

# Everything

Michael Buble, Alan Chang, Amy Foster

$\text{♩} = 118$

Ab Fm7 Bb7 Db Eb13 Ab Fm7 Bb Db Eb13 Ab Fm7 Bb7

Voice

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Guitar

Piano

Bass Guitar

Drums

$\text{♩} = 118$

4

7 Dbm Dbm/Eb Ab Eb13 Ab Fm7 Bb7 Db Eb13 Abmaj7 Eb13

Voice: You're a fal - ling star, you're the get aw - ay car. You're teh line in the sand, when I go too far. You're the swim  
rou - sel, you're a wish - ing well, and you light me up, when you ring my bell, you're a mys-

Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bari. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
J. Gtr.  
Pno.  
Bass  
Dr.

2nd time only

9 4

13

Ab Fm7 Bb7 Db Eb13 Abmaj7 Eb13 Ab Fm7 Bb7

Voice  
 ming pool on an Aug - ust day. And you're the per fect - thing to say. And you play it coy, but it's kind - a cute, ah, when you  
 tery, — you're from out - er space, you're eve - ry miu - ute of my day. And I can't be - lieve, uh, that I'm your girl, and I get.

Alto 1  
 mp

Alto 2  
 mp

Tenor 1  
 mp

Tenor 2  
 mp

Bari. Sax.

2nd time only

Tpt. 1  
 2nd time only

Tpt. 2  
 2nd time only

Tpt. 3  
 2nd time only

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Ab Fm7 Bb7 Db Eb11 Abmaj7 Eb11 Ab Fm7 Bb7

J. Gtr.

Pno.  
 Ab Fm7 Bb7 Db Eb11 Abmaj7 Eb11 Ab Fm7 Bb7

Bass  
 Ab Fm7 Bb7 Db Eb11 Abmaj7 Eb11 Ab Fm7 Bb7

Dr.  
 Light fill 17

Chord progression: D♭m, D♭m/E♭, A♭, E♭13, A♭, Fm7, B♭7, D♭m, D♭m/E♭, A♭

Lyrics: smile at me you know ex - at - ly what to do. Ba - by don't pre tend that you don't know it's true. 'Cause you can see it when look at you. A it's a craz to kiss you, ba - by, just be - cause I can. What - ev - er comes our way, ah, we'll see it's through, And you know that's what your love can do.

mp

4

Light fill

25 Db Eb Ab Fm7 Db Eb Fmaj7 Ebmaj7 Ab7 Dbmaj7 C+7 Fm Fm/Eb

Voice  
y life, and through these crazy times, it's you, it's you, You make me sing, you're every line

Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bari. Sax.

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.

J. Gtr.  
Pno.  
Bass  
Dr.

Play both times

25

31  $Bb^9/C$   $Dbm/Eb$  1.  $Ab$  **33**  $Fm^7$   $Bb^7$   $Dbm$   $Dbm/Eb$   $Ab$   $Eb^{13}$

Voice  
 You're eve - ry word, You're eve - ry - thing. You're a ca -

Alto 1 *mf*

Alto 2 *mf*

Tenor 1 *mf*

Tenor 2 *mf*

Bari. Sax. *mf*

Tpt. 1 *mf* Flugelhorn

Tpt. 2 *mf* Flugelhorn

Tpt. 3 *mf* Flugelhorn

Tpt. 4 *mf* Flugelhorn

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.  $Bb^9/D$   $Dbm/Eb$   $Ab$   $Fm^7$   $Bb^7$   $Dbm$   $Dbm/Eb$   $Ab$   $Eb^{11}$

Pno.  $Bb^9/D$   $Dbm/Eb$   $Ab$   $Fm^7$   $Bb^7$   $Dbm$   $Dbm/Eb$   $Ab$   $Eb^{11}$

Bass  $Bb^9/D$   $Dbm/Eb$   $Ab$   $Fm^7$   $Bb^7$   $Dbm$   $Dbm/Eb$   $Ab$   $Eb^{11}$

Dr. 1. **33**

37  $Ab$   $Fm^7$   $Bb^7$   $Db$   $Eb^{13}$   $Ab$   $Eb^{13}$   $Ab$   $Fm^7$   $Bb^7$

Voice  $\overset{2.}{\text{—}}$

Alto 1  $f$

Alto 2  $f$

Tenor 1  $f$

Tenor 2  $f$

Bari. Sax.  $f$

To Trumpet

Tpt. 1  $f$

Tpt. 2  $f$

Tpt. 3  $f$

Tpt. 4  $f$

Tbn. 1  $f$

Tbn. 2  $f$

Tbn. 3  $f$

B. Tbn.  $f$

J. Gtr.  $f$   $Ab$   $Fm^7$   $Bb^7$   $Db$   $Eb^{11}$   $Ab$   $Eb^{11}_4$   $Ab$   $Fm^7$   $Bb^7$

Pno.  $Ab$   $Fm^7$   $Bb^7$   $Db$   $Eb^{11}$   $Ab$   $Eb^{11}$   $Ab$   $Fm^7$   $Bb^7$

Bass  $Ab$   $Fm^7$   $Bb^7$   $Db$   $Eb^{11}$   $Ab$   $Eb^{11}$   $Ab$   $Fm^7$   $Bb^7$

Dr.  $\overset{2.}{\text{—}}$   $\text{—}$   $\text{—}$   $\overset{4}{\text{—}}$   $\text{—}$   $\text{—}$

43 Eb13 Db/Ab Db/Ab Ab Cm7 F9 Bm7 E9 Bbm7 A9 Abmaj7

Voice Ba da ba da ba da ba ba

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr. Db Eb11 Db/Ab Ab Cm7 F9 Bm7 E9 Bbm7 A9 Abmaj7

Pno. Db Eb11 Db/Ab Ab Cm7 F9 Bm7 E9 Bbm7 A9 Abmaj7

Bass Db Eb11 Db/Ab Ab Cm7 F9 Bm7 E9 Bbm7 A9 Abmaj7

Dr. Ride 45 Toms



49 Cm<sup>7</sup> F<sup>9</sup> Bm<sup>7</sup> E<sup>9</sup> Bbm<sup>7</sup> A<sup>9</sup> Abmaj<sup>7</sup> Eb F Bb Gm<sup>7</sup>

Voice: And in — this craz — — y life, and through this

Alto 1 *mp*

Alto 2 *mp*

Tenor 1 *mp*

Tenor 2 *mp*

Bari. Sax. *mp*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. *mf*

J. Gtr. Cm<sup>7</sup> F<sup>9</sup> Bm<sup>7</sup> E<sup>9</sup> Bbm<sup>7</sup> A<sup>9</sup> Abmaj<sup>7</sup> Eb F Bb Gm<sup>7</sup>

Pno. Cm<sup>7</sup> F<sup>9</sup> Bm<sup>7</sup> E<sup>9</sup> Bbm<sup>7</sup> A<sup>9</sup> Abmaj<sup>7</sup> Eb F Bb Gm<sup>7</sup>

Bass Cm<sup>7</sup> F<sup>9</sup> Bm<sup>7</sup> E<sup>9</sup> Bbm<sup>7</sup> A<sup>9</sup> Abmaj<sup>7</sup> Eb F Bb Gm<sup>7</sup>

Dr. Ride *mf* 53

55 Eb F Gm7 Fm7 Bb7 Eb D+7 Gm Gm/F C/E Ebm/F

Voice  
craz - - - y times, - it's you - it's you, - You make me sing, - you're eve - ry line, - you're eve - ry word, - you're eve - ry - thing,

Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bari. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
J. Gtr.  
Pno.  
Bass  
Dr.

61 Gm Gm/F C<sup>7</sup>/E C<sup>7</sup> Ebm

Voice: You're eve - ry song, I sing al - ong,

Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax.: mp

Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4: mf To Flugelhorn

Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.: mf

J. Gtr.: mf Gm Gm/F C<sup>7</sup>/E C<sup>9</sup> Ebm

Pno.: mf Gm Gm/F C<sup>7</sup>/E C<sup>9</sup> Ebm

Bass: mf Gm Gm/F C<sup>7</sup>/E C<sup>9</sup> Ebm

Dr.: mf mp 64



73 Gb<sup>9</sup> Cm<sup>7</sup> B<sup>9</sup> B<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> D<sup>b</sup>m<sup>7</sup> Gb<sup>9</sup> Cm<sup>7</sup> B<sup>9</sup> B<sup>b</sup>maj<sup>7</sup>

Voice

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Bass

Dr.

*mp*

*Ritt.*

Detailed description: This page of a musical score, numbered 13, contains measures 73 through 85. The key signature is B-flat major (two flats). The score is arranged for a vocal ensemble and a jazz big band. The vocal parts (Voice, Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari. Sax.) have a melodic line with lyrics. The instrumental parts (Tpt. 1-4, Tbn. 1-3, B. Tbn., J. Gtr., Pno., Bass, and Dr.) provide harmonic support. Chord changes are indicated above the staffs: Gb<sup>9</sup>, Cm<sup>7</sup>, B<sup>9</sup>, B<sup>b</sup>maj<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, D<sup>b</sup>m<sup>7</sup>, Gb<sup>9</sup>, Cm<sup>7</sup>, B<sup>9</sup>, and B<sup>b</sup>maj<sup>7</sup>. Dynamics include *mp* (mezzo-piano) and *Ritt.* (ritardando). The score includes various musical notations such as notes, rests, and articulation marks.

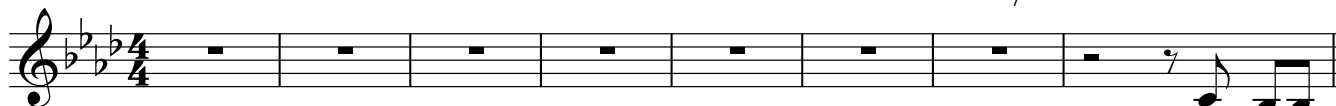
Voice

# Everything

Michael Buble, Alan Chang, Amy Foster

♩ = 118

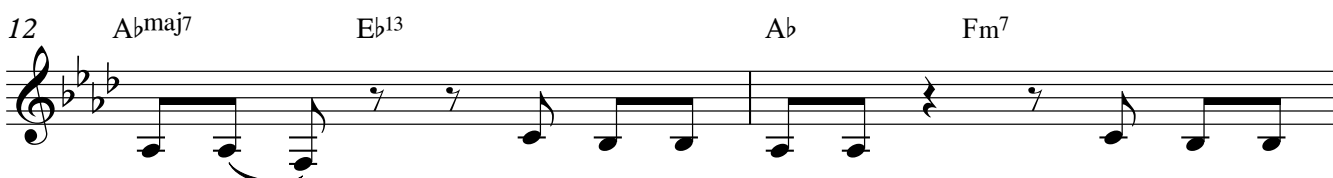
Ab Fm7 Bb7 D<sup>b</sup>E<sup>b</sup>13Ab Fm7 Bb D<sup>b</sup>E<sup>b</sup>13Ab Fm7 Bb7 D<sup>b</sup>m D<sup>b</sup>m/E<sup>b</sup> Ab E<sup>b</sup>13



You're a fal



ling star, you're the get aw - ay car. You're teh line\_\_ in the sand, when I go  
rou - sel, you're a wish - ing well, and you light me\_\_ up, when you ring



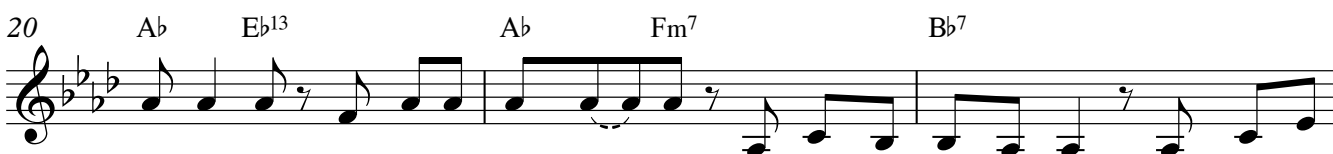
too far. You're the swim - ming pool on an Aug -  
my bell, you're a mys - tery, you're from out -



ust day. And you're the per - fect thing to say. And you play  
er space, you're eve - ry miu - ute of my day. And I can't



it coy, but it's kind - a cute, ah, when you smile at me you know ex - at - ly  
be - lieve, uh, that I'm your girl, and I get to kiss you, ba - by, just be



what to do. Ba by don't pre tend that you don't know it's true. 'Cause you can  
cause I can. What - ev - er comes our way, ah, we'll see it's through, And you



see it when I look at you. A it's a craz -

V.S.

25 **25**  $\text{Db}$   $\text{Eb}$   $\text{Ab}$   $\text{Fm}^7$   $\text{Db}$   $\text{Eb}$   $\text{Fmaj}^7$   $\text{Eb}^{\text{maj}7}$   $\text{Ab}^7$

- y\_\_ life, — and through these craz - y times, — it's you, it's you,

29  $\text{Db}^{\text{maj}7}$   $\text{C}^+7$   $\text{Fm}$   $\text{Fm}/\text{Eb}$   $\text{Bb}^9/\text{C}$

— You make me sing, — you're eve-ry line — You're eve-ry word,

32  $\text{Dbm}/\text{Eb}$   $\text{Ab}$   $\text{Fm}^7$   $\text{Bb}^7$   $\text{Dbm}$   $\text{Dbm}/\text{Eb}$   $\text{Ab}$   $\text{Eb}^{13}$   $\text{Ab}$   $\text{Fm}^7$

1. — You're eve-ry- thing. — 2. You're a ca -

38  $\text{Bb}^7$   $\text{Db}$   $\text{Eb}^{13}$   $\text{Ab}$   $\text{Eb}^{13}$   $\text{Ab}$   $\text{Fm}^7$   $\text{Bb}^7$   $\text{Eb}^{13}$   $\text{Db}/\text{Ab}$   $\text{Db}/\text{Ab}$   $\text{Ab}$

Ba da ba

45  $\text{Cm}^7$  **45**  $\text{F}^9$   $\text{Bm}^7$   $\text{E}^9$   $\text{Bbm}^7$   $\text{A}^9$   $\text{Ab}^{\text{maj}7}$

da ba da ba ba

49  $\text{Cm}^7$   $\text{F}^9$   $\text{Bm}^7$   $\text{E}^9$   $\text{Bbm}^7$   $\text{A}^9$   $\text{Ab}^{\text{maj}7}$

And in — this

53 **53**  $\text{Eb}$   $\text{F}$   $\text{Bb}$   $\text{Gm}^7$   $\text{Eb}$   $\text{F}$   $\text{Gm}^7$   $\text{Fm}^7$   $\text{Bb}^7$

craz - y life, and through this craz - y times, it's you\_ it's you,

57  $\text{Eb}$   $\text{D}^+7$   $\text{Gm}$   $\text{Gm}/\text{F}$   $\text{C}/\text{E}$

— You make me sing, — you're eve-ry line, — you're eve-ry word,

60  $\text{Eb}/\text{F}$   $\text{Gm}$   $\text{Gm}/\text{F}$   $\text{C}^7/\text{E}$

— you're eve-ry- thing, — You're eve-ry

64  $C^7$  **64**  $Ebm$   $F^6$   $Bb$   $Gm^7$   $C^7$   $EbmEb^m/F$

song, I sing al-ong, 'cause you're my eve-ry- thing\_

71  $Bb$   $Dm^7$  **72**  $G^7$   $Dbm^7$   $Gb^9$   $Cm^7$   $B^9$   $Bbmaj^7$

Ba da ba da ba da

75  $Dm^7$   $G^7$   $Dbm^7$   $Gb^9$   $Cm^7$   $B^9$   $Bbmaj^7$   
*Ritt.*



# Everything

Alto 1

Michael Buble, Alan Chang, Amy Foster

♩ = 118

4 *mf*

9 **9** 8 **17** *mp*

20

25 **25** 3 *f* 3

33 **33** 1. *mf* 2. *f*

39

44 **45** 4 *mp*

52 **53** 3 *f* 6

Alto 1

64 64

*mp* *mp* *< mf*

70 72 **4** *mp*

77 *Ritt.*

Detailed description: This musical score is for the Alto 1 part, spanning measures 64 to 77. It is written in treble clef with a key signature of one sharp (F#). The score is divided into three systems. The first system (measures 64-69) begins with a boxed measure number '64'. The dynamics are marked *mp* (measures 64-65), *mp* (measures 66-67), and *< mf* (measures 68-69). The second system (measures 70-71) starts with a boxed measure number '72' above measure 70. A fermata is placed over measure 70, and a '4' is written above the staff between measures 70 and 71. The dynamic *mp* is marked at the beginning of measure 71. The third system (measures 72-77) begins with a boxed measure number '77' above measure 72. A *Ritt.* (ritardando) marking is placed above measure 72. The score concludes with a double bar line at the end of measure 77.

# Everything

Alto 2

Michael Buble, Alan Chang, Amy Foster

♩ = 118

The musical score is written for Alto 2 in 4/4 time, with a tempo of 118 beats per minute. It consists of nine staves of music. The key signature is one flat (Bb). The score includes various musical notations such as rests, notes, slurs, and dynamic markings. Measure numbers are indicated in boxes at the beginning of each staff. The piece concludes with a key signature change to one sharp (F#).

4 *mf*

9 8 17 *mp*

20

25 25 3 3 *f*

33 1. 2. *mf* *f*

38

42 45 4

49 *mp*

53 53 3 6 *f*

Alto 2

64 64

*mp* *mp* *< mf*

70 72 **4** *mp*

77 *Ritt.*

Detailed description: This musical score is for the Alto 2 part, spanning measures 64 to 77. It is written in treble clef with a key signature of one sharp (F#). The score is divided into three systems. The first system (measures 64-69) begins with a boxed measure number '64'. It features a melodic line with eighth and quarter notes, including rests and accents. Dynamics are marked as *mp* (measures 64-65), *mp* (measures 66-67), and *< mf* (measures 68-69). The second system (measures 70-71) starts with a boxed measure number '72' above measure 71. It contains a four-measure rest indicated by a thick black bar with the number '4' above it. Dynamics include *mp* at the start of measure 70 and *mp* at the end of measure 71. The third system (measures 72-77) begins with a boxed measure number '77' above measure 77. It features a melodic line with eighth and quarter notes, including rests and accents. A *Ritt.* (ritardando) marking is placed above measure 75. The score concludes with a double bar line at the end of measure 77.

# Everything

Tenor 1

Michael Buble, Alan Chang, Amy Foster

♩ = 118

4

*mf*

9

9

8

17

*mp*

20

25

25

3

*f*

3

33

1.

*mf*

2.

*f*

38

42

45

4

49

*mp*

53

3

*f*

6

2

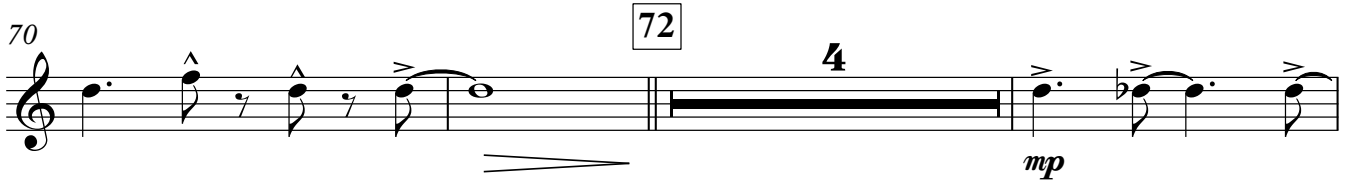
Tenor 1

64 64



*mp* *mp* *< mf*

70 72



*mp*

77 *Ritt.*



*mp*

# Everything

Tenor 2

Michael Buble, Alan Chang, Amy Foster

$\text{♩} = 118$

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of nine staves of music. The first staff begins with a tempo marking of quarter note = 118. The score includes various dynamics such as *mf*, *mp*, and *f*, along with performance markings like accents and slurs. Rehearsal marks are placed at measures 4, 9, 17, 25, 33, 45, and 53. Some measures contain triplets or other rhythmic groupings. The piece concludes with a double bar line at the end of the final staff.

Tenor 2

64 64

mp mp < mf

Detailed description: This staff contains measures 64 through 69. Measure 64 is marked with a box containing the number 64. The music begins with a rest, followed by a quarter note G4, a quarter note A4, and a half note B4. Measure 65 continues with a quarter note C5, a quarter note B4, and a half note A4. Measure 66 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a half note B4. Measure 67 continues with a quarter note C5, a quarter note B4, and a half note A4. Measure 68 begins with a quarter note G4, a quarter note A4, and a half note B4. Measure 69 concludes with a whole note G4. Dynamics include *mp* (measures 64-65), *mp* (measures 66-67), and *mf* (measures 68-69).

70 72

4 mp

Detailed description: This staff contains measures 70 and 71. Measure 70 features a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. Measure 71 is a whole rest, with a large number '4' written above it. Measure 72 begins with a quarter note G4, a quarter note A4, and a half note B4. Measure 73 continues with a quarter note C5, a quarter note B4, and a half note A4. Measure 74 concludes with a whole note G4. Dynamics include *mp* (measures 70, 72-74).

77

Ritt.

Detailed description: This staff contains measures 77 through 80. Measure 77 starts with a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. Measure 78 continues with a quarter note B4, a quarter note A4, a quarter note G4, and a half note F4. Measure 79 begins with a quarter note E4, a quarter note D4, and a half note C4. Measure 80 concludes with a quarter note B3, a quarter note A3, and a half note G3. The instruction *Ritt.* is written above measure 79.



# Everything

Bari. Sax.

Michael Buble, Alan Chang, Amy Foster

♩ = 118

4

*mf*

9

8

17

3

*mp*

21

25

3

3

33

33

1.

2.

*mf*

*f*

38

43

45

3

49

*mp*

53

3

6

64

3

*mf*

2

Bari. Sax.

72

70

3

76

Ritt.

# Everything

Trumpet 1

Michael Buble, Alan Chang, Amy Foster

♩ = 118

4 Flugelhorn

*mf*

9 **9** 4 2nd time only

17 **17** 7 **25** Play both times

27 3

**33** 1. *f* 2. To Trumpet

33 Flugelhorn 4

*mf*

41 *f*

45 **45** 8 **53** *mf*

57 3 -3 *mf*

**64** To Flugelhorn

64 4 *mf*

72 **72** 6 *Ritt.*

# Everything

Trumpet 2

Michael Buble, Alan Chang, Amy Foster

$\text{♩} = 118$   
4 Flugelhorn  
*mf*

9 9 4 2nd time only

17 17 7 25 Play both times

27 3

33 1. 2. To Trumpet 4  
*f*

33 Flugelhorn  
*mf*

41 *f*

45 45 8 53  
*mf*

57 3 -3  
*mf*

64 64 To Flugelhorn 4  
*mf*

72 72 6 *Ritt.*

# Everything

Trumpet 3

Michael Buble, Alan Chang, Amy Foster

$\text{♩} = 118$   
4 Flugelhorn  
*mf*

9 9 4 2nd time only

17 17 7 25 Play both times

27 3

33 1. Flugelhorn 2. To Trumpet 4  
*mf* *f*

41 *f*

45 45 8 53 *mf*

57 3 -3 *mf*

64 To Flugelhorn 4 *mf*

72 72 6 *Ritt.*

# Everything

Trumpet 4

Michael Buble, Alan Chang, Amy Foster

$\text{♩} = 118$   
4 Flugelhorn  
*mf*

9 9 4 2nd time only

17 17 7 25 Play both times

27 3

33 1. 2. To Trumpet 4  
*f*

33 Flugelhorn  
*mf*

41 *f*

45 45 8 53 *mf*

57 3 -3 *mf*

64 To Flugelhorn 4  
*mf*

72 72 6 *Ritt.*

# Everything

Trombone 1

Michael Buble, Alan Chang, Amy Foster

♩ = 118

2

mf

9 [9] 2nd time only

14 2 [17] 7

25 [25] Play both times

30 33 1. mf

37 2. f

41

45 [45] 8 [53] mf

57 mf

62 [64] 6 mf

72 [72] 6 Ritt.

Detailed description: This is a musical score for the Trombone 1 part of the song 'Everything'. It consists of ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as quarter note = 118. The score includes various musical notations such as slurs, accents, and dynamic markings. Performance instructions include '2nd time only' for a repeat sign at measure 9 and 'Play both times' for a double bar line at measure 25. Dynamics range from *mf* (mezzo-forte) to *f* (forte). The piece concludes with a *Ritt.* (ritardando) instruction at measure 72, followed by a final whole note chord.

Trombone 2

# Everything

Michael Buble, Alan Chang, Amy Foster

$\text{♩} = 118$

9 **9** 2nd time only

14 **17** 7

25 **25** Play both times

30 **33** 1.

37 **2.** f

41

45 **45** 8 **53** mf

57 mf mf

62 **64** 6 mf

72 **72** 6 Ritt.



Trombone 3

# Everything

Michael Buble, Alan Chang, Amy Foster

$\text{♩} = 118$

2 *mf*

9 **9** 2nd time only

14 **17** 7

25 **25** Play both times *mf*

30 **33** 1. *mf*

37 **2.** *f*

41

45 **45** 8 **53** *mf*

57 *mf* *mf*

62 **64** 6 *mf*

72 **72** 6 *Ritt.*

# Everything

Bass Trombone

Michael Buble, Alan Chang, Amy Foster

♩ = 118

2

*mf*

9 **9** 2nd time only

14 **2** **17** **7**

25 **25** Play both times *f*

31 **1. 33** **2.** *f*

38

42

45 **45** **8** **53**

57 *f* *mf* -3

64 **64** **6** *mf*

72 **72** **6** *Ritt.*

Detailed description: This is a musical score for Bass Trombone. It consists of ten staves of music. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as quarter note = 118. The score includes various musical notations such as rests, notes, stems, beams, slurs, and dynamic markings. Rehearsal marks are enclosed in boxes with their respective measure numbers. The piece concludes with a 'Rit.' (ritardando) marking and a final note.

# Everything

Guitar

Michael Buble, Alan Chang, Amy Foster

$\text{♩} = 118$

Ab Fm7 Bb7 Db Eb13 Ab Fm7 Bb Db Eb13

5 Ab Fm7 Bb7 Dbm Dbm/Eb Ab Eb11

9 **9** Ab Fm7 Bb7 Db Eb11 Abmaj7 Eb11

13 Ab Fm7 Bb7 Db Eb11 Abmaj7 Eb11

17 Ab **17** Fm7 Bb7 Dbm Dbm/Eb Ab Eb11

21 Ab Fm7 Bb7 Dbm Dbm/Eb Ab

25 Db **25** Eb Ab Fm7 Db Eb Fm7 Ebm7 Ab7

29 Dbmaj7 C+7 Fm Fm/Eb Bb9/D Dbm/Eb

33 **33** 1. Ab Fm7 Bb7 Dbm Dbm/Eb Ab Eb11

37 Ab Fm7 Bb7 Db Eb11 Ab Eb11 4 Ab Fm7 Bb7 Db Eb11

Guitar

44 Db/Ab Ab Cm7 F9 Bm7 E9 Bbm7 A9 Abmaj7

49 Cm7 F9 Bm7 E9 Bbm7 A9 Abmaj7

53 Eb 53 F Bb Gm7 Eb F Gm7 Fm7 Bb7

*mf* *mf*

57 Ebmaj7 D+7 Gm Gm/F C7/E

60 Ebm/F Gm Gm/F C7/E -3

64 C9 64 Ebm F11

*mp*

68 Bb Gm7 C7 Ebm Ebm/F Bb

72 Dm7 G9 Dbm7 Gb9 Cm7 B9 Bbmaj7

76 Dm7 G7 Dbm7 Gb9 Cm7 B9 Bbmaj7

*Ritt.*

# Everything

Piano

Michael Buble, Alan Chang, Amy Foster

♩ = 118

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is in the right hand, and the bass line is in the left hand. Chords are indicated below the bass line.

Chords: Ab, Fm7, Bb7, Db, Eb13, Ab, Fm7, Bb, Db, Eb13

Musical notation for measures 5-8. The melody continues in the right hand. Chords are indicated below the bass line.

Chords: Ab, Fm7, Bb7, Dbm, Dbm/Eb, Ab, Eb11

Musical notation for measures 9-12. Measure 9 is marked with a box containing the number 9. The melody continues in the right hand. Chords are indicated below the bass line.

Chords: Ab, Fm7, Bb7, Db, Eb11, Abmaj7, Eb11

Musical notation for measures 13-16. The melody continues in the right hand. Chords are indicated below the bass line.

Chords: Ab, Fm7, Bb7, Db, Eb11, Abmaj7, Eb11

Musical notation for measures 17-20. Measure 17 is marked with a box containing the number 17. The melody continues in the right hand. Chords are indicated below the bass line.

Chords: Ab, Fm7, Bb7, Dbm, Dbm/Eb, Ab, Eb11

Musical notation for measures 21-24. The melody continues in the right hand. Chords are indicated below the bass line.

Chords: Ab, Fm7, Bb7, Dbm, Dbm/Eb, Ab

25 25

Chords: Db Eb Ab Fm7 Db Eb Fmaj7 Ebmaj7 Ab7

29

Chords: Dbmaj7 C+7 Fm Fm/Eb Bb9/D Dbm/Eb

33 1. 33

Chords: Ab Fm7 Bb7 Dbm Dbm/Eb Ab Eb11

37 2.

Chords: Ab Fm7 Bb7 Db Eb11 Ab Eb11

41

Chords: Ab Fm7 Bb7 Db Eb11 Db/Ab Ab

45 45

Chords: Cm7 F9 Bm7 E9 Bbm7 A9 Abmaj7

49

Cm7 F9 Bm7 E9 Bbm7 A9 Abmaj7

53 **53**

Eb F Bb Gm7 Eb F Gm7 Fm7 Bb7

*mf* *mf*

57

Ebmaj7 D+7 Gm Gm/F C7/E Ebm/F

61

Gm Gm/F C7/E

64 **64**

C9 Ebm F11

*mp*

68

Bb Gm7 C7 Ebm Ebm/F Bb

72 72

Musical score for measures 72-75. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Chord symbols are: Dm7 (measure 72), G9 (measure 73), Dbm7 (measure 74), and Dbm7 with a natural sign over the B-flat (measure 75).

76

Musical score for measures 76-79. The right hand continues the melodic line. Chord symbols are: Dm7 (measure 76), G7 (measure 77), Dbm7 (measure 78), and Dbm7 with a natural sign over the B-flat (measure 79). The piece concludes with a double bar line and a fermata over the final chord. The word *Ritt.* (Ritardando) is written above the staff in measures 78 and 79.



# Everything

Bass Guitar

Michael Buble, Alan Chang, Amy Foster

$\text{♩} = 118$   
3

Ab Fm<sup>7</sup> Bb<sup>7</sup> Dbm Dbm/Eb

8 Ab Eb<sup>11</sup> 9 Ab Fm<sup>7</sup> Bb<sup>7</sup> Db Eb<sup>11</sup> Abmaj<sup>7</sup> Eb<sup>11</sup>

13 Ab Fm<sup>7</sup> Bb<sup>7</sup> Db Eb<sup>11</sup> Abmaj<sup>7</sup> Eb<sup>11</sup>

17 17 Ab Fm<sup>7</sup> Bb<sup>7</sup> Dbm Dbm/Eb Ab Eb<sup>11</sup>

21 Ab Fm<sup>7</sup> Bb<sup>7</sup> Dbm Dbm/Eb Ab

25 Db 25 Eb Ab Fm<sup>7</sup> Db Eb Fm<sup>7</sup> Ebm<sup>7</sup> Ab<sup>7</sup> Dbmaj<sup>7</sup> C<sup>+</sup>

30 Fm Fm/Eb Bb<sup>9</sup>/D Dbm/Eb 33 1. Ab Fm<sup>7</sup> Bb<sup>7</sup> Dbm Dbm/Eb

36 2. Ab Eb<sup>11</sup> Ab Fm<sup>7</sup> Bb<sup>7</sup> Db Eb<sup>11</sup>

40 Ab Eb<sup>11</sup> Ab Fm<sup>7</sup> Bb<sup>7</sup> Db Eb<sup>11</sup>

45 45 Db/Ab Ab Cm<sup>7</sup> F<sup>9</sup> Bm<sup>7</sup> E<sup>9</sup> Bbm<sup>7</sup> A<sup>9</sup> Abmaj<sup>7</sup>

## Bass Guitar

49 Cm<sup>7</sup> F<sup>9</sup> Bm<sup>7</sup> E<sup>9</sup> Bbm<sup>7</sup> A<sup>9</sup> Abmaj<sup>7</sup>

53 Eb **53** F Bb Gm<sup>7</sup> Eb F Gm<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup> Ebmaj<sup>7</sup> D<sup>+7</sup>

*mf*

58 Gm Gm/F C<sup>7</sup>/E Ebm/F Gm Gm/F C<sup>7</sup>/E

64 C<sup>9</sup> **64** Ebm F<sup>11</sup>

*mp*

68 Bb Gm<sup>7</sup> C<sup>7</sup> Ebm Ebm/F Bb

**72**

72 Dm<sup>7</sup> G<sup>9</sup> Dbm<sup>7</sup>

76 Dm<sup>7</sup> G<sup>7</sup> Dbm<sup>7</sup> *Ritt.*

# Everything

Drums

Michael Buble, Alan Chang, Amy Foster

♩ = 118

4

7

9

13

17

Light fill

19

4

Light fill

25

25

29

33

1.

33

37

2.

4

Detailed description: This is a drum score for the song 'Everything'. It is written in 4/4 time with a tempo of 118 beats per minute. The score consists of eight staves of music. The first staff starts with a tempo marking '♩ = 118' and a '4' above the staff. The second staff has a '7' at the beginning and a '9' in a box above the staff. The third staff has a '13' at the beginning and a '17' in a box above the staff, with the text 'Light fill' written above the staff. The fourth staff has a '19' at the beginning and a '4' above the staff, with 'Light fill' written above the staff. The fifth staff has a '25' in a box above the staff. The sixth staff has a '29' at the beginning. The seventh staff has a '33' in a box above the staff and a '1.' above the staff. The eighth staff has a '37' at the beginning and a '2.' above the staff, with a '4' above the staff. The score includes various drum notations such as eighth notes, quarter notes, and sixteenth notes, as well as rests and fill marks.

Drums

44 45 Ride Toms

49 Ride

53 53

*mf* *f*

58

*mf*

64 64

*mp* *mf*

69 72

75 *Ritt.*