

# Haven't Met You Yet

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

## INSTRUMENTATION

Conductor  
Vocal Solo  
Solo E $\flat$  Alto Saxophone (Substitute for Vocal)  
Solo B $\flat$  Tenor Saxophone (Substitute for Vocal)  
Solo Trombone (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  
Bass Trombone  
Guitar Chords  
Guitar  
Piano  
Bass  
Drums

JAZZ  
VOCAL  
SERIES

## NOTES TO THE CONDUCTOR

The chart has a shuffle feel which lends itself perfectly to a big band setting. Swing the eighth notes with a typical quarter/eighth note triplet concept. Strive for a full ensemble sound, but be careful not to overpower the vocalist. The dynamics are carefully marked at each section of the chart to provide the right instrumental support. The band can play out in measures 54–62 where the vocalist rests, then resume an accompaniment role when the vocalist re-enters. Carefully observe articulation markings and dynamics.

### The Rhythm Section

The shuffle-style groove has the guitar and piano locked together with a simple quarter-note rhythm pattern throughout most of the chart. This groove is contrasted by the repeating bass line of the piano left hand, bass, bari sax, and low trombone, creating the forward momentum that drives the arrangement. Find the most comfortable tempo, but the marked tempo is  $\text{♩} = 124$ . Strive for a steady, relaxed groove. Listen to the demo available at [alfred.com](http://alfred.com).

*Guitar:* Use an acoustic sound and “Freddie Green” style of strumming. Strum straight quarter notes while trying to cut off (mute) the sound of the chord right after striking the strings. Strum from the elbow, giving a bright, swinging sound that propels the rhythm section forward. The guitarist’s quarter-note rhythm should perfectly mesh so that the guitar and bass merge into one big sound. Note the use of the rooftop accents over the chords to give a percussive feel. Continue this pattern where marked *simile*. Lock that feel in with the piano. At measures 17 and 62, loosen it up to a fuller strum and go for a nice swingy feel. Always blend with the band.

*Piano:* Play the right hand as written at the beginning and each time that pattern occurs, lock in with the guitar. Note the use of the rooftop accents over the chords—play these accents detached and accented. Play with a smoother approach when the pattern changes, as in measure 17, to create contrast. The left hand is unison with the bass nearly throughout, so listen to each other and play together. The left hand doubling the bass could be omitted with a strong bass player.

*Bass (electric if possible):* Play with punch, but always blend. The piano left hand is unison with the bass nearly throughout, so listen to each other and play together. Try a smooth walking line at measure 17.

*Drums:* Play the simple shuffle pattern as written with swing eighth notes with careful attention to dynamics. Play with a deliberate, steady tempo.

### The Horn Section

Direct the ensemble to observe dynamics and intonation throughout, especially during unisons. Strive for a full sound, being careful to not overpower the vocalist even though some figures are marked  $\text{♩}$ , as at measure 25 and again at 80. Horns are featured at the intro, and at measure 54, so play full in those sections. Observe articulations. Staccato notes are short but not clipped; rooftop accents are detached—think “daht.”

### Vocal Soloist

The vocal range for vocalists is written an octave higher than sung. This is to avoid ledger lines above or below the staff. The solo vocal range is from low F below middle C to third line B. The written melody should be studied carefully and practiced with the piano player first to become comfortable with the melody. This type of pop song requires the singer to stay fairly close to the rhythms as they are written.

Happy swinging!

—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  
360655

# HAVEN'T MET YOU YET

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

SHUFFLE ♩ = 124

VOCAL

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

BASS TROMBONE

GIITAR

PIANO

BASS

DRUMS

W/BASS

TON. 5 CUE

PLAY

CLOSED H.H.

B<sup>b</sup>MA7

G<sup>M</sup>9

D<sup>M</sup>1

C

F

1 2 3 4 5 6 7 8

© 2009 WB MUSIC CORP., I'M THE LAST MAN STANDING MUSIC, INC., WARNER-TAMERLANE PUBLISHING CORP., IHAN ZHAN MUSIC and MS. DOE MUSIC  
All Rights on behalf of itself and I'M THE LAST MAN STANDING MUSIC, INC. Administered by WB MUSIC CORP.  
All Rights on behalf of itself, IHAN ZHAN MUSIC and MS. DOE MUSIC Administered by WARNER-TAMERLANE PUBLISHING CORP.  
This Arrangement © 2011 WB MUSIC CORP., I'M THE LAST MAN STANDING MUSIC, INC.,  
WARNER-TAMERLANE PUBLISHING CORP., IHAN ZHAN MUSIC and MS. DOE MUSIC  
All Rights Reserved including Public Performance

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

CONDUCTOR

HAVEN'T MET YOU YET

(VOCAL SONG SVS)

VOCAL

I'M NOT SURE - PRISED, NOT EV - 'Y - THING LASTS, I'VE BROK - EN MY HEART SO MA - NY TIMES I'VE STOPPED KEEP - IN' TRACK. TALKED MY - SELF IN, I'VE TALKED MY - SELF OUT, I GET ALL WORKED UP AND I LET MY - SELF

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.

BASS

DRUMS



CONDUCTOR

17

HAVEN'T MET YOU YET

VOCAL

DOWN. I TRIED SO VE - RY HARD NOT TO LOSE IT. I CAME UP WITH A MIL - LION EX - CU - SES. I THOUGHT I'D THOUGHT OF EV - RY POS - SI - BIL - I - TY. AND I KNOW SOME DAY

LIFE. I KNOW THAT WE CAN BE SO A - MA - ZIN'. AND BA - BY, YOUR LOVE IS GON - NA CHANGE ME. AND NOW I CAN SEE EV - RY POS - SI - BIL - I - TY. AND SOME - HOW I KNOW

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

END TIME ONLY

PLAY BOTH TIMES

TPT. 1

END TIME ONLY

PLAY BOTH TIMES

TPT. 2

END TIME ONLY

PLAY BOTH TIMES

TPT. 3

END TIME ONLY

PLAY BOTH TIMES

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. G#m7 F/A G#m7 C G#m7 F/A Bb Bb/C Bb(b9)Bbm7

PNO.

BASS

DRUMS

RIDE CYM.

17 18 19 20 21 22 23 24

25

VOCAL

— THAT IF—LL ALL — TURN OUT. — YOU'LL MAKE ME WORK — SO WE CAN WORK — TO WORK IT OUT. — AND I PROM — ISE YOU, KID, — THAT I'LL GIVE — SO MUCH MORE — THAN I GET. — I JUST HAVE-NY MET YOU —

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.

BASS

DRUMS

25 26 27 28 29 30 31 32

*Legal Use Requires Purchase*

1. 37

VOCAL  
 Yet. I MIGHT HAVE TO WAIT. I'LL NEV-ER GIVE UP. I GUESS IT'S HALF TIM-ING AND THE OTH-ER HALF'S

ALTO 1  
 ALTO 2  
 TENOR 1  
 TENOR 2  
 BARI. <sup>w/BASS</sup>  
 TRP. 1  
 TRP. 2  
 TRP. 3  
 TRP. 4  
 TBN. 1  
 TBN. 2  
 TBN. 3 <sup>w/BASS</sup>  
 BASS TBN. <sup>w/BASS</sup>  
 GRE. <sup>Bb7</sup> <sup>Gmi9</sup> <sup>Dmi</sup> <sup>C</sup> <sup>F</sup> <sup>me</sup> <sup>Bb7</sup> <sup>Gmi9</sup> <sup>Dmi</sup> <sup>C</sup>  
 PNO.  
 BASS  
 DRUMS <sup>H.H.</sup>

33 34 35 36 37 38 39 40

VOCAL

LOOK. WHERE - EV - ER YOU ARE, WHEN - EV - ER IT'S RIGHT. YOU'LL COME OUT OF NO - WHERE AND IN - TO MY YET. THEY SAY, 'ALL'S FAIR IN LOVE AND

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.

BASS

DRUMS

41 42 43 44 45 46 47 48

F Bbmaj7 Gm19 C F#7(b9) Dm1 A7/C# F7/C G7/B





VOCAL

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.

BASS

DRUMS

I KNOW THAT WE CAN BE SO A-MAZ - ING, AND SE - IN' IN YOUR

EMI CMm7 B7 EMI7 DMI7 G7 CMm7 D15 AMI7 G/B AMI7

57 58 59 60 61 62 63 64

FILL

VOCAL  
LIFE IS GON - NA CHANGE ME. AND NOW I CAN SEE EV - 'RY SIN - GLE POS - SI - BIL - I - TY, OOH. AND SOME DAY I KNOW IT - LL ALL TURN OUT. AND I LL

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.

GRE.  
PNO.  
BASS  
DRUMS

65 66 67 68 69 70 71 72

Legal View Only Requires Purchase

VOCAL

WOOK TO WOOK IT OUT. I PROM-ISE YOU KID. I'LL GIVE MORE THAN I GET. THAN I GET. THAN I GET. THAN I GET. OH, YOU KNOW IT-LL ALL TURN OUT...

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.

GR.

PNO.

BASS

DRUMS

73 74 75 76 77 78 79 80

Legal Use Requires Purchase



VOCAL

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.

BASS

DRUMS

I JUST HAVEN'T MET YOU YET. OH, I PROMISE YOU KID, TO GIVE SO MUCH MORE THAN I GET. I SAID, LOVE, LOVE.

Chord symbols: Cm7, Am9, Em, D, G

Measure numbers: 88, 89, 90, 91, 92, 93, 94, 95, 96



CONDUCTOR

HAVEN'T MET YOU YET

VOCAL LOVE, LOVE, LOVE, I JUST HAVEN'T MET YOU YET. LOVE, LOVE, LOVE, LOVE, I JUST HAVEN'T MET YOU YET.

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. Cm7 Am9 Em D G Cm7 Am9 Em7 D7

PNO.

BASS

DRUMS

97 98 99 100 101 102 103 104

Legal Use Requires Purchase