

# 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♭ 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  
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  $\text{d} = 114 - 118$

VOCAL

1st Eb ALTO SAXOPHONE

2nd Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2nd Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1st Bb TRUMPET  
(Opt. FLUGELHORN)

2nd Bb TRUMPET  
(Opt. FLUGELHORN)

3rd Bb TRUMPET  
(Opt. FLUGELHORN)

4th Bb TRUMPET  
(Opt. FLUGELHORN)

1st TROMBONE

2nd TROMBONE

3rd TROMBONE

BASS TROMBONE

GUITAR  
w/PIANO Ab

PIANO

BASS (ELECTRIC)

DRUMS

CLOSED H.M.

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CONDUCTOR

EVERYTHING

Voc.       $\text{D}_{\text{mi}}$        $\text{D}_{\text{mi}}/\text{E}_{\flat}$        $\text{A}_{\flat}$        $\text{E}_{\flat}\text{ss}$       9  $\text{A}_{\flat}$        $\text{F}_{\text{mi7}}$        $\text{G}_{\flat7}$       -2-       $\text{D}_{\flat}$        $\text{E}_{\flat}\text{ss}$        $\text{A}_{\flat}$        $\text{E}_{\flat}\text{ss}$

ALTO 1      YOU'RE A FAL - LING STAR.  
YOU'RE A CAR - OU - SEL.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

ELEC. BASS

DRUMS

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2ND TIME ONLY

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2ND TIME ONLY

7      8      9      10      11      12

## CONDUCTOR

## EVERYTHING

VOC.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

2ND TIME ONLY

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

ELEC. BASS

DRUMS

13

14

15

16

17

18

Ab F#m7 Bb7 Ob Eb11 Ab Eb11 (17) Ab F#m7 Bb7

MING POOL  
TER - Y.  
ON AN AUG - UST DAY,  
YOU'RE FROM OUT - ER SPACE,  
AND YOU'RE THE  
YOU'RE EV - ERY  
PER - FECT THING TO SAY.  
MIN - UTE OF MY EV - ERY  
DAY.

- 3 -

AND YOU PLAY IT COOL,  
AND I CAN'T BELIEVE,  
BUT IT'S KIND - DA CUTE,  
AH, THAT I'M YOUR GIRL.  
OH, WHEN YOU  
OH, WHEN I

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## CONDUCTOR

## EVERYTHING

- 4 -

Voc.       $\text{D}_{\text{mi}}$        $\text{D}_{\text{mi}}/\text{E}_{\flat}$        $\text{A}_{\flat}$        $\text{E}_{\flat}\text{mi}$        $\text{A}_{\flat}$        $\text{F}_{\sharp}\text{mi}^7$        $\text{B}_{\flat}$        $\text{D}_{\text{mi}}$        $\text{D}_{\text{mi}}/\text{E}_{\flat}$        $\text{A}_{\flat}$

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

ALTO 1      GET TO KISS YOU, GEE IT PUTS ME IN A WHIRL. WHAT-EV-EZ COMES OUR WAY. OH, WELL SEE IT THRU.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

ELEC. BASS

DRUMS

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19      20      21      22      23      24

FILL

CONDUCTOR 25

Voc. - 24 LIFE. - AND THROUGH THESE 24 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.

PLAY BOTH TIMES

TPT. 1

PLAY BOTH TIMES ME

TPT. 2

PLAY BOTH TIMES ME

TPT. 3

PLAY BOTH TIMES ME

TPT. 4

PLAY BOTH TIMES ME

TBN. 1

PLAY BOTH TIMES.

TBN. 2

PLAY BOTH TIMES.

TBN. 3

PLAY BOTH TIMES.

BASS TBN.

GTR.

PNO.

ELEC. BASS

Drums

EVERYTHING

25 26 27 28 29 30

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Detailed description: This is a page from a full musical score. At the top right, it says 'EVERYTHING'. The vocal part has lyrics: 'LIFE. AND THROUGH THESE 24 TIMES. IT'S YOU. IT'S YOU. YOU MAKE ME SING. YOU'RE EV-ERY LINE.'. The score includes parts for Conductor, Vocals, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass, Trombones 1-4, Bass Trombone, Gtr., Pno., ELEC. BASS, and Drums. The vocal part has lyrics: 'LIFE. AND THROUGH THESE 24 TIMES. IT'S YOU. IT'S YOU. YOU MAKE ME SING. YOU'RE EV-ERY LINE.'. The score is in 2/4 time, key signature is B-flat major (two flats). Measures 25-30 are shown. A large red diagonal watermark 'Legal use requires purchase only' is overlaid across the page.

CONDUCTOR

- 6 -

EVERYTHING

A page of musical notation for a full orchestra and choir. The page is filled with red diagonal text that reads "Legal Use Requires Purchase Only". The musical score includes parts for Voc., Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Bass Tbn., Gtr., Pno., Elec. Bass, and Drums. The vocal parts sing lyrics like "YOU'RE EV - ERY WOOD.", "YOU'RE EV - ERY - THING.", and "YOU'RE A CAR -". The score is in 4/4 time and includes various dynamic markings and key changes.

2 A<sup>b</sup>

Voc.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TO TRUMPET

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TRUMPET

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

PLAY SINGLE NOTE LINE

GTR.

PNO.

Ab

F#7

B7

D<sup>b</sup>

E<sup>b</sup>7

Ab

E<sup>b</sup>7

Ab

F#7

B7

Ab

F#7

B7

Ab

F#7

B7

Drums

37

38

39

40

41

42

CONDUCTOR

EVERYTHING

(45) - 8 -

VOC.       $\text{D}_{\flat}/\text{A}_{\flat}$        $\text{A}_{\flat}$        $\text{C}_{\sharp}\text{m7}$        $\text{F}^{\flat}$        $\text{B}_{\flat}\text{m7}$        $\text{E}^{\flat}$        $\text{B}_{\flat}^{\flat}\text{m7}$        $\text{A}^{\flat}$        $\text{A}_{\flat}\text{m7}$

ALTO 1      S.A.H.      O.A.H.      S.A.H.      O.A.H.      S.A.H.      D.O.P.      S.O.P.      S.A.H.

ALTO 2      S.A.H.      O.A.H.      S.A.H.      O.A.H.      S.A.H.

TENOR 1      S.A.H.      O.A.H.      S.A.H.      O.A.H.      S.A.H.

TENOR 2      S.A.H.      O.A.H.      S.A.H.      O.A.H.      S.A.H.

BASSI.      S.A.H.      O.A.H.      S.A.H.      O.A.H.      S.A.H.

TPT. 1      S.A.H.      O.A.H.      S.A.H.      O.A.H.      S.A.H.

TPT. 2      S.A.H.      O.A.H.      S.A.H.      O.A.H.      S.A.H.

TPT. 3      S.A.H.      O.A.H.      S.A.H.      O.A.H.      S.A.H.

TPT. 4      S.A.H.      O.A.H.      S.A.H.      O.A.H.      S.A.H.

TBN. 1      S.A.H.      O.A.H.      S.A.H.      O.A.H.      S.A.H.

TBN. 2      S.A.H.      O.A.H.      S.A.H.      O.A.H.      S.A.H.

TBN. 3      S.A.H.      O.A.H.      S.A.H.      O.A.H.      S.A.H.

BASS TBN.      S.A.H.      O.A.H.      S.A.H.      O.A.H.      S.A.H.

GTR.       $\text{D}_{\flat}/\text{A}_{\flat}$        $\text{A}_{\flat}$        $\text{C}_{\sharp}\text{m7}$        $\text{F}^{\flat}$        $\text{B}_{\flat}\text{m7}$        $\text{E}^{\flat}$        $\text{B}_{\flat}^{\flat}\text{m7}$        $\text{A}^{\flat}$        $\text{A}_{\flat}\text{m7}$

PNO.       $\text{D}_{\flat}$        $\text{E}_{\flat}\text{ss}$        $\text{D}_{\flat}/\text{A}_{\flat}$        $\text{A}_{\flat}$        $\text{C}_{\sharp}\text{m7}$        $\text{F}^{\flat}$        $\text{B}_{\flat}\text{m7}$        $\text{E}^{\flat}$        $\text{B}_{\flat}^{\flat}\text{m7}$        $\text{A}^{\flat}$        $\text{A}_{\flat}\text{m7}$

ELEC. BASS       $\text{D}_{\flat}$        $\text{E}_{\flat}\text{ss}$        $\text{D}_{\flat}/\text{A}_{\flat}$        $\text{A}_{\flat}$        $\text{C}_{\sharp}\text{m7}$        $\text{F}^{\flat}$        $\text{B}_{\flat}\text{m7}$        $\text{E}^{\flat}$        $\text{B}_{\flat}^{\flat}\text{m7}$        $\text{A}^{\flat}$        $\text{A}_{\flat}\text{m7}$

DRUMS      RIDE      TOMS

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43      44      45      46      47      48

## CONDUCTOR

- 9 -

EVERYTHING

VOC. C<sub>M</sub>i7 F<sub>9</sub> B<sub>M</sub>i7 E<sub>9</sub> B<sub>B</sub>Mi7 A<sub>9</sub> A<sub>B</sub>MA<sub>G</sub>7 (53) E<sub>b</sub> F B<sub>b</sub> G<sub>M</sub>i9  
DAH SAH DOP SOP SAH. SAH SAH DOP SOP SAH. AND IN THIS OCA ZY LIFE.  
AND THOUGH THESE

ALTO 1 m<sup>2</sup>

ALTO 2 m<sup>2</sup>

TENOR 1

TENOR 2 m<sup>2</sup>

SAR. 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. C<sub>M</sub>i7 F<sub>9</sub> B<sub>M</sub>i7 E<sub>9</sub> B<sub>B</sub>Mi7 A<sub>9</sub> A<sub>B</sub>MA<sub>G</sub>7 E<sub>b</sub> F B<sub>b</sub> G<sub>M</sub>i9  
C<sub>M</sub>i7 F<sub>9</sub> B<sub>M</sub>i7 E<sub>9</sub> B<sub>B</sub>Mi7 A<sub>9</sub> A<sub>B</sub>MA<sub>G</sub>7 E<sub>b</sub> F B<sub>b</sub> G<sub>M</sub>i9  
ELEC. BASS C<sub>M</sub>i7 F<sub>7</sub> B<sub>M</sub>i7 E<sub>7</sub> B<sub>B</sub>Mi7 A<sub>7</sub> A<sub>B</sub>MA<sub>G</sub>7 E<sub>b</sub> F B<sub>b</sub> G<sub>M</sub>i9  
DRUMS //

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49 50 51 52 53 54

**CONDUCTOR**

**Voc.** Eb F Gui7 F#m7 B7 Eb Maj7 D7(4/3) - 10 - Gui C9/E Eb/H/F **EVERYTHING**

**ALTO 1**

**ALTO 2**

**TENOR 1**

**TENOR 2**

**BARI.**

**TPT. 1**

**TPT. 2**

**TPT. 3**

**TPT. 4**

**TBN. 1**

**TBN. 2**

**TBN. 3**

**BASS TBN.**

**GTR.** Eb F Gui7 F#m7 B7 Eb Maj7 D7(4/3) Gui Gui/F C9/E Eb/H/F

**PNO.**

**ELEC. BASS**

**DRUMS**

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

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55 56 57 58 59 60

CONDUCTOR (61) Gui  
Voc. G<sub>M</sub>i/F  
ALTO 1 C<sub>E</sub>/E  
ALTO 2  
TENOR 1  
TENOR 2  
BARI.  
TOP. 1 TO FLUGEL  
TOP. 2 TO FLUGEL  
TOP. 3 TO FLUGEL  
TOP. 4 TO FLUGEL  
TBN. 1  
TBN. 2  
TBN. 3  
BASS TBN.  
GTR. Gui/F  
PNO. Gui/F  
ELEC. BASS Gui/F  
DRUMS

EVERYTHING

61 62 63 64 65 66

*You're ev - ery song.*

*I sing a - long.*

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CONDUCTOR

F<sup>II</sup> G<sup>b</sup>

- 12 -

G<sup>9</sup> EVERYTHING

Voc. 'CAUSE YOU'RE MY EV - ERY - THING.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

FLUGELHORN

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

ELEC. BASS

DRUMS

67 68 69 70 71 72

BAH DAH SAH DAH SAH DOP SOP SAH.

D<sup>MI7</sup> G<sup>9</sup> D<sup>MI7</sup>

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This is a page from a musical score. The title 'EVERYTHING' is at the top right. The vocal parts include 'Voc.', 'ALTO 1', 'ALTO 2', 'TENOR 1', 'TENOR 2', and 'BARI.'. The instrumental parts include 'FLUGELHORN', 'TPT. 1', 'TPT. 2', 'TPT. 3', 'TPT. 4', 'TBN. 1', 'TBN. 2', 'TBN. 3', 'BASS TBN.', 'GTR.', 'PNO.', 'ELEC. BASS', and 'DRUMS'. Measure 67 starts with 'FII' and 'Gb'. Measure 68 starts with 'GMI7'. Measure 69 starts with 'C7'. Measure 70 starts with 'EbM1' and 'EbM1/F'. Measure 71 starts with 'Gb'. Measure 72 starts with 'D7' and ends with 'G7'. The vocal part has lyrics: 'CAUSE YOU'RE MY EV - ERY - THING.' The score shows various musical measures with dynamics like FII, Gb, C7, EbM1, EbM1/F, G7, and D7. Measures 67 through 72 are shown, with measure 72 being the end of the page. A large red diagonal watermark reading 'Review Requires Purchase Legal Use' is overlaid across the page.

**CONDUCTOR**

**Voc.**  $\text{D}_{\text{m}}7$   $\text{G}^{\flat}7$   $\text{C}_{\text{m}}7$   $\text{B}7$   $\text{B}^{\flat}\text{Maj7}$  **D<sub>m</sub>7 - 13 -**  $\text{G}7$   $\text{D}_{\text{m}}7$   $\text{G}^{\flat}7$   $\text{C}_{\text{m}}7$   $\text{B}7$   $\text{B}^{\flat}\text{Maj7}$  **EVERYTHING**

**ALTO 1**

**ALTO 2**

**TENOR 1**

**TENOR 2**

**BARI.**

**TPT. 1**

**TPT. 2**

**TPT. 3**

**TPT. 4**

**TBN. 1**

**TBN. 2**

**TBN. 3**

**BASS TBN.**

**GTR.**

**PNO.**

**ELEC. BASS**

**Drums**

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73 74 75 76 77 78 79

The score consists of 14 staves. The vocal parts (Voc., Alto 1, Alto 2, Tenor 1, Tenor 2, Bari.) sing chords like  $\text{D}_{\text{m}}7$ ,  $\text{G}^{\flat}7$ ,  $\text{C}_{\text{m}}7$ ,  $\text{B}7$ ,  $\text{B}^{\flat}\text{Maj7}$ ,  $\text{D}_{\text{m}}7$ ,  $\text{G}7$ ,  $\text{D}_{\text{m}}7$ ,  $\text{G}^{\flat}7$ ,  $\text{C}_{\text{m}}7$ ,  $\text{B}7$ ,  $\text{B}^{\flat}\text{Maj7}$ . The instrumental parts (Tpt. 1-4, Tbn. 1-3, Bass Tbn., Gtr., Pno., Elec. Bass, Drums) provide harmonic support. A large red diagonal watermark "Preview Use Requires Purchase" is overlaid across the page.

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