

# EVERY DAY I HAVE THE BLUES

For 3-Part Mixed\* and Piano with Optional Instrumental Accompaniment

Duration: ca. 3:05

Arranged by  
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Words and Music by  
PETER CHATMAN

Swing! (♩ = ca. 126) (♩♩ =  $\overline{\text{♩}^3}$ )

N.C. G<sup>9</sup> B<sup>b</sup>/C C<sup>13</sup> F<sup>6</sup> N.C.

Piano introduction in 4/4 time, marked *mf*. The music features a swing feel with a tempo of approximately 126 beats per minute. The key signature has one flat (B-flat). The introduction consists of two staves (treble and bass clef) with various chords and melodic lines. Chords indicated above the staff include N.C., G<sup>9</sup>, B<sup>b</sup>/C, C<sup>13</sup>, F<sup>6</sup>, and N.C. A box with the number '5' is placed above the second measure of the bass line.

Vocal introduction for three parts (Part I, Part II, Part III) in 4/4 time, marked *mf*. The key signature has one flat (B-flat). The lyrics are: "Ev - 'ry day, ev - 'ry day I have the blues, -". Part I is a treble clef staff with a box containing the number '5' above the first measure. Part II is a treble clef staff with the lyrics. Part III is a bass clef staff with the lyrics. The piano accompaniment is shown below the vocal parts.

Piano accompaniment for the first system of the vocal introduction. It consists of two staves (treble and bass clef) with various chords and melodic lines. Chords indicated above the staff include C<sup>9</sup>(b13), F<sup>6</sup>, and B<sup>b</sup>9. A box with the number '4' is placed below the first measure of the bass line.

Vocal and piano accompaniment for the second system of the vocal introduction. It consists of two staves (treble and bass clef) with various chords and melodic lines. The lyrics are: "ev - 'ry day, ev - 'ry day,". The piano accompaniment is shown below the vocal parts.

Piano accompaniment for the third system of the vocal introduction. It consists of two staves (treble and bass clef) with various chords and melodic lines. Chords indicated above the staff include F<sup>6</sup> and B<sup>b</sup>9. A box with the number '7' is placed below the first measure of the bass line.

\*Available separately:  
3-Part Mixed (00287797), 2-Part (00287798), ShowTrax CD (00287800)  
Rhythm parts available as a digital download (00287799)  
(gtr, b, dm)  
[halleonard.com/choral](http://halleonard.com/choral)  
Visit [choralmusicdirect.com](http://choralmusicdirect.com) to purchase and download digital scores and audio mp3s.

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ev - 'ry day I have the blues; — when you see —

ev - 'ry day I have the blues; — when you see —

F<sup>6</sup> Gm<sup>7</sup>

10

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, starting with a quarter rest followed by eighth notes. The bottom line is the piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand. Chords F6 and Gm7 are indicated above the piano part.

— me wor-ryin', ba-by, well, it's you I hate to lose. —

— me wor-ryin', ba-by, well, it's you I hate to lose. —

B<sup>b</sup>/C F<sup>6</sup> B<sup>b</sup>/C

13

Detailed description: This system contains the second two lines of music. The vocal melody continues with eighth-note patterns. The piano accompaniment features chords Bb/C, F6, and Bb/C. Measure 13 is marked at the beginning of the system.

Well, no-bod - y loves me, no-bod - y seems to care, —

Well, no-bod - y loves me, no-bod - y seems to care, —

C<sup>13</sup> F<sup>7</sup> B<sup>b</sup>7 F<sup>7</sup>

16

Detailed description: This system contains the third two lines of music. The vocal melody has a slight change in rhythm. The piano accompaniment features chords C13, F7, Bb7, and F7. Measure 16 is marked at the beginning of the system.

well, no - bod - y loves me,

well, no - bod - y loves me,

B<sup>b</sup>9

19

no - bod - y seems to care; — talk-in'bout hard

no - bod - y seems to care; — talk-in'bout hard

F7 Gm7

22

— luck and trou-ble, you know I've had my share. —

— luck and trou-ble, you know I've had my share. —

B<sup>b</sup>/C F6 D<sup>9</sup>

25

29 Repeat as needed for optional vocal improvisation, enter as numbered.  
See p. 12 for additional information.

**Part I** (2)

(I'm gon-na) pack my suit - case, move on down the line. —

**Part II** (1)

Ev-'ry day, ev - 'ry day, ev - 'ry

**Part III** (3)

Ba - by, what are you gon - na do? —

29 Repeat as needed for optional vocal improvisation.

Gm<sup>9</sup> C13 F6 B<sup>b</sup>9 F6

28

— I'm gon-na pack my suit - case,

day I have the blues, — ev - 'ry day, ev - 'ry

— Bop! Now, tell me, ba - by,

Cm<sup>7</sup> F7 B<sup>b</sup>9

31

move on down the line. \_\_\_\_\_ Well, there ain't \_

day, ev - 'ry day I have the blues; \_\_\_\_\_

what are you gon - na do? \_\_\_\_\_ Bop bop! Well,

F6 Gm7

34

\_\_\_\_\_ no - bod - y wor-ryin', and there ain't no - bod - y cryin'. \_\_\_\_\_

you got me wor-ryin', you know, ba - by, it's

come back, ba - by, and make my dreams come true. \_\_\_\_\_

Bbmaj7/C F6

37

Repeat as desired (2) Last time

I'm gon-na  
you I hate to lose. Ev-'ry you I hate to lose.

39

Part I 43

Part II  
Don't-cha know that ev-'ry day, ev-'ry day I have the blues,

Part III  
Don't-cha know that ev-'ry day, ev-'ry day I have the blues,

B♭maj7/C F6 B♭9 3

42

ev-'ry day, ev-'ry

ev-'ry day, ev-'ry

F6 B♭9 3

45

day I have the blues; \_\_\_ when you see \_\_\_

day I have the blues; \_\_\_ when you see \_\_\_

48

F6

me wor-ryin', ba-by, well, it's you I hate to lose. \_\_\_

me wor-ryin', ba-by, well, it's you I hate to lose. \_\_\_

51

Gm7 B<sup>b</sup>maj7/C F6

Don't-cha know that ev-'ry day, ev-'ry \_\_\_

Don't-cha know that ev-'ry day, ev-'ry \_\_\_

55

f

Dm7 Gm9 B<sup>b</sup>/C F6

f

53

day I have the blues, — ev - 'ry

day I have the blues, — ev - 'ry

B<sup>b</sup>9 F6

56

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics 'day I have the blues, — ev - 'ry'. The bottom staff is the piano accompaniment, starting at measure 56. It features a B<sup>b</sup>9 chord in the first measure and an F6 chord in the second measure. The piano part includes triplet eighth notes in both hands.

day, ev - 'ry day I have the blues; —

day, ev - 'ry day I have the blues; —

B<sup>b</sup>9 F6

59

Detailed description: This system contains the next two staves of music. The top staff has lyrics 'day, ev - 'ry day I have the blues; —'. The bottom staff is the piano accompaniment, starting at measure 59. It features a B<sup>b</sup>9 chord in the first measure and an F6 chord in the third measure. The piano part includes triplet eighth notes in both hands.

63

when you see — me wor-ryin', ba-by, well, it's you I hate to lose. —

when you see — me wor-ryin', ba-by, well, it's you I hate to lose. —

G<sup>9</sup>(b13) G<sup>9</sup> B<sup>b</sup>/C F6

62

Detailed description: This system contains the final two staves of music. The top staff has lyrics 'when you see — me wor-ryin', ba-by, well, it's you I hate to lose. —'. The bottom staff is the piano accompaniment, starting at measure 62. It features a G<sup>9</sup>(b13) chord in the first measure, a G<sup>9</sup> chord in the second measure, a B<sup>b</sup>/C chord in the third measure, and an F6 chord in the fourth measure. The piano part includes triplet eighth notes in both hands.



When you see me wor-ryin', ba-by,

When you see me wor-ryin', ba-by,

65

G<sup>9</sup>(b13)

well, it's you I hate to lose.

well, it's you I hate to lose.

68

B<sup>b</sup>/C

F<sup>6</sup>

Ev - 'ry day.

Ev - 'ry day.

70

N.C.

C<sup>9</sup>(b13)

F<sup>6</sup>

## Three Optional Scat Solos (to be sung in measures 28-40)

29 *mf*

**Option 1**

Bop bah bah doo bee oo dn

**Option 2** *mf*

Bah doo bop bah dot doo dot, dah

**Option 3** *mf*

Bah doo way \_\_\_\_\_ bah bah

29 *mf*

Gm<sup>9</sup> C<sup>13</sup> F<sup>6</sup> B<sup>b9</sup>

28

doo bop! Bah doo bop bah dah bah doo bee oo dn

\_\_\_\_\_ yoo dah. \_\_\_\_\_ Bah dot doo dot dah

doo bop, bah doo way \_\_\_\_\_ bee aht dah doo dah. \_\_\_\_\_

F<sup>6</sup>

30

32

dah yoo dot! Bah doo bah — doo dn doo bee aht dah yoo dot, bah doo dot,  
 — bah doo dah — bah doo wee — dot. Bop bop bah doo lee ah dot.  
 — Bah doo way — bah bah doo bop, bah doo way —

Cm7 F7 B<sup>b</sup>9 F6

35

bah doo dn doo bee oo dn dah dwee aht. Bah doo bop  
 Doo dot, bop bop bah doo lee ah dot,  
 — bee aht dah doo dah. — Bah doo bee

Gm7

37

bah doo bop, bah doo bee ah dn dah boo doo dah

Doo bah doo bah doo bah doo bah doo bop, dwee ah bah doo bah

ah dah bah bah doo dot, shwee oo bah doo bop

$B^b\text{maj}7/C$   $F^6$

39

bah doo dot dah bah doo dah!

dool yah dah, dool yah dah dot!

bop bah dah dn doo dah yah dot!

$A^b13$   $G^9$   $C13$

## PERFORMANCE NOTES

“Every Day I Have the Blues” is a *12-bar Blues* (features a chord progression of twelve measures) dating back to 1935. It is not an exaggeration to say that this song is possibly one of the top-ten Blues tunes ever written! It has been recorded by singer Joe Williams with the incredible Count Basie Band and also legendary blues singer/guitarist B.B. King.

There is a vocal “stack” and optional repeats for vocal improvisation beginning in m. 29 that are much like a big jazz band...have fun with that! For you “wanna-be” vocal improvisers (Scat singers), there are three optional solos to help you get your Bee to Bop! These are found on page 12.

Remember to keep the swing concept alive and well.



When you see a pair of eighth notes starting on any beat, the first one is twice as long as the second one.

Keep swinging!

*Kirby Shaw*