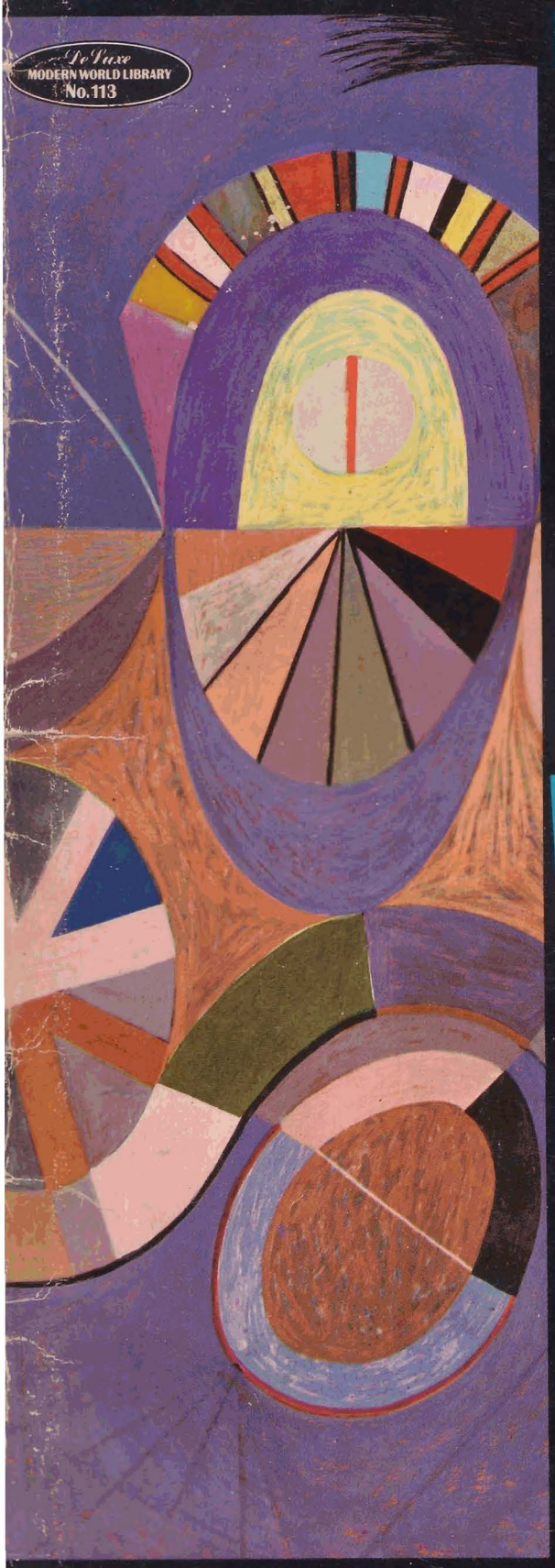
THE DAVE BRUBECK QUARTET



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TIME OUT & TIME FURTHER OUT

includes music
from these two
hit record albums

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THE DAVE BRUBECK QUARTET

TIME OUT & TIME FURTHER OUT

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ABOUT TIME OUT

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

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

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

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

※ ※ ※ ※

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

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

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

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

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

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

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

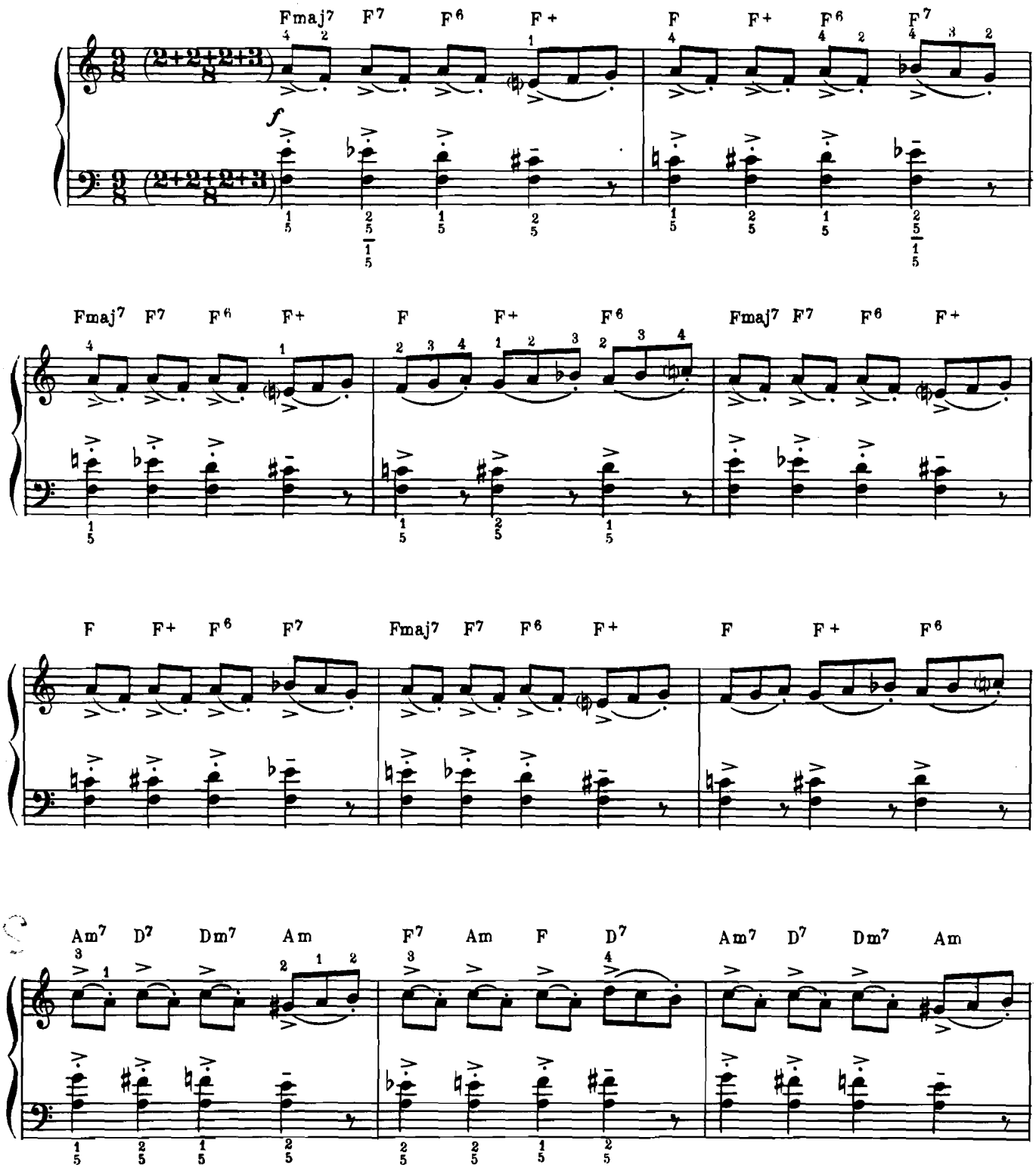
※ ※ ※ ※

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

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

Blue Rondo A La Turk

DAVE BRUBECK



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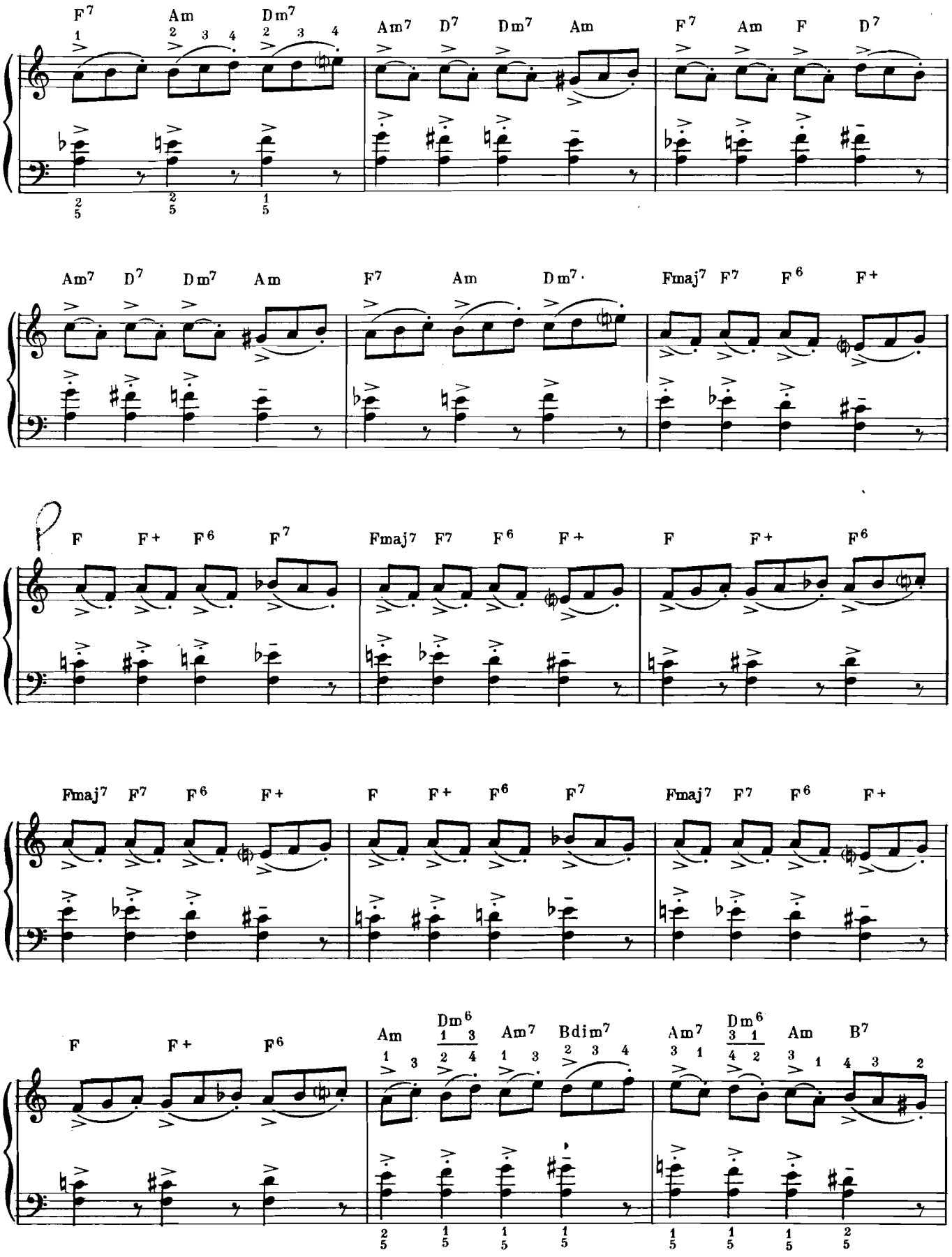
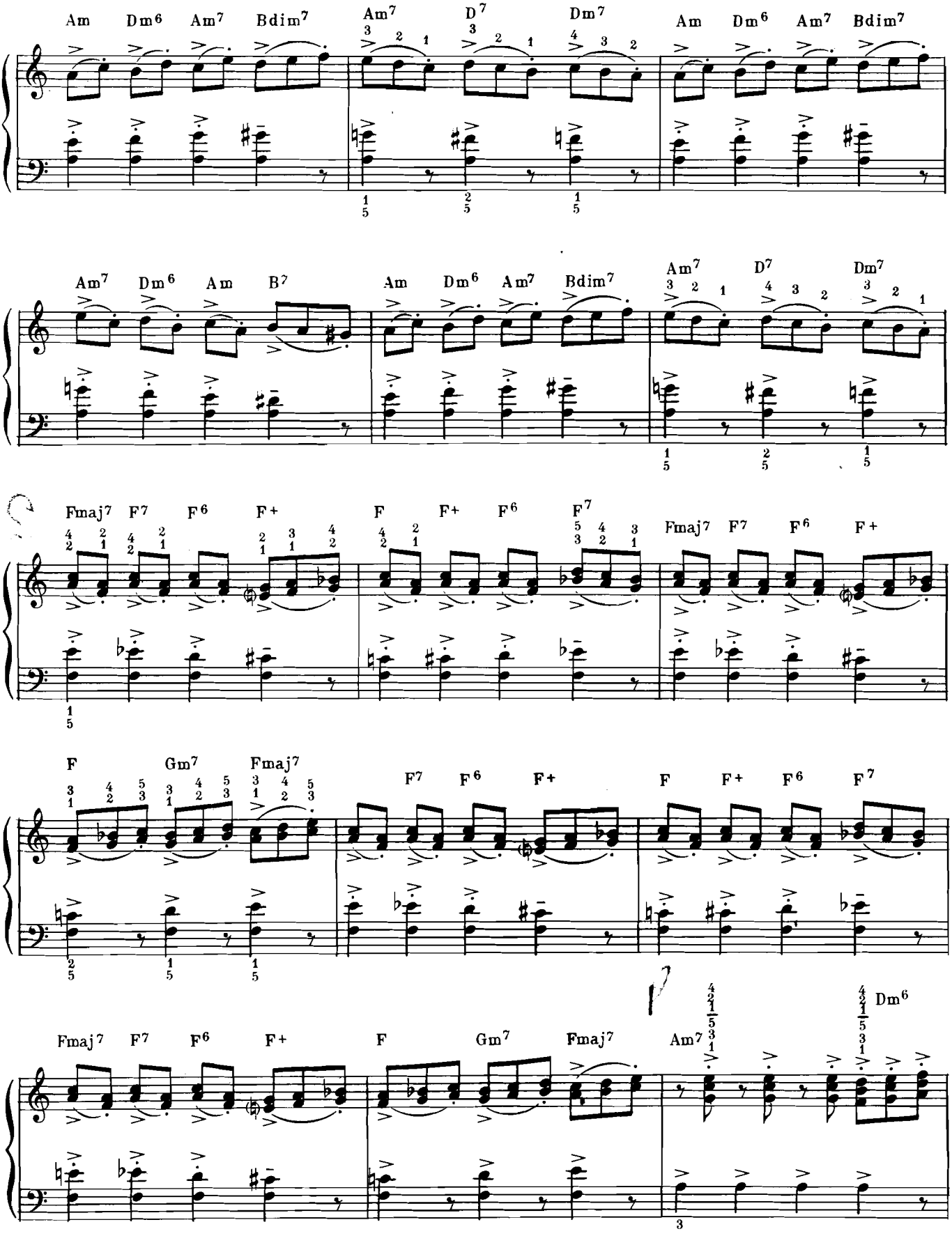
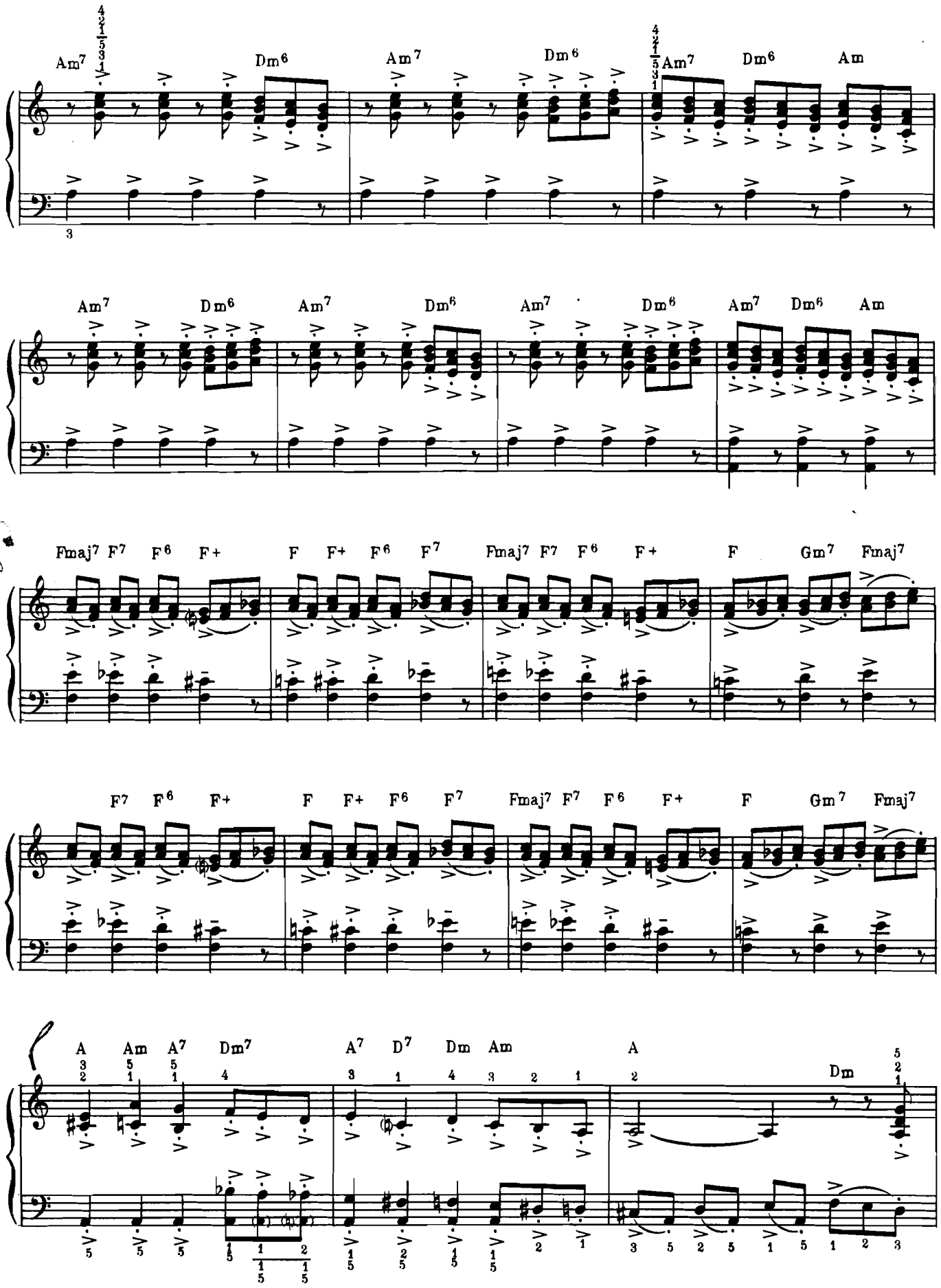
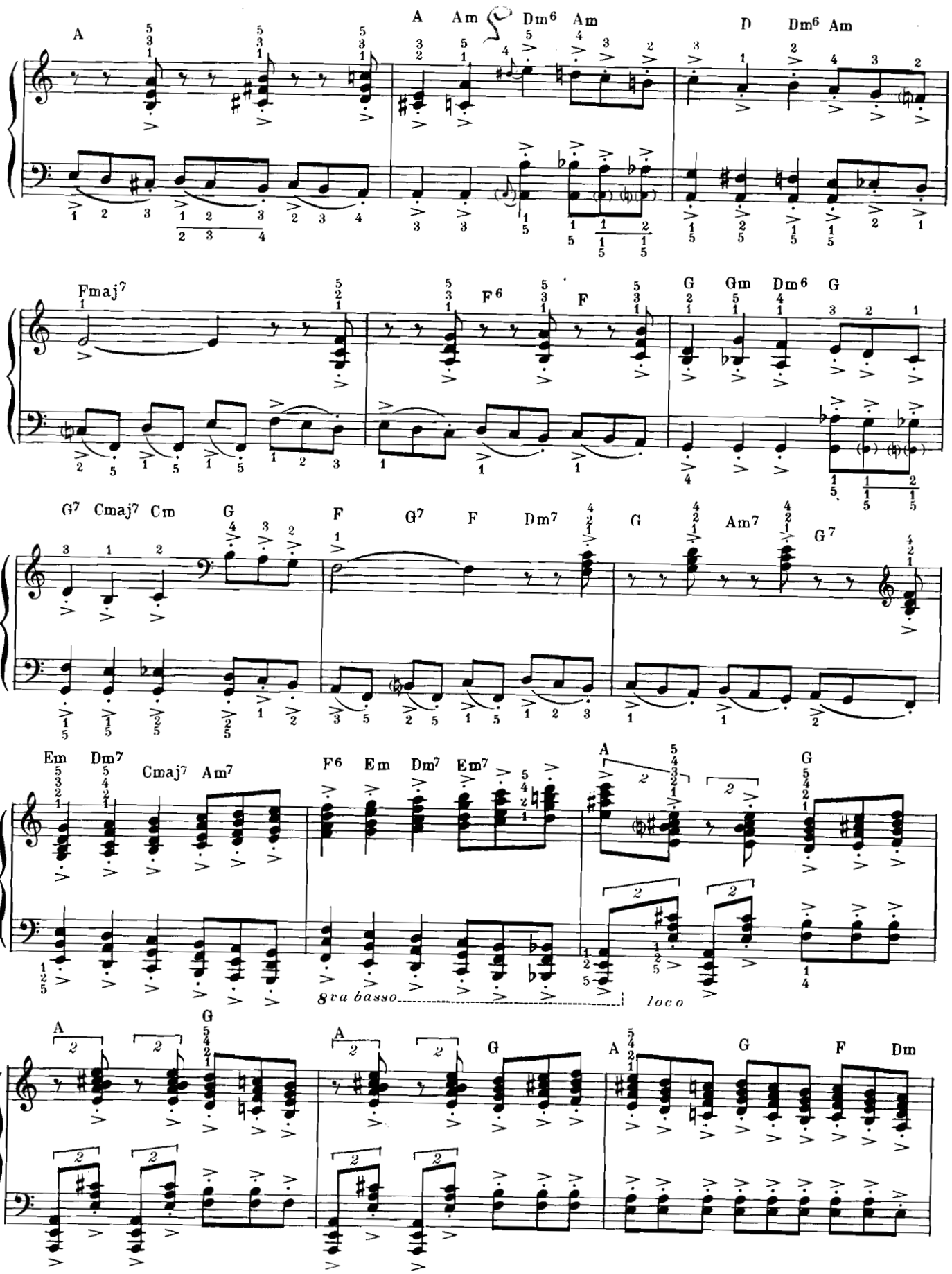
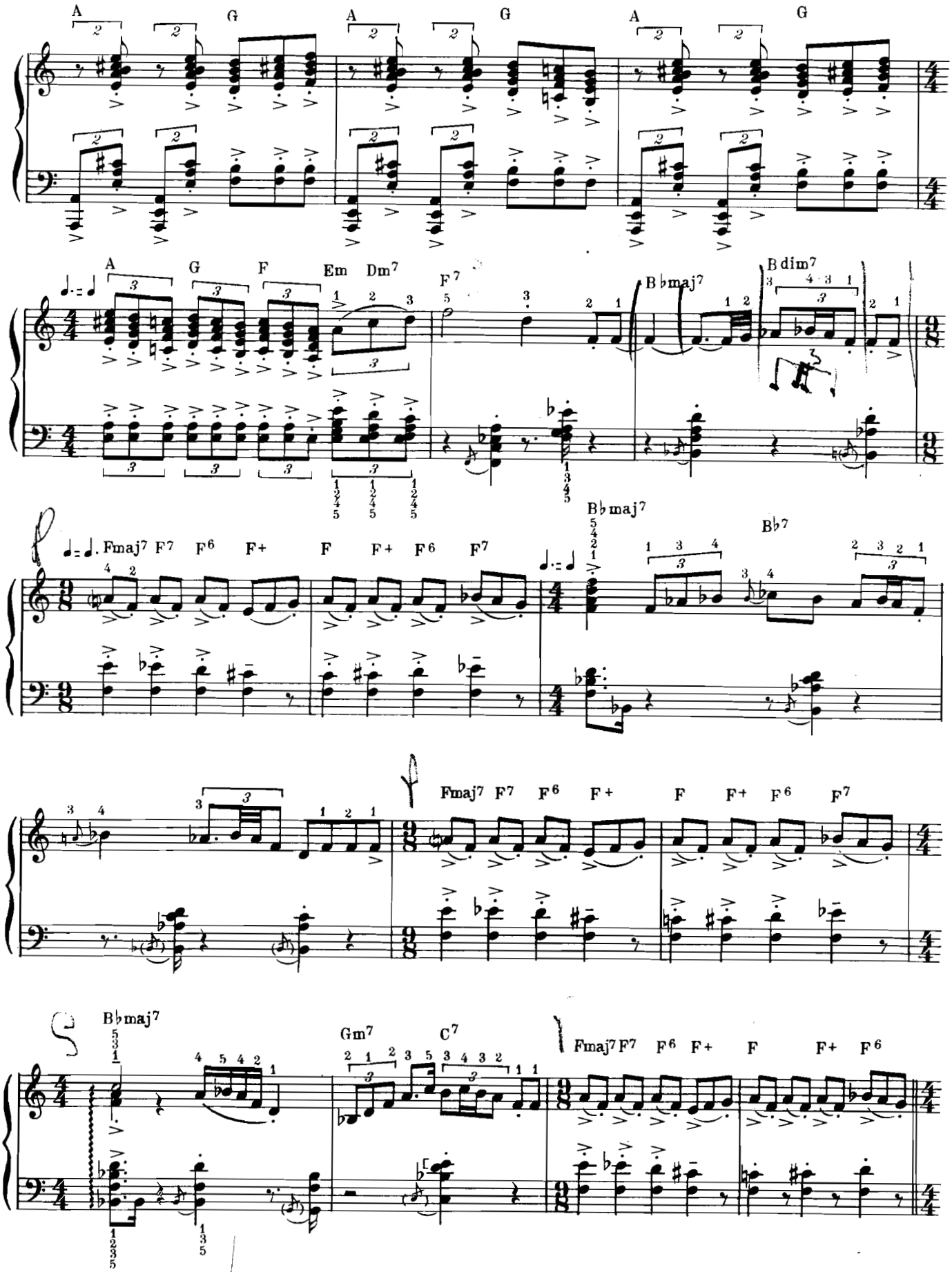

F7 Am Dm7 Am7 D7 Dm7 Am F7 Am F D7
Am7 D7 Dm7 Am F7 Am Dm7 Fmaj7 F7 F6 F+
F F+ F6 F7 Fmaj7 F7 F6 F+ F F+ F6
Fmaj7 F7 F6 F+ F F+ F6 F7 Fmaj7 F7 F6 F+
F F+ F6 Am Dm6 Am7 Bdim7 Am7 Dm6 Am B7

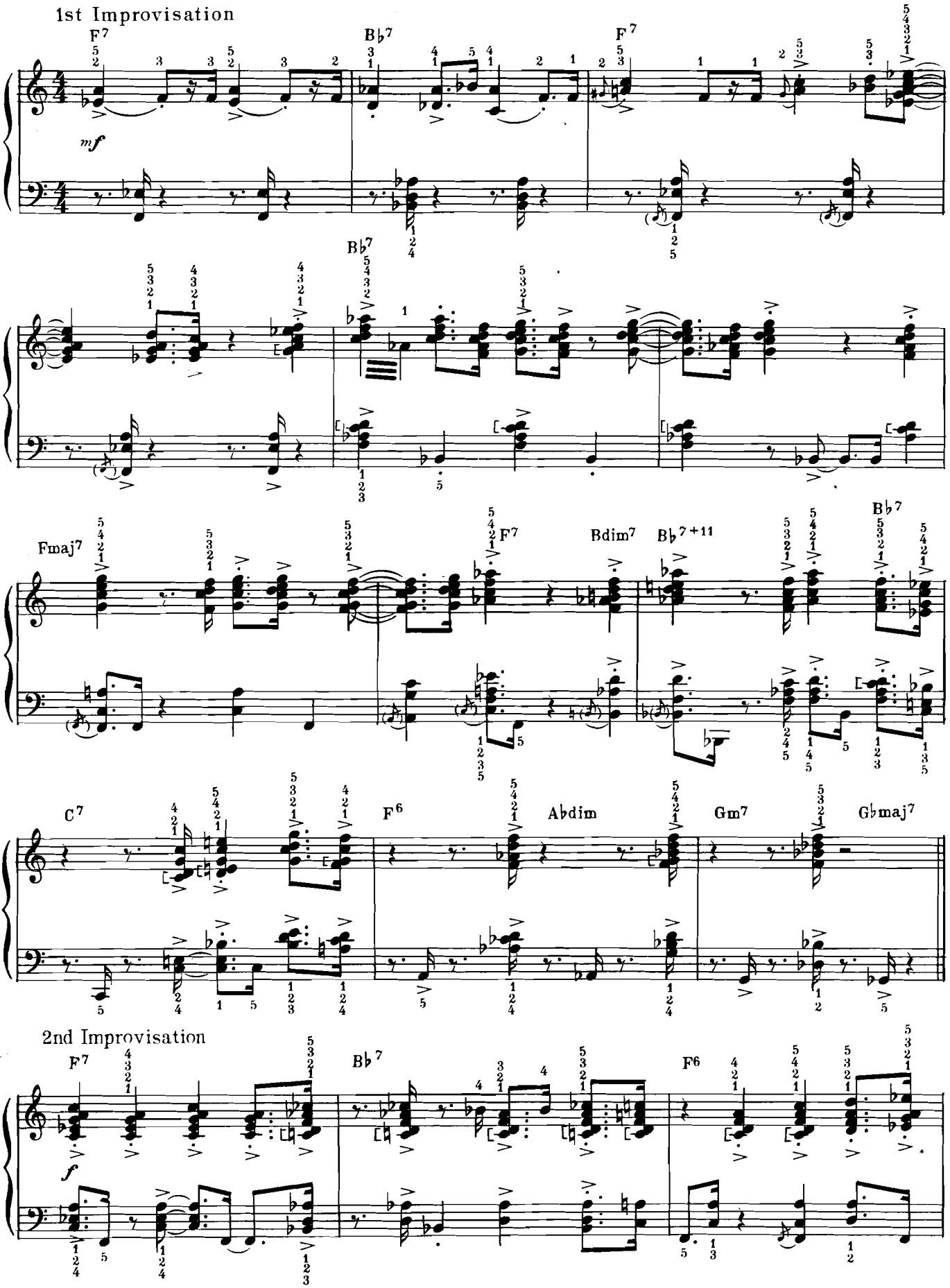

Am Dm6 Am7 Bdim7 Am7 D7 Dm7 Am Dm6 Am7 Bdim7
Am7 Dm6 Am B7 Am Dm6 Am7 Bdim7 Am7 D7 Dm7
Fmaj7 F7 F6 F+ F F+ F6 F7 Fmaj7 F7 F6 F+
F Gm7 Fmaj7 F7 F6 F+ F F+ F6 F7
Fmaj7 F7 F6 F+ F Gm7 Fmaj7 Am7 Dm6


Am7 Dm6 Am7 Dm6 Am7 Dm6 Am
Am7 Dm6 Am7 Dm6 Am7 Dm6 Am7 Dm6 Am
Fmaj7 F7 F6 F+ F F+ F6 F7 Fmaj7 F7 F6 F+ F Gm7 Fmaj7
F7 F6 F+ F F+ F6 F7 Fmaj7 F7 F6 F+ F Gm7 Fmaj7
A Am A7 Dm7 A7 D7 Dm Am A Dm

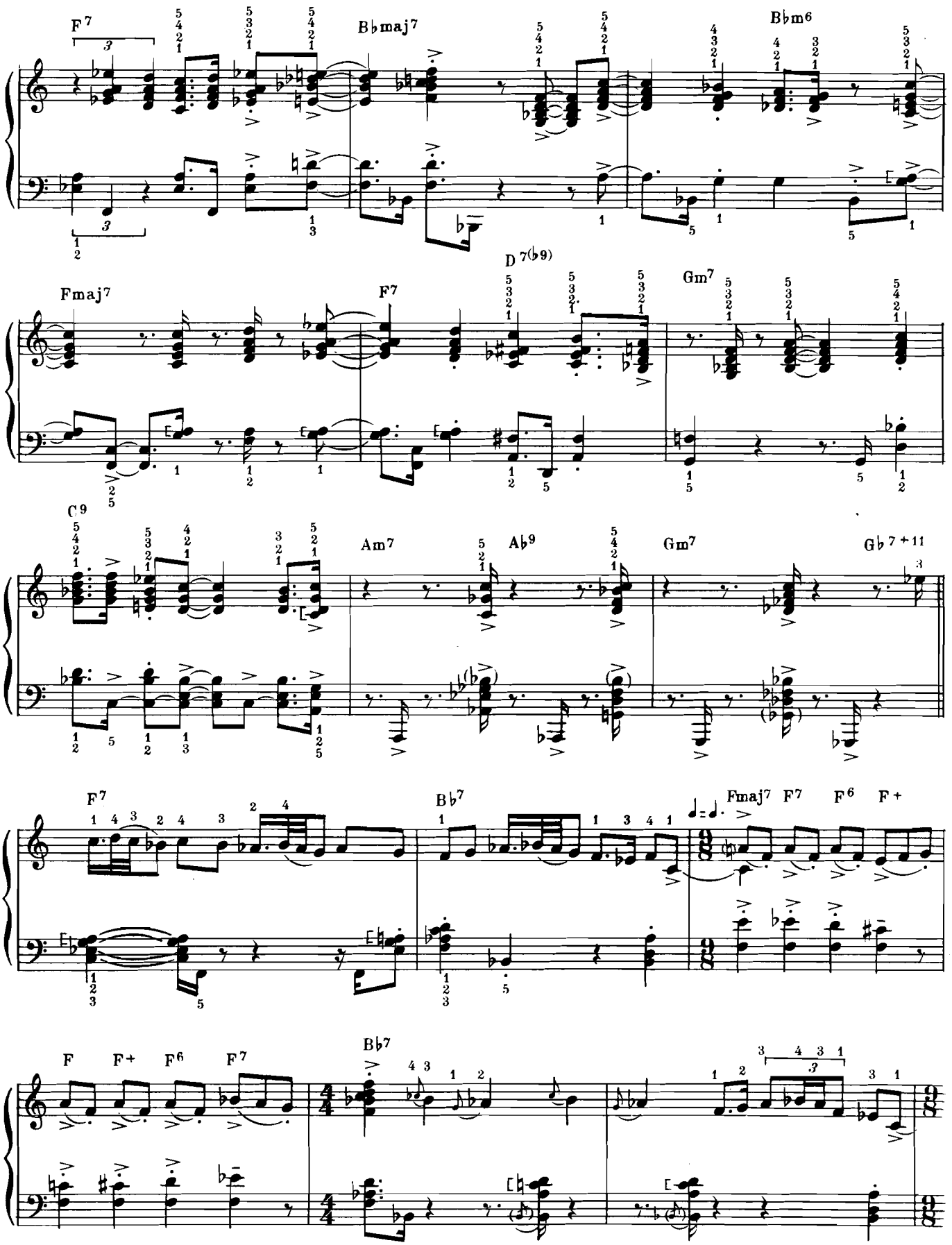

A
A Am Dm6 Am
D Dm6 Am
Fmaj7
F6
F
G Gm Dm6 G
G7 Cmaj7 Cm
G
F
G7
F
Dm7
G
Am7
G7
Em Dm7
Cmaj7 Am7
F6 Em Dm7 Em7
A
G
8va basso
loco
A
G
A
G
A
G
F
Dm

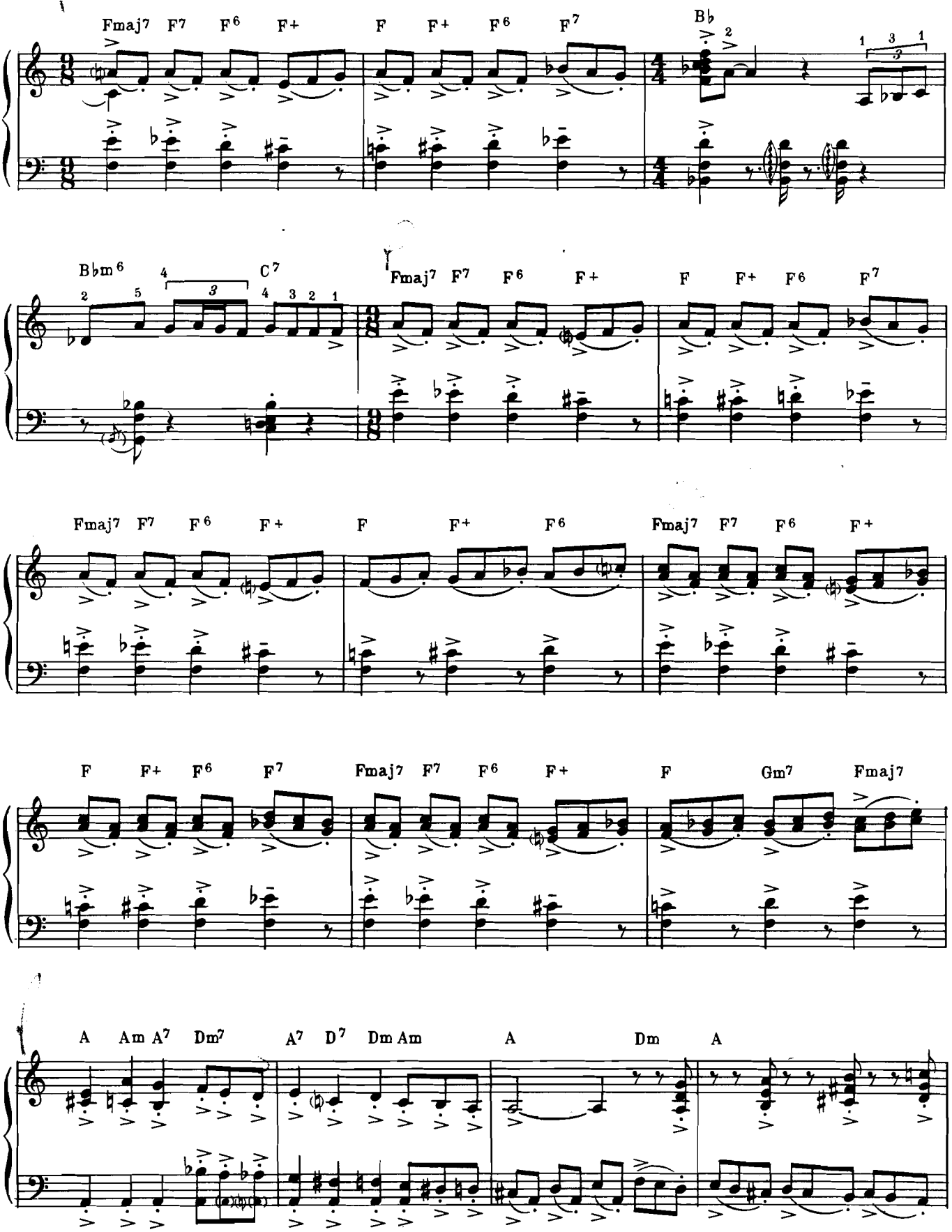

A
G
A
G
A
G
A
G
F
Em
Dm7
F7
B♭maj7
B dim7
Fmaj7
F7
F6
F+
F
F+
F6
F7
B♭maj7
B♭7
Fmaj7
F7
F6
F+
F
F+
F6
F7
B♭maj7
Gm7
C7
Fmaj7
F7
F6
F+
F
F+
F6

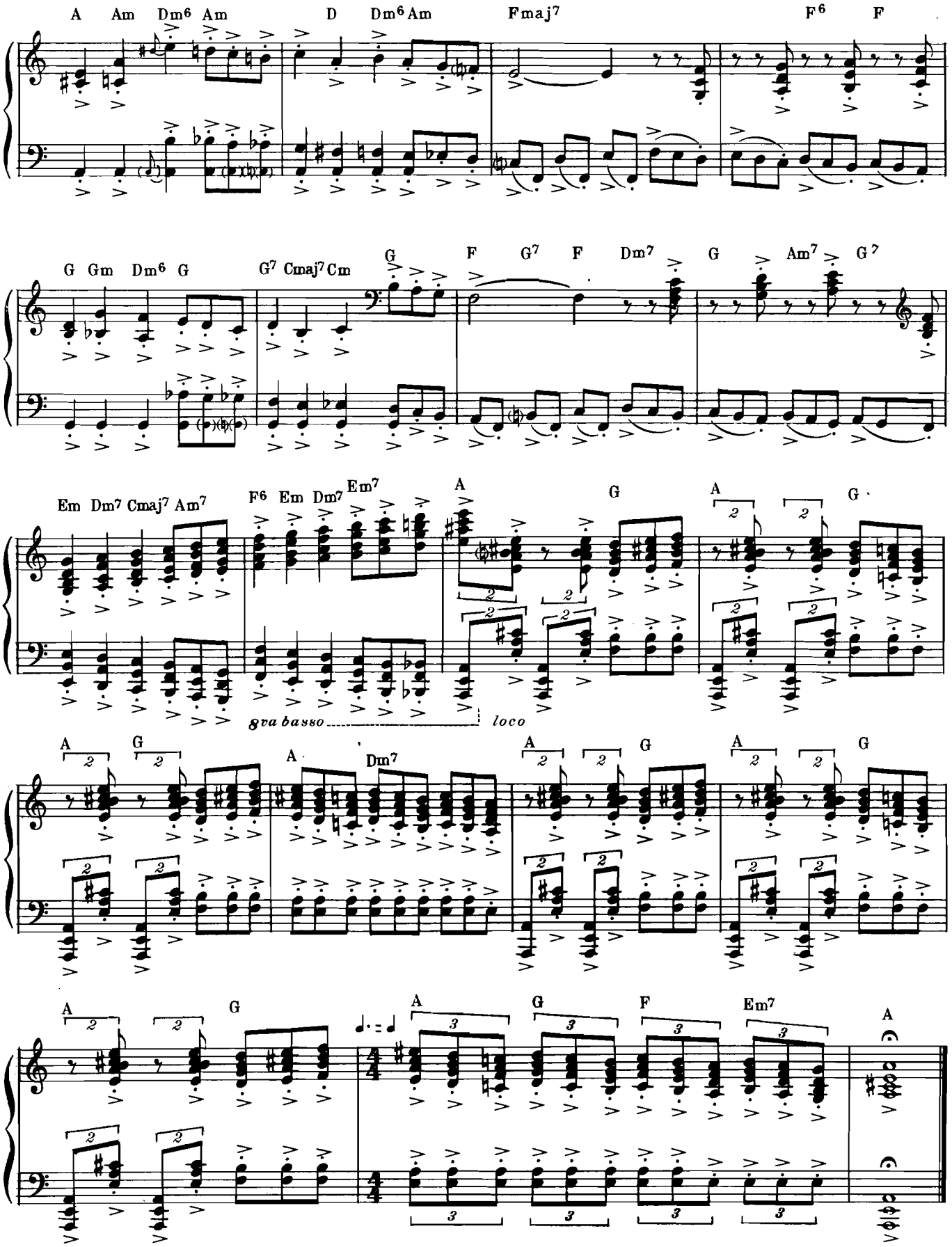
1st Improvisation



2nd Improvisation

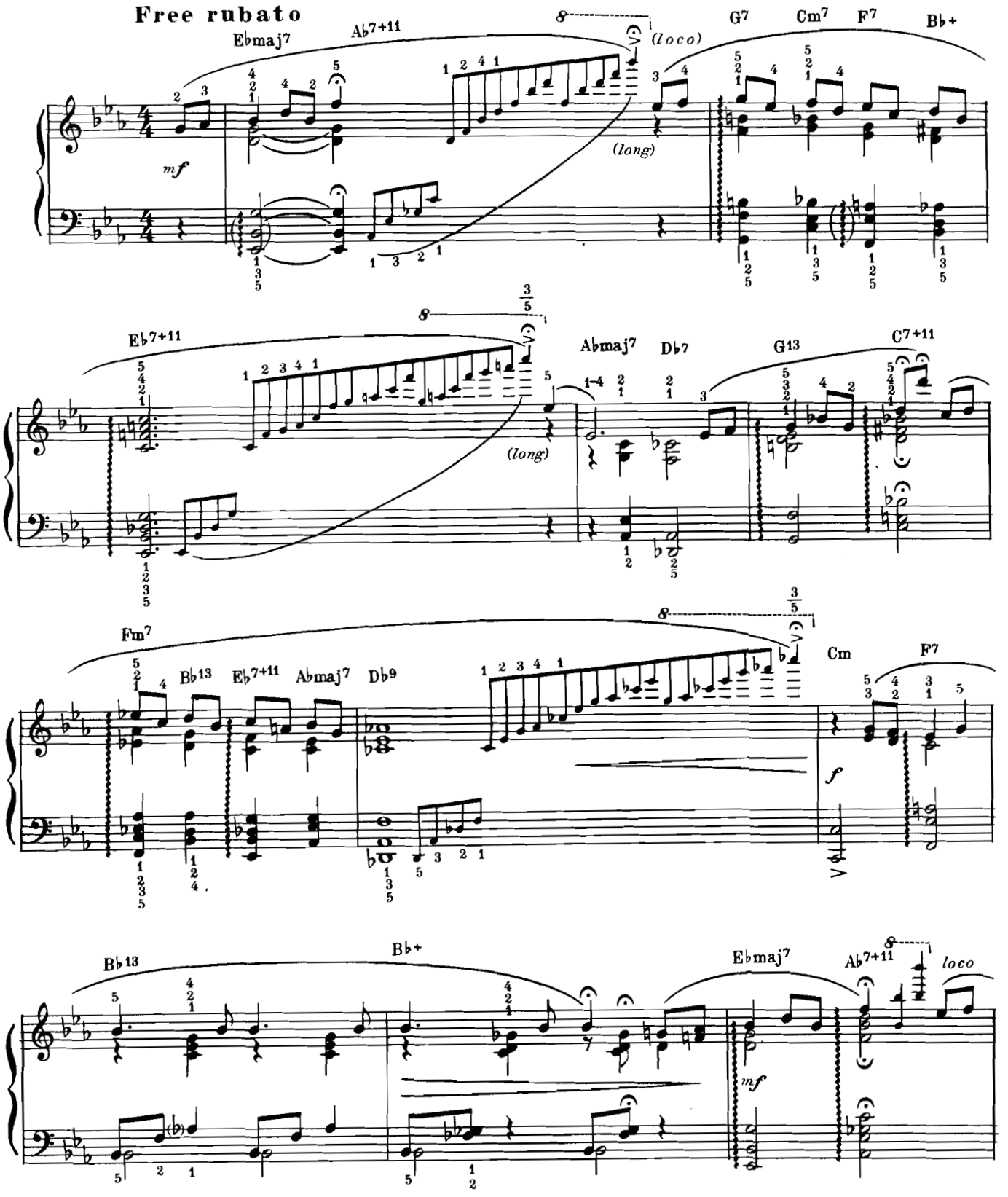

F7
B♭maj7
B♭m6
Fmaj7
F7
D7(♭9)
Gm7
C9
Am7
A♭9
Gm7
G♭7+11
F7
B♭7
Fmaj7
F7
F6
F+
F
F+
F6
F7
B♭7


Fmaj7 F7 F6 F+ F F+ F6 F7 B♭
B♭m6 C7 Fmaj7 F7 F6 F+ F F+ F6 F7
Fmaj7 F7 F6 F+ F F+ F6 Fmaj7 F7 F6 F+
F F+ F6 F7 Fmaj7 F7 F6 F+ F Gm7 Fmaj7
A Am A7 Dm7 A7 D7 Dm Am A Dm A


A Am Dm6 Am
D Dm6 Am
Fmaj7
F6 F
G Gm Dm6 G
G7 Cmaj7 Cm
G
F G7 F Dm7
G
Am7 G7
Em Dm7 Cmaj7 Am7
F6 Em Dm7 Em7
A
G
A
G
8va basso
loco
A
G
A
Dm7
A
G
A
G
A
G
A
G
F
Em7
A

Strange Meadow Lark

DAVE BRUBECK



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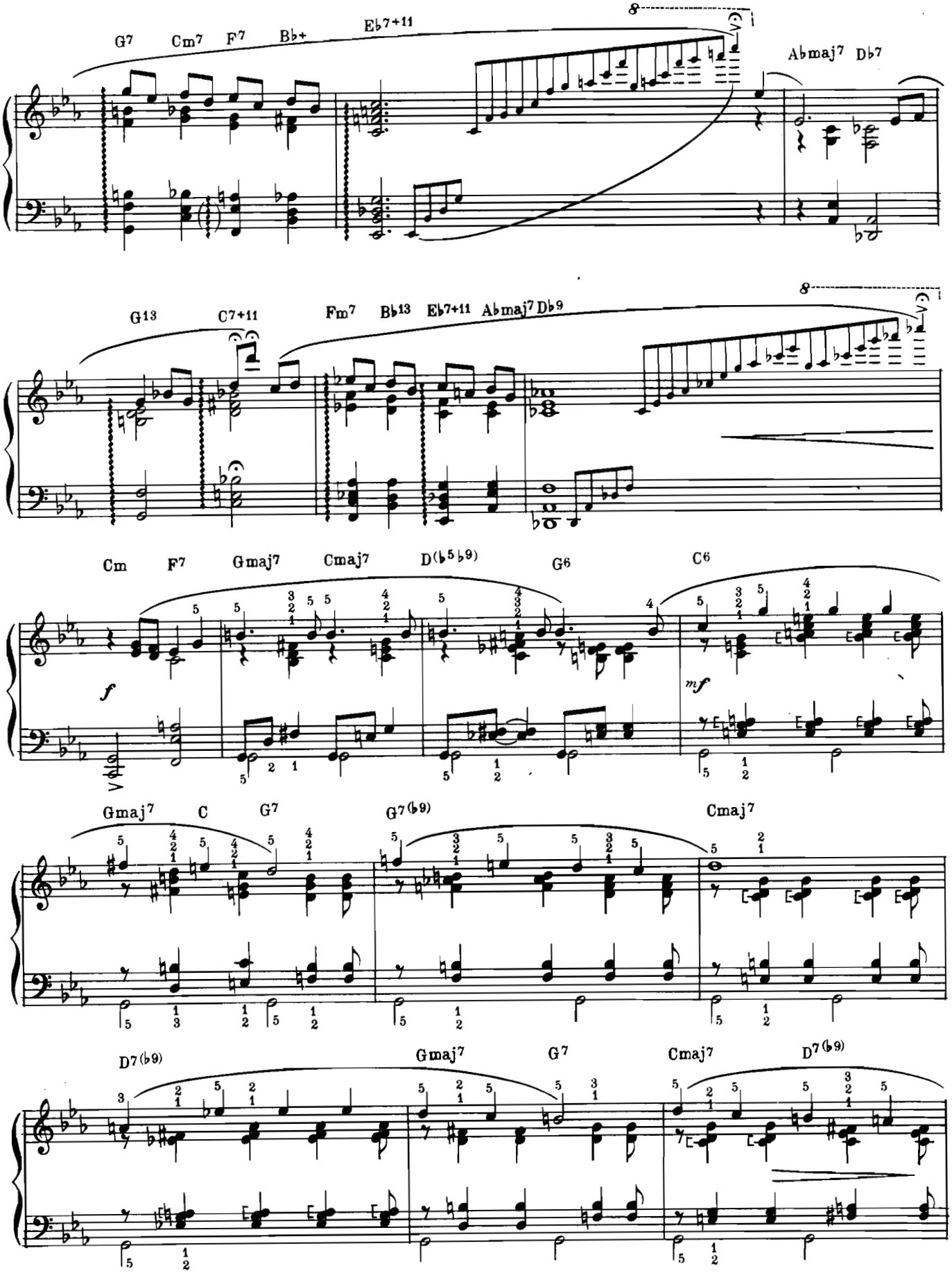
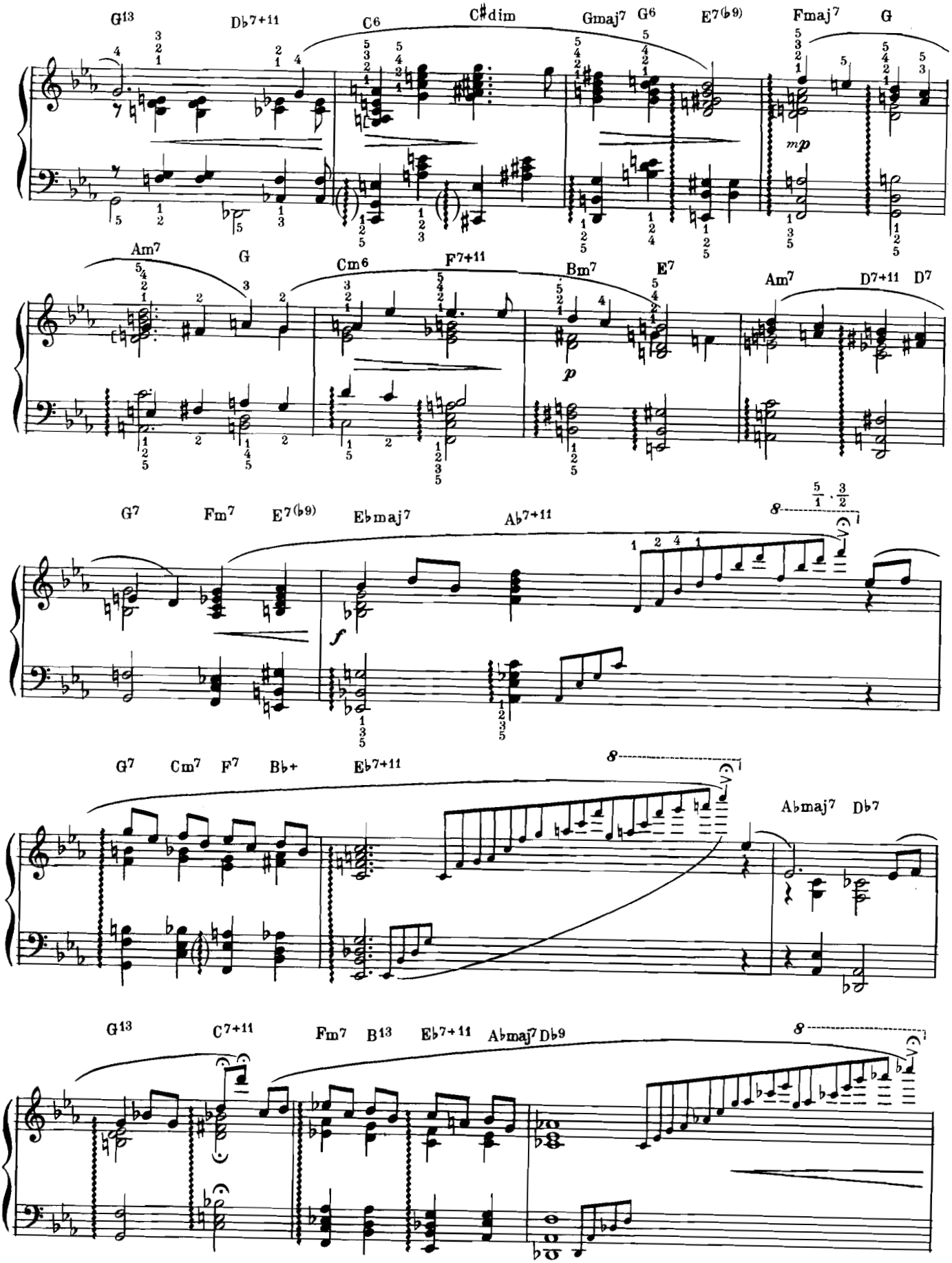
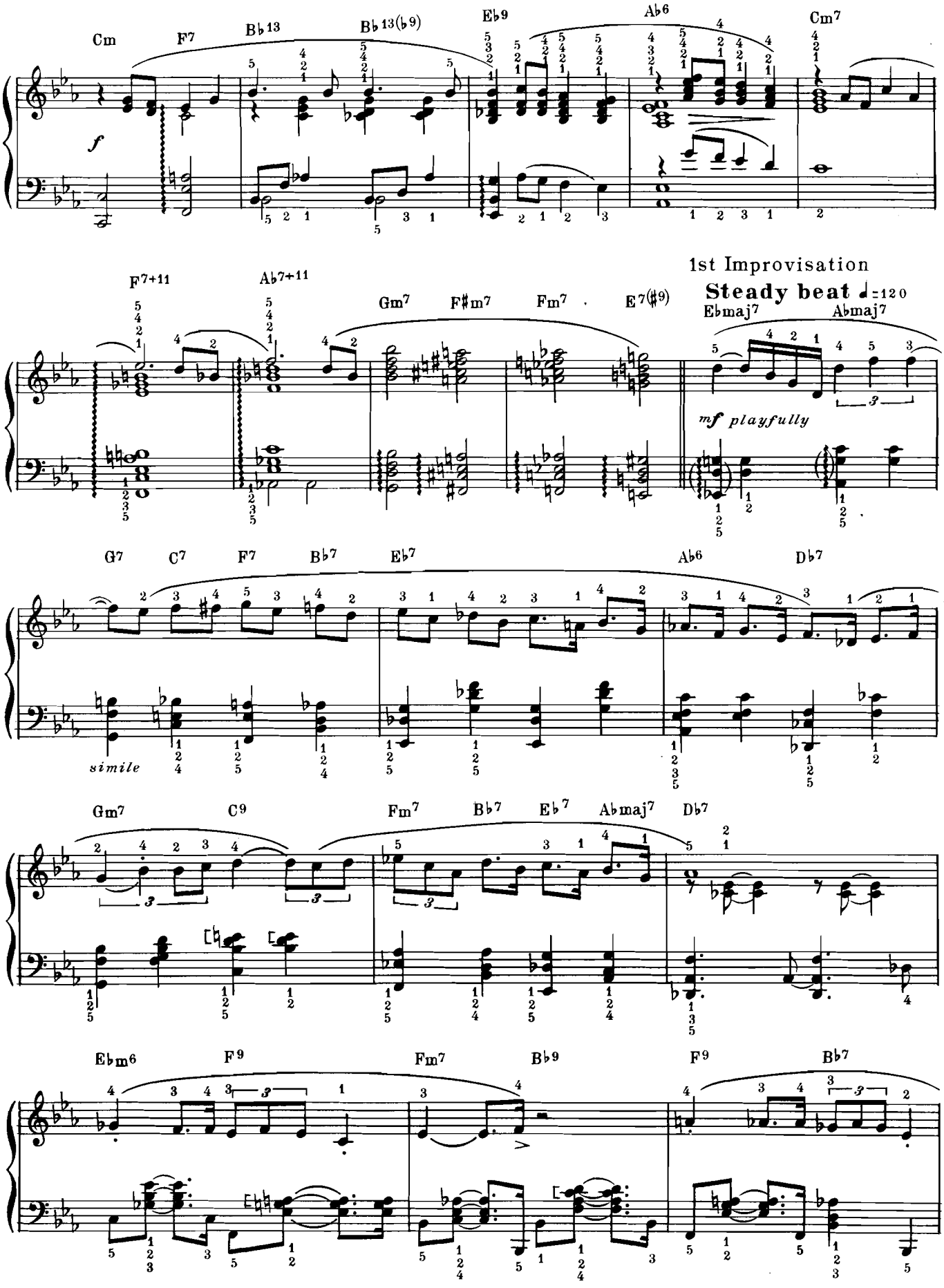
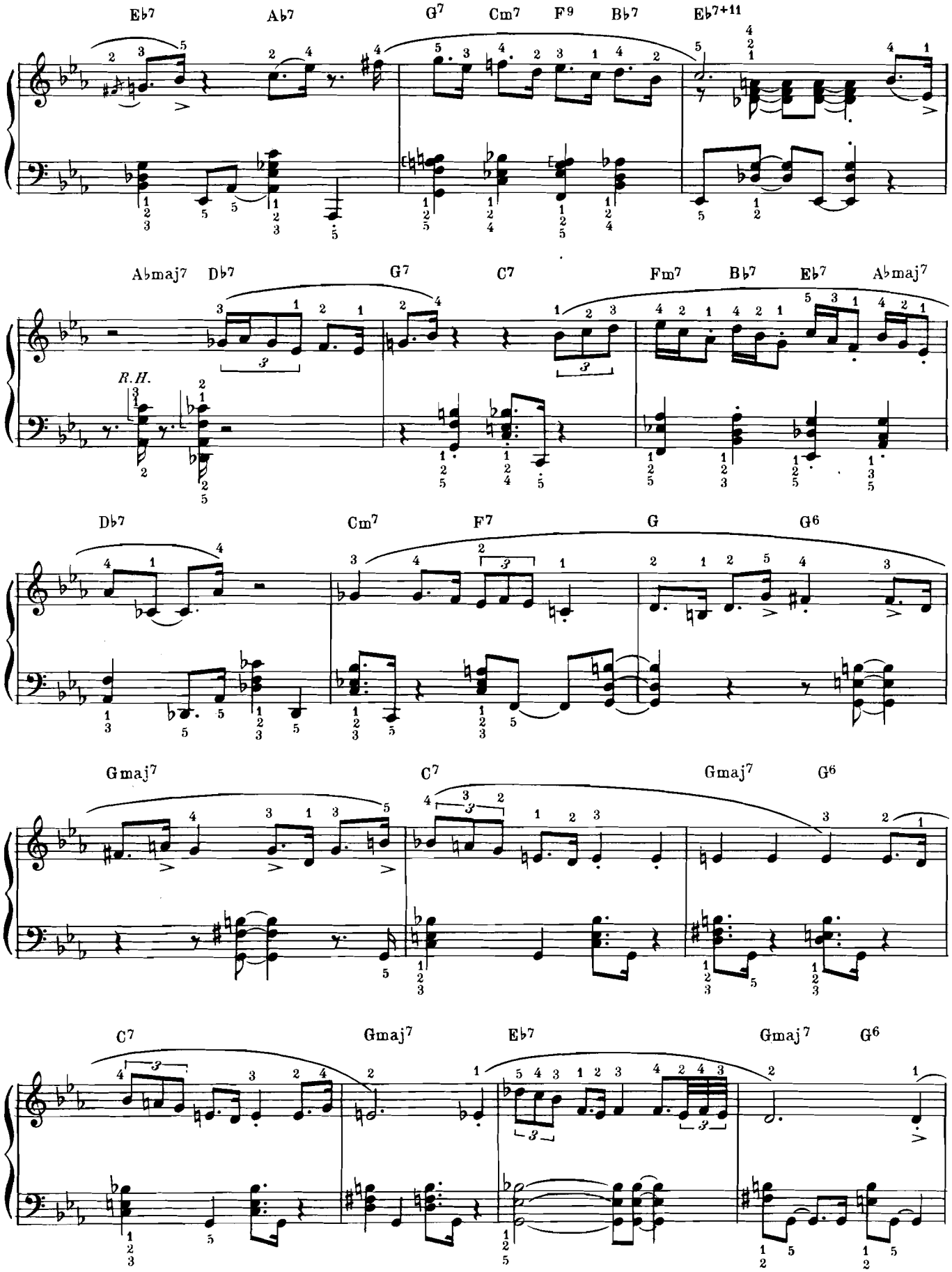
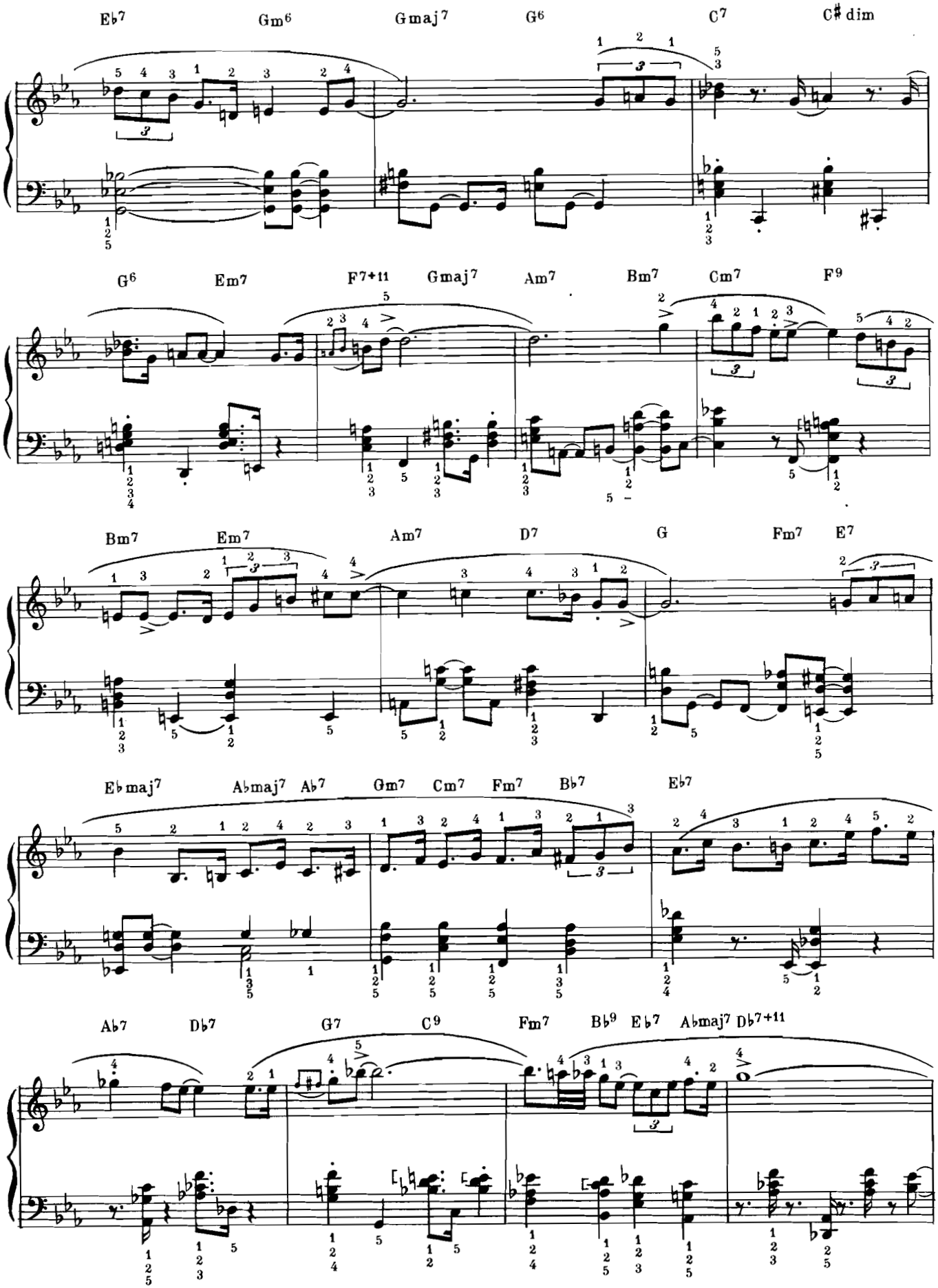
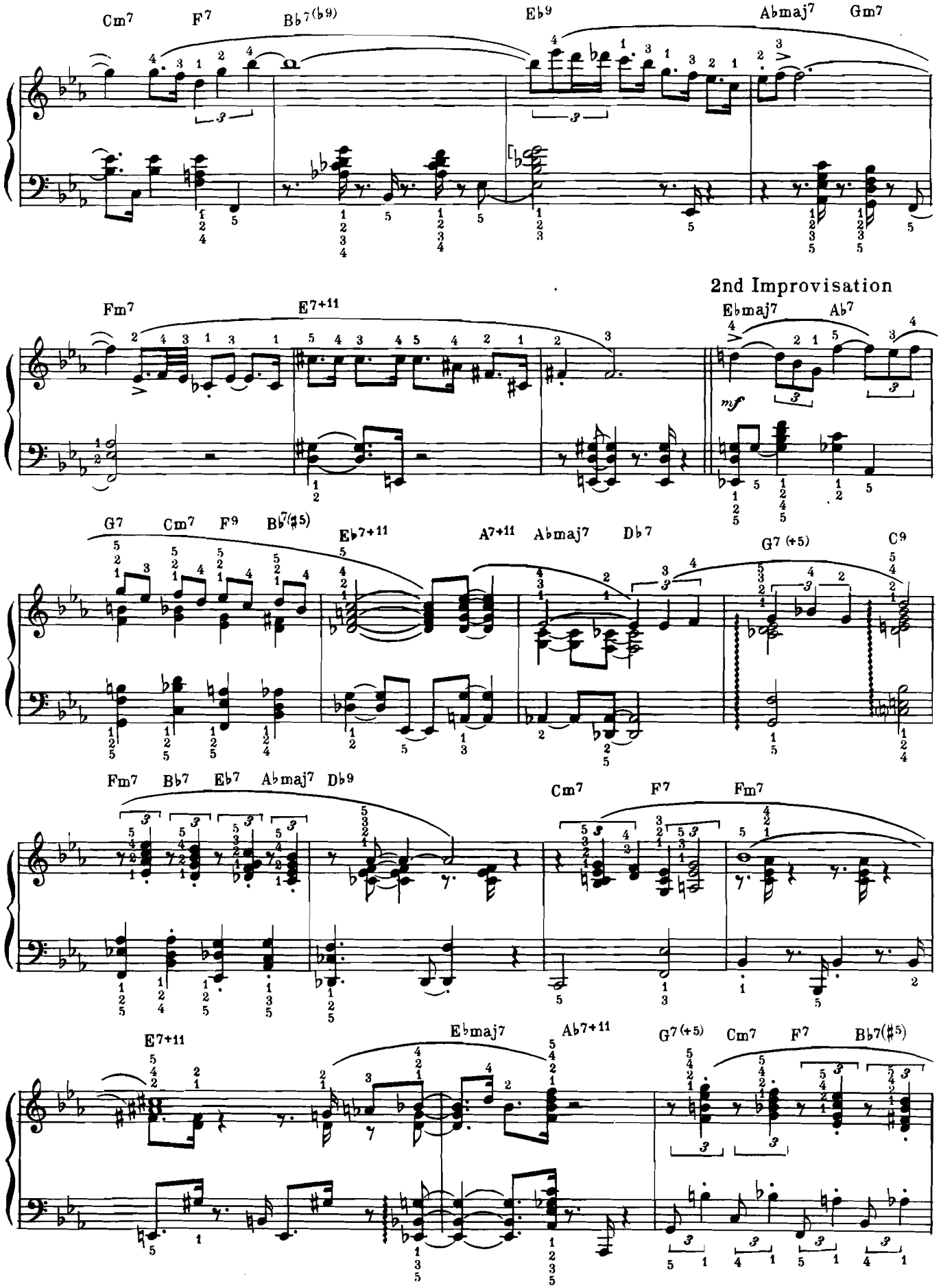

G7 Cm7 F7 B♭+ E♭7+11
A♭maj7 D♭7
G13 C7+11 Fm7 B♭13 E♭7+11 A♭maj7 D♭9
Cm F7 Gmaj7 Cmaj7 D(♭5♭9) G6 C6
f
mf
Gmaj7 C G7 G7(♭9) Cmaj7
D7(♭9) Gmaj7 G7 Cmaj7 D7(♭9)

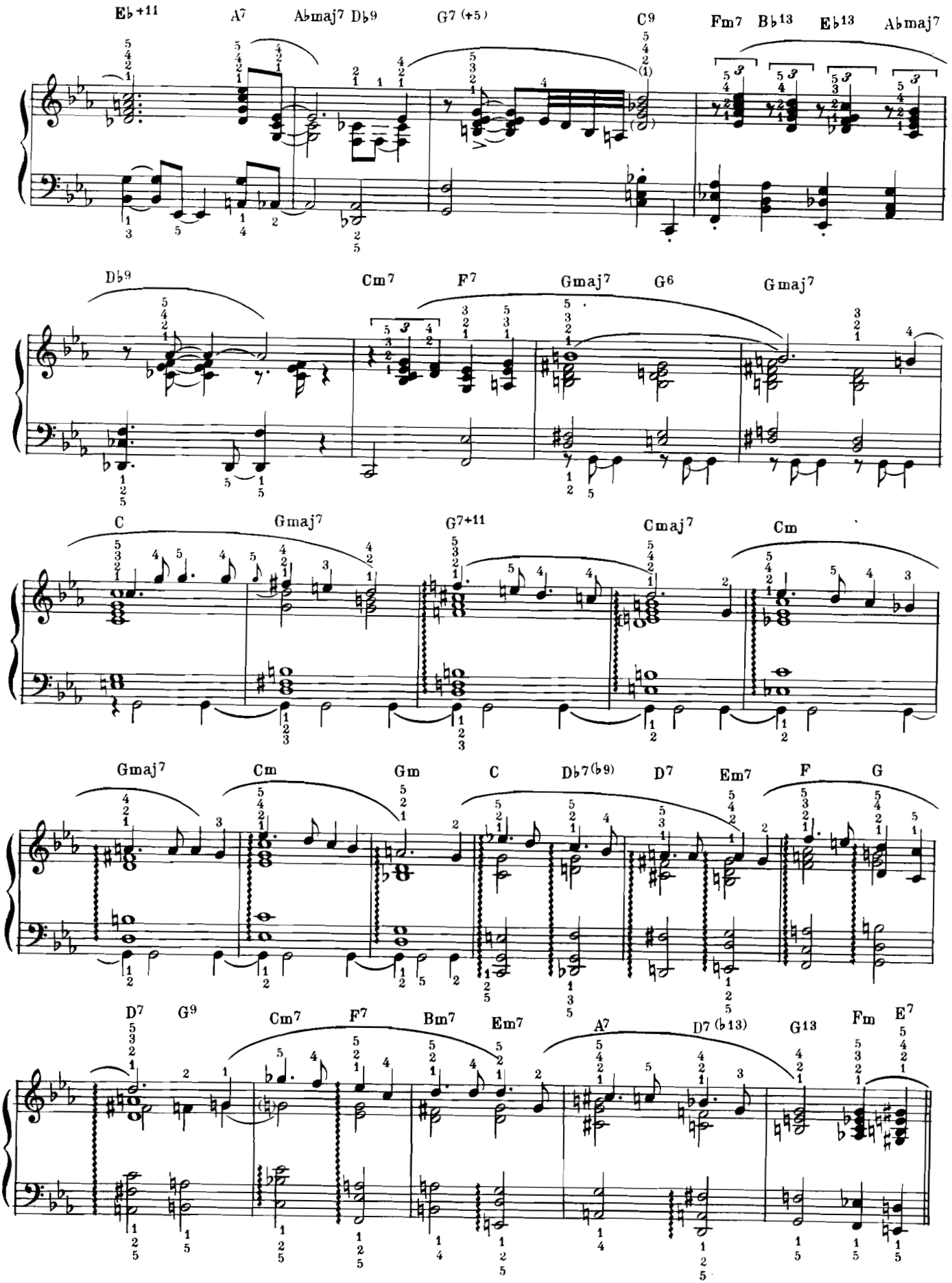

G13
Db7+11
C6
C♯dim
Gmaj7
G6
E7(♭9)
Fmaj7
G
mp
Am7
G
Cm6
F7+11
Bm7
E7
p
Am7
D7+11
D7
G7
Fm7
E7(♭9)
E♭maj7
A♭7+11
f
G7
Cm7
F7
B♭+
E♭7+11
A♭maj7
D♭7
G13
C7+11
Fm7
B13
E♭7+11
A♭maj7
D♭9

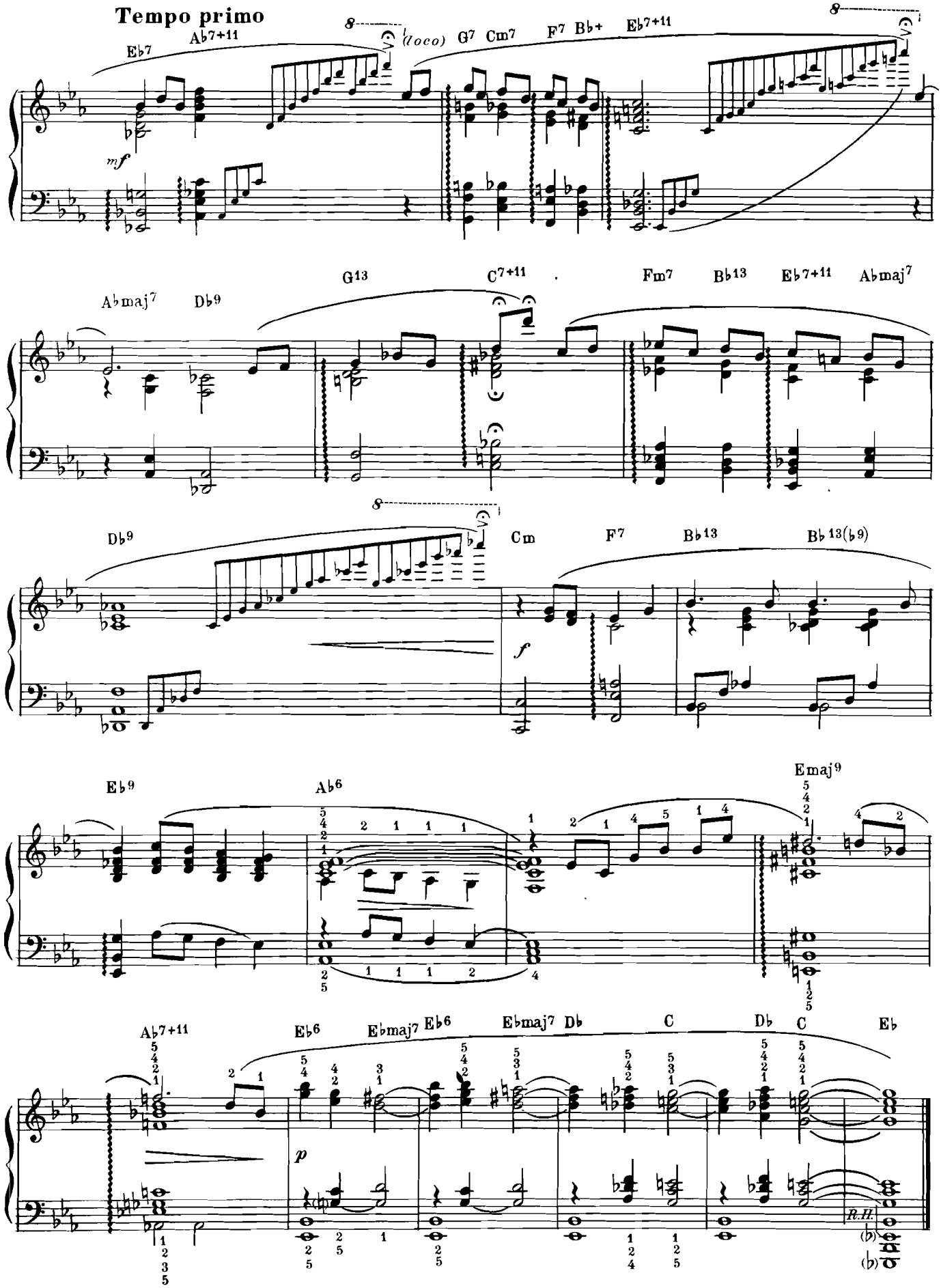

Cm
F7
B♭13
B♭13(♭9)
E♭9
A♭6
Cm7
f
F7+11
A♭7+11
Gm7
F♯m7
Fm7
E7(♯9)
1st Improvisation
Steady beat ♩=120
E♭maj7
A♭maj7
mf playfully
G7
C7
F7
B♭7
E♭7
A♭6
D♭7
simile
Gm7
C9
Fm7
B♭7
E♭7
A♭maj7
D♭7
E♭m6
F9
Fm7
B♭9
F9
B♭7


E♭7
A♭7
G7
Cm7
F9
B♭7
E♭7+11
A♭maj7
D♭7
G7
C7
Fm7
B♭7
E♭7
A♭maj7
R.H.
D♭7
Cm7
F7
G
G6
Gmaj7
C7
Gmaj7
G6
C7
Gmaj7
E♭7
Gmaj7
G6


E♭7 Gm6 Gmaj7 G6 C7 C♯dim
G6 Em7 F7+11 Gmaj7 Am7 Bm7 Cm7 F9
Bm7 Em7 Am7 D7 G Fm7 E7
E♭maj7 A♭maj7 A♭7 Gm7 Cm7 Fm7 B♭7 E♭7
A♭7 D♭7 G7 C9 Fm7 B♭9 E♭7 A♭maj7 D♭7+11

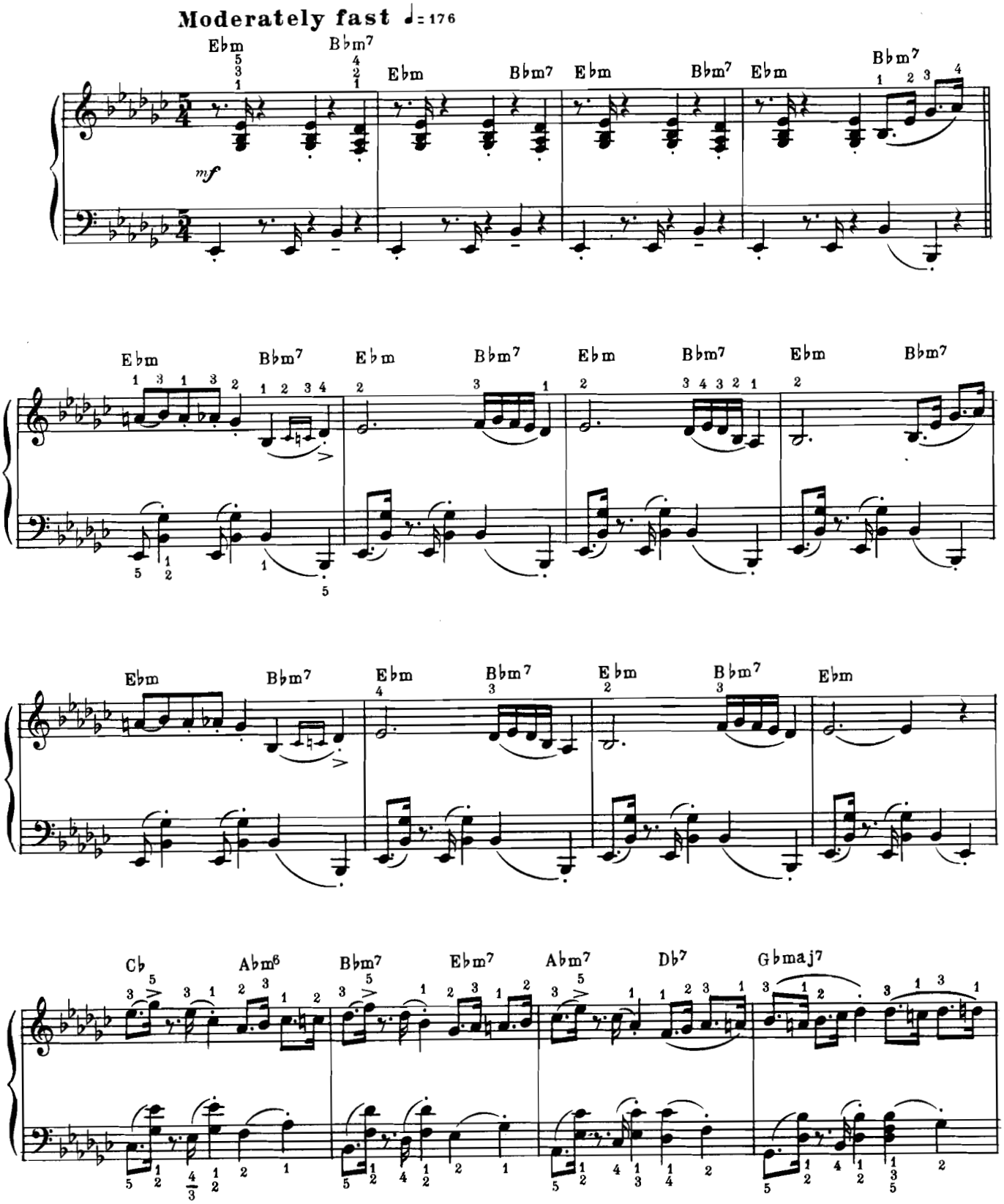

Cm7 F7 B♭7(♭9) E♭9 A♭maj7 Gm7
2nd Improvisation
Fm7 E7+11 E♭maj7 A♭7
mf
G7 Cm7 F9 B♭7(♯5) E♭7+11 A7+11 A♭maj7 D♭7 G7 (+5) C9
Fm7 B♭7 E♭7 A♭maj7 D♭9 Cm7 F7 Fm7
E7+11 E♭maj7 A♭7+11 G7 (+5) Cm7 F7 B♭7(♯5)


E♭+11
A7
A♭maj7
D♭9
G7 (+5)
C9
Fm7
B♭13
E♭13
A♭maj7
D♭9
Cm7
F7
Gmaj7
G6
Gmaj7
C
Gmaj7
G7+11
Cmaj7
Cm
Gmaj7
Cm
Gm
C
D♭7(♭9)
D7
Em7
F
G
D7
G9
Cm7
F7
Bm7
Em7
A7
D7 (♭13)
G13
Fm
E7


Tempo primo
Eb7
Ab7+11
8
(loco)
G7
Cm7
F7
Bb+
Eb7+11
8
mf
Abmaj7
Db9
G13
C7+11
Fm7
Bb13
Eb7+11
Abmaj7
Db9
8
Cm
F7
Bb13
Bb13(b9)
f
Eb9
Ab6
Emaj9
Ab7+11
Eb6
Ebmaj7
Eb6
Ebmaj7
Db
C
Db
C
Eb
p
R.H.

Take Five

PAUL DESMOND



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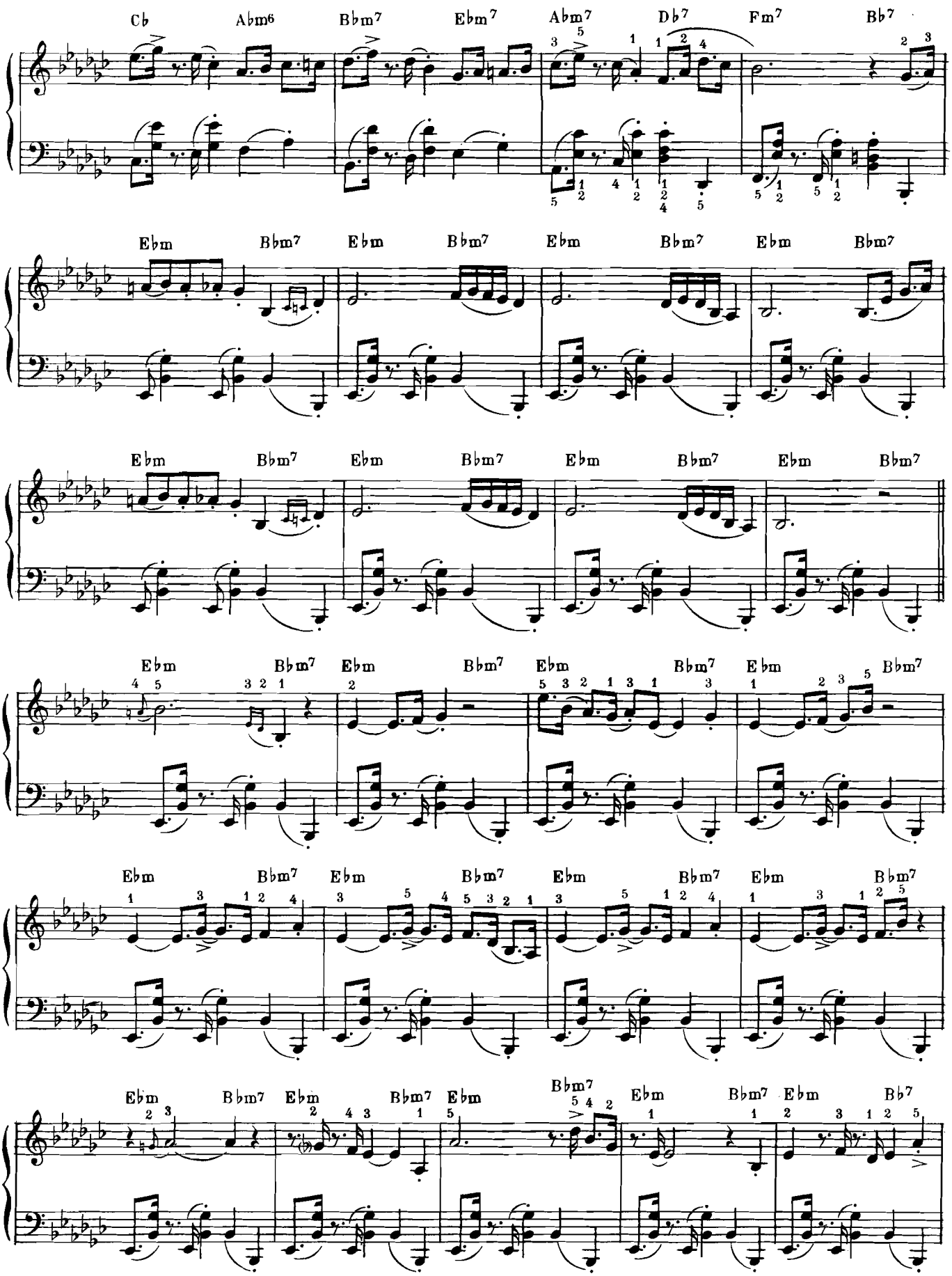
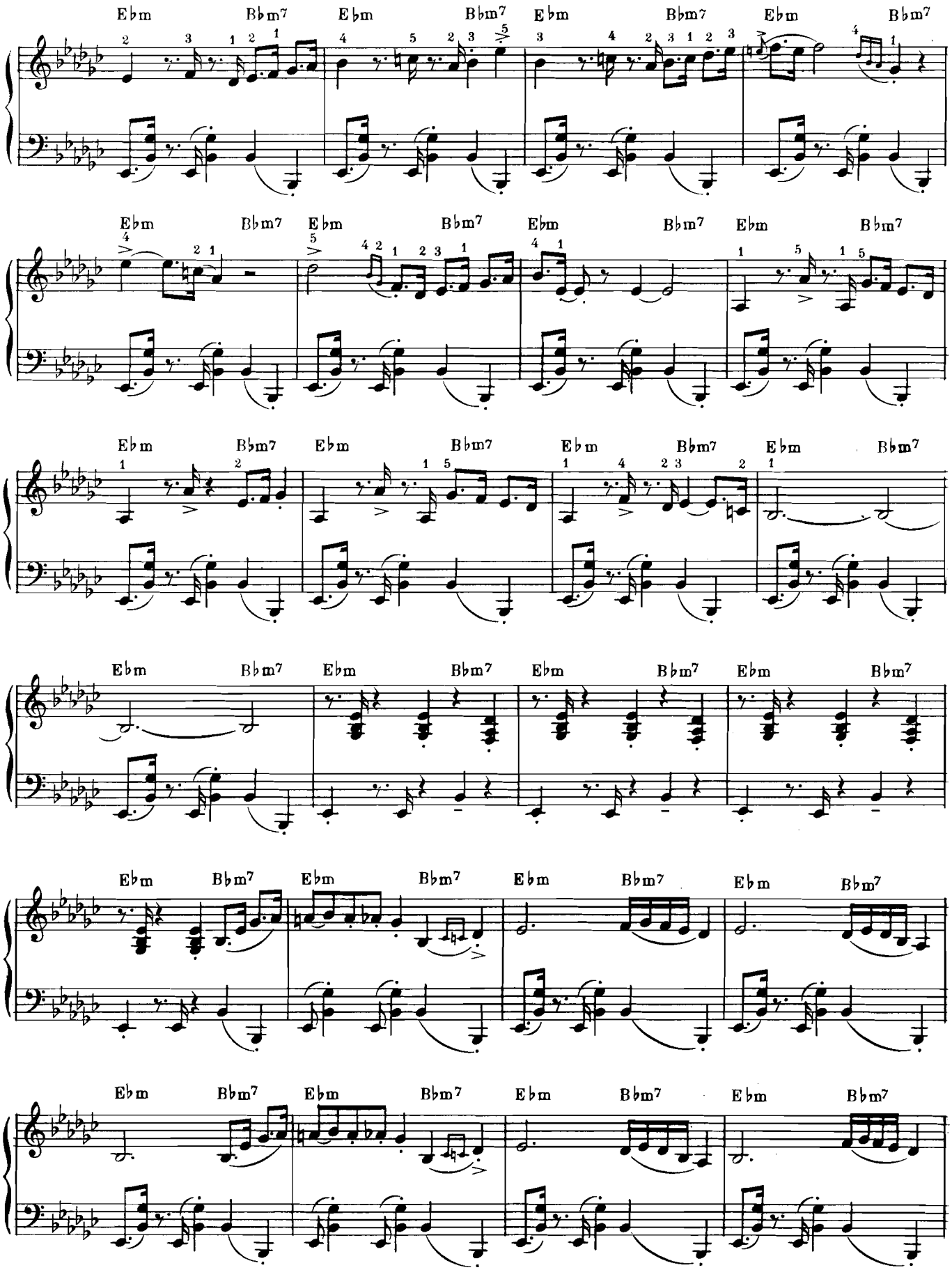
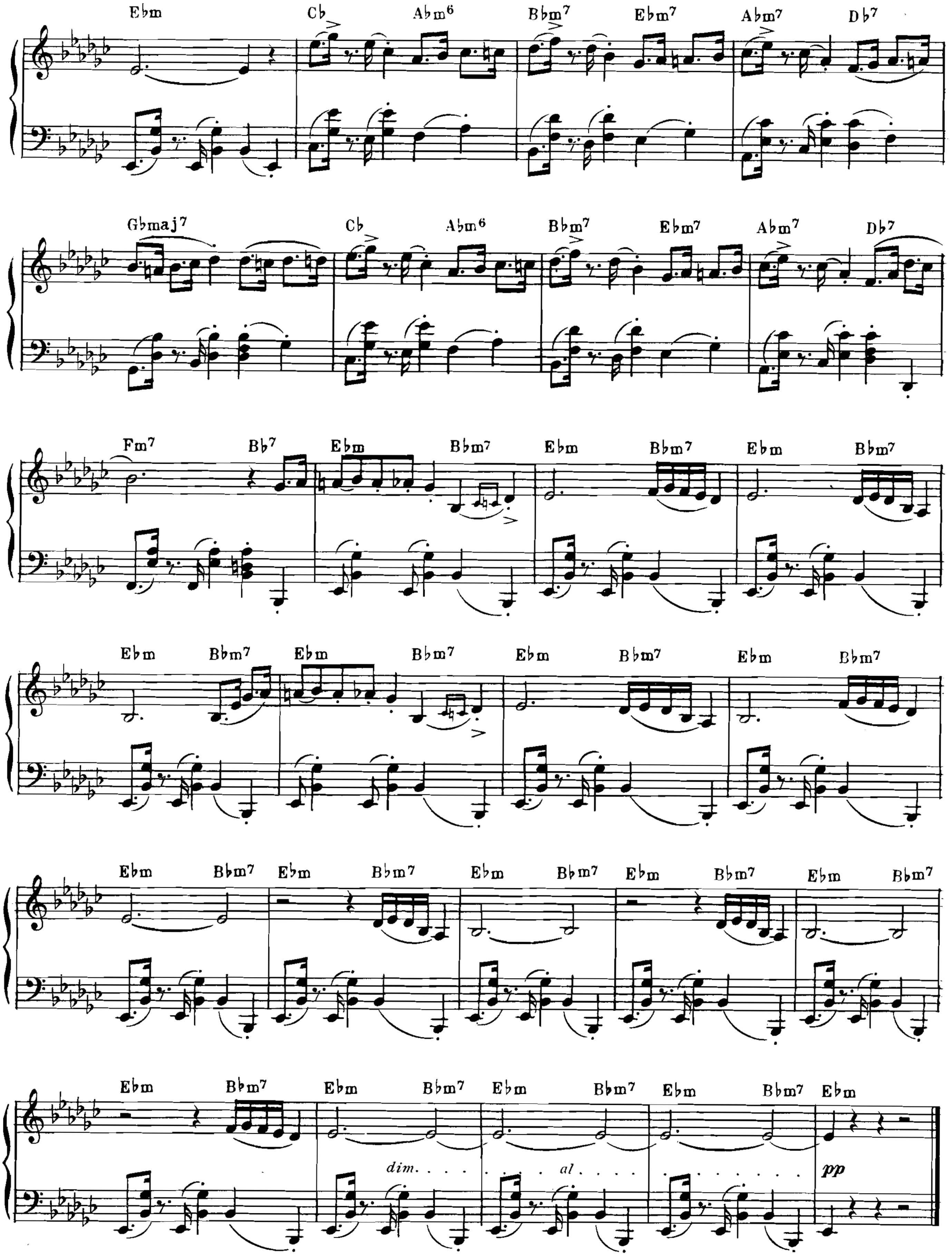

Cb Abm6 Bbm7 Ebm7 Abm7 Db7 Fm7 Bb7
Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7
Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7
Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7
Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7
Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bb7

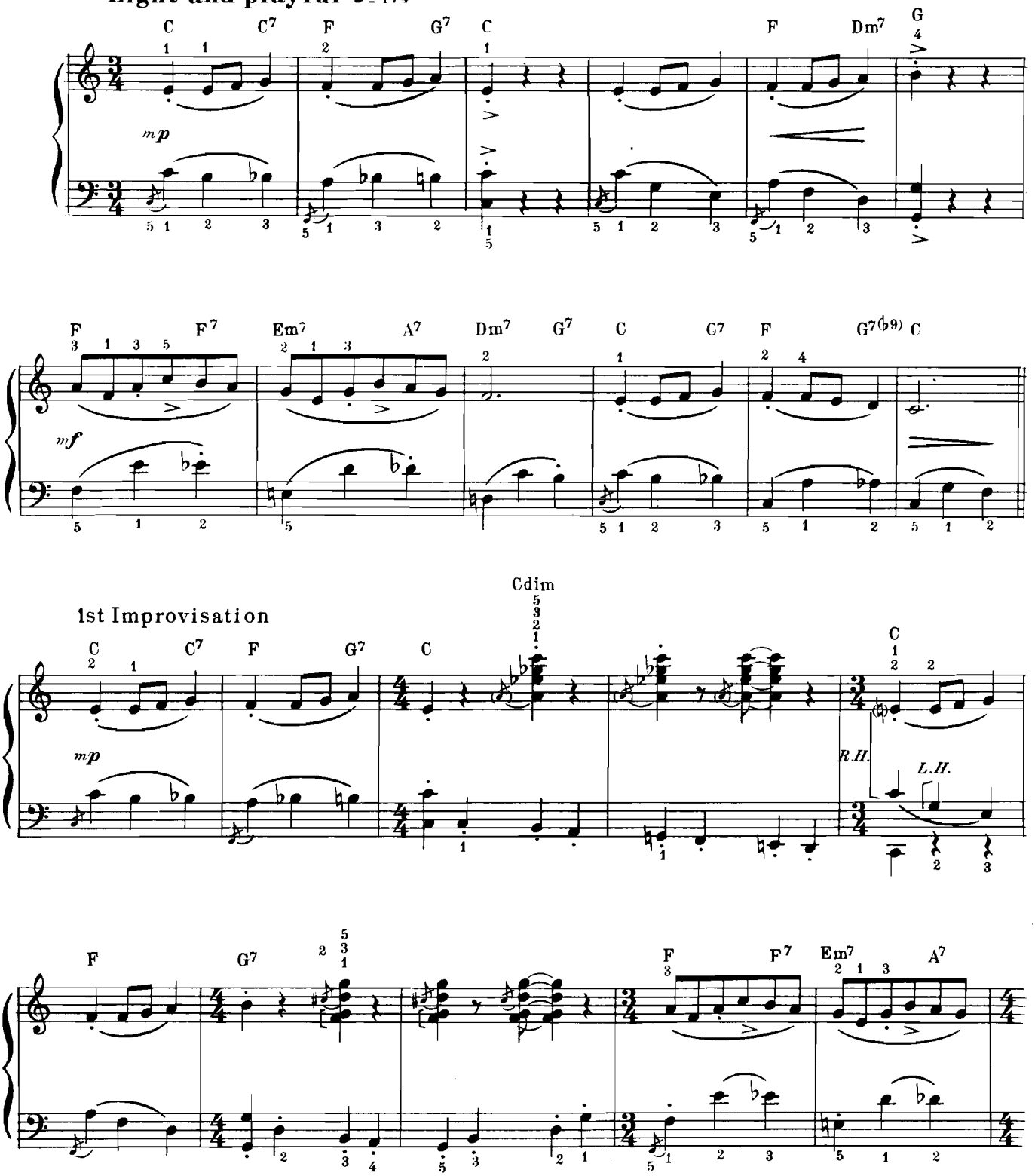

Ebm
Bbm7


Ebm Cb Abm6 Bbm7 Ebm7 Abm7 Db7
Gbmaj7 Cb Abm6 Bbm7 Ebm7 Abm7 Db7
Fm7 Bb7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7
Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7
Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7
Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm Bbm7 Ebm
dim. . . . . al . . . .
pp

Three To Get Ready

DAVE BRUBECK

Light and playful ♩= 174



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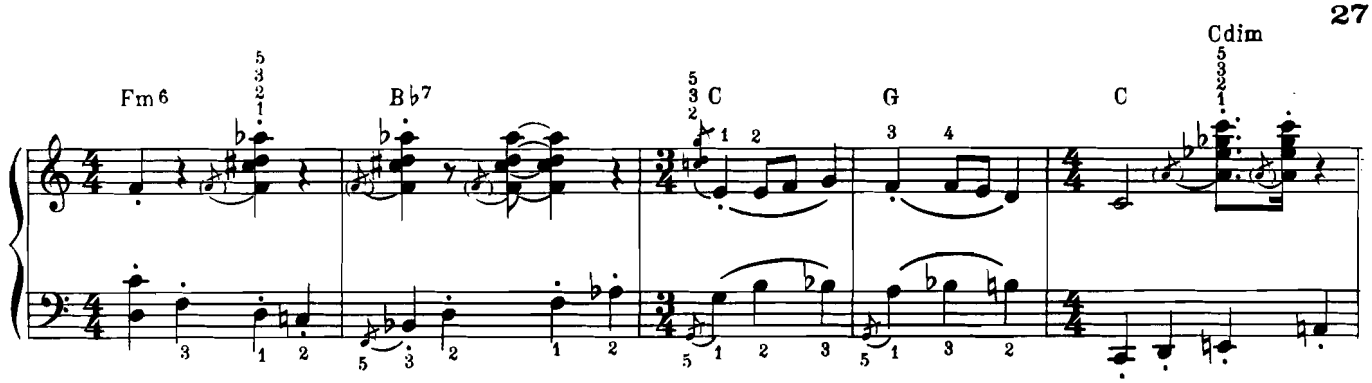
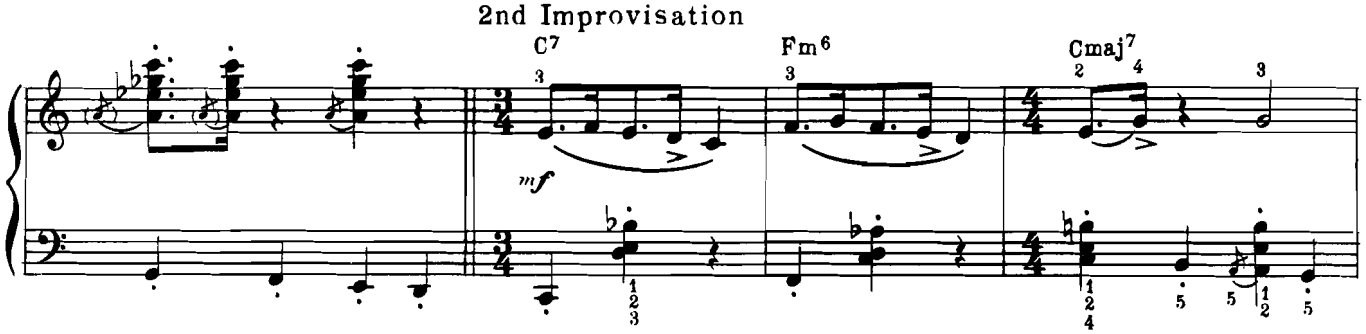
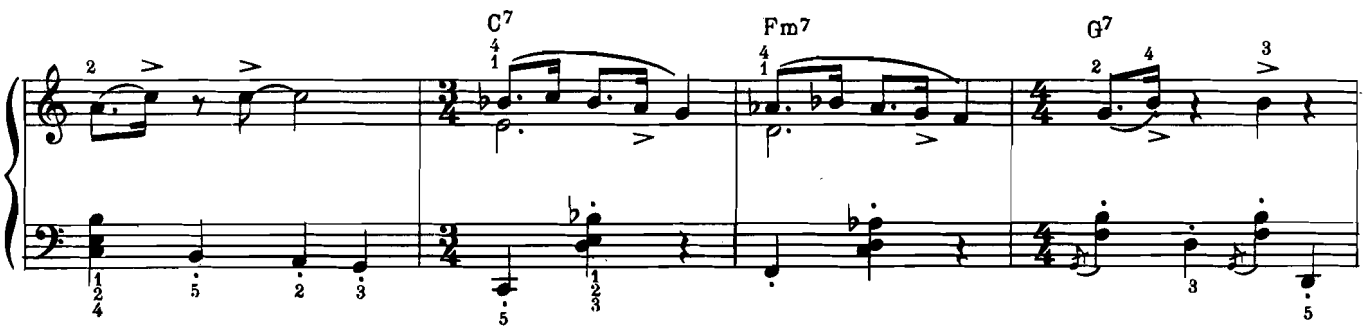
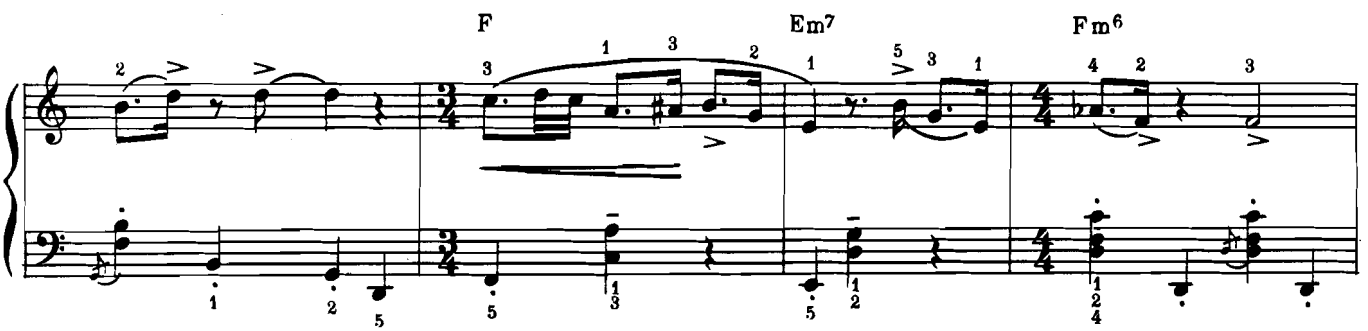
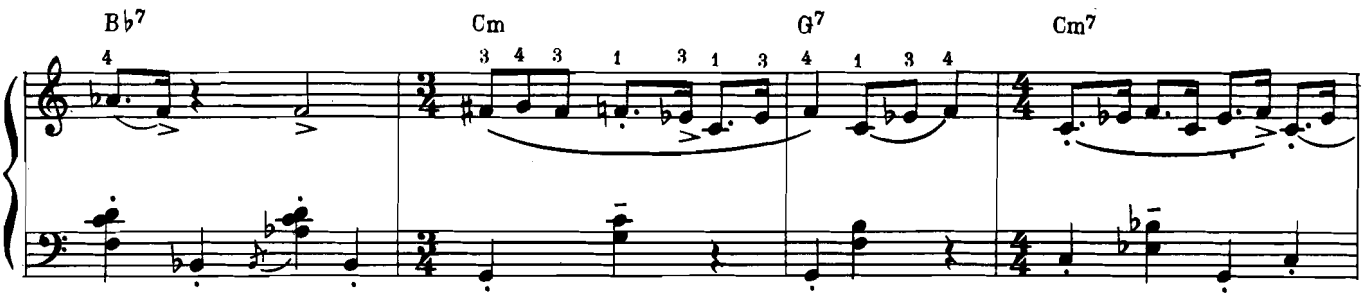


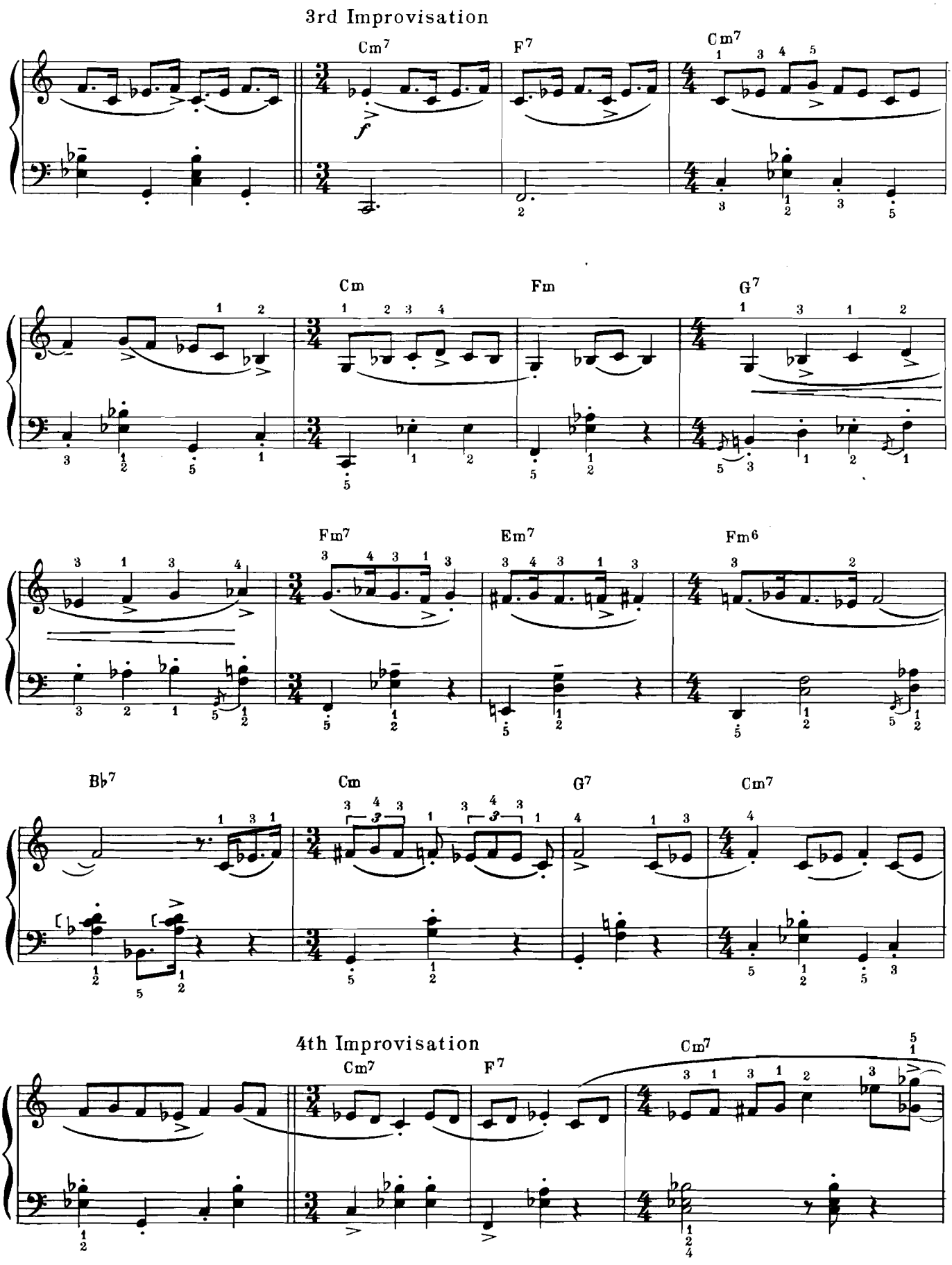
2nd Improvisation

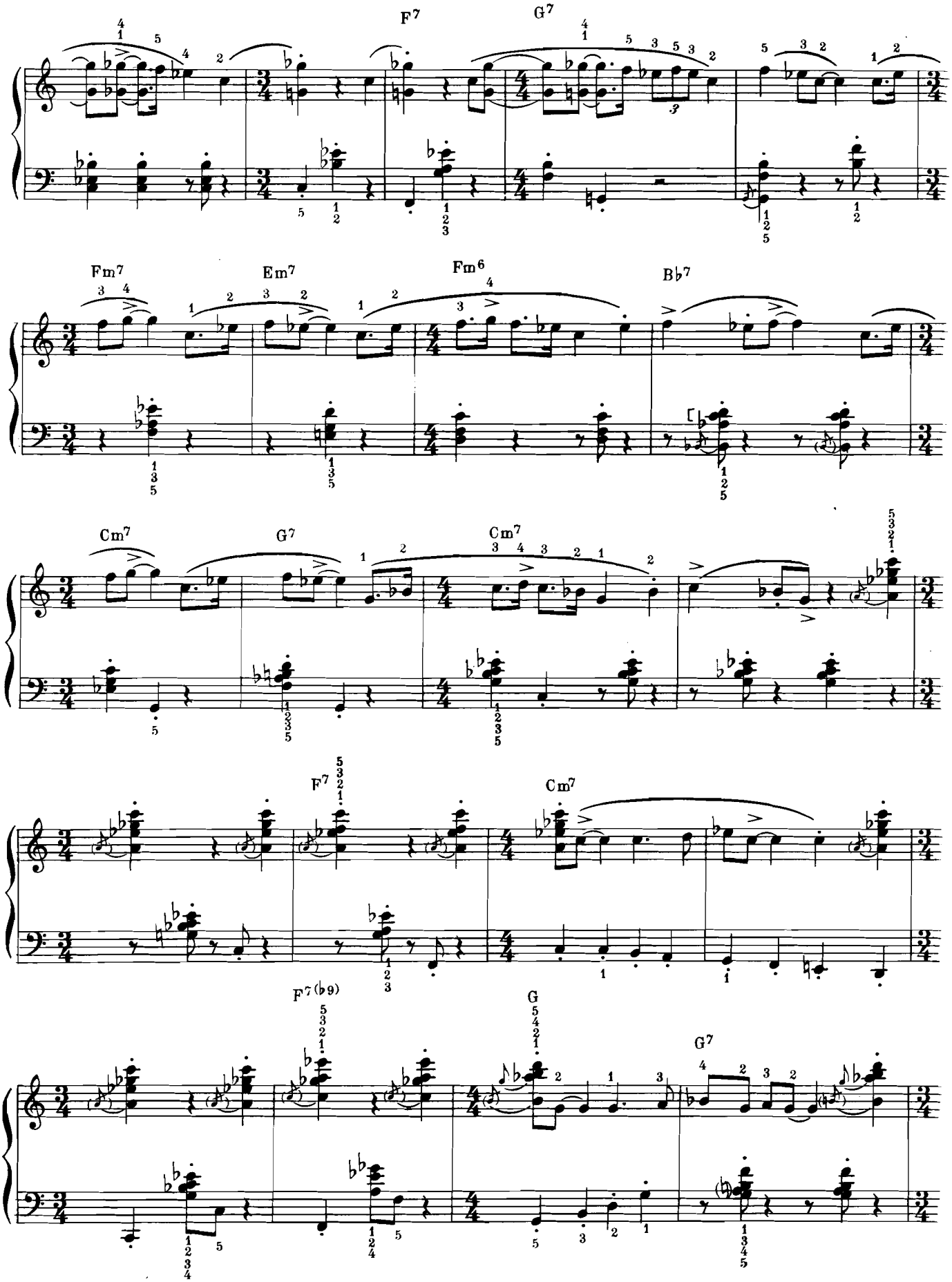


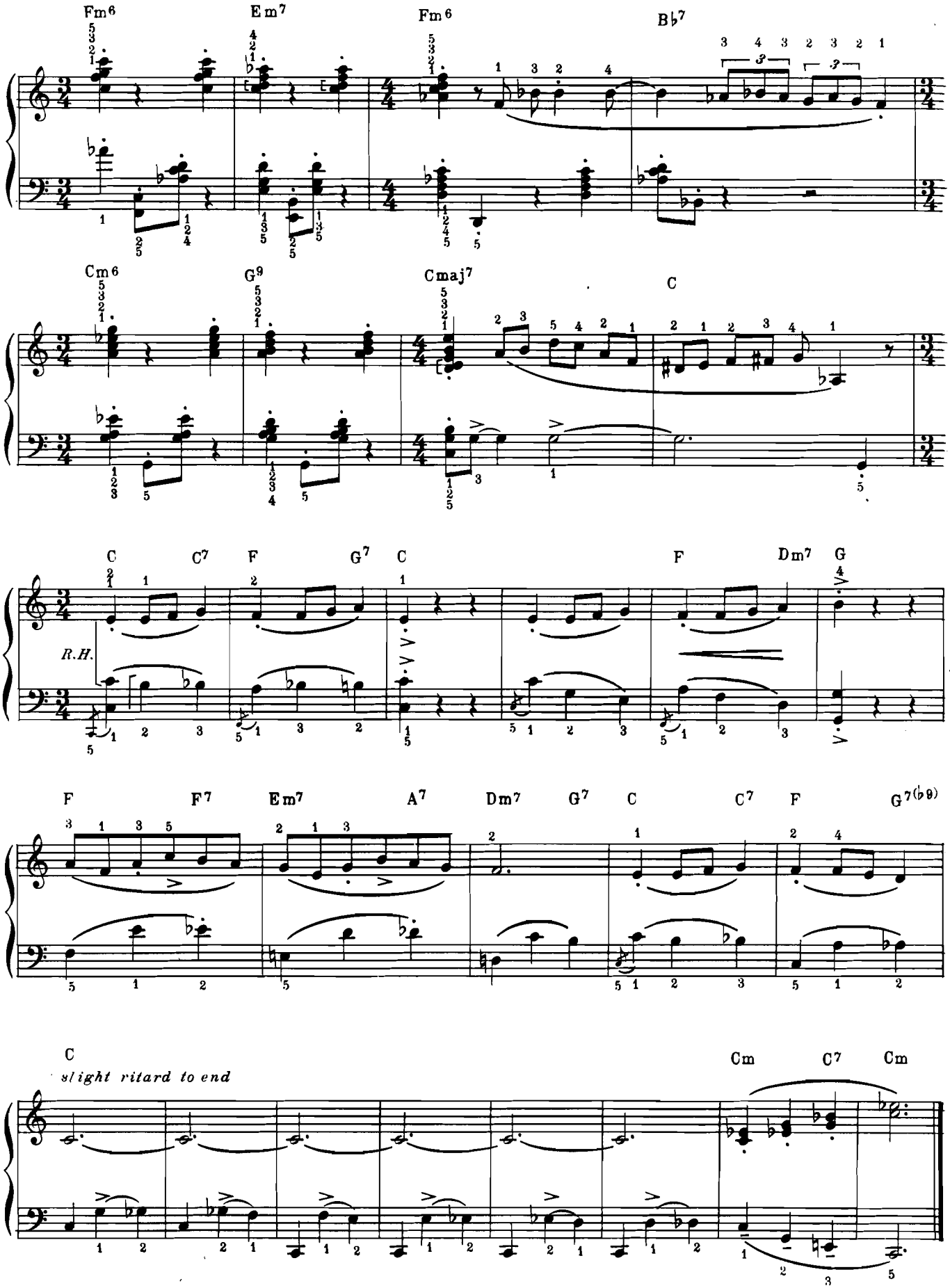







3rd Improvisation
Cm7
F7
Cm7
Cm
Fm
G7
Fm7
Em7
Fm6
B♭7
Cm
G7
Cm7
4th Improvisation
Cm7
F7
Cm7


F7
G7
Fm7
Em7
Fm6
B♭7
Cm7
G7
Cm7
F7
Cm7
F7(♭9)
G
G7

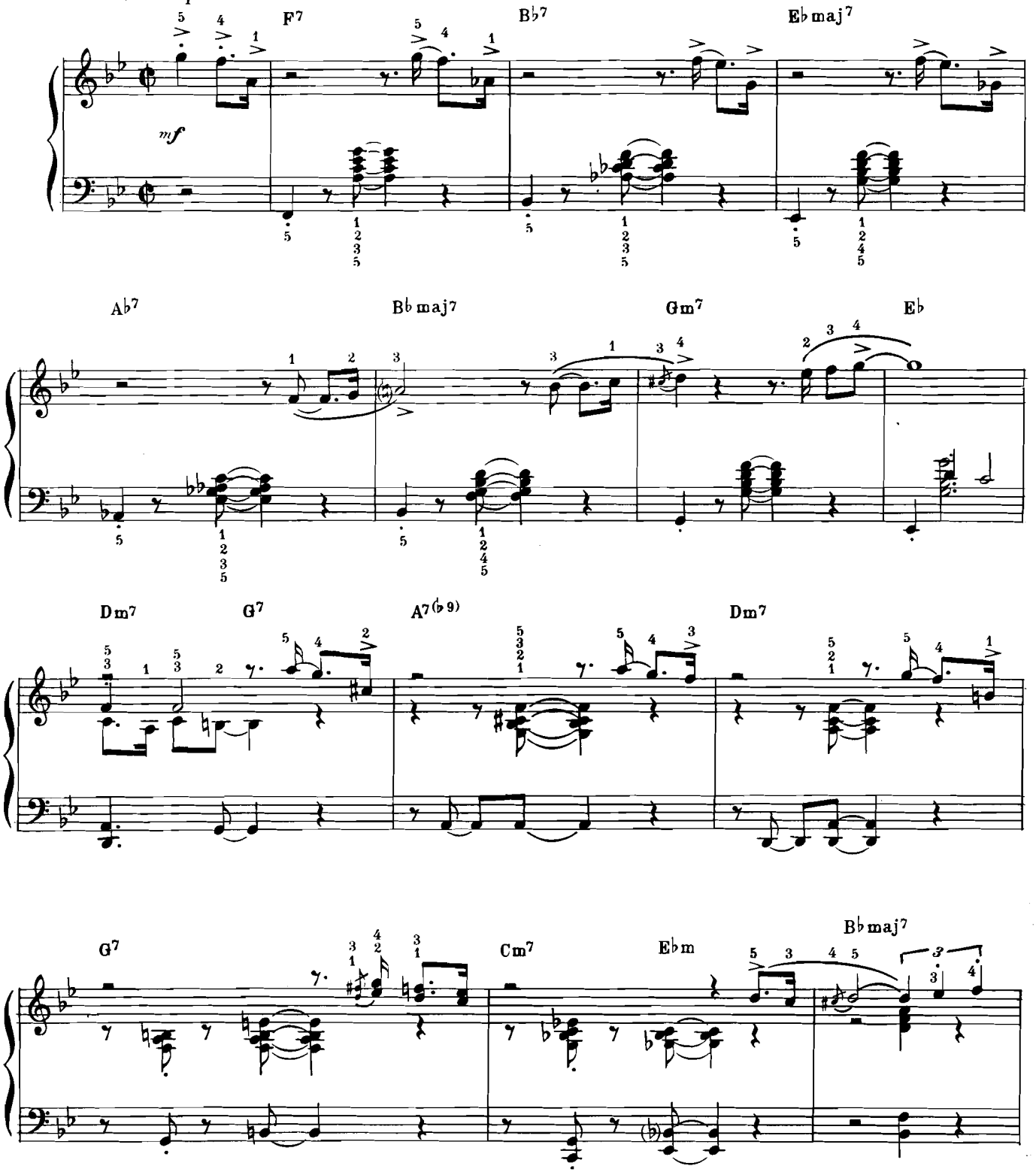

Fm6
Em7
Fm6
B♭7
Cm6
G9
Cmaj7
C
C
C7
F
G7
C
F
Dm7
G
R.H.
F
F7
Em7
A7
Dm7
G7
C
C7
F
G7(♭9)
C
slight ritard to end
Cm
C7
Cm

Kathy's Waltz

DAVE BRUBECK

Medium swing ♪=60, ♩=120

1st Improvisation



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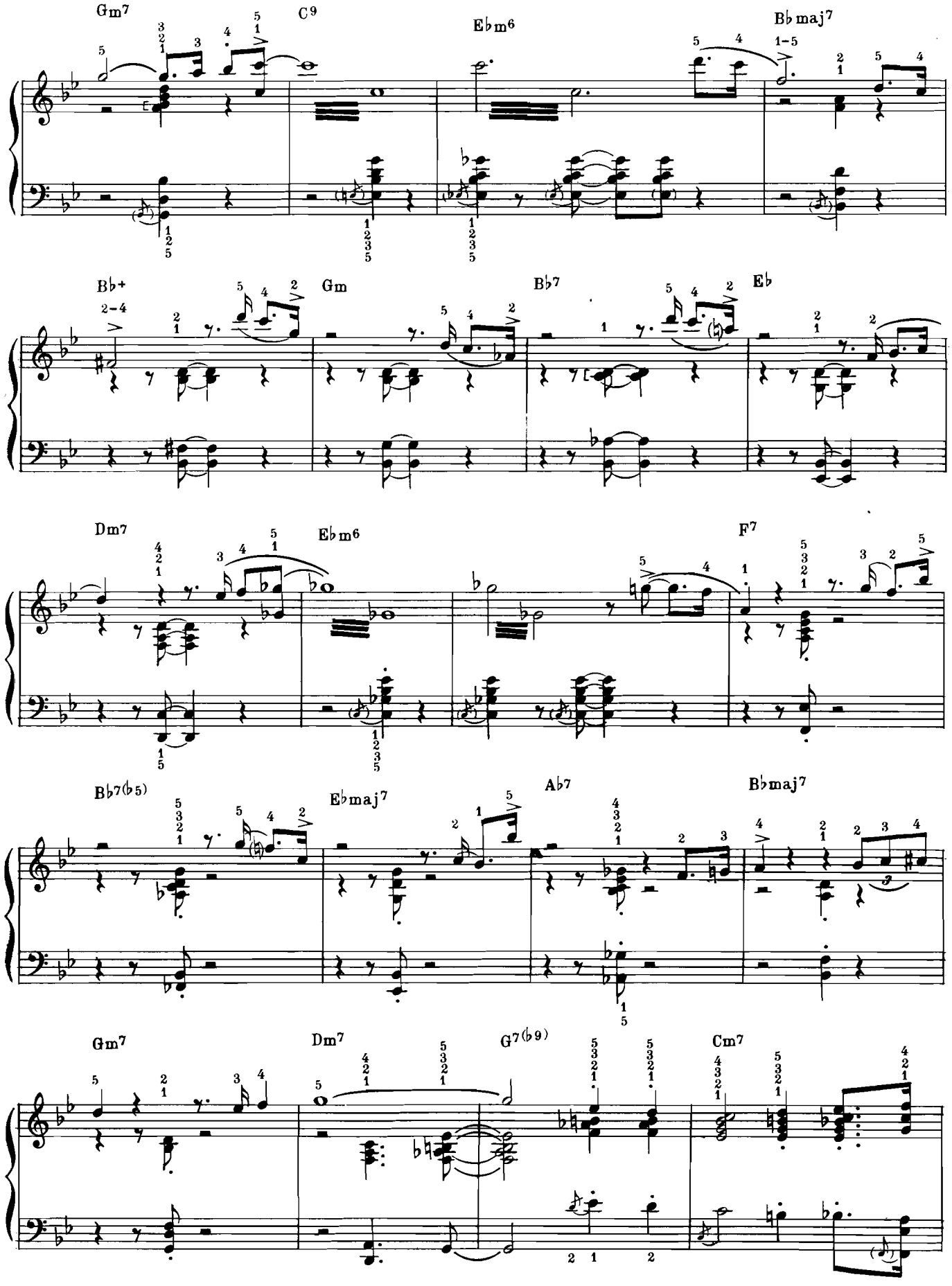
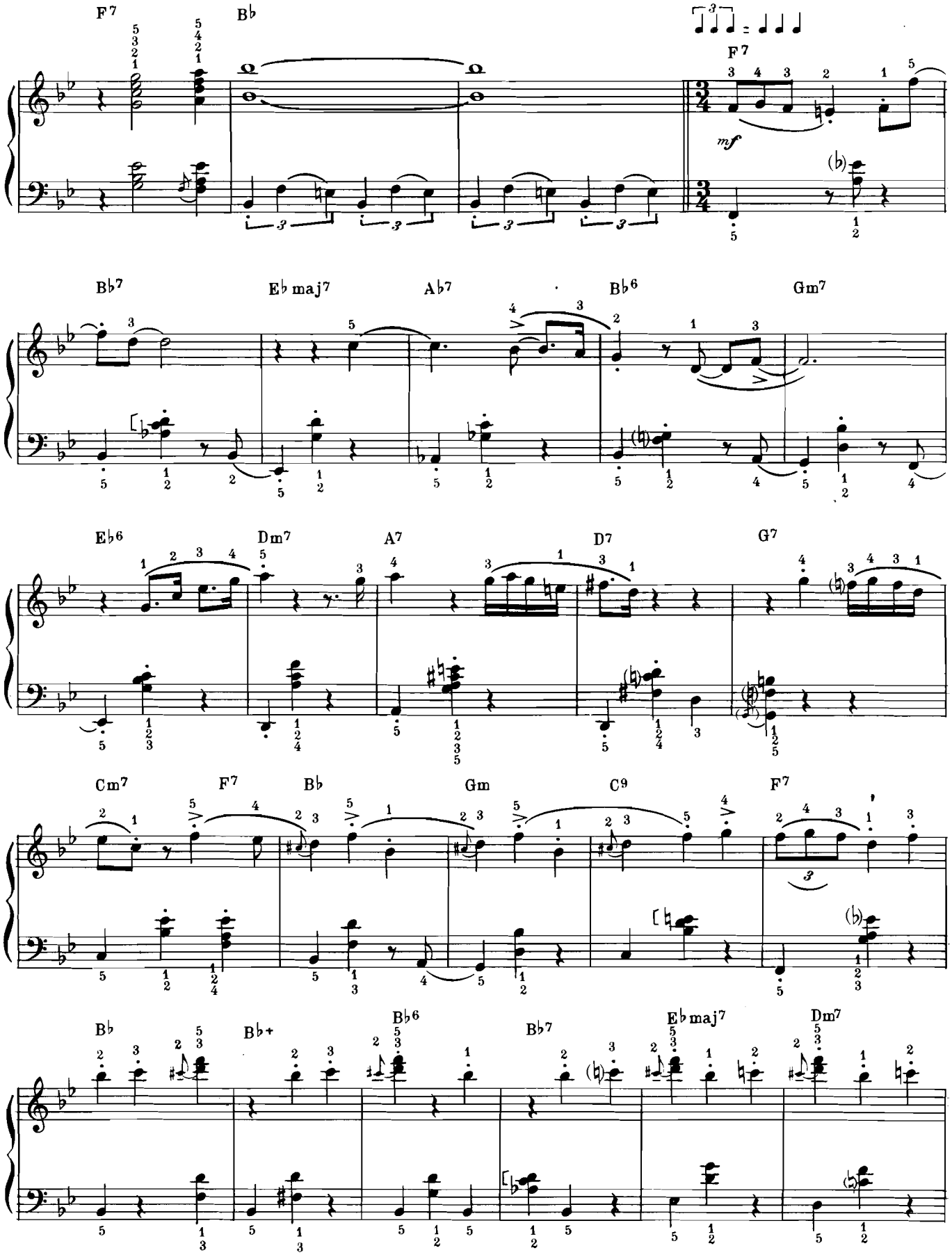
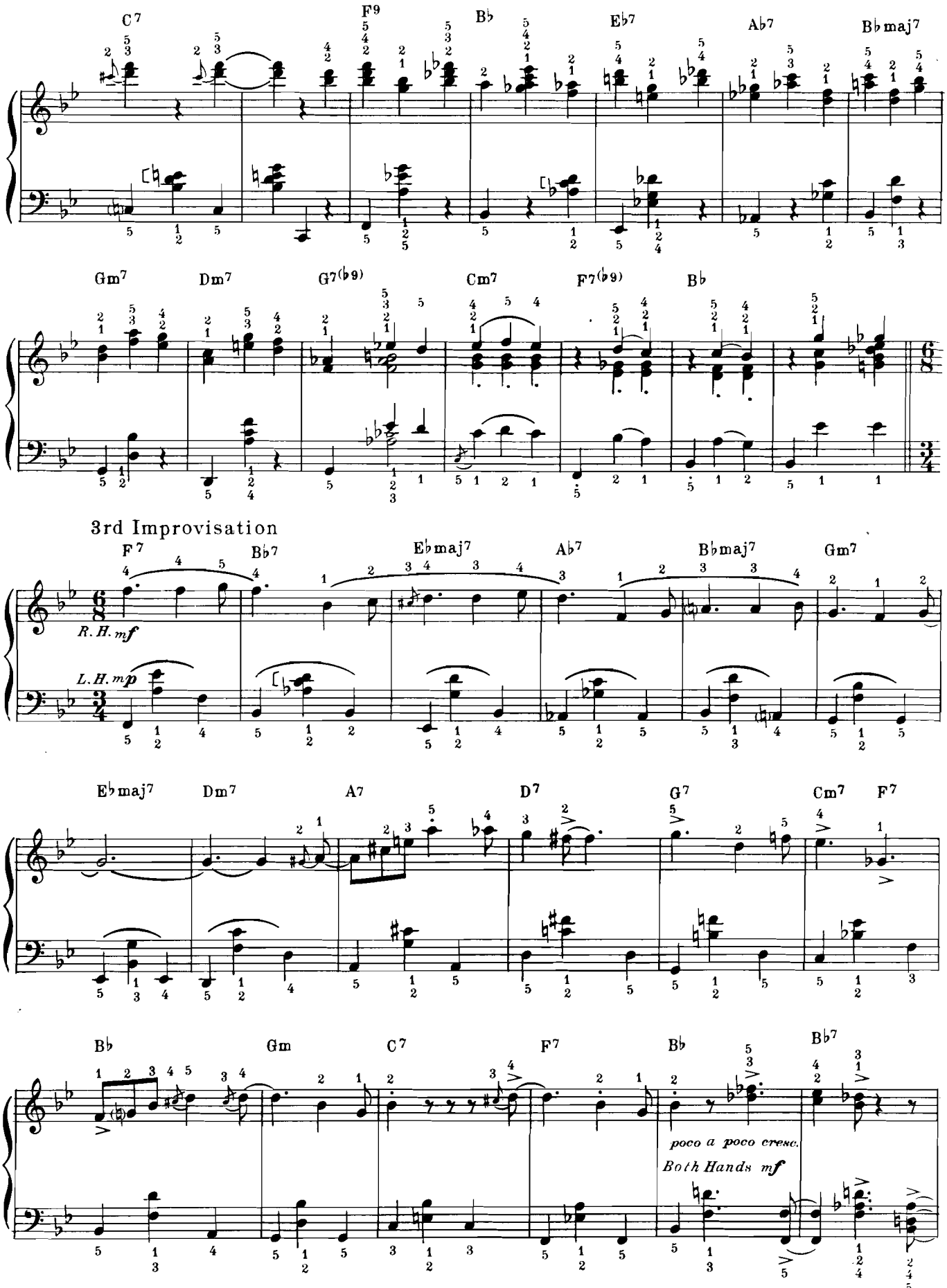
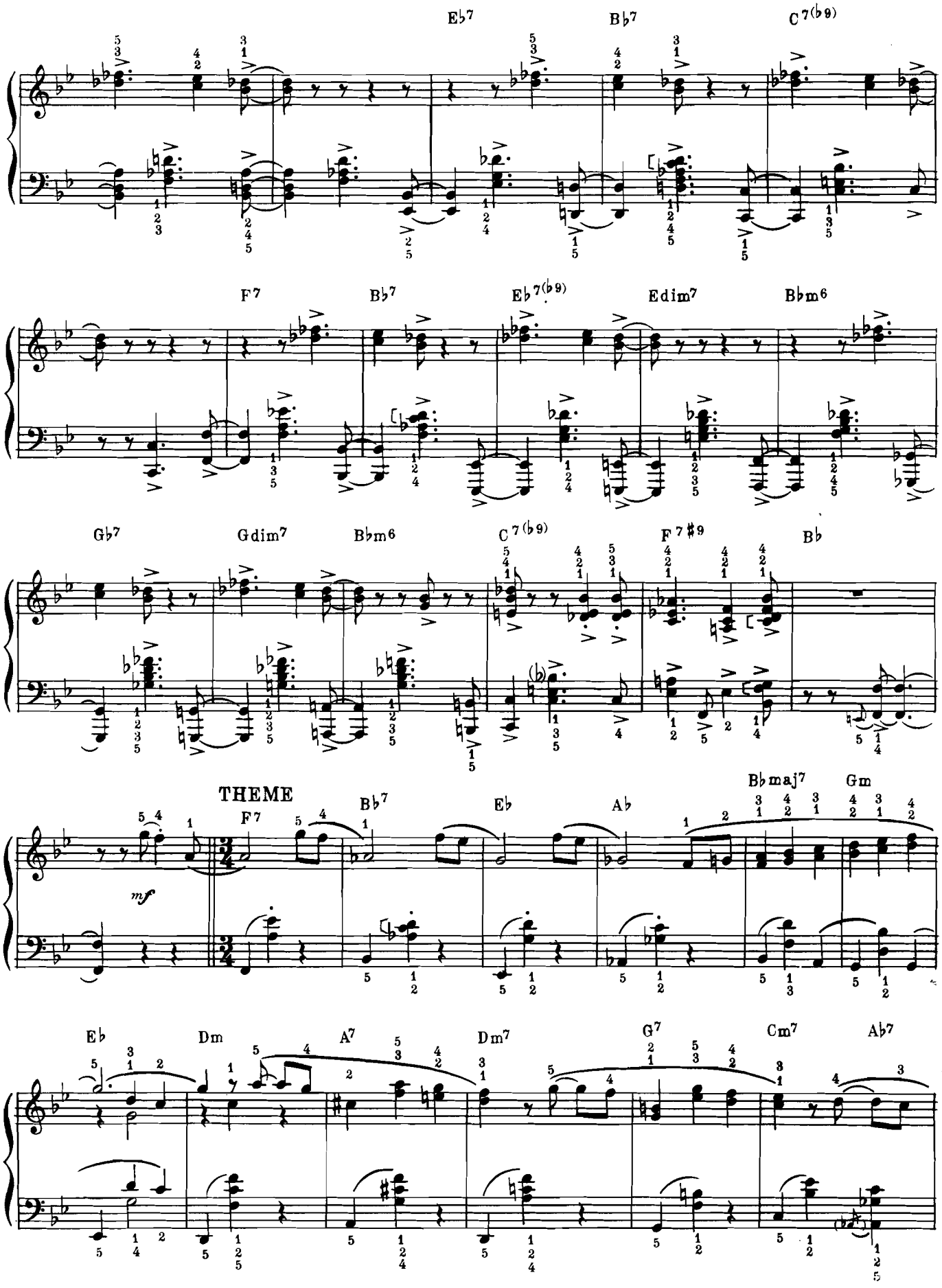
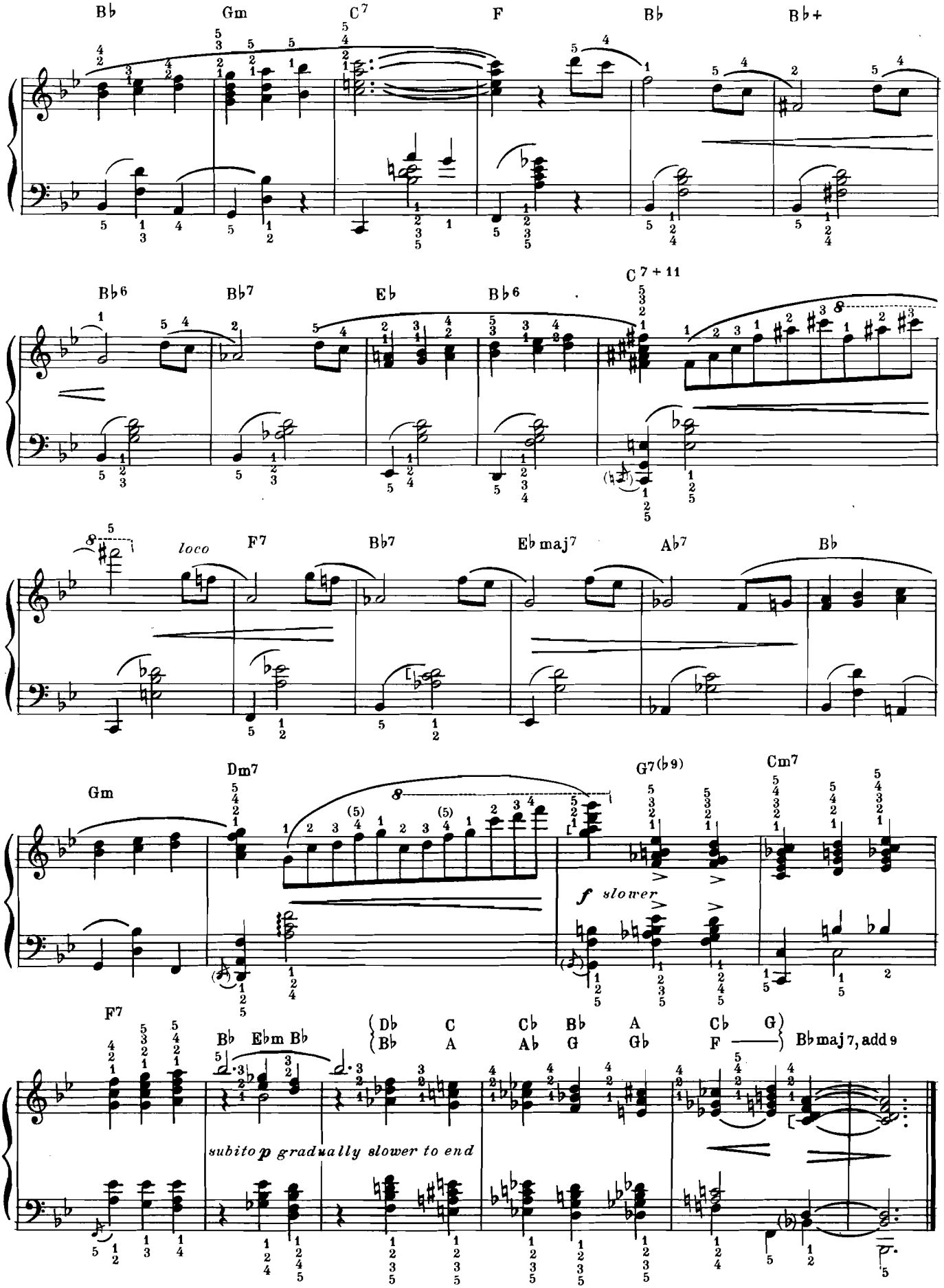

Gm7
C9
E♭m6
B♭maj7
B♭+
Gm
B♭7
E♭
Dm7
E♭m6
F7
B♭7(♭5)
E♭maj7
A♭7
B♭maj7
Gm7
Dm7
G7(♭9)
Cm7

2nd Improvisation



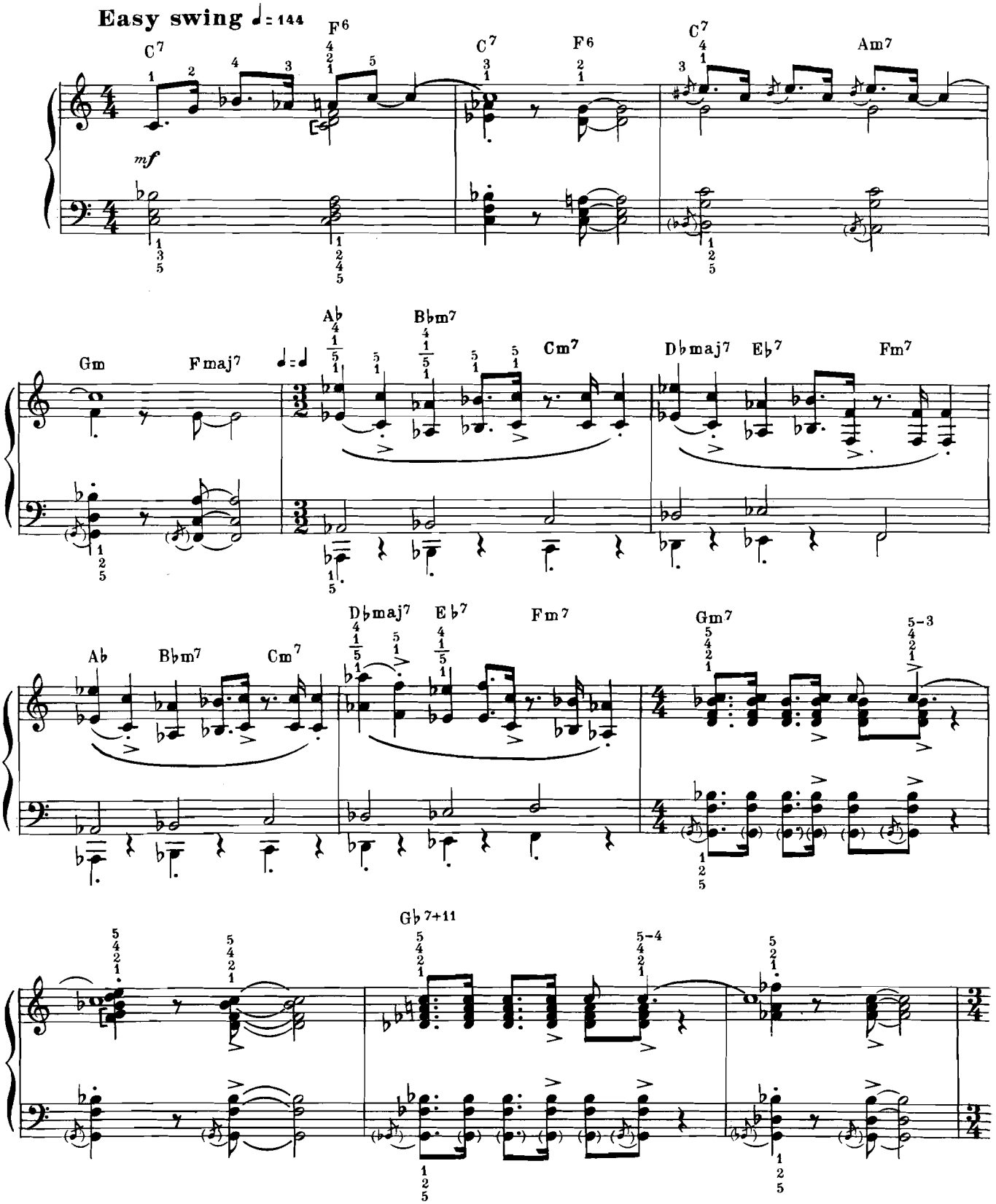

C7
F9
B♭
E♭7
A♭7
B♭maj7
Gm7
Dm7
G7(♭9)
Cm7
F7(♭9)
B♭
3rd Improvisation
F7
B♭7
E♭maj7
A♭7
B♭maj7
Gm7
R.H. mf
L.H. mp
E♭maj7
Dm7
A7
D7
G7
Cm7
F7
B♭
Gm
C7
F7
B♭
B♭7
poco a poco cresc.
Both Hands mf


E♭7
B♭7
C7(♭9)
F7
B♭7
E♭7(♭9)
Edim7
B♭m6
G♭7
Gdim7
B♭m6
C7(♭9)
F7♯9
B♭
THEME
F7
B♭7
E♭
A♭
B♭maj7
Gm
mf
E♭
Dm
A7
Dm7
G7
Cm7
A♭7


B♭
Gm
C7
F
B♭
B♭+
B♭6
B♭7
E♭
B♭6
C7+11
loco
F7
B♭7
E♭maj7
A♭7
B♭
Gm
Dm7
G7(♭9)
Cm7
f slower
F7
B♭ E♭m B♭
D♭ C
B♭ A
C♭ B♭ A
A♭ G G♭
C♭ G
F
B♭maj7, add9
subito p gradually slower to end

Everybody's Jumpin'

DAVE BRUBECK



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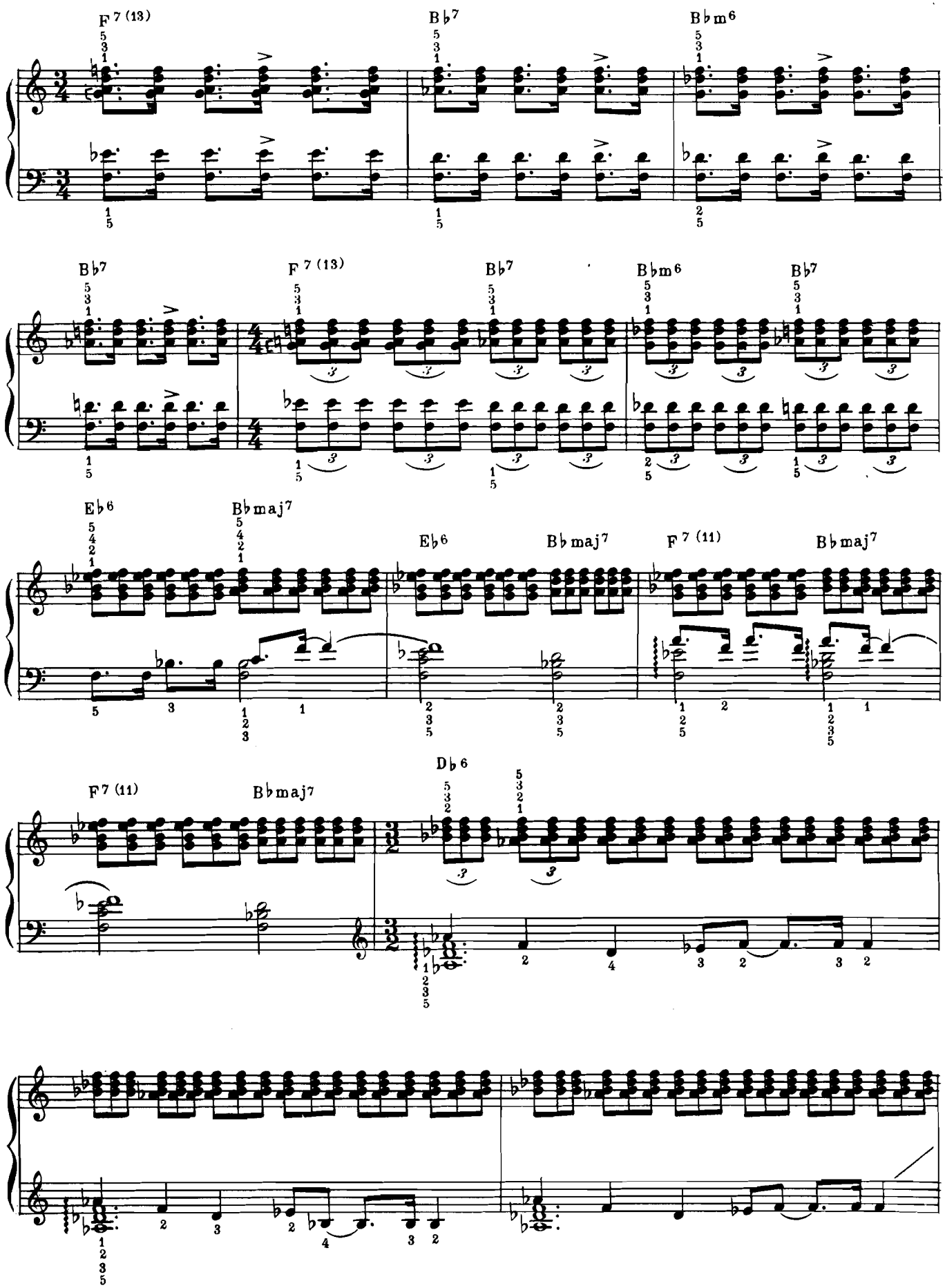
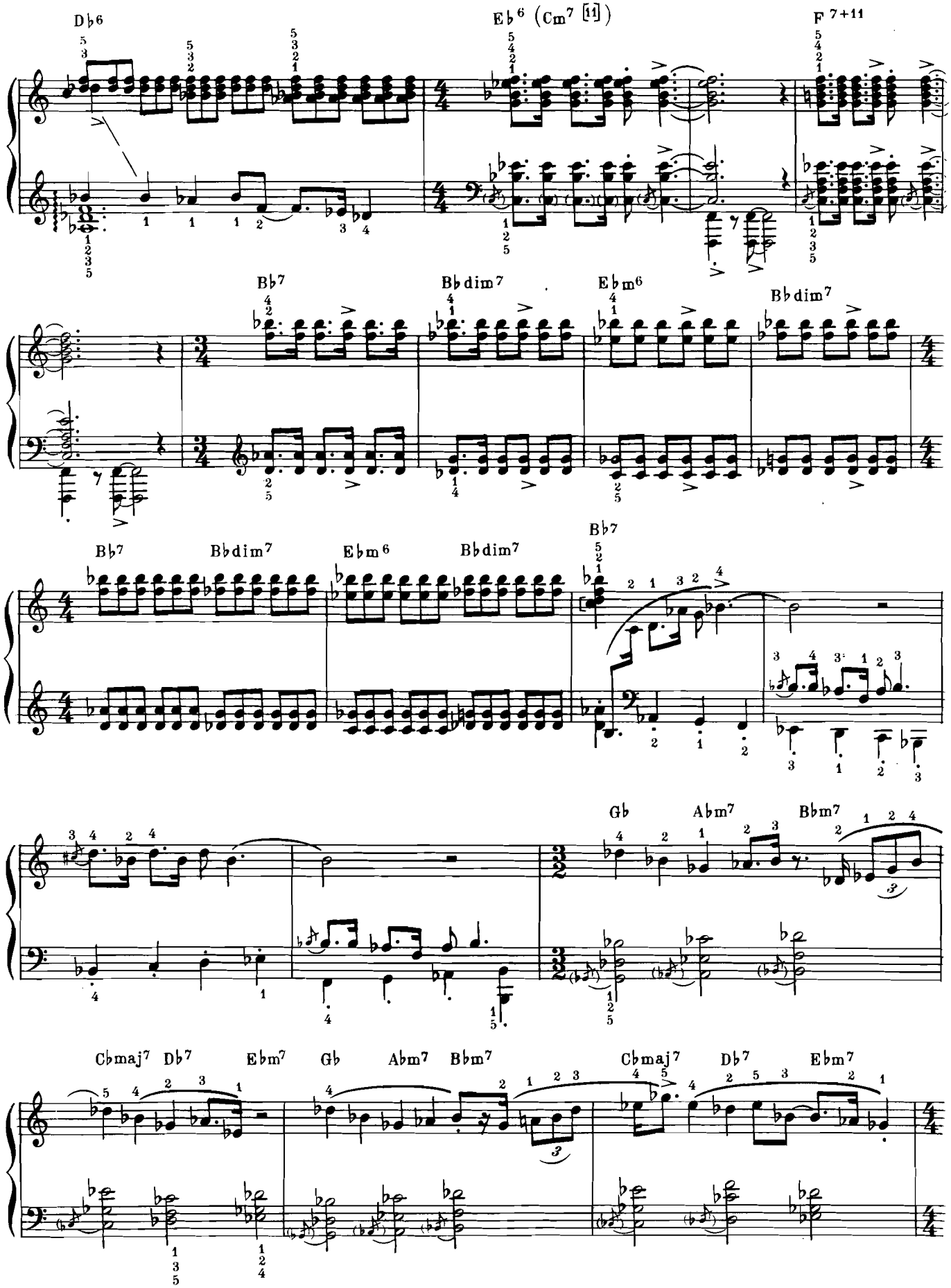
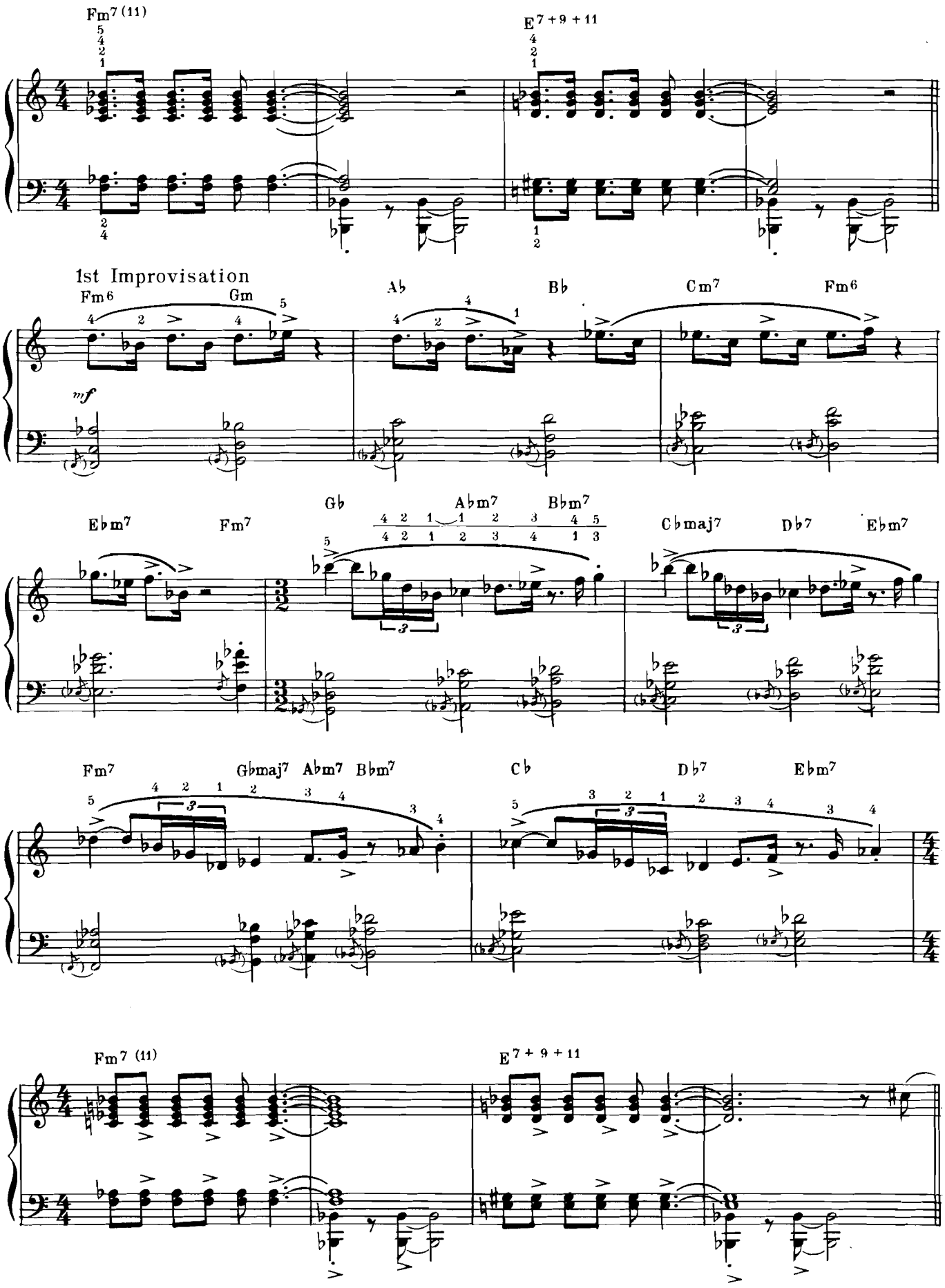
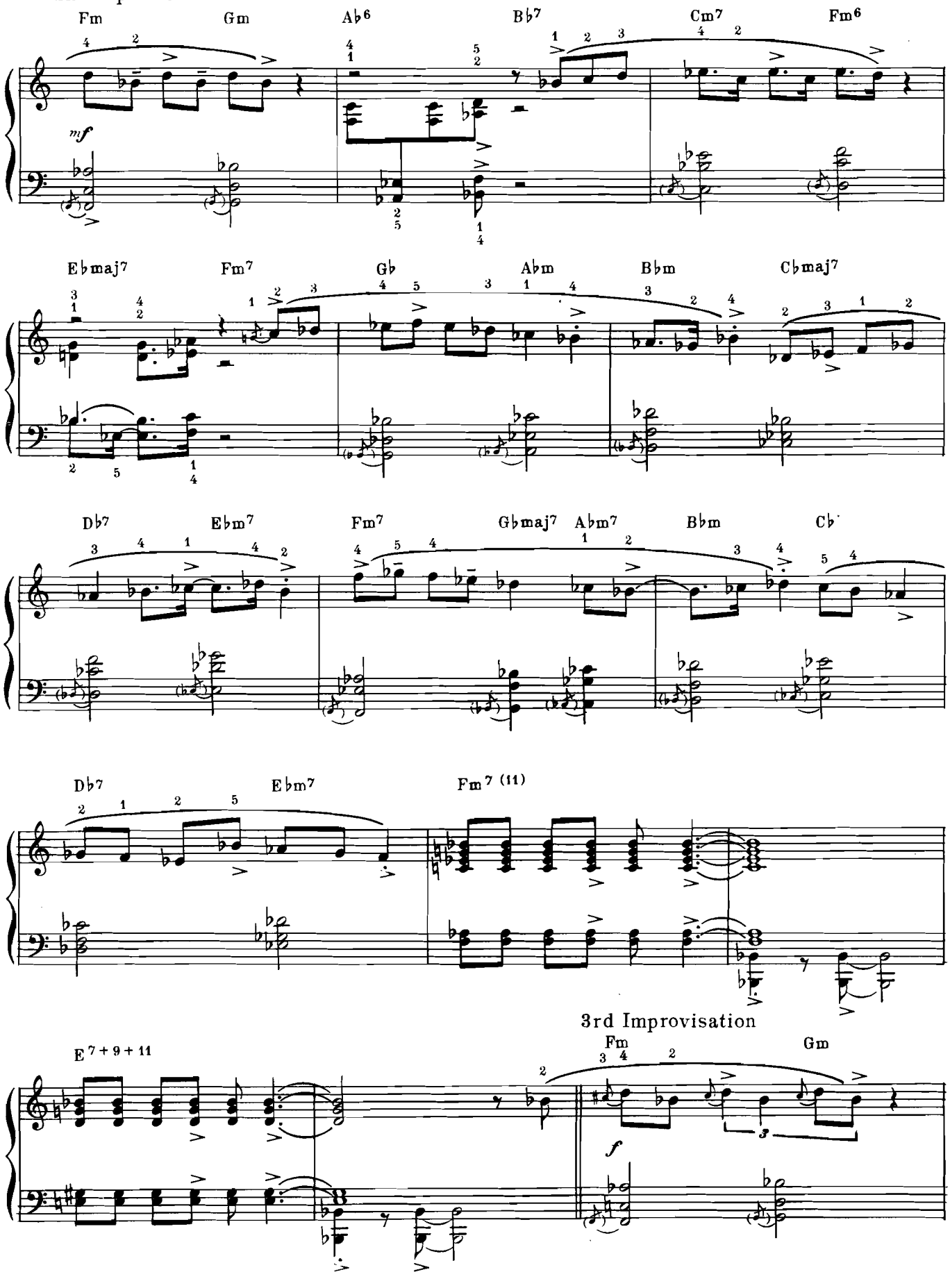
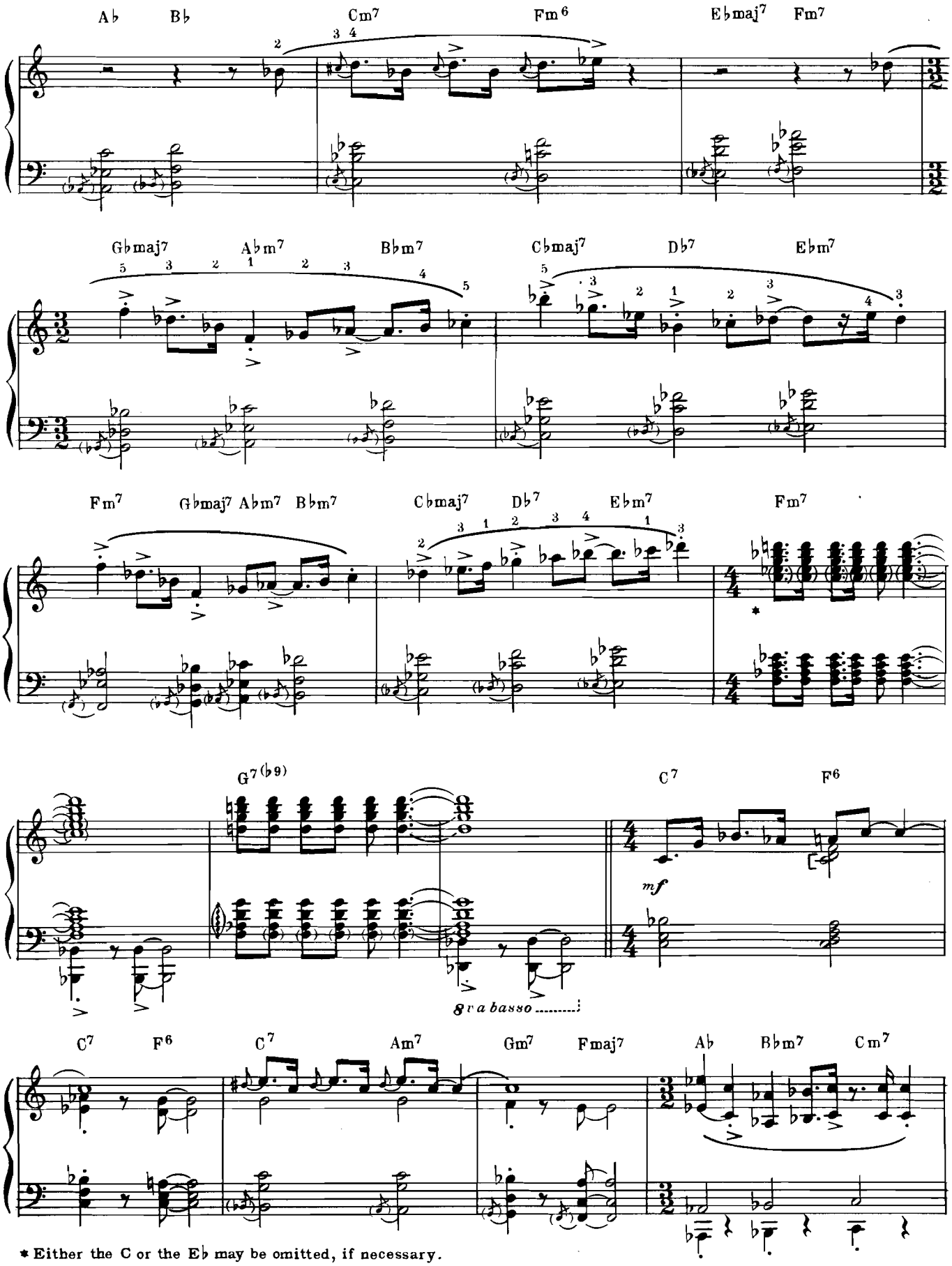

F7 (13)
B♭7
B♭m6
B♭7
F7 (13)
B♭7
B♭m6
B♭7
E♭6
B♭maj7
E♭6
B♭maj7
F7 (11)
B♭maj7
F7 (11)
B♭maj7
D♭6


D♭6
E♭6 (Cm7 [11])
F 7+11
B♭7
B♭dim7
E♭m6
B♭dim7
B♭7
B♭dim7
E♭m6
B♭dim7
B♭7
Gb
Abm7
Bbm7
Cbmaj7
Db7
Ebm7
Gb
Abm7
Bbm7
Cbmaj7
Db7
Ebm7

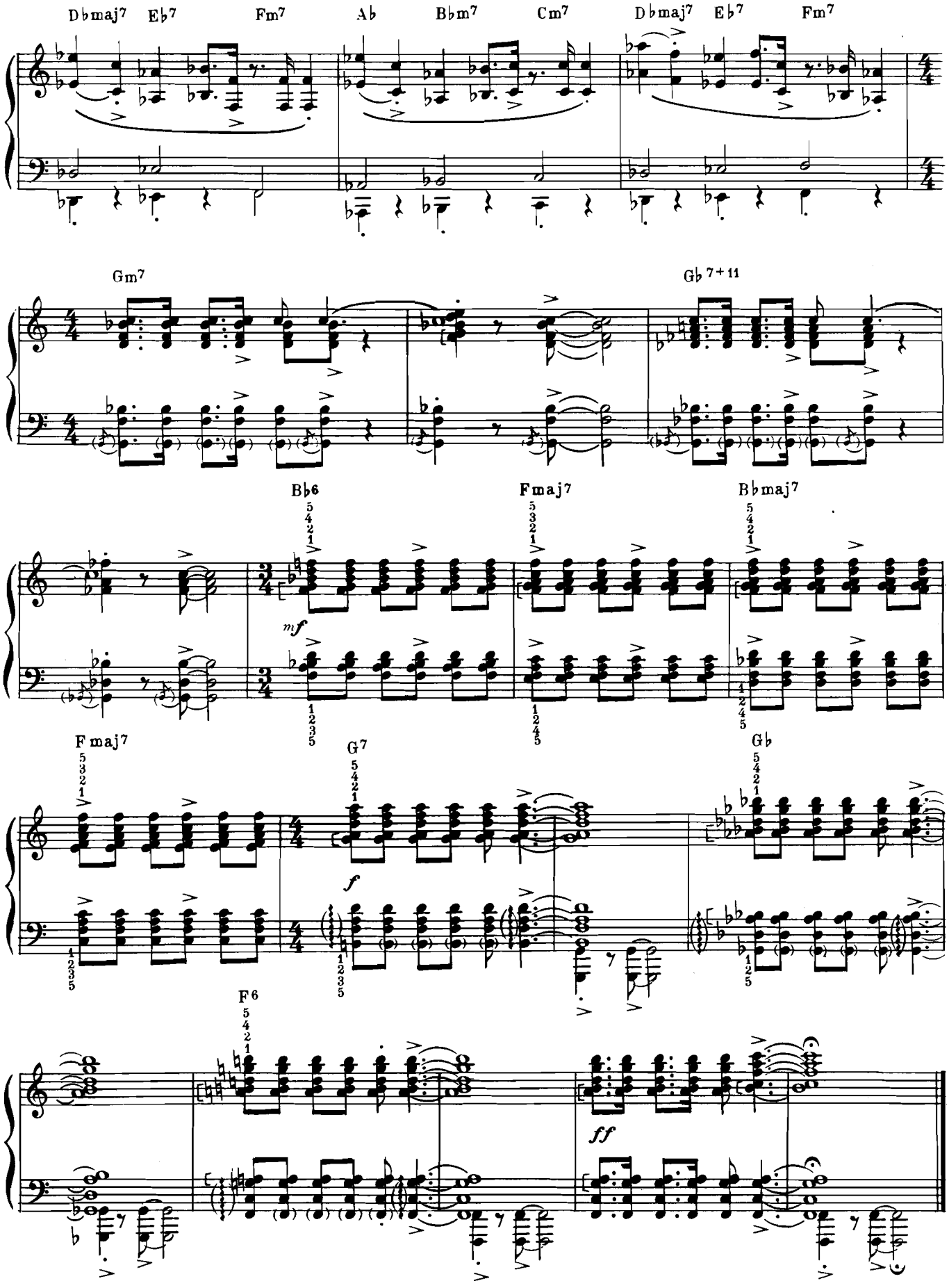

Fm7 (11)
E7 + 9 + 11
1st Improvisation
Fm6
Gm
Ab
Bb
Cm7
Fm6
mf
Ebm7
Fm7
Gb
Abm7
Bbm7
Cbmaj7
Db7
Ebm7
Fm7
Gbmaj7
Abm7
Bbm7
Cb
Db7
Ebm7
Fm7 (11)
E7 + 9 + 11

2nd Improvisation



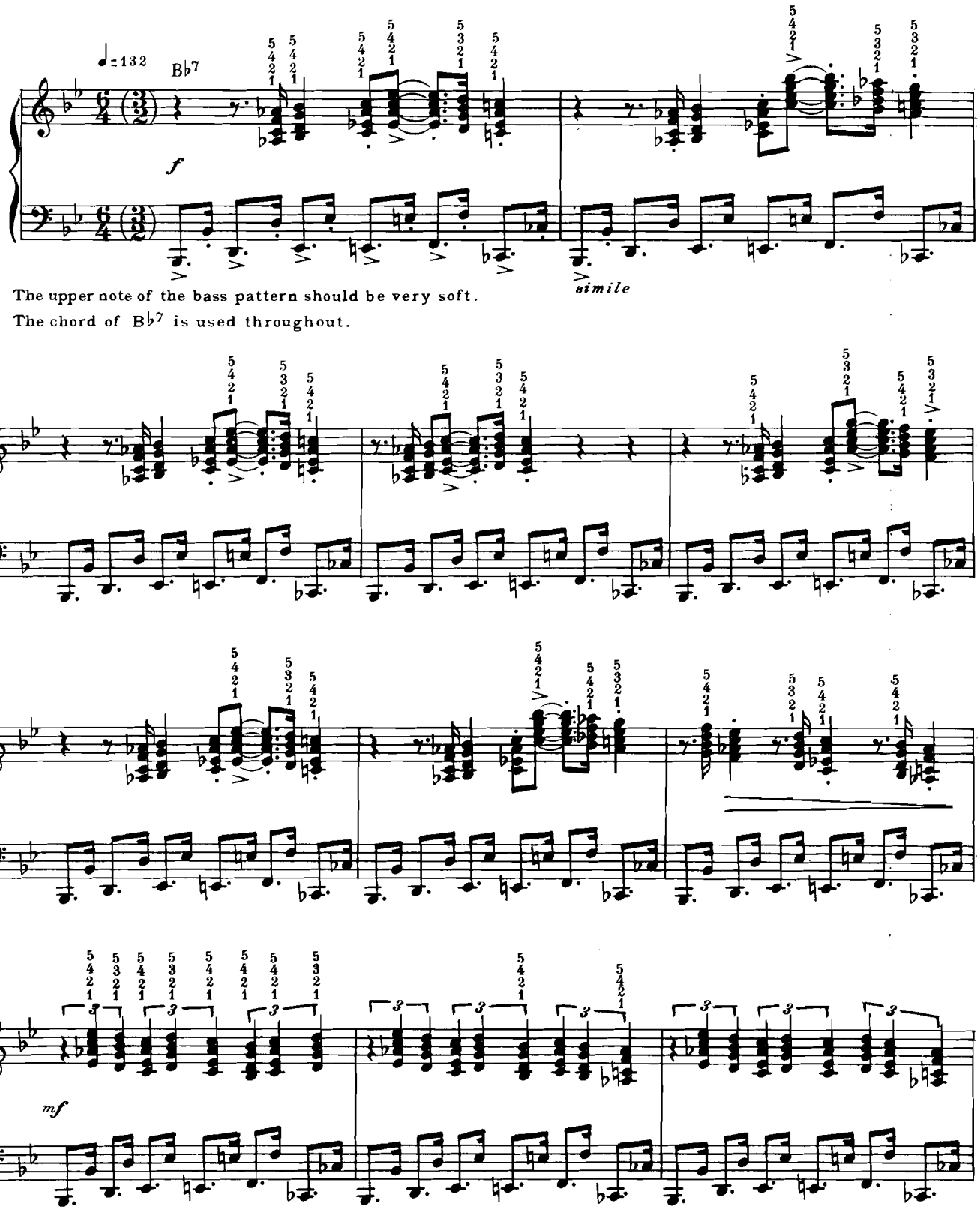


* Either the C or the E♭ may be omitted, if necessary.


Dbmaj7
Eb7
Fm7
Ab
Bbm7
Cm7
Dbmaj7
Eb7
Fm7
Gm7
Gb7+11
Bb6
Fmaj7
Bbmaj7
mf
Fmaj7
G7
Gb
f
F6
ff

Pick Up Sticks

DAVE BRUBECK



The upper note of the bass pattern should be very soft.
The chord of B♭7 is used throughout.

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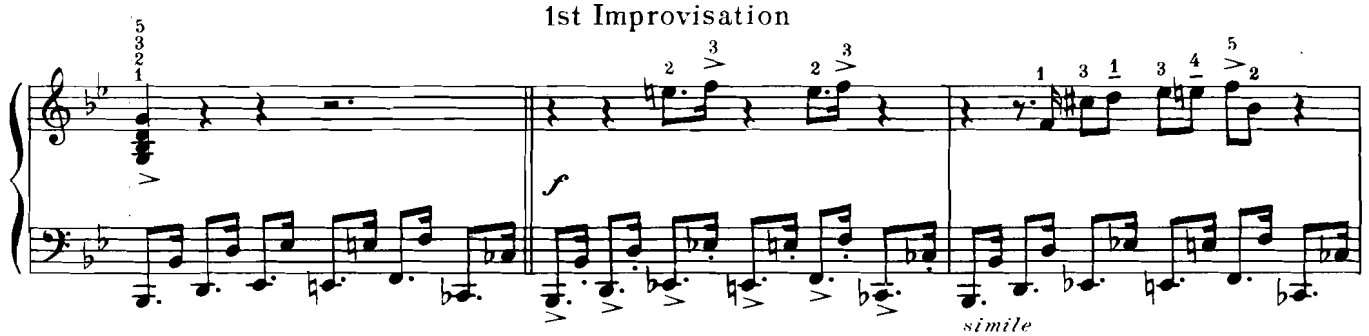
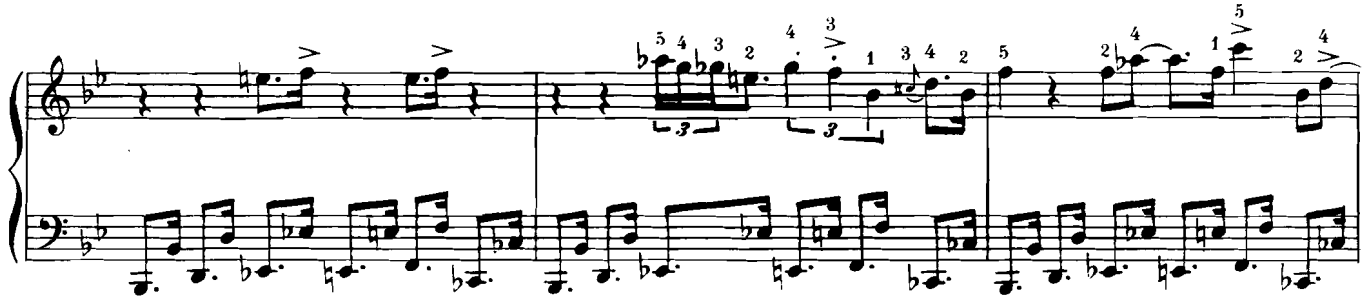
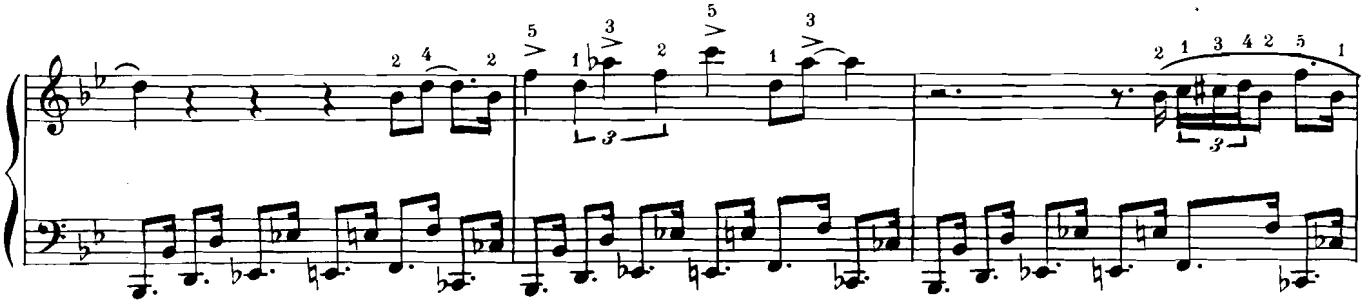
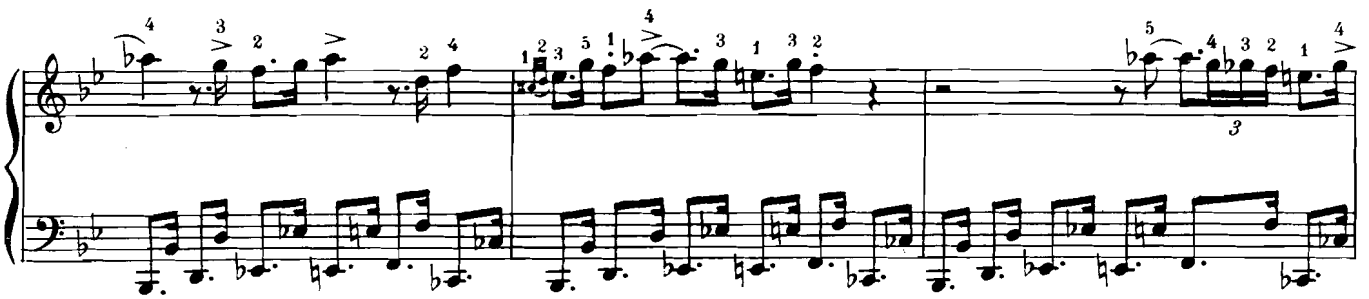
1st Improvisation









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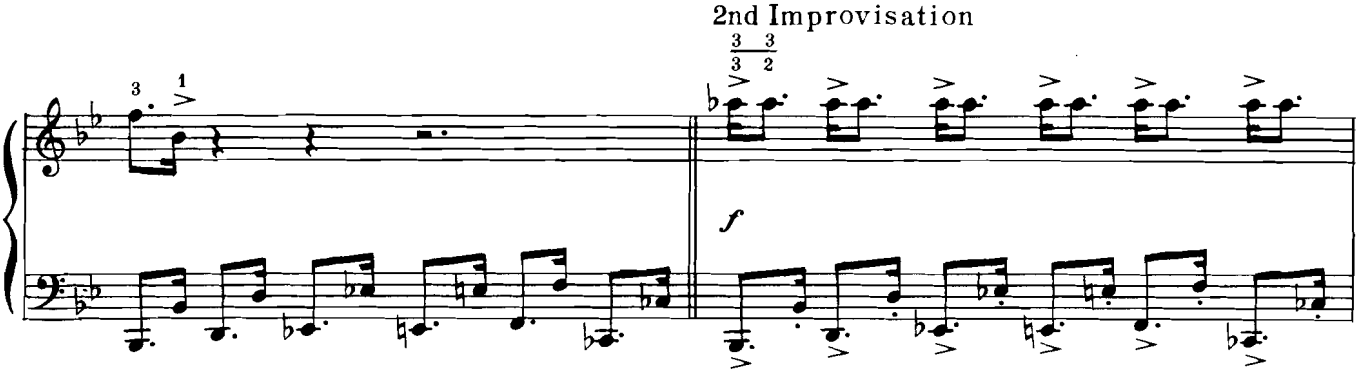
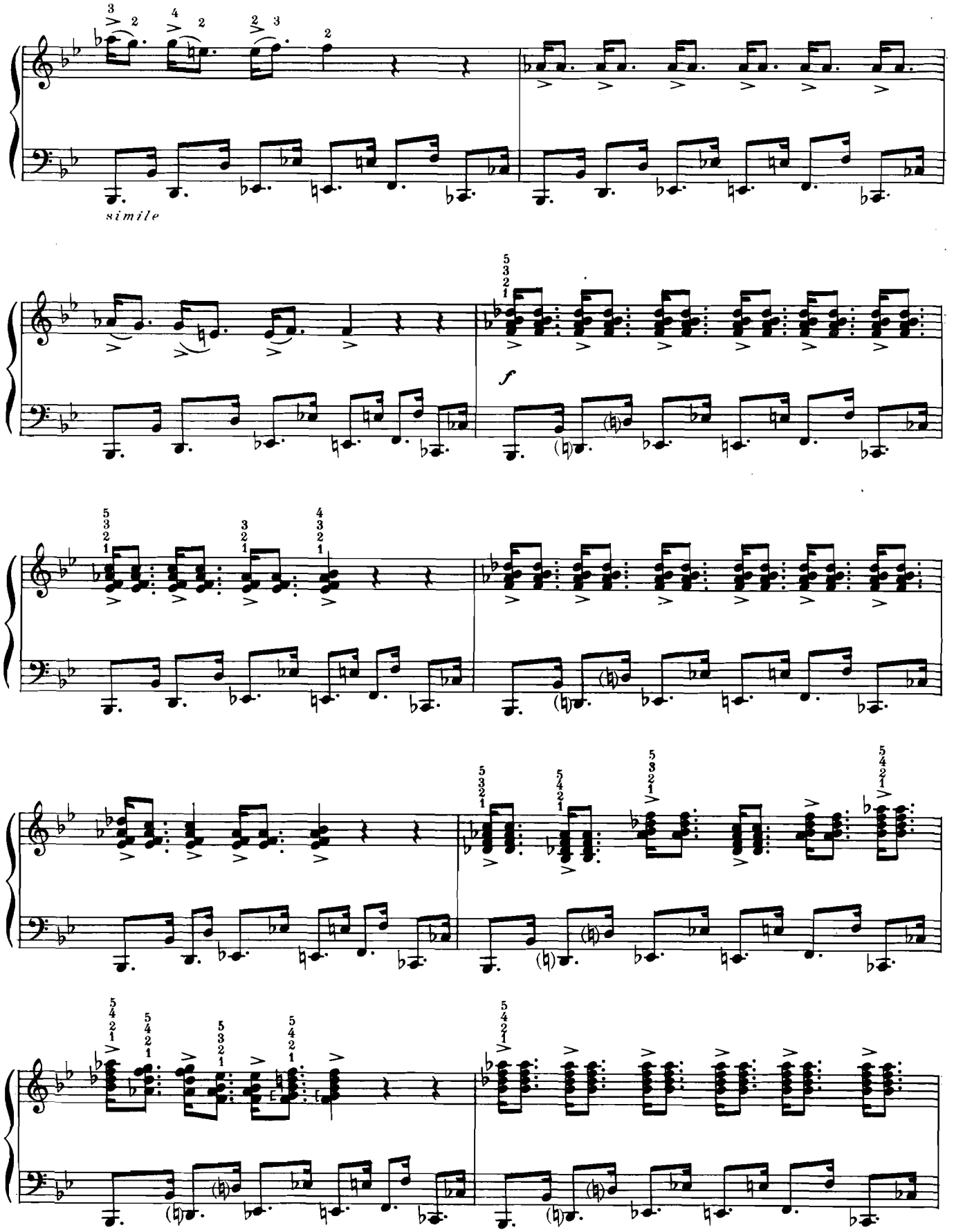



simile
f

The tempo and dynamic indications are approximately those used in the recordings. The player should feel free to vary these to suit his own preference and ability. The fingering indicated should be treated as an approximation only and may be changed if desired. A fingering is "bad" only when it hinders a performer from realizing his own interpretation. Usually there will be more than one "good" fingering possible.

Dave Brubeck's hands are large. He thinks big chords. If the player's hands are on the small side, he should feel free to omit certain notes or to roll the chords. In several places, indications have been given for easier performance of rather wide stretches by the use of parenthesis marks around notes which may be omitted.

The chord symbols have been chosen to give the simplest possible interpretation of the harmonic structure. In many cases, the chords actually played almost defy analysis in anything but complex terms. However, since they are all written out, there need be no problem. The performer may interpret the symbols to suit himself in terms of the exact notes given. In fact, he is even encouraged to attempt his own improvisation on the melodies and chords as given.

※ ※ ※ ※

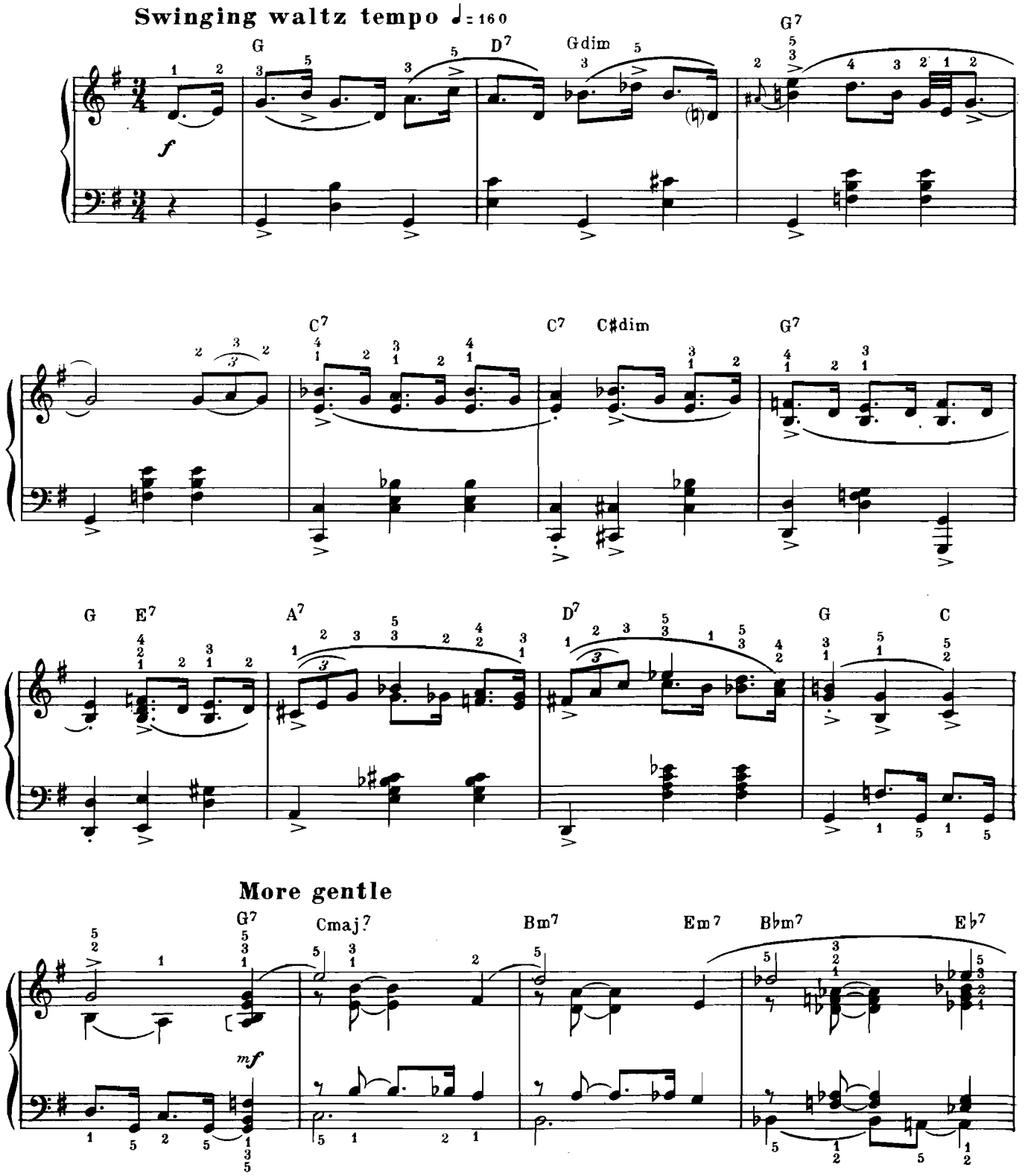
※

All of the compositions in **TIME FURTHER OUT** are based on the twelve bar blues. Some variations of this form can be observed in **UNSQUARE DANCE** and **IT'S A RAGGY WALTZ.** In the first case, the form is condensed to six bars because the metric scheme is unusual. In the waltz, a bridge of eight measures is used to form an ABA pattern of 32 bars (12-8-12). Both are unusual, but not surprising in the hands of Dave Brubeck. The unusual meters used in this album present a real challenge. To meet this with success brings the performer the added delight of being freed from the restrictions of the basic meters which have dominated jazz from its origin to the present. For first-rate instruction in playing these pieces, the best advice to offer is to refer the performer to the recordings (Columbia CL 1690 and CS 8490).

HOWARD BRUBECK
La Mesa, California
December, 1961

It's A Raggy Waltz

DAVE BRUBECK



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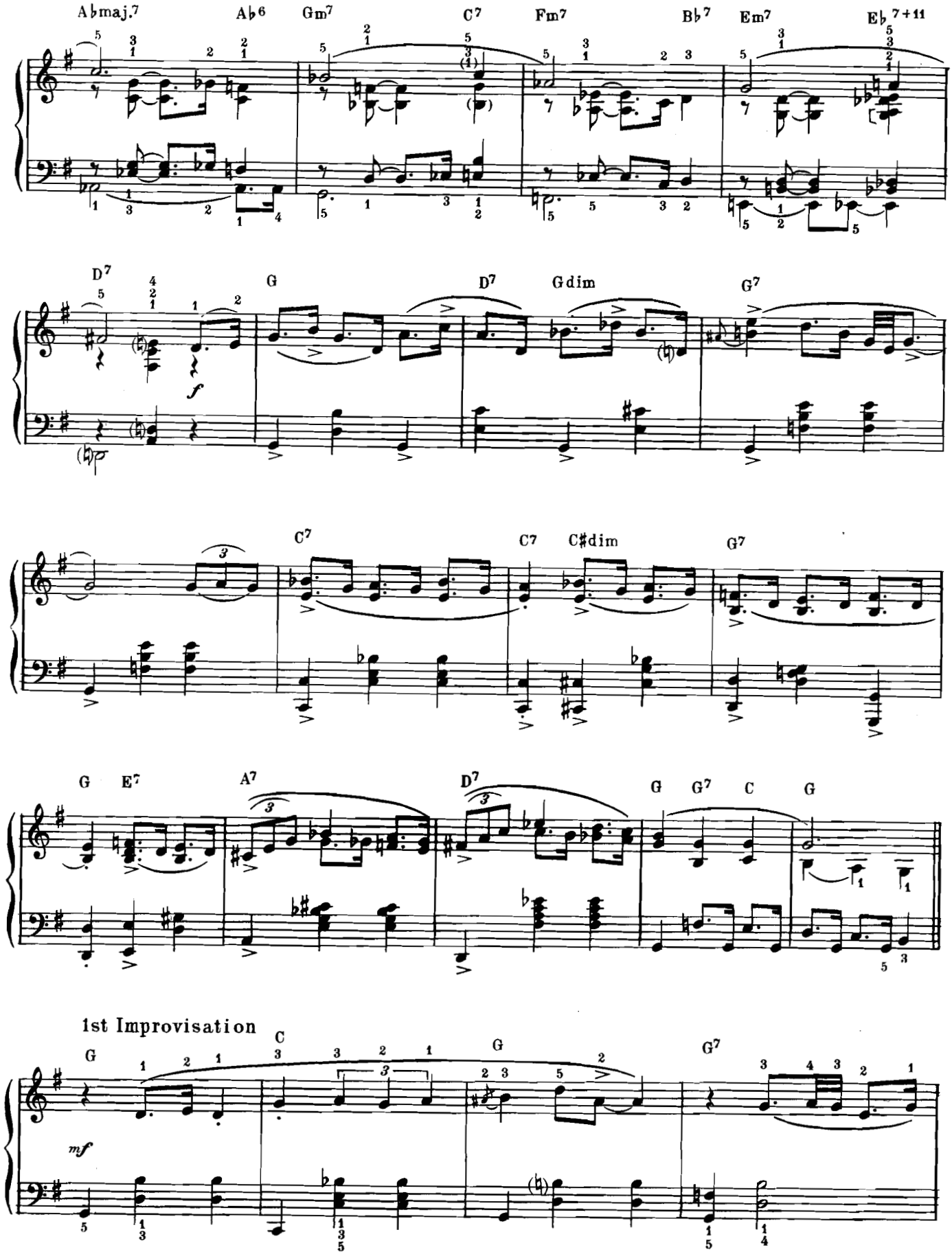
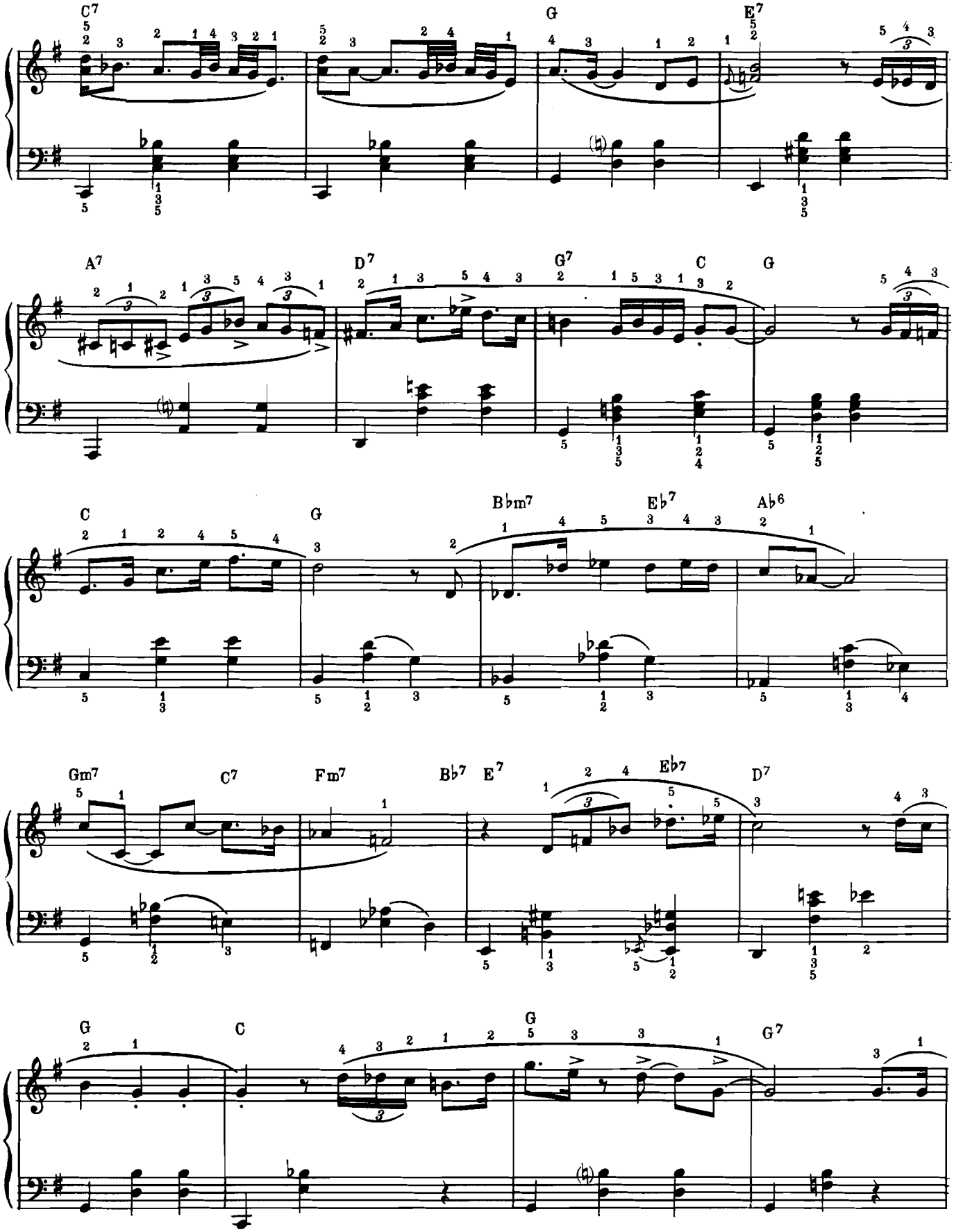
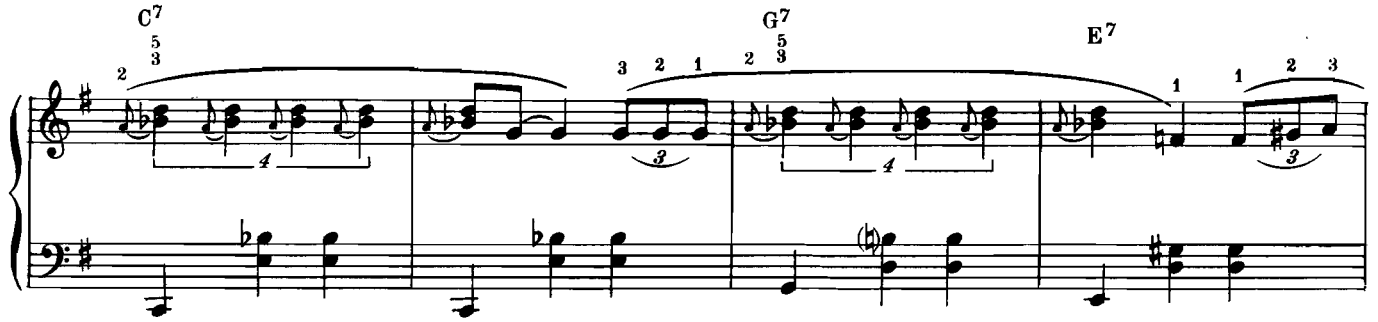
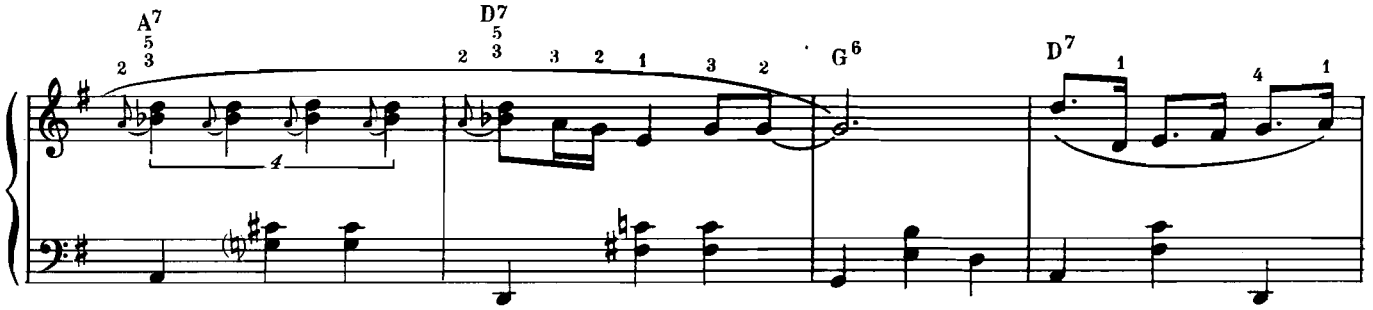
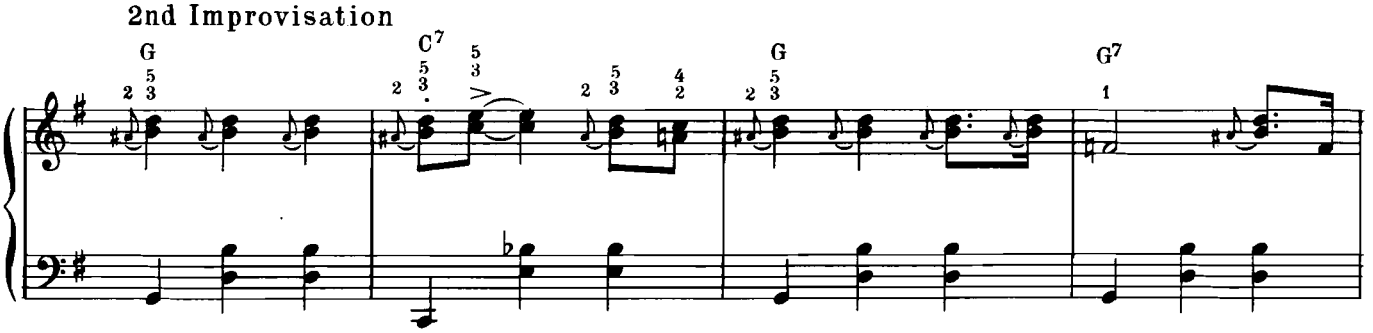

A♭maj.7
A♭6
Gm7
C7
Fm7
B♭7
Em7
E♭7+11
D7
G
D7
Gdim
G7
C7
C7
C♯dim
G7
G
E7
A7
D7
G
G7
C
G
1st Improvisation
G
C
G
G7
mf

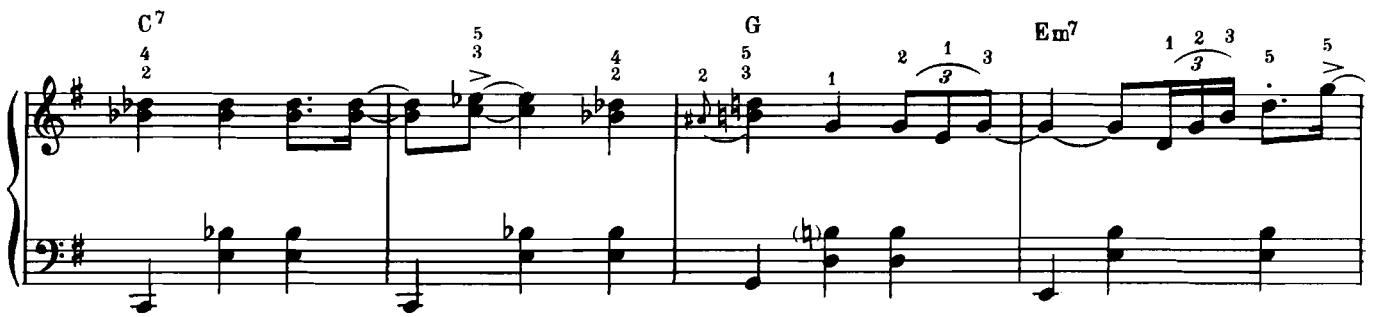

C7
G
E7
A7
D7
G7
C
G
C
G
Bbm7
Eb7
Ab6
Gm7
C7
Fm7
Bb7
E7
Eb7
D7
G
C
G
G7

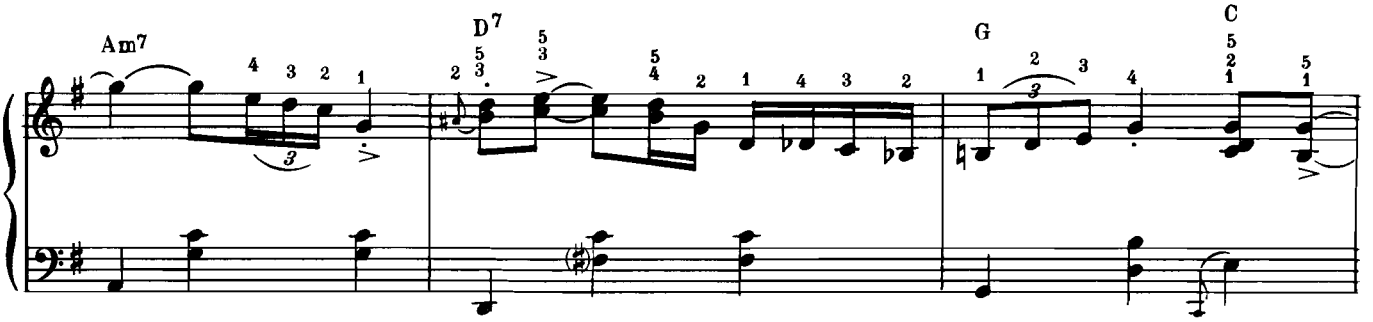


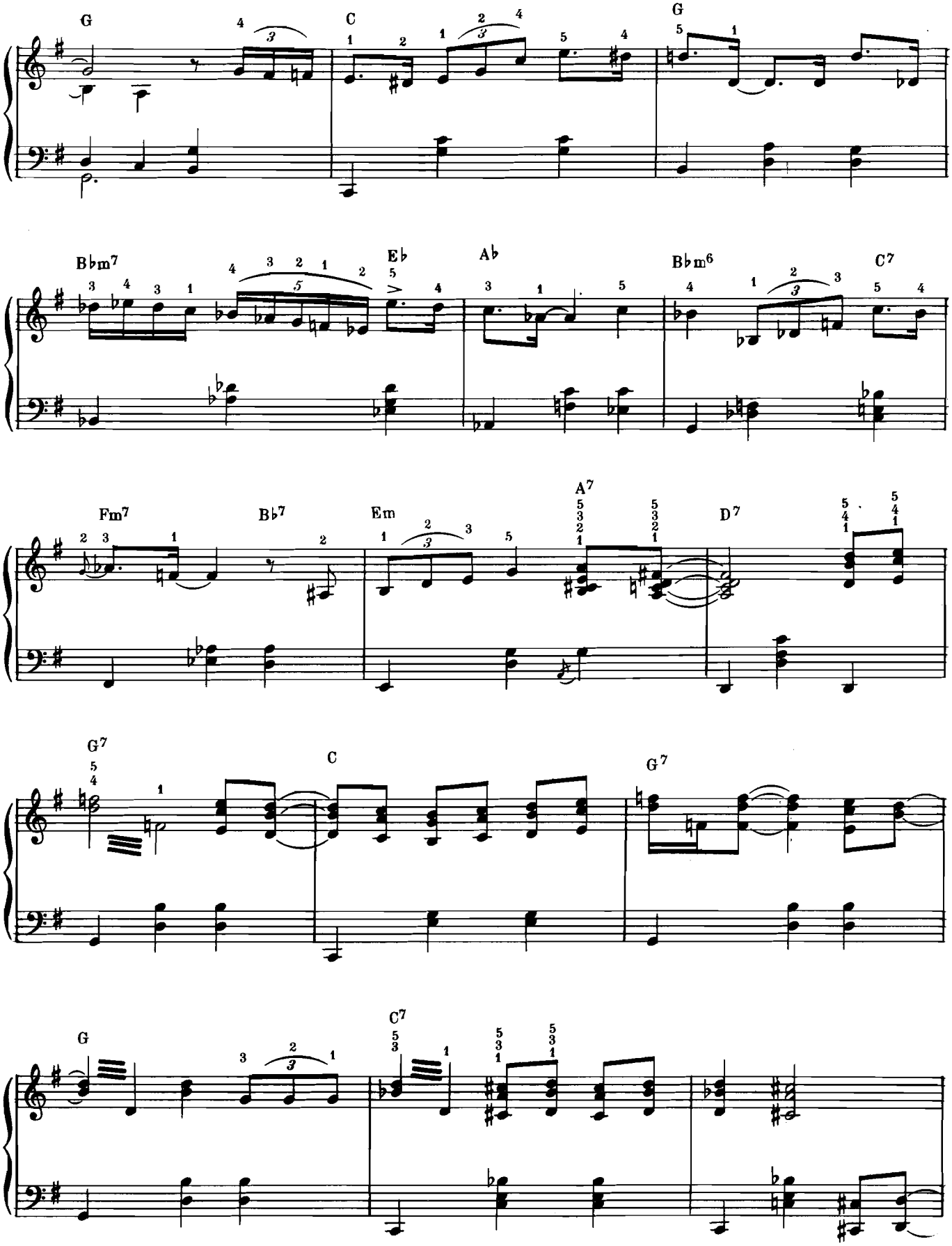


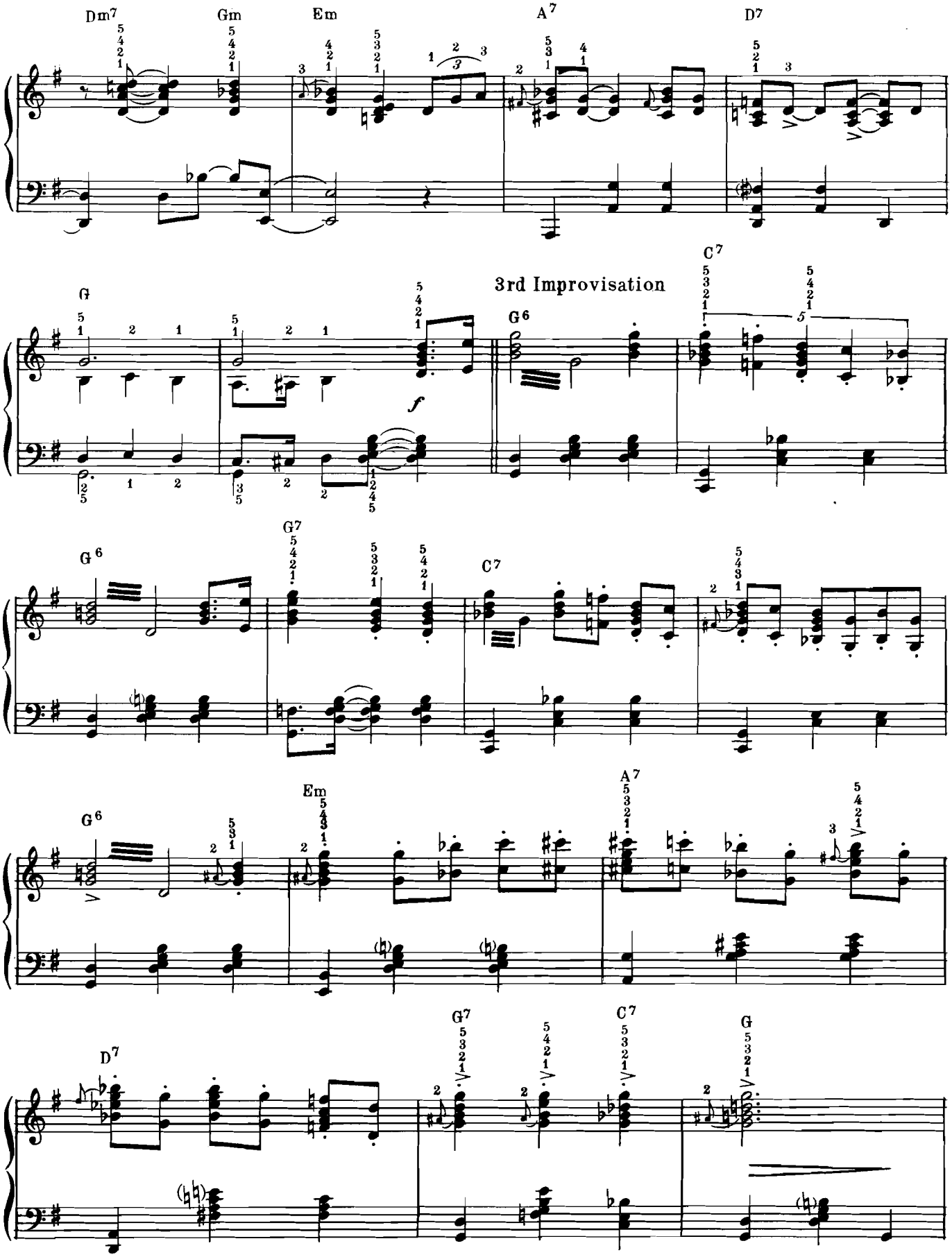
2nd Improvisation

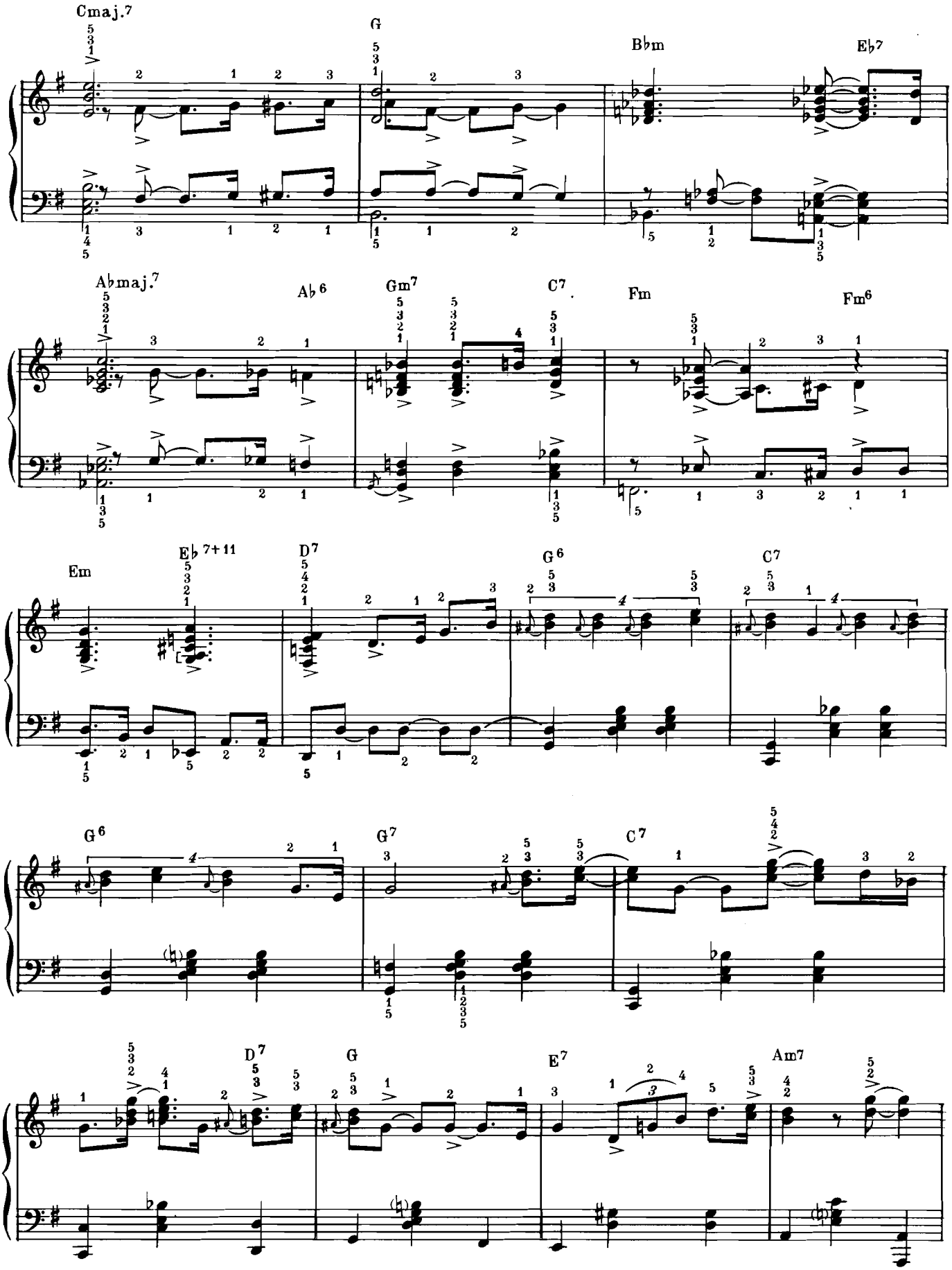


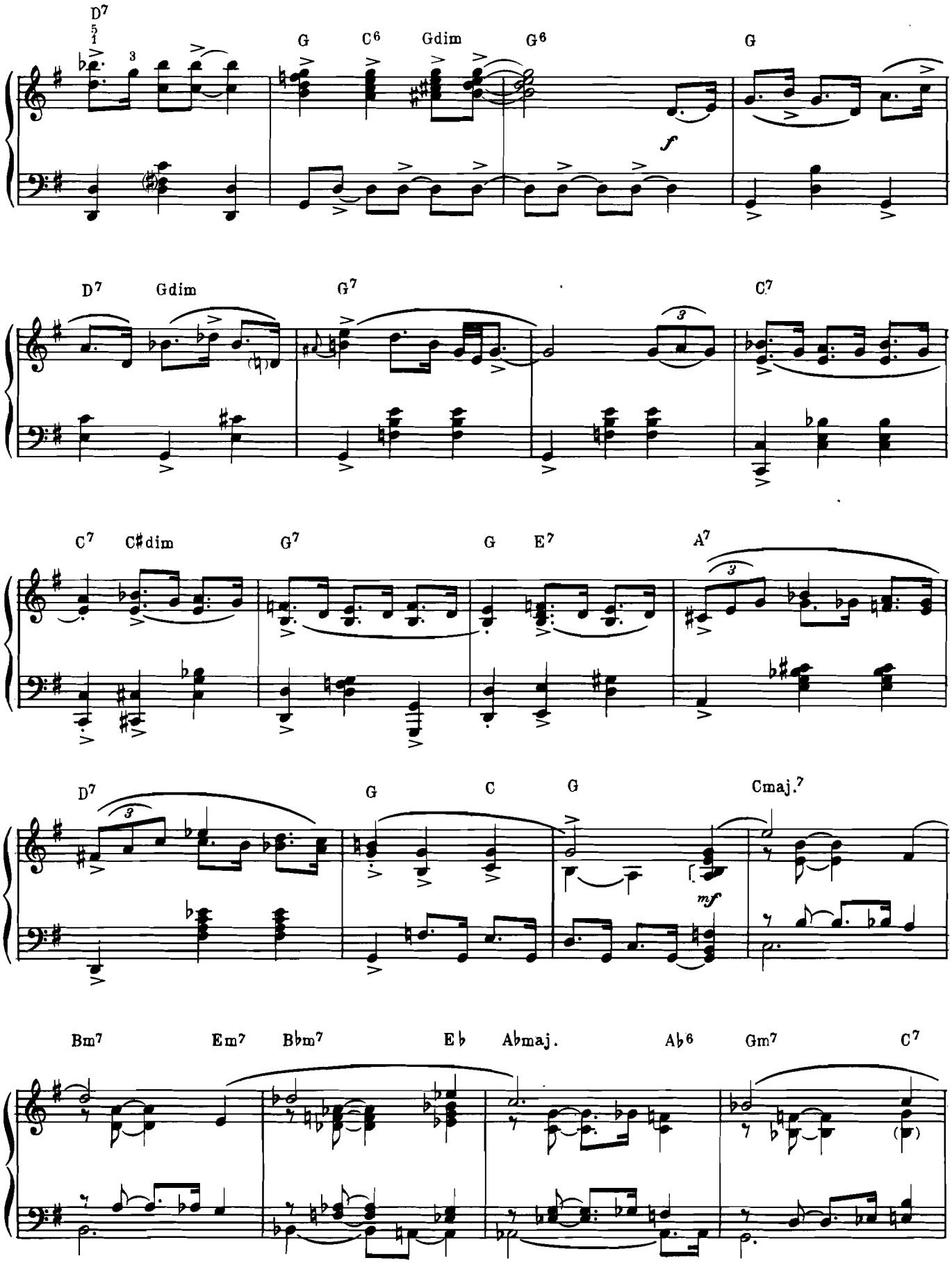


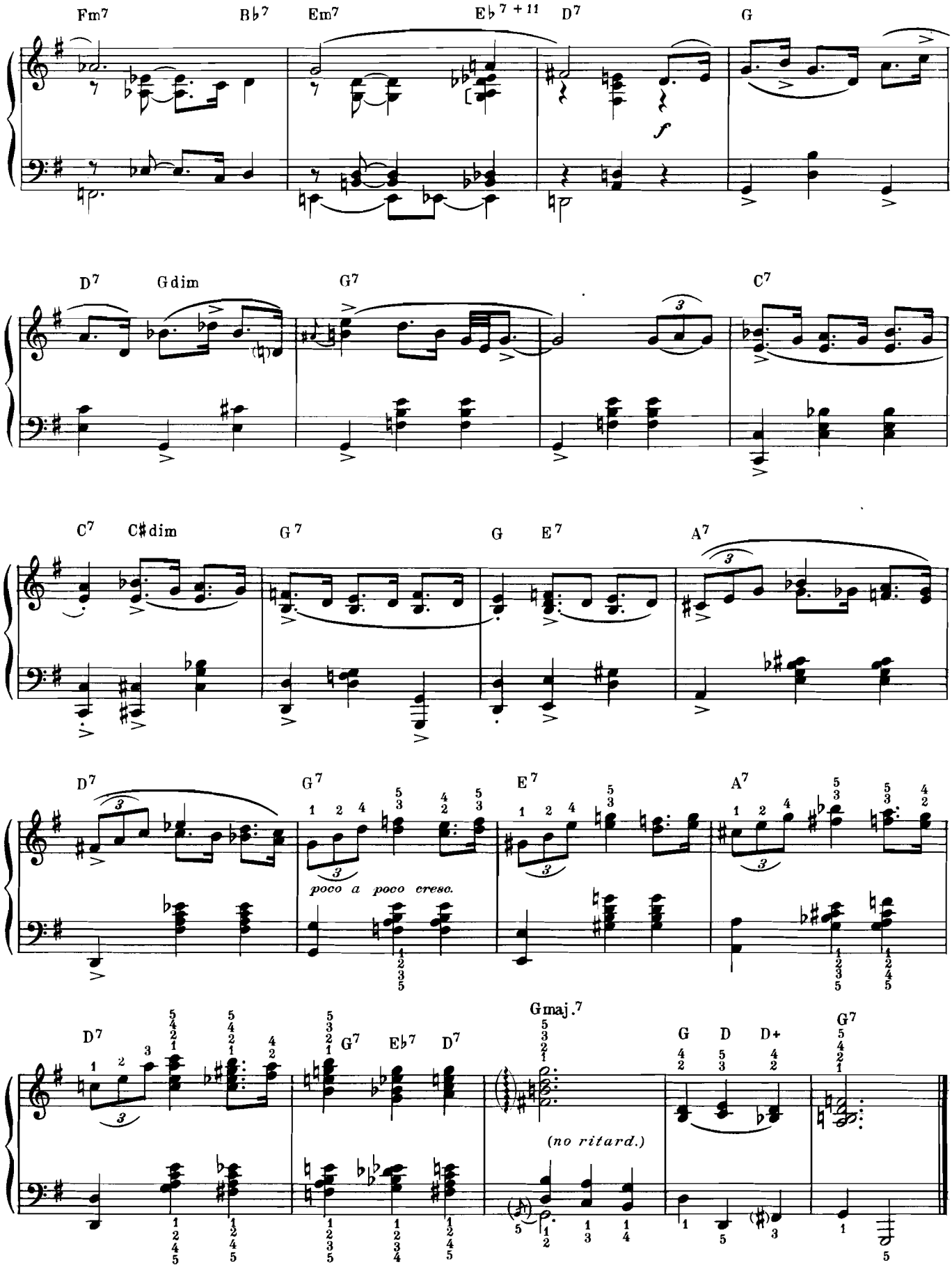



G
C
G
B♭m7
E♭
A♭
B♭m6
C7
Fm7
B♭7
Em
A7
D7
G7
C
G7
G
C7


Dm7
Gm
Em
A7
D7
G
3rd Improvisation
C7
G6
f
G7
C7
G6
Em
A7
G6
D7
G7
C7
G

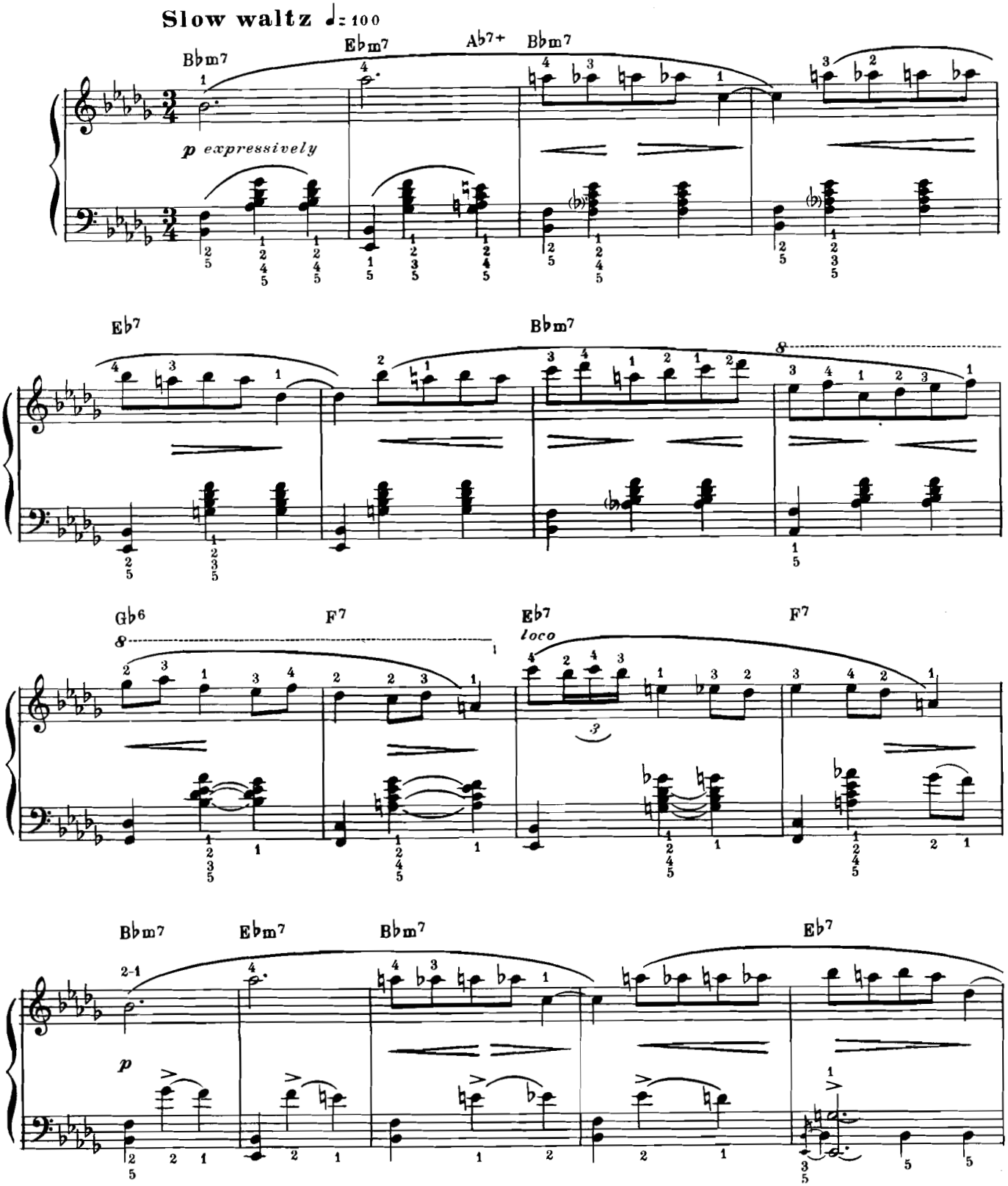

Cmaj.7
G
B♭m
E♭7
A♭maj.7
A♭6
Gm7
C7
Fm
Fm6
Em
E♭7+11
D7
G6
C7
G6
G7
C7
D7
G
E7
Am7


D7
G
C6
Gdim
G6
G
f
D7
Gdim
G7
C7
C7
C#dim
G7
G
E7
A7
D7
G
C
G
Cmaj.7
mf
Bm7
Em7
Bbm7
Eb
Abmaj.
Ab6
Gm7
C7


Fm7
B♭7
Em7
E♭7+11
D7
G
D7
Gdim
G7
C7
C7
C♯dim
G7
G
E7
A7
D7
G7
poco a poco cresc.
E7
A7
D7
G7
E♭7
D7
Gmaj.7
(no ritard.)
G
D
D+
G7

Bluette

DAVE BRUBECK



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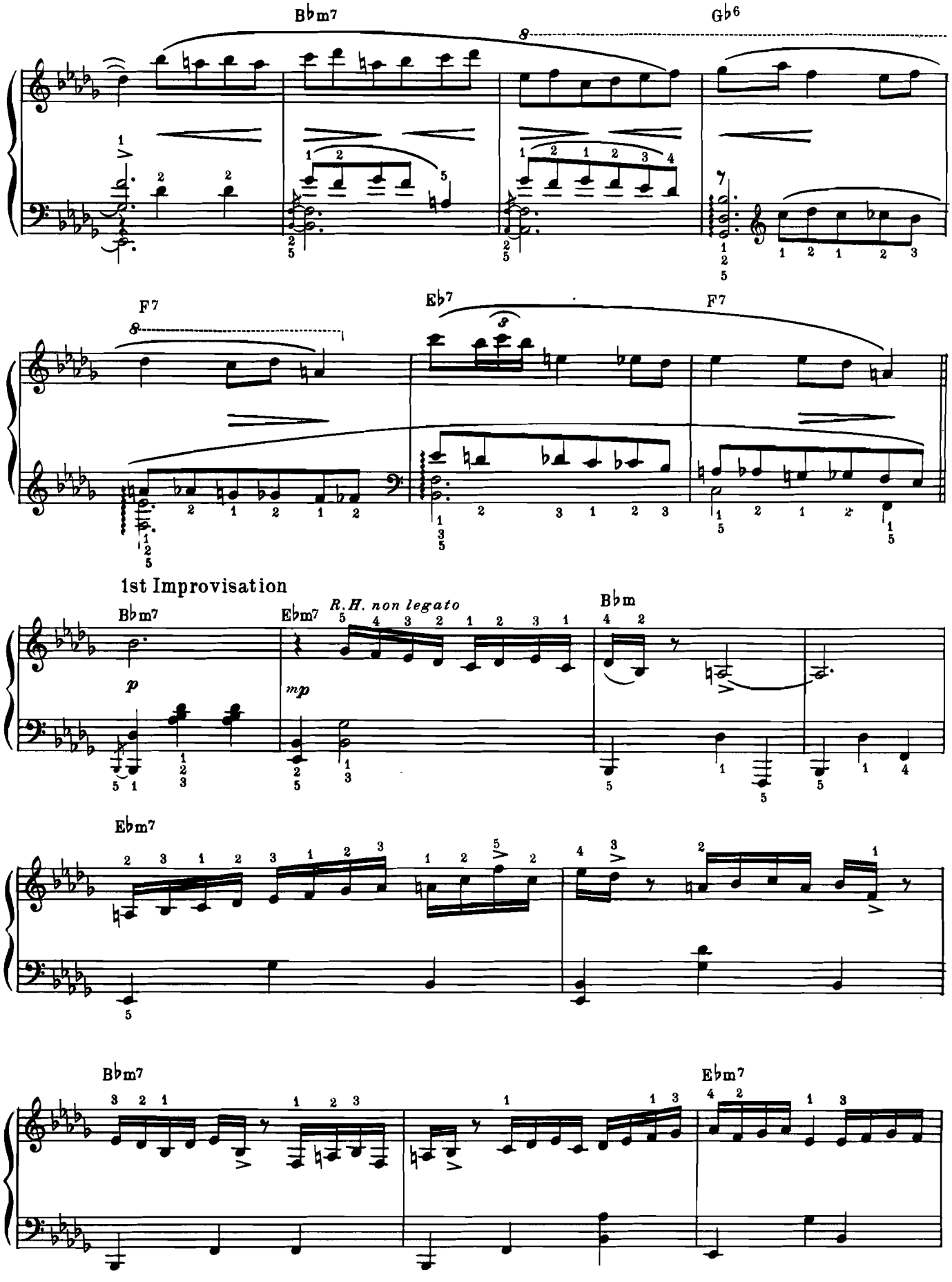
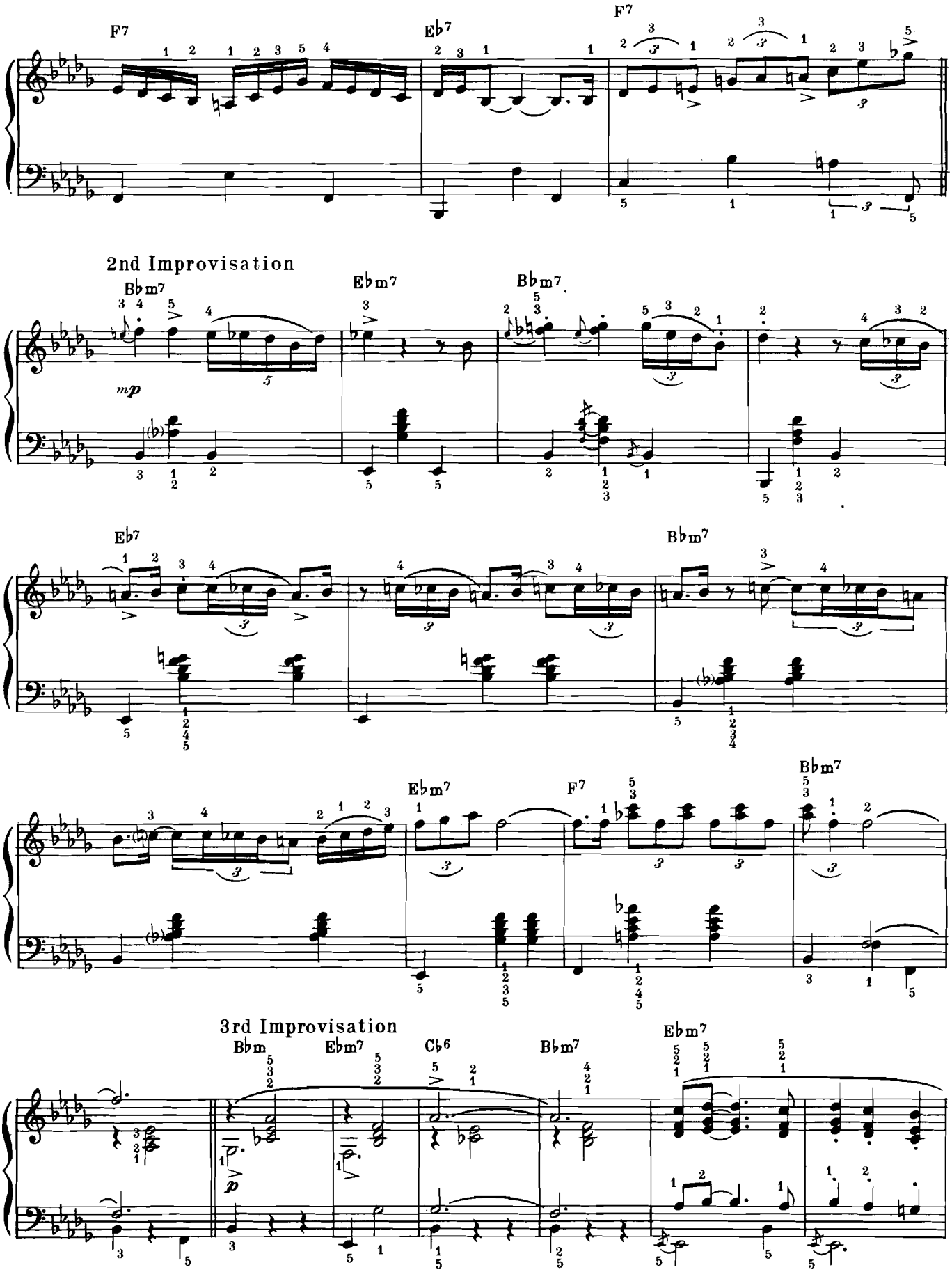
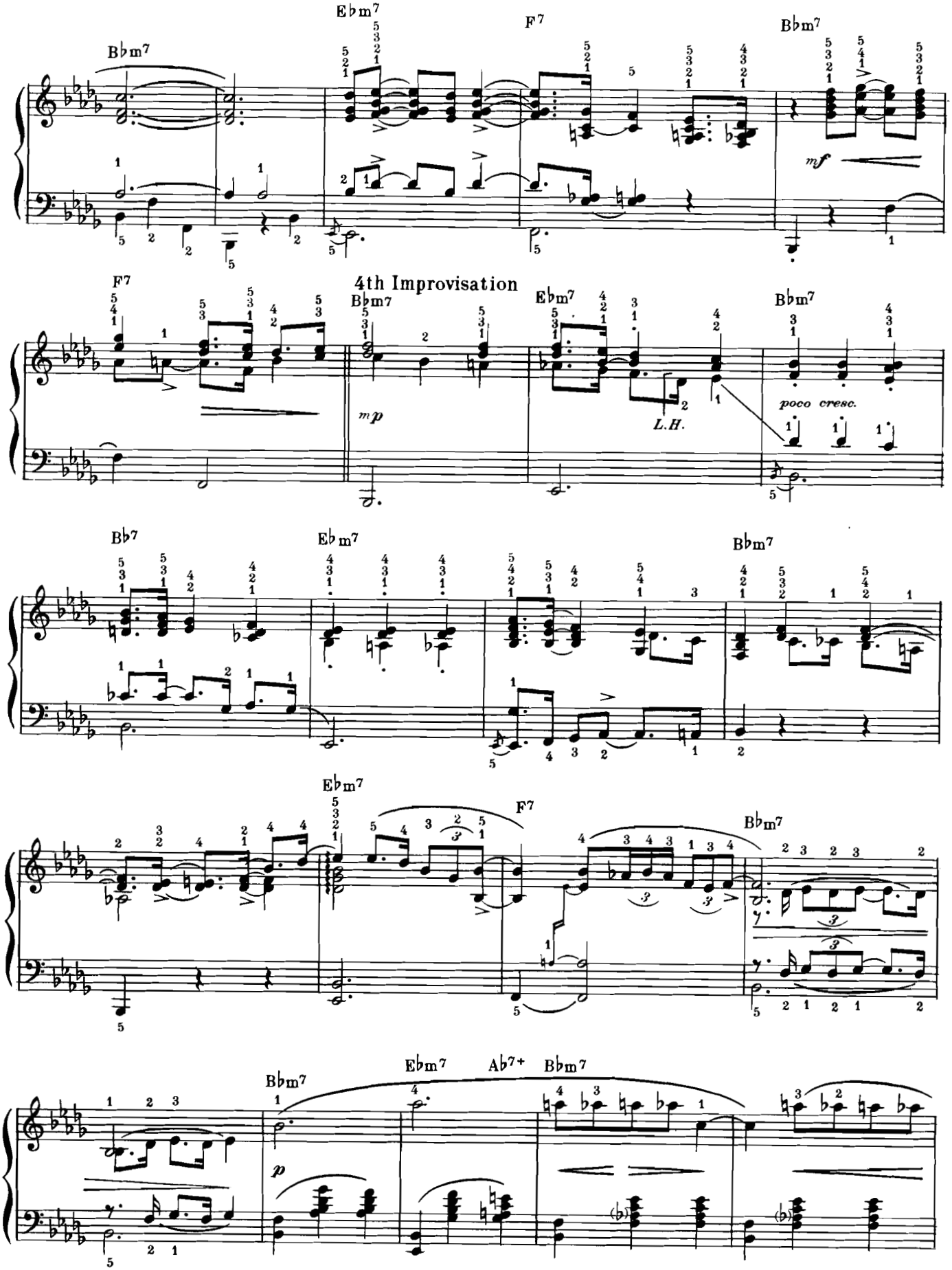
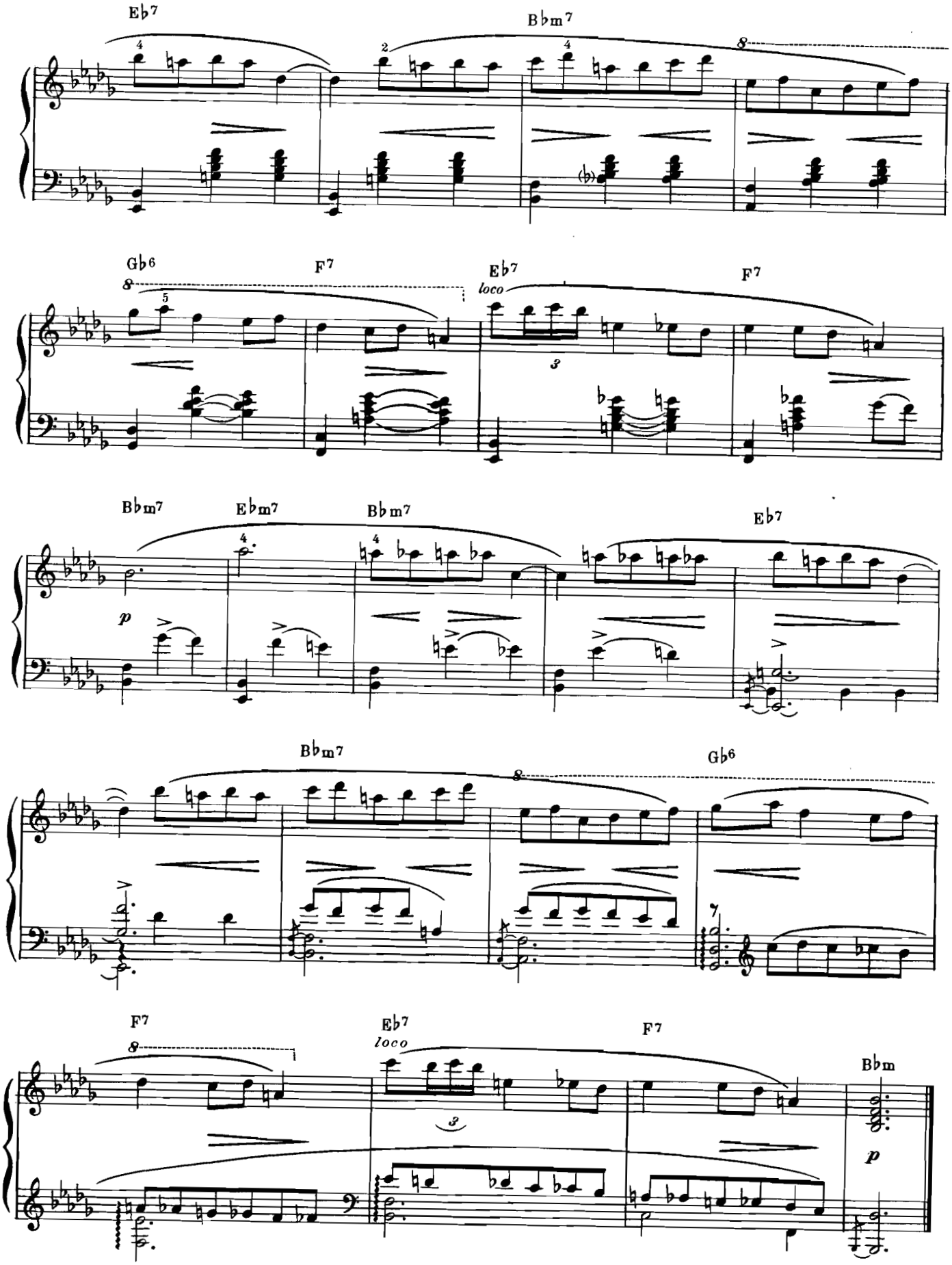

B♭m7
G♭6
F7
E♭7
F7
1st Improvisation
B♭m7
E♭m7
R.H. non legato
B♭m
E♭m7
B♭m7
E♭m7


F7
Eb7
F7
2nd Improvisation
Bbm7
Ebm7
Bbm7
mp
Eb7
Bbm7
Ebm7
F7
Bbm7
3rd Improvisation
Bbm
Ebm7
Cb6
Bbm7
Ebm7
p

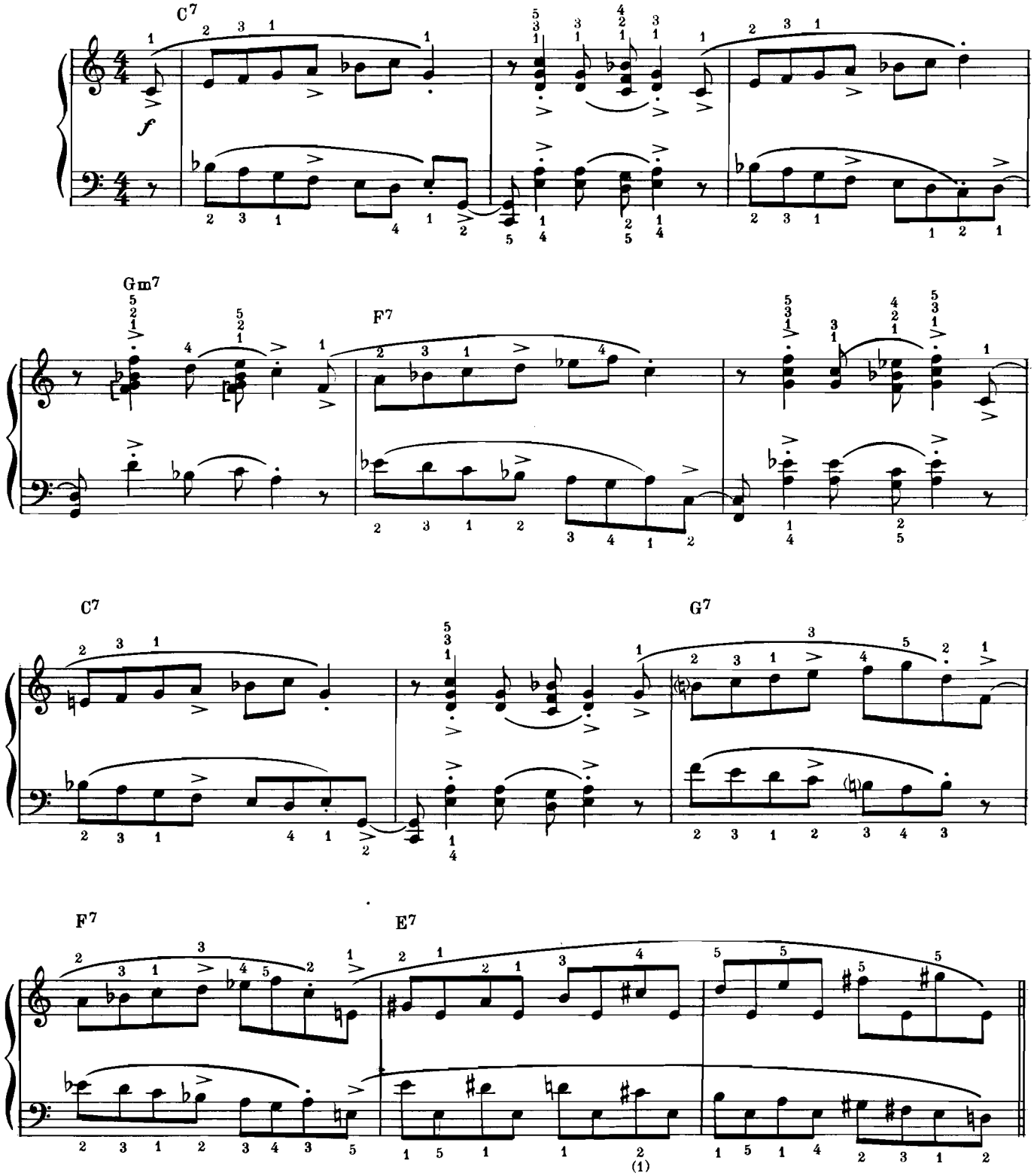

Bbm7
Ebm7
F7
Bbm7
mf
F7
4th Improvisation
Bbm7
Ebm7
Bbm7
mp
L.H.
poco cresc.
Bb7
Eb m7
Bbm7
Ebm7
F7
Bbm7
Bbm7
Ebm7
Ab7+
Bbm7
p


Eb7
Bbm7
Gb6
F7
Eb7
loco
F7
Bbm7
Ebm7
Bbm7
Eb7
p
Bbm7
Gb6
F7
Eb7
loco
F7
Bbm
p

Charles Matthew Hallelujah

DAVE BRUBECK

Bright and moderately fast ♩= 160



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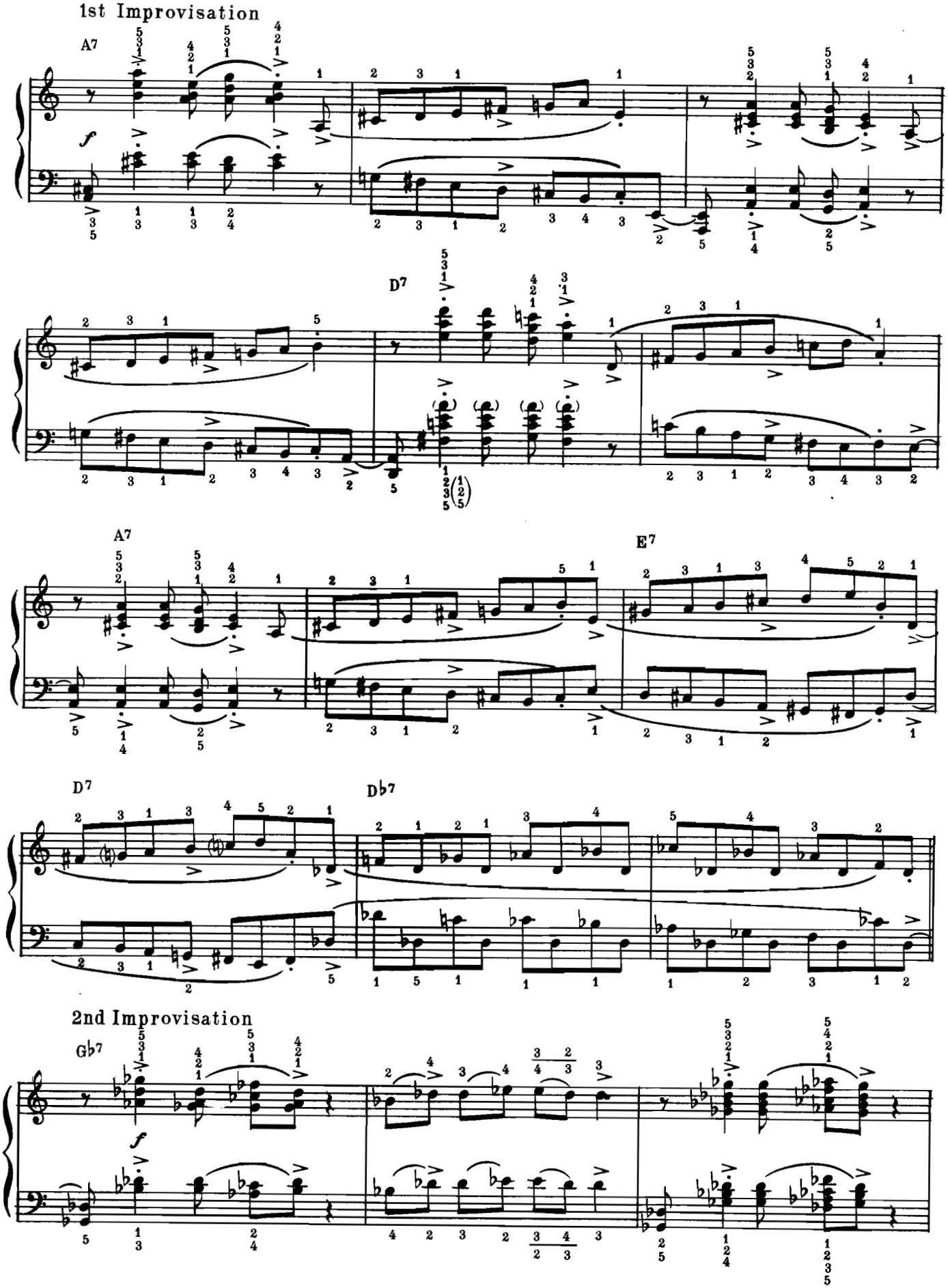
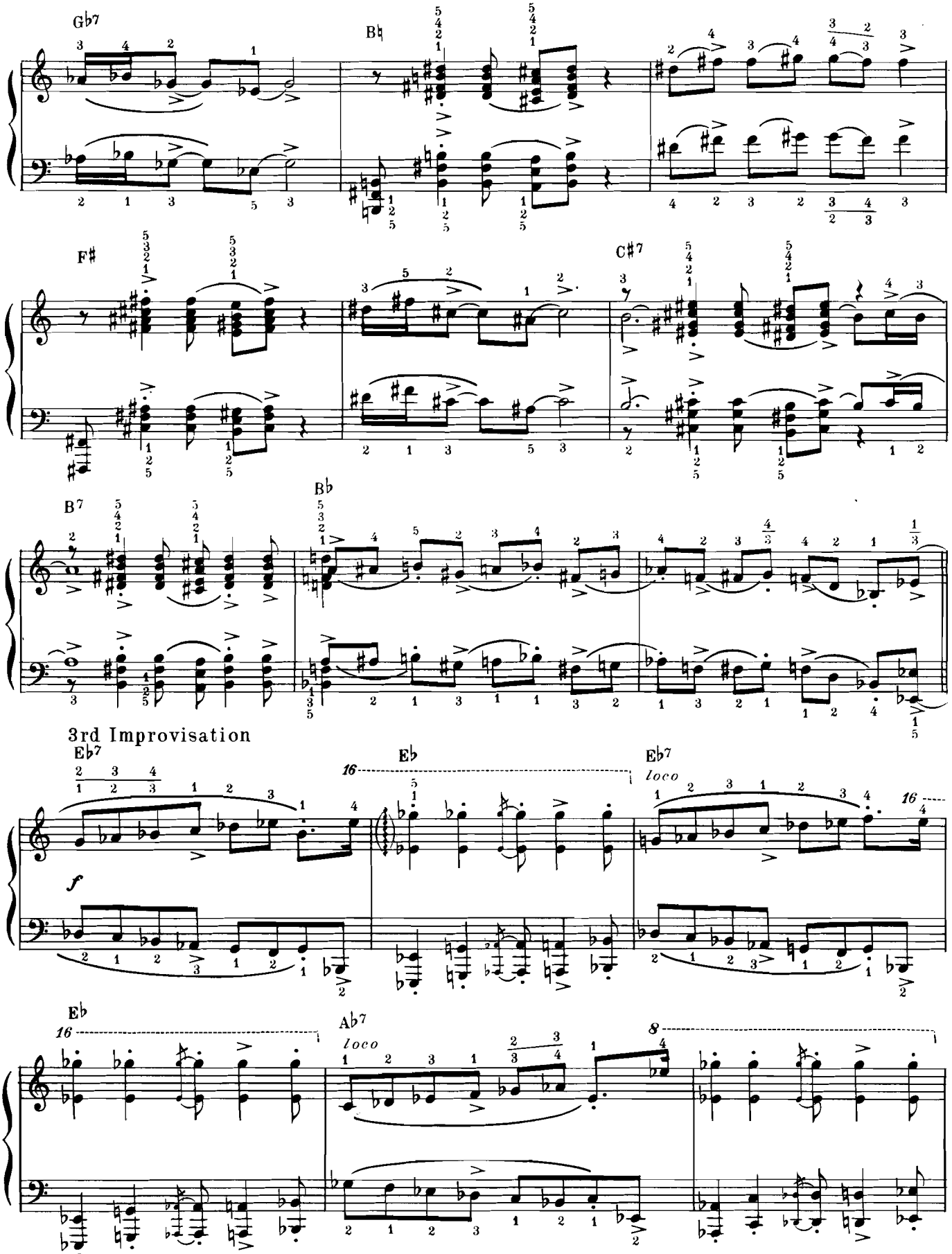
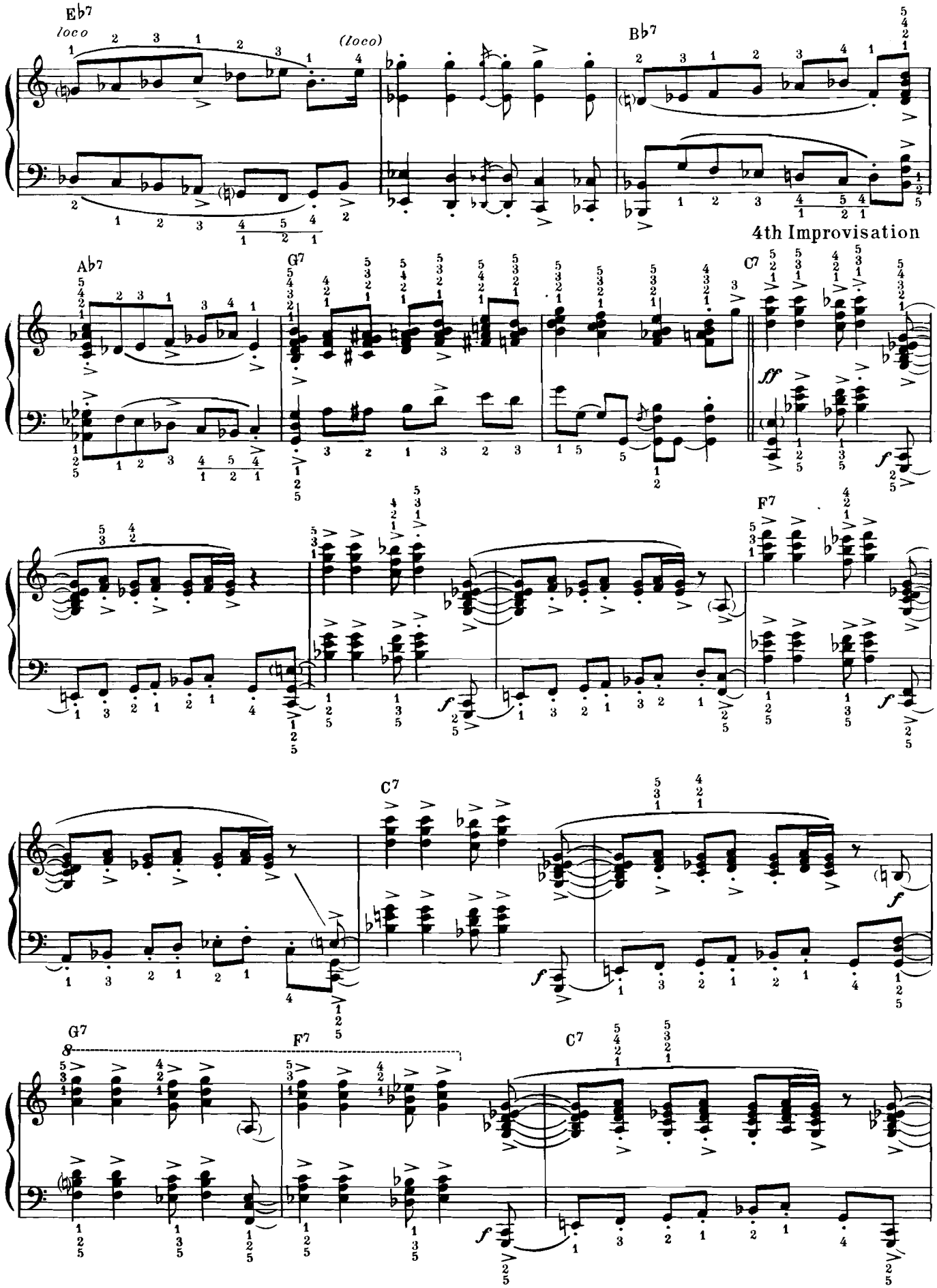
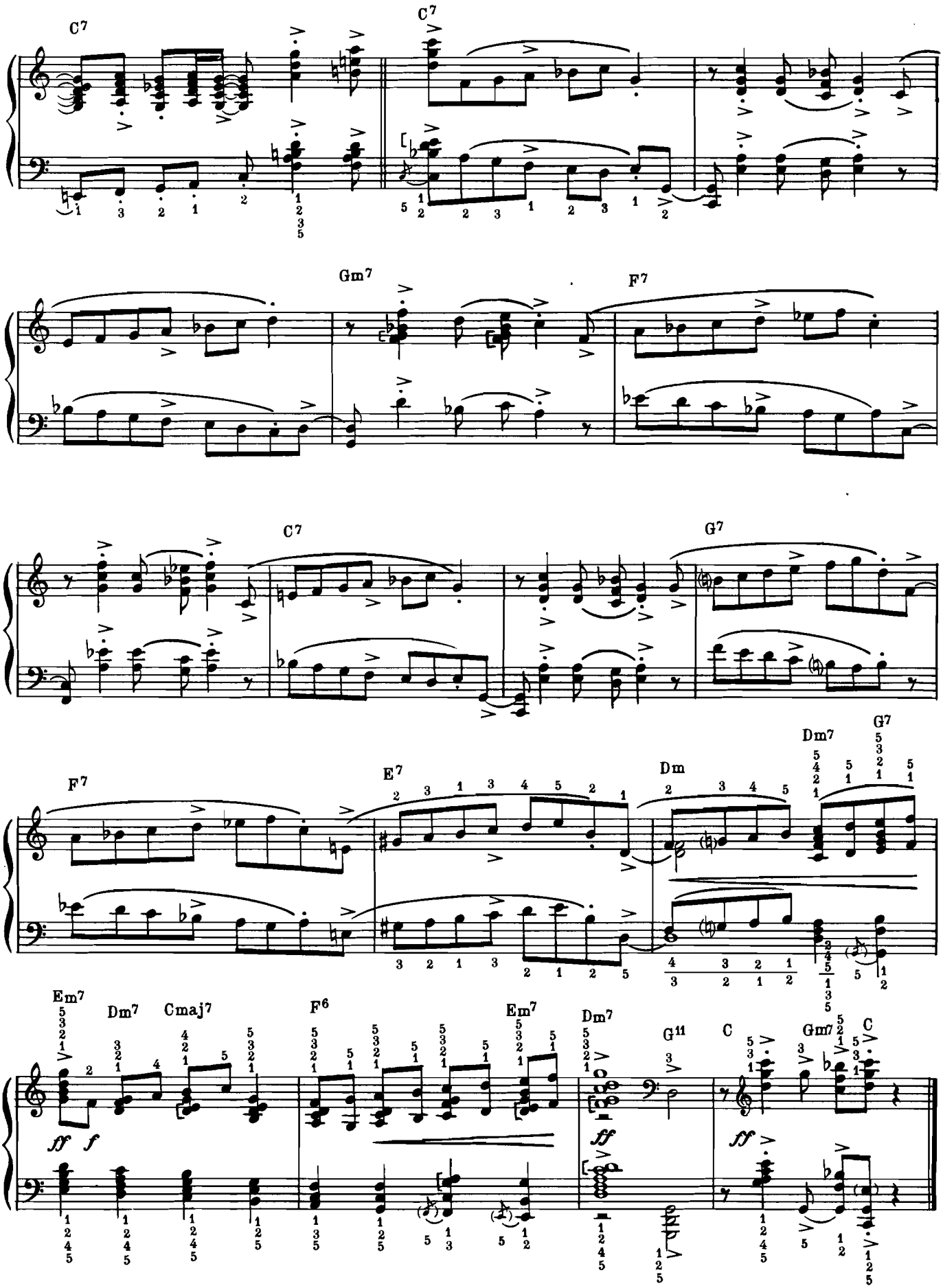
1st Improvisation



2nd Improvisation

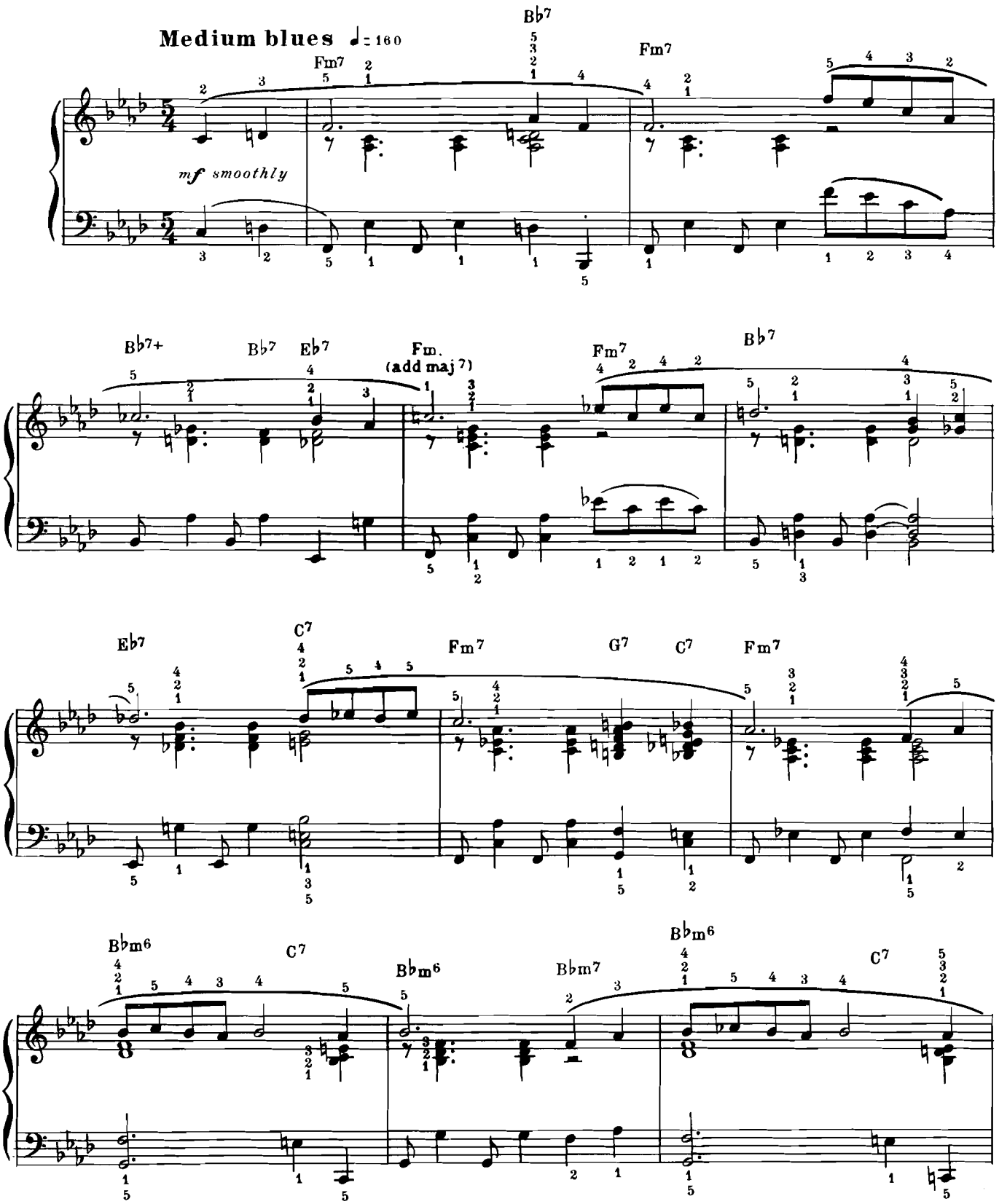

Gb7
B♮
F♯
C♯7
B7
Bb
3rd Improvisation
Eb7
Eb
Eb7
loco
Eb
Ab7
loco
f


Eb7
loco
(loco)
Bb7
4th Improvisation
Ab7
G7
C7
ff
f
F7
C7
f
G7
8
F7
C7
f


C7
C7
Gm7
F7
C7
G7
F7
E7
Dm
Dm7
G7
Em7
Dm7
Cmaj7
F6
Em7
Dm7
G11
C
Gm7
C
ff
f
ff
ff

Far More Blue

DAVE BRUBECK



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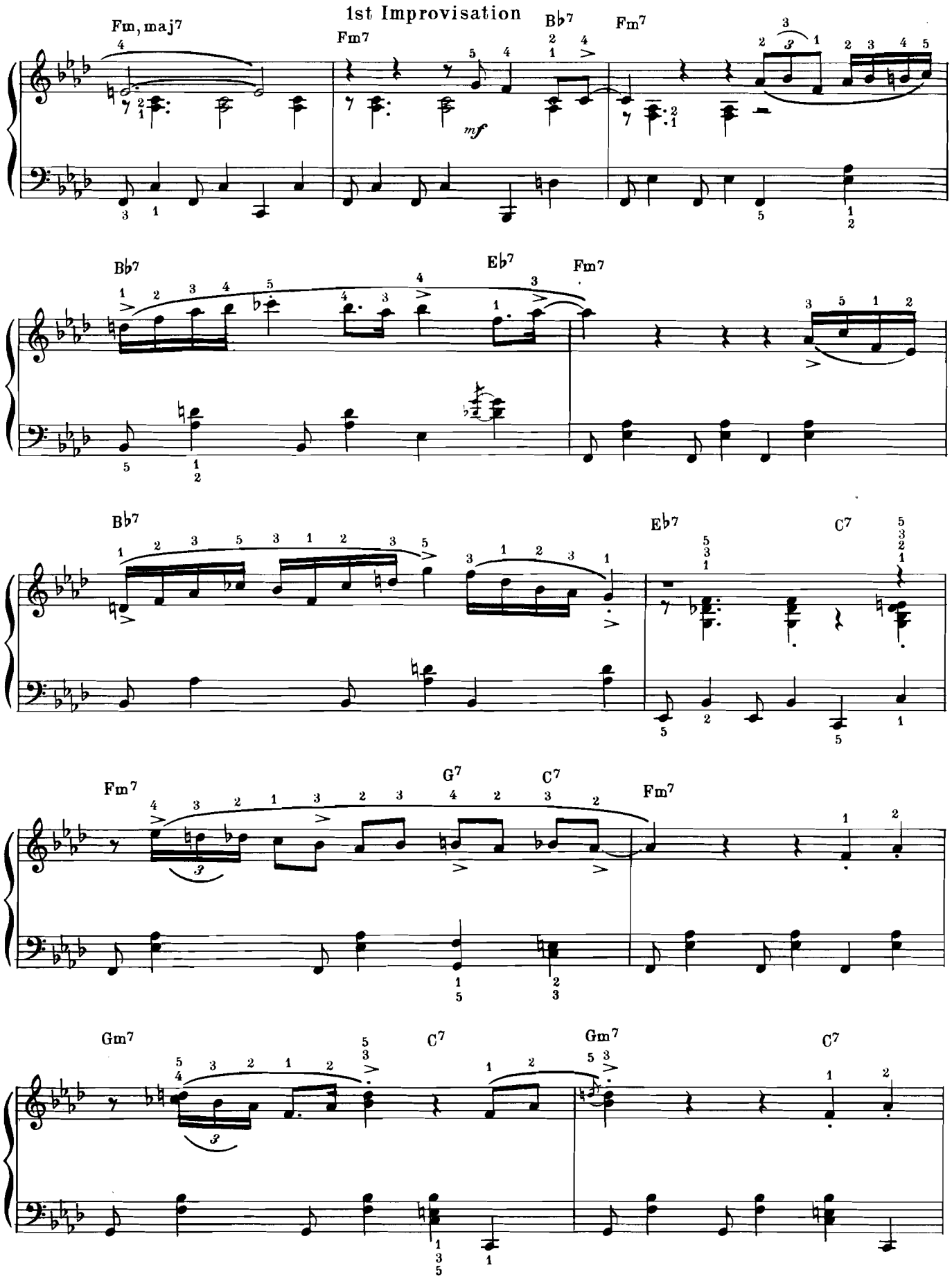
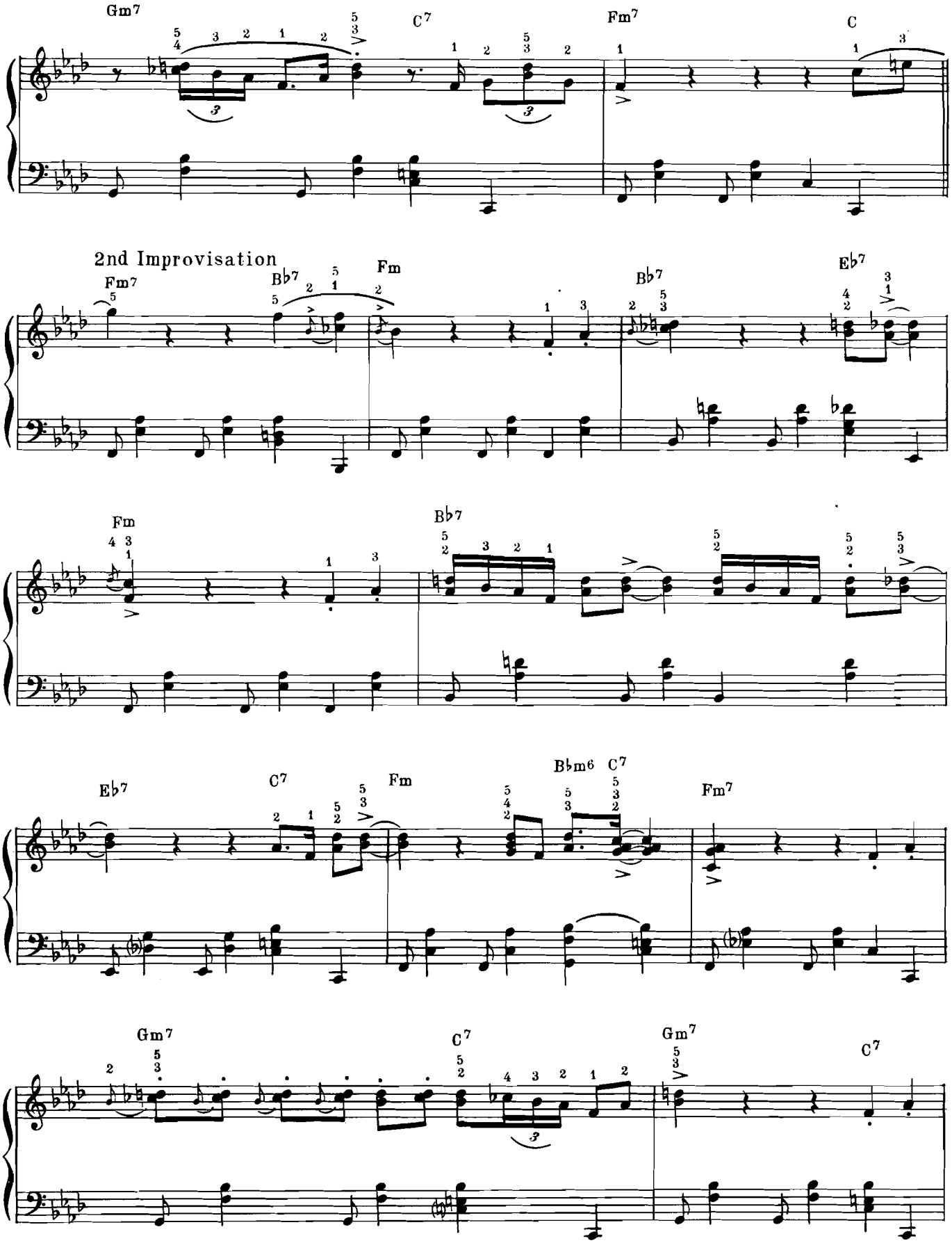
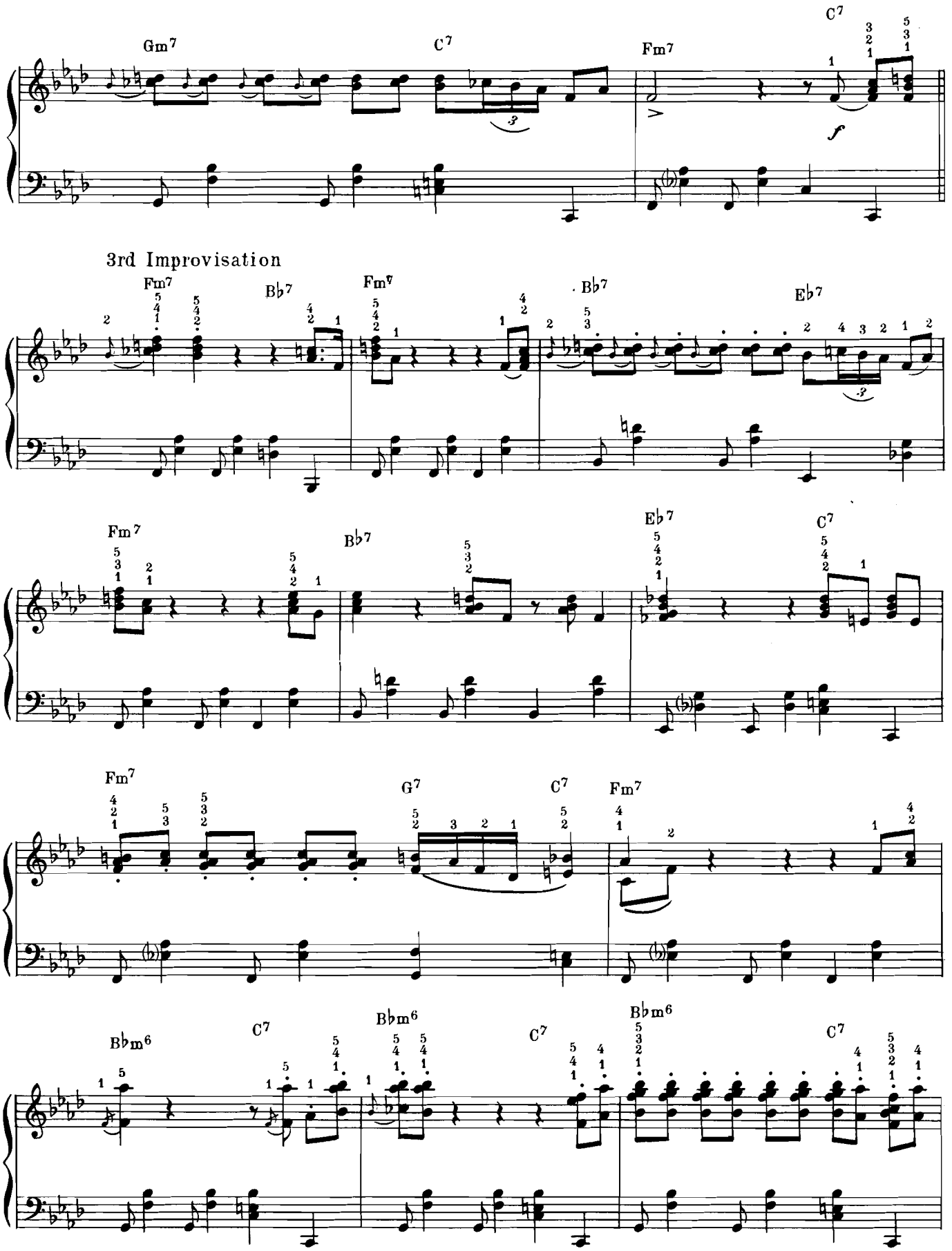
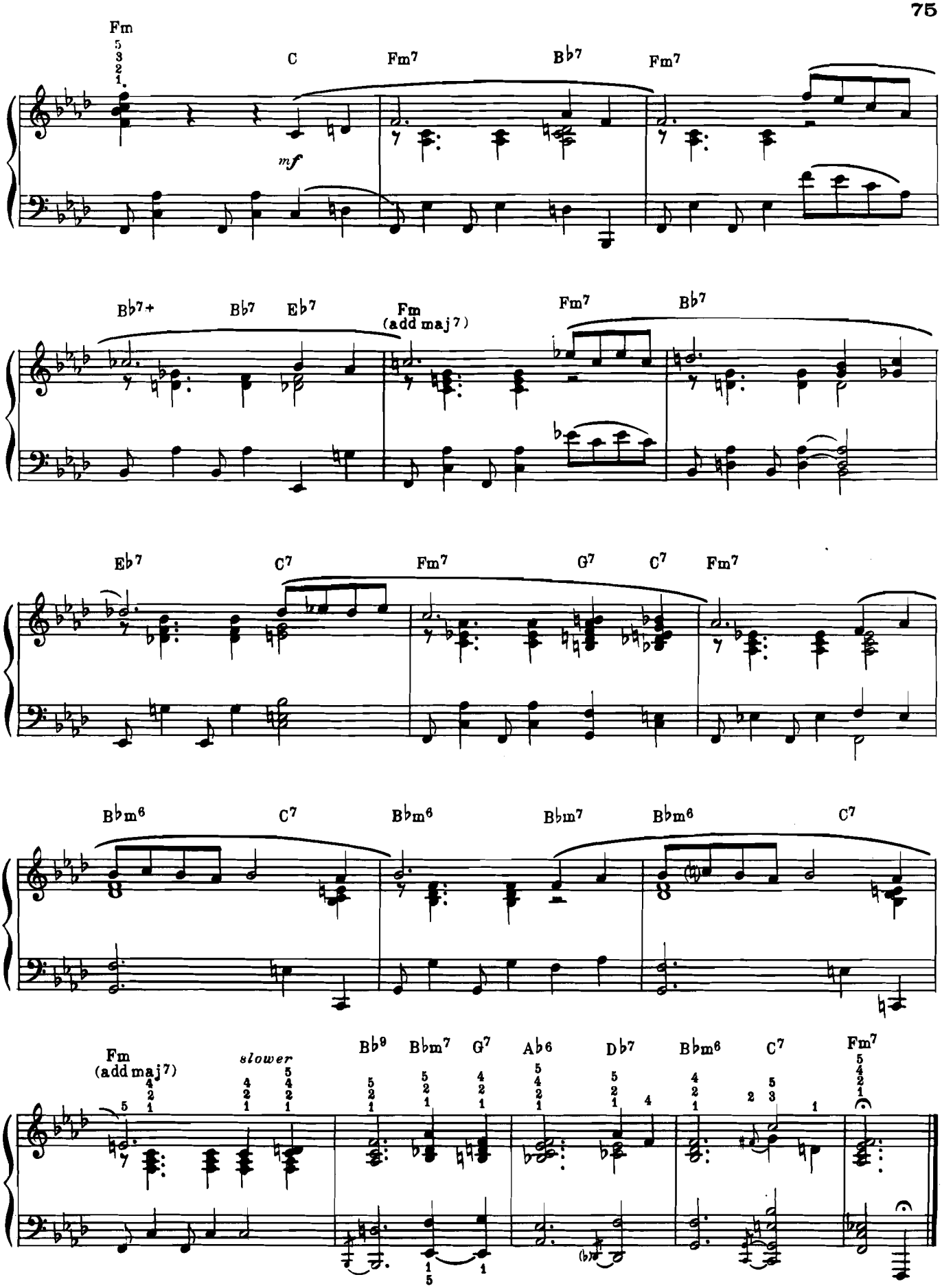

1st Improvisation
Fm, maj7
Fm7
B♭7
Fm7
mf
B♭7
E♭7
Fm7
B♭7
E♭7
C7
Fm7
G7
C7
Fm7
Gm7
C7
Gm7
C7

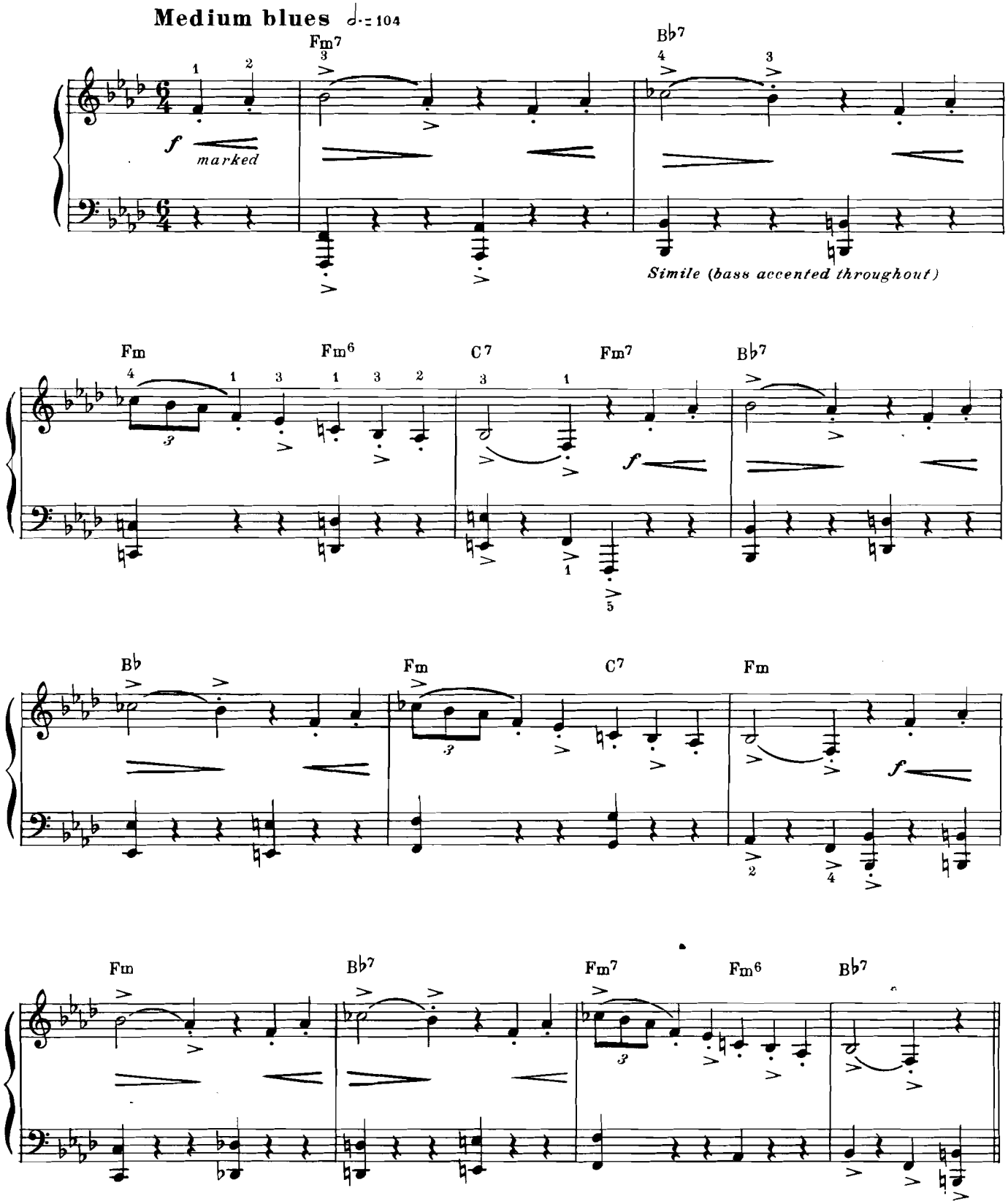

Gm7
C7
Fm7
C
2nd Improvisation
Fm7
Bb7
Fm
Bb7
Eb7
Fm
Bb7
Eb7
C7
Fm
Bbm6
C7
Fm7
Gm7
C7
Gm7
C7


Gm7
C7
Fm7
C7
f
3rd Improvisation
Fm7
Bb7
Fm7
Bb7
Eb7
Fm7
Bb7
Eb7
C7
Fm7
G7
C7
Fm7
Bbm6
C7
Bbm6
C7
Bbm6
C7


Fm
C
Fm7
B♭7
Fm7
mf
B♭7+
B♭7
E♭7
Fm
(add maj7)
Fm7
B♭7
E♭7
C7
Fm7
G7
C7
Fm7
B♭m6
C7
B♭m6
B♭m7
B♭m6
C7
Fm
(add maj7)
slower
B♭9
B♭m7
G7
A♭6
D♭7
B♭m6
C7
Fm7

Maori Blues

DAVE BRUBECK



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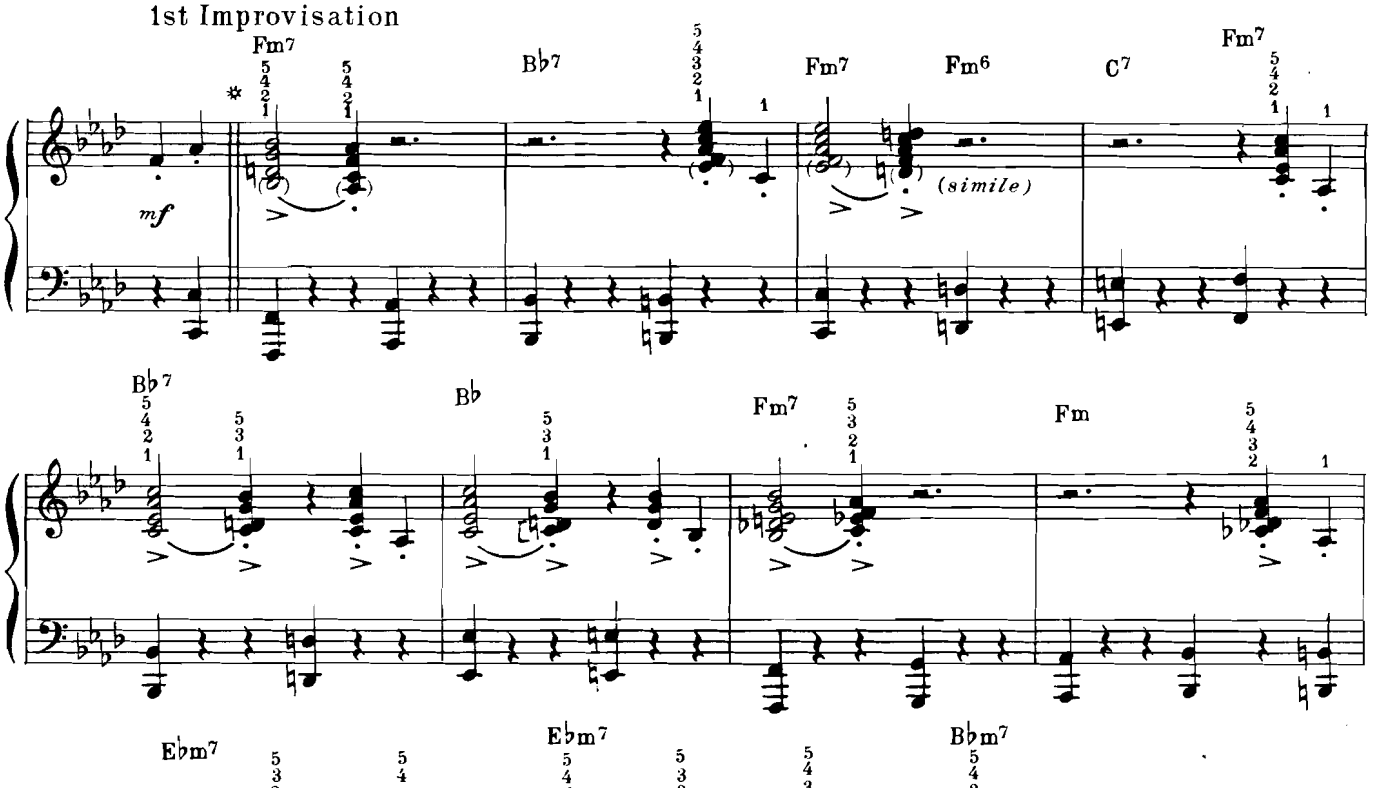
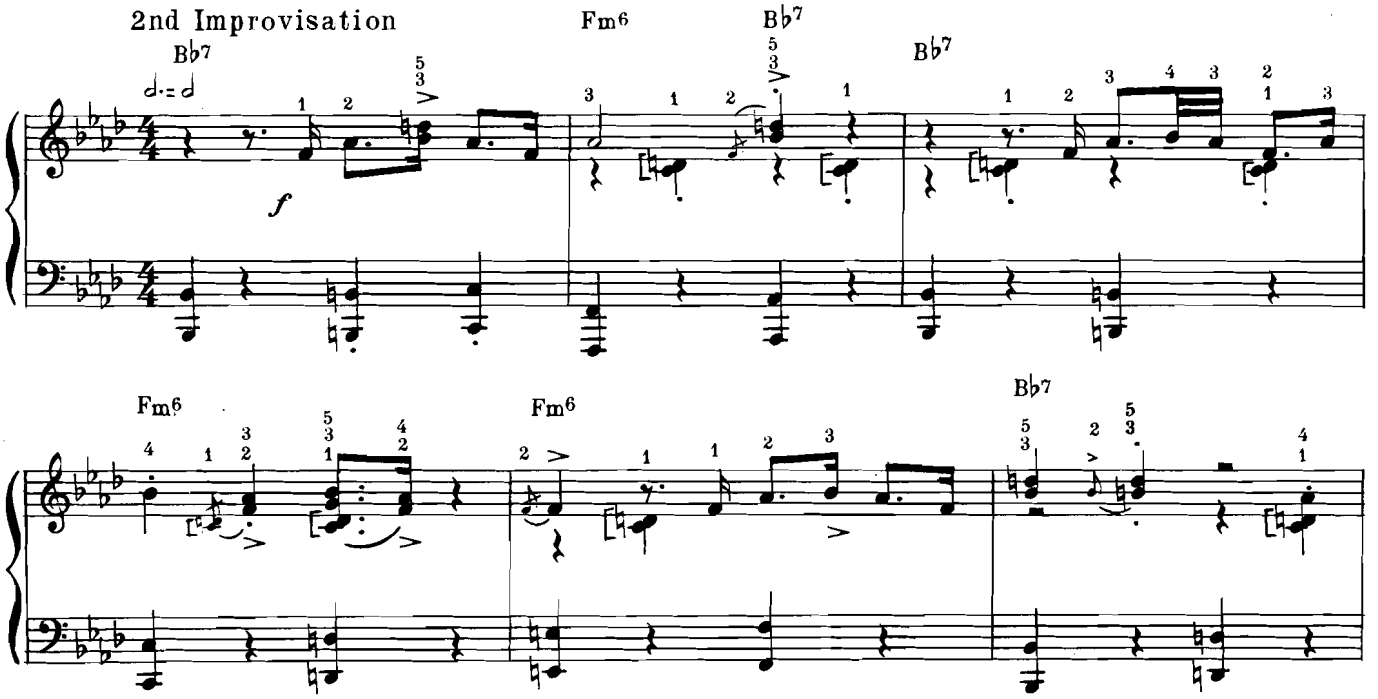
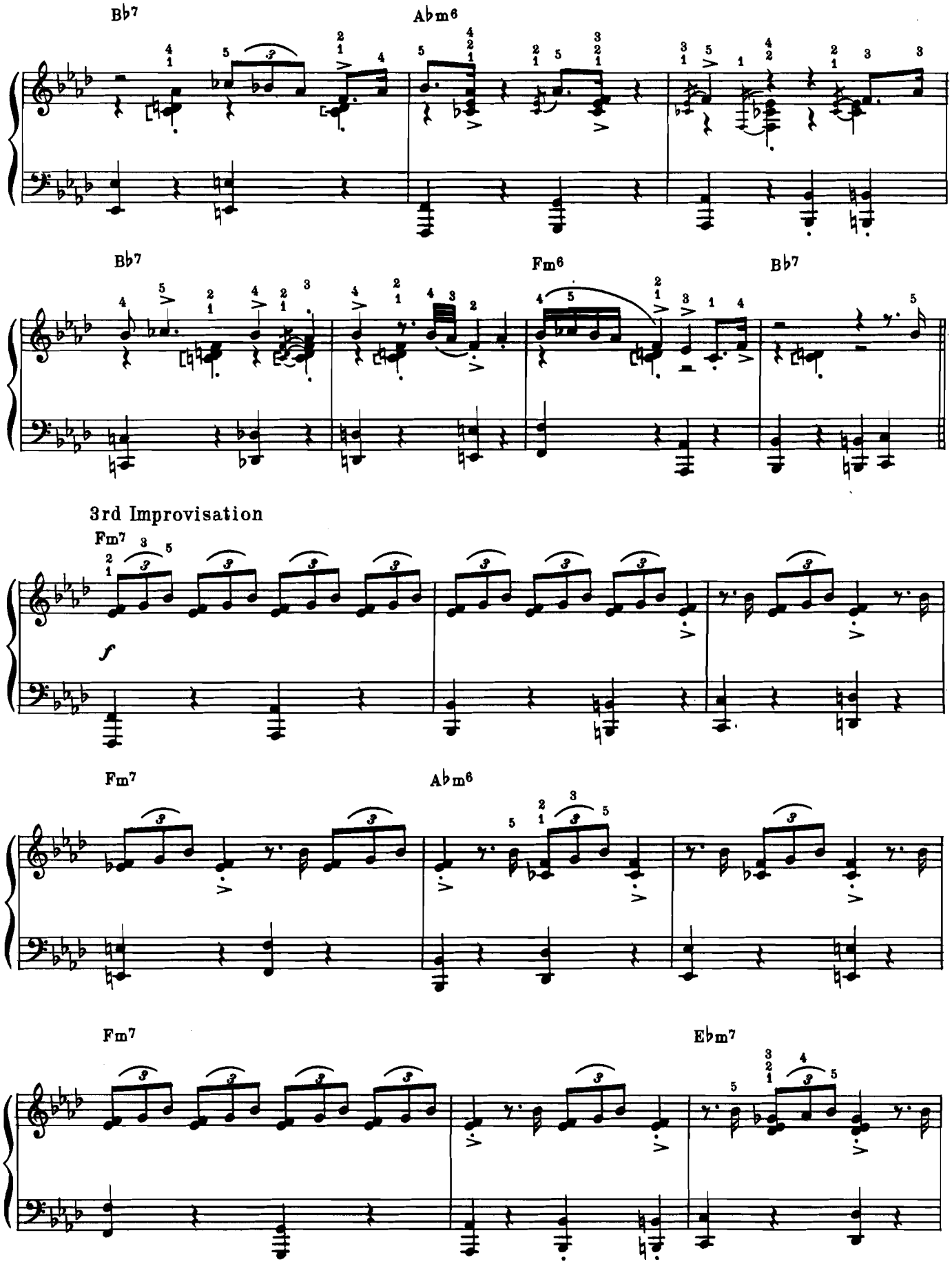
1st Improvisation

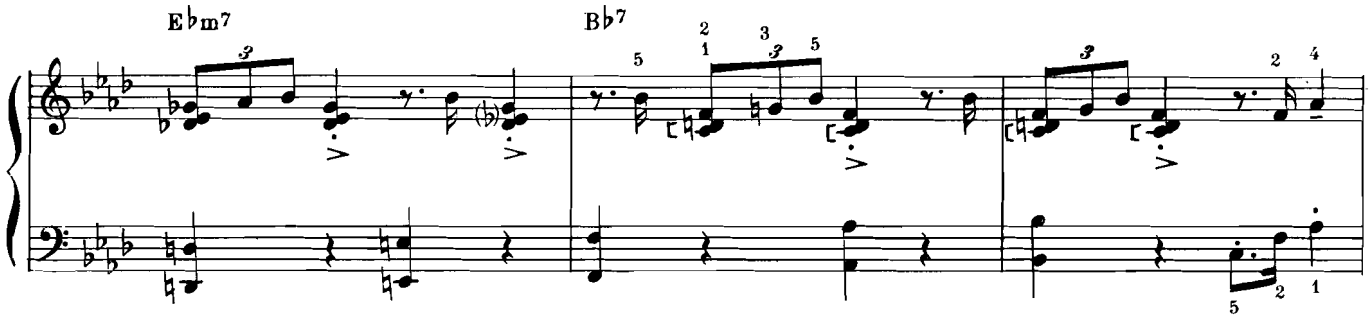


2nd Improvisation



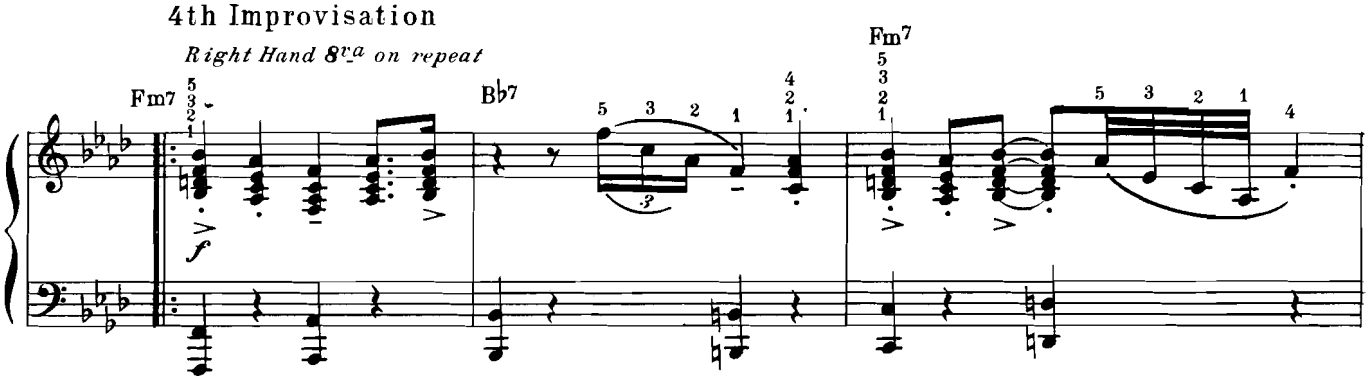
* If the player's hand is small, the lower note of the chords may be omitted.

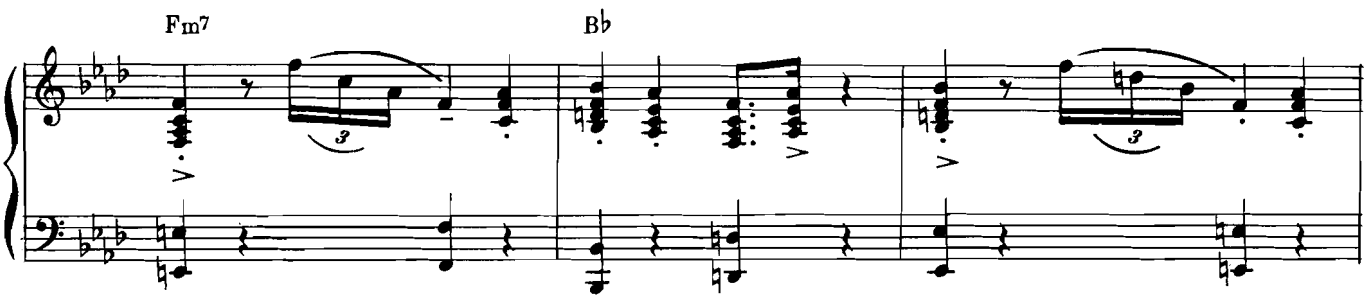

B♭7
A♭m6
B♭7
Fm6
B♭7
3rd Improvisation
Fm7
f
Fm7
A♭m6
Fm7
E♭m7

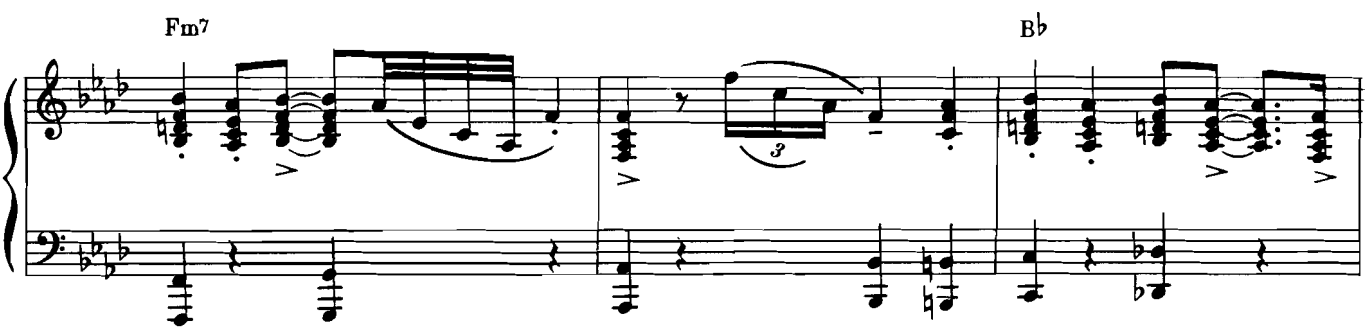


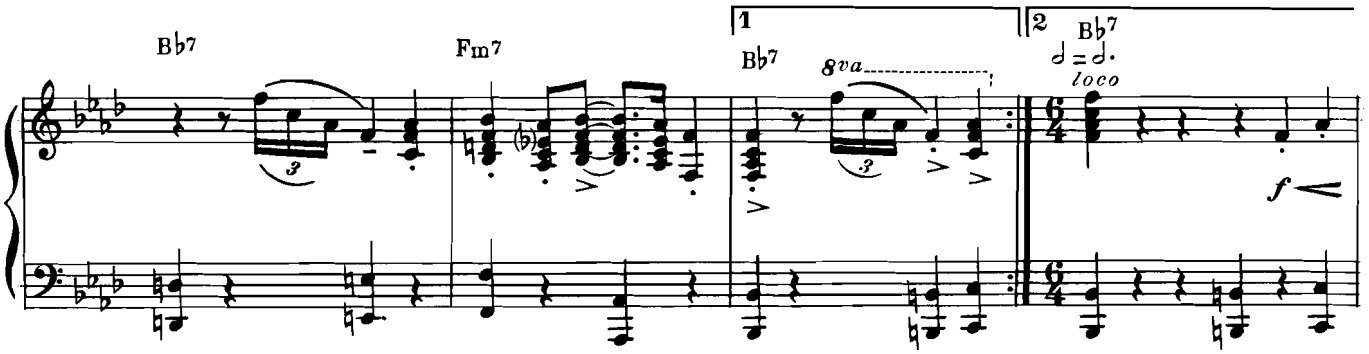
4th Improvisation

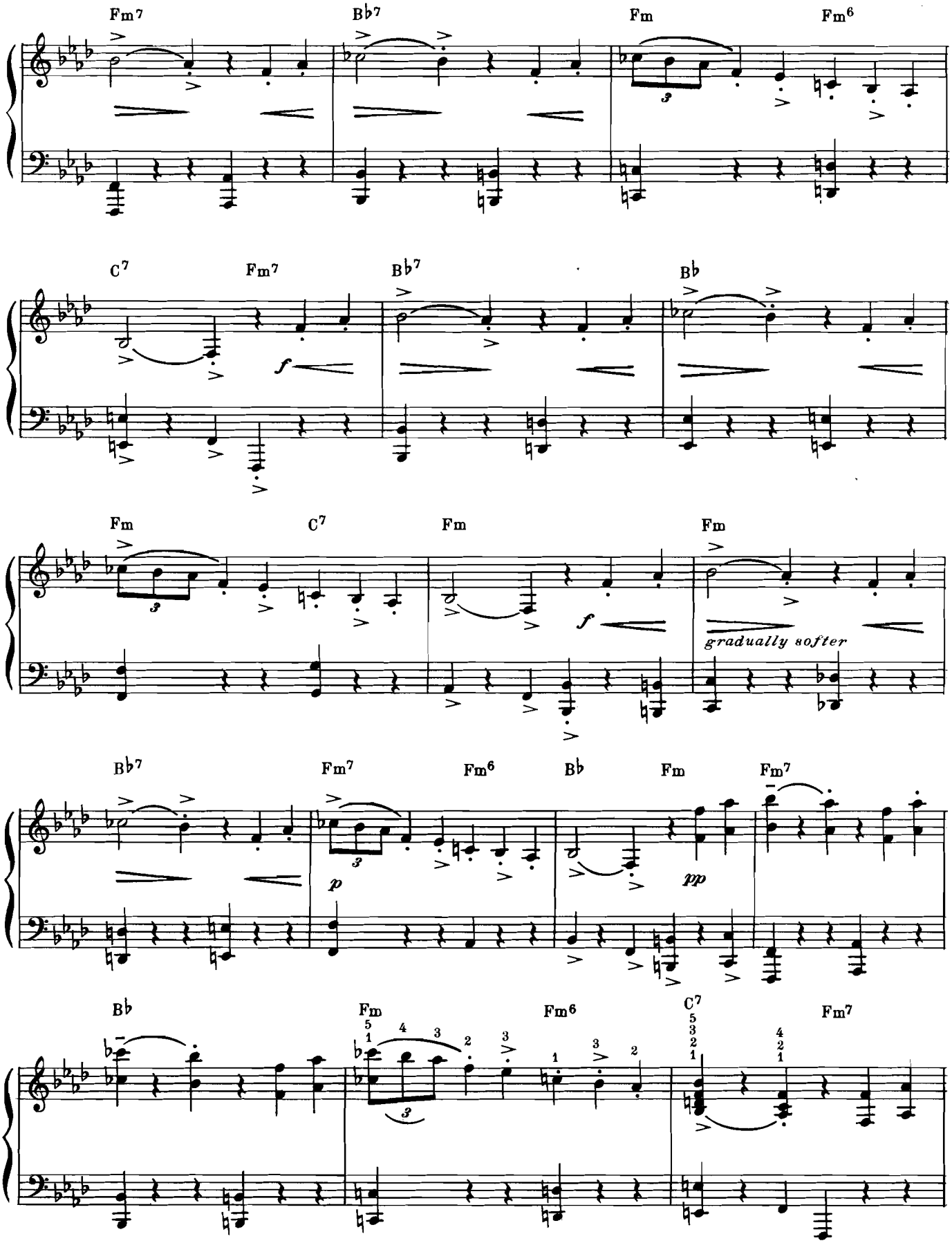
Right Hand 8va on repeat

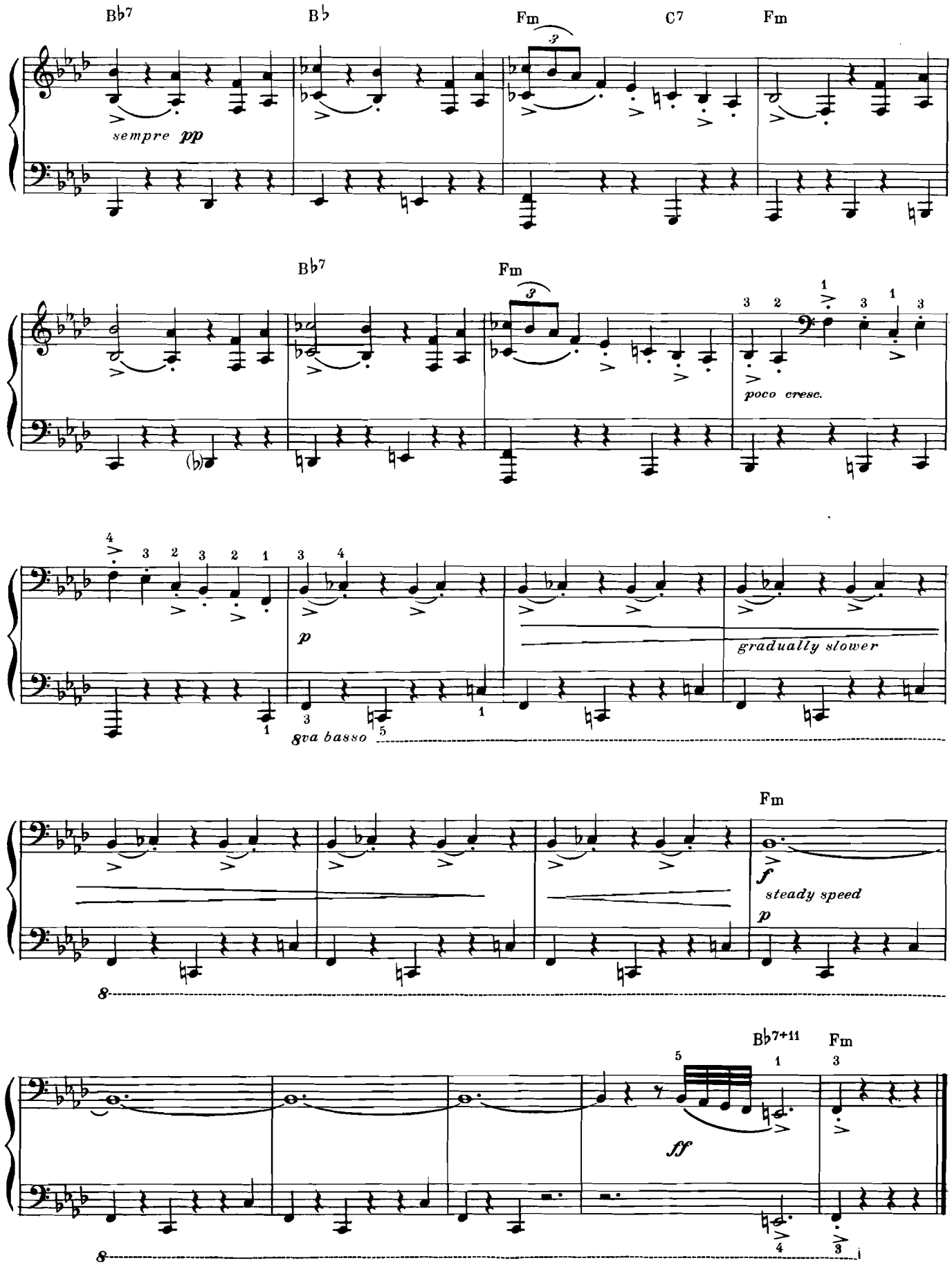








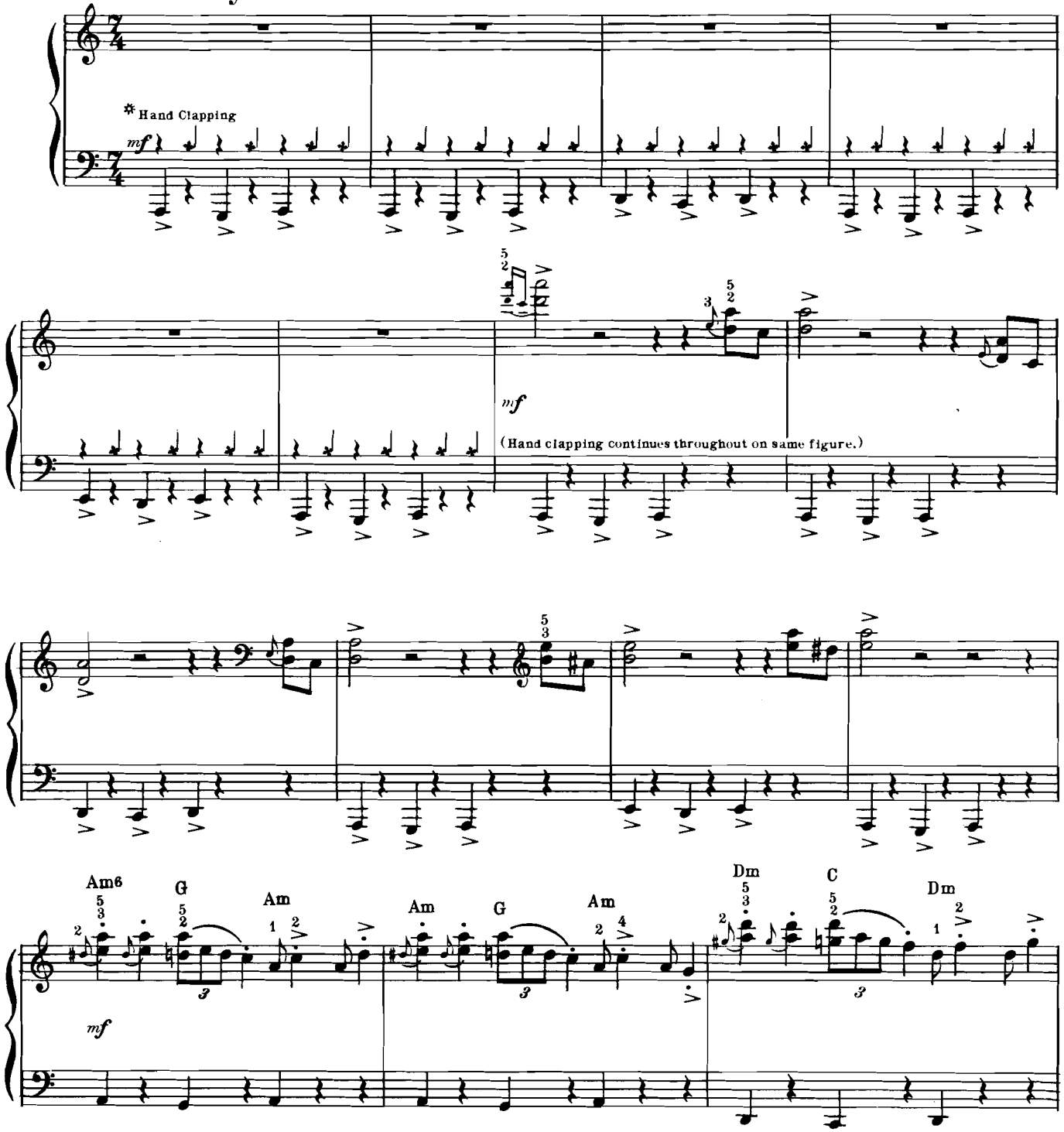

Fm7
B♭7
Fm
Fm6
C7
Fm7
B♭7
B♭
f
Fm
C7
Fm
Fm
f
gradually softer
B♭7
Fm7
Fm6
B♭
Fm
Fm7
p
pp
B♭
Fm
Fm6
C7
Fm7


B♭7
B♭
Fm
C7
Fm
sempre pp
B♭7
Fm
poco cresc.
p
gradually slower
8va basso
Fm
f
steady speed
p
B♭7+11
Fm
ff

Unsquare Dance

DAVE BRUBECK

Moderately fast



* The hand clapping and drum parts cued in this arrangement are those used by Dave Brubeck and the Quartet in their Columbia recording (CL 1690-CS 8490). They are included in case the pianist may have help from one or two friends in performance. Without such help, the section from A to B may be omitted.

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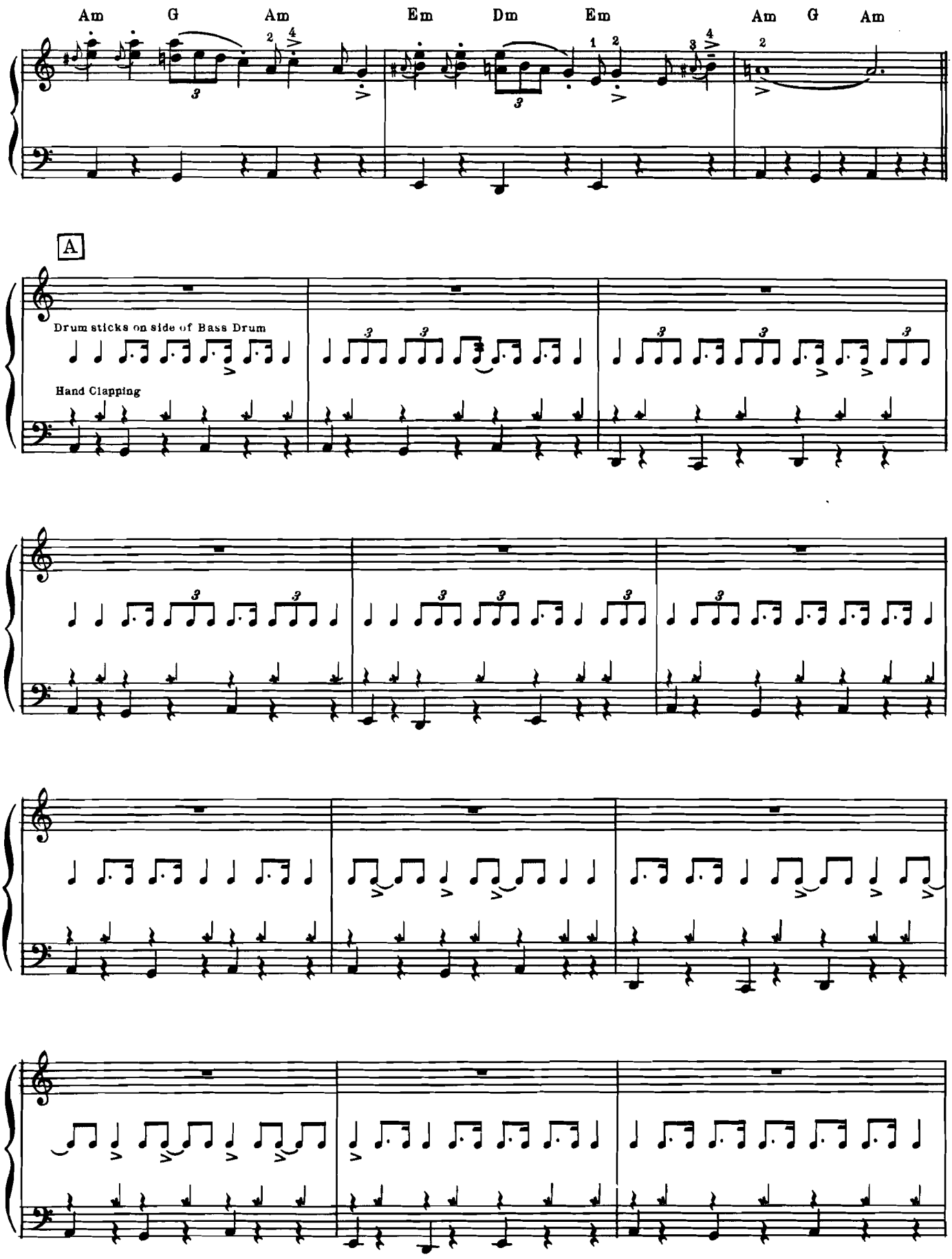
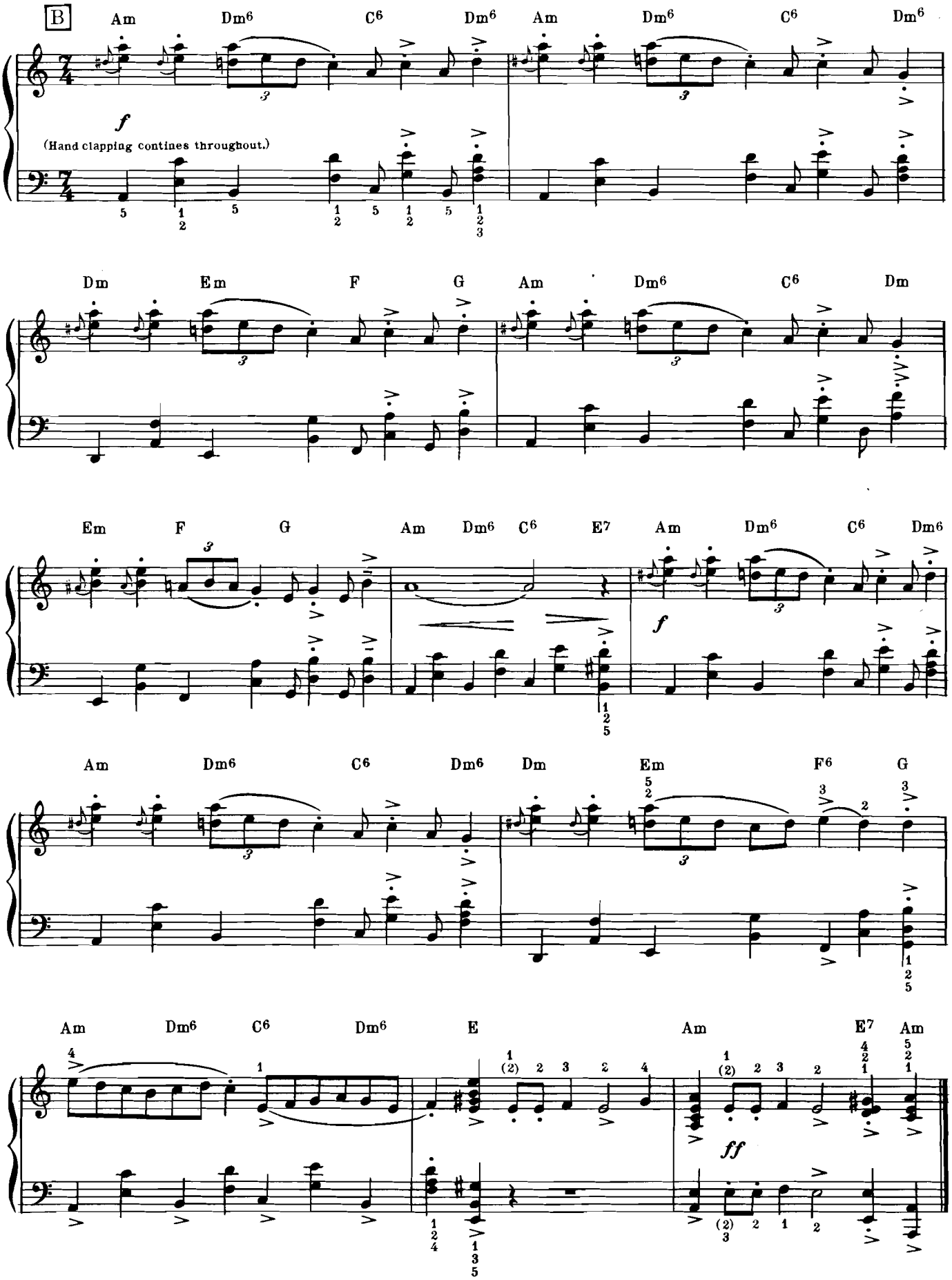
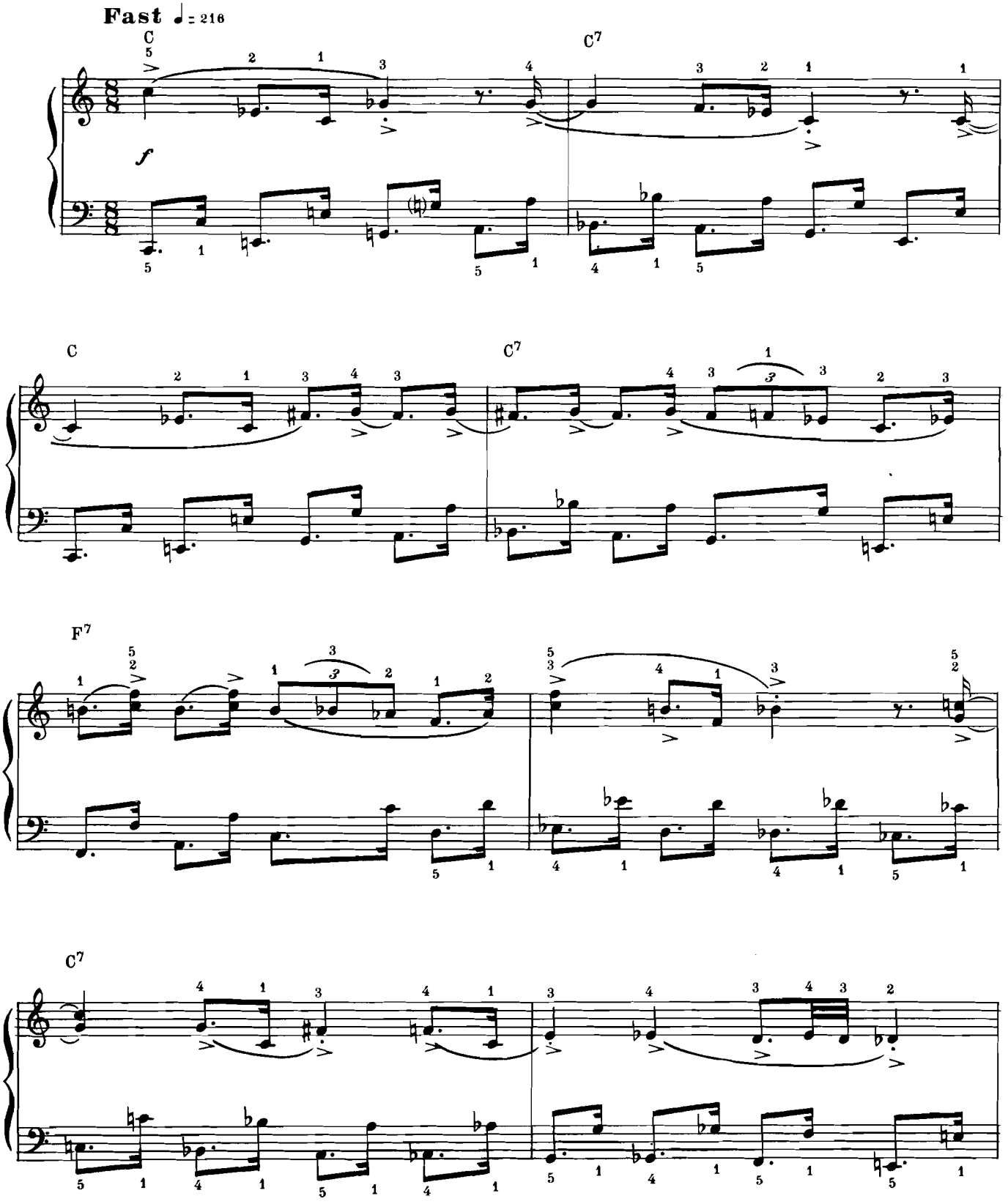

Am G Am Em Dm Em Am G Am
A
Drum sticks on side of Bass Drum
Hand Clapping


B
Am Dm6 C6 Dm6 Am Dm6 C6 Dm6
f
(Hand clapping contines throughout.)
Dm Em F G Am Dm6 C6 Dm
Em F G Am Dm6 C6 E7 Am Dm6 C6 Dm6
f
Am Dm6 C6 Dm6 Dm Em F6 G
Am Dm6 C6 Dm6 E Am E7 Am
ff

Bru's Boogie Woogie

DAVE BRUBECK



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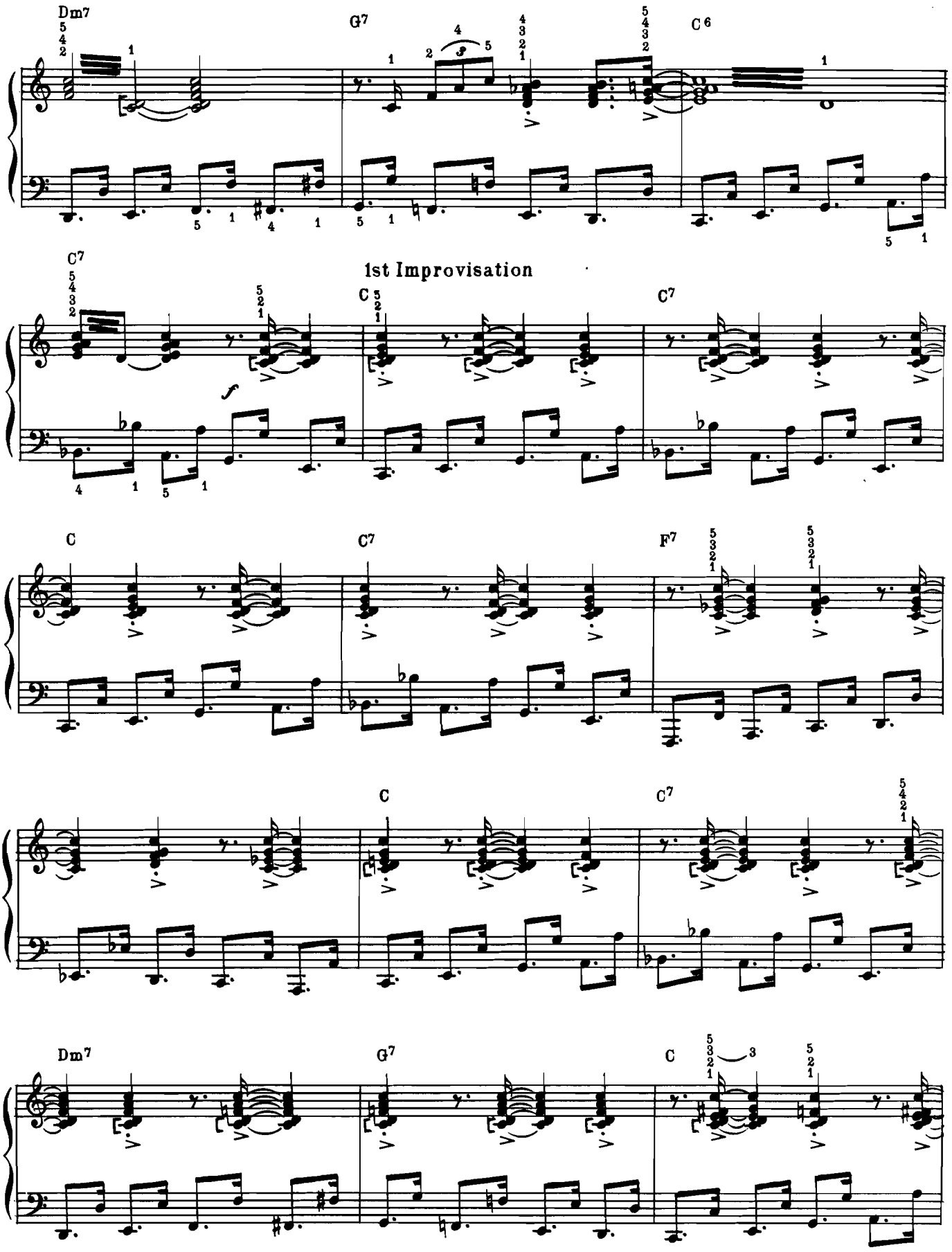
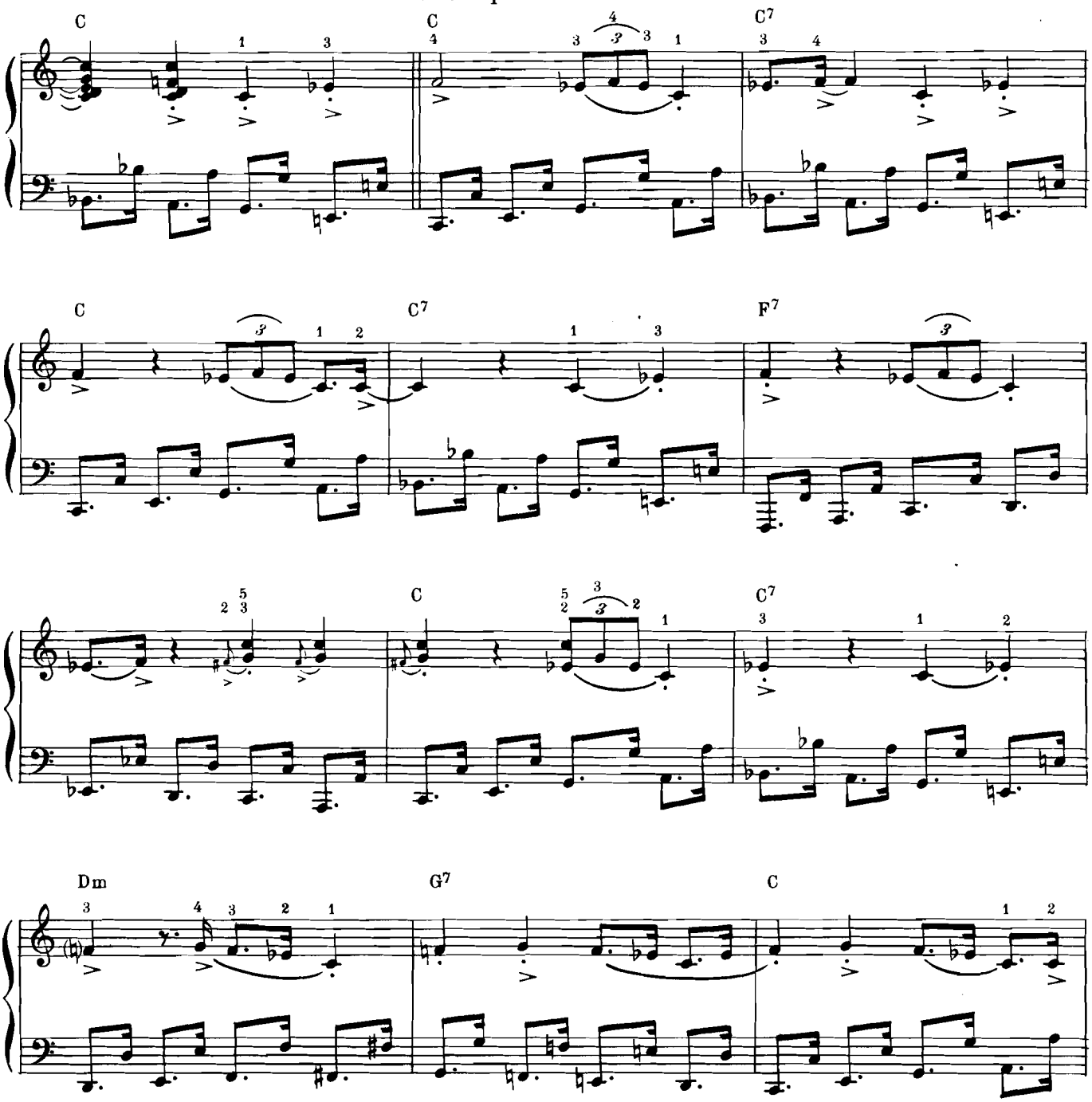
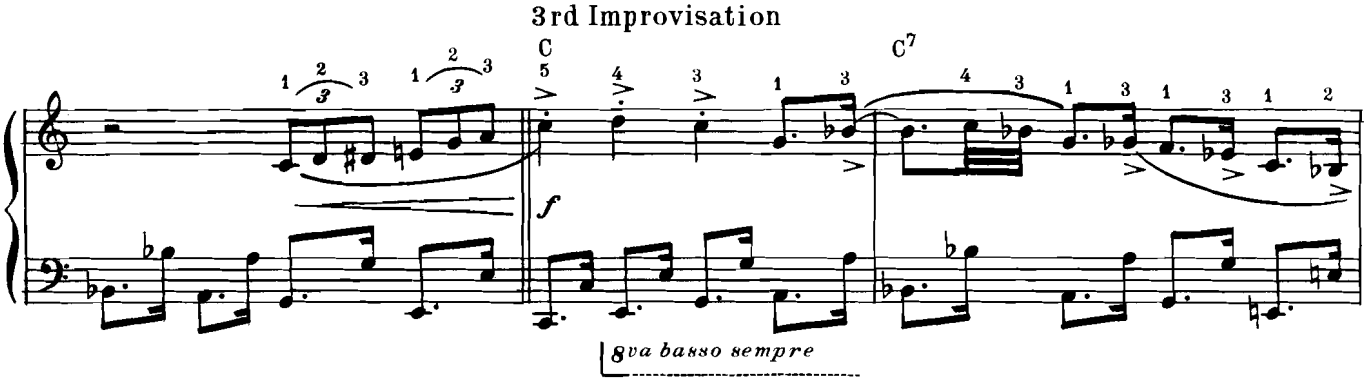
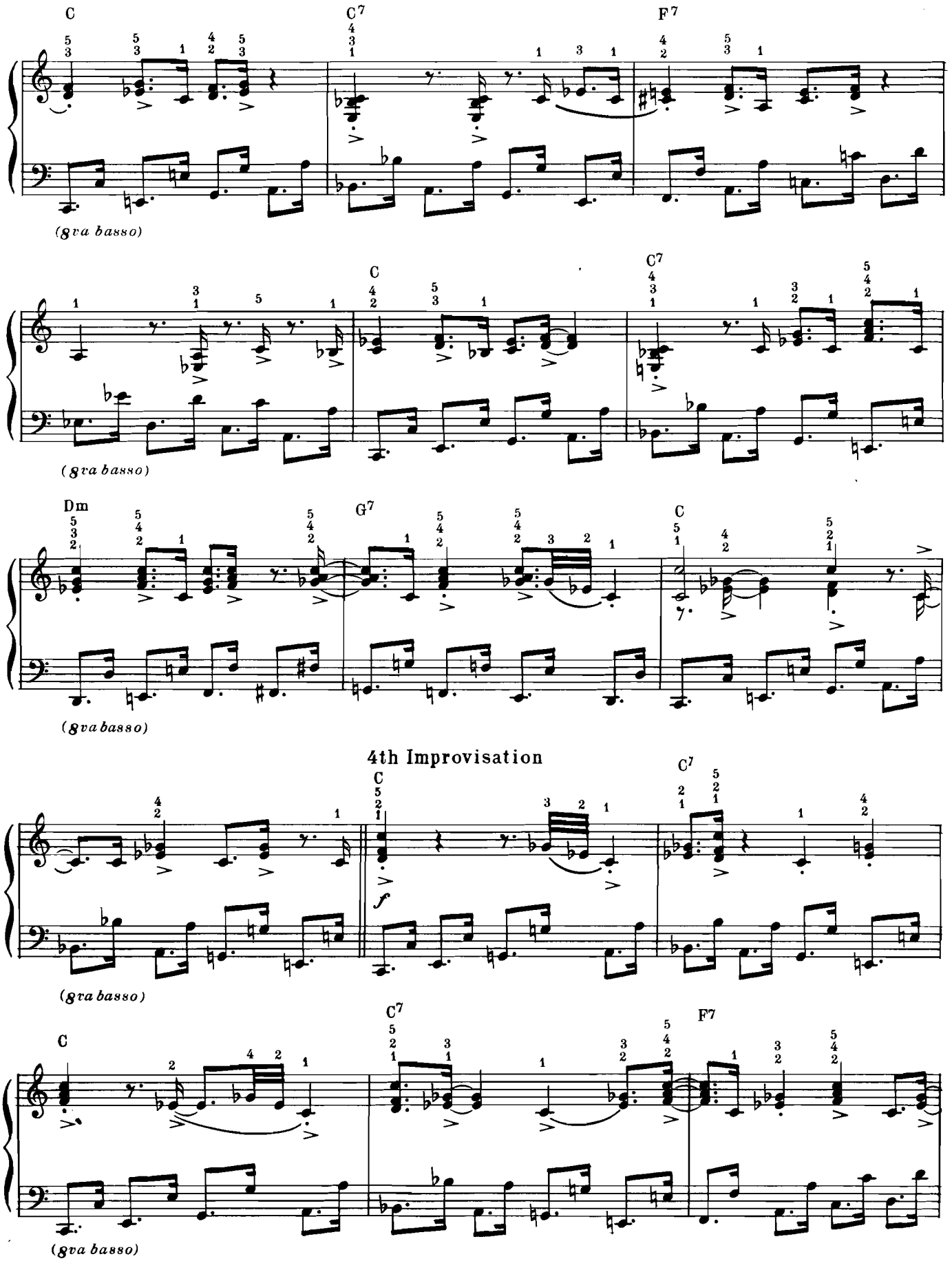

Dm7
G7
C6
C7
1st Improvisation
C
C7
F7
C
C7
Dm7
G7
C

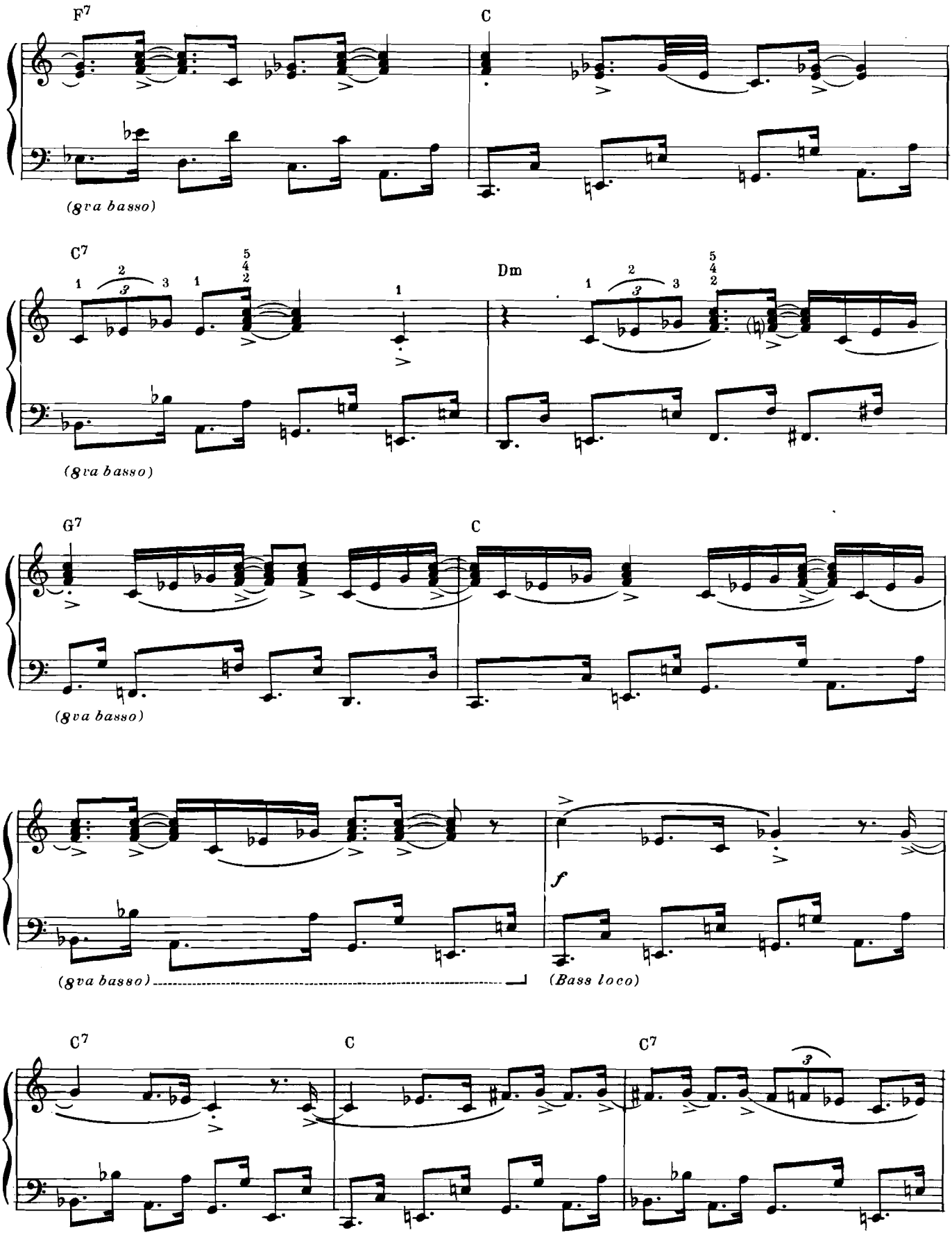
2nd Improvisation

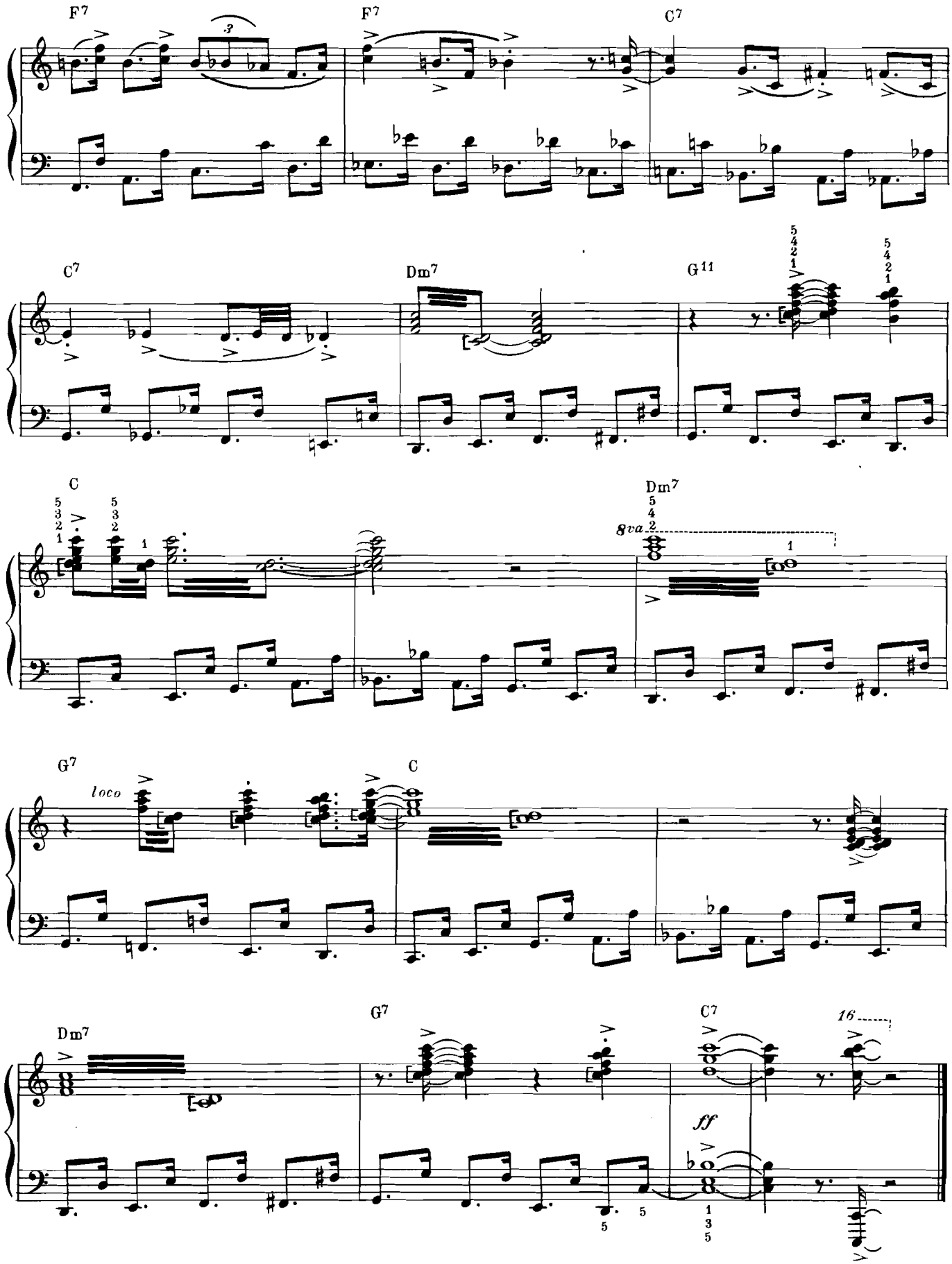


3rd Improvisation



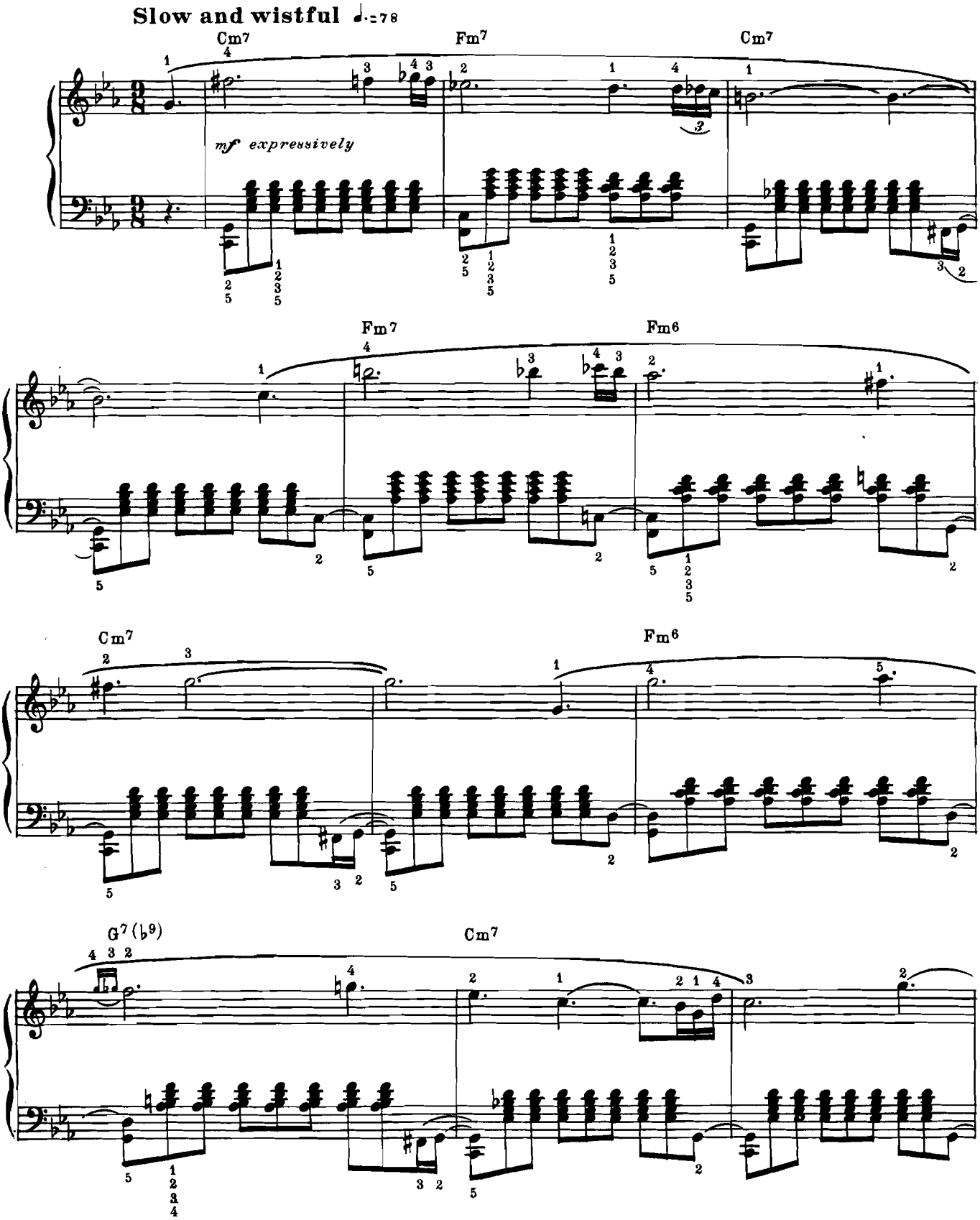

C
C7
F7
(8va basso)
C
C7
(8va basso)
Dm
G7
C
(8va basso)
4th Improvisation
C
C7
f
(8va basso)
C
C7
F7
(8va basso)


F7
C
(8va basso)
C7
Dm
(8va basso)
G7
C
(8va basso)
f
(8va basso)
(Bass loco)
C7
C
C7


F7
F7
C7
C7
Dm7
G11
C
Dm7
8va
G7
loco
C
Dm7
G7
C7
16
ff

Blue Shadows In The Street

DAVE BRUBECK



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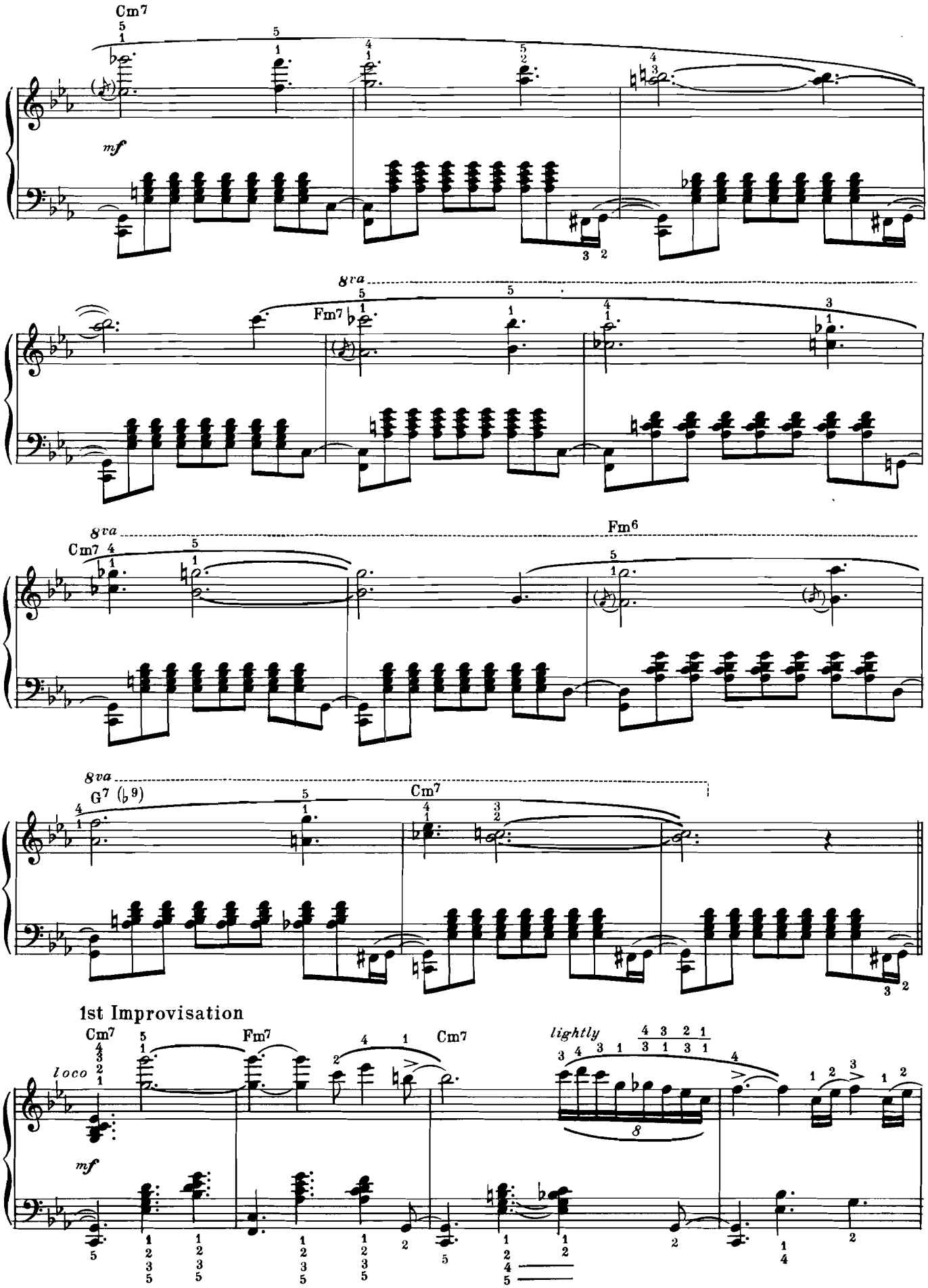
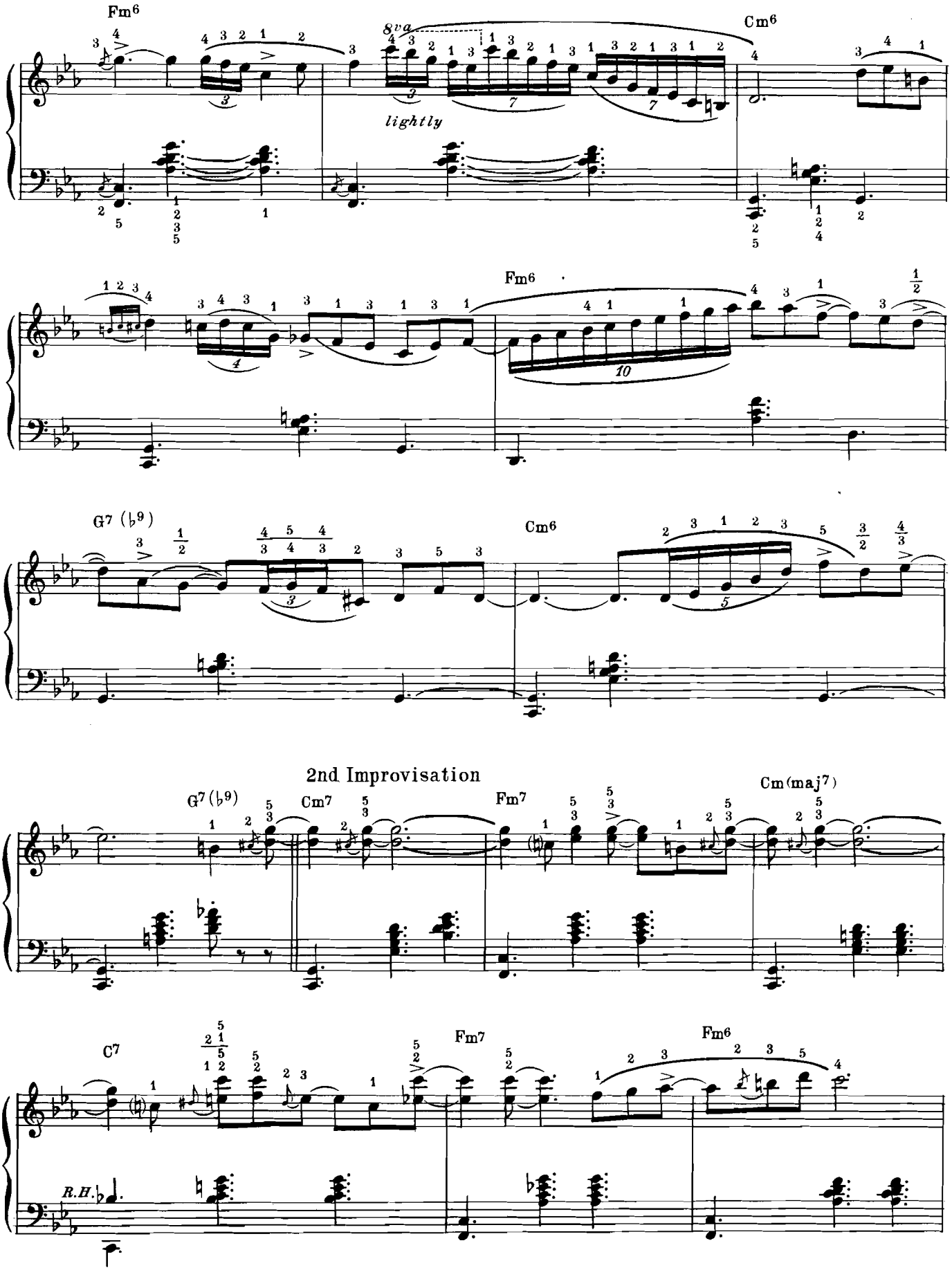
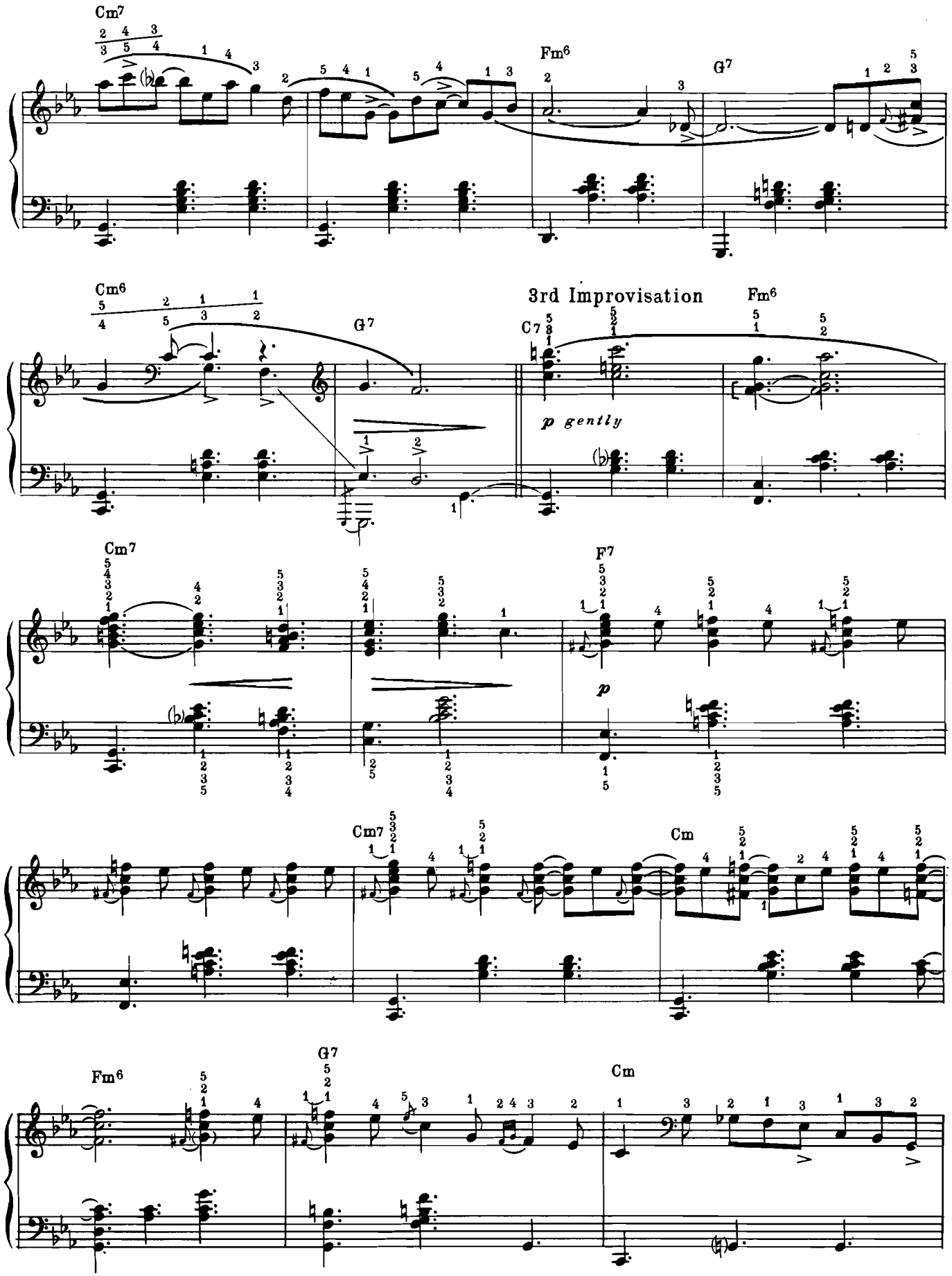
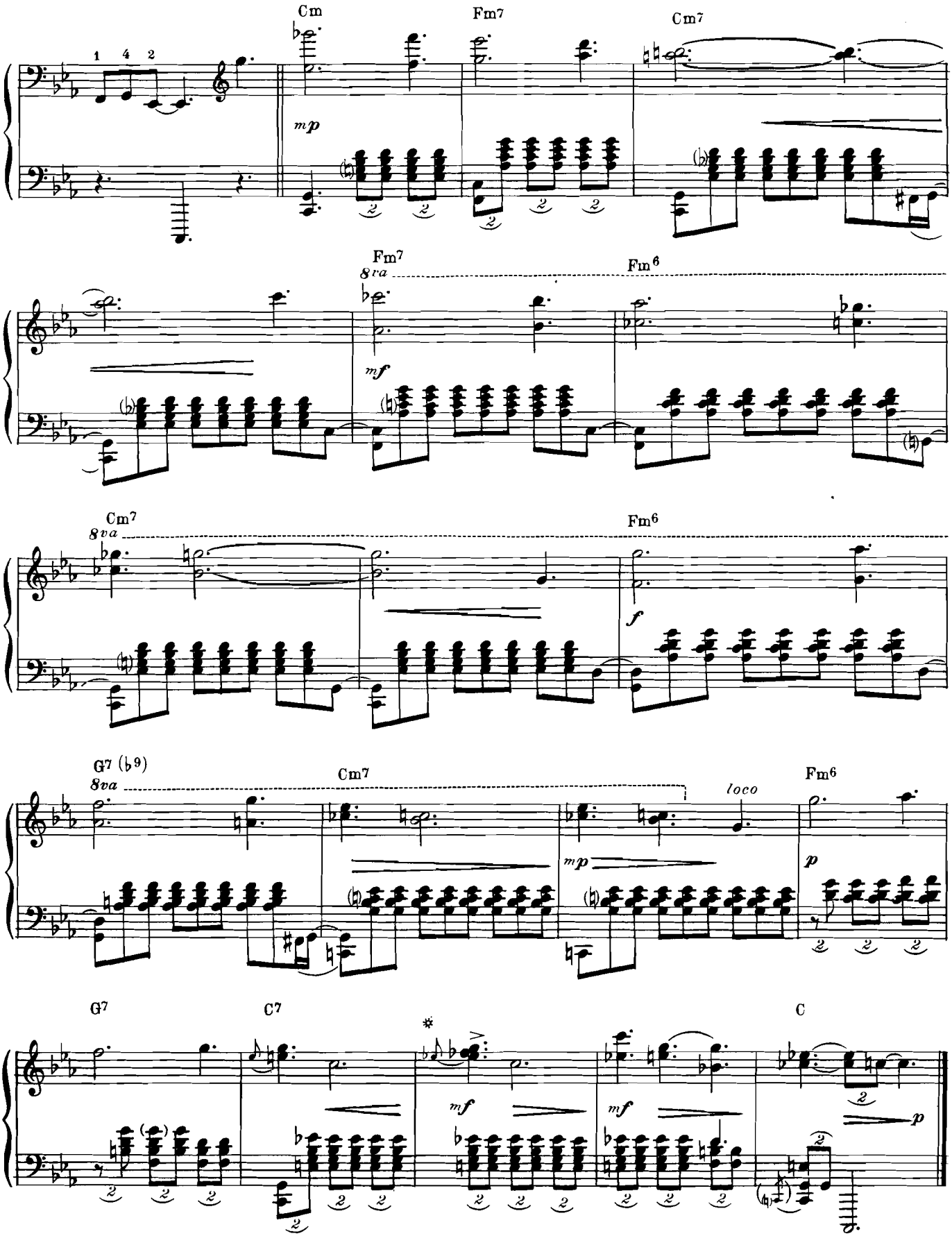

Cm7
mf
8va
Fm7
Fm6
G7 (♭9)
1st Improvisation
loco
lightly


Fm6
8va
lightly
Cm6
Fm6
G7 (♭9)
Cm6
2nd Improvisation
G7(♭9)
Cm7
Fm7
Cm(maj7)
C7
Fm7
Fm6
R.H.


Cm7
Fm6
G7
Cm6
G7
3rd Improvisation
C7
Fm6
p gently
Cm7
F7
p
Cm7
Cm
Fm6
G7
Cm



* The E♭ appoggiatura and the chord tone E♭ are attacked on the beat. The F♭ (E natural) follows after the attack. Both E♭ and F♭ are held for the remainder of the beat.