

# Blue Rondo A La Turk

DAVE BRUBECK

Lively ♩ = 126 (♩ = 378)

Fmaj7 F7 F6 F+ F F+ F6 F7

Fmaj7 F7 F6 F+ F F+ F6 Fmaj7 F7 F6 F+

F F+ F6 F7 Fmaj7 F7 F6 F+ F F+ F6

Am7 D7 Dm7 Am F7 Am F D7 Am7 D7 Dm7 Am

Chord progression: F7, Am, Dm7, Am7, D7, Dm7, Am, F7, Am, F, D7

Fingerings: 1, 2 3 4, 2 3 4, 1 5

Chord progression: Am7, D7, Dm7, Am, F7, Am, Dm7, Fmaj7, F7, F6, F+

Chord progression: F, F+, F6, F7, Fmaj7, F7, F6, F+, F, F+, F6

Chord progression: Fmaj7, F7, F6, F+, F, F+, F6, F7, Fmaj7, F7, F6, F+

Chord progression: F, F+, F6, Am, Dm6, Am7, Bdim7, Am7, Dm6, Am, B7

Fingerings: 1 3, 1 3 2 4, 1 3, 2 3 4, 3 1, 3 1 4 2, 3 1 4 3 2

Am Dm6 Am7 Bdim7 Am7 D7 Dm7 Am Dm6 Am7 Bdim7

3 2 1 3 2 1 4 3 2

1 5 5 1 5

Am7 Dm6 Am B7 Am Dm6 Am7 Bdim7 Am7 D7 Dm7

3 2 1 4 3 2 3 2 1

1 5 5 1 5

Fmaj7 F7 F6 F+ F F+ F6 F7 Fmaj7 F7 F6 F+

4 2 2 1 4 2 2 1 2 3 4 1 4 2 1 5 4 3 3 2 1

1 5

F Gm7 Fmaj7 F7 F6 F+ F F+ F6 F7

3 1 4 2 5 3 3 1 4 2 5 3 3 1 4 2 5 3 3 1 4 2 5 3

5 5 1 5

Fmaj7 F7 F6 F+ F Gm7 Fmaj7 Am7 Dm6

4 3 2 1 4 3 2 1 3 2 1 3 2 1

3

Am<sup>7</sup> Dm<sup>6</sup> Am<sup>7</sup> Dm<sup>6</sup> Am<sup>7</sup> Dm<sup>6</sup> Am

Am<sup>7</sup> Dm<sup>6</sup> Am<sup>7</sup> Dm<sup>6</sup> Am<sup>7</sup> Dm<sup>6</sup> Am<sup>7</sup> Dm<sup>6</sup> Am

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

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

A Am A<sup>7</sup> Dm<sup>7</sup> A<sup>7</sup> D<sup>7</sup> Dm Am A Dm

A A Am Dm<sup>6</sup> Am D Dm<sup>6</sup> Am

This system contains two staves of music. The treble staff has chords: A (5 3 1), A (5 3 1), Am (5 3 1), Dm<sup>6</sup> (5 3 1), Am (5 3 1), D (5 3 1), Dm<sup>6</sup> (5 3 1), and Am (5 3 1). The bass staff has chords: A (1 2 3), A (1 2 3), Am (2 3 4), Dm<sup>6</sup> (3), Am (3), D (3), Dm<sup>6</sup> (5), and Am (5). Fingerings are indicated with numbers 1-5.

Fmaj<sup>7</sup> F<sup>6</sup> F G Gm Dm<sup>6</sup> G

This system contains two staves of music. The treble staff has chords: Fmaj<sup>7</sup> (1), F<sup>6</sup> (5 3 1), F (5 3 1), G (2 1), Gm (5 1), Dm<sup>6</sup> (4 1), and G (3 2 1). The bass staff has chords: Fmaj<sup>7</sup> (2 5), F<sup>6</sup> (1 5), F (1 5), G (1), Gm (4), Dm<sup>6</sup> (5), and G (1 5). Fingerings are indicated with numbers 1-5.

G<sup>7</sup> Cmaj<sup>7</sup> Cm G<sup>7</sup> F G<sup>7</sup> F Dm<sup>7</sup> G Am<sup>7</sup> G<sup>7</sup>

This system contains two staves of music. The treble staff has chords: G<sup>7</sup> (3 1 2), Cmaj<sup>7</sup> (3 1 2), Cm (3 1 2), G<sup>7</sup> (4 3 2), F (1), G<sup>7</sup> (4 3 2), F (1), Dm<sup>7</sup> (4 3 2), G (4 3 2), Am<sup>7</sup> (4 3 2), and G<sup>7</sup> (4 3 2). The bass staff has chords: G<sup>7</sup> (5), Cmaj<sup>7</sup> (5), Cm (5), G<sup>7</sup> (5), F (5), G<sup>7</sup> (5), F (5), Dm<sup>7</sup> (5), G (5), Am<sup>7</sup> (5), and G<sup>7</sup> (5). Fingerings are indicated with numbers 1-5.

Em Dm<sup>7</sup> Cmaj<sup>7</sup> Am<sup>7</sup> F<sup>6</sup> Em Dm<sup>7</sup> Em<sup>7</sup> A G

This system contains two staves of music. The treble staff has chords: Em (5 3 2 1), Dm<sup>7</sup> (5 4 3 2), Cmaj<sup>7</sup> (5 3 2 1), Am<sup>7</sup> (5 3 2 1), F<sup>6</sup> (5 3 1), Em (5 3 2 1), Dm<sup>7</sup> (5 4 3 2), Em<sup>7</sup> (5 4 3 2), A (5 4 3 2), and G (5 4 3 2). The bass staff has chords: Em (5), Dm<sup>7</sup> (5), Cmaj<sup>7</sup> (5), Am<sup>7</sup> (5), F<sup>6</sup> (5), Em (5), Dm<sup>7</sup> (5), Em<sup>7</sup> (5), A (5), and G (5). Fingerings are indicated with numbers 1-5. A dotted line indicates a *grava basso* section.

A G F Dm

This system contains two staves of music. The treble staff has chords: A (2), G (2), F (2), and Dm (2). The bass staff has chords: A (2), G (2), F (2), and Dm (2). Fingerings are indicated with numbers 1-5.

System 1: Treble and bass clefs. Chords: A, G, A, G, A, G. Fingerings: 2, 2, 2, 2, 2, 2.

System 2: Treble and bass clefs. Chords: A, G, F, Em, Dm7, F7, Bbmaj7, Bdim7. Fingerings: 3, 3, 3, 1 2 3, 5, 3, 2 1, 3 4 3 1, 2 1.

System 3: Treble and bass clefs. Chords: Fmaj7, F7, F6, F+, F, F+, F6, F7, Bbmaj7, Bb7. Fingerings: 4 2, 1 3 4, 3 4, 2 3 2 1.

System 4: Treble and bass clefs. Chords: Fmaj7, F7, F6, F+, F, F+, F6, F7. Fingerings: 3 4, 3 3, 1 2 1.

System 5: Treble and bass clefs. Chords: Bbmaj7, Gm7, C7, Fmaj7, F7, F6, F+, F, F+, F6. Fingerings: 5 4 3 2 1, 4 5 4 2 1, 2 1 2 3 5 3 4 3 2 1 1.

### 1st Improvisation

The first improvisation section consists of four systems of piano and bass staves. The piano part features complex chordal textures with many accidentals and dynamic markings like *mf*. The bass part provides a rhythmic and harmonic foundation with various fingerings and articulations. Chords are labeled throughout the piece, including F7, Bb7, F7, Fmaj7, Bdim7, Bb7+11, C7, F6, Abdim, Gm7, and Gbmaj7. Fingerings are indicated by numbers 1-5 above or below notes.

### 2nd Improvisation

The second improvisation section consists of two systems of piano and bass staves. The piano part continues with complex chordal textures, including chords like F7, Bb7, and F6. The bass part provides a rhythmic and harmonic foundation with various fingerings and articulations. Chords are labeled throughout the piece, including F7, Bb7, and F6. Fingerings are indicated by numbers 1-5 above or below notes.

Musical notation system 1. Chords: F7, Bbmaj7, Bbm6. Includes fingering numbers (1-5) and slurs.

Musical notation system 2. Chords: Fmaj7, F7, D7(b9), Gm7. Includes fingering numbers and slurs.

Musical notation system 3. Chords: C9, Am7, Ab9, Gm7, Gb7+11. Includes fingering numbers and slurs.

Musical notation system 4. Chords: F7, Bb7, Fmaj7, F7, F6, F+. Includes fingering numbers and slurs.

Musical notation system 5. Chords: F, F+, F6, F7, Bb7. Includes fingering numbers and slurs.



Fmaj7 F7 F6 F+ F F+ F6 F7 Bb

This system contains two staves of music. The treble staff has a melody with eighth and quarter notes, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes. Chord symbols are placed above the treble staff.

Bbm6 C7 Fmaj7 F7 F6 F+ F F+ F6 F7

This system continues the piece with similar notation. It features a prominent triplet of eighth notes in the treble staff. The bass staff continues with a steady accompaniment. Chord symbols are placed above the treble staff.

Fmaj7 F7 F6 F+ F F+ F6 Fmaj7 F7 F6 F+

This system shows further development of the melodic and harmonic themes. The notation remains consistent with the previous systems, with chords and melodic lines clearly defined. Chord symbols are placed above the treble staff.

F F+ F6 F7 Fmaj7 F7 F6 F+ F Gm7 Fmaj7

This system introduces a Gm7 chord, which is a key change or modulation. The notation continues with the same style of chords and melodic lines. Chord symbols are placed above the treble staff.

A Am A7 Dm7 A7 D7 Dm Am A Dm A

This system features a variety of chords, including A, Am, A7, Dm7, D7, Dm, and Am. The notation continues with the same style of chords and melodic lines. Chord symbols are placed above the treble staff.

A Am Dm<sup>6</sup> Am D Dm<sup>6</sup> Am Fmaj<sup>7</sup> F<sup>6</sup> F

G Gm Dm<sup>6</sup> G G<sup>7</sup> Cmaj<sup>7</sup> Cm G F G<sup>7</sup> F Dm<sup>7</sup> G Am<sup>7</sup> G<sup>7</sup>

Em Dm<sup>7</sup> Cmaj<sup>7</sup> Am<sup>7</sup> F<sup>6</sup> Em Dm<sup>7</sup> Em<sup>7</sup> A G A G

*grava basso* *loco*

A G A Dm<sup>7</sup> A G A G

A G A G F Em<sup>7</sup> A

# Bluette

DAVE BRUBECK

Slow waltz ♩ = 100

1454

*p* *expressively*

Bbm7 Ebm7 Ab7+ Bbm7

Eb7 Bbm7

Gb6 F7 Eb7 *Loco* F7

Bbm7 Ebm7 Bbm7 Eb7

Bbm7 Gb6

1 2 2 1 2 3 4 1 2 1 2 3

F7 Eb7 F7

2 1 2 1 2 1 2 3 1 2 3 1 2 3 1 2 1 2 1 5

1st Improvisation

Bbm7 Ebm7 Bbm7

*R.H. non legato*

*p mp*

5 1 2 3 2 5 1 3 5 1 5 5 1 4

Ebm7

2 3 1 2 3 1 2 3 1 2 5 2 4 3 2 1

Bbm7 Ebm7

3 2 1 1 2 3 1 1 3 4 2 1 3

F7 Eb7 F7

2nd Improvisation

Bbm7 Ebm7 Bbm7

*mp*

Ebm7 Bbm7

Ebm7 F7 Bbm7

3rd Improvisation

Bbm Ebm7 Cb6 Bbm7 Ebm7

Bbm7 Ebm7 F7 Bbm7

mf

F7 Bbm7 4th Improvisation Ebm7 Bbm7

mp L.H. poco cresc.

Bb7 Ebm7 Bbm7

Ebm7 F7 Bbm7

Bbm7 Ebm7 Ab7+ Bbm7

Chord progression: Eb7, Bbm7

Chord progression: Gb6, F7, Eb7, F7

Annotations: *loco*, *s*

Chord progression: Bbm7, Ebm7, Bbm7, Eb7

Annotations: *p*, *>*

Chord progression: Bbm7, Gb6

Chord progression: F7, Eb7, F7, Bbm

Annotations: *loco*, *s*, *p*

# Bru's Boogie Woogie

1766

DAVE BRUBECK

Fast ♩ = 216



Dm7 G7 C6

5 4 3 2 1 2 3 4 5 4 3 2 1 5 4 3 2 1

C7 1st Improvisation C7 C7

5 4 3 2 5 2 1 5 2 1 5 2 1 5 2 1 5 2 1

C G7 F7

5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

C G7

5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

Dm7 G7 C

5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

### 2nd Improvisation

Chords: C, C, C7, C7

Measure 1: C (1, 3) *p*

Measure 2: C (4, 3, 3, 1) *p*

Measure 3: C7 (3, 4) *p*

Measure 4: C7 (3, 4) *p*

Chords: C, C7, F7

Measure 1: C (3, 1, 2) *p*

Measure 2: C7 (1, 3) *p*

Measure 3: F7 (3) *p*

Chords: C, C, C7

Measure 1: C (5, 2, 3) *p*

Measure 2: C (5, 3, 2, 1) *p*

Measure 3: C7 (3, 1, 2) *p*

Chords: Dm, G7, C

Measure 1: Dm (3, 4, 3, 2, 1) *p*

Measure 2: G7 (1, 2) *p*

Measure 3: C (1, 2) *p*

### 3rd Improvisation

Chords: C, C7

Measure 1: C (1, 2, 3, 1, 2, 3) *p*

Measure 2: C (4, 3, 1, 3) *p*

Measure 3: C7 (4, 3, 1, 3, 1, 3, 1, 2) *p*

*8va basso sempre*

C C7 F7

(*grava basso*)

C C7

(*grava basso*)

Dm G7 C

(*grava basso*)

4th Improvisation

C C7

(*grava basso*)

C C7 F7

(*grava basso*)

1968

F7 C

(8va basso)

Detailed description: This system shows the first two measures of a piano accompaniment. The right hand (treble clef) features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The left hand (bass clef) plays a steady eighth-note bass line. Chords F7 and C are indicated above the staff. The tempo is marked '(8va basso)'.

C7 Dm

(8va basso)

Detailed description: This system covers measures 3 and 4. The right hand includes fingerings (1, 2, 3, 1, 5, 4, 2) and accents. The left hand continues the bass line. Chords C7 and Dm are indicated. The tempo remains '(8va basso)'.

G7 C

(8va basso)

Detailed description: This system covers measures 5 and 6. The right hand has a consistent rhythmic pattern. The left hand bass line is steady. Chords G7 and C are indicated. The tempo is '(8va basso)'.

(8va basso) ..... (Bass loco)

Detailed description: This system covers measures 7 and 8. The right hand continues the melodic line. The left hand bass line is steady. A section of the bass line is marked '(Bass loco)'. The tempo is '(8va basso)'.

C7 C C7

Detailed description: This system covers measures 9 and 10. The right hand features a triplet in the final measure. The left hand bass line is steady. Chords C7 and C are indicated.

Musical notation system 1. Chords: F7, F7, C7. Includes a triplet of eighth notes in the treble clef.

Musical notation system 2. Chords: C7, Dm7, G11. Includes a double bar line and a fermata over a chord.

Musical notation system 3. Chords: C, Dm7. Includes a double bar line, a fermata, and a *8va. 2.* marking.

Musical notation system 4. Chords: G7, C. Includes a *loco* marking and a double bar line with a fermata.

Musical notation system 5. Chords: Dm7, G7, C7. Includes a *ff* dynamic marking and a measure number *16*.

# Charles Matthew Hallelujah

DAVE BRUBECK

Bright and moderately fast  $\text{♩} = 160$

The musical score is written for piano and consists of four systems of music. Each system contains a treble staff and a bass staff. The tempo is marked 'Bright and moderately fast' with a quarter note equal to 160 beats per minute. The key signature has one flat (B-flat). The score includes various chords and fingering instructions:

- System 1:** Chord C7. Treble staff: 1 2 3 1 1 5 3 4 2 3 1 1 2 3 1. Bass staff: 2 3 1 4 1 2 5 1 4 5 1 4 2 3 1 1 2 1.
- System 2:** Chords Gm7 and F7. Treble staff: 5 2 1 4 5 2 1 2 3 1 2 3 4 1 2 5 3 1 4 5 3 1 1. Bass staff: 2 3 1 2 3 4 1 2 1 4 2 5.
- System 3:** Chords C7 and G7. Treble staff: 2 3 1 5 3 1 1 2 3 1 3 4 5 2 1. Bass staff: 2 3 1 4 1 2 1 4 2 3 1 2 3 4 3.
- System 4:** Chords F7 and E7. Treble staff: 2 3 1 3 4 5 2 1 2 1 2 1 3 4 5 5 5 5. Bass staff: 2 3 1 2 3 4 3 5 1 5 1 1 2 1 5 1 4 2 3 1 2.

### 1st Improvisation

A7

5 3 2 1, 4 2 1, 5 3 1, 4 2 1, 1, 2 3 1, 1, 5 3 2, 5 3 1, 4 2 1

3 3 3 4, 2 3 1 2, 3 4 3, 2 5, 4 5

D7

2 3 1, 5, 5 3 1, 4 2 1, 3, 2 3 1, 1, 2 3 1, 1

2 3 1 2, 3 4 3 2, 5, 1 2 3 5, 2 3 1 2, 3 4 3 2

A7 E7

5 3 2, 5 3 1, 4 2 1, 2 3 1, 5 1, 2 3 1 3, 4 5 2 1

5 1 4, 2 5, 2 3 1 2, 1, 2 3 1 2, 1

D7 Db7

2 3 1 3, 4 5 2 1, 2 1 2 1, 3, 4, 5 4, 3 2

2, 5, 1 5 1, 1 1, 1 2, 3 1 2

### 2nd Improvisation

Gb7

5 3 2 1, 4 2 1, 5 3 1, 4 2 1, 2 4, 3 2, 3, 5 4 2 1

5 3, 4, 4 2 3 2, 3 4 3, 2 5, 1 2 4, 1 2 3 5

Chord progression: Gb7, Bb

This system contains two measures of music. The first measure is in Gb7 and the second in Bb. The right hand features a descending eighth-note scale with fingerings 3, 4, 2, 1 and slurs. The left hand has a similar descending eighth-note scale with fingerings 2, 1, 3, 5, 3. The second measure continues with chords and includes fingerings like 5, 4, 2, 1 and 1, 2, 5.

Chord progression: F#, C#7

This system contains two measures of music. The first measure is in F# and the second in C#7. The right hand features a descending eighth-note scale with fingerings 5, 3, 2, 1 and 5, 3, 2, 1. The left hand has a similar descending eighth-note scale with fingerings 2, 1, 3, 5, 3. The second measure continues with chords and includes fingerings like 3, 5, 2, 1 and 1, 2, 5.

Chord progression: B7, Bb

This system contains two measures of music. The first measure is in B7 and the second in Bb. The right hand features a descending eighth-note scale with fingerings 5, 4, 2, 1 and 5, 4, 2, 1. The left hand has a similar descending eighth-note scale with fingerings 2, 1, 3, 1, 1, 3, 2, 1, 3, 2, 1, 1, 2, 4, 1, 5. The second measure continues with chords and includes fingerings like 4, 5, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 1, 1, 3.

Section: 3rd Improvisation

Chord progression: Eb7, Eb7 loco

This system contains two measures of music. The first measure is in Eb7 and the second in Eb7 loco. The right hand features a descending eighth-note scale with fingerings 2, 3, 4, 1, 2, 3, 1, 4 and 1, 2, 3, 1, 2, 3, 4. The left hand has a similar descending eighth-note scale with fingerings 2, 1, 2, 3, 1, 2, 1, 2, 3, 1, 2, 3, 4. The second measure continues with chords and includes fingerings like 16, 5, 1, 2, 3, 1, 2, 3, 4, 16, 4.

Chord progression: Eb, Ab7 loco

This system contains two measures of music. The first measure is in Eb and the second in Ab7 loco. The right hand features a descending eighth-note scale with fingerings 16, 1, 2, 3, 1, 3, 4, 1 and 1, 2, 3, 1, 2, 3, 4. The left hand has a similar descending eighth-note scale with fingerings 2, 1, 2, 3, 1, 2, 1, 2, 3, 1, 2, 3, 4. The second measure continues with chords and includes fingerings like 8, 1, 2, 3, 1, 2, 3, 4.





E $\flat$ 7

loco

(loco)

B $\flat$ 7

4th Improvisation

A $\flat$ 7

G7

C7

F7

C7

G7

F7

C7

This page of sheet music is titled "4th Improvisation" and is written for piano. It consists of four systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The music is heavily annotated with fingerings (numbers 1-5) and dynamic markings (accents, >). The piece is divided into sections by chord changes: E $\flat$ 7, B $\flat$ 7, A $\flat$ 7, G7, C7, F7, and back to C7. The first system includes the instruction "loco" and "(loco)". The second system is the main "4th Improvisation" section. The third and fourth systems continue the improvisation with various chord voicings and melodic lines. The notation includes slurs, accents, and various rhythmic values.

Two staves of musical notation. The top staff contains a sequence of notes with slurs and accents. The bottom staff contains a similar sequence of notes, also with slurs and accents.

Two staves of musical notation. The top staff contains a sequence of notes with slurs and accents. The bottom staff contains a similar sequence of notes, also with slurs and accents.

Two staves of musical notation. The top staff contains a sequence of notes with slurs and accents. The bottom staff contains a similar sequence of notes, also with slurs and accents.

Two staves of musical notation. Above the top staff are chord symbols: E7, Dm, and G7. Fingerings are indicated by numbers 1-5 below the notes. The G7 chord has a specific fingering: 5 3 3 5, 4 5 2 1, 2 1 5 1.

Two staves of musical notation. Above the top staff are chord symbols: F6, Em7, Dm7, G11, Gm7, and C. Fingerings are indicated by numbers 1-5 below the notes. The F6 chord has a fingering: 5 3 2 1. The Em7 chord has a fingering: 5 3 2 1. The Dm7 chord has a fingering: 5 3 3 2 1. The G11 chord has a fingering: 5 3 3 2 1. The Gm7 chord has a fingering: 5 3 3 2 1. The C chord has a fingering: 5 3 3 2 1.

# Everybody's Jumpin'

DAVE BRUBECK

Easy swing ♩ = 144

F6

C7

Am7

Musical notation for the first system, featuring a treble and bass clef. The treble clef contains a melodic line with fingerings (1, 2, 4, 3, 5) and a dynamic marking of *mf*. The bass clef contains a bass line with fingerings (1, 3, 5) and (1, 2, 4, 5). Chord symbols C7, F6, and Am7 are placed above the staff.

Musical notation for the second system. The treble clef has a melodic line with a slur and accents, and a dynamic marking of *mf*. The bass clef has a bass line with a slur and accents. Chord symbols Gm, Fmaj7, Ab, Bbm7, Cm7, Dbmaj7, Eb7, and Fm7 are placed above the staff.

Musical notation for the third system. The treble clef has a melodic line with a slur and accents, and a dynamic marking of *mf*. The bass clef has a bass line with a slur and accents. Chord symbols Ab, Bbm7, Cm7, Dbmaj7, Eb7, Fm7, and Gm7 are placed above the staff.

Musical notation for the fourth system. The treble clef has a melodic line with a slur and accents, and a dynamic marking of *mf*. The bass clef has a bass line with a slur and accents. Chord symbols Gb7+11 and Gm7 are placed above the staff.

F 7 (13)                      B♭7                      B♭m6

1 5                      1 5                      2 5

B♭7                      F 7 (13)                      B♭7                      B♭m6                      B♭7

1 5                      1 5                      1 5                      2 5                      1 5

E♭6                      B♭maj7                      E♭6                      B♭maj7                      F 7 (11)                      B♭maj7

5 3                      1 2 3                      2 3 5                      2 3 5                      1 2 5                      1 2 3 5

F 7 (11)                      B♭maj7                      D♭6

1 2 3 5                      2 4 3 2                      1 2 3 5

1 2 3 5                      2 3                      2 4 3 2

**D $\flat$ 6** **E $\flat$ 6 (Cm7 [1])** **F7+11**

5 3 3 2 1 5 4 2 1 5 4 2 1

1 1 1 2 3 4 1 2 5 1 2 3 5

**B $\flat$ 7** **B $\flat$ dim7** **E $\flat$ m6** **B $\flat$ dim7**

4 2 4 1 4 1 4 2 5

**B $\flat$ 7** **B $\flat$ dim7** **E $\flat$ m6** **B $\flat$ dim7** **B $\flat$ 7**

5 2 1 3 2 4 3 4 3 1 2 3 2 1 2 3 1 2 3

**G $\flat$**  **A $\flat$ m7** **B $\flat$ m7**

3 4 2 4 4 2 1 2 3 2 1 2 4

4 1 4 5 1 2 5

**C $\flat$ maj7** **D $\flat$ 7** **E $\flat$ m7** **G $\flat$**  **A $\flat$ m7** **B $\flat$ m7** **C $\flat$ maj7** **D $\flat$ 7** **E $\flat$ m7**

5 4 2 3 1 4 2 1 2 3 4 5 4 2 5 3 2 1

1 3 5 1 2 4

Fm7(11) E7+9+11

5 4 2 1 4 2 1

2 4 1 2

1st Improvisation

Fm6 Gm Ab Bb Cm7 Fm6

4 2 > 4 5 4 2 > 1 4 2 > 4 2 > 4 2 >

*mf*

Ebm7 Fm7 Gb Abm7 Bbm7 Cbmaj7 Db7 Ebm7

4 2 1 1 2 3 4 5 4 2 1 2 3 4 1 3

5 3 3

Fm7 Gbmaj7 Abm7 Bbm7 Cb Db7 Ebm7

5 4 2 1 2 3 4 3 4 5 3 2 1 2 3 4 3. 4

Fm7(11) E7+9+11

### 2nd Improvisation

Chords: Fm, Gm, Ab6, Bb7, Cm7, Fm6

Chords: Ebmaj7, Fm7, Gb, Abm, Bbm, Cbmaj7

Chords: Db7, Ebm7, Fm7, Gbmaj7, Abm7, Bbm, Cb

Chords: Db7, Ebm7, Fm7 (11)

### 3rd Improvisation

Chords: E7+9+11, Fm, Gm

Ab Bb Cm7 Fm6 Ebmaj7 Fm7

Gbmaj7 Abm7 Bbm7 Cbmaj7 Db7 Ebm7

Fm7 Gbmaj7 Abm7 Bbm7 Cbmaj7 Db7 Ebm7 Fm7

G7(b9) C7 F6

*gva basso.....*

C7 F6 C7 Am7 Gm7 Fmaj7 Ab Bbm7 Cm7

\* Either the C or the Eb may be omitted, if necessary.



Dbmaj7 Eb7 Fm7 Ab Bbm7 Cm7 Dbmaj' Eb' Fm7

Gm7 Gb7+11

Bb6 Fmaj7 Bbmaj7

Fmaj7 G7 Gb

F6

# Far More Blue

DAVE BRUBECK

Medium blues ♩ = 180

*mf smoothly*

**Fm7** **Bb7** **Fm7**

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (Bb, Eb, Ab) and the time signature is 5/4. The tempo is marked 'Medium blues' with a quarter note equal to 180. The dynamics are 'mf smoothly'. The first measure has a fingering of 2, 3, 5, 2, 1. The second measure has a fingering of 5, 2, 1, 4. The third measure has a fingering of 4, 2, 1. The fourth measure has a fingering of 5, 4, 3, 2. The bass line has a fingering of 3, 2, 5, 1, 1, 1, 1, 5, 1, 1, 2, 3, 4.

**Bb7+** **Bb7** **Eb7** **Fm, (add maj7)** **Fm7** **Bb7**

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The first measure has a fingering of 5, 2, 1, 3. The second measure has a fingering of 1, 3, 2. The third measure has a fingering of 4, 2, 4, 2. The fourth measure has a fingering of 5, 2, 3, 5, 2, 1, 2. The bass line has a fingering of 5, 1, 2, 1, 2, 5, 1, 3.

**Eb7** **C7** **Fm7** **G7** **C7** **Fm7**

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The first measure has a fingering of 5, 4, 2, 1. The second measure has a fingering of 5, 4, 5. The third measure has a fingering of 5, 4, 2, 1. The fourth measure has a fingering of 5, 3, 2, 1. The fifth measure has a fingering of 4, 3, 2, 1. The bass line has a fingering of 5, 1, 1, 3, 5, 1, 5, 2, 1, 5, 2.

**Bbm6** **C7** **Bbm6** **Bbm7** **Bbm6** **C7**

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The first measure has a fingering of 4, 2, 1, 5, 4, 3, 4, 5. The second measure has a fingering of 5, 3, 2, 1. The third measure has a fingering of 5, 2, 3. The fourth measure has a fingering of 4, 2, 1, 5, 4, 3, 4. The fifth measure has a fingering of 5, 3, 2, 1. The bass line has a fingering of 1, 5, 1, 5, 2, 1, 1, 5, 1, 5.

1st Improvisation

Chords: Fm7, Bb7, Fm7

Measure 1: Fm7 (5 4 1 >)

Measure 2: Bb7 (2 4 1 >)

Measure 3: Fm7 (2 3 1 2 3 4 5)

Measure 4: Fm7 (5 1 2)

Dynamic: *mf*

Chords: Eb7, Fm7

Measure 5: Eb7 (3 4 5 4 3 1 >)

Measure 6: Fm7 (3 5 1 2)

Measure 7: Fm7 (1 2)

Chords: Eb7, C7

Measure 8: Eb7 (2 3 5 3 1 2 3 5)

Measure 9: Eb7 (3 1 2 3 1)

Measure 10: C7 (5 3 1)

Measure 11: C7 (5 3 2 1)

Measure 12: C7 (5 1)

Chords: Fm7, G7, C7, Fm7

Measure 13: Fm7 (4 3 2 1 3 2 3)

Measure 14: G7 (4 2 3)

Measure 15: C7 (2 3 2)

Measure 16: Fm7 (1 2)

Measure 17: Fm7 (1 5)

Measure 18: Fm7 (2 3)

Chords: Gm7, C7, Gm7, C7

Measure 19: Gm7 (5 4 3 2 1 2 5)

Measure 20: C7 (1 2)

Measure 21: Gm7 (5 3)

Measure 22: C7 (1 2)

Measure 23: C7 (1 3 5)

Measure 24: C7 (1)

Gm7 C7 Fm7 C

This system contains the first four measures of the piece. The treble clef has a melodic line with fingerings: 5-4-3-2-1-2 (trill), 1-2-5-3-2, 1, and 1-3. The bass clef provides harmonic support with chords corresponding to the labels above.

2nd Improvisation Fm7 Bb7 Fm Bb7 Eb7

This system contains the next four measures. The treble clef features a melodic line with fingerings: 5, 5-2-1-2, 1-3, 2-5-3, and 4-2-3-1. The bass clef continues with harmonic accompaniment.

Fm Bb7

This system contains the next four measures. The treble clef has a melodic line with fingerings: 4-3-1, 1-3, 5-2-3-2-1, 5-2, and 5-3. The bass clef provides harmonic accompaniment.

Eb7 C7 Fm Bbm6 C7 Fm7

This system contains the next four measures. The treble clef has a melodic line with fingerings: 2-1-5-3, 5-4-2, 5-3-3-2, and 5-3-2. The bass clef provides harmonic accompaniment.

Gm7 C7 Gm7 C7

This system contains the final four measures. The treble clef has a melodic line with fingerings: 2-5-3, 5-2-4-3-2-1-2, 5-3-3, and 3. The bass clef provides harmonic accompaniment.

Gm7 C7 Fm7 C7

This system contains the first two measures of the piece. The treble clef has a melodic line with eighth notes and a triplet of eighth notes. The bass clef provides a harmonic accompaniment with chords. Chords are labeled Gm7, C7, Fm7, and C7. Fingerings are indicated with numbers 1-5. A triplet is marked with a '3' and a slur.

3rd Improvisation

Fm7 Bb7 Fm7 Bb7 Eb7

This system contains measures 3 and 4. The treble clef features a more complex melodic line with slurs and ties. The bass clef continues with harmonic support. Chords are labeled Fm7, Bb7, Fm7, Bb7, and Eb7. Fingerings are indicated throughout.

Fm7 Bb7 Eb7 C7

This system contains measures 5 and 6. The treble clef has a melodic line with slurs and ties. The bass clef provides harmonic accompaniment. Chords are labeled Fm7, Bb7, Eb7, and C7. Fingerings are indicated throughout.

Fm7 G7 C7 Fm7

This system contains measures 7 and 8. The treble clef has a melodic line with slurs and ties. The bass clef provides harmonic accompaniment. Chords are labeled Fm7, G7, C7, and Fm7. Fingerings are indicated throughout.

Bbm6 C7 Bbm6 C7

This system contains measures 9 and 10. The treble clef has a melodic line with slurs and ties. The bass clef provides harmonic accompaniment. Chords are labeled Bbm6, C7, Bbm6, and C7. Fingerings are indicated throughout.

Fm  
5  
3  
2  
1.

C

Fm7

Bb7

Fm7

Bb7+

Bb7

Eb7

Fm  
(add maj7)

Fm7

Bb7

Eb7

C7

Fm7

G7

C7

Fm7

Bbm6

C7

Bbm6

Bbm7

Bbm6

C7

Fm  
(add maj7)  
4  
2  
1

*slower*

Bb9

Bbm7

G7

Ab6

Db7

Bbm6

C7

Fm7  
5  
4  
2  
1

# THE DAVE BRUBECK QUARTET

## TIME OUT & TIME FURTHER OUT

includes music  
from these two  
live record albums

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## ABOUT TIME OUT

Should some cool-minded Martian come to earth and check on the state of our music, he might play through 10,000 jazz records before he found one that wasn't in common 4/4 time.

Considering the emancipation of jazz in other ways, this is a sobering thought . . . and an astonishing one. The New Orleans pioneers soon broke free of the tyranny imposed by the easy brass key of B-flat. Men like Coleman Hawkins brought a new chromaticism to jazz. Bird, Diz and Monk broadened its harmonic horizon. Duke Ellington gave it structure, and a wide palette of colors. Yet rhythmically, jazz has not progressed. Born within earshot of the street parade, and with the stirring songs of the Civil War still echoing through the South, jazz music was bounded by the left-right, left-right of marching feet.

Dave Brubeck, pioneer already in so many other fields, is really the first to explore the uncharted seas of compound time. True, some musicians before him experimented with jazz in waltz time, notably Benny Carter and Max Roach. But Dave has gone further, finding still more exotic time signatures, and even laying one rhythm in counterpoint over another.

The outcome of his experiments is this album. Basically it shows the blending of three cultures: the formalism of classical Western music, the freedom of jazz improvisation, and the often complex pulse of African folk music. Brubeck even uses, in the first number, a Turkish folk rhythm.

※ ※ ※ ※

**BLUE RONDO A LA TURK** plunges straight into the most jazz-remote time signature, 9/8, grouped not in the usual form (3-3-3) but 2-2-2-3. When the gusty opening section gives way to a more familiar jazz beat, the three eighth-notes have become equivalent to one quarter-note. Later on, the alternate double bars of 9/8 and 4/4 serve to re-introduce the returning theme. The whole piece is in classical **rondo** form.

**STRANGE MEADOW LARK** opens with a long **rubato** passage introducing the main theme freely. The tempo settles down into a steady beat for the two improvisations built around it, and then the main theme returns once again in free **rubato** style.

**TAKE FIVE** is a Paul Desmond composition in 5/4, one of the most defiant time-signatures in all music, for performer and listener alike. The entire piece is built on a one-measure two-chord **ostinato** pattern, and, contrary to any normal expectation — perhaps even the composer's! — it really swings.

**THREE TO GET READY** promises, at first hearing, to be a simple, Haydn-esque waltz theme in C major. But before long it begins to vacillate between 3/4 and 4/4 time, and the pattern becomes clear: two bars of 3, followed by two bars of 4 . . . a metrical scheme which suits Dave Brubeck down to the ground.

**KATHY'S WALTZ** (dedicated to Dave's little daughter) starts in a swing 4, only later breaking into quick waltz time. In the third improvisation, the right hand plays in 6/8 as opposed to the left hand's 3/4, and the cross-rhythms and accents so produced form a time experiment of great complexity. With the return of the Theme, however, the music settles down into a simple 3/4 once more, and ends quietly.

**EVERYBODY'S JUMPIN'** opens without any precise feeling of key and with a vague impression of 6/4 time and a strong beat. During the three improvisations that follow, the shifting time-signatures of 4/4, 3/2 and 3/4 produce a most interesting effect, as the always-steady beat moves through them to a thundering climax.

**PICK UP STICKS** develops the earlier hint of 6/4 into a positive, continuous rhythm. As so often occurs in Brubeck's time experiments, it is the bass part which supplies the anchor for the musical development. This time the bass part takes the form of a one-measure, boogie-type **passacaglia**, on which the whole structure of this brilliant piece is built. Even more astonishing is the fact that throughout the entire piece only one chord is used as basic harmonic material . . . the B $\flat$ 7!

※ ※ ※ ※

In short, **TIME OUT** is an experiment with time which may well come to be regarded as more than an arrow pointing to the future. Something great has been attempted . . . and achieved. The very first arrow has found its mark.

Adapted from commentary on record album cover by  
Steve Race (Columbia CL 1937) courtesy of Columbia  
Records, Inc.



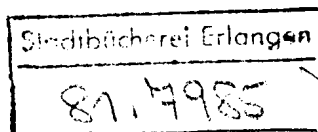
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# Kathy's Waltz

DAVE BRUBECK

Medium swing ♩ = 60, ♪ = 120

1st Improvisation

The musical score is written for piano and bass. It consists of four systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The tempo is marked 'Medium swing' with a quarter note equal to 60 beats and an eighth note equal to 120 beats. The score is labeled '1st Improvisation'. The piano part features a melodic line with various ornaments and fingerings, while the bass part provides harmonic support with chords and bass lines. Chords are indicated by letters above the staff: F7, Bb7, Eb maj7, Ab7, Bb maj7, Gm7, Eb, Dm7, G7, A7(b9), Dm7, G7, Cm7, Ebm, and Bb maj7. Fingerings are indicated by numbers 1-5 above or below notes. The piano part starts with a dynamic marking of *mf*.

Gm7 C9 Ebm6 Bbmaj7

5 3 2 1 3 4 5 1  
1 2 3 5 1 2 3 5 1 2 3 5

Bb+ Gm Bb7 Eb

2-4 2 1 5 4 2 1 5 4 2 1 2  
2 1 2 1 2 1 2 1 2 1 2 1

Dm7 Ebm6 F7

4 2 1 3 4 1 5 4 1 5 3 2 1 5  
1 5 1 2 3 5 1 2 3 5 1 2 3 5

Bb7(b5) Ebmaj7 Ab Bbmaj7

5 3 2 1 5 4 2 1 5 4 3 2 1 2 3 4  
5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5

Gm7 Dm7 G7(b9) Cm7

5 2 1 3 4 5 3 2 1 5 4 3 2 1 5  
2 1 2 1 2 1 2 1 2 1 2 1

2nd Improvisation

F7 Bb

F7

*mf*

(b)

Bb7 Eb maj7 Ab7 Bb6 Gm7

Eb6 Dm7 A7 D7 G7

Cm7 F7 Bb Gm C9 F7

Bb Bb+ Bb6 Bb7 Eb maj7 Dm7

C7 F9 Bb Eb7 Ab7 Bbmaj7

5 1 2 5 5 2 5 1 2 5 1 2 5 1 2 5 1 3

Gm7 Dm7 G7(b9) Cm7 F7(b9) Bb

5 2 5 4 5 1 2 1 5 2 1 5 1 2 5 1 1

3rd Improvisation

R.H. *mf* L.H. *mp*

F7 Bb7 Ebmaj7 Ab7 Bbmaj7 Gm7

5 1 2 4 5 1 2 2 5 1 2 4 5 1 2 5 5 1 2 3 4 5 1 2

Ebmaj7 Dm7 A7 D7 G7 Cm7 F7

5 1 3 4 5 1 2 4 5 1 2 5 5 1 2 5 5 1 2 5 5 1 2 3

Bb Gm C7 F7 Bb Bb7

*poco a poco cresc.*  
*Both Hands mf*

5 1 3 4 5 1 2 5 3 1 2 3 5 1 2 5 5 1 3 5 1 2 4 5

E<sup>b</sup>7

B<sup>b</sup>7

C7(b9)

First system of musical notation. The treble clef staff contains chords and melodic fragments. The bass clef staff contains a piano accompaniment with fingerings (1-5) and accents. Chords are labeled E<sup>b</sup>7, B<sup>b</sup>7, and C7(b9).

F7

B<sup>b</sup>7

E<sup>b</sup>7(b9)

E<sup>b</sup>dim7

B<sup>b</sup>m6

Second system of musical notation. The treble clef staff contains chords and melodic fragments. The bass clef staff contains a piano accompaniment with fingerings and accents. Chords are labeled F7, B<sup>b</sup>7, E<sup>b</sup>7(b9), E<sup>b</sup>dim7, and B<sup>b</sup>m6.

G<sup>b</sup>7

G<sup>b</sup>dim7

B<sup>b</sup>m6

C7(b9)

F7#9

B<sup>b</sup>

Third system of musical notation. The treble clef staff contains chords and melodic fragments. The bass clef staff contains a piano accompaniment with fingerings and accents. Chords are labeled G<sup>b</sup>7, G<sup>b</sup>dim7, B<sup>b</sup>m6, C7(b9), F7#9, and B<sup>b</sup>.

THEME

B<sup>b</sup> maj7

Gm

Fourth system of musical notation. The treble clef staff features a melodic line with fingerings (5 4 1, 5 4 1, 1 2, 3 4 3, 4 3 4) and accents. The bass clef staff contains a piano accompaniment with chords F7, B<sup>b</sup>7, E<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup> maj7, and Gm. The dynamic marking *mf* is present.

E<sup>b</sup>

Dm

A7

Dm7

G7

Cm7

A<sup>b</sup>7

Fifth system of musical notation. The treble clef staff features a melodic line with fingerings (5 3 2, 5 4, 5 3 4 2, 3 1, 5 4 3 2, 3 1, 4 3) and accents. The bass clef staff contains a piano accompaniment with chords E<sup>b</sup>, Dm, A7, Dm7, G7, Cm7, and A<sup>b</sup>7.

B $\flat$  Gm C $^7$  F B $\flat$  B $\flat$ +

Handwritten musical notation for the first system, including fingerings and dynamics. The right hand plays chords and melodic lines, while the left hand provides harmonic support with chords and bass lines. Fingerings are indicated by numbers 1-5.

B $\flat$ 6 B $\flat$ 7 E $\flat$  B $\flat$ 6 C $^7$ +11

Handwritten musical notation for the second system, including fingerings and dynamics. The right hand continues the melodic and harmonic development, with the left hand providing a steady accompaniment.

*loco* F $^7$  B $\flat$ 7 E $\flat$  maj $^7$  A $\flat$ 7 B $\flat$

Handwritten musical notation for the third system, including fingerings and dynamics. The right hand features a 'loco' section, and the left hand continues with harmonic accompaniment.

Gm Dm $^7$  G $^7$ (b9) Cm $^7$

Handwritten musical notation for the fourth system, including fingerings and dynamics. The right hand has a melodic line with a 'f slower' marking, and the left hand provides accompaniment.

F $^7$  B $\flat$  E $\flat$ m B $\flat$  { D $\flat$  C C $\flat$  B $\flat$  A } C $\flat$  G } B $\flat$  maj $^7$ , add 9

*subito p gradually slower to end*

Handwritten musical notation for the fifth system, including fingerings and dynamics. The right hand plays chords and a chromatic sequence, while the left hand provides accompaniment. The system ends with a 'subito p gradually slower to end' instruction.

# Maori Blues

DAVE BRUBECK

Medium blues  $\text{♩} = 104$

*f* *marked*

$Fm7$   $Bb7$

1 2 3 4 3

*Simile (bass accented throughout)*

$Fm$   $Fm6$   $C7$   $Fm7$   $Bb7$

4 1 3 1 3 2 3 1

$Bb$   $Fm$   $C7$   $Fm$

$Fm$   $Bb7$   $Fm7$   $Fm6$   $Bb7$



### 1st Improvisation

Chord progression for 1st Improvisation: Fm7, Bb7, Fm7, Fm6, C7, Fm7, Bb7, Bb, Fm7, Fm, Ebm7, Ebm7, Bbm7.

The 1st Improvisation section consists of three systems of piano and bass staves. The first system includes a dynamic marking of *mf* and a *(simile)* marking. Fingerings are indicated by numbers 1-5 above notes. The second system continues the chord progression with similar fingering. The third system concludes the section with a final chord of Bbm7.

### 2nd Improvisation

Chord progression for 2nd Improvisation: Bb7, Fm6, Bb7, Bb7, Fm6, Fm6, Bb7.

The 2nd Improvisation section consists of two systems of piano and bass staves. The first system begins with a tempo marking of *d. = d* and a dynamic marking of *f*. It features more complex fingering, including triplets and sixteenth-note patterns. The second system continues with further improvisation and concludes with a final chord of Bb7.

\* If the player's hand is small, the lower note of the chords may be omitted.

Bb7 Abm6

4 1 5 2 1 4 5 4 2 1 2 1 5 3 2 1 3 1 5 1 4 2 2 1 3 3

Bb7 Fm6 Bb7

4 5 2 4 2 3 4 2 4 3 2 4 5 2 1 3 1 4 5

3rd Improvisation

Fm7

2 1 3 5

Fm7 Abm6

5 2 3 5 1

Fm7 Ebm7

3 4 2 1 3 5



**Ebm7** **Bb7**

4th Improvisation

Right Hand 8<sup>va</sup> on repeat

**Fm7** **Bb7** **Fm7**

**Fm7** **Bb**

**Fm7** **Bb**

**Bb7** **Fm7** **Bb7** **Bb7** **Bb7**

1 **Bb7** *8va* **Bb7** *d=d. loco*

2 **Bb7** *d=d. loco*

Fm7 Bb7 Fm Fm6

C7 Fm7 Bb7 Bb

Fm C7 Fm Fm

*gradually softer*

Bb7 Fm7 Fm6 Bb Fm Fm7

*p* *pp*

Bb Fm Fm6 C7 Fm7

5 1 4 3 2 3 1 3 2 5 3 3 2 1 4 2 1

Bb7                      Bb                      Fm                      C7                      Fm

*sempre pp*

Bb7                      Fm

*poco creso.*

*p*

*gradually slower*

*grva basso*

Fm

*f*

*steady speed*

*p*

Bb7+11                      Fm

*sf*

# Pick Up Sticks

DAVE BRUBECK

The first system of the musical score is in 6/4 time with a tempo marking of quarter note = 132. The key signature has two flats (Bb7). The upper staff features a series of chords with fingerings: 5 4 2 1, 5 4 2 1, 5 4 2 1, 5 3 2 1, 5 4 2 1, 5 4 2 1, 5 4 2 1, 5 3 2 1, 5 3 2 1, and 5 3 2 1. The lower staff has a steady eighth-note bass line. The dynamic marking *f* is present. The word *simile* is written below the bass line.

The upper note of the bass pattern should be very soft.

The chord of B $\flat$ 7 is used throughout.

The second system continues the musical score with the same notation and fingerings as the first system.

The third system continues the musical score with the same notation and fingerings as the first system.

The fourth system continues the musical score with the same notation and fingerings as the first system. The dynamic marking *mf* is present.

# 1st Improvisation

The first system of the 1st Improvisation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and fingerings. The lower staff is in bass clef and contains a rhythmic accompaniment. The key signature has one flat (B-flat). The system includes a repeat sign and a *simile* marking.

The second system continues the 1st Improvisation with two staves. It features more complex melodic lines in the upper staff, including triplets and slurs. The bass staff continues with a steady accompaniment. The system includes a repeat sign.

The third system of the 1st Improvisation consists of two staves. The upper staff shows a melodic line with a variety of ornaments and fingerings. The lower staff provides a consistent accompaniment. The system includes a repeat sign.

The fourth system of the 1st Improvisation consists of two staves. The upper staff features a melodic line with many ornaments and fingerings. The lower staff continues the accompaniment. The system includes a repeat sign.

# 2nd Improvisation

The 2nd Improvisation consists of two staves. The upper staff begins with a melodic line featuring a triplet and a slur. The lower staff provides a rhythmic accompaniment. The key signature has one flat (B-flat). The system includes a repeat sign.

3 2 4 2 2 3 2

*simile*

This system shows the first two staves of a musical piece. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with slurs and fingerings (3, 2, 4, 2, 2, 3, 2). The lower staff is in bass clef with a similar key signature, playing a rhythmic accompaniment. The word "simile" is written below the bass staff.

5 3 2 1

This system continues the piece. The upper staff has a complex melodic passage with slurs and fingerings (5, 3, 2, 1). The lower staff continues the accompaniment, with some notes marked with a circled 'h'.

5 3 2 1 3 2 1 4 3 2 1

This system features more complex melodic patterns in the upper staff, with fingerings (5, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1). The lower staff accompaniment remains consistent.

5 4 3 2 1 5 4 3 2 1 5 3 2 1 5 4 3 2 1

This system shows further melodic development in the upper staff, with multiple slurs and fingerings (5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 3, 2, 1, 5, 4, 3, 2, 1). The lower staff accompaniment includes notes with circled 'h'.

5 4 2 1 5 4 2 1 5 3 2 1 5 4 2 1 5 4 2 1

This system concludes the page with intricate melodic lines in the upper staff, featuring fingerings (5, 4, 2, 1, 5, 4, 2, 1, 5, 3, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1). The lower staff accompaniment continues with circled 'h' markings.



### 3rd Improvisation

5 4 2 1 5 4 2 1 5 4 2 1

*mp*

*R.H.* rhythm should be gradually changed to equal eighth notes.

5 4 2 1 5 4 2 1 5 4 2 1

*mp*

5 4 2 1

*mp*

5 4 2 1 5 3 2 1 5 4 2 1 5 3 2 1 5 4 2 1 5 3 2 1 5 4 2 1 5 3 2 1 5 4 2 1 5 3 2 1 5 4 2 1

*mp*

5 4 2 1 5 3 2 1 5 4 2 1 5 3 2 1 5 4 2 1 5 3 2 1 5 4 2 1 5 3 2 1 5 4 2 1 5 3 2 1 5 4 2 1

*mp*

mf mp

mp *gradually softer to the end*

rit.



**TIME FURTHER OUT**  
**(Miró Reflections)**

by  
**DAVE BRUBECK**

**NOTES ON PERFORMANCE**

by  
**HOWARD BRUBECK**


These notes on performance cannot serve as a complete summary of fine points in jazz performance. One thing implicit in jazz is that the performer be free to express himself with regard to style of interpretation. However, as a guide to performers in finding their own style, it may be helpful to indicate a few important points regarding the interpretation of certain rhythms and ornaments.


When the appoggiatura symbol (small note with stem and flag) is used, the non-harmonic tone so indicated is to be attacked on the strong part of the beat. The appoggiatura is followed immediately by the principal tone, thus:

Written: 

Played: 

When the grace note symbol (small note with line through the stem and flag) is used, the non-harmonic tone so indicated is to be attacked **ahead** of the principal tone. It is difficult to state precisely how far ahead of the principal tone the grace note should be played. It takes its time from the preceding beat, and frequently occupies the last part of a triplet on that beat, or on part of that beat.

Written: 

Played: 

When two or more small notes are used, they are normally played **ahead** of the beat.

The quality of "swing" in jazz rhythms comes primarily from the feeling of triplets, even though they are rarely written out as such. This feeling often arises from the method of playing pairs of eighth notes, as well as dotted rhythms. In the music of the past, for instance, from the 16th century on, the value of the dotted note has never been permanently fixed . . . each period has had its own style, its own "ground rules," so to speak. Therefore, while absolutely precise rules for the treatment of these important rhythmic groupings cannot be given, it is still possible to illustrate, by means of the following examples, some points about which there seems to be general agreement in the jazz styles of our own day. These examples are intended only as guides; in many instances, the final decision must be left with the person directly concerned . . . the performer.

Slow to Moderately Fast      Slow to Moderately Fast      Fast

Written: 

Played: 

Slow or Fast      Slow or Fast      Slow or Fast

Written: 

Played: 

The tempo and dynamic indications are approximately those used in the recordings. The player should feel free to vary these to suit his own preference and ability. The fingering indicated should be treated as an approximation only and may be changed if desired. A fingering is "bad" only when it hinders a performer from realizing his own interpretation. Usually there will be more than one "good" fingering possible.

Dave Brubeck's hands are large. He thinks big chords. If the player's hands are on the small side, he should feel free to omit certain notes or to roll the chords. In several places, indications have been given for easier performance of rather wide stretches by the use of parenthesis marks around notes which may be omitted.

The chord symbols have been chosen to give the simplest possible interpretation of the harmonic structure. In many cases, the chords actually played almost defy analysis in anything but complex terms. However, since they are all written out, there need be no problem. The performer may interpret the symbols to suit himself in terms of the exact notes given. In fact, he is even encouraged to attempt his own improvisation on the melodies and chords as given.

\*       \*       \*       \*

\*       \*

All of the compositions in **TIME FURTHER OUT** are based on the twelve bar blues. Some variations of this form can be observed in **UNSQUARE DANCE** and **IT'S A RAGGY WALTZ**. In the first case, the form is condensed to six bars because the metric scheme is unusual. In the waltz, a bridge of eight measures is used to form an ABA pattern of 32 bars (12-8-12). Both are unusual, but not surprising in the hands of Dave Brubeck. The unusual meters used in this album present a real challenge. To meet this with success brings the performer the added delight of being freed from the restrictions of the basic meters which have dominated jazz from its origin to the present. For first-rate instruction in playing these pieces, the best advice to offer is to refer the performer to the recordings (Columbia CL 1690 and CS 8490).

**HOWARD BRUBECK**  
La Mesa, California  
December, 1961

# It's A Raggy Waltz

DAVE BRUBECK

Swinging waltz tempo ♩ = 160

Chords: G, D7, Gdim, C7, C#dim, G7, G, E7, A7, D7, G, C, G7, Cmaj7, Bm7, Em7, Bbm7, Eb7.

More gentle

Chords: G7, Cmaj7, Bm7, Em7, Bbm7, Eb7.

Abmaj7      Ab6      Gm7      C7      Fm7      Bb7      Em7      Eb7+11

This system contains the first six measures of the piece. The treble clef part features a melodic line with various intervals and slurs, while the bass clef part provides harmonic support with chords and bass lines. Fingerings are indicated by numbers 1-5. Chords are labeled above the staff: Abmaj7, Ab6, Gm7, C7, Fm7, Bb7, Em7, and Eb7+11.

D7      G      D7      Gdim      G7

This system contains the next six measures. The treble clef part continues the melodic development with slurs and accents. The bass clef part includes dynamic markings such as (p) and accents. Chords are labeled: D7, G, D7, Gdim, and G7.

C7      C7      C#dim      G7

This system contains the next six measures. A triplet is clearly visible in the treble clef part. The bass clef part continues with harmonic accompaniment. Chords are labeled: C7, C7, C#dim, and G7.

G      E7      A7      D7      G      G7      C      G

This system contains the next six measures. It features a triplet in the treble clef and a fermata over the final notes. The bass clef part includes a 5-3 fingering. Chords are labeled: G, E7, A7, D7, G, G7, C, and G.

1st Improvisation

G      C      G

This system is labeled '1st Improvisation' and contains the final six measures. The treble clef part shows a more complex melodic line with slurs and accents. The bass clef part includes a 5-3-5 fingering. Chords are labeled: G, C, and G7.

C<sup>7</sup> G<sup>7</sup> E<sup>7</sup>

2 5 3 3 2 1 2 5 3 1 1 2 3

A<sup>7</sup> D<sup>7</sup> G<sup>6</sup> D<sup>7</sup>

2 5 3 2 3 3 2 1 3 2 1 4 1

2nd Improvisation

G C<sup>7</sup> G G<sup>7</sup>

2 5 3 2 5 3 4 2 2 5 3 1

C<sup>7</sup> G Em<sup>7</sup>

4 2 5 3 4 2 2 5 3 1 2 1 3 1 2 3 5 5

Am<sup>7</sup> D<sup>7</sup> G C

4 3 2 1 2 5 3 5 4 2 1 4 3 2 1 2 3 4 5 2 1 5 1



G 4 3 C 1 2 1 2 4 5 4 G 5 1

Bbm7 3 4 3 1 4 3 2 1 2 5 4 Eb 5 4 Ab 3 1 5 Bbm6 4 1 2 3 5 4 C7

Fm7 2 3 1 Bb7 2 Em 1 2 3 5 A7 5 3 2 1 5 3 2 1 D7 5 4 1 5 4 1

G7 5 4 1 C G7

G 3 2 1 C7 5 3 1 5 3 1 5 3 1

Chord progression: Dm7, Gm, Em, A7, D7

Section: 3rd Improvisation

Chord progression: G, G6, C7

Chord progression: G6, G7, C7

Chord progression: G6, Em, A7

Chord progression: D7, G7, C7, G



D<sup>7</sup> <sub>5</sub> <sub>1</sub> <sub>3</sub> G C<sup>6</sup> Gdim G<sup>6</sup> G

D<sup>7</sup> Gdim G<sup>7</sup> C<sup>7</sup>

C<sup>7</sup> C#dim G<sup>7</sup> G E<sup>7</sup> A<sup>7</sup>

D<sup>7</sup> G C G Cmaj.<sup>7</sup>

Bm<sup>7</sup> Em<sup>7</sup> Bbm<sup>7</sup> Eb Abmaj. Ab<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup>



# Blue Shadows In The Street

DAVE BRUBECK

Slow and wistful  $\text{♩} = 78$

Cm7

Fm7

Cm7

First system of musical notation. The treble clef staff contains a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The bass clef staff contains a bass line with notes C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The piece is in 9/8 time and marked *mf* *expressively*. Chords Cm7, Fm7, and Cm7 are indicated above the staff. Fingerings and slurs are present throughout.

Fm7

Fm6

Second system of musical notation. The treble clef staff continues the melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The bass clef staff continues the bass line with notes C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords Fm7 and Fm6 are indicated above the staff. Fingerings and slurs are present throughout.

Cm7

Fm6

Third system of musical notation. The treble clef staff continues the melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The bass clef staff continues the bass line with notes C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords Cm7 and Fm6 are indicated above the staff. Fingerings and slurs are present throughout.

G7(b9)

Cm7

Fourth system of musical notation. The treble clef staff continues the melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The bass clef staff continues the bass line with notes C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords G7(b9) and Cm7 are indicated above the staff. Fingerings and slurs are present throughout.

*Cm7*  
5 1

*mf*

*8va*  
*Fm7* 5 1 4 3 2

*8va* *Cm7* 4 5 *Fm6* 5 1

*8va* *G7* (b9) 4 5 *Cm7* 4 3 2 1

1st Improvisation

*loco* *Cm7* 5 1 *Fm7* 4 1 *Cm7* *lightly* 4 3 2 1 3 4 3 1 3 1 3 1 4

*mf*

Fm6 Cm6

3 4 4 3 2 1 2 3 8va 4 3 2 1 3 1 3 2 1 3 1 3 2 1 3 1 2 4 3 4 1

lightly

2 5 1 2 3 5 1 2 5 1 2 4 5

Fm6

1 2 3 4 3 4 3 1 3 1 3 1 3 1 4 1 1 4 3 1 3 1/2

10

G7(b9) Cm6

3 1/2 4 5 4 3 4 3 2 3 5 3 2 3 1 2 3 5 3/2 4/3

2nd Improvisation

G7(b9) Cm7 Fm7 Cm(maj7)

1 2 3 5 2 9 5 3 1 3 1 2 3 2 3 5

C7 Fm7 Fm6

5 2 1 5 5 2 2 3 1 5 2 2 3 5 2 3 5 4

R.H. b.



Cm7  
2 4 3  
3 5 4

1 4 3 2 5 4 1 5 4 1 3 2

Fm6 G7

This system contains the first two measures of the piece. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords. Chords are Cm7, Fm6, and G7. Fingerings are indicated by numbers 1-5. A breath mark (b) is present in the first measure.

Cm6  
5 2 1 1  
4 5 3 2

3rd Improvisation

G7 C7 Fm6

*p gently*

This system contains measures 3 and 4. Measure 3 is marked '3rd Improvisation' and features Cm6, G7, and C7 chords. Measure 4 features Fm6. The instruction 'p gently' is written above the staff. Fingerings and articulation are clearly marked.

Cm7

5 4 3 2 1

4 2

5 3 2 1

5 4 2 1

5 3 2 1

F7

5 5 2 1

5 2 1

5 2 1

5 2 1

*p*

This system contains measures 5 and 6. It features Cm7 and F7 chords. The right hand has a complex melodic line with many slurs and ties. The left hand has a steady accompaniment. The instruction 'p' is written above the staff.

Cm7

5 3 3 2 1

5 2 1

Cm

5 2 1

5 2 1

5 2 1

This system contains measures 7 and 8. It features Cm7 and Cm chords. The right hand has a melodic line with slurs and ties. The left hand has a steady accompaniment.

Fm6

5 2 1

G7

5 2 1

Cm

5 3 1 2 4 3 2 1 3 2 1 3 1 3 2

This system contains measures 9 and 10. It features Fm6, G7, and Cm chords. The right hand has a melodic line with slurs and ties. The left hand has a steady accompaniment.

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1 4 2

Cm Fm7 Cm7

*mp*

Fm7 Fm6

*mf*

Cm7 Fm6

*f*

G7 (b9) Cm7 loco Fm6

*mp* *p*

G7 C7 C

*mf* *mf* *p*

\* The Eb appoggiatura and the chord tone Eb are attacked on the beat. The Fb (E natural) follows after the attack. Both Eb and Fb are held for the remainder of the beat.

# BRUBECK *about* BRUBECK

**TIME FURTHER OUT: Miró Reflections** is a jazz interpretation of the Joan Miró PAINTING: 1925, which appears on the cover of this album.\* Conceived as a blues suite, each reflection is in the form of 12 bar blues or a variation thereof.

To explain the relationship of the Miró painting to the music is not a simple task. I can point out the obvious link between the numbers in the upper right hand corner of the painting and the time signatures of each of the pieces in the album. There is a more tenuous link in the Miró abstract forms, suggesting human figures moving in a visual rhythm which **could** be interpreted as a jazz quartet. However, beyond these objective relationships of symbols and figures, I feel that in Miró's painting he has expressed in visual terms my own approach to music—that is, a search for something new within old forms, an unexpected perspective, a surprising order and inner balance that belies the spontaneity of composition.

For those who like to ponder on such topics, many a long winter evening can be devoted to discussing the relationship between painting and music. Suffice it to say, that it was just such reflections, on the specific relationships of Miró, painting and jazz, which brought about the music of this album. (If this should start a trend in "music to look at album covers by," remember you saw it here, first.)

**It's A Raggy Waltz** (3/4) is neither rag nor typical waltz, but a rhythmic variation of both stated in 12 bar blues form with an added B section or bridge. Although the time signature is 3/4, the notes are grouped to form a rhythm pattern of



Accents shift within the measure so that they do not always fall where one expects, nor do they fall consistently upon the same beat in each bar. This shifting of accents within the 3/4 measure gives **It's A Raggy Waltz** a syncopated quality reminiscent of the old time rag. From the baroque period on, classical composers have arranged the notes of a triple time composition, such as a minuet, in groups of two to produce the effect of duple meter while remaining in three. (The Harvard Dictionary of Music defines this device as "hemiola.") In ragtime, composers and performers reversed the procedure by grouping notes within a four beat measure to give the impression of triple meter. (The Harvard Dictionary defines this as "secondary rag.")

For instance, a rag would often divide beats into patterns of 123 412 34. This effect of triple meter within a four beat bar, became a characteristic of jazz of the Twenties and was the kind of syncopation that marked the Tin Pan Alley tunes of the day, such as "Stumblin'" and "Fascinatin' Rhythm"; and was a device used by Gershwin in parts of "Rhapsody in Blue." That Haydn or Mozart should employ duple rhythm groupings in an attempt to add zest to the triple time minuet, and that the ragtime pianist should use triple groupings within a four beat measure, came about, I believe, because both were faced with a similar musical problem of adding variety to the strictly measured dance music of their day. **It's A Raggy Waltz** is such a natural

theme, it is ironic that it must be explained in such a pedantic manner. As a matter of fact, it took far less time to write it than to explain it. (I always thought "hemiola" was some kind of rare blood disease suffered by the Spanish royal family.)

**Bluette** (3/4) can be identified so readily as a Chopin-influenced, pianistic waltz that one forgets it is a 12 bar blues, as typically jazz in form as the treatment is classical in sound. Although the theme suggests Chopin in its wide melodic leaps, it is basically a jazz melody in that the intervals of the opening bar skip from the first degree of the scale to the minor seventh, followed by a minor skirmish with a major seventh in typical blues style. In **Bluette** Paul Desmond displays the sensitive melodic concept for which he is noted. In the lyricism of our individual choruses, and in the improvised counterpart we play for three choruses before the written conclusion, there is revived the old quality which first brought Paul and me to public attention in the formative years of the Quartet.

**Charles Matthew Hallelujah** (4/4) was written in a burst of joy May 9, 1961 to celebrate the birth of my fifth son and sixth child. The theme shouts: "Charles Matthew has been born today. Hallelujah!" The wise men of the Quartet each present a melodic gift and a musical commentary upon this event. I play two choruses of "I've a brand new baby boy."

**Far More Blue** (5/4) Although the Quartet now has in its repertoire four selections in 5/4 time, this is my first solo excursion in the odd time signature which Desmond and Morello explored most notably in Paul's tune, "Take Five" from the album **TIME OUT** (CL 1397/CS 8192). My role in our first experiments two years ago was that of anchor man playing a repeated rhythmic figure behind Paul or Joe. As the soloists became more familiar with 5/4, they gradually needed me less in my capacity of "laying down" the rhythm and I was free to "feed" chords to Paul during his choruses in much the same manner as I had always used in "comping" in 4/4. **Far More Blue** takes the next logical step away from the restricted chord progressions of "Take Five" by moving to a more complex harmonic concept based on the

**Maori Blues** (6/4) The number 6 on the Miró painting reminded me of an effective 6/4 rhythm I had heard sung at a welcoming ceremony given us by the Maoris in Wellington, New Zealand, when the Quartet played there in 1959.

**Unsquare Dance** (7/4) is a challenge to the foot-tappers, finger-snappers and hand-clappers. Deceitfully simple, it refuses to be squared; and the laugh you hear at the end is Joe Morello's guffaw of surprise and relief that we had managed to get through the difficult last chorus.

**Bru's Boogie Woogie** (8/8) The figure 8 in the painting could only suggest "eight to the bar" to an old musician who served an apprenticeship with Cleo Brown.

**Blue Shadows In The Street** (9/8) is a mood piece which disguises its rhythm and blues derivation by the use of odd melodic skips and dissonances, and shifting rhythmic accents within the repeated triplet figure.

Mindful of the capricious spirit of the Miró painting, there is a suggestion of whimsy in these reflections and a conscious attempt to distill rather than magnify rhythmic complexity.

My gratitude to Joan Miró for his inspiration; my thanks to Mr. and Mrs. Pierre Matisse for allowing their prized painting to be used as the cover.

DAVE BRUBECK, August 1961

PROGRAM NOTES FROM COLUMBIA LP - CL 1690,  
COURTESY OF COLUMBIA RECORDS, INC.

# Strange Meadow Lark

DAVE BRUBECK

Free rubato

The musical score is written for piano and guitar. It consists of four systems of music, each with a treble and bass clef staff. The piano part is marked *mf* and includes various fingerings and articulations such as slurs, accents, and *loco* markings. The guitar part includes chord diagrams and fret numbers. The chords and progressions are as follows:

- System 1: Ebmaj7, Ab7+11, G7, Cm7, F7, Bb+
- System 2: Eb7+11, Abmaj7, Db7, G13, C7+11
- System 3: Fm7, Bb13, Eb7+11, Abmaj7, Db9, Cm, F7
- System 4: Bb13, Bb+, Ebmaj7, Ab7+11, loco

G7 Cm7 F7 Bb+ Eb7+11 Abmaj7 Db7

The first system of music shows a piano accompaniment with chords G7, Cm7, F7, Bb+, Eb7+11, Abmaj7, and Db7. A melodic line in the right hand is slurred over 8 measures, ending with a fermata. The bass line provides harmonic support with block chords.

G13 C7+11 Fm7 Bb13 Eb7+11 Abmaj7 Db9

The second system continues the piano accompaniment with chords G13, C7+11, Fm7, Bb13, Eb7+11, Abmaj7, and Db9. The melodic line continues with an 8-measure slur and a fermata. The bass line features more complex chord voicings.

Cm F7 Gmaj7 Cmaj7 D(b5b9) G6 C6

The third system includes fingerings (e.g., 5, 3, 2, 1, 4, 2, 1, 5, 4, 3, 2, 1) and dynamics *f* and *mf*. Chords are Cm, F7, Gmaj7, Cmaj7, D(b5b9), G6, and C6. The melodic line has a fermata over the final measure.

Gmaj7 C G7 G7(b9) Cmaj7

The fourth system shows detailed chord voicings and fingerings for Gmaj7, C, G7, G7(b9), and Cmaj7. The melodic line continues with a fermata over the final measure.

D7(b9) Gmaj7 G7 Cmaj7 D7(b9)

The fifth system concludes the piece with chords D7(b9), Gmaj7, G7, Cmaj7, and D7(b9). It includes fingerings and a final fermata on the melodic line.

G<sup>13</sup> Db7+11 C6 C#dim Gmaj7 G<sup>6</sup> E7(b9) Fmaj7 G

5 3 2 1 5 4 3 2 1 5 4 2 1 5 3 2 1 5 3 2 1

4 3 2 1 2 1 4 5 3 2 1 4 2 1 5 3 2 1 5 3 2 1

5 2 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

mp

Am7 G Cm6 F7+11 Bm7 E7 Am7 D7+11 D7

5 4 2 1 3 2 1 5 4 2 1 5 4 2 1 5 4 2 1 5 4 2 1

5 4 2 1 3 2 1 5 4 2 1 5 4 2 1 5 4 2 1 5 4 2 1

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

p

G7 Fm7 E7(b9) Ebmaj7 Ab7+11

1 2 4 1

5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

G7 Cm7 F7 Bb+ Eb7+11 Abmaj7 Db7

5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

G<sup>13</sup> C7+11 Fm7 B13 Eb7+11 Abmaj7 Db9

5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5



Chord progression: Eb7, Ab7, G7, Cm7, F9, Bb7, Eb7+11

This system contains the first two measures of the piece. The treble staff features a melodic line with slurs and fingerings (e.g., 2 3 5, 2 4, 5 3 4 2 3 1 4 2, 5 4 2 1). The bass staff provides harmonic support with chords and fingerings (e.g., 1 2 3, 5 5, 1 2 3, 1 2 5, 1 2 4, 1 2 5, 1 2 4, 5 2).

Chord progression: Abmaj7, Db7, G7, C7, Fm7, Bb7, Eb7, Abmaj7

This system covers measures 3 and 4. Measure 3 includes a 'R.H.' (Right Hand) marking above the treble staff. The treble staff continues with melodic patterns and slurs (e.g., 3 1 2 1, 2 4, 1 2 3, 4 2 1 4 2 1, 5 3 1 4 2 1). The bass staff shows chords and fingerings (e.g., 2, 1 2 5, 1 2 4, 5, 1 2 5, 1 2 3, 1 2 5, 1 3 5).

Chord progression: Db7, Cm7, F7, G, G6

This system contains measures 5 and 6. The treble staff has melodic lines with slurs and fingerings (e.g., 4 1 4, 3 4 2 1 2 5 4 3). The bass staff provides accompaniment with chords and fingerings (e.g., 1 3, 5 5, 1 2 3, 5, 1 2 3, 5, 1 2 3, 5).

Chord progression: Gmaj7, C7, Gmaj7, G6

This system covers measures 7 and 8. The treble staff features melodic patterns with slurs and fingerings (e.g., 4 3 1 3 5, 4 3 2 1 2 3, 3 1 2 3, 2 1). The bass staff shows chords and fingerings (e.g., 5, 1 2 3, 1 2 3, 5, 1 2 3, 5).

Chord progression: C7, Gmaj7, Eb7, Gmaj7, G6

This system contains the final two measures (9 and 10). The treble staff has melodic lines with slurs and fingerings (e.g., 4 3 2 4, 2, 1 5 4 3 1 2 3 4 2 4 3, 2, 1). The bass staff provides accompaniment with chords and fingerings (e.g., 1 2 3, 5, 1 2 5, 1 2 5, 1 2 5).



E $\flat$ 7 Gm $^6$  Gmaj7 G $^6$  C7 C $\sharp$  dim

5 4 3 1 2 3 2 4 1 2 1 5 3

1 2 5

1 2 3

G $^6$  Em7 F7+11 Gmaj7 Am7 Bm7 Cm7 F9

2 3 4 5 2 4 2 1 2 3 5 4 2

1 2 3 4

1 2 3 5 1 2 3 1 2 3 5 1 2

5 -

Bm7 Em7 Am7 D7 G Fm7 E7

1 3 2 1 2 3 4 3 4 3 1 2 2 3

1 2 3 5 1 2 5 1 2 3 1 2 5 1 2 5

E $\flat$  maj7 A $\flat$  maj7 A $\flat$ 7 Gm7 Cm7 Fm7 B $\flat$ 7 E $\flat$ 7

5 2 1 2 4 2 3 1 3 2 4 1 3 2 1 3 2 4 3 2 4 5

1 3 5 1 2 5 1 2 5 1 2 5 1 2 4 5 1 2

A $\flat$ 7 D $\flat$ 7 G7 C $^9$  Fm7 B $\flat$  $^9$  E $\flat$ 7 A $\flat$  maj7 D $\flat$ 7+11

4 2 1 4 5 4 3 1 3 4 2 4 2 4

1 2 5 1 2 5 1 2 5 1 2 5 1 2 5 1 2 5 1 2 5

Cm7 F7 Bb7(b9) Eb9 Abmaj7 Gm7

This system contains the first two measures of the piece. The treble clef has a melodic line with a slur over the first measure and a triplet in the second. The bass clef provides harmonic support with chords and a walking bass line. Fingerings are indicated by numbers 1-5.

Fm7 E7+11 2nd Improvisation Ebmaj7 Ab7

The second system begins with a section labeled "2nd Improvisation". The treble clef features a complex melodic line with many slurs and ties. The bass clef continues with a steady bass line. The key signature changes to one sharp (F#) in the second measure.

G7 Cm7 F9 Bb7(#5) Eb7+11 A7+11 Abmaj7 Db7 G7(+5) C9

This system contains measures 5 and 6. It features a variety of chords including G7, Cm7, F9, Bb7(#5), Eb7+11, A7+11, Abmaj7, Db7, G7(+5), and C9. The treble clef has a melodic line with many slurs and ties, while the bass clef provides a consistent harmonic foundation.

Fm7 Bb7 Eb7 Abmaj7 Db9 Cm7 F7 Fm7

The fourth system contains measures 7 and 8. The treble clef has a melodic line with many slurs and ties. The bass clef provides a steady bass line. The key signature changes to two flats (Bb) in the second measure.

E7+11 Ebmaj7 Ab7+11 G7(+5) Cm7 F7 Bb7(#5)

The fifth system contains measures 9 and 10. The treble clef has a melodic line with many slurs and ties. The bass clef provides a steady bass line. The key signature changes to one flat (Bb) in the second measure.

This page of piano sheet music is organized into four systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of two flats (B-flat and E-flat). Above the staves, various chord symbols are indicated, such as Eb+11, A7, Abmaj7, Db9, G7(+5), C9, Fm7, Bb13, Eb13, Abmaj7, Db9, Cm7, F7, Gmaj7, G6, Gmaj7, C, Gmaj7, G7+11, Cmaj7, Cm, Gmaj7, Cm, Gm, C, Db7(b9), D7, Em7, F, G, D7, G9, Cm7, F7, Bm7, Em7, A7, D7(b13), G13, Fm, and E7. Fingering numbers (1-5) are placed above or below notes to guide the performer. The notation includes eighth and sixteenth notes, rests, and various chord voicings. The piece concludes with a final chord, E7.

Tempo primo

Chords: Eb7, Ab7+11, G7, Cm7, F7, Bb+, Eb7+11

8-measure phrase (loco)

Chords: Abmaj7, Db9, G13, C7+11, Fm7, Bb13, Eb7+11, Abmaj7

Chords: Db9, Cm, F7, Bb13, Bb13(b9)

Chords: Eb9, Ab6, Emaj9

5 4 2 1 1 1 1 1 2 1 4 5 1 4

1 1 1 2 4

Chords: Ab7+11, Eb6, Ebmaj7, Eb6, Ebmaj7, Db, C, Db, C, Eb

5 4 2 1 2 1 5 4 2 3 1 5 4 2 5 3 1 5 4 2 5 3 1 5 4 2 1 5 4 2 1 5 4 2 1

1 2 3 5 2 5 1 2 5 1 2 4 1 2 5 (b) (b)

*p*

R.H.

# Take Five

PAUL DESMOND

Moderately fast  $\text{♩} = 176$

The musical score is written for piano and consists of four systems of music. Each system includes a treble and bass clef staff. The key signature is three flats (B-flat major/D-flat minor). The tempo is 'Moderately fast' with a quarter note equal to 176 beats per minute. The score includes various chords and fingerings:

- System 1:** Chords: Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7. Fingerings: 5 3 1, 4 2 1, 1, 1, 2 3 4.
- System 2:** Chords: Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7. Fingerings: 1 3 1 3 2, 1 2 3 4, 2, 3, 1, 2, 3 4 3 2 1, 2, 5 2, 1, 5.
- System 3:** Chords: Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7, Ebm. Fingerings: 4, 3, 2, 3.
- System 4:** Chords: Cb, Abm6, Bbm7, Ebm7, Abm7, Db7, Gbmaj7. Fingerings: 3 5, 3 1 2 3, 1 2, 3 5, 1 2 3 1 2, 3 5, 1 1 2 3 1, 3 1 2, 3 1 3 1, 5 2, 4 1 2, 1 2, 1, 5 2, 4 1 3, 4 2, 5 2, 4 1 2, 1 3 5.

Chords: Cb, Abm6, Bbm7, Ebm7, Abm7, Db7, Fm7, Bb7

Fingerings: 3 5, 1 1 2 4, 2 3, 5 2, 4 1 2, 1 2 4, 5, 5 1 2, 5 1 2

Chords: Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7

Chords: Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7

Chords: Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7

Fingerings: 4 5, 3 2 1, 2, 5 3 2 1 3 1, 3, 1, 2 3 5

Chords: Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7

Fingerings: 1, 3, 1 2 4, 3, 5, 4 5 3 2 1, 3, 5, 1 2 4, 1, 3, 1 2 5

Chords: Ebm, Bbm7, Ebm, Bbm7, Ebm, Bbm7, Ebm, Bb7

Fingerings: 2 3, 2, 4 3, 1, 5, 5 4 2, 1, 1, 2, 3, 1 2 5

Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7

2 3 1 2 1 4 5 2 3 5 3 4 2 3 1 2 3 4 1

Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7

4 2 1 5 4 2 1 2 3 1 4 1 1 5 1 5

Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7

1 2 1 5 1 4 2 3 2 1

Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7

1 2 3 4 5 6 7 8 9 10 11 12

Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7

1 2 3 4 5 6 7 8 9 10 11 12

Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7

1 2 3 4 5 6 7 8 9 10 11 12

Ebm Cb Abm6 Bbm7 Ebm7 Abm7 Db7

Gbmaj7 Cb Abm6 Bbm7 Ebm7 Abm7 Db7

Fm7 Bb7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7

Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7

Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7

Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm

*dim.* *al.* *pp*



# Three To Get Ready

DAVE BRUBECK

Light and playful ♩ = 174

Chords: C, C<sup>7</sup>, F, G<sup>7</sup>, C, F, Dm<sup>7</sup>, G<sub>4</sub>

1 1 2 1

*mp*

Chords: F, F<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, C<sup>7</sup>, F, G<sup>7</sup>(b<sup>9</sup>), C

3 1 3 5 2 1 3 2 1 2 4

*mf*

1st Improvisation

Chords: C, C<sup>7</sup>, F, G<sup>7</sup>, C, Cdim

2 1 5 3 2 1

*mp*

R.H. L.H.

Chords: F, G<sup>7</sup>, F, F<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>

2 3 4 5 3 2 1 3 2 1 3 2 1

Fm6 Bb7 C G C Cdim

5 3 2 1  
5 3 2 1  
5 3 2 1  
5 3 2 1  
5 3 2 1  
5 3 2 1

2nd Improvisation

C7 Fm6 Cmaj7

mf  
3 3 2 1  
1 2 3 4 5  
1 2 3 4 5  
1 2 3 4 5

C7 Fm7 G7

2 4 1 4 2 3  
1 2 3 4 5  
1 2 3 4 5  
1 2 3 4 5

F Em7 Fm6

2 3 1 3 2 1 5 3 1  
1 2 5 5 3 1  
1 2 3 4 2 3  
1 2 3 4 5

Bb7 Cm G7 Cm7

4 3 4 3 1 3 1 3 4 1 3 4  
1 2 3 4 5  
1 2 3 4 5  
1 2 3 4 5

3rd Improvisation

Chords: Cm7, F7, Cm7

Chords: Cm, Fm, G7

Chords: Fm7, Em7, Fm6

Chords: Bb7, Cm, G7, Cm7

4th Improvisation

Chords: Cm7, F7, Cm7

Musical notation system 1. Treble clef with notes and fingerings (4, 1, 5, 4, 2, 2, 4, 1, 5, 3, 5, 3, 2, 5, 3, 2, 1, 2). Chords: F7, G7. Bass clef with notes and fingerings (5, 1/2, 1/2/3, 1/2, 5).

Musical notation system 2. Treble clef with notes and fingerings (3, 4, 1, 2, 3, 2, 1, 2, 3, 3, 2, 1, 2). Chords: Fm7, Em7, Fm6, Bb7. Bass clef with notes and fingerings (1, 3, 5, 1, 3, 5, 1, 2, 5).

Musical notation system 3. Treble clef with notes and fingerings (1, 2, 3, 4, 3, 2, 1, 2). Chords: Cm7, G7, Cm7. Bass clef with notes and fingerings (5, 1/2/3/5, 1/2/3/5, 5).

Musical notation system 4. Treble clef with notes and fingerings (5, 3, 2, 1, 1, 2, 3, 1, 1). Chords: F7, Cm7. Bass clef with notes and fingerings (1, 2, 3, 1, 1).

Musical notation system 5. Treble clef with notes and fingerings (2, 1, 3, 4, 2, 3, 2). Chords: F7(b9), G, G7. Bass clef with notes and fingerings (1, 2, 3, 4, 5, 1, 2, 4, 5, 5, 3, 2, 1, 1, 3, 4, 5).



# Unsquare Dance

DAVE BRUBECK

Moderately fast

\* Hand Clapping

*mf*

*mf*

(Hand clapping continues throughout on same figure.)

*mf*

Am6 G Am Am G Am Dm C Dm

\* The hand clapping and drum parts cued in this arrangement are those used by Dave Brubeck and the Quartet in their Columbia recording (CL 1690- CS 8490). They are included in case the pianist may have help from one or two friends in performance. Without such help, the section from [A] to [B] may be omitted.

Am G Am Em Dm Em Am G Am

Musical notation for the first system, featuring piano accompaniment. The treble clef staff contains chords and melodic lines with fingerings (1, 2, 3, 4) and accents. The bass clef staff contains a simple bass line. Chords are indicated above the staff: Am, G, Am, Em, Dm, Em, Am, G, Am.

A

Drum sticks on side of Bass Drum

Hand Clapping

Musical notation for the second system, including drum and hand clapping parts. The treble clef staff contains a rhythmic pattern for 'Drum sticks on side of Bass Drum' with triplets. The bass clef staff contains a rhythmic pattern for 'Hand Clapping'.

Musical notation for the third system, piano accompaniment. The treble clef staff contains a rhythmic pattern with triplets. The bass clef staff contains a simple bass line.

Musical notation for the fourth system, piano accompaniment. The treble clef staff contains a rhythmic pattern with triplets. The bass clef staff contains a simple bass line.

Musical notation for the fifth system, piano accompaniment. The treble clef staff contains a rhythmic pattern with triplets. The bass clef staff contains a simple bass line.

**B**

Am Dm<sup>6</sup> C<sup>6</sup> Dm<sup>6</sup> Am Dm<sup>6</sup> C<sup>6</sup> Dm<sup>6</sup>

*f*  
(Hand clapping continues throughout.)

Dm Em F G Am Dm<sup>6</sup> C<sup>6</sup> Dm

Em F G Am Dm<sup>6</sup> C<sup>6</sup> E<sup>7</sup> Am Dm<sup>6</sup> C<sup>6</sup> Dm<sup>6</sup>

Am Dm<sup>6</sup> C<sup>6</sup> Dm<sup>6</sup> Dm Em F<sup>6</sup> G

Am Dm<sup>6</sup> C<sup>6</sup> Dm<sup>6</sup> E Am E<sup>7</sup> Am

*ff*