

This arrangement dedicated to the Uptown Vocal Jazz Quartet

He Beeped When He Shoulda Bopped

For SATB* and Piano with Optional Instrumental Accompaniment

Performance Time: Approx. 4:00

Arranged by
MICHELE WEIR

By JOHN DIZZY GILLESPIE

Swing (♩ = 120) (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

Soprano Alto

Unis. *mf*

Ba doo ba — da ba da ba doo dot dot

Tenor Bass

Unis. *mf*

Piano

mf Ebdim⁷/Bb

f

f Ba doo ba — da ba da ba doo dot dot doo — da

mf

f *mf*

A¹³(#11) Ab⁹ Gm⁷ F#¹³(#11)

mf

3

* Instrumental Pak includes parts for Piano, Bass and Drums
ShowTrax CD also available

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f *dim.* *pp*

dee ya

f *dim.* *pp*

f *dim.* *pp*

Fm^9 $Bb^{13}(\#11)$

10 Two-beat feel

Unis. *mp*

mp

I know a guy who had some brand new tricks, played his horn _ with a

Eb^6 Cm^7 Fm^7 Bb^9_{sus} Bb^{13} Gm^7 Cm^7

3

cra - zy kick. The thing that real-ly made_ him _ such a flop was that he

B^{13} Bb^9 Eb Eb/G C^9

18 *mf*

beeped when he should have bopped. The same ol' square jumped right up

Unis. *mp*

*F*⁹_{sus} *F*⁹(*♯*11) *B♭*¹³(*♯*11) *E♭*^{6/9} *Cm*⁷

16

Unis. Unis.

on the stand _ but he just real-ly could-n't dig the band. He thought he

*Fm*⁷ *B♭*⁹ *Gm*⁷ *Cm*⁷ *B*¹³ *B♭*¹³

19

was the cream of the crop. But he beeped When he

mf 3

E♭^{6/9} *E♭/G* *C*¹³ *F*⁷(*b*13) *B*⁹

22

26 In Four

should have bopped. All the cats gath-ered a-round to see what

Bb⁹ sus E^{7(#11)} Eb^{6/9} Bbm⁹ Eb⁹ sus Eb¹³

25

he was try'n to prove, but an - y - one could plain -

Unis. Unis.

Ab^{6/9} Gm Gm^(maj7)

28

- ly see that he was drag-gin' them out of the groove.

Unis. Unis.

Gm⁹ C¹³ F¹³ Bb⁹

31

34 Two-beat feel

At last the lead-er turned a - round and said, "Lis-ten pops, you'd

Eb^{6/9} *Cm*⁷ *Fm*⁷ *Bb*¹³ *Gm*⁷ *C*⁹

mp

34

bet - ter stop." Well there you go, you did it a-gain!— You just beeped,

Unis. f

B^{9(#11)} *Bb*⁹ *Eb*⁶ *Gm*⁷ *C*¹³

f

37

(hushed) *mp* uh, when you should have bopped.

mp *f*

*F*⁹ *F*^{13(#11)} N.C. *Ebdim*^{7/Bb}

sub. mf *mp* *mf*

40

43

Unis. *mf*

Ba do ba — da ba ba da doo dot dot Da doo ba — doo ba

mf *f*

43

mf *f*

In Four

Scat Solo (or ad lib.) - 1st time

doo ba doo dot dot dah — Ba — ba da ba da dn doo-ba-da doo dot da —

mf

Scat Solo (or ad lib.) - 2nd time

46

mf

— ba da ba doo ba da dn doo ba doo bop

mf

49

mf

mf *opt. soloist continues on top part only, choir tacet*

Da — da ba doo ba doo ba

end solo *mf*

doo ba doo dn da dn doo da —

Fm⁹ Bb¹³ Eb^{6/9} Bbm⁷

52

doo bop Ba doo dot dot ba dool - ya dool - ya dool - ya

Bbm⁹ A⁹ Abmaj⁹

55

Unis. Da ba da 'n da ba da ba da ba da 'n da dot Doo ba — da ba doo

Unis. 3 Unis.

Gm⁷

57

doo da —
 dal-ya dal-ya doo dot Ba doo ba — { doo da — ba doo da —
 doo da —
 C¹³ F⁹ Bb¹³ sus Bb⁹(#11) Ebdim⁷/Bb

59

62 Unis. *mf*
 Ba doo ba — da ba da ba doo dot dot Ba doo ba — da ba
 Unis. *mf*

62

Scat Solo (or ad lib.)
 da ba doo dot dot dah — Ba da ba da ba dal ya doo dot ba doo bop
 A¹³(#11) Ab⁹ Gm⁷ Gm⁹ C¹³ sus C⁹

65

end solo Soprano Solo *mf*

bop ba doo dot ba doo ya doo dot I know a guy who had some

68

*Fm*⁹ *Bb*¹³ *Eb*⁶ *C*^{6/9} *Am*⁷

mf

Alto Solo *mf*

brand new tricks, he played his horn — with a cra - zy kick. The thing that

Bass Solo *mf*

71

*Dm*⁷ *G*⁹ *Em*⁷ *Am*⁷ *Ab*⁹ *G*⁹

All f

real-ly made — him — such a flop was he beeped when he

Tenor Solo *mf* Unis. *f*

74

C *C/E* *A*¹³ *D*¹³

78 *mf*

should have bopped. The same ol' square jumped right up on the stand_ but *mf*

f *mf*

Dm⁹ G⁹ B^{b13} Ebmaj⁹ Cm⁷ Fm⁹ B^{b9}

77

he just could-n't dig the band. He thought he was — the

80

E^{b6/9} C^{7(b13)} B¹³ B^{b13} E^{b6} E^{b/G}

cream of the crop. But he beeped_ when he should have bopped. All_

Unis. *f*

Unis. *f*

C⁷ F^{13(b9)} B^{b13} E^{b6/9} *f*

83

86

straight eighths
Unis.

the cats — they gath-ered 'round — to see, to see what he was

Unis.

Bbm⁹ Eb^{13(b9)} Abmaj⁹

86

swing

real-ly try'n to prove. But an - y - one — could plain - ly see,

3 3

Gm⁹ C¹³_{sus} C¹³

89

94 Two-beat feel
mf

Unis. that he was drag-gin' them out of the groove. Then the lead-er turned a -

Unis. mf

F⁹ Bb^{9(#11)} Eb Cm⁷

mp

92

round — and said, — “Lis-ten pops, — you’d bet - ter stop!”

sub. ff

sub. ff

Fm⁹ Bb⁹ Eb^{6/9} A^{7(#11)} D^{7(#11)} G^{7(#11)} C^{7(#11)} B⁹ Bb⁹

95

Well, there you go, — you did it a - gain, you just beeped

sub. mf *mf* Bass only

Alto only

Eb Eb/G C⁹ Ebdim^{7/Bb}

sub. mf

98

100 Ba doo ba — da ba da ba doo dot dot

Soprano only

(Alto)

Ba doo ba — da ba da ba doo dot dot

Tenor only

mf

(Bass)

You just beeped

100

Soprano only

*f**All*

Ba doo ba —

da ba

da ba doo dot

dot.

You —

just —

Tenor only

*f**All*A^{13(#11)}Ab⁹Gm⁷F#^{13(#11)}

102

*dim.**mf**mp*

beeped

*dim.**mf**mp*Fm⁹ Bb^{13(#11)}*f**dim.**mf**mp**p*

105

(hushed & excitedly)

*p*Unis. *pp*

when you real - ly should have bopped.

*p*Unis. *pp*

(straight 8ths)

Eb

pp

108