Bass
3rd B $\flat$ Trumpet (Opt. Flugelhorn)	Drums
4th B $\flat$ Trumpet (Opt. Flugelhorn)	

### Optional/Alternate Parts

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

## NOTES TO THE CONDUCTOR

*Lush Life* is a jazz standard composed by Billy Strayhorn. The majority of the song was composed when Strayhorn was only sixteen years old. After its debut in 1948, it quickly became a favorite tune of musicians. The song's most notable recordings include those by Nat King Cole and John Coltrane. Most recently, Tony Bennett and Lady Gaga included this wonderful melody in their recent collaboration.

In my arrangement, the melodic material is shared between all sections of the ensemble. Trumpets are asked to either use flugelhorns or play in the stand for the majority of the chart. If flugelhorns are not available, players could also experiment with using bucket mutes instead of playing in the stand. The introduction is inspired by pianist Bruce Barth's playing and arrangement of this song for trumpet great Terell Stafford's recording *This Side of Strayhorn*. The trumpet melody in the introduction should be forefront to the accompaniment figures of the ensemble.

At m. 6, the saxophones state the first section of the tune. This passage should be played in an expressive manner, and the tempo should be a bit flexible to allow this to occur. Listening to great performances of this tune, like the previously mentioned artists, will aide players in developing a sense of how to approach this passage in an expressive manner. The trumpets (on flugelhorns) take over the melody at m. 15 with ensemble accompaniment. The drums are on brushes throughout this passage but need to change to sticks quickly at the beginning of m. 26. At the end of this measure, the drums set up the ensuing double-time bossa nova passage that begins in m. 27.

At m. 31, a small group of alto 1, trumpet 2, guitar, and optional vibes states the melody. From mm. 31–46, proper balance should be maintained so that these instruments can be clearly heard stating the melody. Measure 47 begins a trombone section soli of the melody. This passage should build to beat 4 of m. 53 where the full ensemble converges from a rhythmical standpoint. Measure 55 begins the final section of the tune, and the ensemble should build to the  $\text{ff}$  figure in mm. 60–61. The piano, guitar, bass, and optional vibes state the next phrase, and then the full ensemble presents the final phrase of the song. The ending should gradually slow down beginning in m. 68 and continue until the final chord.

I highly encourage students to not only listen to historically significant recordings of this tune, but to also learn the lyrics (and to any great standard). Not only will the students have a sense of the phrasing, but they will have an understanding of the mood and meaning of this classic melody.

I suggest everyone listen to the demo recording of this chart at [alfred.com/downloads](http://alfred.com/downloads), and check out a variety of other interpretations of this wonderful song—both instrumental and vocal versions.

*Lush Life* is one of the finest compositions of all time in my opinion, and I am humbled to present my interpretation of this standard for you and your students to study and perform.

Please enjoy!

—Mike Kamuf



**Mike  
Kamuf**

Mike Kamuf holds Bachelor of Music degrees in both jazz performance and music education from Youngstown State University and a Master of Arts degree in instrumental conducting from George Mason University. Mike's compositions and arrangements have been performed by numerous jazz artists and ensembles including the Woody Herman, Glenn Miller and Tommy Dorsey Orchestras, the USAF Airmen of Note, the USAF Notables, the Navy Commodores, James Moody, Eddie Daniels, Terell Stafford, Bill Watrous, and Nick Brignola. Mike has performed with the Woody Herman and Tommy Dorsey Orchestras and the Alan Baylock Jazz Orchestra. He served as assistant principal trumpet of the Youngstown Symphony Orchestra from 1990–92. Currently, Mike leads his own jazz octet in the Washington D.C. area.

Mike is the director of instrumental music and music department chairperson at John T. Baker Middle School (Damascus, MD). Under his direction, the groups consistently receive high ratings at music festivals, have commissioned four works for concert band, and have performed at MENC regional conferences. Mike has been selected to direct the Montgomery County Public Schools (MCPS) Senior Honors Jazz Band and the MCPS Junior Honors Concert Band.

Please visit Mike's website at: [www.mikemkamuf.com](http://www.mikemkamuf.com)

# LUSH LIFE

By Billy Strayhorn  
Arranged by Mike Kamuf

BALLAD, EVEN 8TH'S ♩ = 66-72

rit.

A TEMPO

1st Eb ALTO SAXOPHONE

2nd Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2nd Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1st Bb TRUMPET (OPT. FLUGELHORN)

2nd Bb TRUMPET (OPT. FLUGELHORN)

3rd Bb TRUMPET (OPT. FLUGELHORN)

4th Bb TRUMPET (OPT. FLUGELHORN)

1st TROMBONE

2nd TROMBONE

3rd TROMBONE

BASS TROMBONE

GIUITAR (w/SAVES)

PIANO

BASS

DRUMS

EXPRESSIVELY

END TIME ONLY

END TIME ONLY

RIDE CYM. w/ MALLETS

1 2 3 4 5 6 7



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

TRC.

PNO.

BASS

DRUMS

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RIDE CYM. W/ BRUSHES

15

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TOR. 1

TOR. 2

TOR. 3

TOR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

TRP.

PNO.

BASS

DRUMS

me

15 16 17 18 19 20 21 22

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

23 24 25 26 27 28 29 30

To Snicks Quiet!

w/ Snicks

Ride Cym.

31 SOLI (w/TPP)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2 SOLI (w/ALTO)

TPP. 3 TO TRUMPET

TPP. 4 TO TRUMPET

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. SOLI (w/TPP AND ALTO)

PNO. COMP

BASS

DRUMS SNARE CROSS STICK

31 32 33 34 35 36 37 38



39

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TOP. 1  
(TUMPER)

TOP. 2

TOP. 3  
(TUMPER)

TOP. 4  
(TUMPER)

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

END SOLI

SOLI

SOLI

SOLI

SOLI

END SOLI

D9

D13

D9

D7

D9

D13

C13

F#m9

AS WEITEN

59

40

41

42

43

44

45

46



47

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2 TO TRUMPET

TRP. 3

TRP. 4 (TRUMPET)

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO. Comp

BASS Comp

DRUMS S.O.

47

48

49

50

51

52

53

54

55

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

rit.

61

To opt. FLUGELHOEN

To opt. FLUGELHOEN

To opt. FLUGELHOEN

To opt. FLUGELHOEN

(w/PNO.)

(w/GR.)

To MALLERS

66

GRADUAL RIT. UNTIL END

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-3, BASS TBN., GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. A large red watermark "Preview Only" is overlaid diagonally across the page. The score is divided into measures 65 through 71.

65 64 65 66 67 68 69 70 71

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