

**JAZZ  
VOCAL  
SERIES**

# Oh, Lady Be Good

Music and Lyrics by George 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 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 the range of a female vocalist, *Oh, Lady Be Good* is presented here as a samba that will be fun for the band and audience alike. At the indicated tempo,  $\text{♩} = 92$ , the band should strive for a buoyant and relaxed feel with straight eighth notes throughout. Pay attention to dynamics and keep the backgrounds subordinate to your vocalist. At m. 55, it's the band's chance to shine as they "trade fours" with the vocalist; remember to bring the volume down for the vocalist's four-bar exchanges. That section is followed by a sax soli and some interplay with the brass to finish the chorus.

A short drum solo sets up a slight change of feel at m. 89 with an ostinato bass figure at the same tempo, and then the vocalist rejoins to sing the rarely heard but clever verse to the song. The last chorus is back to the original samba feel with a raised half-step modulation for the final eight measures and a tag. The chart wraps up with a recap of the introduction in the new key.

### The Rhythm Section

The rhythm section should strive to provide a smooth and solid foundation for the band. The goal is to maintain steady time and observe dynamics. The drummer can and will set the dynamic for the band, meaning if the drummer plays too loud the horns will do the same, if the drummer plays accurate dynamics, the ensemble will respond accordingly.

The guitarist has a significant role in keeping the feel, striving to produce a soft jazz sound and always blending well with the piano and bass. Play the rhythm as written or tastefully embellish, and comp as indicated.

The piano primarily provides harmonic "pads" for the band and vocalist. The left hand doubles the bass throughout so if the bassist is a strong player, the piano may omit the LH when doubling the bass.

It's the job of the bass and drums to lay down the basic "2 feel" of the samba by accenting the half note throughout. Keep it simple and focus on keeping good time, which sounds simple but can be a challenge. I highly recommend all members of the rhythm section listen to a variety of professional band recordings to hear what is possible with a samba groove. Listening and learning from the pros is always an excellent educational tool.

### The Horns

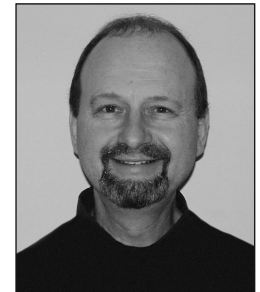
Strive for a solid and balanced sound whether it's with the full ensemble or a lighter section. Observe dynamics and always strive to not to overpower the vocalist when playing background passages. Always focus on good intonation, especially in unison passages such as the saxes in mm. 12, 13 and 14; the trumpets in mm. 23 and 24; and the trombones in mm. 33–36. Focus on how the written articulations will play a major role in the feel, tightness, and concept of the ensemble. Another thought is the horns should strive to play lighter than usual to avoid laying back, which will help keep the tempo moving forward.

### The Vocalist

The vocal range is from G below middle C to third line B $\flat$ . Pay careful attention to the melodic intervals and strive for good intonation. The modulation at m. 137 is set up by the band, and the vocalist will focus on careful listening to find the pickup notes in m. 136. There are numerous recordings of *Oh, Lady Be Good* by great jazz singers. Listening is always a terrific way to learn a song!

Please 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  
51904S

# OH, LADY BE GOOD

Music and Lyrics by  
George and Ira Gershwin  
Arranged by Scott Ragsdale

SAMBA  $\text{♩} = 92$

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

GIITAR

PIANO

BASS

DRUMS

UNISON

DIV.

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CHORD CHANGES SHOWN IN PART.

L.H. DOUBLES BASS THROUGHOUT—TACET IF DESIRED

CHORD CHANGES SHOWN IN PART.

Cr. Cym. H.H. S.O.

1 2 3 4 5 6 7 8

F#m7 F#m7(b9) E#m7 A#m Eb9(b9) D#m7 G#m G#m(b9) C#m A7(#9) D#m7 G7(#9) C#m9



9

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

UNISON

UNISON

UNISON

UNISON

W/TSNG.

G11

Cmaj9

G11

Cmaj9

G11

Cmaj9

G11

Cmaj9

G11

G15(b9)

me

9

10

11

12

13

14

15

16

17

VOCAL  
Oh, sweet and love - ly la - dy be good, Oh, la - dy be good, to me.

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.

GR. C#9 F#9 C#9 E#7 A9 D#7 G#9 C/E E#9 D#7 G#9

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

UNISON

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25

VOCAL  
I am so aw - fully mis - un - der - stood, so, la - dy be good to me.

ALTO 1  
UNISON

ALTO 2  
m2 UNISON

TENOR 1  
m2 UNISON

TENOR 2

BARI.

TPT. 1  
DIV.

TPT. 2  
DIV.

TPT. 3  
DIV.

TPT. 4  
DIV.

TBN. 1  
m2

TBN. 2  
m2

TBN. 3  
m2

BASS TBN.  
m2

GTR.  
Cmaj7 C6 F#5 C/E A7(b9) Dm9 G15

PNO.  
C6 F#5 C/E A7(b9) Dm9 G15

BASS

DRUMS  
FILL

25 26 27 28 29 30 31 32

33

VOCAL  
Oh, please have some pit - y. I'm all a - lone in this big cit - y. I tell you,

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.  
F#m7 F#m7(b9) B7(b9) D7(b9)/G C6 Bm7(b9) E9 A7m B7(b9) A7m A7(b9) G11 G13

PNO.  
BASS  
DRUMS

33 34 35 36 37 38 39 40

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41

VOCAL  
I'm just a lone - some... babe in the wood, so, la - dy be good... to me!

ALTO 1 UNISON  
ALTO 2 UNISON  
TENOR 1 UNISON  
TENOR 2  
BARI.  
TRP. 1  
TRP. 2  
TRP. 3  
TRP. 4  
TBN. 1  
TBN. 2  
TBN. 3  
BASS TBN.

GR. C#m F#m C#m/E Bb A7(b9) D#m7 G#m Cm#9

PNO.  
BASS  
DRUMS

41 42 43 44 45 46 47

W/TBNs.



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

UNISON

UNISON

UNISON

UNISON

G#11

C#11

G#11

C#11

G#11

C#11

G#11

TOMS

48

49

50

51

52

53

54

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

La - dy be good to me...

UNISON

UNISON

UNISON

UNISON

C#9 C#9 E#7 E#9 D#9 G#11 G#13 C#6/E A7(9#) D#9 G#13

FILL

55 56 57 58 59 60 61 62

03

VOCAL

Oh, la - dy be good to 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

03 04 05 06 07 08 09 70

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71

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.

GRG.

PNO.

BASS

DRUMS

UNISON

UNISON

UNISON

UNISON

UNISON

F#m7 F#m7 D7(b9)/G Cm7 Bm7(b9) E7(b9) Am Bb(b9) Am7 D7 Dm7 Ab(b9) Gm G7(b9)

me 71 72 73 74 75 76 77 78

79

VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. w/BRASS

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR. Cm7 F13 Bb13 A7(b9) A7(b9) Dm7 A7(b9) G11 Eb11

PNO.

BASS

DRUMS

79 80 81 82 83 84 85

SOLO

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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.

GRE.

PNO.

BASS

DRUMS

HAND OVER BELL  
WAAA

HAND OVER BELL  
WAAA

HAND OVER BELL  
WAAA

HAND OVER BELL  
WAAA

Ahi

B7(b9)

Ahi

B7(b9)

END SOLO

86

87

88

89

90

91

92

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93

VOCAL  
Lis - ten to my tale of woe, it's ter - rib - ly sad but true. All dressed up, no place to go, each eve - ning I'm aw - fully blue.

ALTO 1  
UNISON

ALTO 2  
UNISON

TENOR 1  
UNISON

TENOR 2  
UNISON

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.  
Ami Eb7(b9) Ami E7 Dmi7 G#9 C Dmi7 C/E F C/G G9 C

PNO.

BASS

DRUMS  
m2 93 94 95 96 97 98 99 100



101

VOCAL  
I must win some hand-some guy, ... can't go on like this. I could blos - som out, I know, ... with some-bod - y just like you. So,

ALTO 1 DIV.  
ALTO 2 DIV.  
TENOR 1 DIV.  
TENOR 2 DIV.  
BARI. m2

TRP. 1  
TRP. 2  
TRP. 3  
TRP. 4

TBN. 1 m2  
TBN. 2 m2  
TBN. 3 m2  
BASS TBN. m2

GTR. Dmi7 G7 C Dmi7 G7 C Aacc7 Bmi7 C#mi7 Dmi6 A/E A Dmi7 G7(#9)

PNO.  
BASS  
DRUMS

101 102 103 104 105 106 107 108 109 110





VOCAL  
oh, sweet and love - ly la - dy be good, oh, la - dy be good to me.

ALTO 1  
UNISON

ALTO 2  
UNISON

TENOR 1  
UNISON

TENOR 2  
UNISON

BARI.

TRP. 1  
Turn DIV.

TRP. 2  
Turn DIV.

TRP. 3  
UNISON DIV.

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.  
C#9 F#9 C#9 E#m7 A9 Dm7 G#9 C/E E#9 Dm7 G#9

PNO.

BASS

DRUMS

111 112 113 114 115 116 117 118

119

VOCAL  
I am so aw - fully mis - un - der - stood, so, la - dy be good to me.

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.  
Cmaj7 C6 F#5 C/E A7(9)

PNO.  
BASS  
DRUMS  
FILL

119 120 121 122 123 124 125 126

127

VOCAL  
Oh, please have some pity. I'm all alone in this big city.

ALTO 1  
UNISON

ALTO 2  
UNISON

TENOR 1  
UNISON

TENOR 2  
UNISON

BARI.  
UNISON

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1  
SOLI

TEN. 2  
SOLI

TEN. 3  
SOLI

BASS TEN.  
SOLI

GTR.  
Fmaj7 E#m7(b5) B7(b9) D9(#9)/G Cm7 Bm7(b5) E7(b9) Am C/E D15(#11) G#11

PNO.

BASS

DRUMS

127 128 129 130 131 132 133



137

VOCAL

I tell you, I'm just a lone - some... babe in the wood, so,

ALTO 1 UNISON DIV. A

ALTO 2 UNISON DIV. A

TENOR 1 UNISON DIV. A

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.  $A^{11}$   $A^{15}$   $D^{\#9}$   $G^{\#9}$   $D^{\#7}$   $B7$   $B7(b9)$

PNO.

BASS

DRUMS

VOCAL  
la - dy be good to me! So, la - dy be good to me!

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.

GR. E $\flat$ mi7 A $\flat$ 25 A $\flat$ 25/G $\flat$  Fmi7(b9) B $\flat$ 7(b9) E $\flat$ mi7 A $\flat$ 25 G $\flat$ mi7 G $\flat$ mi7(b9)

PNO.

BASS

DRUMS

141 142 143 144 145 146 147

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VOCAL

Oh, won't 'cha be good to me!

ALTO 1 UNISON DIV.

ALTO 2 UNISON DIV.

TENOR 1 UNISON DIV.

TENOR 2 UNISON DIV.

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. (Gtr)(um7) B9 F#m7 Bbm E13(b9) Ebm7 A7m A7(b9) D7(b9) B7 C7 D7(b9)

PNO.

BASS

DRUMS