

JAZZ VOCAL SERIES

 **Belwin™ JAZZ**
a division of Alfred

Everything

*Words and Music by MICHAEL BUBLÉ, ALAN CHANG and AMY FOSTER
Arranged by W. SCOTT RAGSDALE*

INSTRUMENTATION

Conductor	1st Trombone
Vocal Solo	2nd Trombone
1st E \flat Alto Saxophone	3rd Trombone
2nd E \flat Alto Saxophone	Bass Trombone
1st B \flat Tenor Saxophone	Guitar Chords
2nd B \flat Tenor Saxophone	Guitar
E \flat Baritone Saxophone	Piano
1st B \flat Trumpet (Opt. Flugelhorn)	Bass
2nd B \flat Trumpet (Opt. Flugelhorn)	Drums
3rd B \flat Trumpet (Opt. Flugelhorn)	
4th B \flat Trumpet (Opt. Flugelhorn)	

NOTES TO THE CONDUCTOR

This easy Latin/pop flavored chart will give your vocalist an opportunity to really shine. Have the band play lightly behind the vocal while still striving for a full sound. The band can blow out a bit at measure 37 while the vocalist rests, then resume the accompaniment roll when she or he comes back in at 45. Find a nice, relaxed tempo for this chart.

The Rhythm Section

The whole rhythm section should listen closely to each other and play lightly. Find the pocket and lock it in. That happens through listening to each other and finding the “center” of the time. It may take a while, but when it happens, all the rhythm players will recognize it and strive for the pocket always.

Guitar: The guitarist should strive for an electric sound that will blend well with the piano as they play the unison “hook” in the intro. Bring that line out each time it occurs in the chart. The strummed pattern should be played smoothly and softly throughout, with particular attention paid to accurate time. This repeating pattern will propel the chart forward, but should stay in the background, so direct the guitarist to be sensitive to volume. At measure 37, the guitarist can groove on with the single sixteenth note line. Note that the dynamic marking at that point is one step softer than the rest of the band so that the guitar line should be more felt than heard.

Piano: Bring out the intro and again each time that line occurs in the chart. The basic rhythm as written at measure 9 should be firmly established. The pianist can later embellish it somewhat as long as the basic feel remains. Some brass kicks are written into the part and should be played as written. The left hand closely outlines the bass part

throughout, so depending on the experience of the bassist, the pianist may choose to lay out on the left hand part when it doubles the bass. The piano pattern at measure 45 and again at 72 is common in Latin music and known as “montuno” which is a two measure pattern that repeats. It should be played strictly as written and emphasized.

The Horn Section

The trumpets are asked to play flugel horns for most of the chart. If flugels are not available, the players can use trumpets with bucket mutes instead, or just play down into the stand as a default solution. I recommend all flugels or all buckets for uniformity of sound. Switch to open trumpets at measure 41, and back to flugels at 68. All the horns should play light enough to not overpower the vocalist, while still striving for a nice full sound. In measures 37–44, the horns can play out and shine. Observe the articulations throughout and strive for good intonation especially during the many unison passages.

The Vocal Soloist

The written melody should be studied carefully. The soloist should practice with the piano player first to become comfortable with the vocal lines. Although common in pop music, some words that are slurred from one note to the next may look tricky at first. For example: measure 12, the second and third notes, and measure 25, the last three notes through the first note of measure 26. These will sound totally natural when sung as written. The vocalist is alone for the pickups to measure 53, where the tune modulates up a whole step, requiring the vocalist to listen carefully and find the new key center. The solo vocal range is from low E below middle C to third space C.

Enjoy!

—W. Scott Ragsdale



W. Scott Ragsdale

W. Scott Ragsdale is retired from the U.S. Navy Band of Washington, D.C., where he served as chief arranger, composer, and trombonist with the Navy’s premier jazz ensemble, the Commodores. He has also arranged for numerous bands up and down the East Coast for more than 30 years. He studied music at Southern Illinois University and the Berklee School of Music (MA).

CONDUCTOR
30659S

EVERYTHING

Words and Music by MICHAEL BUBLE,
ALAN CHANG and AMY FOSTER
Arranged by W. Scott Ragsdale

STRAIGHT EIGHTHS ♩ = 114 - 118

VOCAL

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET
(OPT. FLUGELHORN)

2ND B♭ TRUMPET
(OPT. FLUGELHORN)

3RD B♭ TRUMPET
(OPT. FLUGELHORN)

4TH B♭ TRUMPET
(OPT. FLUGELHORN)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

W/PIANO GUITAR

PIANO

BASS (ELECTRIC)

DRUMS

FLUGELHORN

CLOSED H.H.

© 2006 I'M THE LAST MAN STANDING MUSIC, IHAN ZHAN MUSIC,
SONGS OF UNIVERSAL, INC. and ALMOST OCTOBER SONGS
All Rights for I'M THE LAST MAN STANDING MUSIC Administered by WB MUSIC CORP.
All Rights for IHAN ZHAN MUSIC Administered by WARNER-TAMERLANE PUBLISHING CORP.
This Arrangement © 2009 I'M THE LAST MAN STANDING MUSIC, IHAN ZHAN MUSIC,
SONGS OF UNIVERSAL, INC. and ALMOST OCTOBER SONGS
All Rights Reserved including Public Performance


Purchase a full-length
performance recording!
alfred.com/downloads