

ARTIST
TRANSCRIPTIONS
PIANO

Transcribed by
Brent Edstrom



S O L O B O O K

In a Sentimental Mood

All the Things You Are

Stormy Weather

Cherokee

Caravan

Tenderly



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ART TATUM

JAZZ PIANO'S GREATEST PERFORMER



He dazzled them—listeners and fellow musicians alike. Art Tatum's technical command of the keyboard was unsurpassed. In the beginning, his right hand runs and his rhythmic left hand showed them what stride piano was all about and what swing was about to become. He was one with the keyboard; he was technically amazing. Harmonically, he was ahead of his peers. Tonality and tempo were ever fluid, often unpredictable.

He was born in Toledo, Ohio on October 13, 1909. He attended schools for the blind in Toledo and Columbus, due to diminished

eyesight in one eye and complete blindness in the other. His sister Arline says that he "was a beautiful person to be with, seldom moody or selfish." His brother Karl (a helpmate to Art in later life) was always cheered on by Art for his athletic prowess.

Encouraged by musically active parents, he started playing piano by ear at the age of three. He learned to read music by Braille, taking lessons on the piano as well as violin and guitar. While studying at the Toledo School of Music, he was encouraged to become a classical pianist. But what he heard on recordings, piano rolls, and the radio had him answering the call of James P. Johnson and Fats Waller instead. So he formed his own band, playing around the general region.

Tatum did stints with the dance bands of Speed Webb and Milton Senior. He was given his own fifteen-minute show on the Toledo radio station WSPD, which was broadcast on one of NBC's national feeds. In 1932, he left Toledo to accompany singer Adelaide Hall and gigged for a time in New York. This time became legendary in jazz annals because of the "cutting" contests that took place in various clubs, especially in Harlem. Tatum found himself pitted against other pianists that included Willie "The Lion" Smith, James P. Johnson and Fats Waller.

"Tiger Rag" was usually the tune that left the other pianists in the lurch. It is at this time that the superlatives and descriptions of his technique ran rampant: "complicated runs," "prodigious memory," "technical ability," "as choruses developed it was like watching each petal of a flower unfold,"

"played like the wind," "spectacular embellishment," "blazing speed and agility," "cascading arpeggios." Yet all of this came with a delicate touch. He became the strongest after-hours draw at the cradle of swing, The Onyx Club on Fifty-Second Street.

Money and steady gigs were tough to get in New York during the mid-thirties, so Tatum returned to midwest venues, primarily in Cleveland and Chicago. He then left for the beckoning hot music scene on Central Avenue in L.A., as well as the classy Sunset Boulevard clubs. He played on radio's *Bing Crosby Show*, giving him national exposure and renown. Performances at many Hollywood celebrity parties were followed by a London tour in 1938. He returned from London to perform in L.A.'s and New York's prime clubs.

Tatum's first recordings, made in 1933 for Brunswick, then for Decca, were primarily solo recordings and good ones. These, along with Tatum's recordings throughout the thirties, were in fact splendid ones. He literally turned the jazz community around with his first recordings. His 1937 version of "Body And Soul" and 1939 recording of "Tea for Two" both made the charts. These were prime examples of his popular song interpretations (now standards), many of those the very pretty ones, some blues, and even classical tunes, all showcasing his improvisational abilities.

In the forties, Tatum switched briefly to a trio format (modeled after the Nat Cole Trio), with Slam Stewart on bass and Tiny Grimes (later Everett Barksdale) on guitar. Back on solo piano, he showed brilliant

virtuosity on the concert recordings made by Gene Norman that are now available on CD (some cuts on *Piano Starts Here*). The *Complete Capitol Recordings* (1949-1952) show Tatum at the height of his powers,* in settings that provided the finest pianos and optimum recording conditions. For these sessions, in addition to the popular ballads of his usual repertoire, he added a true statement of African-American blues, W.C. Handy's "Aunt Hagar's Blues." Another splendid example of Tatum's artistry, "How High The Moon," was not issued the first time. In the new liner notes for these sessions, Pete Welding sums them up most poetically: "Tatum rises time and again throughout these vigorous, deep, resourcefully imaginative performances in which the brilliant, audacious fertility and playfulness of his musical thinking are mated perfectly to a prodigious technical command which enables him to translate whatever he was able to imagine into bristling life—immediately, fully, without intervention, as if in a single incandescent flash."

Starting in 1953, Tatum recorded a record 121 tunes [these numbers vary] on Norman Granz's Clef label. (They appear now on the Pablo CDs, *The Tatum Solo Piano Masterpieces*.) Granz also partnered Tatum with the jazz greats of the day: Benny Carter, Louie Bellson, Buddy DeFranco, Harry Edison, Roy Eldridge, Lionel Hampton, Jo Jones, Buddy Rich, Red Callender, Barney Kessel, and Ben Webster. During this period, Tatum stretched his harmonies and progressions into newer, lusher territory and tonal colors.

The listening public (both during Tatum's lifetime as well as now) is fortunate. There is a great body of technically well-recorded material. From early-on, everyone was well aware of his talents, and the business aspects of Tatum's career seemed to be handled smoothly.

He loved to "sit in" with other players and, after his own jobs, would make the rounds of after-hours clubs. Numerous stories exist from awe-struck musicians about these often chance meetings. In a 1985 essay, Billy Taylor observed that Tatum "...used his foot [on the pedal] almost as another hand. He did things that had not generally been done by a solo jazz pianist. But he did it for color and to use the instrument to its fullest potential." Teddy Wilson noted, "He was so far ahead of everybody else. Harmonically, as a kid, he was using flatted fifths and all the added tones, and improvising those wonderful progressions where he would jump on the other side of the key circle, using the substitute...He was the most exceptional musician I've ever met." The critics agreed and Tatum began to get awards from *Metronome*, *Esquire* and *Downbeat*.

On the personal side, Art Tatum was big but not tall. He wore beautifully tailored suits, often pin-striped with wild ties. He enjoyed baseball and playing cards. (Diminished eyesight aside, his memory was unequalled.) He traveled first class, loved beer, ate well, and lived well. His marriage to his first wife, Ruby, was tumultuous, certainly owing in part to the gypsy lifestyle and crazy hours. They bore a son, Orlando.

While in Los Angeles, he met and fell in love with Geraldine Williamson. After a long relationship, they married in 1955.

During the Granz recordings, Tatum was found to have an advanced case of uremia, a kidney disease. He quickly replaced his beer with fruit juice and began to lose weight. But the disease soon caught up with him. Tatum's final live performance was at the Hollywood Bowl in August 1956. The recordings made just prior to his death (at age 47) on November 5th of that year gave no hint of Tatum's failing health and were as dazzling as all the others.

Tatum was characterized by Erroll Garner as a "virtual God among jazz pianists." Indeed, Fats Waller once introduced Tatum with this statement: "Ladies and gentlemen, God is in the house." McCoy Tyner called him "the greatest pianist that ever lived. I think he is a genius." Many have called him "the single greatest improviser in jazz history."

**All Music Guide To Jazz*
(Scott Yanow), Miller Freeman

DISCOGRAPHY

ALL THE THINGS YOU ARE

Art Tatum Solo Masterpieces #3 (1953-1955)
Pablo 2405-434 (recorded 12/29/53)

CARAVAN

California Melodies,
Memphis Archives 7077 (recorded 4/11/40)

CHEROKEE

Art Tatum Solo Masterpieces #1 (1953-1955)
Pablo 2405-436 (recorded 4/22/54)

IN A SENTIMENTAL MOOD

Art Tatum Solo Masterpieces #8 (1953-1955)
Pablo 2405-439 (recorded 12/29/53)

STORMY WEATHER

Classic Early Solos (1934-1937)
Decca Jazz, GRP GRD-607 (recorded 8/24/34)

TENDERLY

The Complete Capitol Recordings (1949-1952)
CDP 21325 2 (recorded 9/29/49)

ALL THE THINGS YOU ARE

from VERY WARM FOR MAY

Lyrics by OSCAR HAMMERSTEIN II

Music by JEROME KERN

Freely with rubato

Ab Ab+ Abmaj7 Ab Ab+ Abmaj7 3

mp

D♭maj7 Cm7 B♭m7 E♭9 Abmaj7 D♭7#11

G♭13#11 B9 Emaj9/B B♭m7 E♭13b9

Cadenza

R.H.

9

8va - |

gva - |

A♭maj7 loco

A♭+ A♭13

D♭maj7

G♭maj7 3

Gm7♭5 C7 Fm G7alt C7

Fm9 B♭m9 E♭maj7 E♭7♭9

mf

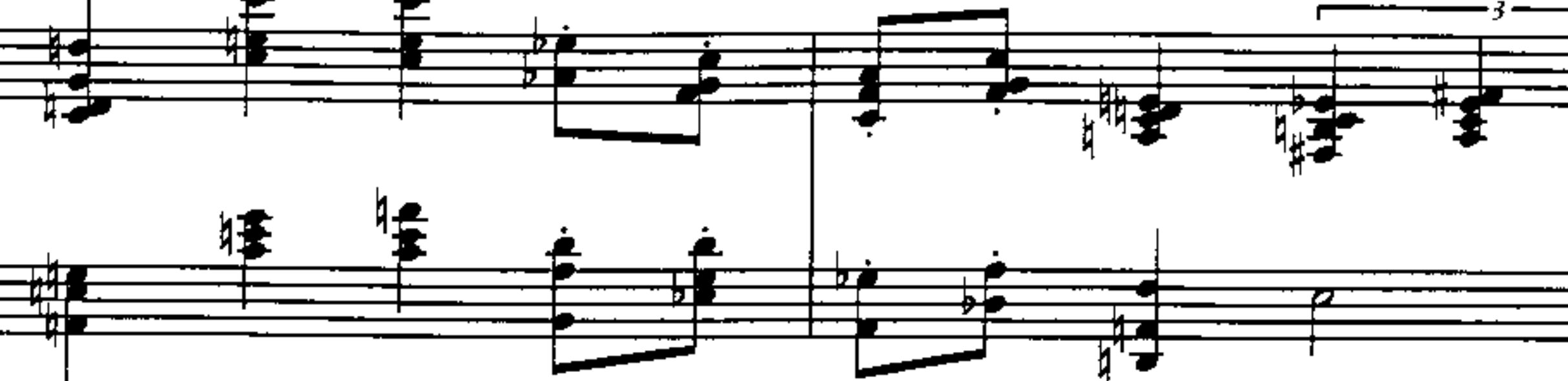
A♭maj7 E♭m13 A♭13♭9 D♭maj7 G7alt

gva b - | loco

A musical score for piano, featuring six staves of music. The score includes the following chords and performance instructions:

- Staff 1: Cmaj7, E, Am
- Staff 2: Cm7, Fm7, B♭7b9
- Staff 3: suddenly faster
- Staff 4: Ebmaj7, Eb9, Ab
- Staff 5: Am7b5, D7
- Staff 6: L.H. 8va b - loco
- Staff 7: Gmaj7, B♭7

The score uses a variety of musical notation, including treble and bass clefs, key signatures, and dynamic markings. The tempo changes from standard to "suddenly faster" in Staff 3.

Am11 **Bbm11** **E \flat 13** **A \flat 13** **D \flat maj7 \sharp 11 Dm9** **D7alt**


Gmaj7


N.C. **B7 \flat 9** **Emaj7**


A \flat 7 \sharp 11 **Fm(maj7)** **Bbm**


E \flat 7 **A \flat maj7** **A \flat 7alt** **D \flat 6**


G \flat 13#11 8^{va} | *loco* | **A \flat**

 The musical score consists of five staves of music for piano.
 - Staff 1 (Treble): Starts with G \flat 13#11 8^{va}, followed by a measure of eighth-note chords, then a melodic line with a sixteenth-note pattern. A bracket labeled "loco" connects to the next staff.
 - Staff 2 (Bass): Continues the melodic line from Staff 1.
 - Staff 3 (Treble): Starts with B \flat 7, followed by a melodic line with eighth-note chords.
 - Staff 4 (Bass): Continues the melodic line from Staff 3.
 - Staff 5 (Treble): Starts with B \flat m7, followed by a melodic line with eighth-note chords. A bracket labeled "10:8" connects to the next staff.
 - Staff 6 (Bass): Continues the melodic line from Staff 5.
 - Staff 7 (Treble): Starts with E \flat 9, followed by a melodic line with eighth-note chords.
 - Staff 8 (Bass): Continues the melodic line from Staff 7.
 - Staff 9 (Treble): Starts with A \flat maj7, followed by a melodic line with eighth-note chords.
 - Staff 10 (Bass): Continues the melodic line from Staff 9.
 - Staff 11 (Treble): Starts with N.C., followed by a melodic line with eighth-note chords.
 - Staff 12 (Bass): Continues the melodic line from Staff 11.
 - Staff 13 (Treble): Starts with C7 \flat 9, followed by a melodic line with eighth-note chords.
 - Staff 14 (Bass): Continues the melodic line from Staff 13.
 - Staff 15 (Treble): Starts with Fm, followed by a melodic line with eighth-note chords.
 - Staff 16 (Bass): Continues the melodic line from Staff 15.
 - Staff 17 (Treble): Starts with B \flat m, followed by a melodic line with eighth-note chords.
 - Staff 18 (Bass): Continues the melodic line from Staff 17.
 - Staff 19 (Treble): Starts with E \flat 7, followed by a melodic line with eighth-note chords.
 - Staff 20 (Bass): Continues the melodic line from Staff 19.
 - Staff 21 (Treble): Starts with A \flat maj7, followed by a melodic line with eighth-note chords.
 - Staff 22 (Bass): Continues the melodic line from Staff 21.
 - Staff 23 (Treble): Starts with A \flat 7, followed by a melodic line with eighth-note chords.
 - Staff 24 (Bass): Continues the melodic line from Staff 23.
 - Staff 25 (Treble): Starts with D \flat maj7, followed by a melodic line with eighth-note chords.
 - Staff 26 (Bass): Continues the melodic line from Staff 25.

G7alt

Cmaj7

Cm7

Fm7

E7alt

Ebmaj7

Eb7

Ab

Am7b5

D7

Gmaj7

3
A♭7
Am7
A♭9 *gva* ----- | *loco*
D7alt
G
6
F♯m7b5 **B7**
R.H.
7
Emaj7
gva ----- |
chord gliss.
A♭7alt
loco
Fm6/9
3
3

Bbm9

Eb7alt

Abmaj7

Ab7sus Ab7alt

Dbmaj7

Gb13

Cm/Eb

Bb7alt

Bbm7

F7b5

Bbm7

Eb7b9

Ab

Db13#11

Gb13

B13

Eb7

Ab

Gm7b5

C7

Fm

Bbm

E♭7 A♭maj7 D♭maj7

G7 alt Cmaj7

Cm7 Fm7

B♭7 E7

E♭maj7

6

6

A♭

3 3 5

Am7♭5 3

D7

3

G

3

A♭7

3

Am11 *gva* - *loco*

5

D7

3 3 3

G

gva -

loco

Music score for piano or keyboard, page 18, featuring six staves of music.

Staff 1: Treble clef, 2 flats. Measures 1-2: 9.8. Measures 3-4: 9.8.

Staff 2: Bass clef, 2 flats. Measures 1-2: 9.8. Measures 3-4: 9.8.

Staff 3: Treble clef, 2 flats. Chords: F#m7b5, B7, F#m7, B7.

Staff 4: Bass clef, 2 flats. Chords: F#m7b5, B7, F#m7, B7.

Staff 5: Treble clef, 2 flats. Chords: Emaj7, Ab7#11.

Staff 6: Bass clef, 2 flats. Chords: Fm, Bbm.

Staff 7: Treble clef, 2 flats. Chords: E7, A7, Abmaj7, Ab7.

Staff 8: Bass clef, 2 flats.

Dmaj7

Bbm7b5

A♭/E♭

A♭7

Bbm7 **F7** **Bbm7** **E♭7**

A♭maj7

G7

C7

Fm

B♭m

E♭7

A♭maj7

A♭7

D♭maj7

Dm7♭5

G7

C

G7

D7 Gmaj7

Am11 Gb7#11 F7 E7 Ebmaj7#11 D7alt

Gmaj7 Am7 D7

Gmaj7 F#m7b5 B7

Emaj7 **A♭7alt** **Fm9(maj7)**

B♭m **E♭7** **A7♭5**

A♭maj7 **A♭13alt** **D♭maj7**

B♭m7♭5 *8va* - | *loco* **6**

A♭maj7 **B♭7** *8va* - |
loco L.H. R.H.

B♭m7

E♭7

A♭maj7

D♭maj7

Cm

B♭m7

E♭13

Fm

B♭m

E♭

E♭13

A♭ N.C.

E7

B♭m11

A7♭5

A♭maj7

8va

CARAVAN

from SOPHISTICATED LADIES

Words and Music by DUKE ELLINGTON,
IRVING MILLS and JUAN TIZOL

Freely

B-flat 7 9 E-flat m6 B-flat 7 9 E-flat m6 C-flat 9

mp

6

B-flat 7 9

loco

L.H.

R.H.

L.H.

R.H.

8va - 1

5

In tempo ($\text{♩} = 180$)

C-flat 7/B-flat

A-flat maj 7/B-flat

F-flat/B-flat

3

L.H.

E-flat m₉

F-flat/B-flat

3

3

3

Ebm 6

F \flat 7**5/B \flat**

A \circ 7/F \flat

F \flat

F \flat 7

F \flat 11/B \flat

6

8

3

3

This musical score for piano consists of five staves of music. The top staff uses a treble clef and has a key signature of four flats. The first measure is labeled 'Ebm 6'. The second measure is labeled 'F \flat 7**5/B \flat** ' with a measure number '3' above it. The third measure is labeled 'A \circ 7/F \flat '. The fourth staff begins with a treble clef and a key signature of one flat. It is labeled 'F \flat ' above the first measure. The fifth staff begins with a bass clef and a key signature of one flat. It is labeled 'F \flat 7' above the first measure. The sixth staff begins with a treble clef and a key signature of four flats. It is labeled 'F \flat 11/B \flat ' above the first measure. Measure numbers '6' and '8' are placed above the staves of the sixth and seventh measures respectively. Measure numbers '3' and '3' are placed above the staves of the second and eighth measures respectively.

F^{b+}/B_b C^{b+}/B_b G^{b+}/B_b B^b7 E^bm6 E^bm6/D_b C^m7^b5 C^bmaj7

Musical score for measures 1-2. The top staff shows a treble clef, four flats key signature, and a 4/4 time signature. The bottom staff shows a bass clef, four flats key signature, and a 4/4 time signature. The music consists of eighth-note chords.

C^m7^b5/B_b A^bm9 E^bm6 E^bm F^b11/B_b

Musical score for measures 3-4. The top staff shows a treble clef, four flats key signature, and a 4/4 time signature. The bottom staff shows a bass clef, four flats key signature, and a 4/4 time signature. The music consists of eighth-note chords.

Musical score for measures 5-6. The top staff shows a treble clef, four flats key signature, and a 4/4 time signature. The bottom staff shows a bass clef, four flats key signature, and a 4/4 time signature. The music consists of eighth-note chords.

Musical score for measures 7-8. The top staff shows a treble clef, four flats key signature, and a 4/4 time signature. The bottom staff shows a bass clef, four flats key signature, and a 4/4 time signature. The music consists of eighth-note chords.

F^{b+}/B_b C^{b+}/B_b G^{b+}/B_b B^b7 E^bm6 E^bm6/D_b C^m7^b5 C^bmaj7

Musical score for measures 9-10. The top staff shows a treble clef, four flats key signature, and a 4/4 time signature. The bottom staff shows a bass clef, four flats key signature, and a 4/4 time signature. The music consists of eighth-note chords.

Cm7b5/B♭ Abm9 F♭11 E♭7

8va----- | loco

6

guit loco

A♭7

D♭7

G♭6

B♭9

F♭11

F^b+/B^b C^b+/B^b G^b+/B^b B^b7

E^bm6 E^bm6/D^b Cm7^b5 Cmaj7 Cm7^b5/B^b A^bm9 E^bm6

F^b11

Fm7 B♭7

E♭m A♭ E♭m(maj7) C7/E

Fm9 E♭m7 D° E° Fm7

B♭7

R.H. L.H.

E♭m



R.H. L.H.



C7/B♭ A♭7 E♭6/G

E♭ 8va ----- | loco



A♭7 B♭m9 Fm7/C

8va ----- | loco

B♭9

Fm7

C7



D♭9

3



N.C.



F_b11/B_b
F_b+/B_b C_b+/B_b G_b+/B_b B_b7

E_bm6 E_bm6/D_b Cm7_b5 C_bmaj7 Cm7_b5/B_b A_bm9 E_bm6/G_b F_b5

F F_b(5) E_b6

CHEROKEE

(INDIAN LOVE SONG)

Words and Music by RAY NOBLE

Very Fast Swing

B♭

B♭m6

Fm11

B♭7b9

mf

The image shows a musical score with two staves. The top staff is in E-flat major (E-flat 9) and the bottom staff is in A-flat major (A-flat 11). Both staves feature eighth-note patterns with grace notes and slurs.

A musical score for piano, featuring two staves. The top staff (treble clef) shows chords Cm7, B°7, Cm7, and F7#5(9). The bottom staff (bass clef) shows the bass line corresponding to these chords. Measure 1: Cm7 (B, G, D, F#), B°7 (D, G, B, E), Cm7 (B, G, D, F#), F7#5(9) (F#, C, A, D, G, B). Measure 2: B°7 (D, G, B, E), Cm7 (B, G, D, F#), F7#5(9) (F#, C, A, D, G, B).

B♭ E♭7 Fm9♭5 B♭13♯9

E♭maj9 A♭13♯11

B♭ C7♯11

Cm7 F7 B♭

C♯m7 F♯7 Bmaj7

Bm7 E7alt Amaj9

Am9 D13b9 Gmaj9

C13#11 Cm7/F F7#5

Bb+ Bb6 E07 Fm9b5 gva --- | Bb13b9 loco Ebmaj9

Bb13b9 Ab13#11

B♭ C7#11

Cm7 F7 B♭/D D107

Cm7 F7#5 B♭

Fm11 B♭7 E♭

Ab7#11

B♭ C7

Cm7 B°7

Cm7 F7 B♭7

Fm7 B♭7

E♭

A♭7#11

G7

C7#11

F7

B♭

C♯m7

F♯7

Bmaj7

Bm9

E7

Amaj7 Am9

D7alt Gmaj9

Cm7 C#m7 F#7 F7

B \flat

B \flat 7 Ebmaj9

A♭7♯11

B♭

G7

C7

Cm7

F7

B♭

F7♯5

B♭

E07

Fm11

E7alt

E♭maj9

A♭7♯11

B♭
G7
C7
Cm7
B♭7
Cm7
F7
B♭
E7
Fm11
E7♯9
Ebmaj7

A♭7♯11

B♭

C7♯11

Cm7

F7

B♭

C♯m7

E♯7

Bmaj7

5

Bm7 E7alt Amaj7

Am9 D13b9

Gmaj9 Gm7 C7alt

Cm7 F7 A6 Bb

Fm11 Bb7

E♭

A♭7♯11

B♭

C7♯11

Cm7

F7

B♭

C♯m7

F♯7

Bmaj7

12 measures of piano music:

- M1-2: Treble staff: Bm7. Bass staff: Bm7.
- M3: Treble staff: *E7 loco*. Bass staff: E7.
- M4-5: Treble staff: Amaj7. Bass staff: Amaj7.
- M6-7: Treble staff: D7. Bass staff: D7.
- M8-9: Treble staff: G. Bass staff: G.
- M10-11: Treble staff: Gm9. Bass staff: Gm9.
- M12-13: Treble staff: C7b9. Bass staff: C7b9.
- M14-15: Treble staff: F7alt. Bass staff: F7alt.
- M16-17: Treble staff: Bb. Bass staff: Bb.
- M18-19: Treble staff: Eo7. Bass staff: Eo7.

Abm9(maj7)

Bb7alt

Ebmaj9

Ab13#11

Bb

C13#11

Cm7b5

F7

Bb9 Eb9 Ab13

Db9 Gb7b9 B9

B7alt

Bb

svag - J

IN A SENTIMENTAL MOOD

By DUKE ELLINGTON

Freely

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D_bmaj7 B_bm7 E_bm11 A_b7 C G7_b5(9)

C7 Dm Dm/C[#] Dm/C

Gm Gm/F[#] Gm/F E7_b5 A7 Dm

D7 A_b7#11 Gm7_b5 C F

B_b B^o7 Cm7 D_bo7 B_b/D Cm7

moving

Bm7 Gm/B♭ A13 D Ebmaj7 E Em7 A13

D A7alt D9 G7 C7 F7b9 Bb7b5

Ebm7 Ab7#11 Db7#5 Gm7b5 Gb7#11 C7b9 F7 Bb7b9 Bbmaj7

Bbm7 Eb13 Ab13 G7 Gm7/C C7 F

F7 A7#9 Eb13 Ab13#9

D_b13#11 C13 F7 B_bmaj7 E_b13#11

A_b13 D_bmaj7 G7#5 C7

Dm Dm/C# Dm/C

Gm Gm/F# E7b9 A7 ₃ Dm 5

D9 A_b7 D_b7

G \flat 7 \natural 5 C13 Dm Dm/C \sharp

Dm/C *gva* ————— | *loco*

Gm

Gm/F \sharp

Gm/F E7 \flat 5 A7 Dm

D \flat 7 \natural 11 D7 Gm7 C13 \flat 9

F Fm E \flat m A \flat 7 D \flat maj7

E♭13 A♭7alt D♭ B♭7alt

E♭13 A♭7alt D♭ B♭7alt

E♭13 A♭9 D♭ B♭7alt

B♭m7 E♭13 A♭13 C G7alt

C Dm Dm/C♯

Dm/C Dm/B Gm
loco Gm/F♯

Gm/F E7b5 A7#5 Dm

Bbm7 Eb13 Ab7 Db G7#11

gva

Moderate swing tempo loco

Dm D7#11 F/C

Gm/Bb Am11 Gm11 E13#11 Am11 A7b5(b9)

D13#11 Gm11 E7#9 Ab13 D13#11 G7#11

Gm C13b9 F⁶₉ Dm Dm/C^b

Dm/C 15^{ma} 8^{va} loco 3

Gm9 F7 E7 A7 tr Dm(maj7) Bbm7 E^b13

Ab13 A13 D13#11 Gm7 Gb7b9 F Eb7b9 D7#5 Ab7#11

Dbmaj7 Bbm11 E7#5 Eb13#11 Ab13

D_b B_b13 E_b13 A_b7[#]5([#]9)

D_b maj7 B_bm11 E_b7 A_b13

C/G D_b/G C13

gva Dm Dm/C[#] Dm/C
loco

Gm7 Bm11 E7[#]5([#]9) A13alt Dm(maj7) Bbm7 Eb7 D9/A

8va D7 loco Gm7 C13

F Dm Dm/C♯ gliss. Dm/C

Gm Gm/F♯ Gm/F E7♭5 A7

Dm6 D7

A♭m7 D♭7

Dm Dm/C \sharp Dm/C Gm Gm/F \sharp Gm/F

E7b5 A7 Dm6 Bbm11

Am9 *gva* ----- | *loco*

A \flat m7 5 5 D \flat 7 Gm7b5 C13

F E \flat 13#11 A \flat 13 D \flat maj7 Bbm11

A musical score for piano featuring four staves of music. The top staff uses a treble clef, and the bottom staff uses a bass clef. The score consists of four measures, each starting with a forte dynamic. Measure 1 contains a chord labeled **E♭7♯11**. Measure 2 contains a chord labeled **A♭7♯11**. Measure 3 contains a chord labeled **D♭maj7**. Measure 4 contains a chord labeled **B♭m7**. The music includes various note heads, stems, and rests. Measure 4 features a sixteenth-note run above the bass staff, with the number '6' placed below it. Measures 3 and 4 also feature eighth-note patterns above the bass staff, with the numbers '6' and '5' placed below them respectively.

A musical score for piano, featuring two staves. The top staff uses a treble clef and is labeled "Eflat 9". The bottom staff uses a bass clef and is labeled "Aflat 13". Both staves show a sequence of notes and rests, primarily eighth and sixteenth notes, with some quarter notes and half notes. Measure 1 starts with a half note on the top staff and a quarter note on the bottom staff. Measure 2 starts with a half note on the top staff and a quarter note on the bottom staff.

The musical score consists of two staves. The top staff is in treble clef and has a key signature of one flat. The bottom staff is in bass clef and has a key signature of one flat. Measure 3 begins with a quarter note followed by a series of eighth notes. Measure 4 begins with a quarter note followed by a series of eighth notes. Measure 5 begins with a half note followed by a series of eighth notes. Measure 6 begins with a half note followed by a series of eighth notes.

C

Dm

guta

Dm/C \sharp

3

3

Dm/C
(8va) - Gm Gm/F# Gm/F

E7b5 A7 Dm Bbm7

Am7 D7

Gm7 Gb F E9alt E9#11 Ab13

D9maj7 C7 B7 B7#5 E13 E9#11 Ab13

28

D_b B13 E7 A13_{b9} D7_{b5} E_bm7_{b5} A_b13 *loco*
8va ——————

D_bmaj7 B_bm7 E_bm7 A_b7
3 *5* *5* *6*

C/G D_b/G C/G
3 *3* *3*

Dm Dm/C[#]
3

Dm/C
gliss. *3*

Gm Gm/F[#]

E7_{b5} E7^{#9} A7^{#5} Dm6 *3*
 D9 A_b13^{#11}

Gm G \flat 7alt

Dm
8va

Dm/C \sharp

accel.

Dm/C Dm/B N.C.

loco

D \flat

Gm7 \flat 5

C9 F Gm/B \flat F/A A \flat o Gm7 G \flat maj \sharp 11 Fmaj7

a tempo

Coda

TENDERLY

from TORCH SONG

Lyric by JACK LAWRENCE
Music by WALTER GROSS

Freely

Musical score for piano and voice. The vocal part is in soprano clef, 4/4 time, key of D major. The piano part is in bass clef, 4/4 time, key of D major. The vocal line starts with eighth-note chords, followed by a melodic line with grace notes. The piano accompaniment features sustained bass notes and harmonic chords. Measure numbers 1 through 5 are indicated above the vocal line.

Continuation of the musical score. The vocal line continues with eighth-note chords and melodic phrases. The piano accompaniment provides harmonic support. Measure numbers 3, 5, and 6 are indicated above the vocal line.

Continuation of the musical score. The vocal line includes a melodic line with grace notes and eighth-note chords. The piano accompaniment features sustained bass notes and harmonic chords. Measure numbers 3, 5, and 6 are indicated above the vocal line. A dynamic instruction "L.H." is present in the piano part.

Continuation of the musical score. The vocal line consists of eighth-note chords. The piano accompaniment features sustained bass notes and harmonic chords. Measure numbers 3, 4, 5, and 6 are indicated above the vocal line.

A13b9

Bm Bm(maj7) Bm7 E13 Em9/A

A13b5(b9)

Dmaj7

Dm7

8va- 15ma- loco Em9

Em9 A13b5(b9)

D Em7b5 A9

F#7alt

Bm Bm(maj7) Bm7 E13 F#m7 B7alt

Fm7 Ebmaj7 A13b9 D E7#11

a tempo (swing 8ths)

Em7 A7 Dmaj7 G13#11

guitar - 1 loco

Dm7 Aflat9

Em7 A13flat9

D

5 5

Em7

A13

B♭7

E♭7

A♭7

D♭7

F♯m7

B7

C♯7 F♯7

Bm7

E13
loco

A13

A13b9 F#7alt Bm Bm(maj7) Bm7 E13

F#m9 B7b9 Em7 A7alt Dmaj7

G13#11 Dm9

Em9 A13b5(b9) Eb

D Em7b5 A13b9

F#7alt Bm Bm(maj7) Bm7
 E13 F#m7 B7alt F Bb7 Ebmaj7 A13b9
 D G7b5 Dmaj7 7
 N.C. 8va loco 10:8 10:8
 Dmaj7
 rit.
 cello
 rit.
 *
 bass

STORMY WEATHER

(KEEPS RAININ' ALL THE TIME)

from COTTON CLUB PARADE OF 1933

Lyric by TED KOEHLER
Music by HAROLD ARLEN

Slow and sultry F6

Am7

A♭7

G7alt

G♭9♯11

C7♯5

F6

F♯7

Gm7

G♭9

C7alt

F7

Cm7

F7

B♭6

B♭m6

tr

F/A

F♯7

Gm7 C13 Am7 Ab7#11

G7 D♭7 C7 3

F6 F♯7 Gm7 C7 3 3

F7 B♭6 Bº7 B♭m6 3 3

F6 A♭º7 D♭7 3

C7alt

G_b13

F

Cm7 Eb7/B_b Am7 D7 Gm7 Db7 C7

F7 Eb7 Dm7 F B_b Bb7 Bbm6

F/A C7/G F7 B_b Eb9

E♭13 A♭13 D♭7 C7 F B♭9 E♭7

F B♭m F Dm7

D♭7♯11 C7alt

F > F♯7 Gm7 C7

F7

B♭7 C7 F F#7 Gm7 C7

Fmaj7 E♭7♯11 Dm G7♯11 C13♭9

F D♭13 C7 F7

B♭ B♭m6 F/A C7/G F6 F7

double time feel

B♭ B♭m6

F7alt

B♭

B°7

B♭m6

F/A

end double time feel

E♭7♯11

A♭7

D♭7

D♭13♯11

C13♭9

*even 8ths**swing 8ths*

F6

F♯7

Gm7

C7

F7

3

B♭

B°7

B♭m6

3

F A_b7 Gm7 C7

double time feel

F Gm7 F/A B^o E_b7/B_b F/A G_b13#11 F₉

F N.C. 3

F B_b7/A_b Gm7b5 C13 F

E_b6 E6 F6

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