

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

Optional/Alternate Parts

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

FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

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
Words by Andy Razaf
Arranged by Victor López

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 TOMS TOMS

© 1929 (Renewed) EMI MILLS MUSIC, INC., CHAPPELL & CO., INC. and RAZAF MUSIC CO. Exclusive Print Rights for EMI MILLS MUSIC, INC. Administered by ALFRED MUSIC
This Arrangement © 2016 EMI MILLS MUSIC, INC., CHAPPELL & CO., INC. and RAZAF MUSIC CO.
All Rights Reserved Including Public Performance

mp3
Purchase a full-length
performance recording!
alfred.com/downloads

CONDUCTOR

This musical score is for the conductor of a jazz ensemble. It includes parts for Flute, Clarinet, Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1, 2, & 3, Trombone 1, 2, & 3, Guitar, Piano, Bass, and Drums. The score is written in 4/4 time with a key signature of one flat (B-flat). A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page. Measure numbers 23 through 30 are indicated at the bottom of the page.

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

23 24 25 26 27 28 29 30

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

GR.

PNO.

BASS

DRUMS

31 32 33 34 35 36 37 38

Legal Use Requires Purchase

CONDUCTOR

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

D.S. AL COCA

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GRG.

PNO.

BASS

DRUMS

47 48 49 50 51 52 53 54

Legal Use Requires Purchase

CONDUCTOR Coda

- 8 -

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

This musical score is for the piece "(WHAT DID I DO TO BE SO) BLACK AND BLUE". It is a full orchestral and vocal score, including parts for Flute, Clarinet, Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1, 2, & 3, Trombone 1, 2, & 3, Guitar, Piano, Bass, and Drums. The score is written in 4/4 time and features a key signature of one flat (B-flat major or D minor). The piece concludes with a Coda. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page. The page number "55" is located at the bottom left, and the measure numbers "56", "57", "58", and "59" are positioned below their respective measures.

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 includes parts for Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, 2, and 3, Trombone 1, 2, and 3, Guitar, Piano, Bass, and Drums. The music is in a key with one flat and a 4/4 time signature. A large red watermark reading 'Preview Only Requires Purchase' is overlaid diagonally across the page. The conductor's part is indicated by a 'CONDUCTED' marking above the staff. Measure numbers 60, 61, 62, 63, 64, and 65 are printed at the bottom of the page.

Preview Only
Legal Use Requires Purchase



alfred.com

450665 US \$8.00



0 38081 51974 6