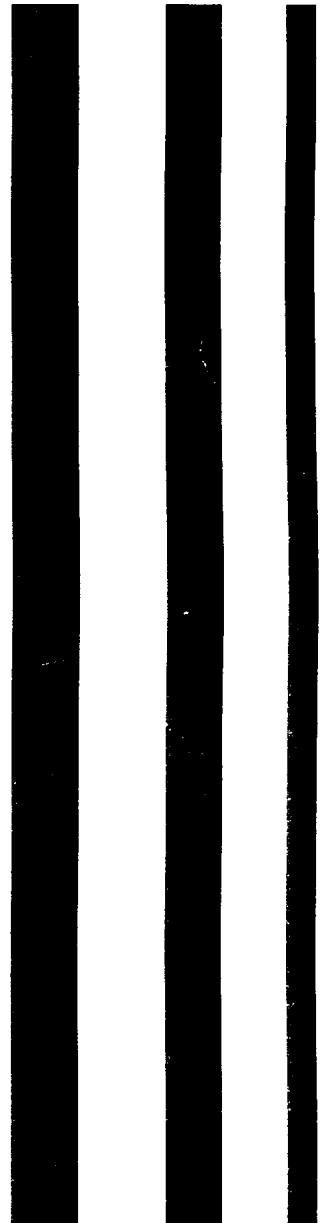


THE JAZZ PIANO SOLOS OF RED GARLAND

by Tony Genge



Includes 17 of Red's greatest solos,
plus extensive insights
into his playing style.



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**The Jazz Piano Solos
of
Red Garland**

TRANSCRIBED
AND WITH AN INTRODUCTION BY
ANTHONY GENGE

THE JAZZ PIANO SOLOS OF RED GARLAND

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Introduction

Red Garland was one of the great jazz pianists of the 1950's. He had a distinctive, elegant style that influenced many pianists at the time, and continues to exert a large influence on jazz pianists today. Garland was not only a favourite of other pianists but also the pianist of choice for many horn players of the time including Miles Davis and John Coltrane. He led several excellent piano trios, notably the trio with Paul Chambers on bass and Arthur Taylor on drums, one of the best piano trios on record.

William "Red" Garland was born in Dallas, Texas on May 13, 1923. Not a piano prodigy by any means, Red did not take up the piano until he was 20. However, prior to that time, he had played clarinet and had studied the alto saxophone with Buster Smith, between 1939 and 1943. He also had aspirations as a professional boxer, but this career was cut short by the draft.

It was during his Army service that Garland became interested in the piano. On his discharge in 1944 he was ready to play professionally, starting with the Hot Lips Page Band, with whom he played until 1945. In 1946 he joined the Billy Eckstine Orchestra, which at the time included many of the key players of the emerging bebop movement, including Charlie Parker, Dizzy Gillespie, and Miles Davis. After leaving the Eckstine Band he worked as a house pianist at the Downbeat Club in Philadelphia (1947-1949). In the early 1950's he toured with Coleman Hawkins and Roy Eldridge and led his own trio in clubs around Boston, accompanying many of the leading players of the day, including Charlie Parker.

Although Miles Davis had attempted to form a quintet with Garland as early as 1953 (with Sonny Rollins, Oscar Pettiford and Max Roach), it was in 1955 that Garland became a charter member of the Miles Davis Quintet, which included Paul Chambers on bass, Philly Joe Jones on drums and, on Garland's recommendation, John Coltrane on tenor sax. Garland stayed with Davis on and off until January 1959, participating in several of the key recordings of the 1950's. It was during this period that Red also recorded his first trio albums and also led several excellent quintets on recordings with John Coltrane and Donald Byrd. Following his stay with Davis' group, Garland led a trio for a number of years, and in 1965 retired from active playing altogether, moving back to his home town of Dallas. Between 1965 and 1975 Red played only occasionally, and he stopped playing altogether in 1975. He re-emerged from retirement in 1978 and began to successfully perform

and record again. Garland died of a heart attack in Dallas on April 23, 1984.

Red Garland's Style

Garland's importance as a jazz pianist was rooted in his elegant synthesis of two of the most important jazz pianists of the 1940's, Bud Powell and Nat "King" Cole. Red's advanced harmonic and melodic conception is obviously derived from Powell, while his superlative touch and phrasing is very reminiscent of Cole's. Other early influences were Count Basie and Art Tatum, the latter singling out Red as a pianist of great promise in the late 1940's. Red was also steeped in the blues tradition, which permeates all aspects of his playing, and which made up a large part of his repertoire. All of these influences, combined with his individual style of "locked hand" block-chord solos, his impeccable time and wonderful sense of swing, produced a distinctive and very sophisticated piano voice.

Garland's relationship to Bud Powell's music was very direct. Red recalled that he first heard Powell in 1946. Initially overwhelmed by Powell's playing, Garland said that "I went over to Bud's house and he showed me some things. In fact, I came back day after day to learn from him, and we became buddies. He was really friendly to me and the greatest influence on me of any pianist, except for Art Tatum."¹

Garland also said that he began listening to Nat Cole when he started playing piano in the Army (1941-1944), and he "used to copy Nat's solos note for note."² In regards to Cole, Garland also said that "I was very impressed by his touch and conception, especially by the way he phrased. People don't give Nat the credit due him as a pianist."³ Garland was often compared to his brilliant contemporary Ahmad Jamal, and one of the reasons that Miles Davis liked Red's playing so much was its similarity to Jamal's style. In fact, both pianists were heavily influenced by Nat Cole and it is in this influence that many of the similarities can be traced. Garland was much closer to Powell and the blues than Jamal was. However, the influence of Jamal during Garland's tenure with the Davis quintet cannot be denied, and it has been suggested that this may have been largely at the urging of Davis who said "Red Garland knew I liked Ahmad and at times I used to ask him to play like that. Red was at his best when he did."⁴ Garland's famous version of *Billy Boy* is in fact, almost exactly the same as Jamal's earlier recording of the

piece. Red also recorded the Jamal piece *Ahmad's Blues* with Davis, playing it very much like the original trio version by Jamal. Like Cole (and Jamal), Garland often favoured the upper registers of the keyboard for many of his single line solos during this period, although a recording of Red playing with Charlie Parker in Boston in 1953 shows Garland playing exclusively in the lower and middle register of the piano, like most piano players influenced by Bud Powell.⁵

Right-Hand Style

Garland had a beautiful light touch, superb control of dynamics and articulation, and a great consistency of swing at all tempos, which he used to great effect in his single line solos. A look through the solos in this book will quickly underline the fact that Red was an extremely virtuosic pianist. It was this high degree of control, general refinement and poise in his playing that confused some critics at the time, who mistook this polish for a "coolness" in his approach. These transcriptions also show that Garland had a very sophisticated melodic conception. Garland felt that "instead of just running a lot of notes, choosing certain phrases is inherently tastier and leads to greater swing,"⁶ and these transcriptions show just how phrase based his soloing was. In fact, there are almost no extended scale passages in any of the solos.

Also of particular interest is the high degree of chromaticism in his solo lines. Garland usually went out of his way to avoid obvious chord tones, often emphasizing the chord extensions on dominant chords (sharp and flat 9th degrees, sharp 11th and flat 13th) as well as making use of many chromatic passing and neighbour tones. Like many jazz pianists, Red was often fairly flexible with the chord quality of a progression. He often changed the modal quality of a particular chord from one chorus to the next (i.e., minor to dominant or even major seventh to dominant seventh, etc.), which led to many interesting melodic possibilities within a solo. Also of interest is the way that Garland often seemed to anticipate a chord melodically in his solos, starting to outline the chord before it was actually played. This adds another degree of interest and tension to his lines.

Left-Hand Style

Garland was a transitional pianist, his style falling

between the players of the 1940's and later players like Bill Evans and Wynton Kelly. This is most evident in his left-hand voicings and styles. Perhaps the best known element of his left-hand style is his consistent use of a "Charleston" rhythm which he perfected to a high degree of independence in supporting his right-hand solos.

Example 1

Example 1 shows two different left-hand voicings for a sequence of chords: Dm⁷, G⁷, C^{maj7}, A⁷, and Dm⁷. The first staff shows a rhythmic pattern of eighth notes. The second staff, labeled "or:", shows a different rhythmic pattern for the same chords.

This device was also used extensively by Ahmad Jamal, although Jamal's use of it usually involved a less percussive approach, with more sustained chords. In any case, this technique actually attempts to imitate the rhythm section of a band, vamping behind a soloist, much in the way that Erroll Garner's steady left-hand rhythms imitate a big band rhythm section.

In adopting this particular left-hand style, Garland was one of the earliest pianists to use rootless chord voicings, voicings which all jazz pianists since have adopted (see **Example 1**). Red also mixed these voicings with major, minor and diminished seventh chords in root position and various inversions (see the *Appendix of Left-hand Chords*, page 108).

Garland was also fluent in using Bud Powell style "shell voicings", voicings which mostly used only sustained, open 7th's and 10th's (3rd's).

Example 2

Example 2 shows three different left-hand voicings for the chords G^m, C⁷, and F^{maj}. Each chord is shown with its rootless voicing on a bass clef staff.

Note that Red is very consistent about his use of these two different left-hand styles and will normally only use one style for a particular piece, and did not usually mix the two types of voicings together.

Block Chords

One of the best known elements of Red's style was his distinctive use of block chords or "locked hand" style in his solos. His playing of *Billy Boy* on the Miles Davis recording *Milestones* is a famous example of his use of such voicings. Garland stated that he discovered this type of voicing by accident. Becoming frustrated while practising, "he dropped his hands on the keyboard in despair and they fell into place to produce a sound that he instantly liked".⁷ The recording of Red playing with Charlie Parker in 1953 shows no sign of Garland using block chords, so he seems to have perfected them between then and 1955, when he uses them extensively with the Davis group.

Basically, this style consists of a melody played in octaves in the right hand, with a 5th placed in the middle of the octave (a 5th above the lowest note of the octave). This is normally used in the register one or two octaves above middle "C" on the keyboard. In this register of the piano, the 5th played in the middle of the octave becomes virtually inaudible when the chord in left hand is played simultaneously, but the added 5th gives the voicings a particularly rich, distinctive and slightly out-of-tune character.

Example 3

Sometimes the fifth within the octave in the right hand may be "outside" of the supporting chord or harmony, but this often sounds "better" than a more correct relationship.

Example 4

In his left hand, Garland supported this octave plus a fifth line in exact rhythmic unison with rootless voicings or major, minor and diminished seventh chords. As a rule, all chords should be carefully pedalled. In ballads only, the 3 notes in the right hand are sometimes arpeggiated upwards, very quickly. Unlike many pianists, Garland seldom "rolls" these chords. The transcription of the introduction to *You're My Everything* is a good example of the use of block chords in a ballad, while several of the other transcriptions have block chord solos at faster tempos. When using this technique, it is very important that the right hand and left hand are always played together rhythmically (hence the term "locked hand" style). Unlike pianists such as Erroll Garner, the octave plus a 5th is almost never played without the supporting left-hand chord. Note that the "Red Garland block-chord sound" depends to a large extent on the quality of the left-hand voicings. Generally, these voicings are in the higher register of the left-hand (see **Example 3**).

Using The Solos

The transcribed solos are from the period 1955-1960, when Garland's playing was at its peak and his performing situations were of the highest calibre. Most of the solos are readily available on recordings, and all, with the exception of *Tweedle Dee*, are also available on compact disc. Although much can be learned just by reading through these solos, to get the most benefit from them you should listen carefully to the recordings, to fully grasp Red's phrasing, articulation and wonderful sense of time. Much can also be learned from playing these solos through more slowly and analyzing the sophisticated way in which Red navigates his way through the changes.

In all of the solos, with the exception of the ballads *The Very Thought of You* and the introduction to *You're My Everything*, eighth-notes are played as swing eighth-notes. Two and three-note chords with grace notes, as well as block chords with grace notes should be played in a blues manner, with the grace note played on the beat and resolving later.

Example 5

Wherever possible, I have tried to show with chord symbols, the chord changes and chord qualities that Garland actually used in his left hand on the recordings, or when it was obvious from his solo, what he was thinking about harmonically. Dominant chords are always played with a 9th or a 13th (see the *Appendix of Left-hand Chords*, page 108). Note that when there is a "Charleston" left-hand pattern supporting a solo, the harmonic changes actually occur an eighth-note ahead of beat 1 or beat 3. Sometimes the chord changes will differ from those commonly associated with these pieces, and it is advisable and instructive to compare them to the harmonies found in the original music, which is readily available in "fakebooks" and other sources.

I have tried to deal with a few uncertainties in the transcriptions, such as ghost-notes, as best as possible, based on a knowledge of Red's style. The few notes that were unclear have been placed in brackets. However, I have tried very hard to make the transcriptions as accurate as possible, as this is the only way that a player can derive any real benefit from them.

Ultimately, I hope that these transcriptions will shed some light on the fine art of this important jazz pianist and contribute to a further interest and appreciation of Red Garland's music.

¹Len Lyons, *The Great Jazz Pianists* - Da Capo Press, New York, 1989

²Quoted in the liner notes for the recording *A Garland Of Red* - Prestige 7064 (1956)

³Quoted in the liner notes for the recording *Soul Junction*- Prestige 7181 (1957)

⁴Jack Chambers; *Milestones*, Vol. 1 - University of Toronto Press, Toronto, 1983

⁵ *Charlie Parker at Storyville* - Blue Note B2-85108

⁶Cited in the liner notes for the recording *A Garland Of Red* - Prestige 7064 (1956)

⁷Cited in the liner notes for the recording *A Garland Of Red* - Prestige 7064 (1956)

Notes On The Solos

- **A Foggy Day**

This is the first piece on Red's first, and arguably his best trio recording, *A Garland of Red* (Prestige 7064). It was recorded on August 17, 1956, with Paul Chambers on bass and Arthur Taylor on drums. The level of performance and interplay of this trio was exceptional, yet interestingly this was never a working unit, but only a recording group. At the time, Garland and Chambers were members of the Miles Davis Quintet. The Gershwin tune **A Foggy Day** is a 34 bar composition, although in reality it is a 32 bar A/B form with an additional 2 bar extension added to the second half of the piece. Red's solo is 3 choruses long, including one chorus following the bass solo. Notice the way that Garland's solo always emphasizes the chord extensions on the dominant chords. This solo is also a good example of the consistency of Red's articulation and swing at faster tempos. Garland uses a "Charleston" left-hand rhythm throughout to support his solo.

- **Oleo**

Oleo is from the recording *Relaxin'* by the Miles Davis Quintet (Prestige 7129), made in October 1956, with Paul Chambers on bass, Philly Joe Jones on drums and John Coltrane on tenor sax. This is a very virtuosic solo on the 32 bar (A/A/B/A) Sonny Rollins composition, which is based on the chord changes to *I Got Rhythm*. Garland's solo is exclusively in the lower register of the instrument with no left-hand chords. This was not a usual stylistic trait of Red's, although he did record other solos in a similar style, such as his solo on *Well You Needn't* (*Steamin'* - Prestige 7200) with the same group. It is quite possible that this style of playing was inspired by the work of Lennie Tristano, who used a similar stylistic idea on occasion. In Red's 2 chorus solo notice how, like Tristano, Garland cross-phrases in groups of 3 eighth-notes in measures 40-43, and also how his intricate solo lines last for 8 or 16 measures at a time. He gradually simplifies the texture of his solo towards the end, finishing with a simple major scale in quarter-notes. The high A natural in measure 13 should probably be a G natural. Anyone playing this passage will see how this could easily happen!

- **You'd Be So Nice To Come Home To**

This solo is from the recording *Art Pepper Meets The Rhythm Section*. Pepper recorded this for Contemporary Records (S7532) in 1957, using the Miles Davis rhythm section (Garland, Chambers and Jones). According to Pepper, this was a very impromptu recording session, but the playing is of a very high quality. Garland's solo is only on one chorus of the 32 bar (A/B) piece. Notice the virtuosic 16th-note passage in the second half of the solo and the bluesy feeling throughout. Garland supports this solo with Bud Powell-style shell voicings.

- **What Is This Thing Called Love**

This solo is from *A Garland of Red*. **What Is This Thing Called Love** is 32 bars long (A/A/B/A) and Red takes a 2 chorus solo. Interestingly, the 2 bar pickup to this solo is exactly the same as the pickup for *A Foggy Day*, although the opening chord for the two pieces is different. Again, notice the particularly long, chromatic solo lines. Garland uses a "Charleston" left-hand pattern throughout.

- **You're My Everything**

This transcription is of the solo piano introduction to the ballad recorded on the Miles Davis Quintet's *Relaxin'*. Both hands are transcribed. Garland originally starts out playing a single-note solo introduction, but is cut off by Davis, who asks Red to play block chords, which he does. This is a good example of the use of block chords in a ballad. Notice how the right-hand chord notes are slightly arpeggiated throughout. There is no actual piano solo on this number.

- **Blues In the Closet**

This is a 12 bar blues in the key of F, which was released on the "two-fer" album *Rediscovered Masters* (Prestige 24078-August 1959), with Doug Watkins on bass and Specs Wright on drums. This Oscar Pettiford blues is also sometimes known as *Collard Greens and Black-Eyed Peas*, attributed to Bud Powell. Red's solo is 4 choruses long and then (following the bass solo), 6 choruses of "fours" alternating with the drums and a final full 12 bar chorus. Notice how Garland usually uses descending minor chords as a substitution for a **III-VI-II-V** progression (i.e., measures 8-10), and how in the third chorus of the "fours" he makes use of triple arpeggiated octaves in his solo

- **All Of You**

All Of You is from the first Columbia recording by the Miles Davis Quintet *'Round About Midnight* (CK 40610). This is a 32 bar composition (A/B) and Red takes a 2 chorus solo, followed by an extended vamp section on a **II-V-III-VI** turnaround, a device which Davis often used and which he may have borrowed from Ahmad Jamal. This is a beautifully melodic and completely controlled solo. Notice how Red ends the solo by gradually moving into the highest register of the piano. Garland begins the first 8 measures of the second chorus with a block-chord solo. Otherwise, he supports this solo with a "Charleston" left-hand pattern.

- **Billy Boy**

This is Garland's most famous performance, and it is a featured trio number on the otherwise sextet Miles Davis recording *Milestones* (Columbia CK 40837 - 1958). In club dates, Davis would give the rhythm section its own feature number (see also *Ahmad's Blues* on the Prestige recording *Workin'*) and this is an example of such a feature. As mentioned above, Red's arrangement of this children's tune was modelled very closely on the version recorded earlier by Ahmad Jamal, and other pianists, including Oscar Peterson, also recorded similar versions of this number. Garland's performance (with Paul Chambers and Philly Joe Jones) is extremely driving and blues tinged. The piece is 56 bars long (A/A/B/A), and Garland's solo is 2 choruses long. Notice how Red harmonizes the end of the bridge in the second chorus as a series of descending minor seventh (or dominant 11th) chords, and how he ends the solo with block chords (measures 108-112) which use a sixth in the right hand instead of a fifth. Garland recorded this number again on *Red Garland Revisited* (Prestige 7658) with Paul Chambers and Art Taylor, in a version which is slower in tempo and much more relaxed in feel.

- **If I Were A Bell**

This solo is also taken from *Relaxin'* by the Miles Davis Quintet. **If I Were A Bell** is a tune which was introduced to the band's repertoire by Garland, who had a vast knowledge of American popular songs. This piece is 32 bars in length (A/B) and Garland's bluesy solo lasts for 3 choruses and, like *All of You*, is followed by an extended **II-V-III-VI** turnaround vamp. Again, it is interesting to compare this version to the one Red recorded on his trio album *Red Garland's Piano* (Prestige 7086 - 1957) which is more relaxed and uses slightly different chord changes. Garland uses a "Charleston" left-hand pattern throughout.

- **Blues By Five**

Blues By Five is a 12 bar blues in B Flat from the recording *Cookin'* by Miles Davis (Prestige 7094 -1956). Red's solo is 5 choruses long and is mostly in the upper register of the instrument. Note his imaginative use of triplets in the third chorus of this solo.

- **Tweedle Dee**

Tweedle Dee a 64 bar novelty tune from 1955, was released on the recording *The P.C. Blues* (Prestige 7752), with Paul Chambers and Art Taylor. This is a superb extended solo by Garland showing off his pianistic control, melodic inventiveness and his virtuoso technique. Red's solo lasts for 5 choruses, 3 before and 2 following the bass solo. Notice in particular the incredibly virtuosic, long 16th-note phrases (i.e., measures 120-127) and also the extended triplet lines (measures 203-217).

- **It Could Happen To You**

It Could Happen to You is a 32 bar tune (A/B) from *Relaxin'* and is played throughout in an Ahmad Jamal inspired half-time feel. Garland's relaxed solo is 2 choruses long. Notice how Red exploits the chromatic potential of the chords in his solo lines and how he uses substitute chords throughout his solo, sometimes soloing on diminished chords and at other times on dominant chords. Garland also recorded this number in a trio setting on the recording *Red Garland Revisited* (Prestige 7658).

- **Traneing In**

This is a 12 bar blues in B Flat with an 8 bar bridge of descending dominant chords, for a total chorus form of 44 measures. It is from the John Coltrane Quartet album *Traneing In* (Prestige 7123). Although the form of the tune is nominally A/A/B/A, this form is treated rather loosely throughout the cut. For example, Red's second chorus in this transcription has an extra A section (A/A/A/B/A). There is no real melody for this piece, just improvisation. Garland plays an 8 bar introduction in block chords (based on the bridge of the tune) and then takes a solo on 3 choruses. The final 44 bar chorus is a block chord solo. Notice how Red uses shell voicings in his left hand during the blues sections of the piece, and then switches to rootless voicings for the bridge.

- **The Very Thought of You**

This ballad solo, a good example of Garland's ballad style, is from the second trio album *Red Garland's Piano* (Prestige 7086). Both hands are transcribed for the 16 bar, half-chorus solo. Rhythmically, the right-hand line is very free and rhapsodic while the left hand plays steady half-note and quarter-note chords.

- **Bye Bye Blackbird**

The introduction and solo are from Miles Davis' *'Round About Midnight*. **Bye Bye Blackbird**, a 1926 vintage composition revived by Davis, is 32 bars long and Garland's solo is for one and a half choruses. This solo is so melodic that it sounds as if had been worked out ahead of time. The solo in the second chorus uses block chords, and it paraphrases the melody beautifully. Interestingly, a live radio recording of the Davis group in 1959 at the Spotlight Club in Washington D.C. (Jazz Band EBCD2101-2/1990) shows Garland quoting his own recorded solo extensively, including a block-chord solo which is almost the same as the one transcribed here.

- **I Could Write A Book**

The transcribed introduction and solo are from the Miles Davis recording *Relaxin'*. This is an up-tempo solo on 2 choruses of a 32 bar form (A/B) followed by a **II-V-III-VI** turnaround vamp. The introduction, for which both hands are transcribed, is a good example of Red's use of a "Charleston" left-hand pattern.

- **Will You Still Be Mine ?**

This solo, from the trio recording *Groovy* (Prestige 7113) is a *tour de force* on a 56 bar composition (AABA). Garland's solo lasts for 3 choruses, including one following the bass solo. This solo, on a tune associated with Ahmad Jamal, can be compared to Red's solo on the same piece, recorded on Miles Davis' *Musings of Miles* (Prestige 7007).

Red Garland's Solo On

A FOGGY DAY

♩ = 216

pickup

(Cmaj⁷)

G⁷⁺⁵)

Cmaj⁷

E^bo⁷

Dm⁷

G⁷

2

Cmaj⁷

A⁷b⁹

D⁷

5

G⁷⁺⁵

C⁷

Gm⁷

C⁷b⁹

8

Fmaj⁷

B^b7

Cmaj⁷

11

A⁷⁺⁵

D⁷

G⁷⁺⁵

14

A FOGGY DAY

17 Cmaj⁷ A⁷⁺⁵ Dm⁷

Musical staff 17-19: Treble clef, 3/4 time. Measure 17: Cmaj⁷ chord, quarter rest, eighth note G4, quarter note F4. Measure 18: A⁷⁺⁵ chord, quarter rest, eighth note G4, quarter note F4. Measure 19: Dm⁷ chord, quarter rest, eighth note G4, quarter note F4. Trills are indicated over the eighth notes in measures 17 and 18. A triplet of eighth notes (G4, F4, E4) is in measure 19.

20 G⁷ G⁷⁺⁵ Cmaj⁷ A⁷⁺⁵

Musical staff 20-22: Treble clef, 3/4 time. Measure 20: G⁷ chord, quarter rest, eighth note G4, quarter note F4. Measure 21: G⁷⁺⁵ chord, quarter rest, eighth note G4, quarter note F4. Measure 22: Cmaj⁷ chord, quarter rest, eighth note G4, quarter note F4. Trills are indicated over the eighth notes in measures 20 and 21. A triplet of eighth notes (G4, F4, E4) is in measure 22.

23 D⁷ G⁷⁺⁵ C⁷

Musical staff 23-25: Treble clef, 3/4 time. Measure 23: D⁷ chord, quarter rest, eighth note G4, quarter note F4. Measure 24: G⁷⁺⁵ chord, quarter rest, eighth note G4, quarter note F4. Measure 25: C⁷ chord, quarter rest, eighth note G4, quarter note F4. Trills are indicated over the eighth notes in measures 23 and 24. A triplet of eighth notes (G4, F4, E4) is in measure 25.

26 Gm⁷ C⁷b⁹ Fmaj⁷ Bb⁷

Musical staff 26-28: Treble clef, 3/4 time. Measure 26: Gm⁷ chord, quarter rest, eighth note G4, quarter note F4. Measure 27: C⁷b⁹ chord, quarter rest, eighth note G4, quarter note F4. Measure 28: Fmaj⁷ chord, quarter rest, eighth note G4, quarter note F4. Trills are indicated over the eighth notes in measures 26 and 27.

29 C G⁷ Cmaj⁷ A⁷⁺⁵

Musical staff 29-31: Treble clef, 3/4 time. Measure 29: C chord, quarter rest, eighth note G4, quarter note F4. Measure 30: G⁷ chord, quarter rest, eighth note G4, quarter note F4. Measure 31: Cmaj⁷ chord, quarter rest, eighth note G4, quarter note F4. Trills are indicated over the eighth notes in measures 29 and 30. A triplet of eighth notes (G4, F4, E4) is in measure 29.

32 Dm⁷ G⁷⁺⁵ Cmaj⁷ Dm⁷ Dm⁹ G⁷

Musical staff 32-34: Treble clef, 3/4 time. Measure 32: Dm⁷ chord, quarter rest, eighth note G4, quarter note F4. Measure 33: G⁷⁺⁵ chord, quarter rest, eighth note G4, quarter note F4. Measure 34: Cmaj⁷ chord, quarter rest, eighth note G4, quarter note F4. Trills are indicated over the eighth notes in measures 32 and 33. A triplet of eighth notes (G4, F4, E4) is in measure 33.

35 **B** Cmaj⁷ A⁷⁺⁵ D⁷

Musical staff 35-37: Treble clef, 3/4 time. Measure 35: Cmaj⁷ chord, quarter rest, eighth note G4, quarter note F4. Measure 36: A⁷⁺⁵ chord, quarter rest, eighth note G4, quarter note F4. Measure 37: D⁷ chord, quarter rest, eighth note G4, quarter note F4. Trills are indicated over the eighth notes in measures 35 and 36. A triplet of eighth notes (G4, F4, E4) is in measure 37.

A FOGGY DAY

38 G^7 $Cmaj^7$ A^{7b9}

Musical staff 38-40: Treble clef, 4/4 time. Measure 38: G^7 chord, notes G4, A4, B4, C5. Measure 39: $Cmaj^7$ chord, notes C4, E4, G4, B4. Measure 40: A^{7b9} chord, notes A4, C5, E4, G4, B4, C5. A triplet of notes (B4, A4, G4) is marked with a '3' and a slur.

41 D^7 G^7 C^7

Musical staff 41-43: Treble clef, 4/4 time. Measure 41: D^7 chord, notes D4, E4, F#4, G4. A triplet of notes (E4, F#4, G4) is marked with a '3' and a slur. Measure 42: G^7 chord, notes G4, A4, B4, C5. Measure 43: C^7 chord, notes C4, E4, G4, B4.

44 Gm^7 C^{7b9} F^7 Bb^7

Musical staff 44-46: Treble clef, 4/4 time. Measure 44: Gm^7 chord, notes G4, Bb4, Db5, Eb5. A triplet of notes (Bb4, Db5, Eb5) is marked with a '3' and a slur. Measure 45: C^{7b9} chord, notes C4, Eb4, G4, Bb4, Db5. Measure 46: F^7 chord, notes F4, A4, C5, Eb5. Measure 47: Bb^7 chord, notes Bb4, D5, F5, Ab5.

47 $Cmaj^7$ A^{7+5} D^7

Musical staff 47-49: Treble clef, 4/4 time. Measure 47: $Cmaj^7$ chord, notes C4, E4, G4, B4. A triplet of notes (E4, G4, B4) is marked with a '3' and a slur. Measure 48: A^{7+5} chord, notes A4, C5, E4, G4, B4, C5. Measure 49: D^7 chord, notes D4, F4, Ab4, B4.

50 G^{7+5} $Cmaj^7$ A^{7+5}

Musical staff 50-52: Treble clef, 4/4 time. Measure 50: G^{7+5} chord, notes G4, Bb4, Db5, Eb5. A triplet of notes (Bb4, Db5, Eb5) is marked with a '3' and a slur. Measure 51: $Cmaj^7$ chord, notes C4, E4, G4, B4. A triplet of notes (E4, G4, B4) is marked with a '3' and a slur. Measure 52: A^{7+5} chord, notes A4, C5, E4, G4, B4, C5.

53 D^7 G^{7+5} $Cmaj^7$

Musical staff 53-55: Treble clef, 4/4 time. Measure 53: D^7 chord, notes D4, F4, Ab4, B4. Measure 54: G^{7+5} chord, notes G4, Bb4, Db5, Eb5. Measure 55: $Cmaj^7$ chord, notes C4, E4, G4, B4.

56 A^{7+5} D^7 G^{7+5}

Musical staff 56-58: Treble clef, 4/4 time. Measure 56: A^{7+5} chord, notes A4, C5, E4, G4, B4, C5. Measure 57: D^7 chord, notes D4, F4, Ab4, B4. Measure 58: G^{7+5} chord, notes G4, Bb4, Db5, Eb5.

A FOGGY DAY

59 Gm^7 $C7^b9$

61 $Fmaj^7$ Bb^7 $Cmaj^7$

64 Dm^7 G^7 $Cmaj^7$ A^{7+5} Dm^7 G^7 $Cmaj^7$

67 Eb^7 D^7 D^b7 $Cmaj^7$

Bass Solo

70 $Cmaj^7$ Eb^o7 Dm^7

solo continues

73 G^{7+5} C A^{7+5}

A FOGGY DAY

Dm⁷

G⁷

G⁷⁺⁵

C⁷

76

Gm⁷

C^{7b9}

Fmaj⁷

Bb⁷

79

Em⁷

A⁷⁺⁵

D⁷

82

G⁷⁺⁵

Cmaj⁷

E^bo⁷

85

Dm⁷

G⁷⁺⁵

Cmaj⁷

88

A⁷⁺⁵

D⁷

G⁷⁺⁵

91

Gm⁷

C⁷

Gm⁷

C^{7b9}

Fmaj⁷

94

A FOGGY DAY

97

B \flat ⁷ Cmaj⁷ G⁷⁺⁵

100

Cmaj⁷ A⁷⁺⁵ Dm⁷ G⁷ Cmaj⁷ A⁷⁺⁵

103

A \flat ⁷⁺⁵ G⁷⁺⁵ Cmaj⁷

Red Garland's Solo On

OLEO

♩ = 252

B \flat G $^7+5$ C m^7 F 7 B \flat G $^7+5$

(left hand tacet)

C m^7 F 7 F m^7 B \flat^7+5 E \flat maj 7 A \flat^7

4

D m^7 G 7 C m^7 F 7 B \flat G $^7+5$

7

C m^7 F 7 B \flat G $^7+5$ C m^7 F 7

10

F m^7 B \flat^7 E \flat maj 7 A \flat^7 B \flat

13

D 7

16

OLEO

19 G⁷ C⁷

22 F⁷

25 B^b G⁷⁺⁵ C_m⁷ F⁷ D_m⁷ G⁷⁺⁵

28 C_m⁷ F⁷ F_m⁷ B^{b7} E_bmaj⁷ A_b⁷

31 B^b B^b G⁷⁺⁵

34 C_m⁷ F⁷ D_m⁷ G⁷⁺⁵ C_m⁷ F⁷

37 F_m⁷ B^{b7} E_bmaj⁷ E^{o7} B^b G⁷⁺⁵

OLEO

40 Cm⁷ F⁷ B \flat G⁷⁺⁵ Cm⁷ F⁷

43 Dm⁷ G⁷⁺⁵ Cm⁷ F⁷ Fm⁷ B \flat ⁷

46 E \flat maj⁷ A \flat ⁷ B \flat

49 D⁷ G⁷

52 C⁷

55 Cm⁷ F⁷ Cm⁷ F⁷ B \flat G⁷⁺⁵

58 Cm⁷ F⁷ Dm⁷ G⁷ Cm⁷ F⁷

OLEO

Fm⁷

Bb⁷

E^bmaj⁷

A^b7

Bb⁷

F⁷

Musical staff for measures 61-63. The staff is in bass clef with a key signature of two flats (Bb and Eb). Measure 61 contains a dotted quarter note on Bb, followed by an eighth note on Bb, an eighth note on Ab, and a quarter note on G. Measure 62 contains a dotted quarter note on G, followed by an eighth note on G, an eighth note on F, and a quarter note on E. Measure 63 contains a dotted quarter note on E, followed by an eighth note on E, an eighth note on D, and a quarter note on C.

61

Bb

Musical staff for measures 64-65. The staff is in bass clef with a key signature of two flats (Bb and Eb). Measure 64 contains a dotted quarter note on Bb, followed by an eighth note on Bb, an eighth note on Ab, and a quarter note on G. Measure 65 contains a dotted quarter note on G, followed by an eighth note on G, an eighth note on F, and a quarter note on E.

64

YOU'D BE SO NICE TO COME HOME TO

♩ = 176

Musical staff 1: Treble clef, 4/4 time signature. Chords: Gm7, Am7b5, D7b9, Gm7. Includes accents and slurs.

Musical staff 2: Treble clef, 4/4 time signature. Chords: C7b9, Fm7, Bb7. Includes a triplet and slurs.

Musical staff 3: Treble clef, 4/4 time signature. Chords: Ebmaj7, Am7b5. Includes a triplet and slurs.

Musical staff 4: Treble clef, 4/4 time signature. Chords: D7b9, Am7b5, D7b9, Gm7. Includes triplets and slurs.

Musical staff 5: Treble clef, 4/4 time signature. Chords: C7, Bbm7, Am7b5. Includes a triplet and slurs.

Musical staff 6: Treble clef, 4/4 time signature. Chords: D7b9, Gm7, Am7b5, D7b9. Includes a triplet and slurs.

YOU'D BE SO NICE TO COME HOME TO

Musical notation for measures 19-21. Chords: Gm7, C7b9, Fm7. Includes a fermata over measures 20 and 21.

Musical notation for measures 22-23. Chords: Bb7, Ebmaj7.

Musical notation for measures 24-25. Chords: E°7, Bbmaj7. Includes a triplet in measure 25.

Musical notation for measures 26-28. Chords: Am7b5, D7b9, Gm7, C7. Includes triplets in measures 26 and 28.

Musical notation for measures 29-31. Chords: F7+5, Bbmaj7, Am7b5, D7b9, Gm7. Includes triplets in measures 29 and 30.

Red Garland's Solo On

WHAT IS THIS THING CALLED LOVE

♩ = 224

pickup

(Cmaj⁷) G⁷⁺⁵ Gm⁷

C^{7b9} Fm⁶

Dm⁷ G⁷ Cmaj⁷

Dm⁷ G⁷ Gm⁷ C^{7b9}

Fm⁶ Dm^{7(b5)}

G⁷ C⁷

WHAT IS THIS THING CALLED LOVE

Musical notation for measures 17-19. Chords: Cm7, F7, Bb maj7. Includes a triplet and a grace note.

Musical notation for measures 20-22. Chord: Ab7.

Musical notation for measures 23-25. Chords: D°7, G7+5, Gm7. Includes a triplet and a grace note.

Musical notation for measures 26-28. Chords: C7, Fm9.

Musical notation for measures 29-31. Chords: Dm7, G7b9, Cmaj7. Includes a triplet and a grace note.

Musical notation for measures 32-35. Chords: Dm7, G7, Gm7, C7b9, Fm9. Includes a boxed 'B' and a triplet.

Musical notation for measures 36-38. Chords: Dm7b5, G7. Includes a trill and a grace note.

WHAT IS THIS THING CALLED LOVE

39 Cmaj⁷ G⁷ Gm⁷

Musical staff 39: Treble clef, 4/4 time. Measures 39-41. Chords: Cmaj⁷, G⁷, Gm⁷. Includes triplets and accents.

42 C⁷b⁹ Fm⁶

Musical staff 42: Treble clef, 4/4 time. Measures 42-44. Chords: C⁷b⁹, Fm⁶. Includes triplets and accents.

45 Dm⁷ G⁷+⁵ C⁷

Musical staff 45: Treble clef, 4/4 time. Measures 45-47. Chords: Dm⁷, G⁷+⁵, C⁷. Includes triplets and accents.

48 Cm⁷ F⁷b⁹

Musical staff 48: Treble clef, 4/4 time. Measures 48-50. Chords: Cm⁷, F⁷b⁹. Includes triplets and accents.

51 Bbmaj⁷ Ab⁷

Musical staff 51: Treble clef, 4/4 time. Measures 51-53. Chords: Bbmaj⁷, Ab⁷. Includes triplets and accents.

54 Dm⁶ G⁷b⁹

Musical staff 54: Treble clef, 4/4 time. Measures 54-56. Chords: Dm⁶, G⁷b⁹. Includes triplets and accents.

57 Gm⁷ C⁷b⁹ Fm⁶

Musical staff 57: Treble clef, 4/4 time. Measures 57-59. Chords: Gm⁷, C⁷b⁹, Fm⁶. Includes triplets and accents.

WHAT IS THIS THING CALLED LOVE

60

Dm⁷ G⁷⁺⁵

This system contains three measures of music. The first measure has a whole rest in the treble clef and a half note G4 in the bass clef. The second measure has a half note G4 in the treble clef and a half note G4 in the bass clef. The third measure has a half note G4 in the treble clef and a half note G4 in the bass clef. Chord symbols Dm⁷ and G⁷⁺⁵ are placed above the second and third measures respectively.

63

Cmaj⁷ Dm⁶ G⁷⁺⁵ C⁷

This system contains four measures of music. The first measure has a whole rest in the treble clef and a half note G4 in the bass clef. The second measure has a whole rest in the treble clef and a half note G4 in the bass clef. The third measure has a whole note G4 in the treble clef and a whole note G4 in the bass clef. The fourth measure has a whole note G4 in the treble clef and a whole note G4 in the bass clef. Chord symbols Cmaj⁷, Dm⁶, G⁷⁺⁵, and C⁷ are placed above the first, second, third, and fourth measures respectively.

YOU'RE MY EVERYTHING

♩ = 63

B \flat 6

D7 \sharp 9

G¹³

C \flat 7

F7 \flat 9

The first system of music is in 4/4 time and consists of two staves. The right-hand staff features a series of chords: B \flat 6, D7 \sharp 9, G¹³, C \flat 7, and F7 \flat 9. The left-hand staff provides a bass line with triplets. A note in the right-hand staff is marked with a wavy line, indicating a tremolo effect. The tempo is indicated as ♩ = 63.

(right hand with fast upwards arpeggios, ad-lib)

(With Pedal)

D \flat 7

G⁷⁺⁵

C⁷

(F⁷)

8va-

The second system of music continues the piece. It features two staves. The right-hand staff has chords D \flat 7, G⁷⁺⁵, C⁷, and (F⁷) 8va-. The left-hand staff has triplets and a 7th note. The tempo is indicated as ♩ = 63.

B \flat maj⁷

The third system of music consists of two staves. The right-hand staff has a B \flat maj⁷ chord. The left-hand staff has a 5th note. The tempo is indicated as ♩ = 63.

Red Garland's Solo On

BLUES IN THE CLOSET

♩ = 200

pickup

4

7

10

13

16

BLUES IN THE CLOSET

19 A_m^7 $A_b m^7$

Musical staff 19: Treble clef, key signature of two flats. Chords: A_m^7 , $A_b m^7$. Features triplets and accents.

22 G_m^7 C^7 F_{maj}^7

Musical staff 22: Treble clef, key signature of two flats. Chords: G_m^7 , C^7 , F_{maj}^7 . Features triplets and accents.

25 G_m^7 C^7 F^7 F^{7+5} B_b^7

Musical staff 25: Treble clef, key signature of two flats. Chords: G_m^7 , C^7 , F^7 , F^{7+5} , B_b^7 . Includes a circled 'C' above the staff.

28 F^7 F^{7+5}

Musical staff 28: Treble clef, key signature of two flats. Chords: F^7 , F^{7+5} . Features triplets.

30 B_b^7 B^o7

Musical staff 30: Treble clef, key signature of two flats. Chords: B_b^7 , B^o7 . Features triplets.

32 F^7 $D^7 b_9$ $G_m^7 (G^{7+5})$

Musical staff 32: Treble clef, key signature of two flats. Chords: F^7 , $D^7 b_9$, $G_m^7 (G^{7+5})$. Features triplets and accents.

35 C^7 $C^7 b_9$ F_{maj}^7 G_m^7 C^7

Musical staff 35: Treble clef, key signature of two flats. Chords: C^7 , $C^7 b_9$, F_{maj}^7 , G_m^7 , C^7 . Features triplets and accents.

BLUES IN THE CLOSET

D

F⁷ F⁷⁺⁵ B^{b7} F⁷

Musical staff 38-40. Treble clef, key signature of one flat. Measure 38: whole rest. Measure 39: quarter rest, eighth notes G^b, A^b, B^b, quarter note C^b. Measure 40: quarter rest, eighth notes D^b, E^b, quarter note F^b.

38

F⁷⁺⁵ B^{b7}

Musical staff 41-43. Measure 41: eighth notes G^b, A^b, B^b, quarter note C^b, eighth notes D^b, E^b, quarter note F^b. Measure 42: eighth notes G^b, A^b, B^b, quarter note C^b, eighth notes D^b, E^b, quarter note F^b. Measure 43: eighth notes G^b, A^b, B^b, quarter note C^b, eighth notes D^b, E^b, quarter note F^b.

41

A^{m7} A^{b7} G^{m7}

Musical staff 44-46. Measure 44: quarter note G^b, quarter note A^b, quarter note B^b, quarter note C^b. Measure 45: quarter note D^b, quarter note E^b, quarter note F^b, quarter note G^b. Measure 46: quarter note A^b, quarter note B^b, quarter note C^b, quarter note D^b.

44

C⁷ F^{maj7} D^{7b9} G⁷ C⁷ F⁷

Musical staff 47-50. Measure 47: eighth notes G^b, A^b, B^b, quarter note C^b, eighth notes D^b, E^b, quarter note F^b. Measure 48: eighth notes G^b, A^b, B^b, quarter note C^b, eighth notes D^b, E^b, quarter note F^b. Measure 49: eighth notes G^b, A^b, B^b, quarter note C^b, eighth notes D^b, E^b, quarter note F^b. Measure 50: eighth notes G^b, A^b, B^b, quarter note C^b, eighth notes D^b, E^b, quarter note F^b.

47

pickup

E

Bass Solo

Musical staff 51-53. Measure 51: whole rest. Measure 52: quarter note G^b, quarter note A^b, quarter note B^b, quarter note C^b. Measure 53: quarter note D^b, quarter note E^b, quarter note F^b, quarter note G^b.

51

F⁷ F⁷⁺⁵ B^{b7} (gliss.)

Musical staff 54-56. Measure 54: eighth notes G^b, A^b, B^b, quarter note C^b, eighth notes D^b, E^b, quarter note F^b. Measure 55: quarter rest, eighth notes G^b, A^b, B^b, quarter note C^b, eighth notes D^b, E^b, quarter note F^b. Measure 56: quarter rest, eighth notes G^b, A^b, B^b, quarter note C^b, eighth notes D^b, E^b, quarter note F^b.

54

Drum Solo

A^{b7} G^{m7} C^{7b9} F^{maj7} D^{7b9}

Musical staff 57-60. Measure 57: eighth notes G^b, A^b, B^b, quarter note C^b, eighth notes D^b, E^b, quarter note F^b. Measure 58: eighth notes G^b, A^b, B^b, quarter note C^b, eighth notes D^b, E^b, quarter note F^b. Measure 59: eighth notes G^b, A^b, B^b, quarter note C^b, eighth notes D^b, E^b, quarter note F^b. Measure 60: eighth notes G^b, A^b, B^b, quarter note C^b, eighth notes D^b, E^b, quarter note F^b.

57

BLUES IN THE CLOSET

Gm⁷

C⁷

F

Drum Solo

B^b7

60

B^o7

F⁷

Am⁷

D⁷

63

Gm⁷

G

F⁷
8va

B^b7

B^o7

Drum Solo

66

F⁷

F⁷⁺⁵

B^b7

Drum Solo

69

Gm⁷

C⁷

Am⁷

D⁷

72

Gm⁷

C⁷

H F⁷

Drum Solo

B^b7

75

F⁷

Am⁷

D⁷^{b9}

78

BLUES IN THE CLOSET

81 Gm^7 **I** F^7 Bb^7
Drum Solo 4
Musical notation for measures 81-83. Measure 81 contains a drum solo for 4 measures. Measure 82 is marked with a boxed 'I' and contains a triplet of eighth notes. Measure 83 contains a triplet of eighth notes and a triplet of sixteenth notes.

84 F^7 F^{7+5} Bb^7 Drum Solo
Musical notation for measures 84-86. Measure 84 contains a triplet of eighth notes. Measure 85 contains a triplet of eighth notes. Measure 86 contains a drum solo for 4 measures and a triplet of eighth notes.

87 Gm^7 C^{7b9} $Fmaj^7$ D^{7b9}
Musical notation for measures 87-90. Measure 87 contains a triplet of eighth notes. Measure 88 contains a triplet of eighth notes. Measure 89 contains a triplet of eighth notes. Measure 90 contains a triplet of eighth notes.

90 Gm^7 **J** C^7 F^7 Drum Solo Bb^7
Musical notation for measures 90-92. Measure 90 contains a triplet of eighth notes. Measure 91 contains a triplet of eighth notes and a drum solo for 4 measures. Measure 92 contains a triplet of eighth notes.

93 $B^{\circ 7}$ Am^7 Abm^7
Musical notation for measures 93-95. Measure 93 contains a triplet of eighth notes. Measure 94 contains a triplet of eighth notes. Measure 95 contains a triplet of eighth notes.

96 Gm^7 **K** F^7 Bb^7
Drum Solo 36
Musical notation for measures 96-98. Measure 96 contains a drum solo for 36 measures. Measure 97 contains a triplet of eighth notes. Measure 98 contains a triplet of eighth notes.

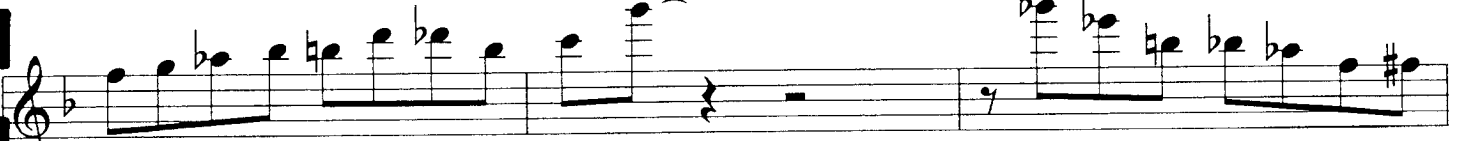
99 F^7 F^{7+5} Bb^7
Musical notation for measures 99-101. Measure 99 contains a triplet of eighth notes. Measure 100 contains a triplet of eighth notes. Measure 101 contains a triplet of eighth notes.

BLUES IN THE CLOSET

B^o7

A^m7

A^bm7



102

G^m7

C7^b9

F^{maj}7

D7^b9



105

G^m7

C7^b9



108

Red Garland's Solo On

ALL OF YOU

♩ = 168

pickup

(E♭maj⁷)

Fm⁷b⁵

E♭maj⁷

Fm⁷b⁵

1

E♭maj⁷

4

Gm⁷

C⁷b⁹

Gm⁷

7

F[♯]m⁷

Fm⁷

B[♭]7+5

10

E♭maj⁷

C⁷b⁹

Fm⁷b⁵

Fm⁷

B[♭]7^b9

13

ALL OF YOU

Musical notation for measures 17-19. Chords: Fm^{7b5} , $Ebmaj^7$, Fm^{7b5} *8va*.

Musical notation for measures 20-22. Chord: $Ebmaj^7$. Includes triplets.

Musical notation for measures 23-25. Chords: Gm^7 , C^{7b9} , Fm^7 . Includes triplets.

Musical notation for measures 26-28. Chords: $F\#^{o7}$, Gm^7 , C^{7b9} . Includes triplets.

Musical notation for measures 29-31. Chords: Fm^7 , Bb^7 , $Ebmaj^7$. Includes triplets.

Musical notation for measures 32-36. Chords: (C^{7b9}) , Fm^{7b5} *8va*, Eb^7 , $Ebmaj^7$, Fm^{7b5} . Includes a boxed 'B'.

ALL OF YOU

35 E♭maj⁷

38 C⁷(Gm⁶) C⁷♭⁹ Gm⁷

41 Gm⁷ F[♯]m⁷ Fm⁷

44 B♭⁷♭⁹ E♭maj⁷ C⁷♭⁹

47 Fm⁷♭⁵

50 E♭maj⁷ Fm⁷♭⁵

ALL OF YOU

53 $E\flat\text{maj}^7$ $G\text{m}^7$

56 $C7\flat 9$ $F\text{m}^7$ $F\sharp^{\circ 7}$

59 $G\text{m}^7$ $C7\flat 9$ $F\text{m}^7$

62 (turnaround) $B\flat 7+5$ $G\text{m}^7$ $C7\flat 9$

65 $F\text{m}^7$ $B\flat 7+5$ $G\text{m}^7$

68 $C7\flat 9$ $F\text{m}^7$ $F\sharp^{\circ 7}$

71 $G\text{m}^7$ $C7\flat 9$ $F\text{m}^7$

8va -----

ALL OF YOU

B \flat 7 \flat 9

Gm⁷

(Fm⁷)

C7 \flat 9

15va-

Musical staff for measures 74-76. Measure 74 contains a melodic line with a slur and an accent (>) over the final note. Measure 75 has a whole rest followed by a quarter note. Measure 76 has a whole rest followed by a quarter note. A dashed line labeled '15va-' spans measures 75 and 76.

74

Fm⁷

C7 \flat 9

Fm⁷

B \flat 7 \flat 9

E \flat maj⁷

Musical staff for measures 77-79. Measure 77 has a whole rest in the treble and two quarter notes in the bass. Measure 78 has a whole rest in the treble and two quarter notes in the bass. Measure 79 has a whole rest in the treble and a quarter note in the bass.

77

Red Garland's Solo On

BILLY BOY

♩ = 264

pickup

(Cmaj⁷) G⁷ Cmaj⁷

Dm⁷ G⁷^{b9} Cmaj⁷ A⁷+5 Dm⁷ G⁷ Cmaj⁷

2

Em⁷^{b5} A⁷+5 Dm⁷ A⁷^{b9} Dm⁷

6

G⁷+5 C⁷ F⁷

10

Dm⁷ G⁷ Cmaj⁷ A⁷+5 Dm⁷ G⁷ Cmaj⁷

13

G⁷+5 Cmaj⁷ A⁷+5 Dm⁷ G⁷+5 Cmaj⁷

18

BILLY BOY

22

Em⁷ A⁷⁺⁵ D⁷ A^{7b9}

25

Dm⁷ G⁷⁺⁵ C⁷ 8^{va}

28

F⁷ Em⁷ A⁷ Dm⁷ G⁷

31

Cmaj⁷ Gm⁷ C^{7b9} Fmaj⁷ (Bridge)

34

B^{b7} Cmaj⁷ Dm⁷ G⁷

37

C⁷ B⁷ B^{b7} A⁷ D⁷

40

G⁷ Cmaj⁷ Dm⁷ G⁷

BILLY BOY

43

Cmaj⁷ Dm⁷ G⁷ Cmaj⁷ Em⁷^{b5} A⁷+5

47

Dm⁷ A⁷+5 Dm⁷

50

G⁷ C⁷ F⁷ (B^b7)

53

Em⁷ A⁷+5 Dm⁷ G⁷ Cmaj⁷ A⁷+5 Dm⁷ G⁷

8^{va}

B 57

Cmaj⁷ Dm⁷ G⁷+5 Cmaj⁷ A⁷+5 Dm⁷ G⁷+5

61

Cmaj⁷ A⁷^{b9} Dm⁷ A⁷^{b9}

65

Dm⁷ G⁷+5 C⁷

BILLY BOY

68

F⁷ Em⁷ A⁷⁺⁵ Dm⁷ G⁷

71

Cmaj⁷ A⁷⁺⁵ Dm⁷ G⁷⁺⁵ Cmaj⁷ Dm⁷ G⁷⁺⁵

75

Cmaj⁷ Dm⁷ G⁷⁺⁵ Cmaj⁷

8va

78

A^{7b9} Dm⁷ G⁷⁺⁵

81

Dm⁷ G⁷⁺⁵ C⁷

84

F⁷ Em⁷ A⁷⁺⁵ Dm⁷ G⁷

87

Cmaj⁷ Gm⁷ C⁷ F⁷

(Bridge)

BILLY BOY

Musical notation for measures 87-89. Chords: Bb^7 , $Cmaj^7$, G^7 , (Gm^7) , C^7 . Includes a triplet in measure 89.

90

Musical notation for measures 90-92. Chords: $(F\#m^7)$, B^7 , (Fm^7) , Bb^7 , (Em^7) , A^7 , Ebm^7 , Ab^7 , Dm^7 , G^7 .

93

Musical notation for measures 94-96. Chords: $Cmaj^7$, Dm^7 , G^7 , $Cmaj^7$. Includes a triplet in measure 96.

97

Musical notation for measures 98-100. Chords: Dm^7 , G^7 , $Cmaj^7 -$, Em^7bs , A^7b9 . Includes accents in measures 100.

100

Musical notation for measures 101-103. Chords: Dm^7 , A^7b9 , Dm^7 . Includes accents in measure 103.

103

BILLY BOY

106

$G^{7\flat 9}$ C^{maj7} $F7$ *8va*

109

E^{m7} $A^{7+5\flat 9}$ D^7 $G^{7+5\flat 9}$ C^{maj7}

111

A^{7+5} D^{m7} $G^{7\flat 9}$ C^{maj7}

Red Garland's Solo On

IF I WERE A BELL

♩ = 192

pickup

(Fmaj⁷)

D⁷b⁹

G⁷

8va

Musical staff 1: Treble clef, 4/4 time signature. Starts with a pickup measure. Chords: (Fmaj⁷), D⁷b⁹, G⁷. Features triplets and eighth notes.

Gm⁷

C⁷b⁹

Fmaj⁷

Gm⁷

C⁷b⁹

Musical staff 2: Treble clef. Chords: Gm⁷, C⁷b⁹, Fmaj⁷, Gm⁷, C⁷b⁹. Features eighth notes and a triplet.

2

Fmaj⁷

Am⁷b⁵

D⁷b⁹

G⁷

Musical staff 3: Treble clef. Chords: Fmaj⁷, Am⁷b⁵, D⁷b⁹, G⁷. Features eighth notes and triplets.

5

C⁷b⁹

F⁷

B^b⁷

Musical staff 4: Treble clef. Chords: C⁷b⁹, F⁷, B^b⁷. Features eighth notes and triplets.

8

Fmaj⁷

Em⁷b⁵

A⁷b⁹

Dm⁶

Musical staff 5: Treble clef. Chords: Fmaj⁷, Em⁷b⁵, A⁷b⁹, Dm⁶. Features eighth notes and a triplet.

11

Bm⁷

E⁷

Am⁷

D⁷b⁹

Gm⁷

D⁷b⁹

Musical staff 6: Treble clef. Chords: Bm⁷, E⁷, Am⁷, D⁷b⁹, Gm⁷, D⁷b⁹. Features eighth notes and triplets.

14

IF I WERE A BELL

17 G^7 Gm^7 $C7b9$ $Fmaj^7$

Musical staff 17-19: Treble clef, key signature of two flats. Measures 17-19. Chords: G^7 , Gm^7 , $C7b9$, $Fmaj^7$. Includes triplets and accents.

20 Gm^7 $C7b9$ $Am7b5$ $D7b9$

Musical staff 20-22: Treble clef, key signature of two flats. Measures 20-22. Chords: Gm^7 , $C7b9$, $Am7b5$, $D7b9$. Includes accents.

23 G^7 Gm^7 $C7b9$ F^7

Musical staff 23-25: Treble clef, key signature of two flats. Measures 23-25. Chords: G^7 , Gm^7 , $C7b9$, F^7 . Includes triplets and accents.

26 Bb^7 $Fmaj^7$ $D7b9$

Musical staff 26-28: Treble clef, key signature of two flats. Measures 26-28. Chords: Bb^7 , $Fmaj^7$, $D7b9$. Includes triplets and accents.

29 Gm^7 $C7b9$ $Fmaj^7$

Musical staff 29-31: Treble clef, key signature of two flats. Measures 29-31. Chords: Gm^7 , $C7b9$, $Fmaj^7$. Includes triplets and accents.

32 $D7b9$ *8va* **B** G^7 Gm^7 $C7b9$

Musical staff 32-34: Treble clef, key signature of two flats. Measures 32-34. Chords: $D7b9$, *8va* **B** G^7 , Gm^7 , $C7b9$. Includes a boxed 'B' and an 8va instruction.

35 $Fmaj^7$ Gm^7 $C7b9$ Am^7

Musical staff 35-37: Treble clef, key signature of two flats. Measures 35-37. Chords: $Fmaj^7$, Gm^7 , $C7b9$, Am^7 . Includes accents.

IF I WERE A BELL

D⁷b⁹

G⁷

G^{m7}

C⁷b⁹

38

F⁷

B^{b7}

F^{maj7}

41

A⁷+5

D^m 6

B^{m7}

E⁷

44

A^{m7}

D⁷b⁹

G^{m7}

D⁷b⁹

G⁷

47

G^{m7}

C⁷b⁹

F^{maj7}

G^{m7}

C⁷b⁹

50

A^{m7}

D⁷b⁹

G⁷

53

G^{m7}

C⁷b⁹

F⁷

B^{b7}

56

IF I WERE A BELL

Fmaj⁷

Am^{7b5}

D^{7b9}

Gm⁷

Musical notation for measures 59-61. Measure 59 starts with a treble clef and a key signature of one flat. It features a melodic line with a triplet of eighth notes. Measure 60 continues the melody. Measure 61 concludes with a triplet of eighth notes.

59

C^{7b9}

Fmaj⁷

D^{7#9} 8^{va}

Musical notation for measures 62-64. Measure 62 has a treble clef and a key signature of one flat, with a melodic line. Measure 63 continues the melody. Measure 64 features a piano accompaniment with chords and a treble clef.

62

G⁷

Gm⁷

C^{7b9}

Fmaj⁷

C^{7b9}

Musical notation for measures 65-68. Measure 65 starts with a square box containing the letter 'C' and a treble clef. It features piano accompaniment with chords. Measure 66 continues the accompaniment. Measure 67 continues the accompaniment. Measure 68 concludes with piano accompaniment.

65

Am^{7b5}

A⁷⁺⁵ (E^{b9})

D^{7#9}

G⁷

Gm⁷

Musical notation for measures 69-72. Measure 69 has a treble clef and a key signature of one flat, with piano accompaniment. Measure 70 continues the accompaniment. Measure 71 continues the accompaniment. Measure 72 concludes with piano accompaniment.

69

IF I WERE A BELL

C⁷b⁹ F⁷ Gm⁷ C⁷b⁹ Fmaj⁷ A⁷b⁹

72

Dm⁶ Bm⁷ E⁷ Am⁷ D⁷b⁹

77

Gm⁷ D⁷#⁹ G⁷ Gm⁷ C⁷b⁹ Fmaj⁷

8va

80

Am⁷b⁵ A⁷+⁵ D⁷#⁹ G⁷

84

IF I WERE A BELL

Gm⁷ C⁷b⁹
F⁷ F⁷#⁹ B^b7
Am⁷ E^b9 D⁷b⁹ D⁷#⁹ Gm⁷

88

(turnaround)

Gm⁷
C⁷b⁵_{b⁹}
Am⁷

93

D⁷b⁹
Gm⁷
C⁷b⁹

96

A⁷+⁵
Am⁷
D⁷b⁹
Gm⁷

99

C⁷b⁹
Am⁷
D⁷b⁹

102

IF I WERE A BELL

105

Gm⁷ C^{7b9} Am⁷ 8^{va} D^{7b9}

109

Gm⁷ G#^{o7} A⁷⁺⁵

112

D^{7#9} G⁷ C^{7b9} Fmaj⁷

Red Garland's Solo On

BLUES BY FIVE

♩ = 176

Musical staff 1: Treble clef, 4/4 time signature. Chords: B \flat 7, E \flat 7, B \flat 7. Features triplet eighth notes and a quarter rest.

(Note: This solo is played one octave higher than it is written)

Musical staff 2: Treble clef. Chords: B \flat 7+5, E \flat 7, E $^{\circ}$ 7. Features triplet eighth notes and a quarter rest.

Musical staff 3: Treble clef. Chords: B \flat 7, Dm7 \flat 5, G7+5, C \flat m7. Features triplet eighth notes and a quarter rest.

Musical staff 4: Treble clef. Chords: F7+5, B \flat 7, G7+5, C7, F7+5 8 va . Features triplet eighth notes and a quarter rest.

Musical staff 5: Treble clef. Chords: B \flat 7, E \flat 7, B \flat 7. Features a boxed "B" and a dotted line.

Musical staff 6: Treble clef. Chords: B \flat 7+5, E \flat 7. Features triplet eighth notes and a quarter rest.

BLUES BY FIVE

19 Dm^7 G^{7+5} Cm^7

22 F^{7+5} Bb^{maj7} G^{7+5} C^7 F^{7+5}

C 25 Bb^7 Eb^7 Bb^7

28 Bb^{7+5} Eb^7 $E^{\circ 7}$

31 Bb^6 G^{7+5} Cm^7

34 F^{7+5} Bb^{maj7} G^{7+5} C^7 F^{7+5}

D 37 Bb^7 Eb^7 Bb^7

BLUES BY FIVE

40 $B\flat^{7+5}$ $E\flat^7$

43 $B\flat^6$ $G^7\flat_9$ C_m^7

46 F^{7+5} $B\flat^{maj^7}$ G^{7+5} C^7 F^{7+5}

49 $B\flat^7$ $E\flat^7$ $B\flat^7$

52 $B\flat^{7+5}$ $E\flat^7$

55 D_m^7 $G^7\flat_9$ C_m^7

BLUES BY FIVE

F⁷

B^b7

G⁷_{b9}⁺⁵

C⁷

F⁷_{b9}⁺⁵

B^b7

58

(left-hand chords sound as written)

Red Garland's Solo On

TWEEDLE DEE

♩ = 184

pickup

(Fmaj⁷) C^{7b9} Fmaj⁷

Gm⁷ C^{7b9} Fmaj⁷ D^{°7} Gm⁷ C^{7b9}

Fmaj⁷ D^{7b9} Gm⁷

C^{7b9} Cm⁶ F⁷⁺⁵

B^b6 E^b7 Am⁷ A^bm⁷

Gm⁷ C^{7b9} Fmaj⁷ Gm⁷ C^{7b9} 8^{va}-----

TWEEDLE DEE

Fmaj⁷

Gm⁷

C⁷b⁹

Fmaj⁷

Gm⁷

C⁷b⁹

Fmaj⁷

Am⁷

D⁷b⁹

8va

Gm⁷

C⁷b⁹

Cm⁶

F⁷+5

B^b6

B^o7

Fmaj⁷

D⁷b⁹

Gm⁷

C⁷b⁹

Fmaj⁷

Cm⁷

F⁷+5

B^b6

B^o7

Fmaj⁷

F⁷

F⁷+5

(Bridge)

TWEEDLE DEE

37 F^{maj7} $B^{\circ7}$ F^{maj7}

40 F^{7+5} $B\flat^6$ $B^{\circ7}$

43 A^{m7} $D^{7\flat9}$ G^7

46 G^{m7} $C^{7\flat9}$

49 F^{maj7} $D^{7\flat9}$ G^{m7} $C^{7\flat9}$ F^{maj7} $D^{7\sharp9}$

52 $G^{7_{13}}$ $C^{7\sharp9}$ A^{m7} $D^{7\flat9}$

8va

55 G^{m7} $C^{7\flat9}$ C^{m7}

TWEEDLE DEE

F⁷⁺⁵ B^{b6} E^{b7}₉

58

A^{m7} D^{7b9} G^{m7} C^{7b9} F^{maj7} D^{o7}

61

G^{m7} C^{7b9} **B** F^{maj7} G^{m7} C^{7b9}

64

F^{maj7} D^{o7} G^{m7} C^{7b9} F^{maj7}

67

D^{7b9} G^{m7} C^{7b9} F⁷

70

B^{b6} E^{b7}₉

74

A^{m7} D^{7b9} G^{m7} C^{7b9} F^{maj7}

77

TWEEDLE DEE

F⁷

F⁷⁺⁵

B^b6

Musical staff 103: Treble clef, key signature of two flats. The staff contains a sequence of notes with various articulations (accents, slurs, and breath marks). The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4.

103

B^o7

A^m7

D⁷b⁹

Musical staff 106: Treble clef, key signature of two flats. The staff contains a sequence of notes with various articulations. The notes are: Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3.

106

G⁷

G^m7

Musical staff 109: Treble clef, key signature of two flats. The staff contains a sequence of notes with various articulations, including slurs and accents. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3.

109

C⁷b⁹

F^{maj}7

Musical staff 112: Treble clef, key signature of two flats. The staff contains a sequence of notes with various articulations, including slurs and accents. The notes are: C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2.

112

G^m7
8va

C⁷b⁹

F^{maj}7

G^m7

C⁷b⁹

Musical staff 114: Treble clef, key signature of two flats. The staff contains a sequence of notes with various articulations, including slurs and accents. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3.

114

F^{maj}7

B^b7

D⁷b⁹

G^m7

Musical staff 117: Treble clef, key signature of two flats. The staff contains a sequence of notes with various articulations. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3.

117

C⁷b⁹

C^m6

F⁷⁺⁵

Musical staff 120: Treble clef, key signature of two flats. The staff contains a sequence of notes with various articulations, including slurs and accents. The notes are: C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2.

120

TWEEDLE DEE

B \flat 6

E \flat 7

Musical staff 123: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, starting with a B-flat. A dashed line above the staff indicates the chord progression B \flat 6 and E \flat 7.

123

A m 7

D7 \flat 9

G m 7

C7 \flat 9

Musical staff 125: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, starting with an A. A dashed line above the staff indicates the chord progression A m 7, D7 \flat 9, G m 7, C7 \flat 9, and F maj 7.

125

F maj 7

D7 \flat 9

G m 7

C7 \flat 9

C F maj 7

Musical staff 127: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, starting with a G. A dashed line above the staff indicates the chord progression G m 7, C7 \flat 9, F maj 7, G m 7, and C7 \flat 9.

127

G m 7

C7 \flat 9

F maj 7

G m 7

C7 \flat 9

Musical staff 130: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, starting with a G. A triplet of eighth notes is marked with a '3' above it. A dashed line above the staff indicates the chord progression F maj 7, D $^\circ$ 7, and G m 7.

130

F maj 7

D $^\circ$ 7

G m 7

Musical staff 133: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, starting with an F. A dashed line above the staff indicates the chord progression C7 \flat 9 and C m 6.

133

C7 \flat 9

C m 6

Musical staff 136: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, starting with a C. A dashed line above the staff indicates the chord progression F7, B \flat 6, and E \flat 7.

136

F7

B \flat 6

E \flat 7

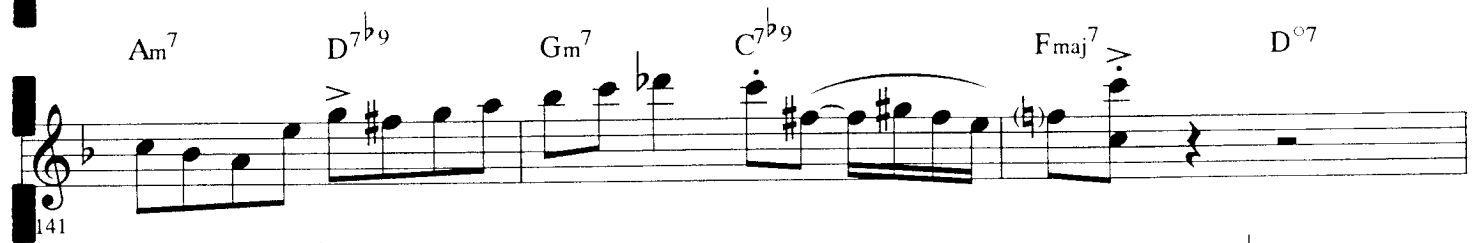
Musical staff 138: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, starting with an F. Triplet markings are present over the first three measures. A dashed line above the staff indicates the chord progression F7, B \flat 6, and E \flat 7.

138

TWEEDLE DEE

141

Am⁷ D^{7b9} Gm⁷ C^{7b9} Fmaj⁷ D^{o7}



Musical staff 141-143: Treble clef, key signature of two flats. Measures 141-143. Chords: Am⁷, D^{7b9}, Gm⁷, C^{7b9}, Fmaj⁷, D^{o7}. Includes accents and slurs.

144

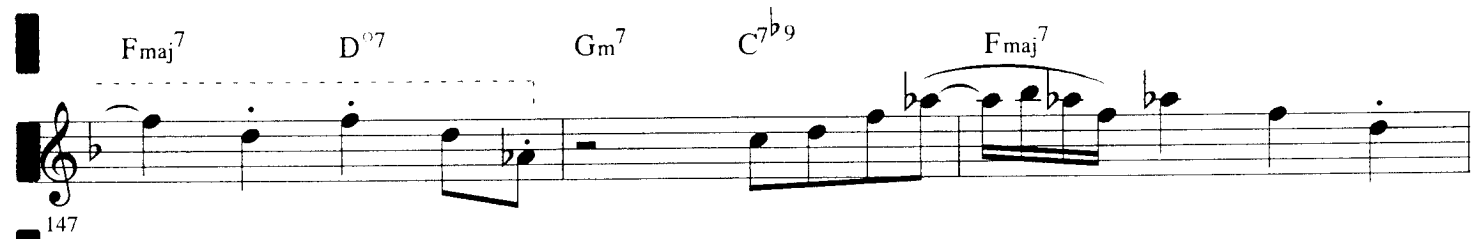
Gm⁷ C^{7b9} 8va Fmaj⁷ Gm⁷ C^{7b9}



Musical staff 144-146: Treble clef, key signature of two flats. Measures 144-146. Chords: Gm⁷, C^{7b9} 8va, Fmaj⁷, Gm⁷, C^{7b9}. Includes slurs and accents.

147

Fmaj⁷ D^{o7} Gm⁷ C^{7b9} Fmaj⁷



Musical staff 147-149: Treble clef, key signature of two flats. Measures 147-149. Chords: Fmaj⁷, D^{o7}, Gm⁷, C^{7b9}, Fmaj⁷. Includes slurs and accents.

150

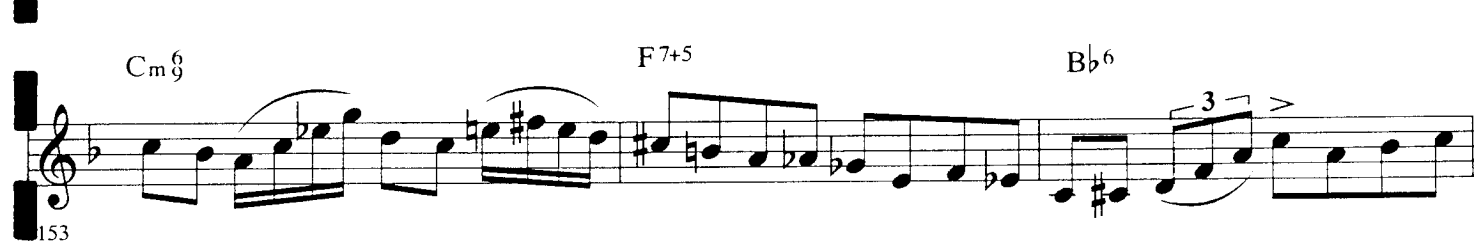
D^{7b9} Gm⁷ C⁷



Musical staff 150-152: Treble clef, key signature of two flats. Measures 150-152. Chords: D^{7b9}, Gm⁷, C⁷. Includes slurs and accents.

153

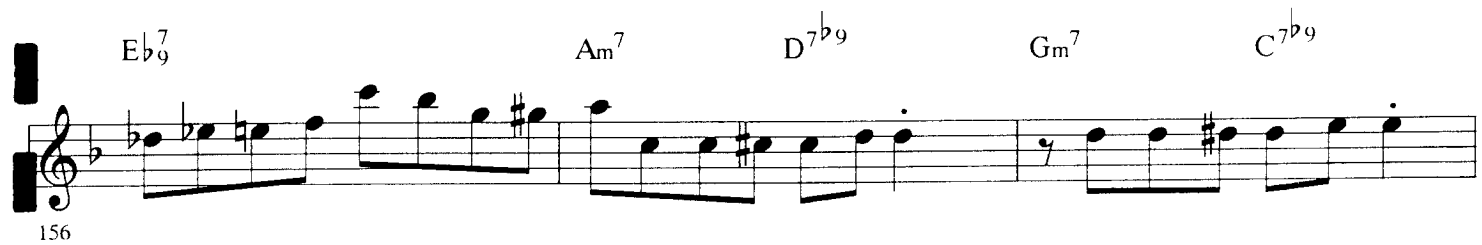
Cm⁶ F⁷⁺⁵ B^{b6}



Musical staff 153-155: Treble clef, key signature of two flats. Measures 153-155. Chords: Cm⁶, F⁷⁺⁵, B^{b6}. Includes slurs, accents, and a triplet.

156

E^{b7} Am⁷ D^{7b9} Gm⁷ C^{7b9}

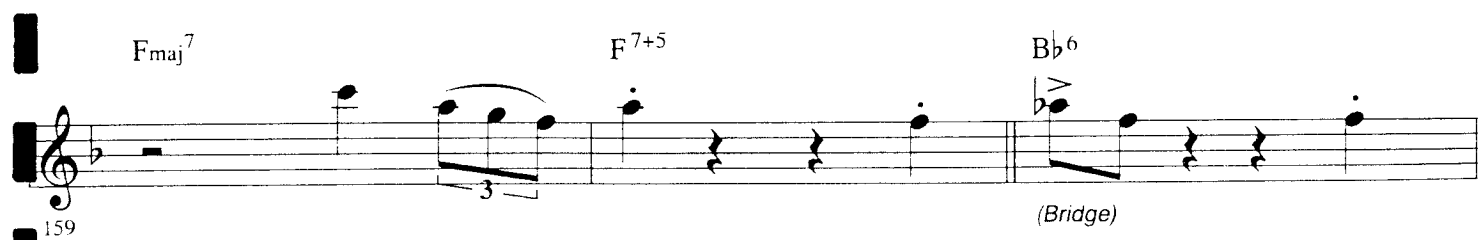


Musical staff 156-158: Treble clef, key signature of two flats. Measures 156-158. Chords: E^{b7}, Am⁷, D^{7b9}, Gm⁷, C^{7b9}. Includes slurs and accents.

159

Fmaj⁷ F⁷⁺⁵ B^{b6}

(Bridge)



Musical staff 159-161: Treble clef, key signature of two flats. Measures 159-161. Chords: Fmaj⁷, F⁷⁺⁵, B^{b6}. Includes slurs, accents, and a triplet. Ends with "(Bridge)".

TWEEDLE DEE

162

B^{o7} Fmaj⁷ F⁷⁺⁵

165

Bb⁶ B^{o7} Fmaj⁷

168

Cm F⁷⁺⁵ Bb⁶ B^{o7} Am⁷

172

D^{7b9} G⁷

175

Gm⁷ C^{7b9} Fmaj⁷

178

Gm⁷ C⁷ Fmaj⁷ D^{7b9} Gm⁷ C⁷

181

Fmaj⁷ D^{7b9} Gm⁷

TWEEDLE DEE

Gm⁷ C⁷b⁹ Cm⁶

F⁷(13)

B^b6

184

E^b9

Fmaj⁷

D^o7

Gm⁷

C⁷b⁹

Fmaj⁷

188

D^o7

Gm⁷

C⁷b⁹

Fmaj⁷

8va

191

Fmaj⁷

Gm⁷

Fmaj⁷

D

195

solo continues

Gm⁷

C⁷

Am⁷

D⁷b⁹

198

TWEEDLE DEE

Gm⁷

C⁷

Cm⁶

Musical staff 201: Treble clef, key signature of one flat. The staff contains a melodic line with several triplet markings. Above the staff, the chords Gm⁷, C⁷, and Cm⁶ are indicated.

201

F⁷⁺⁵

Bb⁶

Musical staff 204: Treble clef, key signature of one flat. The staff contains a melodic line with several triplet markings. Above the staff, the chords F⁷⁺⁵ and Bb⁶ are indicated.

204

Eb⁷

Am⁷

D^{7b9}

Gm⁷

C^{7b9}

Musical staff 206: Treble clef, key signature of one flat. The staff contains a melodic line with several triplet markings. Above the staff, the chords Eb⁷, Am⁷, D^{7b9}, Gm⁷, and C^{7b9} are indicated.

206

Fmaj⁷

D^{o7}

Gm⁷

C^{7b9}

Fmaj⁷

8^{va}

Musical staff 209: Treble clef, key signature of one flat. The staff contains a melodic line with several triplet markings. Above the staff, the chords Fmaj⁷, D^{o7}, Gm⁷, C^{7b9}, Fmaj⁷, and 8^{va} are indicated.

209

Gm⁷

C⁷

Fmaj⁷

D^{o7}

Gm⁷

C^{7b9}

Musical staff 212: Treble clef, key signature of one flat. The staff contains a melodic line with several triplet markings. Above the staff, the chords Gm⁷, C⁷, Fmaj⁷, D^{o7}, Gm⁷, and C^{7b9} are indicated.

212

Fmaj⁷

Am⁷

D^{7b9}

Musical staff 215: Treble clef, key signature of one flat. The staff contains a melodic line with several triplet markings. Above the staff, the chords Fmaj⁷, Am⁷, and D^{7b9} are indicated.

215

Gm⁷

C^{7b9}

Cm⁶

Musical staff 217: Treble clef, key signature of one flat. The staff contains a melodic line with several triplet markings. Above the staff, the chords Gm⁷, C^{7b9}, and Cm⁶ are indicated.

217

TWEEDLE DEE

F⁷⁺⁵

B^b6



220

E^b9

A^m7

D⁷b⁹

G^m7

C⁷b⁹



222

F⁷

F⁷⁺⁵

B^b6



225

(Bridge)

B^o7

F^{maj}7

F⁷⁺⁵



228

B^b6

B^o7

F^{maj}7



231

F⁷⁺⁵

B^b6

B^o7

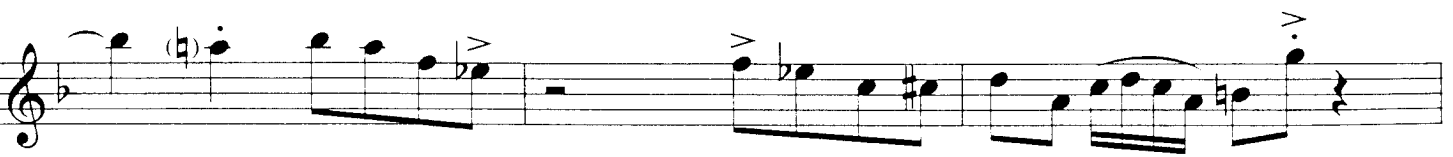


234

A^m7

D⁷b⁹

G⁷



237

TWEEDLE DEE

Gm⁷ C^{7b9} Am⁷ D^{7b9}

262

Gm⁷ C^{7b9} Cm⁶

265

F7+5 Bb⁶ Eb⁷

268

Am⁷ D^{o7} Gm⁷ C^{7b9} Fmaj⁷ D^{7b9}

271

Gm⁷ C^{7b9} Fmaj⁷ Gm⁷ C^{7b9}

274

Fmaj⁷ Gm⁷ C^{7b9} Fmaj⁷

277

D^{7b9} Gm⁷ (gliss.) C^{7b9} Cm⁶

280

TWEEDLE DEE

284

F7+5 B \flat 6 E \flat 9

287

Fmaj7 D \circ 7 Gm7 C7 \flat 9 Fmaj7

290

Cm \flat 9 F7+5 *Sua* B \flat 6 B \circ 7

(Bridge)

293

Cm \flat 9 F7+5 B \flat 6

296

B \circ 7 Fmaj7 Cm \flat 9 F7+5

299

B \flat 6 B \circ 7 Am7

302

D7 \flat 9 G7

TWEEDLE DEE

305

Gm⁷ C^{7b9} Fmaj⁷

308

Gm⁷ C^{7b9} Fmaj⁷ D^{o7} Gm⁷ C⁷

311

Fmaj⁷ D^{7b9} Gm⁷

314

C^{7b9} Cm⁶ 8va F7+5

317

Bb⁶ Eb⁷ Am⁷ D^{o7}

320

Gm⁷ D^{o7} Am⁷ D^{o7} Gm⁷ (D^{o7})

Red Garland's Solo On

IT COULD HAPPEN TO YOU

$\text{♩} = 92$

Chord changes: $E\flat\text{maj}^7$, $(E^{\circ 7}) Gm^7\flat 5$, $C7\flat 9$, Fm^7 , $(F\sharp^{\circ 7}) Am^7\flat 5$, D^7 , $E\flat\text{maj}^7$, $E\flat 7\flat 9$, $A\flat\text{maj}^7$, $D\flat 7$, G^7+5 , $C7\flat 9$, Fm^7 , $B\flat 7$, $E\flat\text{maj}^7$, Dm^7 , G^7+5 , Cm^6 , F^7 , Fm^7 , $B\flat 7$, $B\flat 7+5$, $E\flat\text{maj}^7$, $E^{\circ 7}$

IT COULD HAPPEN TO YOU

19 Fm^7 $D7^{b9}$ $Ebmaj^7$ $Eb7^{b9}$

22 $Abmaj^7$ Db^7 G^{7+5} C^7

25 Fm^7 Db^7 $Ebmaj^7$

28 $F\#m^7$ B^7 Fm^7 Bb^7

31 $Ebmaj^7$ $C7^{b9}$ Fm^7 Bb^7 \boxed{B} $Ebmaj^7$ *8va*

34 $C7^{b9}$ Fm^7 $Am7^{b5}$ $D7^{b9}$

IT COULD HAPPEN TO YOU

37

$E\flat\text{maj}^7$ $E\flat^7\flat^9$ $A\flat\text{maj}^7$ $D\flat^7$ G^{7+5}

40

C^7 Fm^7 $B\flat^{7+5}$

43

$E\flat\text{maj}^7$ Dm^7 G^{7+5} Cm^6

46

F^7 Fm^7 $B\flat^{7+5}$

49

$E\flat\text{maj}^7$ $C^7\flat^9$ Fm^7

52

$F\sharp^{o7}$ $E\flat\text{maj}^7$ $E\flat^7\flat^9$ $D\flat^7$

IT COULD HAPPEN TO YOU

55

G⁷⁺⁵ C⁷ Fm⁷

58

Db⁷ Gm⁷ F#m⁷

61

Fm⁷ Fm⁷ Bb⁷ Ebmaj⁷ C^{7b9} Fm⁷ Bb⁷

Red Garland's Introduction and Solo On

TRANEING IN

INTRODUCTION

♩ = 168

F⁷

B^b7

A^b7

G^b7

The first system of the introduction consists of two staves. The treble staff contains a melodic line with eighth and quarter notes, and the bass staff contains a bass line with chords. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as quarter note = 168. The first measure has a treble staff chord of F7 and a bass staff chord of Bb7. The second measure has a treble staff chord of Ab7 and a bass staff chord of Eb. The third measure has a treble staff chord of Gb7 and a bass staff chord of Ab. The fourth measure has a treble staff chord of Gb7 and a bass staff chord of Db.

(With Pedal)

Bass line: F

B^b

E^b

A^b

D^b

F⁷

B^b7

The second system of the introduction consists of two staves. The treble staff contains a melodic line with eighth and quarter notes, and the bass staff contains a bass line with chords. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first measure has a treble staff chord of F7 and a bass staff chord of Gb. The second measure has a treble staff chord of Bb7 and a bass staff chord of C. The third measure has a treble staff chord of Bb7 and a bass staff chord of F. The fourth measure has a treble staff chord of Bb7 and a bass staff chord of Bb.

G^b

C

F

B^b

A^b7

G^b7

F⁷

The third system of the introduction consists of two staves. The treble staff contains a melodic line with eighth and quarter notes, and the bass staff contains a bass line with chords. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first measure has a treble staff chord of Ab7 and a bass staff chord of Eb. The second measure has a treble staff chord of Gb7 and a bass staff chord of Ab. The third measure has a treble staff chord of Gb7 and a bass staff chord of Db. The fourth measure has a treble staff chord of F7 and a bass staff chord of Gb. The fifth measure has a treble staff chord of F7 and a bass staff chord of C. The sixth measure has a treble staff chord of F7 and a bass staff chord of F.

E^b

A^b

D^b

G^b

C

F

TRANEING IN

SOLO

Bb7

Eb7

Bb7

Bb7+5

Eb7

Bb7

Dm7

G7+5

Cm7

F7

F7+5

Bbmaj7

G7+5

C7

F7

Bb7

Eb7

Bb7

Bb7+5

Eb7

TRANEING IN

19 $B\flat^7$ Dm^7 G^7 Cm^7

22 F^7 $B\flat maj^7$ G^7 Cm^7 F^7

25 $A\flat^7$ G^7

(Bridge)

28 G^7

31 Cm^7 F^7 $B\flat^7$

34 $E\flat^7$ $B\flat^7$ $B\flat^{7+5}$

37 $E\flat^7$ $B\flat^7$

TRANEING IN

Dm⁷ G⁷ Cm⁷ F⁷

40

Bb^{maj7} G⁷ Cm⁷ F⁷ **B** Bb⁷

43

Eb⁷ Bb⁷ Bb⁷⁺⁵

46

Eb⁷ Bb⁷

49

Dm^{7b5} G⁷ Cm⁷ F⁷

52

Bb^{maj7} G⁷ Cm⁷ F⁷ Bb⁷

55

Eb⁷ Bb⁷ Bb⁷⁺⁵

58

TRANEING IN

G⁷

G^{b7}

82

F⁷

86

B^{b7}

E^{b7}

B^{b7}

B^{b7+5}

89

E^{b7}

E^{o7}

B^{b7}

93

D^{m7}

G⁷

C^{m7}

F⁷

96

B^b maj⁷

G⁷⁺⁵

C^{m7}

F⁷⁺⁵

B^{b7}

C

99

(With Pedal)

TRANEING IN

E^b7 E^o7 (gliss.) B^b7 F^m7 E^b7

Musical notation for measures 102-104. The system consists of a grand staff with a treble clef and a bass clef. Measure 102 features a treble staff with a chord of E^b7 and a bass staff with a chord of B^b7. Measure 103 features a treble staff with a chord of E^o7 and a bass staff with a chord of B^b7. Measure 104 features a treble staff with a chord of F^m7 and a bass staff with a chord of B^b7. Glissando markings are present in the treble staff of measures 102 and 104.

102

E^o7 D^m7

Musical notation for measures 105-107. The system consists of a grand staff with a treble clef and a bass clef. Measure 105 features a treble staff with a chord of E^o7 and a bass staff with a chord of B^b7. Measure 106 features a treble staff with a chord of E^o7 and a bass staff with a chord of B^b7. Measure 107 features a treble staff with a chord of D^m7 and a bass staff with a chord of B^b7. Glissando markings are present in the treble staff of measures 105 and 106.

105

D^b7 C^m7 C⁷ F⁷^b₉

Musical notation for measures 108-110. The system consists of a grand staff with a treble clef and a bass clef. Measure 108 features a treble staff with a chord of D^b7 and a bass staff with a chord of B^b7. Measure 109 features a treble staff with a chord of C^m7 and a bass staff with a chord of B^b7. Measure 110 features a treble staff with a chord of C⁷ and a bass staff with a chord of B^b7. Glissando markings are present in the treble staff of measures 108 and 109.

108

D^m7 G⁷^b₉ C^m7 F⁷^b₉ B^b7 E^b7

Musical notation for measures 111-113. The system consists of a grand staff with a treble clef and a bass clef. Measure 111 features a treble staff with a chord of D^m7 and a bass staff with a chord of B^b7. Measure 112 features a treble staff with a chord of G⁷^b₉ and a bass staff with a chord of B^b7. Measure 113 features a treble staff with a chord of C^m7 and a bass staff with a chord of B^b7. Glissando markings are present in the treble staff of measures 111 and 112.

111

TRANEING IN

Musical notation system 1 (measures 114-116). Chords: Fm⁷, Bb⁷, Eb⁷. Includes triplets in both staves.

114

Musical notation system 2 (measures 117-119). Chords: E^{o7}, Bb⁶.

117

Musical notation system 3 (measures 120-122). Chords: Db⁷, Cm⁷, C⁷, F⁷.

120

Musical notation system 4 (measures 123-125). Chords: Bb⁷, C^{7b9} (E^{o7}), F⁷⁺⁵, Eb⁷, Ab⁷.

123

(Bridge)

TRANEING IN

126

G⁷

129

G^{b7} F⁷

132

F^{7b9} B^{b7} E^{b7} F⁷

135

B^{b7} F^{m7} B^{b7+5} E^{b7} E^{o7}

TRANEING IN

Musical notation for measures 138-140. The system consists of a treble clef staff and a bass clef staff. Measure 138 features a complex chordal texture with a $B\flat^6$ chord indicated above the staff. Measure 139 features a $G^7\flat^9$ chord indicated above the staff. Measure 140 continues the complex texture.

138

Musical notation for measures 141-144. The system consists of a treble clef staff and a bass clef staff. Measure 141 features a Cm^7 chord indicated above the staff. Measure 142 features $F^7\flat^9$ and $B\flat^7$ chords indicated above the staff. Measure 143 features a Cm^7 chord indicated above the staff. Measure 144 features an F^7 chord indicated above the staff.

141

Red Garland's Solo On

THE VERY THOUGHT OF YOU

♩ = 66

$B\flat^7\flat 9$ $E\flat\text{maj}^7$ Fm^7

(Right hand with rubato)

(With Pedal)

$E\flat\text{maj}^7$ Fm^7 $E\flat\text{maj}^7$ Fm^7

2

$E\flat\text{maj}^7$ Fm^7 $B\flat^7\flat 9$ $E\flat\text{maj}^7$ Fm^7

8va-

4

$E\flat\text{maj}^7$ Cm^6 $G\flat^9$ F^9 F^{13}

6

THE VERY THOUGHT OF YOU

8

Cm^6 F^9 Fm^7 (accel.) (rit.) Ebm^7

10

Dm^7 $G7b9$ Cm^6

12

Am^7 D^7 Gm^7 $C7\#9$ (Gb^{13})

14

F^{13} F^7

8va

THE VERY THOUGHT OF YOU

Fm⁷

F⁷⁺⁵

B^b13

B^b13^b9

A musical score for the piano piece 'The Very Thought of You'. The score is written in F major (one flat) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together, and includes triplet markings. The bass staff provides harmonic support with chords and some melodic fragments. Chord symbols are placed above the treble staff: Fm⁷ at the beginning, F⁷⁺⁵ in the second measure, B^b13 in the third measure, and B^b13^b9 in the fourth measure. The page number '15' is located at the bottom left of the score.

15

Red Garland's Introduction and Solo On

BYE BYE BLACKBIRD

INTRODUCTION

♩ = 126

Musical notation for the first system of the introduction. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a Gm7 chord, followed by a melodic line with a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. Chords indicated above the staff are Gm7, Abm7, Am7, and Bbm7.

(With Pedal)

Musical notation for the second system of the introduction. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line with a triplet of eighth notes. The bass staff provides a harmonic accompaniment. Chords indicated above the staff are Am7, Abm7, and Gm7.

Musical notation for the third system of the introduction. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with a triplet of eighth notes. The bass staff provides a harmonic accompaniment. Chords indicated above the staff are Gm7/C and C7b9.

BYE BYE BLACKBIRD

SOLO

The musical score is written in 4/4 time and consists of six staves of music. The key signature has one flat (B-flat). The chords and their positions are as follows:

- Staff 1: F_{maj}^7 (measures 1-2), G_{m}^7 (measure 3), C^{7b9} (measure 4), F_{maj}^7 (measures 5-6).
- Staff 2: G_{m}^7 (measures 1-2), C^7 (measure 3), A_{m}^7 (measures 4-5), A_{m}^{7b5} (measures 6-7), D^7 (measures 8-9).
- Staff 3: G_{m}^7 (measures 1-2), D^{7b9} (measures 3-4), G_{m}^7 (measures 5-6).
- Staff 4: C^{7b9} (measures 1-2), F_{maj}^7 (measures 3-4), D^{7b9} (measures 5-6), G_{m}^7 (measures 7-8), C^{7b9} (measures 9-10).
- Staff 5: F_{maj}^7 (measures 1-2), A_{m}^{7b5} (measures 3-4), A_{m}^{7b5} (measures 5-6), A_{m}^{7b5} (measures 7-8), A_{m}^{7b5} (measures 9-10).

Articulations include accents (>) and slurs. The piece concludes with a triplet of eighth notes in the final measure of the fifth staff.

BYE BYE BLACKBIRD

20

D⁷ Gm⁷

23

Abm⁷ Db⁷ Gm⁷ C⁷b⁹ Fmaj⁷

26

Gm⁷ C⁷ Am⁷ Am⁷b⁵ D⁷

29

Gm⁷ C⁷ Fmaj⁷ D⁷#⁹

B

32

G⁷ C⁷b⁹ Fmaj⁷ Gm⁷ C⁷b⁹

(With Pedal)

BYE BYE BLACKBIRD

35

Fmaj⁷ Gm⁷ C⁷b₉ Am⁷

38

Abm⁷ Gm⁷ D⁷b₉

41

Gm⁷ Gm⁷ / F# F Gm⁷ D^b7

44

C⁷ D⁷b₉ Gm⁷ C⁷b₉

BYE BYE BLACKBIRD

The musical score consists of two staves: a treble clef staff for guitar and a bass clef staff for piano accompaniment. The guitar part features five measures of chords, each with a 'v' (vibrato) mark above it. The chords are: Am⁷, A^bm⁷, Gm⁷, C⁷^b₉, and Fmaj⁷. The piano accompaniment provides harmonic support with chords corresponding to the guitar part. The score concludes with a double bar line and repeat dots.

47

Red Garland's Introduction and Solo On

I COULD WRITE A BOOK

INTRODUCTION

$\text{♩} = 224$

Chord progression: Gm^7 $F\#m^7$ Fm^7 Fm^9 Bb^{13} Bb^{7+5} Gm^7 (solo on: $G^{7+5} b^9$) $F\#m^7$ Fm^7 Bb^{13}

I COULD WRITE A BOOK

Musical score for "I Could Write a Book" in E-flat major, 3/4 time. The score consists of ten staves of music, each with a measure number and a set of chords.

- Staff 1 (Measures 17-19):** Chords: Ebmaj7, Fm7, Bb7, Ebmaj7. Includes a triplet in measure 19.
- Staff 2 (Measures 20-23):** Chords: Fm7, Bb7, Ebmaj7, F#m7, Fm7. Includes a triplet in measure 21.
- Staff 3 (Measures 24-26):** Chords: Dm7b5, G7+5, Cm9. Measure 24 is marked "15va-".
- Staff 4 (Measures 27-29):** Chords: Bbm7, Eb7, Abmaj7, Db7, Gm7, F#m7 (C7b9). Measure 27 is marked "8va-". Includes a triplet in measure 28.
- Staff 5 (Measures 30-32):** Chords: Fm7, Bb7, Gm7, F#m7 (C7b9), Fm7, Bb7. Includes triplets in measures 31 and 32.
- Staff 6 (Measures 33-35):** Chords: Ebmaj7, Fm7, Bb7, Ebmaj7. A boxed "B" is in measure 33.
- Staff 7 (Measures 36-38):** Chords: Fm7, Bb7, Gm7, F#m7 (C7b9). Includes triplets in measures 37 and 38.

I COULD WRITE A BOOK

Musical staff 1: Treble clef, key signature of two flats. Chords: Fm⁷, Dm⁷^{b5}, G⁷+5, Cm⁶. Measure 39 is marked.

Musical staff 2: Treble clef. Chords: Am⁷(b5), D⁷, Gm⁷. Measure 42 is marked. Includes triplets and accents.

Musical staff 3: Treble clef. Chords: F⁷, Bb⁷. Measure 45 is marked. Includes triplets and accents.

Musical staff 4: Treble clef. Chords: Bb⁷+5, Ebmaj⁷, (E^{o7}), Fm⁷, (F#^{o7}). Measure 48 is marked.

Musical staff 5: Treble clef. Chords: Gm⁷, C⁷, Fm⁷, Bb⁷, Gm⁷. Measure 51 is marked. Includes triplets and accents.

Musical staff 6: Treble clef. Chords: F#m⁷, Fm⁷, Dm⁷^{b5}, G⁷+5. Measure 54 is marked. Includes triplets and accents.

Musical staff 7: Treble clef. Chords: Cm⁶, (B⁷b9), Bbm⁷, Eb⁷. Measure 57 is marked. Includes triplets, accents, and a *8va* marking.

I COULD WRITE A BOOK

60 $A\flat\text{maj}^7$ $D\flat^7$ $G\text{m}^7$ $F\sharp\text{m}^7(C^7\flat 9)$ $F\text{m}^7$ $B\flat^7$

Musical staff 60-62: Treble clef, key signature of two flats. Measure 60 starts with a triplet of eighth notes. Measure 61 has a triplet of eighth notes. Measure 62 has a triplet of eighth notes. Chords are indicated above the staff.

63 $E\flat\text{maj}^7$ $C^7\flat 9$ $F\text{m}^7$ (turnaround)

Musical staff 63-65: Treble clef, key signature of two flats. Measure 63 has a dotted quarter note. Measure 64 has a triplet of eighth notes. Measure 65 has a triplet of eighth notes. Chords are indicated above the staff. A double bar line with repeat dots is at the end of measure 65.

66 $B\flat^7$ $G\text{m}^7$ $C^7\flat 9$

Musical staff 66-68: Treble clef, key signature of two flats. Measure 66 has a triplet of eighth notes. Measure 67 has a triplet of eighth notes. Measure 68 has a triplet of eighth notes. Chords are indicated above the staff.

69 $F\text{m}^7$ $B\flat^7$ $G\text{m}^7$ *8va*

Musical staff 69-71: Treble clef, key signature of two flats. Measure 69 has a triplet of eighth notes. Measure 70 has a triplet of eighth notes. Measure 71 has a triplet of eighth notes. Chords are indicated above the staff. The word "8va" is written below the first measure.

72 $C^7\flat 9$ $F\text{m}^7$ $F\sharp^{\circ 7}$ $G\text{m}^7$

Musical staff 72-74: Treble clef, key signature of two flats. Measure 72 has a triplet of eighth notes. Measure 73 has a triplet of eighth notes. Measure 74 has a triplet of eighth notes. Chords are indicated above the staff.

76 $C^7\flat 9$ $F\text{m}^7$ $B\flat^7(+5)$ $G\text{m}^7$

Musical staff 76-78: Treble clef, key signature of two flats. Measure 76 has a triplet of eighth notes. Measure 77 has a triplet of eighth notes. Measure 78 has a triplet of eighth notes. Chords are indicated above the staff.

80 $C^7\flat 9$ $F\text{m}^7$ $B\flat^7$ $E\flat\text{maj}^7$

Musical staff 80-82: Treble clef, key signature of two flats. Measure 80 has a triplet of eighth notes. Measure 81 has a triplet of eighth notes. Measure 82 has a triplet of eighth notes. Chords are indicated above the staff.

Red Garland's Solo On

WILL YOU STILL BE MINE ?

♩ = 304

pickup

(E♭maj⁷)

Fm⁷

B♭⁷

E♭maj⁷

C⁷♭⁹

Fm⁷

B♭⁷

B♭⁷+5

2

E♭maj⁷ (Gm⁷)

F♯m⁷

Fm⁷

Dm⁷ G⁷♭⁹

5

Cm⁶

(G♭⁷)

F⁷

9

Fm⁶

B♭⁷♭⁹

12

Gm⁷

F♯m⁷ (C⁷♭⁹)

Fm⁷

B♭⁷

E♭maj⁷

15

WILL YOU STILL BE MINE ?

C⁷_{b9}

F_m⁷

B^b⁷

8^{va}

Musical staff 18: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Dynamics: accent (>) on G5, F6, and A6.

18

G_m⁷ (E^b_{maj}⁷)

F[#]_m⁷

F_m⁷

E^b_m⁷

Musical staff 21: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Dynamics: accent (>) on G5, F6, and A6.

21

D_m⁷

G⁷_{b9}

C_m⁶

(G^b⁷)

Musical staff 24: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Dynamics: accent (>) on G5, F6, and A6.

24

F⁷

F_m⁷

Musical staff 27: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Dynamics: accent (>) on G5, F6, and A6. Triplet marking (3) under G5, A5, Bb5.

27

B^b⁷+5

E^b_{maj}⁷

B^b_m⁷

E^b⁷_{b9}

A^b⁶

8^{va}

Musical staff 30: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Dynamics: accent (>) on G5, F6, and A6. Triplet marking (3) under G5, A5, Bb5.

30

(Bridge)

D^b⁷+11

E^b_{maj}⁷

Musical staff 34: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Dynamics: accent (>) on G5, F6, and A6.

34

C⁷_{b9}

F⁷

F_m⁷

B^b⁷

Musical staff 38: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Dynamics: accent (>) on G5, F6, and A6.

38

WILL YOU STILL BE MINE ?

41 $E\flat\text{maj}^7$ $C^{\flat 7\flat 9}$ Fm^7

44 $B\flat^7$ $E\flat\text{maj}^7$ $F\sharp m^7$

47 Fm^7 $E\flat m^7$ Dm^7 $G^{\flat 7\flat 9}$ $Cm^{\flat 6}$ *8va*

50 F^7

53 $Fm^{\flat 6}$ *8va*

$B\flat^7$ $E\flat\text{maj}^7$ $F\sharp m^7$

56 Fm^7 $B\flat^{7+5}$ $E\flat\text{maj}^7$ *8va*

$C^{\flat 7\flat 9} (F\sharp m^7)$

59 Fm^7 $B\flat^7$ Gm^7

WILL YOU STILL BE MINE ?

F#m7

Fm7

Ebm7

Dm7

G7b9

Musical staff 62-64. Treble clef, key signature of two flats. Measure 62 starts with a treble clef and a key signature change to two flats. The staff contains a melodic line with various chords indicated above it.

62

Cm6

(Gb7)

F7

8va

Musical staff 65-67. Treble clef, key signature of two flats. Measure 65 starts with a treble clef and a key signature change to two flats. The staff contains a melodic line with various chords indicated above it.

65

(Fm6)

Bb7+5

Musical staff 68-70. Treble clef, key signature of two flats. Measure 68 starts with a treble clef and a key signature change to two flats. The staff contains a melodic line with various chords indicated above it.

68

Ebmaj7

C7b9

Fm7

Bb7

Ebmaj7

Musical staff 71-73. Treble clef, key signature of two flats. Measure 71 starts with a treble clef and a key signature change to two flats. The staff contains a melodic line with various chords indicated above it.

71

C7b9

Fm7

(F7)

Bb7

Bb7+5

Gm7

Musical staff 74-76. Treble clef, key signature of two flats. Measure 74 starts with a treble clef and a key signature change to two flats. The staff contains a melodic line with various chords indicated above it.

74

F#m7

Fm7

Ebm7

Dm7

G7b9

Cm6

8va

Musical staff 77-79. Treble clef, key signature of two flats. Measure 77 starts with a treble clef and a key signature change to two flats. The staff contains a melodic line with various chords indicated above it.

78

F7

Musical staff 80-81. Treble clef, key signature of two flats. Measure 80 starts with a treble clef and a key signature change to two flats. The staff contains a melodic line with various chords indicated above it.

82

WILL YOU STILL BE MINE ?

Fm⁶

B^b7+5

E^bmaj⁷

B^bm⁷

85

E^b7^b₉

A^b6

8va

88

(Bridge)

D^b7+11

E^bmaj⁷

91

C⁷_b₉

F⁷

B^b7+5

94

E^bmaj⁷

C⁷_b₉

Fm⁷

B⁷

B^b7+5

97

Gm⁷

F[#]m⁷ (C⁷_b₉)

Fm⁷

E^bm⁷

101

Dm⁷

G⁷_b₉

Cm⁶

(G^b7)

104

WILL YOU STILL BE MINE ?

107

F⁷ Fm⁶ B^{b7+5}

111

E^bmaj⁷ Fm⁷ B^{b7+5} E^bmaj⁷

Bass Solo

114

☐ E^bmaj⁷ (Gm⁷) F^{#m}⁷ Fm⁷

117

B^{b7} B^{b7+5} Gm⁷ (E^bmaj⁷) F^{#m}⁷ (C^{7b9})

120

Fm⁷ E^bm⁷ Dm⁷ G^{7b9} Cm⁶

123

(G^{b7}) F⁷

WILL YOU STILL BE MINE ?

150

Gm⁷ C⁷b⁹ F⁷

153

Fm⁷ B^b7⁺⁵ E^bma^j7 C⁷b⁹

156

Fm⁷ B^b7⁺⁵ Gm⁷

159

C⁷(b⁹) Fm⁷ Dm⁷ G⁷b⁹ Cm⁶

163

Cm⁶ F⁷

166

Fm⁷ / B^b B^b7⁺⁵ Gm⁷ F[#]m⁷

169

Fm⁷ (B^b7⁺⁵)

Appendix: Left-Hand Chord Voicings

() = optional

Cmaj⁷ C⁷ Cm⁷

D^{b7} D⁷ Dm⁷ D^{o7}

E^bmaj⁷ E^{b7} E^bm⁷ E^b^{o7} E⁷ E^{m7} E^{m7}^{b5} E^{o7}

Fmaj⁷ F⁷ Fm⁷ Fm⁷^{b5} F[#]m⁷

G^{b7} G⁷ Gm⁷

A^b⁶ A^{b7} A^bm⁷ A⁷ A^{m7} A^{m7}^{b5}

B^bmaj⁷ B^b⁶ B^{b7} B^bm⁷ B⁷ B^{m7} B^{o7}

Red Garland: A Selected Discography

Although most of his best recordings were made in the short period between 1955 and his retirement in 1965, Garland was a very prolific recording artist, both as a leader and as a sideman. The following are only some of the recordings which were issued at the time. (CD) indicates those recordings which have been re-issued on compact disc at the time of this writing (1994). Hopefully others will be re-issued in the future.

• Trio

A Garland Of Red - Prestige 7064 (1956) (CD)
Red Garland's Piano - Prestige 7086 (1956-57) (CD)
Groovy - Prestige 7113 (1957) (CD)
Manteca - Prestige 7139 (1958) (CD)
All Kinds Of Weather - Prestige 7148 (1958) (CD)
The Red Garland Trio - Moodsville - Prestige/Moodsville MV-6 (1958)
Red Garland Revisited - Prestige 7658 (1956-58)
Rojo - Prestige 7193 (1958)(CD)
Red in Blues-ville - Prestige 7157 (1959)(CD)
Satin Doll - Prestige 7859 (1959)
When There Are Grey Skies - Prestige 7258 (1962) (CD)
The P.C. Blues - Prestige 7752 (1962)
Rediscovered Masters - Prestige 24078 (1958-61)(CD)

• As Group Leader

High Pressure - Prestige 7209 (1957) (CD)
Dig It! - Prestige 7229(1957) (CD)
All Mornin' Long - Prestige 7130 (1957) (CD)
Soul Junction - Prestige 7181 (1957) (CD)
Solar - Jazzland 937 (1962) (CD)

• With Miles Davis

The Musings of Miles - Prestige 7007 (1955) (CD)
The New Miles Davis Quintet - Prestige 7014 (1955) (CD)
'Round About Midnight - Columbia CK 40610 (1955-56) (CD)
Cookin' - Prestige 7094 (1956) (CD)
Relaxin' - Prestige 7129 (1956) (CD)
Workin' - Prestige 7166 (1956) (CD)
Steamin' - Prestige 7200 (1956) (CD)
Milestones - Columbia CK 40837 (1958) (CD) -
Miles Davis All Stars Live in 1958-59 - Jazz Band EBCD2101-2 (1990) (CD)

• With John Coltrane

Traneing In - Prestige 7123 (1957) (CD)
Bahia - Prestige 7357 (1958) (CD)
Black Pearls - Prestige 7316(1958) (CD)
Lush Life - Prestige 7188 (1957-58) (CD)
Settin' The Pace - Prestige 7123 (1958) (CD)
Soultrane - Prestige 7142 (1958) (CD)
The Last Trane - Prestige 7378 (1957-58) CD

• As Sideman

Charlie Parker at Storyville - Blue Note B2-85108 (1953)(CD)
Art Pepper Meets The Rhythm Section - Contemporary S7532 (1957)(CD)
Tenor Madness/Sonny Rollins - Prestige 7047 (1956) (CD)
Tenor Conclave/Hank Mobley - Prestige 7074 (1956) (CD)

A Note on the Author

Tony Genge is a Canadian jazz pianist, composer and educator. Born in Vancouver, B.C., he has played and recorded with many leading Canadian and international jazz artists. He currently teaches at St. Francis Xavier University in Nova Scotia.

In addition to his work as a jazz pianist, Genge holds a Ph.D. in composition from the State University of New York at Buffalo, where he studied with the late Morton Feldman. His compositions have been performed extensively in Canada, the United States, Europe and Japan, and are available on record.