THE DAVE BRUBECK QUARTET

TIME OUT

&

TIME FURTHER OUT

includes music from these two hit record albums
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ABOUT TIME OUT

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

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

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

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

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

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

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

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

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

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

PICK UP STICKS develops the earlier hint of 6/4 into a positive, continuous rhythm. As so often occurs in Brubeck’s time experiments, it is the bass part which supplies the anchor for the musical development. This time the bass part takes the form of a one-measure, boogie-type passacaglia, on which the whole structure of this brilliant piece is built. Even more astonishing is the fact that throughout the entire piece only one chord is used as basic harmonic material ... the Bb7!

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

Adapted from commentary on record album cover by Steve Race (Columbia CL 1937) courtesy of Columbia Records, Inc.
Blue Rondo A La Turk

Lively \( \frac{d}{z} \approx 126 \) (\( \frac{d}{z} \approx 378 \))

\[
\begin{align*}
&F_{maj7} & F^7 & F^6 & F^+ & F & F^+ & F^6 & F^7 & F^6 & F^+ \\
\end{align*}
\]

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1st Improvisation

F7

B7

P7

2nd Improvisation

F7

Bb7

P6

Abdim

Gm7

Gbmaj7
Strange Meadow Lark

Free rubato

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2nd Improvisation

Cm7, F7, Bb7(5/9), Eb9, Abmaj7, Gm7

Fm7, Eb7+11

G7, Cm7, F9, Bb7(5), Eb7+11, A7+11, Abmaj7, Db7, G7+(5), C9

Fm7, Bb7, Eb7, Abmaj7, Db9

Cm7, F7, Fm7

E7+11, Ebmaj7, Ab7+11, G7+(5), Cm7, F7, Bb7(5/9)
Three To Get Ready

DAVE BRUBECK

Light and playful \( \frac{1}{4} = 174 \)

C C7 F G7 C

F Dm7 G

F 3 1 3 5

F7 3 1 3 5

Em7 2 1 3

A7 2 1 3

Dm7 G7 C C7 F G7(9) C

1st Improvisation

C C7 F G7 C

Cdim

G7 2 5 3

F 3 1 3

G7 2 5 3

Em7 A7

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2nd Improvisation

Cdim

Fm6

Bb7

C7

Fm6

Cmaj7

G7

Fm6

Em7

Cm

G7

Cm7
Kathy's Waltz

Medium swing \( \frac{j}{2} \approx 60, \frac{j}{2} \approx 120 \)

1st Improvisation

\( \text{Ab}^7 \quad \text{Bb}^7 \quad \text{Gm}^7 \quad \text{Eb}^7 \)

\( \text{Dm}^7 \quad \text{G}^7 \quad \text{A}^7(\text{b9}) \quad \text{Dm}^7 \)

\( \text{G}^7 \quad \text{Cm}^7 \quad \text{Eb}^m \quad \text{Bb}^7 \)

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*Either the C or the Eb may be omitted, if necessary.*
The upper note of the bass pattern should be very soft.
The chord of B♭7 is used throughout.
The tempo and dynamic indications are approximately those used in the recordings. The player should feel free to vary these to suit his own preference and ability. The fingering indicated should be treated as an approximation only and may be changed if desired. A fingering is "bad" only when it hinders a performer from realizing his own interpretation. Usually there will be more than one "good" fingering possible.

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

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

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

HOWARD BRUBECK
La Mesa, California
December, 1961
It's A Raggy Waltz

Swinging waltz tempo $J = 160$

More gentle

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3rd Improvisation

C7

G6

G7

C7

G6

Em

A7

D7

G7

C7

G
Bluette

Dave Brubeck

Slow waltz $j=100$

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1st Improvisation

Bbm7    Ebm7    R.H. non legato    Bbm

Ebm7

Bbm7    Ebm7
Charles Matthew Hallelujah

Bright and moderately fast \( \frac{4}{4} \)

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1st Improvisation

A7

D7

B7

D7

2nd Improvisation

Gb7
3rd Improvisation

Gb7

F#7

C#7

B7

Bb

3rd Improvisation

Eb7

F# - Eb

Eb7

Ab7
3rd Improvisation

\[ G_{b7} \quad C_{7} \quad F_{m7} \quad C_{7} \]

\[ F_{m7} \quad B_{b7} \quad F_{m7} \quad B_{b7} \quad E_{b7} \]

\[ F_{m7} \quad B_{b7} \quad E_{b7} \quad C_{7} \]

\[ F_{m7} \quad G_{7} \quad C_{7} \quad F_{m7} \]

\[ B_{b7} \quad C_{7} \quad B_{b7} \quad G_{7} \quad B_{b7} \quad C_{7} \]

\[ B_{b7} \quad C_{7} \quad B_{b7} \quad G_{7} \quad B_{b7} \quad C_{7} \]
1st Improvisation

If the player's hand is small, the lower note of the chords may be omitted.
4th Improvisation

Right Hand 8va on repeat
Unsquare Dance

DAVE BRUBECK

Moderately fast

* The hand clapping and drum parts cued in this arrangement are those used by Dave Brubeck and the Quartet in their Columbia recording (CL 11690; CS 8490). They are included in case the pianist may have help from one or two friends in performance. Without such help, the section from A to B may be omitted.

Bru's Boogie Woogie

Fast  \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \)

C\( \text{maj} \)

\[ \begin{array}{c}
\text{C} \\
\text{C} \\
\text{F}\( \text{maj} \) \\
\text{C}\( \text{maj} \) \\
\end{array} \]

\( \text{Cmaj} \)

\[ \begin{array}{c}
\text{Cmaj} \\
\text{Cmaj} \\
\text{Fmaj} \\
\text{Cmaj} \\
\end{array} \]
1st Improvisation

Dm7

G7

C6

C7

C

C7

F7

C

C7

Dm7

G7

C
Blue Shadows In The Street

Slow and wistful $\frac{3}{4}$

DAVE BRUBECK

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