

**JAZZ  
VOCAL  
SERIES**

**Belwin JAZZ**  
a division of Alfred

# Do Nothing Till You Hear from Me

Words and Music by Duke Ellington and Bob Russell  
*Arranged by Victor López*

## INSTRUMENTATION

Conductor  
Vocal Solo  
Solo B $\flat$  Part (Substitute for Vocal)  
Solo E $\flat$  Part (Substitute for Vocal)  
Solo Bass Clef 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

Edward Kennedy Ellington, better known as Duke Ellington, wrote *Do Nothing Till You Hear from Me* in 1940 as an instrumental feature for his jazz band. Sidney Keith Russell, an American songwriter, also known by his publishing name Bob Russell, then added lyrics to the music. The song, recorded in 1944, went on to become a number one hit R&B chart for eight non-consecutive weeks and number six on the pop chart. Considered a jazz standard, the song has been recorded and performed by many famous national and international artists.

This arrangement is written in a moderate swing style. That simply means that eighth notes are going to be played a bit different than the way they are written. In a nutshell, the notes will be swung! If the ensemble is young and not used to playing the swing style, a lesson on how to swing eighth notes along with several listening examples from big bands like Count Basie, Duke Ellington, Benny Goodman, and many, many others will help develop the concept. Additionally, listening to several vocal interpretations of this tune from Ella Fitzgerald, Diana Reeves, and several others will also add another perspective in delivering a strong performance, along with teaching the swing style. Students may also download a demo MP3 of this arrangement performed by top professional musicians from [alfred.com/downloads](http://alfred.com/downloads).

There are different ways to practice the swing style, and one simple and quick way is through the use of scales at warm-up time. Playing the scales using straight eighth notes and then with a swing style will allow students to hear the difference. However, in order to develop a strong concept of the swing style, nothing beats listening to swing music over and over again. A word of caution about the swing feel: the slower the tempo, the more apparent the swing feel becomes; however, there is a point when the swing feel is exaggerated and therefore will sound dated and a bit “corny.” Again, listening to professionals and mirroring their interpretation is perhaps the best teaching tool.

To facilitate the playing of this style, I have purposely articulated the notes in a way that will help the students swing the eighth notes. So, paying much attention to the articulations will help the ensemble sound more authentic and will help the students better understand articulations in jazz styles.

Note that eighth notes followed by a rest should always be played short. In fact, a general rule of thumb is the last eighth note in a group of two or more eighths is always played short. Some eighth notes have a staccato articulation and others a *marcato* (▲) or a rooftop accent; the different being that staccato markings indicate that notes are to be played detached and lightly, while notes with *marcato* accents are to be played detached with a moderate accent.

At m. 42, the ensemble shout chorus, the band can open up and deliver a full sound. In mm. 42–43, the sixteenths are played “doo-dit.” Caution the band not to rush the triplets—relax and lay back a bit.

Always keep the ensemble dynamically under the vocalist. Also, make certain that there is a good balance between the vocalist and the ensemble. The vocalist should work on stage presence, move around the stage while interpreting the piece, use facial expressions, and basically, connect with the audience.

—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  
45084S

# DO NOTHING TILL YOU HEAR FROM ME

Words and Music by  
Duke Ellington and Bob Russell  
Arranged by Victor López

MODERATE SWING ♩ = 96 (♩ = ♩<sup>♮</sup>)

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

GUITAR

PIANO

BASS

DRUMS

CHORD CHANGES SHOWN IN PART.

CHORD CHANGES SHOWN IN PART.

LIGHT FILL --- 1 --- 2 --- 3 --- 4 --- 5 --- 6 --- 7

TOMS H.H. FOOT

H.H. FOOT

87 87 E♭ 87 87 E7 E♭ 87 87 E♭ 87 87 E7 Ebmaj7 C7(b9) F#9(b9) G#9

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CONDUCTOR

DO NOTHING TILL YOU HEAR FROM ME

10

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

8 9 10 11 12 13

me Do noth - in' till you hear from me, pay no at - ten - tion to what's said. Why peo - ple tear the seam of

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LIGHT FILL  
TOMS

Chord symbols: E7, A7, A7, B7, E7, E7, B7, E7, A7, A7, D7(F#)

CONDUCTOR

DO NOTHING TILL YOU HEAR FROM ME

an - y - one's dream\_ is o - ver my head. Do noth - in' till you hear from me, at least con - sid - er our ro -

14 15 16 17 18 19

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The image shows a page of a musical score for the song "Do Nothing Till You Hear From Me". The page is numbered 3 and is for the conductor. It includes parts for Vocal, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The lyrics are: "an - y - one's dream\_ is o - ver my head. Do noth - in' till you hear from me, at least con - sid - er our ro -". The score is in 4/4 time and features a large red watermark that reads "Legal Use Requires Purchase".

VOCAL  
mance. If you should take the word of oth - er's you've heard, I have -n't a chance... True, I've been

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. A7sus7 D9sus9 E7sus7 C7(b9) F#9(b9) G#9 E7(b9) G#9 E7(b9) D9sus9 E7(b9) E

PNO.  
BASS  
DRUMS

20 21 22 23 24 25

This musical score page includes parts for Vocal, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The vocal line contains the lyrics: "mance. If you should take the word of oth - er's you've heard, I have -n't a chance... True, I've been". The instrumental parts include guitar chords (A7sus7, D9sus9, E7sus7, C7(b9), F#9(b9), G#9, E7(b9), G#9, E7(b9), D9sus9, E7(b9), E), piano accompaniment, bass line, and a drum pattern. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page.

CONDUCTOR

DO NOTHING TILL YOU HEAR FROM ME

VOCAL *mf*  
seen with some-one new, but does that mean that I'm un - true? When we're a part, the words in my heart re -

ALTO 1 *mf*

ALTO 2 *mf*

TENOR 1 *mf*

TENOR 2 *mf*

BARI. *mf*

TPT. 1 *mf*

TPT. 2 *mf*

TPT. 3 *mf*

TPT. 4 *mf*

TEN. 1 *mf*

TEN. 2 *mf*

TEN. 3 *mf*

BASS TEN. *mf*

GTR. *mf*  
Bm7 A7 Dm7 G#7 Bm7 Dm7 E7m9 E7m9 C#7 D7 C7

PNO. *mf*

BASS *mf* LIGHTLY

DRUMS

2 26 27 28 29 30 31

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CONDUCTOR

DO NOTHING TILL YOU HEAR FROM ME

To CODA

veal how I feel a - bout you. Some kiss may cloud my mem - o - ry, and oth - er arms may hold a thrill. But please do noth - in' till you hear it from me,

32 33 34 35 36 37 38

Chords: F15, B9, F#m7, Bb15(b9), Ebm7, Eb6, Bbm7, Eb15(b9), Abm7, Ab6, Cb9#11, Ebm7, C7(b9)



CONDUCTOR

DO NOTHING TILL YOU HEAR FROM ME

42

VOCAL  
and you nev - er will.

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

39 40 41 42 43 44

This musical score page includes parts for Vocal, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpets 1-4, Tenors 1-3, Bass Tenor, Guitar, Piano, Bass, and Drums. The vocal line begins with the lyrics 'and you nev - er will.' The guitar part features a series of chords: F15(9), G15, Eb7, A7, A07, Bb7, Ebm7, Cm7, Bm7, Bbm7, Eb7, Abm7, and Ab6. The piano part provides harmonic support with chords and arpeggios. The bass and drums parts provide the rhythmic foundation. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page.

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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.

GRG.

PNO.

BASS

DRUMS

45 46 47 48 49 50

This musical score page includes parts for Vocal, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Tenor 1-3, Bass Tenor, Guitar, Piano, Bass, and Drums. The score is in 4/4 time and features a large red watermark reading 'Legal Use Requires Purchase'. The page number '49' is located in the top right corner. The bottom of the page is marked with measure numbers 45 through 50.

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.

GR.

PNO.

BASS

DRUMS

51 52 53 54 55 56

True, I've been

SOLO

This musical score page includes parts for Vocal, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Tenor 1-3, Bass Tenor, Guitar, Piano, Bass, and Drums. The vocal line includes the lyrics "True, I've been" and a "SOLO" section. The piano part features various chords such as Abmaj7, Ab6, D9#11, Ebmaj7, C7(b9), F#11(b9), Eb5, Gb6, Eb6, D6, and Eb6. The score is marked with "D.S. AL CODA" and contains a large red watermark that reads "Legal Use Only".

VOCAL and you nev - er will, and you nev - er will, and you nev - er will.

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. *f*15(b9) *B*15 *E*7(b9) *C*7(b9) *f*15(b9) *B*15 *E*7(b9) *C*7(b9) *f*15(b9) *B*15 *E*7 N.C. *E*7(b9) *E*7(b9)(#9)

PNO.

BASS

DRUMS

57 58 59 60 61 62 63 64

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