

CHARLIE PARKER FOR PIANO

BOOK
ONE

15 PIANO SOLOS — ARRANGED FROM HIS RECORDED SOLOS



ARRANGEMENTS BY
PAUL SMITH AND
MORRIS FELDMAN (*)

YARDBIRD SUITE (*)
CONFIRMATION (*)
AU PRIVAVE
CHI CHI
KIM
MOOSE THE MOOCHE (*)
MY LITTLE SUEDE SHOES
ORNITHOLOGY (*)
VISA
SEGMENT
AN OSCAR FOR TREADWELL
BACK HOME BLUES
CARD BOARD
BLUES FOR ALICE
THE BIRD

ATLANTIC MUSIC CORP.

Sole Selling Agent:

JOE GOLDFEDER MUSIC ENTERPRISES

P.O. BOX 660,
LYNBROOK, N.Y. 11563

Price \$7.95
IN U.S.A.

Charlie Parker

There have been many books written about Charlie Parker which cover his life thoroughly and these are recommended to learn about the hard life he led and the way he influenced Jazz in America. Some of these books are BIRD by Robert George Reisner, CHARLIE PARKER by Max Harrison (British) and BIRD LIVES! by Ross Russell. He was born in 1920, brought up and educated in Kansas City, Kansas of a poor family, with his mother heading the family, the father long gone for other pastures. His mother managed to see that he learned the rudiments of his instrument, the alto saxophone and it was even a struggle to buy him a horn and get him lessons.

In some ways, he was like Picasso, ever searching for new ways of expression, bored with the stereotyped changes in ad-libbing (impressions), he experimented until he discovered he could produce his ideas associated with personal experience by using devices related to the higher intervals of a chord as a melody line. And Like Picasso, once arrived at his ultimate style, he stayed there since imitators could not comfortably or naturally follow his direction. Just as you can look at a modern Picasso work, you can hear a Parker solo and identify them easily. Unfortunately, Parker lived 35 years, Picasso almost 95.

Because he preferred to work with small groups, he was able to develop his unique characteristics; mobility of attack, freedom of accentuation, imagination and fluency of his inventive faculty and rhythms. His "bop" adventure brought about a fresh harmonic complexity with richer melodic language, employing a greater range of intervals. This creative area was not accepted immediately by his peers or public because it dared to be different and it took years before his "sound" became popular.

I have followed Parker's career through the years and when scouting the Harlan Leonard band in Philadelphia about 1938 or '39, he might have been still with the sax section. Definitely in 1941 while with Leeds Music, now MCA, I brought the Jay McShann catalogue into the firm along with some works by Charlie Parker and heard this band live. Living in New York and frequenting the 52nd Street clubs, it was always possible to hear him with his own or all-star groups. An old friend Billy Shaw, his manager, was kind enough to entrust my company with his copyrights and this began a long association with his music that resulted in the acquisition of his compositions which comprise this book.

In 1948 I found a talented pianist and arranger, Morris Feldman, who could transcribe Parker's compositions for piano. I published four. When we decided to publish a collection of solos, Feldman who is now a dentist, was not available. After interviewing various arrangers coast to coast who could not take it on, the right man was found here in California. Paul Smith, the famous jazz pianist, was available and completed 11 tunes in an enthusiastic burst of creative effort. He arranged them for the intermediate pianist; satisfactory for the expert and professional and a challenge for all. This should open up the vista for Parker fans among the 88'ers who now have an opportunity to enjoy the impressionistic genius of Charlie Parker.

Michael H. Goldsen
Publisher

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My Little Suede Shoes

Piano Solo arranged by
Paul Smith

By CHARLIE PARKER
(Based on Charlie Parker Recording)
VERVE 8010
VERVE 2515

First system of musical notation. Chords: Eb Ma7, D7 Ma9, Eb Ma7, Eb (+9). The notation shows a piano solo in G minor with a 12/8 time signature. The first staff is the treble clef and the second is the bass clef.

Second system of musical notation, marked with a circled 'A'. Chords: Fm7, Eb, Fm7, Eb. The notation shows a piano solo in G minor with a 12/8 time signature. The first staff is the treble clef and the second is the bass clef.

Third system of musical notation. Chords: Fm7, Gm7, C9, C(-9/+5), Fm7, Bb9. The notation shows a piano solo in G minor with a 12/8 time signature. The first staff is the treble clef and the second is the bass clef. A first ending bracket is shown above the final measure.

Fourth system of musical notation, marked with a circled 'B'. Chords: Eb, Ab, Gm7, Eb, Fm7. The notation shows a piano solo in G minor with a 12/8 time signature. The first staff is the treble clef and the second is the bass clef. A second ending bracket is shown above the first measure.

Fifth system of musical notation. Chords: Eb, Ab, Gm7, C7, Fm7, Bb9. The notation shows a piano solo in G minor with a 12/8 time signature. The first staff is the treble clef and the second is the bass clef.

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(C)

Chords: $E\flat$, Fm^7 , $E\flat$, Fm^7

Chords: $E\flat$, Fm^7 , Gm^7 , C^9 , $C(-9/+5)$, Fm^7 , $B\flat(-9)$, $E\flat$

(D)

Chords: $E\flat$, Fm^7 , $B\flat(-9)$, $E\flat$, Fm^7 , $B\flat(-9)$

Chords: $E\flat$, Fm^7 , $B\flat^7$, Gm^7 , $C(-9)$, Fm , $B\flat^7$

(E)

Chords: $E\flat$, $A\flat$, Gm^7 , C^7 , Fm^7 , $B\flat^7$

System 1: Treble clef, bass clef. Chords: Eb, Eb7, Ab, Gm7, C7 (with a triplet of eighth notes), Fm7, Bb7.

System 2: Treble clef, bass clef. Chords: Eb, A7 (with a circled 'F' above it), Bb(-9), Eb, Fm7, Bb7 (with a triplet of eighth notes).

System 3: Treble clef, bass clef. Chords: Eb (with a triplet of eighth notes), C7, Fm7, Ab, Gm, C7, Fm7, Bb9, Bbsus4, Eb. Text: D.S. al Coda.

System 4: Treble clef, bass clef. Chords: Eb, Fm7, Bb(-9), Eb, Fm7, Bb(-9). Text: CODA, r.h.

System 5: Treble clef, bass clef. Chords: Gm7, C(-9), Ab, A0, Eb (with a triplet of eighth notes), C(-9), Fm7, Bb7, D(+9), EbMa9 (omit 11).

Segment

Piano Solo arranged by
Paul Smith

By CHARLIE PARKER
(Based on Charlie Parker Recording)
VERVE 8009

l.h.

(A) $\text{B}\flat\text{m}$ Cm^7 F^7 $\text{B}\flat\text{m}$ Cm^7 F^7

$\text{B}\flat\text{m}$ $\text{E}\flat\text{m}^6$ $\text{G}\flat^9$ F^7 $\text{B}\flat\text{m}$ $\text{F}(+9/-9)$

$\text{B}\flat\text{m}$ Cm^7 F^7 $\text{B}\flat\text{m}$ Cm^7 F^7

$\text{B}\flat\text{m}$ F^9 $\text{B}\flat\text{m}$ $\text{B}\flat\text{m}$

(B) Fm^7 $\text{B}\flat^7$ $\text{E}\flat\text{m}$ $\text{E}\flat\text{m}^7$

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A \flat 9 E \flat m7 A \flat 9 D \flat 3 F(-9) 3

(C) B \flat m Cm7 F7 B \flat m Cm7 F7

B \flat m F(-9) B \flat m 3 F(-9) 3

(D) B \flat m Cm 3 F7 B \flat m Cm7 F7

B \flat m6 G \flat 7 F7 3 B \flat m F7

B \flat m Cm7 F7 B \flat m 3 Cm(-5) F7

B7m 3 F(-9) 3 B7m B7m⁶

(E) Fm Bb7 Ebm Ebm

Ebm Ab7 Db Ebm⁶ F7

(F) B7m G7/B7 Cm(-5) F(-9) B7m Ebm Cm(-5)

B7m F7 3 B7m F7 D.S. al Coda

CODA ♯ Bbm(+7)

The Bird

Piano Solo arranged by
Paul Smith

By CHARLIE PARKER
(Based on Charlie Parker Recording)
VERVE 2501

(A)

(B)

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Fm B \flat 7 B \flat (-9) E \flat G \flat 7

③ Cm Dm(-5) G \flat 7 Cm A \flat G \flat 7

Cm \flat Dm \flat 7(-5) G \flat 7 Cm G \flat 7

④ Cm Dm \flat 7(-5) G \flat 7 Cm G \flat 9 Cm G(-9/+5)

Cm A \flat 9 G \flat 7 C \flat 7

⑤ Fm C(-9) Fm Fm

Musical notation system 1. Chords: Cm, G(-9), Cm, Cm.

Musical notation system 2. Chords: C7, C7, Fm, Fm.

Musical notation system 3. Chords: Fm, Fm7, Bb7, Eb, G(-9).

Musical notation system 4. Chords: Cm, Fm7, Cm, G7.

Musical notation system 5. Chords: Cm, Dm7, G7(+5), G(-9), Ab, G(-9), Cm6.

Piano Solo arranged by
Paul Smith

Blues for Alice

By CHARLIE PARKER
(Based on Charlie Parker Recording)
VERVE 8010
VERVE 2515

F G^o B^o F Gm⁷ D(-9) Gm⁷ Am⁷ B⁷Ma⁷ F

(A) F Em⁷(-5) A(-9) Dm G⁹ Cm⁷ F⁷

B⁹ B^bm⁷ E^b9 Am⁷ D⁷ A^bm⁷ D^b9

Gm⁷ C⁷sus4 C(+9) F⁷ Gm⁷ C⁹

(B) F Em⁷(-5) A(-9) Dm⁷ G⁺(-9) Cm⁷ F⁷

B^b7 B^bm⁶ E^b7 Am⁷ A^bm⁷ D^b7

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Gm7 C7 F(pedal) Gm7 C(-9)

© F 3 A7 Dm 3 G7 Cm7 F(-9)

Bb7 Bbm7 Eb7 Am7 Abm7 D9

Gm7 Csus F

© D Gm7 C7 F Em7(-5) A7 Dm G7

Cm7 F7 Bb7 Bbm7 Eb9 Am7

r.h.

A7m7 D7 Gm7 C C(-9)

F(pedal) Gm6 B7m C7 F Gm7 Am7 B7 Ma7 C#0 F

(E) F Em7(-5) A7 Dm G7 Cm7 3 F7 3

B7 B7m Eb9 Am7 A7m7 D79

Gm7 C C(+9) F7 Gm7 C9

F A(-9) Dm7 Cm7 F7 Bb 3 3 B0 F/C D(-9)

Gm7 C9 Am(-5) D7 Gm7 C9 GMa7

An Oscar for Treadwell

Piano Solo arranged by
Paul Smith

By CHARLIE PARKER
(Based on Charlie Parker Recording)
VERVE 8002
VERVE 8006
VERVE 2501

$\text{♩} = 138$

r.h.
l.h.

(A) C Dm⁷ Fma⁷/G Em⁷ Am⁷ Dm⁷ G⁹

1. C C(-9) F B^b7 Em⁷ A(-9) Dm⁷ G⁷

2. C A⁷(+5) Dm⁷ C (B) E⁷

A⁷ A⁷ D⁷ Am⁷ D⁷ 3

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C C (F) E⁷ E⁷

r.h.

A⁷ A⁷ D⁷ D⁷

Dm⁷ Dm⁷ G⁷ G(-9) (G) C Dm⁷

Em⁷ A⁷ Dm⁷ G(-9) C C⁷ F Ab⁷

D. S. al Coda

C Dm F⁶/G

CODA

Dm⁷ G⁷(-5)

C D^b D E^b E F G⁷(-5) C C(-5)

r.h.

l.h.

Piano Solo arranged by
Paul Smith

Kim

By CHARLIE PARKER
(Based on Charlie Parker Recording)
VERVE 8005
MGM 4949

B \flat 7 A \flat 7 Gm F \sharp sus4 Gm A \flat 7 Cm 7 Dm 7 E \flat Ma

(A) B \flat 7 Cm 7 F 7 Dm 7 G(-9) Cm 7

Fm 7 B \flat 7 E \flat B \flat Ma 7 B \flat 7 Cm 7 F 9

B \flat 7 Cm 7 F 7 Dm 7 G(-9) Cm 7 F 7

Fm 7 B \flat 7 E \flat E \flat m 6 B \flat Ma 7 B \flat 6 N/C

(B) Am(-5) D 7 G 7 Dm 7 (-5) G 7

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C⁷ C⁷ Gm C⁷ E^bMa⁷/F Cm⁷ F⁹

(C) B^b7 D^bm⁷ Cm⁷ F Gm G(-9) Cm⁷ F⁷

Fm⁷ B^b7 E^bMa B^b7 G⁷ Cm⁷ F⁷

(D) B^b7 Cm⁷ F(-9) Dm(-5) G⁷ Cm⁷ F⁷

Fm⁷ B^b7 BMa⁷ C^bm⁷ Dm⁷ G(-9) Cm⁷ F(-9)

B^bMa⁷ B^b6 Cm⁷ F(-9) B^b Cm⁷ F⁷

Fm⁷ B^b7 E^b C(-5) B^b Cm⁷ B^b

E

Am(-9)

D7

A7

D7

G7

G7

C9

Gm7

C9

C(-9)

Cm

F7

F

B7

D7m

Cm7

F7

B7

Gm7

Cm7

F7

B7

A7

B7

E7

B7

G7(+5)

Cm7

F9

D.S. al Coda

CODA

E7

E0

B7/F

G(-9)

Cm7

F7

B7

A7Ma7

G(-9)

13

E7

E0

B7/F

G(-9)

B7Ma7

Piano Solo arranged by
Paul Smith

Back Home Blues

By CHARLIE PARKER
(Based on Charlie Parker Recording)
VERVE 8840
VERVE 8010
VERVE 2515

♩ = 138

C D C Gsus4

(A) C C+ C6 C7

F6 F° C Fm Em7 Ebm7

Dm7 F/G G(-9) Em7 Eb° Dm G(-9)

(B) C C+ C C7

F6 F° C Fm6 Em7 Ebm7

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Dm7 3 Bb/D 3 F/G G(-9) Em7 3 Eb0 Dm7 G9
 C C F6 C Gm7 C9 3
 F7 F7 C C A7
 Dm7 Dm7 G(-9) C
 G(-9) D C C4 3 C6
 C7 F9 3 Cm7 F9 CMaj7 Dm7 C
 Em7 Eb0 Dm G7 3 C Am

Dm⁷ G⁹ (E) C C+ C⁶

Gm⁷ C⁷ F⁹ F⁹ F^{♯0} C

Em⁷ A(-9) Dm⁷ F⁶/G G(-9) C A(-9)

Dm⁷/G D.S. al Coda

CODA
 Em⁷ E^bm⁷

F E^b0 Em⁷ CMaj⁷ A(+9)

C C⁷ F F[♯] C/G D⁶₂₅ C+11