

13:50

SSATBaB Vocals

Sent For You Yesterday (And Here You Come Today)

Commissioned by Mt. San Antonio College's "Singcopation", Bruce Rogers, dir. (2011)

Arranged by KERRY MARSH

Music by WILLIAM "COUNT" BASIE
and EDDIE DURHAM
Lyrics by JIMMY RUSHING

Swing $\text{♩} = 200$

1-4 C⁷ F#¹³ F⁷ E^{7(b9)} Eb⁹ D^{7(b9)} DbMaj⁷ C¹³
doo doo

1-4 C⁷ F#¹³ F⁷ E^{7(b9)} Eb⁹ D^{7(b9)} DbMaj⁷ C¹³
doo doo

5 C⁷ F#^{7(b9)} F⁷ E^{7(b9)} Eb⁹ D⁷ DbMaj¹³
yah dah dah yah dah dah yah dah doo wah
f sfz stop

10 A C^{7(#9)} F⁷ C⁷ Ab⁷ G⁷ C⁷ F#⁷
moon look lone-some shin-in' through the trees? Don't the
stop

14 F⁷ F^{7(b9)} C^{7(#9)} A^{7(#11)}
moon look lone-some shin-in' through the trees? Don't your

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SSATBaB Vocals (Lv. 4)

Male solo
(8vb)

18

Dmi7 G^{7sus} G^{7(b9sus4)} C^{7(#9)} Dmi7 G^{7(b13)} *Sent*
 house look lone-some when your ba-by packs up to leave

22

B C^{7(#9)} Eb¹³ D¹³ DbMaj¹³ C⁷ Ab⁷ G⁷ F#⁷
 for you yes - ter-day and here you come to-day. *Sent*

1-4 1-3
doo doo doo doo dat dat bah dat dat dah dut dah

26

F⁷ Eb⁹ D^{7(b9)} Db⁹ C^{7(#9)} B^{7(b9)} Bb⁹ A^{7(#11)}
 for you yes - ter-day and here you come to day. *Talk-in'*'bout

1-3 4-5
yah doo doo doo doo dat dat bah dat dat dah dut dah

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3

30 Dmi7 A_b¹³ G^{7(b13sus4)} G^{7(b9sus4)} C^{7(#9)} E_b¹³ Dmi7 G^{7(#9)}

bad luck n' trouble you know I've had my way.
1-4 3-4
5-7 dat dat bah dat dat dah dat Hey,
1-2

34 C C⁹ F⁹ B_b^{9(#11)} C^{7(#9)}

what's on your mind? 1-2
mf 3-4
ba - by, uh uh uh uh uh bah doo ee ah doo
ff Stop

38 F¹³ E_b^{7(#9)} D_b^{13(#11)} C^{7(#9)} A^{7(#9)}

what's on your mind? 1-2
1-3 4-5 6-7 Ba by, uh uh uh uh uh bah doo ee ah doo
f Stop

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Dmi7(b5) G7(b9) C7(#9)

42

Keep me bo-thered and wor - ried all the time. *1-2
3-4
5-7 uh uh uh uh*

D C7(#9)

45

uh bah doo ee ah doo dat bah doo bay ah 'n doo bah doo ah beh dl oo bay *mp*

Mostly drums only

48 F¹³ C7(#9) F¹³

ah dat bah doo bah dat way_bah duh n dah yah dah n doo bah yah n

52 C7(#9) A¹³ 1-4 3-4 Dmi7 G7(b9)

dat bay ah bah doo ah *dah dah dah* yah dat dat dat

rhythm intentionally offset with band on beats 3 and 3+

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1-4

1-2
3-4

5

55

G⁷SUS

G⁷(^{b13})₉

D_b¹³ C¹³

bay ah bah doo bah doo ah

yah

dat dat dah

mf

dah bah doo ah bah day yah bah doo

58

E C⁷

F⁷

C⁷

F#⁷

F⁷

F#⁰⁷

Vocal or instrumental solos (OPEN)

64 C⁷/G

E^{mi9}

E_b¹³

D^{mi9}

D_b¹³

C⁷

B_b⁷

A_b⁷ G⁷alt.

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70 **F** C⁷ F⁷ C⁷ F^{#7} F⁷

Backgrounds

buh doo dat bay oo dat wah buh dah dut buh doo dat

mp

75 F^{#7} C^{7/G} E^{mi9} E^{b13} D^{mi9} D^{b13}

bay oo dat wah buh dah dut buh doo dat bay oo dat

80 C⁷ B^{b7} A^{b7} G⁷ alt. **G** C⁷ F⁷

1-4

wah buh dah dut doo dat duh doot dat doo dat

mp

mp

bah doo way yoo dat

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7

84 C⁷ F#⁷ F⁷ F#⁷

duh doot dat doo dat duh doot dat doo dat

bah doo way_yoo dat bah doo way_yoo dat

88 C^{7/G} E^{mi9} E^{b13} D^{mi9} D^{b13}

duh doot dat doo dat duh doot dat doo dat

bah doo way_yoo dat bah doo way_yoo dat

92 C⁷ B^{b7} A^{b7} G^{7alt.} [H] C⁷ Solo continues F⁷ C⁷

a capella break

duh doot dat bah doo doo doot_doo_yoo woah uh

Bass out on 3 dm dm dm dm (etc.)

add drums on high hat

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SSATB Vocals (Lv. 5)

8

97 F[#]7 F⁷ F[#]^{o7} C^{7/G} E^{mi9} E^{b13}

hah dah doo yoo dat oh

dm bah dm dm (etc)

102 D^{mi9} D^{b13} C⁷ B^{b7} A^{b7} G^{7 alt.}

ah doot 5-7 dah dah dah

dm bah dm dm doot n doo dah bah doo dah bah doo dah yah

rhythm section in
106 I C⁷ F⁷ C⁷ F^{#7} F⁷ F^{#o7}

more solos (open)
sing each time
yat dat dat
ff

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9

106 **I** C⁷ F⁷ C⁷ F#⁷ F⁷ F#¹⁰⁷

more solos (open)

rhythm section in
sing each time

yat dat dat

112 C^{7/G} E^{mi9} E^{♭13} D^{mi9} D^{♭13} C⁷ B^{♭7} A^{♭7} G^{7alt.}

Solo's continue

118 **J** C⁷ F⁷ C⁷ F#⁷ F^{7(#11)}

1-2
3-4

5-7
yat dat dat yat dat dah dat dah yoo dat

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SSATBaB Vocals (Lv. 4)

(F)

123 F[#]o7 C⁷/G Emi9 Eb¹³ Dmi9

1-2
3-4
yah dah dat doo doo doo doo_ doo doo dah

127 Db¹³ C⁷ Bb⁷ Ab⁷ G⁷alt.

1-2
3-4
bah doo dah_ bah doo dah yat dat dah bah doo way_ yat
mp ff

K

130 C⁷ Shout section F⁷ C⁷

dah dah_ yoo dat dat dat bah dat dat dah dat dah_ yat

Drum fill

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SSATBaB Vocals (Lv. 4)

11

134 F⁷

dah dah yoo dat dat dat bah dat dat dah dat dah yat

Drum fr.

138 Dm9

dah dah doo dah 4-7 dat dat bah dat dat dah dat day

Drum fr. ||

142 L

C⁷ 1-3 Sent f
4-7 for you yes - ter - day and here you come to-day.

A cappella

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SSATBaB Vocals (Lv. 4)

146 F⁷ E_b⁹ D_{7(b9)} D_b⁹ C_{7(#9)} B_{7(b9)} B_b⁹ A_{7(#11)}

for you yes-ter-day and here you come 1-2 to day. Talk-in-'bout
3-4
5-7 dat dat bah dat dat dah dut dah
f

150 D_{mi}⁷ A_b¹³ G_{7(b13sus4)} G_{7(b9sus4)} C_{7(#9)} E_b¹³ D_{mi}⁷ G_{7(#5)}

bad luck n' trou-ble you know I've had my way.
1-3
4-7 dat dat bah dat dat dah dut Hey,
5-7

154 [M] C⁹ F⁹ B_b^{9(#11)} C_{7(#9)}

what's on your mind?
1-2
3-1
5-7 uh uh uh uh uh bah doo ee ah doo
ba - by, Stop
ff *mf* *mf*

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SSATBaB Vocals (Lv. 4)

13

158 F¹³ E_b7([#]9) D_b13([#]11) C⁷([#]9) A⁷([#]9)

what's on your mind?
Ba by, uh uh uh uh uh bah doo ee ah doo

Dmi7(b5) G⁷(b9) C⁷([#]9)

162

Keep me bothered and worried all the time.
uh uh uh uh

165 Dmi7(b5) G⁷(b9)

How could you love me and treat me that way?
uh bah doo ee ah doo

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SSATBaB Vocals (Lv. 4)

168 C⁷⁽⁹⁾

When you know that I sent for you yes-ter-day?
uh uh uh uh uh bah doo ee ah doo dat
mf *ff* *Stop*

172 N C⁷ F^{#13} Opt. ad lib to end *Scat*

I-4 doo doo doo F⁷ E^{7(b13)} E^{b9} D^{7(b9)}
5-7 doo doo doo doo doo doo doo

175 D^bMaj⁷ C¹³ C⁷ F^{#7(b13)} F⁷ E^{7(b13)} E^{b9} D⁷ D^bMaj¹³

doo doo doo yah dah dah yah dah dah yah dah doo wah
f *sfs* *Drum fill*

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the last bar)

15

Slower...directed

180 C⁷alt. 1-2 3-4

dow dow dow dow dah ah

=ff

F13(#11)

Piano

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Swing $\text{J}=200$

C⁷ F^{#13} F⁷ E^{7(b13)} E^{b9} D^{7(b9)} D^{bMaj7} C¹³

A musical score for piano in 4/4 time. The key signature is common time. The first measure consists of eighth-note chords: C⁷, F^{#13}, F⁷, E^{7(b13)}, E^{b9}, D^{7(b9)}, D^{bMaj7}, and C¹³. The dynamic is marked *mp*. Measures 2 through 4 continue this pattern of eighth-note chords.

5 C⁷ F^{#7(b13)} F⁷ E^{7(b13)} E^{b9} D⁷ D^{bMaj13}

Continuation of the piano score. Measure 5 starts with a forte dynamic (*f*) and includes a melodic line above the chords. Measures 6 and 7 follow the same pattern of eighth-note chords.

10 [A] C^{7(#9)} F⁷ C⁷ A^{b7} G⁷ C⁷ F^{#7} F⁷

Continuation of the piano score. Measure 10 features a melodic line with a bracket labeled [A]. Measures 11 and 12 continue the eighth-note chord pattern.

15 F^{7(b9)} C^{7(#9)} A^{7(#11)} D^{mi7} G^{7sus} G^{7(b9sus4)}

Continuation of the piano score. Measure 15 includes a bass line. Measures 16 and 17 continue the eighth-note chord pattern.

20 C^{7(#9)} D^{mi7} G^{7(b13)} [B] C^{7(#9)} E^{b13} D¹³ D^{bMaj13} C⁷ A^{b7}

Continuation of the piano score. Measure 20 includes a bass line. Measures 21 and 22 continue the eighth-note chord pattern.

25 G⁷ F^{#7} F⁷ E^{b9} D^{7(b9)} D^{b9} C^{7(#9)} B^{7(b9)} B^{b9} A^{7(#11)}

Continuation of the piano score. Measures 25 through 27 consist of eighth-note chords.

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Sent For You Yesterday

Piano

2

30 Dmi⁷ A_b¹³ G^{7(b13sus4)} G^{7(b9sus4)} C^{7(#9)} E_b¹³ Dmi⁷ G^{7(#9)}

34 **C** C⁹ F⁹ B_b^{9(#11)} C^{7(#9)} F¹³ E_b^{7(#9)} D_b^{13(#11)}

40 C^{7(#9)} A^{7(#9)} Dmi^{7(b5)} G^{7(b9)} C^{7(#9)}

46 **D** C^{7(#9)} F¹³ C^{7(#9)} F¹³ **C**^{7(#9)}

53 A¹³ Dmi⁷ G^{7(b9)} G^{7sus}

57 G^{7(b13)} D_b¹³ C¹³ **E** C⁷ F⁷ C⁷ F^{#7}

Vocal/instrumental solos (open)

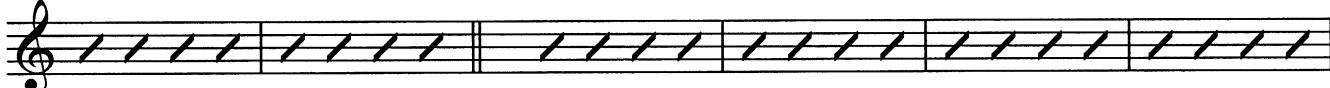
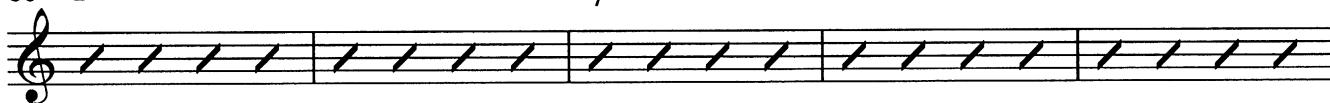
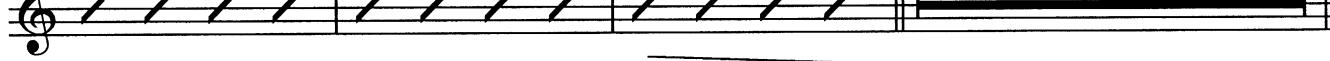
62 F⁷ F^{#7} C^{7/G} E^{mi9} E_b¹³ Dmi⁹ D_b¹³

68 C⁷ B_b⁷ A_b⁷ G^{7alt.} **F** C⁷ F⁷ C⁷ F^{#7}

Sent For You Yesterday

Piano

3

74 F⁷ F^{#o7} C^{7/G} E^{mi9} E^{b13} D^{mi9} D^{b13}80 C⁷ B^{b7} A^{b7} G^{7alt.} **G** C⁷ F⁷ C⁷ F^{#7}86 F⁷ F^{#o7} C^{7/G} E^{mi9} E^{b13} D^{mi9}91 D^{b13} C⁷ B^{b7} A^{b7} G^{7alt.} **H** **12**106 **I** C⁷ F⁷ C⁷ F^{#7} F⁷ F^{#o7}112 C^{7/G} E^{mi9} E^{b13} D^{mi9} D^{b13} C⁷ B^{b7} A^{b7} G^{7alt.}118 **J** C⁷ F⁷ C⁷ F^{#7} F^{7(#11)} F^{#o7}124 C^{7/G} E^{mi9} E^{b13} D^{mi9} D^{b13} C⁷ B^{b7} A^{b7} G^{7alt.}130 **K** C⁷ F⁷ C⁷ F⁷136 C⁷ A⁷ D^{mi9} G^{7(b13)} C⁷ A⁷ D⁷ G⁷

V.S.

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Piano

4 142 **L** C⁷ C^{7(##9)} F⁷ E^{b9} D^{7(b9)} D^{b9} C^{7(##9)} B^{7(b9)}

149 B^{b9} A^{7(##11)} D^{mi7} A^{b13} G^{7(b13sus4)} G^{7(b9sus4)} C^{7(##9)} E^{b13} D^{mi7} G^{7(##5)}

154 **M** C⁹ F⁹ B^{b9(##11)} C^{7(##9)} F¹³ E^{b7(##9)} D^{b13(##11)}

160 C^{7(##9)} A^{7(##9)} D^{mi7(b5)} G^{7(b9)} C^{7(##9)}

166 D^{mi7(b5)} G^{7(b9)} C^{7(##9)} F^{7(##9)}

172 **N** C⁷ F^{#13} F⁷ E^{7(b13)} E^{b9} D^{7(b9)} D^{bMaj7} C¹³ C⁷ F^{#7(b13)}

Slower...directed

177 F⁷ E^{7(b13)} E^{b9} D⁷ D^{bMaj13} C^{7 alt.} F^{13(##11)}

Fill, and directly into next bar on cue...

ff fff

Acoustic Bass

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Lyrics by JIMMY RUSHING

Swing $J=200$

1 C⁷ F^{#13} F⁷ E^{7(b13)} E^{b9} D^{7(b9)} D^{bMaj7} C¹³
mp

5 C⁷ F^{#7(b13)} F⁷ E^{7(b13)} E^{b9} D⁷ D^{bMaj13}
f

10 [A] C^{7(#9)} F⁷ C⁷ A^{b7} G⁷ C⁷ F^{#7} F⁷ F^{7(b9)}
mf

16 C^{7(#9)} A^{7(#11)} D^{mi7} G^{7sus} G^{7(b9sus4)} C^{7(#9)} D^{mi7} G^{7(b13)}

22 C^{7(#9)} E^{b13} D¹³ D^{bMaj13} C⁷ A^{b7} G⁷ F^{#7} F⁷ E^{b9} D^{7(b9)} D^{b9}

28 C^{7(#9)} B^{7(b9)} B^{b9} A^{7(#11)} D^{mi7} A^{b13} G^{7(b13sus4)} G^{7(b9sus4)} C^{7(#9)} E^{b13} D^{mi7} G^{7(#5)}

34 [C] C⁹ F⁹ B^{b9(#11)} C^{7(#9)} F¹³ E^{b7(#9)} D^{b13(#11)}
ff *mf* *f*
V.S.

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Acoustic Bass

40 C^{7(♯9)} A^{7(♯9)} Dmi7(b5) G^{7(b9)} C^{7(♯9)}

46 **D** C^{7(♯9)} F¹³ C^{7(♯9)} F¹³ **C** C^{7(♯9)}

53 A¹³ Dmi7 G^{7(b9)} G^{7sus} G^{7(b9)} D^{b13} C¹³

58 **E** C⁷ F⁷ C⁷ F^{#7} F⁷ F^{#o7}

64 C^{7/G} E^{mi9} E^{b13} D^{mi9} D^{b13} C⁷ B^{b7} A^{b7} G^{7alt.}

70 **F** C⁷ F⁷ C⁷ F^{#7} F⁷ F^{#o7}

76 C^{7/G} E^{mi9} E^{b13} D^{mi9} D^{b13} C⁷ B^{b7} A^{b7} G^{7alt.}

82 **G** C⁷ F⁷ C⁷ F^{#7} F⁷ F^{#o7}

88 C^{7/G} E^{mi9} E^{b13} D^{mi9} D^{b13} C⁷ B^{b7} A^{b7} G^{7alt.}

Sent For You Yesterday
Acoustic Bass

3

94 **H** C⁷ F⁷ C⁷ F#⁷ F⁷ F#^{o7}
TACET if a cappella

100 C⁷/G E^{mi9} E^{b13} D^{mi9} D^{b13} C⁷ B^{b7}

105 A^{b7} G^{7alt.} **I** C⁷ PLAY F⁷ C⁷ F#⁷ F⁷

111 F#^{o7} C⁷/G E^{mi9} E^{b13} D^{mi9} D^{b13} C⁷ B^{b7}

117 A^{b7} G^{7alt.} **J** C⁷ F⁷ C⁷ F#⁷ F^{7(#11)}

123 F#^{o7} C⁷/G E^{mi9} E^{b13} D^{mi9} D^{b13} C⁷ B^{b7}

129 A^{b7} G^{7alt.} **K** C⁷ F⁷ C⁷ F⁷
ff

135 C⁷ A⁷ D^{mi9}
G^{7(b13)} C⁷ A⁷ D⁷ G⁷

139

Sent For You Yesterday
Acoustic Bass

142 **L** C⁷ C^{7(#9)} F⁷ E^{b9} D^{7(b9)} D^{b9}

148 C^{7(#9)} B^{7(b9)} B^{b9} A^{7(#11)} D^{mi7} A^{b13} G^{7(b13sus4)} G^{7(b9sus4)} C^{7(#9)} E^{b13} D^{mi7} G^{7(#5)}

154 **M** C⁹ F⁹ B^{b9(#11)} C^{7(#9)} F¹³ E^{b7(#9)} D^{b13(#11)}

160 C^{7(#9)} A^{7(#9)} D^{mi7(b5)} G^{7(b9)} C^{7(#9)}

166 D^{mi7(b5)} G^{7(b9)} C^{7(#9)} F^{7(#9)}

172 **N** C⁷ F^{#13} F⁷ E^{7(b13)} E^{b9} D^{7(b9)} D^{bMaj7} C¹³ C⁷ F^{#7(b13)}

Slower...directed

177 F⁷ E^{7(b13)} E^{b9} D⁷ D^{bMaj13} C^{7 alt.} F^{13(#11)}

Fill, and
directly into
ff
next bar on cue...

Drum Set

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Swing $\text{♩} = 200$



5

A musical staff in common time (indicated by a '4' in a circle) featuring a bass clef. It shows a rhythmic pattern of eighth and sixteenth notes. The first measure consists of two eighth notes followed by a sixteenth note. This pattern repeats three more times. The dynamic is marked as *f*.

10 [A]

A musical staff in common time (indicated by a '4' in a circle) featuring a bass clef. It shows a rhythmic pattern of eighth and sixteenth notes. The first measure consists of two eighth notes followed by a sixteenth note. This pattern repeats three more times. The dynamic is marked as *mf*.

16

A musical staff in common time (indicated by a '4' in a circle) featuring a bass clef. It shows a rhythmic pattern of eighth and sixteenth notes. The first measure consists of two eighth notes followed by a sixteenth note. This pattern repeats three more times.

21

[B]

A musical staff in common time (indicated by a '4' in a circle) featuring a bass clef. It shows a rhythmic pattern of eighth and sixteenth notes. The first measure consists of two eighth notes followed by a sixteenth note. This pattern repeats three more times.

26

A musical staff in common time (indicated by a '4' in a circle) featuring a bass clef. It shows a rhythmic pattern of eighth and sixteenth notes. The first measure consists of two eighth notes followed by a sixteenth note. This pattern repeats three more times.

30

A musical staff in common time (indicated by a '4' in a circle) featuring a bass clef. It shows a rhythmic pattern of eighth and sixteenth notes. The first measure consists of two eighth notes followed by a sixteenth note. This pattern repeats three more times.

34 [C]

ff

mf

f

A musical staff in common time (indicated by a '4' in a circle) featuring a bass clef. It shows a rhythmic pattern of eighth and sixteenth notes. The first measure consists of two eighth notes followed by a sixteenth note. This pattern repeats three more times. The dynamic is marked as *ff*. The next measure is marked as *mf*. The final measure is marked as *f*.

V.S.

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Drum Set

40

45 **D**

52

58 **E**

64

70 **F**

76

82 **G**

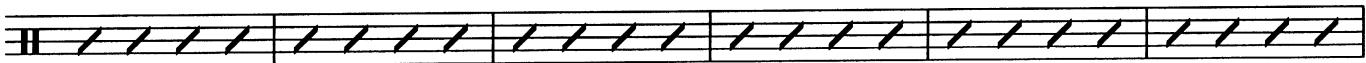
88

94 **H** 12 **I**

Sent For You Yesterday
Drum Set

3

111

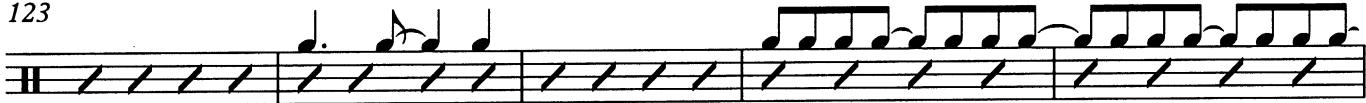


117

J



123



128

K

ff



133



142 L

fill

mp — f



151



154 M



Sent For You Yesterday Drum Set

156

161

166

172

178

Slower...directed

Fill, and directly into **fff** next bar on cue...