

## McCoy Tyner: Plays Standards

Song	Recording
1. Satin Doll	Nights Of Ballads & Blues
2. Round Midnight	
3. Blue Monk	
4. Days Of Wine and Roses	
5. Caravan	Plays Ellington
6. When Sunny Gets Blue	Today And Tomorrow
7. Soul Eyes	Coltrane
8. Autumn Leaves	Revelations
9. Someone To Watch Over Me	

# improvised

by  
**MCCOY TYNER**

## SATIN DOLL

by Billy Strayhorn/Duke Ellington

[Theme] Dm7 G7 Dm7 G7 Em7 A7

①

DRUMS

Em7 A7 D7 (A11) Abm7 Db7

④

C Bb7 A7 Dm7 G7

⑦

Dm7 G7 Em7 A7 Em7 A7

⑩

⑬  $D_7(\#11)$   $D_7(\#11)$  C

Musical notation for system 13, measures 13-15. Treble clef, 4/4 time. Chords:  $D_7(\#11)$ ,  $D_7(\#11)$ , C.

⑭  $Gm7$  C7  $Gm7$  C7

Musical notation for system 14, measures 16-18. Treble clef, 4/4 time. Chords:  $Gm7$ , C7,  $Gm7$ , C7.

⑲  $F7$   $A_m7$   $D7$

Musical notation for system 19, measures 19-21. Treble clef, 4/4 time. Chords:  $F7$ ,  $A_m7$ ,  $D7$ .

⑳  $A_m7$   $D7$   $Dm7$   $E_m7$   $Fmaj7$   $G7$

Musical notation for system 20, measures 22-24. Treble clef, 4/4 time. Chords:  $A_m7$ ,  $D7$ ,  $Dm7$ ,  $E_m7$ ,  $Fmaj7$ ,  $G7$ .

㉕  $Dm7$   $G7$   $Dm7$   $G7$   $E_m7$   $A7$

Musical notation for system 25, measures 25-27. Treble clef, 4/4 time. Chords:  $Dm7$ ,  $G7$ ,  $Dm7$ ,  $G7$ ,  $E_m7$ ,  $A7$ .

Em7 A7 D7 Db7

②⑧

[1st Improvisation]

C C Bb A7 Dm7

③①

G7 Em7 A7 Em7 A7

③④

A7 D7 Db7 C

③⑦

A7 Dm7 Dm7 G7

④⑩

Em7 Em7 A7 D7

D7 C7 C7 sus4 C7

Gm7 C7 Gm7 Am7 Gm7 C7 F7

Am7 D7 Am7 D7

Dm7 G7 D7 Dm7

58

Chords: G7, Em7, A7, Em7, A7

61

Chords: Am7, D7, D7, C7

64

[2nd Improvisation]

Chords: A7, Dm7, G7

67

Chords: Em7, A7, Am7, D7

8va

70

Chords: Ab7, D7, C7, A7

⑬

Dm7 Em7 A7

⑭

A7 D7 D7

⑮

C7 C7 C7 Am7

⑯

G7 F7

⑰

D7 Dm7

Roller  
Some out 9

Handwritten musical notation for system 38. The system consists of two staves. The top staff has a treble clef and contains a melodic line with a triplet of eighth notes in the first measure. The bottom staff has a bass clef and contains a bass line with chords. Above the top staff, the chord **A7** is written above the first measure, and **Dm7** is written above the second measure with a dashed line labeled "8va" extending to the right. Above the bottom staff, the chords **Em7**, **A7**, **Em7**, **A7**, and **D7** are written below the first five measures.

Handwritten musical notation for system 39. The system consists of two staves. The top staff has a treble clef and contains a melodic line with a triplet of eighth notes in the first measure. The bottom staff has a bass clef and contains a bass line with chords. Above the top staff, the chord **A7** is written above the first measure. Above the bottom staff, the chords **A7**, **D7**, **A7**, **D7**, and **A7** are written below the first five measures.

Handwritten musical notation for system 40. The system consists of two staves. The top staff has a treble clef and contains a melodic line with a triplet of eighth notes in the first measure. The bottom staff has a bass clef and contains a bass line with chords. Above the top staff, the chords **D7**, **C**, and **C7** are written above the first, second, and third measures respectively. Above the bottom staff, the chords **D7**, **C**, and **C7** are written below the first, second, and third measures respectively.

[3rd Improvisation]

Handwritten musical notation for system 41. The system consists of two staves. The top staff has a treble clef and contains a melodic line with a triplet of eighth notes in the first measure. The bottom staff has a bass clef and contains a bass line with chords. Above the top staff, the chords **Dm7**, **G7**, **Em7**, and **A7** are written above the first, second, third, and fourth measures respectively. Above the bottom staff, the chords **Dm7**, **G7**, **Em7**, and **A7** are written below the first, second, third, and fourth measures respectively.

Handwritten musical notation for system 42. The system consists of two staves. The top staff has a treble clef and contains a melodic line with a triplet of eighth notes in the first measure. The bottom staff has a bass clef and contains a bass line with chords. Above the top staff, the chords **Em7**, **A7**, **D7**, **D7**, and **8va** are written above the first, second, third, fourth, and fifth measures respectively. Above the bottom staff, the chords **Em7**, **A7**, **D7**, **D7**, and **8va** are written below the first, second, third, fourth, and fifth measures respectively.



⑩③

C

⑩⑤

Dm7

E9 A7

⑩⑧

A7

D7

Dm7

⑩⑩

C

Cm7

⑩④

G7

F7

①⑦

A<sub>m</sub>7                      A<sub>m</sub>7                      D7                      D<sub>m</sub>7

②②

D<sub>m</sub>7                      A7                      D<sub>m</sub>7

②③

E<sub>m</sub>7                      A7                      D7

②⑥

D7                      C                      E7                      A7

[Last Theme]

②⑧

D<sub>m</sub>7                      G7                      D<sub>m</sub>7                      G7                      E<sub>m</sub>7                      A7

Em7 A7 Am7 D7 Abm7 Db7

132

C C7 C7 A7 Dm7 G7

135

Dm7 sua Em7 A7

138

D7 Abm7 Db7 C

141

Abm7 D7 Gm7 C7

144

④

F  $\overbrace{\text{Fmaj7}}^{8va}$  Am7 D7

⑤

D7 Dm7 Em7 Fmaj7 Em7 Dm7 A7

⑥

Dm7 G7 Dm7 G7 Em7

⑦

Em7 A7 Am7 D7 Abm7 Db7

⑧

C B7 Eb7 A7 Am7 D7

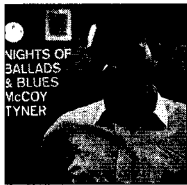
Abmaj7 D7 Cmaj7 Dm7 Ebmaj7 Fmaj7 C

162

163

165

166



# 'Round Midnight

[ラウンド・ミッドナイト]

Nights Of Ballads & Blues [バラードとブルースの夜]

(Impulse)

Words by Bernie Hanighen

Music by Cootie Williams and Thelonious Monk

Score Copy by Toru Yukawa

**Recorded**

March 4, 1963

**Personnel**

McCoy Tyner (p)

Steve Davis (b)

Lex Humphries (ds)

**NOTES**

星の数ほどのジャズ・オリジナル・ナンバーの中でも、これほど数多くのミュージシャンに吹き込まれている作品はなかなかありません。言わずと知れた、ピアニスト、セロニアス・モンクの作品で、本人自身のヴァージョンは、ヴォーグやリバーサイド等に吹き込んでいます。

**PLAYING POINT**

モダン・ジャズの作品の中でも取り上げられることの多い本楽曲は、ジャズ史に残る名曲です。マッコイ・タイナーは、前半ルバート、8小節のパンプを挟んでインテンポという構成で演奏を仕上げています。ルバート部分でのメロディに対するハーモニー付けは、細かいところまで行き届き、リハーモナイズの鏡とも言えるでしょう。■のパンプは、マッコイのアレンジによるものですが、■からのテーマを予感させる効果が太いに効いています。

**Tempo Rubato**

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'Round Midnight

Fm7 B<sup>b</sup>7(b9) Cm7(b5) BM7 B<sup>b</sup>7(b9,#11)

A<sup>b</sup>7 Bm7 B<sup>b</sup>m7 E<sup>b</sup>7(b9,#11) A<sup>b</sup>m7 G7(b13)

G<sup>b</sup>m7 G A<sup>b</sup> Cm7(b5) F7 Fm7 B<sup>b</sup>7(b9,#11) E<sup>b</sup>m7

Cm7(b5) F7 *gliss.* *gliss.* Fm7 B<sup>b</sup>7(b9)

Cm7(b5) F7 B<sup>b</sup>7 Cdim7 D<sup>b</sup>dim7 B<sup>b</sup>/D A<sup>b</sup>m7 Fm7(b5) B<sup>b</sup>7(b9,#11)

**'Round Midnight**

E<sup>b</sup>m7 G<sup>b</sup>7 Cm7 F7(<sup>#</sup>11) B<sup>b</sup>m7 E<sup>b</sup>7(<sup>#</sup>11) A<sup>b</sup>m7 D<sup>b</sup>7(<sup>#</sup>11) G<sup>b</sup>7sus4 B7(<sup>#</sup>11) F7sus4 B<sup>b</sup>7(<sup>#</sup>11)

B<sup>b</sup>7(<sup>#</sup>11)

Cm7(<sup>b</sup>5) BM7 B<sup>b</sup>7(<sup>b</sup>9) A7 Bm7 E B<sup>b</sup>m7 E<sup>b</sup>7(<sup>b</sup>9)

*8va*

G7(<sup>b</sup>13) G<sup>b</sup>m7 G A7 Cm7(<sup>b</sup>5) F7

**In Tempo**  $\text{♩} = \text{♩}^3$

**Swing Medium** ( $\text{♩} = 140$ )

Fm7 B<sup>b</sup>7(<sup>b</sup>9) B<sup>b</sup>6 B6 B<sup>b</sup>6



A6 B<sup>b</sup>6 B6 B<sup>b</sup>6

A6 E<sup>b</sup>m E<sup>b</sup>mM7 D E<sup>b</sup>m7 D<sup>b</sup> E<sup>b</sup>m6 C A<sup>b</sup>7

A<sup>b</sup>m7 B<sup>b</sup>7 E<sup>b</sup>m A<sup>b</sup>7 *8va*

Bm7 E7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>m7

*(8va)*

D<sup>b</sup>7 D<sup>b</sup>7(#9) G<sup>b</sup>M7 G7 A<sup>b</sup>7

'Round Midnight

C7(#9) F7 Fm7

A<sup>b</sup>M7/B<sup>b</sup> B<sup>b</sup>7(b9) D E<sup>b</sup>m E<sup>b</sup>mM7/D E<sup>b</sup>m7/D<sup>b</sup> E<sup>b</sup>m6/C

*suva-*

A<sup>b</sup>7 D<sup>b</sup> E<sup>b</sup>m

A<sup>b</sup>7 Bm7 E7 B<sup>b</sup>m7 E<sup>b</sup>7

A<sup>b</sup>m7 D<sup>b</sup>7(#9) G<sup>b</sup> G

A<sup>b</sup>7 C F7 Fm7 B<sup>b</sup>7(b9)

E<sup>b</sup>M7 Fm7/E<sup>b</sup> D<sup>b</sup>m G<sup>b</sup>7

Cm F7 A<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7

D<sup>b</sup>m7 G<sup>b</sup> Cm7 F7 Fm7 B<sup>b</sup>/F

B<sup>b</sup> A<sup>b</sup>m7 B<sup>b</sup>7/A<sup>b</sup> D<sup>b</sup>7(b9, #11)

'Round Midnight

E<sup>b</sup>m7 F7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>m7 D<sup>b</sup>7

The first system of music for 'Round Midnight' consists of two staves. The treble clef staff contains a melodic line with a triplet of eighth notes in the first measure and a quarter note in the second. The bass clef staff provides harmonic accompaniment with chords and some eighth-note patterns. Chord symbols E<sup>b</sup>m7, F7, B<sup>b</sup>m7, E<sup>b</sup>7, A<sup>b</sup>m7, and D<sup>b</sup>7 are placed above the staff.

F<sup>#</sup>m7 B7 Fm7 B<sup>b</sup>7 E<sup>b</sup>m E<sup>b</sup>mM7 D

The second system continues the piece. The treble clef staff features a triplet of eighth notes in the first measure and a quarter note in the second. The bass clef staff has chords and some eighth-note patterns. Chord symbols F<sup>#</sup>m7, B7, Fm7, B<sup>b</sup>7, E<sup>b</sup>m, E<sup>b</sup>mM7, and D are placed above the staff.

E<sup>b</sup>m7 D<sup>b</sup> E<sup>b</sup>m6 C A<sup>b</sup>7 A<sup>b</sup>m7 D<sup>b</sup>7 (b9, #11)

The third system of music shows a melodic line with a triplet of eighth notes in the first measure and a quarter note in the second. The bass clef staff has chords and some eighth-note patterns. Chord symbols E<sup>b</sup>m7 D<sup>b</sup>, E<sup>b</sup>m6 C, A<sup>b</sup>7, A<sup>b</sup>m7, and D<sup>b</sup>7 (b9, #11) are placed above the staff.

E<sup>b</sup>m A<sup>b</sup>7 Bm7 E7

The fourth system continues with a melodic line and harmonic accompaniment. Chord symbols E<sup>b</sup>m, A<sup>b</sup>7, Bm7, and E7 are placed above the staff.

B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>m7 *gva*-----

The fifth system of music features a melodic line with a triplet of eighth notes in the first measure and a quarter note in the second. The bass clef staff has chords and some eighth-note patterns. Chord symbols B<sup>b</sup>m7, E<sup>b</sup>7, and A<sup>b</sup>m7 are placed above the staff. The word 'gva' with a dashed line indicates a glissando or grace note.

D<sup>b</sup>7 (8va) - G<sup>b</sup>M7 G6 A<sup>b</sup>7

The first system of the score shows a piano introduction. The right hand features a melodic line with triplets and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and triplets. The key signature is three flats (B-flat major/C minor).

Cm7(b5) F7 Fm7 B<sup>b</sup>7 E<sup>b</sup>M7

The second system continues the piano introduction with a series of chords: Cm7(b5), F7, Fm7, B<sup>b</sup>7, and E<sup>b</sup>M7. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment.

B<sup>b</sup>7 E<sup>b</sup>m G E<sup>b</sup>m7 D<sup>b</sup>

The third system continues the piano introduction with chords B<sup>b</sup>7, E<sup>b</sup>m, G, E<sup>b</sup>m7, and D<sup>b</sup>. The right hand has a melodic line with triplets, and the left hand has a steady accompaniment with triplets.

A<sup>b</sup>7 8va A<sup>b</sup>m7 D<sup>b</sup>(b9,#11) E<sup>b</sup>m

The fourth system continues the piano introduction with chords A<sup>b</sup>7, 8va, A<sup>b</sup>m7, D<sup>b</sup>(b9,#11), and E<sup>b</sup>m. The right hand has a melodic line with triplets, and the left hand has a steady accompaniment.

A<sup>b</sup>7 Bm7 E7 B<sup>b</sup>m7 E<sup>b</sup>7

The fifth system continues the piano introduction with chords A<sup>b</sup>7, Bm7, E7, B<sup>b</sup>m7, and E<sup>b</sup>7. The right hand has a melodic line with triplets, and the left hand has a steady accompaniment.

'Round Midnight

A<sup>b</sup>m7 D<sup>b</sup>7(#9) G<sup>b</sup>M7 G6

A<sup>b</sup>7 (sua) Cm7(b5) F7

Fm7 B<sup>b</sup>7(#9) E<sup>b</sup>m E<sup>b</sup>mM7 D

E<sup>b</sup>m7 D<sup>b</sup> E<sup>b</sup>m6 C A<sup>b</sup>7 D<sup>b</sup>7sus4

E<sup>b</sup>m E<sup>b</sup>mM7 A<sup>b</sup>7 Bm7 E7 B<sup>b</sup>m7 E<sup>b</sup>7

A<sup>b</sup>m7 D<sup>b</sup>7(9) G<sup>b</sup>M7 G6

A<sup>b</sup>7 C7(13) F7

B<sup>b</sup>m7 E<sup>b</sup>M7

D<sup>b</sup>m7 G7 Cm7 F7 B<sup>b</sup>7

D<sup>b</sup>m7 G<sup>b</sup>7 Cm7 F7 B<sup>b</sup>7

'Round Midnight

A<sup>b</sup>m7 D<sup>b</sup>7 Fm7 B<sup>b</sup>7 E<sup>b</sup>m7 G<sup>b</sup>6  
E<sup>b</sup>

Cm7 E<sup>b</sup> F7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>m7 D<sup>b</sup>7 F<sup>#</sup>m7 B7

Fm7 B<sup>b</sup>7 E<sup>b</sup>m E<sup>b</sup>mM7 D E<sup>b</sup>m7 D<sup>b</sup> E<sup>b</sup>m6 C A<sup>b</sup>7

A<sup>b</sup>m7 D<sup>b</sup>7(b9) E<sup>b</sup>m E<sup>b</sup>mM7 A<sup>b</sup>7 Bm7 E7

B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>m7 D<sup>b</sup>7 D<sup>b</sup>7(#9) G<sup>b</sup>M7 G6



A<sup>b</sup>7

Cm7(<sup>b</sup>5)

F7

Fm7

B<sup>b</sup>7(<sup>b</sup>9)

E<sup>b</sup>

First system of musical notation for 'Round Midnight'. It consists of a grand staff with a treble and bass clef. The treble clef has a triplet of eighth notes in the first measure. The bass clef has a sustained chord in the first measure. The key signature has three flats (B-flat, E-flat, A-flat).

E<sup>b</sup>/  
B<sup>b</sup>

B<sup>b</sup>6

B6

Second system of musical notation. The treble clef has a sustained chord in the first measure. The bass clef has a melodic line. A key signature change is indicated by a 'K' in a box above the treble clef in the second measure, changing from three flats to two flats (B-flat, E-flat).

B<sup>b</sup>6

A6

B<sup>b</sup>6

Third system of musical notation. The treble clef has a sustained chord in the first measure. The bass clef has a melodic line. The key signature remains two flats (B-flat, E-flat).

B6

*gva*

B

Fourth system of musical notation. The treble clef has a melodic line with a sixteenth-note triplet in the second measure. The bass clef has a melodic line. A 'gva' (ritardando) marking is above a dashed line spanning the first two measures. The key signature changes to one flat (B-flat) in the second measure.

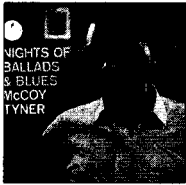
**Tempo Rubato**

E<sup>b</sup>m7(<sup>11</sup>)

*gva*

*gva*

Fifth system of musical notation. The treble clef has a melodic line with sixteenth-note triplets in the first two measures. The bass clef has a sustained chord. A 'gva' (ritardando) marking is above a dashed line spanning the first two measures. The key signature remains one flat (B-flat).



NIGHTS OF  
BALLADS  
& BLUES  
McCoy  
TYNER

# Blue Monk

【ブルー・モンク】

Nights Of Ballads & Blues [バラードとブルースの夜]

(Impulse)

Music by Thelonious Monk  
Score Copy by Toru Yukawa

**Recorded**

March 4, 1963

**Personnel**

McCoy Tyner (p)

Steve Davis (b)

Lex Humphries (ds)

**NOTES**

ジャズ界を代表する鬼才、ピアニストのセロニアス・モンクが書きあげた代表的なブルース・ナンバーで、マッコイ・タイナーは、極めて洗練されたサウンドに仕上がっています。ちなみに、モンク自身のオリジナル・レコーディングは、1954年9月、prestigeのレーベルに吹き込んだものです。

**PLAYING POINT**

セロニアス・モンク独特の不協和音を用いず、例えばBの4、5、12小節目や、Cの12小節目のようにモダールな4度音程のフレーズを用いているあたり、マッコイの都会的センスを感じます。ブルージーなフレーズと、スケールを主体としたフレーズのバランスをうまく学び取ってください。

Swing (♩=116)

**A**

C7 F7 C7 G7 C7

F7 F#dim7 G7 C E A7

G7 Dm7 G7 C7

B C7 F7 C7

F7 (8va) F#dim7 G7(#9)

C A7 G7 F7

C7(b9) C7(#11) C7

F7 C7

Blue Monk

F7 F7 F#dim7 G7

C7(b9) A7(b9) G7 F7

C7 C7 F7

C7 F7 F#dim7

G7(b13) Em7 A7(b9, b13) G7 F7

C7<sup>(b9)</sup> C7

F7 C7

C7 F7

F7 C7

Em7 A7 G7

Blue Monk

F7 C7(b9) F C7

F7 C7

F7 F7 F#dim7 G7

Em A7(b9) Dm G7 F7

C7(b9) C7

F7 C7

C7 F7

F#dim7 G7 Em A7

G7 F7 C7(b9)

C7(b9) C7 F7

Blue Monk

C7 F7

C7 Em7 A7 G7

F7 C7 C7 I C7

F7 C7

F7 F7 F#dim7 C7



Em A7(b9, b13) Dm G7 F7 C7 A7(b13)

Dm G7(b9, b13) C7 C7

J K

(Bass Solo) 10 (Bass Solo) 10

C7 G7(b9, b13) C7 F7

L

C7 F7 F7 F#dim7

G7 Em A7 G7 Dm7 G7

Blue Monk

C7 C7 F7

C7 F7 F7 F#dim7

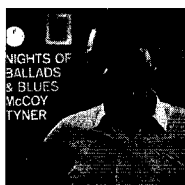
G7 Em A7 G7 Dm7 G7

C7 C7(Gb)

C7(Gb)

# Days Of Wine And Roses

【酒とバラの日々】



Nights Of Ballads & Blues [バラードとブルースの夜]  
(Impulse)

Words by Johnny Mercer  
Music by Henry Mancini  
Score Copy by Toru Yukawa

Recorded  
March 4, 1963

Personnel  
McCoy Tyner (p)  
Steve Davis (b)  
Lex Humphries (ds)

## NOTES

「酒バラ」の愛称で広くジャズ・ファンに親しまれている本楽曲は、ヘンリー・マンシーニの手によって、1962年の映画『酒とバラの日々』の主題歌として書かれ、同年第35回アカデミー主題歌賞を受賞しました。

## PLAYING POINT

マッコイ・タイナーは本楽曲の持っている雰囲気は損なうことなくチャミングに演奏しています。全体的にスピード感のある演奏展開に着目してください。[A]の6～11小節目のように、メロディ・ラインの1音ずつにハーモニーを付けていく手法は、後年のビル・エヴァンス等、様々なピアニストに大きな影響を与えていくことになります。

Swing (♩=130)

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Gm7 Am7 B<sup>b</sup>M7 C7 **B** FM7 Em7 Eb7(#11) D7(b9,#11) 3

D7 3 Gm7 3 Am7 3 B<sup>b</sup>mM7 3 Eb7 3

Am7 2 Dm7 G7 C#m7 F#7 Bm7 Bb7(b13) Am7 A<sup>b</sup>dim7 3

Gm7 C7(b9) FM7 3 C7 C7(b9) FM7 Em7 Eb7 **C**

D7(#9) D7(#9) Gm7 Am7

Days Of Wine And Roses

B<sup>b</sup>m6 *gva-* E<sup>b</sup>7 Am7

G7 Gm7(11) C7sus4 C7 Em7(b5) A7(b9)

Dm7(b5) G7 Gm7 Am7 Bbm7 C7(b9)

FM7 Em7 E<sup>b</sup>7 D7(#9)

Gm7 Am7 Bbm7 A Bbm6 E<sup>b</sup>7 Am7

Chords: Dm6, G6, C#m7, F#7, BbM7, Bbaug7, Am7, G7

Chords: Gm7, C7(b9), FM7, D7(#9) C, G7 C, C7(#9, b13), FM7, Em7

Chords: Eb6, D7(b9, b13), D7, Gm7, Am7

Chords: Bbm7, Eb7(b9), Am7, G7sus4, Gm7

Chords: C7sus4, C7, Em7(b5), A7(b9), Dm7, G7, Gm7, Am7, BbM7, C7

Days Of Wine And Roses

FM7 Em7 Eb D7(b9,#11b13) Gm7 Am7

Bbm7 Eb7 Am7 Dm7 G7 C#m7 F#7 Bm7 Bb7

Am7 Gm7 C7(b9) F7 Bbm7 Eb7 Ab7(#9)

Db7 Gb7 Cm7 C7(b9,#11) C7

*sva*

C7(b9,#11) FM7

*sva*



**Recorded**  
The Van Gelder Studio,  
Hackensack, New Jersey,  
December 7 & 8, 1964

**Personnel**  
McCoy Tyner (p)  
Jimmy Garrison (b)  
Elvin Jones (ds)  
Willie Rodriguez (per)  
Johnny Pacheco (per)

# Caravan

[キャラヴァン]

McCoy Tyner Plays Ellington

[マッコイ・タイナー・プレイズ・エリントン] (Impulse)

Words by Irving Mills  
Music by Duke Ellington and Juan Tizol  
Score Copy by Toru Yukawa

## NOTES

20世紀のアメリカが生んだ偉大な音楽家、デューク・エリントンが、1936年にジュアン・ティゾールとの共作で書かれた作品です。アフロ・キューバン・リズムを用いたエキゾチックな曲想が大変魅力的な仕上がりになっています。

## PLAYING POINT

マッコイ・タイナーも本楽曲のイメージに添った奏法で演奏しており、エネルギッシュな感覚が伝わってきます。ポイントとしては、テーマにおけるブロック・コード奏法との切り替えに注意してください。アフロのリズムに乗り遅れないように！

C7(b9)

C7(b9)

d = ♩ C7(b9) Fm

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$\text{♩} = \text{♩}$   
C7(b9)

Fm

**B**

C7(b9)

$\text{♩} = \text{♩}$

C7(b9)

C7(b9)

Fm

Fm

F7(b9)

**C**

Cm7

Faug

Bb7

Fm7

Caravan

B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>m7

B<sup>b</sup>m7 A<sup>b</sup>M7 *sua*- C7

C7(b9) *sua*-

C7(b9) *sua*-

C7(b9) Fm

Fm C7(b9)

C7(b9) *gva*

C7(b9) *gva* Fm

Fm C7(b9)

C7(b9) *gva*

Caravan

C<sub>7</sub><sup>(b9)</sup> *gva*---

The first system of music shows a piano accompaniment in the bass clef and a melodic line in the treble clef. The key signature has three flats (B-flat major/C minor). The bass line consists of eighth-note chords, primarily C7(b9) and Fm. The treble line has a melodic line with a 'gva' marking above the final measure, indicating a grace note.

C<sub>7</sub><sup>(b9)</sup> (gva) Fm

The second system continues the piano accompaniment and melodic line. The bass line features C7(b9) and Fm chords. The treble line has a melodic line with a 'gva' marking above the first measure, indicating a grace note.

F<sub>7</sub> B<sub>7</sub>

The third system continues the piano accompaniment and melodic line. The bass line features F7 and B7 chords. The treble line has a melodic line with a 'gva' marking above the first measure, indicating a grace note.

B<sub>7</sub> Fm<sub>7</sub> B<sub>7</sub> E<sub>7</sub>

The fourth system continues the piano accompaniment and melodic line. The bass line features B7, Fm7, B7, and E7 chords. The treble line has a melodic line with a 'gva' marking above the first measure, indicating a grace note.

B<sup>b</sup>m<sub>7</sub> E<sub>7</sub> A<sup>b</sup> D<sup>b</sup>m<sub>7</sub> *gva*

The fifth system continues the piano accompaniment and melodic line. The bass line features Bbm7, E7, Ab, and Dbm7 chords. The treble line has a melodic line with a 'gva' marking above the first measure, indicating a grace note.

D<sup>b</sup>M7 C7<sup>(b9)</sup>  
(8va)-----7 C7<sup>(b9)</sup>

The first system of music consists of two staves. The treble staff begins with a D<sup>b</sup>M7 chord, followed by a C7<sup>(b9)</sup> chord with an 8va extension. A dashed line with a '7' indicates a tritone substitution. A box labeled 'H' is placed above the second measure. The bass staff provides harmonic support with chords and some melodic movement.

C7<sup>(b9)</sup>

The second system continues the piece with a C7<sup>(b9)</sup> chord. The treble staff features a melodic line with eighth notes and quarter notes. The bass staff continues with harmonic accompaniment.

C7<sup>(b9)</sup> Fm

The third system introduces an Fm chord. The treble staff has a more active melodic line with eighth notes. The bass staff provides a steady accompaniment.

Fm C7<sup>(b9)</sup>  
I 8va-----

The fourth system features an Fm chord and a C7<sup>(b9)</sup> chord. A box labeled 'I' is placed above the treble staff. A key signature change to 3 flats is indicated by a double bar line. The time signature changes to 3/4. The treble staff has a melodic line with a dotted quarter note. The bass staff has a sustained chord with a dotted quarter note.

C7<sup>(b9)</sup>  
(8va)-----

The fifth system continues with a C7<sup>(b9)</sup> chord and an 8va extension. The treble staff has a melodic line with a dotted quarter note. The bass staff has a sustained chord with a dotted quarter note.

Caravan

C7(b9) (8va) C7(b9)

C7(b9) (8va) Fm C7(b9)

C7(b9)

C7(b9) C7(b9) 8va

C7(b9) (8va) Fm

F7 Cm7 Faug B<sup>b</sup>

B<sup>b</sup> Fm7 B<sup>b</sup>7 E<sup>b</sup>7

B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> *gva* - - - - -

A<sup>b</sup> C7(<sup>b</sup>9) C7(<sup>b</sup>9) *(gva)* - - - - -

*L*  $\text{♩} = \text{♩}$

C7(<sup>b</sup>9) *(gva)* - - - - -

Caravan

$d = \text{♩}$   
C7(b9)  
(8va)

The first system of musical notation for 'Caravan' is in the key of F major (two flats) and 3/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a whole rest followed by a quarter note G4, then a dotted quarter note A4, and a quarter note B4. The bass staff starts with a whole rest, followed by a dotted quarter note F3, a quarter note G3, and a quarter note A3. The system concludes with a double bar line.

Fm Fm  
(8va)

The second system of musical notation continues the piece. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The treble staff has a measure with a whole rest, followed by a quarter note G4, a dotted quarter note A4, and a quarter note B4. The bass staff has a whole rest, followed by a dotted quarter note F3, a quarter note G3, and a quarter note A3. A measure with a whole rest is marked with an 'M' above it. The system concludes with a double bar line.

Fm  
(8va)

The third system of musical notation continues the piece. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The treble staff has a whole rest, followed by a quarter note G4, a dotted quarter note A4, and a quarter note B4. The bass staff has a whole rest, followed by a dotted quarter note F3, a quarter note G3, and a quarter note A3. The system concludes with a double bar line.

Fm

The fourth system of musical notation continues the piece. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The treble staff has a whole rest, followed by a quarter note G4, a dotted quarter note A4, and a quarter note B4. The bass staff has a whole rest, followed by a dotted quarter note F3, a quarter note G3, and a quarter note A3. The system concludes with a double bar line.

Fm

8va

The fifth system of musical notation continues the piece. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The treble staff has a whole rest, followed by a quarter note G4, a dotted quarter note A4, and a quarter note B4. The bass staff has a whole rest, followed by a dotted quarter note F3, a quarter note G3, and a quarter note A3. The system concludes with a double bar line.



# WHEN SUNNY GETS BLUE

『猫とジャズの不思議なランデブー』  
by Marvin Fisher / Jack Segal

採譜: 河本芳子

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The musical score is arranged in three systems, each with three staves. The first system is for Piano, Bass, and Drums. The second system is for Piano (Pf), Bass (B), and Drums (Ds). The third system is for Piano (Pf), Bass (B), and Drums (Ds). The score includes various musical notations such as chords, triplets, and drum patterns. The key signature is one flat (B-flat major / D minor).

**System 1:**

- Piano:** Treble clef. Chords: Gm7, C7, Bbm7, Eb7sus4, Eb7, FM7, Gm7. Includes triplets and a fermata.
- Bass:** Bass clef. Includes triplets.
- Drums:** Bass clef. Includes a brush pattern and a triplet.

**System 2:**

- Pf:** Treble clef. Chords: Am7, D7(9), Bm7(b5), Bbm7, Eb7, F(on A), Abm7, D7, Gm7, C7sus4, C7(9). Includes triplets and a fermata.
- B:** Bass clef. Includes triplets.
- Ds:** Bass clef. Includes a triplet and a double bar line with a slash.

**System 3:**

- Pf:** Treble clef. Chords: Am7, D7(9), Gm7, C7(9), Bbm7, Eb7. Includes triplets, a 6th note, and an 8va marking.
- B:** Bass clef. Includes triplets.
- Ds:** Bass clef. Includes a triplet and a double bar line with a slash.

Pf

FM7 Gm7 Gdm7 Am7 <sup>8va</sup> D7 Bm7<sup>(b5)</sup> Bbm7 Eb7

B

Ds

Pf

Am7 Abm7 D7 Gm7 C7sus4 C7<sup>(b9)</sup> Em7 A7<sup>(b13)</sup>

B

Ds

C

Pf

DM7(on A) Em7(on A) F#m7(on A) B7<sup>(b9)</sup> Em7(on A) A7 A7<sup>(b13)</sup>

B

Ds

Pf

DM7(on A) <sup>8va</sup> Dm7 G7 CM7

B

Ds

Pf

B

Ds

Dm7 G7 Gm7 C7<sup>(9)</sup> [D] Gm7 <sup>8va</sup> C7sus4 C7

Pf

B

Ds

B<sup>b</sup>m7 E<sup>b</sup>7 F<sup>b</sup>M7 Gm7 Am7 <sup>8va</sup> D7

Pf

B

Ds

B<sup>b</sup>m7<sup>(b5)</sup> B<sup>b</sup>m7 <sup>8va</sup> E<sup>b</sup>7 Am7 A<sup>b</sup>m7 D<sup>b</sup>7 Gm7 C7sus4 C7<sup>alt</sup>

Pf

B

Ds

F<sup>b</sup>M7 F<sup>b</sup>m7<sup>(b5)</sup> F<sup>b</sup>7 [E] Gm7 C7sus4 C7<sup>(9)</sup> B<sup>b</sup>m7

FM7 Gm7 Gdm7 Am7 D7 Bbm7(b5) Bbm7 E7

Pf

B

Ds

Am7 Abm7 D7 Gm7 C7(9) Am7(b5) D7(9)

Pf

B

Ds

F Gm7 C7sus4 C7(9) Bbm7 Eb7sus4 Eb7 FM7 Gm7 Gdm7

Pf

B

Ds

Am7 D7 Bm7(b5) Bbm7 Eb7 Am7 Abm7 D7

Pf

B

Ds

Pf *Gm7* *C7sus4* *C7<sup>(b9)</sup>* *Em7* *A7<sup>(b9)</sup>* *G* *DM7* *Em7(on A)*

B

Ds

Pf *DM7(on A)* *B7<sup>(b9)</sup>* *Em7(on A)* *A7* *DM7(on A)*

B

Ds

Pf *Dm7* *G7<sup>(b9)</sup>* *CM7* *Am7* *Dm7* *G7<sup>(b9)</sup>* *Gm7*

B

Ds

Pf *Gm7* *C7sus4 C7* *B<sup>b</sup>m7* *E<sup>b</sup>7* *FM7* *Gm7*

B

Ds

Pf

Am7 D7sus4 D7 Bm7(b5) Bbm7 Eb7 Am7 Abm7 D7

B

Ds

Pf

Gm7 C7 Fm7 Gb7 Fm7 Gb7

B

Ds

Pf

Tempo Free

Gm7 C7 (#11) 8va 12

B

Ds

Pf

Fm7 8va 9

B

Ds

# SOUL EYES

by M. Waldron

Tempo I  
T. Sax

① Cm6(9) EonD G7(b9) Cm6(9)

②

③ F7(#11)(13) Cm7 Fm7(9) Gb on Bb E on Bb

④

⑤ Gm7(b5) Gb on C A7 Abmaj7(9) Am7(b5) D7(b9)

Gmaj7(9) Db7(9) Gb maj7

96

Fm7      B<sup>b</sup>7      E<sup>b</sup> maj7      Dm7(b5)      G7(b9)

Cm6      EonD (6)      G7(b9)      Cm6(9)

F7(#11)(13)      Fm7(9)      G<sup>b</sup> on B<sup>b</sup>      EonB<sup>b</sup>      GonB<sup>b</sup> (7)

Gm7(b5)      G<sup>b</sup> on C      A7      A<sup>b</sup> maj7(9)



Am7(b5) D7(b9) Gm7(b5) D<sup>b</sup>7 C7(b9) Fm7

G<sup>b</sup>onB<sup>b</sup> EonB<sup>b</sup> GonB<sup>b</sup> E<sup>b</sup> maj7 Dm7(b5) G7

⑧ ⑩ →

**Tempo ×2 (4beat) Piano Solo** →

98

Cm6(9) G7

⑪

G7(b13) Cm

F7 Fm7

Fm7 G<sup>b</sup> G<sup>b</sup> on B<sup>b</sup> G on B<sup>b</sup> Non Swing

The first system of music shows a piano accompaniment in the left hand with chords and a melodic line in the right hand. The right hand features several triplet patterns. The key signature has two flats (B-flat and E-flat). The tempo/style marking is 'Non Swing'.

Gm7(b5) C7

The second system continues the piano accompaniment and melodic line. The left hand has sustained chords. The right hand continues with triplet patterns. The key signature remains two flats.

A<sup>b</sup> maj7 (12)

The third system shows a change in the piano accompaniment. The right hand has a melodic line with a circled '12' above it, possibly indicating a measure or a specific technique. The key signature is still two flats.

Am7(b5) D7 Gmaj7

The fourth system features a change in the piano accompaniment. The right hand has a melodic line with triplet patterns. The key signature is still two flats.

D<sup>b</sup>7

The fifth system continues the piano accompaniment and melodic line. The left hand has sustained chords. The right hand continues with triplet patterns. The key signature is still two flats.

G<sup>b</sup> maj7 Fm7

The sixth system shows a change in the piano accompaniment. The right hand has a melodic line with triplet patterns. The key signature is still two flats.

B $\flat$ 7 Eb Cm7

Dm7( $\flat$ 5) G7 Cm6(9)

(13) Dm7( $\flat$ 5) G7( $\flat$ 9) Cm7

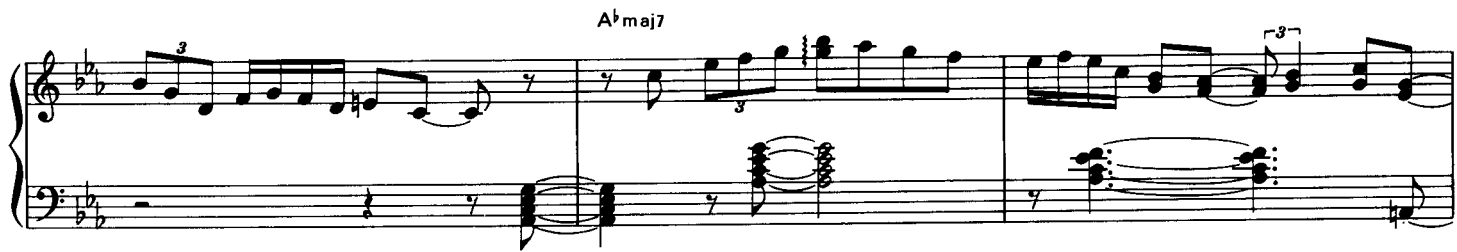
100

F7

Fm7 EonBb

Gm7( $\flat$ 5) C7

A<sup>b</sup> maj7



Am7(♭5) D7 Gm7(♭5)




D<sup>b</sup>7 C7



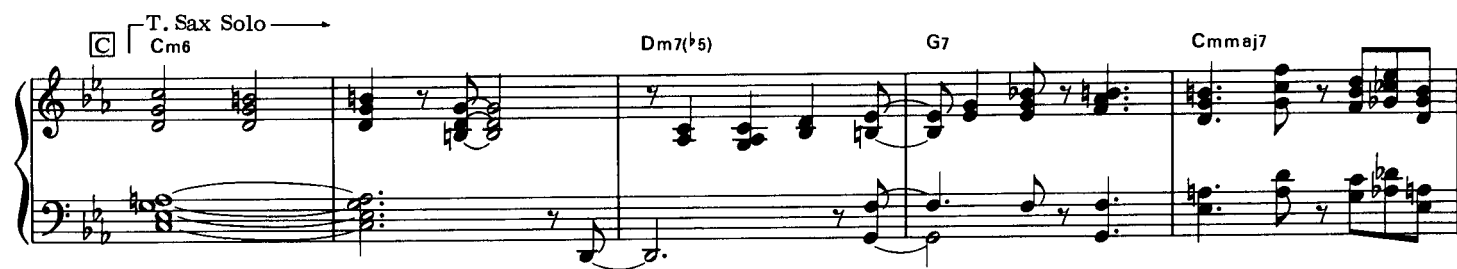
Fm7 G<sup>b</sup> on B<sup>b</sup> E on B<sup>b</sup>



E<sup>b</sup>6(9) Dm7(♭5) G7 Piano Solo



☐ T. Sax Solo →  
Cm6 Dm7(♭5) G7 Cm maj7



Musical notation for the first system, featuring chords F7 and Fm7. The system consists of two staves (treble and bass clef) with various notes and rests.

Musical notation for the second system, featuring chords G<sup>b</sup> on B<sup>b</sup> and Gm7(<sup>b</sup>5). The system consists of two staves (treble and bass clef) with various notes and rests.

Musical notation for the third system, featuring chords D<sup>b</sup> on C, C7, A<sup>b</sup>maj7, (B<sup>b</sup>m7 Bm7), Cm7, B<sup>b</sup>m7, and Am7(<sup>b</sup>5). The system consists of two staves (treble and bass clef) with various notes and rests.

102

Musical notation for the fourth system, featuring chords D7, Gmaj7, and D<sup>b</sup>7. The system consists of two staves (treble and bass clef) with various notes and rests.

Musical notation for the fifth system, featuring chords G<sup>b</sup>maj7 and Fm7. The system consists of two staves (treble and bass clef) with various notes and rests.

Musical notation for the sixth system, featuring chords B<sup>b</sup>7, E<sup>b</sup>maj7, and Dm7(<sup>b</sup>5). The system consists of two staves (treble and bass clef) with various notes and rests.

Tempo I

G7(b9) Cm6(9) Dm7(b5) G7

Cm F7(#11) Fm7

Gb on Bb E on Bb Gm7(b5) Ab on C Gb on C A7

Ab maj7 Am7(b5) D7(#9) Gm7(b5) D7 C7

Fm7 Gb on Bb E on Bb Free Tempo Eb

Bmaj7 Eb

# Les Feuilles Mortes (Autumn Leaves)

[枯葉]



Recorded by  
N.Y., October  
25, 26 & 27, 1988

Personnel  
McCoy Tyner (p)

Revelations [枯葉]  
(Blue Note)

仏詞: Jacques Prevert

英詞: Johnny Mercer

日本語詞: 岩谷 時子

Music by Joseph Kosma

Score Copy by Toru Yukawa

## NOTES

御存知の通り、シャンソン界を代表曲するスタンダードで、ジャズ・ファンにももちろんお馴染みのナンバーです。シャンソン界の第一人者、イヴ・モンタンを始め、数々のアーティストが吹き込んでいる。中でも、1958年に吹き込まれたキャノンボール・アダレイ (a.sax) とマイルス・デイヴィス (tp) が共演したのはつとに有名。

## PLAYING POINT

モダン・ジャズ・プレイヤーを始め様々なジャンルのアーティストが取り上げるスタンダードです。原譜はイ短調。ヴォーカル・ヴァージョンでは、声域の問題でハ長調等で取り上げることが多い。シャンソン特有の揺れを、ジャズの要素を取り入れて全体のタイム感覚をオリジナルを良く聴いて記譜しきれない微妙なニュアンスを表現しましょう。

## Introduction (♩=180)

## Ballad (♩=180)

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Les Feuilles Mortes (Autumn Leaves)

Am7(b5) D7(9) Gm Cm7 F#7(#11)

*8va bassa*

Bb7 EbM7 Am7(b5) D7 Gm D7

Gm Am7(b5) D7(9) Gm D7 Gm

Cm7 F#7(#11) Bb7 Fm7 EbM7 Am7(b5) D7

Gm C7 Fm7 Bb7 Eb7 D7

Swing (♩=106)  
Gm



Les Feuilles Mortes (Autumn Leaves)

Gm A<sup>b</sup>7 G7 Cm7 L.H. R.H. F7 L.H. R.H. B<sup>b</sup>

E<sup>b</sup> Am7(<sup>b</sup>5) D7(<sup>#</sup>9) Gm D7(<sup>#</sup>9)

4<sup>va</sup> bassa

Gm Cm7 F7 Fm7

3<sup>va</sup>

E<sup>b</sup> Am7(<sup>b</sup>5) D7 Gm

Gm Am7(<sup>b</sup>5) D7 Gm

Les Feuilles Mortes (Autumn Leaves)

Gm Cm7 gva- F7 Fm7

The first system of music shows a melody in the treble clef and a bass line in the bass clef. The melody starts with a half rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a triplet of eighth notes: C5, B4, A4. The melody continues with a quarter note G4, an eighth note F4, and a quarter note E4. A slur covers the next three notes: G4, F4, E4, with a '3' above it. The melody then has a quarter rest, followed by a quarter note D4, an eighth note C4, and a quarter note B3. A slur covers the next three notes: A3, G3, F3, with a '3' above it. The melody ends with a quarter note E3. The bass line consists of chords: Gm, Cm7, F7, and Fm7. The F7 chord has a 'gva-' marking above it. The bass line includes some eighth notes and rests.

E<sup>b</sup>M7 E<sup>b</sup>7 D7 Gm C7

The second system of music continues the melody and bass line. The melody starts with a triplet of eighth notes: G4, F4, E4. The melody then has a quarter note D4, an eighth note C4, and a quarter note B3. A slur covers the next three notes: A3, G3, F3, with a '3' above it. The melody then has a quarter note E3. The bass line consists of chords: E<sup>b</sup>M7, E<sup>b</sup>7, D7, Gm, and C7. The bass line includes some eighth notes and rests.

F7 B<sup>b</sup>7 E<sup>b</sup>7 D7 Gm

The third system of music continues the melody and bass line. The melody starts with a quarter note G4, an eighth note F4, and a quarter note E4. A slur covers the next three notes: D4, C4, B3, with a '3' above it. The melody then has a quarter note A3. The bass line consists of chords: F7, B<sup>b</sup>7, E<sup>b</sup>7, D7, and Gm. The bass line includes some eighth notes and rests.

Gm G7 C Cm7 F7 B<sup>b</sup>7

The fourth system of music continues the melody and bass line. The melody starts with a quarter note G4, an eighth note F4, and a quarter note E4. A slur covers the next three notes: D4, C4, B3, with a '3' above it. The melody then has a quarter note A3. The bass line consists of chords: Gm, G7, C, Cm7, F7, and B<sup>b</sup>7. The C chord is marked with a 'C' in a box. The bass line includes some eighth notes and rests.

E<sup>b</sup>M7 Am7(b5) D7 Gm

The fifth system of music continues the melody and bass line. The melody starts with a quarter note G4, an eighth note F4, and a quarter note E4. A slur covers the next three notes: D4, C4, B3, with a '3' above it. The melody then has a quarter note A3. The bass line consists of chords: E<sup>b</sup>M7, Am7(b5), D7, and Gm. The bass line includes some eighth notes and rests.

Les Feuilles Mortes (Autumn Leaves)

Gm Cm F7 4 4 5 5

Fm7 Eb D7 *sua*

Gm Eb/D Db/D Eb/D F/D Eb/D F/D Gb/D 4 2 1

F/D Gb/D C/D Gb/D C/D Bb/D C/D F7 Cb Fm(11) Bb/B

*sua bassa*

Eb Am7(b5) D7 Gm C7

Les Feuilles Mortes (Autumn Leaves)

Fm7 B<sup>b</sup>7 E<sup>b</sup>7 D7 Gm

Musical notation for the first system, measures 1-5. The system includes a treble and bass staff with various chords and fingerings.

Gm Cm7 F7 Fm7

Musical notation for the second system, measures 6-9. The system includes a treble and bass staff with various chords and fingerings.

E<sup>b</sup>7 A7(#9) D7 Gm *gva...*

Musical notation for the third system, measures 10-13. The system includes a treble and bass staff with various chords, fingerings, and a grace note.

Gm Cm7 F7 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>

Musical notation for the fourth system, measures 14-17. The system includes a treble and bass staff with various chords, fingerings, and a double bar line.

A7(#9) D7 Gm D7 Gm

Musical notation for the fifth system, measures 18-21. The system includes a treble and bass staff with various chords, fingerings, and a double bar line.

Les Feuilles Mortes (Autumn Leaves)

Ballad (♩=106)

Am7(b5) D7(#9) Gm D7 Gm

The first system of the ballad features a piano introduction in 4/4 time. The right hand starts with a series of chords: Am7(b5) (A4, C5, E5, G5), D7(#9) (D4, F#4, A4, C5), Gm (G4, Bb4, D5), D7 (D4, F#4, A4, C5), and Gm (G4, Bb4, D5). The left hand provides a steady accompaniment with eighth notes and triplets. Fingerings are indicated with numbers 1-5 and slurs.

D Cm7 F7 B7 Eb Am7(b5) D7

The second system continues the piano introduction. The right hand features chords: D (D4, F#4, A4, C5), Cm7 (C4, Eb4, F4, Ab4), F7 (F4, Ab4, C5, Eb5), B7 (B4, D5, F5, Ab5), Eb (Eb4, G4, Bb4, D5), Am7(b5) (A4, C5, E5, G5), and D7 (D4, F#4, A4, C5). The left hand continues with eighth notes and triplets. A first ending bracket is shown at the end of the system.

Gm C7 Fm7 B7 Eb D7 Db7 C7 Cb7 B7

The third system continues the piano introduction. The right hand features chords: Gm (G4, Bb4, D5), C7 (C4, Eb4, G4, Bb4), Fm7 (F4, Ab4, C5, Eb5), B7 (B4, D5, F5, Ab5), Eb (Eb4, G4, Bb4, D5), D7 (D4, F#4, A4, C5), Db7 (Db4, Fb4, Ab4, Cb5), C7 (C4, Eb4, G4, Bb4), Cb7 (Cb4, Eb4, Gb4, Bb5), and B7 (B4, D5, F5, Ab5). The left hand continues with eighth notes and triplets.

A7 A7b G7 Cm7 *gva* F7 B7 Eb

*a tempo*

The fourth system continues the piano introduction. The right hand features chords: A7 (A4, C#4, E4, G#4), A7b (A4, C#4, E4, G4), G7 (G4, B4, D5, F#5), Cm7 (C4, Eb4, F4, Ab4), F7 (F4, Ab4, C5, Eb5), B7 (B4, D5, F5, Ab5), and Eb (Eb4, G4, Bb4, D5). The left hand continues with eighth notes and triplets. A first ending bracket is shown at the end of the system.

Am7(b5) D7 Gm D7 Gm Cm7 F7

The fifth system continues the piano introduction. The right hand features chords: Am7(b5) (A4, C5, E5, G5), D7 (D4, F#4, A4, C5), Gm (G4, Bb4, D5), D7 (D4, F#4, A4, C5), Gm (G4, Bb4, D5), Cm7 (C4, Eb4, F4, Ab4), and F7 (F4, Ab4, C5, Eb5). The left hand continues with eighth notes and triplets. A first ending bracket is shown at the end of the system.

Les Feuilles Mortes (Autumn Leaves)

B<sup>b</sup>7 E<sup>b</sup> Am7(<sup>b</sup>5) D7 Gm D7 Gm

Am7(<sup>b</sup>5) D7 Gm C7 E<sup>b</sup> F7 B<sup>b</sup>7 E<sup>b</sup>

Am7(<sup>b</sup>5) D7 Gm C7 Fm7 B<sup>b</sup>7 E<sup>b</sup>7 D7 Gm C7 *gva*

F7 B<sup>b</sup>7 E<sup>b</sup> D7

*gva* C7(#11,13) *p* *gva*



Recorded by  
N.Y., October  
25, 26 & 27, 1988

Personnel  
McCoy Tyner (p)

# Someone To Watch Over Me

【サムワン・トゥ・ウォッチ・オーヴァー・ミー／やさしい伴侶を】

Revelations [枯葉]  
(Blue Note)

Music by George Gershwin  
Score Copy by Toru Yukawa

## NOTES

20世紀アメリカが生んだ偉人なる作曲家、ジョージ・ガーシュウィンが1926年に作曲した作品。ミュージカル『オー・キー! (Oh, Key!)』の挿入歌。やはり歌物に名演が多数生まれており、クリス・コナー初め、ジーン・ターナー、バーブラ・ストライサンド、リナ・ホーン、リンダ・ロンシュタット等様々なタイプの歌手に歌われている。

## PLAYING POINT

2小節目でフェルマータになるコード等を含む短いイントロに続いて、リフレインが提示される。サビからスウィングそして再現部からバラッドへと戻る。全体を通して、随所に速いパッセージをちりばめながら、特徴として4分音符単位の3連符に気をつけて読譜・演奏に気をつける。

### Ballad (♩=160)

*mp*

*sva*

### A (♩=144)

*rit.* *a tempo*

*glissando*

D<sup>b</sup>7 C7 F<sub>7</sub> (<sup>#11</sup>) B<sup>b</sup>7 *rit.*  $\frac{E}{B^b}$  *gva*

E<sup>b</sup>add9 *a tempo* Am<sub>7</sub>(<sup>b5</sup>) A<sup>b</sup> A<sup>b</sup>dim Gm Fm F<sup>#</sup>dim

Gm<sub>7</sub> D<sup>b</sup>7 C7 Fm<sub>7</sub> Gm<sub>7</sub> A<sup>b</sup> B<sub>7</sub> B<sup>b</sup>7

**B** Swing (♩=112)

E<sup>b</sup> B<sup>b</sup>m<sub>7</sub> E<sup>b</sup>7 A<sup>b</sup>

F<sup>#</sup>m Gm A<sup>b</sup>m A<sup>b</sup> A<sup>b</sup>m<sub>7</sub> D<sup>b</sup>7 B<sup>b</sup>7 (<sup>b9</sup>) E<sup>b</sup>



Someone To Watch Over Me

Am7(b5) AmM7 Eb D7 G7(b13) C7

(mf)

Ballad (♩=144)

F7 Bb7(#11) Eb A♭(#5) A♭ A♭dim

(f)

*sva bassa*

Gm Fm F#dim Gm D♭7 C7 Fm Gm7 A♭

(mp)

Swing (♩=144)

B7 Bb7 rit. Eb/Bb

R.H.

Fm/Bb Eb/Bb Bb7 Bm7(11) E7

Someone To Watch Over Me

B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>7 D<sup>b</sup>7 E<sup>b</sup> D7

G7 C7 Fm7 Gm A<sup>b</sup> B7 B<sup>b</sup>7

D<sup>b</sup>7 C7 Fm7 B<sup>b</sup>7(b9) B<sup>b</sup>m7 E<sup>b</sup>7

A<sup>b</sup>7 D<sup>b</sup>7 E<sup>b</sup> G<sup>b</sup>7(#5) D<sup>b</sup>7 C7

B<sup>b</sup>7 C<sup>b</sup>7 B<sup>b</sup>7 E<sup>b</sup>

Someone To Watch Over Me

Chords: E<sup>b</sup>, B<sup>b</sup>m7, E<sup>b</sup>, A<sup>b</sup>

Chords: A<sup>b</sup>m7, E<sup>b</sup>, Fm, F<sup>#</sup>dim, Gm

Chords: Am7(b5), D7(#11), G7, C7, Fm7

*gva bassa - - - -*

Chords: Fm7, B<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>m7, A7, A<sup>b</sup>7, D<sup>b</sup>

*(mf)*

Chords: E<sup>b</sup>, Gm, D<sup>b</sup>7, C7, B<sup>b</sup>7

Someone To Watch Over Me

Musical notation system 1. Chords: B<sup>b</sup>7, E<sup>b</sup>. Fingerings: 4, 5, 5, 5, 1.

Musical notation system 2. Chords: B<sup>b</sup>m7, E<sup>b</sup>7, A<sup>b</sup>m7, D<sup>b</sup>7. Fingerings: 5, 3, 4, 1, 5, 2, 4, 5, 5, 4, 5.

Musical notation system 3. Chords: E<sup>b</sup>, Fm7, F<sup>#</sup>dim, Gm7(<sup>b</sup>5), C7, B<sup>b</sup>7. Includes *sva* and *(f)* markings. Fingerings: 5, 4, 4.

Musical notation system 4. Chords: B<sup>b</sup>7, A<sup>b</sup>m7, D<sup>b</sup>7, C7, F7(<sup>#</sup>11), B<sup>b</sup>7(<sup>#</sup>11).

Musical notation system 5. Chords: B<sup>b</sup>m7, E<sup>b</sup>7, A<sup>b</sup>7, D<sup>b</sup>, E<sup>b</sup>, Fm, F<sup>#</sup>dim. Fingerings: 4, 4, 4, 4, 2, 1.

Someone To Watch Over Me

Chords: D<sup>b</sup>7, C7, B<sup>b</sup>7

(dim.)

Chord: E<sup>b</sup>

(mp)

Chord: A<sup>b</sup>

8va

Chord: D<sup>b</sup>7

8va

Chords: E<sup>b</sup>, Am7<sup>(b5)</sup>, B<sup>b</sup>7, E<sup>b</sup>

(cresc.)

(mf)

(f)

Col.8

8va

D7 (#9) G7

(dim.) 1-1

Ballad (♩=112)

F7 (#11) *gva* Fm7 B<sup>b</sup>

B<sup>b</sup>m7 E<sup>b</sup>/B<sup>b</sup> *gva*

(*gva*) E<sup>b</sup> Am7 (b5) A<sup>b</sup> A<sup>b</sup>dim *gva*

(*mp*)

A<sup>b</sup>dim (*gva*) E<sup>b</sup> Fm F<sup>#</sup>dim Gm D<sup>b</sup> C7

Someone To Watch Over Me

Fm7 Gm A<sup>b</sup> B7

*sva*

B7 B<sup>b</sup>7

Swing (♩=144)

E<sup>b</sup>(<sup>♯</sup>5)

Am7 D7

(mf)

(ff)

*sva*

Col.8

A<sup>b</sup>7 D<sup>b</sup>7 Gm7 C7 F<sup>♯</sup>m7 B7(13) Fm7

E<sup>b</sup> B<sup>b</sup>

G<sup>b</sup> F<sup>b</sup> D<sup>b</sup> C<sup>b</sup>

(ff)

*sva*

B<sup>b</sup> E<sup>b</sup>

*sva*

gliss.

(pp)

(dim.)

(mp)

*sva* *sva*

*sva* *sva*

(on the white keys)