

# WIDOW'S WALK

COMMISSIONED BY THE UNIVERSITY OF COLORADO VOCAL JAZZ ENSEMBLE, JOHN DAVIS, DIR.

RICK MARCITZA

LYRIC BY JULIA DOLLISON

BASED ON THE BIG BAND ARRANGEMENT OF DAN GAILEY

ARR. KERRY MARSH

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of three systems of staves, each with a vocal line and a piano accompaniment line. The piano accompaniment features a consistent triplet eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand. Chord symbols are written above the vocal line: DMIN9, BbMA7(b9), GMIN9, and Eb.

**System 1 (Measures 4-8):** The vocal line begins with a triplet of eighth notes, followed by a quarter note and a half note. The lyrics "huh uh" are written under the first two notes. The piano accompaniment continues with the triplet pattern. Measure numbers 4, 5, 6, 7, and 8 are indicated below the piano staff.

**System 2 (Measures 9-15):** The vocal line continues with the lyrics "walks the emp-ty floor and turns the key to ev-'ry door". The piano accompaniment maintains the triplet pattern. Measure numbers 9, 10, 11, 12, 13, 14, and 15 are indicated below the piano staff.

**System 3 (Measures 16-22):** The vocal line concludes with the lyrics "to trace his steps that are no more, that used to be.". The piano accompaniment continues with the triplet pattern. Measure numbers 16, 17, 18, 19, 20, 21, and 22 are indicated below the piano staff.

D MIN9

A7(b9#5) She sits a - lone in his old chair un-til she's

huh duh huh doo way buh doo

33 34 35 36 37 38

B<sup>b</sup> MA7(#11) G MIN9

sure he is - n't there, and e - ven then she does - n't

way buh doo

39 40 41 42 43 44

TO CODA

A7(b9#5)

dare that this is now it's meant to be.

to e - ver dream And in a

35 36 37 38 39 40

**Dmin11** **Bbmaj7(#11)**

mo - ment she'll re - call with a pic - ture of him

41 42 43 44 45 46

**Amin9** **Gmin11** **D7alt** **Gmin11**

by her side, she de cides with tears in her eyes, to re -  
 buh duh duh (tear) (eye) re

47 48 49 50 51 52

**Eø** **A7(b9#5)** **Fmin9/G** **Eb/F**

mem - ber dut duh uh And so she walks back to her

53 54 55 56 57 58

**F/Eb Dmin9** **C#aug/CBbmaj7(#11)** **Bbmaj7**

bed, "I'll ne - ver leave you, my dear, my love

59 think ing of all the things he said: 60 61 62

**F2/A** **Gmin11**

ne - ver will die. I will love you al - ways and for e - ver,

64 65 66 67

LEAD SOPRS A7ALT

LEAD SOPRANO OUT. SL TAKE TOP LINE

G MIN7/F E#

I will love you 'till the end

and I will ne - ver e - ver go a - way, I will stay, love you 'till the end

68 69 70 71

D MIN7 SOLO Bb MA7(#11)

of time."

of time."

72 73 74 75 76 77

G MIN11

78 79 80 81 82 83 84

E<sup>♭</sup> A7ALT SECOND SOLO DMIN11

LAST TIME ONLY

oh day uh huh dut duh

86 87 88 89 90

BbMA7(#11)

oh day

oh day uh huh dut duh

91 92 93 94 95 96

GMIN11

uh buh yoo duh

doo way uh duh bay oh duh duh dut dah

97 98 99 100

*E<sup>ø</sup>* *A7ALT* *Dmin11*

*bah doo way* *dah yoo duh*

101 102 103 104 105

*B<sup>b</sup>Maj7(#11)*

*buh duh duh*

106 107 108 109 110 111

*Gmin11*

*duh* *dah* *day ah* *Bay* *yah doo way*

112 113 114 115 116

*E<sup>9</sup>* *A7ALT*

END SOLO

ah dat dah

117 118 119 120

O.S. AL CODA

121

*E<sup>9</sup>* *MOLTO RIT.* *A7(b9#5)* *DMIN11* *BbMA7(#11)*

dream that this is how it's meant to huh uh

129 130 131 132 133

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**DMIN9**

**PIANO ONLY**

BASS AND DRUMS IN  
SPARSE, LIGHT CYMBALS

**DMIN9**

**8<sup>b</sup>MA7(#11)**

**GMIN9**

**E<sup>ø</sup>**

**A7(b9#5)**



Handwritten musical score for piano, featuring chords and measures.

**Chords:**

- D<sup>+</sup>MIN9
- B<sup>b</sup>MA7(#11)
- G<sup>+</sup>MIN9
- To CODA E<sup>+</sup>
- A7(b9#5)
- D<sup>+</sup>MIN11
- B<sup>b</sup>MA7(#11)
- A<sup>+</sup>MIN9
- G<sup>+</sup>MIN11
- D7ALT
- G<sup>+</sup>MIN11
- A7(b9#5)

**Measures:**

- 85, 86, 87, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56

**Other markings:**

- m<sup>2</sup>
- m<sup>±</sup>
- ±

Handwritten musical notation for measures 57-61. Chords: F#m9/G, Eb/F, F/Eb, Dm9, C#aug/C, Bbmaj7(#11). Measure 57 includes a 'm2' marking.

Handwritten musical notation for measures 62-66. Chords: Bbmaj7, F2/A, Gmin11. Measure 65 includes a '4' marking.

Handwritten musical notation for measures 68-73. Chords: A7ALT, Dmin11. Measure 71 includes a '4' marking.

Handwritten musical notation for measures 74-79. Chord: Bbmaj7(#11). Measure 75 includes a 'm2' marking.

Handwritten musical notation for measures 80-85. Chords: Gmin11, Eø.

Handwritten musical notation for measures 86-91. Chords: A7ALT, Dmin11. Measure 89 includes a '4' marking.

Handwritten musical score for piano, measures 91 to 118. The score is written in G major (one sharp) and 4/4 time. The notation includes treble and bass staves with various chords and melodic lines.

**Measures 91-97:** Chords:  $B^b MA7(\sharp 11)$ ,  $G MIN11$ . Measure 97 contains a  $m\sharp$  marking.

**Measures 98-102:** Chords:  $E \emptyset$ .

**Measures 103-105:** Chords:  $A7ALT$ ,  $D MIN11$ . Measure 104 contains a  $m\sharp$  marking.

**Measures 106-112:** Chords:  $B^b MA7(\sharp 11)$ .

**Measures 113-118:** Chords:  $G MIN11$ ,  $E \emptyset$ . Measure 117 contains a  $m\sharp$  marking.

**A7ALT** **DMIN9**

119 120 121 122 123 124

**(D.S. AL CODA)**

125 126 127 128

**E** **A7(b9#5)** **DMIN11** **BbMA7(#11)**

*MOLTO RIT.*

129 130 131 132 133