

Performance Notes

It is important that performers learning this arrangement know that this is an interpretation of a song most often (but not always) performed by jazz musicians in a medium or medium-up tempo with a swing feel. This treatment also utilizes reharmonization fairly extensively, meaning that the chord changes (included above the soprano part in this publication for reference) are different from the original. I would highly suggest that performers are directed to recordings of this song made by the composer, George Shearing, as well as Sarah Vaughan, Ella Fitzgerald, and Mel Tormé, among many other greats.

A great stylistic reference for performing this arrangement would be any a cappella ballad performed by The Singers Unlimited. Notable is their use of straight tone, occasional airiness, and plenty of scooping into soprano notes to add emphasis to important words and syllables and emotion to the performance. I hope you enjoy making music with this arrangement!

Kerry Marsh

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LULLABY OF BIRDLAND

for S.A.T.B. voices, a cappella

Arranged by
KERRY MARSH

Music by **GEORGE SHEARING**
Words by **GEORGE DAVID WEISS**

Gently (♩ = ca. 84)

Sopranos: *p* straight eighths, *mp*
 Altos: *p*, *mp*
 Tenors: *p*, *mp*
 Basses: *p*, *mp*

Chords: Dm⁹, Gm⁷, A⁷sus, B^bmaj⁷(#11), Am⁷, G²/B

Lyrics:
 Doo doo doo doo doo woah — woah — doo doo doo doo doo doo —
 Doo doo doo doo doo woah — woah — doo doo doo doo doo doo —
 Doo — doo woah — oh woah — doo doo doo —
 Doo doo doo woah — oh — doo doo doo doo doo doo —

Chords: Em¹¹, Fmaj⁹(#11), F⁷, B^bmaj⁷, Am⁷, Gm⁷

Dynamics: *f*, *mf*

Lyrics:
 — doo doo doo doo doo wah dah dah yah dah — hah dah — doo —
 doo doo doo doo doo wah dah dah yah dah — hah dah — doo —
 doo doo wah dah dah yah dah — hah — dah — doo —
 doo ah dah — hah dah — doo —

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8

A7(b9) D5 Dm11 D5 Ebmaj9(#11)

p

— doo — doo — doo doo doo doo ah

— doo — doo — doo doo doo doo doo ah

— doo — doo doo — doo doo doo doo doo — doo doo doo doo ah

— doo — doo — doo ah

13 SOLO *mp*

Lull-a-by of Bird-land, that's what I al-ways hear — when you sigh. —

Dm C9 A7sus A7(b9) Bbmaj13 Fmaj7/A Gm7 C13sus

doo doo doo doo doo Al-ways hear you

doo doo doo doo doo Al-ways hear you

doo doo — doo doo doo doo doo Al-ways hear you

doo doo doo doo doo doo Al-ways hear you

17

Nev - er in my word - land could there be ways to re - veal in a

E_b6/9 *Cm11* *Bbmaj7* *Bbm* *F2/A* *Ab6/9*

mp

sigh. *Doo doo doo doo doo*

mp

sigh. *Doo doo doo doo doo*

mp

sigh. *Doo doo doo doo doo*

mp

sigh. *Doo doo doo doo doo*

20 *(end solo)*

phrase how I feel.

Gm11 *D2/F#* *Em11* *Dmaj9* *A2/C#* *Bm7* *A2* *G2*

doo doo doo doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo doo doo



24 *A7(b9)* **25** N.C. *mp* *Em7* *A7* *Bbmaj9(#11)*

doo Have you ev - er heard two tur - tle doves bill and coo

doo Have you ev - er heard two tur - tle doves bill and coo

doo Have you ev - er heard two tur - tle doves bill and coo

doo Have you ev - er heard two tur - tle doves bill and coo

28 *Gm11* *C7(b9)* *Fmaj13* *Cm7* *F7* *Bbmaj7* *A7(b9)* *Gm11* *C7*

when they love? That's the kind of mag-ic mu - sic we make with our lips when we

when they love? That's the kind of mag-ic mu - sic we make with our lips when we

when they love? That's the kind of mag-ic mu - sic we make with our lips when we

when they love? That's the kind of mag-ic mu - sic we make with our lips when we

32 Waltz (♩ = 116)

Dbmaj9 *Gbmaj9* *Dbmaj9* *Gbmaj9* *Fmaj9*

kiss. Lah

Bahp bah bahp bah bahp bah bahp bah bahp bah

Bahp bah bahp bah bahp bah bahp bah bahp bah

Bm *bm* *bm* *bm* *bm*

37 Bbmaj¹³ Fmaj⁹ Bbmaj¹³ 40 A^{7(b9)} D⁷ Gm⁷

dah dah And there's a weep - y old wil - low;

bahp bah bahp bah bahp bah bahp bah bahp bah bahp bah

bahp bah bahp bah bahp bah bahp bah bahp bah

bm bm bm bm bm bm

43 C⁹ A^{2/C#} Dm

he real - ly knows how to cry.

bahp bah bahp bah bahp bah cry.

bahp bah bahp bah bahp bah bahp bah dah

bm bm bm bm bm bahp bah dah

48 N.C. not too strong F⁹ E^{7(#9)} G¹³ swing the eighths mf

That's how I'd cry on my pil - low, if you should

That's how I'd cry on my pil - low, if you should

That's how I'd cry on my Doo doo If you should

That's how I'd cry on my Doo doo If you should

53 C^{13} $Fmaj^9$ $A7(\flat^{13})$

tell me fare - well and good-bye. _____

tell me fare - well and good-bye. _____

tell me fare - well and good-bye. _____

tell me fare - well and good-bye. _____ Oh

58 **Tempo I**

SOLO *straight eighths*
mp

Lull - a - by of Bird - land, whis - per low. Kiss me sweet, _____

Dm $C^{\flat 9}$ A sus $A7(\flat 9)$ $B\flat maj^{13}$ $Fmaj^7/A$

p Doo doo doo doo doo And we'll

p Doo doo doo doo doo And we'll

p Doo doo doo doo doo doo doo doo And we'll

p doo doo doo doo doo doo doo doo And we'll

61 *f*

and we'll go _____ fly - in' high in Bird - land.

Gm7 C13sus Eb6/9 Cm11 Bbmaj7 Cm7 Dm Ebmaj9(#11)

f

go on, fly, so high in the sky up a -

f

go on, fly, so high in the sky up a -

f

go on, fly, so high in the sky up a -

f

go on, fly, so high in the sky up a -

64 *p* 67 (end solo)

in love.

Dm9 Eb6/9 Ab6/9(#11) Fm11 Dbmaj7(#11) C7sus Dm9 Gm7

mp *p*

bove. All be-cause we're Lull-a-by of Bird - land, -

mp *p*

bove. All be-cause we're Lull-a - by of Bird - land, -

mp *p*

bove. All be-cause we're Doo - doo land, -

mp *p*

bove. All be-cause we're Doo doo land, -

68 *A⁷sus* *Bbmaj⁷(#11)* *Am⁷* *G²/B* *Em¹¹*

mp oh lull - a - by of Bird - land, doo doo doo doo doo

mp oh lull - a - by of Bird - land, doo doo doo

mp oh doo doo land, doo doo

oh doo doo doo doo land, doo

71 *Fmaj⁹(#11)* *F⁷* *Bbmaj⁷* *Am⁷* *Gm⁷*

f fly - in' high in Bird - land. All be - cause we're

f fly - in' high in Bird - land. All be - cause we're

f fly - in' high in Bird land. All be - cause we're

f fly, land. All be - cause we're

74 *A⁷(b9)* *D⁵* *Ebmaj⁷(b5)*

p in love, love.

p in, we're in love.

p in, we're in love.

p in love, love.