

YOUNG JAZZ ENSEMBLE

Emily

Music by JOHNNY MANDEL

Words by JOHNNY MERCER

Arranged by LISA DeSPAIN

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone (Optional)
1st B♭ Tenor Saxophone	4th Trombone (Optional)
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone (Optional)	Guitar (Optional)
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums
4th B♭ Trumpet (Optional)	

Optional Alternate Parts

C Flute (Optional)
Tuba (Optional)
Horn in F (Doubles 1st Trombone)
1st Baritone T.C. (Doubles 1st Trombone)
2nd Baritone T.C. (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

This arrangement of “Emily” provides a challenge to young bands in balance and creating smooth melodic phrases. Throughout the chart I have dovetailed the melodic phrases. For example, we begin in measure 9 with the melodic statement by the trombone and tenor sax in a unison duet; then when the saxophone section enters in measure 12, it should feel like an extension of the duet, supporting it rather than breaking it up. The saxes smoothly hand over the melodic material to the trumpets in measure 17 but weave back in by measure 20. In this chart and as a general rule, always encourage your players to be aware of who has the melody and to match that volume and tone as an ensemble when they enter so that no significant bumps disrupt the smoothness of the phrase. Phrasing—connecting a short passage to form a larger unit—is a big factor in this chart. Playing lyrically, connecting the typical four-measure phrases, blending within sections/ensemble, creating phrase contour for dynamics, and using vibrato, slurs, and breath marks are but a few of the issues on which to focus.

The solo in measure 51 is written for trombone and cued for trumpet. I suggest that the soloist(s) first learn the melody—preferably by memory—and then work on the written solo to see how it weaves in and out of the actual melody. Next, practice playing the chord roots to hear the sound of the chord progression; study the notes of the chords and examine them for any common tones. These are a few first steps to prepare to improvise. Always keep the style of the harmony and the arrangement in mind when improvising.

The rhythm section should keep it simple and give a gentle weight to the downbeat, thereby providing a solid ground for the rest of the band to float above. The piano, bass, and the guitar parts are written out; however, more experienced players may embellish these parts as desired, but always caution the students about the tendency to overplay when comping. The bass should play as smoothly and connected as possible. If using an electric bass, strive for as much of an acoustic sound as possible. Start by adjusting all the tone settings at the midpoint and go from there to achieve an acoustic sound. The drummer may focus on learning brush technique or how to “stir soup” on the snare. The expression “stir soup” refers to the brush technique to glide the left-hand brush clockwise in a circle in half notes on the snare drum—not jerky motions, but a smooth and connected circle. As that technique is mastered, then the drummer can also tap the right-hand brush on beats 2 and 3 to reinforce the time pattern. I suggest that the students listen to the demo recording as the listening model. Another excellent reference is drummer Ed Thigpen’s publication *Essence of Brushes*.

—Lisa DeSpain



**Lisa
DeSpain**

Lisa DeSpain is the recipient of numerous composition awards, including an Aaron Copland Fellowship and the ASCAP/IAJE Commission Honoring Duke Ellington. She studied jazz piano under Elaine Elias and Ellis Marsalis and jazz composition with Manny Album. Ms. DeSpain’s music has been heralded by the New York Times as “intoxicating” and “intelligent and witty.”

CONDUCTOR
JEM05009C

EMILY

Music by JOHNNY MANDEL
Words by JOHNNY MERCER
Arranged by LISA DESPAIN

MEDIUM WALTZ $\text{♩} = 180$

2 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 (OPTIONAL)

PIANO

BASS

DRUMS

MALLEY ROLL

LET RING

WITH STICK

MALLEY ROLL

S.O. W/ BEVERAGES

H.H. PED. 9

1 2 3 4 5 6 7 8 9 10

FLT.

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

11 12 13 14 15 16 17 18 19 20

Chil G7sus G7(b9) C6 Gm7/b9 C7(b9) F6 Gb7 Aues? F#m7 Bm7 Bm7/E

Cym. ROLL w/ BEGGARS

EMILY

FLT.

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

21 22 23 24 25 26 27 28 29 30

Legal Use Only Requires Purchase

FLT.

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

91 92 93 94 95 96 97 98 99 40

Legal Use Requires Purchase

FLT.

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

QTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48 49 50

Chord symbols: Dm7, Fm7, Eb7, Em7, A7(b9), Dm7, G7, G7(b9), C6, Am9, Am7/D, Dm7/G, G7(b9)

51

FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

CUE: TENOR ONE SOLO

SOLO

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

A LITTLE MORE SWING FEEL

51 52 53 54 55 56 57 58 59 60

Chords: D6, Bm7, E7, A7(b9), Dm7, Am7/D, D9, Gm7, C7, Bm7, Gm7, C6, Am7, Dm7, G7(b9), Cm7, Gm7/C, C9, Fm7, B7, B7(b9), Am7, Fm7

FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

61 62 63 64 65 66 67 68 69 70

CHORDS: C#m7, F#7, Bm7, E7, Em7, A7, Bm7, E7, Am7, D7, Dm7, G7, C#m7, Am7, Dm7, Dm7/G, G7(b9)

PLAY

END SOLO

Legal Use Requires Purchase

FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

71 72 73 74 75 76 77 78 79 80

Chords: Cmaj9, Gmi7/b, Fmi7, Bb7, Am7, Bb9, Bb, Em7, A7, Dmi7, G7

CONDUCTOR

FLT.

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

EMILY

Legal Use Requires Purchase

81 82 83 84 85 86 87 88 89 90

With Strike (or Sordano)

Cym. Roll w/ Sordano

CONDUCTED

FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

91 92 93 94 95 96 97 98 99

Mallet Roll

SOLO

CHORDS: Em7, A7, Dm7, Dm7/G, Cmaj9, G7#9, A7(b9), G#m9, Cmaj9

8va