

JAZZ VOCAL SERIES

Belwin JAZZ
a division of Alfred

Spring Is Here

Words by Lorenz Hart
Music by Richard Rodgers
Arranged by Scott Ragsdale

INSTRUMENTATION

Conductor
Vocal Solo
Solo B \flat Part
Solo E \flat Part
Solo Trombone Part
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

NOTES TO THE CONDUCTOR

Spring Is Here has been arranged for a vocalist and is performed as a straight-eighth ballad at a tempo of $mm=74$. The vocalist has room to display interpretive style on this haunting melody. After completing one full chorus with the vocal, the ensemble handles the melody. Beginning at m. 40, the chart transitions to a bossa nova feel with a slightly quicker tempo for contrast. The dynamic peak occurs between $mm. 64$ and 67 , followed by a slight ritard. for the vocalist to return to the original tempo. Note the ritard indicated at $mm. 88-89$ and m. 93, which can be conducted for clarification to the instrumentalists.

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 it is featured, then back down when the vocalist enters again.

The Rhythm Section

The rhythm section creates a smooth and subtle foundation for both the vocalist and the horns. Maintaining steady time and observing dynamics are crucial. The sense of forward motion is driven by the guitar and hi-hat working together through their eighth-note patterns. The guitarist should aim for a gentle jazz tone and always blend with the piano and bass.

The piano part includes various solo lines that support voicings throughout the piece. Occasionally, the pianist's left hand will play in unison with the bass to reinforce the bass line, as in the introduction.

The drummer should play the intro with soft mallets, then switch to sticks at m. 6. The chart begins with straight-eighths for the first chorus, then switches to the cross-stick bossa nova pattern at m. 40, returning to straight-eighths at m. 72. After the fermata at m. 89, switch to mallets until the end.

The Horns

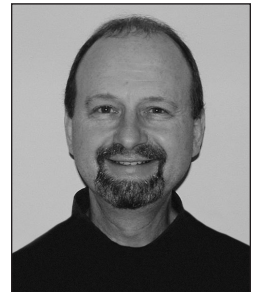
Always strive to play with good intonation, especially in unison passages, for example, the saxes in the introduction and $mm. 23$ and 24 or the trumpets at $mm. 40-43$. The saxes and trombones should listen carefully to each other and strive toward a good balance during several lush soli sections.

The Vocalist

The vocal range is from G below middle C to third space C. Listen carefully for the slightly unusual melodic intervals and, as always, strive for good intonation. I suggest the vocalist study the song and practice with the piano player first to become comfortable with the melody.

Best wishes for a great performance!

—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
504695

SPRING IS HERE

Words by Lorenz Hart
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STR. 8TH BALLAD ♩ = 78

VOCAL SOLO

1ST E♭ ALTO SAXOPHONE

2ND E♭ 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

QUIZAR

PIANO

BASS

DRUMS

Spring is here.

CUP MUTE

OPEN

E♭(HART)

E♭(HART)

E♭(HART)

F#11

B♭11

E♭(HART)

E♭(HART)

SUS. CYM. (W/MALLETS)

TOMS (W/MALLETS)

H.H. (CLOSED)

S.D. (W/STICKS)

1 2 3 4 5 6 7

VOCAL
 Why does-n't my heart go danc - ing? Spring is here. Why is - n't the waltz en - tranc - 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. *E7(9)(11/13)* *E7(9)* *G7(9)* *C7(b9)* *F#m7* *G#m7* *C9* *F#m7* *A7(b9/Bb)*

PNO.

BASS

DRUMS

8 9 10 11 12 13



14

VOCAL
No de - sire, no am - bi - tion leads me, may - be it's be - cause no - bod - y

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.
E^bmaj7 E^bmaj7/D Cm7 Fm7 E^bmaj7 E^b7(9/13) A^bmaj7 G7(9/13) Cm9 Am7(b9) A^b6 E^b6/G

PNO.

BASS

DRUMS
PLAY TIME

14 15 16 17 18 19



22

VOCAL
needs me. Spring is here. Why does not the breeze de - light me?

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.
BASS
DRUMS

(CUP MUTE)
(CUP MUTE)
(CUP MUTE)
(CUP MUTE)

F#m7 B13 F#m7 B13 E7(m7) E7(m7) E7(m7)

LIGHT FILL

20 21 22 23 24 25



VOCAL
 Stars ap - pear. Why does-n't the night in - vite me? May - be it's be - cause no - bod - y

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.
 BASS
 DRUMS

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OPEN
 OPEN
 OPEN
 OPEN

Qm7(b9) Q7(b9) Fm7 Qm7 Q7(b9) Fm7 D9 Ebm7 Cm7 Am7(b9) A7(b) Eb/G

LIGHT FILL

26 27 28 29 30 31

VOCAL
loves me. Spring is here, I hear.

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.
F#m7 B9 G#m11 B7#9 G#m7 Cm7 F#m7 B7#9 E7(b9)(#m7) E7#9

PNO.

BASS

DRUMS

32 33 34 35 36 37

POCO ACCEL.

40 SLIGHTLY FASTER - BOSSA NOVA $\text{♩} = 92$

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. *E♭(M47)* *D♭15* *G7(F#11)* *Cmaj(M47)* *Cmaj9* *F#m11* *F9(F#11)* *Ewith* *A11*

PNO.

BASS

DRUMS *CROSS STICK*

38 39 40 41 42 43



VOCAL

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.

BASS

DRUMS

44 45 46 47 48 49

Chord progression: G#m7, C#5, C#7(b9), F#m9, B#m, E#m7, A7(b9), D#m7(b9), G7(b9), C#m7, A#m9, D#m7, G#m7, C#5(b9)



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

PLAY TIME

50 51 52 53 54 55

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56

VOCAL

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.

BASS

DRUMS

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56 57 58 59 60 61

Chord progression: C7(#9), C6, C7(#9), C6, G#17, C15, F#17, Bb9

Drum notation: PLAY TIME

64 rit.

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. E m7(b9) A7(b9) D m7(b9) G15 E m7 D m7 C major9 B major9(#11) A major9 A b9 D m11 F m9 B b15

PNO.

BASS

DRUMS

62 63 64 65 66 67

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VOCAL

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

72

Spring is here.

To CUP MUTE

(CUP MUTE)

OPEN

E7(9)

A7(9)

D9(11)

G(9)(b9)

Cmaj

A7(9)/G

B7(9)

B7(b9)

E7(b9)/Bb

CRASH

OPEN

68

69

70

71

72

73

VOCAL
 Why does-n't my heart go danc - ing? Spring is here. Why is - n't the waltz en - tranc - ing?

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.

GRE
 PNO.
 BASS
 DRUMS

74 75 76 77 78 79

LIGHT FALL



80

VOCAL
May - be it's be - cause no - bod - y loves me. Spring is here, pret - ty flowers... ap -

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.

BASS

DRUMS

80 81 82 83 84 85 86

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rit. A TEMPO

rit.

VOCAL
 pear. Yes, spring is here, I hear.

ALTO 1
 m²

ALTO 2
 m²

TENOR 1
 m²

TENOR 2
 m²

BARI.
 m²

TRP. 1
 (CUP MUTE)

TRP. 2
 (CUP MUTE)

TRP. 3
 (CUP MUTE)

TRP. 4
 (CUP MUTE)

TBN. 1
 (CUP MUTE)

TBN. 2
 (CUP MUTE)

TBN. 3
 (CUP MUTE)

BASS TBN.
 (CUP MUTE)

GTR.
 C7(b9) C7(b9) F#11 Eb9 Eb11 Eb13(b9) Eb9(maj7) Eb9#9 Eb9(maj7) F#11 Eb11 Eb9(maj7)

PNO.

BASS

DRUMS
 MALLETS

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