

# A Piano Solo by Oscar Peterson

**W**HEN A GREAT TUNE crosses paths with a great interpreter, the results can be memorable. This is as true now as it was in the heyday of Art Tatum. If you have any doubts, take a break from your diet of free-form piano fare and listen to Oscar Peterson's solo rendition of "Ain't Misbehavin'," from his album *The London Concert* [Pablo, 2620-111].

"Misbehavin'," written in 1929 by Fats Waller, has kept its freshness over the years; its infectious melody, bass line rising playfully beneath alternating triads and diminished chords, and rousing bridge still inspire performers today. But because it is a composition that stands fully on its own merits, rather than simply as a vehicle for soloists, it almost demands a conservative treatment, with minimal fireworks and an extra dose of good taste.

Peterson, perhaps the greatest living interpreter of jazz standards, is equal to the task. His improvisation, an excerpt of which is reproduced here, generally shows restraint and adherence to the song's structure. His left hand keeps the rhythm flowing smoothly with straightforward voicings in a relaxed pace, effortlessly spanning awkward tenths ( $D_5$  to  $F$  in bar 28, then  $C_5$  to  $E_5$  walking to  $B_4$  and  $D$  two bars later, for instance). He breaks this steady pulse only occasionally, and each time for musically logical reasons. Several times, for example, he interjects an eighth-note triplet motif; it appears first in bar 1 as a sort of tempo determinant following the introductory fermatas. Triplets reappear in bar 11, this time as a reflection of the right-hand figure in bar 10, with the effect of reining in the flurry of sixteenth- and thirty-second-notes and settling back into a more re-

laxed recapitulation of the melody. We see another set of eighth-note triplets at bar 15, triggered here by the bluesy licks signalling the end of the second verse in bar 16, which pro-



vides a segue to the bridge. And a final group, in bar 24, similarly cues the end of the bridge and the beginning of verse three.

Of course this wouldn't be a true Peterson solo without a taste of the fabled Peterson chops. They do crop up, but only where the continuity of the song wouldn't be disrupted.

The first blizzard of thirty-second notes falls in bars 7 and 8, the last two bars of the first verse, that traditional haven for improvised pyrotechnics; the melody has been stated, so with a couple of measures to fill until the second verse Oscar turns it on. But this isn't mere mechanical showboating; the tricky alterations of low and high notes in bar 7 and the three-against-four ascending figure running from the next measure into the second verse, while not variations on any particular theme, do hint at Peterson's cleverness with an ad-libbed idea. It's also important to note that his phrasing is reserved, almost delicate, throughout the entire piece; the fast passages are gentle showers, not tidal waves, with staccatos and rests in the left hand to highlight the display even more.

In the bridge, from bars 17 to 24, Waller's melody simplifies, with only an  $E_b$  and a  $C$  juggled back and forth for the first several measures. The chords set against these notes are what gives this section its character, so Peterson finds room for one more sequence of virtuoso runs, beginning with the repeated figure in bar 16, which is based on, and ends with, Waller's  $E_b$  and  $C$ . The rest of the bridge, however, is pure Peterson.

Which goes to show that if you're a player of Oscar's calibre, the familiar changes in the standard repertoire are no hindrance to spontaneous creativity. Whether starting from scratch in the Keith Jarrett fashion, or settling into the comfortable patterns of "Ain't Misbehavin'," all it takes is talent to spin instant musical fantasies from the top of your head to the tips of your fingers.

— Bob Doerschuk

## "Ain't Misbehavin'"

Music by Fats Waller  
Arranged by Oscar Peterson

swing eighths

Handwritten: 3C

Handwritten: 11

System 1: Treble and bass clefs. Treble clef contains a complex melodic line with many triplets and slurs. Bass clef contains a simpler accompaniment line with some triplets.

System 2: Treble and bass clefs. Treble clef continues the complex melodic line with triplets and slurs. Bass clef continues the accompaniment.

15va

System 3: Treble and bass clefs. Treble clef has a dashed line labeled '15va' above it, indicating an octave shift. The melodic line continues with triplets. Bass clef continues the accompaniment.

8va

System 4: Treble and bass clefs. Treble clef has a dashed line labeled '8va' above it. The melodic line continues with triplets. Bass clef continues the accompaniment.

System 5: Treble and bass clefs. Treble clef continues the melodic line with triplets. Bass clef continues the accompaniment.

8va

System 6: Treble and bass clefs. Treble clef has a dashed line labeled '8va' above it. The melodic line continues with triplets. Bass clef continues the accompaniment.

8va

System 7: Treble and bass clefs. Treble clef has a dashed line labeled '8va' above it. The melodic line continues with triplets. Bass clef continues the accompaniment. The system ends with 'etc.'.

# LEONARD FEATHER

# PIANO GIANTS OF JAZZ

## Oscar Peterson



Just as it is all but unanimous that Art Tatum was the most phenomenal pianist in the annals of jazz until his death in 1956, it is generally accepted that the artist who has come closest to assuming Tatum's mantle is Oscar Emmanuel Peterson. That Peterson idolized Tatum and was with him near the end of his life, and that the Peterson style still bears certain resemblances to that of the master, is hardly surprising. More improbable, however, is the fact that Peterson was the first Canadian-born keyboard virtuoso ever to make a worldwide jazz impact.

Born August 15, 1925, in Montreal, he began his classical training at the age of six, won a local amateur contest when he was 14, and began a local weekly radio program soon afterward. In his late teens he began a long association with the Johnny Holmes orchestra, then one of Canada's most popular bands.

Peterson made a few records for the Canadian market; visiting musicians such as Jimmie Lunceford tried to lure him away with job offers, but it was not until Norman Granz heard him and brought him to Carnegie Hall for a brief guest appearance at one of Granz's Jazz At The Philharmonic concerts that his life as a figure of global importance began to take shape. That was in September of 1949, and starting in 1950 he began recording and touring regularly with Granz. Soon after the beginning of this association, Peterson first employed the piano-guitar-bass format that had been popularized a decade earlier by Nat King Cole. Peterson's best known group was the trio with Herb Ellis on guitar and Ray Brown on bass, which stayed together from 1953-8.

From 1958 Peterson dropped the guitar and added drums. He stayed with that instrumentation until 1972, when he decided to concentrate on solo concert recitals. He has occasionally been reunited with various guitarists and bassists (most notably Joe Pass, whose guitar technique has been likened to Peterson's keyboard facility, and the Danish bass virtuoso Niels Henning Orsted-Pedersen). But Peterson has long since shown his unique self-sufficiency.

The initial impact of this physical and musical giant of an artist was devastating. Nobody had ever dreamed that any other pianist could come so close to Tatum in terms of speed, lightness of touch, and harmonic imagination, coupled with a deeply ingrained sense of the blues and the ability to outswing any man in the house, or the world.

Peterson prefers to work alone, partly because this allows him the greatest possible freedom, but also because he finds it very difficult to secure other musicians who can keep up with him. Though his lyricism on ballads is beyond dispute, it is the speed-of-sound flag wavers that

continue to amaze audiences and leave his contemporaries breathless.

A less publicized aspect of his talent is Peterson's ability to fit in compatibly with musicians of any era, in any sort of informal setting. Over the years, recording literally hundreds of albums (most of them under Granz's supervision), he has made albums in tandem with Louis Armstrong, Lester Young, Stan Getz, Dizzy Gillespie, Clark Terry, Gerry Mulligan, Stephane Grappelli, Singers Unlimited, a big recording band of his own, and a piano duo series with Count Basie and rhythm that produced two marvelous albums showing how well their contrasted styles could mesh—Oscar with his limitless chops deferring to the Count with his elliptical art of understatement.

Peterson has not been particularly active as a composer; his eloquent *Canadiana Suite*, recorded in the mid-1960s, drew less critical attention than it deserved. The selection chosen to represent him here is one of his originals, *A Little Jazz Exercise*, recorded in 1974 for an album entitled *Tracks* [MPS/BASF, MC 20879, now out of print].

This is played at what might well be called "Tempo di Peterson," though the open-fifth pseudo-Scots introduction (bars 1-8) give no hint of the frantic state of things to come. Once into the melody, Oscar keeps the left hand to a minimum, waiting until the third bar of the bridge to use a series of tenths as a fill while the right hand, so to speak, pauses for breath.

Much of the charm of this piece lies in the use of the *B13* as an unlikely follow-up to the initial *Eb9(6)*, and Oscar's reluctance to use the obvious notes of any chord.

The Peterson proclivity for sustaining the movement with rhythmic and melodic bravura is well illustrated in the 16th bar of the chorus. The long series of almost uninterrupted eighth-notes might have been expected logically to have stopped, at least momentarily, when he reaches the *Eb* on the third beat; but without even an eighth-note of hesitation he plunges on into another long phrase, beginning with the low *F*, even throwing in a couple of triplets for good measure during the *Bbm7* bar.

If you think the left hand has it easy on this chorus, study the record and listen to the following two, during which Peterson lets loose with a wild stride pattern while never letting up in the right hand. Oscar has won innumerable awards over the years; perhaps the only one not yet accorded to him, and I hereby present it, is: Pianist Most Able To Turn All Other Pianists Green With Envy. I suspect he will hold that title as long as he lives.

*J=160* 4X

*Eb6/9* *B13* *F7#9#11* *Bb7* *Fb7#9* *Eb6/9*

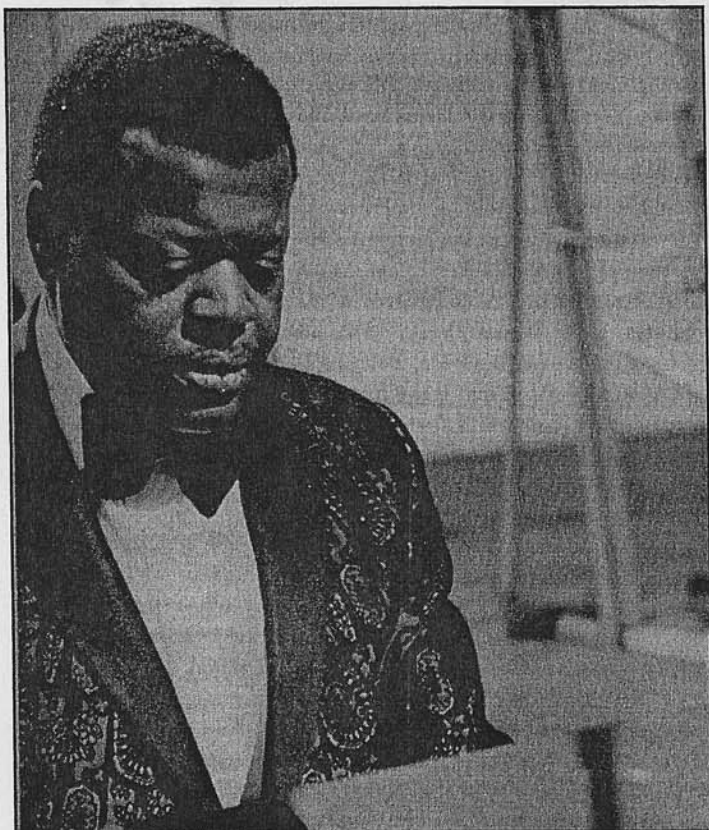
*Eb6/9* *B13* *F7#9#11* *Bb7* *Eb6/9*

*Bbm7* *Eb7* *Ab* *F13#11* *Bb7sus4* *Fb7#5#9*

*Eb6/9* *B13* *F7#9#11* *Bb7* *Eb6/9*

R.H.

TRANSCRIPTION BY BOB PETERSON



Oscar Peterson

Oscar Peterson is undeniably one of the greatest pianists in the history of jazz, and like all artists he conveys much more in a performance than the mere strings of notes printed on the following pages. There is a nuance and swing in his playing that brings his right hand lines to life, and no analysis of the pitches he chooses can do justice to his artistry. Nevertheless, there is value in seeing first-hand how his melodies are formed. In this early solo, Oscar Peterson's debt to the bebop style is clear, and pianists who would like to explore the lyrical patterns at the root of the Peterson approach can benefit from "trying them on for size."

Oscar Peterson needs no introduction to fans of jazz piano, of course. Born in Montreal in 1925, he studied classical piano from the age of six and even in his teens he began performing on a weekly radio show. After Norman Granz invited him to appear at Carnegie Hall in 1949 in a Jazz at the Philharmonic concert, his career skyrocketed. His most famous trio included guitarist Herb Ellis and bassist Ray Brown.

As a soloist, his crisp, facile and articulate improvising inspires awe in other musicians. His mastery, not just of piano technique, but of the history of jazz piano style, infuses his playing with depth, intelligence and soul.

*Oscar Peterson's Improvisation On*

# LOVER, COME BACK TO ME

*from Billie Holiday Verve Jazz Masters 12CD314519825-2*

SIGMUND ROMBERG AND OSCAR HAMMERSTEIN II  
TRANSCRIBED BY THOMAS WINTHROP STEVENS

♩ = 226

C 3 Bm7 E7

5 A-7 D7

8 Db7 C

11 D7 G7 C

14 D-7 G7 C G7 C

18 E7

21 A-7 D7 Db7

25 C D7

28 G7 C A-7 D-7 G7

31 C G7 G#dim A-7

34 Bm7(b5) A-7

37 Bm7(b5) E7 F7

Musical staff 37-39: Treble clef, key signature of one flat. Measure 37: Bm7(b5) chord, triplet of eighth notes (B, A, G). Measure 38: E7 chord, triplet of eighth notes (G, A, B). Measure 39: F7 chord, triplet of eighth notes (B, A, G).

40 E7 Am

Musical staff 40-41: Treble clef, key signature of one flat. Measure 40: E7 chord, triplet of eighth notes (G, A, B). Measure 41: Am chord, eighth notes (A, G, F, E).

43 Dm6 A-7 D7

Musical staff 43-45: Treble clef, key signature of one flat. Measure 43: Dm6 chord, eighth notes (D, C, B, A, G, F). Measure 44: A-7 chord, triplet of eighth notes (A, G, F). Measure 45: D7 chord, eighth notes (D, C, B, A).

46 A-7 D7 Db7

Musical staff 46-48: Treble clef, key signature of one flat. Measure 46: A-7 chord, triplet of eighth notes (A, G, F). Measure 47: D7 chord, eighth notes (D, C, B, A). Measure 48: Db7 chord, eighth notes (Bb, Ab, Gb, Fb).

49 C E7

Musical staff 49-51: Treble clef, key signature of one flat. Measure 49: C chord, triplet of eighth notes (C, B, A). Measure 50: C chord, eighth notes (C, B, A, G). Measure 51: E7 chord, triplet of eighth notes (G, A, B).

53 A-7 C#dim

Musical staff 53-55: Treble clef, key signature of one flat. Measure 53: A-7 chord, eighth notes (A, G, F, E). Measure 54: A-7 chord, triplet of eighth notes (A, G, F). Measure 55: C#dim chord, eighth notes (C#, B, A).

56 D-7

Musical staff 56-58: Treble clef, key signature of one flat. Measure 56: D-7 chord, eighth notes (D, C, B, A). Measure 57: D-7 chord, eighth notes (D, C, B, A). Measure 58: D-7 chord, eighth notes (D, C, B, A).

59 A7 D-7 G7 C

Musical staff 59-61: Treble clef, key signature of one flat. Measure 59: A7 chord, eighth notes (A, G, F, E). Measure 60: D-7 chord, triplet of eighth notes (D, C, B). Measure 61: G7 chord, eighth notes (G, F, E, D). Measure 62: C chord, eighth notes (C, B, A, G).

62 D-7 G7 E-7/G A7/G D-7/G G7 C

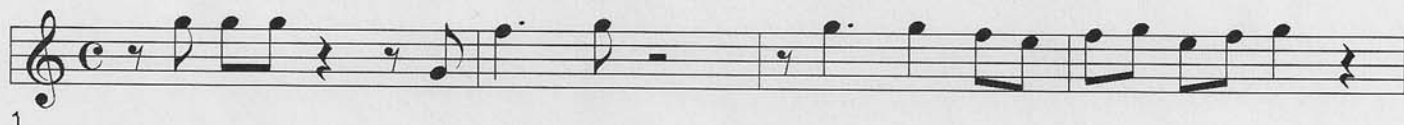
Musical staff 62-64: Treble clef, key signature of one flat. Measure 62: D-7 chord, eighth notes (D, C, B, A). Measure 63: G7 chord, eighth notes (G, F, E, D). Measure 64: E-7/G chord, eighth notes (E, D, C, B). Measure 65: A7/G chord, eighth notes (A, G, F, E). Measure 66: D-7/G chord, eighth notes (D, C, B, A). Measure 67: G7 chord, eighth notes (G, F, E, D). Measure 68: C chord, eighth notes (C, B, A, G).

# PENNIES FROM HEAVEN

STAN GETZ TENOR SOLO  
OSCAR PETERSON PIANO SOLO  
From the CD: The Essential Stan Getz

(Both solos written 8va)

GETZ:



1



5

C F7 Em7 D#°7 Dm7 G7



9

C F7 Em7 D#°7 Dm7 G7 3



13

C Fmaj7



17

D7 G7



21

C F7 Em7 D#°7 Dm7 3 G7



25





61 C7 Fmaj7

Musical staff 61-64: Treble clef, 4/4 time. Measure 61: C7 chord, quarter notes G4, A4, Bb4, C5. Measure 62: Fmaj7 chord, quarter notes C5, Bb4, Ab4, G4. Measure 63: Fmaj7 chord, eighth notes G4, A4, Bb4, C5, D5, C5, Bb4, Ab4, G4. Measure 64: Fmaj7 chord, quarter notes C5, Bb4, Ab4, G4.

65 Fmaj7 Bb7 Em7 A7

Musical staff 65-68: Treble clef, 4/4 time. Measure 65: Fmaj7 chord, quarter notes C5, Bb4, Ab4, G4. Measure 66: Bb7 chord, quarter notes Bb4, Ab4, G4, F4. Measure 67: Em7 chord, quarter notes G4, F4, E4, D4. Measure 68: A7 chord, quarter notes C5, Bb4, Ab4, G4.

69 Dm7 G7 C

Musical staff 69-72: Treble clef, 4/4 time. Measure 69: Dm7 chord, quarter notes G4, F4, E4, D4. Measure 70: G7 chord, quarter notes G4, F4, E4, D4. Measure 71: C chord, quarter notes C5, Bb4, Ab4, G4. Measure 72: C chord, quarter notes C5, Bb4, Ab4, G4.

73 C F7 Em7 D#7 Dm7 G7

Musical staff 73-76: Treble clef, 4/4 time. Measure 73: C chord, quarter notes C5, Bb4, Ab4, G4. Measure 74: F7 chord, quarter notes F4, E4, D4, C4. Measure 75: Em7 chord, quarter notes G4, F4, E4, D4. Measure 76: D#7 chord, quarter notes D#4, C#4, B4, A4.

77 C F7 Em7 D#7 Dm7 G7

Musical staff 77-80: Treble clef, 4/4 time. Measure 77: C chord, quarter notes C5, Bb4, Ab4, G4. Measure 78: F7 chord, quarter notes F4, E4, D4, C4. Measure 79: Em7 chord, quarter notes G4, F4, E4, D4. Measure 80: D#7 chord, quarter notes D#4, C#4, B4, A4.

81 C Fmaj7

Musical staff 81-84: Treble clef, 4/4 time. Measure 81: C chord, quarter notes C5, Bb4, Ab4, G4. Measure 82: C chord, quarter notes C5, Bb4, Ab4, G4. Measure 83: Fmaj7 chord, quarter notes C5, Bb4, Ab4, G4. Measure 84: Fmaj7 chord, quarter notes C5, Bb4, Ab4, G4.

85 D7 G7

Musical staff 85-88: Treble clef, 4/4 time. Measure 85: D7 chord, eighth notes D4, E4, F4, G4, A4, B4, C5, D5. Measure 86: D7 chord, eighth notes D4, E4, F4, G4, A4, B4, C5, D5. Measure 87: G7 chord, eighth notes G4, A4, B4, C5, D5, C5, B4, A4. Measure 88: G7 chord, eighth notes G4, A4, B4, C5, D5, C5, B4, A4.

89 C F7 Em7 D#7 Dm7 G7

Musical staff 89-92: Treble clef, 4/4 time. Measure 89: C chord, quarter notes C5, Bb4, Ab4, G4. Measure 90: F7 chord, quarter notes F4, E4, D4, C4. Measure 91: Em7 chord, quarter notes G4, F4, E4, D4. Measure 92: D#7 chord, quarter notes D#4, C#4, B4, A4.

93 C7 Fmaj7

Musical staff 93: Treble clef, key signature of one sharp (F#). Chords: C7, Fmaj7. Rhythmic patterns include triplets and eighth notes.

97 Fmaj7 Bb7 Em7 A7

Musical staff 97: Treble clef, key signature of one sharp (F#). Chords: Fmaj7, Bb7, Em7, A7. Rhythmic patterns include triplets and eighth notes.

101 Dm7 G7 C

Musical staff 101: Treble clef, key signature of one sharp (F#). Chords: Dm7, G7, C. Rhythmic patterns include eighth notes and quarter notes.

105 C F7 Em7 D#o7 Dm7 G7

Musical staff 105: Treble clef, key signature of one sharp (F#). Chords: C, F7, Em7, D#o7, Dm7, G7. Rhythmic patterns include eighth notes and quarter notes.

109 C F7 Em7 D#o7 Dm7 G7

Musical staff 109: Treble clef, key signature of one sharp (F#). Chords: C, F7, Em7, D#o7, Dm7, G7. Rhythmic patterns include eighth notes and quarter notes.

113 C Fmaj7

Musical staff 113: Treble clef, key signature of one sharp (F#). Chords: C, Fmaj7. Rhythmic patterns include eighth notes and quarter notes.

117 D7 G7 X X X X

Musical staff 117: Treble clef, key signature of one sharp (F#). Chords: D7, G7. Rhythmic patterns include eighth notes and quarter notes. Four 'X' marks are present at the end of the staff.

121 C F7 Em7 D#o7 Dm7 G7

Musical staff 121: Treble clef, key signature of one sharp (F#). Chords: C, F7, Em7, D#o7, Dm7, G7. Rhythmic patterns include eighth notes and quarter notes.

C7 Fmaj7

125

Fmaj7 Bb7 Em7 A7

129

Dm7 G7 C

133

C F7 Em7 D#7 Dm7 G7

137

C F7 Em7 D#7 Dm7 G7

141

C Fmaj7

145

D7 G7

149

C F7 Em7 D#7 Dm7 G7

153

C7 Fmaj7

157

Fmaj7 Bb7 Em7 A7

161

Dm7 G7 C

165

C F7 Em7 D#°7 Dm7 G7

PETERSON:

169

C F7 Em7 D#°7 Dm7 G7

173

C Fmaj7

177

D7 G7

181

C F7 Em7 D#°7 Dm7 G7

185

189

C7 Fmaj7

Musical staff 189-192: Treble clef, key signature of two flats. Chords: C7, Fmaj7. Measure 189: C7, quarter notes G4, A4, Bb4, C5. Measure 190: Fmaj7, quarter notes D5, E5, F5, G5. Measure 191: C7, quarter notes G4, A4, Bb4, C5. Measure 192: Fmaj7, quarter notes D5, E5, F5, G5.

193

Fmaj7 Bb7 Em7 A7

Musical staff 193-196: Treble clef, key signature of two flats. Chords: Fmaj7, Bb7, Em7, A7. Measure 193: Fmaj7, quarter notes G4, A4, Bb4, C5. Measure 194: Bb7, quarter notes D5, Eb5, F5, G5. Measure 195: Em7, quarter notes G4, A4, Bb4, C5. Measure 196: A7, quarter notes D5, E5, F5, G5. Trill on G5 in measure 196.

197

Dm7 G7 C

Musical staff 197-200: Treble clef, key signature of two flats. Chords: Dm7, G7, C. Measure 197: Dm7, quarter notes E4, F4, G4, A4. Measure 198: G7, quarter notes A4, Bb4, C5, D5. Measure 199: C, quarter notes G4, A4, Bb4, C5. Measure 200: C, quarter notes G4, A4, Bb4, C5.

201

GETZ: Db Gb7 Fm7 E°7 Ebm7 Ab7

Musical staff 201-204: Treble clef, key signature of three flats. Chords: Db, Gb7, Fm7, E°7, Ebm7, Ab7. Measure 201: Db, quarter notes Cb4, Db4, Eb4, Fb4. Measure 202: Gb7, quarter notes Ab4, Bb4, C5, Db5. Measure 203: Fm7, quarter notes Gb4, Ab4, Bb4, C5. Measure 204: E°7, quarter notes Fb4, Gb4, Ab4, Bb4.

205

Db Gb7 Fm7 E°7 Ebm7 Ab7

Musical staff 205-208: Treble clef, key signature of three flats. Chords: Db, Gb7, Fm7, E°7, Ebm7, Ab7. Measure 205: Db, quarter notes Cb4, Db4, Eb4, Fb4. Measure 206: Gb7, quarter notes Ab4, Bb4, C5, Db5. Measure 207: Fm7, quarter notes Gb4, Ab4, Bb4, C5. Measure 208: E°7, quarter notes Fb4, Gb4, Ab4, Bb4.

209

Db Gbmaj7

Musical staff 209-212: Treble clef, key signature of three flats. Chords: Db, Gbmaj7. Measure 209: Db, quarter notes Cb4, Db4, Eb4, Fb4. Measure 210: Gbmaj7, quarter notes Ab4, Bb4, C5, Db5. Measure 211: Gbmaj7, quarter notes Ab4, Bb4, C5, Db5. Measure 212: Gbmaj7, quarter notes Ab4, Bb4, C5, Db5.

213

Eb7 Ab7

Musical staff 213-216: Treble clef, key signature of three flats. Chords: Eb7, Ab7. Measure 213: Eb7, quarter notes Fb4, Gb4, Ab4, Bb4. Measure 214: Ab7, quarter notes Bb4, C5, Db5, Eb5. Measure 215: Ab7, quarter notes Bb4, C5, Db5, Eb5. Measure 216: Ab7, quarter notes Bb4, C5, Db5, Eb5. Trill on C5 in measure 216.

217

Db Gb7 Fm7 E°7 Ebm7 Ab7

Musical staff 217-220: Treble clef, key signature of three flats. Chords: Db, Gb7, Fm7, E°7, Ebm7, Ab7. Measure 217: Db, quarter notes Cb4, Db4, Eb4, Fb4. Measure 218: Gb7, quarter notes Ab4, Bb4, C5, Db5. Measure 219: Fm7, quarter notes Gb4, Ab4, Bb4, C5. Measure 220: E°7, quarter notes Fb4, Gb4, Ab4, Bb4.

Db7 Gbmaj7

221

Gbmaj7 Cb7 Fm7 Bb7

225

Ebm7 Ab7 Fm7 Bb7

229

Ebm7 Dbmaj7

233

# PUT ON A HAPPY FACE

OSCAR PETERSON  
(VERVE)

PUT ON A HAPPY FACE:

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ALL ON A HAPPY FACE

OSCAR PETERSON

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of ten staves of music. The notation includes various chord voicings and melodic lines with triplets and slurs. The chords are as follows:

- Staff 1: Bb7, Eb, Ab7
- Staff 2: G7, C7, F7
- Staff 3: Bbm7, Eb7, Ab7, A°7
- Staff 4: Eb, C7, F7, Bb7
- Staff 5: G7, C7, F7
- Staff 6: Bb7, Eb7, C7(b9)
- Staff 7: Eb7, Ab7
- Staff 8: Gmi7, C7, Fmi7
- Staff 9: Bb7, Eb
- Staff 10: Gmi7, C7, Fmi7, Bb7



Handwritten musical score for "Piu da a Happy Face" by Oscar Peterson. The score is written in G-flat major (two flats) and consists of ten staves of music. The notation includes complex chord progressions and technical passages with triplets and sixteenth-note runs. Chords are labeled with letters and accidentals, such as B<sup>b</sup>mi<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>7, A<sup>o</sup>7, E<sup>b</sup>/b<sup>b</sup>, C<sup>7</sup>, F<sup>7</sup>, E<sup>b</sup>, A<sup>7</sup>, A<sup>b</sup>7, A<sup>o</sup>7, E<sup>b</sup>/b<sup>b</sup>, C<sup>7</sup>, F<sup>7</sup>, Fmi<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>7, G<sup>7</sup>, C<sup>7</sup>, Fmi<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>7, G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>mi<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>, A<sup>o</sup>7, E<sup>b</sup>, C<sup>7</sup>, Fmi<sup>7</sup>, E<sup>b</sup>7, G<sup>7</sup> alt., C<sup>7</sup> alt., F<sup>7</sup>, Fmi<sup>7</sup>, A<sup>b</sup>7, B<sup>b</sup>7.

RUN ON A HAPPY FACE

OSCAR PETERSON

Handwritten musical score for "Run on a Happy Face" by Oscar Peterson. The score consists of ten staves of music in G major, featuring complex piano accompaniment with triplets, sixteenth-note runs, and various chords. The notation includes chord symbols such as Eb, C7#9, F7, Bb7, Gmi7, C7, Fmi7, B7, Bmi7, Eb7, Ab, A07, Eb/Bb, F7, Bb7, Eb7, E7, Ab, A07, Bb7(b13), Eb, Gmi7, C7, Fmi7, Bb7, Eb, Ab7, G7, and C7. The piece is in 4/4 time and features a melodic line with many triplets and sixteenth-note patterns.

RUN ON A HAPPY FACE

OSCAR PETRESCU

Handwritten musical score for "Run on a Happy Face" by Oscar Petrescu. The score is written in G major with a key signature of one flat (F major) and a common time signature. It consists of ten staves of music, each with various chords and melodic lines. The chords are labeled with letters and numbers, such as F7, Bbm7, Eb7, Ab, A#7, Eb, C7, Fm7, G7, C7, F7, Fm7, Bb7, Db7(#9), C7#9, F7, Bb7(#9), Eb, Gm7, C7, Fm7, Bb7, Eb7, Ab7, G7, C7(#9), F7, Bb7, Bbm7, Eb7, Ab7, D7, G7(#9), C7, F7, Bb7, Eb7, Eb7, Ab, D7, G7, C7, F7, and Bb7. The melody features many triplets and slurs. The piece ends with a final chord of Bb7.

PUT ON A HAPPY FACE

OSCAR PETERSON

Handwritten musical score for "Put on a Happy Face" by Oscar Peterson. The score consists of ten staves of music in G major (one sharp) and 4/4 time. It includes various chord voicings such as Eb7, Ab7, Gmi7, C7, Fmi7, Bb7, Eb7, Ab7, G7, C7, F7, Bb7, Bmi7, Eb7, Ab7, A2, G7ALT, C7, F7, Bb7, G7ALT, C7ALT, F7, Bb7, Eb7, C7ALT, F7, Bb7, Eb7, Ab7, G7, C7, Fmi7, B7, Bb7, Eb7, Ab7, G7, C7(#9), F7, Bb7, Bmi7, Eb7, Ab7, A2, and C7. The notation includes eighth and sixteenth notes, triplets, and sixteenth-note runs.

PUT ON A HAPPY FACE

OSCAR PETERSON

The musical score is written in G major (one sharp) and 4/4 time. It consists of ten staves of music. The notation includes various chord voicings such as F7, Bb7, Eb, Ab7, D7, G7, C7, Fmi7, Bmi7, Eb7, Ab, A7, Eb, C7, F7, G7, Fmi7, Eb, C7alt, B7(sus4), Eb, Gmi7, C7, Fmi7, Bb7, Eb, Gmi7, C7, Fmi7, and B7. The score features numerous triplets and complex rhythmic patterns, characteristic of Oscar Peterson's style. The piece concludes with a double bar line on the final staff.

PUT ON A HAPPY FACE

OSCAR PETERSON

Handwritten musical score for "Put on a Happy Face" by Oscar Peterson. The score is written in G major with a key signature of one flat (F major) and a common time signature. It consists of 11 staves of music. The notation includes various chords (e.g., Eb7, Ab, A07, Eb/Bb, C7, F7, Fmi7, G7, Bb7, Eb7, Ab7, G7, C7, F7, Bbmi7, A07, Eb, C7, Fmi7, G7ALT, C7ALT, F7, Fmi7, Bb7) and melodic lines with ornaments like triplets and sixteenth-note runs. Performance instructions such as "(SEMPRE)", "(LOCO)", and "(CON'T ISVA)" are present. The score is a detailed transcription of Oscar Peterson's piano accompaniment for the piece.

Handwritten musical notation on a single staff. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The notes are G4, A4, Bb4, C5, Bb4, A4, G4. Chords above the staff are G7, C1(#9), F7, and Bb7. At the end of the staff, there are two diagrams for a bass line: one with notes G2, Bb2, Eb2 and an arrow pointing to the right, and another with notes G2, Bb2, Eb2.

SPAIN

C. COREA  
POLYDOR

Handwritten musical notation on a single staff. The key signature has two sharps (F#, C#) and the time signature is 4/4. It starts with a triplet of G4, A4, B4. Chords above the staff are Gma7 and F#7.

Handwritten musical notation on a single staff. The key signature has two sharps (F#, C#) and the time signature is 4/4. The notes are G4, A4, B4, C#5, B4, A4, G4. Chords above the staff are G7 and F#7.

Handwritten musical notation on a single staff. The key signature has two sharps (F#, C#) and the time signature is 4/4. The notes are G4, A4, B4, C#5, B4, A4, G4. Chords above the staff are Emi7 and A7 ALT. There is a triplet of G4, A4, B4.

Handwritten musical notation on a single staff. The key signature has two sharps (F#, C#) and the time signature is 4/4. The notes are G4, A4, B4, C#5, B4, A4, G4. Chords above the staff are D and G.

Handwritten musical notation on a single staff. The key signature has two sharps (F#, C#) and the time signature is 4/4. The notes are G4, A4, B4, C#5, B4, A4, G4. Chords above the staff are C#7(b9) and G.

Handwritten musical notation on a single staff. The key signature has two sharps (F#, C#) and the time signature is 4/4. The notes are G4, A4, B4, C#5, B4, A4, G4. Chords above the staff are F#7 ALT. and Bmi7.

Handwritten musical notation on a single staff. The key signature has two sharps (F#, C#) and the time signature is 4/4. The notes are G4, A4, B4, C#5, B4, A4, G4. Chords above the staff are B7.

Handwritten musical notation on a single staff. The key signature has two sharps (F#, C#) and the time signature is 4/4. The notes are G4, A4, B4, C#5, B4, A4, G4. Chords above the staff are Gma7 and Bva.

Handwritten musical notation on a single staff. The key signature has two sharps (F#, C#) and the time signature is 4/4. The notes are G4, A4, B4, C#5, B4, A4, G4. Chords above the staff are F#7 and B7. There is a triplet of G4, A4, B4. A box labeled "CONTR BVA" points to the first measure, and a box labeled "LOCO" points to the triplet.

# 名演を探せ!!

オスカー・ピーターソンの名演  
イン・ザ・ウィー・スモール・アワーズ・  
オブ・ザ・モーニング

採譜：河本芳子

## In The Wee Small Hours Of The Morning バラッドの名曲をピアノで研究してみよう

クリフォード・ブラウン、ウェス・モンゴメリーなどジャズの巨人たちのそれぞれの名演を集めたベスト盤がポリドールよりシリーズで発売された(本誌今月号129ページ参照)。そこでその中から6月に久しぶりに来日する巨匠オスカー・ピーターソンの名演を取り上げた(ちなみにこのベスト盤シリーズのポイントは選曲する方も大物アーティストということだが、ピーターソンを担当するのはレイ・ブラウン。1951年から

14年間ピーターソン・トリオのベーシストとして活動を共にした、ピーターソンのプレイを最もよく知る人のひとりだ)。

さてここに掲載した曲は、元はフランク・シナトラ(vo)のために書かれた美しいバラッド。ピーターソンの演奏は61年のシカゴでの録音で、ライブのざわめきの中、静かにテンポ・ルバートで始まる(頻りに拍子が変わるのはあくまで目安として見てほしい)。[A][B]のヴァースを経て[C]

からがテーマだ。ソロなので左手はルートと3度音または7度音を基本としつつ、例えば[C]の8小節目などいろいろなところに見られる内声の半音進行がサウンドを豊かにしている。[E]からイン・テンポになり、ベースも入るのでピアノはルートから解放され中音域でのヴォイシングに移っているが、[F]の6~8小節など、声部のスムーズな進行を参考にしてほしい。テクニックとパワーのピーターソンには最初ちょっと



「オスカー・ピーターソン・セレクト  
ティッド・バイ・レイ・ブラウン」

ポリドール POCJ-9632  
3月28日にアーティスト・セレクト  
ション・ベスト・シリーズ中  
の1枚として再発されたオス  
カー・ピーターソンのベスト・アル  
バム。

地味に感じるが、聴き返すたびに味  
わいの出てくる表現力に富んだ演奏  
だ。  
(解説：北原英司)

Tempo Rubato [A] D6 E E7(13) A E CM7 Dm Am7 D7 G

DM7 Ddim C#dim7 F#7 C#m7 F#7 Bm7 E7

Am7 D7 Bm7 E7(13) Am7 D7

GM7(9) [B] Gaug GM7 G#dim7 Am7 Am7(b5) D7(b9)

B7 E7(13) Am7 CM7 D7 Bm7(b5) E7 Am7(b5) CM7 D7

IN THE WEE SMALL HOURS OF THE MORNING : WORDS AND MUSIC BY BOB HILLIARD AND DAVID MANN  
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『IN THE WEE SMALL HOURS OF THE MORNING』オスカー・ピーターソン(p)の名演

G6                    D/G                    CM7/G                    D/G                    CM7/G                    D6                    CM7/D                    D                    CM7/D

CM7/D                    D6                    CM7/D                    D7                    CM7/D                    C/G                    Cm/G

B7                    E7(♯9)                    Am7                    C/D                    D7(♯9)                    B7(13)                    Em7                    E7(♯13)                    E♭7(♯11)

D7sus4                    D7(♯9)                    CM7                    B♭7(♯13)                    Am7                    D7(♯9)                    G                    F7                    E7(♯9)

Cm                    F7                    Cm7                    F7                    Bm                    F7(13)                    B♭M7                    E♭                    GM7(♯11)                    CM7/G                    Fm7(♯5)                    D                    F7                    E7(♯9)

E♭M7                    C                    CM7/D                    D7(♯9)                    GM7(9)                    Dm/G                    Fdim

Am7                    E♭M7(♯5)                    Cm7(♯5)                    CmM7                    Bm7                    F6                    E7(♯9)

Am7                    G/B                    C                    C6/D                    D7(♯9)                    E                    GM7                    Em7(9)

Am7 D7sus4 D7 B7(11) E7(<sup>b13</sup>/<sub>19</sub>) B<sup>b</sup>6 Am7 Bm7 CM7 A7

D7sus4 D7(<sup>b13</sup>/<sub>11</sub>) In Tempo GM7 Cm G GM7 C GM7 E7(<sup>b13</sup>/<sub>9</sub>)

A7(<sup>b13</sup>) D7 Am7 D7 Bm7(<sup>b5</sup>) E7 C<sup>b</sup>m7 F7

Bm7 B<sup>b</sup>7 Am7 D7 Bm7(<sup>b5</sup>) E7(<sup>#9</sup>) E7 D7sus4 D7

Dm7 Ddim7 CM7 C<sup>b</sup>dim C Cm G/B G<sup>aug</sup> E7sus4 E7

Am7 Aaug D7sus4 D7 GM7 E7(<sup>#9</sup>)

A7(<sup>b13</sup>) D7sus4 D7 GM7 CM7 G

GM7 CM7 GM7 Bm7 E7(<sup>b13</sup>/<sub>9</sub>) Am Aaug D7sus4 D7

[IN THE WEE SMALL HOURS OF THE MORNING] オスカー・ピーターソン(p)の名演

Am7 D7 8va Bm7 E7 Cm7 F#7

Bm7 E7(13) A7(13) D7 I Gaug7 E7 Eb aug7 CM7 D7(13)

FM7 G7(13) CM7 C#m7(b5) CM7 Bm7 E7(13) E7(13)3

Am7 G/B C6 A/C# D B/D# Em C6 GM7 D Am7 D D7(11)

J GM7 CM7 G GM7 CM7 G GM7 E7(13)

Aaug7 D7 3 Am7 D7sus4 D7

Bm7(b5) Cm7 F#7 8va

Bm7 E7 Am7