

BOP LICITY

Music by Miles Davis Lyrics by Ray Passman and Holli Ross

Flugelhorn

Alto Sax

Tenor Sax

Trombone

Guitar

F_M7 G_M7 A_bM A7 B_b13(♭9) E_bM A7 B_bM 9 E_b+7(♭9) A_bM A7 F_M7 E_bM A7/G

It be - gan as an ex - per - i - ment, a lit - tle new but with the time (clev - er - ly) spent, it woke up mus - i - cal minds and, boy, it sure made a dent and so

Acoustic Bass

Drum Set

3 - Boplicity - Jazz choir

Flghn.

A. Sx.

T. Sx.

Tbn.

Gtr.

13

$A_{b}M A7$ $F_{M}17$ $E_{b}M A7/G$ $A_{b}M A7$ $B_{b}11$ $E_{b}M A^{9}$ $B_{b}M 9$ $E_{b}+7(b9)$ $B_{b}M 9$ $E_{b}+7(b9)$

they split would-n't you know be - cause the time was pas - se and so they know that be - bop lives. And when (there was a) cat who then (start - ed to) scat, it

A.B.

D. S.

19

Flghn.

A. Sx.

T. Sx.

Tbn.

Gtr.

19

$A_{bM}A7$ $A_{bMI}9$ $D_{b+7}(b9)$ $A_{bMI}9$ $D_{b+7}(b9)$ $G_{bMA}9$ $G_{bMI}9$ $F_{MI}9$ $B_{b13}(b9\#11)$

made im - pres-sions that, est - ab-lish-ing a school be-came a pop-(u-lar pas)-time, for bop (when in its) prime would dif-fer-en - ti-ate the hot from the cool.

19

A.B.

19

D. S.

5 - Boplicity - Jazz choir

26

Flghn.

A. Sx.

T. Sx.

Tbn.

Gtr.

26

F_M17 G_M17 A_bM₇ B_b13(b₉) E_bM₇ B_bM₉ E_b+7(b₉) A_bM₇ F_M17 E_bM₇/G

26

Sec-ond, third gen-er a - tions still blow all the be - bop tunes that we cer-tain-ly know like Ko - ko, Don - na Lee, Four and Scrap - ple, Night in Tu-nis - ia so

26

A.B.

26

D. S.

6 - Bopcity - Jazz choir

This musical score is for a jazz choir performance of "Bopcity". It features six vocal parts: Flg. (Flute/Guitar), A. Sx. (Alto Saxophone), T. Sx. (Tenor Saxophone), Tbn. (Trumpet), Gtr. (Guitar), and D. S. (Drum Set). The score is in 4/4 time and begins at measure 32. The key signature has two flats (B-flat and E-flat). The vocal parts have lyrics: "we know that Be - bop lives. Doo yoo doo be doo yoo doo dot be doo yoo doo wah". The instrumental parts include complex chord progressions and melodic lines. The guitar part includes a solo starting at measure 34. The drum set part is indicated by a double bar line with a vertical line through it, suggesting a specific rhythmic pattern or cue.

Chord Progression:

Measures 32-33: $G\sharp/F\sharp$, $D\sharp/C\sharp$, $G\sharp/F\sharp$, $E\sharp/E$

Measures 34-35: $Gm17$, $Am17$, $B\flat m7$, $Fm17$, $Gm17$, $A\flat m7$, $Fm17$

Measures 36-37: $C13$, $G13$, $C13(\flat9)$, $B\flat13$, $B\flat13(\flat9)$, $B\flat13$, $B\flat13(\flat9)$

Measures 38-39: $Fm7$, $Cm9$, G/F , $F13(\flat9)$, $Fm7$, $Cm9$, G/F , $F13(\flat9)$

Measures 40-41: $Cm9$, D/C , $C13(\flat9)$, $Cm9$, $B\flat m9$, $F/E\flat$, $E\flat13(\flat9)$, $Cm9$, $B\flat m9$, $F/E\flat$, $E\flat13(\flat9)$

38

Flghn. $B_{\flat}M A7$ A_{M17} $D_{+7} (\#9)$ G_{M11} $C13(\flat9)$ A_{M17} $D_{+7} (\#9)$ G_{M19} A_{M17} $B_{\flat}M A7$ $C13(\flat9)$ F_{MA9} C_{M19} $F13(\flat9)$

A. Sx. F_{MA7} E_{M17} $A_{+7} (\#9)$ D_{M11} $G13(\flat9)$ E_{M17} $A_{+7} (\#9)$ D_{M19} E_{M17} F_{MA7} $G13(\flat9)$ C_{MA9} G_{M19} $C13(\flat9)$

T. Sx. $B_{\flat}M A7$ A_{M17} $D_{+7} (\#9)$ G_{M11} $C13(\flat9)$ A_{M17} $D_{+7} (\#9)$ G_{M19} A_{M17} $B_{\flat}M A7$ $C13(\flat9)$ F_{MA9} C_{M19} $F13(\flat9)$

Tbn. $A_{\flat}M A7$ G_{M17} $C_{+7} (\#9)$ F_{M11} $B_{\flat}13(\flat9)$ G_{M17} $C_{+7} (\#9)$ F_{M19} G_{M17} $A_{\flat}M A7$ $B_{\flat}13(\flat9)$ $E_{\flat}MA9$ $B_{\flat}M19$ $E_{\flat}13(\flat9)$

Gtr. $A_{\flat}M A7$ G_{M17} $C_{+7} (\#9)$ F_{M11} $B_{\flat}13(\flat9)$ G_{M17} $C_{+7} (\#9)$ F_{M19} G_{M17} $A_{\flat}M A7$ $B_{\flat}13(\flat9)$ $E_{\flat}MA9$ $B_{\flat}M19$ $E_{\flat}13(\flat9)$

ooh doo you doo doo wah ah ba doo wah bup bup bup bah ba doo wah ba doo dut dah

A.B.

D. S.

This musical score is for the jazz standard "Boplicity" by Thelma Houston, arranged for a jazz choir and instrumental ensemble. The score is in 4/4 time and features a key signature of two flats (B-flat major/D minor). The instrumental parts include Flute (Flghn.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Trombone (Tbn.), and Guitar (Gtr.). The vocal parts are for Alto (A.B.) and Soprano (D. S.). The score is divided into two systems, with the first system starting at measure 46. The instrumental parts feature complex harmonic textures with various chords and melodic lines. The vocal parts enter in the second system with the lyrics: "doo you doo you doo ba doo wah doo wah Ooh Do you Ba do dut dah". The score includes a variety of chord voicings such as BbmA7, Am17, D7(#9), Gm19, C13(b9), FmA9(#11), Cm17, F13, BbmA9, FmA7, Em17, A7(#9), Dm19, G13(b9), CmA9(#11), Gm17, C13, FmA9, AbmA7, Gm17, C7(#9), Fm19, Bb13(b9), EbmA9(#11), Bbm17, Eb13, AbmA9, and AbmA9.

46

Flghn. BbmA7 Am17 D7(#9) Gm19 C13(b9) FmA9(#11) Cm17 F13 BbmA9 BbmA9

46

A. Sx. FmA7 Em17 A7(#9) Dm19 G13(b9) CmA9(#11) Gm17 C13 FmA9 FmA9

46

T. Sx. BbmA7 Am17 D7(#9) Gm19 C13(b9) FmA9(#11) Cm17 F13 BbmA9 BbmA9

46

Tbn. AbmA7 Gm17 C7(#9) Fm19 Bb13(b9) EbmA9(#11) Bbm17 Eb13 AbmA9 AbmA9

46

Gtr.

46

A.B. AbmA7 Gm17 C7(#9) Fm19 Bb13(b9) EbmA9(#11) Bbm17 Eb13 AbmA9 AbmA9

doo you doo you doo ba doo wah doo wah Ooh Do you Ba do dut dah

46

D. S.

54

Flghn. $B_{\flat}MI9$ $E_{\flat}9(\#11)$ $A_{\flat}MA7$ $FMA7$ $DM17$ $GM17$ $C13(\flat9)$ $FMA7$ $CM19$ $F+7(\#9)$ $B_{\flat}MA7$

A. Sx. $FMI9$ $B_{\flat}9(\#11)$ $E_{\flat}MA7$ $CM A7$ $AM17$ $DM17$ $G13(\flat9)$ $CM A7$ $GM19$ $C+7(\#9)$ $FMA7$

T. Sx. $B_{\flat}MI9$ $E_{\flat}9(\#11)$ $A_{\flat}MA7$ $FMA7$ $DM17$ $GM17$ $C13(\flat9)$ $FMA7$ $CM19$ $F+7(\#9)$ $B_{\flat}MA7$

Tbn. $A_{\flat}MI9$ $D_{\flat}9(\#11)$ $G_{\flat}MA7$ $E_{\flat}MA7$ $CM17$ $FMI7$ $B_{\flat}13(\flat9)$ $E_{\flat}MA7$ $B_{\flat}MI9$ $E_{\flat}+7(\#9)$ $A_{\flat}MA7$

Gtr. $A_{\flat}MI9$ $D_{\flat}9(\#11)$ $G_{\flat}MA7$ $E_{\flat}MA7$ $CM17$ $FMI7$ $B_{\flat}13(\flat9)$ $E_{\flat}MA7$ $B_{\flat}MI9$ $E_{\flat}+7(\#9)$ $A_{\flat}MA7$

54

Doo... Do you doo... Ba do wee dut Ba do wee do wah do wah... dut

A.B. $A_{\flat}MI9$ $D_{\flat}9(\#11)$ $G_{\flat}MA7$ $E_{\flat}MA7$ $CM17$ $FMI7$ $B_{\flat}13(\flat9)$ $E_{\flat}MA7$ $B_{\flat}MI9$ $E_{\flat}+7(\#9)$ $A_{\flat}MA7$

D. S. $A_{\flat}MI9$ $D_{\flat}9(\#11)$ $G_{\flat}MA7$ $E_{\flat}MA7$ $CM17$ $FMI7$ $B_{\flat}13(\flat9)$ $E_{\flat}MA7$ $B_{\flat}MI9$ $E_{\flat}+7(\#9)$ $A_{\flat}MA7$

62 $B_{\flat}MA7$ $A_{MI7} D7$ G_{MI9} $C11$ $C13(\sharp 11)$ $F_{MA9}(\sharp 11)$ *Coda*

Flg. **D.S. al CODA**

62 F_{MA7} $E_{MI7} A7$ D_{MI9} $G11$ $G13(\sharp 11)$ $C_{MA9}(\sharp 11)$ **D.S. al CODA**

A. Sx. **D.S. al CODA**

62 $B_{\flat}MA7$ $A_{MI7} D7$ G_{MI9} $C11$ $C13(\sharp 11)$ $F_{MA9}(\sharp 11)$

T. Sx. **D.S. al CODA**

62 $A_{\flat}MA7$ $G_{MI7} C7$ F_{MI9} $B_{\flat}11$ $B_{\flat}13(\sharp 11)$ $E_{\flat}MA9(\sharp 11)$

Tbn. **D.S. al CODA**

62 **D.S. al CODA**

Gtr. **D.S. al CODA**

62 $A_{\flat}MA7$ $G_{MI7} C7$ F_{MI9} $B_{\flat}11$ $B_{\flat}13(\sharp 11)$ $E_{\flat}MA9(\sharp 11)$ $E_{\flat}MA9(\sharp 11)$

Ba do you doo lives

A.B. **D.S. al CODA**

62 **D.S. al CODA**

D. S. **D.S. al CODA**