

ARTIST
TRANSCRIPTIONS
BASS

THE RON CARTER COLLECTION

Lead Sheets and Note-for-Note Solo
Transcriptions to 19 Songs, Including EIGHT,
BLUES FOR D.P., FIRST TRIP and LITTLE WALTZ



*...the most original,
prolific, and influential
bassist in jazz, whose
career has spanned an
entire generation of
modern music."*

—THE WASHINGTON POST

HAL•LEONARD®

**ARTIST
TRANSCRIPTIONS™**
B A S S
Transcribed by
DMITRI KOLESNIK

THE RON CARTER COLLECTION

Cover photo by Alan Nahigian

ISBN 0-7935-5749-6

 **HAL•LEONARD®**
CORPORATION
7777 W. BLUEMOUND RD. PO BOX 13819 MILWAUKEE, WI 53213

Copyright © 1996 by HAL LEONARD CORPORATION
International Copyright Secured All Rights Reserved

For all works contained herein,
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

THE RON CARTER COLLECTION

CONTENTS

- 4 RON CARTER
- 7 DISCOGRAPHY
- 8 *Blues for D.P.*
- 12 *Blues for Two*
- 15 *Bottoms Up*
- 17 *Doom*
- 19 *Eight*
- 22 *Einbahnstrasse*
- 25 *Fill in the Blank Spaces*
- 30 *First Trip*
- 33 *For Toddlers Only*
- 36 *Fragile*
- 39 *Last Resort*
- 42 *Little Waltz*
- 45 *Nearly*
- 53 *New Waltz*
- 51 *No Flowers Please*
- 48 *One Bass Rag*
- 59 *Tail Feathers*
- 55 *Tear Drop*
- 62 *Third Plane*

RON CARTER

"...his music embodies all the qualities that make jazz an enduring, vital art form."

STEREO REVIEW

BASSIST

Walk or wander into the world of jazz. Ron Carter is there. His reputation in the music world is peerless. He more than capably accompanies any player or group and, without breaking stride, performs with stunning virtuosity as a soloist. His work is technically rich in detail, pure of sound. Carter's long list of accolades as a performer is unprecedented; he may be the most popular bassist around.

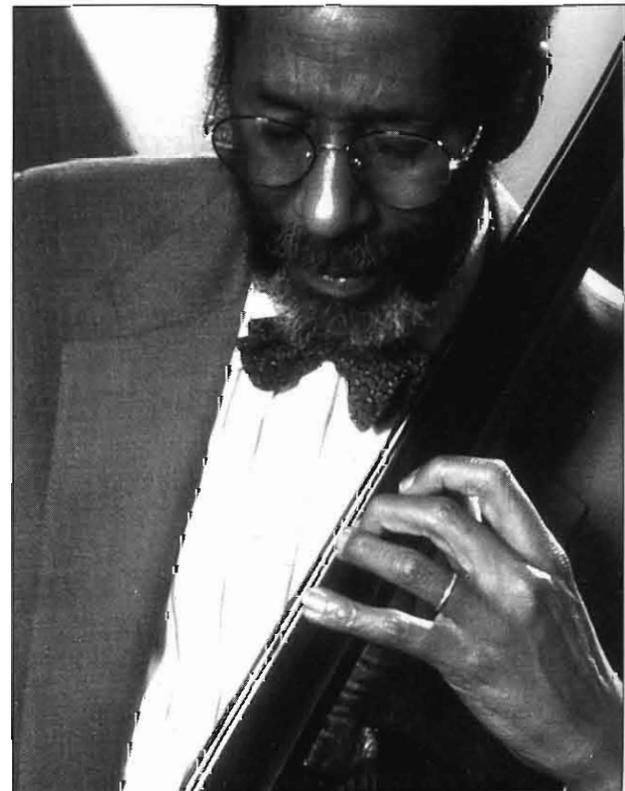
A lean six feet four inches and a mixture of pride and courtliness, Ron displays an elegant calm onstage as well as off. He has created music with consummate skill for more than forty years, apparently without rumpling his tasteful suits or raising a serious sweat. In the early 1960s, he performed throughout the United States in nightclubs and concert halls with Eric Dolphy, Jaki Byard, and Wes Montgomery, then toured Europe with Cannonball Adderley. He was a member of Miles Davis's now classic quintet from 1963 to 1968, along with Herbie Hancock, Tony Williams, and Wayne Shorter.

Ron was among the few bassists who continued to play acoustic bass when many turned to electric bass. "It was a conscious choice," he says. "I felt a responsibility to present a musical alternative to the popular electronic sound."

One of Carter's chief accomplishments is creating bass lines so harmonically and rhythmically rich that soloists have to respond to his challenge. As he puts it: "A good bassist determines the direction of any band." Often Carter uses gonglike tones and glissandos in his work. Once his trademark, these ringing notes now have become part of every modern bassist's arsenal. In fact, when he plays, it's like a history lesson in ... bass.

When he first thought of forming his own group, Ron was presented with an age-old problem: the bassist as leader of a group and the bass as a leading melodic instrument.

Ron found a solution in the piccolo bass, an instrument one-half the size of a full-size (4/4) bass. He tuned the instrument to bring out an unusual sound quality that stands out in an ensemble. Backed by a quartet of piano, drums, percussion, and an additional bass, this puts Ron out front and creates one of the most distinctive and unique jazz formations ever heard.



COMPOSER ARRANGER AUTHOR

Ron Carter won a Grammy award in 1988 for the instrumental composition, "Call Sheet Blues," from the movie *'Round Midnight* and in 1994 a Grammy award for the Best Jazz Record of the Year, *A Tribute to Miles*. He scored and arranged music for a number of other films, including *Beatrice*, directed by Ola Balugun; and television movies "Exit Ten," starring Peter Weller; and "A Gathering of Old Men," starring Richard Widmark and Louis Gossett Jr.

He is author of *Building a Jazz Bass Line*, a series of books on playing jazz bass; *Ron Carter Comprehensive Bass Method*, for classical bass studies; *Ron Carter Bass Lines*; and *The Music of Ron Carter*, which contains 140 of his published and recorded compositions.

RECORDING ARTIST

Ron Carter's solo bass recording of the Bach Cello Suites on compact disc was certified Gold in 1988. With more than 2,100 albums to his credit, Carter may well be the most recorded bassist in jazz. He is equally successful as a leader and a supportive collaborator, anchoring extraordinary and varied sessions with commanding technique and impeccable taste. He has recorded with many of the greatest names in music: Oliver Nelson, Tommy Flanagan, Gil Scott-Heron, Gil Evans, Lena Horn, James Brown, Coleman Hawkins, Bill Evans, Carlos Santana, Aretha Franklin, Sonny Rollins, Paul Simon, Janis Ian, Bette Midler, Benny Goodman, George Benson, B.B. King, Eric Gale, Johnny Hodges, Antonio Carlos Jobim, The Kronos Quartet, Dexter Gordon, and Helen Merrill.

His many awards include citations by the Japan All-Star Jazz Poll and the *Swing Journal* Readers Poll. He was voted Outstanding Bassist of the Decade by the *Detroit News* and Jazz Bassist of the Year by *Downbeat* magazine. Ron was also named Most Valuable Player, Acoustic Bass, by the National Academy of Recording Arts and Sciences.

EDUCATOR & SPOKESMAN

Carter earned a bachelor of music degree from the Eastman School of Music and a master's degree in double bass from the Manhattan School of Music, where he later returned to teach. He has lectured, conducted, and performed at clinics, instructed jazz ensembles, and has taught the business of music at Wisconsin, Connecticut, Indiana, North Carolina, Rutgers, and Howard universities, among others, as well as the Harlem School for the Arts. He is currently Distinguished Professor of Music at the City College of New York.

"Education has always served to increase my awareness," says Carter. "Teaching helps me better understand what it is that I do. The students walk away with the history of string bass; they become more cognizant of jazz

history. Also, their questions—about music publishing, copyright laws, and recording contracts—are answered firsthand.”

Ron Carter has performed with the Black Composers Orchestra, the New World Symphony Orchestra, the Rochester Philharmonia, and the Brooklyn Philharmonic. He also serves on the advisory board of the Jazz Musicians Association and is on the board of directors of the Harlem Jazz Music Center in New York City.

“Ron Carter is living proof that integrity and clarity of artistic vision are alive and well in ... jazz.”

John Snyder, *Em Arc*

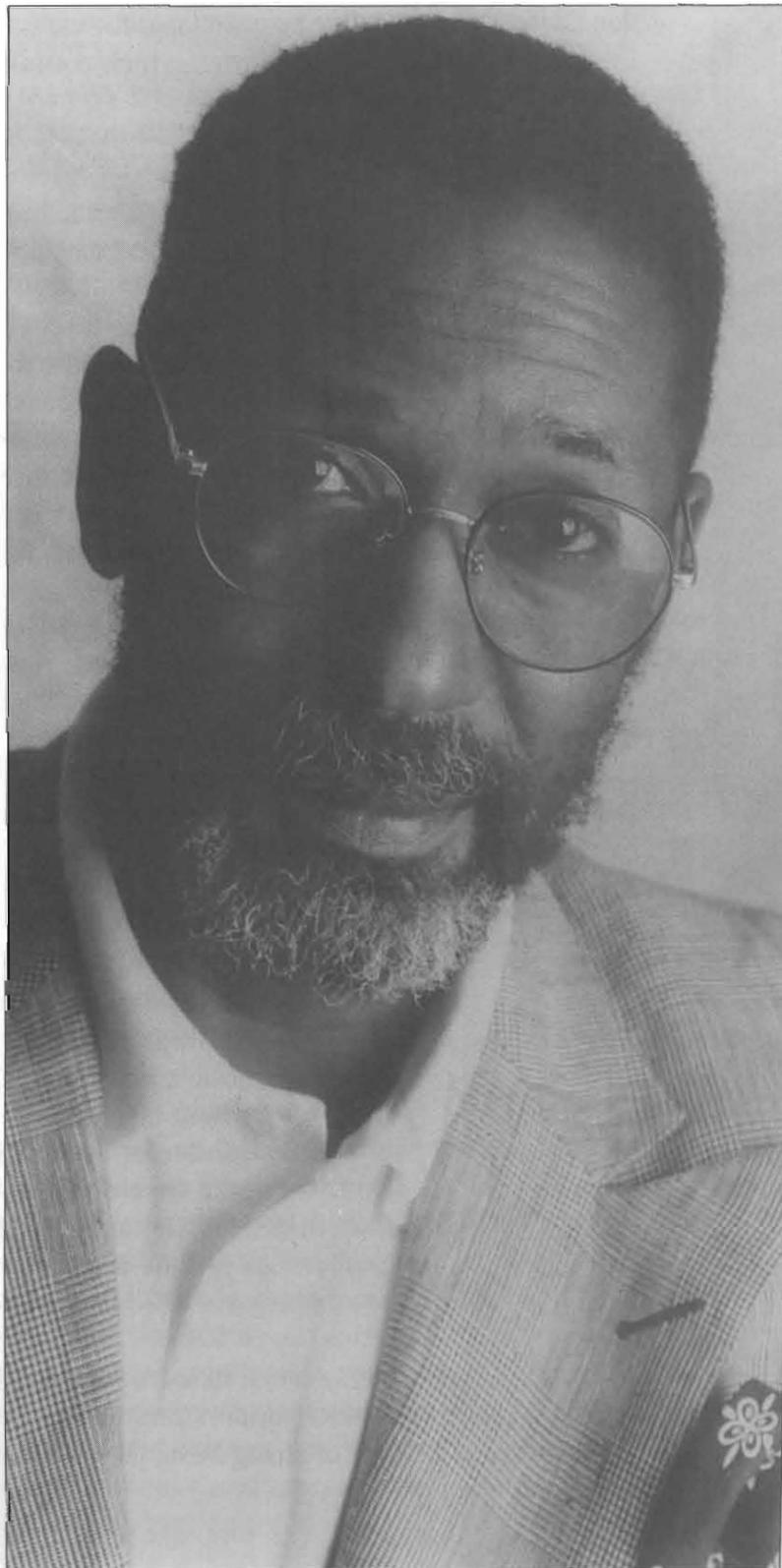


Photo by Judy Schejter

THE FOLLOWING IS
A SMALL SELECTION
OF THE MORE
THAN 2,100
RECORDINGS BY
RON CARTER.

RON CARTER

SELECTED DISCOGRAPHY

as Leader

ALL BLUE—CTI 6037
BLUES FARM—CTI 6027
SPANISH BLUE—CTI-6051
YELLOW AND GREEN—CTI 6064
PASTELS—Milestone 9073
PICCOLO—Milestone 55004
PEG LEG—Milestone 9082
A SONG FOR YOU—Milestone 9086
PICK 'EM—Milestone 9092
PARADE—Milestone 9088
NEW YORK SLICK—Milestone 9096
PATRAO—Milestone 9099
ALONE TOGETHER—Milestone 90459
PARFAIT—Milestone 9107
SUPER STRINGS—Milestone 9100
THE MAN WITH THE BASS—
Milestone/JVC 28068
1 + 3—JVC 6317
THIRD PLANE—JVC 6241
WHERE—New Jazz 8265
LIVE AT VILLAGE WEST—Concord Jazz 23
TELEPHONE—Concord Jazz 270
UPTOWN CONVERSATION—Embryo 521
ANYTHING GOES—Kudu 2551
CARNAVAL—Galaxy 5144
EMPIRE JAZZ—RSO 3085
HEART & SOUL—Timeless 158
ETUDES—Elektra/Musician 60214
RON CARTER PLAYS BACH—Philips
Phonogram 28PJ-12
THE PUZZLE—SMS SH28-5001
VERY WELL—Deep Moat 28MJ-3571
ALL ALONE—EmArcy 20PJ-10159

with Miles Davis

MY FUNNY VALENTINE—Columbia 9106
MILES IN THE SKY—Columbia 9628
FILLES DE KILIMANJARO—Columbia 9750
FOUR AND MORE—Columbia 2453
COOKIN' AT THE PLUGGED NICKEL—
Columbia 40645
SEVEN STEPS TO HEAVEN—Columbia 8851
ESP—Columbia 2350
MILES SMILES—Columbia 9401
SORCERER—Columbia 9532

with McCoy Tyner

ATLANTIS—Milestone 55002
HORIZON—Milestone 9094
THE GREETING—Milestone 9085
TOGETHER—Milestone 9087
PASSION DANCE—Milestone 9091
SUPER TRIOS—Milestone 55003
TRIDENT—Milestone 9063

with Stanley Turrentine

EVERYBODY COME ON OUT—Fantasy 9508
WEST SIDE HIGHWAY—Fantasy 9548
CHERRY—CTI 6017
SUGAR—CTI 6005
DON'T MESS WITH MISTER T.—CTI 6030

with Freddie Hubbard

SKY DIVE—CTI 6018
FIRST LIGHT—CTI 6013
STRAIGHT LIFE—CTI 6007
SPLASH—Fantasy 9610
WINDJAMMER—CBS 34166

with Milt Jackson

SUNFLOWER—CTI 6024
OLINGA—CTI 6046
OPUS DE FUNK—Prestige 24048
INVITATION—Riverside 446

with Aretha Franklin

SOUL '69—Atlantic 8218

with Roberta Flack

KILLING ME SOFTLY—Atlantic 7271
FIRST TAKE—Atlantic 8230

with Art Farmer

MAIDEN VOYAGE—Interface 7073

with Stan Getz

SWEET RAIN—Verve 8693

with Coleman Hawkins

THE HAWK RELAXES—Prestige 15
NIGHT HAWK—Prestige 2016

with Joe Henderson

THE KICKER—Milestone 9008
TETRAGON—Milestone 9017
BLACK MIRACLE—Milestone 9066
THE ELEMENTS—Milestone 9053
MODE FOR JOE—Blue Note 84227

with Horace Silver

SILVER AND WOOD—Blue Note 581
SILVER AND VOICES—Blue Note 708
SILVER AND PERCUSSION—Blue Note 853
SILVER AND STRINGS—Blue Note 1033

with The Great Jazz Trio

AT THE VILLAGE VANGUARD Volume 1—
East Wind 8053
AT THE VILLAGE VANGUARD Volume 2—
East Wind 8055

with Wayne Shorter

SPEAK NO EVIL—Blue Note 84194
SCHIZOPHRENIA—Blue Note 84297
THE ALL SEEING EYE—Blue Note 84219

with Hubert Laws

AFRO CLASSIC—CTI 6006
THE RITE OF SPRING—CTI 6012
IN THE BEGINNING—CTI 1098
THEN THERE WAS LIGHT—CTI 6066

with Michel Legrand

TWENTY SONGS OF THE CENTURY—
Bell 4200
MICHEL AND COMPANY—Gryphon 768
LIVE AT JIMMY'S—RCA 10850

with Kenny Burrell

A GENERATION AGO TODAY—Verve 8656
BLUES—THE COMMON GROUND—
Verve 8746
GOD BLESS THE CHILD—CTI 6011
BLUESIN' AROUND—CBS 38507
NIGHT SONGS—Verve 8751

with Red Garland

RED ALERT—Galaxy 5109
CROSSINGS—Galaxy 5106
SO LONG BLUES—Galaxy 5149

with Chet Baker

CARNEGIE HALL CONCERT Volume 1—
CTI 6054
CARNEGIE HALL CONCERT Volume 2—
CTI 6055

with Jim Hall

LIVE AT VILLAGE WEST—
Concord Jazz 245
TELEPHONE—Concord Jazz 270

with Herbie Hancock

QUARTET—CBS 38275
HERBIE HANCOCK TRIO—
CBS/Sony 25APG50
SPEAK LIKE A CHILD—Blue Note 84279

with Bob James

FOXIE—CBS 38801
ONE ON ONE—CBS 36241

with VSOP

THE QUINTET—CBS/Sony 40AP 798-9
LIVE UNDER THE SKY—
CBS/Sony 40AP 1037-8

Blues for D.P.

Written by Ron Carter

Moderately Slow **A** Melody

The musical score is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of five lines of music. The first line begins with a triplet of eighth notes (F#, G, A) and is followed by a double bar line with repeat dots. The second line continues with a triplet of eighth notes (B, C, D) and another triplet (E, F#, G). The third line features a triplet of eighth notes (A, B, C) and another triplet (D, E, F#). The fourth line contains a triplet of eighth notes (G, A, B) and another triplet (C, D, E). The fifth line starts with a triplet of eighth notes (F#, G, A) and ends with a triplet of eighth notes (B, C, D). Above the staff, various chords are indicated: G, C7, G, G9, C7, C#°7, G/D, Bb7/F E9, A7b9, Bb°7/D, Am7/D, G, Eb, D7, and Eb. The score concludes with a first ending (1.) and a second ending (2.), both leading to a final double bar line.

Blues for D.P.

Written by Ron Carter

A Bass Solo

G7

C7

Musical staff 1: Bass solo line starting with G7 and C7 chords. Includes a triplet of eighth notes.

G7

Musical staff 2: Bass solo line starting with G7 chord. Includes a triplet of eighth notes.

C7

C#°7

8va

loco

Musical staff 3: Bass solo line starting with C7 and C#°7 chords. Includes triplets and an 8va loco instruction.

G7

E7

Musical staff 4: Bass solo line starting with G7 and E7 chords. Includes a triplet of eighth notes.

A7

D7

Musical staff 5: Bass solo line starting with A7 and D7 chords. Includes triplets and a triplet of eighth notes.

G7

Eb7

D7

Musical staff 6: Bass solo line starting with G7, Eb7, and D7 chords. Includes triplets.

B

Musical notation for section B, bass clef, G major key signature. The notation consists of seven staves of music. Chords are indicated above the staff: G7, C7, G7, C7, C#°7, G7, E7, A7, D7, G7, Eb7, D7. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some performance markings like '3' and '6' under some notes.

C

Musical notation for section C, bass clef, G major key signature. The notation consists of three staves of music. Chords are indicated above the staff: G7, C7, G7, C7, C#°7. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some performance markings like '8va', 'loco', and '3'.

G7 E7

Musical staff in bass clef with a key signature of one sharp (F#). The staff contains two measures. The first measure starts with a G7 chord and contains a triplet of eighth notes. The second measure starts with an E7 chord and contains two triplets of eighth notes.

A7 D7

Musical staff in bass clef with a key signature of one sharp (F#). The staff contains two measures. The first measure starts with an A7 chord and contains a series of eighth notes. The second measure starts with a D7 chord and contains a series of eighth notes.

G7 Eb7 D7

Musical staff in bass clef with a key signature of one sharp (F#). The staff contains two measures. The first measure starts with a G7 chord and contains a series of eighth notes. The second measure starts with an Eb7 chord and contains a series of eighth notes.

D G7 C7

Musical staff in bass clef with a key signature of one sharp (F#). The staff contains two measures. The first measure starts with a G7 chord and contains a series of eighth notes with 'let ring' markings below. The second measure starts with a C7 chord and contains a series of eighth notes with 'let ring' markings below.

G7

Musical staff in bass clef with a key signature of one sharp (F#). The staff contains two measures. The first measure starts with a G7 chord and contains a triplet of eighth notes. The second measure contains a series of eighth notes.

C7 C#7

Musical staff in bass clef with a key signature of one sharp (F#). The staff contains two measures. The first measure starts with a C7 chord and contains a triplet of eighth notes. The second measure starts with a C#7 chord and contains a triplet of eighth notes.

G7 E7

Musical staff in bass clef with a key signature of one sharp (F#). The staff contains two measures. The first measure starts with a G7 chord and contains a series of eighth notes. The second measure starts with an E7 chord and contains a series of eighth notes.

A7 D7

Musical staff in bass clef with a key signature of one sharp (F#). The staff contains two measures. The first measure starts with an A7 chord and contains a series of eighth notes. The second measure starts with a D7 chord and contains a series of eighth notes.

G7 Eb7 D7 G7

Musical staff in bass clef with a key signature of one sharp (F#). The staff contains two measures. The first measure starts with a G7 chord and contains a series of eighth notes. The second measure starts with an Eb7 chord and contains a series of eighth notes.

Blues For Two

Written by Ron Carter

A Melody

Musical staff 1: Melody line in bass clef, 4/4 time, key of Bb. Chords F, Bb, F are indicated above the staff.

Musical staff 2: Continuation of the melody line in bass clef, 4/4 time, key of Bb. Chords F7, Bb7, B°7, F are indicated above the staff.

Musical staff 3: Continuation of the melody line in bass clef, 4/4 time, key of Bb. Chords D7, Dbmaj7/Bb9, C7, F, C9 are indicated above the staff.

Blues For Two

Written by Ron Carter

A Bass Solo

F B \flat F F7

B \flat 7 B $^{\circ}$ 7 F D7

Gm7 C7 F7 C9

B

F B \flat F F7

B \flat 7 B $^{\circ}$ 7 F D7

Gm7 C7 F7 C9

C

F B \flat F F7

B \flat 7 B $^{\circ}$ 7 F D7

Gm7 C7 F7 C9

D F Bb F F7

Bb7 B°7 F D7

Gm7 C7 F C9

E F Bb F F7

Bb7 B°7 F D7

Gm7 C7 F C9

F F Bb F F7

Bb7 B°7 F D7

Gm7 C7 F C9

Bottoms Up

Written by Ron Carter

A Melody
Freely
D

Musical notation for the first system of 'Bottoms Up'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. Above the staff, the letter 'D' is written above the first measure and 'A' above the third measure. The notation includes quarter notes, eighth notes, and a whole note.

Musical notation for the second system of 'Bottoms Up'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. Above the staff, the letters 'D', 'A', 'A7', and 'Am' are written above the first, second, third, and fourth measures respectively. The notation includes quarter notes, eighth notes, and a whole note.

Musical notation for the third system of 'Bottoms Up'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. Above the staff, the letters 'Dm', 'G', 'C', 'Fmaj7', 'B7', and 'Emaj7' are written above the first, second, third, fourth, fifth, and sixth measures respectively. The notation includes quarter notes, eighth notes, and a whole note.

Musical notation for the fourth system of 'Bottoms Up'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. Above the staff, the letters 'Bb', 'Eb7', 'Abm', 'Gb7', 'E', 'Amaj7', 'A7', and 'D' are written above the first, second, third, fourth, fifth, sixth, seventh, and eighth measures respectively. The notation includes quarter notes, eighth notes, and a whole note. A double bar line is present at the end of the system, with the text 'last time only' written below it.

Bottoms Up

Written by Ron Carter

A

Musical notation for section A, bass clef, 4/4 time. Chords: D, A, D, A, A7, Am, Dm, G, C, Fmaj7, B7, Emaj7, Bb, Eb7, Abm, Gb7, E, Amaj7, A7. Includes "steady gliss." annotation.

B

Musical notation for section B, bass clef, 4/4 time. Chords: D, A, D, A, A7, Am, Dm, G, C, Fmaj7, B7, Emaj7, Bb, Eb7, Abm, Gb7, E, Amaj7, A7. Includes "steady gliss." annotation.

Doom

Written by Ron Carter

A Melody
Moderately
Fm(b6)

The first system of musical notation for 'Doom' 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 (B-flat, E-flat, A-flat) and the time signature is 3/4. The melody in the upper staff begins with a half note chord, followed by a quarter note, a half note, and another quarter note. The bass line in the lower staff starts with a quarter rest, followed by a quarter note, a half note, and a quarter note. Above the first measure is the chord symbol 'Fm(b6)'. Above the second measure is 'Gb m6'. Above the third measure is 'Fm(b6)'.

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 and the time signature is 3/4. The melody in the upper staff continues with a half note chord, a quarter note, a half note, and a quarter note. The bass line in the lower staff starts with a quarter rest, followed by a quarter note, a half note, and a quarter note. Above the first measure is the chord symbol 'Gb m6'. Above the second measure is 'Db(b5)'. Above the third measure is 'Csus4 C'. Above the fourth measure is 'Csus4 C'.

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 and the time signature is 3/4. The melody in the upper staff continues with a half note chord, a quarter note, a half note, and a quarter note. The bass line in the lower staff starts with a quarter rest, followed by a quarter note, a half note, and a quarter note. Above the first measure is the chord symbol 'Csus4 C'. Above the second measure is 'Csus4 C'. Above the third measure is 'Gb maj7(#11)'.

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 and the time signature is 3/4. The melody in the upper staff continues with a half note chord, a quarter note, a half note, and a quarter note. The bass line in the lower staff starts with a quarter rest, followed by a quarter note, a half note, and a quarter note. Above the first measure is the chord symbol 'Gb9'. Above the second measure is 'Fm(maj7)/C'. Above the third measure is 'Fm(maj7)/C'.

Doom

Written by Ron Carter

A Bass Solo
Fm(b6)

Musical staff for section A, first line. Chords: Fm(b6), Gbm6, Fm(b6).

Gbm6 Db(b5)

Musical staff for section A, second line. Chords: Gbm6, Db(b5), C. Includes triplets.

Musical staff for section A, third line. Includes triplets.

Gbmaj7(#11) Gb9

Musical staff for section A, fourth line. Chords: Gbmaj7(#11), Gb9. Includes triplets.

B

Fm(maj7)/C Fm(b6) Gbm6

Musical staff for section B, first line. Chords: Fm(maj7)/C, Fm(b6), Gbm6. Includes triplets.

Fm(b6) Gbm6 Db(b5)

Musical staff for section B, second line. Chords: Fm(b6), Gbm6, Db(b5).

C

Musical staff for section C, first line. Chord: C. Includes 8va marking.

8va..... loco Gbmaj7(#11) Gb9

Musical staff for section C, second line. Chords: Gbmaj7(#11), Gb9. Includes 8va and loco markings.

C

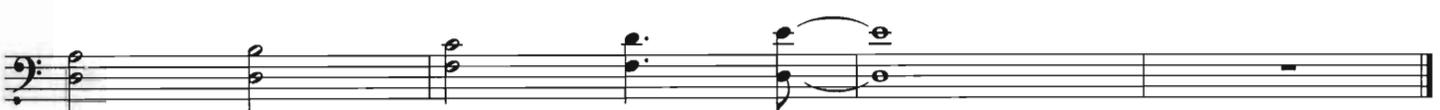
Fm(maj7)/C

Musical staff for section C, third line. Chord: Fm(maj7)/C. Includes triplets.

Eight

Written by Ron Carter

A Melody
Moderately Fast
Dm



Eight

Written by Ron Carter

A Bass Solo
Dm



B



Musical staff 1: Bass clef, eighth notes, slurs, and accents.

Musical staff 2: Bass clef, eighth notes, slurs, and accents.

Musical staff 3: Bass clef, eighth notes, slurs, and accents.

Musical staff 4: Bass clef, chords, Ebm label, and triplets.

Musical staff 5: Bass clef, eighth notes, slurs, and accents.

Musical staff 6: Bass clef, eighth notes, Dm label.

Musical staff 7: Bass clef, eighth notes, slurs, and accents.

Einbahnstrasse

Written by Ron Carter

A *Bass Solo
Bb

Musical staff 1: Bass line for the first measure of section A. Chords: Bb, Eb, E°7, F7.

* Played in front of melody.

Musical staff 2: Bass line for the second measure of section A. Chords: Dm, G7, Cm, F7, Bb, B7.

Musical staff 3: Bass line for the third measure of section A. Chords: Bb, Eb, E°7, F7.

Musical staff 4: Bass line for the fourth measure of section A. Chords: Dm, G7, Cm, F7, Bb.

Musical staff 5: Bass line for the fifth measure of section A. Chords: D, Bb, F#, F7.

Musical staff 6: Bass line for the sixth measure of section A. Chords: Bb, Eb, E°7, F7.

Dm G7 Cm F7 Bb Gb

B
 Bb Eb E°7 F7

Dm G7 Cm F7 Bb B7

Bb Eb E°7 F7

Dm G7 Cm F7 Bb

D Bb F# F7

Bb Eb E°7 F7

Dm G7 Cm F7 Bb B

Fill in the Blank Spaces

Written by Ron Carter

A Melody
Moderately
Bm7b5

Musical staff 1: Bass clef, 4/4 time signature. Chords: Bm7b5, Bbm7, Am7b5, D+7.

Musical staff 2: Bass clef, 4/4 time signature. Chords: G7#9, C7, F7, F7#9.

Musical staff 3: Bass clef, 4/4 time signature. Chords: F7, Em7, A7b5.

Musical staff 4: Bass clef, 4/4 time signature. Chords: Dm, Dm(maj7), Dm7, Dm9, G7, F#7, G7.

Musical staff 5: Bass clef, 4/4 time signature. Chords: C7b5, Bm7b5, Bbm7, Am7b5.

Musical staff 6: Bass clef, 4/4 time signature. Chords: D+7, Gm7, C7, F7.

* **A** Melody

Bm7b5

Bbm7

* Arrangement of melody w/ bass fills.

Am7b5

D+7

Gm7b5

C7

F+7

Bm7b5

Bbm7

Am7b5

D+7

Gm7b5

C7

B

F+7

F7

Em7b5

A7b5

Dm

Dm(maj7)

Dm7

Dm9

G7

F#7

G7

C9

C+7

A

Bm7b5

Bbm7

Am7b5

D+7

Gm7b5

C7

F+7

F7

Fill in the Blank Spaces

Written by Ron Carter

A Bass Solo

Bm7b5 Bbm7 Am7b5

D+7 G7#9 C7

F7 F7#9 Bm7b5

Bbm7 Am7b5

D+7 G7#9 C7

F7 F7#9 Em7

A7b5 Dm Dm(maj7) Dm7 Dm9

G7 F#7 G7 C7

C

C7 F7 Bm7b5

Bbm7 Am7b5 D+7 G7#9

C7 F7 F7#9 Bm7b5

Bbm7 Am7b5 D+7 G7#9

C7 F7 F7#9 Em7

A7b5 Dm Dm(maj7) Dm7 Dm9 G7 F#7

steady gliss. *steady gliss.*

G7 C7 C+7 Bm7b5

Bbm7 Am7b5 D+7 Gm7

C7 F7 Bm7b5

etc.

First Trip

Written by Ron Carter

Moderately **A** Melody

Musical staff 1: Bass clef, 4/4 time signature. Chords: F, Db+7. Includes a triplet of eighth notes.

Musical staff 2: Bass clef, 4/4 time signature. Chords: D7, G9, C7.

1. 2.

Musical staff 3: Bass clef, 4/4 time signature. Chords: F, C7, F, G. Includes a triplet of eighth notes.

Musical staff 4: Bass clef, 4/4 time signature. Chords: D7, A, A7, Db7, Gb7.

A

Musical staff 5: Bass clef, 4/4 time signature. Chords: G, C7, F, Db+7. Includes a triplet of eighth notes.

Musical staff 6: Bass clef, 4/4 time signature. Chords: D7, G9, G7, C7, F.

First Trip

Written by Ron Carter

A Bass Solo

The bass solo is written in 4/4 time with a key signature of one flat (B-flat). It consists of eight staves of music. The first staff begins with a whole rest, followed by a half rest, and then a quarter rest. The second staff contains four measures with notes and rests, with a 'Db+7' chord symbol above the second measure. The third staff contains four measures with notes and rests, with 'D7' and 'G9' chord symbols above the first and second measures, and 'C7' and 'F' above the third and fourth measures. The fourth staff contains four measures with notes and rests, with 'F' and 'Db+7' chord symbols above the first and second measures. The fifth staff contains four measures with notes and rests, with 'D7' and 'G9' chord symbols above the first and second measures, and 'C7' and 'F' above the third and fourth measures. The sixth staff contains four measures with notes and rests, with 'G' and 'Dm' chord symbols above the first and second measures. The seventh staff contains four measures with notes and rests, with 'A', 'A7', 'Db7', 'Gb7', 'G', and 'C7' chord symbols above the first through sixth measures. The eighth staff contains four measures with notes and rests, with 'F' and 'Db+7' chord symbols above the first and second measures, and 'tr' markings above the third and fourth measures. The final staff contains four measures with notes and rests, with 'D7', 'G9', 'C7', and 'F' chord symbols above the first through fourth measures.

For Toddlers Only

Written by Ron Carter

Medium Swing

A Melody

Musical notation for section A, measures 1-10. The key signature is B-flat major (two flats) and the time signature is 4/4. The notation is on a bass clef staff. Chords are indicated above the staff: Eb, E°7, Bb/F, G7, Cm, F, Bb, Dm7b5, Eb, E°7, Bb/F, G7, Cm, F. The first ending (1.) has a Bb chord, and the second ending (2.) has a Bb chord. There are triplets in measures 10 and 11.

B

Musical notation for section B, measures 1-10. The key signature is B-flat major (two flats) and the time signature is 4/4. The notation is on a bass clef staff. Chords are indicated above the staff: Am7b5, D7, G7, Cm7, D7, Gm7, Cm, F, F7. There are triplets in measures 10 and 11.

A

Musical notation for section A, measures 11-20. The key signature is B-flat major (two flats) and the time signature is 4/4. The notation is on a bass clef staff. Chords are indicated above the staff: Eb, Ebm, Dm, G7, Cm, F7, Bb7, Eb7, Ab, Db7, Gb7, Cm7, F11, Bb. There are triplets in measures 11 and 12.

For Toddlers Only

Written by Ron Carter

A Bass Solo

E \flat E \circ 7 B \flat G7 Cm F B \flat Dm7 \flat 5



E \flat E \circ 7 B \flat G7 Cm F B \flat



E \flat E \circ 7 B \flat G7 Cm F7 B \flat Dm7 \flat 5



E \flat E \circ 7 B \flat G7 Cm F B \flat



Am7 \flat 5 D7



G7 Cm7 D7 Gm7



Cm F7 E \flat E \flat m Dm G7



Cm F7 Bb7 Eb7 Ab
 Db7 Gb7 Cm7 F7 Bb
B Eb E°7 Bb G7 Cm F
 Bb Dm7b5 Eb E°7 Bb G7 Cm F
 Bb Eb E°7 Bb G7 Cm F7
 Bb Dm7b5 Eb E°7 Bb G7
 Cm F Bb Am7b5 D7
 G7 Cm7 D7 Gm7
 Cm F7 Eb Ebm
 Dm G7 Cm F7 Bb7
 Eb9 Ab Db7 Gb7 Cm7 F7 Bb

Fragile

Written by Ron Carter

A Melody

*Freely

Abmaj7

Ebm(maj7#5)

Dbaddb9

F

*Melody freely over walking bass.

Bbm

A#5 Fm#5/Ab Db(b5)/G Csus4 D7b9 C11/E

F

E7b5

F7/Eb

D

A7b5

Bb7/Ab

G

Cm(maj7#5) Asus4

Abmaj7

Dbaddb9

Fmaj7

B Solos

Abmaj7

Ebm(maj7#5)

Dbaddb9

F

Bbm

A#5

Fm#5/Ab

Db(b5)/G

Csus4

D7b9

C11/E

F

E7b5

F7/Eb

D

A7b5

Bb7/Ab

G

Cm(maj7#5)

Asus4

Abmaj7

Dbaddb9

Fmaj7

Last Resort

Written by Ron Carter

A Melody
Moderately (Two Feel)

B \flat B $^{\circ}7$ F/C D7#9 G7b9 C7 F F7b5/B

B \flat B $^{\circ}7$ F/C D7 G7 C7

1. F F 2. End Two Feel F Em7b5 A7

Dm D7 G7 A \flat maj7

A Two Feel B \flat B $^{\circ}7$ F/C D7#9 G7b9

C7 F F7b5/B B \flat B $^{\circ}7$

F/C D7 G7 C7 F End Two Feel

Last Resort

Written by Ron Carter

A Flugelhorn Solo

Chords: B \flat B \circ 7 F D7 G7 C7 F B \flat B \circ 7

Chords: F D7 G7 C7 F B \flat B \circ 7 F D7

Chords: G7 C7 F B \flat B \circ 7 F D7 G7 C7

Chords: F Em7b5 A7 Dm D7

Chords: G7 Abmaj7 Db7 B7

Chords: B \flat B \circ 7 F D7 G7 C7 F B \flat B \circ 7

F D7 G7 C7 F B B \flat B $^{\circ}$ 7

F D7 G7 C7 F B \flat B $^{\circ}$ 7 F D7

G7 C7 F B \flat B $^{\circ}$ 7 F D7 G7 C7

F B \flat B $^{\circ}$ 7 F D7 G7 C7 F

Em7 \flat 5 A7 Dm D7 G7

A \flat maj7 D \flat 7 B7 B \flat B $^{\circ}$ 7

F D7 G7 C7 F B \flat B $^{\circ}$ 7

F D7 G7 C7 F B \flat

Little Waltz

Written by Ron Carter

A Melody
Moderate Waltz

Fm Emb5 Ebm Db G7

C7 Fm C7 Fm Emb5

Ebm Db G7 C7 Fm

C7 Fm **B** Dm7b5

G C7 F Bbm7 Eb7

Ab G C7 **A** F Emb5 Ebm

Db G7 C7 F

Little Waltz

Written by Ron Carter

A Bass Solo

The sheet music for the bass solo is written in bass clef, 3/4 time, and B-flat major. It consists of ten staves of music. The first staff begins with a box labeled 'A Bass Solo' and contains the first four measures. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Chord symbols are placed above the staff to indicate the harmonic structure. The solo concludes with a final flourish in the tenth staff.

Chord symbols: Fm, Emb5, Ebm, Db, G7, C7, Fm, C7, Fm, Emb5, Ebm, Db, G7, C7, Fm, C7, Fm, Dm7b5, G, C7, F, Bbm7, Eb7, Ab, G, C7, F, Emb5, Ebm, Db, G7, C7, F.

B

Musical score for section B, bass line. The score consists of ten staves of music in a key signature of two flats (B-flat major / D-flat minor). The chords and their positions are as follows:

- Staff 1: Fm, Emb5, Emb
- Staff 2: Db, G7, C7
- Staff 3: Fm, C7, Fm, Emb5
- Staff 4: Ebm, Db, G7
- Staff 5: C7, Fm, C7
- Staff 6: Fm, Dm7b5
- Staff 7: G, C7, F
- Staff 8: Bbm7, Eb7, Ab, G, C7
- Staff 9: F, Emb5, Ebm, Db
- Staff 10: G7, C7, F

The score includes various rhythmic patterns, including eighth and sixteenth notes, and several triplet markings (indicated by a '3' over a group of notes).

Nearly

Written by Ron Carter

Moderately Slow **A** Melody

G7

8ba

8ba

C7

8ba

8ba

E \flat maj7 C(b9)/A

Bm9 Am9/B

8ba

8ba

G7

E \flat m/F

8ba

8ba

Ebmaj7 C(b9)/A

Am9/B

G7

Ebm/F C G7

C7

Ebmaj7 C(b9)/A

Am9/B

G7

Ebm/F

One Bass Rag

Written by Ron Carter

A Melody
Moderately

Chords for Staff 1: Eb7, D7, Db7, C7, B7, Bb, C7, C#7, D7

Chords for Staff 2: Eb, D7, Db7, C7, F, B7, Bb, E7, Eb

Chords for Staff 3: A, Bb7, Eb, A, Bb7, Eb

Chords for Staff 4: D, G7/D, G7, Db, Gb7/Db, Gb7, F7, F9sus4, F7, B9sus4, B7, Bb°7, Bb7

Chords for Staff 5: Bm7, E7, Fm7b5, Bb7, Am7, D7, Eb, Ab

Chords for Staff 6: G, C, Db, Gb, B+, B+, Bs., B+, Bb, C7, C#7, D7

Chords for Staff 7: Eb7, D7, Db7, C7, B7, Bb, C7, C#7, D7

Chords for Staff 8: Eb, D7, Db7, C7, F, B7, Bb7, E7, Eb

Chords for Staff 9: Eb, Eb9sus4, Eb, C, C9sus4, C

Chords for Staff 10: A9sus4, A7, Bb7sus4, Bb7

(Solo Pick-up)

After Solos,
D.C. al Fade

One Bass Rag

Written by Ron Carter

A Bass Solo
Bbsus4

The bass line for 'One Bass Rag' is written in bass clef, 4/4 time, and B-flat major. It consists of ten staves of music. The first staff begins with a Bbsus4 chord. The second staff includes chords Eb7, D7, Db7, C7, B7, Bb, C7, C#7, and D7. The third staff includes Eb, D7, Db7, C7, F, B7, Bb, and E7. The fourth staff includes Eb, Eb7, D7, Db7, and C7. The fifth staff includes B7, Bb, C7, C#7, D7, Eb, and D7, with a 'loco' section indicated by a dotted line. The sixth staff includes Db7, C7, F, B7, Bb, E7, and Eb. The seventh staff includes A, Bb7, Eb, A, and Bb. The eighth staff includes Eb, D, G7, Db, and Gb7. The piece concludes with a triplet of eighth notes on the final staff.

F7 Bb7 Bm7 E7

8va

Fm7b5 Bb7 Am D7 Eb Ab G C

8va

Db Gb B+

Eb7 D7 Db7 C7 B7

Bb7 C7 C#7 D7 Eb D7 Db7 C7 F B7

Bb7 E7 Eb

8va

Eb Eb9sus4 Eb C C9sus4

8va

loco

C A9sus4 A7 Bb7sus4

No Flowers Please

Written by Ron Carter

A Melody
Moderately Slow Waltz

The musical score is written in 3/4 time and consists of four systems of music. Each system includes a melody line in the treble clef and a piano accompaniment in the bass clef. The chords are indicated above the notes.

System 1: Chords: C7sus4(b9), Fmaj9, Bb7b9, Ebmaj7.

System 2: Chords: A7b9, D7b9, Gmaj9, Gm9, Gm9/F.

System 3: Chords: Em7b5, A7/C#, Dm9, G7b5, Cm, F9.

System 4: Chords: Bbmaj7, Ebmaj7, Abmaj7, G7b5, Cm, G7b5(b9).

No Flowers Please

Written by Ron Carter

A Bass Solo
C7sus4(b9)

Fmaj9 Bb7b9

Ebmaj7 A7b9 D7b9

Gmaj9 Gm9 Gm9/F Em7b5

A7/C# Dm9 G7b5 Cm F9

Bbmaj7 Ebmaj7 Abmaj7 G7b5 Cm

B
C7sus4(b9)

Fmaj9

Bb7b9 Ebmaj7 A7b9

D7b9 Gmaj9 Gm9 Gm9/F

Em7b5 A7/C# Dm9 G7b5 Cm F9

Bbmaj7 Ebmaj7 Abmaj7 G7b5 Cm G7b5(b9)

Harm. ----- 3

New Waltz

Written by Ron Carter

A Melody
Moderate Waltz
A7b9

Dm7 G7b9 Cmaj⁷₆

F+7#11 F°7/Bb Ebmaj7 1. E9

2. Eb7/Db Cmaj9 A7b9 Dm7

A7b9 G7sus4(b9) G7b9 Cm9

Eb7/Bb A°7 G9sus4 E7b9

Amaj9 E7b9 Fmaj7 G7b9 Amaj7

background, not melody.....

New Waltz

Written by Ron Carter

A Bass Solo
A7b9

Chords and markings in the score:

- Staff 1: A7b9, Dm7, G7b9 (triplet), 6, 6
- Staff 2: Cmaj7 (6), F+7#11, F°7/Bb (6), 6
- Staff 3: Ebmaj7, E9, A7b9
- Staff 4: Dm7, G7b9, Cmaj7 (6)
- Staff 5: F+7#11, F°7/Bb (let ring), Ebmaj7
- Staff 6: Eb7/Db, Cmaj9, A7b9
- Staff 7: Dm7, A7b9, G7sus4(b9) (triplets), 6
- Staff 8: G7b9 (triplets), Cm9
- Staff 9: Eb7/Bb, A°7
- Staff 10: G9sus4, E7b9, Amaj9 (triplet)
- Staff 11: E7b9, Fmaj7, G7b9, Amaj7, A7b9

Tear Drop

Written by Ron Carter

A Bass Solo
Em7

Em7 Fmaj7/E Em7

Am/E E°7 A°7/E

Em Em

C/E Em6 C/E

Em C/E Em6

C/E Em7 Fmaj7/E

Em7 Am/E E°7

A°7/E Em

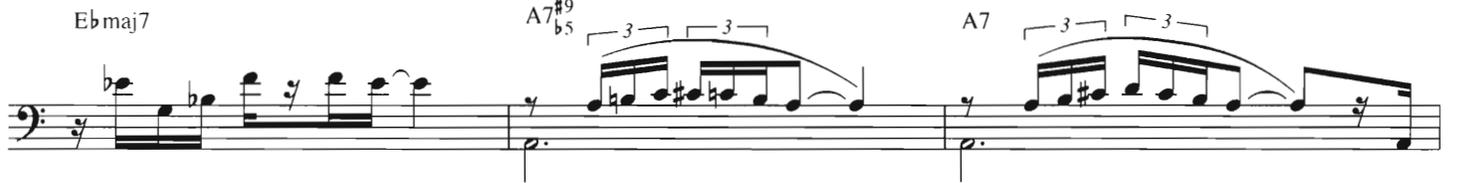
Dm7 G7b9 Cmaj⁶₉



Cm9 F9 Bbmaj7



Ebmaj7 A7^{#9}_{b5} A7

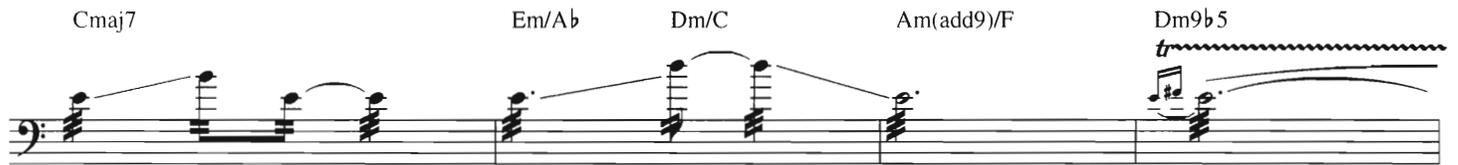


D7b5 Em7

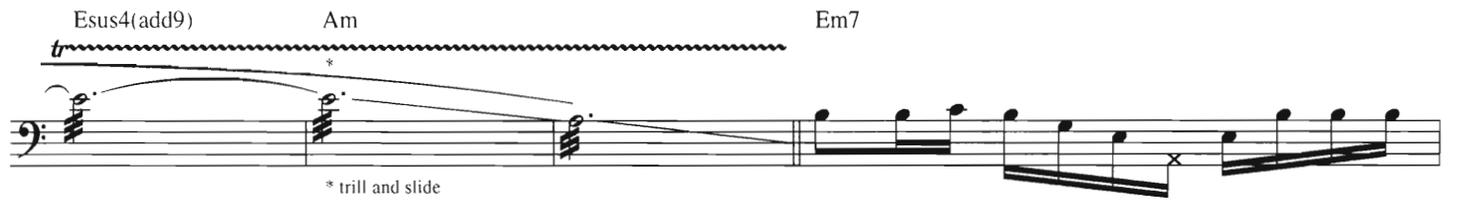


* Tremolo w/ right-hand thumb.

Cmaj7 Em/Ab Dm/C Am(add9)/F Dm9b5



Esus4(add9) Am Em7



* trill and slide

Fmaj7/E Em7 Am/E



E°7 A°7/E Em



Em



C/E Em6



C/E Em

C/E Em6 C/E

Em7 Fmaj7/E Em7

Am/E E°7 A°7/E

Em Dm7

G7b9 Cmaj⁹₆

Cm9 F9 Bbmaj7

Ebmaj7 A7^{#9}_{b5} A7

D7b5 Em7

Tail Feathers

Written by Ron Carter

A Melody
Moderately

Musical staff for section A, first line. Bass clef, 4/4 time. Chords: Bb, Eb.

Musical staff for section A, second line. Chords: Bb, Dm7b5, G7, C7, F7.

2.

Musical staff for section A, third line. Chords: C7, F7, Ab7A7 Bb, D9.

Musical staff for section A, fourth line. Chords: Db7, C.

Musical staff for section A, fifth line. Chords: C7, Cm, F7.

A

Musical staff for section A, sixth line. Chords: Bb, Eb.

Musical staff for section A, seventh line. Chords: Bb, Dm7b5, G7, C7, F7, Ab7A7Bb.

Bb Dm7b5 G7 C7 F7 Bb

B Bb Eb

Bb Dm7b5 G7 C7 F7

Bb Eb

Bb Dm7b5 G7 C7 F7 Bb

D9 Db7

C C7 Cm F7

Bb Eb

Bb Dm7b5 G7 C7 F7 Bb Bb

Bmaj7

Eb E°7 Bb/F G7

C7 F7 Bbmaj7 C Bbmaj7

Am7 D7 Gm C7 F+7

Bmaj7

Eb E°7 Bb/F G7 C7 F7 Bbmaj7

THE RON CARTER COLLECTION

Blues for D.P.

Blues for Two

Bottoms Up

Doom

Eight

Einbahnstrasse

Fill in the Blank Spaces

First Trip

For Toddlers Only

Fragile

Last Resort

Little Waltz

Nearly

New Waltz

No Flowers Please

One Bass Rag

Tail Feathers

Tear Drop

Third Plane

HAL LEONARD
CORPORATION
\$16.95

ISBN 0-7935-5749-6



9831400 STR BS SOLO TRANSCRIPTION J113 JAZZ
RON CARTER COLLECTION ALTI
CARTER, R DESC

 HAL • LEONARD