

# JAZZ VOCAL SERIES



# 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

## 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 flugelhorn 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

GUITAR

PIANO

BASS

DRUMS

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



## CONDUCTOR

- 2 -

## 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.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 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

- 3 -

## THE VERY THOUGHT OF YOU

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 (Squads.) SOLI

ALTO 2 (Squads.) SOLI

TENOR 1 (Squads.) SOLI

TENOR 2 (Squads.) SOLI

BARI. (Squads.) SOLI

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gtr. Gm7 G7 F#11 F#15 Fm7 C7(b9) B7(b9) Bb11 Bb15(b9) Eb11 Eb15

PNO.

BASS

DRUMS

17 18 19 20 21 22

## CONDUCTOR

- 4 -

## 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.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

PNO.

BASS

DRUMS

23 24 25 26 27 28

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## 29

- 5 -

THE VERY THOUGHT OF YOU

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

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VOCAL

love...

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

To Snare

35 36 37 38 39 40 41 42

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VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

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I see your

43 44 45 46 47 48 49 50

FILL

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. F#m7 b7 A7(b9) G7(b9) Cm7 Eb/Bb Am7(b9) A7m7 Gm7 C7(b9) F#m7 b7(b9) G7(b9) Eb/Bb Cm7

PNO.

BASS

DRUMS

51 52 53 54 55 56 57 58

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