

PIANO/SCORE



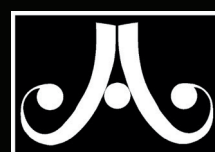
HORACE SILVER

A SELECT COMPILATION



by DAVID HEYWOOD

Jamey Aebersold Jazz®



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Table of Contents

Accepting Responsibility	1	Mellow D	102
African Queen	4	Mohican and the Great Spirit	104
Bonita	7	Moon Rays	107
Brain Wave	10	Moving Forward with Confidence	111
Brother Handy	12	Mr. Blakey	113
Cape Verdean Blues	15	No Smokin'	114
Character Analysis	19	Not Enough Mama	117
Dimples	21	Penny	121
Direction Discovered	24	Philly Millie	123
Discovering the Plan	27	Portrait of the Aspiring Self	126
Doctor Jazz	29	Pretty Eyes	128
Doin' the Thing	31	Put Me in the Basement	131
Don't Dwell on Your Problems	33	Reaching Our Goals in Life	138
Everything Gonna Be Alright	36	Red Beans and Rice	140
Everywhere	38	Satisfaction Guaranteed	143
Fulfilling the Plan	41	Seeing with Perception	145
Gods of the Yoruba	44	Seeking the Plan	148
Grease Piece	47	Sensitive Touch	150
Gringo	49	Serenade to a Teakettle	153
Hangin' Loose	52	Skinny Minnie	157
Happiness and Contentment	55	Smelling Our Attitude	158
Hardbop Grandpop	57	Spirit of the Zulu	162
Hillbilly Bebopper	59	Summer in Central Park	165
Hippest Cat in Hollywood	63	Swingin' the Samba	167
I Love Annie's Fanny	68	There's No Need the Struggle	169
I Want You	71	To Beat or Not to Beat	171
I Will Always Love You	74	Tokyo Blues	173
Incentive	76	Too Much Mama	175
Inner Feelings	78	Too Much Sake	178
It's Time	80	We Expect Positive Results	181
Juicy Lucy	82	What is the Sinus-Minus?	184
Jungle Juice	84	Whenever Lester Plays the Blues	187
Just Right Mama	87	Yeah!	189
Kiss Me Right	90	Yo' Mama's Mambo	192
Let's Get to the Nitty Gritty	92	Yodel Lady Blues	195
Lunceford Legacy	94	You Gotta Take a Little Love	198
Me and My Baby	98		

Forward

My journey into the music of Horace Silver began in 1983 in Fort Worth, Texas, when I went with some college buddies of mine to hear a piano player I had never heard of. The music in that club reached right out and grabbed your soul, and even though it was all new to me, it felt familiar and comfortable. I went home and looked up all the Horace Silver tunes I could find, but there were only a few in my fake books, so I learned the few I could, and listened to as many others as I could get my hands on.

Fast forward to the Covid-19 Pandemic of 2020: I had a lot of time on my hands, and it seemed like this would be a good time to pick up a few more Horace Silver tunes, so I got a copy of his discography, logged onto YouTube, and transcribed one tune a day for about two and half months, and ended up with this collection. I was astonished at the sheer volume of creative output that this man had – the actual number of his tunes is closer to 400 - but I chose the ones that I thought I could use on the gig, and tried to put them all in a format that would let one pass out the chart and go in a live setting. I also tried to only include tunes that I could not find in any other books and collections (with one exception, Summer in Central Park, which is my favorite Silver tune and I had to put it in there), and tried to make it easier to pick a tune from a list you may not know with the inclusion of an index that breaks down the tunes by groove, meter, instrumentation, key and tempo. I also included the original album information that I used to make the chart for each tunes, and would strongly recommend listening to these tunes before you play them – even the very best transcription does not always capture the heart of the performance. My hope is that you can use this book to spice up your next set or concert, and that you can help the jazz public remember the music of this jazz giant. One small technical point I wanted to make was that the bass lines are sometimes notated an octave down for the purpose of making more room for the notation above it.

- David Heywood

ACCEPTING RESPONSIBILITY

HORACE SILVER

LATIN ♩=158

A *f*

MELODY OPT. 8VB
SIDE STICK
PIANO + BASS

REPEAT GOOD ON D.S.

1. 2.

8 G7(#5) N.C. N.C.

B

11 Dø7 PIANO COMP SIMILE G7ALT CMAJ9 AMIN7

15 BbMIN7 Eb7ALT AbMAJ7 BbMIN7 CMIN7 Db/Ab G7(#5)

C

18 N.C. C^{MIN}11

21 E^bMIN⁷ A^b7

SOLO BREAK

24 D^bMIN⁷ G^b7 G⁷(#5) N.C.

D C^{MIN}7 OPEN FOR SOLOS

E^bMIN⁷ A^b7 D^bMIN⁷ G^b7 G⁷(#5) SOLO BREAK EVERY TIME

E D^ø7 G⁷(#9) C^{MAJ}9 A^{MIN}7

B^bMIN⁷

E^b7(#9)

A^bMAJ⁹

G⁷(#5)

[F] C^{MIN}⁷

E^bMIN⁷

A^b7

D^bMIN⁷

G^b7

G⁷(#5)

SOLO BREAK EVERY TIME

AFTER SOLOS TO **[G]**

[G] AFTER SOLOS

D.S. AL CODA

⊕ CODA

♩ = ♩

N.C.

D^ø7

G⁷(#9)

C^{MIN}⁷

F¹³(#11)

D⁷(#9/b5)

G⁷(#5)

C^{MIN}¹¹