

JAZZ LINES PUBLICATIONS

Presents

A BALLAD

ARRANGED BY BOB BROOKMEYER

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

FULL SCORE

JLP-8734

MUSIC BY GERRY MULLIGAN

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THE JAZZ LINES FOUNDATION INC.

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GERRY MULLIGAN CONCERT JAZZ BAND SERIES

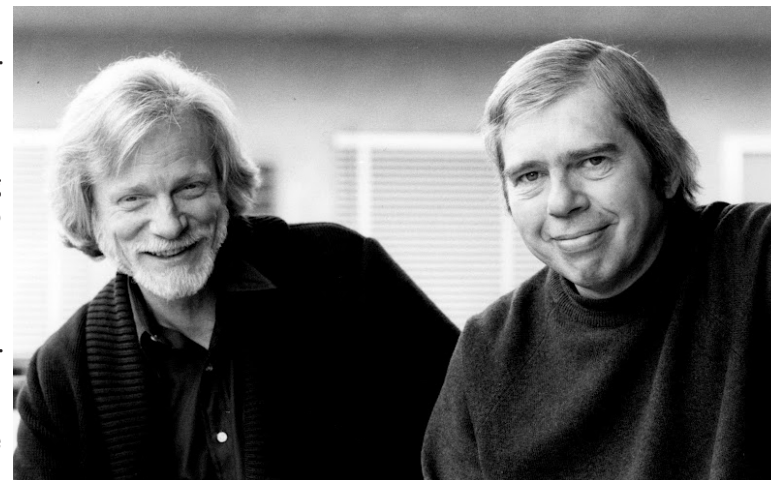


A BALLAD (1961)

Background:

During the summer of 1995, I had regular meetings with Gerry Mulligan to prepare a play-along volume of his compositions. Gerry would change things many times in preparing lead sheets, expecting me to be angry with him concerning the eighth or ninth change he would make to compositions, which were in some cases over thirty years old. I assured him that up until the music was published, he could change whatever he liked and I would edit it. In preparing the lead sheets, we consulted recordings of various types and his original scores, all carefully catalogued and usually in excellent shape. Without knowing it, he was imparting his ideas and values on composition and arranging to me during that period. I received his blessing to oversee any publication of his music if and when he was no longer around, and to make any changes I saw fit to make his music as correct and easy to read as possible.

Over the years, he'd been asked repeatedly to make his Concert Jazz Band library available for publication, and he'd resisted. In the early 1980s, he'd had an agreement to do just that with Alfred Music, and ended the relationship when two of his compositions were published on paper so thin that the opposite side of the page bled through. During my work sessions with him, he was finally willing to talk about revisiting the publication of his ensemble music. He told me that many of these arrangements were changed radically from what was originally written by such legendary names as Al Cohn, Bill Holman, and Bob Brookmeyer (his famous line to musicians in his bands was "Bring your erasers"). I promised him that when the time came to publish this music I would adhere to what he changed and not what was originally written. He laughed and said that in some cases, that would be a challenge.



The Music:

This beautiful piece composed by Gerry Mulligan in 1953 and arranged by Bob Brookmeyer was recorded in 1961 and appeared on the Concert Jazz Band album titled *Mulligan '63*. The set of original parts had many alterations made to them; however, most were made after the 1961 recording. We have elected to incorporate only those modifications that enable this publication to match the recording. It was determined that many changes were made much later, perhaps in the 1970s. Reed 4 was originally written for bass clarinet; there is a note on the part that reads "Play on Bari," and the part is indeed played on the baritone saxophone on the recording. No piano part was included in the score by Brookmeyer as the ensemble did not have this instrument. An optional piano part has been included. This part combines the guitar and bass parts. Playing this setting without the piano is strongly suggested (Mulligan deliberately did not include a piano player in the Concert Jazz Band as he favored a lighter sound). The parts themselves are not challenging, so middle school ensembles can study this. The challenge lies in playing the piece in tune, with everyone listening and thinking as one person. Rehearse this once the players are warmed up, and allow the magic to happen.

Acknowledgements:

Thanks to Franca Mulligan (whose wish is that Gerry's music be made easily available for anyone to play), you hold in your hands one of the many historically important pieces from the Gerry Mulligan Concert Jazz Band book.

Jeffrey Sultanof

- October 2014



SCORE

A BALLAD

RECORDED BY THE GERRY MULLIGAN CONCERT JAZZ BAND

MUSIC BY GERRY MULLIGAN

ARRANGED BY BOB BROOKMEYER

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

SLOWLY ♩ = 60

①

②

REED 1: CLARINET

REED 2: ALTO SAX

REED 3: TENOR SAX

REED 4: BARITONE SAX

REED 5: BARITONE SAX

TRUMPET 1 (IN HAT)

TRUMPET 2 (IN HAT)

TRUMPET 3 (IN HAT)

TRUMPET 4 (CUP MUTE)

TROMBONE 1

TROMBONE 2

BASS TROMBONE

GUITAR

BASS

DRUM SET (BRUSHES)

1 2 3 4 5 6 7

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A BALLAD
SCORE - PAGE 2

8 9 10 11 12

RD. 1 (CL) *mp* *mf* *mp*

RD. 2 (A. SX) *mp* *mf* *mp*

RD. 3 (T. SX) *p* *mf* *p*

RD. 4 (B. SX) *p* *mf* *p*

RD. 6 (B. SX) *p* *mf* *mp*

TRP. 1 *mf* *mf*

TRP. 2 *mf* *mf*

TRP. 3 *mf* *mf*

TRP. 4 *mp* *mf* *mp*

TBN. 1 *p* *mf* *p*

TBN. 2 *p* *mf* *p*

BS. TBN. *p* *mf* *p*

GTR. *p* *mf* *mp*

BS. *mf* *p*

DR. *mf* *mf*

Detailed description: This is a page of a musical score for a jazz ensemble, titled 'A Ballad'. The score is for page 2 of the piece. It features 14 staves, each representing a different instrument or voice part. The instruments listed on the left are: RD. 1 (CL), RD. 2 (A. SX), RD. 3 (T. SX), RD. 4 (B. SX), RD. 6 (B. SX), TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, BS. TBN., GTR., BS., and DR. The music is written in 4/4 time and the key signature has two sharps (F# and C#). The score is divided into measures, with measure numbers 8, 9, 10, 11, and 12 indicated at the bottom. Dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte) are marked throughout the score. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating the melody and harmony for each part.

(13)

Reed 1 (CL) *mp* *mf* *mp*

Reed 2 (A Sax) *mp* *mf* *mp*

Reed 3 (T Sax) *mp* *mf* *mp*

Reed 4 (B Sax) *p* *mf* *mp*

Reed 6 (B Sax) *mp* *mf* *mp*

Trpt. 1 *mp* *mf*

Trpt. 2 *mp* *mf*

Trpt. 3 *mp* *mf*

Trpt. 4 *mp* (TO HARMON MUTE) *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Bs. Tbn. *p* *mf*

Gtr. *p* *mf*

Bs. *p*

Dr. *p* (2) (3)

13 14 15 16 17 18 19

A BALLAD

SCORE - PAGE 4

Score for **A BALLAD**, Page 4. The score is written for a jazz ensemble, including Reeds (Rd.), Trumpets (Tpt.), Trombones (Tbn.), Bass (Bs.), Guitar (Gtr.), Double Bass (Bs.), and Drums (Dr.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo/mood is marked *Dim. Poco a Poco*.

The score spans measures 20 to 24. The instrumentation includes:

- Rd. 1 (CL):** Clarinet 1, playing a melodic line with dynamics *mf* to *f*.
- Rd. 2 (A. Sax):** Alto Saxophone, playing a melodic line with dynamics *mf* to *f*.
- Rd. 3 (T. Sax):** Tenor Saxophone, playing a melodic line with dynamics *mf* to *f*.
- Rd. 4 (B. Sax):** Baritone Saxophone, playing a melodic line with dynamics *mf* to *f*.
- Rd. 6 (B. Sax):** Baritone Saxophone, playing a melodic line with dynamics *mf* to *f*.
- Tpt. 1, 2, 3, 4:** Trumpets, playing a melodic line with dynamics *mf* to *f*. Tpt. 1 and 2 have a *LEAD* instruction.
- Tbn. 1, 2:** Trombones, playing a melodic line with dynamics *mf* to *f*.
- Bs. Tbn.:** Bass Trombone, playing a melodic line with dynamics *mf* to *f*.
- Gtr.:** Guitar, playing a melodic line with dynamics *mf* to *f*.
- Bs.:** Double Bass, playing a melodic line with dynamics *mf* to *f*.
- Dr.:** Drums, playing a melodic line with dynamics *mf* to *f*.

Key performance instructions include:

- Dim. Poco a Poco* (Diminuendo Poco a Poco) for the Reeds and Trumpets.
- mf* (mezzo-forte) and *f* (forte) dynamics for the Reeds and Trumpets.
- pp* (pianissimo) and *ppp* (pianissimissimo) dynamics for the Trombones and Bass.
- Subtone* and *Subtone* instructions for the Trombones and Bass.
- (Solo)* instruction for the Bass.
- (To Hat)* instruction for the Trumpets.
- (In Stand)* instruction for the Trombones and Bass.
- C.ma7* and *F#m7(b5)* chord symbols for the Guitar.

20

21

22

23

24

(25)

RD. 1 (CL) *Subtone* *pp* *mp*

RD. 2 (A. Sax) *mp*

RD. 3 (T. Sax) *mp*

RD. 4 (B. Sax)

RD. 6 (B. Sax) *Dm7 D^b7 Cm7 F7^{♭5}*

TRP. 3 *mp* (TO HAT)

TRP. 4 *No Vib.* (TO CUP MUTE)

TBN. 1 (OPEN)

TBN. 2

BS. TBN.

GTR. *Fm7 E9^{♭5} E^bm7 A^b7^{♭5} E^bm7 A^b7^{♭5}*

BS.

Dr. (4) (6) (7)

25 26 27 28 29 30 31 32

Score for measures 39 through 43, featuring ten staves: five saxophones (RD. 1 (CL), RD. 2 (A. SX), RD. 3 (T. SX), RD. 4 (B. SX), RD. 6 (B. SX)), four trumpets (TPT. 1, TPT. 2, TPT. 3, TPT. 4), two tenors (TBN. 1, TBN. 2), bass (BS. TBN.), guitar (GTR.), double bass (BS.), and drums (DR.).

Measure 39: Saxophones (RD. 1, 2, 3, 4, 6) and Trumpet 4 (TPT. 4) play a melody starting on G4, marked *mp*. Trumpets 1, 2, and 3 are silent. Tenors 1 and 2 play whole notes (F#3, E3), marked *p*. Bass and Drums play a steady bass line, marked *p*. Guitar plays a steady bass line, marked *p*.

Measure 40: Saxophones (RD. 1, 2, 3, 4, 6) and Trumpet 4 (TPT. 4) play a melody starting on A4, marked *mp*. Trumpets 1, 2, and 3 are silent. Tenors 1 and 2 play whole notes (F#3, E3), marked *p*. Bass and Drums play a steady bass line, marked *p*. Guitar plays a steady bass line, marked *p*.

Measure 41: Saxophones (RD. 1, 2, 3, 4, 6) and Trumpet 4 (TPT. 4) play a melody starting on B4, marked *mp*. Trumpets 1, 2, and 3 are silent. Tenors 1 and 2 play whole notes (F#3, E3), marked *p*. Bass and Drums play a steady bass line, marked *p*. Guitar plays a steady bass line, marked *p*.

Measure 42: Saxophones (RD. 1, 2, 3, 4, 6) and Trumpet 4 (TPT. 4) play a melody starting on C5, marked *mp*. Trumpets 1, 2, and 3 are silent. Tenors 1 and 2 play whole notes (F#3, E3), marked *p*. Bass and Drums play a steady bass line, marked *p*. Guitar plays a steady bass line, marked *p*.

Measure 43: Saxophones (RD. 1, 2, 3, 4, 6) and Trumpet 4 (TPT. 4) play a melody starting on B4, marked *mp*. Trumpets 1, 2, and 3 are silent. Tenors 1 and 2 play whole notes (F#3, E3), marked *p*. Bass and Drums play a steady bass line, marked *p*. Guitar plays a steady bass line, marked *p*.

[illegible]

(56)

RD. 1 (CL) *SUBTONE*

RD. 2 (A. SX)

RD. 3 (T. SX)

RD. 4 (B. SX)

RD. 6 (B. SX)

TRP. 3

TRP. 4 *NO VIB.*

TBN. 1

TBN. 2

BS. TBN.

GTR. *(SOLO)* F_{m7} B^b7 E^b_{MA7} G^b7 F_{m7} A^b_{m7} E^b_{MA7} B^b7 E^b_{m7} A^b7 D^b_{MA7} E_{m7} E^b_{m7} A^b7 D^b_{MA7} *(END SOLO)*

BS.

DR.

(4) (6) (7)

56 57 58 59 60 61 62 63

A BALLAD
SCORE - PAGE 10

64

RD. 1 (CL.)

RD. 2 (A. SX.)

RD. 3 (T. SX.)

RD. 4 (B. SX.)

RD. 6 (B. SX.)

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

BS. TBN.

GTR.

BS.

DR.

64 65 66 67 68 69

Chord progression: E m7 A7(^{b9}) G m7(b9) F[#] m7

70 71 72 73 74

A BALLAD

SCORE - PAGE 12

75

MOLTO RIT.

Rd. 1 (CL) *mp* *CRESC. POCO A POCO*

Rd. 2 (A. SX) *mp* *CRESC. POCO A POCO*

Rd. 3 (T. SX) *mp* *CRESC. POCO A POCO*

Rd. 4 (B. SX) *mp* *CRESC. POCO A POCO*

Rd. 6 (B. SX) *mp* *CRESC. POCO A POCO*

TPT. 1 (OPEN) *mp* *CRESC. POCO A POCO*

TPT. 2 (OPEN) *mp* *CRESC. POCO A POCO*

TPT. 3 (OPEN) *mp* *CRESC. POCO A POCO*

TPT. 4 (OPEN) *mp* *CRESC. POCO A POCO*

TBN. 1 (OPEN) *mp* *CRESC. POCO A POCO*

TBN. 2 (OPEN) *mp* *CRESC. POCO A POCO*

BS. TBN. (OPEN) *mp* *CRESC. POCO A POCO*

GTR. *mp* *CRESC. POCO A POCO*

BS. *mp* *CRESC. POCO A POCO*

Dr. *mp* *CRESC. POCO A POCO*

CUT FOR RECORDING

76 77 78

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MUSIC BY GERRY MULLIGAN
ARRANGED BY BOB BROOKMEYER

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

①

2

1 2

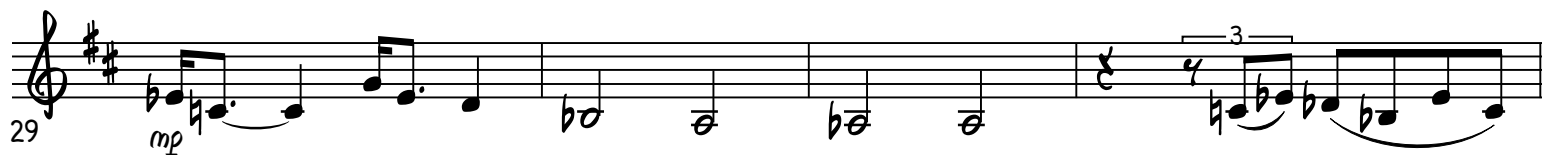
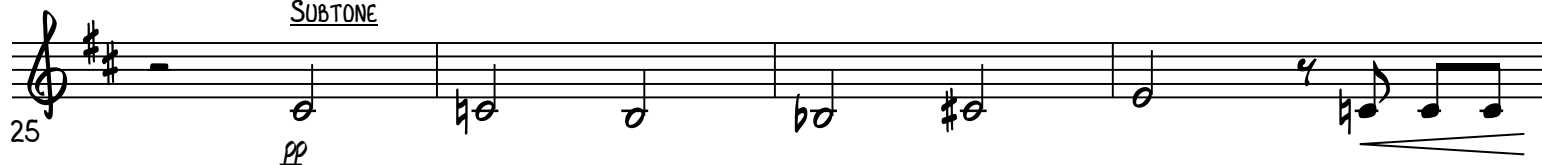
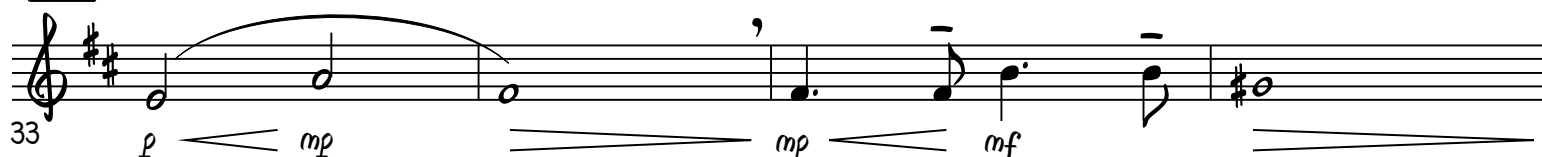
6 10 13 17 21

p mp mf f

Dim. poco a poco

REED 1:
CLARINET - PAGE 2**(25)**

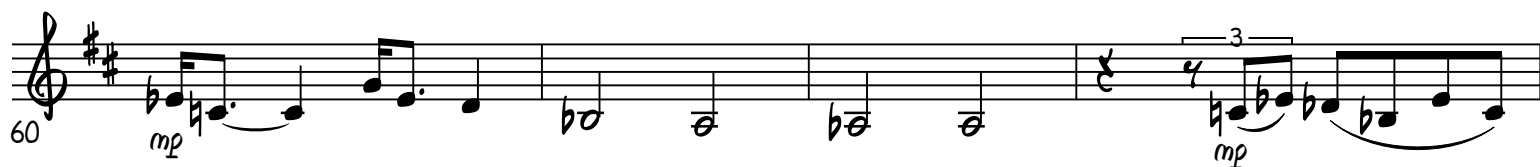
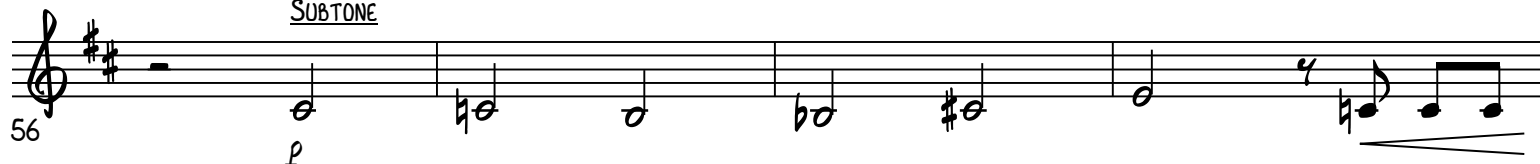
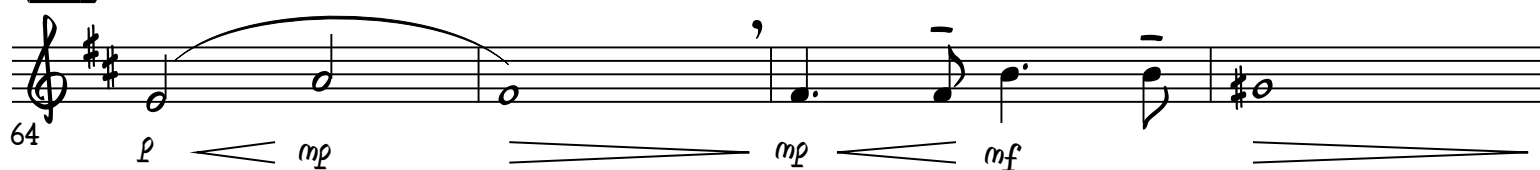
SUBTONE

**(33)****(44)**

TURN PAGE OVER

REED 1:
CLARINET - PAGE 3**(56)**

SUBTONE

**(64)****(75)**

MOLTO RIT.



A BALLAD

RECORDED BY THE GERRY MULLIGAN CONCERT JAZZ BAND

REED 2: ALTO SAX.

MUSIC BY GERRY MULLIGAN

ARRANGED BY BOB BROOKMEYER

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

SLOWLY ♩ = 60

(1)

(2)

6 *mp* *p* *mf*

10 *mp*

13 *mp*

17 *mf* *mp* *mf* *f*

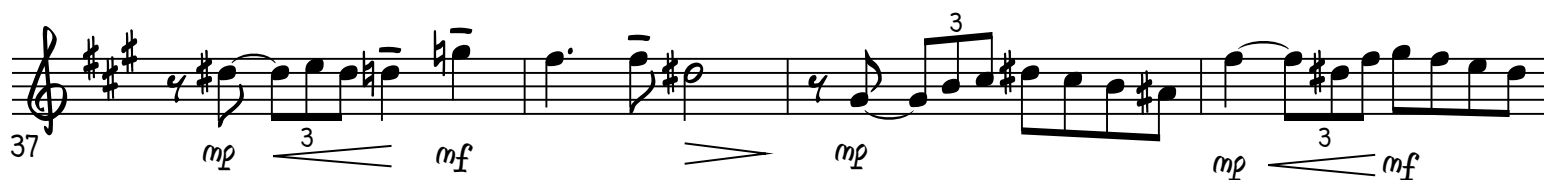
21 *DIM. POCO A POCO* *pp* **SUBTONE**

REED 2:
ALTO SAX. - PAGE 2

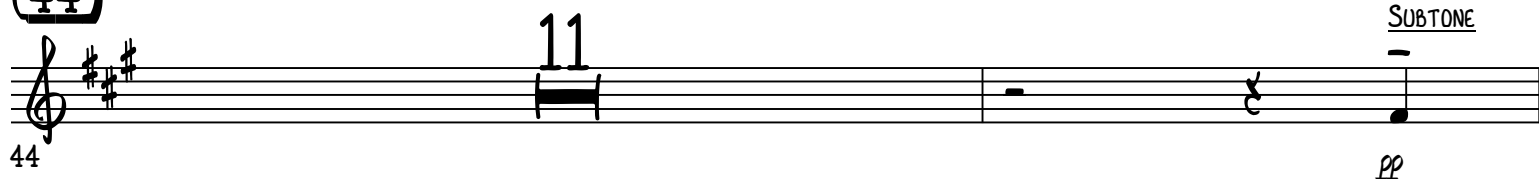
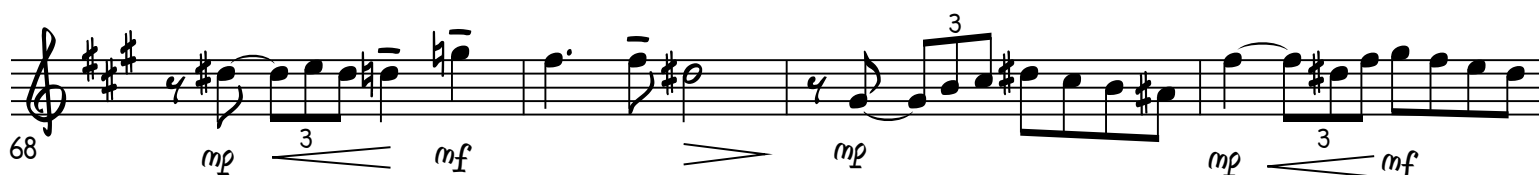
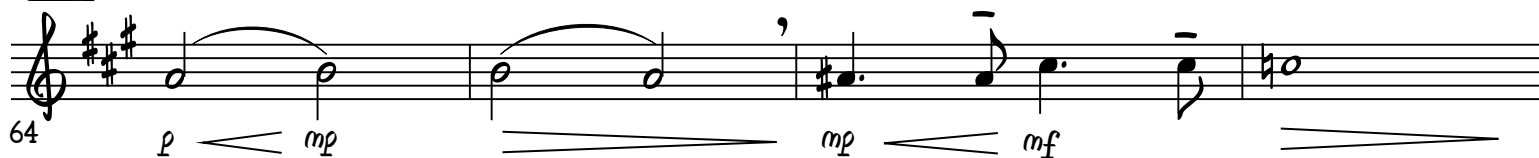
(25)



(33)



TURN PAGE OVER (TIME)

REED 2:
ALTO SAX. - PAGE 3**(44)****(56)****(64)****(75)**

MOLTO RIT.



A BALLAD

RECORDED BY THE GERRY MULLIGAN CONCERT JAZZ BAND

REED 3: TENOR SAX

MUSIC BY GERRY MULLIGAN

ARRANGED BY BOB BROOKMEYER

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

SLOWLY ♩ = 60

(1)

(2)

6 *mp* *mf* *p* *mf*

10 *p*

13 *mp*

17 *mf* *mp* *mf* *f*

21 *DIM. POCO A POCO* *pp* *SUBTONE*

A BALLAD

REED 3:

TENOR SAX - PAGE 2

(25)



44

11

SUBTONE

44

pp

56

56

60

mp

mp

64

p

mp

mp

mf

68

mp

mf

p

mf

72

mp

75

mp

MOLTO RIT.

CRES. POCO A POCO

ffz

A BALLAD

RECORDED BY THE GERRY MULLIGAN CONCERT JAZZ BAND

REED 4: BARITONE SAX.

MUSIC BY GERRY MULLIGAN

ARRANGED BY BOB BROOKMEYER

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

SLOWLY ♩ = 60

① ②

6 *mp* *mf* *p* *mf*

10 *p*

13 *p*

17 *mf* *mp* *f*

21 *DIM. POCO A POCO* *pp* *SUBTONE*

A BALLAD

REED 4:
BARITONE SAX. - PAGE 2

(25)

25

29

(33)

33

p < *mp* *mp* < *mf*

37

mp < *mf* *p* < *mf*

41

mp

TURN PAGE OVER (Time)

REED 4:
BARITONE SAX. - PAGE 3**(44)****(56)****(64)****(75)**

MOLTO RIT.



A BALLAD

RECORDED BY THE GERRY MULLIGAN CONCERT JAZZ BAND

REED 5: BARITONE SAX.

MUSIC BY GERRY MULLIGAN

ARRANGED BY BOB BROOKMEYER

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SLOWLY ♩ = 60

(1)

(2)

6 *mp* *mf* *p* *mf*

10 *mp* 3

13 *mp*

17 *mf* *mp* *mf* *f*

21 *dim. poco a poco* *mf* (SOLO)

BARITONE SAX. - PAGE 2

25

27

29

[illegible]

33

37

41

(SOLO)

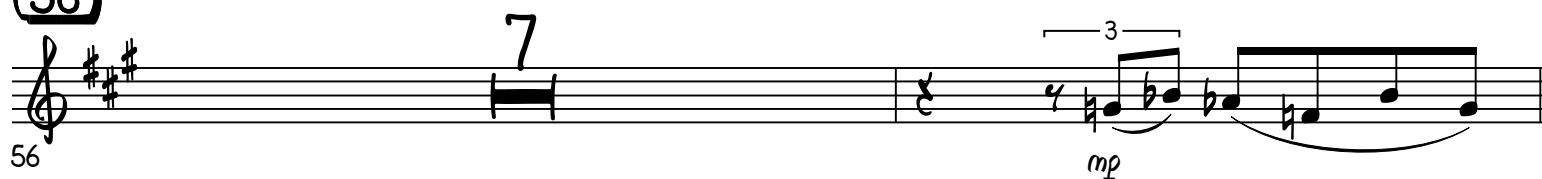
44

48

52

(END SOLO)

TURN PAGE OVER (TIME)

A BALLADREED 5:
BARITONE SAX. - PAGE 3**(56)****(64)****(75)**

A BALLAD

RECORDED BY THE GERRY MULLIGAN CONCERT JAZZ BAND

TRUMPET 1

MUSIC BY GERRY MULLIGAN

ARRANGED BY BOB BROOKMEYER

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

SLOWLY ♩ = 60

(IN HAT) 1 2 7 3 *mf*

10 *mf*

(13) 13 *mp*

17 *mf*

(OPEN) *mf* *f* (TO HAT) 3

(25) 25 8

[illegible]

A BALLAD

RECORDED BY THE GERRY MULLIGAN CONCERT JAZZ BAND

TRUMPET 2

MUSIC BY GERRY MULLIGAN

ARRANGED BY BOB BROOKMEYER

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SLOWLY ♩ = 60

(IN HAT) 1 2 7

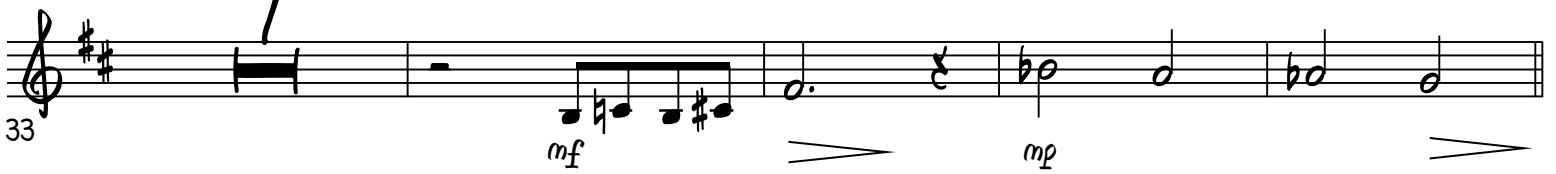
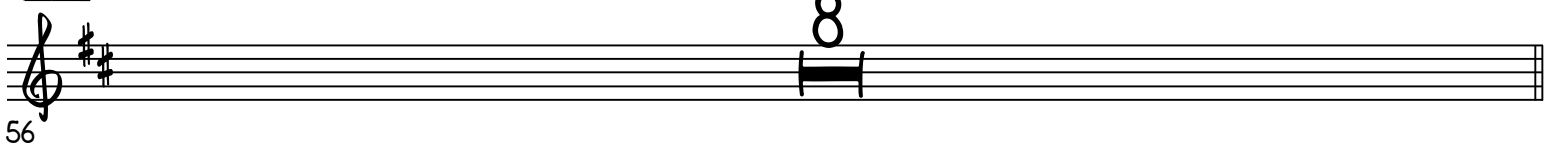
10 13

13 17

20 (OPEN) (TO HAT) 3

25 25 8

Musical notation for Trumpet 2, featuring dynamics (p, mp, mf, f), articulation (accents), and phrasing slurs. The score is in 4/4 time with a key signature of two sharps (F# and C#).

(33)**(44)****(56)****(64)****(75)**

A BALLAD

RECORDED BY THE GERRY MULLIGAN CONCERT JAZZ BAND

TRUMPET 3

MUSIC BY GERRY MULLIGAN

ARRANGED BY BOB BROOKMEYER

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

SLOWLY ♩ = 60

(IN HAT) 1 2 7

10 *p* *mp* *mf*

13 *mp*

17 *mf* *mf* *f* (OPEN) LEAD

21 *DIM. POCO A POCO*

25 4

29 *mp* (TO HAT)

(75) MOLTO RIT.

(OPEN)

75 *mp* *CRESC. POCO A POCO* *ffz*

A BALLAD

RECORDED BY THE GERRY MULLIGAN CONCERT JAZZ BAND

TRUMPET 4

MUSIC BY GERRY MULLIGAN

ARRANGED BY BOB BROOKMEYER

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

SLOWLY ♩ = 60

① (CUP MUTE) ② 4

6 *mp* *mf* *mp* *mp* *mf*

10 *mp*

⑬ (TO HARMON MUTE) 3

13 *mp*

17 *mf*

⑮ (TO CUP MUTE) 3

25 NO VIB.

⑳ 4

33

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37 *mp* *mf* *mp* *mf*

41 *mp* (IN HAT)

(44) (TO HARMON MUTE) 12

(56) NO VIB. (TO CUP MUTE) 3

(64) 4

68 *mp* *mf* *mp* *mf*

72 *mp* (IN HAT)

(75) (OPEN) MOLTO RIT. *mp* CRESC. POCO A POCO *ffz*

A BALLAD

RECORDED BY THE GERRY MULLIGAN CONCERT JAZZ BAND

TROMBONE 1

(MUSIC BY GERRY MULLIGAN)

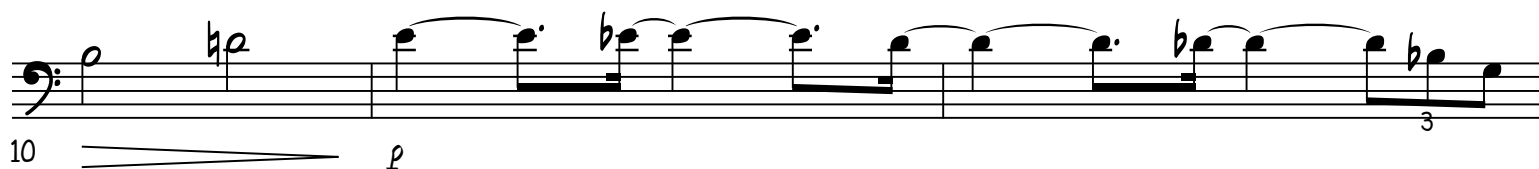
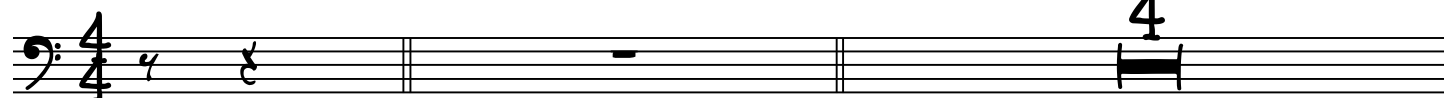
ARRANGED BY BOB BROOKMEYER

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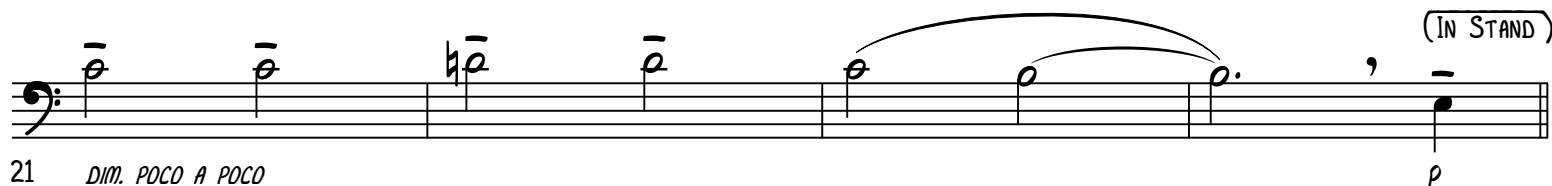
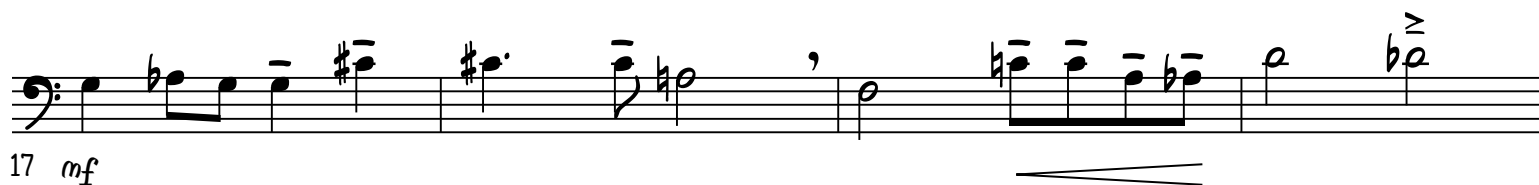
SLOWLY ♩ = 60 (1)

(2)

4



(13)

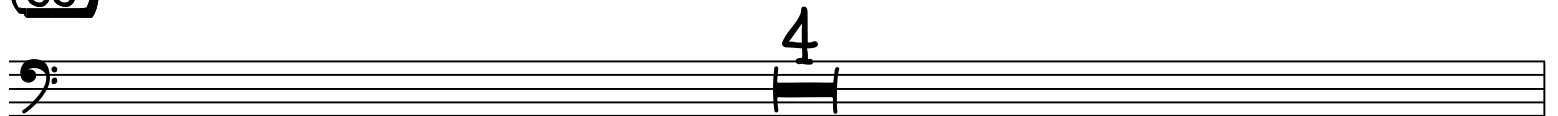


(IN STAND)



Handwritten musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of the following notes: B-flat (half note), D (half note), E-flat (quarter note), D (quarter note), C (half note), B-flat (quarter note), A (quarter note), G (half note), and a final measure marked '(OPEN)' with a whole rest.

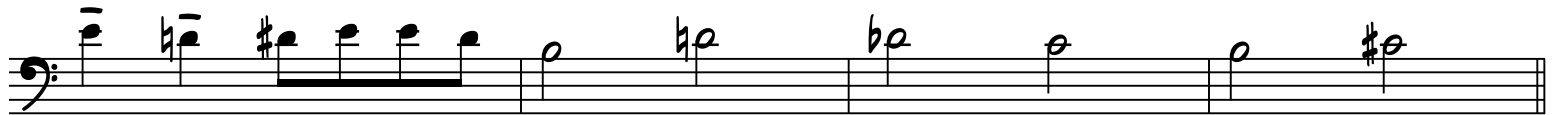
33



The first staff of the exercise is written in bass clef. It begins with a whole rest. This is followed by a half note G2 (marked with a flat), a half note A2 (marked with a sharp), and a half note B2. A slur connects a half note C3 and a half note D3. Another slur connects a half note E3 (marked with a flat) and a half note F3. This is followed by a half note G3 (marked with a flat) and a half note A3 (marked with a flat). The staff concludes with a whole rest.

$$37 \quad m_p \longrightarrow m_f$$

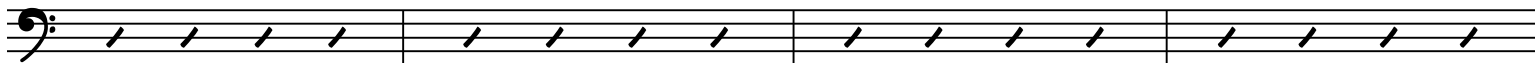
P


$$40 \quad \angle m_f$$

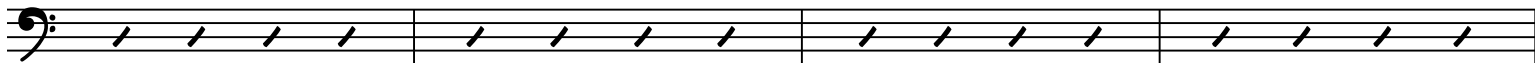
mp



TURN PAGE OVER

(56) (SOLO) F_{mi}^7 B^b7 $E^b_{MA}7$ G^b7 F_{mi}^7 $A^b_{mi}7$ $E^b_{MA}7$ B^b7 

56

 $E^b_{mi}7$ A^b7 $D^b_{MA}7$ $E_{mi}7$ $E^b_{mi}7$ A^b7 $D^b_{MA}7$ (END SOLO)

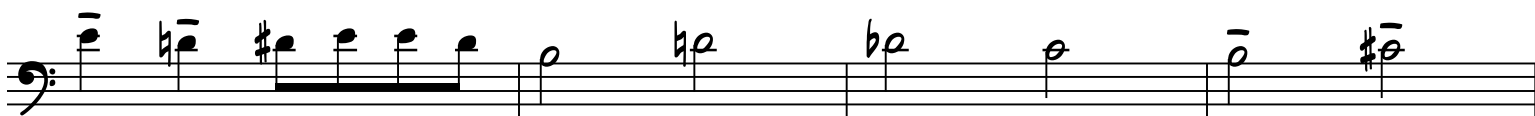
60

(64)

4



64

68 *mp* *mf**p*71 *mf**mp***(75)** (OPEN)

MOLTO RIT.



75

mp

CRESC. POCO A POCO

ff

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MUSIC BY GERRY MULLIGAN
ARRANGED BY BOB BROOKMEYER

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

①

2

4

6 *mp* *mf* *p* *mf*

10 *p* 3

(13)

13 *mp*

17 *mf*

(IN STAND)

21 *DIM. POCO A POCO* *p*

(25)

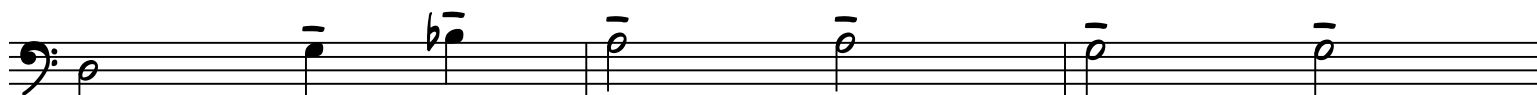
25



29

*ff***(33)**

33



37

*mp**mf**p*

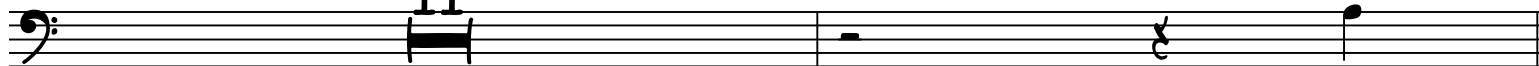
40

*mf**mp*

TURN PAGE OVER (TIME)

11

(IN STAND)



pp

56



56



sf

64

4



64



mp

$$mf$$

ρ

mf



mp

75

MOLTO RIT.

(OPEN)



mp

CRESC. POCO A POCO

 ffz

A BALLAD

RECORDED BY THE GERRY MULLIGAN CONCERT JAZZ BAND

BASS TROMBONE

MUSIC BY GERRY MULLIGAN

ARRANGED BY BOB BROORMEYER

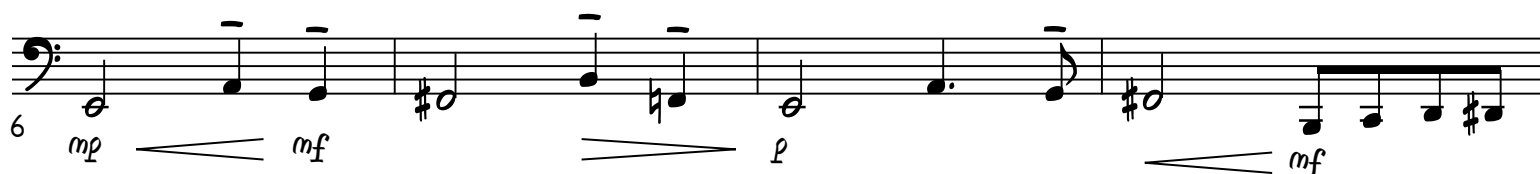
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SLOWLY ♩ = 60

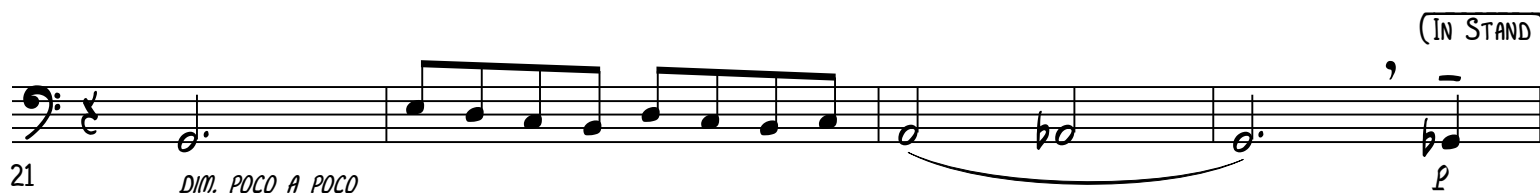
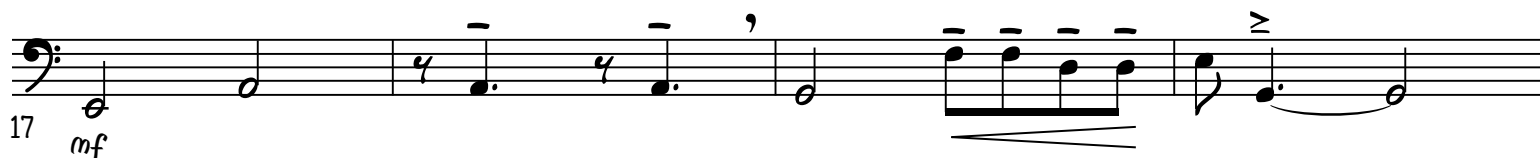
①

②

3



⑬



⑮



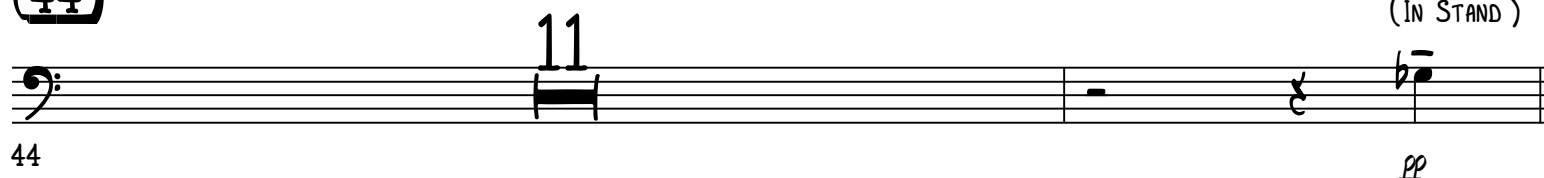
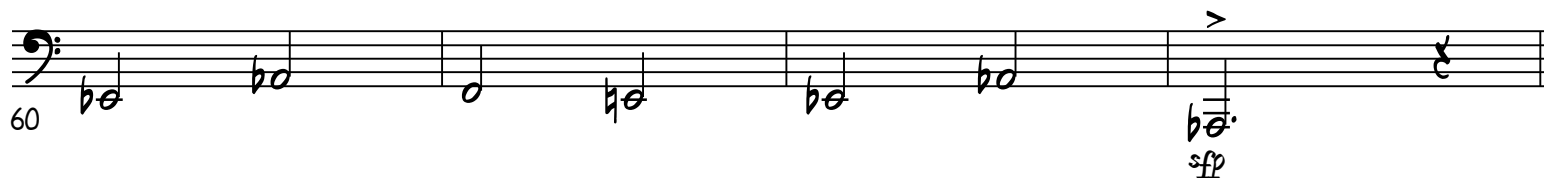
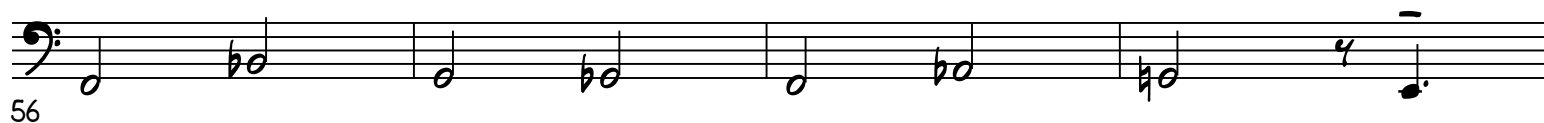
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(33)**(44)****(56)****(64)****(75)**

A BALLAD

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GUITAR

MUSIC BY GERRY MULLIGAN

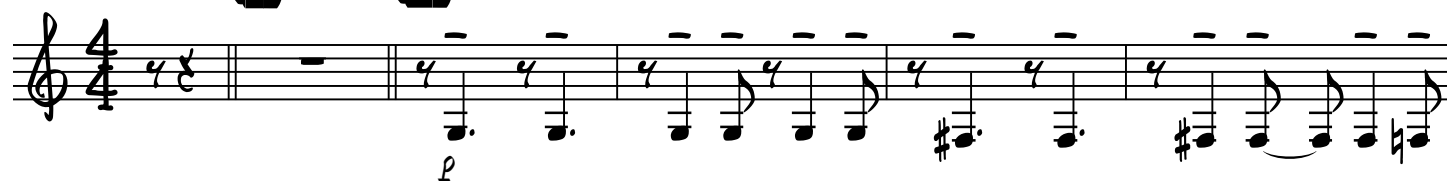
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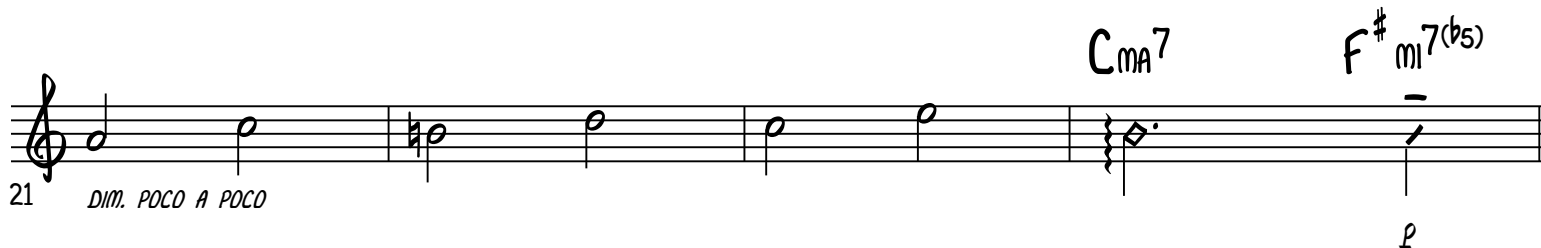
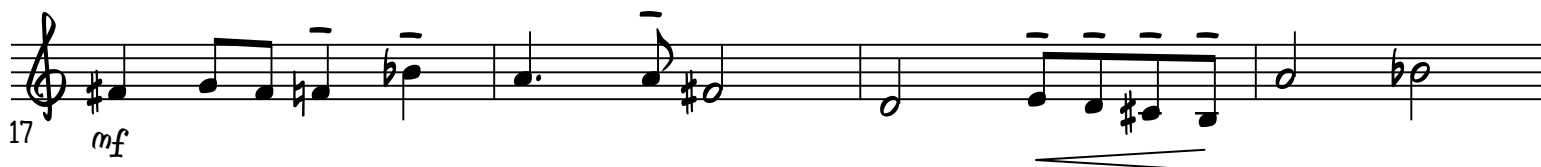
SLOWLY ♩ = 60

①

②

E_m7 A7(^{b9}) G_m7(^{b5}) F[#]_m7

⑬



DIM. POCO A POCO

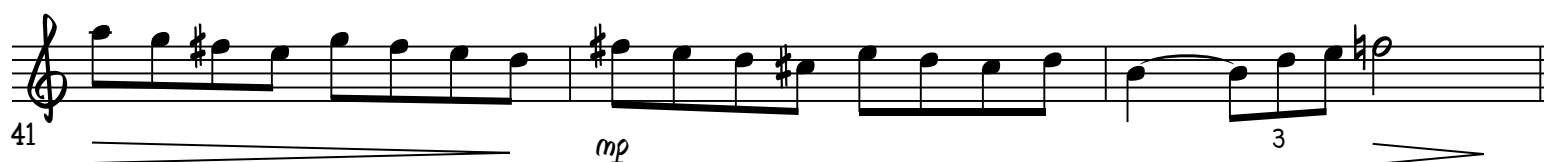
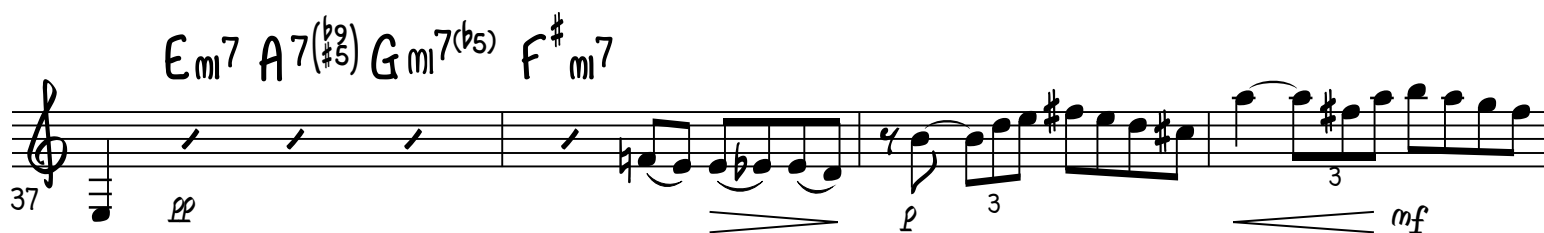
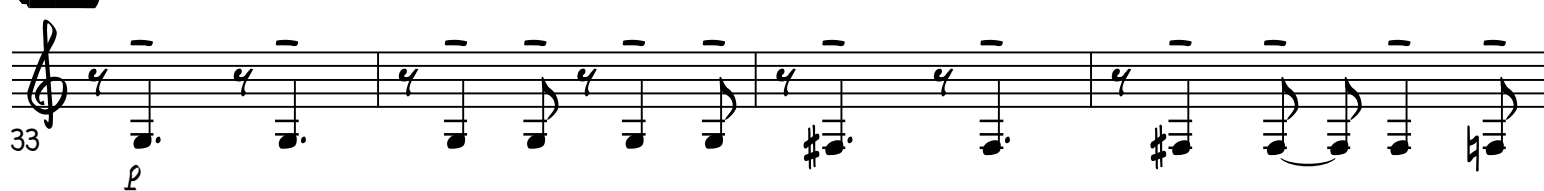
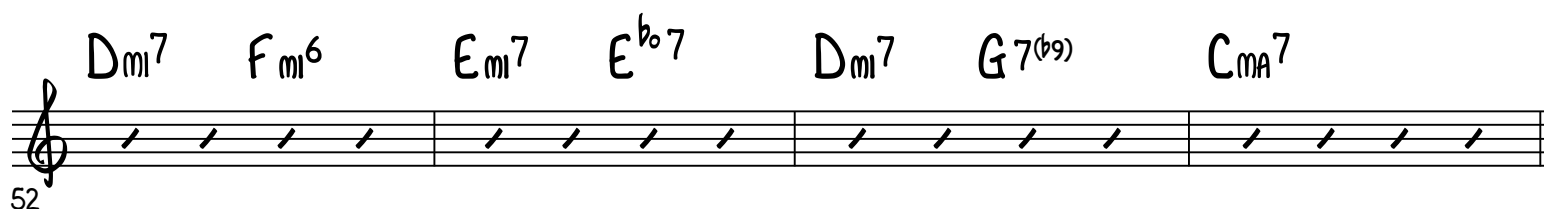
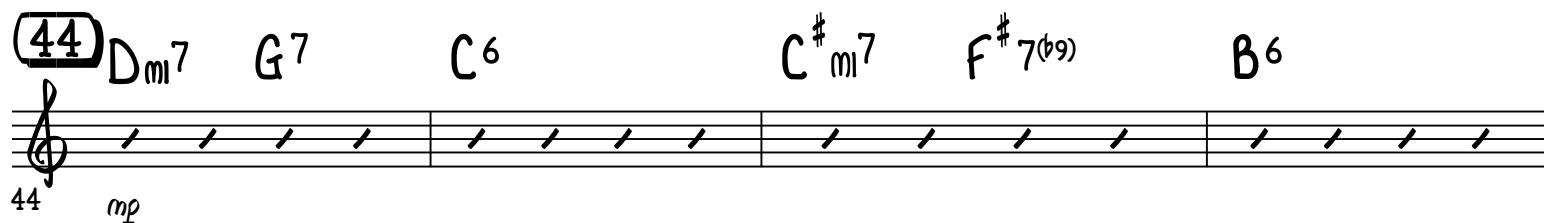
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(25)**(33)****(44)**

(56)

A BALLAD

RECORDED BY THE GERRY MULLIGAN CONCERT JAZZ BAND

PIANO
(OPT.)

MUSIC BY GERRY MULLIGAN

ARRANGED BY BOB BROOKMEYER

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

SLOWLY ♩ = 60

①

②

4

8

11

p

mf

mp

*E*_m7 *A*7(^{♯2}/_{♭9}) *G*_m7(^{♭5}) *F*[♯]_m7

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(13)

Measures 13-15 of the piano accompaniment. The music is in 4/4 time. Measure 13 starts with a piano (*p*) dynamic. The melody in the right hand consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass line in the left hand consists of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3.

Measures 16-19 of the piano accompaniment. Measure 16 starts with a mezzo-forte (*mf*) dynamic. The melody in the right hand consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass line in the left hand consists of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3. A crescendo hairpin is present in measure 19.

Measures 20-24 of the piano accompaniment. Measure 20 starts with a *DIM. POCO A POCO* instruction. The melody in the right hand consists of half notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass line in the left hand consists of half notes: G2, A2, B2, C3, D3, E3, F#3, G3. Chord symbols *C*ma7 and *F*#m7(b5) are indicated above the right hand staff in measures 23 and 24 respectively.

(25)

Measures 25-28 of the piano accompaniment. Measure 25 starts with a *F*m7 chord symbol. The melody in the right hand consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass line in the left hand consists of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3. A *E*9(b5) chord symbol is indicated above the right hand staff in measure 28.

Measures 29-32 of the piano accompaniment. Measure 29 starts with a *E*b m7 and *A*b 7(#5) chord symbol. The melody in the right hand consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass line in the left hand consists of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3. Chord symbols *E*b m7 and *A*b 7(b5) are indicated above the right hand staff in measures 30 and 31 respectively. A crescendo hairpin is present in measure 32.

(33)

Musical notation for measures 33-36. The piece is in 4/4 time. Measures 33 and 35 feature a piano (*p*) dynamic. Measures 34 and 36 feature a piano (*p*) dynamic. The notation includes eighth and quarter notes in both staves, with some notes beamed together.

Musical notation for measures 37-40. Measure 37 starts with a piano (*pp*) dynamic and includes the following chords: E_{mi}^7 , $A^7(\sharp 5)$, $G_{mi}^7(\flat 5)$, and $F^{\sharp}_{mi}^7$. Measures 38 and 39 feature a piano (*p*) dynamic. Measure 40 features a mezzo-forte (*mf*) dynamic. The notation includes eighth and quarter notes, with some notes beamed together and triplets indicated by a '3' over the notes.

Musical notation for measures 41-43. Measure 41 features a mezzo-piano (*mp*) dynamic. Measure 42 features a mezzo-piano (*mp*) dynamic. Measure 43 features a mezzo-piano (*mp*) dynamic. The notation includes eighth and quarter notes, with some notes beamed together and triplets indicated by a '3' over the notes.

(44)

Musical notation for measures 44-47. Measure 44 starts with a mezzo-piano (*mp*) dynamic and includes the following chords: D_{mi}^7 , G^7 , C^6 , $C^{\sharp}_{mi}^7$, $F^{\sharp}_{mi}^7(\flat 9)$, and B^6 . The notation includes eighth and quarter notes, with some notes beamed together.

Musical notation for measures 48-51. Measure 48 includes the following chords: E_{mi}^7 , A^7 , $F^{\sharp}_{mi}^7$, B^7 , D_{mi}^7 , G^7 , E_{mi}^7 , and $A^7(\sharp 5)$. The notation includes eighth and quarter notes, with some notes beamed together.

Musical notation for measures 52-55. Measure 52 includes the following chords: D_{mi}^7 , F_{mi}^6 , E_{mi}^7 , $E^{\flat 7}$, D_{mi}^7 , $G^7(\flat 9)$, and C_{MA}^7 . The notation includes eighth and quarter notes, with some notes beamed together.

PIANO

(OPT.) - PAGE 4

(56)

Musical notation for measures 56-59. The system consists of a grand staff with a treble and bass clef. Measure 56 has a treble staff with a whole note chord Fm7 and a bass staff with a half note chord Fm7. Measure 57 has a treble staff with a whole note chord Fm7 and a bass staff with a half note chord Fm7. Measure 58 has a treble staff with a whole note chord Fm7 and a bass staff with a half note chord Fm7. Measure 59 has a treble staff with a whole note chord E9(b5) and a bass staff with a half note chord E9(b5). The measure number 56 is written below the bass staff.

Musical notation for measures 60-63. The system consists of a grand staff with a treble and bass clef. Measure 60 has a treble staff with a whole note chord Ebm7 and a bass staff with a half note chord Ebm7. Measure 61 has a treble staff with a whole note chord Ab7(#5) and a bass staff with a half note chord Ab7(#5). Measure 62 has a treble staff with a whole note chord Ebm7 and a bass staff with a half note chord Ebm7. Measure 63 has a treble staff with a whole note chord Ab7(b5) and a bass staff with a half note chord Ab7(b5). The measure number 60 is written below the bass staff.

(64)

Musical notation for measures 64-67. The system consists of a grand staff with a treble and bass clef. Measure 64 has a treble staff with a whole note chord Fm7 and a bass staff with a half note chord Fm7. Measure 65 has a treble staff with a whole note chord Fm7 and a bass staff with a half note chord Fm7. Measure 66 has a treble staff with a whole note chord Fm7 and a bass staff with a half note chord Fm7. Measure 67 has a treble staff with a whole note chord Fm7 and a bass staff with a half note chord Fm7. The measure number 64 is written below the bass staff.

Musical notation for measures 68-71. The system consists of a grand staff with a treble and bass clef. Measure 68 has a treble staff with a whole note chord Em7 and a bass staff with a half note chord Em7. Measure 69 has a treble staff with a whole note chord A7(b9) and a bass staff with a half note chord A7(b9). Measure 70 has a treble staff with a whole note chord Gm7(b5) and a bass staff with a half note chord Gm7(b5). Measure 71 has a treble staff with a whole note chord F#m7 and a bass staff with a half note chord F#m7. The measure number 68 is written below the bass staff.

A BALLAD

PIANO
(OPT.) - PAGE 5

Musical score for measures 72-74. The score is in G major (one sharp) and 4/4 time. Measure 72 features a piano introduction with a crescendo hairpin. Measure 73 continues the piano introduction with a mezzo-piano (*mp*) dynamic. Measure 74 contains a triplet of eighth notes in the right hand and a half note in the left hand.

Musical score for measures 75-78. Measure 75 is marked with a circled **75** and a mezzo-piano (*mp*) dynamic. Measure 76 includes the instruction *CRESC. POCO A POCO*. Measure 77 is marked *MOLTO RIT.* and features a decrescendo hairpin. Measure 78 ends with a fortissimo (*ffz*) dynamic and a fermata. A dashed line labeled "CUT FOR RECORDING" spans measures 77 and 78.

A BALLAD

RECORDED BY THE GERRY MULLIGAN CONCERT JAZZ BAND

BASS

(MUSIC BY GERRY MULLIGAN)

ARRANGED BY BOB BROOKMEYER

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

SLOWLY ♩ = 60

(1)

(2)



5



9

(13)



13



17



21

DIM. POCO A POCO

p

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(25)

25



29

(33)

33

p

37

mf

41

*mp***(44)**

44

mp

48



52

(56)

56



60

(64)

64

p

68

mf

72

*mp***(75)****MOLTO RIT.**

75

*mp**CRESC. POCO A POCO**ffz*

RECORDED BY THE GERRY MULLIGAN CONCERT JAZZ BAND

MUSIC BY GERRY MULLIGAN

ARRANGED BY BOB BROOKMEYER

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

SLOWLY ♩ = 60

The musical score is written for piano and drums. The piano part is in 4/4 time, and the drums are in 4/4 time. The score is divided into measures, with measure numbers 6, 10, 13, 17, and 25 indicated. The piano part includes various musical notations such as eighth notes, quarter notes, and half notes. The drums part includes various drum notations such as eighth notes, quarter notes, and half notes. The score includes dynamic markings such as *pp*, *mf*, *mp*, *p*, and *Dim. poco a poco*. The score also includes section markers (1), (2), (13), and (25). The score is written for a piano and drums, and the piano part is in 4/4 time. The drums part is in 4/4 time. The score is divided into measures, with measure numbers 6, 10, 13, 17, and 25 indicated. The piano part includes various musical notations such as eighth notes, quarter notes, and half notes. The drums part includes various drum notations such as eighth notes, quarter notes, and half notes. The score includes dynamic markings such as *pp*, *mf*, *mp*, *p*, and *Dim. poco a poco*. The score also includes section markers (1), (2), (13), and (25).

(33)

Measures 33-36. Measure 33 starts with a piano (*pp*) dynamic. Measures 34 and 35 contain repeat signs. Measure 36 features a half note G4 and a quarter note F#4.

Measures 37-40. Measure 37 starts with a mezzo-forte (*mf*) dynamic. Measures 38 and 39 contain repeat signs. Measure 40 features a half note G4 and a quarter note F#4.

Measures 41-43. Measure 41 starts with a mezzo-forte (*mf*) dynamic. Measures 42 and 43 contain repeat signs.

(44)

Measures 44-47. Measure 44 starts with a mezzo-forte (*mf*) dynamic. Measures 45-47 contain repeat signs.

Measures 48-55. Measures 48-55 contain repeat signs. Measure 48 is marked with a count of (8), and measure 55 is marked with a count of (12).

(56)

Measures 56-59. Measure 56 starts with a mezzo-forte (*mf*) dynamic. Measures 57-59 contain repeat signs.

Measures 60-63. Measures 60-62 contain repeat signs. Measure 60 is marked with a count of (6), and measure 62 is marked with a count of (7). Measure 63 features a half note G4 and a quarter note F#4.

(64)

Measures 64-67. Measure 64 starts with a piano (*pp*) dynamic. Measures 65 and 66 contain repeat signs. Measure 67 features a half note G4 and a quarter note F#4.

