

JAZZ VOCAL SERIES

Belwin JAZZ
a division of Alfred

But Not for Me

(from *Girl Crazy*)

Music and Lyrics by George Gershwin and Ira Gershwin

Arranged by Scott Ragsdale

INSTRUMENTATION

Conductor
Vocal Solo
Solo B \flat Part (Substitute for Vocal)
Solo E \flat Part (Substitute for Vocal)
Solo Bass Clef 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

But Not for Me captures the west coast “cool swing” flavor to feature your vocalist. Starting out with a bluesy bass line, this chart flows easily through the vocal chorus to a full unison ensemble brass section at m. 43, followed by a sax soli at m. 51 and trombone solo at m. 59. Bring the band down dynamically again for the return of the vocal at m. 75, and we close out with the return of the bluesy bass line to take it home. At the indicated tempo of 134–138BPM, focus on maintaining a steady yet relaxed tempo throughout, regardless of the dynamic level. The band should always be dynamically subordinate to the vocal.

The Rhythm Section

The Freddie Green style of guitar comping is very important to the swing groove. The guitarist should study this well-known comping style by listening to the recordings of the Count Basie Orchestra to develop the ability to voice three-note chords in the lower register. FYI, Freddie Green was Basie’s guitarist for many years and perfected the iconic swing comping style. To achieve a bright, acoustic-quality sound, ask the guitarist to use a medium-thick pick and hold it loosely between the thumb and index finger. Strum straight quarter notes, muting the sound of the chord right after each strum. The guitarist’s quarter-note rhythm should perfectly mesh with the bass and drums, creating a powerful drive.

The written piano part is a good example of how big-band piano is used to “play in the holes” to sprinkle color over the band. At the beginning and end of the chart, he or she plays the single written chord to answer each statement by the bass.

The drummer should lock in time with the bass and guitar. He or she should take care to switch from the hi-hat pattern to ride cymbal and back again where indicated, always concentrating on keeping good time. Direct the drummer to set up the bigger ensemble figures, as in mm. 7, 23, 41, and 73.

The Horns

Always strive for good intonation, especially during unison passages, as in the opening and closing measures with the alto sax, trumpet, and guitar. Also, the saxes and trumpets at m. 76, and all the *forte* brass are in unison at m. 43. In the traditional swing style, the horns can “lay back” a little (but not too much) as the rhythm section maintains a steady tempo. The brass section has a turn written at mm. 45 and 49. This should be played as a flip performed more with the lip than by fingering the grace notes. Nice long fall for the brass at m. 59. Concerning articulation, some notes have a *staccato* articulation and others a *marcato* (▲) or a rooftop accent; the difference being that *staccato* markings indicate that notes are to be played detached and lightly, while notes with *marcato* accents are to be played detached with a moderate accent.

The Vocal Soloist

The vocal range is from B₂ below middle C to third space C. A good habit for the vocalist is to study the song and practice with the piano player first to become familiar with the melody. In the jazz style of singing, some personal interpretation may be used. I suggest careful attention directed to the melodic intervals, and of course strive for good intonation at all times.

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
45083S

BUT NOT FOR ME

(from *Girl Crazy*)

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COOL SWING ♩ = 154-158

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

GIUITAR

PIANO

BASS

DRUMS

They're writ - ing

CHORD CHANGES SHOWN IN PART.

SOLO CHORD CHANGES SHOWN IN PART.

H.H.

(w/ ALTO SAX AND TRP.)

8^b15

7^b17

6^b15

1 2 3 4 5 6 7 8

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CONDUCTOR

VOCAL
songs of love, but not for me. A luck - y star's a - bove, but not for me. With love to

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

9 10 11 12 13 14 15 16

CONDUCTOR [7]

BUT NOT FOR ME

VOCAL
lead the way, I've found more skies of gray than any Russian play could guarantee. I was a

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.

GRE. *E♭ FREDDIE GREEN STYLE* Cm7 F7 B♭9 Cm7 Cm7 D7 Cm7 G7 F#

PNO.

BASS

DRUMS *RIDE Cym.*

17 18 19 20 21 22 23 24



CONDUCTOR 25

BUT NOT FOR ME

VOCAL
fool to fall and get this way, Heigh - ho! A - las! and al - so lack - a - day. Al - though I

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

CONDUCTOR 43

This musical score is for the song "But Not for Me". It includes parts for a conductor, vocalists, and various instruments. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) feature a melodic line with a key signature of one flat and a 4/4 time signature. The instrumental parts include Trumpets (1-4), Trombones (1-3), Bass Trombone, Guitar, Piano, Bass, and Drums. The guitar part includes a chord progression: Bb, Gm7, Cm7, F#11, Bb, Gm7, Cm7, F7, D7/F#, Gm7, C7, F#11, F7, F#11, Bb7, F#m7, Bb7. The piano part features a complex harmonic accompaniment. The bass part provides a steady rhythmic foundation. The drum part includes a "Ride Cym." pattern. The score is marked with measure numbers 43 through 50 at the bottom.

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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

67 68 69 70 71 72 73 74

It all be -

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CONDUCTOR

VOCAL
gan so well but what an end, this is the time a fel - ler needs a friend. When ev - 'ry

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TRP. 1
TRP. 2
TRP. 3
TRP. 4
TRBN. 1
TRBN. 2
TRBN. 3
BASS TRBN.
GTR.
PNO.
BASS
DRUMS

75 76 77 78 79 80 81 82

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Detailed description: This is a page of a musical score for the song 'But Not for Me'. The page is numbered 10. It features a vocal line at the top with lyrics: 'gan so well but what an end, this is the time a fel - ler needs a friend. When ev - 'ry'. Below the vocal line are staves for various instruments: Alto 1 and 2, Tenor 1 and 2, Baritone, Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score includes musical notation such as notes, rests, and chords. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page. At the bottom, measure numbers 75 through 82 are indicated.

CONDUCTOR 83

BUT NOT FOR ME

VOCAL
hap - py plot ends with a mar - riage knot, and there's no knot for me. I guess he's not for me.

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

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83 84 85 86 87 88 89 90 91 92

FILL

CONDUCTOR

BUT NOT FOR ME

93

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

He's not for me.

217.

SOLO

H.H.

SOLO

93 94 95 96 97 98 99 100 101

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