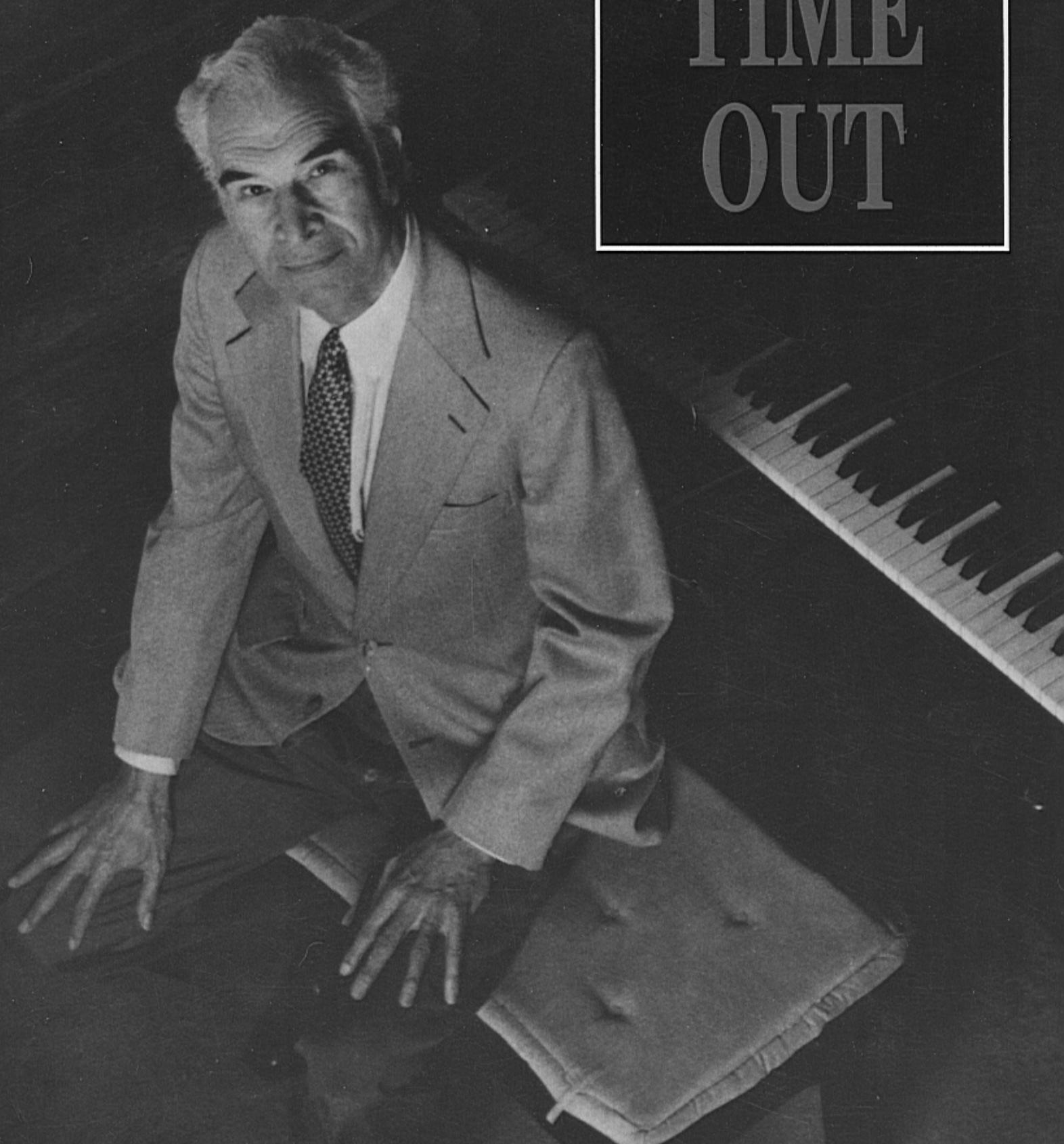


DAVE BRUBECK - JAZZ CLASSICS

TIME  
OUT



# **DAVE BRUBECK - JAZZ CLASSICS**

# **TIME OUT**

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## ABOUT TIME OUT

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

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

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

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

※                   ※                   ※                   ※

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

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

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

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

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

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

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

※                   ※                   ※                   ※

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

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

# Blue Rondo A La Turk

DAVE BRUBECK

Lively  $\text{J} = 126$  ( $\text{J} = 378$ )

The sheet music consists of four staves of musical notation for piano, arranged in two systems. The first system starts with a treble clef and a bass clef, both in common time (indicated by a 'C'). The second system starts with a treble clef and a bass clef, both in common time (indicated by a 'C'). The music is in F major, with various chords including F major 7, F7, F6, F+, F, F+, F6, F major 7, F7, F6, F+, F, F+, F6, and F. Fingerings are indicated above the notes, such as '4 2' over a note in the first measure. The music is labeled 'Lively' with a tempo of  $\text{J} = 126$  or  $\text{J} = 378$ . The chords are labeled above the notes in each measure.

F<sup>7</sup> Am<sup>2 3 4</sup> Dm<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Dm<sup>7</sup> Am F<sup>7</sup> Am F D<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> Dm<sup>7</sup> Am F<sup>7</sup> Am Dm<sup>7</sup> Fmaj<sup>7</sup> F<sup>7</sup> F<sup>6</sup> P+

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

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

F P+ F<sup>6</sup> Am  $\frac{1}{3}$   $\frac{2}{3}$   $\frac{3}{4}$  Am<sup>7</sup>  $\frac{1}{3}$  Bdim<sup>7</sup>  $\frac{2}{3}$   $\frac{3}{4}$  Am<sup>7</sup>  $\frac{3}{1}$   $\frac{4}{2}$  Am  $\frac{3}{1}$   $\frac{4}{3}$  B<sup>7</sup>

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

Am<sup>7</sup> Dm<sup>6</sup> Am B<sup>7</sup> Am Dm<sup>6</sup> Am<sup>7</sup> Bdim<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Dm<sup>7</sup>

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

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

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

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

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

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

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

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

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

A page of musical notation for a band, featuring six staves of music with various instruments and chords. The staves include:

- Top staff: A (Treble clef), Am, Dm<sup>6</sup>, Am.
- Second staff: D, Dm<sup>6</sup>, Am.
- Third staff: Fmaj<sup>7</sup>, F<sup>6</sup>, F, Gm, Dm<sup>6</sup>, G.
- Fourth staff: G<sup>7</sup>, Cmaj<sup>7</sup>, Cm, G, F, G<sup>7</sup>, F, Dm<sup>7</sup>, G, Am<sup>7</sup>, G<sup>7</sup>.
- Fifth staff: Em, Dm<sup>7</sup>, Cmaj<sup>7</sup>, Am<sup>7</sup>, F<sup>6</sup>, Em, Dm<sup>7</sup>, Em<sup>7</sup>, A, G.
- Sixth staff: Bass line with markings "8va basso" and "loco".

Handwritten markings and figures are present throughout the score, indicating specific fingerings, dynamics, and performance techniques.

A 2 2 G 2 2 A 2 2 G 2 2 A 2 2 G

A 3 G 3 F 3 Em 1 2 Dm7 5 F7 3 2 1 Bbmaj7 1 2 3 4 3 2 1

d = d. Fmaj7 F7 F6 F+ F F+ F6 F7 1 2 3 4 3 4 Bb7 2 3 2 1

Fmaj7 F7 F6 F+ F F+ F6 F7 3 4 3 3 1 2 1

Bbmaj7 5 4 3 2 1 4 5 4 2 1 Gm7 2 1 2 3 5 3 4 3 2 C7 1 1 Fmaj7 F7 F6 F+ F F+ F6

1 2 3 5 1 3 5

## 1st Improvisation

F<sup>7</sup>

B<sub>b</sub><sup>7</sup>

F<sup>7</sup>

B<sub>b</sub><sup>7</sup>

Fmaj<sup>7</sup>

C<sup>7</sup>

Bdim

Gm<sup>7</sup>

G<sub>b</sub>maj<sup>7</sup>

## 2nd Improvisation

F<sup>7</sup>

B<sub>b</sub><sup>7</sup>

F<sup>6</sup>

F<sup>6</sup>

F<sup>7</sup> 5 4 2 1 5 3 2 1 5 4 2 1 B♭maj<sup>7</sup> 5 4 2 1 5 3 2 1 4 3 2 1 4 2 1 3 2 1 B♭m6 5 3 2 1

Fmaj<sup>7</sup> 5 3 2 1 F<sup>7</sup> 5 3 2 1 5 3 2 1 D 7(b9) 5 3 2 1 Gm<sup>7</sup> 5 3 2 1 5 3 2 1 5 4 2 1

C9 5 4 2 1 5 3 2 1 4 2 1 3 2 1 Am<sup>7</sup> 5 2 1 A♭9 5 4 2 1 5 3 2 1 Gm<sup>7</sup> 5 4 2 1 G♭7 + 11 5 3 2 1

F<sup>7</sup> 1 4 3 2 4 3 2 4 B♭7 1 1 3 4 1 Fmaj<sup>7</sup> F<sup>7</sup> F<sup>6</sup> F<sup>+</sup>

F F+ F<sup>6</sup> F<sup>7</sup> B♭7 1 2 3 4 3 2 1 3 1

Fmaj7 F7 F<sup>6</sup> F+ F F+ F<sup>6</sup> F<sup>7</sup>

B<sub>b</sub> > 2 1 3 1

Bbm 6 4 3 2 1 C<sup>7</sup>

Fmaj7 F7 F<sup>6</sup> F+ F F+ F<sup>6</sup> F<sup>7</sup>

Fmaj7 F7 F<sup>6</sup> F+ F F+ F<sup>6</sup> Fmaj7 F7 F<sup>6</sup> F+

F F+ F<sup>6</sup> F<sup>7</sup> Fmaj7 F7 F<sup>6</sup> F+ F Gm<sup>7</sup> Fmaj7

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

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

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

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

A 2 G 2      A Dm<sup>7</sup>      A 2 G      A 2 G

A 2 G 2      G      A 3 G      F 3 Em<sup>7</sup> 3 A

# Strange Meadow Lark

13

DAVE BRUBECK

**Free rubato**

E<sub>b</sub>maj<sup>7</sup>

A<sub>b</sub>7+11

8

(loco)

G<sup>7</sup>

Cm<sup>7</sup>

F<sup>7</sup>

B<sub>b</sub>+

mf

1 2 3 4 1

(long)

1 3 2 1

1 2 5

1 3 5

1 2 5

1 3 5

E<sub>b</sub>7+11

A<sub>b</sub>maj<sup>7</sup>

G13

C<sup>7+11</sup>

8-----5

(long)

D<sub>b</sub>7

Fm<sup>7</sup>

8-----5

B<sub>b</sub>13

E<sub>b</sub>7+11 A<sub>b</sub>maj<sup>7</sup> D<sub>b</sub>9

Cm F<sup>7</sup>

5

2

4

1

3

5

5

2

1

3

5

1

5

4

3

1

5

3

5

B<sub>b</sub>13

B<sub>b</sub>+

E<sub>b</sub>maj<sup>7</sup>

A<sub>b</sub>7+11

loco

5

2

1

5

1

2

5

4

3

5

5

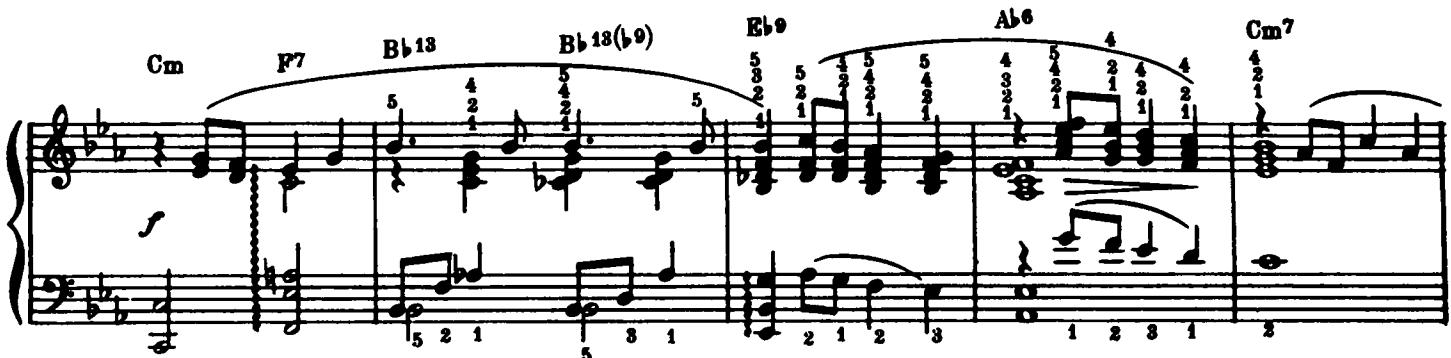
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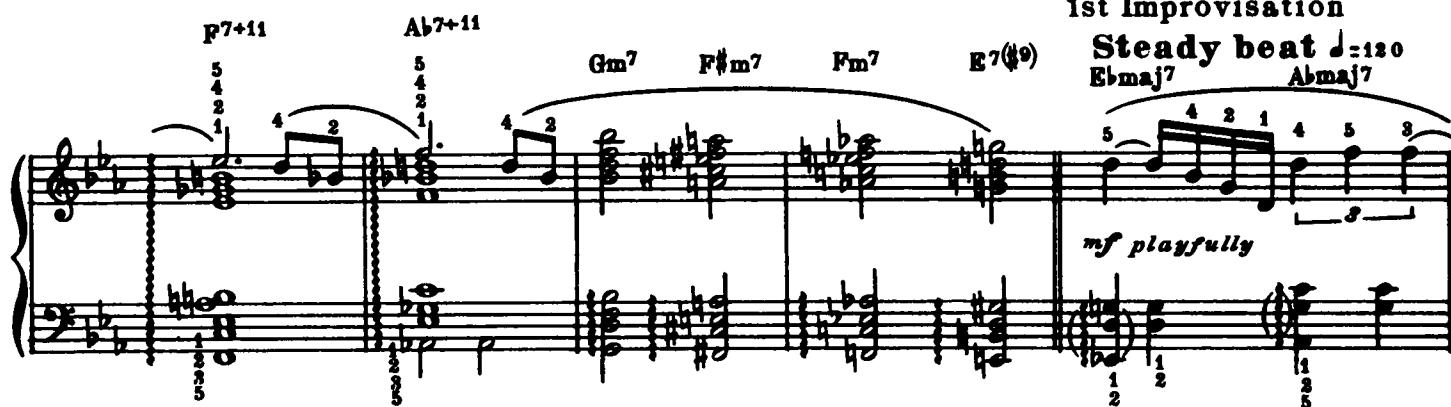
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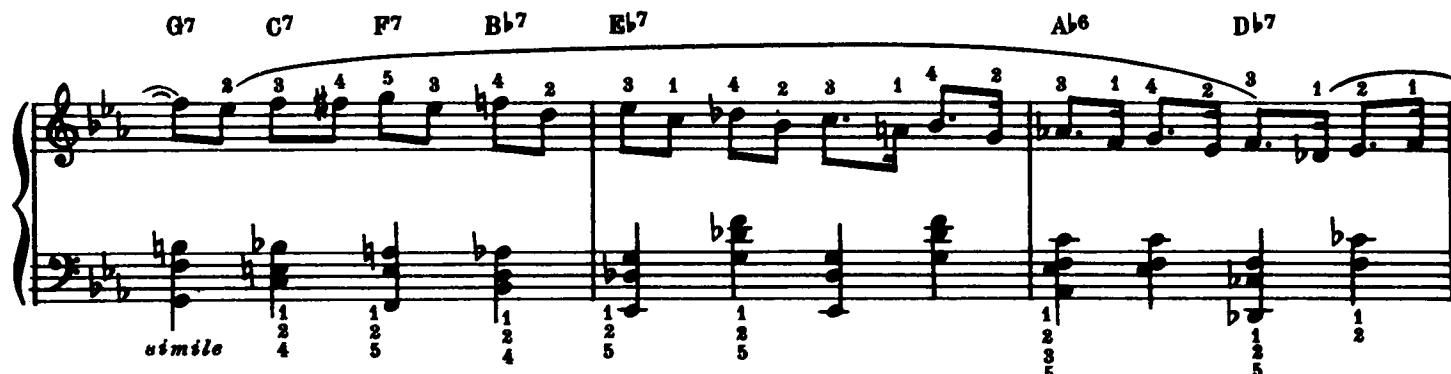
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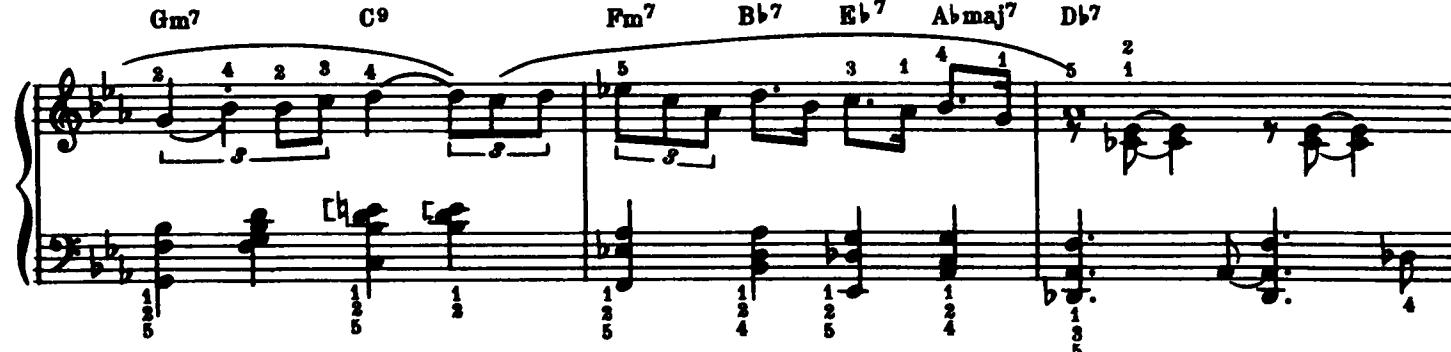
G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b+</sup> E<sup>b7+11</sup> 8 A<sup>bmaj7 D<sup>b</sup>7</sup>

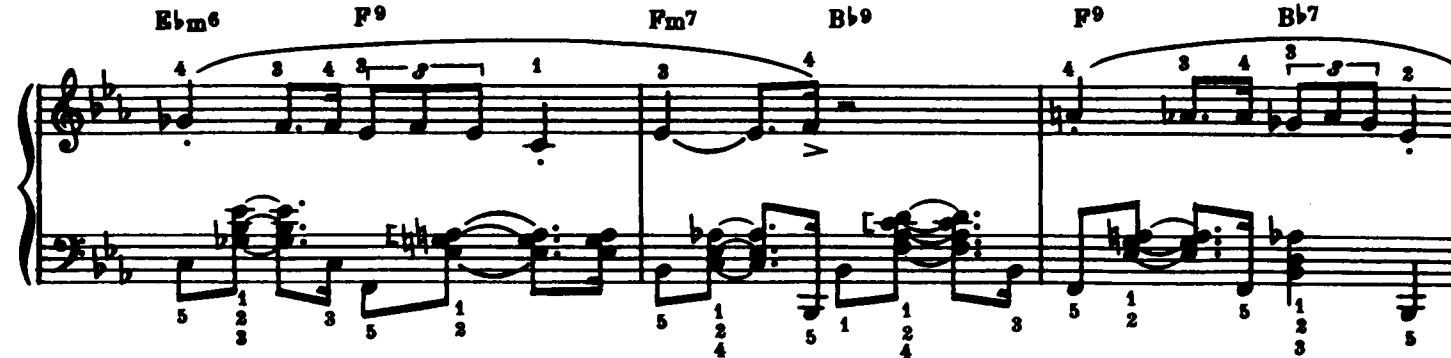
G<sup>13</sup> 3  
 4 2 1  
 5 2 3  
 D<sub>b</sub>7+11 2 4  
 1 2 5  
 C<sub>6</sub> 5 5  
 3 4 2  
 C<sup># dim</sup> 1 2 3  
 5 4 3 2 1  
 Gmaj<sup>7</sup> 5 4 2 1  
 5 4 3 2 1  
 G<sup>6</sup> 5 4 2 1  
 5 4 3 2 1  
 E<sup>7(69)</sup> 5 4 2 1  
 5 4 3 2 1  
 Fmaj<sup>7</sup> 5 3 2 1  
 5 4 3 2 1  
 G 5 4 3 2 1  
 5 4 3 2 1  
 Am<sup>7</sup> 5 4 2 1  
 5 4 3 2 1  
 G 2 3  
 Cm<sup>6</sup> 3 2 1  
 5 4 3 2 1  
 F<sup>7+11</sup> 5 4 3 2 1  
 Bm<sup>7</sup> 5 4 3 2 1  
 E<sup>7</sup> 5 4 3 2 1  
 Am<sup>7</sup> 5 4 3 2 1  
 D<sup>7+11</sup> 5 4 3 2 1  
 D<sup>7</sup> 5 4 3 2 1  
 G<sup>7</sup>  
 Fm<sup>7</sup>  
 E<sup>7(69)</sup>  
 Eb maj<sup>7</sup>  
 Ab<sup>7+11</sup>  
 8 5 3 2 1  
 G<sup>7</sup>  
 Cm<sup>7</sup>  
 F<sup>7</sup>  
 B<sub>b</sub>+  
 Eb<sup>7+11</sup>  
 8  
 Ab maj<sup>7</sup> D<sub>b</sub><sup>7</sup>  
 G<sup>13</sup>  
 C<sup>7+11</sup>  
 Fm<sup>7</sup>  
 B<sup>13</sup>  
 Eb<sup>7+11</sup>  
 Ab maj<sup>7</sup> D<sub>b</sub><sup>9</sup>  
 8

Cm      F7      B<sub>b</sub>13      B<sub>b</sub>13(b9)      E<sub>b</sub>9      A<sub>b</sub>6      Cm<sup>7</sup>  


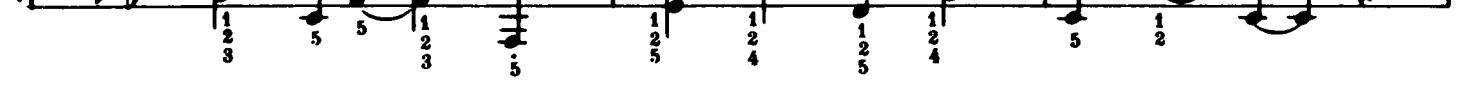
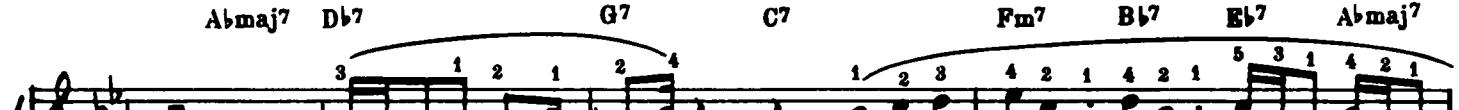
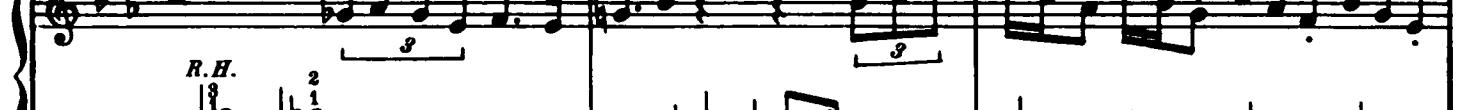
F<sup>7+11</sup>      A<sub>b</sub>7+11      Gm<sup>7</sup>      F#m<sup>7</sup>      Fm<sup>7</sup>      E<sup>7(9)</sup>      1st Improvisation  
 E<sub>b</sub>maj<sup>7</sup>      A<sub>b</sub>maj<sup>7</sup>  
*mf playfully*  


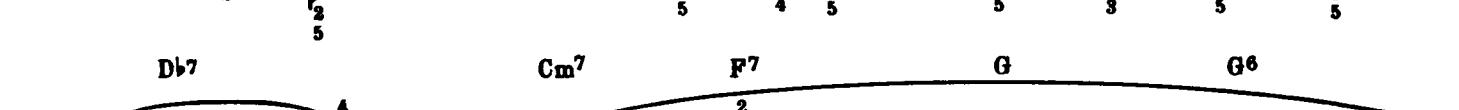
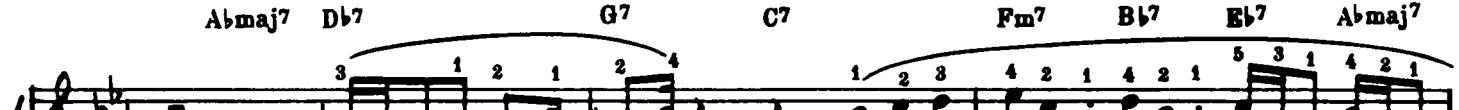
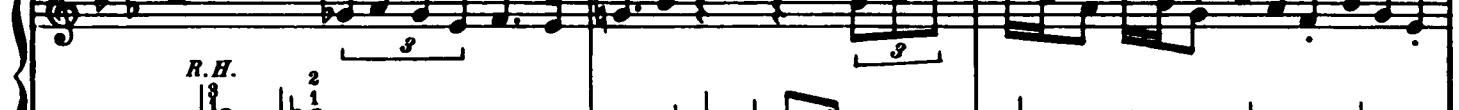
G<sup>7</sup>      C<sup>7</sup>      F<sup>7</sup>      B<sub>b</sub><sup>7</sup>      E<sub>b</sub><sup>7</sup>      A<sub>b</sub>6      D<sub>b</sub><sup>7</sup>  


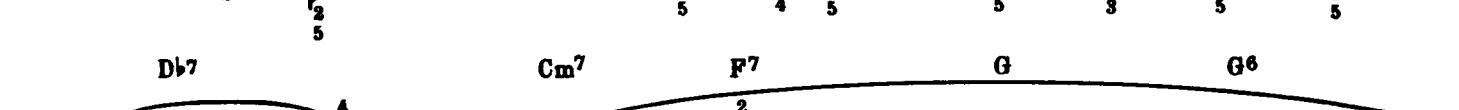
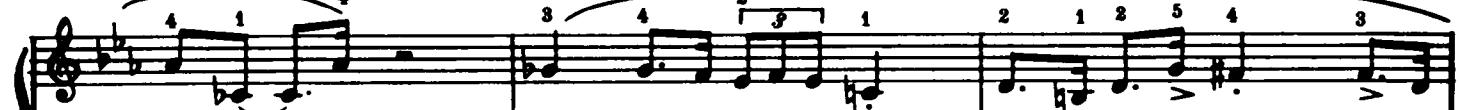
Gm<sup>7</sup>      C<sup>9</sup>      Fm<sup>7</sup>      B<sub>b</sub><sup>7</sup>      E<sub>b</sub><sup>7</sup>      A<sub>b</sub>maj<sup>7</sup>      D<sub>b</sub><sup>7</sup>  


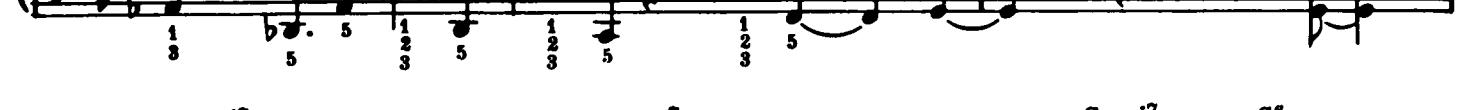
E<sub>b</sub>m6      F<sup>9</sup>      Fm<sup>7</sup>      B<sub>b</sub><sup>9</sup>      F<sup>9</sup>      B<sub>b</sub><sup>7</sup>  


**E♭7**      **A♭7**      **G7**      **Cm7**      **F9**      **B♭7**      **E♭7+11**  

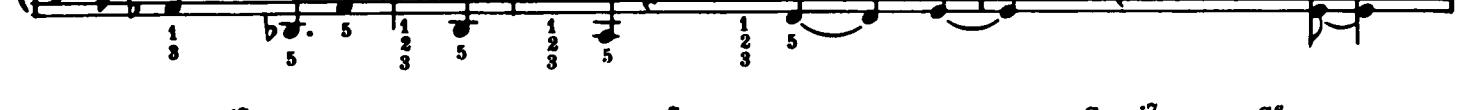





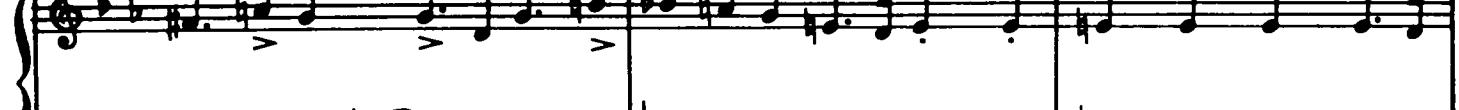
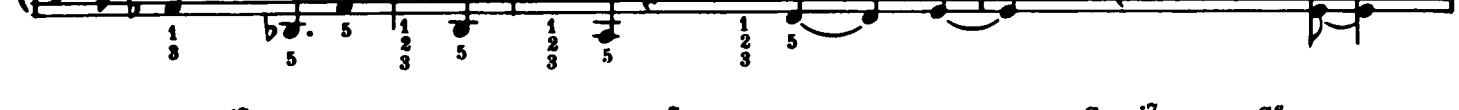

  
**A♭maj7**      **D♭7**      **G7**      **C7**      **Fm7**      **B♭7**      **E♭7**      **A♭maj7**  



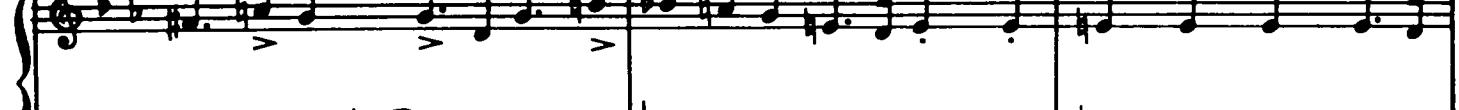





  
**D♭7**      **Cm7**      **F7**      **G**      **G6**  


  
**Gmaj7**      **C7**      **Gmaj7**      **G6**  




  
**C7**      **Gmaj7**      **E♭7**      **Gmaj7**      **G6**  






**E♭7**                    **Gm<sup>6</sup>**                    **Gmaj<sup>7</sup>**                    **G<sup>6</sup>**                    **C<sup>7</sup>**                    **C♯ dim**

**G<sup>6</sup>**                    **Em<sup>7</sup>**                    **F<sup>7+11</sup>**                    **Gmaj<sup>7</sup>**                    **Am<sup>7</sup>**                    **Bm<sup>7</sup>**                    **Cm<sup>7</sup>**                    **F<sup>9</sup>**

**Bm<sup>7</sup>**                    **Em<sup>7</sup>**                    **Am<sup>7</sup>**                    **D<sup>7</sup>**                    **G**                    **Fm<sup>7</sup>**                    **E<sup>7</sup>**

**E♭maj<sup>7</sup>**                    **A♭maj<sup>7</sup>**                    **A♭<sup>7</sup>**                    **Gm<sup>7</sup>**                    **Cm<sup>7</sup>**                    **Fm<sup>7</sup>**                    **B♭<sup>7</sup>**                    **E♭<sup>7</sup>**

**A♭<sup>7</sup>**                    **D♭<sup>7</sup>**                    **G<sup>7</sup>**                    **C<sup>9</sup>**                    **Fm<sup>7</sup>**                    **B♭<sup>9</sup>**                    **E♭<sup>7</sup>**                    **A♭maj<sup>7</sup>**                    **D♭<sup>7+11</sup>**

**2nd Improvisation**

The sheet music consists of six staves of musical notation for a jazz piano solo. The chords and fingerings are as follows:

- Top Staff:** Cm<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub>7(<sub>b</sub>9), E<sub>b</sub>9, A<sub>b</sub>maj<sup>7</sup>, Gm<sup>7</sup>. Fingerings: 4. 3 1 2 4, 1 3 1 3 2 1, 2 3.
- Second Staff:** Fm<sup>7</sup>, E7+11, Ebmaj<sup>7</sup>, Ab<sup>7</sup>. Fingerings: 2 4 3 1 3 1 5 4 3 5 4 2 1 2 3, 4 2 1 5 1 2 4 5, 1 2 5.
- Third Staff:** G<sup>7</sup>, Cm<sup>7</sup>, F<sup>9</sup>, B<sub>b</sub>7(<sub>b</sub>5), Eb7+11, A7+11, Abmaj<sup>7</sup>, Db<sup>7</sup>, G7 (+5), C<sup>9</sup>. Fingerings: 5 2 1 3 2 1 4 5 2 1 4 2 1 5, 3 4 2 3 4 3 2 1 5 4 3 2 1 5, 5 4 3 2 1 5.
- Fourth Staff:** Fm<sup>7</sup>, B<sub>b</sub>7, Eb<sup>7</sup>, Abmaj<sup>7</sup>, Db<sup>9</sup>, Cm<sup>7</sup>, F<sup>7</sup>, Fm<sup>7</sup>. Fingerings: 5 4 3 2 1 5 4 3 2 1 5, 5 4 3 2 1 5 4 3 2 1 5, 5 4 3 2 1 5.
- Fifth Staff:** Eb7+11, Ab7+11, G7 (+5), Cm<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub>7(<sub>b</sub>5). Fingerings: 5 4 3 2 1 5 4 3 2 1 5, 5 4 3 2 1 5 4 3 2 1 5.
- Sixth Staff:** E7+11, Ebmaj<sup>7</sup>, Ab7+11, G7 (+5), Cm<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub>7(<sub>b</sub>5). Fingerings: 5 4 3 2 1 5 4 3 2 1 5, 5 4 3 2 1 5 4 3 2 1 5.

**E♭<sup>+11</sup>**      **A<sup>7</sup>**      **Abmaj<sup>7</sup> D♭<sub>9</sub>**      **G<sup>7 (+5)</sup>**      **C<sup>9</sup>**      **Fm<sup>7</sup> B♭<sup>13</sup>**      **E♭<sup>13</sup>**      **Abmaj<sup>7</sup>**

**D♭<sub>9</sub>**      **Cm<sup>7</sup>**      **F<sup>7</sup>**      **Gmaj<sup>7</sup>**      **G<sup>6</sup>**      **G maj<sup>7</sup>**

**C**      **Gmaj<sup>7</sup>**      **G<sup>7+11</sup>**      **Cmaj<sup>7</sup>**      **Cm**

**Gmaj<sup>7</sup>**      **Cm**      **Gm**      **C**      **D♭<sup>7(b9)</sup>**      **D<sup>7</sup>**      **Em<sup>7</sup>**      **F**      **G**

**D<sup>7</sup>**      **G<sup>9</sup>**      **Cm<sup>7</sup>**      **F<sup>7</sup>**      **Bm<sup>7</sup>**      **Em<sup>7</sup>**      **A<sup>7</sup>**      **D<sup>7 (b13)</sup>**      **G<sup>13</sup>**      **Fm**      **E<sup>7</sup>**

**Tempo primo**

*mf*

*(loco)*

**E♭7** **A♭7+11** **G7** **Cm7** **F7** **B♭+** **E♭7+11**

**A♭maj7** **D♭9** **G13** **C7+11** **Fm7** **B♭13** **E♭7+11** **A♭maj7**

**D♭9** **Cm** **F7** **B♭13** **B♭13(b9)**

**E♭9** **A♭6** **Emaj9**

**A♭7+11** **E♭6** **E♭maj7** **E♭6** **E♭maj7** **D♭** **C** **D♭** **C** **E♭**

# Take Five

PAUL DESMOND

**Moderately fast**  $\text{♩} = 176$

C<sub>b</sub> A<sub>b</sub>m<sup>6</sup> B<sub>b</sub>m<sup>7</sup> E<sub>b</sub>m<sup>7</sup> A<sub>b</sub>m<sup>7</sup> D<sub>b</sub><sup>7</sup> F<sub>m</sub><sup>7</sup> B<sub>b</sub><sup>7</sup>  
 E<sub>b</sub>m B<sub>b</sub>m<sup>7</sup> E<sub>b</sub>m B<sub>b</sub>m<sup>7</sup> E<sub>b</sub>m B<sub>b</sub>m<sup>7</sup> E<sub>b</sub>m B<sub>b</sub>m<sup>7</sup>  
 E<sub>b</sub>m B<sub>b</sub>m<sup>7</sup> E<sub>b</sub>m B<sub>b</sub>m<sup>7</sup> E<sub>b</sub>m B<sub>b</sub>m<sup>7</sup> E<sub>b</sub>m B<sub>b</sub>m<sup>7</sup>

The musical score consists of six pages of piano music. The top page shows a sequence of chords: C<sub>b</sub>, A<sub>b</sub>m<sup>6</sup>, B<sub>b</sub>m<sup>7</sup>, E<sub>b</sub>m<sup>7</sup>, A<sub>b</sub>m<sup>7</sup>, D<sub>b</sub><sup>7</sup>, F<sub>m</sub><sup>7</sup>, and B<sub>b</sub><sup>7</sup>. The subsequent pages show a repeating pattern of E<sub>b</sub>m and B<sub>b</sub>m<sup>7</sup> chords. Each page includes fingerings for specific notes, such as '3' over the first note of the B<sub>b</sub>m<sup>7</sup> chord in the first page and '5' over the first note of the E<sub>b</sub>m chord in the second page. The music is written in common time with a key signature of one flat.

E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>      E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>      E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>      E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>  
 2    3    1 2 1    4    5    2 3 5    3    4    2 3 1 2 3    4    1  


E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>      E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>      E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>      E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>  
 4    2 1    > 5    4 2 1 2 3 1    4 1    1    5    1 5  


E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>      E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>      E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>      E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>  
 1    2    > 1    > 2    1 5    1 4    2 3    2    1  


E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>      E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>      E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>      E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>  
 1    2    > 1    > 2    1 5    1 4    2 3    2    1  


E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>      E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>      E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>      E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>  
 1    2    > 1    > 2    1 5    1 4    2 3    2    1  


E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>      E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>      E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>      E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>  
 1    2    > 1    > 2    1 5    1 4    2 3    2    1  


E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>      E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>      E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>      E<sub>b</sub>m      B<sub>b</sub>m<sup>7</sup>  
 1    2    > 1    > 2    1 5    1 4    2 3    2    1  




# Three To Get Ready

DAVE BRUBECK

**Light and playful**  $\text{♩} = 174$ 

**C** 1 1      **C<sup>7</sup>** 2      **F** 1      **G<sup>7</sup>** C      **F** Dm<sup>7</sup> **G** 4

**F** 3 1 3 5      **F<sup>7</sup>** 2 1 3      **Em<sup>7</sup>** 2 1 3      **A<sup>7</sup>** 2      **Dm<sup>7</sup>** 2      **G<sup>7</sup>** 1      **C** 1      **C<sup>7</sup>** 2 4      **F** 2 4      **G<sup>7(6)</sup>** 2 4      **C** 1

**1st Improvisation**

**C** 2 1      **C<sup>7</sup>** 2      **F** 1      **G<sup>7</sup>** 4      **C** 1      **Cdim** 5 3 2 1      **C** 1 2

**F** 2 3 1      **G<sup>7</sup>** 2 3 1      **F** 3 2 1      **F<sup>7</sup>** 2 3 1      **Em<sup>7</sup>** 3 2 1      **A<sup>7</sup>** 3 2 1

Fm<sup>6</sup>      B♭<sup>7</sup>      C      G      C

Cdim

## 2nd Improvisation

C<sup>7</sup>      Fm<sup>6</sup>      Cmaj<sup>7</sup>

*mf*

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

F      Em<sup>7</sup>      Fm<sup>6</sup>

B♭<sup>7</sup>      Cm      G<sup>7</sup>      Cm<sup>7</sup>

## 3rd Improvisation

Musical score for 3rd Improvisation. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The score shows four measures. Measure 1: Treble staff has eighth-note pairs (1,3) (2,4). Bass staff has quarter notes (1,2). Measure 2: Treble staff has eighth-note pairs (1,3) (2,4). Bass staff has quarter note (2). Measure 3: Treble staff has eighth-note pairs (1,3) (2,4). Bass staff has quarter note (2). Measure 4: Treble staff has eighth-note pairs (1,3) (2,4). Bass staff has quarter notes (3,2).

Musical score for 3rd Improvisation. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The score shows four measures. Measure 5: Treble staff has eighth-note pairs (1,2). Bass staff has quarter notes (3,1). Measure 6: Treble staff has eighth-note pairs (1,2,3,4). Bass staff has quarter notes (5,1,2). Measure 7: Treble staff has eighth-note pairs (1,2,3,4). Bass staff has quarter notes (5,1,2). Measure 8: Treble staff has eighth-note pairs (1,3,1,2). Bass staff has quarter notes (5,3,1,2).

Musical score for 3rd Improvisation. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The score shows four measures. Measure 9: Treble staff has eighth-note pairs (3,1,3,4). Bass staff has quarter notes (3,2,1,5). Measure 10: Treble staff has eighth-note pairs (3,4,3,1,3). Bass staff has quarter notes (5,1,2). Measure 11: Treble staff has eighth-note pairs (3,4,3,1,3). Bass staff has quarter notes (5,1,2). Measure 12: Treble staff has eighth-note pairs (3,2). Bass staff has quarter notes (5,1,2).

Musical score for 3rd Improvisation. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The score shows four measures. Measure 13: Treble staff has eighth-note pairs (1,3,1). Bass staff has quarter notes (2,5,1,2). Measure 14: Treble staff has eighth-note pairs (3,4,3,1,3). Bass staff has quarter notes (5,1). Measure 15: Treble staff has eighth-note pairs (1,3,4,3,1). Bass staff has quarter notes (2,1). Measure 16: Treble staff has eighth-note pairs (1,3,4). Bass staff has quarter notes (5,1,2).

## 4th Improvisation

Musical score for 4th Improvisation. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The score shows four measures. Measure 1: Treble staff has eighth-note pairs (1,2). Bass staff has quarter notes (1,2). Measure 2: Treble staff has eighth-note pairs (1,2). Bass staff has quarter notes (1,2). Measure 3: Treble staff has eighth-note pairs (1,2). Bass staff has quarter notes (1,2). Measure 4: Treble staff has eighth-note pairs (3,1,3,1,2). Bass staff has quarter notes (5,1,2).

F<sup>7</sup> G<sup>7</sup>

Fm<sup>7</sup> Em<sup>7</sup> Fm<sup>6</sup> B<sup>b</sup>7

Cm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup>

F<sup>7</sup> Cm<sup>7</sup>

F<sup>7</sup>(b<sub>9</sub>) G<sup>7</sup> G<sup>7</sup>

Fm6 E m7 Fm6 Bb7

C C7 F G7 C F Dm7 G

F F7 Em7 A7 Dm7 G7 C C7 F G7(69)

C slight ritard to end Cm C7 Cm

# Kathy's Waltz

DAVE BRUBECK

Medium swing  $\text{J} = 60, \text{J} = 120$ 

## 1st Improvisation

1st Improvisation

F<sup>7</sup>      B<sub>b</sub><sup>7</sup>      Eb maj<sup>7</sup>

A<sub>b</sub><sup>7</sup>      B<sub>b</sub> maj<sup>7</sup>      Gm<sup>7</sup>      Eb

Dm<sup>7</sup>      G<sup>7</sup>      A<sup>7(69)</sup>      Dm<sup>7</sup>

G<sup>7</sup>      Cm<sup>7</sup>      Eb m      B<sub>b</sub> maj<sup>7</sup>

A page of musical notation for piano, featuring five staves of music. The notation includes various chords and fingerings. The chords and their positions are as follows:

- Staff 1: Gm<sup>7</sup>, C<sup>9</sup>, E♭m<sup>6</sup>, B♭maj<sup>7</sup>
- Staff 2: B♭+<sup>2-4</sup>, Gm, B♭<sup>7</sup>, E♭
- Staff 3: Dm<sup>7</sup>, E♭m<sup>6</sup>, F<sup>7</sup>
- Staff 4: B♭7(65), E♭maj<sup>7</sup>, A♭<sup>7</sup>, B♭maj<sup>7</sup>
- Staff 5: Gm<sup>7</sup>, Dm<sup>7</sup>, G7(69), Cm<sup>7</sup>

Fingerings are indicated above the notes and chords, such as 1, 2, 3, 4, and 5, often with arrows or specific hand shapes.

## 2nd Improvisation

F<sup>7</sup>                      B<sub>b</sub>

B<sub>b</sub><sup>7</sup>      Eb maj<sup>7</sup>      Ab<sup>7</sup>      Bb<sup>6</sup>      Gm<sup>7</sup>

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

Cm<sup>7</sup>      F<sup>7</sup>      B<sub>b</sub>      Gm      C<sup>9</sup>      F<sup>7</sup>

B<sub>b</sub>      B<sub>b</sub><sup>+</sup>      Bb<sup>6</sup>      Bb<sup>7</sup>      Eb maj<sup>7</sup>      Dm<sup>7</sup>

Fingerings below the keys:

- C7: 5, 2, 3
- F9: 5, 4, 2
- Bb: 5, 4, 2
- Eb7: 5, 4, 2
- Ab7: 5, 4, 2
- Bbmaj7: 5, 4, 2
- Gm7: 2, 1, 3, 2
- Dm7: 2, 1, 3, 2
- G7(b9): 2, 1, 3, 2
- Cm7: 5, 3, 2, 1, 5
- F7(b9): 4, 2, 1, 5, 4
- Bb: 5, 2, 1, 5

## 3rd Improvisation

*R. H.  $m\dot{f}$*

*L. H.  $m\dot{p}$*

Chords:

- E $\flat$ maj7
- Dm7
- A7
- D7
- G7
- Cm7
- F7
- B $\flat$
- Gm
- C7
- F7
- B $\flat$
- B $\flat$ 7

*poco a poco cresc.  
Both Hands  $m\dot{f}$*

E $\flat$ <sup>7</sup>      B $\flat$ <sup>7</sup>      C $7(b9)$   
 F<sup>7</sup>      B $\flat$ <sup>7</sup>      E $\flat$ <sup>7(b9)</sup>      Edim<sup>7</sup>      B $\flat$ m<sup>6</sup>  
 G $\flat$ <sup>7</sup>      Gdim<sup>7</sup>      B $\flat$ m<sup>6</sup>      C $7(b9)$       F $7\#9$       B $\flat$   
**THEME**      F<sup>7</sup>      B $\flat$ <sup>7</sup>      E $\flat$       A $\flat$       B $\flat$ maj<sup>7</sup>      Gm  
 E $\flat$       Dm      A<sup>7</sup>      Dm<sup>7</sup>      G<sup>7</sup>      Cm<sup>7</sup>      A $\flat$ <sup>7</sup>

B♭ Gm C<sup>7</sup> F B♭ B♭+

B♭ 6 B♭ 7 E♭ B♭ 6 C⁷ + 11

*loco* F⁷ B♭ 7 E♭ maj⁷ A♭ 7 B♭

Gm Dm⁷ G⁷(b⁹) Cm⁷

F⁷ B♭ E♭ m B♭ D♭ C C♭ B♭ A G♭ C♭ F G) B♭ maj⁷, add 9

*subito p gradually slower to end*

# Everybody's Jumpin'

DAVE BRUBECK

Easy swing  $\text{♩} = 144$ 

**Easy swing  $\text{♩} = 144$**

**Chords:**

- C7
- F6
- Gm
- Fmaj7
- A♭
- B♭m7
- Cm7
- D♭maj7
- E♭7
- Fm7
- A♭
- B♭m7
- Cm7
- D♭maj7
- E♭7
- Fm7
- G♭7+11





Fm<sup>7</sup> (11)E<sup>7 + 9 + 11</sup>

4  
2  
1

## 1st Improvisation

Fm<sup>6</sup>

Gm

A♭

B♭

Cm<sup>7</sup>Fm<sup>6</sup>E♭m<sup>7</sup>Fm<sup>7</sup>

G♭

A♭m<sup>7</sup>B♭m<sup>7</sup>C♭maj<sup>7</sup>D♭<sup>7</sup>E♭m<sup>7</sup>Fm<sup>7</sup>G♭maj<sup>7</sup>A♭m<sup>7</sup>B♭m<sup>7</sup>

C♭

D♭<sup>7</sup>E♭m<sup>7</sup>Fm<sup>7</sup> (11)E<sup>7 + 9 + 11</sup>

## 2nd Improvisation

Fm 4 2 > Gm 4 1 > A♭6 5 2 > B♭7 1 2 3 > Cm7 4 2 > Fm6

E♭maj7 3 1 4 2 > Fm7 1 2 3 > G♭ 4 5 3 1 4 > A♭m 3 1 4 > B♭m 3 2 4 > C♭maj7 2 3 1 2 >

D♭7 3 4 1 4 2 > E♭m7 4 5 4 > Fm7 1 2 > G♭maj7 3 4 > A♭m7 5 4 > B♭m 3 4 > C♭ 5 4 >

D♭7 2 1 2 5 > E♭m7 > Fm7 (11)

## 3rd Improvisation

E 7 + 9 + 11 > Fm 3 4 2 > Gm

A♭ B♭ Cm<sup>7</sup> Fm<sup>6</sup> E♭maj<sup>7</sup> Fm<sup>7</sup>

G♭maj<sup>7</sup> A♭m<sup>7</sup> B♭m<sup>7</sup> C♭maj<sup>7</sup> D♭<sup>7</sup> E♭m<sup>7</sup>

F<sup>7</sup> G♭maj<sup>7</sup> A♭m<sup>7</sup> B♭m<sup>7</sup> C♭maj<sup>7</sup> D♭<sup>7</sup> E♭m<sup>7</sup> F<sup>7</sup>

G<sup>7(b9)</sup> C<sup>7</sup> F<sup>6</sup>

C<sup>7</sup> F<sup>6</sup> C<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Fmaj<sup>7</sup> Ab Bbm<sup>7</sup> Cm<sup>7</sup>

*gra basso*

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

D<sub>b</sub>maj<sup>7</sup> E<sub>b</sub><sup>7</sup> Fm<sup>7</sup> A<sub>b</sub> B<sub>b</sub>m<sup>7</sup> Cm<sup>7</sup> D<sub>b</sub>maj<sup>7</sup> E<sub>b</sub><sup>7</sup> Fm<sup>7</sup>

Gm<sup>7</sup> G<sub>b</sub> 7+11

B<sub>b</sub> 6 F maj<sup>7</sup> B<sub>b</sub> maj<sup>7</sup>

F maj<sup>7</sup> G<sup>7</sup> G<sub>b</sub>

F6

# Pick Up Sticks

DAVE BRUBECK

*f*

$Bb^7$

*simile*

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

The chord of  $Bb^7$  is used throughout.

*mf*

## 1st Improvisation

The image shows a musical score for '1st Improvisation'. The top staff is in treble clef and has a tempo marking of 'P'. It features a series of grace notes and slurs, with a dynamic 'f' (fortissimo) at the end of the first measure. Above the staff, there are vertical numbers: 5, 3, 3, 2, 1 on the left, and 2, >3, 2, >3, 1, 3, 1, 3, 4, >5, 2 on the right. The bottom staff is in bass clef and has a tempo marking of 'rit.' (ritardando). It consists of eighth-note patterns. A dynamic 'f' is placed above the staff, and the word 'nimile' is written below it.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 begins with a whole rest followed by a half note. The right hand then plays a series of eighth notes with fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The left hand provides harmonic support with sustained notes. Measure 12 continues with eighth-note patterns in both hands, maintaining the rhythmic and harmonic flow established in measure 11.

A musical score for piano featuring two staves. The top staff is in treble clef and shows a melodic line with various note heads and stems. Fingerings are indicated above the notes: '2 4' over a pair of eighth notes, '5' over a single note, '1 2' over a pair of eighth notes, '5' over a single note, '1' over a single note, and a bracketed group of notes with '2 1 3 4 3 5 1' written above it. The bottom staff is in bass clef and shows a harmonic bass line consisting of eighth and sixteenth notes.

## **2nd Improvisation**

Musical score page 10, measures 11-12. The top staff shows a treble clef, a key signature of one sharp, and a time signature of 3/4. The first measure begins with a grace note followed by a dotted half note. The second measure starts with a grace note and a dotted half note. The bottom staff shows a bass clef, a key signature of one flat, and a time signature of 2/4. It features eighth-note patterns with slurs and grace notes.

3 2 4 2 2 3 2

*simile*

5  
3 2 1  
3 2 1  
4 3 2 1

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

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

## 3rd Improvisation

*mp*

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

*f*

*mp*

*s*

*mp*

*mp*

*mf*

*mp*

*gradually softer to the end*

$\frac{5}{4} \overline{2/1}$

5.