

WE'RE SINGIN' THE BLUES FOR YOU!

Mixed Voices with Piano and Optional Rhythm Section

Music and Lyrics by RUSS ROBINSON

PERFORMANCE/TEACHING NOTES

This piece was written as a fun choral selection for any choir, including concert choirs. The idea is to sing to the audience about the blues. Beginning at measures 13 through 24, the singers are telling the audience what they are going to sing. In measures 25 through 36, they tell the audience about the chords that are in the blues, and in measures 37 through 60, they demonstrate the structure of the blues. Then in measures 61 through 72, there is a written "call and response"; however, this should be repeated with various singers doing scat solos on the call sections and the rest of the singers (or the audience!) doing the response sections. Measures 73 through 84 are a written unison scat. If this is too difficult for your singers, you may skip this and go right to measure 85 for scat solos, but this unison scat section is really fun to sing and sounds great in unison or octaves as written. Measure 85 to 96 can be opened up for scat solos as you see fit. My suggestion, however, is that you only do the background vocals every other time to avoid boredom (for the singers and the audience). Also, don't have too many scat singers since we always want to leave the audience wanting more! Then from measure 98 to the end, tell the audience what you did.

Although the piano part is written so that anyone playing it will sound like the jazz style, if you have a pianist who can improvise the blues changes (or can be taught), it is quite all right not to play what is written. Also, if you have a drummer (even just a snare drum with brushes) and a bass guitar or stand-up bass, it will add to the performance. (Caution: All accompanists must realize that they accompany the singers. Singers don't accompany them!)

This piece can be done with a variety of voicings. Suggestions: Three-part mixed or SAB, just do the top three parts. Two-part treble, do the treble clef only. Unison choirs, sing only the top part. I have found that all choirs from elementary through college enjoy these dynamic and improvised arrangements. It also makes a wonderful change in your concert choir program.

For other suggestions to teach jazz style and improvisation, I suggest you sing "Let's Sing Some Jazz!" (Warner Bros. Publications, SV9906), a teaching/performance piece.

I encourage you to do this arrangement in a way that works for your choir, and most of all, have fun!

Other Contemporary Pieces by Russ Robinson:

"What a Wonderful World," "Striving for the Future," "If My Friends Could See Me Now," "S Wonderful," "We Are the Singers," "Days of Wine and Roses," "I Only Have Eyes for You," "Don't Let the Sun Go Down on Me," "Mack the Knife," "Something About the Way You Look Tonight," "Over the Rainbow," "Happy Birthday," "I'll Be Home for Christmas," "Deck the Hall," "We Wish You a Merry Christmas," "Lennon/McCartney for Men," "Lennon/McCartney for Men II."

Premiered at the 2000 Southern Division ACDA Conference, Lynne Gackle, President

WE'RE SINGIN' THE BLUES FOR YOU!

Mixed Voices, accompanied, with optional rhythm

Music and Lyrics by
RUSS ROBINSON (ASCAP)

Up-tempo swing ♩ = 100

As written or ad lib. B♭ blues

PIANO

mf

B♭7

5

E♭7

B♭7

S

A

T

B

mf

We're

9

F7

E♭7

B♭7

F7

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SVM00009

13

sing-in' the blues for you.____ Let's see if you can do it too.____ The

13 Bb7

17

chang - es are so nice.____ We'll try to do it once or twice.____

17 Eb7 Bb7

21

Fol - low a long while we sing this song, 'cause we're sing - in' the blues for you...

21 F7 Eb7 Bb7

24

It on - ly has three chords in the blues, but

24

F7

Bb7

27

what they do will a - maze_ you too_ There's the one chord, then a

27

Eb7

30

four and five_ and how they are po - si-tioned will make it jive._

30

Bb7

33

Lis-ten to us now as we sing it for you, 'cause we're sing-in' the blues for you!_

33 F7 Eb7 Bb7

36

— There's the one chord. Yes, the one chord! And the

36 F7 Bb7

39

one chord stays for four bars, then there's the four chord for—

39 Eb7

42

two bars, and then it's back to the one for an - oth - er two bars. Then a

42

Bb7

45

bar of five, and a bar of four, and then the one chord for the last two bars.

45

F7 Eb7 Eb7

49

Solo (or Small Group) *Rest of Group* *Solo* *Group*

Sing it on the one! (Sing it on the one!) Sing it on the one! (Sing it on the one!)

49

Solo *Group* *Solo* *Group* *Solo*

53 Sing it on the four! (Sing it on the four!) Sing it on the one! (Sing it on the one!) Then the

53 *Eb7* *Bb7*

Group *Solo* *Group* *Solo* *Group* *Solo*

57 five! (Then the five!) Then the four! (Then the four!) Then sing it on the one! (Then sing it on the one!) We can

57 *F7* *Eb7* *Bb7*

Rest of Group *Solo*

61 call and re-sponse! (We can call and re-sponse!) Sing what I sing!

61 *Bb7*

*Note: Can also be done "call and response" with the audience.

64 *Group* *Solo* *Group*

(Sing what I sing!) Bop ba ba doo bop! (Bop ba ba doo bop!)

64 Eb7

67 *Solo* *Group* *Solo*

Ba ba doo ba doo bop! (Ba ba doo ba doo bop!) Shoo ba doot 'n doo ba!

67 Bb7 F7

70 *Group* *Solo* *Group* *Optional repeat for more ad lib. call and response*

(Shoo ba doot 'n doo ba!) Dwee oo wee!_ (Dwee oo wee!_)

70 Eb7 Bb7 F7

Unison Scat!

73 *mp*

Bop ba ba doo ba doo ba doo ba doo bow, bop ba ba doot 'n doo ba

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. It begins with a melodic line of eighth and quarter notes. The bottom staff is a piano accompaniment in bass clef, providing a steady bass line with some harmonic support. The dynamic marking is mezzo-piano (mp).

73 *Bb7 mp*

Detailed description: This system contains the piano accompaniment for the second system. The top staff is in treble clef and features a Bb7 chord. The bottom staff continues the bass line from the previous system. The dynamic marking is mezzo-piano (mp).

76

doo ba doo ba ba doo ba ba doo ba ba doo bop. Ba doo ba

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the bass line. The dynamic marking is mezzo-piano (mp).

76 *Bb7*

Detailed description: This system contains the piano accompaniment for the third system. The top staff features a Bb7 chord. The bottom staff continues the bass line. The dynamic marking is mezzo-piano (mp).

79 *cresc. mf*

ba doot 'n dee ba doo ba ba doo bop! Zop bop dee ba doo ba

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has a slight crescendo leading to a mezzo-forte (mf) dynamic. The piano accompaniment also has a crescendo. The dynamic marking is mezzo-forte (mf).

79 *Bb7 F7 cresc. mf*

Detailed description: This system contains the piano accompaniment for the fifth system. The top staff features Bb7 and F7 chords. The bottom staff continues the bass line. The dynamic marking is mezzo-forte (mf).

82

doot 'n doo bop ba doot 'n doo bop ba doot 'n doo bop ba doot 'n doo bop.

82 Eb7 Bb7 F7

(Back up for ad lib. solos - do every other time through)

85

Dwee bop bop bop doo bop. Dwee bop

85 Bb7

88

bop bop doo bop. Dwee bop bop bop doo bop. Dwee

88 Eb7

91

bop bop bop doo bop. Dwee bop.

91

Bb7 F7

94

1. to whatever! Last time

Dwee bop. Dwee bop. Dwee bop! Dwee bop! We've

94

Eb7 Bb7 F7 F7

1. to whatever! Last time

98

sung the blues for you. We've know that you can do it too. The

98

Bb7

102

chang - es were so nice. We tried to do it for you once or twice. Thanks for

102 Eb7 Bb7

106

com - in' a - long while we sang this song, 'cause we've sung the blues for you!

106 F7 Eb7 Bb7

109 Say it!!!

Yes, we've sung the blues for you! Doo ba doo bop! Yeah!

109 F7 Bb7 Fm6/Ab Eb7/G Gb7 F Bb

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