L.O.V.E.
(Grade 3-4)

PERFORMANCE NOTES

This is a new arrangement of the 1964 Kaempfert hit "L.O.V.E."
It starts off with a re-orchestration of the original Bert Kaempfert score, leading to the "basie-ish" "shout" chorus that was featured in the 2006 version, recorded by an "allstar-band", conducted by Jiggs Whigham.
The Basie-feel at the end of the chart can be amplified in the 1st chorus by using the piano as a solo instrument instead of the electric guitar
(in this case, guitar tacets, piano plays the cued notes in addition to the written ones).
The arrangement can be performed with a standard big band set up:
5 saxes (2 altos, 2 tenors, 1 baritone)
3 trpts
4 trbs (3 tenors, 1 bass-)
ACOUSTIC GTR
ELECTRIC BASS
DRUMS
PIANO / OPT. ORGAN
Additional parts may be added according to the number of extra players available.
STYLE:
As with most of Bert Kaempfert's music, "L.O.V.E." should be performed with a light, "easy listening" kind of approach.
The "shout" chorus at I and the brass-fig's at E + G feature "classic" big band playing in the style of the great swing bands of the 1950's.

RHYTHM SECTION:
The original Bert Kaempfert rhythm section features 2 basses:
1 acoustic (upright), 1 being the legendary "Knackbass", an electric bass-guitar played by Luigi Geissler.
If your band has only 1 bass player, the electric bass part should be used, closely observing the instruction "plec. + "no plec."
The "plec." parts are to be played staccato.
If 2 basses are used, the electric bass lays out from E to H, joining the upright bass on the walking part at I.
All acoustic instruments (gtr, pno, bass 2) should be played with minimal amplification.
Drums - for the most part - are to be played with brushes.
At I, the chart reaches a dynamic level that calls for "classic" ensemble playing in the style of drummers like Irv Cottler or Alvin Stoller,
using lots of back beat.
4 bars before J please make sure to come down gradually to the original lighter feel of the beginning of the arrangement.

SAXES:
All background chords should be played softly and with a warm sound.

BRASS:
The long notes at E + G could be played fp/cresc., all notes in these passages (short + long) are to be accented pretty hard.

HORNS:
A real big band "shout" from I to the end, somewhat in the Basie tradition.

STRINGS:
Try to achieve a round and soft section sound on all background chords.

GENERAL OBSERVATIONS:

This arrangement builds constantly from A to I, where it reaches its climax. It stays on this high dynamic right to the last ff chord of the chart.
Please listen closely to the original recordings of this piece to get a better understanding of on of the world’s most distinctive instrumental styles, the
"BERT KAEMPFERT SOUND"

-- have fun !!