

OSCAR MOORE

# Guitar Solo

(For Spanish and/or Electric Guitar)



TRANSCRIBED FROM THE ORIGINAL  
KING COLE TRIO CAPITOL RECORD

CONTENTS • EASY LISTENIN' BLUES • GET READY • I'M GOOD TO YOU  
• I CAN'T SEE FOR LOOKIN' • JUMPIN' AT CAPITOL • PRELUDE IN C# MINOR

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# OSCAR MOORE

The name OSCAR MOORE is synonymous with King of the Modern Guitar. Oscar has won his spurs through the medium of his playing with the King Cole Trio these past few years. Practically every poll on jazz musicians selects him as the No. 1 man on the five string instrument.

Practically his entire career was spent with Nat Cole and his success was achieved with the famous King Cole Trio. He is admired by his fellow musicians not only for originality and inventiveness but also for his sound musical taste. His exciting style has won him admirers not only among the professional musicians but also among the millions of fans who follow the Trio in their work on records, pictures and in personal appearances.

When we discussed doing a book on guitar with Oscar Moore, he felt that the best way to present his style was to take down his exact solos from his records made with the King Cole Trio. When this was done, a new idea was injected into "off the record" solos. Instead of just presenting the portions of the record which feature Oscar Moore, the entire record was adapted for guitar. This was made possible by having experts edit this work and blend the solos of Moore's with that of Nat Cole's. The result is a highly interesting composite which makes wonderful guitar solos. It also affords an opportunity for a guitarist to play these solos with a piano accompaniment by securing another publication entitled "NAT COLE PIANO SOLOS" which have the identical contents and are similarly adapted from these records. The best solos available were secured to make this book a success. This is another in the series of authentic jazz publications for the American musician.

MICHAEL H. GOLDSSEN

For the Publisher

## **Technical Note:**

Special fingerings are marked to facilitate the playing of these Solos. The numbers above the staff designate the strings. The numbers next to the notes are for fingering. Only passages which required fingering are marked.

# oscar moore

## *Guitar Solos*

(For Spanish and/or Electric Guitar)

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KING COLE TRIO CAPITOL RECORDS

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## GUITAR SOLO

Moderato (*with feeling*)

Octave Pitch *gva*<sup>2</sup>

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Ab Abm7 Db7 Eb Eb7 Ab3 Ab maj7 Adim 4b 3 2 1 2 3

1 Eb6 3 Dm7 2 G7 3 8<sup>th</sup> Position Ab7 G7 C7

F7 Bb9 Bb7 Eb 3 Eb7 8<sup>th</sup> Pos. trem. C7

G7 C7 C7#5 F7 Fm 4 3 2 1 Bb7

2 Eb 3 4 5 6 2 G7 3 4 2 C9 4 3 4 3 5 Ab7 2 1 3 2b 4b 3 2b 2 2 G7 3 Gm7 2 3 C7

3 Gb7 2 Fm6 Bb7 add 6 Eb6 Eb9 Ab6 Adim

Eb Eb9 Ab6 Abm add 6 Ab9 Ab7 G9 G7

C9 Ab9 G7 1. 3 2 3 1 C7 2 3 1 F7 3 Fm6 Ab

Eb6 1 Eb9 3 2 A6 8<sup>th</sup> Pos. Adim Eb Eb7

Ab Adim Eb G7 3 4 3 5 C7 3 Ab9

G7 C7 B7 Bb9 Eb Dm Cm C7

F7 Bb9 Eb9 Eb9 add Aug 11

*f* *p* *pp*

# I CAN'T SEE FOR LOOKIN'

## GUITAR SOLO

Moderato  
Octave Pitch

by  
NADINE ROBINSON  
and  
ARNOLD STANFORD

**A**

**B**

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Am7 D7 G Bb dim Am7 G7

C C# dim G B7 E7 A9 D9 add6 G Am7 D7

(I) G6 Bb dim Am7 D7 G6 1 2 1 3 2 1 Bb dim

Am7 D7b9 Db7 C9 G F9 3 2 3 E9 2 E7 A7

Am7 D7 G6 gliss trem 3 2 3 4 Am7 3 2 3 D7b9 1 2 Bm7 Bbm7

Am7 G7 C7 1 2 3 4 G F7 E7 Eb7 D7 Ab9

2 4 3 2 1 G C9 Bb9 Bb9 1 C9 B9 C9 D9 D7 1 2 3 4 5 Bb dim

Am7 D7 G6 Bb dim Am7 1 2 3 G13 G7 C7 C# dim

G Bm7 E9 E7 Am7 D9b9 G E7#5 E7 Am7 D9 add 6

G6 G6 add9 D9 G6 add9 G9 add 6

# EASY LISTENIN' BLUES

## GUITAR SOLO

By  
NADINE ROBINSON

**Ⓐ** Moderato Blues Tempo  
Octave Pitch

**A** Moderato Blues Tempo  
Octave Pitch

Chords: Bb7, Eb9, F7, Bb, Bb7, Eb9, Bb maj7 add9, C#m7, Cm7, C7, Bb, Bbm, Ab9, Bb, Fm7, Bb7, Eb9.

Part A is an 8-measure blues solo in B-flat major. It begins with a whole rest followed by a half note B-flat. The melody is composed of eighth and quarter notes, with triplets indicated by a '3' over the notes. Chords are written above the staff at specific measures: Bb7 (measures 1-2), Eb9 (measures 3-4), F7 (measure 5), Bb (measures 6-7), Bb7 (measure 8), Eb9 (measures 9-10), Bb maj7 add9 (measures 11-12), C#m7 (measures 13-14), Cm7 (measures 15-16), C7 (measures 17-18), Bb (measures 19-20), Bbm (measures 21-22), Ab9 (measures 23-24), Bb (measures 25-26), Fm7 (measures 27-28), Bb7 (measures 29-30), and Eb9 (measures 31-32). The piece concludes with a final B-flat note.

**B**

Chords: Bb7, Eb9, Bb7, Fm7, Bb7, Eb9.

Part B is a 4-measure blues solo in B-flat major. It begins with a whole rest followed by a half note B-flat. The melody is composed of eighth and quarter notes, with triplets indicated by a '3' over the notes. Chords are written above the staff at specific measures: Bb7 (measures 1-2), Eb9 (measures 3-4), Bb7 (measures 5-6), Fm7 (measures 7-8), Bb7 (measures 9-10), and Eb9 (measures 11-12). The piece concludes with a final B-flat note.

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4 3 2 1 2 1 2 1 2 1 2 1 2 3 2 1 2 3 4 5

5 4 2 Bb6 C#m Cm7 trem. F7

C7 2 1 B7 3 2 3 F7 2 3 Bb 3

trem. F7 C Bb

Eb9 Ab9 Bb7 F# dim

Fm7 Bb7 Eb9

Bb7 Bb C# dim

Cm7 F7 C9 Cm7b5

Bb C#dim F7 Bb Bb9

*with feeling*

[illegible]

# JUMPIN' AT THE CAPITOL

## GUITAR SOLO

Music by  
NADINE ROBINSON

**A** Fast Octave Pitch

**B**

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2 3 4 3 2 3 4 Dm Dm7

4 C7 A7

4 1 3 1 2 1 3 1 4 1 2 1 3 4

[illegible]

First staff of music, treble clef, key signature of three flats (Bb, Eb, Ab). The staff contains a sequence of notes and rests, with fingerings (1-4) and breath marks (1, 2, 3, 4, 5) indicated above. Chord symbols F7, Bb7, Eb7, Db, and Ab7 are placed above the staff. The staff ends with a double bar line.

Musical notation for "Jumpin' at the Capitol - 5". The piece is in B-flat major (three flats). The notation includes various chords and fingerings:

- Staff 1: Chords F7, Bb7, Ab7, Bbm, F7, Bbm, Bb7, Eb7.
- Staff 2: Chords Ab7, Db, F7, Bbm, Bb7, Eb7.
- Staff 3: Section change (II), Chords Bbm, F7, Bbm, Bb7, Eb7, Ab7, F7, Bbm add6, Db.
- Staff 4: Chords Bbm, F7, Bbm add6, Db.
- Staff 5: Chords Bbm, F7, Bbm add6, Db.
- Staff 6: Chords Bbm, F7, Bbm add6, Db.
- Staff 7: Chords Bbm, F7, Bbm add6, Db.
- Staff 8: Chords Bbm, F7, Bbm add6, Db.
- Staff 9: Chords Bbm, F7, Bbm add6, Db.
- Staff 10: Chords Bbm, F7, Bbm add6, Db.





Eb7 add 6 Ebm7 Ab9 Gb9 F7  
 Bbm Dm7 Eb9 Gb7 Bbm Bbm add 6 Gb7 F7  
 (G) Bbm Bbm7 Gb7 Bbm Bbm Bbm7  
 Gb7 Bbm Eb7 2 1 4 1 2 3 Ab7 2 1 4  
 2 1 3 2 1 2 1 2 Bbm 1 F7 Bbm Bbm7  
 Gb7 Bbm Bbm Bbm7 Gb7 Bbm  
 Eb7 2 1 2 3 Ab7 2 Db 2 1 2 Ddim Gbm add 6  
 2 1 2 1 Db 4 1 4 4 F7 add 6 Eb9#5 Eb9b5  
 Eb9 add 6 C9 add #11 C9b9 add #11 F9 add 6 Slower Bbm Bbm7 Eb9 Gb  
 (H) Gdim Adim Bbm Bbm Bbm7 Eb9 Gb Gdim Gb Bbm add 6 Eb9 Eb9 gliss.  
 C9#5 Db gliss Db9 add 6

# PRELUDE IN C# MINOR

Arr. by  
NADINE ROBINSON

**Moderato**

Music by  
S. RACHMANINOFF

**Moderato** S. RACHMANINOFF

**(A)** Actual Pitch

3 3 C#m E Eb D7 Ab7 C#m E Eb D7 Ab7

2 2 6 3 6 3 C#m F#madd6 Am B7 E E7 A C#m Eb7 C#m F#m Abm E F#m

E F#m E C#m C#m E Eb D7 Ab7 C#m E Eb D7 Ab7

B7 Ab7 5 4 3 2 C#m9

3 3 1 2 3 2 2 8va 2 **(B)** C#m Eb D C#m

C#m Eb D C#m C#m Ab7 F#dim C#m F#m6 C#m Ab7 C#m Eb D C#m

C#m Eb D C#m C#m Ab7 F#dim C#m A Abdim Double time Fdim F#dim Fdim Ebdim

Fdim Ebdim C#m Cdim Ebdim C#m Cdim Bbdim Ab7 C#m Ab7 C#m F#dim

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loco

2 1 2

C#m6 F#m6 E7 C#m6 F#m6

E7 C#m6 Eb7 1 D7 C#m F#m6 C#m

2 3 3

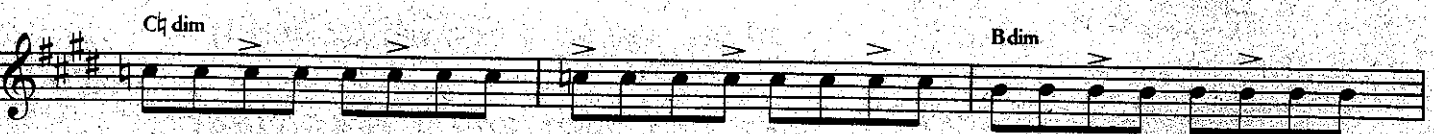
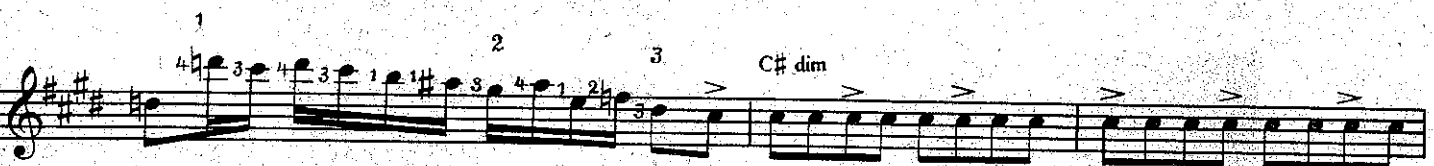
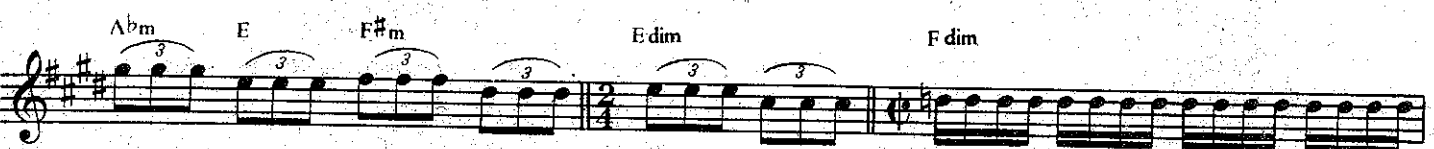
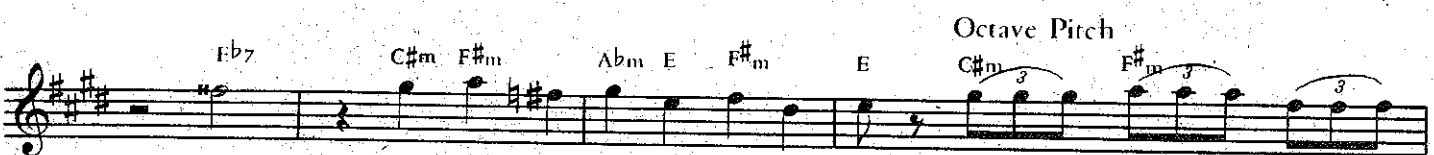
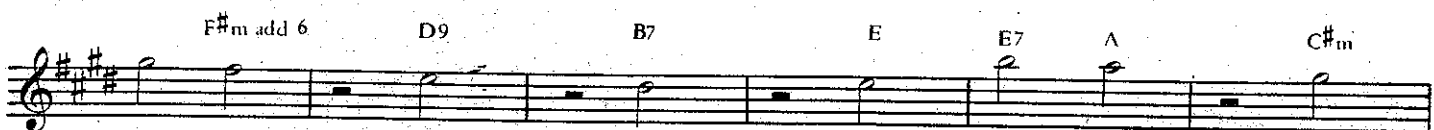
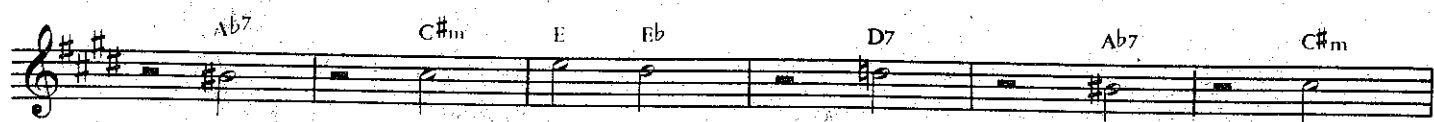
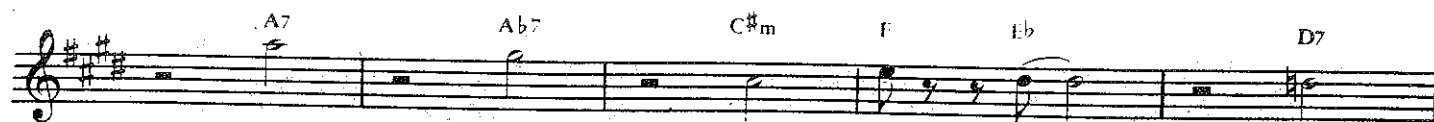
A7 Ab7 E Eb D C#m F Eb

D C#m E Eb dim C#m A E

Ddim A Cdim E7 D9 C#9add6 C9add6 B9add6 Bb9add6 A9add6 Ab9add6 Edim

Ab7 G7 F#9add6 F9add6 E9add6 Eb9add6 D9add6 C#9add6 C9add6 B9add6

B9(h3) B7 Em F#7 F#7 F7 Dm E 2





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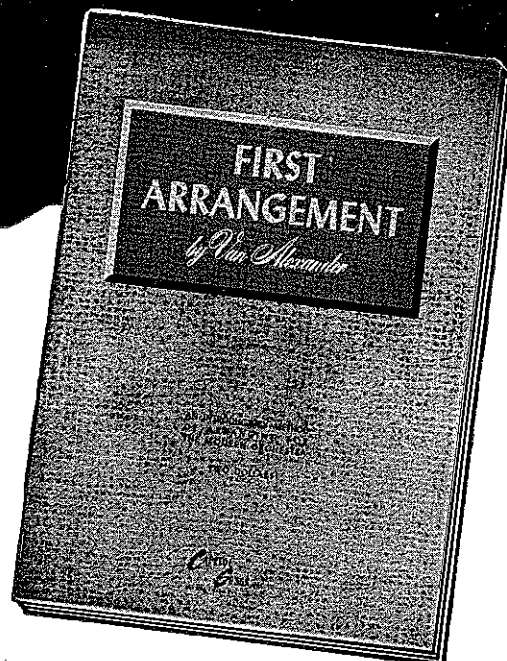
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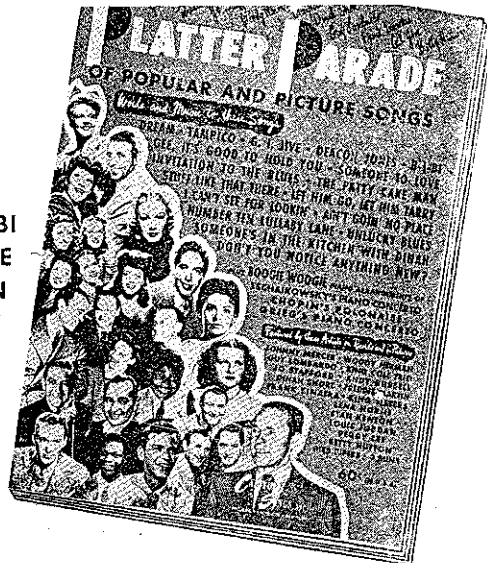
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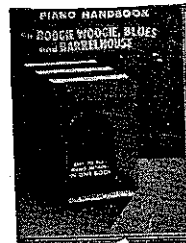
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