

YOUNG JAZZ ENSEMBLE



Smiles and Smiles to Go

Composed by LARRY CARLTON

Arranged by VICTOR LÓPEZ

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 Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

“Smiles and Smiles to Go” is one of jazz guitarist Larry Carlton’s signature songs.

The introduction features several instruments on very simple independent lines that reflect a floating style with piano *obbligato* figures. Although the flute part is optional, it would offer a nice color to this chart, especially to the intro. So consider having one of your band flute players join in on this chart.

Starting at mm. 9–24, the saxophones have the melody in thirds, while the guitar and piano provide melody and rhythmic support respectively. Following this section, at m. 25, the guitar and piano continue the melodic and rhythmic groove while the trumpets play the melody and the trombones play chord tones, until they pick up the melody at m. 33.

At m. 9 the melody line should be tight yet relaxed. Strive for clean and accurate articulation for all melody instruments. The bass part should be even eighths, not swing. Played with steady time and connected eighths, the bass part is very important to the groove—avoid choppy, *staccato* eighths. The bass and drums really need to lock in the time. I suggest a metronome for the bass player to practice the bass line—and the entire band as well! The drummer can play cross-stick hits on every beat behind the melody at m. 9. Listen to the Larry Carlton YouTube performance of “Smiles and Smiles to Go” for some ideas. And check out the demo recording also available at alfred.com/downloads.

Regarding articulation, the rooftop, or *marcato*, markings are played detached and accented—think “daht.” This is a very common articulation in jazz arrangements, and it is essential that the ensemble winds all agree on the duration and consistent approach to this articulation. Releases are equally important; don’t underestimate the significance of a clean release by a section. It will make your band sound more mature and rehearsed, I promise!

A suggested alto solo is written out. The soloist can either play as written or embellish and/or improvise while keeping it mellow and melodic.

The upbeat accents in mm. 55–56 should be “pushed” a little—meaning accented with a light tongue and breath to provide forward motion to the figure—though these types of rhythmic figures should never be rushed. In the unison section at m. 57, direct the band to lighten up and play together. It’s unison, so there’s no need to play loud. However, it is important to play together, blend, and articulate as one.

At m. 73, the instruments with the eighth-note figures should focus on a quick dynamic change from *mf* to *mf*. As always, clean articulation is essential.

Smiles!

—Victor López



**Victor
López**

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger and clinician for Alfred Music.

CONDUCTOR
43731S

SMILES AND SMILES TO GO

Composed by Larry Carlton
Arranged by Victor López

MODERATE GROOVE ♩ = 116

(w/acc.)

Legal View Requires Purchase

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)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

H.H. CLOSED CROSS STICK

1 2 3 4 5 6 7

22

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mp3
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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

8

9

10

11

12

13

14

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CONDUCTOR

- 3 -

SMILES AND SMILES TO GO

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

15 16 17 18 19 20 21

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

22 23 24 25 26 27 28

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CONDUCTOR

- 5 -

SMILES AND SMILES TO GO

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

29 30 31 32 33 34 35

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CONDUCTOR

- 6 -

SMILES AND SMILES TO GO

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

To COCA

SOLO AM7

41

36 37 38 39 40 41 42

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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

43

44

45

46

47

48

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CONDUCTOR

- 9 -

SMILES AND SMILES TO GO

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

56

57

58

59

60

61

62

SOLO

LIGHT FILL

SH. COWBELL (MUFFLED)

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CONDUCTOR

- 10 -

SMILES AND SMILES TO GO

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

63 64 65 66 67 68 69

Abmaj7 Ebmaj7 Ebmaj7 Dmi7

Abmaj7 Ebmaj7 Ebmaj7 Dmi7

Toms H.H.

CONDUCTOR

- 11 -

SMILES AND SMILES TO GO

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

70

71

72

73

74

75

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CONDUCTOR

- 12 -

SMILES AND SMILES TO GO

D.S. AL CODA

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

76

77

78

79

80

Legal Use Requires Purchase

CONDUCTOR

- 13 -

SMILES AND SMILES TO GO

© CODA (w/gtr.)

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 89

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