

**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.

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 (♩ = ♩[♯])

VOCAL SOLO

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GIUITAR

PIANO

BASS

DRUMS

CHORD CHANGES SHOWN IN PART.

LIGHT FILL --- 1 --- 2

TOMS

RIDE CYM.

H.H. FOOT

1 2 3 4 5 6 7

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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

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

8 9 10 11 12 13

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CONDUCTOR

DO NOTHING TILL YOU HEAR FROM ME

18

VOCAL
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 -

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. Ebmaj7 C7(b9) F#9(b9) Bb13 Eb F#m Abm Eb Ebmaj7 Cm7 Bm7 Bbm7 Eb13(b9)

PNO.

BASS

DRUMS

14 15 16 17 18 19



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.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR. A7sus7 D9sus9 E7sus7 C7(b9) F#9(b9) G#9 E7sus9 G#9 E7sus9 D9sus9 E7sus9

PNO.

BASS

DRUMS

20 21 22 23 24 25

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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 D9 G#7 Bm7 D#7 E7 D9 E7 D9 C#7 D9 E7 D9

PNO. *mf*

BASS *mf* LIGHTLY

DRUMS

2 26 27 28 29 30 31



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

F15 B9 F#m7 B15(B9) Ebm7 Eb6 Bbm7 Eb15(B9) A7m7 A6 D9#11 Ebm7 C7#9

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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

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This musical score page includes parts for a vocal soloist and a full choir (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone). It also features a brass section with four Trumpets and three Tenors, a Bass Tenor, a Guitar, Piano, Bass, and Drums. The vocal line begins with the lyrics "and you nev - er will." The guitar part includes a list of chords: F15(9), G15, Eb7, A7, A07, Bb7, Ebmaj7, Cm7, Bm7, Bbm7, Eb7, Abmaj7, and Ab6. The piano part provides harmonic support for the vocal and instrumental lines. The drum part shows a steady rhythmic pattern. The page is numbered 42 at the top and 39-44 at the bottom.

43

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

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

SOLO

True, I've been

The image shows a page of a musical score for the song "Do Nothing Till You Hear From Me". The score is for a conductor and includes parts for vocalists (Vocal, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), trumpets (Trp. 1-4), tenors (Ten. 1-3), Bass Tenor, Guitar (Gr.), Piano (Pno.), Bass, and Drums. The key signature is B-flat major (two flats) and the time signature is 3/4. The page is numbered 51 to 56. A large red watermark "Legal Use Only" is overlaid diagonally across the page. The lyrics "True, I've been" are written under the vocal line. A "SOLO" marking is present above the Tenor 1 part.

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. $F15(b9)$ $Bb15$ $E^b7(b9)$ $C7(b9)$ $F15(b9)$ $Bb15$ $E^b7(b9)$ $C7(b9)$ $F15(b9)$ $Bb15$ E^b N.C. $E^b7(b9)$ $E^b7(b9)$

PNO.

BASS

DRUMS

57 58 59 60 61 62 63 64

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