ARTIST TRANSCRIPTIONS

PIANO

Transcribed by
Brent Edstrom

SOLO BOO

In a Sentimental Mo

All the Things You A

Stormy Weath

Cherok

Carav

Tende

HAL LEONARD

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ART TATUM

JAZZ PIANO'S GREATEST PERFORMER

He dazzled them—listeners and fellow musicians alike. Art Tatum's technical command of the keyboard was unsurpassed. In the beginning, his right hand runs and his rhythmic left hand showed them what stride piano was all about and what swing was about to become. He was one with the keyboard; he was technically amazing. Harmonically, he was ahead of his peers. Tonality and tempo were ever fluid, often unpredictable.

He was born in Toledo, Ohio on October 13, 1909. He attended schools for the blind in Toledo and Columbus, due to diminished eyesight in one eye and complete blindness in the other. His sister Arline says that he "was a beautiful person to be with, seldom moody or selfish." His brother Karl (a helpmate to Art in later life) was always cheered on by Art for his athletic prowess.

Encouraged by musically active parents, he started playing piano by ear at the age of three. He learned to read music by Braille, taking lessons on the piano as well as violin and guitar. While studying at the Toledo School of Music, he was encouraged to become a classical pianist. But what he heard on recordings, piano rolls, and the radio had him answering the call of James P. Johnson and Fats Waller instead. So he formed his own band, playing around the general region.

Tatum did stints with the dance bands of Speed Webb and Milton Senior. He was given his own fifteen-minute show on the Toledo radio station WSPD, which was broadcast on one of NBC's national feeds. In 1932, he left Toledo to accompany singer Adelaide Hall and gigged for a time in New York. This time became legendary in jazz annals because of the "cutting" contests that took place in various clubs, especially in Harlem. Tatum found himself pitted against other pianists that included Willie "The Lion" Smith, James P. Johnson and Fats Waller.

"Tiger Rag" was usually the tune that left the other pianists in the lurch. It is at this time that the superlatives and descriptions of his technique ran rampant: "complicated runs," "prodigious memory," "technical ability," "as choruses developed it was like watching each petal of a flower unfold,"

"played like the wind," "spectacular embellishment," "blazing speed and agility," "cascading arpeggios." Yet all of this came with a delicate touch. He became the strongest after-hours draw at the cradle of swing, The Onyx Club on Fifty-Second Street.

Money and steady gigs were tough to get in New York during the mid-thirties, so Tatum returned to midwest venues, primarily in Cleveland and Chicago. He then left for the beckoning hot music scene on Central Avenue in L.A., as well as the classy Sunset Boulevard clubs. He played on radio's *Bing Crosby Show*, giving him national exposure and renown. Performances at many Hollywood celebrity parties were followed by a London tour in 1938. He returned from London to perform in L.A.'s and New York's prime clubs.

Tatum's first recordings, made in 1933 for Brunswick, then for Decca, were primarily solo recordings and good ones. These, along with Tatum's recordings throughout the thirties, were in fact splendid ones. He literally turned the jazz community around with his first recordings. His 1937 version of "Body And Soul" and 1939 recording of "Tea for Two" both made the charts. These were prime examples of his popular song interpretations (now standards), many of those the very pretty ones, some blues, and even classical tunes, all showcasing his improvisational abilities.

In the forties, Tatum switched briefly to a trio format (modeled after the Nat Cole Trio), with Slam Stewart on bass and Tiny Grimes (later Everett Barksdale) on guitar. Back on solo piano, he showed brilliant virtuosity on the concert recordings made by Gene Norman that are now available on CD (some cuts on *Piano Starts Here*). The *Complete Capitol Recordings* (1949-1952) show Tatum at the height of his powers,* in settings that provided the finest pianos and optimum recording conditions. For these sessions, in addition to the popular ballads of his usual repertoire, he added a true statement of African-American blues, W.C. Handy's "Aunt Hagar's Blues." Another splendid example of Tatum's artistry, "How High The Moon," was not issued the first time. In the new liner notes for these sessions, Pete Welding sums them up most poetically: "Tatum rises time and again throughout these vigorous, deep, resourcefully imaginative performances in which the brilliant, audacious fertility and playfulness of his musical thinking are mated perfectly to a prodigious technical command which enables him to translate whatever he was able to imagine into bristling life—immediately, fully, without intervention, as if in a single incandescent flash."

Starting in 1953, Tatum recorded a record 121 tunes [these numbers vary] on Norman Granz's Clef label. (They appear now on the Pablo CDs, *The Tatum Solo Piano Masterpieces.*) Granz also partnered Tatum with the jazz greats of the day: Benny Carter, Louie Bellson, Buddy DeFranco, Harry Edison, Roy Eldridge, Lionel Hampton, Jo Jones, Buddy Rich, Red Callender, Barney Kessel, and Ben Webster. During this period, Tatum stretched his harmonies and progressions into newer, lusher territory and tonal colors.

The listening public (both during Tatum's lifetime as well as now) is fortunate. There is a great body of technically well-recorded material. From early-on, everyone was well aware of his talents, and the business aspects of Tatum's career seemed to be handled smoothly.

He loved to "sit in" with other players and, after his own jobs, would make the rounds of after-hours clubs. Numerous stories exist from awe-struck musicians about these often chance meetings. In a 1985 essay, Billy Taylor observed that Tatum "...used his foot [on the pedal] almost as another hand. He did things that had not generally been done by a solo jazz pianist. But he did it for color and to use the instrument to its fullest potential." Teddy Wilson noted, "He was so far ahead of everybody else. Harmonically, as a kid, he was using flatted fifths and all the added tones, and improvising those wonderful progressions where he would jump on the other side of the key circle, using the substitute...He was the most exceptional musician I've ever met." The critics agreed and Tatum began to get awards from *Metronome*, *Esquire* and *Downbeat*.

On the personal side, Art Tatum was big but not tall. He wore beautifully tailored suits, often pin-striped with wild ties. He enjoyed baseball and playing cards. (Diminished eyesight aside, his memory was unequaled.) He traveled first class, loved beer, ate well, and lived well. His marriage to his first wife, Ruby, was tumultuous, certainly owing in part to the gypsy lifestyle and crazy hours. They bore a son, Orlando.

While in Los Angeles, he met and fell in love with Geraldine Williamson. After a long relationship, they married in 1955.

During the Granz recordings, Tatum was found to have an advanced case of uremia, a kidney disease. He quickly replaced his beer with fruit juice and began to lose weight. But the disease soon caught up with him. Tatum's final live performance was at the Hollywood Bowl in August 1956. The recordings made just prior to his death (at age 47) on November 5th of that year gave no hint of Tatum's failing health and were as dazzling as all the others.

Tatum was characterized by Erroll Garner as a "virtual God among jazz pianists." Indeed, Fats Waller once introduced Tatum with this statement: "Ladies and gentlemen, God is in the house." McCoy Tyner called him "the greatest pianist that ever lived. I think he is a genius." Many have called him "the single greatest improviser in jazz history."

**All Music Guide To Jazz*
(Scott Yanow), Miller Freeman

DISCOGRAPHY

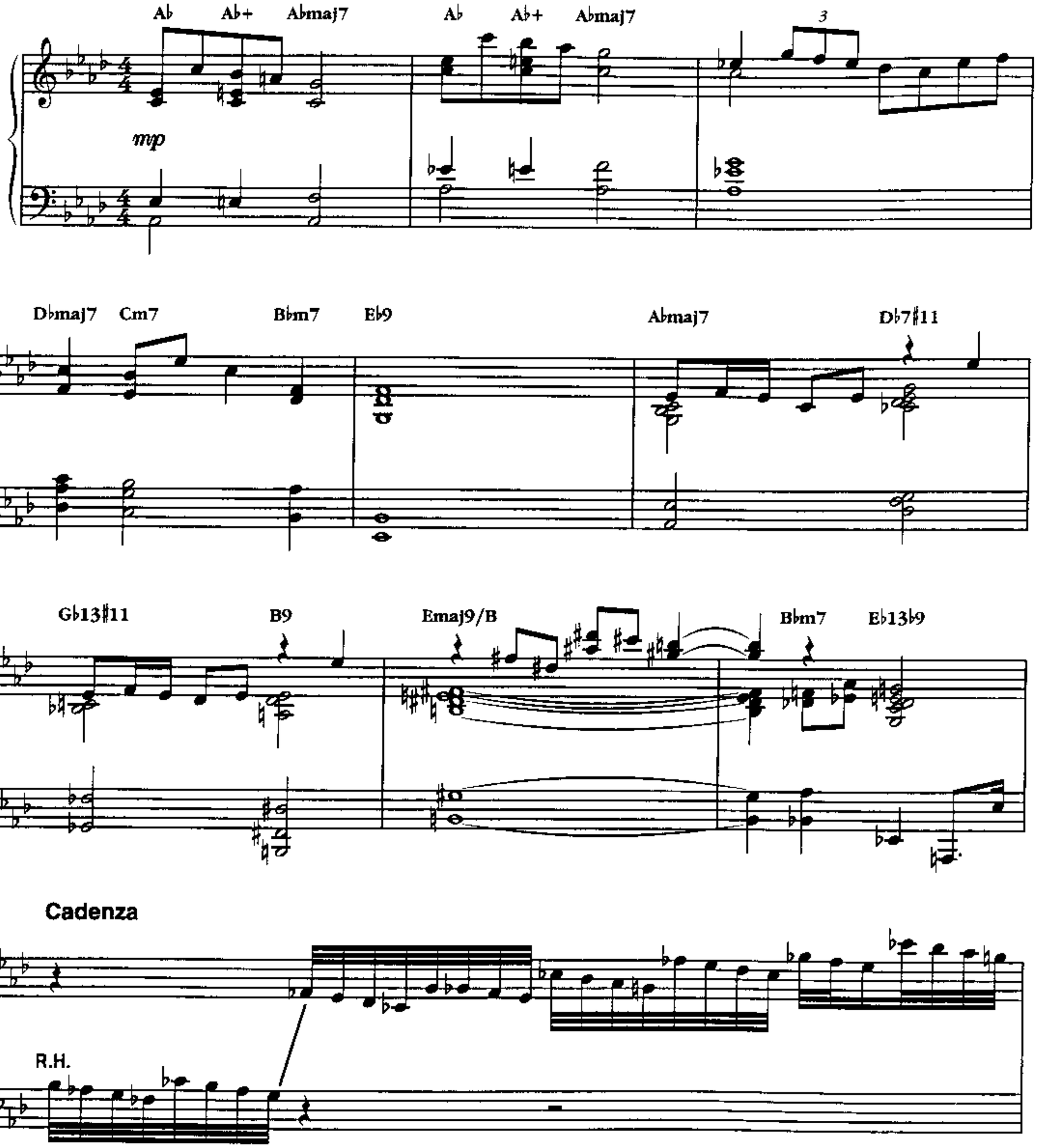
ALL THE THINGS YOU ARE	*Art Tatum Solo Masterpieces #3 (1953-1955)* Pablo 2405-434 (recorded 12/29/53)
CARAVAN	*California Melodies,* Memphis Archives 7077 (recorded 4/11/40)
CHEROKEE	*Art Tatum Solo Masterpieces #1 (1953-1955)* Pablo 2405-436 (recorded 4/22/54)
IN A SENTIMENTAL MOOD	*Art Tatum Solo Masterpieces #8 (1953-1955)* Pablo 2405-439 (recorded 12/29/53)
STORMY WEATHER	*Classic Early Solos (1934-1937)* Decca Jazz, GRP GRD-607 (recorded 8/24/34)
TENDERLY	*The Complete Capitol Recordings (1949-1952)* CDP 21325 2 (recorded 9/29/49)

ALL THE THINGS YOU ARE

from VERY WARM FOR MAY

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Freely with rubato



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8va

Abmaj7 Ab+ Ab13

loco

Dbmaj7 Gbmaj7 3

Gm7b5 C7 Fm G7alt C7

Fm9 Bbm9 Ebmaj7 Eb7b9

mf

Abmaj7 Ebm13 Ab13b9 Dbmaj7 G7alt

8vab

loco

Cmaj7 E Am

Cm7 Fm7 B♭7♭9

suddenly faster

E♭maj7 E♭9 A♭

Am7♭5 D7

L.H.

Gmaj7 B♭7

Am11 Bbm11 Eb13 Ab13 Dbmaj7#11 Dm9 D7alt

Gmaj7

N.C. B7b9 Emaj7

Ab7#11 Fm(maj7) Bbm

Eb7 Abmaj7 Ab7alt Db6

G♭13♯11 8va loco

A♭

B°7

B♭m7

E♭9

Abmaj7

N.C.

C7♭9

Fm

B♭m

E♭7

Abmaj7

A♭7

D♭maj7

G7alt Cmaj7 Cm7

Fm7 E7alt

Ebmaj7 Eb7 Ab

Am7b5 D7 GmaJ7

A♭o7 Am7

3

A♭9 8va loco D7alt G

3 6

F♯m7♭5 B7

R.H.

7

Emaj7 8va chord gliss.

A♭7alt Fm6/9

loco

3 3

Bbm9 Eb7alt Abmaj7 Ab7sus Ab7alt

Dbmaj7 Gb13 Cm/Eb

Bb7alt Bbm7 F7#5 Bbm7 Eb7b9

Ab Db13#11 Gb13 B13 Eb7 Ab Gm7b5 C7

Fm Bbm

Eb7 Abmaj7 Dbmaj7

G7alt Cmaj7

Cm7 Fm7

Bb7 E7

Ebmaj7 Eb7 Ab Am7b5 D7 G Abo7 Am11 D7 G

9:8

9:8

F♯m7♭5

B7

F♯m7

B7

Emaj7

A♭7♯11

Fm

B♭m

3

3

3

3

3

3

E♭7

3

A7

A♭maj7

A♭7

Dbmaj7

Bbm7b5

Ab/Eb

tr

Ab07

Bbm7

Bbm7 F7 Eb7

Abmaj7 tr G7 C7

Fm Bbm

Eb7 Abmaj7 8va loco Ab7

Dbmaj7 Dm7b5 G7

8vab loco

C

Cm7

Fm7

Bb7b9

Eb7#11

Ebmaj7

Abmaj7

Am7b5

D7

Gmaj9

D7 Gmaj7

Am11 Gb7#11 F7 E7 Ebmaj7#11 D7alt

Gmaj7 Am7 D7

Gmaj7

F#m7b5 B7

EmajJ7 Ab7alt Fm9(maj7)

Bbm Eb7 A7b5

AbmajJ7 Ab13alt DbmajJ7

Bbm7b5 8va loco

Abmaj7 B°7 8va loco

L.H. R.H.

Bbm7

Eb7 Abmaj7 Dbmaj7

Cm Bbm7 Eb13 Fm Bbm Eb Eb13

Ab N.C. E7 Bbm11 A7b5

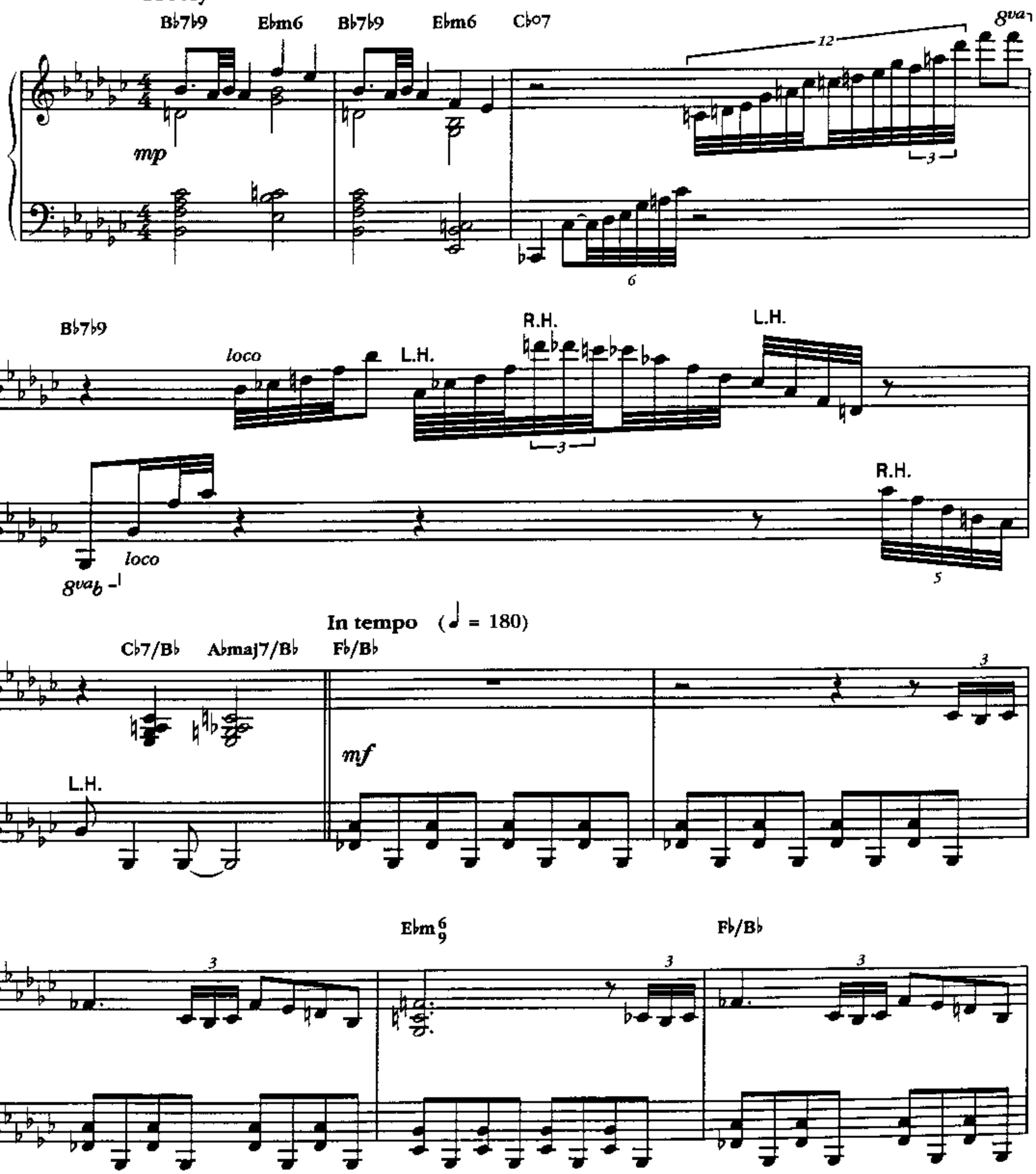
Abmaj7

8va

CARAVAN

from SOPHISTICATED LADIES

Words and Music by DUKE ELLINGTON,
IRVING MILLS and JUAN TIZOL



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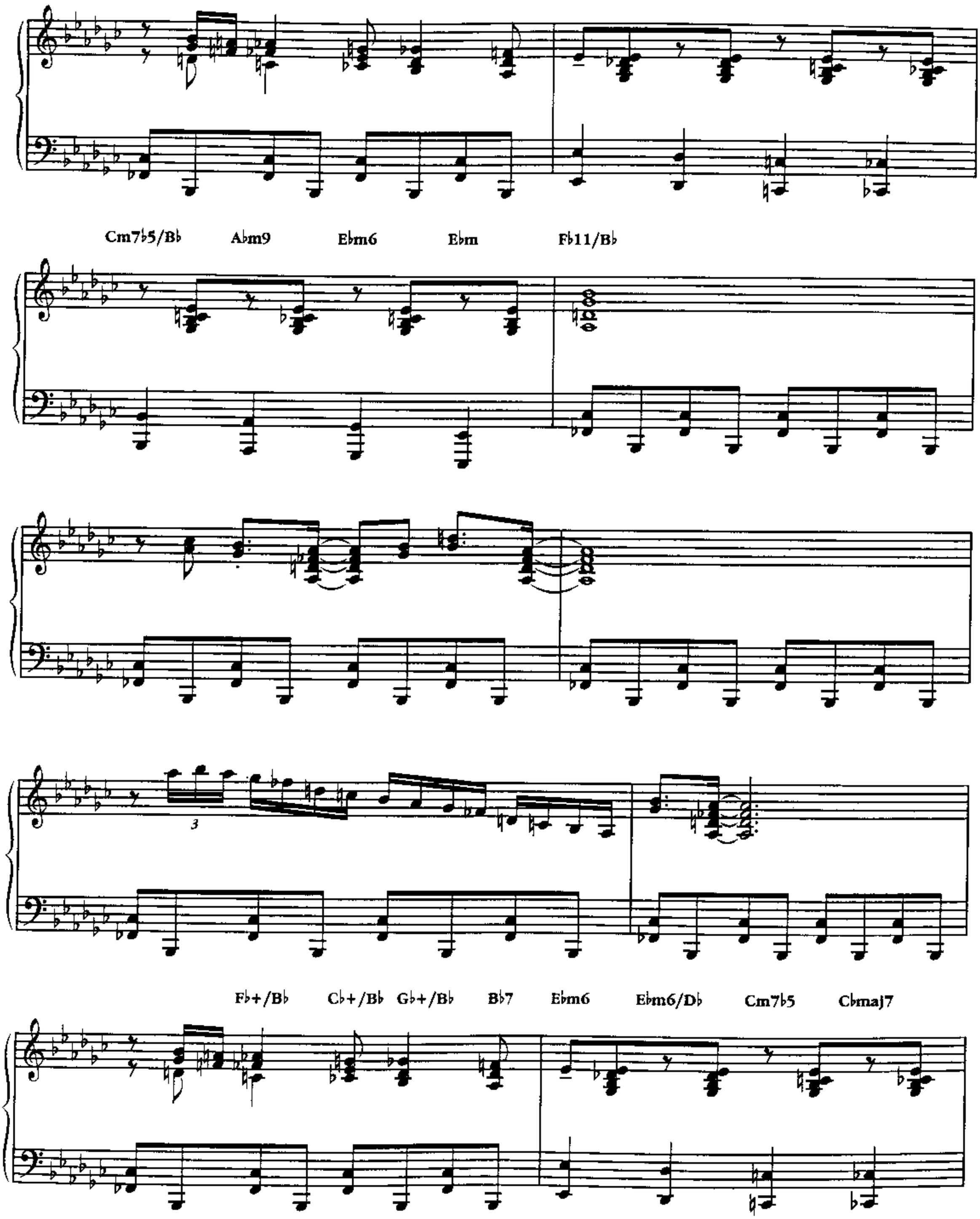
Ebm 6/9 Fb7b5/Bb A°7/Fb

Fb Fb7

Fb11/Bb

Fb+/Bb Cb+/Bb Gb+/Bb Bb7 Ebm6 Ebm6/Db Cm7b5 Cbmaj7

Cm7b5/Bb Abm9 Ebm6 Ebm Fb11/Bb



Fb+/Bb Cb+/Bb Gb+/Bb Bb7 Ebm6 Ebm6/Db Cm7b5 Cbmaj7

Cm7♭5/B♭ A♭m9 F♭11 E♭7 8va loco

8va loco

A♭7

D♭7

G♭6 B♭9

F♭11

3 3

Fb+/Bb Cb+/Bb Gb+/Bb Bb7

Ebm6 Ebm6/Db Cm7b5 Cbmaj7 Cm7b5/Bb Abm9 Ebm6

Fb11

Fm7 B♭7

E♭m A♭ E♭m(maj7) C7/E

Fm9 E♭m7 D° E° Fm7

B♭7

R.H. L.H.

Ebm

R.H. L.H.

C7/B♭ A♭7 E♭6/G E♭ 8va loco

A♭7 B♭m9 Fm7/C 8va loco B♭9 Fm7 C7

D♭9

N.C.

F♭11/B♭

3 3

F♭+/B♭ C♭+/B♭ G♭+/B♭ B♭7

E♭m6 E♭m6/D♭ Cm7♭5 C♭maj7 Cm7♭5/B♭ A♭m9 E♭m6/G♭ F♭5

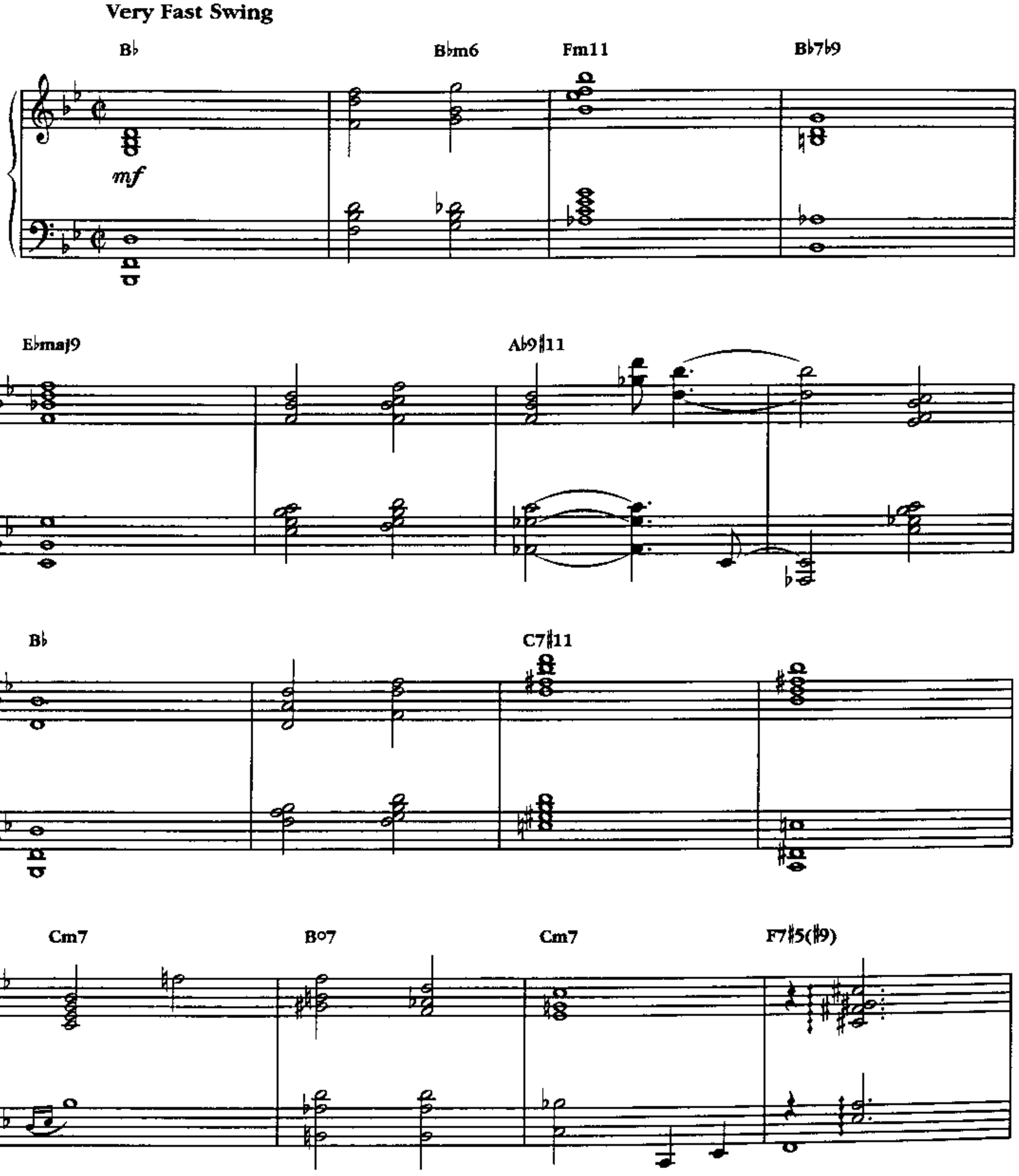
F F♭(♭5) E♭6

dim. *mp* 8va L.H. R.H. L.H.

CHEROKEE

(INDIAN LOVE SONG)

Words and Music by RAY NOBLE



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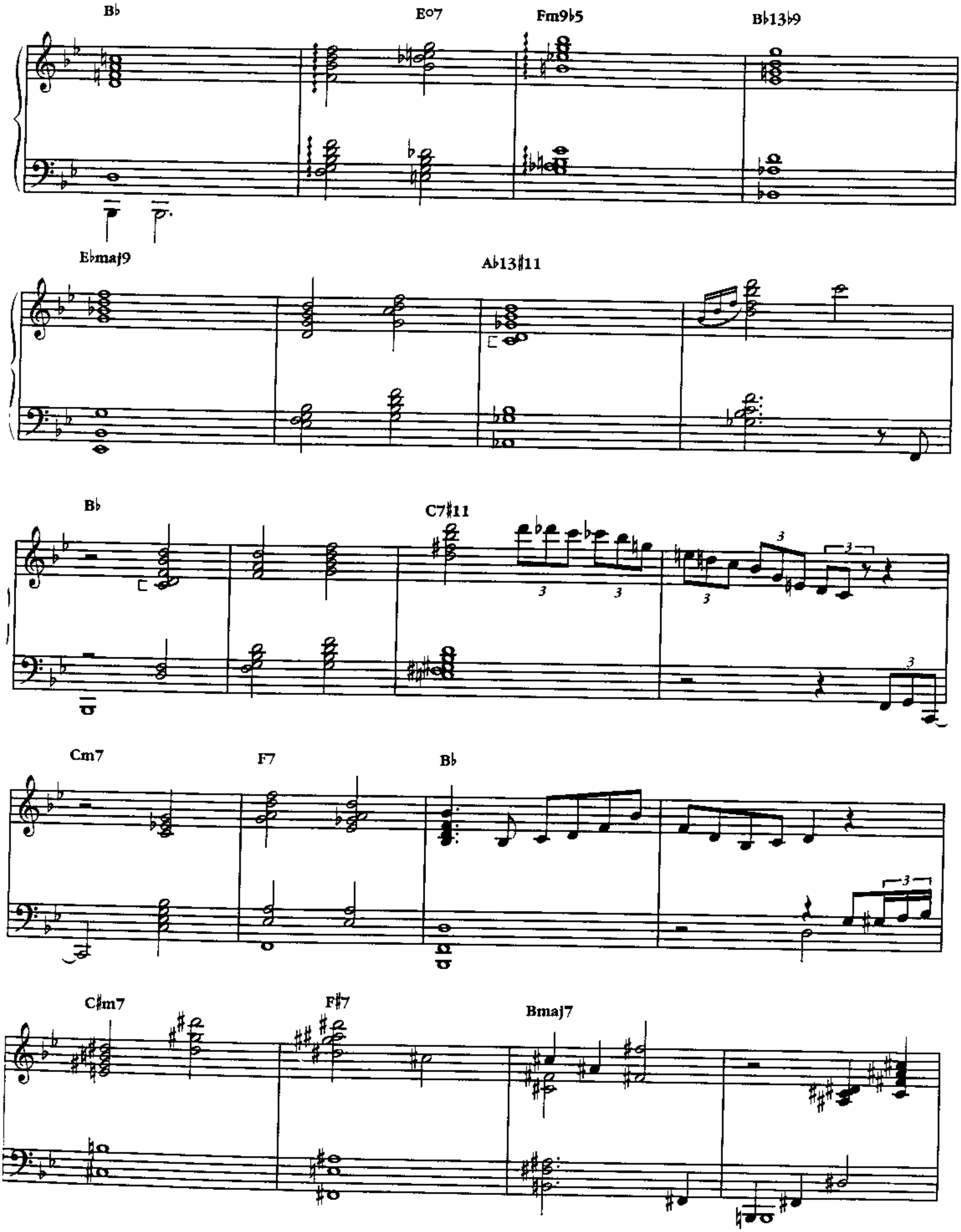

B♭
E°7
Fm9♭5
B♭13♭9
E♭maj9
A♭13♯11
B♭
C7♯11
Cm7
F7
B♭
C♯m7
F♯7
Bmaj7

Bm7 E7alt Amaj9

Am9 D13♭9 Gmaj9

C13♯11 Cm7/F F7♯5

Ped.

B♭+ B♭6 E°7 Fm9♭5 B♭13♭9 E♭maj9

B♭13♭9 A♭13♯11

B♭ C7♯11

Cm7 F7 B♭/D D♭o7

Cm7 F7♯5 B♭

Fm11 B♭7 E♭

A♭7♯11

B♭ C7 Cm7 B°7

Cm7 F7 B♭ Fm7 B♭7

E♭

A♭7♯11

B♭

G7

C7♯11

F7

B♭

C♯m7

F♯7

Bmaj7

Bm9

E7

Amaj7 Am9

D7alt Gmaj9

Cm7 C♯m7 F♯7 F7

B♭

B♭7 E♭maj9

A♭7♯11

B♭ G7 C7

Cm7 F7

B♭ F7♯5 B♭ E○7

Fm11 E7alt E♭maj9

Ab7♯11

B♭ G7 C7

Cm7 B°7

Cm7 F7 B♭

E°7 Fm11 E7♯9 E♭maj7

A♭7♯11

B♭ C7♯11

Cm7 F7

B♭ C♯m7

F♯7 Bmaj7

5

Bm7 E7alt Amaj7

Am9 D13♭9

Gmaj9 Gm7 C7alt

Cm7 F7 A6 B♭

Fm11 B♭7

E♭ A♭7♯11

B♭

C7♯11 Cm7

F7 B♭

C♯m7 F♯7 Bmaj7

Bm7 8va E7 loco

Amaj7

Am7 D7

G Gm9 C7♭9

F7alt B♭ E○7

A♭m9(maj7) B♭7alt E♭maj9

A♭13♯11 B♭

C13♯11

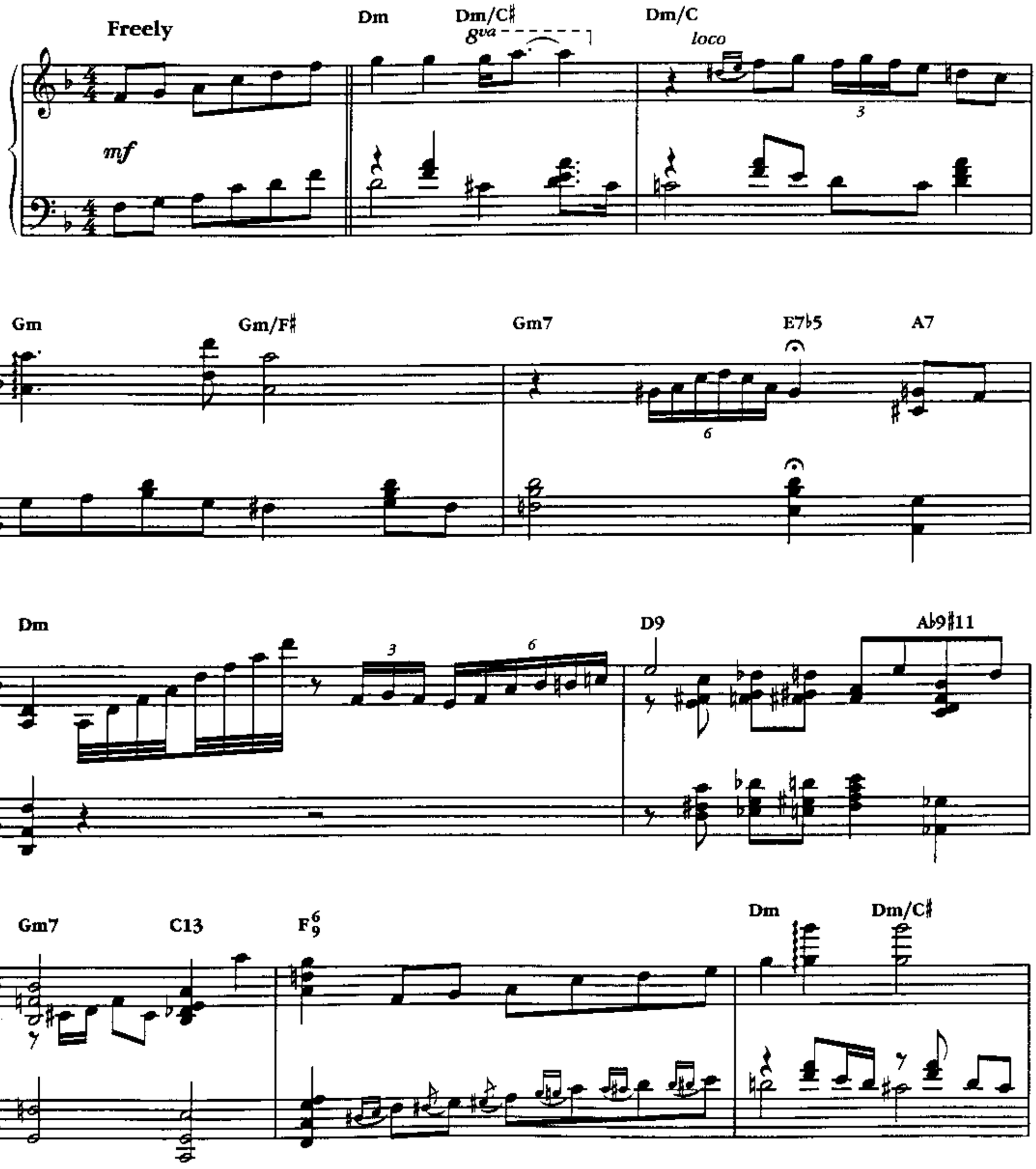
Cm7♭5 F7 B♭9 E♭9 A♭13

D♭9 G♭7♭9 B9 B7alt B♭

8va♭

IN A SENTIMENTAL MOOD

By DUKE ELLINGTON



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Dm/C Gm Gm/F♯

rushing

Gm/F E♭7♭5 A7 Dm(maj7) B♭m11 B7♭5 C7♭5 D♭7♯11 A7 D9

a tempo

Gm G♭7♯9 F E♭13♯11 A♭13♭9 A♭7♯5 D♭maj7 B♭m11

E♭9♯11 A♭7sus A♭13 D♭ B♭7♯5 B♭13♭9

E♭13♯11 A♭13♯5(♯9) *8va*

Ped.

Dbmaj7 Bbm7 Ebm11 Ab7 C G7b5(b9)

C7 Dm Dm/C# Dm/C

8va loco

Gm Gm/F# Gm/F E7b5 A7 Dm

D7 Ab7#11 Gm7b5 C F

Bb B07 Cm7 Db07 Bb/D Cm7

moving

Bm7 Gm/B♭ A13 D E♭maj7 E Em7 A13

D A7alt D9 G7 C7 F7♭9 B♭7♭5

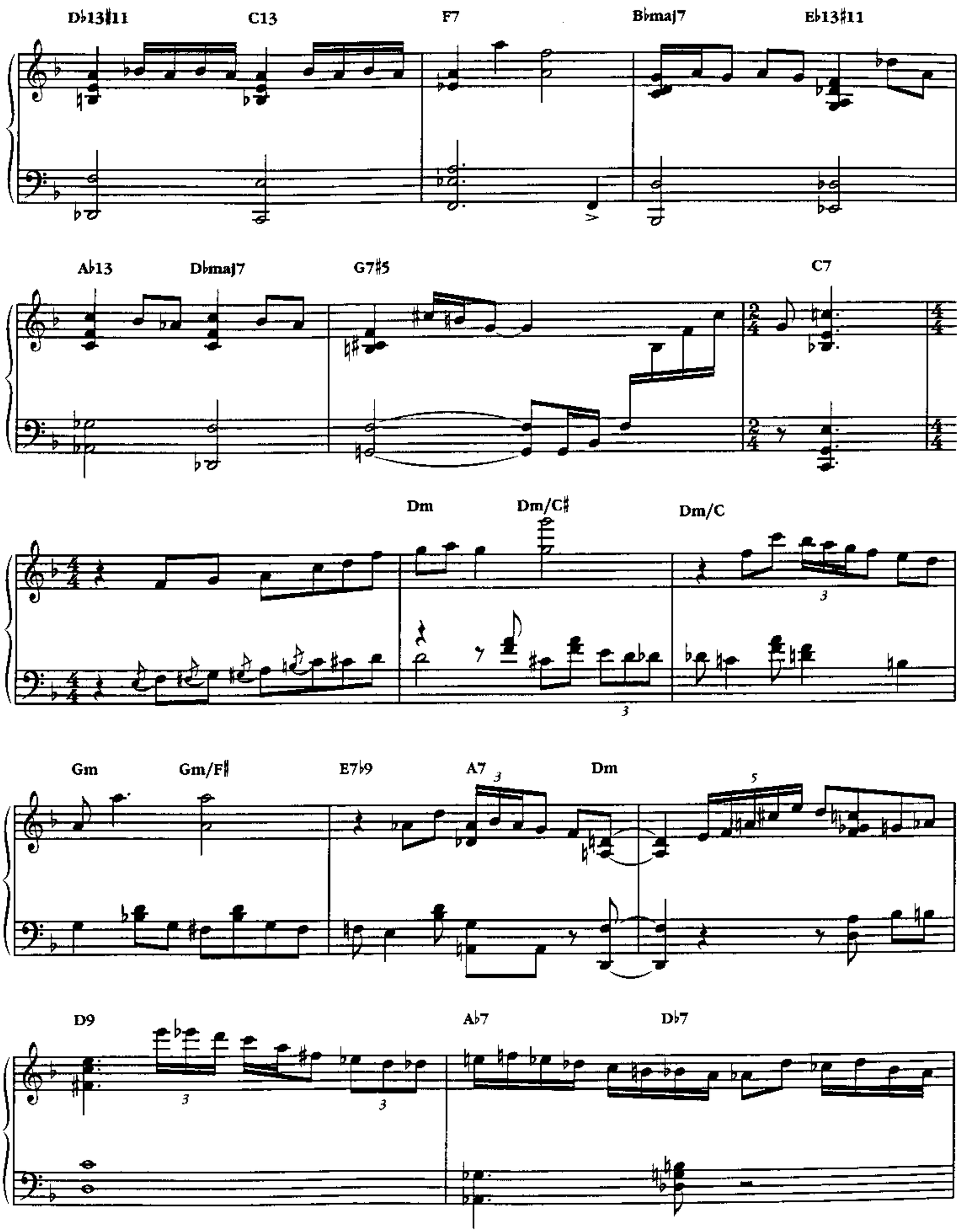
faster

E♭m7 A♭7♯11 D♭7♯5 Gm7♭5 G♭7♯11 C7♭9 F7 B♭7♭9 B♭maj7

B♭m7 E♭13 A♭13 G7 Gm7/C C7 F

3

F7 A7♯9 E♭13 A♭13♭9


Db13#11
C13
F7
Bbmaj7
Eb13#11
Ab13
Dbmaj7
G7#5
C7
Dm
Dm/C#
Dm/C
Gm
Gm/F#
E7b9
A7
Dm
D9
Ab7
Db7

G♭7♯5 C13 Dm Dm/C♯

Dm/C *gva* *loco* Gm Gm/F♯

Gm/F E7♭5 A7 Dm

D♭7♯11 D7 Gm7 C13♭9

F Fm E♭m A♭7 D♭maj7

Eb13 Ab7alt Db Bb7alt

Eb13 Ab9 Db Bb7alt

3

Bbm7 Eb13 Ab13 C G7alt

C Dm Dm/C♯

Dm/C Dm/B Gm Gm/F♯

8va

loco

3 3

Gm/F E7♭5 A7♯5 Dm

Bbm7 Eb13 Ab7 Db G7♯11

8va

Moderate swing tempo

loco

Dm D♭7♯11 F/C

Gm/B♭ Am11 Gm11 E13♯11 Am11 A7♭5(♭9)

D13♯11 Gm11 E♭7♯9 A♭13 D13♯11 G7♯11

5

Gm C13♭9 F^{6}_{9} Dm Dm/C♯

Dm/C 15ma 8va loco

Gm9 F7 E7 A7 Dm(maj7) B♭m7 E♭13

A♭13 A13 D13♯11 Gm7 G♭7♯9 F E♭7♯9 D7♯5 A♭7♯11

D♭maj7 B♭m11 E7♭5 E♭13♯11 A♭13

D♭ B♭13 E♭13 A♭7♯5(♯9)

D♭maJ7 B♭m11 E♭7 A♭13

C/G D♭/G C13

Dm Dm/C♯ Dm/C

8va *loco*

Gm7 Bm11 E7♯5(♯9) A13alt Dm(maJ7) B♭m7 E♭7 D9/A

8va
D7
loco
Gm7
C13
F
Dm
Dm/C♯
Dm/C
gliss.
Gm
Gm/F♯
Gm/F
E7♭5
A7
Dm6
D7
A♭m7
D♭7

Dm Dm/C♯ Dm/C Gm Gm/F♯ Gm/F

E7♭5 A7 Dm6 B♭m11

Am9 8va loco

A♭m7 D♭7 Gm7♭5 C13

F E♭13♯11 A♭13 D♭maj7 B♭m11

Eb13b9 Ab7#5 Db/F Bb7alt

Eb7#11 Ab7#11 Dbmaj7 Bbm7

Eb9 Ab13

C/G Db/Ab

C Dm Dm/C#

Dm/C
(8va)

Gm

Gm/F♯

Gm/F

loco

E7♭5

A7

Dm

B♭m7

Am7

D7

Gm7

G♭

F

E9alt

E♭13♯11

A♭13

D♭maJ7

C7

B7

B7♯5

E13

E♭9♯11

A♭13

Db B13 E7 A13b9 D7b5 Ebm7b5 Ab13 8va loco

Dbmaj7 Bbm7 Ebm7 Ab7

C/G Db/G C/G

Dm Dm/C# Dm/C gliss. Gm Gm/F#

E7b5 E7#9 A7#5 Dm6 D9 Ab13#11

Gm Gb7alt Dm Dm/C♯

8va

accel.

Dm/C Dm/B N.C.

loco

Db Gm7b5

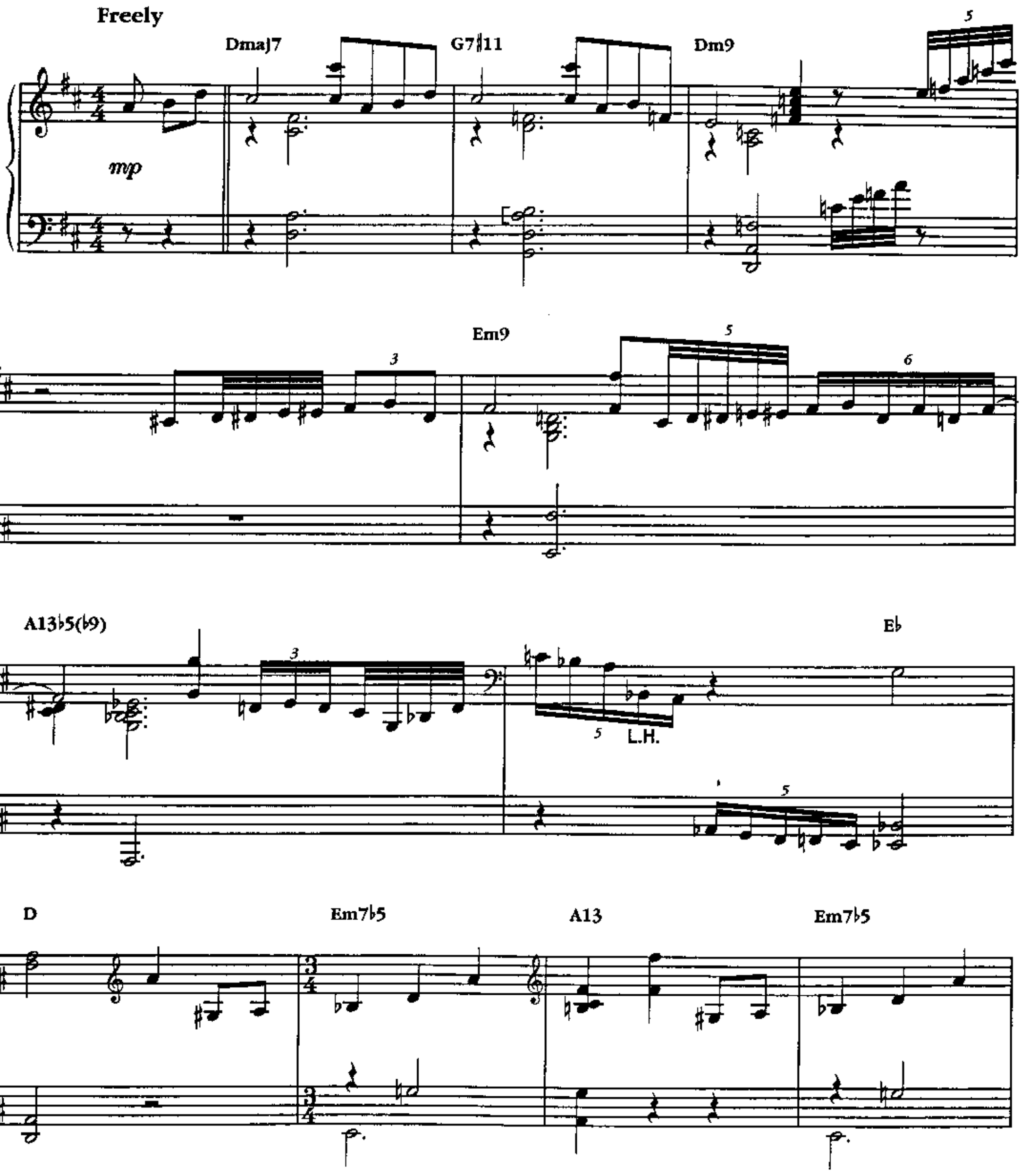
C9 F Gm/Bb F/A Abo Gm7 Gbmaj♯11 Fmaj7

a tempo

TENDERLY

from TORCH SONG

Lyric by JACK LAWRENCE
Music by WALTER GROSS



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A13♭9 F♯7alt

Bm Bm(maj7) Bm7 E13 Em9/A

A13♭5(♭9) Dmaj7 G13♯11

Dm7

8va 15ma loco Em9

Em9 A13♭5(♭9) E♭

D Em7♭5 A9

F♯7alt

Bm Bm(maj7) Bm7 E13 F♯m7 B7alt

Fm7 E♭maj7 A13♭9 D E7♯11

a tempo (swing 8ths)

Em7 A7 Dmaj7 G13♯11

8va loco

Dm7 A♭9

Em7 A13♭9

D

Em7 A13

Bb7 Eb7 Ab7 Db7

F#m7 B7 C#7 F#7 Bm7

E13
loco

A13

8va

8va

Dmaj7

loco

8va *loco*

G13♯11

3

10:8

Dm9

Ebm6

3

3

3

Em7

F7

B♭13♭9 E♭maj7 A13♭9

3

3

3

8va *loco*

D

F13 E7 E♭maj7♯11 D

Em7♭5

3

A13♭9 F♯7alt Bm Bm(maj7) Bm7 E13

F♯m9 B7♭9 Em7 A7alt Dmaj7

G13♯11 Dm9

Em9 A13♭5(♭9) E♭

D Em7♭5 A13♭9

F♯7alt Bm Bm(maj7) Bm7

E13 F♯m7 B7alt F Bb7 Ebmaj7 A13b9

D G7b5 Dmaj7

accel.

N.C.

8va *loco*

Dmaj7

rit.

Ped.

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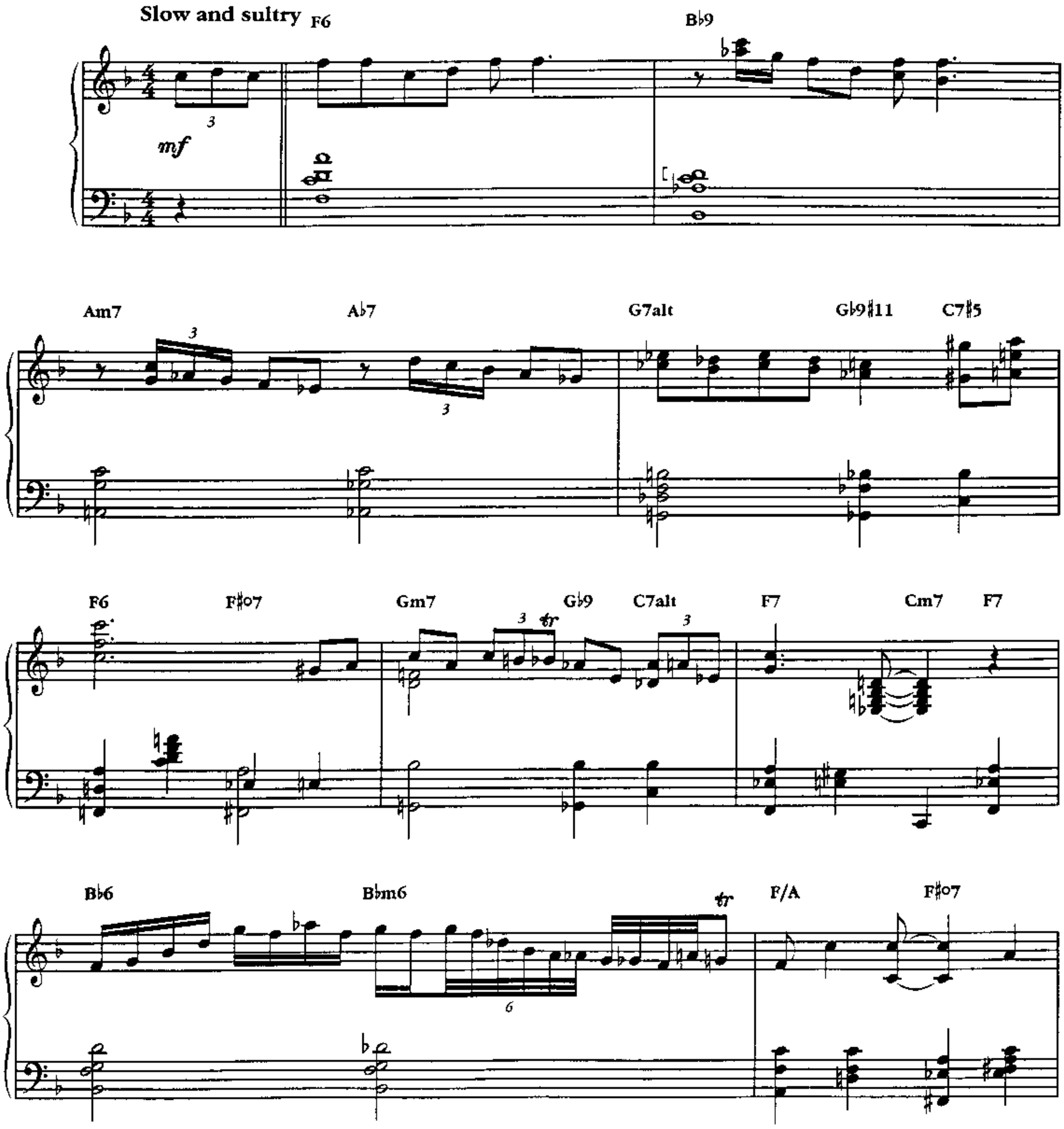

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Gm7 C13 Am7 A♭7♯11

G7 D♭7 C7

F6 F♯o7 Gm7 C7

F7 B♭6 Bo7 B♭m6

F6 A♭o7 D♭7

C7alt

Gb13

F

Cm7 Eb7/Bb Am7 D7 Gm7 Db7 C7

F7 Eb7 Dm7 F Bb Bb7 Bbm6

F/A C7/G F7 Bb Eb9

Eb13 Ab13 Db7 C7 F Bb9 Eb7

F Bbm F Dm7

Db7#11 C7alt

F F#o7 Gm7 C7

F7

B♭7 C7 F F♯o7 Gm7 C7

G7♯11

Fmaj7 E♭7♯11 Dm C13♭9

F D♭13 C7 F7

B♭ B♭m6 F/A C7/G F6 F7

double time feel

B♭ B♭m6

F7alt

B♭ B°7 B♭m6 F/A

end double time feel

E♭7♯11 A♭7 D♭7 D♭13♯11 C13♭9

even 8ths *swing 8ths*

F6 F♯°7 Gm7 C7

F7 B♭ B°7 B♭m6

F Ab°7 Gm7 C7

double time feel

F Gm7 F/A B° E♭7/B♭ F/A G♭13♯11 F^{6}_{9}

F N.C.

F B♭7/A♭ Gm7♭5 C13 F

E♭6 E6 F6

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Art Tatum

JAZZ MASTERS

Art Tatum

by Jed Distler

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Art Tatum (1910-1956)

Art Tatum was born October 13th, 1910 in Toledo, Ohio, totally blind in one eye and with only slight vision in the other. He studied the violin for two years and then changed over to the piano when he was about fourteen years old. Within a few years, Tatum had made incredible progress, establishing an unprecedented degree of pianistic control and maturity for a teenager.

At eighteen Tatum became staff pianist on a Toledo radio station, WSPD. As "Arthur Tatum, Toledo's blind pianist," he played background music for Ellen Kay's daily shopping chat program. Tatum first came to New York in 1932 as an accompanist for singer Adelaide Hall and it was with her that he made his first recordings. He cut his first solo record, "Tiger Rag," on August 5th, 1932.

Tatum worked primarily in nightclubs throughout the 30s. He led a small band for a long run at the Three Deuces in Chicago and played at the legendary Onyx Club in New York. In late 1937 he embarked on a small European tour. His first major concert appearance, however, was with a band consisting of the winners of the first annual *Esquire* poll at the Metropolitan Opera House in January, 1944. The concert was recorded in its entirety (on Radiola 2MR-5051) and is a rare and instructive example of Tatum successfully working with his peers in a live performance. Tatum also placed first in the 1945 *Metronome Readers' Poll* and in the *Down Beat Critics' Poll* from 1954 to 1956.

After 1945 Tatum began to play jazz concerts regularly, although he still made frequent nightclub appearances as a solo artist and with his trio. Tatum died of uremia on November 4th, 1956, in Los Angeles. Almost twenty-five years after his death and with the significant developments in jazz piano, Art Tatum's music still remains the standard by which the mainstream of jazz solo piano is measured.

The Art Tatum Style

Art Tatum made his first commercial solo piano recordings in 1932 and 1933. These records, along with an existing 1934 aircheck, show an accomplished virtuoso steeped in the roots of Fats Waller and Lee Sims, two pianists who made deep impressions upon the young Tatum. Lee Sims was a "pop" pianist who often used arpeggios, runs, and extended harmonic structures to embellish the melodies he used. The Waller influence, however, has a greater bearing on Tatum's style in terms of his left-hand conception and his overall sense of swing. Like Waller, Tatum often "strides in tenths" (the left hand using patterns alternating tenths in the bass register with full chords in the middle register) and also like Waller, seldom uses the hemiola or *drop-bass* left-hand patterns developed by James P. Johnson and Willie "The Lion" Smith. From a musical standpoint these recordings are fascinating and overwhelming. The young Art Tatum shows off his technique, frequently destroying the momentum of a ballad by suddenly falling into very fast stride tempos and embroidering his naturally swinging melodic phrases with glib arpeggios. The overall importance of these recordings lies in their awesome pianistic authority and control. Even at breakneck tempos Tatum managed to sound completely relaxed and at ease.

Between 1934 and 1941 Tatum recorded many solos for the Brunswick and Decca labels (reissued in the United States by MCA). These sessions include his most famous, and probably definitive, versions of such standards as "Tea for Two," "Tiger Rag," "Get Happy," "Sweet Lorraine," "Elegie," and "Humoresque." All the facets of his style have become more focused. He uses runs and arpeggios more discreetly and the pianistic textures are both transparent and yet full bodied.

The first recordings of the Art Tatum Trio appeared in 1943. The clever ensemble arrangements and often humorous interplay between Tatum, guitarist Tiny Grimes, and bassist Slam Stewart added to the group's popularity. Although the trio was a tempting format for displaying the flashy side of his talent Tatum could, and often did, deliver driving, non-stop, linear improvisations that hinted at what Bud Powell would be doing in the late 40s and what Oscar Peterson would do very soon after. He worked on and off in a trio setting until shortly before his death in 1956.

Tatum recorded sporadically from 1945 to the middle of 1949. His recordings from the latter part of that year, however, reveal significant musical growth and are important in comparison to his subsequent recordings. His playing on the three solo sessions for Capitol and on the Columbia LP recorded in concert is richly textured, rhythmically adventurous, and sophisticated harmonically. The role of the left hand has increased considerably; Tatum's bass lines are more adventurous, frequently using walking left-hand chords with tenths as the outside interval. (This is particularly significant since the bop pianists who were coming of age left their left hands at home, with the notable exceptions of George Shearing, Dave McKenna, and Hank Jones.) Tatum's left hand frequently breaks away from its accompanying role and becomes an equal partner with the right hand, sharing roles and embellishments and providing countermelodies. This musical development can be observed in the transcriptions in this volume. (Compare, for example, "Ain't Misbehavin' " with "Moonglow" or the two versions of "Sweet Lorraine."

Between December, 1953 and January, 1955 Tatum recorded four marathon solo piano sessions for jazz producer and entrepreneur Norman Granz that resulted in the release of fourteen long-playing albums. Granz also recorded Tatum in a myriad of small group settings with such featured artists as Lionel Hampton, Benny Carter, Buddy de Franco, Roy Eldridge, Jo Jones, Buddy Rich, and Ben Webster. The solo piano project however was probably the most ambitious and, considering Granz's intentions, it was only partially successful. According to his liner notes on the original Clef and Verve LPs Granz intended to record and release as many Art Tatum solo selections as possible, thereby building an "Art Tatum library." Most of the tunes were recorded in one take; the producer apparently assumed that his pianist could do no wrong. The end results are always diffuse and uneven because Tatum's health was failing around the time of these sessions. This writer thinks the Norman Granz sessions were more of a token to posterity than an attempt to preserve a finished product. Nevertheless, Tatum's accomplishments are often fascinating. There are times when it seems that Tatum was searching for a new musical language, and some of the startling harmonic and rhythmic complexities in these selections partly indicate that Tatum listened to and had absorbed the innovations of the bop musicians. However, Tatum remained a swing player in his overall conceptions of time and phrasing. Although Tatum played informally with Charlie Parker and other modern musicians one wonders how Tatum's music would have been affected if he had collaborated with these players on a regular basis (as Coleman Hawkins did throughout his career, successfully and uncompromisingly). It is also a pity that, in a project undertaken to preserve huge doses of exceptional pianism, Tatum re-recorded his "semi-classical" arrangements of "Humoresque" and "Elegie" when he could very well have recorded some of the classical piano literature that he knew, such as the Chopin waltzes or the Chopin Prelude in B♭ minor op. 28, No. 16. (There is a private tape existing of Tatum improvising on the Chopin C♯ minor waltz that must be heard to be believed.

Unlike the music making of other major jazz figures, little of Art Tatum's music has been transcribed for publication. There were two books published in the 40s that consisted of one chorus piece edited from longer improvisations and which cannot be considered representative of Tatum's improvisational techniques. A very fine transcription of the 1949 "Aunt Hagar's Blues" is available in John Mehegan's book *Jazz Rhythm and the Improvised Line* (Amsco Music Publishing Company). *Jazz Masters: Art Tatum* is the first book consisting exclusively of complete piano solos transcribed from Art Tatum's released recordings.

The six pieces included herein were recorded between 1938 and 1955 and together display a good representation of Art Tatum's multi-faceted style. The sound quality of the original recordings used for these transcriptions varies from each session. "Ain't Misbehavin' " and "Fine and Dandy" were not originally recorded for commercial release and their sound quality is poor. I have used parentheses encasing 1) certain notes that are not clearly audible but which were possibly played and 2) notes that are not actually played but which are indisputably parts of a musical phrase.

Unfortunately, for transcribers and listeners alike, the remastering of the Norman Granz solo sessions that were reissued on Pablo is extremely poor. The clarity of the bass register is all but totally lost and in general the piano sounds muffled. What one hears on these recent pressings simply cannot compare to the beautifully clear and close-miked piano sound captured on the original Clef and Verve LPs. (To be fair, the sound on *The Tatum Group Masterpieces* is very good.)

Because of divergencies in fingering habits among pianists I have not indicated any fingerings (not wishing to impose my own bad habits!). Some pianists may find many of the left-hand tenths beyond their natural span. Whenever possible one can substitute the right hand for the upper voice of the tenth, or else execute a quick, arpeggiated tenth emphasizing the upper note—a "clipping" device that Tatum often used. As far as realizing a convincing musical interpretation of the notes, when all is said and done, the real essence of this music lies in the original recordings and not in the printed transcriptions. I feel it is more important to emulate the spirit of the music, to aim for a style with a certain kind of sound and phrasing than to try to play every last grace note verbatim. Indeed, if you are so inclined, be encouraged to interpolate your own improvised phrases or runs into these pieces. After all Tatum himself was always making changes here and there in his so-called "set pieces."

Art Tatum's approach to improvisation has fascinated and eluded musicians and critics for years. Compared with his contemporaries Roy Eldridge, Coleman Hawkins, and Teddy Wilson, Tatum was an atavist, a throwback to an older era of jazz pianists. Tatum's method of adhering closely to the melody by use of ornamentation and embellishment comes from James P. Johnson, Fats Waller, and Willie "The Lion" Smith. Like Tatum, who was often accused of playing "set" improvisations, the improvising of Johnson, Waller, and Smith consisted mostly of embellishments and different turns of phrases in the pieces that they played. But it must be remembered that their repertoires mainly consisted of their own elaborately structured multisectioned stride pieces which grew out of the forms that Scott Joplin and Jelly Roll Morton used. Tatum's improvising material almost exclusively consisted of standard Tin Pan Alley songs. By virtue of his extraordinary piano technique and phenomenal ear Tatum created a style that juxtaposed the elegant melodies of Teddy Wilson, the strong rhythmic underpinning of the stride pianists, the rhythmic syncopations and trumpet-like phrases of Earl Hines, and the delicate passage work found in the works of Chopin and Liszt, as well as the popular or semi-classical piano stylists of the day.

It was a style that had a vacillating, mercurial nature with subtley changing pianistic textures and harmonic nuances. For this reason, and also perhaps because it presented something outside of the mainstream of what most jazz musicians were doing, the Tatum style was hard to grasp at first hearing. Yet, his technique and his musicianship meshed together on such a high level that he made everything he played sound easy, and his touch at the keyboard had an elegance and clarity that can easily be compared to the classical pianists Vladimir de Pachmann and Alfred Cortot and that, in jazz, only his mentor Fats Waller could match.

Notes on the Solos

Ain't Misbehavin' (1938)

This recording is a good introduction to the Art Tatum style. The opening chorus contains all his stylistic traits using different registers in an orchestral way, paraphrasing the melody with runs, alternating walking tenths with stride passages, and occasionally using reharmonizations. One significant aspect of Tatum's use of left-hand tenths is the way he "clips" or shortens the bass note, leaving his thumb on the upper note (see measures 1, 2, 4, 24). This technique is explicitly used in the opening and in the last chorus of "Moonglow."

Notice how Tatum uses pure melodic phrases in the transitory measures before the beginning of the following A or B sections of the tune (measures 7-8, 15-16, 23-24, 31-32). The bridge is the point of greatest harmonic tension. In contrast to the chromatic movement of the bass line in the A section the root and third remain stationary while the fifth chromatically ascends to the major sixth and again rises to the seventh along with the third forming a dominant seventh chord that unexpectedly resolves to a V_6 chord. Tatum takes advantage of this structure by fashioning a stoptime chorus each time. The first time through he keeps the melody virtually intact, the second bridge is much louder, engulfed with thick chords and brash octaves and the third time it is quieter, with elaborate right-hand runs and embellishments totally replacing the melody (for how many times do we need to hear it?). Tatum's deft use of musical quotation is characterized in the unexpected ending where "Turkey in the Straw" is turned into a cleverly reharmonized II-V-I sequence.

Fine and Dandy (1941)

This is perhaps the most revealing of all Art Tatum recordings. In this rare document of Tatum playing in one of those legendary Harlem after-hours clubs, we find his playing to be leaner in texture and completely uncluttered. This is, no doubt, partially due to the deficiencies of the out-of-tune, beat-up piano and the presence of the time-keeping whiskbrooms player.

In reading through these transcriptions one notices Tatum's frequent use of grace notes, trills, tremolos, and blues licks (patterns using the flatted intervals of the 3rd, 5th, and 7th degrees of the major scale). What sets this version of "Fine and Dandy" apart from his other recordings of standards is that Tatum uses these "bluesy" embellishments as structural cornerstones for the four improvised choruses following the statement of the theme. He takes full advantage of the whiskbrooms, indulging himself in some telling stoptime passages that are interspersed with intricate right-hand phrases, not unlike the solo work of Earl Hines. Indeed, the Hines influence is apparent throughout this recording.

Although this piece is as full of stylistic juxtapositions as any of his other recordings, Tatum's unique fusion of blues, classical piano literature, extended harmonic patterns, and straight-ahead swing is particularly successful here. There is a structural momentum that builds throughout each chorus based upon the chord voicings and rhythmic patterns set up in the thematic exposition and the stark first chorus (measures 39-40).

The embellished F riff (measures 39-42) appears in different forms and functions throughout the piece, most notably at the beginning of the second

chorus (measures 71-80), the beginning of the third chorus, in the form of a trill (measures 103-112), and in the syncopated left-hand pattern in the second part of the third chorus (measures 120-127). Tatum frequently begins phrases, introduces new ideas, and changes the pianistic texture on the weak beats of a measure, thereby giving the material at hand a smoother flow and creating a more flexible, transparent interplay between the right and left hands. Note, for example, how the swinging right-hand line in measures 57-58 actually begins on the upbeat of the bar, with the walking bass starting a bit later and then stopping abruptly to let the right-hand run continue alone, only to be resolved by jabbing left-hand chords in measures 60-61 which in turn prepare for another stop-time passage. The new material introduced at the beginning of the first four choruses begins at least one bar beforehand, thereby creating greater continuity between choruses.

In the penultimate chorus, the melody is restated in the style of the opening, with some altered harmonies (measures 154-164) that serve as a deceptive ending, then Tatum suddenly lets loose with a loud, two-handed blues run that leads right into the last chorus, where he repeats the same procedure (measures 185-195), restating the melody and suddenly bursting into a bluesy stride passage. This leads into a stop-time coda which is a pretty harmonic sequence based on the last four bars of the theme that humorously revolves with a two-bar blues phrase. Another interesting structural feature is the way the second eight bars of the theme are restated in each chorus in right-hand octaves and walking tenth chords in the left hand. These chords are harmonized differently each time and the melody also has different rhythmic embellishments.

In "Fine and Dandy," Art Tatum created multi-leveled variations on a theme in which the separateness of the thematic components is maintained by the way they are individually developed throughout the piece. Yet, due to Tatum's innate sense of proportion and balance, there is an organic unity embracing these disparate elements, enabling them to co-exist in a larger structure that transcends the confines of the thirty-two bar song form.

Moonglow (1955)

This little masterpiece captures Tatum in an eloquently reckless mood. The subtle harmonic shifts present in the walking left-hand chords slip by so fast that they tickle the ear, the characteristic runs take on unexpected turns (measures 62-66 are particularly delicious), and it seems as though no matter what kind of trap Tatum falls into he works himself out of it quickly and painlessly (see measures 47-48, 80-81, and 87-89 for such traps). Tatum's *clipped-bass note* technique is effectively used in the exposition of the theme (measures 9-19) and in the third chorus (measures 106-121); the latter measures are notable for Tatum's imaginative reharmonization of the theme.

I Surrender, Dear (1955)

Of all the components making up the Art Tatum style it is the art of ad lib playing that is at once easy to approach pianistically yet musically very difficult to pull off. Tatum created an excellent model for out-of-tempo solo piano playing that can serve as a strong vehicle for expressive, lyrical, and virtuosic music making in the hands of a skilled and sensitive pianist-musician.

In ballads, he would play the theme ad libitum, often exploring different ways of altering and revoicing the harmony. He would then use the last few bars of the theme to establish his tempo and execute a number of choruses. Toward the end of the piece he would again play out of tempo, either restating or paraphrasing the theme and then would finish with a little coda. When Tatum played tunes with an AABA structure he would close the im-

provisation by repeating the B and the final A sections of the tune.

"I Surrender, Dear" is a fine example of Art Tatum's ballad approach, although he really does not play ad lib until the last five measures of the piece. In this particular selection Tatum states the theme in tempo. The first sixteen bars are executed in a manner akin to classical piano styles in that the rhythmic focus is centered within the highly ornamented treatment of the melody in the right hand and in the connective runs. Tatum frequently follows sections of tender passage work with thick arpeggiated chords and he makes effective use of left-hand counter-melodies and decorative harmonic embellishments such as the whole tone scale in measures 18 and 20.

An important and revealing aspect of Tatum's ballad style, in relation to his recordings of 1949 and after, is found in the way he constantly wavers from a "straight," non-dotted, even rhythmic pulse to triplets or dotted eighths and sixteenths, of a standard jazz pulse—often within the same bar (measures 38-39 and 73-81; See Sweet Lorraine II). This technique illustrates Tatum's romantic impulses and there are many other tunes that utilize this vacillating rhythmic approach in the Norman Granz solo sessions (these include such tunes as "Lover Come Back to Me," "You're Blase," "In a Sentimental Mood," "Don't Worry About Me," "The Way You Look Tonight," "That Old Feeling," "Memories of You," "Danny Boy," and "Jitterbug Waltz"). Indeed, Tatum would sometimes rhapsodize at length before safely settling into jazz tempo.

Sweet Lorraine I (Decca, 1940)
Sweet Lorraine II (Capitol, 1949)

Because of his penchant for setting his improvisations into arrangements Art Tatum was often accused of not being a *real* jazz musician. It is true that Tatum could reproduce some of his recorded interpretations note for note. (His Pablo recordings of "Yesterdays" and "Begin the Beguine" are not only virtual reproductions of early recordings but they also bear out the old jazz credo stating that "familiarity breeds faster tempos." Having heard most of Tatum's complete recordings, commercial and non-commercial alike including many re-recordings of standard tunes, I think it's instructive to take different recordings of one common tune and compare them chronologically. Not only did Tatum improvise with the melodic and harmonic materials of these songs but he also improvised with the structure of his so-called "arrangements." For example, the basic arrangement of the 1940 version of "Get Happy" is similar to the lesser known transcription disc version from 1939. Within one year Tatum's approach to the tune evolved significantly. The later, commercially issued version is more balanced, the relationships of ideas from chorus to chorus are clearer and, most importantly, Tatum has added a long introduction that sets the mood for the piece and embraces the essential structure of the song so when he finally arrives at the theme the basic arrangement makes a little more sense.

Likewise, the 1940 version of "Sweet Lorraine" is fuller in its realization than its earlier counterpart (also taken from a transcription disc). The harmonic sequence at measure 7 is smoother in the later version. It is basically a vi V I IV progression with contrapuntal movement in sevenths and tenths, whereas the earlier version has what is basically an augmented sixth chord on the third and fourth beats of measure 7 resolving to a dominant chord that lasts all of measure 8. The sequence on the later recording resolves to the tonic instead. The introduction to the piece is now four measures instead of two, again representing a more balanced revision.

There is much to be said about Art Tatum's landmark 1940 recording of

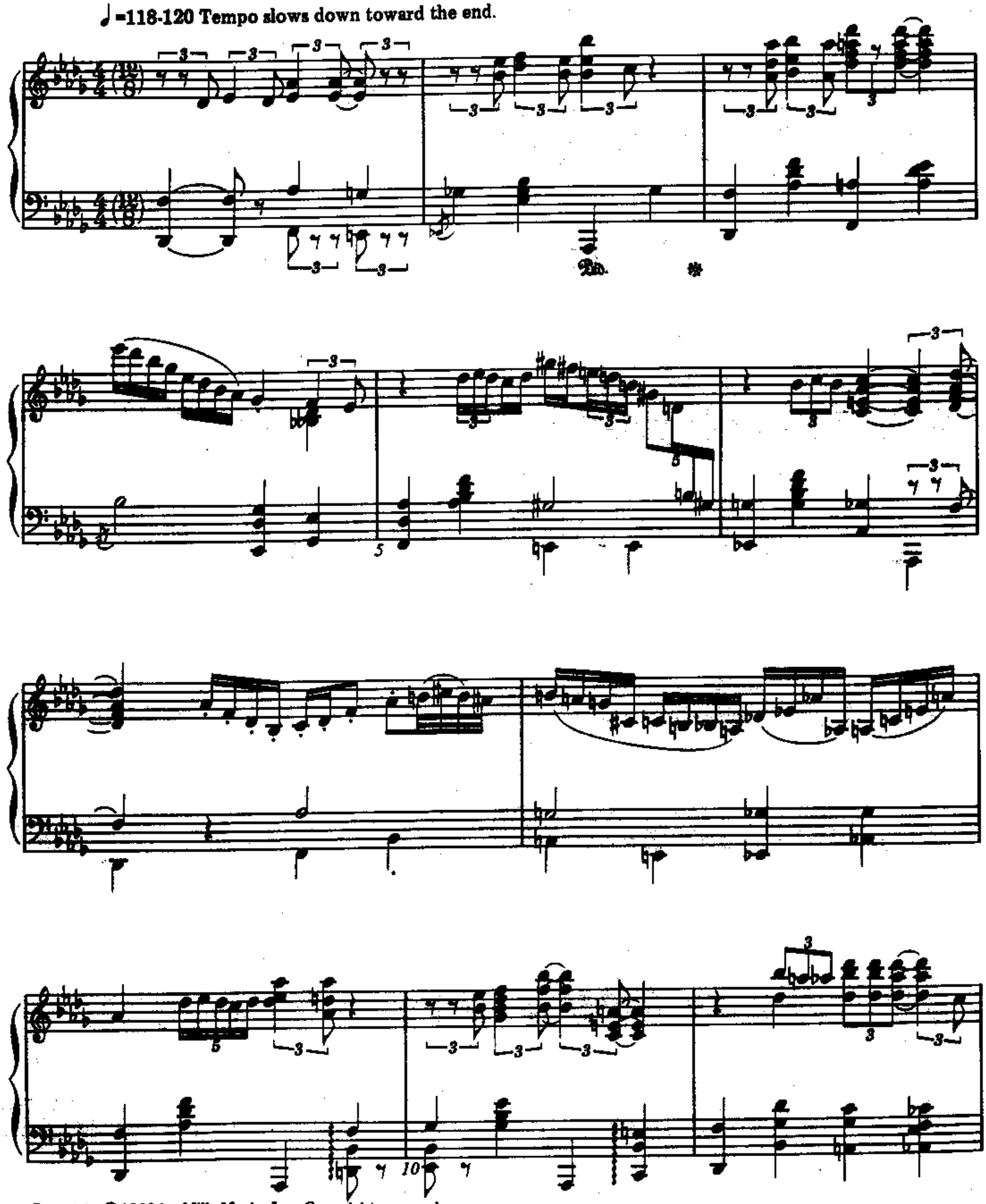
"Sweet Lorraine." It has a sparse, lyrical quality that meshes perfectly with the gentle swing style and the effective, medium-tempo, full-chorded stride passages with their "clipped" tenths and subtle countermelodies. Tatum's runs are naturally developed from melodic impulses and are used in such a discreet manner that they are even singable. Tatum's harmonic genius is revealed as much in his melody line as in his chord progressions. The contours of these lines are fascinating; they are perpetually spiced with unusual intervals and telling accents (see measures 11-12, 43-44, 75-76, and the quote from "The Monkey Wrapped His Tail Around the Flagpole" at measures 67-8). Note also how Tatum changes the harmony each time around on the last two measures of the bridge, reaching a climax at measures 59-60 going into the last eight measures. (In later recordings Tatum played these measures of the bridge with the same harmony as in the previous eight measures, thereby repeating the same sequence of chromatically descending seventh chords—give or take a few augmented alterations.)

By contrast, "Sweet Lorraine II" is glib, carefree, and rhythmically and harmonically more complex, if not as totally organized as the earlier version. Tatum utilizes more sophisticated bass lines and walking left-hand chords, a major characteristic of his later work. Note his inventive use of quoting, this time from the Paderewski "Minuet in G," "Waiting for the Robert E. Lee," and Ethelbert Nevin's "Narcissus."

Ain't Misbehavin'

Razaf
Waller
Brooks

♩=118-120 Tempo slows down toward the end.



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15

20

25

30

loco

8va

35

tr

8va

loco

15ma

8va

loco

50

8va 15ma

55

60

8va

loco

65

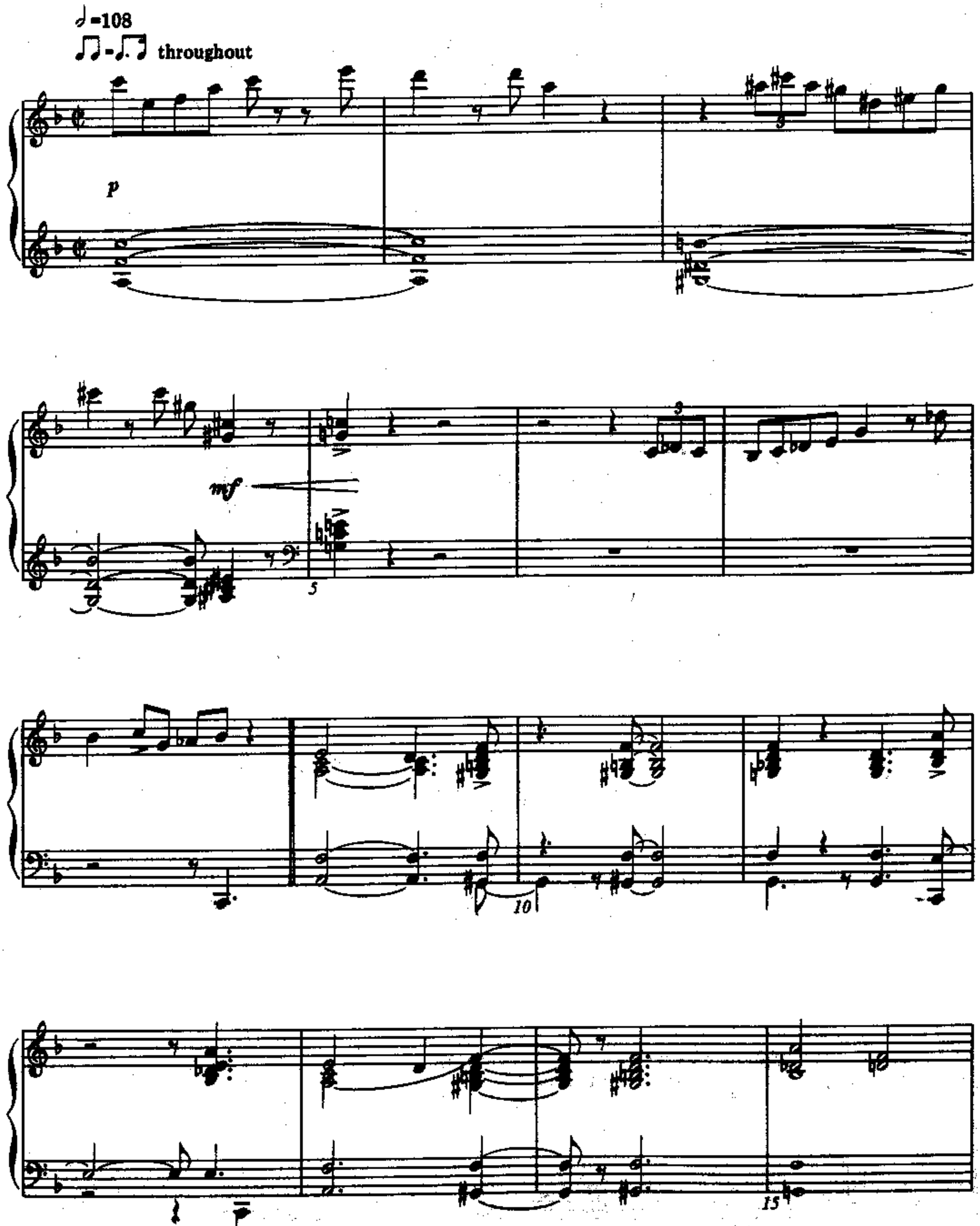
70

75

80

Fine and Dandy

Paul Jones
Kay Swift



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20

25

30

35

f

40

45

50

55

3

3

60

65

70

75

80

3

85

3

90

95

8va

loco

100

105

tr

tr

110

3

115

120

125

130

135

8va

loco

140

145

150

155

160

165

f

170

175

180

185

p

190

195

200

f

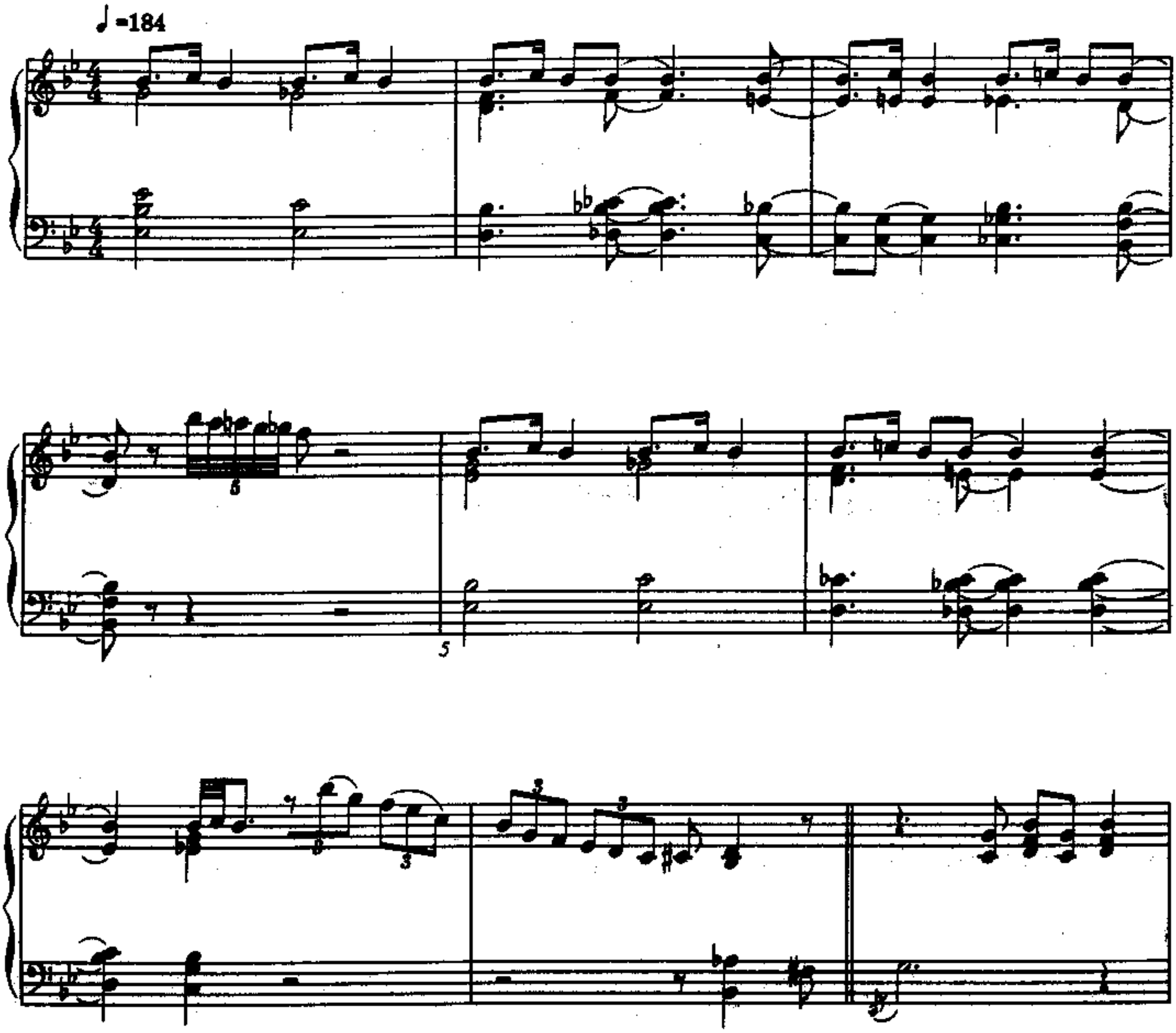
p

205

210

Moonglow

Delange
Mills
Hudson



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15

20

25

bp

8va

30

loco

35

40

8va

loco

45

8va

loco

50

8va loco

55

8va loco

60

8va

65

70

75

80

85

8va

90

loco

95

8va

loco

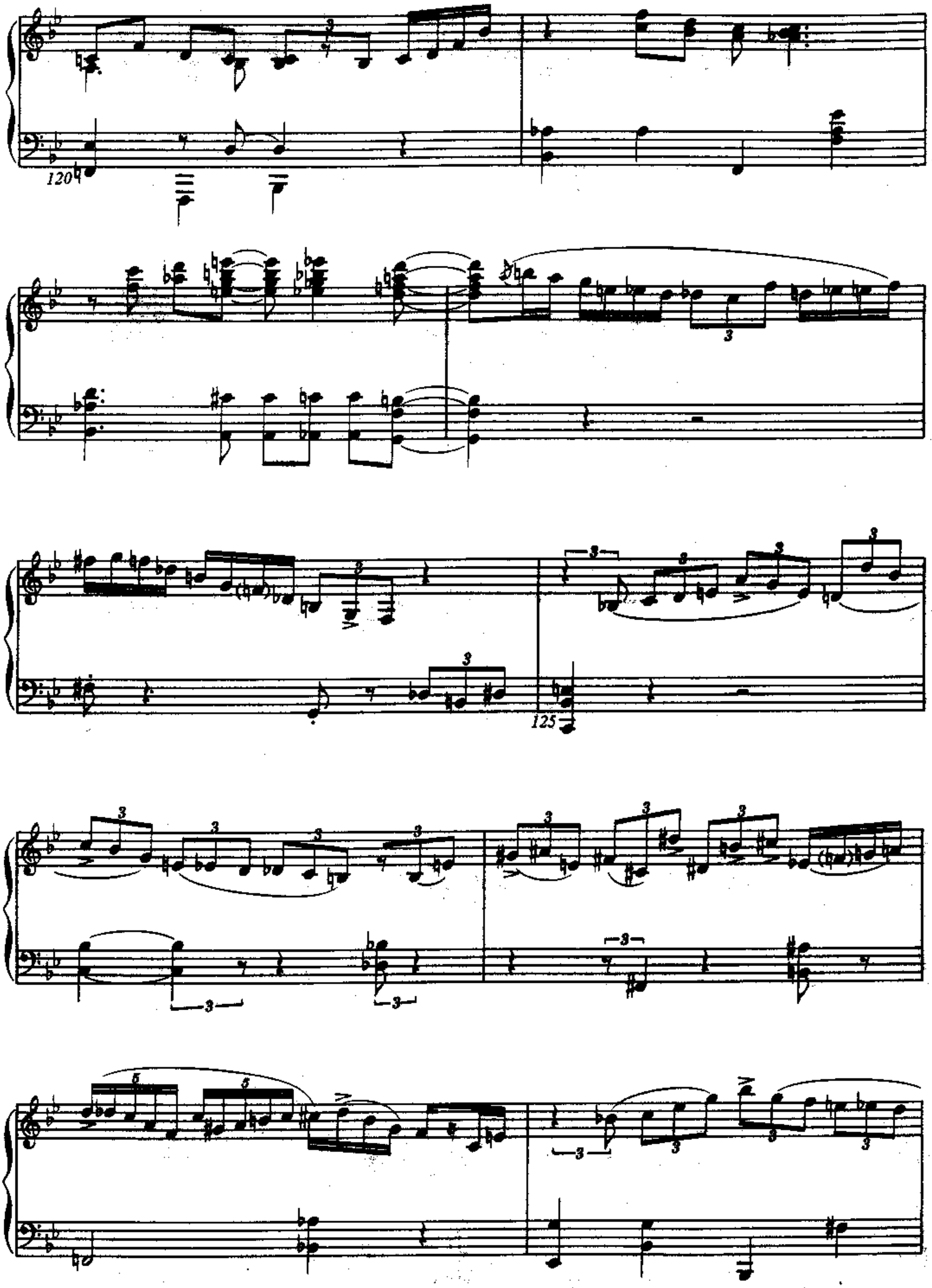
100

105

3 3

110

115


120
125

130

135

8va

loco

140

8va

I Surrender Dear

Gordon Clifford
Harry Barris

♩=104-110

mf

5

10

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15

20

Ped. * Ped. *

25

Ped.

30

Ped.

35

40

45

50

Ped. * Ped. *

intended

55

Ped.

60

65

70

8va

loco

75

8va

loco

80

85

Ped. *

90

molto ritard

Tempo rubato

ff

8va

loco

95

8va

Sweet Lorraine (I)

Parish
Burwell

♩=126

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15

8va loco

20

8va loco

25

30

33

8va

loco

40

45

50

8va
loco
55
Ped.
60
59

8va loco

65

70

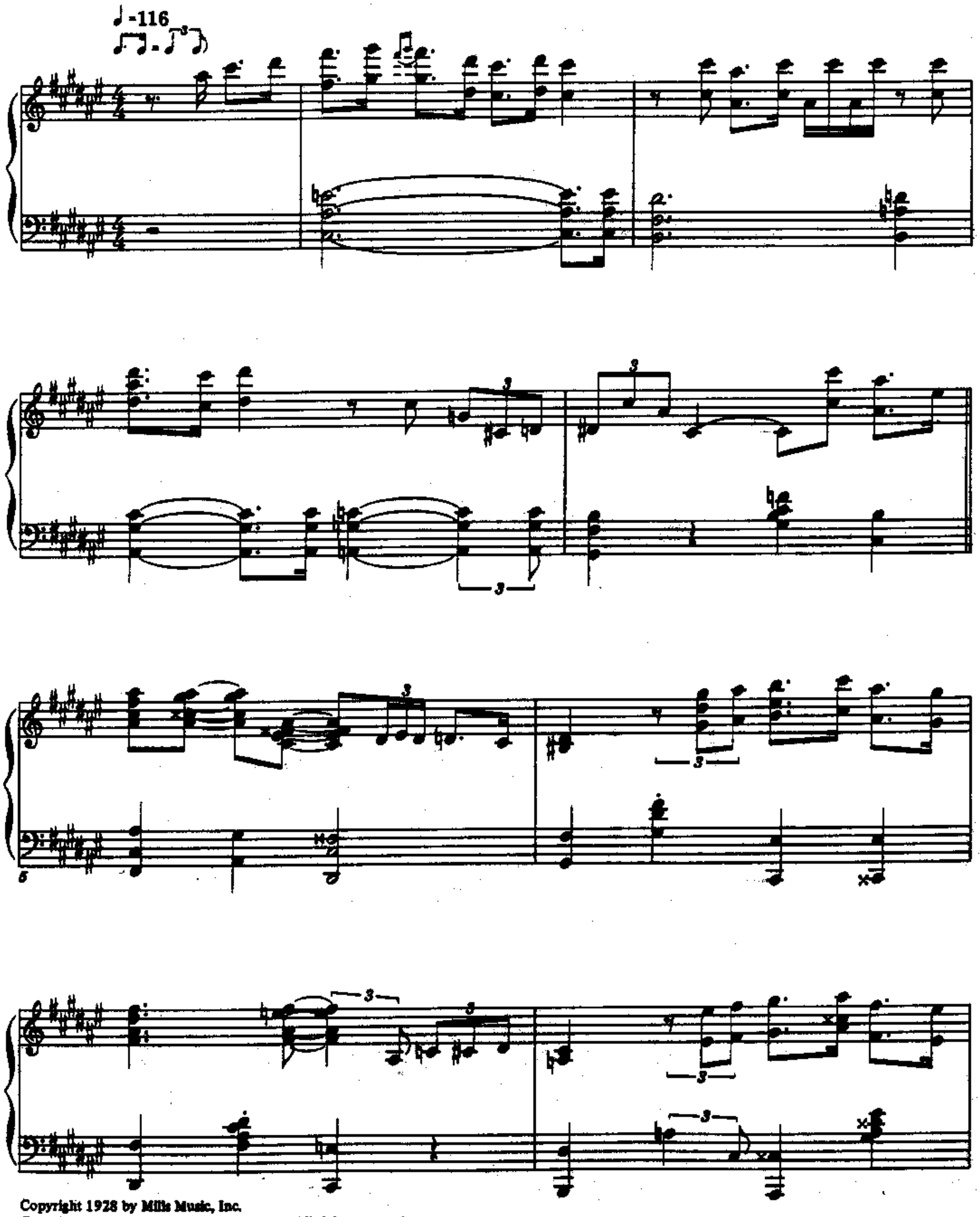
8va loco

8va

15ma

Sweet Lorraine (II)

Parish
Burwell
transcribed by Felicity Howlett



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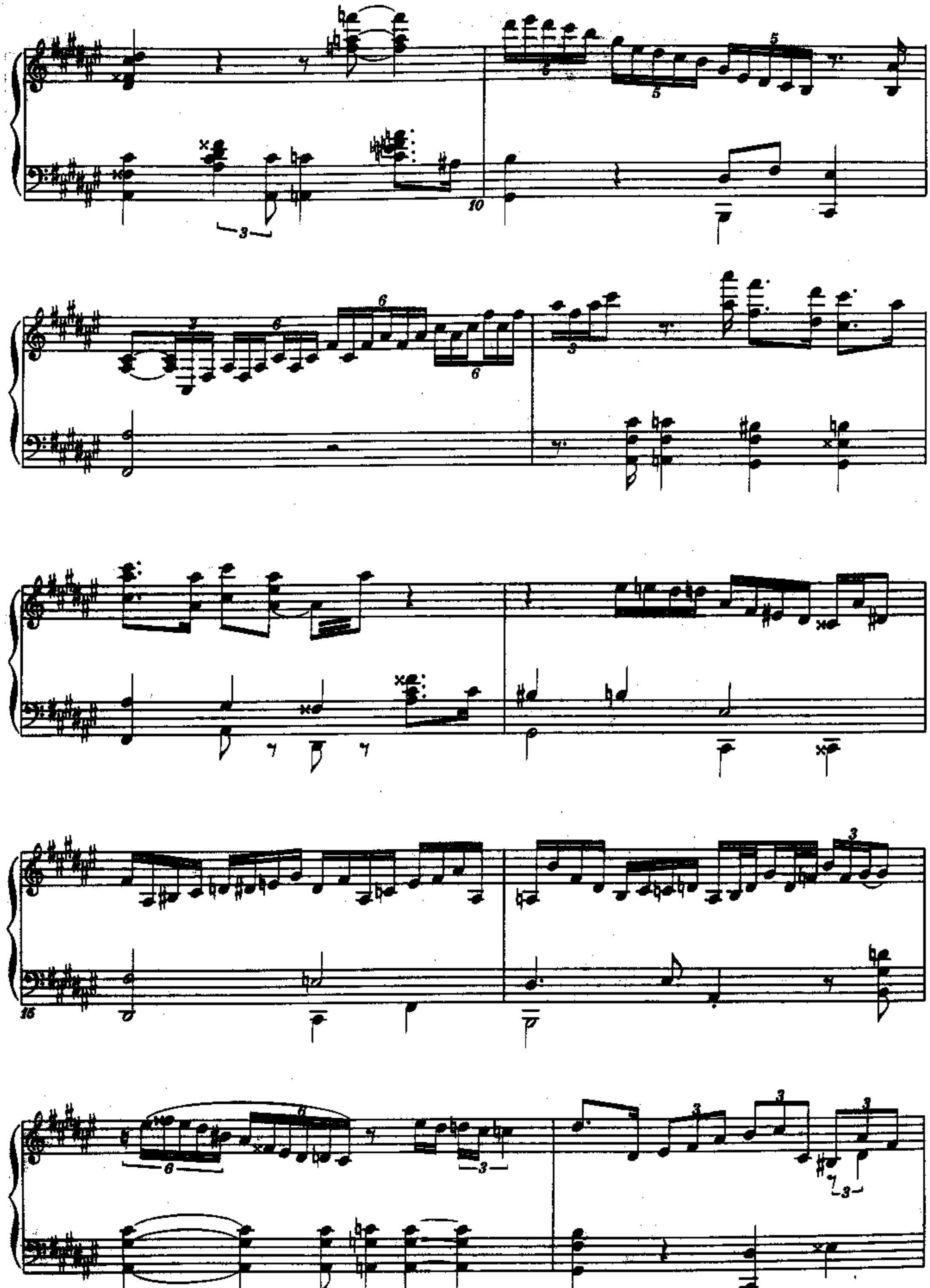


20

25

9

6

30

8va

loco

8va

35

8va

8va

loco

40

8va

loco

45

(8)

8va

loco

r.b.

3

66

8va

20

11 9 9

9 9 9 9

8va

8va

(black-key gliss.)

loco 8va

Ped.

A Selected Discography

Art Tatum . . . "On The Air"
Aircheck 21
(features his first solo recording, "Tiger Rag" and airchecks from 1934-1945)

Piano Starts Here
Columbia CS 9655
(Four 1933 recordings and the May 1949 "Just Jazz" Concert, Shrine Auditorium, Los Angeles)

Tatum Is Art
Musidisc/Jazz Anthology 30 JA 5177 (French)
(Piano solos from 1938 and 1939)

Get Happy!
Black Lion BLP 30194 (British)
Standard Transcriptions Q126 and Q135, from 1938-9, includes "Ain't Misbehavin' ")

Art Tatum Masterpieces
MCA 2-4019
(includes "Sweet Lorraine")

Art Tatum Masterpieces Volume 2 and James P. Johnson Plays Fats Waller
MCA 2-4112

God Is In The House
Onyx 205 Musidisc/Jazz Anthology 30 JA 5111 (French)
(1940-41 Harlem After-Hours Sessions, includes "Fine and Dandy")

Song of the Vagabonds
Black Lion BLP 30166 (British)
(includes the complete 1945 ARA sessions)

Solo Piano
Capitol M-11028
(1949 sessions, includes "Sweet Lorraine")

The Tatum Solo Masterpieces
Pablo 13 LP set 2625 703
(1953-55 recordings, includes "Moonglow" and "I Surrender, Dear")

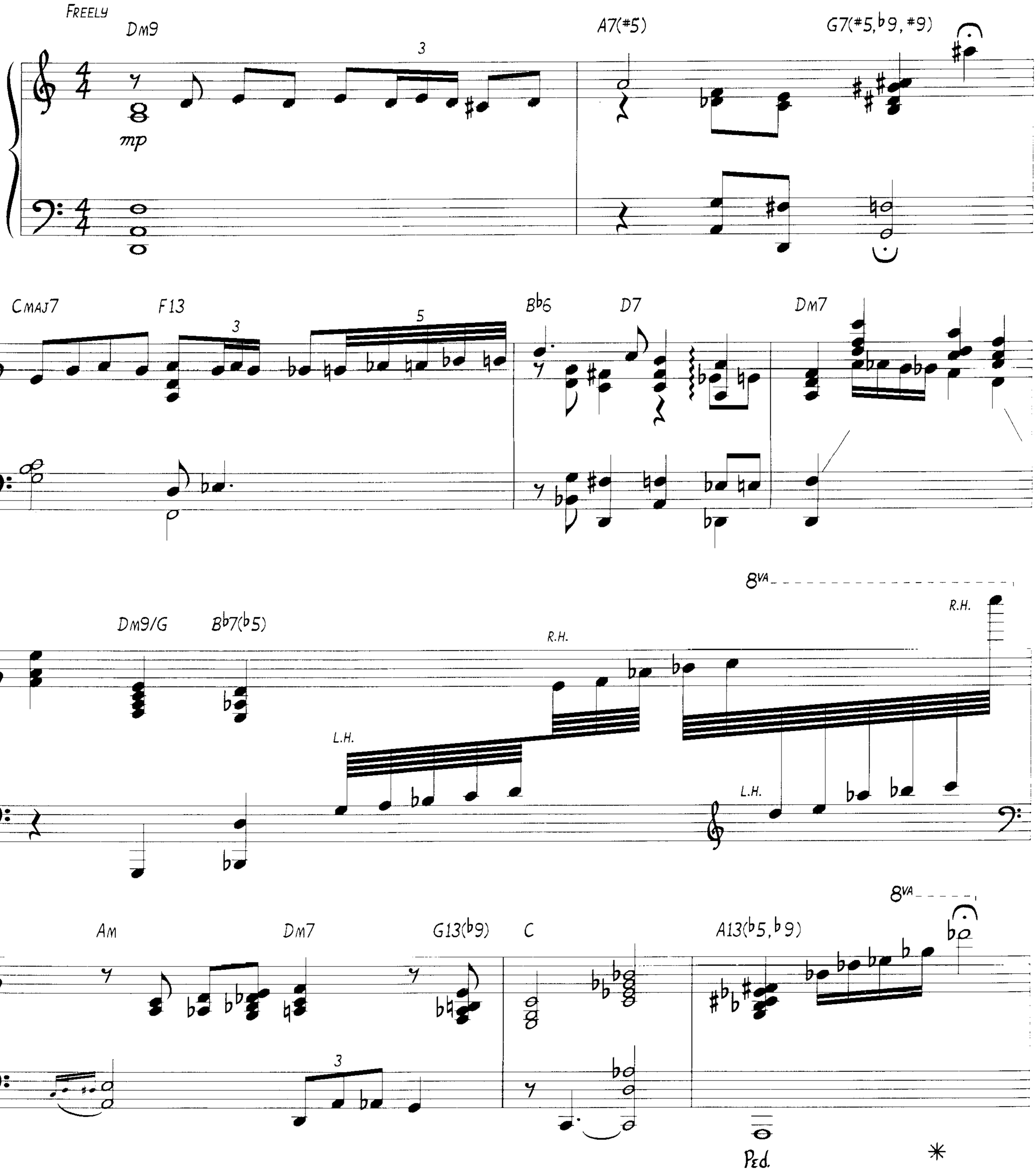
The Tatum Group Masterpieces
Pablo 8 LP set 2625 708

The Complete Art Tatum Piano Discoveries
Twentieth Century-Fox TCF 102-2S
(Private party recordings from 1956)

Body And Soul

As played by Art Tatum

Words by EDWARD HEYMAN, ROBERT SOUR and FRANK EYTON
Music by JOHN GREEN



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Dm9 Bb7 Eb7 D13 G7(#5, #9)

Cmaj7

Em7 Ebdim7 Dm7 G13 E7(b5, b9)

Ped. *

Am Dm7 G13(b9) C Eb7 Ab13

Db Ebm11/Db Db Gbm6

mf

Db/Ab Ab13(b9) Db ADD9 D7(#11) Db M7 Gb 6/9 E 6/9

Ped. *

Eb N.C. Db 5 Db M7 Gb7(#5, b9)

ACCEL. A TEMPO

B13 Bb13 A13

8VA

RIT. A TEMPO

Dm9

A13(b9) D13(#11) G7(#5, b9, #9) C 6/9 G7(#5, b9)

3 3 3

Em7 B/D♯ Dm7 G13 E♭/A♭

3 3

RIT. A TEMPO

Am Dm7 G13(♭9) C/E E9(♭5) A13

IN TEMPO-SWING 8THS

Dm7 A7 Dm7 G7

3 3 3 3 3

Cmaj7 G7 G♭7 B7 B♭7 E♭7

3 3

A♭m7 N.C.

3

G9(#5) Eb M7 Ab13 Dm7 G7(#5) CMAJ7 E7(#5) A13(b9)

Dm9 A13(b9) D9(#11) G7(#5, #9)

CMAJ9 Em7 Eb DIM7

Dm7 G7(b9) Cm

Bm7(b5) Bb7

Am D7 G7 C7 E♭13 A♭7

D♭ G♭6 D♭ F♯DIM7

D♭ A7(♯5) D♭6 G♭13 B9(♯5) B♭7(♯5) E9(♯5) E♭9(♭5) A♭7(♯5, ♯9)

8va

D♭M9 G♭13 BMAJ7 DDIM7

(8va)

Db M7

5

Gb7

B9

A9(b5)

7

5

5

Dm7

A7(#5)

3

3

G13(b9)

Cmaj9

F13(#11)

Em7

Db dim7

Dm7 Cmin6/9 3

Bm7(♭5) B♭7 3 Am Dm7 G13(♭5,♭9)

Double Time (swing 8ths)

C A13 Dm7 A7 Dm7 A7/E

F6 3 3 3 G7 3 G13(♭9) C 3

Em7 E♭m7

Dm7 F7

Ddim7 E7

Am7 D7 G7(#5) C E9

A7 Dm7 A7

D♭9 A7 D♭M7 E♭M7 A♭7

D♭ C 6/9 G7(♭9) EM7 DM7 G7

C E♭M7 A♭7 DM7 G7/D

C9 BM7(♭5) E7(♭5)

AM D7 G7

8VB L.H.

C

Eb M7

Ab7

Db

Ab7

EVEN 8THS

Eb

Ab13

Db/F

F#DIM7

F#M6

Db/Ab

Eb9/Ab

Ab13

DbMAJ7

SWING 8THS

D7(b5, #5)

Eb13(#11)

Ab7(#5, #9)

DbM9

Db7

Gb9

EVEN 8THS

SWING 8THS

B6 D DIM7 D♭M7 G♭ 3 3 3

G♭7(#5) B13 B♭13(#11) EVEN 8THS

A7(♭9) SWING 8THS D M9

A♭7 G7 C MAJ7 G7(♭9) C 3

E♭ DIM7 3 D M7 3 7 F7(♭5)

8va (15)

3

L.H.

1/2 Time (swing 8ths)

Am Dm7 G7(♭5) C Ab7

3 3 3 3

Db Eb m11 D7(♭5, ♯5, ♭9)

3 5

Db/F Gb M6 Db/Ab Eb7♯9/Ab Ab7(♭5, ♯5)

6

RIT.

8va

Db

D♭M7 B/D♯ D♭M7

3

D♭M11 G♭7

5

FREELY

B13 B♭13 A13 DM7 A7(♭9)

3

DM G7(♭5, ♯5) C F13(♯11)

9 7 5 5

EM7 Eb DIM7 Dm7 Bm11(b5) Bb13(#11)

ACCEL.

8VB

8VA

6

Am Dm11 G13(b5,b9) C

A TEMPO

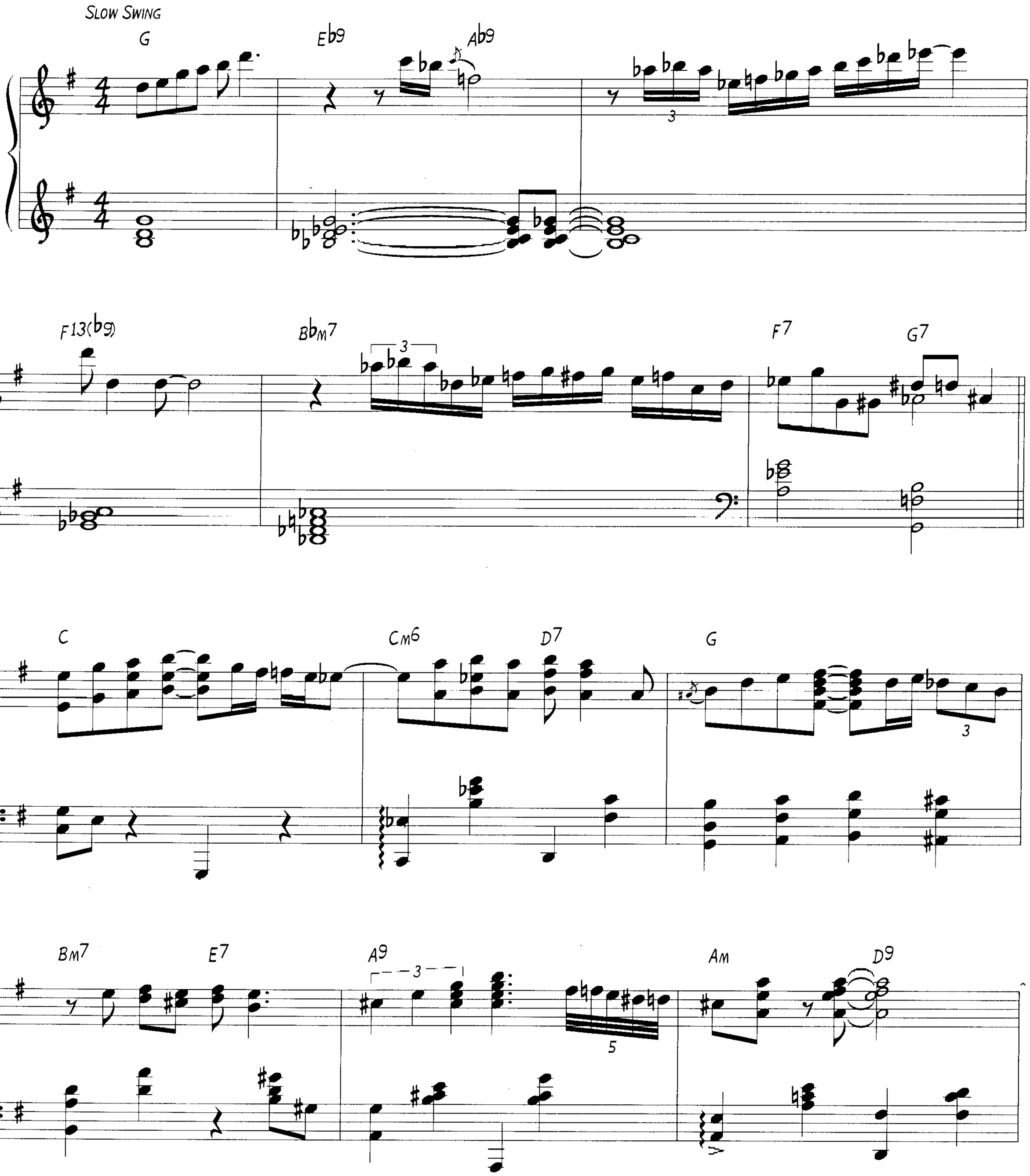
ACCEL.

Ped. *

After You've Gone

As played by Art Tatum

Words by HENRY CREAMER
Music by TURNER LAYTON



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G6 Ab9 G7

DOUBLE TIME FEEL

C Cm6 D7

END DOUBLE TIME FEEL

G B9 E9 Am E7

EVEN 8THS

SWING 8THS

Am7 D7 G B7 Em F#7

G E9 A9 D9

G D7/A Eb7/B Ab7 G7 C 8va

DOUBLE TIME FEEL

8va Am7(b5) D7 G 8va

Bm7 E7 A7

END DOUBLE TIME FEEL

Am7 D7 G

DOUBLE TIME FEEL

C 8va Am7(b5) D7 G B7

END DOUBLE TIME FEEL

E7 Am6 E7 Am Cm6

G B7 Em F#7 G/B F7 E7(#5) B♭M7

E♭7 A7(♭9) D7 G B♭7 E♭ D7/A G7

C G7 C C#DIM7 D7

Bm E7 A7 B♭M7 E♭7 Am7 D7

EVEN 8THS
DOUBLE TIME FEEL

G D7/A G/B Eb DIM7 G7 C

AM7(b5) D7 8VA G

END DOUBLE TIME FEEL

8VA BM7 E7

AM E7 AM D7 G B7

EM G7 F#7 G/B G#DIM7 AM7 D7

DOUBLE TIME FEEL

8VA
G
CDIM7
G
G7
G
FASTER (EVEN 8THS)
ACCEL.
3
AM7(b5)
D7
G
B7
6
3
E7
A7
8VA
3
3
3
Ped.
*
(8VA)
C
G7
DM7
G7
3
6
3
3
C
CM6
D7
G
BM
3

E7 Am

D7 G F#7 F#m7(b5) B7 E7(#9) Eb7(#9) C#m AbMAJ7

RIT.

G/D F9 Bb9 Eb9 Am9/D D13 GMAJ7 SLOWER C7

Ped. *

Ab6/9 Am7(b5) D13 G FREELY

Ped.

*