

Ugetsu

SCORE

as performed on the album "Ugestu: Art Blakey's Jazz Messengers Live at Birdland"
recorded on June 16th, 1963

C/A by Cedar Walton

Transcribed by Ryan Kerwin

The score is for the piece "Ugetsu" in 4/4 time, transcribed by Ryan Kerwin. It features six parts: Trumpet in Bb, Tenor Sax, Trombone, Piano, String Bass, and Drum Set. The key signature is two sharps (F# and C#). The piano part includes a series of chords: Dma7/A, Emi7/A, Dma7/A, Emi7/A, Dma7/A, Emi7/A, Dma7/A, Emi7/A. The string bass part includes a series of chords: Dma7/A, Emi7/A, Dma7/A, Emi7/A, Dma7/A, Emi7/A, Dma7/A, Emi7/A. The drum set part includes a series of chords: Cma7/G, Dmi7/G, Cma7/G, Dmi7/G, Cma7/G, Dmi7/G, Cma7/G, Dmi7/G. The score is marked with "Pedal Point Ad Lib" for the string bass part. The score is divided into eight measures, numbered 1 through 8.

TRUMPET IN B \flat

TENOR SAX

TROMBONE

PIANO

STRING BASS

DRUM SET

1 2 3 4 5 6 7 8

B \flat TPT. T. SX. TBN. PNO. BS. D. S.

Chord progressions for PNO., BS., and D. S.:

- Measures 9-10: Dma⁷/A, E mi⁷/A
- Measures 11-12: Dma⁷/A, E mi⁷/A
- Measures 13-14: Dma⁷/A, E mi⁷/A
- Measures 15-16: Dma⁷/A, E mi⁷/A

Chord progressions for BS. and D. S.:

- Measures 9-10: Cma⁷/G, D mi⁷/G
- Measures 11-12: Cma⁷/G, D mi⁷/G
- Measures 13-14: Cma⁷/G, D mi⁷/G
- Measures 15-16: Cma⁷/G, D mi⁷/G

Measure numbers: 9, 10, 11, 12, 13, 14, 15, 16

Ugetsu

A 



B \flat TPT. 

T. SX. 

TBN. 

PNO. 

BS. 

D. S. 

17 18 19 20 21 22 23 24

B \flat TPT. T. SX. TBN. PNO. Bs. D. S.

Chord symbols: Bmi^(ma7), Cmaj⁷, Bmi⁷, E⁷, Gma⁷, F^{#7}, F⁷, E⁷(^{#11}), E^{b7}

25 26 27 28 *f* >

cresc.

B \flat TPT.

T. SX.

TBN.

PNO.

BS.

D. S.

Chord symbols: Dma^7 , Cma^7 , A^{b13} , Gma^7 , $C\#^7$, $F\#7(b9)$, B^bma^7 , G^{b13} , Fma^7

(Swing Time)

Measure numbers: 29, 30, 31, 32, 33, 34, 35, 36

B♭ TPT.

T. SX.

TBN.

PNO.

Bs.

D. S.

37

38

cresc.

39

40

Ugetsu

The musical score for page 7 of "Ugetsu" is arranged for five instruments: Bb Trumpet, Trombone, Piano, Bass, and Double Bass. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score consists of eight measures. Above the Bb TPT. and PNO. staves, the chords Dma7/A and E mi7/A are indicated for each measure, alternating every two measures. The Bb TPT. part begins with a triplet of eighth notes in the first measure, followed by slurs. The PNO. part consists of slurs in every measure. The T. SX. and TBN. parts are silent throughout. The Bass part features a melodic line starting with a forte (f) dynamic, consisting of eighth and quarter notes with slurs. The Double Bass part features a rhythmic pattern of eighth and quarter notes with slurs, starting with a forte (f) dynamic. Measure numbers 41 through 48 are circled below the Double Bass staff.

Bb TPT. Dma7/A E mi7/A Dma7/A E mi7/A Dma7/A E mi7/A Dma7/A E mi7/A

T. SX.

TBN.

PNO. Dma7/A E mi7/A Dma7/A E mi7/A Dma7/A E mi7/A Dma7/A E mi7/A

Bs. Dma7/A E mi7/A Dma7/A E mi7/A Dma7/A E mi7/A Dma7/A E mi7/A

D. S. f 41 42 43 44 45 46 47 48

Chord progression: Dma⁷/A, E mi⁷/A, Dma⁷/A, E mi⁷/A, Dma⁷/A, E mi⁷/A, Dma⁷/A, E mi⁷/A

B \flat TPT.

T. SX.

TBN.

PNO.

Bs.

D. S.

49 50 51 52 53 54 55 56

Ugetsu

	Dma ⁷	Cma ⁷	Dma ⁷	Cma ⁷	Dma ⁷	A ^{b13}	Gma ⁷	C ^{#ø7} F ^{#7(b9)}
B ^b TPT.								
T. SX.								
TBN.								
PNO.								
BS.								
D. S.								
	Cma ⁷	B ^b ma ⁷	Cma ⁷	B ^b ma ⁷	Cma ⁷	G ^{b13}	Fma ⁷	B ^{ø7} E ^{7(b9)}
	(57)	(58)	(59)	(60)	(61)	(62)	(63)	(64)

	Bmi^(ma7)	Cmaj⁷	Bmi⁷	E⁷	B^bmi⁷	E^{b7}	Dma⁷	Cma⁷	Dma⁷	Cma⁷
B^b TPT.										
T. SX.										
TBN.										
PNO.										
BS.										
D. S.										
	A^{mi}(ma⁷)	B^bmaj⁷	A^{mi}⁷	D⁷	A^bmi⁷	D^{b7}	Cma⁷	B^bma⁷	Cma⁷	B^bma⁷
	(65)	(66)	(67)	(68)	(69)	(70)	(71)	(72)		

Dma⁷ A^{b13} Gma⁷ C^{#ø7} F^{#7(b9)} Bmi^(ma7) Cmaj⁷ Bmi⁷ E⁷ B^bmi⁷ E^{b7}
 B^b TPT.

Dma⁷ A^{b13} Gma⁷ C^{#ø7} F^{#7(b9)} Bmi^(ma7) Cmaj⁷ Bmi⁷ E⁷ B^bmi⁷ E^{b7}
 T. SX.

Dma⁷ A^{b13} Gma⁷ C^{#ø7} F^{#7(b9)} Bmi^(ma7) Cmaj⁷ Bmi⁷ E⁷ B^bmi⁷ E^{b7}
 TBN.

Dma⁷ A^{b13} Gma⁷ C^{#ø7} F^{#7(b9)} Bmi^(ma7) Cmaj⁷ Bmi⁷ E⁷ B^bmi⁷ E^{b7}
 PNO.

Dma⁷ A^{b13} Gma⁷ C^{#ø7} F^{#7(b9)} Bmi^(ma7) Cmaj⁷ Bmi⁷ E⁷ B^bmi⁷ E^{b7}
 BS.

Cma⁷ G^{b13} Fma⁷ B^{ø7} E^{7(b9)} Ami^(ma7) B^bmaj⁷ Ami⁷ D⁷ A^bmi⁷ D^{b7}
 D. S.

(73) (74) (75) (76) (77) (78) (79) (80)

	Dma ⁷ /A	Emi ⁷ /A	Dma ⁷ /A	Emi ⁷ /A	Dma ⁷ /A	Emi ⁷ /A	Dma ⁷ /A	Emi ⁷ /A
B \flat TPT.								
T. SX.								
TBN.								
PNO.								
BS.								
D. S.	Cma ⁷ /G	Dmi ⁷ /G	Cma ⁷ /G	Dmi ⁷ /G	Cma ⁷ /G	Dmi ⁷ /G	Cma ⁷ /G	Dmi ⁷ /G
	81	82	83	84	85	86	87	88

D.S. AL CODA

B♭ TPT. Dma⁷/A Emi⁷/A Dma⁷/A Emi⁷/A Dma⁷/A Emi⁷/A Dma⁷/A Emi⁷/A

T. SX. Dma⁷/A Emi⁷/A Dma⁷/A Emi⁷/A Dma⁷/A Emi⁷/A Dma⁷/A Emi⁷/A

TBN. Dma⁷/A Emi⁷/A Dma⁷/A Emi⁷/A Dma⁷/A Emi⁷/A Dma⁷/A Emi⁷/A

PNO. Dma⁷/A Emi⁷/A Dma⁷/A Emi⁷/A Dma⁷/A Emi⁷/A Dma⁷/A Emi⁷/A

BS. Dma⁷/A Emi⁷/A Dma⁷/A Emi⁷/A Dma⁷/A Emi⁷/A Dma⁷/A Emi⁷/A

D. S. Cma⁷/G Dmi⁷/G Cma⁷/G Dmi⁷/G Cma⁷/G Dmi⁷/G Cma⁷/G Dmi⁷/G

89 90 91 92 93 94 95 96



Chord progression: Dma⁷/A, E mi⁷/A, Dma⁷/A, E mi⁷/A, Dma⁷/A, E mi⁷/A, Dma⁷/A, E mi⁷/A

B \flat TPT.

T. SX.

TBN.

PNO.

Bs.

D. S.

97 98 99 100 101 102 103 104