

VOCAL

# A CASE OF THE BLUES

BY CHRISTOPHER MARC

(BRIGHT SWING  $d=104$ )

RHYTHM SECTION INTRODUCTION

F<sup>7</sup> B<sup>b9</sup> F<sup>7</sup> D7(b9)

G<sup>7</sup> G<sup>9</sup> C<sup>3</sup> Am<sup>7b5</sup> D7b9 G<sup>m7</sup> C<sup>9</sup> A

E<sup>7</sup> F<sup>1</sup> B<sup>b9</sup> F<sup>7</sup>

WHEN YOU'RE FEEL-IN' WEAR - Y - WHEN YOU'RE FEEL-IN' DOWN -

WHEN YOU'RE FEEL-IN' WEAR - Y - WHEN YOU'RE FEEL-IN' DOWN -

D<sup>b9</sup> G<sup>m9</sup> C<sup>3</sup> Am<sup>7(b5)</sup>

ON YOU, You KNOW THAT YOU'VE GOT 'EM You've GOT A CASE OF THE BLUES

ON YOU, You KNOW THAT YOU'VE GOT 'EM You've GOT A CASE OF THE BLUES

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(OVER)

"A CASE OF THE BLUES"Am<sup>b5</sup>D<sup>b9</sup>-1 Gm<sup>7</sup>C<sup>9</sup>

B

F<sup>1</sup>

89

I WAN-NA TELL YA

WHEN YOU GET THAT

FEE

I WAN-NA TELL YA

WHEN YOU GET THAT

FEE

- LING -

AND YOU DON'T KNOW WHAT TO DO THE CURE'S

- LING -

AND YOU DON'T KNOW WHAT TO DO THE CURE'S

Gm<sup>9</sup>C<sup>3</sup>F<sup>1</sup>

-4

IN THE SING-IN' WHEN YOU'VE GOT-TA CASE OF THE BLUES

IN THE SING-IN' WHEN YOU'VE GOT-TA CASE OF THE BLUES

Cm<sup>9</sup>F<sup>9</sup>G<sup>b</sup>MAJ<sup>9</sup>B<sup>b</sup>m<sup>9</sup>

-4

WHEN EL-LA SINGS THE BLUES

THE

WHEN EL-LA SING THE BLUES

THE

## A CASE OF THE BLUES!

(VOCAL)

Am<sup>7</sup>

D7(b9)

-3

Gm<sup>7</sup>

C9

WHOLE BAND STARTS TO GROOVE

WHEN

BAS-IE

PLAYS IT OUT

WHOLE BAND STARTS TO GROOVE

WHEN

BAS-IE

PLAYS IT OUT

C9

F6

C9

F13

EV-'RY-BOD-Y LOVES TO STOMP AND SHOUT

FOR THEY

EV-'RY-BOD-Y LOVES TO STOMP AND SHOUT

FOR THEY

B<sup>b</sup>Maj<sup>9</sup>B<sup>b</sup>m<sup>9</sup>

(NO BREATH)

Am<sup>7</sup>

D7(b9)

KNOW THAT THE BLUES WERE MEANT TO SING A-BOU-

(NO BREATH)

KNOW THAT THE BLUES WERE MEANT TO SING A-BOU-

(NO BREATH)

D7(b9) -3 Gm<sup>7</sup> THEY WON'T GO A-WAY

THEY'RE GON-NA STAY UN-

D7(b9) -3 Gm<sup>7</sup> THEY WON'T GO A-WAY

THEY'RE GON-NA STAY UN-

VOCAL

## "A CASE OF THE BLUES!"

(PAGE 4)

C7 (UNIS) C7 -2 C7(b9) D F7 B9  
 - TIL YOU SING THEM OUT SO D DO WHAT 'CHA GOT-TA DO  
 - TIL YOU SING THEM OUT SO D DO WHAT 'CHA GOT-TA DO  
 Bb -oo- SING IT OUT NOW IT'S UP TO YOU 'CAUSE You KNOW  
 Bb -oo- SING IT OUT NOW IT'S UP TO YOU 'CAUSE You KNOW  
 Gm9 (To CODA) C13 C7 F7 2 E S A  
 THAT YOU'VE GOT 'EM WHEN YOU'VE GOT A CASE OF THE BLUES. SCAT SOLO BREAK 2 E T  
 THAT YOU'VE GOT 'EM WHEN (To CODA) YOU'VE GOT A CASE OF THE BLUES. SOLO TILL I 2 E B  
 E F1 (SOPRANO ONLY) Bb9 F1 D7(b9) 2 E B  
 P (H)oo STAGGER BREATH



VOCAL

"A CASE OF THE BLUES".

PAGE 5

Gm<sup>7</sup> C<sup>7</sup> Am<sup>1**b5**</sup> D<sup>1**b9**</sup> Gm<sup>7</sup> C<sup>+9</sup> F

(H)oo (H)oo (ADD ALTO'S) BAH DAH (H)oo BAH DAH

F F# G<sup>13</sup> F# D<sup>(b9)</sup> -4

(H)oo (H)oo BAH DAH (H)oo BAH DAH

Gm<sup>7</sup> C<sup>9</sup> F<sup>b</sup> -4 Cm<sup>9</sup> F<sup>9</sup> G

(H)oo BAH DAH BAH DAH BAH DAH

G<sup>b</sup>m<sup>9</sup> G<sup>b</sup>m<sup>9</sup> (NO BREATH) Am<sup>1</sup> D<sup>(b9)</sup> -4

DA DA DIT DA DA DA DIT DA DA DA DIT DA DA DA DIT DA

(NO BREATH) (NO BREATH)

(VOCAL)

"A CASE OF THE BLUES"

(PAGE 6)

G<sup>m</sup><sup>7</sup> C<sup>7</sup> C<sup>7</sup><sup>9</sup> F C<sup>m</sup> F<sup>9</sup>

S A DAT DOO-DIT DWEE DOW DAT DOO-DIT DWEE DOW  
T DAT DOO-DIT DWEE DOW DAT DOO-DIT DWEE DOW  
B B

B<sup>b</sup> M<sup>a</sup><sup>9</sup> B<sup>b</sup> m<sup>9</sup> (NO BREATH) A<sup>m</sup><sup>7</sup> D<sup>b</sup><sup>9</sup>

S A DAH DA-DIT DAH (NO BREATH) DAH DA-DIT DAH  
T DAH DA-DIT DAH DAH DA-DIT DAH  
B B (NO BREATH)

G<sup>m</sup><sup>7</sup> G<sup>m</sup><sup>9</sup> C<sup>9</sup> C<sup>7</sup><sup>9</sup>

S A DOT DOO-DIT DWEE DOW DOT DOO-DIT DWEE DOW  
T DOT DOO-DIT DWEE DOW DOT DOO-DIT DWEE DOW  
B B

F<sup>1</sup> B<sup>b</sup><sup>9</sup> F<sup>1</sup> D<sup>b</sup><sup>9</sup> G<sup>m</sup><sup>7</sup>

S A mf BAH DOW BAH DOT DOT DWEE DEE DOW  
T mf BAH DOW BAH DOT DOT DWEE DEE DOW  
B B

(VOCAL)

"A CASE OF THE BLUES".

(PAGE 1)

Gm<sup>7</sup> C13 C+9 -4 I

DA DA DWEE DOT DA DWEE DEE DOW DOT DA DA DWEE DOT DA DWEE DEE DOW BA  
DA DA DWEE DOT DA DWEE DEE DOW DOT DA DA DWEE DOT DA DWEE DEE DOW BA  
DA DWEE DEE DOW BA  
**(END SCAT SOLD)** I

I F1 Bb9 F9 -4 I

Doo 'N Doo DOT BA Doo 'N Doo 'N WEE-AH —, BA Doo 'N Doo DOT BA Doo 'N Doo 'N  
Doo 'N Doo DOT BA Doo 'N Doo 'N WEE-AH —, BA Doo 'N Doo DOT BA Doo 'N Doo 'N  
Doo 'N Doo DOT BA Doo 'N Doo 'N WEE-AH —, BA Doo 'N Doo DOT BA Doo 'N Doo 'N

D7(b5) Gm<sup>7</sup> C9 Am<sup>(b5)</sup> -4 I

DWEE-AH DA 'N BA 'N Doo DAH — Doo 'N DWEE DOT DOT DAH, — BA Doo 'N DWEE AH  
DWEE-AH DA 'N BA 'N Doo DAH — Doo 'N DWEE DOT DOT DAH, — BA Doo 'N DWEE AH  
DWEE-AH DA 'N BA 'N Doo DAH — Doo 'N DWEE DOT DOT DAH, — BA Doo 'N DWEE AH

Am<sup>(b5)</sup> D7(b5) Gm<sup>7</sup> C9 F9 Bb9 -4 I

DAH — BAH DA 'N Doo DOT BOP BA Doo 'N DEE BOP  
DAH — BAH DA 'N Doo DOT BOP BA Doo 'N DEE BOP



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OVER

AL

"A CASE OF THE BLUES!"

(PAGE 8)

B<sup>b</sup>/3F<sup>9</sup>F<sup>9</sup> A<sup>b</sup><sub>7</sub>F<sup>#7</sup>A<sup>7</sup>

S  
A

T  
B  
B  
B

BA Doo 'N DEE BOP BA Doo 'N DEE BOP BA DEE DAH DEE BOP BA  
BA Doo 'N DEE BOP BA Doo 'N DEE BOP BA DEE DAH DEE BOP BA

Gm<sup>9</sup>C<sup>13</sup>Dm<sup>7</sup>G7<sup>(b9)</sup>

S  
A

T  
B  
B

Doo 'N DEE 'N DOP DA BA Doo DAH BAH  
DA BA Doo DAH BAH

Cm<sup>9</sup>F<sup>9</sup>K B<sup>b</sup>maj<sup>9</sup>B<sup>b</sup>m<sup>9</sup>

S  
A

T  
B  
B

BA Doo 'N DWEET-AH Doo 'N DWEET-AH DWEET-AH DWEET-AH DWEET-AH BAH  
BAH

Am<sup>7</sup>D<sup>7(b9)</sup>Gm<sup>7</sup>

-4-

S  
A

T  
B  
B

DAH -4- BOP BOP BOP BA DAH  
DAH -4- BOP BA BA Doo BOP  
DAH -4- BOP BA BA Doo BOP

(PAGE 1)

"A CASE OF THE BLUES!"

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(VOCAL)

*Gm<sup>7</sup>/C*      *Fm<sup>7</sup>*      *Cm<sup>9</sup>*      *F<sup>9</sup>*

BOP BA BA Doo BOP BAH      BOP BOP BAH DAH DOW

BOP BA BA Doo BOP BAH      BOP BOP BAH DAH DOW

*B<sup>b</sup>MAJ<sup>9</sup>*      *B<sup>b</sup>m<sup>9</sup>*      *Am<sup>7</sup>*      *D<sup>7</sup>(B<sup>a</sup>)*

BA DOP BAH      BA DOP BAH DUEE DOW

BA DOP BAH      BA DOP BAH DUEE DOW

*D<sup>7</sup>(B<sup>a</sup>)*      *Gm<sup>9</sup>*      *C<sup>9</sup>*

*mf* DOT DAH DA 'N Doo DOT DAH DA 'N Doo DOT DAH

*mf* DOT DAH DA 'N Doo DOT DAH DA 'N Doo DOT DAH

*mf* DAH DA 'N Doo DOT DAH DA 'N Doo DOT DAH

*C<sup>9</sup>*      *Gm<sup>7</sup>/C*      *C<sup>7</sup>*      *F<sup>7</sup>*      *NO BREATH*

DA 'N Doo DOT DAH DA 'N Doo DOT BAH DAH NO BREATH

DA 'N Doo DOT DAH DA 'N Doo DOT BAH DAH NO BREATH

DA 'N Doo DOT DAH DA 'N Doo DOT BAH DAH NO BREATH

OVER

VOCAL

# "A CASE OF THE BLUES!" D7 (#1)

(PAGE 1b)

SHAKE BAH DOW BAH DAH SHAKE BAH DOW  
 SHAKE BAH DOW BAH DAH SHAKE BAH DOW  
 SHAKE BAH DOW BAH DAH SHAKE BAH DOW  
 Gm<sup>9</sup> SHAKE BAH DAH DOW 2 D.S. S. (TO A)  
 BAH DAH SHAKE BAH DAH DOW 2 D.S. S. (TO A)  
 BAH DAH SHAKE BAH DAH DOW 2 D.S. S. (TO A)

(DRUM FILL)

( DRUM FILL )

D.S. S. (TO A) AL CODA + (AHEAD OF E)



(VOCAL)

CODA

B<sup>b</sup>7

A CASE OF THE BLUES (b<sup>9</sup>)

A<sup>m</sup>7 ~ E<sup>m</sup>7

D<sup>7</sup>(<sup>#</sup>5)

CODA You've GOT A CASE OF THE BLUES

THOSE

CODA You've GOT A CASE OF THE BLUES

THOSE

G<sup>m</sup>9

G<sup>m</sup>/E

C<sup>7</sup>/<sup>b</sup>

C<sup>7</sup>/P

C<sup>m</sup>7

C<sup>m</sup>7/B<sup>b</sup>

b<sup>b</sup>

SUBITO P

LOW DOWN 'N DIR-TY FEEL — LIKE YOU'RE DY-ING LORD — I DON'T WANT 'EM CASE

SUBITO P

LOW DOWN 'N DIR-TY FEEL — LIKE YOU'RE DY-ING LORD — I DON'T WANT 'EM CASE

SUBITO P

LOW DOWN 'N DIR-TY FEEL — LIKE YOU'RE DY-ING LORD — I DON'T WANT 'EM CASE

OF BLUES\_. You'll KNOW WHEN YOU GOT 'EM WHEN YOU'VE GOT A CASE OF THE BLUES

OF BLUES\_. You'll KNOW WHEN YOU GOT 'EM WHEN YOU'VE GOT A CASE OF THE BLUES

PIANO

G<sup>#</sup>F<sup>7</sup>

F<sup>b</sup>

BOP.



PIANO

(PAGE 1)

# A CASE OF THE BLUES

BY CHRISTOPHER MARC.

(BRIGHT SWING d=104)

The sheet music consists of eight staves of handwritten musical notation for piano. The notation includes various chords and rhythmic patterns. Chords labeled include F<sup>1</sup>, B<sup>b9</sup>, G<sup>m9</sup>, C<sup>9</sup>, A<sup>m7(b5)</sup>, D<sup>7(b9)</sup>, G<sup>m7</sup>, C<sup>9</sup>, F<sup>1</sup>, B<sup>b9</sup>, F<sup>1</sup>, D<sup>7(b9)</sup>, D<sup>7(b9)</sup>, G<sup>m9</sup>, G<sup>m9</sup>, C<sup>13</sup>, A<sup>m7(b5)</sup>, D<sup>7(b9)</sup>, G<sup>m7</sup>, C<sup>9</sup>, F<sup>1</sup>, B<sup>b9</sup>, F<sup>1</sup>, D<sup>7(b9)</sup>, G<sup>m9</sup>. The music is divided into sections labeled A, B, and C, with specific measures numbered 1 through 8. The notation is dense and expressive, typical of jazz piano solos.

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OVER

PIANO

"CASE OF THE BLUES"

(PAGE 2)

PL

G<sub>m</sub><sup>9</sup> C<sub>b</sub><sup>3</sup> F<sup>1</sup> C<sub>m</sub><sup>9</sup> F<sup>1</sup> C

B<sub>b</sub><sup>9</sup> A<sub>m</sub><sup>9</sup> B<sub>m</sub><sup>9</sup> Am<sup>7</sup> D<sup>7(b9)</sup>

G<sub>m</sub><sup>1</sup> C<sup>9</sup> C<sub>b</sub><sup>3</sup> F<sup>b</sup> G<sub>m</sub><sup>9</sup> F<sub>b</sub><sup>3</sup>

B<sub>b</sub><sup>9</sup> A<sub>m</sub><sup>9</sup> B<sub>m</sub><sup>9</sup> Am<sup>7</sup> D<sup>7(b9)</sup>

G<sub>m</sub><sup>1</sup> C<sup>7</sup> C<sub>b</sub><sup>9</sup> C<sub>b</sub><sup>7</sup> D

F<sup>7</sup> B<sup>9</sup> F<sup>1</sup> D<sup>7(b9)</sup> G<sub>m</sub><sup>9</sup>

PIANO

"A CASE OF THE BLUES".

(PAGE 3)

TO CODA

C13

C<sup>9</sup>F<sup>7</sup>

2

E

Gm<sup>9</sup> - TO CODA C13 C<sup>9</sup> F<sup>7</sup> 2  
 BREAK FOR SCAT SOLO (TILL [I]) 2

E F<sup>9</sup> G<sup>b9</sup> F<sup>9</sup> D<sup>7(b9)</sup> Gm<sup>9</sup>

Gm<sup>9</sup> C<sup>7</sup> - Am<sup>7(b5)</sup> D<sup>7(b9)</sup> Gm<sup>7</sup> C<sup>9</sup> F

F F<sup>9</sup> G<sup>b13</sup> F<sup>9</sup> D<sup>7(b9)</sup>

Gm<sup>7</sup> C<sup>9</sup> F<sup>7</sup> Cm<sup>9</sup> F13 G

G B<sup>bma9</sup> B<sup>b9</sup> Am<sup>7</sup> D<sup>7(b9)</sup>



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OVER

PIANO

## "A CASE OF THE BLUES"

(PAGE 4)

Gm<sup>7</sup> C<sup>+9</sup> F<sup>7</sup> Cm<sup>9</sup> F<sup>9</sup>

Gm<sup>7</sup> C<sup>9</sup> C<sup>+9</sup> H

F<sup>7</sup> B<sup>b9</sup> F<sup>7</sup> D7(b9) Gm<sup>7</sup> K

Gm<sup>7</sup> C<sup>9</sup> C<sup>+9</sup> H

F<sup>7</sup> B<sup>b9</sup> F<sup>9</sup> D7(b9) Gm<sup>7</sup>

**I** ENS. **PLAY AS WRITTEN  
TILL D.S.**

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(OVER)

"A CASE OF THE BLUES!" (PAGE 5)

PIANO

Piano part with four staves of handwritten musical notation. The notation includes various chords and labels such as Gm<sup>7</sup>, C<sup>7</sup>, Am<sup>7(b5)</sup>, D<sup>7(b9)</sup>, Gm<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup><sub>13</sub>, F<sup>9</sup>, F<sup>07</sup>, A<sup>07</sup>, F<sup>#07</sup>, A<sup>07</sup>, G<sup>7(b9)</sup>, C<sup>m9</sup>, F<sup>9</sup>, B<sup>b</sup>M<sup>a9</sup>, B<sup>b</sup>m<sup>9</sup>, Am<sup>7</sup>, D<sup>7(b9)</sup>, Gm<sup>7/c</sup>, F<sup>maj9</sup>, C<sup>m9</sup>, F<sup>7</sup>, F<sup>9</sup>, B<sup>b</sup>M<sup>a9</sup>, B<sup>b</sup>m<sup>9</sup>, Am<sup>7</sup>, D<sup>7(b9)</sup>, and (UNIS). The score is labeled "PAGE 5" at the top right.

"A CASE OF THE BLUES!"

(PAGE 6)

PIANO

Piano sheet music for "A Case of the Blues!" (Page 6). The music is in common time and consists of two staves. The top staff uses a treble clef and includes chords Gm⁹/c, C⁹, F¹, Bb⁹, Gm⁹/c, and D¹. The bottom staff uses a bass clef and includes chords F¹, Bb⁹, and D¹. Measure 10 concludes with a "D.S." instruction and a "DRUM FILL" section.

D.S. S. (TO A) AL CODA ♦ (AHEAD OF E)

PIANO

"A CASE OF THE BLUES."

(PAGE 7)

CODA

Gm<sup>9</sup>      Gm<sup>9</sup>/F      C<sup>9</sup>/E      C<sup>9</sup>/D      Cm<sup>7</sup>      Cm<sup>7</sup>/b      D<sup>7</sup>(b<sup>9</sup>)/A      D<sup>7</sup>

SUBITO P

Gm<sup>9</sup>

BVE      (UNISON)      (SOLO)      BVE BASSO



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# A CASE OF THE BLUES

(BRIGHT SWING  $\text{d}=104$ )

BY CHRISTOPHER MARC

The music score consists of four staves of handwritten bass notation. Each staff begins with a clef (F), a key signature of one sharp (F#), and a common time signature. The notation uses vertical stems with horizontal dashes for note heads. Chords are labeled above the notes, and specific notes are labeled below them.

- Staff A:** Starts with F1, followed by Bb9, F1, and D7(b9). It ends with a double bar line and a repeat sign.
- Staff B:** Starts with F1, followed by Bb9, F1, and D7(b9).
- Staff C:** Starts with Gm9, followed by C13, Am7(b5), D7(b9), Gm1, and C9.
- Staff D:** Starts with BbMaj9, followed by BbM9, Am1, Cm9, F9, and ends with a double bar line and a repeat sign.

(BASS)

"A CASE OF THE BLUES"

D7(b9) PAGE 2

**D** F<sup>7</sup> B<sup>b9</sup> F<sup>7</sup> + \* + ↗(b) + ,

Gm<sup>7</sup> (TO CODA C<sup>b9</sup> C<sup>7</sup> F<sup>7</sup> 2 E

**E** F<sup>7</sup> B<sup>b9</sup> F<sup>7</sup> D7(b9)

B<sup>b9</sup> C<sup>7</sup> Am<sup>7(b9)</sup> D7(b9) Gm<sup>7</sup> F<sup>7</sup> F

F F<sup>9</sup> B<sup>b9</sup> + ↗(b) ≠ F<sup>9</sup> D7(b9)

Gm<sup>7</sup> C<sup>9</sup> F<sup>6</sup> ↗(b) = ↗ Cm<sup>9</sup> F<sup>9</sup> G

B<sup>b9</sup> A<sup>9</sup> B<sup>b9</sup> Am<sup>7</sup> D7(b9)

Gm<sup>7</sup> C<sup>7</sup> F Cm<sup>9</sup> F<sup>9</sup>

B<sup>b9</sup> B<sup>b9</sup> + ↗(b) Am<sup>7</sup> D7(b9)

Gm<sup>7</sup> C<sup>9</sup> C<sup>+9</sup> + ↗(b) ↗

F<sup>7</sup> B<sup>b9</sup> F<sup>7</sup> D7(b9) C<sup>b9</sup> C<sup>+9</sup>

Gm<sup>7</sup>



"A CASE OF THE BLUES"

(PAGE 3)

BASS

E F<sup>7</sup> B<sup>b9</sup> F<sup>9</sup> D<sup>7(b9)</sup>

ENSEMBLE G<sup>m</sup> C<sup>9</sup> A<sup>m7(b5)</sup> D<sup>7(b9)</sup> G<sup>m1</sup> C<sup>9</sup> F<sup>9</sup> J

J F<sup>9</sup> B<sup>b9</sup> F<sup>9</sup> F<sup>07</sup> A<sup>b07</sup> F<sup>07</sup> A<sup>07</sup> (b) A<sup>07</sup>

G<sup>m9</sup> C<sup>9</sup> D<sup>m1</sup> G<sup>7(b9)</sup> C<sup>m9</sup> F<sup>9</sup> R

K B<sup>bma9</sup> B<sup>b9</sup> A<sup>m7</sup> D<sup>7(b9)</sup>

G<sup>m7</sup> G<sup>m7/c</sup> F<sup>ma9</sup> C<sup>m9</sup> F<sup>9</sup>

B<sup>bma9</sup> B<sup>b9</sup> Am<sup>7</sup> D<sup>7(b9)</sup>, G<sup>m9</sup>

G<sup>m9</sup> C<sup>9</sup> > G<sup>m7/c</sup> L

F<sup>7</sup> B<sup>b9</sup> F<sup>7</sup> D<sup>7(b9)</sup>

G<sup>m1</sup> G<sup>m7/c</sup> F<sup>6</sup> 2 D.S.

DRUM FILL S.

D.S. S. (TO A) AL CODA ♪ (AHEAD OF E)



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(BASS)

"A CASE OF BLUES".

(PAGE 4)

**CODA**

$\text{C}\flat\text{B}$     $\text{D}^{\flat}\text{F}$     $\text{Am}^7$     $\text{D}^{\flat}$  (64)    $\text{Gm}^7$     $\text{Gm}^7/\text{F}$

$\text{C}^{\flat}\text{E}$     $\text{C}^{\flat}\text{D}$     $\text{Cm}^7$     $\text{Cm}^7/\text{B}^{\flat}$     $\text{D}^{\flat}/\text{A}$     $\text{D}^{\flat}$     $\text{Gm}^7$     $\text{Gm}^7/\text{F}$

**UNIS**

$\text{C}^{\flat}\text{B}$     $\text{D}^{\flat}\text{F}$    -   -   -   -   -

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# A CASE OF THE BLUES

BRIGHT SWING  $\text{d} = 104$

BRUSHES

8

By CHRISTOPHER MARC

The musical score consists of six staves of handwritten notation for brushes. The notation includes vertical strokes (|), diagonal strokes (/\), horizontal strokes (—), and rests (—). The first staff begins with a dynamic instruction 'A' and a tempo marking 'PLAY TIME - PIANO SOLO INTRO'. The second staff starts with 'B' and 'PLAY TIME'. The third staff starts with 'C'. The fourth staff starts with 'D' and 'STOP TIME'. The fifth staff starts with 'PLAY TIME'. The sixth staff concludes with 'D'.

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"A CASE OF THE BLUES".

(PAGE 2)

TO CODA.



2

E

E (STICKS)

6

(BREAK FOR SCAT SOLO - (TILL E))

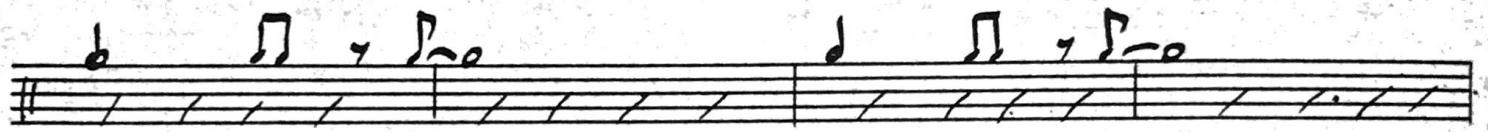
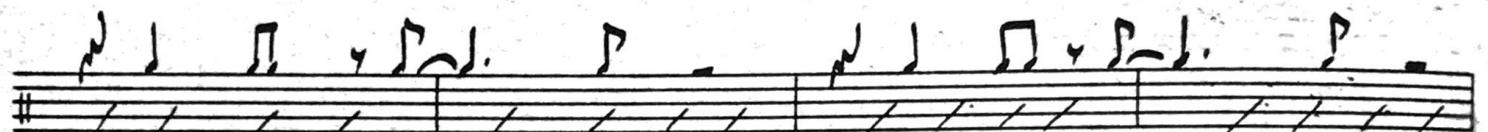
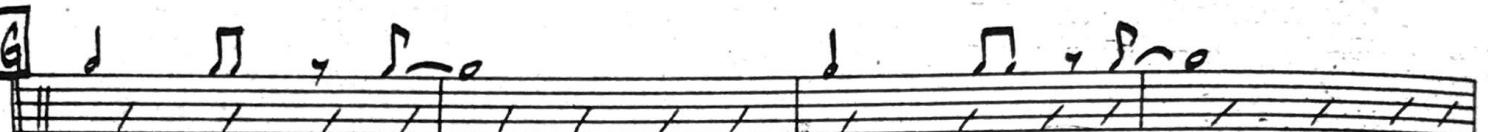
F

(PLAY TIME)

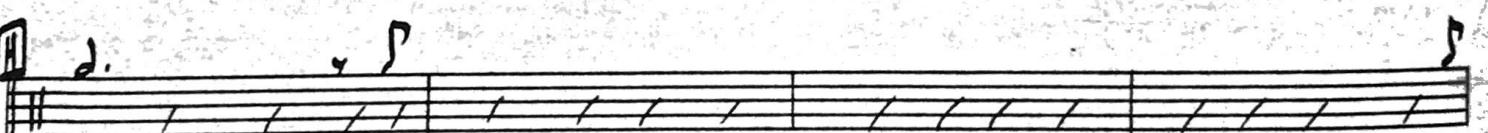
F



G



H



(FILL)

I



ENSEMBLE RUSHES



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OVER

(DRUMS)

"A CASE OF THE BLUES"

(PAGE 3)

A handwritten musical score for drums, consisting of six staves of music. The top staff is labeled '(DRUMS)'. The score includes various drumming techniques such as 'P' (stroke), 'F' (fill), 'R' (ride), 'S' (snare), and 'B' (bass). The music features a mix of eighth and sixteenth notes. Several 'FILL' markings are placed at the end of measures. The score concludes with a dynamic marking 'ff' followed by a '2' and a 'DRUM FILL' instruction.

D.S.  
S.

AL GOM



CODA

A handwritten musical score for drums, labeled 'CODA', on four staves. The top two staves continue the drumming patterns from the previous page. The bottom two staves are labeled '(UNIS)' and show a single melodic line. A 'STOP TIME' instruction is written across the bottom staff. A 'SUBITO p' (subito piano) instruction is placed above the final measure of the score.

STOP TIME

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