

JAZZ VOCAL SERIES

Belwin JAZZ
a division of Alfred

That's All

from *Tootsie*

Words and Music by BOB HAYMES and ALAN BRANDT

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

Conductor
Vocal Solo
Solo B \flat Part (Substitute for Vocal)
Solo E \flat Part (Substitute for Vocal)
Solo Trombone Part (Substitute for Vocal)
1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

NOTES TO THE CONDUCTOR

Nat “King” Cole introduced this song in 1953, and although his version was very popular, it did not make the top 20 songs that year. It was Bobby Darin’s 1959 album, *That’s All*, that put the song on the musical map.

“That’s All” is a very easy chart to teach and perform. Most of the chart is played in a swing style with the exception of mm. 25–28, which are played with even eighth notes. Note that the even eighths, or “straight time,” is actually written in a *cha-cha-cha* style. Make certain that the ensemble does not swing the notes while playing the even eighths.

Several rhythmic figures of eighth- and quarter-note triplets appear throughout the chart. Avoid beginning the triplet figure late, and always be aware of the overall time.

In mm. 25–32, trumpets are in cup mutes. Keep in mind that the mute should fit into or around the bell of the instrument properly. If it does not stay in place, do not use force—simply moisten the cork strip(s) or blow hot air into the bell, and then gently twist the mute into the bell. In addition, brass players should avoid dropping the mute out of the bell during the performance, as it will damage the mute and make unnecessary noise. An alternative to the use of cup mutes is to put the hand over the bell and/or play into the stand.

Play full in mm. 37–44. As always, focus the ensemble on articulations and dynamics. Keep in mind that the *marcato*, or rooftop (▲), accent is to be played detached (think “daht”), but not as short as a *staccato*. At m. 39, although marked *piano*, begin the *crescendo* with enough volume to establish the harmony.

If time permits, I suggest rehearsing the rhythm section first and then adding the winds to make certain each section is accurately playing the written parts. The experienced pianist is encouraged to ornament the part when playing half and whole notes. However, the player should always listen to keep the music in the relevant style and, certainly, to avoid playing too much, as it will sound cluttered.

Work on stage presence with the vocalist; that includes moving a little on stage, “selling” the lyrics of the piece, connecting with the audience, and correctly holding and using the microphone. Ultimately, make certain that the band does not overpower the vocalist.

That’s all!

—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
43695S

THAT'S ALL

from *Tootsie*

Words and Music by
Bob Haymes and Alan Brandt
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SLOW BALLAD ♩ = 62-84

VOCAL SOLO

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GIITAR

PIANO

BASS

DRUMS

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mp3

1 can on - ly give you love that lasts for -

(Sax.)

(Sax.)

APus7 Bbu7 C#u7 Bbu7 Bbu7/Eb APus7 F7(#9) Bbu7(b9) APus7 Bbu7

APus7 Bbu7 C#u7 Bbu7 Bbu7/Eb APus7 F7(#9) Bbu7(b9) APus7 Bbu7

RIDE CYM.

S.D. H.H. FOOT

2 3 4 5

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CONDUCTOR

THAT'S ALL

VOCAL
ev - er and the prom - ise to be near each time you call; and the on - ly heart I own for you and you a - lone, that's

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

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6 7 8 9 10

CONDUCTOR

THAT'S ALL

VOCAL
all. that's all. I can on - ly give you coun - try walks in Spring - time. and a hand to hold when leaves be - gin to

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

GRE.
PNO.
BASS
DRUMS

11 12 13 14 15

CONDUCTOR

THAT'S ALL

VOCAL
fall; and a love whose burn - ing light will warm the win - ter night, that's all, that's all. There are

ALTO 1
ALTO 2

TENOR 1
(SING)
TENOR 2
(SING)
BARI.

TRP. 1
TRP. 2
TRP. 3
TRP. 4

TBN. 1
TBN. 2
TBN. 3
TBN. 4

GTR.
PNO.
BASS
DRUMS

16 17 18 19 20

CONDUCTOR

THAT'S ALL

21

VOCAL those, I am sure, who have told you they would give you the world for a toy. All I have are these arms to en -

ALTO 1 *mf*

ALTO 2 *mf*

TENOR 1 *PLAY mf*

TENOR 2 *PLAY mf*

BARI. *mf*

TRP. 1 *CUP MUTE mf*

TRP. 2 *CUP MUTE mf*

TRP. 3 *CUP MUTE mf*

TRP. 4 *CUP MUTE mf*

TEN. 1 *mf*

TEN. 2 *mf*

TEN. 3 *mf*

TEN. 4 *mf*

GR. *eb10 A115 D1us7 D16 eb10 A115 D1us9 D16 F119 A115 G115*

PNO. *eb10 SOLO BEHIND VOCALIST A115 D1us7 D16 eb10 A115 D1us9 D16 F119 A115 G115*

BASS

DRUMS *SMALL CONSOLE (OPT. HI-HAT)*

21 22 23 24 25

STRAIGHT EIGHTH



CONDUCTOR

THAT'S ALL

29 SWING EIGHTH

VOCAL
fold you and a love time can nev - er de - stroy. If you're won - d'ring what I'm ask - ing in re - turn, dear, you'll be

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

26 27 28 29 30

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CONDUCTOR

THAT'S ALL

VOCAL
glad to know that my de-mands are small; say it's me that you'll a - dore for now and ev - er more, that's all, that's all.

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

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31 32 33 34 35 36

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

AS WEISSEN

Solo

45

if you're won-d'ring what I'm ask-ing in re-

Musical score for CONDUCTOR, including parts for VOCAL, 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 spans measures 41 to 45. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid on the page.

VOCAL
turn, dear, you'll be glad to know that my de-mands are small; say it's me that you'll a-dore for now and ev-er more, that's

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

46 47 48 49 50

VOCAL
all, that's all, that's all.

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

51 52 53 54 55

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Detailed description: This is a page of a musical score for the song "That's All". The page is numbered 11 and is intended for a conductor. It features a vocal line at the top with the lyrics "all, that's all, that's all." and several instrumental staves. The instruments listed are Alto 1 and 2, Tenor 1 and 2, Baritone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums. The score includes various musical notations such as notes, rests, and chord symbols (e.g., Bb7, Eb7, Cm7(b9), F7, Ab6). A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page.

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