

The Very Thought of You

Words and Music by Ray Noble
Arranged by Scott Ragsdale

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
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

JAZZ
VOCAL
SERIES

NOTES TO THE CONDUCTOR

Arranged for your vocalist, *The Very Thought of You* is presented here as a classic ballad. At the indicated tempo, mm = 64–72, the band should be laid-back and relaxed. Although not indicated, the feel naturally leans towards straight eighths until the double-time swing section from mm. 35–47. At m. 47, the ensemble should use full force as the chart peaks dynamically, going back into half-time. At m. 51, the ensemble should return to the original feel with the return of the vocal.

Attention to the written dynamics will help ensure a lush and beautiful performance. Backgrounds should always be subordinate to the vocal. Bring out the band when the instrumental interlude is featured, and then back down when the vocalist enters again.

The last three measures should be conducted as needed.

THE RHYTHM SECTION

The rhythm section should provide a smooth and subtle canvas to the colors of the voice and horns. Keep steady time and observe dynamics. The guitarist should strive for a soft jazz sound and always blend well with the piano and bass. At m. 13, m. 29, and m. 51, the guitar plays a straight quarter-note strum to add a slight lift to the motion and then returns to the written rhythms as notated.

After the short introductory solo, the written piano part sets up the feel and mood of the piece and also supports the voicings in different sections throughout. The left hand often plays in unison with the bass in an ostinato figure through the first part of each A section. In the double-time section, the pattern changes to a different ostinato. These figures should be clean and steady, as the voicings are built upon this foundation.

The drummer begins on brushes, playing the classic ballad pattern on snare, and then switches to sticks at the double-time section, remaining with sticks through the end. There should be a big buildup leading into m. 47 in the short half-time ensemble shout.

THE HORNS

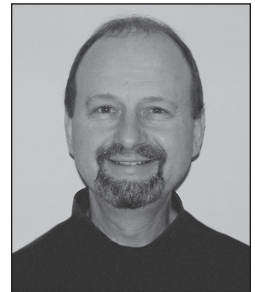
Always strive for good intonation, especially during unison passages, as with the trumpets at m. 13, trombones at m. 25, and saxes at m. 30. Trumpets are marked optional flugelhorns from the beginning through m. 33, and then switch to trumpets. If flugels are not available, use bucket mutes. At the double-time (m. 35), the unison sax melody is written to sound like it's still in half-time and should be played in a relaxed, laid-back fashion.

THE VOCALIST

The vocal range is from G below middle C to third-space B-flat with an optional C. The vocal part is written an octave higher than sung to keep the music in the staff. Pay careful attention to the melodic intervals, and as always, strive for good intonation. It is suggested that the vocalist study the song and practice with the piano player first to become comfortable with the melody. Check out various YouTube performances for comparisons.

Enjoy!

—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
47508S

THE VERY THOUGHT OF YOU

Words and Music by Ray Noble
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BALLAD ♩ = 66-74

8vs THROUGHOUT

5

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

BASS TROMBONE

SOLO CHORD CHANGES SHOWN IN PART.

CHORD CHANGES SHOWN IN PART.

w/BEUGHES

The ve - ry thought of you, and I for - get to do those lit - tle

1 2 3 4 5 6 7 8

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CONDUCTOR

THE VERY THOUGHT OF YOU

VOCAL
or - di - nar - y things that ev - 'ry - one ought to do. I'm feel - ing in a sort of day - dream, I'm hap - py as a queen, and

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

9 10 11 12 13 14 15 16

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CONDUCTOR

THE VERY THOUGHT OF YOU

21

VOCAL
fun - ny - tho it may seem, to me that's ev - ry - thing. The mere i - dea of you, the long - ing

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

17 18 19 20 21 22

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CONDUCTOR

THE VERY THOUGHT OF YOU

VOCAL
here for you, you'll nev - er know how slow the mo - ments go till I'm near to you, I see your

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

PNO.

BASS

DRUMS

The musical score is arranged in a standard orchestral format. The vocal line is at the top, with lyrics: "here for you, you'll nev - er know how slow the mo - ments go till I'm near to you, I see your". Below the vocal line are staves for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano (Grand Staff), Bass, and Drums. The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*), and articulation marks. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

CONDUCTOR

THE VERY THOUGHT OF YOU

VOCAL 29

face in ev - 'ry flow - er, your eyes in stars a - bove, it's just the thought of you, the ve - ry thought of you, my

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

29 30 31 32 33 34

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VOCAL
love...

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gtr. $E^7 \#9$ $G^7 \#9$ $F^{\#} \#9$ $B^{\#} \#9$ $E^{\#} \#9$ $B^{\#} \#9$ $E^{\#} \#9$ $B^{\#} \#9$

PNO.

BASS

DRUMS
To Snare

35 36 37 38 39 40 41 42



CONDUCTOR

- 7 -
(47) Tempo I (BALLAD)

THE VERY THOUGHT OF YOU

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 see your

43 44 45 46 47 48 49 50

FILL

The image shows a page of a musical score for the song 'The Very Thought of You'. It is a conductor's score, meaning it contains parts for all instruments and voices. The score is written in G major (one sharp) and 4/4 time. The tempo is marked 'Tempo I (Ballad)'. The page number is 7. The score includes parts for Vocal (Soprano, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), Trumpets (1-4), Trombones (1-3, Bass Trombone), Guitar, Piano, Bass, and Drums. The vocal line begins with the lyrics 'I see your'. The score is marked with measure numbers 43 through 50. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

CONDUCTOR 51

THE VERY THOUGHT OF YOU

VOCAL
face in ev - 'ry flow - er, your eyes in stars a - bove, it's just the thought of you, the ve - ry thought of you, my love...

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

51 52 53 54 55 56 57 58

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