

YOUNG JAZZ ENSEMBLE

 **Belwin™ JAZZ**
a division of Alfred

Easy to Love

Words and Music by Cole Porter
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	4th 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
B \flat Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B \flat 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 mf 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 ff 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)

QUITAR (OPTIONAL)

PIANO

BASS

DRUMS

UNISON SOLI

CHORD CHANGES SHOWN IN PART.

1 2 3 4 5 6 7 8

The image displays a full orchestral score for the song 'Easy to Love'. The score is arranged for a large ensemble, including woodwinds (flute, saxophones, baritone sax), brass (trumpets, trombones), guitar, piano, bass, and drums. The tempo is marked as 'SWING' with a quarter note equal to 156 beats per minute. The key signature is one flat (Bb). The score is divided into measures, with measure numbers 1 through 8 indicated at the bottom. A large, diagonal red watermark reading 'Preview Requires Purchase' is overlaid across the entire page. The copyright information at the bottom indicates the work is from 1936, renewed in 2021, and published by Chappell & Co.

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. (CON. 4)

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

me

9 10 11 12 13 14 15 16

CONDUCTOR

EASY TO LOVE

17

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

17 18 19 20 21 22 23 24

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25

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

83

84

85

86

87

88

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CONDUCTOR

EASY TO LOVE

- 6 -

39

FLUTE

ALTO 1

ALTO 2

TENOR 1 (Ten. 1)

TENOR 2 (Ten. 2)

BARI. (Ten. 3)

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR. (F7, E7, A7, D7)

PNO.

BASS

DRUMS

SOLI

Am7(b9)

D7

39 40 41 42 43 44 45 46



FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GR. ^{G#m1} ^{A#m7(b9)}

PNO.

BASS ^{G#m1} ^{A#m7(b9)} ^{D7} ^{G#m7} ^{C7} ^{F#m7} ^{B7} ^{A#m1} ^{D7(b9)}

DRUMS

47 48 49 50 51 52 53 54



55

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GRG.

PNO.

BASS

DRUMS

55 56 57 58 59 60 61 62

Chords: Gmi7, C7, Fmi7, D7(b9), Gmi, C7, Fmi7, D7(b9)

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63

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GR.

PNO.

BASS

DRUMS

64

65

66

67

68

69

70

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me
END SOLI

(TR. 4)

(TEN. 5)

(TEN. 4)

GMI

D7

GMI

D7

F#M7

Bbm7

A#M7

D7

71

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GR.

PNO.

BASS

DRUMS

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Solo C7

A₁₇(b9)

D7(b9)

G₁₇

E₇

F₁₁(b7)

A₁₁(b9)

A₇

G₁₁(b7)

A₉

G₉

G₇(b9)

C₇

79

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

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Only

79 80 81 82 83 84 85 86

87

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

Instrument parts include:

- FLUTE
- ALTO 1
- ALTO 2
- TENOR 1 (with *PLAY* and *m2* markings)
- TENOR 2 (with *m2* marking)
- BARI. (with *m2* and *PLAY* markings)
- TRP. 1
- TRP. 2
- TRP. 3
- TRP. 4
- TEN. 1
- TEN. 2
- TEN. 3
- TEN. 4
- GTR.
- PNO. (with guitar chords: G#m7, C7, F#m7, D7(9), G#m, C7, F#m7, D7(9), and *END SOLO*)
- BASS (with guitar chords: G#m7, C7, F#m7, D7(9), G#m, C7, F#m7, D7(9))
- DRUMS

87

88

89

90

91

92

93

94

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

SOLO PLAY EMI

OPF. SOLO AMI

95 96 97 98 99 100 101 102

Chords: B7(9), EMI, A7, DM7, G7, F#m7(b9), B7(b9), B7(9), E7, Ami, D7, G#m7, Bmi7(b9), E7(b9), Gmi, A7(9), D7, Gmi, C7, F#m7, B7, Am7(b9), D7(b9), Gmi, A7(9), D7, Gmi, C7, F#m7, B7, Am7(b9), D7(b9)



103

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, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and chords, along with a large red watermark reading "Legal Use Requires Purchase".

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

PNO.

BASS

DRUMS

111 112 113 114 115 116 117 118

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EMI END SOLO

AMI END OPT. SOLO

Gmi A#m7(b9) D7 Gmi7 C7 F#m7 Bmi7(b9) b7 Ami D7(b9)

FILL

127

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

TRB.

PNO.

BASS

DRUMS

127 128 129 130 131 132 133 134

Chords: Gmi, A7(b9), D7, Gmi, C7, Fmaj7, Bm7(b9), B7, Am7, D7

135 141

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 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.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

143 144 145 146 147 148 149