

YOUNG JAZZ ENSEMBLE



Easy to Love

Words and Music by Cole Porter

Arranged by Paul Baker

INSTRUMENTATION

Conductor
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

C Flute
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

Long a mainstay of the jazz repertoire, *Easy to Love* has been recorded many times by many musicians at diverse tempos. One of my favorite recordings is on Cannonball Adderley's album *Live in Japan*. This arrangement should be played at an easygoing swing tempo that really focuses on making the swing figures fun to play.

This chart starts off big—as loud as they can play (with a good sound, of course)—and then stairsteps down in volume until the melody enters at m. 9. The fz crescendo figures should be really overdone. Saxes should be at a comfortable dynamic level at m. 9 and, since they are in unison, not use vibrato until m. 16 when the section breaks into harmony. The falloff just before m. 17 for saxes and trombones is a quick one to allow the trombones to make their entrance on beat 3. Trombones must also be careful to balance dynamically under the trumpet melody until the middle of m. 19, when they have a brief chance to step out front.

Be sure to note the *crescendo/decrescendo* in the saxes in m. 24, try to accomplish that dynamic change. The falloff in m. 26 should be short and not get in the way of the trombone melody. At mm. 29–32 the saxes are still carrying the melody even though the brass is fully scored. The brass will need to be aware of balance and dynamics so the saxes can be heard prominently.

Measure 39 is a mirror image of the intro in that it begins with the trombones and then ramps up by adding the trumpets to create the big send fz for the sax soli. Direct the saxes to play somewhat aggressively at the end of m. 45 for the soli, and the same for the brass hits in m. 47—strive for energy!

Measure 60 of the sax soli contains notes with parentheses. These are “ghosted” notes which are de-emphasized or played at a reduced volume. Successfully performing that phrase adds a lot to the character of the soli and makes it swing that much harder. The sax glissandi in m. 65 should move later than sooner almost like grace notes into the half note. If that concept is awkward or uncomfortable, the glissandi may be omitted entirely.

The suggested written-out alto sax solo at m. 95 is based on Cannonball Adderley's famous solo. I encourage you to use this opportunity to teach your students about Cannonball and the rest of his brilliant group. Assign some listening and maybe even a written biographical report. His most famous recording is perhaps “Mercy, Mercy, Mercy,” which is an entirely different style but none the less a classic example of Cannonball's superb playing.

Be careful to not begin m. 111 too loud. It is the shout chorus, but there needs to be dynamic room to grow and shape the phrases. The drum fill in the last measure is critical and needs to be confident so that the chart can end as strongly as it began.

I hope you enjoy *Easy to Love*. I enjoyed writing this arrangement of this great tune.

—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
492079

EASY TO LOVE

Words and Music by Cole Porter
Arranged by Paul Baker

SWING $\text{♩} = 156$

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)

CHORD CHANGES SHOWN IN PART.

QUINTET
(OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

UNISON SOLI

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[illegible]

CONDUCTOR

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EASY TO LOVE

17

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

Gtr.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

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25

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

Gtr. (Gm17) C9 E9m F#6 G#7 Am7 E9m Am7 D7

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

33

34

35

36

37

38

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CONDUCTOR

EASY TO LOVE

39

FLUTE

ALTO 1

ALTO 2

TENOR 1 (Ten. 1)

TENOR 2 (Ten. 2)

BARI. (Ten. 3)

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR. (F7, E7, A7, D7)

PNO.

BASS

DRUMS

39 40 41 42 43 44 45 46

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

Gtr.

PNO.

BASS

DRUMS

47

48

49

50

51

52

53

54

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

55

56

57

58

59

60

61

62

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

63 64 65 66 67 68 69 70

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71

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

71 72 73 74 75 76 77 78

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Solo C7

Au17(b9)

D7(b9)

Gm1 Eb7 Fm17 Au19 A17 Gm17 A19 G19 G17(b9) C7

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

79 80 81 82 83 84 85 86

87

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

Gtr.

PNO.

BASS

DRUMS

PLAY

m2

m2

m2

PLAY

m2

Gtr7

C7

Fmaj7

D7(b9)

Gtr

C7

Fmaj7

D7(b9)

END SOLO

87

88

89

90

91

92

93

94

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

Gtr.

PNO.

BASS

DRUMS

95 96 97 98 99 100 101 102

SOLO
PLAY
EMI

EMI

A7

Dmi7

G7

Fmi7(b9)

B7(b9)

Opt. Solo
Ami

B7(b9)

E7

Ami

D7

Gmi7

C7

Bmi7(b9)

E7(b9)

A7(b9)

D7

Fmi7

B7

Ami7(b9)

D7(b9)

Gmi

A7(b9)

D7

Gmi

C7

Fmi7

B7

Ami7(b9)

D7(b9)

103

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

103 104 105 106 107 108 109 110

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

111 112 113 114 115 116 117 118

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EMI END SOLO

AMI END OPT. SOLO

GMI AMI7(b9) D7 GMI7 C7 F#MI7 B#MI7(b9) G#7 AMI D7(b9)

FILL

119

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

119 120 121 122 123 124 125 126

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

127 128 129 130 131 132 133 134

Chords: Gmi, A7(b9), D7, Gmi, C7, Fmaj7, Bmi7(b9), Gb7, Awi7, D7

135 141

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

135 136 137 138 139 140 141 142

Chorus

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

143 144 145 146 147 148 149