

SIERRA MUSIC PRESENTS  
THE JAZZ MASTERS SERIES

# WALK, DON'T RUN

AS RECORDED BY THE COUNT BASIE ORCHESTRA ON "HITS OF THE 50'S & 60'S - THIS TIME BY BASIE"

BASS

$\text{♩} = 180$  - MEDIUM-UP SWING

COMPOSED BY JOHNNY SMITH  
ARRANGED BY QUINCY JONES

Pizz. O Mi

DIMINUENDO POCO A POCO

mp DMINUENDO POCO A POCO

9 17 O Mi O Mi/C G Mi 7 A 7 O Mi O Mi/C 8b C 7

F 8 Mi 7-5 E 7 A 7 1. O Mi A 7

2. O Mi 25

O 7 G Mi E 7

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## BASS - WALK, DON'T RUN - PG. 2

33

A7

Dmi<sup>6</sup> E7 A7 F BMi7-5 Emi<sup>7</sup> A7

41

47

Dmi Emi F Emi Dmi

Dmi Emi F Emi Dmi

55

Dmi Emi F Dmi

Dmi Emi F Emi Dmi C7

BASS - WALK, DON'T RUN - PG. 3

63

Handwritten bass line for measure 63. The line starts with a quarter note followed by eighth notes. It includes harmonic changes indicated by Roman numerals: F, Eb⁰⁷, and D⁰⁷.

G⁹⁹

E⁹

A⁹

Handwritten bass line for measures 64-65. The line consists of eighth-note patterns. Harmonic changes are marked with Roman numerals: G⁹⁹, E⁹, and A⁹.

71

As Is!

Handwritten bass line for measure 71. The line consists of eighth-note patterns. The instruction "As Is!" is written above the staff.

STRONG!

Handwritten bass line for measure 72. The line consists of eighth-note patterns. The instruction "STRONG!" is written above the staff.

79

Handwritten bass line for measure 79. The line consists of eighth-note patterns.

1.

Handwritten bass line for measure 80, part 1. The line consists of eighth-note patterns.

2.

2

89

F

M

Handwritten bass line for measure 80, parts 1 and 2. The line starts with a rest, followed by eighth-note patterns. The instruction "F" is written above the staff, and "M" is written below it.

D⁹

G⁹⁹

E⁹

Handwritten bass line for measures 81-82. The line consists of eighth-note patterns. Harmonic changes are marked with Roman numerals: D⁹, G⁹⁹, and E⁹.

BASS - WALK, DON'T RUN - PG. 4

97

A7

Dmi<sup>6</sup>

Emi<sup>7-5</sup>

A7

This measure shows a bass line starting with an A7 chord. It consists of eighth-note patterns: a pair of eighth notes followed by a sixteenth-note rest, then a single eighth note. This pattern repeats. The bass then moves to a Dmi<sup>6</sup> chord, followed by an Emi<sup>7-5</sup> chord, and finally back to an A7 chord.

Dmi<sup>6</sup>

E7

A7

F

Bmi<sup>7-5</sup>

Emi<sup>7-5</sup>

A7

This measure continues the bass line. It starts with a Dmi<sup>6</sup> chord, followed by an E7 chord, an A7 chord, an F chord, a Bmi<sup>7-5</sup> chord, another Emi<sup>7-5</sup> chord, and finally an A7 chord.

103

As Is!

This measure shows a bass line consisting of eighth-note pairs connected by slurs. The notes are: B, G, B, G, B, G, B, G. The bass then moves to a Dmi<sup>6</sup> chord.

This measure shows a bass line consisting of eighth-note pairs connected by slurs. The notes are: D, B, D, B, D, B, D, B. The bass then moves to a Dmi<sup>6</sup> chord.