

JAZZ VOCAL SERIES

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Everything

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

INSTRUMENTATION

Conductor
Vocal Solo
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 (Opt. Flugelhorn)
2nd B \flat Trumpet (Opt. Flugelhorn)
3rd B \flat Trumpet (Opt. Flugelhorn)
4th B \flat Trumpet (Opt. Flugelhorn)

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

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 flugelhorns 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



Scott Ragsdale

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

FLUGELHORN

FLUGELHORN

FLUGELHORN

CLOSED H.H.

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CONDUCTOR

EVERYTHING

Voc. *D^b9* *D^b9/E^b* *A^b* *E^b11* *A^b* *F[#]11* *B^b7* *D^b* *E^b11* *A^b* *E^b11*

YOU'RE A FAL - LING STAR, YOU'RE A GET - A - WAY CAR, YOU'RE THE LINE IN THE SAND WHEN I GO TOO FAR. YOU'RE THE SWIM -
 YOU'RE A CAR - DU - SEL, YOU'RE A WISH - ING WELL, AND YOU LIGHT ME UP, WHEN YOU RING MY BELL, YOU'RE A MYS -

ALTO 1
 ALTO 2
 TENOR 1
 TENOR 2
 BARI.
 TRP. 1
 TRP. 2
 TRP. 3
 TRP. 4
 TBN. 1
 TBN. 2
 TBN. 3
 BASS TBN.
 GTR.
 PNO.
 ELEC. BASS
 DRUMS

7 8 9 10 11 12

END TIME ONLY

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CONDUCTOR

EVERYTHING

Musical score for CONDUCTOR, featuring lyrics and instrumental parts for Voc., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-4, TBN. 1-3, BASS TBN., GTR., PNO., ELEC. BASS, and DRUMS. Includes a large red watermark: "Preview Only - Legal Use Requires Purchase".

Lyrics:
 Ming Pool, on an August day, and you're the perfect thing to say.
 Ter-y, you're from out there space, you're every minute of my every day.
 And you play it cool, and I can't see - lieve, but it's kind - da cute, oh, when you
 An, that I'm your girl, oh, when I

Chords: Ab, F#m7, Bb7, Db, Eb11, Ab, Eb11, Ab, F#m7, Bb7

Instrumental parts include:
 TPT. 1-4: END TIME ONLY
 TBN. 1-3, BASS TBN.: Bass lines
 GTR.: Rhythmic accompaniment
 PNO.: Piano accompaniment
 ELEC. BASS: Bass line
 DRUMS: Drum pattern with a FILL at the end of the phrase.

CONDUCTOR

EVERYTHING

Voc. *D^bmi D^bmi/E^b A^b E^b11 A^b F^{mi}7 g^b7 D^bmi D^bmi/E^b A^b*

SMILE AT ME YOU KNOW EX - ACT - LY WHAT YOU DO. SA - SY DON'T PRE - TEND THAT YOU DON'T KNOW IT'S TRUE. 'CAUSE YOU CAN SEE IT WHEN I LOOK AT YOU. AND IN THIS SEA -

GET TO KISS YOU. GEE IT PUTS ME IN A WHIRL. WHAT - EV - ER COMES OUR WAY. OH. WE'LL SEE IT. 'CAUSE YOU CAN SEE IT WHEN I LOOK AT YOU. AND IN THIS SEA -

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GRE.

PNO.

ELEC. BASS

DRUMS

19 20 21 22 23 24

FILL



CONDUCTOR (25)

EVERYTHING

- 5 -

Voc. D^b E^b A^b $F_{mi}9$ D^b E^b $F_{mi}7$ $E^b_{mi}7$ A^b7 $D^b_{mi}7$ $C+7$ F_{mi}

LY. LIFE. AND THROUGH THESE ORA LY. TIMES. IT'S YOU. IT'S YOU. YOU MAKE ME SING. YOU'RE EV - ERY LINE.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1 PLAY BOTH TIMES

TPT. 2 PLAY BOTH TIMES mi

TPT. 3 PLAY BOTH TIMES mi

TPT. 4 PLAY BOTH TIMES mi

TBN. 1 PLAY BOTH TIMES mi

TBN. 2 PLAY BOTH TIMES mi

TBN. 3 PLAY BOTH TIMES mi

BASS TBN. PLAY BOTH TIMES mi

GRE. D^b E^b A^b $F_{mi}7$ D^b E^b $F_{mi}7$ $E^b_{mi}7$ A^b7 $D^b_{mi}7$ $C+7$ F_{mi} F_{mi}/E^b

PNO. D^b E^b A^b E^b_{mi}/F $F_{mi}9$ D^b E^b $F_{mi}7$ $E^b_{mi}7$ A^b7 $D^b_{mi}7$ $C+7$ F_{mi} F_{mi}/E^b

ELEC. BASS D^b E^b A^b F_{mi} D^b E^b F_{mi} E^b_{mi} A^b7 D^b $C+7$ F_{mi} F_{mi}/E^b

DRUMS



Voc. *8b9/D* *D^b7i/E^b* *1. A^b* *D^b7i* *D^b7i/E^b* *A^b* *E^b11*
 YOU'RE EV - ERY WORD. YOU'RE EV - ERY - THING. YOU'RE A CAR -

ALTO 1
 ALTO 2
 TENOR 1
 TENOR 2
 BARI.
 TRP. 1
 TRP. 2
 TRP. 3
 TRP. 4
 TEN. 1
 TEN. 2
 TEN. 3
 BASS TEN.
 GTR. *8b9/D* *D^b7i/E^b* *A^b* *F#117* *8b7* *D^b7i* *D^b7i/E^b* *A^b* *E^b11*
 PNO. *8b9/D* *D^b7i/E^b* *A^b* *F#117* *8b7* *D^b7i* *D^b7i/E^b* *A^b* *E^b11*
 ELEC. BASS *8b9/D* *D^b7i/E^b* *A^b* *F#117* *8b7* *D^b7i* *D^b7i/E^b* *A^b* *E^b11*
 DRUMS

31 32 33 34 35 36



Voc. *2. Ab*

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR. *PLAY SINGLE NOTE LINE*

PNO.

ELEC. BASS

DRUMS

To TRUMPET

TRUMPET

TRUMPET

TRUMPET

TRUMPET

Ab

F#m7

Bb7

Db

Ebm7

Ab

Ebm7

Ab

F#m7

Bb7

87

37

38

39

40

41

42



CONDUCTOR

EVERYTHING

45

Chorus lyrics: SAH DAH SAH DAH SAH DOP SOP SAH SAH DOP SOP SAH SAH DAH SAH

Chorus Chords: D^b/A^b, A^b, C^{mi}7, F⁹, B^{mi}7, E⁹, B^bmi7, A⁹, A^bma⁷

Instrumentation: Voc., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TEN. 1, TEN. 2, TEN. 3, BASS TEN., GTR., PNO., ELEC. BASS, DRUMS

Drum notation: RIDE, TOMS

Page numbers: 43, 44, 45, 46, 47, 48



CONDUCTOR

EVERYTHING

Voc. *C#m7 F9 Bbm7 E9 Bbm7 A9 Abmaj7 Eb F Bb G#m7*
 DAH SAH DOP SOP SAH SAH SAH DOP SOP SAH AND IN THIS CEA LY LIFE. AND THROUGH THESE

ALTO 1 *m2*

ALTO 2 *m2*

TENOR 1 *m2*

TENOR 2 *m2*

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. *C#m7 F9 Bbm7 E9 Bbm7 A9 Abmaj7 Eb F Bb G#m7*

PNO. *C#m7 F9 Bbm7 E9 Bbm7 A9 Abmaj7 Eb F Bb G#m7*

ELEC. BASS *C#m7 F7 Bbm7 E7 Bbm7 A7 Abmaj7 Eb F Bb G#m7*

DRUMS *CLOSED H.H.*

49 50 51 52 53 54



CONDUCTOR

EVERYTHING

Voc. *E^b* *F* *G^{mi}7* *F^{mi}7* *B^b7* *E^bma⁷* *D⁺7(#9)* *G^{mi}* *C⁹/E* *E^bmi/F*

LY TIMES, IT'S YOU, IT'S YOU, YOU MAKE ME SING, YOU'RE EV - ERY LINE, YOU'RE EV - ERY WORD, YOU'RE EV - ERY THING.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GR. *E^b* *F* *G^{mi}7* *F^{mi}7* *B^b7* *E^bma⁷* *D⁺7(#9)* *G^{mi}* *G^{mi}/F* *C⁹/E* *E^bmi/F*

PNO. *E^b* *F* *G^{mi}7* *F^{mi}7* *B^b7* *E^bma⁷* *D⁺7(#9)* *G^{mi}* *C⁹/E* *E^bmi/F*

ELEC. BASS *E^b* *F* *G^{mi}* *F^{mi}7* *B^b7* *E^b* *D⁺7* *G^{mi}* *G^{mi}/F* *C⁹/E* *E^bmi/F*

DRUMS

CONDUCTOR

EVERYTHING

Chord progression: Gmi, Gmi/F, C7/E, C9, Ebui

Voc. Lyrics: YOU'RE EV - ERY SONG. I SING A - LONG.

Instrumentation: ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-4, TEN. 1-3, BASS TEN., GTR., PNO., ELEC. BASS, DRUMS

Performance markings: m², -3, To FLUGEL

Measure numbers: 61, 62, 63, 64, 65, 66



CONDUCTOR

EVERYTHING

Voc. *f*ll *8b*
 'CAUSE YOU'RE MY EV - ERY - THING...
 SAH DAH SAH DAH SAH DOP SOP SAH...

ALTO 1
 ALTO 2
 TENOR 1
 TENOR 2
 BARI.

TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 FLUGELHORN

TEN. 1
 TEN. 2
 TEN. 3
 BASS TEN.

GTR. *f*ll *8b* *Gmi7* *C7* *Ebmi* *Ebmi/f* *8b* *Dmi7* *G9* *Dbmi7*
 PNO. *f*ll *8b* *Gmi7* *C7* *Ebmi* *Ebmi/f* *8b* *Dmi7* *G9* *Dbmi7*
 ELEC. BASS *f*ll *8b* *Gmi7* *C7* *Ebmi* *Ebmi/f* *8b* *Dmi7* *G7* *Dbmi7*
 DRUMS *RIDE*

67 68 69 70 71 72

CONDUCTOR

EVERYTHING

Voc. *Dm7 G9 Cm7 B9 Bbm7 Dm7 - 16 - G9 Dm7 G9 Dm7 G9 Cm7 B9 Bbm7*

SAH SAH OOP SOP SAH SAH OAH SAH OAH SAH OOP SOP SAH SAH OAH SAH OOP SOP SAH

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR. *G9 Cm7 B9 Bbm7 Dm7 G9 Dm7 G9 Dm7 G9 Cm7 B9 Bbm7*

PNO. *G9 Cm7 B9 Bbm7 Dm7 G9 Dm7 G9 Dm7 G9 Cm7 B9 Bbm7*

ELEC. BASS *G7 Cm7 B7 Bbm7 Dm7 G7 Dm7 G7 Dm7 Cm7 B7 Bbm7*

DRUMS



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