

BYE BYE BLACKBIRD

PIANO

Words by MORT DIXON
Music by RAY HENDERSON
Arranged by MARK TAYLOR

MED. BASIE SWING ♩ = 100 (♩ : 7̣. 7̣.)

(3)

(Solo)

mf

Fma⁷

*G^bma⁷ Fma⁷ *mf**

Gmi⁷ C⁷(M)

Fma⁷

F⁶/A

A^bo⁷

(4)

Gmi⁷ C⁹

%

Gmi⁷ D⁷(b9)

%

Gmi⁷ D⁷(b9) D⁷(b9)

Gmi⁷ C⁹

Gmi⁷

C⁷(M) G^b(b9)

13 14 15 16

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Handwritten musical notation for measures 17-21. The system includes a treble and bass staff. Chords are written below the staff: Fma⁷, F⁹, Gb⁹(bs), F⁹ Gb⁹ F⁹, and Am⁷(bs). Measure 19 is circled with the number 19 and a circled 5. Measure 21 has a circled 5.

Handwritten musical notation for measures 22-26. The system includes a treble and bass staff. Chords are written below the staff: D⁷(M), Gmi⁷, Ab⁹, Gmi⁹, A⁹, Gmi⁷(bs), C⁷(M), and C⁷(M). Measure 26 has a circled 5.

Handwritten musical notation for measures 27-30. The system includes a treble and bass staff. Chords are written below the staff: Fma⁷, G^bma⁷ Fma⁷, Eb⁹, Am⁷(bs), and D⁷(M). Measure 27 is circled with the number 27. A bracket labeled "TO CODA" spans measures 29 and 30.

Handwritten musical notation for measures 31-34. The system includes a treble and bass staff. Chords are written below the staff: Gmi⁷, D⁷(M), Db⁹(M), C⁷(M), and F⁶. A bracket labeled "SOLO BREAK" spans measures 33 and 34.

Handwritten musical notation for measures 35-38. The system includes a treble and bass staff. Chords are written below the staff: Fma⁷ (COMP. OPT.), G^bma⁷, Fma⁷, Gmi⁷, C⁷(M), and Fma⁷. Measure 35 is circled with the number 35.

PIANO

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Handwritten musical notation for measures 37-42. The notation includes chords and melodic lines in both staves.

Measures 37-42 Chords:

- Measure 37: $Fm7/A$
- Measure 40: $A\flat o7$
- Measure 41: $Gmi7$, $C9$
- Measure 42: $\%$

Handwritten musical notation for measures 43-46. The notation includes chords and melodic lines in both staves.

Measures 43-46 Chords:

- Measure 43: $Gmi7$, $D7(\sharp 9)$
- Measure 45: $Gmi7$, $D7(b9)$
- Measure 46: $Gmi7$, $C7(b9)$

Handwritten musical notation for measures 47-50. The notation includes chords and melodic lines in both staves.

Measures 47-50 Chords:

- Measure 47: $Gmi7$, $D\flat 9(b9)$
- Measure 48: $C7(b9)$
- Measure 49: $Fm7$
- Measure 50: D.S. al CODA

CODA

Handwritten musical notation for measures 51-54. The notation includes chords and melodic lines in both staves.

Measures 51-54 Chords:

- Measure 51: $Gmi7$, $D7(\sharp 9)$, $D\flat 9(b9)$
- Measure 52: $C7(b9)$
- Measure 53: $C7(b9)$, $B\flat$
- Measure 54: $Am7$, $E7(\sharp 9)$, $E\flat 9(b9)$, $D7(b9)$, $D7(\sharp 9)$, $D7(b9)$

Handwritten musical notation for measures 55-58. The notation includes chords and melodic lines in both staves.

Measures 55-58 Chords:

- Measure 55: $Gmi7$, $D7(b9)$, $D\flat 9(\sharp 9)$
- Measure 56: $C7(b9)$
- Measure 57: $F6$
- Measure 58: BASS , $C7(\sharp 9)$, $F\sharp 9(\sharp 9)$

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BASS

Words by MORT DIXON
Music by RAY HENDERSON
Arranged by MARK TAYLOR

(MED. BASIE SWING) $\text{♩} = 100$ (♩ = 7⁸)

(Solo) **(3)**

(11) **(12)** **(13)** **(14)** **(15)** **(16)** **(17)** **(18)** **(19)** **(20)** **(21)** **(22)** **(23)** **(24)** **(25)** **(26)** **(27)** **(28)** **(29)** **(30)** **(31)** **(32)** **(33)** **(34)**

TO CODA **(35)** **(36)** **(37)** **(38)** **(39)** **(40)** **(41)** **(42)** **(43)** **(44)** **(45)** **(46)** **(47)** **(48)** **(49)** **(50)** **(51)** **(52)** **(53)** **(54)** **(55)** **(56)** **(57)** **(58)** **(59)** **(60)**

PIANO SOLO **FMA⁷** **Gmi⁷** **FMA⁷** **Gmi⁷** **C⁷(b9)** **FMA⁷** **E^b/A** **A^bo⁷** **Gmi⁷** **C⁹** **%**

Gmi⁷ **D⁷(b9)** **%** **Gmi⁷** **D⁷(M)** **Gmi⁷** **C⁷(M)** **Gmi⁷** **D^{b9}(b9)** **C⁷(b9)**

D.S. AL CODA **FMA⁷** **CODA** **(Solo)**

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GUITAR

Words by MORT DIXON
Music by RAY HENDERSON
Arranged by MARK TAYLOR

MED. BASIE SWING $\text{♩} = 100 (\text{♩} = \text{♩} \text{ } \text{♩})$

Chords and measures:

- Measures 1-4: $\text{Fma}^7(3)$, Gmi^7 , Fma^7
- Measures 5-8: Gmi^7 , $\text{C}^7(b9)$, Fma^7 , F^6/A , A^bo^7 , Gmi^7 , C^9
- Measures 9-14: Gmi^7 , $\text{D}^7(b9)$, Gmi^7 , $\text{D}^7(b9)$, Gmi^7 , $\text{D}^7(b9)$, $\text{D}^7(b9)$, Gmi^7 , C^9
- Measures 15-18: Gmi^7 , $\text{C}^7(b9)$, $\text{G}^b\text{o}^7(b5)$, Fma^7
- Measures 19-22: F^6/A , $\text{G}^b\text{o}^7(b5)$, F^9 , G^bo^7 , F^9
- Measures 23-26: $\text{A}^b\text{mi}^7(b5)$, $\text{D}^7(b9)$, Gmi^7 , A^bo^7 , Gmi^7 , A^bo^7
- Measures 27-30: $\text{Gmi}^7(b5)$, $\text{C}^7(b9)$, $\text{C}^7(b9)$, Fma^7 , G^bma^7 , Fma^7
- Measures 31-34: E^bo^7 , $\text{A}^b\text{mi}^7(b5)$, $\text{D}^7(b9)$, Gmi^7 , $\text{D}^7(b9)$, $\text{D}^b\text{o}^7(b9)$, $\text{C}^7(b9)$, F^6
- Measures 35-38: Fma^7 , G^bma^7 , Fma^7 , Gmi^7 , $\text{C}^7(b9)$, Fma^7 , F^6/A , A^bo^7 , Gmi^7 , C^9
- Measures 39-42: Gmi^7 , $\text{D}^7(b9)$, Gmi^7 , $\text{D}^7(b9)$, Gmi^7 , $\text{D}^7(b9)$, Gmi^7 , $\text{C}^7(b9)$, Gmi^7 , $\text{D}^b\text{o}^7(b5)$, $\text{C}^7(b9)$
- Measures 43-46: Fma^7 , D.S. AL CODA
- Measures 47-50: Gmi^7 , $\text{D}^7(b9)$, $\text{D}^b\text{o}^7(b5)$, $\text{C}^7(b9)$, $\text{C}^7(b9)/\text{B}^b$
- Measures 51-54: A^bmi^7 , $\text{E}^7(b9)$, $\text{E}^b\text{o}^7(b5)$, $\text{D}^7(b9)$, $\text{D}^7(b9)$, $\text{D}^7(b9)$, Gmi^7 , $\text{D}^7(b9)$, $\text{D}^b\text{o}^7(b5)$, $\text{C}^7(b9)$, F^6
- Measures 55-58: $\text{C}^7(b9)$, F^6 , $\text{C}^7(b9)$, F^6

BYE BYE BLACKBIRD

DRUMS

Words by MORT DIXON
Music by RAY HENDERSON
Arranged by MARK TAYLOR

MED. BASIE SWING $\text{♩} = 100$ (♩ = ♪ ♪)

The drum score is written on ten staves. It begins with a tempo marking of 'MED. BASIE SWING' and a tempo of 100 beats per minute, with a note indicating that a quarter note equals two eighth notes. The score includes various rhythmic patterns, rests, and dynamic markings. Key features include:

- Measures 1-4: Initial drum entry with a 'mp' (mezzo-piano) marking.
- Measures 5-10: Continuation of the rhythmic pattern.
- Measure 11: A circled measure number (11) indicating a repeat or a specific section.
- Measures 12-14: Further rhythmic development.
- Measures 15-17: A section marked 'SOLO FILL' with a circled measure number (19) and '(EUS)'.
- Measures 18-20: Continuation of the solo fill.
- Measures 21-23: A section marked 'SOLO FILL' with a circled measure number (27) and '(EUS)'.
- Measures 24-26: Continuation of the solo fill.
- Measures 27-30: A section marked 'TO CODA' with a circled measure number (4) and a cross symbol.
- Measures 31-34: Continuation of the section.
- Measures 35-42: A section marked 'PIANO SOLO' with a circled measure number (4) and '(8)'.
- Measures 43-46: Continuation of the piano solo.
- Measures 47-48: A section marked 'SOLO FILL D.S. AL CODA' with a circled measure number (7) and a cross symbol.
- Measures 49-52: A section marked 'CODA' with a circled measure number (4) and a cross symbol.
- Measures 53-57: Final measures of the score.