

There Is No Greater Love

Words and Music by MARTY SYMES and ISHAM JONES

Arranged by ERIC RICHARDS

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet

1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

PREMIER
JAZZ
SERIES

NOTES TO THE CONDUCTOR

"There Is No Greater Love" is a new setting of the great jazz standard by Marty Symes and Isham Jones. This arrangement pays tribute to the influence of master arrangers Thad Jones, Sammy Nestico, and John Clayton. The tempo of this chart is somewhat flexible, with the "ideal" tempo at M.M. ♩ = 184. However, the chart would work well in a range of tempos (M.M. ♩ = 176–192). Regardless of the chosen tempo, the opening of the chart should have a light, floating swing "2" feel. Your drummer should become familiar with playing brushes in this style. As reference, some great drummers with excellent brush technique include Jeff Hamilton, Billy Hart, Joe Morello, and Ed Thigpen.

This arrangement opens with one chorus of *contrafact* (a newly composed melody over an existing set of chord changes). This section should be light and swinging, and it features a "small band" of alto 1, tenor 1, baritone, trumpet 2 (using harmon mute), and guitar. If you would like to include a few more players on the opening soli, the unison lines have also been cued into alto 2 and tenor 2. The brass punches should be very clear and rhythmically confident, with a slight bit of punch. Don't let the brass get too heavy.

I wanted to give the rhythm section players the opportunity to work on phrasing a melodic line together, so the actual melody of the tune is set in guitar, piano, and acoustic bass and begins at m. 34. As with the *contrafact* opening, keep the approach light and swinging.

The solo section begins at m. 70. Suggested solos have been provided for alto 1, trombone 1, and piano. These written suggested improvisations should only be used as a point of departure. I strongly encourage the soloist to improvise his or her own solo. Feel free to use the send-off passages (mm. 70–73 and mm. 78–81) as well as the ensemble backgrounds as desired. If you plan to have multiple soloists, I would suggest using the send-offs on the first time through the solo section. The rhythmic feel in the chart changes here to a driving swing "4."

At mm. 110–111, a two-measure saxophone section soli break occurs. Make sure the saxophones dig in and play the soli with strong, confident sound. The punch comments in the brass should not be too short—think "phat." The high point of the chart begins in m. 138. The chart then winds down, beginning with the drum fill in mm. 152–153. The energy level is fairly even and calm to the end of the arrangement.

We hope you enjoy this new arrangement of "There Is No Greater Love."

—Eric Richards



Eric Richards

A composer, arranger, instrumentalist and conductor active in a wide array of musical media and styles, Eric Richards serves on the composition faculty of the University of Nebraska-Lincoln School of Music. Dr. Richards' music has been heard worldwide in major concert venues such as Carnegie Hall, the Montreux, Nice, and North Sea Jazz Festivals performed by groups such as the US Army Field Band, the National Symphony Orchestra, the Boston Pops Orchestra, and the USAF Airmen of Note. From 1984–2004, Eric served as composer/arranger with the US Army Field Band based near Washington D.C.

THERE IS NO GREATER LOVE

SWING ♩ = 184
SOLI (W/TEN. 1. BAR. TPT. 2)

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CONDUCTOR

- 2 -

THERE IS NO GREATER LOVE

③

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

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THERE IS NO GREATER LOVE

This image displays a page from a musical score for 'The Marriage of Figaro' by Wolfgang Amadeus Mozart. The score is written for a full orchestra and a vocal ensemble. The vocal parts include Alto 1, Alto 2, Tenor 1, Tenor 2, Soprano, and Bass. The instrumental parts include Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score is written in G major and 2/4 time. The page number 17 is visible at the bottom left. A large red watermark 'Viewing Requires Purchase' is overlaid diagonally across the page.

CONDUCTOR

- 4 -

THERE IS NO GREATER LOVE

25

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

OPTIONAL TACET

SOLI

SOLI PLAY

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CONDUCTOR

- 5 -

THERE IS NO GREATER LOVE

35

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

CLIP MUTE

SOLI

33 34 35 36 37 38 39 40

CONDUCTOR

- 6 -

THERE IS NO GREATER LOVE

43

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

W/PNO. AND BASS

W/GTR. AND BASS

W/PNO. AND GTR.

CONDUCTOR

-7-

THERE IS NO GREATER LOVE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

51

52

53

54

55

CONDUCTOR

- 8 -

THERE IS NO GREATER LOVE

59

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

56

57

58

59

60

61

62

OPEN

SOLI

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CONDUCTOR

SOLOS: PIANO, TROMBONE, OPT. ALTO SAX 1
DRIVING SWING 4 FEEL; SEND-OFFS/BRADS. AS DIRECTED

- 10 -

THERE IS NO GREATER LOVE

70 (G#) ENG. $\text{C}\sharp 7(\text{F}\sharp)$ $\text{B}\flat 7(\text{E})$ OPT. SOLO (SUGGESTED SOLO) $\text{A}\flat 9(\text{F}\sharp)$

ALTO 1

ALTO 2 SECTION LEAD

TENOR 1

TENOR 2

SAXI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TEN. 1 (Bb) OPEN $\text{A}7(\text{F}\sharp)$ $\text{A}\flat 9(\text{F}\sharp)$ $\text{D}\flat 7(\text{G})$ OPT. SOLO (SUGGESTED SOLO) $\text{C}\flat 9(\text{F}\sharp)$

TEN. 2 LEAD

TEN. 3

BASS TEN. (b5)

GTR. $\text{C}\flat 9(\text{F}\sharp)$

PNO. ENG. $\text{C}\flat 9(\text{F}\sharp)$ OPT. SOLO (SUGGESTED SOLO)

BASS $\text{C}\flat 9(\text{F}\sharp)$

DRUMS RIDE CYM., SNARE AND TOMS AD LIB. B.O. AND H.H. 70 71 72 73 74 75

THERE IS NO GREATER LOVE

CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SOPRANO

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

78

79

80

81

82

THERE IS NO GREATER LOVE

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CONDUCTOR

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THERE IS NO GREATER LOVE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

85

86

87

88

89

CHORDS: Cmi9, F15(b9), Bb6/9, Fmi9/Bb, Bb15(b9), Am7(b5), D7(b9), Gmi11, Am7(b5), D7(b9), Gmi11

BELL IN STAND

BELL IN STAND (W/ SAXES)

me

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THERE IS NO GREATER LOVE

CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

90

91

92

93

94

95

96

There is no Greater Love

CONDUCTOR

- 14 -

THERE IS NO GREATER LOVE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

97

98

99

100

101

102

103

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Handwritten notes and markings are present throughout the score, including chord symbols (e.g., G15(b5), A15(#11), Am19, Ebmaj9, Am19/O, D15(b9), G15), performance instructions (e.g., SHOOT, PED.), and dynamic markings (e.g., f, sf, sfz).

CONDUCTOR

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THERE IS NO GREATER LOVE

104

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

104 105 106 107 108 109 110 111

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Section Soli

SOLI

(w/ TPT. AND TEN.)

(w/ SAXES AND TEN.)

(w/ TPT. AND SAXES)

H.H.

CONDUCTOR

- 16 -

THERE IS NO GREATER LOVE

112

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

112 113 114 115 116 117 118 119

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CONDUCTOR

- 17 -

THERE IS NO GREATER LOVE

120

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

120 121 122 123 124 125 126 127

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CONDUCTOR

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THERE IS NO GREATER LOVE

128

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

128 129 130 131 132 133 134

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THERE IS NO GREATER LOVE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SOPR.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

135

136

137

138

139

140

141

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

142

143

144

145

146

147

148

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SOLI

stacc.

F#m7/G

D7/G

C9

D9

C9

G#m7b9

PEO.

B9(11)

PEO.

CONDUCTOR

- 22 -

THERE IS NO GREATER LOVE

158

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

ROUGHES AND H.H.

FLOATING 2 FEEL (SIMILE)

CLIP MUTE

SOLI

158 159 160 161 162 163 164 165

CONDUCTOR

- 23 -

THERE IS NO GREATER LOVE

166

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

166 167 168 169 170 171 172

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

(BLEND W/ BASS)

(CUP MUTE)

(TO HARMON MUTE)

(CUP MUTE)

(CUP MUTE)

(CUP MUTE)

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

SOLO

PNO.

E♭15

E7(♭9) E♭15

SOLO (w/ BASS)

BASS

DRUMS

173

174

175

176

177

178

179

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CONDUCTOR

- 25 -

THERE IS NO GREATER LOVE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

SOLI (w/TEN. 1, BARI., TPT. 2)

SOLI (w/ALTO 1 AND TPT. 2)

HARMON MUTE - SOLI (w/SAXES)

SOLI

SOLI

SOLI

SOLI

180 181 182 183 184 185

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