

YOUNG JAZZ ENSEMBLE

Love Is Here to Stay

Music and Lyrics by *GEORGE GERSHWIN* and *IRA GERSHWIN*

Arranged by *PAUL BAKER*

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone
2nd E \flat Alto Saxophone	3rd Trombone (Optional)
1st B \flat Tenor Saxophone	Bass 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
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)

NOTES TO THE CONDUCTOR

This arrangement of George and Ira Gershwin's classic song has its roots firmly in the Count Basie tradition, but the harmonies tend towards the vocabulary of bandleader Thad Jones and more contemporary writers. Keeping that in mind, it's important; first of all, to swing as hard as possible—always—and to make sure that the ensemble chords are properly balanced so that all the colors of the voicings can be heard. Some of the chords may be a little “crunchy,” but I encourage you to embrace them and expose your students to some more contemporary sounds that they will likely encounter as they progress into more sophisticated music.

One of the hallmarks of the Basie band, aside from the groove, is a wide dynamic range. That band can roar, but it can also whisper, and the contrast between those two dynamics is what creates so much excitement. In this chart, such an example can be found at measures 4–5. While measure 4 has the band playing a crescendo up to a stinger at full volume, measure 5 has an immediate reduction to p as the saxes enter. The more dynamic contrast you can achieve here, the better. It's also crucial that the rhythm section follow the same dynamics and make the same contrast. A similar situation occurs at measures 21–22, although the overall level is increased somewhat.

Another spot where dynamics play an important role is measure 71. Following the alto solo and two-measure press roll in the drums, the decrescendo sets up a very quiet ensemble section. In fact, the drums can even lay out from 71–76 and re-enter in 77 if you choose. The swell in measures 73–74 needs to feature the sax line, however. The overall effect can be quite dramatic when done correctly.

Articulations and phrasing must be taken into consideration as well. At this tempo, each note gets more time and receives more attention by the audience. Notes with a rooftop accent (\wedge) should be a little fatter at this tempo, with a little attitude, and falloffs should take a little time and not be tossed off too quickly.

The rhythm section approach is very Basie-like with the guitarist mainly chunking away playing quarter notes along with catching the included rhythmic figures. Keep in mind that the proper approach for the guitarist, while comping is to play on the top three strings as much as possible, preferably on an acoustic guitar, and always add more emphasis on beats 2 and 4.

The “shout section” begins at measure 87 and is yet another spot where dynamics make all the difference. The more you can emphasize the crescendos, the better—beginning from f or mf . Another point of importance is the phrase that begins in 91. The energy needs to push through all the way to beat 4 of measure 94—the stz is really important with the same technique in 97–98. Then it's straight on to the fermata in the final measure.

Enjoy the chart, and remember to overemphasize the dynamics and phrasing!

—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
38674S

LOVE IS HERE TO STAY

Music and Lyrics by
GEORGE GERSHWIN and IRA GERSHWIN
Arranged by PAUL BAKER

MEDIUM SWING ♩ = 158

C FLUTE
1ST Eb ALTO SAXOPHONE
2ND Eb ALTO SAXOPHONE
1ST Bb TENOR SAXOPHONE
2ND Bb TENOR SAXOPHONE
Eb BARITONE SAXOPHONE (OPTIONAL)
1ST Bb TRUMPET
2ND Bb TRUMPET
3RD Bb TRUMPET
4TH Bb TRUMPET (OPTIONAL)
1ST TROMBONE
2ND TROMBONE
3RD TROMBONE (OPTIONAL)
BASS TROMBONE (OPTIONAL)
GUITAR (OPTIONAL)
PIANO
BASS
DRUMS

UNISON SOLI

1 2 3 4 5 6 7

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Musical score for CONDUCTOR, featuring parts for FLUTE, 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., GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics.

Preview Only
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CONDUCTOR

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TEN. 1, TEN. 2, TEN. 3, BASS TEN., GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only Requires Purchase".

Chord progression for GTR. and PNO.:

- 17: F, Bbm7, E(m7(b9)), A7, Dm7, G7, Gm7, C7, G7, Gm7, C7
- 18: F, Bbm7, E(m7(b9)), A7, Dm7, G7, Gm7, C7, G7, Gm7, C7

Measure numbers: 17, 18, 19, 20, 21, 22, 23, 24

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TEN. 1, TEN. 2, TEN. 3, BASS TEN., GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only Requires Purchase".

25

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31

32

Musical score for CONDUCTOR, featuring parts for FLUTE, 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., GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only Legal Use Requires Purchase".

Chord progression for GTR. and PNO. (measures 33-40):

33	34	35	36	37	38	39	40
E ^b 9	D ⁹	Gmi	G [#] 6	F	Dmi	C7sus	C7(#9)
E ^b 9	D ⁹	Gmi	G [#] 6	Dmi	C7sus	C7(#9)	F
						G7	C ⁹
							Fmi7

CONDUCTOR

LOVE IS HERE TO STAY

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TEN. 1, TEN. 2, TEN. 3, BASS TEN., GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics, along with a large red watermark reading "Preview Only - Legal Use Requires Purchase".

Chord symbols for GTR. and BASS:

- Measures 49-50: F, B^b, E^b7(b9), A7, D^{mi}
- Measures 51-52: A7, G7, G^{mi}7, C7
- Measures 53-54: G7, C7, G7, C7
- Measures 55-56: G7, C7, G7, C7

Measure numbers: 49, 50, 51, 52, 53, 54, 55, 56

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

57

58

59

60

61

62

63

64

Musical score for CONDUCTOR, featuring parts for FLUTE, 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 dynamics. A large red watermark reading "Preview Only" is overlaid diagonally across the page. Chord symbols are present above the ALTO 1 and GTR. staves, including C7, B7, Emi, F#o, D, Emi7, A7, and D. The word "END SOLO" is written above the ALTO 1 staff at measure 68. Measure numbers 65 through 72 are indicated at the bottom of the page.

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TEN. 1, TEN. 2, TEN. 3, BASS TEN., GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics (e.g., *mf*), along with a large red watermark reading "Legal Use Preview Only Requires Purchase".

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

The image shows a conductor's score for the song "Love Is Here to Stay". It includes staves for Flute, Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpets 1-4, Tenors 1-3, Bass Tenor, Guitar, Piano, Bass, and Drums. The score is in 4/4 time with a key signature of one sharp (F#). A large red watermark "Preview Only" is overlaid diagonally across the page, with the text "Legal Use Requires Purchase" written below it.

CONDUCTOR

LOVE IS HERE TO STAY

FLUTE

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.

GTR.

PNO.

BASS

DRUMS

89 90 91 92 93 94 95 96

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FLUTE

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.

GTR.

PNO.

BASS

DRUMS

97 98 99 100 101 102 103 104 105 106

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The image displays a conductor's score for the song "Love Is Here to Stay". The score is arranged in a standard orchestral layout with multiple staves for woodwinds, brass, strings, guitar, piano, bass, and drums. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. A large, diagonal red watermark reading "Legal Use Only Requires Purchase" is overlaid across the entire page. The page number "- 13 -" is centered at the top, and the title "LOVE IS HERE TO STAY" is in the top right corner. The conductor's part is labeled "CONDUCTOR" in the top left. The score includes measures 97 through 106, with measure numbers printed below the drum staff.