

(What Did I Do To Be So) Black and Blue

Music by Thomas "Fats" Waller and Harry Brooks

Words by Andy Razaf

Arranged by Victor López

INSTRUMENTATION

| | |
|-----------------------------------|-------------------------|
| Conductor | 1st Trombone |
| 1st E♭ Alto Saxophone | 2nd Trombone (Optional) |
| 2nd E♭ Alto Saxophone | 3rd Trombone (Optional) |
| 1st B♭ Tenor Saxophone | Guitar Chords |
| 2nd B♭ Tenor Saxophone (Optional) | Guitar (Optional) |
| E♭ Baritone Saxophone (Optional) | Piano |
| 1st B♭ Trumpet | Bass |
| 2nd B♭ Trumpet | Drums |
| 3rd B♭ Trumpet (Optional) | |

Optional/Alternate Parts

C Flute
B♭ Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)

**FIRST
YEAR
CHARTS**

FOR JAZZ ENSEMBLE

Belwin JAZZ
a division of Alfred

NOTES TO THE CONDUCTOR

Black and Blue (What Did I Do to Be So), a 1929 jazz standard, was written by Thomas “Fats” Waller and Harry Brooks with lyrics by Andy Razaf. Waller also wrote many hits, including “Ain’t Misbehavin’” and “Honeysuckle Rose.” Up to the present time, different renditions of *Black and Blue* have been recorded, including several by Louis Armstrong, but most notable was a recording by Ethel Waters, an American blues and jazz vocalist and actress. She was the second African American ever nominated for an Academy Award. Additionally, *Black and Blue* was one of the songs featured in a Broadway musical revue by the same title, which celebrated the black culture of dance and music.

This piece is easy to learn and teach because of the slow tempo and repeated sections throughout. Take time to map out those sections that are repeated, as it will help the students learn the piece much faster, thereby minimizing the rehearsal time.

The introduction is repeated at the coda in mm. 57–62, and mm. 15–20 are repeated in mm. 31–36. The rhythm section and chord sequence in mm. 7–14 are repeated in mm. 31–38, and mm. 15–22 are repeated in mm. 47–54. Note that mm. 23–24 and mm. 27–28 have a stop-time effect and should not be rushed.

Make certain that the transitions from the D.S. al Coda to the sign and then the coda are seamless. Students have to be thinking ahead so that they are not taken by surprise.

Students should emphasize the dynamics and articulations. Make sure that a distinction is made when playing the staccato (•) and marcato (▲) or rooftop accent. The staccato is played shorter and lightly detached, and the *marcato* is detached and accented.

Regarding phrasing, stress to your ensemble winds that the melody is to be played legato and given full value to sustained notes. Clean releases will make your band sound much more mature and well rehearsed.

Work on the last five measures of the piece and note that the last two notes after the caesura, also known as “railroad tracks,” are conducted.

I hope both the students and audience will enjoy this new rendition of *Black and Blue*, and don’t be surprised when someone says that the ensemble sounds as if they have been playing together much longer than they expect!

Enjoy!

—Victor López



**Victor
López**

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger, and clinician for Alfred Music.

CONDUCTOR
45066S

(WHAT DID I DO TO BE SO) BLACK AND BLUE

Music by Thomas "Fats" Waller
and Harry Brooks
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SLOW BALLAD ♩ = 82

C FLUTE (OPTIONAL)

B♭ CLARINET (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

CHORD CHANGES SHOWN IN PART.

Gmi B♭m7/f E7(♯11) D7(♯9) Gmi B♭m7/f E7(♯11) D7 N.C. D7(♯9)

H.H. CLOSED

TOMS

1 3 4 5 6

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CONDUCTOR

(WHAT DID I DO TO BE SO) BLACK AND BLUE

Flute (w/Tpts.)
 Clarinet
 ALTO 1
 ALTO 2
 TENOR 1
 TENOR 2
 BARI.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Gtr.
 PNO.
 BASS
 DRUMS

UNISON SOLI
 UNISON SOLI
 UNISON SOLI

Guitar Chords:
 Gmi, Cmi7, Gmi, C9, Bmi9, Bb6, G7, Cmi7, F9, Bbmaj7, Am7(b9), D7

Drum Numbers: 7, 8, 9, 10, 11, 12, 13, 14

CONDUCTOR

(WHAT DID I DO TO BE SO) BLACK AND BLUE

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

15 16 17 18 19 20 21 22

SOLO

TOMS

This musical score is for the piece "(What Did I Do To Be So) Black and Blue". It is a full orchestration for a jazz band, including a conductor part. The score is written for 15 measures, numbered 15 through 22. The instruments listed are Flute, Clarinet, Alto 1 and 2, Tenor 1 and 2, Baritone, Trumpet 1, 2, and 3, Trombone 1, 2, and 3, Guitar, Piano, Bass, and Drums. The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page. Specific performance instructions include "SOLO" for the piano part in measure 21 and "TOMS" for the drums in measure 22.

CONDUCTOR

This musical score is for the piece "(WHAT DID I DO TO BE SO) BLACK AND BLUE". It is a full orchestration including vocal parts and instrumental accompaniment. The score is written for a conductor and includes parts for the following instruments and voices:

- FLUTE
- CLAR.
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TRP. 1
- TRP. 2
- TRP. 3
- TBN. 1
- TBN. 2
- TBN. 3
- GTR.
- PNO.
- BASS
- DRUMS

The score is in 4/4 time and features a key signature of one flat (B-flat major or D minor). The music is marked with a dynamic of *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, and articulation marks. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page. At the bottom of the page, measure numbers 23 through 30 are indicated.

CONDUCTOR

(WHAT DID I DO TO BE SO) BLACK AND BLUE

To COCA ☺

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GRP.

PNO.

BASS

DRUMS

31 32 33 34 35 36 37 38

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CONDUCTOR

(WHAT DID I DO TO BE SO) BLACK AND BLUE

D.S. AL COO

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only Requires Purchase".

Chord progression for PNO. (measures 47-54):

| Measure | Chord |
|---------|---------|
| 47 | Gmi |
| 48 | Cmi7 |
| 49 | Gmi |
| 50 | C9 |
| 51 | Bmi9 |
| 52 | Bb6 |
| 53 | G7 |
| 54 | Cmi7 |
| 55 | Gb9 |
| 56 | F9 |
| 57 | Bb |
| 58 | Eb7 |
| 59 | Bb SOLO |

CONDUCTOR Coda

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(WHAT DID I DO TO BE SO) BLACK AND BLUE

Musical score for the piece "(WHAT DID I DO TO BE SO) BLACK AND BLUE". The score is arranged for a full orchestra and vocal ensemble. The instruments listed on the left are: FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes a Coda section. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page. The page number "55" is visible at the bottom left, and "56", "57", "58", and "59" are visible at the bottom of the score lines. The guitar part includes chord diagrams and labels: B^b , $E7$, B^b , $A7(b9)$, $D7$, $G7$, B^b7/F , $E7(\#11)$, $D7(b9)$, $G7$, and B^b7/F . The drums part includes a "Toms" section.

CONDUCTOR

(WHAT DID I DO TO BE SO) BLACK AND BLUE

CONDUCTED

This page contains a musical score for a conductor, spanning measures 60 to 65. The score is written for a large ensemble and includes the following parts:

- FLUTE
- CLAR.
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TRP. 1
- TRP. 2
- TRP. 3
- TBN. 1
- TBN. 2
- TBN. 3
- GTR.
- PNO.
- BASS
- DRUMS

The score includes various musical notations such as clefs, key signatures, and dynamic markings. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page. Specific performance instructions are noted, including "CONDUCTED" at the top right, "Toms" above the drum part at measure 62, and "Guitar (M7)" above the guitar part at measure 64. Measure numbers 60, 61, 62, 63, 64, and 65 are printed at the bottom of the page.

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