

SCORE

# The Very Thought of You

Composed By Ray Noble

Arranged by Ryan Kerwin

## STRAIGHT 8's

♩ = 65

A

Musical score for 'The Very Thought of You' featuring saxophones, trumpets, trombones, guitar, piano, and drums. The score is in 4/4 time with a tempo of 65 beats per minute. The key signature has three flats (B-flat major or D-flat minor). The score is divided into five measures, with dynamics ranging from piano (p) to fortissimo (ff). The saxophone section includes Alto Sax 1 & 2, Tenor Sax 1 & 2, and Baritone Sax. The trumpet section includes Trumpet in B-flat 1, 2, 3, and 4, with the second trumpet part marked '(FLUGEL)'. The trombone section includes Trombone 1, 2, 3, and 4. The guitar part is marked with 'Gua' and 'p'. The piano part includes chords: A<sup>7</sup>ma7(add4), Ema<sup>7</sup>(#11), Dma<sup>7</sup>Cmi<sup>7</sup>, B<sup>b</sup>mi<sup>7</sup>, E<sup>b13</sup>sus, and E<sup>b13</sup>(b9). The drum set part includes 'BRUSHES' and a 'Cymbal Roll'.

1

2

©

3

4

5

# The Very Thought of You

2

**B**

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B> Trp. 1

B> Trp. 2

B> Trp. 3

B> Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

PNO.

A.B.

DRUMS

As Written:

(OPEN)

Sparsely

$A^b ma^7$   $B mi^7/E^b$   $A^b ma^7$   $B^b mi^7/E^b$   $A^b ma^7$   $B^b mi^7/E^b$   $A^b ma^7$   $B^b mi^7/E^b$

6 7 8 9

# The Very Thought of You

A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
B. Sax.

B♭ Trp. 1  
B♭ Trp. 2  
B♭ Trp. 3  
B♭ Trp. 4

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4

Gtr.  
Pno.  
A.B.  
DRUMS

Chord progression: A<sup>9</sup>ma<sup>7</sup>, B<sup>9</sup>mi<sup>7</sup>, B<sup>o7</sup>, Cmi<sup>7</sup>, B<sup>9</sup>, B<sup>b13</sup>sus, B<sup>b13</sup>(411), B<sup>b9</sup>, F<sup>7(b9)</sup>, F<sup>7(b9)</sup>

(Double Time feel)

Dynamic markings: *mp*, *mf*, *fp*, *p*

# The Very Thought of You

4

C

A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
B. Sax.  
B> Trp. 1  
B> Trp. 2  
B> Trp. 3  
B> Trp. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
Pno.  
A.B.  
Drums

Chord progression:  $B^b mi^9$ ,  $E^b9$ ,  $G mi^{7(b5)}$ ,  $C7alt$ ,  $F mi^{(add9)}$ ,  $E^{7(\sharp9)}$ ,  $D^b/E^b$ ,  $D mi^{9(b5)}$ ,  $G^{7(\sharp13)}$

Performance instructions: *mp*, *mf*, *As Written:*, *(CUP)*

# The Very Thought of You

CONDUCTED

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B> Trp. 1

B> Trp. 2

B> Trp. 3

B> Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

PNO.

A.B.

DRUMS

(HARMON)

(CUP)

(Lead)

Cmi

F 13(411)

F 7alt

B<sup>b</sup>mi<sup>9</sup>

(Opt. 8vb)

18 19 20 21 22

# The Very Thought of You

6

**D** A TEMPO

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.

B> Trp. 1  
B> Trp. 2  
B> Trp. 3  
B> Trp. 4

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4

FG Style:  
Gtr. A<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> Cmi<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> /E<sup>b</sup> A<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> Cmi<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> /E<sup>b</sup>

Upper Register Fills in Octaves:  
Sim.:  
Gtr. A<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> Cmi<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> /E<sup>b</sup> A<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> Cmi<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> /E<sup>b</sup>

A.B.  
Drums  
mp

23

24

25

26

# The Very Thought of You

A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
B. Sax.

B. Trp. 1  
B. Trp. 2  
B. Trp. 3  
B. Trp. 4

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4

Gtr.  
Pno.

A.B.  
DRUMS

Chord progression: A<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> B<sup>o7</sup> Cmi C<sup>7</sup>(#9) B<sup>9</sup>(#11) Fmi<sup>9</sup>/B<sup>b</sup>

(Double Time feel)

27 28 29 30

# The Very Thought of You

8

**E** **F** **RIT.**

A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
B. Sax.  
B. Trp. 1  
B. Trp. 2  
B. Trp. 3  
B. Trp. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
Pno.  
A.B.  
Drums

*mp* *mf* *f* *ff* *p* *mf* *f* *ff* *p* *f* *ff*

$B^b mi^7$   $E^{b13}$   $G mi^7(b5)$   $C7alt$   $F mi^7$   $E^{7(b9)/E^b}$   $D mi^7(b5)$   $G^{7(b9)}$   $C mi^{11}$   $B^{7(b9)}$   $B^b mi^7/E^b$  FILL

31 32 33 34 35 36



SWING ♩'s

♩ = 65

G

Musical score for "The Very Thought of You" (Swing). The score includes parts for Saxophones (A. Sx. 1 & 2, T. Sx. 1 & 2), Trumpets (B. Trp. 1, 2, 3, 4), Trombones (Tbn. 1, 2, 3, 4), Guitar (Gtr.), Piano (PNO.), and Drums (DRUMS). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked as ♩ = 65. Dynamics range from *p* (piano) to *mf* (mezzo-forte). The score features various musical notations including slurs, accents, and specific chord voicings such as  $A^bma7(add4)$  and  $G^{13}sus$ . The guitar part includes the instruction "(Lush) with lots of clusters". The piano part includes the instruction  $g^{vb}$ . The drum part includes the instruction "(Brushes, swing)". Measure numbers 37 through 44 are indicated at the bottom of the page.



I

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.

B> Trp. 1  
B> Trp. 2  
B> Trp. 3  
B> Trp. 4

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4

Gtr.  
PNO.

Active 2 Feel,  
a la Larry Grenadier

A.B.  
DRUMS

Cma7 Dmi7 E mi7 Dmi Cma7 Dmi7 E mi7 Dmi7  
Cma7 Dmi7 E mi7 Dmi Cma7 Dmi7 E mi7 Dmi7  
Cma7 Dmi7 E mi7 Dmi Cma7 Dmi7 E mi7 Dmi7

The Very Thought of You

J

A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
B. Sax.

B> Trp. 1  
B> Trp. 2  
B> Trp. 3  
B> Trp. 4

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4

Gtr.  
Pno.

A.B.  
DRUMS

Chord progression: Cma<sup>6</sup>, Dmi<sup>7</sup>, E<sup>b</sup>7, E<sup>b</sup>mi<sup>9</sup>, E<sup>b</sup>13, D<sup>7</sup><sub>sus</sub>, D<sup>7</sup>(<sup>#</sup>11), D<sup>7</sup>, A7<sup>alt</sup>

61 62 63 64 65 66 67 68

The Very Thought of You

K

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B> Trp. 1

B> Trp. 2

B> Trp. 3

B> Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

PNO.

A.B.

DRUMS

Dmi G<sup>13</sup> Bmi<sup>7(b5)</sup> E<sup>7(13)</sup>

G<sup>13</sup><sub>sus</sub> Bmi<sup>7(b5)</sup> E<sup>7(13)</sup> Ami<sup>9</sup>

(2 Feel cont)

*mp* *mf* *fp*

3

The Very Thought of You

A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
B. Sax.

B> Trp. 1  
B> Trp. 2  
B> Trp. 3  
B> Trp. 4

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4

Gtr.  
Pno.  
A.B.  
DRUMS

Ami<sup>9</sup> A<sup>b7(4#)</sup> F/G F<sup>#</sup>mi<sup>7(b5)</sup> B7alt

A<sup>b7(4#)</sup> F/G F<sup>#</sup>mi<sup>11(b5)</sup> B<sup>7(b9)</sup> B<sup>7(4#)</sup> F<sup>9</sup> E<sup>mi</sup><sup>9</sup>

73 74 75 76



The Very Thought of You

STRAIGHT J's

M

J = 65

A. Sax. 1  
mf — f — mf — f — *ff* — f

A. Sax. 2  
mf — f — mf — f — *ff* — f

T. Sax. 1  
mf — f — mf — f — *ff* — f

T. Sax. 2  
mf — f — mf — f — *ff* — f

B. Sax.  
mf — f — mf — f — f

B. Trp. 1  
*ff* — *ff*

B. Trp. 2  
*ff* — *ff*

B. Trp. 3  
— — — — —

B. Trp. 4  
*ff* — *ff*

Tbn. 1  
mf — f — mf — f — *ff*

Tbn. 2  
mf — f — mf — f — *ff*

Tbn. 3  
mf — f — mf — f — *ff*

Tbn. 4  
mf — f — mf — f — *ff*

Gtr.  
mf (Style) — f — mf — f — *ff*  
A<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> Cmi<sup>7</sup> Bmi<sup>7</sup> / E<sup>b</sup> A<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>ma<sup>7</sup> Cmi<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> A<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> B<sup>o7</sup>

PNO.  
mf — f — mf — f — *ff*  
(As wide as possible) A<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> B<sup>o7</sup> Cmi<sup>7</sup> B<sup>b</sup>mi<sup>7</sup> / B<sup>b</sup>

A.B.  
f — mf — f

DRUMS  
mf — f

85 86 87 88 89 90 91 92





**P**

CONDUCTED  
SLOWER

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B> Trp. 1

B> Trp. 2

B> Trp. 3

B> Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

PNO.

A.B.

DRUMS

*p* *mp* *fp* *f* *8va* *f* *p*

(Indeterminate; continuously roll the chord)

(Fill: ascending to top of keyboard)

(Soloistic on cymbals)

(No Break)

(Cadenza)

With yearning...

(In Stand)

(In Stand)

(In Stand)

(In Stand)

$A^{\flat}ma7(add4)$

(Opt. 8vb)

(Fill on Cymbals)

99 100 101 102 103