

PARTITIONS DES 10 THÈMES IMPOSÉS
DNSPM - LICENCE - FORMATION PROFESSIONNELLE
2019-2020

- 1** **IN MY OWN SWEET WAY** de Dave Brubeck
- 2** **BLACK NILE** de Wayne Shorter
- 3** **ALONE TOGETHER** de Arthur Schwartz et Howard Dietz
- 4** **MY ROMANCE** de Richard Rodgers et Lorenz Hart
- 5** **DO YOU KNOW WHAT IT MEANS** de Eddie Delange
- 6** **SKYLARK** de Hoagy Carmichael
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In Your Own Sweet Way

Dave Brubeck

Med. Swing

(As played by Dave Brubeck)

A (E^b6) $(A_{MI}^{7(b5)})$ A_{MI}^7 D^7 G_{MI}^7 C^7 C_{MI}^7 F^7 B^b7 $E^b_{MA}^7$

$A^b_{MI}^7$ D^b7 $G^b_{MA}^7$ B_{MA}^7 $F^{7(alt.)}$ B^7 1. B^b7 E^b6 2. B^b7 E^b6

B E_{MI}^7 A^7 D_{MA}^7 E_{MI}^7 A^7 D_{MA}^7

D_{MI}^7 G^7 E_{MI}^7 (E^b7) A^7 $D_{MI}^{7(b5)}$ A^b7 G^7 C_{MI}^7

C $(A_{MI}^{7(b5)})$ A_{MI}^7 D^7 G_{MI}^7 C^7 C_{MI}^7 F^7 B^b7 $E^b_{MA}^7$

$A^b_{MI}^7$ D^b7 $G^b_{MA}^7$ B_{MA}^7 $F^{7(alt.)}$ B^7 B^b7

E^b_{MI}

E^b_{MI} F/E^b E^7/E^b $E^b7(b9)$

(straight eighths)

A^b_{MI} B^b7 B^b9 A^{13} A^b13 $G^{7(\#9)}$ $G^b_{MA}^7$ $F^{7(\#11 \ b9 \ #5)}$ $E_{MA}^9(\#11)$ $E^b_{MI}^9$

(rit.)

Head is in 2 or 4. Solos in 4. *f*
Chords in parentheses optional.

Medium-Up Swing

Black Nile

Wayne Shorter

$\text{♩} = 202$

(Intro)

F_{MI}^9 G_{bMA}^7 E_{bMI}^7 F_{MI}^7 D_{MI}^7
 (trp. w/ ten. 8va b.)
 B_{b13} E_{bMA}^9 $E_{MI}^9(b5)$ $A^7(\#9)$
 (trp. ten.)

A D_{MI}^6 E_{b9} D_{MI}^6 C_{MI}^7 $F^7(b9)$
 (unis.)
 B_{bMA}^7 $A^7(\#5)$ D_{MI}^6 E_{b9}
 D_{MI}^6 E_{b9} D_{MI}^6 C_{MI}^7 $F^7(b9)$
 B_{bMA}^7 G_{MI}^7 C^9_{sus} $A^7(\#9)$ A_{b13}
 (trp. ten.)

B $G_{MI}^{7(11)}$ C^{13} F_{MI}^7 B_{b7} E_{bMA}^7
 $G_{MI}^{7(11)}$ C^{13} F_{MI}^7 B_{b7} E_{bMA}^7 $A^7(\#9)$
 (unis.)

C D_{MI}^6 E_{b9} D_{MI}^6 C_{MI}^7 $F^7(b9)$
 B_{bMA}^7 $A^7(\#5)$ D_{MI}^6 E_{b9}

Solo on ABC.
After solos, D.S. al Coda

D_{MI}^6 $A^7(\#5)$ D_{MI}^6 $A^7(\#5)$ D_{MI}^6

Bass walks in 4 throughout (except for bars 7 & 8 of Intro).

ALONE TOGETHER

HOWARD DIETZ & ARTHUR SCHWARTZ

[A] D- E07 A7^{#9} D- E07 A7^{#9} D- A07 D7^{#9} G-

G- B-7 E7 G-7 C7 F Δ E-7 A7 D Δ 1 2

[B] A07 D7^{b9} G- G07 C7^{b9} F Δ E07 A7^{#9}

[C] D- E07 A7^{#9} D- E07 A7^{#9} D- Bb7 A7^{#9} D- E07 A7^{#9}

Med. Swing

My Romance

Music by Richard Rodgers
Lyric by Lorenz Hart

A $C_{MA}^7 (F_{MA}^7)$ E_{MI}^7 (A_{MI}^7) $E_{b^{\circ}7}$ D_{MI}^7 G^7 C_{MA}^7 $E^7(\#5)$

My ro - mance does - n't have to have a moon in the sky, My ro -

A_{MI} $E^7(\#5)$ A_{MI}^7 $A^7(\#5)$ D_{MI}^7 G^7 C_{MA}^7 C^7

mance does - n't need a blue la - goon stand - ing by; No

$F_{MA}^7 (B^{\flat}9)$ C_{MA}^7 C^7 $F_{MA}^7 (B^{\flat}9)$ C_{MA}^7

month of May, no twink - ling stars, No

$F^{\#}_{MI} 7(b5) B^7$ E_{MI}^7 $B^{\flat}13$ A_{MI}^9 D^13 D_{MI}^7 G^7

hide - a - way, no soft gui - tars. My ro -

B $C_{MA}^7 (F_{MA}^7)$ E_{MI}^7 (A_{MI}^7) $E_{b^{\circ}7}$ D_{MI}^7 G^7 C_{MA}^7 $E^7(\#5)$

mance does - n't need a cas - tle ris - ing in Spain, Nor a

A_{MI} $E^7(\#5)$ A_{MI} $A^7(\#5)$ D_{MI}^7 G^7 C_{MA}^7 C^7

dance to a con - stant - ly sur - pris - ing re - frain. Wide a

F_{MA}^7 $A^7(\#5)$ D_{MI}^7 D_{MI}^7/C $B_{MI} 7(b5)$ E^7 A_{MI} $A^{\flat}7$

wake I can make my most fan - tas - tic dreams come true; My ro -

C_{MA}^7/G A_{MI}^7 D_{MI}^7 G^7 C^6 $(A_{MI}^7 D_{MI}^7 G^7)$

mance does - n't need a thing but you.

80.

DO YOU KNOW WHAT IT MEANS

(TO MISS NEW ORLEANS) DELANGE

The musical score is written in 4/4 time and consists of several systems of music. The top system shows the beginning of the piece with a treble clef and a key signature of one flat. The melody line is written on a single staff, and the bass line is written on a single staff below it. Chords are indicated above the notes. The first system includes chords such as C, G7, C, Am7, Em7, and Am7. The second system includes D7, F6, F#0, C/G, and A7. The third system is divided into two parts: 1. Dmi7, Ab7, G7 and 2. Dmi7, G7, G7, C, Dmi7, Ab7, C. The fourth system includes Bmi7, Eb7, Ab6, A0, Bmi7, Eb7, and Ab6. The fifth system includes Am7, D7, GMaj7, F#mi7, Em7, Am7, D7, G7sus, and G7. The sixth system includes C, G7, C, Am7, Em7, and Am7. The seventh system includes D7, F6, F#0, C/G, and A7. The eighth system includes D7, G7, C, Ab7, Dmi7, G7, BNDING, C, Ab7, and CMaj7. The score ends with three empty staves.

Skylark

ballad

Hoagy Carmichael

Chords: Eb F-7 Eb/G Ab^Δ Eb^Δ A7 Ab^Δ Eb/G
F7 F-7 Bb7 Eb C-7 Ab^Δ F-7 Bb7
Eb E^o F-7 F#^o G7 C7 F7 Bb7sus4
A^o Ab- Eb/G F#-7 F- Bb7sus4 Eb Bb7alt Bb-7 Eb7
Ab^Δ B7 Bb-7 Eb7 Ab^Δ G^o C7
F- Db7 Bb- Eb7 Ab G⁶ E-7 A7 D7 G Bb7
Eb F-7 Eb/G Ab^Δ G7 A7 Ab^Δ Eb/G
F7 F-7 Bb7 Eb Db7 D7 Eb

Time Signature: 4/4

Key Signature: Bb (two flats)

Tempo: ballad

Composer: Hoagy Carmichael

The musical score consists of a single melodic line in 4/4 time, written in the key of Bb. The piece is a ballad. The melody is characterized by a slow, flowing line with many ties and slurs. There are several triplet markings throughout the score. The chords are indicated above the staff, and the piece concludes with a double bar line.

Whisper Not

Benny Golson

Medium Swing

(in 2) **A** C_MI⁷ B^b A_MI⁷ D^{7(b9)} G_MI⁷ F₃ E_MI⁷ A^{7(b9)}

D_MI⁷ D_MI⁷ C⁷ 1. E_MI^{7(b5)} A^{7(b9)} D_MI⁷ E_MI⁷ F_MI⁷ G^{7(b9)}

2. E_MI^{7(b5)} A^{7(b9)} D_MI⁷ E_MI⁷ F_MI⁷ B^{b7}

B A_MI^{7(b5)} (D⁷) D⁷ C⁷ E⁷ F⁷ G_MI⁷ (in 4) C⁷

E_MI^{7(b5)} A^{7(b9)} D_MI^{7(b5)} G^{7(b9)}

C (in 2) C_MI⁷ B^b A_MI⁷ D^{7(b9)} G_MI⁷ F₃ E_MI⁷ A^{7(b9)}

D_MI⁷ D_MI⁷ C⁷ E_MI^{7(b5)} A^{7(b9)} D_MI⁷ D_MI⁷ C⁷ A^{b7} G⁷

D (March-like) C_MI⁷ B^b A_MI^{7(b5)} D^{7(b9)} G_MI⁷ F₃

Solo on AABC
After solos, continue to **D**

We Will Meet Again

BILL EVANS

Medium Jazz Waltz

$C_m^{6/9}$ C_m^7 B° C_m^7 D° C_m^7 F_m^7 F_m^7/E^\flat
 $D_m^{7(\flat 5)}$ $G^7(\flat 9)$ C_m B° C_m^7/B^\flat
 $A^\flat 6$ $G^7(\flat 9)$ C_m $C_m(Maj^7)/B$ C_m^7/B^\flat
 $A_m^{7(\flat 5)}$ D^{+7} $G^7(\flat 9)_{sus}$ $G^{13(\flat 9)}$ \oplus

Solos

$C_m^{6/9}$ F_m^7 $D_m^{7(\flat 5)}$ G^{+7} $C_m^{6/9}$
 $A^\flat Maj^7$ G^{+7} $C_m^{6/9}$ $A_m^{7(\flat 5)}$ $D^7(\sharp 9)$ $G^{13(\flat 9)}_{sus}$ G^{+7}

\oplus Freely

$C_m^{6/9}$ C_m^7 B° C_m^7 D° C_m^7 $A^\flat Maj^7$ $/G$ F_m^9 $/E^\flat$
 $D_m^{7(\flat 5)}$ $A^\flat 13$ $G^{13(\flat 9)}$ $C_m^{6/9}$
rit.

TGV

CONCERT KEY

LOUIS WINSBERG

F7

SOLO ON BLUES FORM

The musical score is written in treble clef with a common time signature (C). It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The second staff begins with a treble clef and a common time signature. The melody starts with a quarter note D5, followed by eighth notes E5, F5, and G5. The third staff begins with a treble clef and a common time signature. The melody starts with a quarter note A5, followed by eighth notes B5 and C6. The score includes various chords and melodic lines, with some notes marked with accents.

Chords: $Bb7$, $Eb7$, $Ab7$, $F7$, $Bb7$, $F7$

Measure numbers: 5, 9

148.

HUMPTY DUMPTY CHICK COREA

Handwritten musical notation for the first system of "Humpty Dumpty". The notation is on a grand staff (treble and bass clefs) in 4/4 time. The key signature has one flat (Bb). The melody is written in the treble clef, and the bass line is in the bass clef. Chord symbols are written above and below the notes.

Chord symbols: EbMaj7, DMaj7, F#Maj7, FMaj7, A7(alt.), BbMaj7, Bbm7, Bbm7, Dm7, Bm7, Abm7, Fm7, Abm7, Gbmaj7, Fm7, (D.C. al CODA), Bb7.

Handwritten musical notation for the second system of "Humpty Dumpty". The notation is on a grand staff (treble and bass clefs) in 4/4 time. The key signature has one flat (Bb). The melody is written in the treble clef, and the bass line is in the bass clef. Chord symbols are written above and below the notes.

Chord symbols: F#Maj7, EMaj7, Dm7, Dbm7, F#7, Bbmaj7(#), Bbmaj7(#11), Bb7(alt), Ebm7, C7(sus), G/A.

CHICK COREA - "THE MAD HATTER"