

Dedicated to all of my East Stroudsburg High School chorus room students since day one

# THE CHORUS ROOM BLUES

for S.A.B. voices and piano  
with optional SoundPax and SoundTrax\*

Words and Music by  
DAVID LANTZ III

Heavy swing feel (♩ = ca. 100) (♩♩ = <sup>3</sup>♩)

SOPRANO  
ALTO

BARITONE

PIANO

Heavy swing feel (♩ = ca. 100) (♩♩ = <sup>3</sup>♩)

F<sup>13</sup> A<sup>b13</sup> B<sup>b13</sup> Bdim<sup>7</sup> F/C 3 D7(b<sup>9</sup>)

*mf*

4

*mf*

I've got the cho - rus room blues, —

*mf*

Gaug<sup>7</sup>(b<sup>9</sup>)

F<sup>13</sup>

B<sup>9</sup>(b<sup>5</sup>) B<sup>b13</sup>

\* Also available for S.A.T.B. (48326). SoundTrax CD available (48328).  
SoundPax available (48329) - includes set of parts for Guitar, Bass, and Drumset.  
See performance notes on pages 8 and 9. Visit [alfred.com](http://alfred.com) for digital scores and audio.

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6

feel-in' full of self-doubt. — I've got the

F13 Gb13 F13 B9(#11)

9

cho - rus room blues, — won - der if I should e - ven try

Bb9(sus4) Bb9 Ab13 Bb13

11

out. The

F13 Gb13 F13



13

so - lo is right up my al - ley, but ba - by, my nerves won't al - low me, the

C<sup>9</sup>(sus4) C<sup>9</sup> Bb<sup>9</sup>(sus4) Bb<sup>9</sup>

15

teach - er will nev - er pick me an - y - how. *fp* I've got the

Ab<sup>9</sup>(sus4) Ab<sup>9</sup> Bb<sup>9</sup> B<sup>9</sup> C<sup>9</sup>

17

cho - rus room blues, so man - y things I have to

*mf* I've got the blues,

F<sup>7</sup> Bb<sup>9</sup>

19 do.

I've got the

so much to do.

F7

G $\flat$ 7(b5) F7

21 cho - rus room blues. —

It's time to make my big de -

I've got the blues. oh,

B $\flat$ 9(sus4)

B $\flat$ 9

A $\flat$ 7

G $\flat$ 13

23 but.

yeah, I've got the blues. —

But

F7

G $\flat$ 7(b5) F7

25

so man-y oth-er great voic-es, the teach-er has so man-y choic-es, oh man..

C<sup>9</sup>(sus4) C<sup>9</sup> B<sup>b9</sup>(sus4) B<sup>b9</sup> A<sup>b13</sup>

27

I've got the cho-rus room blues. I'll

*fp* *mf*

B<sup>b9</sup> C<sup>7</sup>(#9)

29

have to pay my dues, and watch my con-duc-tor's cues, and

*mf* *f*

F<sup>13</sup> B<sup>7</sup>(b5) B<sup>b9</sup>(sus4) B<sup>b9</sup>

31

get me a pri - vate teach - er to help me out so I can't lose! I've got the

*mf*

*f*

F13 Gb13 F13 Gb13 F13

33

cho - rus room blues, the cho - rus room blues. -

*mf*

Oh, yeah, the cho - rus room blues, -

Bb9(sus4) Bb9 Ab13 Db9 Caug7(#9)

*mf*

35

No

the cho - rus room blues. No

F13 Eb9(sus4) Eb9 F13

37

room for an - y stage fright; just gim - me that beau - ti - ful spot - light

$C^9(\text{sus}4)$   $C^9$   $Bb^9(\text{sus}4)$   $Bb^9$

39

to cure the cho - rus room - blues, I've got the

(Optional cut to measure 56)\*

$Ab^9(\text{sus}4)$   $Ab^9$   $Gb13$   $C7\text{alt.}$

\* Sing cue size notes only if skipping measures 41-55. Measures 41-55 are encouraged, but optional. This section provides an opportunity for select singers to take turns improvising using the pentatonic and blues scales (see page 9), and may be repeated as many times as desired. Background vocals should be saved for the last time through the section. Soloists may perform more than one 12-bar chorus if you prefer, and they may also trade 4s with each other, or improvise together at the same time. Be inventive! If you desire, the notated solo may be used as a guide, but should only be sung once. This section can be cut by skipping to measure 56.

41 SOLO (F Minor Pentatonic Scale)\*

*mf*

Bah day yah dah bah — bah day ah bah doo day —

(Sing last time only) *mf* *fp*

Dot doo dot dot doo way —

*mf* *fp*

F7 Bb9

*mf*

3

43 (F Blues Scale)\*

bah dee yah dah bah — doo dot bah doo dah —

day doo dot

F7

\* These two scales are suggested for improvisation. Both scales will work over the entire blues progression. Minor pentatonic is easier at first. Once that scale is mastered, then add the blues scale (which has only one additional note, the sharp 4th step). Singers sometimes have difficulty hearing this tone, but the sharp 4th step gives the blues scale its characteristic sound. Teach the scales to all singers before trying improvised solos.

**F Minor Pentatonic Scale**

**F Blues Scale**



45

— yah dah bah doo wee doo way bah dah yah bah doo dot

dot doo dot dot doo way

*fp*

Bb<sup>9</sup> Ab<sup>13</sup> Bb<sup>13</sup>

47

dah bah dwee yah dah bah doo bah day yah dah bah

zway doo dot

*fp*

F<sup>13</sup>

49

1.

bah dah bah doo dot dah — yah dah bah dwee yah dah bah

*fp* ————— *fp*

day doo way —

*fp* ————— *fp*

C<sup>9</sup> Bb<sup>9</sup> 1. F13

51

bah doo dot bah doo dot bah doo dah — yah dah bah.

C7(#9)

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2.

*cresc.*

yah doo wee dah bah day bah doo dot bah doo day

*mf cresc.*

bah yah dah

*mf cresc.*

2.

F13 Ab13 Bb13

*cresc.*

(end solo) 56

yah doo dot!

*f*

dot! I've got the cho - rus room blues, —

*f*

C9 F13 C7(#9) F13

57

won - d'rin' how I'm gon - na suc - ceed, how will I suc - ceed? \_

59

Oh, I've got the cho - rus room blues, \_

61

don't know if I'll ev - er be a - ble to read, woe is me! \_

*fp*

*fp*

Bb<sup>9</sup> F<sup>9</sup> Gb<sup>13</sup> Ab<sup>13</sup> Gb<sup>13</sup> Gb<sup>13</sup>(#11)

F<sup>13</sup> Bb<sup>9</sup> F7(#5) Bb<sup>9</sup> Ab<sup>13</sup>

Bb<sup>13</sup> C7(#9) F<sup>13</sup> Gb<sup>13</sup> F<sup>13</sup>

3 3 3 3 3 3 3

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63 *f* 64

Hard work is what I ex-pect - ed, mak-ing

*mf.*

Dot doo dot

C<sup>9</sup>

65 *mf*

sure my voice is pro-ject - ed.

Dot doo dot

dot doo way.

As well as be-ing in-flect - ed, and

Bb<sup>9</sup>

C<sup>9</sup>

67 *f*

dot doo way.

And all my vowels are per-fect - ed, my

*mf.*

dic-tion is - n't ne-glect - ed.

Dot doo dot

Bb<sup>9</sup>

8<sup>va</sup> C<sup>9</sup>

69

phras-es are smooth-ly con-nect - ed, and all my faults are cor-rect - ed.

dot doo way, \_\_\_\_\_ and all my faults are cor-rect - ed.

*f*

Bb<sup>9</sup> Ab<sup>13</sup> Gb<sup>13</sup>

71

I've got the cho - rus room blues, \_\_\_\_\_

I've got the blues, \_\_\_\_\_

*fp* *fp* *fp*

C7(#9) F7 Bb<sup>9</sup>

73

the cho - rus room blues, \_\_\_\_\_

so much to do, \_\_\_\_\_

*f* *fp* *f* *fp* *fp* *fp*

F7 Bb<sup>9</sup>



I've got the cho - rus room blues, \_\_\_\_\_

75 *f* \_\_\_\_\_ *fp* \_\_\_\_\_  
*f* I've got the blues, \_\_\_\_\_  
*f* \_\_\_\_\_

*F*<sup>7</sup> *Bb*<sup>9</sup>

77 *f* \_\_\_\_\_ *rit.* \_\_\_\_\_ *fp* \_\_\_\_\_  
the cho - rus room blues, \_\_\_\_\_ oh, yeah! \_\_\_\_\_  
*fp* \_\_\_\_\_

*F*<sup>13</sup> *C*<sup>7alt.</sup> *F*<sup>13(#11)</sup>  
*rit.*