No Moon at All

Words and Music by REED EVANS and DAVE MANN
Arranged by SCOTT RAGSDALE

INSTRUMENTATION

Conductor
Vocal Solo
Solo B♭ Part (Substitute for Vocal)
Solo Eb Part (Substitute for Vocal)
Solo Bass Clef Part (Substitute for Vocal)
1st Eb Alto Saxophone
2nd Eb Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet

1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums
NOTES TO THE CONDUCTOR

At the indicated tempo (quarter note=136) this Latin chart should have a relaxed feel and maintain a steady tempo. Observe dynamics! After the big intro, come down to mezzoforte for the vocal. Backgrounds should always be subordinate to the vocal. Bring out the forte ensemble hits at the ends of the phrases, and then get back down under the vocal as indicated. The chart goes to a swing feel at m. 82 and back to straight eighths on beat 4 of m. 87, which leads into the key change at m. 90. The quarter note remains constant throughout.

RHYTHM SECTION
The various pieces of the Latin music puzzle must fit together like a glove. Each member of the rhythm section has a specific job to do, and, if done right, will give the chart a joyous, lilting feel. The players should listen closely to each other and lock in together.

Guitar: At m. 6, the guitar plays a pattern that carries throughout the whole chart and locks in with the piano. Play lightly with a full strum. At the swing section (m. 82) play the traditional “Freddie Green” style, accenting each quarter-note strum equally and emphasizing the lower notes of the chord.

Piano: The piano carries the feel with the written montuno lines. Maintain a strict tempo. Bring out the written solo at m. 56.

Bass: Play the written part simply and with strict time. The repetitive pattern should lock in with the other rhythm players to form a firm, steady feel. During the swing section (m. 82), play traditional walking bass.

Drums: The pattern at the beginning carries throughout the whole chart. Play lightly to keep the tempo moving and listen to the other rhythm section players. Note that the tom-tom notes on beat 4 simulate the conga drum.

THE HORNS
Play with strict time and always pay close attention to intonation, especially during unison passages (for example, as the saxes have in the intro and the “2nd time only” indication at m. 6). This also applies to the trombones, who have the unison melody at m. 32, and all brass at m. 48. Observe articulations to achieve clean unisons and tight ensembles. Note the marcato accents throughout; think “daht.”

There are optional lead line parts for B♭, E♭, and bass clef instruments in lieu of the vocal part.

VOCAL SOLOIST
The vocal range is from E♭ below middle C to third line B♭. The part is written an octave higher for clarity on the staff. The vocalist should study the song and practice it with the piano player to become comfortable with the melody. This may allow some freedom for personal expression. The feel is straight eighths throughout until the swing section at m. 82, and then back to straight eighths on beat 4 of m. 87. At m. 89, sing the last phrase in the new key. As always, good intonation is essential here.

Enjoy!

—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).
No Moon At All

Vocal

Should we want a
mass - phe
for in - spir - a
ion, dear
one scos will make it
clear
that it rought a
right
but bright moon - light might
in - ter - fare.