

TWELVE JAZZ STANDARDS AND IMPROVISATIONS

TRANSCRIBED AND ADAPTED FOR HORN

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The purpose of this manuscript is to provide a representative collection of jazz standards with improvised solos fashioned after the types of resources available for traditional jazz instruments, yet transcribed and adapted specifically for horn, hence, expressly designed to assist horn players in achieving greater success in jazz performance. By providing transcriptions and adaptations of significant performances from jazz history, horn players will have a resource with which they can better understand jazz performance practice.

Featured artists include Miles Davis, Curtis Fuller, Ella Fitzgerald, Tommy Turk, Charlie Parker, Sonny Rollins, John Coltrane, Miles Davis, Wes Montgomery, J. J. Johnson, Stan Getz, and Milt Jackson. Song titles and albums are as follows: “Autumn Leaves,” *Somethin’ Else* (1958), “Blue Train,” *Blue Train* (1957), “How High the Moon,” *Ella in Berlin* (1960), “Lester Leaps In,” *Jazz at the Philharmonic* (1949), “Lover Man,” *The Magnificent Charlie Parker* (1951), “Moritat,” *Saxophone Colossus* (1956), “Naima,” *Giant Steps* (1959), “On Green Dolphin Street,” *Kind of Blue* (1959), “Polka Dots and Moonbeams,” *Jazz Guitar of Wes Montgomery* (1960), “Satin Doll,” *The Trombone Master* (1957), “Stella by Starlight,” *Stan Getz Plays* (1952), “Straight, No Chaser,” *Genius of Modern Music 2* (1951).






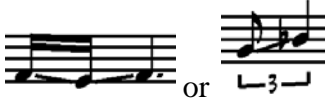
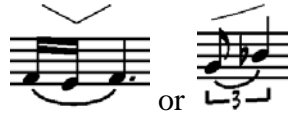


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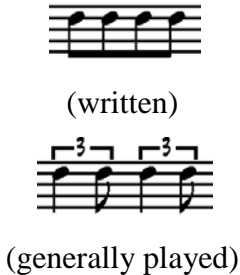

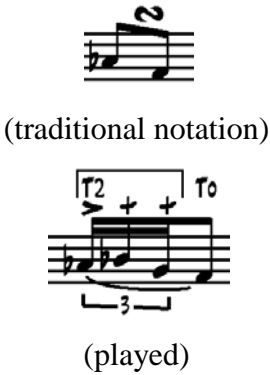


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LIST OF SYMBOLS

Symbol	Name	Explanation
	Scoop	Quick scoop from slightly below the note, not through any partials, generally done with lip but horn players could use hand
	Rip	Longer 'scoop' from farther below the note, through the partials
	Fall	Quick fall, not through any partials, generally done with lip but horn players could use hand
	Fall, Glissando	Longer fall, through the partials
	Bend	Use the lip to bend pitch slightly down then back up
	Staccato	Indicates less than full value note length and likely ending the note with the tongue
	Accent	A strong accent, generally played full value
	Rooftop accent	The strongest accent, played very short
	Tenuto	Used to indicate stress, as well as full length
	Vibrato	Commonly heard as terminal vibrato, meaning at end of note, right before release

	Bebop phrase ending	Typical phrase ending in bebop, sounds like “doo-dat”
	Vibrato (wide)	Very wide, sometimes slow, vibrato
	Arrow to left	Note is played earlier than written
	Arrow to right	Note is played later than written
	Ghost note	Note head marked with an ‘x’ indicates playing with no distinct pitch, barely audible, or almost percussive-like.
	Slide	Straight line between notes indicates moving between them with no distinct pitch differentiation equivalent to guitar and keyboard notation for slide
	Slide	‘V’ shaped and straight line above the notes is used in guitar and keyboard notation to indicate moving between notes with no distinct pitch differentiation (as with a pitch wheel or whammy bar)
	Bebop phrasing example 1	Example of how a bebop phrase is played, however, articulations are assumed and therefore not written in. Emphasis is on first note, highest notes of the phrase, and last note of the phrase, deemphasize lower neighbors. See ‘Moritat,’ and ‘Straight, No Chaser’
	Bebop phrasing example 2	Example of bebop played with more of a ‘cool’ jazz, or West Coast jazz interpretation. See ‘Stella by Starlight’

General Explanations and Non-traditional Notation		
 <p>(written)</p> <p>(generally played)</p>	Swinging eighth notes	Although the common interpretation of swing eighth notes is as seen to the left, interpretations closer to dotted eighth-sixteenth are heard in 'heavy' swing styles, and vice versa in 'light' swing
	Alternate fingering	Bracket over multiple notes indicates the same fingering is to be used, and the + sign is placed over notes needing the hand to stop the horn, although the amount a note is stopped varies and is determined with the players ear
 <p>(traditional notation)</p> <p>(played)</p>	Turn or Flip	The combination of fingerings and stopped horn in the 'played' example mimic a style of playing trombonists refer to as "playing against the grain" ¹
	Alternate fingering suggestion	Bracket with no fingering indicates players choice
	Duple	Created to indicate notes that are to be played straight not swung

¹ Steve Wiest, *Take the Lead: A Basic Manual for the Lead Trombone in the Jazz Ensemble* (Lebanon, IN: Houston Publishing, Inc., 1993), 24.

	Covered/open mute sound	Created for use with stopped mute to indicate changes in timbre, with the filled in circle indicating covering the end of the mute, and the empty circle meaning uncovered
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CHAPTER 1

INTRODUCTION – THE HORN IN JAZZ

Background

In July 1941, not long before the United States entered World War II, a very important event took place in the history of the horn. The swing band era was in its prime with hundreds of dance bands across the country entertaining audiences. Since the instrumentation of dance bands was largely standardized, bandleader Claude Thornhill drew a fair amount of attention on that summer day when he added two horns to his well known ensemble. *DownBeat* magazine trumpeted the occasion as, “the first time a leading dance band had broken away from the conventional set-up.”¹

Interestingly, while Thornhill is credited with leading the way for horns in jazz, evidence suggests he was not the first person to do so. *The Penguin Guide to Jazz Recordings*, an authoritative resource in the field, indicates that another prominent bandleader, Artie Shaw, employed horn player Jack Cave to record two albums with his band between 1939 and 1940.² Nonetheless, with Claude Thornhill being the first leader to create a permanent position for horn in a jazz band, he set the pace for more and more dance bands and other jazz ensembles to begin using horns.

¹ Bill Ingalls, "Thornhill Adds Two French Horns; 'Faz' Buys Bassoon" *Down Beat Magazine* (July, 1941): 4.

² Jack Cave sometimes appears as “John” Cave in recording entries. Artie Shaw, *Artie Shaw and His Orchestra, 1939-1940* (France: Classics Records 1087, 1999, 1939). Artie Shaw, Jack Pearle, and Anita Boyer, *Artie Shaw and His Orchestra, 1940* (France: Classics Records 1127, 2000, 1940). Richard Cook and Brian Morton, *The Penguin Guide to Jazz Recordings, 8th ed.* (London: Penguin, 2006), 1176-1178.

Thornhill's use of the softer, mellow tones of the horns in his band, blended with unique sonorities of other orchestral instruments, gradually created a signature sound with which he would always be associated. The sounds of jazz combined with orchestral qualities were unique and fresh. Many people were intrigued, and the novelty of using orchestral instruments in one's dance band expanded to almost fad-like proportions.³ Soon it would seem that everyone with a band must record an album with the words "with strings" in its title. Regardless of the impetus, an increasing number of small and large jazz ensembles began using horns in their groups, and for horn players the movement proved opportune.

With the aid of arrangements written by Gil Evans, John Graas, Gerry Mulligan, Pete Rugolo, Bob Graettinger, Claude Thornhill and others, renowned large and small ensemble leaders provided numerous opportunities for horn players to participate as sidemen.⁴ Albums such as *Shorty Rogers and His Giants*, *Shorty Rogers Courts the Count*, *Monk*, *Gil Evans and Ten*, *Charlie Parker: Bird with Strings*, *Porgy and Bess*, and Stan Kenton's *The Innovations Orchestra*, were produced during that time.⁵ Selections from *Claude Thornhill and His Orchestra, 1941, 1946, and 1947*, typify the popular Cool jazz style arrangements used by Thornhill, and the extent to which the

³ A few of such albums include *Charlie Parker: Bird with Strings* (Tristar-1949-1952), *Wes Montgomery with Strings* (Riverside OJC 1963), *Clifford Brown-with Strings* (EmArcy, 1953), *Getz with Strings* (Verve 314 513 631-2), and *Chet Baker, with Strings* (Columbia CK 46174, 1953).

⁴ William F. Lee and Audree Coke Kenton, *Stan Kenton: Artistry in Rhythm* (Los Angeles, CA: Creative Press of Los Angeles, 1980), 569.

⁵ Shorty Rogers, *Shorty Rogers and his Giants* (New York: RCA Victor, 1956). Shorty Rogers, *Shorty Rogers courts the Count* (Camden, NJ: RCA Victor, 1954). Richard Cook and Brian Morton, *The Penguin Guide to Jazz Recordings* (London: Penguin, 2008).

horns were involved.⁶ Gil Evans provided a large portion of his arrangements, most of which are housed in the big band archives at *Drury University Library* in Springfield, Missouri.⁷

In 1949 Evans collaborated with Miles Davis to produce a seminal work, *The Birth of the Cool*. Recorded by the Miles Davis Nonet, *Birth of the Cool* influenced many subsequent events in jazz history, including the West Coast jazz movement. Hornists Gunther Schuller, Junior Collins, and Sandy Siegelstein were among the personnel.⁸ Other horn players frequently appearing as sidemen on jazz albums between the years of 1940 and 1960 include John Grass, Willie Ruff, Julius Watkins, Ray Alonge, Jimmy Buffington, Bob Northern, Vince DeRosa, David Amram, Earl Chapin, and John Barrows. Additional horn players appearing as sidemen but less frequently are Donald Corrado, Bob Abernathy, Richard Berg, and John (Jack) Cave. In later decades John Clark, Vincent Chancey, Peter Gordon, Tom Varner, and David Amram appear on multiple albums.⁹

In addition to performing and recording, horn players began writing original compositions for jazz horn. Pioneers John Graas, Willie Ruff, and Julius Watkins, three of the most influential players, collectively contributed over one hundred original pieces

⁶ Tom Nolan, "Masterpiece: Hidden in Plain Hearing: The Roots of Cool Jazz in the Big Band of Claude Thornhill," *The Wall Street Journal*, Eastern ed.(July 5, 2008): W.12.

⁷ Patrick Douglas Castle, "Aspects of Style in the Repertory of the Claude Thornhill Orchestra: 1940-1948" (DMA diss., University of Illinois at Urbana-Champaign, 1981).

⁸ Pete Welding, liner notes from the 1989 CD issue of *The Birth of the Cool* (Hollywood, CA: Capital Records 2001).

⁹ Also appearing as sidemen on at least one jazz album are Alex Brofsky, Lloyd Otto, James Decker, Arkady Shilkloper, Sinclair Lott, Peter Matt, Claudio Pontiggia, Robert Swisshelm, Paul Ingraham, Alan Civil, Julie Landsman, Fred Griffith, James Stagliano, Irving Rosenthal, Joe Mariani, and Fred Fox. (Cook 2006, 1415-1534)

of music. Solo and ensemble literature for horn has continued to increase; many horn players have influenced “the instrument’s expanding repertoire.”¹⁰

Need for Resources

Despite growing participation in jazz performance and composition, horn players who wish to study jazz have difficulty doing so since horn majors in America are typically not required to study jazz. Due to a complex and generally entrenched curriculum, formal jazz education for horn is not easily accomplished. Fitting non-degree classes into the students’ agenda is possible but at the expense of extra time and money. As a result, most horn players interested in jazz study independently.

Unfortunately, a lack of necessary pedagogical material poses further challenges. Even with the expanding solo and ensemble repertoire, efforts to increase pedagogical resources for jazz horn have struggled to keep pace with an unrelenting need for additional study materials.¹¹ Compared with the supply of resources for trumpet, trombone, and other traditional jazz instruments, jazz horn pedagogy and method books are in demand. Additional resources (and standard materials for traditional jazz instruments) such as transcriptions and adaptations specifically for horn are, likewise, in short supply. Regrettably, the shortage of pedagogical materials, coupled with

¹⁰ Kimberly D. Rooney, “Compositional Trends in Solo Horn Works by Horn Performers” (PhD dissertation, University of Cincinnati, 2008), 1. See also Steven M. Schaughency, “The Original Jazz Compositions of Julius Watkins” (PhD. diss., University of Colorado, 1994), 78-82.

¹¹ Kathryn E. Bridwell-Briner, “Chasing the Changes: A Survey of Selected Resources for Classical Horn Players Interested in Jazz, Including Three Transcriptions of Songs as Performed by Willie Ruff” (master's thesis, Florida State University, 2006), 2.

difficulties obtaining formal jazz education offers aspiring jazz horn performers little support and guidance.¹²

Yet, facing manifold obstacles, many horn players have ventured into the jazz arena, and a few have succeeded as jazz artists.¹³ To promote greater success and growth, attention to pedagogical development is crucial. Given the need for standard jazz materials written specifically for horn, scholarly efforts to augment the pedagogical literature are essential to advance jazz horn performance.

Purpose

The purpose of this manuscript is to provide a representative collection of standard jazz tunes with improvised solos, which are fashioned after the types of collegiate level resources available for traditional jazz instruments, yet transcribed and adapted specifically for horn. By providing transcriptions and adaptations of significant performances from jazz history, horn players can increase their understanding of jazz performance practice. The document will serve three functions.

First, it serves as a starting point to familiarize players with significant jazz repertoire and artists. Second, it provides a means through which horn players can gain a working knowledge of common jazz styles and vocabulary, and develop skills essential to improved performance. Third, through implicit and explicit direction, pedagogical guidance is offered to facilitate success and confidence.

¹² Many excellent methods for beginning and intermediate jazz students are available and are similar to Mike Steinel's method. Mike Steinel, *Essential Elements for Jazz Ensemble: A Comprehensive Method for Jazz Style and Improvisation*. French Horn (Milwaukee, Wisconsin: Hal Leonard Corporation, 2000). Such methods are excellent for beginning and intermediate horn players wishing to participate in jazz ensembles. Advanced Jazz methods designed specifically horn, however, is an area of jazz pedagogy which could benefit greatly from scholarly contributions.

¹³ (Rooney 2008, 21)

CHAPTER 2

RELATED LITERATURE

Scholarly Writings on Jazz Horn

Although “the use of the horn in jazz when compared with traditional jazz instruments has been sparse at best,”¹ many writings for the horn in jazz exist. With contributions steadily increasing through the years, a number of dissertations, articles, and other publications have been written. Prominent players, recordings, original compositions, and topics of interest, including improvisation on the horn and album reviews, have received dedicated research and discussion.

Two of the most extensively studied pioneers of jazz horn are John Graas and Julius Watkins. Their lives, discographies, and compositions have been examined and written about in great detail. With generous contributions of original compositions, Graas and Watkins are among the most prolific composers of jazz horn literature. Though scholarly writings on Graas and Watkins are most abundant, many other horn players, including Willie Ruff, John Clark, David Amram, and Tom Varner, have received serious attention. Interviews, articles, biographies, and other documents can be found which address their lives as well.

Verle Ormsby, Jr. provides the most thorough and accurate account of the life and work of John Graas available to date in his dissertation, *John Jacob Graas, Jr.: Jazz*

¹ Schaughency, Steven, "The Original Jazz Compositions of Julius Watkins" (DMA diss., University of Colorado, 1994).

*Horn Performer, Jazz Composer, and Arranger.*² Written using holdings from the John Graas archive at *Ball State University* in Ball State, Indiana, Ormsby's work is the authoritative source for John Graas, documenting his life, compositions, and recordings in detail. A complete listing of Graas' published and unpublished works are presented by Ormsby and can also be found on the *Ball State University* website. Although John Graas is one of the most prolific composers of jazz arrangements which include horn, many of his compositions remain largely unpublished. With the quality of his contributions, transcriptions of Graas' arrangements could be an excellent addition to the repertoire for horn in a jazz ensemble.

Steven Schaughency, in *The Original Jazz Compositions of Julius Watkins*, offers a detailed study of Watkins' life, a broad account of his compositions for jazz horn, and an extensive discography.³ Schaughency, one of only a few authors known to provide transcriptions of improvised jazz horn solos, includes several of Watkins' solos.

Patrick Gregory Smith gives a thorough biographical account of the life of Julius Watkins in his work, *Julius Watkins and the Evolution of the Jazz French Horn Genre*. He covers Watkins' life in great detail, as well as his performance characteristics and many of his recordings and compositions. He also includes an informative review of articles and other writings dealing with jazz horn performance issues, relevant

² Verle Ormsby, Jr., "John Jacob Graas, Jr.: Jazz Horn Performer, Jazz Composer, and Arranger" (DMA. diss., Ball State University, 1988). Of peripheral interest is Graas' birth year. Many sources indicate 1924 as his birth year when, in fact, it is 1917. In a conversation with Ormsby, he explains that "Graas often altered his age depending on what job he wanted." This puts Graas' age of death at 43, not 36, as is commonly believed." Verle Ormsby, conversation with author, July 2009.

³ (Schaughency 1994)

pedagogical topics, recordings, and players of the past and present, written by both horn players and non-horn players.⁴

Kimberly Rooney's study of horn literature, entitled *Compositional Trends in Solo Horn Works by Horn Performers*, examines compositional trends in solo horn works by horn performers from 1970 to 2005. She provides a comprehensive catalogue of solo horn literature, and clearly identifies trends in the works, including the increase of jazz influences. Regarding the state of horn literature, Rooney notes that, "the influence of jazz on works for horn is an area relatively new to the horn field, yet increasingly a part of every professional hornist's experience"⁵ Rooney's work is an excellent source for information regarding jazz horn performers and jazz influenced solo works for horn composed between 1970 and 2005.

Kathryn Bridwell-Briner, in her work *Chasing the Changes: A Survey of Selected Resources for Classical Horn Players Interested in Jazz, Including Three Transcriptions of Songs As Performed by Willie Ruff*, surveys an impressive range of resources for classical horn players interested in jazz, and provides detailed accounts of available jazz horn pedagogy and method books, research, websites, jazz hornists, discographies, and published works. She also provides relevant information about jazz pedagogy, styles, play-alongs, and theory and improvisation methods used by players of traditional jazz instruments.⁶ Bridwell-Briner, like Schaughency, includes her transcriptions of

⁴ Smith, Patrick Gregory, "Julius Watkins and the Evolution of the Jazz French Horn Genre" (DMA diss., University of Florida, 2005).

⁵ (Rooney 2008, 20)

⁶ Kathryn E. Bridwell-Briner, "Chasing the Changes: A Survey of Selected Resources for Classical Horn Players Interested in Jazz, Including Three Transcriptions of Songs As Performed by Willie Ruff" (master's thesis, Florida State University, 2006), 2.

improvised solos by Willie Ruff, including a performance of Thelonious Monk's standard "Round Midnight." Although twelve years had transpired since Schaughency's 1994 study, Bridwell-Briner also concludes that, "the world of jazz horn, though expanding is, when compared to that of traditional jazz instruments, still exceedingly small."⁷

Jazz Pedagogy and Method Books for Horn

After an exhaustive study of literature for horn, Bridwell-Briner reveals that players interested in jazz, will find "teachers, resources and opportunities to be in short supply."⁸ For example, John Clark's seminal work, *Exercises for Jazz Horn or Improvisation Oriented Exercises for Horn*, published in 1993, continues to be one of the few method books available for advanced jazz horn.⁹ A number of websites on jazz horn do, however, include pedagogical guidance, including online articles written by two prominent pedagogues, Jeffrey Agrell, professor of horn at the University of Iowa, and Jeffery Snedeker, past president of the International Horn Society.

Agrell and Snedeker have written many articles addressing topics such as jazz horn history, recommended resources, jazz hornists, and recommended recordings. Also, for a few years in the nineteen eighties and nineties, *The Horn Call*, journal of the International Horn Society, regularly featured a column on jazz for hornists authored by Kevin Frey. Frey contributed many articles regarding jazz and the horn, including topics such as improvisation, chord progressions, mental dexterity, and more.

⁷ (Bridwell-Briner 2006, 2)

⁸ (Bridwell-Briner 2006, 2)

⁹ John Clark – New York City area jazz hornist, *Downbeat Magazine* Critics Poll winner (1979, 1980, 1981, and 1982), and award winning composer. John Clark, *Exercises for French Horn or Improvisation Oriented Exercises for Horn* (New York: Hidden Meaning Music, 1993).

Jazz Literature for Horn

Numerous distinguished horn players have contributed original compositions to the jazz horn repertoire, both written and recorded, including the late Graas and Watkins, as well as contemporaries Willie Ruff, Tom Varner, Adam Unsworth, John Clark, Richard Todd, and others.¹⁰ Also, prominent United Kingdom jazz hornists, Jim Rattigan and David Lee, have both recorded albums which include such jazz standards as, “Autumn Leaves,” “Chelsea Bridge,” “Birdland,” “Mack the Knife,” and “The First Time Ever I Saw Your Face.” Smith and Rooney both provide significant information regarding these and other modern jazz horn players and albums.¹¹

In summary, the contributions of esteemed hornists to jazz horn literature have helped shape the jazz horn repertoire into what it is today, and a healthy supply of dissertations and articles which delineate laudable accomplishments is available to anyone seeking information on such topics. Although the history of the horn in jazz has been well researched, catalogued, and recorded, studies also reveal areas of need. An ever increasing number of horn players are becoming interested in jazz and, although pedagogical strides have been made, the need persists. To remedy the disparity, it is hoped that substantially increased contributions will be made, especially those which will rival standard jazz education materials available to university level students playing traditional jazz instruments. With the ingenuity, knowledge, and talent available in today’s collective of horn pedagogues and performers, it is believed that a concerted

¹⁰ For comprehensive lists of current trends in horn literature and contributing players, reference Rooney. (Rooney 2008, 87)

¹¹ (Smith 2005, 75-98)

effort to such an end could potentiate the future of jazz horn to previously unthinkable heights.

CHAPTER 3

METHODOLOGY

Rationale for Selecting Recordings

In an effort to assist horn players serious about exploring jazz, this work provides transcriptions and adaptations of traditional jazz standards and improvised solos played by some of the most significant musicians from the jazz tradition. The featured recordings, artists, and songs have been selected through in depth study of jazz history and resources in an effort to determine which would best represent the jazz tradition and provide reasonable musical challenges and insight for horn players. Due to the exorbitant amount of jazz standards and musicians to consider, from nearly a century of recordings, it was extraordinarily difficult to choose only twelve recordings, and therefore necessary to narrow the field as much as possible.

By establishing specific parameters, a number of appropriate eliminations substantially reduced the scope of choices. It is unfortunate that the same parameters that helped narrow the choices also eliminated countless outstanding recordings, as well as significant styles and artists. However, it is believed that the twelve selected recordings serve to establish a solid beginning point for introducing horn players to the common practice era by presenting some of the major figures and recordings from the jazz tradition.

Establishing Parameters

Ascertaining the importance of each recording involved determining the significance of three primary aspects: the song, the performer(s), and the recording. Accordingly, the criteria for selecting each recording needed to qualify each aspect independently. (1) For each song considered, frequency of performances and recordings, the basis of chord changes, and form, were taken into account. (2) Regarding the artists, considerations were given to their importance within jazz history (in general and to their instrument), and to their performance style. (3) For each recording, historical significance, style representation regarding common practice and awards received, were of interest. To qualify each aspect, five main criteria, split into two sets (Set One and Set Two), were established to make the determinations:

Set One Criteria (each recording must satisfy all three):

- A. The song selected must be a jazz standard, commonly recognized either by awards received, publications in jazz resources (e.g., fakebooks), and/or numbers of recordings by jazz artists.
- B. The ensemble in the recording must be a jazz combo. Specifically, the ensemble must contain eight members or less.
- C. The recording must have been made between the years of 1940 through 1960.¹

Set Two Criteria (each recording must satisfy at least one):

- A. The artists performing on the recording must be of a celebrated stature either through historical significance or awards received.
- B. The recording must be of a celebrated stature either through historical significance or awards received.

¹ In *Bebop*, Scott Yanow stated that Bebop “became the foundation of all modern jazz styles of the past fifty five years.” Scott Yanow, *Bebop* (San Francisco: Miller Freeman Books, 2000), vii. Between 1940 and 1960 many of the jazz musicians most influential in the development of the bebop era performed and recorded. The style of playing birthed from this era represents what David Baker and many other jazz educators call, “the common practice era.”

Making the Selections

After establishing the initial criteria, the need to impose additional conditions became apparent. The experimental nature of the work, being virtually uncharted in practice, gave rise to issues of appropriateness to the horn in terms of playability. With difficulty level and range being primary concerns, presenting solos from a variety of instruments appeared to be a plausible way to ascertain which ones, when transcribed, lend themselves best to the horn.

To make the final selections, the established criteria and additional conditions were used as a standard, and several hundred recordings were heard. To ensure validity, sources employing qualitative and quantitative methods of measurement were consulted. Types of measurements and respective sources consulted included the frequency of recorded performances and the song's rankings, published by *Billboard Magazine* and *Jazzstandards.com*. Additional sources included album rankings based on expert opinions published by *Rolling Stone Magazine*, Readers Polls and Critics Polls from *DownBeat Magazine*, Grammy Award recipients, and Grammy Hall of Fame inductees. For historical information and expert opinions, sources such as Gunther Schuller's highly regarded works, *The Swing Era: The Development of Jazz 1930-1945* and *Early Jazz: It's Roots and Musical Development*, and writings by historian, Leonard Feather, were examined, together with countless dissertations and other scholarly writings.²

² Leonard Feather, *The Book of Jazz, from Then Till Now; A Guide to the Entire Field* (New York: Horizon Press, 1965). J. K. Chambers, *Milestones* (Toronto: University of Toronto Press, 1983). Gunther Schuller, *The Swing Era: The Development of Jazz, 1930-1945* (New York: Oxford University Press, 1989).

Additionally, specific information regarding recordings and artists was verified in sources such as *The Penguin Guide to Jazz Resources* and Scott Yanow's book, *Bebop*.³

After much deliberation, and to the exclusion of many fine alternatives, twelve final recording selections were made. The songs, albums, years of the recordings, and soloists selected for transcription and adaptation, are as follows:

Autumn Leaves, *Somethin' Else* (1958), Miles Davis
Blue Train, *Blue Train* (1957), Curtis Fuller
How High the Moon, *Mack the Knife: Ella in Berlin* (1960), Ella Fitzgerald
Lester Leaps In, *Jazz at the Philharmonic* (1949), Tommy Turk
Lover Man, *the Magnificent Charlie Parker* (1951), Charlie Parker
Moritat, *Saxophone Colossus* (1956), Sonny Rollins
Naima, *Giant Steps* (1959), John Coltrane
On Green Dolphin St., *Kind of Blue* (1959), Miles Davis
Polka Dots & Moonbeams, *the Incredible Jazz Guitar* (1960), Wes Montgomery
Satin Doll, *the Trombone Master* (1957), J. J. Johnson
Stella by Starlight, *Stan Getz Plays* (1952), Stan Getz
Straight, No Chaser, *Genius of Modern Music 2* (1951), Milt Jackson

Transcribing and Adapting the Solos

From each recording, the initial statement of the melody (referred to as the head),⁴ chord changes, and solo improvisation of the indicated song and artist, were transcribed and then adapted for horn. To acquaint horn players with traditional jazz notation practices, the version of each song referred to as the transcription was notated in the traditional manner. In contrast, the version referred to as the adaptation includes traditional and non-traditional notation – using non-traditional notation to denote creative

³ Additional sources include album liner notes, *Jazz*, a 10 disc DVD documentary on the history of jazz, produced by Ken Burns (c2000), and information regarding jazz compositions based on the chord progressions of other tunes was found in the following: Reese Markewich, *The New Expanded Bibliography of Jazz Compositions Based on the Chord Progressions of Standard Tunes* (New York: Markewich, 1974). Scott Yanow, *Bebop* (San Francisco: Miller Freeman Books, 2000).

⁴ "Head" is a term which refers to the initial version of a tune's melody played in its entirety on a recording.

suggestions for understanding and interpreting the music. Specific information regarding the recordings and writings, including relevant information about notation, style and history, is provided in the subsequent chapter of this dissertation and in the List of Symbols.

Explanation of Transcriptions versus Adaptations

In the transcriptions, the head, chord changes, and improvisations of the spotlighted artists have been written in a manner comparable to selections found in the *Charlie Parker Omnibook*, and other similar works.⁵ Specifically, articulations, phrasing, and dynamics are used minimally. Jazz pianist, Chick Corea, when discussing his own keyboard transcriptions and traditional notation, explained that, “accents and other articulation marks are used only sparingly.” He went on to clarify that “for all matters of style and interpretation the recording itself, should serve as the definitive guide.”⁶ Since the recording serves as the authoritative source, the transcription provides minimal explanation to the classical player regarding stylistic interpretation.

The adaptations, therefore, are provided as a tool: initiating understanding, but not intended to be relied upon as a crutch. In addition to the notations seen in the transcription, articulations, ghost notes, and expression markings have been added and notated in a manner typically seen in jazz but perhaps unfamiliar to the horn player. Denoted with mostly non-traditional markings, are suggestions for alternate fingerings, hand horn techniques, and modified uses of the hand, fingerings, and stop mute. Whether

⁵ Charlie Parker, *Charlie Parker Omnibook, Eb ed.* (Atlantic Music, 1978).

⁶ Chick Corea, *Chick Corea and the Elektric Band: Authentic Keyboard Transcriptions* (Third Earth Publishing, 1986), 9.

provided in the spirit of innovation or authenticity, all non-traditional techniques are mere suggestions. Players may feel free, therefore, to experiment, manipulate, critique, or dismiss, *ad libitum*.

Regarding the recordings, information specifically identifying each album is written at the top of its corresponding transcription, just below the title. The record label company, catalogue number, date, and personnel of each recording are provided, which will assist greatly in locating the album, given that many of the recordings have changed hands, or been re-released multiple times since the original recording date. Having the names of performers for easy reference will also be of benefit to the player as he becomes familiar with the playing styles of performers other than the one he is studying. Finally, so that the player may easily find his place in the music on the respective recording, in both the transcriptions and adaptations the time is entered in minutes and seconds at double bar lines.

CHAPTER 4

PEDAGOGY

Learning the Jazz Language

Regarding performance practices in jazz, appearances may deceive one into thinking that developments during a performance are completely random and unpredictable – this could not be farther from the truth. In fact, a highly refined set of principles are followed, and the more knowledgeable the performer, the more skilled the performance.

Modern jazz performers are expected to conform to the demands of the music, which requires knowledge of the subtle differences between Swing, Bebop, Hard Bop, West Coast, Classic, and Mainstream jazz, for example, and the ability to play them. Throughout jazz history certain players are identified with a certain style, which means that the more one listens to and familiarizes himself with a player's performances, the better he understands the associated style, and in turn, the jazz language. Playing transcriptions of performances simply takes the same process one step farther, by becoming more intimately acquainted with what is being said. David N. Baker, a world-renowned composer, author, and jazz pedagogue, said,

It behooves us to re-examine the very important role that record transcriptions can and must play in the development and continued growth of jazz players. For the young jazz player, listening to, analyzing, and playing along with records is an absolute must if he is to learn the language, its syntax, grammar inflections, etc. Unless the budding jazz player is in an aural environment where the language of jazz is spoken (played), he will not learn that language. Subtlety, correct use of inflection, a feeling for swing, interpretation, style, etc., are all things that are most effectively learned through the repeated hearing of those players who first defined the music. For the advanced player, listening, analyzing, and transcribing are equally valuable if growth is to be continuous.¹

A fundamental of jazz education is the unwavering belief in the importance of learning jazz styles through listening and transcriptions, and that a strong understanding of the jazz language is essential to develop one's own vocabulary. Jazz pianist and educator, Dan Haerle, states in his book *The Jazz Language*, "to be able to express oneself fluently, the jazz musician must have a good grasp of the grammar, vocabulary and structures of [the jazz] language."²

John Clark, one of the preeminent jazz horn performers of our time, when asked (via personal correspondence with the author) about the importance of transcribing jazz standards and improvised solos played on other instruments and adapting them for horn responded,

I can't emphasize this enough: *It is the most valuable tool that exists for developing your own vocabulary, sound and style.* In fact, I don't believe one can develop a sound/style/vocabulary without this. Of course, transcribing doesn't always involve writing the notes down on paper – it can be done completely by ear, and since there just isn't the volume of recorded work on horn that there is on trumpet/trombone/saxophone/guitar/piano, we need to look to these other instruments.³

¹ David Baker and Miles Davis, *The Jazz Style of Miles Davis: A Musical and Historical Perspective* (Lebanon, IN: Studio 224, 1980), 6.

² Dan Haerle, *The Jazz Language: A Theory Text for Jazz Composition and Improvisation* (Lebanon, IN: Studio 224, 1980), Introduction.

³ John Clark, e-mail message to the author, March 3, 2011.

Background and Related Information by Song

Joseph Kosma, Johnny Mercer, and Jacques Prevert wrote “Autumn Leaves,” in 1947. The recording heard on Cannonball Adderley’s 1958 album *Somethin’ Else* (Blue Note), is one of the most definitive recordings of the tune. With “the long, sublimely relaxed lope through ‘Autumn Leaves’ [being] the track every listener remembers,”⁴ it is a “precursor of the sounds on the upcoming album, *Kind of Blue*.⁵ The album, *Somethin’ Else*, stands out as one of Adderley’s greatest works, with personnel including Cannonball Adderley, Miles Davis, Hank Jones, Sam Jones, and Art Blakey, and is considered by many to be a landmark album in the Cool and Hard Bop styles. Miles Davis, in a rare appearance as a sideman, performs on *Somethin’ Else* with his customary spaciousness and foreboding modal sounds.

Since Davis, the featured soloist in the transcription/adaptation, uses a Harmon mute throughout, a stop mute is recommended for players working on this piece. To eliminate the need to transpose on sight a version of “Autumn Leaves” is provided in the appendix for horn in F sharp. Also, since sections of Davis’ solo are outside the typical playing range for horn, portions of the solo are notated one octave lower in the adaptation.

“Blue Train,” written by John Coltrane and recorded in 1957 (Blue Note 95326) on his album *Blue Train*, is based on the 12-bar blues – one of the most important song forms in jazz. Other common blues tunes of the time include “Billie’s Bounce,” “Now’s the Time,” and “C Jam Blues.” Representing the emerging hard bop style, “Blue Train”

⁴ Richard Cook and Brian Morton, *Penguin Guide to Jazz Recordings* (London: Penguin, 2008), 9.

⁵ http://www.Jazzitude.com/cannonball_something.htm (accessed July 8, 2007).

has a more simple melody than those typical of bebop tunes, contains a strong blues influence, and uses the horns in harmony on the repeat of the head.⁶

Blue Train is considered by many to be one of the greatest jazz albums of all time, and is ranked third in “recommended jazz albums of all instruments” by jazz trombone professionals in *Teaching and Learning Jazz Trombone*, a study by Julia Gendrich.⁷ Personnel on this classic hard bop album include Lee Morgan (trumpet), Curtis Fuller (trombone), John Coltrane (tenor saxophone), Kenny Drew (piano), Paul Chambers (bass), and Philly Jo Jones (drums). Jazz trombonist Curtis Fuller, the featured soloist for the transcription/adaptation, is listed by professionals in the Gendrich study as one of the “top ten jazz trombonists to hear for jazz style.”⁸

“How High the Moon,” was written in 1940 by Morgan Lewis and Nancy Hamilton. Les Paul and Mary Ford’s recording of the song in 1951 was inducted as a Traditional Pop (Single) into the Grammy Hall of Fame in 1979.⁹ Jazz vocal legend Ella Fitzgerald performed “How High the Moon” countless times in her career, causing her to become one of the jazz artists most closely associated with the song. Her 1960 recording, from the album *Mack the Knife: The Complete Ella in Berlin* (Decca), was inducted into the Grammy Hall of Fame in 2002.

Ella performs the head of “How High the Moon” in a style very much within the swing tradition, however, she both quotes bebop pioneer Charlie Parker’s “Ornithology”

⁶ “Horn” is a term commonly used in jazz to indiscriminately refer to any wind instrument.

⁷ Murray Horowitz and A. B. Spellman, *John Coltrane: ‘Blue Train’*. NPR Basic Jazz Record Library (August 1, 2001).

⁸ Julia M. Gendrich, *Teaching and Learning Jazz Trombone* (Ohio State University, 2003), 78.

⁹ <http://www.Grammy.com/Recording Academy/Awards/Hall Of Fame> (accessed October 2, 2010).

in the third time through the chorus, and her scat improvisations reveal the strong influence beboppers had on her performance style.

“Lester Leaps In,” was written in 1940 by tenor saxophonist Lester Young and is based on the chords of Gershwin’s “I Got Rhythm,” an extremely common practice during that time. Other common tunes based on that same chord progression are “Cottontail,” “Anthropology,” and “Oleo.” The 1949 recording of “Lester Leaps In” from the album *Jazz at the Philharmonic* features the song’s composer, as well as jazz legends Roy Eldridge, Buddy Rich, Hank Jones, and the great Charlie Parker. These jazz giants give an energizing and uniquely masterful performance, providing an exciting improvisatory platform for trombonist, Tommy Turk. Although lesser known, Turk’s solo contains material that lends itself well to some of the innovative techniques explored in this manuscript.

“Lover Man” was written in 1942 by James Edward Davis, Ram Ramirez, and Jimmy Sherman, and made famous by jazz vocalist Billy Holiday. The 1951 recording from the album, *The Magnificent Charlie Parker*, gives the listener a glimpse of Parker’s genius and artistry, while delivering a heart rendering performance. Parker, a multiple Grammy award winner, a Grammy Lifetime Achievement Award Winner (1984), and multiple *DownBeat Magazine* Reader’s Poll and Critics Poll winner, was one of the most influential figures in jazz history. Although a portion of his solo in “Lover Man” seems nearly impossible on horn, his vital significance in jazz history and pure musical genius justify its inclusion.

“Mack the Knife,” (also known as “Moritat”) written in 1928 by Kurt Weil, with lyrics by Marc Blitzgen and Bertolt Brecht, was made famous by Louis Armstrong, although he was not the first to record it. On the Prestige label, Sonny Rollins recorded “Moritat” in 1956 for his landmark album *Saxophone Colossus*, which was inducted into the Grammy Hall of Fame in 1999. Rollins’ recording is in a very playable range for the horn and provides excellent bebop material.

“Naima,” by John Coltrane, recorded for his Grammy Hall of Fame inductee 1959 album *Giant Steps*, is considered one of the greatest jazz albums of all time. “Naima,” a charmingly pensive ballad, contains long, static tones floating atop poignant Coltrane changes. Since Coltrane performs the piece on tenor saxophone, the range of the piece is very comfortable and suits the horn beautifully.

“On Green Dolphin Street,” written by Bronislau Kaper and Ned Washington in 1947, was recorded by Miles Davis in 1958 and included on a re-released version of his 1959 album, *Kind of Blue*. Considered to be Davis’ masterpiece and certified quadruple platinum, the Record Industry of America declared *Kind of Blue* the best selling album of all time. Davis performs “Green Dolphin Street” alongside fellow jazz masters Bill Evans, Cannonball Adderley, John Coltrane, Paul Chambers, and Jimmy Cobb. Once again, since Davis performed this piece with a Harmon mute, a sound he favored, it is recommended that horn players use a stop mute to get more of an “edge” to the sound. Since portions of the solo are quite high, they have been lowered one octave in the adaptation.

“Polka Dots and Moonbeams,” written in 1940 by Jimmy Van Heusen and Johnny Burke, was recorded by Wes Montgomery in 1960 on *The Incredible Jazz Guitar of Wes Montgomery*, with Tommy Flanagan, Percy Heath, and Tootie Heath.

Montgomery has been an inspiration to generations of guitar players with his octave style melody playing. His work on this piece is extremely tasteful and, since his style improvising tends to outline a lot of the chords, horn players would do well to study his work. He also makes use of a range perfect for horn. Only a few notes are out of the normal playing range and the ballad style of the song makes it a wonderful choice.

“Satin Doll,” written in 1953 by Duke Ellington, Billy Strayhorn, and Johnny Mercer, was recorded by J. J. Johnson, Tommy Flanagan, Paul Chambers, and Max Roach, and is from the album, *The Trombone Master* (1957). J. J. Johnson is considered by many to be one of the greatest jazz trombonists of all time. His style playing is crisp, clear, and articulate, and his range, like the tenor saxophone, is perfect for horn. Also, his solos are very well constructed which make a very good choice for someone beginning to learn jazz.

Victor Young and Ned Washington wrote “Stella by Starlight” in 1946. Stan Getz recorded the piece many times in his career, but the version with Jimmy Raney, Duke Jordan, Bill Crow, and Frank Isola on *Stan Getz Plays* (1952) stands out as one of his best performances. His cool style playing and the range of the solo make this recording an excellent choice for the horn.

“Straight, No Chaser,” is a classic bebop tune written by Thelonious Monk who is considered one of the founders of bebop. Recorded for his 1951 album *Genius of*

Modern Music 2, the personnel include Sahib Shihab, Al McKibbin, Art Blakey, and vibraphonist Milt Jackson. Surprisingly, Jackson, whose solo is transcribed, plays within a range that fits the horn well. His melodic ideas are a bit more rhythmic, which is to be expected, yet continue to outline the chord progressions quite nicely.

Basic Form

To better identify and understand the music of different artists and styles, a few words regarding form may prove helpful. All of the selected pieces contain a complete statement of the head (which may or may not contain improvised elements the first time through), and then improvisation played over the chord changes of the opening melody. The Swing influenced performances tend to have more counter-melodies and impromptu harmonies, a la Dixieland style, and generally contain an introduction. The Bebop influenced tunes often begin immediately on the head and have a clever melody, a number of solos, and a closing run-through of the theme. The Cool style pieces contain a lot of space and are generally less aggressive, and Hard Bop recordings will commonly restate the head with harmony in the horns, contain more blues and gospel sounds, and commonly use less predictable chord progressions.¹⁰

General Guidelines for Performance

A few general guidelines can be followed which address certain characteristics that are common throughout the music. In general, unless marked with a specific articulation, slur the notes or tongue very lightly. This pertains especially to

¹⁰ Scott Yanow, *Bebop* (San Francisco: Miller Freeman Books, 2000), 4.

transcriptions/adaptations of saxophone players, who tend to use softer articulations than the brass players.

Regarding the trombone solos, attempts to mimic the sound of the natural slur can be facilitated by imitating the slide direction. To create a “natural slur” on the trombone, the player moves the slide in to go down in pitch and out to go up in pitch. To duplicate this sound on the horn, the player should use longer tubing when ascending and shorter tubing when descending. By mimicking the mechanical action of the trombone, the distinctive sound of the natural slur, also known as “playing against the grain,” can be successfully emulated on the horn. At times, additional notation requiring the use of the hand in the bell and alternate fingerings are included.

Fingerings are interesting for another reason: by using the same fingering for consecutive notes, one can take advantage of the overtone series. This is especially important in faster diatonic passages, lines involving arpeggios, or when attempting to emulate effects heard in the trombone solos. By using different fingerings for the same note, one can effectively change the tone color and volume.

The stopped symbol, although appearing to be applied in a conventional manner, is not intended to be interpreted in the classical sense as fully stopped. Rather, it should be understood as an indication to bend the note with the right hand to the written pitch, regardless of the amount the hand must close. In most cases, the “stopped” note will be preceded and/or followed by a note with the same fingering, and such instances are marked with suggested fingerings.

Finally, when playing the adaptations, one must bear in mind that all markings beyond those contained in the transcriptions are purely supplemental and/or pedagogical in character. Given the investigative nature of the entire undertaking, innovative suggestions should be carried out with an experimental stance.

CHAPTER 5

CONCLUSION

There has been a steady increase in the number of horn players interested in jazz since the inclusion of the instrument in jazz ensembles during the 1940s, and many contributions have been made to the jazz literature for horn, from solo repertoire through music for large ensembles. Although performers and teachers have made concerted efforts to augment the jazz pedagogical resources, continued efforts to do so can only benefit future horn players. By modeling resources for horn after those available for traditional jazz instruments, the gap between what is now available for the budding jazz hornist and a formal jazz education might be at least partially bridged, paving the way for future horn players who hope to cross to “the other side.”

CHAPTER 6
TRANSCRIPTIONS

AUTUMN LEAVES (1947)

AS PERFORMED BY MILES DAVIS ON THE ALBUM *SOMETHIN' ELSE*

CANONBALL ADDERLEY (ALTO SAXOPHONE), MILES DAVIS (TRUMPET),
HANK JONES (PIANO), SAM JONES (BASS), ART BLAKEY (DRUMS)

BLUE NOTE RECORDS 95392-2, MARCH 1958

TRANSCRIBED FOR HORN IN F

MUSIC BY JOSEPH KOSMA

LYRICS BY JOHNNY MERCER AND JACQUES PREVERT

TRANSCRIBED BY LINDA J. SALISBURY

MED. ♩=112

1 INTRO (PIANO & BASS) D-13 D-7 D-9 D- D-13

7 D-7 D-9 D- D-13 D-7 D-9 D- 8va-----

14 (8) D-13 D-7 D-9 8 3

26 G-7 C7 FMA7 BbMA7 3

30 E-7b5 A7 D- G-7 1:11

35 C7 FMA7 BbMA7 E-7b5 3 3

39 A7 D- E-7b5 A7b9 1:27

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44 D- G-7 C7 FMA7

49 E-7b5 A7b9 D-7 G7 C-7 F7

54 E-7b5 A7b9 D- (CANNONBALL ADDERLEY) 2:03

59 7 8 8 8 8 8 8

114 7 (MILES DAVIS) 8va G-7 C7 FMA7 WITH STOP MUTE 4:20

125 (8) BbMA7 E-7b5 A7 D-

129 8va G-7 C7 FMA7 4:37

133 (8) BbMA7 E-7b5 A7 D-

137

E-7b5 A7b9 D-

8va G-7 C7 FMA7 E-7b5

142

(8) A7b9 D-7 G7 C-7 F7 E-7b5 A7b9

147

(8) D- G-7 C7 FMA7

152

(8) BbMA7 E-7b5 A7

157

D- G-7

160

8va C7 FMA7 BbMA7 E-7b5

163

A7 D- E-7b5

167

171 A7b9 D- (LIP) 8va G-7 C7

(8) 176 FMA7 E-7b5 A7b9 D-7 G7

181 C7 F7 E-7b5 A7b9 D- 6:38

BLUE TRAIN (1957)

AS PERFORMED BY CURTIS FULLER ON THE ALBUM *BLUE TRAIN*

JOHN COLTRANE (TENOR SAXOPHONE), LEE MORGAN (TRUMPET), CURTIS FULLER (TROMBONE),
KENNY DREW (PIANO), PAUL CHAMBERS (BASS), PHILLY JO JONES (DRUMS)
BLUE NOTE RECORDS 95326, 1957

TRANSCRIBED FOR HORN IN F

MUSIC BY JOHN COLTRANE
TRANSCRIBED BY LINDA J. SALISBURY

MED. BLUES ♩=152

4

8

14

19

25 (JOHN COLTRANE)

86

82 (LEE MORGAN)

89

Chord symbols: $Bb7\#9$, $Eb7(\#11)$, $F7\#9$

Tempo: MED. BLUES ♩=152

Time signature: 4/4

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121 **12** **12** **12** **12** **12** **8b7#9**
 5:10

182 (CURTIS FULLER) **Eb7(#11)**
 Musical staff with notes and rests, including a triplet of eighth notes.

186 **8b7#9** **b** **3** **3** **F7#9** **3**
 Musical staff with notes, rests, and triplet markings.

8b7#9 **8b7#9**
 190 Musical staff with notes and rests, including a '5:32' time signature.

Eb7(#11)
 194 Musical staff with notes and rests, including a triplet of eighth notes.

8b7#9 **F7#9**
 198 Musical staff with notes and rests.

8b7#9 **3**
 202 Musical staff with notes, rests, and a triplet marking.

8b7#9
 205 Musical staff with notes and rests, including a triplet marking and a '5:54' time signature.

208 Eb7(#11) b

211 Bb7#9 # F7#9

214 Bb7#9 #

216 Bb7#9 6:16

219 Eb7(#11) 2

222 Bb7#9 #

225 F7#9 Bb7#9

228 Bb7#9 HALF TIME FEEL 6:37 3

231 $E\flat 7(\#11)$

235 $B\flat 7\#9$ $F 7\#9$

238 $B\flat 7\#9$

HOW HIGH THE MOON (1940)

AS PERFORMED BY ELLA FITZGERALD ON THE ALBUM *MACK THE KNIFE: THE COMPLETE ELLA IN BERLIN*

ELLA FITZGERALD (VOICE), PAUL SMITH (PIANO), HERB ELLIS (GUITAR),
WILFRED MIDDLEBROOKS (BASS), GUS JOHNSON (DRUMS)
VERVE 519564-2, FEBRUARY 1960

TRANSCRIBED FOR HORN IN F

MUSIC BY MORGAN LEWIS
LYRICS BY NANCY HAMILTON
TRANSCRIBED BY LINDA J. SALISBURY

LIGHT SWING $\text{♩} = 168$

1 7 $\text{B}\flat\text{maj}7$

11 $\text{B}\flat-7$ $\text{E}\flat7$ $\text{A}\flat\text{maj}7$

15 $\text{A}\flat-7$ $\text{D}\flat7$ $\text{G}\flat\text{maj}7$ $\text{C}-7\flat5$ $\text{F}7$ $\text{B}\flat-7$

20 $\text{C}-7\flat5$ $\text{F}7$ $\text{B}\flat\text{maj}9$ $\text{C}-$ $\text{F}7$ $\text{D}-7$ $\text{D}\flat7$

24 $\text{C}-7$ $\text{F}7$ $\text{B}\flat\text{maj}7$ $\text{B}\flat-7$

28 $\text{E}\flat7$ $\text{A}\flat\text{maj}7$ $\text{A}\flat-7$ $\text{D}\flat7$

33 $\text{G}\flat\text{maj}7$ $\text{C}-7\flat5$ $\text{F}7$ $\text{B}\flat\text{maj}7$ $\text{C}-7$ $\text{F}7\flat9$ $\text{D}-7$ $\text{D}\flat7$

38 $\text{C}-7$ $\text{F}7\flat9$ $\text{B}\flat6$ FAST SWING $\text{♩} = 148$ $\text{B}\flat\text{maj}7$

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45 $Bb-7$ $Eb7$ $Abmaj7$

49 $Ab-7$ $Db7$ $Gbmaj7$ $C-7b9$ $F7$ $Bb-7$

54 $C-7b9$ $F7$ $Bbmaj9$ $C-$ $F7$ $D-7$ $Db7$ $C-7$ $F7$ 1:10

59 $Bbmaj7$ $Bb-7$ $Eb7$ $Abmaj7$

64 $Ab-7$ $Db7$ $Gbmaj7$ $C-7b9$ $F7$

69 $Bbmaj7$ $C-7$ $F7b9$ $D-7$ $Db7$ $C-7$ $F7b9$ $Bb6$

74 $C-7$ $F7b9$ $Bbmaj7$ $Bb-7$ $Eb7$ 1:22

79 $Abmaj7$ $Ab-7$ $Db7$

83 $G\flat$ maj7 $C-7\flat 5$ F7 $B\flat-7$ $C-7\flat 5$ F7

87 $B\flat$ maj9 C- F7 D-7 D \flat 7 C-7 F7 $B\flat$ maj7 1:36

92 $B\flat-7$ $E\flat$ 7 $A\flat$ maj7

96 $A\flat-7$ D \flat 7 $G\flat$ maj7

100 $C-7\flat 5$ F7 $B\flat$ maj7 C-7 F7 $\flat 9$ D-7 D \flat 7

104 C-7 F7 $\flat 9$ $B\flat$ 6 C-7 F7 $\flat 9$ $B\flat$ maj7 1:49

108 $B\flat-7$ $E\flat$ 7 $A\flat$ maj7

112 $A\flat-7$ D \flat 7 $G\flat$ maj7

116 C-7^{b5} F7 B^b-7 C-7^{b5} F7 B^bmaj9

120 C- F7 D-7 D^b7 C-7 F7 B^bmaj7 2:02

124 B^b-7 E^b7 A^bmaj7

128 A^b-7 D^b7 G^bmaj7

132 C-7^{b5} F7 B^bmaj7 C-7 F7^{b9} D-7 D^b7

136 C-7 F7^{b9} B^b C-7 F7^{b9} B^bmaj7 2:16

141 B^b-7 E^b7 A^bmaj7

145 A^b-7 D^b7 G^bmaj7 C-7^{b5} F7

149 $B\flat-7$ $C-7\flat_5$ $F7$ $B\flat maj_9$ $C-$ $F7$

153 $D-7$ $D\flat7$ $C-7$ $F7$ $B\flat maj_7$

2:29

157 $B\flat-7$ $E\flat7$ $A\flat maj_7$

161 $A\flat-7$ $D\flat7$ $G\flat maj_7$ $C-7\flat_5$ $F7$ $B\flat maj_7$

166 $C-7$ $F7\flat_9$ $D-7$ $D\flat7$ $C-7$ $F7\flat_9$ $B\flat^6$ $C-7$ $F7\flat_9$

2:41

172 $B\flat maj_7$ $B\flat-7$ $E\flat7$

175 $A\flat maj_7$ $A\flat-7$ $D\flat7$

179 $G\flat maj_7$ $C-7\flat_5$ $F7$ $B\flat-7$ $C-7\flat_5$ $F7$ OPT. 8va

183 Bb maj9 C- F7 D-7 Bb 7 C-7 F7 2:55

187 Bb maj7 Bb -7

190 Eb 7 Ab maj7 Ab -7

194 Db 7 Gb maj7 C-7 b 9 F7 Bb maj7

198 C-7 F7 b 9 D-7 Bb 7 C-7 F7 b 9 Bb 6 C-7 F7 b 9 3:08

203 Bb maj7 Bb -7 Eb 7 Ab maj7

209 Ab -7 Db 7 Gb maj7 C-7 b 9 F7

213 Bb -7 C-7 b 9 F7 Bb maj9 C- F7

217 D-7 Db7 C-7 F7 Bbmaj7 Bb-7

222 Eb7 Abmaj7 Ab-7 Db7 Db7

227 Gbmaj7 C-7b9 F7 Bbmaj7 C-7 F7b9

231 Db7 C-7 F7b9 Bb6 C-7 F7b9 Bbmaj7

236 Bb-7 Eb7 Abmaj7 T23

240 Ab-7 Db7 Gbmaj7

244 C-7b9 F7 Bb-7 C-7b9 F7 Bbmaj9 C- F7

D-7 Db7 C-7 F7 Bbmaj7 Bb-7

249

254 Eb7 Abmaj7 Ab-7 Db7

259 Gbmaj7 C-7b9 F7 Bbmaj7 C-7 F7b9 D-7 Db7

264 C-7 F7b9 Bb6 C-7 F7b9 Bbmaj7

268 Bb-7 Eb7 Abmaj7

272 Ab-7 Db7 Gbmaj7 C-7b9 F7

277 Bb-7 C-7b9 F7 Bbmaj9 C- F7

281 D-7 Db7 C-7 F7 Bbmaj7

285 Bb-7 Eb7 Abmaj7 Ab-7

280 $D^{\flat}7$ $G^{\flat}maj7$ $C-7^{\flat}5$ $F7$ $B^{\flat}maj7$



284 $C-7$ $F7^{\flat}9$ $D-7$ $D^{\flat}7$ $C-7$ $F7^{\flat}9$ $B^{\flat}6$



LESTER LEAPS IN (1940)

AS PERFORMED BY TOMMY TURK ON THE ALBUM *JAZZ AT THE PHILHARMONIC*

CHARLIE PARKER (ALTO SAXOPHONE), ROY ELDRIDGE (TRUMPET), TOMMY TURK (TROMBONE),

FLIP PHILLIPS & LESTER YOUNG (TENOR SAXOPHONE), HANK JONES (PIANO),

RAY BROWN (BASS), BUDDY RICH (DRUMS)

VERVE 519803-2, SEPTEMBER 1949

MUSIC BY LESTER YOUNG

LYRICS BY EDDIE JEFFERSON

TRANSCRIBED BY LINDA J. SALISBURY

TRANSCRIBED FOR HORN IN F

TEMPO ♩=134

1 7 SAXES F7 F7/A Bb7 Bdim Fb/C

12 C7 Fb Bb7 Bdim Fb/C Bb7 A-7 D-/Ab

SAXES/TRUMPETS

17 G-7 C7 F7 D-7/Ab G-7 C7/Gb F7 F7/A

22 Bb7 Bdim Fb/C SOLO C7 Fb Bb7 6

32 G-7 C7/Gb F7 F7/A Bb7 Bdim Fb/C C7 Fb

FULL

37 Bb7 Bdim SOLO Fb/C Bb7 A-7 D-/Ab 3

LESTER YOUNG (TENOR SAX)

16 16 16 8 8

Copyright © 2011

105 16 8 8 16 8 8 16

185 8 7 (TOMMY TURK) F7 F7/A Bb7 Bdim Fb/C C7 Fb

3:03

205 Bb7 Bdim F7 D-7 G-7 C7 F7 F7/A

210 Bb7 Bdim Fb/C D-7 G-7 C7

213 Fb/C D-7 G-7 C7 F7 D-7

216 G7 E7 A7 D7

220 G7 C7

F7 F7/A Bb7 Bdim Fb/C D-7

224

3:24

228 G-7 C7 F7 F7/A Bb7 Bdim Fb/C D-7

232 G-7 C7 F7 F7/A Bb7 Bdim Fb/C D-7 G-7 C7

237 Fb F7/A Bb7 Bdim Fb/C D-7 G7 C7

241 TO F7 F7/A Bb7 Bdim Fb/C D-7

244 G-7 C7 Fb F7/A Bb7 Bdim Fb/C D-7

248 G7 E7 A7

251 D7 G7

255 C7 F7 F7/A

258 $B\flat 7$ $B\text{dim}$ $F\flat/C$ $D-7$ $G-7$ $C7$ $F7$ $F7/A$

262 $B\flat 7$ $B\text{dim}$ $F\flat/C$ $D-7$ $G-7$ $C7$ $F7$ $F7/A$

266 $B\flat 7$ $B\text{dim}$ $F\flat/C$ $D-7$ $G-7$ $C7$

269 $F7$ $F7/A$ $B\flat 7$ $B\text{dim}$ $F\flat/C$ $D-7$ $G-7$ $C7$ $F7$ $F7/A$

274 $B\flat 7$ $B\text{dim}$ $F\flat/C$ $D-7$ $G-7$ $C7$ $F7$ $F7/A$ $B\flat 7$ $B\text{dim}$

279 $F\flat/C$ $D-7$ $G-7$ $C7$ $A7$

282 $D7$

285 $G7$ $C7$

288

F7 F7/A Bb7 Bdim F6/C D-7

4:23

292

G-7 C7 F7 F7/A Bb7 Bdim F6/C D-7 G-7 C7

4:30

LOVER MAN (1942)

AS PERFORMED BY CHARLIE PARKER ON THE ALBUM *THE MAGNIFICENT CHARLIE PARKER* 1951

CHARLIE PARKER (ALTO SAXOPHONE), JOHN LEWIS (PIANO).

RAY BROWN (BASS), KENNY CLARKE (DRUMS)

CLEF MGC 646, AUGUST 8, 1951

TRANSCRIBED FOR HORN IN F

WORDS AND MUSIC BY JAMES EDWARD DAVIS

RAM RAMIREZ, AND JIMMY SHERMAN

TRANSCRIBED BY LINDA J. SALISBURY

BALLAD $\text{♩} = 64$

1 5 Gr. F-7 Bb7 F-7 Bb7

9 Bb-7 Eb7 Bb-7 Eb7 Ab-7

12 Db7 E7/B E7 Eb7/Bb Eb7 Abmaj7 G-7 C-7 Gr.

15 F-7 Bb7 F7 Bb7

17 Bb-7 Eb7 Bb-7 Eb7 Ab-7

20 Db7 E7/B E7 Eb7/Bb Eb7 Abmaj7 G-7

2 1:16

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25 C-7 F7 C-7 F7 Bb C- F

26 Bb7 C-7 D-7

27 Bb-7 Eb7 Gr.

28 Bb-7 Eb7

29 Abmaj7

30 G-7 C-7

31 F-7 Bb7 F-7 Bb7 Bb-7 Eb7

34 $Bb-7$ $Eb7$ $Ab-7$ $Db7$

3

37 $E7/B$ $E7$ $Eb7/Bb$ $Eb7$ $Abmaj7$

3

MORITAT (MACK THE KNIFE, 1928)

AS PERFORMED BY SONNY ROLLINS ON THE ALBUM *SAXOPHONE COLOSSUS*

SONNY ROLLINS (TENOR SAXOPHONE) AND TOMMY FLANAGAN (PIANO),

DOUG WATKINS (BASS) AND MAX ROACH (DRUMS)

PRESTIGE RECORDS LP-7079, JUNE 22, 1956

TRANSCRIBED FOR HORN IN F

MUSIC FOR 'MACK THE KNIFE' BY KURT WEIL

LYRICS BY MARC BLITZSEN & BERTOLT BRECHT

TRANSCRIBED BY LINDA J. SALISBURY

MED. $\text{♩} = 168$

Chord symbols: F^6 , $G-7$, C^7 , F^6 , $D-7$, $G-7$, C^7 , F^6 , $G-7$, C^7 , F^6 , $G-7$, C^7 , $D-7$, $G-7$, C^7 .

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30 F^b G-7 C7 F^b

35 G-7 C7

39 F^b D-7

43 G-7 C7

47 F^b G-7 C7 F^b

51 G-7 C7

55 F^b F-7

59 G-7 C7

65 F⁶ G-7 C7 F⁶
1:32

67 G-7

69 C7

71 F⁶ D-7

74 G-7 C7

78 F⁶ G-7 C7 1:55

81 F⁶ G-7

85 C7 F⁶

89 D-7 G-7



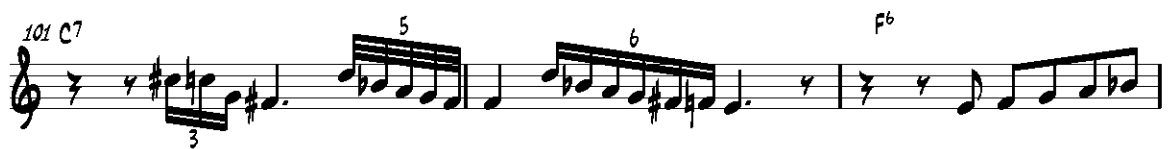
95 C7 F6 G-7 C7 2:18



97 F6 G-7



101 C7 F6



104 D-7 G-7



108 C7 F6



112 G-7 C7 F6



2:42

115 G-7 C7



149 C7

3

F6

3

3

152

3

D-7

G-7

156

C7

C7

159 F6

G-7

C7

F6

3.51

NAIMA (1959)

AS PERFORMED BY JOHN COLTRANE ON THE ALBUM *GIANT STEPS*

JOHN COLTRANE (TENOR SAXOPHONE) AND WYNTON KELLY (PIANO),

PAUL CHAMBERS (BASS), JIMMY COBB (DRUMS)

ATLANTIC 81227-3610-2, DECEMBER 2, 1959

TRANSCRIBED FOR HORN IN F

MUSIC BY JOHN COLTRANE, 1959
TRANSCRIBED BY LINDA J. SALISBURY

BALLAD ♩ = 60

1 $F-7/Bb$ $Bb-7$ $E\text{maj}7/Bb$ $D\text{maj}7/Bb$ $Eb\text{maj}7/2Bb$
(PLAY WITH VIBRATO THROUGHOUT)

5 $F-7/Bb$ $Bb-7$ $E\text{maj}7/Bb$ $D\text{maj}7/Bb$ $Eb\text{maj}7/2Bb$ $F\#\text{maj}7/F$

10 $F13b9$ $F\#\text{maj}7/F$ $F13b9$ $F\#\text{maj}7/F$ $F\#\text{maj}7/F$

15 $Eb\text{maj}7/F$ $D\flat13/Bb$ $F-7/Bb$ $Bb-7$ $E\text{maj}7/Bb$ $D\text{maj}7/Bb$

20 $Eb\text{maj}7/Bb$ $F\#\text{maj}7/F$

42 $F13b9$ $F\#\text{maj}7/F$ $F13b9$ $F\#\text{maj}7/F$

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46 F#maj7/F Ebmaj7/F Db13/Bb F-7/Bb Bb-7

51 Emaj7/Bb Dmaj7/Bb Ebmaj7/Bb Emaj7/Bb Dmaj7/Bb

54 Ebmaj7/Bb Emaj7/Bb Dmaj7/Bb Ebmaj7/Bb Emaj7/Bb Dmaj7/Bb

58 Ebmaj7 Abmaj7 Ebmaj7 Abmaj7 Ebmaj7 Abmaj7 Ebmaj7

ON GREEN DOLPHIN STREET (1947)

AS PERFORMED BY MILES DAVIS ON THE ALBUM *KIND OF BLUE*

CANNONBALL ADDERLEY (ALTO SAXOPHONE), JOHN COLTRANE (TENOR SAXOPHONE),
MILES DAVIS (TRUMPET), BILL EVANS (PIANO), PAUL CHAMBERS (BASS), JIMMY COBB (DRUMS)
COLUMBIA CK64935, MAY 28, 1958

TRANSCRIBED FOR HORN IN F

MUSIC BY BRONISLAW KAPER
LYRICS BY NED WASHINGTON
TRANSCRIBED BY LINDA J. SALISBURY

MED. ♩=166

1 FREELY 8 6 IN TIME 7 USE STOP MUTE THROUGHOUT \flat major * 8va

24 \flat 7 C7/ \flat C/ \flat \flat major

30 C-7 F7 \flat major Eb-7

36 \flat 7 D \flat major \flat major 3 1:07

41 \flat 7 C7/ \flat C/ \flat \flat major

47 C-7 C-7/ \flat A-7 \flat D7 \flat G-7 G-/F E-7 \flat A7 D-7 G7

C-7 F7 D-7 G7 C-7 F7 D-7 G7 C-7 F7

52

* NOTATION WRITTEN ONE OCTAVE LOWER THAN RECORDING

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57 $\text{Bb}^{\flat}\text{maj}7$ $\text{Bb}^{\flat}\text{maj}7$ SOLO (MILES DAVIS) $\text{Bb}^{\flat}7$

62 $\text{C}7/\text{Bb}$ Cb/Bb $\text{Bb}^{\flat}\text{maj}7$ $\text{C}7$

68 $\text{F}7$ $\text{Bb}^{\flat}\text{maj}7$ $\text{Eb}7$

72 $\text{Ab}7$ $\text{Db}^{\flat}\text{maj}7$ $\text{Bb}^{\flat}\text{maj}7$

77 $\text{Bb}^{\flat}7$ $\text{C}7/\text{Bb}$ Cb/Bb $\text{Bb}^{\flat}\text{maj}7$

82 $\text{C}7$ $\text{C}7/\text{Bb}$ $\text{A}7^{\flat}9$ $\text{D}7^{\flat}9$ $\text{G}7$ G/F $\text{E}7^{\flat}9$ $\text{A}7$

87 $\text{D}7$ $\text{G}7$ $\text{C}7$ $\text{F}7$ $\text{D}7$ $\text{G}7$ $\text{C}7$ $\text{F}7$ $\text{Bb}^{\flat}\text{maj}7$

95 $\text{Bb}^{\flat}7$ $\text{C}7/\text{Bb}$ Cb/Bb

97 $\text{Bb}^{\flat}\text{maj}7$ $\text{C}7$ $\text{F}7$ $\text{Bb}^{\flat}\text{maj}7$

102 Eb-7 Ab7 Dbmaj7

106 Bbmaj7 Bb-7

2:44

111 C7/Bb Cb/Bb Bbmaj7 C-7 C-7/Bb

3 3 2:57

A-7hs D7b9 G-7 E-7hs A7 D-7 G7 C-7 F7

116 G-/F

121 D-7 G7 C-7 F7 D-7 G7 C-7 F7

3:12

POLKA DOTS AND MOONBEAMS (1940)

AS PERFORMED BY WES MONTGOMERY ON THE ALBUM *THE INCREDIBLE JAZZ GUITAR OF WES MONTGOMERY*

TOMMY FLANAGAN (PIANO), PERCY HEATH (BASS), ALBERT 'TOOTIE' HEATH (DRUMS)
ORIGINAL JAZZ CLASSICS OJC 036, 1960

TRANSCRIBED FOR HORN IN F

MUSIC BY JIMMY VAN HEUSEN
LYRICS BY JOHNNY BURKE
TRANSCRIBED BY LINDA J. SALISBURY

BALLAD ♩ = 102

1 3 D B- E-7

8 A7 A7/G 3 D F#7 B- E-7

12 C#-7b5 F#7b9 B- 3 B-#7/A# B-7/A

16 F#-7 F-7 E-7 A7 A9/G F#-7 B7b9

20 E-7 A7 D B- E-9

24 A7 3 F#-7 B-7 E-7 C#-7b5 F#7b9

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29 B- 1:08

3 B-#7/A# B-7/A

32 F#-7 F-7 E-7 A9 A7b9 D6

3 F#-7 F-7 E-7 A9 A7b9 D6

36 Ab-7b6 Db7 Gb Gdim7 Ab-7 1:27

36 Ab-7b6 Db7 Gb Gdim7 Ab-7 1:27

40 Db7 Db7/Cb Bb-7 Eb-7

40 Db7 Db7/Cb Bb-7 Eb-7

43 Ab-7 3 Db7 Gb 1:46

43 Ab-7 3 Db7 Gb 1:46

46 G-7 Ab7 Db7 Gb7

46 G-7 Ab7 Db7 Gb7

50 B7 E-7 A9 D 2:06

50 B7 E-7 A9 D 2:06

54 *B-7* *SIMILE* *E-9* *A7* *A7/G* *F#-7*

Musical staff 54-57: Treble clef, key signature of one sharp (F#). Measure 54: *B-7* chord, eighth-note triplet (F#, G, A), eighth notes (B, C, D, E, F#). Measure 55: *E-9* chord, eighth notes (F#, G, A, B, C, D, E). Measure 56: *A7* chord, eighth notes (B, C, D, E, F#, G, A). Measure 57: *A7/G* chord, eighth notes (B, C, D, E, F#, G, A), followed by *F#-7* chord, eighth notes (G, A, B, C, D, E, F#), and a triplet of eighth notes (F#, G, A).

58 *B-7* *E-7* *C#-7b9* *F#-b9* *B-*

Musical staff 58-61: Treble clef, key signature of one sharp (F#). Measure 58: *B-7* chord, eighth-note triplet (F#, G, A), eighth notes (B, C, D, E, F#). Measure 59: *E-7* chord, eighth notes (F#, G, A, B, C, D, E), followed by a triplet of eighth notes (F#, G, A). Measure 60: *C#-7b9* chord, eighth notes (D, E, F#, G, A, B, C#), followed by a triplet of eighth notes (D, E, F#). Measure 61: *F#-b9* chord, eighth notes (G, A, B, C, D, E, F#), followed by a triplet of eighth notes (G, A, B). Measure 62: *B-* chord, eighth notes (C, D, E, F#, G, A, B), followed by a triplet of eighth notes (C, D, E).

62 *B-#7/A#* *B-7/A* *F#-7* *F-7*

Musical staff 62-65: Treble clef, key signature of one sharp (F#). Measure 62: *B-#7/A#* chord, eighth-note triplet (F#, G, A), eighth notes (B, C, D, E, F#, G, A#). Measure 63: *B-7/A* chord, eighth notes (C, D, E, F#, G, A, B), followed by a triplet of eighth notes (C, D, E). Measure 64: *F#-7* chord, eighth notes (G, A, B, C, D, E, F#), followed by a triplet of eighth notes (G, A, B). Measure 65: *F-7* chord, eighth notes (G, A, B, C, D, E, F), followed by a triplet of eighth notes (G, A, B).

65 *E-7* *A9* *A7b9* *D6* *C6*

Musical staff 65-68: Treble clef, key signature of one sharp (F#). Measure 65: *E-7* chord, eighth notes (F#, G, A, B, C, D, E). Measure 66: *A9* chord, eighth notes (B, C, D, E, F#, G, A), followed by a triplet of eighth notes (B, C, D). Measure 67: *A7b9* chord, eighth notes (B, C, D, E, F#, G, A), followed by a triplet of eighth notes (B, C, D). Measure 68: *D6* chord, eighth notes (E, F#, G, A, B, C, D), followed by a triplet of eighth notes (E, F#, G). Measure 69: *C6* chord, eighth notes (D, E, F#, G, A, B, C), followed by a triplet of eighth notes (D, E, F#).

69 *C#6* *D6/9* *PIANO SOLO* **16** *D* *B-7* *E-7*

Musical staff 69-72: Treble clef, key signature of one sharp (F#). Measure 69: *C#6* chord, eighth notes (D, E, F#, G, A, B, C#), followed by a triplet of eighth notes (D, E, F#). Measure 70: *D6/9* chord, eighth notes (E, F#, G, A, B, C, D), followed by a triplet of eighth notes (E, F#, G). Measure 71: *PIANO SOLO* instruction, followed by a 16-measure rest. Measure 72: *D* chord, eighth notes (E, F#, G, A, B, C, D). Measure 73: *B-7* chord, eighth notes (C, D, E, F#, G, A, B). Measure 74: *E-7* chord, eighth notes (F#, G, A, B, C, D, E), followed by a triplet of eighth notes (F#, G, A).

89 *A7* *A7/G* *D* *F#7* *B-* *E-7*

Musical staff 89-92: Treble clef, key signature of one sharp (F#). Measure 89: *A7* chord, eighth notes (B, C, D, E, F#, G, A). Measure 90: *A7/G* chord, eighth notes (B, C, D, E, F#, G, A), followed by a triplet of eighth notes (B, C, D). Measure 91: *D* chord, eighth notes (E, F#, G, A, B, C, D). Measure 92: *F#7* chord, eighth notes (G, A, B, C, D, E, F#), followed by a triplet of eighth notes (G, A, B). Measure 93: *B-* chord, eighth notes (C, D, E, F#, G, A, B). Measure 94: *E-7* chord, eighth notes (F#, G, A, B, C, D, E), followed by a triplet of eighth notes (F#, G, A).

95 C#7b9 F#7b9 B- G-7

96 F#-7 F-7 E-7 A7 A9/G

100 F#-7 B7b9 E-7 A7 Bbmaj7 STRAIGHT

105 Bbmaj7/E Ebmaj7

MUCH SLOWER

108 Dmaj7

SATIN DOLL (1953)

AS PERFORMED BY J. J. JOHNSON ON THE ALBUM *THE TROMBONE MASTER*

J. J. JOHNSON (TROMBONE), TOMMY FLANAGAN (PIANO), PAUL CHAMBERS (BASS), MAX ROACH (DRUMS)
COLUMBIA CK 44443, 1957-1960

TRANSCRIBED FOR HORN IN F

WORDS AND MUSIC BY
DUKE ELLINGTON AND BILLY STAYHORN
TRANSCRIBED BY LINDA J. SALISBURY

MEDIUM SWING $\text{♩} = 128$
INTRO

C

C G7 DM7 G7 EM7

HEAD

8 A7 D7(b9) bA7(b3) CMA7 :24

13 DM7 G7 EM7 A7

17 D7(b9) bA7(b3) CMA7(b9) Gm7 C7(b9) :40

22 Gm7 C7 F Am7 D7(b9) Am7 D7(b9)

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27 C/G G7 DM7 G7

31 Em7 A7 D7 D7(b9) CMA7

36 CMA7 SOLO DM7 G7 EM7

40 A7 D7(b9) bA7(d3) CMA7

44 DM7 G7

47 Em7 A7 D7(b9) bA7(d3)

51 CMA7(9) CMA7(9) Gm7 C7(9)

G^M7 C⁷ F F

A^M7 D⁷(b9) A^M7 D⁷(b9) C/G G⁷

D^M7 G⁷ E^M7 A⁷ D⁷

D^b7(d3) C^MA⁷

D^M7 G⁷ E^M7 A⁷

D⁷(b9) bA⁷(d3) C^MA⁷

76 Dm7 G7 Em7

80 A7 D7(b9) bA7(d3)

83 CMA7

STELLA BY STARLIGHT (1946)

AS PERFORMED BY STAN GETZ ON THE ALBUM *STAN GETZ PLAYS*

STAN GETZ (TENOR SAXOPHONE), JIMMY RANEY (GUITAR), DUKE JORDAN (PIANO),
BILL CROW (BASS), FRANK ISOLA (DRUMS)
VERVE 833535-2. DECEMBER 12, 1952

TRANSCRIBED FOR HORN IN F

MUSIC BY VICTOR YOUNG
TRANSCRIBED BY LINDA J. SALISBURY

MED. ♩=160

1 7 G#-7b5 C#7b9 :12

11 E-7 A7 A-7 D7 Gmaj7 3

16 C7 Dmaj7 G#-7b5 C#7b9 F#-7 3 :24

20 D-7 G7 Amaj7 G#-7b5 C#7b9 C#-7b5 F#7b9 3 :35

25 B7#5 E-7 C7(#11) 3

30 Dmaj7 3 :48

33 G#-7b5 C#7b9 F#-7b5

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36 B7b9 E-7b5 A7b9

Musical staff 36-38: Treble clef, key signature of one flat. Measure 36: B7b9. Measure 37: E-7b5. Measure 38: A7b9.

39 Dmaj7 G#-7b5 C#7b9

Musical staff 39-41: Treble clef, key signature of two sharps. Measure 39: Dmaj7. Measure 40: G#-7b5 with a triplet of eighth notes and a 1:00 time signature. Measure 41: C#7b9 with a triplet of eighth notes.

43 E-7 A7 A-7 D7

Musical staff 43-45: Treble clef, key signature of one flat. Measure 43: E-7. Measure 44: A7 with a triplet of eighth notes. Measure 45: A-7 and D7.

47 Gmaj7 C7 Dmaj7 G#-7b5 C#7b9

Musical staff 47-49: Treble clef, key signature of one flat. Measure 47: Gmaj7. Measure 48: C7. Measure 49: Dmaj7 with a 1:13 time signature, G#-7b5, and C#7b9.

51 F#-7 D-7 G7 Amaj7 G#-7b5 C#7b9

Musical staff 51-53: Treble clef, key signature of one sharp. Measure 51: F#-7. Measure 52: D-7. Measure 53: G7 with a triplet of eighth notes, Amaj7, G#-7b5, and C#7b9.

55 C#-7b5 F#7b9 B7b5

Musical staff 55-57: Treble clef, key signature of two sharps. Measure 55: C#-7b5 with a triplet of eighth notes. Measure 56: F#7b9. Measure 57: B7b5 with a 1:25 time signature.

58 E-7 C7(11)

Musical staff 58-60: Treble clef, key signature of one flat. Measure 58: E-7. Measure 59: C7(11) with a triplet of eighth notes.

62 Dmaj7

Musical staff 62-64: Treble clef, key signature of one flat. Measure 62: Dmaj7. Measure 63: Dmaj7. Measure 64: Dmaj7 with a triplet of eighth notes and a 1:36 time signature.

65 G#-7b5 C#7b9 F#-7b5 B7b9 E-7b5

Musical staff 65-70. Treble clef, key signature of one sharp (F#). Measure 65: G#-7b5, quarter notes G#4, A4, B4, C5. Measure 66: C#7b9, quarter notes C#5, D5, E5, F#5. Measure 67: F#-7b5, quarter notes F#5, G5, A5, B5. Measure 68: B7b9, quarter notes B5, C6, D6, E6. Measure 69: E-7b5, quarter notes E6, F#6, G6, A6. Measure 70: E-7b5, quarter notes E6, F#6, G6, A6. Triplet markings are present in measures 66 and 67.

70 A7b9 Dmaj7

Musical staff 70-76. Treble clef, key signature of one sharp (F#). Measure 70: A7b9, quarter notes A4, B4, C5, D5. Measure 71: Dmaj7, quarter notes D5, E5, F#5, G5. Measure 72: Dmaj7, quarter notes D5, E5, F#5, G5. Measure 73: Dmaj7, quarter notes D5, E5, F#5, G5. Measure 74: Dmaj7, quarter notes D5, E5, F#5, G5. Measure 75: Dmaj7, quarter notes D5, E5, F#5, G5. Measure 76: Dmaj7, quarter notes D5, E5, F#5, G5. Triplet markings are present in measures 70 and 71.

76

Musical staff 76-81. Treble clef, key signature of one sharp (F#). Measure 76: A-7, quarter notes A4, B4, C5, D5. Measure 77: A-7, quarter notes A4, B4, C5, D5. Measure 78: D7, quarter notes D5, E5, F#5, G5. Measure 79: D7, quarter notes D5, E5, F#5, G5. Measure 80: Gmaj7, quarter notes G5, A5, B5, C6. Measure 81: C7, quarter notes C6, D6, E6, F#6.

77 Dmaj7 G#-7b5 C#7b9 F#-7

Musical staff 77-83. Treble clef, key signature of one sharp (F#). Measure 77: Dmaj7, quarter notes D5, E5, F#5, G5. Measure 78: Dmaj7, quarter notes D5, E5, F#5, G5. Measure 79: G#-7b5, quarter notes G#5, A5, B5, C6. Measure 80: C#7b9, quarter notes C#6, D6, E6, F#6. Measure 81: F#-7, quarter notes F#6, G6, A6, B6. Measure 82: F#-7, quarter notes F#6, G6, A6, B6. Measure 83: F#-7, quarter notes F#6, G6, A6, B6. Triplet markings are present in measures 79 and 80.

81 D-7 G7 Amaj7 G#-7b5 C#7b9 C#-7b5

Musical staff 81-87. Treble clef, key signature of one sharp (F#). Measure 81: D-7, quarter notes D5, E5, F#5, G5. Measure 82: G7, quarter notes G5, A5, B5, C6. Measure 83: Amaj7, quarter notes A5, B5, C6, D6. Measure 84: G#-7b5, quarter notes G#5, A5, B5, C6. Measure 85: C#7b9, quarter notes C#6, D6, E6, F#6. Measure 86: C#7b9, quarter notes C#6, D6, E6, F#6. Measure 87: C#7b9, quarter notes C#6, D6, E6, F#6. Triplet markings are present in measures 85 and 86.

84 F#7b9 B7b5 E-7

Musical staff 84-88. Treble clef, key signature of one sharp (F#). Measure 84: F#7b9, quarter notes F#5, G5, A5, B5. Measure 85: B7b5, quarter notes B5, C6, D6, E6. Measure 86: E-7, quarter notes E6, F#6, G6, A6. Measure 87: E-7, quarter notes E6, F#6, G6, A6. Measure 88: E-7, quarter notes E6, F#6, G6, A6. Triplet markings are present in measures 84 and 85.

88

Musical staff 88-91. Treble clef, key signature of one sharp (F#). Measure 88: E-7, quarter notes E6, F#6, G6, A6. Measure 89: E-7, quarter notes E6, F#6, G6, A6. Measure 90: E-7, quarter notes E6, F#6, G6, A6. Measure 91: E-7, quarter notes E6, F#6, G6, A6. Time signature change to 2:14.

92 C7(b9) Dmaj7

Musical staff 92-96. Treble clef, key signature of one sharp (F#). Measure 92: C7(b9), quarter notes C6, D6, E6, F#6. Measure 93: C7(b9), quarter notes C6, D6, E6, F#6. Measure 94: Dmaj7, quarter notes D5, E5, F#5, G5. Measure 95: Dmaj7, quarter notes D5, E5, F#5, G5. Measure 96: Dmaj7, quarter notes D5, E5, F#5, G5. Triplet markings are present in measures 93 and 95.

96 G#-7b5 C#7b9 F#-7b5 B7b9

Musical staff 96-101. Treble clef, key signature of one sharp (F#). Measure 96: G#-7b5, quarter notes G#5, A5, B5, C6. Measure 97: C#7b9, quarter notes C#6, D6, E6, F#6. Measure 98: F#-7b5, quarter notes F#6, G6, A6, B6. Measure 99: B7b9, quarter notes B6, C7, D7, E7. Measure 100: B7b9, quarter notes B6, C7, D7, E7. Measure 101: B7b9, quarter notes B6, C7, D7, E7. Time signature change to 2:26.

101 E-7b5 A7b9 Dmaj7

Musical staff 101-104. Treble clef, key signature of one sharp (F#). Measure 101: E-7b5, quarter notes E6, F#6, G6, A6. Measure 102: E-7b5, quarter notes E6, F#6, G6, A6. Measure 103: A7b9, quarter notes A5, B5, C6, D6. Measure 104: Dmaj7, quarter notes D5, E5, F#5, G5.

STRAIGHT, NO CHASER (1951)

AS PERFORMED BY MILT JACKSON ON THE ALBUM *GENIUS OF MODERN MUSIC, VOL. 2*

SAHIB SHIHAB (ALTO SAXOPHONE), MILT JACKSON (VIBRAPHONE), THELONIOUS MONK (PIANO).

AL MCKIBBON (BASS), ART BLAKEY (DRUMS)

BLUE NOTE RECORDS 32138, JULY 23, 1951

MUSIC BY THELONIOUS MONK

TRANSCRIBED FOR HORN IN F

TRANSCRIBED BY LINDA J. SALISBURY

MED. BLUES ♩=166

1 11

F7 8b7

HOENS PLAY 2ND TIME

17:34

15 F7 8b7

19 F7 C7

22 F7 1ST X ONLY (MONK) 12 (SAHIB SHIHAB) 12

51

49 F7 (MILT JACKSON) 8b7 F7

1:44 3 3 3 3

52 8b7 F7

56 C7 F7

60 F7 8b7

2:01 3

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65 F7 Bb7

3

66 F7

69 C7 F7

3 3

72 F7 Bb7 F7

76 Bb7 F7

80 C7 F7

84 F7 Bb7 F7

88 Bb7 F7

92 C7

94 F7

CHAPTER 7
ADAPTATIONS

AUTUMN LEAVES (1947)

AS PERFORMED BY MILES DAVIS ON THE ALBUM *SOMETHIN' ELSE*

JULIAN 'CANONBALL' ADDERLEY (ALTO SAXOPHONE), MILES DAVIS (TRUMPET),
HANK JONES (PIANO), SAM JONES (BASS), ART BLAKEY (DRUMS)
BLUE NOTE RECORDS 95392-2, MARCH 1958

ADAPTED FOR HORN IN F

MUSIC BY JOSEPH KOSMA

LYRICS BY JOHNNY MERCER AND JACQUES PREVERT

TRANSCRIBED & ADAPTED BY LINDA J. SALISBURY

MED. $\text{♩} = 112$

1 INTRO (PIANO & BASS) D-13 D-7 D-9 D- D-13 WITH STOP MUTE

7 D-7 D-9 D- D-13 D-7 D-9 D- 8va

14(8) D-13 D-7 D-9 8 HEAD 3 3 mf :51

26 G-7 C7 F#m7 Bbm7 3

30 E-7b5 A7 D- (SCOOP WITH LIP OR HAND) G-7 1:11

35 C7 F#m7 Bbm7 (VIB) E-7b5 3 3

39 A7 D- E-7b5 A7b9 1:27

*Grace notes as seen in mm. 30 are played w/ valves

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44 D- G-7 C7 F#m7

49 (LIP) E-7#5 A7#9 D-7 G7 C-7 F7

54 E-7#5 A7#9 D- (CANNONBALL ADDERLEY) 2:03

59 7 8 8 8 8 8 8

114 (MILES DAVIS) WITH STOP MUTE 8va G-7 C7 F#m7 4:20

125 (8) B#m7 E-7#5 A7 D-

129 8va G-7 C7 F#m7 4:37

133 (8) B#m7 E-7#5 A7 D-

137 *E-7b5* *A7b9* *D-*

8va *G-7* *C7* *FMA7* *E-7b5*

142

(8) *A7b9* *D-7* *G7* *C-7* *F7* *E-7b5* *A7b9*

147

(8) *D-* *G-7* *C7* *FMA7*

152

(8) *BbMA7* *E-7b5* *A7*

157

D- *G-7*

160 *SIMILE* 5:47

8va *C7* *FMA7* *BbMA7* *E-7b5*

163

A7 *D-* *E-7b5*

167 6:03

171 A7b9 D- (LIP) G-7 C7

176 FMA7 E-7b5 A7b9 D-7 G7

181 C7 F7 E-7b5 A7b9 D-

6:19 6:38

BLUE TRAIN (1957)

AS PERFORMED BY CURTIS FULLER ON THE ALBUM *BLUE TRAIN*

JOHN COLTRANE (TENOR SAXOPHONE), LEE MORGAN (TRUMPET), CURTIS FULLER (TROMBONE),
KENNY DREW (PIANO), PAUL CHAMBERS (BASS), PHILLY JO JONES (DRUMS)
BLUE NOTE RECORDS 95326, 1957

ADAPTED FOR HORN IN F

MUSIC BY JOHN COLTRANE
TRANSCRIBED & ADAPTED BY
LINDA J. SALISBURY

MED. BLUES $\text{♩} = 152$

1 *mf* $Bb7\#9$

4 $Eb7(\#11)$ $Bb7\#9$

8 $F7\#9$ $Bb7\#9$ $Bb7\#9$

14 $Eb7(\#11)$

19 $Bb7\#9$ $F7\#9$ $Bb7\#9$:39

(JOHN COLTRANE)

25 12 12 12 12 12 $Bb7\#9$ 2:18/2:37 $Bb7\#9$

86 $Eb7(\#11)$ 2 $Bb7\#9$ $Bb7\#9$

82 $F7\#9$ (LEE MORGAN) 2 12 12

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121 12 12 12 12 12 8b7#9 5:10

182 (CURTIS FULLER) Eb7(#11)

186 8b7#9 F7#9

190 8b7#9 T1 5:32

194 T0 T2 T1 Eb7(#11) T2

198 T0 T2 8b7#9 F7#9

202 8b7#9 T1 3

205 8b7#9 T1 3 5:54

208 Eb7(#11)

211 Bb7#9 F7#9

214 Bb7#9

216 T1 T2 T12 T0 TO T2 Bb7#9

219 Eb7(#11)

222 Bb7#9

225 F7#9 Bb7#9

228 Bb7#9 HALF TIME FEEL T2 To

231 $E\flat 7(\sharp 11)$

235 $B\flat 7\sharp 9$ $F 7\sharp 9$

238 $B\flat 7\sharp 9$ $T13$ $T1$

HOW HIGH THE MOON (1940)

AS PERFORMED BY ELLA FITZGERALD ON THE ALBUM *MACK THE KNIFE: THE COMPLETE ELLA IN BERLIN*

ELLA FITZGERALD (VOICE), PAUL SMITH (PIANO), HERB ELLIS (GUITAR),
WILFRED MIDDLEBROOKS (BASS), GUS JOHNSON (DRUMS)
VERVE 519564-2, FEBRUARY 1960

MUSIC BY MORGAN LEWIS
LYRICS BY NANCY HAMILTON
TRANSCRIBED & ADAPTED BY
LINDA J. SALISBURY

ADAPTED FOR HORN IN F

LIGHT SWING $\text{♩} = 168$

1 7 $Bb\text{maj}7$
mf :10
11 $Bb-7$ $Eb7$ $Ab\text{maj}7$
15 $Ab-7$ $Db7$ $Gb\text{maj}7$ $C-7b9$ $F7$ $Bb-7$
20 $C-7b9$ $F7$ $Bbmaj7$ $C-$ $F7$ $D-7$ $Db7$
24 $C-7$ $F7$ $Bbmaj7$ $Bb-7$
28 $Eb7$ $Ab\text{maj}7$ $Ab-7$ $Db7$
33 $Gb\text{maj}7$ $C-7b9$ $F7$ $Bbmaj7$ $C-7$ $F7b9$ $D-7$ $Db7$
38 $C-7$ $F7b9$ Bb FAST SWING $\text{♩} = 148$ $Bbmaj7$
:56

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45 $Bb-7$ $Eb7$ $Abmaj7$

Musical staff 45-48 in G-flat major. Measure 45 starts with a treble clef and a key signature of two flats. The melody consists of quarter notes: B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 46 has a whole note G-flat. Measure 47 has a quarter rest followed by a quarter note B-flat. Measure 48 has a quarter note A-flat, a quarter note G-flat, and a quarter note F.

49 $Ab-7$ $Db7$ $Gbmaj7$ $C-7b9$ $F7$ $Bb-7$

Musical staff 49-53. Measure 49: quarter notes B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 50: whole note G-flat. Measure 51: quarter rest, quarter note B-flat. Measure 52: quarter notes A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 53: quarter notes B-flat, A-flat, G-flat, F.

54 $C-7b9$ $F7$ $Bbmaj9$ $C-$ $F7$ $D-7$ $Db7$ $C-7$ $F7$

Musical staff 54-58. Measure 54: quarter notes B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 55: whole note G-flat. Measure 56: quarter rest, quarter note B-flat. Measure 57: quarter notes A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 58: quarter notes B-flat, A-flat, G-flat, F. Time signature 1:10.

59 $Bbmaj7$ $Bb-7$ $Eb7$ $Abmaj7$

Musical staff 59-63. Measure 59: quarter notes B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 60: quarter notes B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 61: quarter notes B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 62: quarter notes B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 63: quarter notes B-flat, A-flat, G-flat, F.

64 $Ab-7$ $Db7$ $Gbmaj7$ $C-7b9$ $F7$

Musical staff 64-68. Measure 64: quarter notes B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 65: quarter notes B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 66: quarter notes B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 67: quarter notes B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 68: quarter notes B-flat, A-flat, G-flat, F.

69 $Bbmaj7$ $C-7$ $F7b9$ $D-7$ $Db7$ $C-7$ $F7b9$ $Bb6$

Musical staff 69-73. Measure 69: quarter notes B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 70: quarter notes B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 71: quarter notes B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 72: quarter notes B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 73: quarter notes B-flat, A-flat, G-flat, F.

74 $C-7$ $F7b9$ $Bbmaj7$ $Bb-7$ $Eb7$

Musical staff 74-78. Measure 74: quarter notes B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 75: quarter notes B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 76: quarter notes B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 77: quarter notes B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 78: quarter notes B-flat, A-flat, G-flat, F. Time signature 1:22.

79 $Abmaj7$ $Ab-7$ $Db7$

Musical staff 79-83. Measure 79: quarter notes B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 80: quarter notes B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 81: quarter notes B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 82: quarter notes B-flat, A-flat, G-flat, F, E-flat, D, C, B-flat. Measure 83: quarter notes B-flat, A-flat, G-flat, F.

83 $G\flat\text{maj}7$ $C-7\flat_5$ $F7$ $B\flat-7$ $C-7\flat_5$ $F7$

Musical staff 83-86: Treble clef, key signature of two flats. Measure 83 starts with a half note G-flat. Measures 84-85 contain eighth notes. Measure 86 is a whole note F. Chords are indicated above the staff.

87 $B\flat\text{maj}9$ $C-$ $F7$ $D-7$ $D\flat7$ $C-7$ $F7$ $B\flat\text{maj}7$

Musical staff 87-91: Treble clef, key signature of two flats. Measure 87 is a half note B-flat. Measures 88-90 contain eighth notes. Measure 91 is a whole note B-flat. Chords are indicated above the staff. A time signature change to 1:36 is noted at the end of the staff.

92 $B\flat-7$ $E\flat7$ $A\flat\text{maj}7$

Musical staff 92-95: Treble clef, key signature of two flats. Measure 92 is a half note B-flat. Measures 93-94 contain eighth notes. Measure 95 is a whole note A-flat. Chords are indicated above the staff.

96 $A\flat-7$ $D\flat7$ $G\flat\text{maj}7$

Musical staff 96-99: Treble clef, key signature of two flats. Measure 96 is a half note A-flat. Measures 97-98 contain eighth notes. Measure 99 is a whole note G-flat. Chords are indicated above the staff.

100 $C-7\flat_5$ $F7$ $B\flat\text{maj}7$ $C-7$ $F7\flat_9$ $D-7$ $D\flat7$

Musical staff 100-103: Treble clef, key signature of two flats. Measure 100 is a half note C. Measures 101-102 contain eighth notes. Measure 103 is a whole note D-flat. Chords are indicated above the staff.

104 $C-7$ $F7\flat_9$ $B\flat6$ $C-7$ $F7\flat_9$ $B\flat\text{maj}7$

Musical staff 104-107: Treble clef, key signature of two flats. Measure 104 is a half note C. Measures 105-106 contain eighth notes. Measure 107 is a whole note B-flat. Chords are indicated above the staff. A time signature change to 1:49 is noted at the end of the staff.

108 $B\flat-7$ $E\flat7$ $A\flat\text{maj}7$

Musical staff 108-111: Treble clef, key signature of two flats. Measure 108 is a half note B-flat. Measures 109-110 contain eighth notes. Measure 111 is a whole note A-flat. Chords are indicated above the staff.

112 $A\flat-7$ $D\flat7$ $G\flat\text{maj}7$

Musical staff 112-115: Treble clef, key signature of two flats. Measure 112 is a half note A-flat. Measures 113-114 contain eighth notes. Measure 115 is a whole note G-flat. Chords are indicated above the staff.

116 C-7b5 F7 Bb-7 C-7b5 F7 Bbmaj9

120 C- F7 D-7 Db7 C-7 F7 Bbmaj7

124 Bb-7 Eb7 Abmaj7

128 Ab-7 Db7 Gbmaj7

132 C-7b5 F7 Bbmaj7 C-7 F7b9 D-7 Db7

136 C-7 F7b9 Bb6 C-7 F7b9 Bbmaj7

141 Bb-7 Eb7 Abmaj7

145 Ab-7 Db7 Gbmaj7 C-7b5 F7

149 $B\flat-7$ $C-7\flat_5$ $F7$ $B\flat maj9$ $C-$ $F7$

153 $D-7$ $D\flat7$ $C-7$ $F7$ $B\flat maj7$

2:29

157 $B\flat-7$ $E\flat7$ $A\flat maj7$

161 $A\flat-7$ $D\flat7$ $T2$ $G\flat maj7$ $C-7\flat_5$ $F7$ $B\flat maj7$

166 $C-7$ $F7\flat_9$ $D-7$ $D\flat7$ $C-7$ $F7\flat_9$ $B\flat6$ $C-7$ $F7\flat_9$

2:41

171 $B\flat maj7$ $B\flat-7$ $E\flat7$

175 $A\flat maj7$ $A\flat-7$ $D\flat7$

179 $G\flat maj7$ $C-7\flat_5$ $F7$ $B\flat-7$ $C-7\flat_5$ $F7$

OPT. 8va

183 *Bbmaj9* C- F7 D-7 Db7 C-7 F7 2:55

187 *Bbmaj7* *Bb-7*

190 *Eb7* *Abmaj7* *Ab-7*

194 *Db7* *Gbmaj7* C-7b5 F7 *Bbmaj7*

198 C-7 F7b9 D-7 Db7 C-7 F7b9 *Bb6* C-7 F7b9 3:08

203 *Bbmaj7* *Bb-7* *Eb7* *Abmaj7*

209 *Ab-7* *Db7* *Gbmaj7* C-7b5 F7

213 *Bb-7* C-7b5 F7 *Bbmaj9* C- F7

217 D-7 Db7 C-7 F7 Bbmaj7 Bb-7

222 Eb7 Abmaj7 Ab-7 Db7 Db7

227 Gbmaj7 C-7b5 F7 Bbmaj7 C-7 F7b9

231 Db7 C-7 F7b9 Bb6 C-7 F7b9 Bbmaj7

236 Bb-7 Eb7 Abmaj7

240 Ab-7 Db7 Gbmaj7

244 C-7b5 F7 Bb-7 C-7b5 F7 Bbmaj7 C- F7

249 D-7 Db7 C-7 F7 Bbmaj7 Bb-7

254 Eb7 Abmaj7 Ab-7 Db7

259 Gbmaj7 C-7b5 F7 Bbmaj7 C-7 F7b9 D-7 Db7

264 C-7 F7b9 Bb6 C-7 F7b9 Bbmaj7

268 Bb-7 Eb7 Abmaj7

272 Ab-7 Db7 Gbmaj7 C-7b5 F7

277 Bb-7 C-7b5 F7 Bbmaj7 C- F7

281 D-7 Db7 C-7 F7 Bbmaj7

285 Bb-7 Eb7 Abmaj7 Ab-7

LESTER LEAPS IN (1940)

AS PERFORMED BY TOMMY TURK ON THE ALBUM JAZZ AT THE PHILHARMONIC

CHARLIE PARKER (ALTO SAXOPHONE), ROY ELDRIDGE (TRUMPET), TOMMY TURK (TROMBONE),
FLIP PHILLIPS & LESTER YOUNG (TENOR SAXOPHONE), HANK JONES (PIANO),
RAY BROWN (BASS), BUDDY RICH (DRUMS)
VERVE 519803-2, SEPTEMBER 1949

MUSIC BY LESTER YOUNG
LYRICS BY EDDIE JEFFERSON
TRANSCRIBED & ADAPTED BY
LINDA J. SALISBURY

ADAPTED FOR HORN IN F

TEMPO $\text{♩} = 134$

1 7 Saxes F7 F7/A Bb7 Bdim Fb/C

12 C7 Fb Bb7 Bdim Fb/C Bb7 A-7 D-/Ab

17 G-7 C7 F7 D-7/Ab G-7 C7/Gb F7 F7/A

22 Bb7 Bdim Fb/C SOLO C7 Fb Bb7 6

32 G-7 C7/Gb F7 F7/A Bb7 Bdim Fb/C C7 Fb FULL mf :29

37 Bb7 Bdim SOLO Fb/C Bb7 A-7 D-/Ab SIMILE 3 3 3

LESTER YOUNG (TENOR SAX)

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105 16 8 8 16 8 8 16

185 8 7 (TOMMY TURK) F7 F7/A Bb7 Bdim Fb/C C7 Fb

mf 3:03

205 Bb7 Bdim F7 D-7 G-7 C7 F7 F7/A

210 Bb7 Bdim Fb/C D-7 G-7 C7

SIMILE 3 3 3 3

T0

213 Fb/C D-7 G-7 C7 F7 D-7

T13

216 G7 E7 A7 D7

3 3:18

220 G7 C7

3 3

224 F7 F7/A Bb7 Bdim Fb/C D-7

T0 T0 T1 T0

3:24

228 G-7 C7 F7 F7/A Bb7 Bdim F6/C D-7 (HAND)

232 G-7 C7 F7 F7/A Bb7 Bdim F6/C D-7 G-7 C7

237 F6 F7/A Bb7 Bdim F6/C D-7 G7 C7

241 F7 F7/A Bb7 Bdim F6/C D-7

244 G-7 C7 F6 F7/A Bb7 Bdim F6/C D-7

248 G7 E7 A7

251 D7 G7

255 C7 F7 F7/A

258

Bb7 Bdim Fb/C D-7 G-7 C7 F7 F7/A

262

Bb7 Bdim Fb/C D-7 G-7 C7 F7 F7/A

266

Bb7 Bdim Fb/C D-7 G-7 C7

269

F7 F7/A Bb7 Bdim Fb/C D-7 G-7 C7 F7 F7/A

274

Bb7 Bdim Fb/C D-7 G-7 C7 F7 F7/A Bb7 Bdim

279

Fb/C D-7 G-7 C7 A7

282

D7

285

G7 C7

288

F7 F7/A Bb7 Bdim Fb/C D-7

4:23

292

G-7 C7 F7 F7/A Bb7 Bdim Fb/C D-7 G-7 C7

4:30

LOVER MAN (1942)

AS PERFORMED BY CHARLIE PARKER ON THE ALBUM THE MAGNIFICENT CHARLIE PARKER 1951

CHARLIE PARKER (ALTO SAXOPHONE), JOHN LEWIS (PIANO).

RAY BROWN (BASS), KENNY CLARKE (DRUMS)

CLEF MGC 646, AUGUST 8, 1951

ADAPTED FOR HORN IN F

WORDS AND MUSIC BY JAMES EDWARD DAVIS

RAM RAMIREZ, AND JIMMY SHERMAN

TRANSCRIBED & ADAPTED BY

LINDA J. SALISBURY

BALLAD $\text{♩} = 64$

1 mf Gr. F-7 Bb7 F-7 Bb7

9 Bb-7 Eb7 Bb-7 Eb7 Ab-7

12 Db7 E7/B E7 Eb7/Bb Eb7 Abmaj7 G-7 C-7 Gr.

15 F-7 Bb7 F7 Bb7

17 Bb-7 Eb7 Bb-7 Eb7 Ab-7

20 Db7 E7/B E7 Eb7/Bb Eb7 Abmaj7 G-7

2 1:16

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25 C-7 F7 C-7 F7 Bb C- F

26 Bb7 C-7 D-7

27 Bb-7 Eb7 Gr. 2

28 Bb-7 Eb7

29 Abmaj7

30 G-7 C-7

31 F-7 Bb7 F-7 Bb7 Bb-7 Eb7

34 $Bb-7$ $Eb7$ $Ab-7$ $Db7$

37 $E7/B$ $E7$ $Eb7/Bb$ $Eb7$ $Abmaj7$

MORITAT (MACK THE KNIFE, 1928)

AS PERFORMED BY SONNY ROLLINS ON THE ALBUM *SAXOPHONE COLOSSUS*

SONNY ROLLINS (TENOR SAXOPHONE) AND TOMMY FLANAGAN (PIANO),

DOUG WATKINS (BASS) AND MAX ROACH (DRUMS)

PRESTIGE RECORDS LP-7079, JUNE 22, 1956

ADAPTED FOR HORN IN F

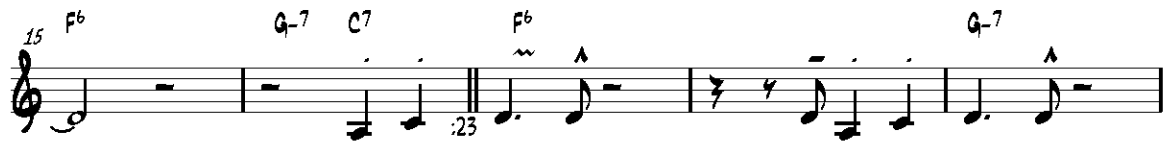
MUSIC FOR 'MACK THE KNIFE' BY KURT WEIL

LYRICS BY MARC BLITZSEN & BERTOLT BRECHT

TRANSCRIBED & ADAPTED BY

LINDA J. SALISBURY

MED. ♩=168



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30 F⁶ G-7 C7 F⁶

Musical staff 30-34. Measure 30 starts with a treble clef and a key signature of one flat. The melody begins with a quarter note G4, followed by quarter notes A4 and Bb4. A slur covers measures 31-32, containing eighth notes G4, F4, E4, and D4. Measure 33 has a quarter note C4 and a quarter rest. Measure 34 has a quarter note Bb3 and a quarter rest. Chords F6, G-7, C7, and F6 are indicated above the staff.

35 G-7 C7

Musical staff 35-38. Measure 35 has a quarter note G4 and a quarter rest. Measure 36 has a quarter note F4 and a quarter note E4. Measure 37 has a quarter note D4 and a quarter note C4. Measure 38 has a quarter note Bb3 and a quarter note A3. A triplet of eighth notes G4, F4, and E4 is in measure 38. Chords G-7 and C7 are indicated above the staff.

39 F⁶ D-7

Musical staff 39-42. Measure 39 has a quarter note G4 and a quarter rest. Measure 40 has a quarter note F4 and a quarter note E4. Measure 41 has a quarter note D4 and a quarter note C4. Measure 42 has a quarter note Bb3 and a quarter note A3. A triplet of eighth notes G4, F4, and E4 is in measure 41. Chords F6 and D-7 are indicated above the staff.

43 G-7 C7

Musical staff 43-46. Measure 43 has a quarter note G4 and a quarter rest. Measure 44 has a quarter note F4 and a quarter note E4. Measure 45 has a quarter note D4 and a quarter note C4. Measure 46 has a quarter note Bb3 and a quarter note A3. A triplet of eighth notes G4, F4, and E4 is in measure 45. Chords G-7 and C7 are indicated above the staff.

47 F⁶ G-7 C7 F⁶

Musical staff 47-50. Measure 47 has a quarter note G4 and a quarter note F4. Measure 48 has a quarter note E4 and a quarter note D4. Measure 49 has a quarter note C4 and a quarter note Bb3. Measure 50 has a quarter note A3 and a quarter rest. A triplet of eighth notes G4, F4, and E4 is in measure 47. Chords F6, G-7, C7, and F6 are indicated above the staff.

51 G-7 C7

Musical staff 51-54. Measure 51 has a quarter note G4 and a quarter rest. Measure 52 has a quarter note F4 and a quarter note E4. Measure 53 has a quarter note D4 and a quarter note C4. Measure 54 has a quarter note Bb3 and a quarter note A3. Chords G-7 and C7 are indicated above the staff.

55 F⁶ F-7

Musical staff 55-58. Measure 55 has a quarter note G4 and a quarter note F4. Measure 56 has a quarter note E4 and a quarter note D4. Measure 57 has a quarter note C4 and a quarter note Bb3. Measure 58 has a quarter note A3 and a quarter rest. A triplet of eighth notes G4, F4, and E4 is in measure 55. Chords F6 and F-7 are indicated above the staff.

59 G-7 C7

Musical staff 59-62. Measure 59 has a quarter note G4 and a quarter rest. Measure 60 has a quarter note F4 and a quarter note E4. Measure 61 has a quarter note D4 and a quarter note C4. Measure 62 has a quarter note Bb3 and a quarter note A3. A triplet of eighth notes G4, F4, and E4 is in measure 61. Chords G-7 and C7 are indicated above the staff.

65 F⁶ G-7 C7 F⁶
1:32

67 G-7

69 C7

71 F⁶ D-7

74 G-7 C7

78 F⁶ G-7 C7 1:55

81 F⁶ G-7

85 C7 F⁶

119 F^b $D-7$

122 $G-7$

125 C^7 F^b $G-7$ C^7

129 F^b $G-7$

133 C^7 F^b

137 $D-7$ $G-7$

141 C^7 F^b $G-7$ C^7

145 F^b $G-7$

NAIMA (1959)

AS PERFORMED BY JOHN COLTRANE ON THE ALBUM *GIANT STEPS*

JOHN COLTRANE (TENOR SAXOPHONE) AND WYNTON KELLY (PIANO),

PAUL CHAMBERS (BASS), JIMMY COBB (DRUMS)

ATLANTIC 81227-3610-2, DECEMBER 2, 1959

ADAPTED FOR HORN IN F

MUSIC BY JOHN COLTRANE, 1959

TRANSCRIBED & ADAPTED BY

LINDA J. SALISBURY

BALLAD ♩ = 60

1 *mf* (PLAY WITH VIBRATO THROUGHOUT)

5 *mf* :32

10

15 *mf* 1:05

20 1:22 2:30 2:47 2 *mf*

42

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46 $F\sharp maj7/F$ $E\flat maj7/F$ $D\flat 13/B\flat$ $F-7/B\flat$ $B\flat-7$

51 $E maj7/B\flat$ $D maj7/B\flat$ $E\flat maj7/B\flat$ $E maj7/B\flat$ $D maj7/B\flat$

54 $E\flat maj7/B\flat$ $E maj7/B\flat$ $D maj7/B\flat$ $E\flat maj7/B\flat$ $E maj7/B\flat$ $D maj7/B\flat$

58 $E\flat maj7$ $A\flat maj7$ $E\flat maj7$ $A\flat maj7$ $E\flat maj7$ $A\flat maj7$ $E\flat maj7$

p

ON GREEN DOLPHIN STREET (1947)

AS PERFORMED BY MILES DAVIS ON THE ALBUM *KIND OF BLUE*

CANNONBALL ADDERLEY (ALTO SAXOPHONE), JOHN COLTRANE (TENOR SAXOPHONE),
MILES DAVIS (TRUMPET), BILL EVANS (PIANO), PAUL CHAMBERS (BASS), JIMMY COBB (DRUMS)
COLUMBIA CK64935, MAY 28, 1958

ADAPTED FOR HORN IN F

MUSIC BY BRONISLAW KAPER
LYRICS BY NED WASHINGTON
TRANSCRIBED & ADAPTED BY
LINDA J. SALISBURY

MED. ♩=166

1 FREELY 8 6 IN TIME 7 USE STOP MUTE THROUGHOUT * (8MA) 8♭maj7

24 3 8♭-7 C7/8♭ C♭/8♭ 8♭maj7

30 C-7 F7 8♭maj7 E♭-7

36 A♭7 D♭maj7 8♭maj7 3 1:07

41 8♭-7 C7/8♭ C♭/8♭ 8♭maj7

47 C-7 C-7/8♭ A-7⁹ D7⁹ G-7 G-/F E-7⁹ A7 D-7 G7

C-7 F7 D-7 G7 C-7 F7 D-7 G7 C-7 F7

52

* NOTATION WRITTEN ONE OCTAVE LOWER THAN RECORDING

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\flat maj7
 57 SOLO (MILES DAVIS) \flat maj7 \flat -7
 1:35

62 C7/ \flat Bb C \flat / \flat Bb \flat maj7 C-7
 1:46

68 F7 \flat maj7 Eb-7

72 Ab7 Dbmaj7 \flat maj7
 1:58

77 \flat -7 C7/ \flat Bb C \flat / \flat Bb \flat maj7
 3

82 C-7 C-7/ \flat Bb A-7⁹ D7⁹ G-7 G-/F E-7⁹ A7
 2:10

87 D-7 G7 C-7 F7 D-7 G7 C-7 F7 \flat maj7
 2:21

95 \flat -7 C7/ \flat Bb C \flat / \flat Bb

97 \flat maj7 C-7 F7 \flat maj7
 2:33

102 Eb-7 Ab7 Dbmaj7

106 Bbmaj7 Bb-7

2:44

111 C7/Bb Cb/Bb Bbmaj7 C-7 C-7/Bb

3 3 2:57

A-7bs D7b9 G-7 E-7bs A7 D-7 G7 C-7 F7

116 G-/F

121 D-7 G7 C-7 F7 D-7 G7 C-7 F7

3:12

POLKA DOTS AND MOONBEAMS (1940)

AS PERFORMED BY WES MONTGOMERY ON THE ALBUM *THE INCREDIBLE JAZZ GUITAR OF WES MONTGOMERY*

TOMMY FLANAGAN (PIANO), PERCY HEATH (BASS), ALBERT 'TOOTIE' HEATH (DRUMS)
ORIGINAL JAZZ CLASSICS OJC 036, 1960

ADAPTED FOR HORN IN F

MUSIC BY JIMMY VAN HEUSEN
LYRICS BY JOHNNY BURKE
TRANSCRIBED & ADAPTED BY
LINDA J. SALISBURY

BALLAD ♩ = 102

1 3 D B- E-7

8 A7 → A7/G D F#7 B- E-7

12 C#-7b5 F#7b9 B- B-#7/A# B-7/A

16 F#-7 F-7 E-7 A7 A9/G F#-7 B7b9

20 E-7 A7 D B- E-9

24 A7 F#-7 B-7 E-7 C#-7b5 F#7b9

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29 B- 1:08

B- 3 3 B-7/A# B-7/A

32 F#-7 F-7 E-7 A9 A7b9 D6

F#-7 F-7 E-7 A9 A7b9 D6

36 Ab-7b6 Db7 Gb Gdim7 Ab-7 1:27

Ab-7b6 Db7 Gb Gdim7 Ab-7 1:27

40 Db7 Db7/Cb Bb-7 Eb-7

Db7 Db7/Cb Bb-7 Eb-7

43 Ab-7 3 Db7 Gb 1:46

Ab-7 3 Db7 Gb 1:46

46 G-7 Ab7 Db7 Gb7

G-7 Ab7 Db7 Gb7

50 B7 E-7 A9 D 2:06

B7 E-7 A9 D 2:06

54 B-7 E-9 A7 A7/G F#-7

Musical staff 54-57: Treble clef, key signature of one sharp (F#). Measures 54-57 contain eighth-note patterns. Chords above the staff are B-7, E-9, A7, A7/G, and F#-7. A triplet of eighth notes is marked with a '3' above it in measure 57.

58 B-7 E-7 C#-7b9 F#-b9 B-

Musical staff 58-61: Treble clef, key signature of one sharp (F#). Measures 58-61 contain eighth-note patterns. Chords above the staff are B-7, E-7, C#-7b9, F#-b9, and B-. A triplet of eighth notes is marked with a '3' above it in measure 59. A time signature change to 2:26 is indicated in measure 60. A triplet of eighth notes is marked with a '3' above it in measure 61.

62 B-#7/A# B-7/A F#-7 F-7

Musical staff 62-65: Treble clef, key signature of one sharp (F#). Measures 62-65 contain eighth-note patterns. Chords above the staff are B-#7/A#, B-7/A, F#-7, and F-7. Triplet markings with '3' are present above measures 62, 63, 64, and 65. A dynamic marking of *sf* is at the end of the staff.

65 E-7 A9 A7b9 D6 C6

Musical staff 65-68: Treble clef, key signature of one sharp (F#). Measures 65-68 contain eighth-note patterns. Chords above the staff are E-7, A9, A7b9, D6, and C6. Triplet markings with '3' are present above measures 65, 66, 67, and 68. A dynamic marking of *p* is at the beginning of the staff.

69 C#6 D6/9 PIANO SOLO 16 D B-7 E-7

Musical staff 69-72: Treble clef, key signature of one sharp (F#). Measure 69 is a whole rest with a dynamic marking of *PIANO SOLO*. Measure 70 is a whole rest with a '16' above it. Measure 71 contains a whole note D. Measure 72 contains a whole note E-7. Time signatures 2:47 and 3:30 are indicated below the staff.

89 A7 A7/G D F#7 B- E-7

Musical staff 89-92: Treble clef, key signature of one sharp (F#). Measures 89-92 contain eighth-note patterns. Chords above the staff are A7, A7/G, D, F#7, B-, and E-7. A triplet of eighth notes is marked with a '3' above it in measure 92.

95 C#-7b9 F#7b9 B- G-7

96 F#-7 F-7 E-7 A7 A9/G

100 F#-7 B7b9 E-7 A7 Bbmaj7 STRAIGHT

105 Bbmaj7/E Ebmaj7 TEN.

MUCH SLOWER
108 Dmaj7

SATIN DOLL (1953)

AS PERFORMED BY J. J. JOHNSON ON THE ALBUM *THE TROMBONE MASTER*

J. J. JOHNSON (TROMBONE), TOMMY FLANAGAN (PIANO), PAUL CHAMBERS (BASS), MAX ROACH (DRUMS)
COLUMBIA CK 44443, 1957-1960

ADAPTED FOR HORN IN F

WORDS AND MUSIC BY
DUKE ELLINGTON AND BILLY STAYHORN
TRANSCRIBED & ADAPTED BY
LINDA J. SALISBURY

MEDIUM SWING $\text{♩} = 128$

4

8

15

17

22

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27 C/G G7 Dm7 G7

31 Em7 A7 D7 D7(b9) (T1) Cma7

36 Cma7 SOLO Dm7 (T0) G7 Em7

40 A7 D7(b9) T2 T0 bA7(b9) Cma7

44 Dm7 G7

47 Em7 A7 D7(b9) bA7(b9)

51 Cma7(b9) Cma7(b9) Gm7 C7(b9)

STELLA BY STARLIGHT (1946)

AS PERFORMED BY STAN GETZ ON THE ALBUM *STAN GETZ PLAYS*

STAN GETZ (TENOR SAXOPHONE), JIMMY RANEY (GUITAR), DUKE JORDAN (PIANO),
BILL CROW (BASS), FRANK ISOLA (DRUMS)
VERVE 833535-2. DECEMBER 12, 1952

ADAPTED FOR HORN IN F

MUSIC BY VICTOR YOUNG
TRANSCRIBED & ADAPTED BY
LINDA J. SALISBURY

MED. ♩=160

1 7 G#-7b5 C#7b9 :12

11 E-7 A7 A-7 D7 Gmaj7 3

16 C7 Dmaj7 G#-7b5 C#7b9 F#-7 3 :24

20 D-7 G7 Amaj7 G#-7b5 C#7b9 C#-7b5 F#7b9 3 :35

25 B7#5 E-7 C7(#11) 3

30 Dmaj7 3 :48

33 G#-7b5 C#7b9 F#-7b5

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36 B7b9 E-7b5 A7b9

Musical staff 36-38: Treble clef, key signature of one sharp (F#). Measure 36: B7b9, E-7b5, A7b9. Notes: B4, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4. Measure 37: B7b9, E-7b5, A7b9. Notes: B4, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4. Measure 38: B7b9, E-7b5, A7b9. Notes: B4, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4.

39 Dmaj7 G#-7b5 C#7b9

Musical staff 39-41: Treble clef, key signature of one sharp (F#). Measure 39: Dmaj7, G#-7b5, C#7b9. Notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4. Measure 40: Dmaj7, G#-7b5, C#7b9. Notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4. Measure 41: Dmaj7, G#-7b5, C#7b9. Notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4.

43 E-7 A7 (T12) A-7 D7

Musical staff 43-45: Treble clef, key signature of one sharp (F#). Measure 43: E-7, A7, (T12), A-7, D7. Notes: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4. Measure 44: E-7, A7, (T12), A-7, D7. Notes: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4. Measure 45: E-7, A7, (T12), A-7, D7. Notes: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4.

47 Gmaj7 C7 Dmaj7 G#-7b5 C#7b9

Musical staff 47-49: Treble clef, key signature of one sharp (F#). Measure 47: Gmaj7, C7, Dmaj7, G#-7b5, C#7b9. Notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4. Measure 48: Gmaj7, C7, Dmaj7, G#-7b5, C#7b9. Notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4. Measure 49: Gmaj7, C7, Dmaj7, G#-7b5, C#7b9. Notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4.

51 F#-7 D-7 G7 Amaj7 G#-7b5 C#7b9

Musical staff 51-53: Treble clef, key signature of one sharp (F#). Measure 51: F#-7, D-7, G7, Amaj7, G#-7b5, C#7b9. Notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4. Measure 52: F#-7, D-7, G7, Amaj7, G#-7b5, C#7b9. Notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4. Measure 53: F#-7, D-7, G7, Amaj7, G#-7b5, C#7b9. Notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4.

55 C#-7b5 F#7b9 B7b5

Musical staff 55-57: Treble clef, key signature of one sharp (F#). Measure 55: C#-7b5, F#7b9, B7b5. Notes: C#4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4. Measure 56: C#-7b5, F#7b9, B7b5. Notes: C#4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4. Measure 57: C#-7b5, F#7b9, B7b5. Notes: C#4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4.

58 E-7 C7(b9)

Musical staff 58-60: Treble clef, key signature of one sharp (F#). Measure 58: E-7, C7(b9). Notes: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4. Measure 59: E-7, C7(b9). Notes: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4. Measure 60: E-7, C7(b9). Notes: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4.

62 Dmaj7

Musical staff 62-64: Treble clef, key signature of one sharp (F#). Measure 62: Dmaj7. Notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4. Measure 63: Dmaj7. Notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4. Measure 64: Dmaj7. Notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5, B4.

65 $G\sharp-7b5$ $C\sharp7b9$ $F\sharp-7b5$ $B7b9$ $E-7b5$ (T13)

70 $A7b9$ $Dmaj7$ 1:49

75 $G\sharp-7b5$ $C\sharp7b9$ $E-7$ $A7$

77 $A-7$ $D7$ $Gmaj7$ $C7$

81 $Dmaj7$ $G\sharp-7b5$ $C\sharp7b9$ $F\sharp-7$

84 $D-7$ $G7$ $Amaj7$ $G\sharp-7b5$ $C\sharp7b9$ $C\sharp-7b5$ $T12$

88 $F\sharp7b9$ $B7b5$ $E-7$ 2:14

92 $C7(\sharp11)$ $Dmaj7$

96

2:26

G#-7b5 C#7b9 F#-7b5 B7b9

101

E-7b5 A7b9 Dmaj7

STRAIGHT, NO CHASER (1951)

AS PERFORMED BY MILT JACKSON ON THE ALBUM *GENIUS OF MODERN MUSIC, VOL. 2*

SAHIB SHIHAB (ALTO SAXOPHONE), MILT JACKSON (VIBRAPHONE), THELONIOUS MONK (PIANO),
AL MCKIBBON (BASS), ART BLAKEY (DRUMS)
BLUE NOTE RECORDS 32138, JULY 23, 1951

ADAPTED FOR HORN IN F

MUSIC BY THELONIOUS MONK
TRANSCRIBED & ADAPTED BY
LINDA J. SALISBURY

MED. BLUES ♩=166

F7 HORNS PLAY 2ND TIME 8b7

11

17:34 mf

15 F7 8b7

19 F7 C7

22 F7 1ST X ONLY (MONK) 12 (SAHIB SHIHAB) 12

51 1:44

(MILT JACKSON)

49 F7 8b7 F7

52 8b7

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55 F7 C7

Musical staff 55-61: Treble clef, key signature of one sharp (F#). Measure 55 starts with an F7 chord. The melody consists of eighth and quarter notes with slurs and accents. Measure 61 ends with a triplet of eighth notes.

58 F7 2:01 3

Musical staff 58-61: Treble clef, key signature of one sharp (F#). Measure 58 starts with an F7 chord. Measure 60 has a double bar line and a time signature change to 2:01. Measure 61 ends with a triplet of eighth notes.

62 Bb7 F7

Musical staff 62-65: Treble clef, key signature of one sharp (F#). Measure 62 starts with a Bb7 chord. Measure 63 has an F7 chord. The melody continues with eighth and quarter notes, slurs, and accents.

65 Bb7 F7 3

Musical staff 65-68: Treble clef, key signature of one sharp (F#). Measure 65 starts with a Bb7 chord. Measure 66 has an F7 chord. The melody features a triplet of eighth notes in measure 65 and continues with eighth and quarter notes, slurs, and accents.

68 C7 3

Musical staff 68-71: Treble clef, key signature of one sharp (F#). Measure 68 starts with a C7 chord. The melody includes a triplet of eighth notes in measure 69 and continues with eighth and quarter notes, slurs, and accents.

71 F7 3 mf 2:18

Musical staff 71-74: Treble clef, key signature of one sharp (F#). Measure 71 starts with an F7 chord. Measure 72 has a triplet of eighth notes. Measure 73 has a double bar line and a time signature change to 2:18. Measure 74 has an F7 chord. The melody continues with eighth and quarter notes, slurs, and accents.

74 Bb7 F7

Musical staff 74-77: Treble clef, key signature of one sharp (F#). Measure 74 starts with a Bb7 chord. Measure 75 has an F7 chord. The melody continues with eighth and quarter notes, slurs, and accents.

77 $Bb7$ $F7$

81 $C7$ $F7$

85 $F7$ $Bb7$ $F7$
2:35

89 $Bb7$ $F7$

93 $C7$ $F7$

APPENDIX A

ADAPTATION FOR HORN IN F#

“Autumn Leaves,” *Somethin’ Else*

AUTUMN LEAVES (1947)

AS PERFORMED BY MILES DAVIS ON THE ALBUM *SOMETHIN' ELSE*

JULIAN 'CANONBALL' ADDERLEY (ALTO SAXOPHONE), MILES DAVIS (TRUMPET),
HANK JONES (PIANO), SAM JONES (BASS), ART BLAKEY (DRUMS)
BLUE NOTE RECORDS 95392-2, MARCH 1958

ADAPTED FOR HORN IN F#

MUSIC BY JOSEPH KOSMA

LYRICS BY JOHNNY MERCER AND JACQUES PREVERT
TRANSCRIBED & ADAPTED BY LINDA J. SALISBURY

MED. ♩=112

1 INTRO C#- C#-13 C#-7 C#-9 C#- C#-13 C#-7

WITH STOP MUTE

(PIANO & BASS)

8 C#-9 C#- C#-13 C#-7 C#-9 C#- C#-13

15 C#-7 C#-9 HEAD F#-7

27 B7 Ema7 Ama7 D#-7b5

31 G#7 C#- (SCOOP WITH LIP OR HAND) F#-7 B7

36 Ema7 Ama7 (VIB) D#-7b5 G#7

40 C#- D#-7b5 G#7b9 C#-

*Grace notes as seen in mm. 30 are played w/ valves

45 $F\sharp-7$ $B7$ $Ema7$ (LIP)

50 $D\sharp-7b9$ $G\sharp7b9$ $C\sharp-7$ $F\sharp7$ $B-7$ $E7$ $D\sharp-7b9$

55 $G\sharp7b9$ $C\sharp-$ (CANNONBALL ADDERLEY) 7 2:03

66 8 8 8 8 8 8 7

121 (MILES DAVIS) $8va$ $F\sharp-7$ $B7$ $Ema7$ WITH STOP MUTE 4:20

125 (8) $Ama7$ $D\sharp-7b9$ $G\sharp7$ $C\sharp-$

129 $8va$ $F\sharp-7$ $B7$ $Ema7$ 3 3 4:37

133 (8) $Ama7$ $D\sharp-7b9$ $G\sharp7$ $C\sharp-$ 3 3

137 $D\sharp-7b9$ $G\sharp7b9$ $C\sharp-$ 3 3

8^{va} F#7 B7 EMA7 D#7b5

142

(8) G#7b9 C#7 F#7 B7 E7 D#7b5 G#7b9

147

(8) C# F#7 B7 EMA7

152

(8) AMA7 D#7b5 G#7

157

C# SIMILE F#7

160

8^{va} B7 EMA7 AMA7 D#7b5

163

G#7 C# D#7b5

167

8^{va} G#7b9 C# (LIP) F#7 B7

171

APPENDIX B

ADAPTATION FOR HORN IN F#

“On Green Dolphin Street,” *Kind of Blue*

ON GREEN DOLPHIN STREET (1947)

AS PERFORMED BY MILES DAVIS ON THE ALBUM *KIND OF BLUE*

CANNONBALL ADDERLEY (ALTO SAXOPHONE), JOHN COLTRANE (TENOR SAXOPHONE),
MILES DAVIS (TRUMPET), BILL EVANS (PIANO), PAUL CHAMBERS (BASS), JIMMY COBB (DRUMS)
COLUMBIA CK64935, MAY 28, 1958

ADAPTED FOR HORN IN F#

MUSIC BY BRONISLAW KAPER
LYRICS BY NED WASHINGTON
TRANSCRIBED & ADAPTED BY
LINDA J. SALISBURY

MELO. ♩=166

1 FREELY 8 6 7 IN TIME USE STOP MUTE THROUGHOUT :44

* (8va) Amaj7 A-7 B7/A Bb/A

29 Amaj7 B-7 E7 Amaj7 :55

35 D-7 G7 Cmaj7 Amaj7 1:07

40 A-7 B7/A Bb/A Amaj7

46 B-7 B-7/A G#-7b9 C#7b9 F#-7 F#-/E D#-7b9 G#7

* NOTATION WRITTEN ONE OCTAVE LOWER THAN RECORDING

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51 C#7 F#7 B-7 E7 C#7 F#7 B-7 E7 C#7 F#7 B-7 E7

57 Amaj7 SOLO (MILES DAVIS) Amaj7 A-7

62 B7/A Bb/A Amaj7 B-7

68 E7 Amaj7 D-7

72 G7 Cmaj7 Amaj7

77 A-7 B7/A Bb/A Amaj7

82 B-7 B-7/A G#7b9 C#7b9 F#7 F#-E D#7b9 G#7

87 C#7 F#7 B-7 E7 C#7 F#7 B-7 E7 Amaj7

95 A-7 B7/A Bb/A

97 Amaj7 B-7 E7

101 Amaj7 D-7 G7

105 Cmaj7 Amaj7 A-7

110 B7/A Bb/A Amaj7

G#-7b5 C#7b9 F#-7 D#-7b5 G#7 C#-7 F#7

115 B-7 B-7/A F#-/E

B-7 E7

120 C#-7 F#7 B-7 E7 C#-7 F#7 B-7 E7

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