

YOUNG JAZZ ENSEMBLE



I'm Beginning to See the Light

*Words and Music by DON GEORGE, JOHNNY HODGES,
DUKE ELLINGTON and HARRY JAMES*

Arranged by PAUL BAKER

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
B♭ Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

This hard-swinging take on the Ellington classic draws on the traditions of other famous big bands as well, namely the Count Basie riff bands of the 1950s. From the first measure, energy needs to be high with a big, full sound. The trombone accents should be hard and crisp, almost percussive. The trombone scoops begin on the downbeat, not before. Notice the cascading lines in the brass and saxes (measures 5–8 and 32). These cascading saxes and trumpet figures emphasize the moving line. Once the long note has been sounded, that player needs to “get out of the way” so the next cascading line can be clearly heard. Direct your players to work to make sure those lines are clean and played with accurate time. This effect occurs again at 89–94 in the saxes.

Dynamic contrast is another important feature of this chart. After the big intro, the dynamic level should drop substantially so that the trombone melody can be played at a comfortable volume and the saxophone section accompaniment is just that: accompaniment. As the trumpets make their entrance with the melody, it’s important to balance the underlying saxophone counter-lines and the rhythmic trombone figures. Remind your players to listen to each other, each section, and the entire ensemble sound so they hear the big musical picture.

The trumpet solo enters on top of ♩ brass figures. Exaggerate this effect—in fact, it’s impossible to overdo the ♩ dynamic! The ensemble has to become quiet enough for the soloist to be heard.

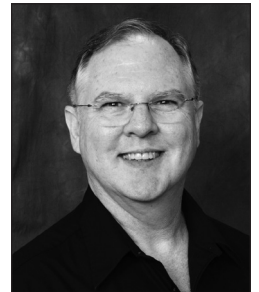
The shout section begins at measure 73, and this is another example of dynamic contrast. Counter intuitively—this shout begins very quietly and builds over 16 measures. Be careful to not let the tempo drag as the band plays softly and be sure that the rhythm section follows the dynamics just as the horn section does. At measure 74 the trumpet section can use real plungers or hands over the bell to achieve the same effect. As with the scoops, be careful that the figures are played accurately in time.

The trombone glisses in 80 and 96 are pure fun. Let the players loose, especially at measure 96, but always within the bounds of maintaining a good sound. This is a time-proven technique popularized by the Basie and Glenn Miller bands and is always a crowd pleaser.

The chart ends with a melodic figure for the lead trumpet. This needs to be brought out as much as possible. It’s THE most important thing going on in these last few measures. Have the student imagine they’re playing to someone in the back row of the auditorium to project their sound using their air stream. In the last measure, direct the horns to cut off cleanly in beat 2 to make the last two notes more powerful and effective. Finally, for the last two notes—another traditional big band era ending—punch them hard with a detached rooftop accent (▲) and make sure the cymbals don’t ring.

Enjoy the chart and make it swing!

—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
40348S

I'M BEGINNING TO SEE THE LIGHT

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MEDIUM SWING ♩ = 130-150

C FLUTE

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

UNISON SOLI

UNISON SOLI

UNISON SOLI

1 2 3 4 5 6 7 8

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CONDUCTOR

- 2 -

I'M BEGINNING TO SEE THE LIGHT

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

9 10 11 12 13 14 15 16

UNISON SOLI

ME

UNISON SOLI

ME

UNISON SOLI

ME

UNISON SOLI

ME

SOLO

F6

A6m7

D7

Gm7

C7

A6

D7

G7

C7(F#)

F6

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

GRG.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

Legal Use

Preview

Requires Purchase

CONDUCTOR

- 4 -

I'M BEGINNING TO SEE THE LIGHT

FLUTE (25)

ALTO 1 SOLI

ALTO 2 SOLI

TENOR 1 SOLI

TENOR 2 SOLI

BARI. SOLI

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. A13 A13 G13 G13

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

33

FLUTE

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

33 34 35 36 37 38 39 40

Legal Use Preview

Requires Purchase

SOLI

G#47

A7(b9)

F#6

CONDUCTOR

- 6 -

I'M BEGINNING TO SEE THE LIGHT

41

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

(SAX SOLI)

41 42 43 44 45 46 47 48

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49

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

49 50 51 52 53 54 55 56

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CONDUCTOR

- 9 -

I'M BEGINNING TO SEE THE LIGHT

65

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

DEUMS

(TPR. SOLO CONT'D)

66 67 68 69 70 71 72

Chord progression for TPR. 2:

- 65: G6
- 66: Bbm7
- 67: Eb7
- 68: Abm7
- 69: D7
- 70: Bbm7
- 71: Eb7
- 72: A7

Chord progression for GTR.:

- 65: F6
- 66: Abm7
- 67: D7
- 68: Gm7
- 69: C7
- 70: Abm7
- 71: D7(b9)
- 72: G7

73

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

73 74 75 76 77 78 79 80

CONDUCTOR

- 11 -

I'M BEGINNING TO SEE THE LIGHT

81

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88

Legal Use Preview

89

FLUTE

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

W/ SAXES

QTR.

W/ SAXES

PNO.

BASS

DRUMS

89 90 91 92 93 94 95 96

I'M BEGINNING TO SEE THE LIGHT

- 13 -

CONDUCTIVE

97

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

Preview Requires Purchase

97 98 99 100 101 102

I'M BEGINNING TO SEE THE LIGHT

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

103

104

105

106

107

108