

# Doodlin'

Music & Lyrics: Horace Silver & Jon Hendricks  
Arr.: Tijs Krammer

Medium swing

Soprano 1  
Us - in' the phone booth, mak-in' a few calls,\_\_\_ dood - l - in'

Soprano 2  
Us - in' the phone booth, mak-in' a few calls,\_\_\_ dood - l - in'

Alto 1  
Us - in' the phone booth, mak-in' a few calls,\_\_\_ dood - l - in'

Alto 2  
Us - in' the phone booth, mak-in' a few calls,\_\_\_ dood - l - in'

Piano (outline)

The first system of the musical score is for the vocalists and piano. It consists of five staves. The top four staves are for Soprano 1, Soprano 2, Alto 1, and Alto 2. Each of these staves has a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The piano part is on the bottom staff, with a bass clef and the same key signature and time signature. The lyrics for the vocalists are: "Us - in' the phone booth, mak-in' a few calls,\_\_\_ dood - l - in'". The piano part features a rhythmic outline with eighth and quarter notes, including triplets. The first measure of the vocalists is a whole rest, followed by a quarter rest, then the melody begins.

weird things us - in' the booth walls.\_\_\_\_\_ Got me a big date, wait-in' for my gig, put-tin' his

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weird things us - in' the booth walls.\_\_\_\_\_ Got me a big date, wait-in' for my gig, put-tin' his

Piano (outline)

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The top four staves are for Soprano 1, Soprano 2, Alto 1, and Alto 2. Each of these staves has a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The piano part is on the bottom staff, with a bass clef and the same key signature and time signature. The lyrics for the vocalists are: "weird things us - in' the booth walls.\_\_\_\_\_ Got me a big date, wait-in' for my gig, put-tin' his". The piano part continues with a rhythmic outline, including triplets. The first measure of the vocalists is a triplet of eighth notes, followed by a quarter note, then a quarter rest, then the melody begins.

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face on, so he could look slick. I en-joy pro-cras-ti - nat - in' cause I'm bu - sy while I'm

face on, so he could look slick. I en-joy pro-cras-ti - nat - in' cause I'm bu - sy while I'm

face on, so he could look slick. I en-joy pro-cras-ti - nat - in' cause I'm bu - sy while I'm

face on, so he could look slick. I en-joy pro-cras-ti - nat - in' cause I'm bu - sy while I'm

10

wait-in', dood-lin' a-way,\_\_\_ dood-lin' a-way,\_\_\_ Sit-tin' and din-in',

wait-in', dood-lin' a-way,\_\_\_ dood-lin' a-way,\_\_\_ Sit-tin' and din-in',

wait-in', dood-lin' a-way,\_\_\_ dood-lin' a-way,\_\_\_ Sit-tin' and din-in',

wait-in', dood-lin' a-way,\_\_\_ dood-lin' a-way,\_\_\_ Sit-tin' and din-in',

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din-ner be-gin-nin',\_ start-ed de - sign-in' us-in' the lin-en.\_\_\_\_\_ Talk-in' to my date,

din-ner be-gin-nin',\_ start-ed de - sign-in' us-in' the lin-en.\_\_\_\_\_ Talk-in' to my date,

din-ner be-gin-nin',\_ start-ed de - sign-in' us-in' the lin-en.\_\_\_\_\_ Talk-in' to my date,

din-ner be-gin-nin',\_ start-ed de - sign-in' us-in' the lin-en.\_\_\_\_\_ Talk-in' to my date,

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dood-l-in' my bit, wait-or got sAlt - y, told me to please quit. Told the wait-or "don't be

dood-l-in' my bit, wait-or got sAlt - y, told me to please quit. Told the wait-or "don't be

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dood-l-in' my bit, wait-or got sAlt - y, told me to please quit. Told the wait-or "don't be

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diz-zy, can't you see I'm ver-y bu-sy dood-l-in' you."\_\_\_ Dood-lin's all I wan-na do,

diz-zy, can't you see I'm ver-y bu-sy dood-l-in' you."\_\_\_ Dood-lin's all I wan-na do,

diz-zy, can't you see I'm ver-y bu-sy dood-l-in' you."\_\_\_ Dood-lin's all I wan-na do, that's for

diz-zy, can't you see I'm ver-y bu-sy dood-l-in' you."\_\_\_ Dood-lin's all I wan-na do, that's for

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Why does ev-ry lit-tle thing\_\_\_ I see\_\_\_ lookex-act-ly like a dood-le to\_\_\_ me?\_\_\_

Why does ev-ry lit-tle thing\_\_\_ I see\_\_\_ lookex-act-ly like a dood-le to\_\_\_ me?\_\_\_ If

true. like a dood-le to\_\_\_ me?\_\_\_ If

true. If