ARTIST TRANSCRIPTIONS

PIANO

Transcribed by
Brent Edstrom

SOLO BOO

In a Sentimental Mo

All the Things You A

Stormy Weath

Cherok

Carav

Tende

HAL LEONARD

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ART TATUM

JAZZ PIANO'S GREATEST PERFORMER

He dazzled them—listeners and fellow musicians alike. Art Tatum's technical command of the keyboard was unsurpassed. In the beginning, his right hand runs and his rhythmic left hand showed them what stride piano was all about and what swing was about to become. He was one with the keyboard; he was technically amazing. Harmonically, he was ahead of his peers. Tonality and tempo were ever fluid, often unpredictable.

He was born in Toledo, Ohio on October 13, 1909. He attended schools for the blind in Toledo and Columbus, due to diminished eyesight in one eye and complete blindness in the other. His sister Arline says that he "was a beautiful person to be with, seldom moody or selfish." His brother Karl (a helpmate to Art in later life) was always cheered on by Art for his athletic prowess.

Encouraged by musically active parents, he started playing piano by ear at the age of three. He learned to read music by Braille, taking lessons on the piano as well as violin and guitar. While studying at the Toledo School of Music, he was encouraged to become a classical pianist. But what he heard on recordings, piano rolls, and the radio had him answering the call of James P. Johnson and Fats Waller instead. So he formed his own band, playing around the general region.

Tatum did stints with the dance bands of Speed Webb and Milton Senior. He was given his own fifteen-minute show on the Toledo radio station WSPD, which was broadcast on one of NBC's national feeds. In 1932, he left Toledo to accompany singer Adelaide Hall and gigged for a time in New York. This time became legendary in jazz annals because of the "cutting" contests that took place in various clubs, especially in Harlem. Tatum found himself pitted against other pianists that included Willie "The Lion" Smith, James P. Johnson and Fats Waller.

"Tiger Rag" was usually the tune that left the other pianists in the lurch. It is at this time that the superlatives and descriptions of his technique ran rampant: "complicated runs," "prodigious memory," "technical ability," "as choruses developed it was like watching each petal of a flower unfold,"

"played like the wind," "spectacular embellishment," "blazing speed and agility," "cascading arpeggios." Yet all of this came with a delicate touch. He became the strongest after-hours draw at the cradle of swing, The Onyx Club on Fifty-Second Street.

Money and steady gigs were tough to get in New York during the mid-thirties, so Tatum returned to midwest venues, primarily in Cleveland and Chicago. He then left for the beckoning hot music scene on Central Avenue in L.A., as well as the classy Sunset Boulevard clubs. He played on radio's *Bing Crosby Show*, giving him national exposure and renown. Performances at many Hollywood celebrity parties were followed by a London tour in 1938. He returned from London to perform in L.A.'s and New York's prime clubs.

Tatum's first recordings, made in 1933 for Brunswick, then for Decca, were primarily solo recordings and good ones. These, along with Tatum's recordings throughout the thirties, were in fact splendid ones. He literally turned the jazz community around with his first recordings. His 1937 version of "Body And Soul" and 1939 recording of "Tea for Two" both made the charts. These were prime examples of his popular song interpretations (now standards), many of those the very pretty ones, some blues, and even classical tunes, all showcasing his improvisational abilities.

In the forties, Tatum switched briefly to a trio format (modeled after the Nat Cole Trio), with Slam Stewart on bass and Tiny Grimes (later Everett Barksdale) on guitar. Back on solo piano, he showed brilliant virtuosity on the concert recordings made by Gene Norman that are now available on CD (some cuts on *Piano Starts Here*). The *Complete Capitol Recordings* (1949-1952) show Tatum at the height of his powers,* in settings that provided the finest pianos and optimum recording conditions. For these sessions, in addition to the popular ballads of his usual repertoire, he added a true statement of African-American blues, W.C. Handy's "Aunt Hagar's Blues." Another splendid example of Tatum's artistry, "How High The Moon," was not issued the first time. In the new liner notes for these sessions, Pete Welding sums them up most poetically: "Tatum rises time and again throughout these vigorous, deep, resourcefully imaginative performances in which the brilliant, audacious fertility and playfulness of his musical thinking are mated perfectly to a prodigious technical command which enables him to translate whatever he was able to imagine into bristling life—immediately, fully, without intervention, as if in a single incandescent flash."

Starting in 1953, Tatum recorded a record 121 tunes [these numbers vary] on Norman Granz's Clef label. (They appear now on the Pablo CDs, *The Tatum Solo Piano Masterpieces.*) Granz also partnered Tatum with the jazz greats of the day: Benny Carter, Louie Bellson, Buddy DeFranco, Harry Edison, Roy Eldridge, Lionel Hampton, Jo Jones, Buddy Rich, Red Callender, Barney Kessel, and Ben Webster. During this period, Tatum stretched his harmonies and progressions into newer, lusher territory and tonal colors.

The listening public (both during Tatum's lifetime as well as now) is fortunate. There is a great body of technically well-recorded material. From early-on, everyone was well aware of his talents, and the business aspects of Tatum's career seemed to be handled smoothly.

He loved to "sit in" with other players and, after his own jobs, would make the rounds of after-hours clubs. Numerous stories exist from awe-struck musicians about these often chance meetings. In a 1985 essay, Billy Taylor observed that Tatum "...used his foot [on the pedal] almost as another hand. He did things that had not generally been done by a solo jazz pianist. But he did it for color and to use the instrument to its fullest potential." Teddy Wilson noted, "He was so far ahead of everybody else. Harmonically, as a kid, he was using flatted fifths and all the added tones, and improvising those wonderful progressions where he would jump on the other side of the key circle, using the substitute...He was the most exceptional musician I've ever met." The critics agreed and Tatum began to get awards from *Metronome*, *Esquire* and *Downbeat*.

On the personal side, Art Tatum was big but not tall. He wore beautifully tailored suits, often pin-striped with wild ties. He enjoyed baseball and playing cards. (Diminished eyesight aside, his memory was unequaled.) He traveled first class, loved beer, ate well, and lived well. His marriage to his first wife, Ruby, was tumultuous, certainly owing in part to the gypsy lifestyle and crazy hours. They bore a son, Orlando.

While in Los Angeles, he met and fell in love with Geraldine Williamson. After a long relationship, they married in 1955.

During the Granz recordings, Tatum was found to have an advanced case of uremia, a kidney disease. He quickly replaced his beer with fruit juice and began to lose weight. But the disease soon caught up with him. Tatum's final live performance was at the Hollywood Bowl in August 1956. The recordings made just prior to his death (at age 47) on November 5th of that year gave no hint of Tatum's failing health and were as dazzling as all the others.

Tatum was characterized by Erroll Garner as a "virtual God among jazz pianists." Indeed, Fats Waller once introduced Tatum with this statement: "Ladies and gentlemen, God is in the house." McCoy Tyner called him "the greatest pianist that ever lived. I think he is a genius." Many have called him "the single greatest improviser in jazz history."

**All Music Guide To Jazz*
(Scott Yanow), Miller Freeman

DISCOGRAPHY

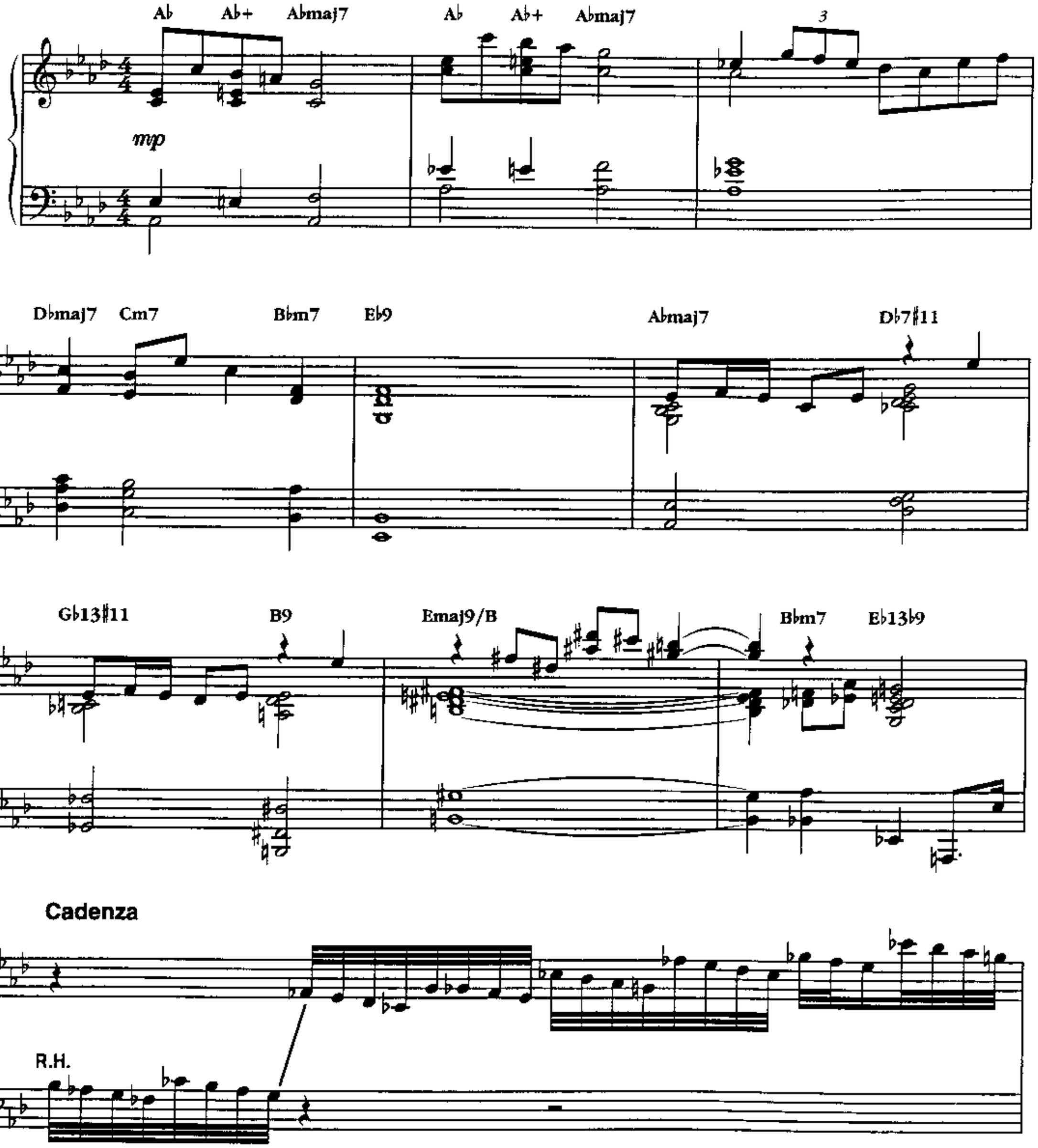
ALL THE THINGS YOU ARE	*Art Tatum Solo Masterpieces #3 (1953-1955)* Pablo 2405-434 (recorded 12/29/53)
CARAVAN	*California Melodies,* Memphis Archives 7077 (recorded 4/11/40)
CHEROKEE	*Art Tatum Solo Masterpieces #1 (1953-1955)* Pablo 2405-436 (recorded 4/22/54)
IN A SENTIMENTAL MOOD	*Art Tatum Solo Masterpieces #8 (1953-1955)* Pablo 2405-439 (recorded 12/29/53)
STORMY WEATHER	*Classic Early Solos (1934-1937)* Decca Jazz, GRP GRD-607 (recorded 8/24/34)
TENDERLY	*The Complete Capitol Recordings (1949-1952)* CDP 21325 2 (recorded 9/29/49)

ALL THE THINGS YOU ARE

from VERY WARM FOR MAY

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Freely with rubato



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8va

Abmaj7 Ab+ Ab13

loco

Dbmaj7 Gbmaj7 3

Gm7b5 C7 Fm G7alt C7

Fm9 Bbm9 Ebmaj7 Eb7b9

mf

Abmaj7 Ebm13 Ab13b9 Dbmaj7 G7alt

8vab

loco

Cmaj7 E Am

Cm7 Fm7 B♭7♭9

suddenly faster

E♭maj7 E♭9 A♭

Am7♭5 D7

L.H.

Gmaj7 B♭7

Am11 Bbm11 Eb13 Ab13 Dbmaj7#11 Dm9 D7alt

Gmaj7

N.C. B7b9 Emaj7

Ab7#11 Fm(maj7) Bbm

Eb7 Abmaj7 Ab7alt Db6

G♭13♯11 8va loco

A♭

B°7

B♭m7

E♭9

Abmaj7

N.C.

C7♭9

Fm

B♭m

E♭7

Abmaj7

A♭7

D♭maj7

G7alt Cmaj7 Cm7

Fm7 E7alt

Ebmaj7 Eb7 Ab

Am7b5 D7 GmaJ7

A♭o7 Am7

3

A♭9 8va loco D7alt G

3 6

F♯m7♭5 B7

R.H.

7

Emaj7 8va chord gliss.

A♭7alt Fm6/9

loco

3 3

Bbm9 Eb7alt Abmaj7 Ab7sus Ab7alt

Dbmaj7 Gb13 Cm/Eb

Bb7alt Bbm7 F7#5 Bbm7 Eb7b9

Ab Db13#11 Gb13 B13 Eb7 Ab Gm7b5 C7

Fm Bbm

Eb7 Abmaj7 Dbmaj7

G7alt Cmaj7

Cm7 Fm7

Bb7 E7

Ebmaj7 Eb7 Ab Am7b5 D7 G Abo7 Am11 D7 G

9:8

9:8

F♯m7♭5

B7

F♯m7

B7

Emaj7

A♭7♯11

Fm

B♭m

3

3

3

3

3

3

E♭7

3

A7

A♭maj7

A♭7

Dbmaj7

Bbm7b5

Ab/Eb

tr

Ab07

Bbm7

Bbm7 F7 Eb7

Abmaj7 tr G7 C7

Fm Bbm

Eb7 Abmaj7 8va loco Ab7

Dbmaj7 Dm7b5 G7

8vab loco

C

Cm7

Fm7

Bb7b9

Eb7#11

Ebmaj7

Abmaj7

Am7b5

D7

Gmaj9

D7 Gmaj7

Am11 Gb7#11 F7 E7 Ebmaj7#11 D7alt

Gmaj7 Am7 D7

Gmaj7

F#m7b5 B7

EmajJ7 Ab7alt Fm9(maj7)

Bbm Eb7 A7b5

AbmajJ7 Ab13alt DbmajJ7

Bbm7b5 8va loco

Abmaj7 B°7 8va loco

L.H. R.H.

Bbm7

Eb7 Abmaj7 Dbmaj7

Cm Bbm7 Eb13 Fm Bbm Eb Eb13

Ab N.C. E7 Bbm11 A7b5

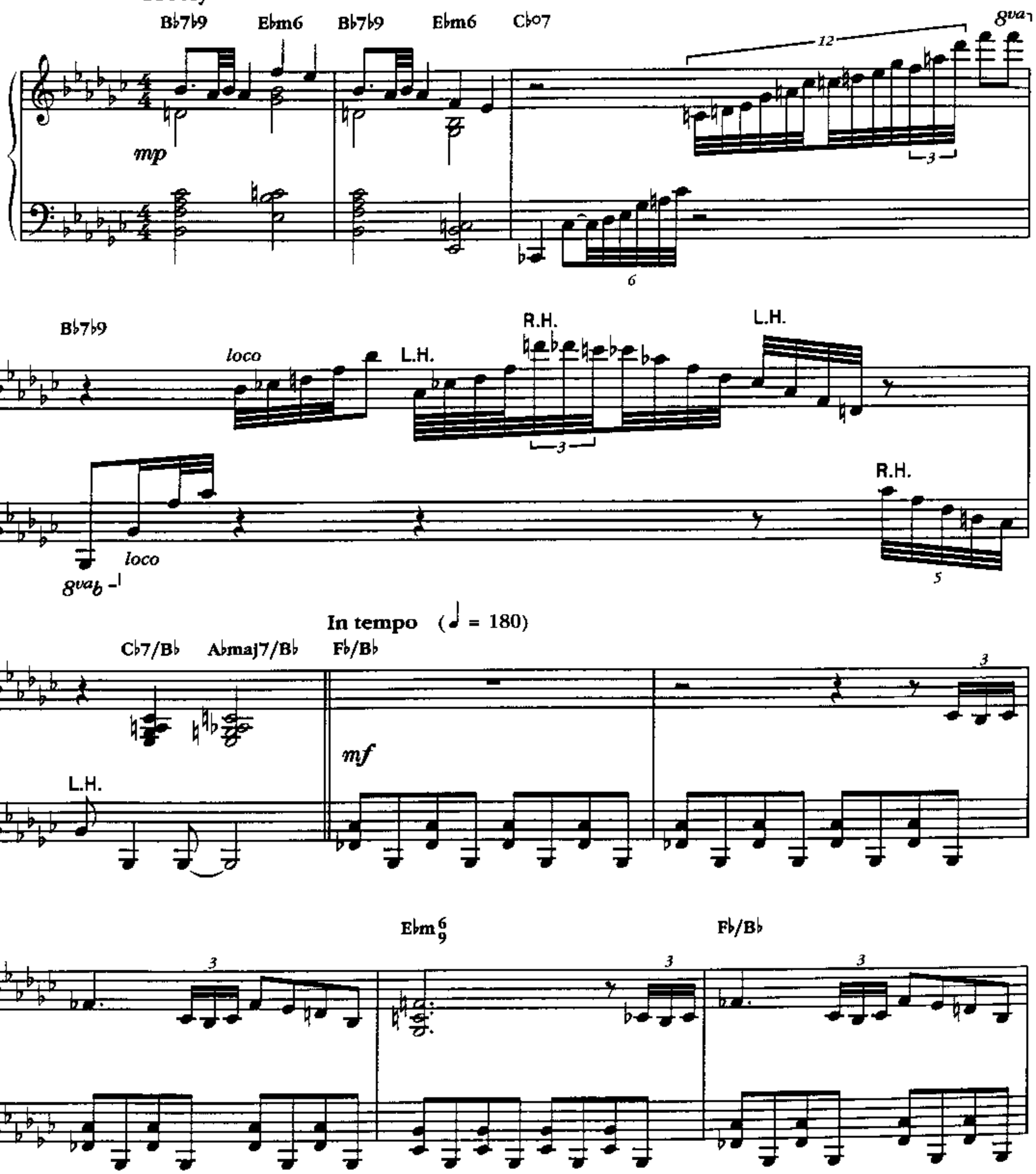
Abmaj7

8va

CARAVAN

from SOPHISTICATED LADIES

Words and Music by DUKE ELLINGTON,
IRVING MILLS and JUAN TIZOL



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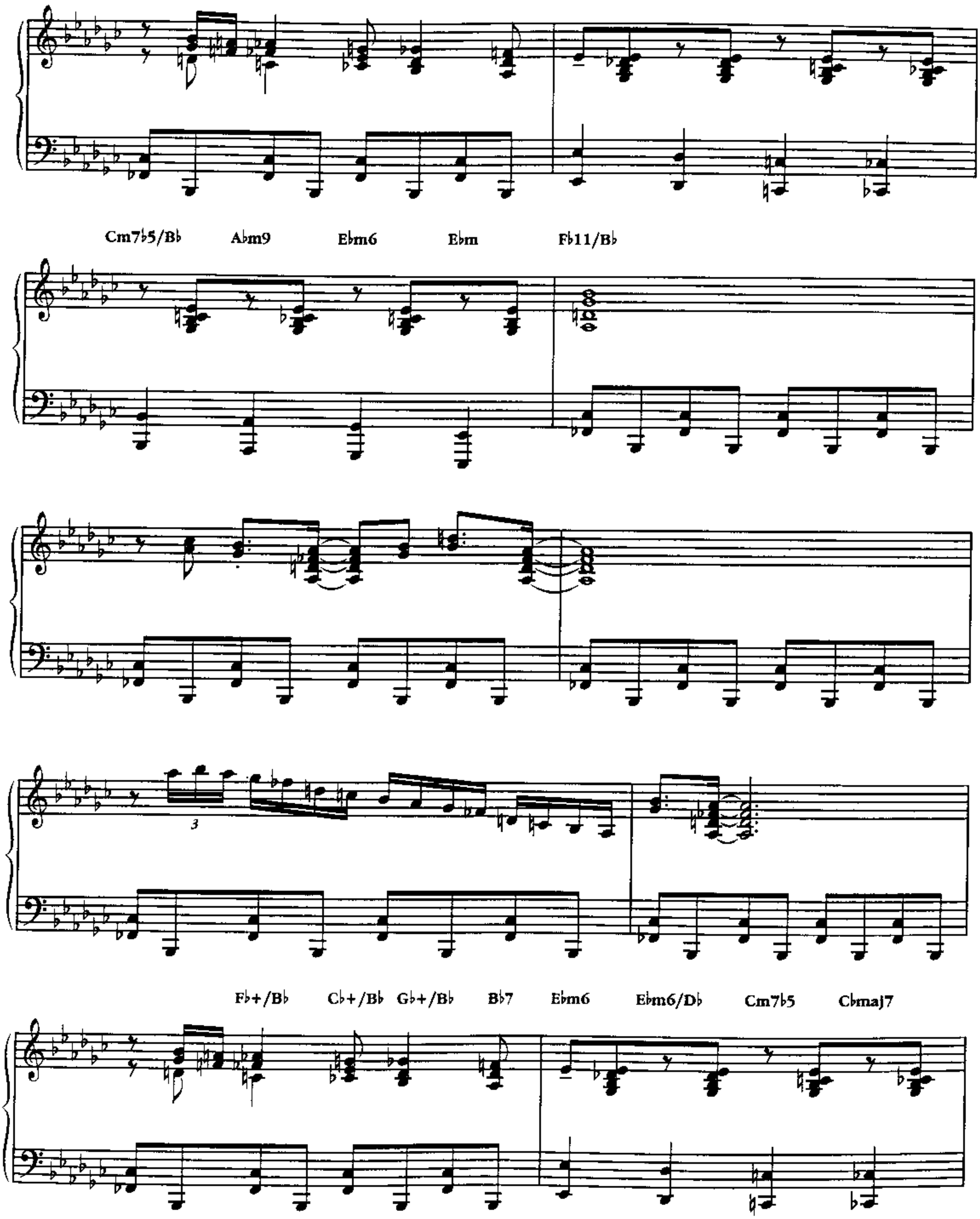
Ebm 6/9 Fb7b5/Bb A°7/Fb

Fb Fb7

Fb11/Bb

Fb+/Bb Cb+/Bb Gb+/Bb Bb7 Ebm6 Ebm6/Db Cm7b5 Cbmaj7

Cm7b5/Bb Abm9 Ebm6 Ebm Fb11/Bb



Fb+/Bb Cb+/Bb Gb+/Bb Bb7 Ebm6 Ebm6/Db Cm7b5 Cbmaj7

Cm7♭5/B♭ A♭m9 F♭11 E♭7 8va loco

8va loco

A♭7

D♭7

G♭6 B♭9

F♭11

3 3

Fb+/Bb Cb+/Bb Gb+/Bb Bb7

Ebm6 Ebm6/Db Cm7b5 Cbmaj7 Cm7b5/Bb Abm9 Ebm6

Fb11

Fm7 B♭7

E♭m A♭ E♭m(maj7) C7/E

Fm9 E♭m7 D° E° Fm7

B♭7

R.H. L.H.

Ebm

R.H. L.H.

C7/B♭ A♭7 E♭6/G E♭ 8va loco

A♭7 B♭m9 Fm7/C 8va loco B♭9 Fm7 C7

D♭9

N.C.

F♭11/B♭

3 3

F♭+/B♭ C♭+/B♭ G♭+/B♭ B♭7

E♭m6 E♭m6/D♭ Cm7♭5 C♭maj7 Cm7♭5/B♭ A♭m9 E♭m6/G♭ F♭5

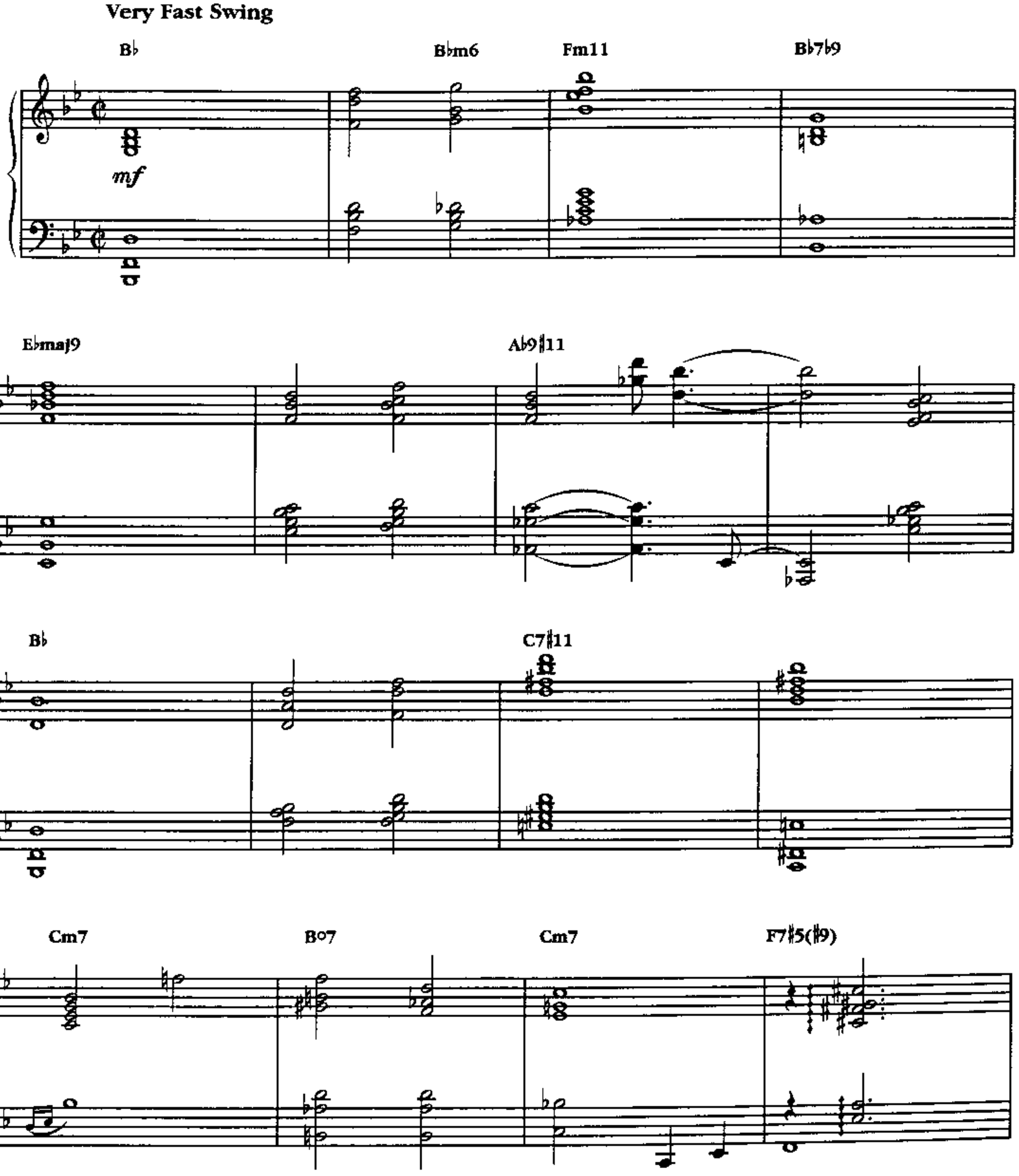
F F♭(♭5) E♭6

dim. *mp* 8va L.H. R.H. L.H.

CHEROKEE

(INDIAN LOVE SONG)

Words and Music by RAY NOBLE



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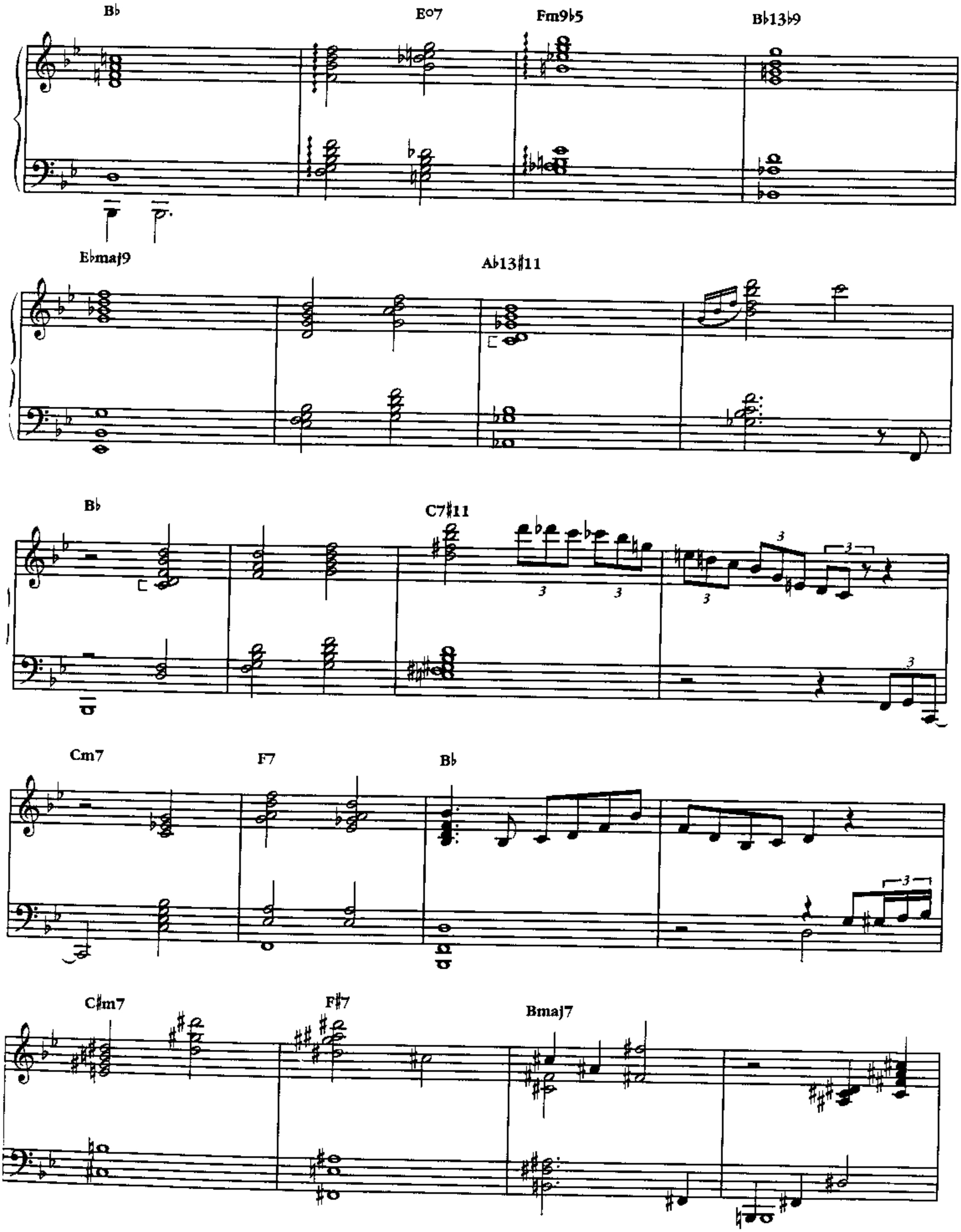

B♭
E°7
Fm9♭5
B♭13♭9
E♭maj9
A♭13♯11
B♭
C7♯11
Cm7
F7
B♭
C♯m7
F♯7
Bmaj7

Bm7 E7alt Amaj9

Am9 D13♭9 Gmaj9

C13♯11 Cm7/F F7♯5

Ped.

B♭+ B♭6 E°7 Fm9♭5 B♭13♭9 E♭maj9

B♭13♭9 A♭13♯11

B♭ C7♯11

Cm7 F7 B♭/D D♭o7

Cm7 F7♯5 B♭

Fm11 B♭7 E♭

A♭7♯11

B♭ C7 Cm7 B°7

Cm7 F7 B♭ Fm7 B♭7

E♭

A♭7♯11

B♭

G7

C7♯11

F7

B♭

C♯m7

F♯7

Bmaj7

Bm9

E7

Amaj7 Am9

D7alt Gmaj9

Cm7 C♯m7 F♯7 F7

B♭

B♭7 E♭maj9

A♭7♯11

B♭ G7 C7

Cm7 F7

B♭ F7♯5 B♭ E○7

Fm11 E7alt E♭maj9

Ab7♯11

B♭ G7 C7

Cm7 B°7

Cm7 F7 B♭

E°7 Fm11 E7♯9 E♭maj7

A♭7♯11

B♭ C7♯11

Cm7 F7

B♭ C♯m7

F♯7 Bmaj7

5

Bm7 E7alt Amaj7

Am9 D13♭9

Gmaj9 Gm7 C7alt

Cm7 F7 A6 B♭

Fm11 B♭7

E♭ A♭7♯11

B♭

C7♯11 Cm7

F7 B♭

C♯m7 F♯7 Bmaj7

Bm7 8va E7 loco

Amaj7

Am7 D7

G Gm9 C7♭9

F7alt B♭ E○7

A♭m9(maj7) B♭7alt E♭maj9

A♭13♯11 B♭

C13♯11

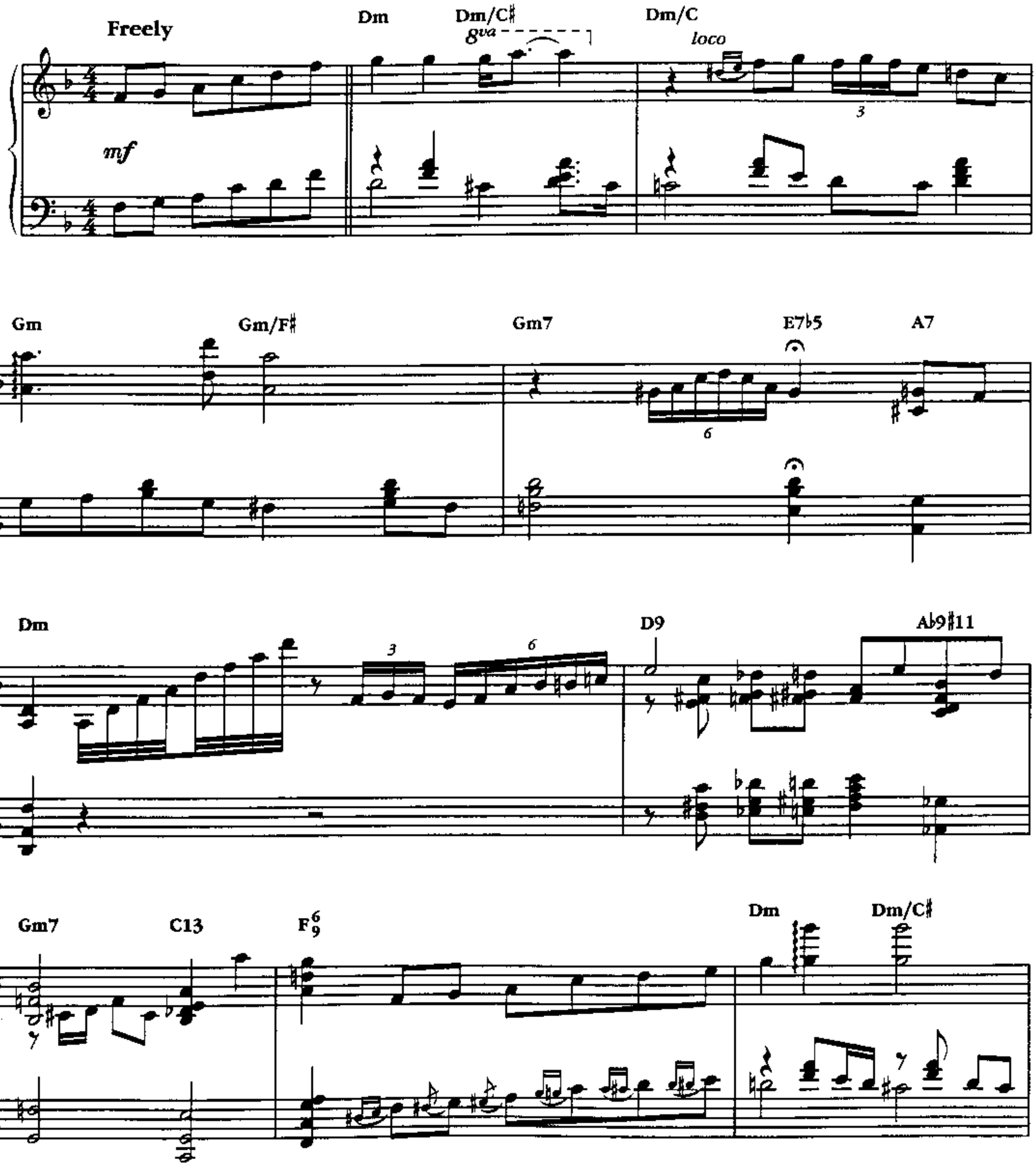
Cm7♭5 F7 B♭9 E♭9 A♭13

D♭9 G♭7♭9 B9 B7alt B♭

8va♭

IN A SENTIMENTAL MOOD

By DUKE ELLINGTON



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Dm/C Gm Gm/F♯

rushing

Gm/F E♭7♭5 A7 Dm(maj7) B♭m11 B7♭5 C7♭5 D♭7♯11 A7 D9

a tempo

Gm G♭7♯9 F E♭13♯11 A♭13♭9 A♭7♯5 D♭maj7 B♭m11

E♭9♯11 A♭7sus A♭13 D♭ B♭7♯5 B♭13♭9

E♭13♯11 A♭13♯5(♯9) *8va*

Ped.

Dbmaj7 Bbm7 Ebm11 Ab7 C G7b5(b9)

C7 Dm Dm/C# Dm/C

8va loco

Gm Gm/F# Gm/F E7b5 A7 Dm

D7 Ab7#11 Gm7b5 C F

Bb B07 Cm7 Db07 Bb/D Cm7

moving

Bm7 Gm/B♭ A13 D E♭maj7 E Em7 A13

D A7alt D9 G7 C7 F7♭9 B♭7♭5

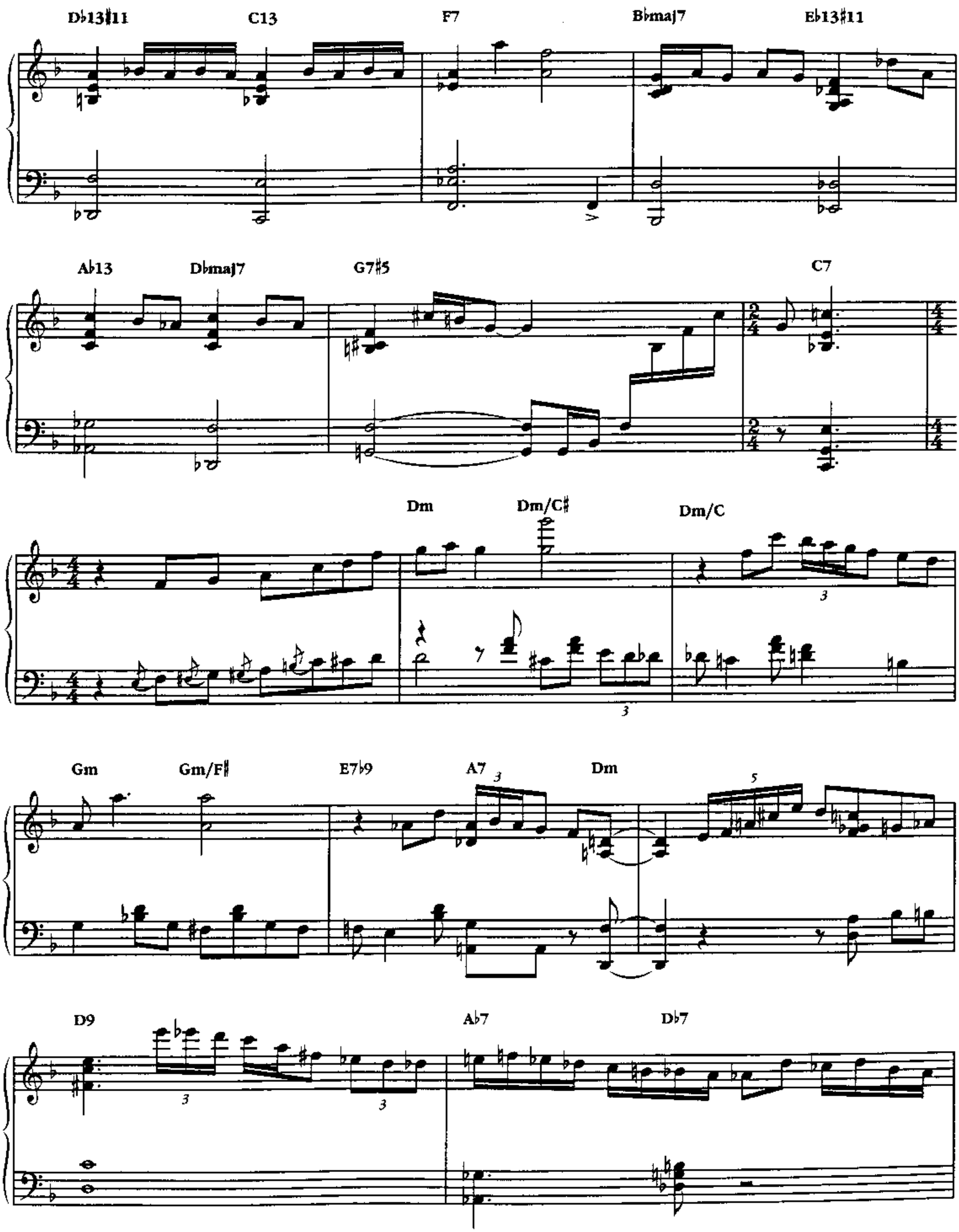
faster

E♭m7 A♭7♯11 D♭7♯5 Gm7♭5 G♭7♯11 C7♭9 F7 B♭7♭9 B♭maj7

B♭m7 E♭13 A♭13 G7 Gm7/C C7 F

3

F7 A7♯9 E♭13 A♭13♭9


Db13#11
C13
F7
Bbmaj7
Eb13#11
Ab13
Dbmaj7
G7#5
C7
Dm
Dm/C#
Dm/C
Gm
Gm/F#
E7b9
A7
Dm
D9
Ab7
Db7

G♭7♯5 C13 Dm Dm/C♯

Dm/C *gva* *loco* Gm Gm/F♯

Gm/F E7♭5 A7 Dm

D♭7♯11 D7 Gm7 C13♭9

F Fm E♭m A♭7 D♭maj7

Eb13 Ab7alt Db Bb7alt

Eb13 Ab9 Db Bb7alt

3

Bbm7 Eb13 Ab13 C G7alt

C Dm Dm/C♯

Dm/C Dm/B Gm Gm/F♯

8va

loco

3 3

Gm/F E7♭5 A7♯5 Dm

Bbm7 Eb13 Ab7 Db G7♯11

8va

Moderate swing tempo

loco

Dm D♭7♯11 F/C

Gm/B♭ Am11 Gm11 E13♯11 Am11 A7♭5(♭9)

D13♯11 Gm11 E♭7♯9 A♭13 D13♯11 G7♯11

5

Gm C13♭9 F^{6}_{9} Dm Dm/C♯

Dm/C 15ma 8va loco

Gm9 F7 E7 A7 Dm(maj7) B♭m7 E♭13

A♭13 A13 D13♯11 Gm7 G♭7♯9 F E♭7♯9 D7♯5 A♭7♯11

D♭maj7 B♭m11 E7♭5 E♭13♯11 A♭13

D♭ B♭13 E♭13 A♭7♯5(♯9)

D♭maJ7 B♭m11 E♭7 A♭13

C/G D♭/G C13

Dm Dm/C♯ Dm/C

8va *loco*

Gm7 Bm11 E7♯5(♯9) A13alt Dm(maJ7) B♭m7 E♭7 D9/A

8va
D7
loco
Gm7
C13
F
Dm
Dm/C♯
Dm/C
gliss.
Gm
Gm/F♯
Gm/F
E7♭5
A7
Dm6
D7
A♭m7
D♭7

Dm Dm/C♯ Dm/C Gm Gm/F♯ Gm/F

E7♭5 A7 Dm6 B♭m11

Am9 8va loco

A♭m7 D♭7 Gm7♭5 C13

F E♭13♯11 A♭13 D♭maj7 B♭m11

Eb13b9 Ab7#5 Db/F Bb7alt

Eb7#11 Ab7#11 Dbmaj7 Bbm7

Eb9 Ab13

C/G Db/Ab

C Dm Dm/C#

Dm/C
(8va)

Gm

Gm/F♯

Gm/F

loco

E7♭5

A7

Dm

B♭m7

Am7

D7

Gm7

G♭

F

E9alt

E♭13♯11

A♭13

D♭maJ7

C7

B7

B7♯5

E13

E♭9♯11

A♭13

Db B13 E7 A13b9 D7b5 Ebm7b5 Ab13 8va loco

Dbmaj7 Bbm7 Ebm7 Ab7

C/G Db/G C/G

Dm Dm/C# Dm/C gliss. Gm Gm/F#

E7b5 E7#9 A7#5 Dm6 D9 Ab13#11

Gm Gb7alt Dm Dm/C♯

8va

accel.

Dm/C Dm/B N.C.

loco

Db Gm7b5

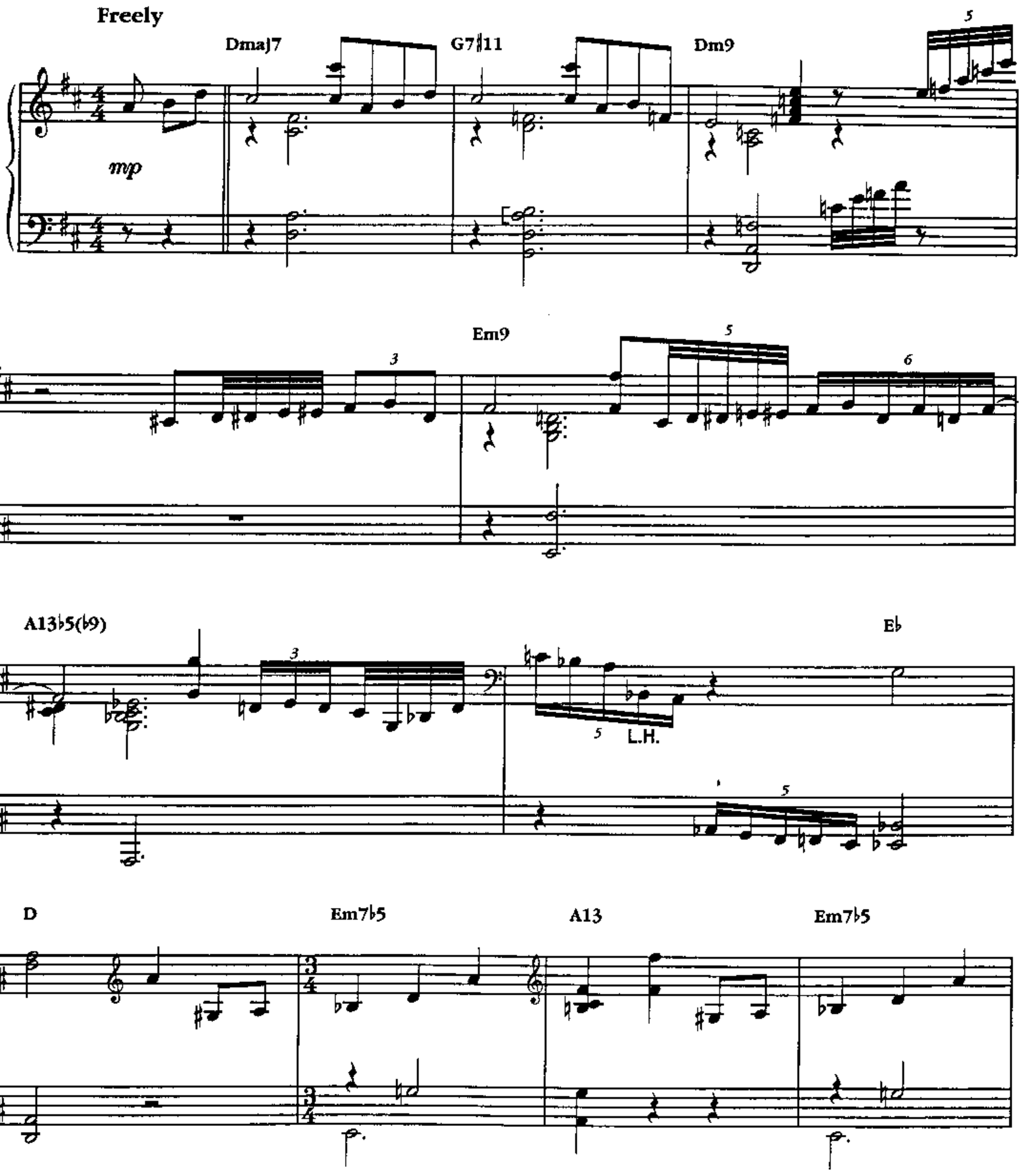
C9 F Gm/Bb F/A Abo Gm7 Gbmaj♯11 Fmaj7

a tempo

TENDERLY

from TORCH SONG

Lyric by JACK LAWRENCE
Music by WALTER GROSS



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A13♭9 F♯7alt

Bm Bm(maj7) Bm7 E13 Em9/A

A13♭5(♭9) Dmaj7 G13♯11

Dm7

8va 15ma loco Em9

Em9 A13♭5(♭9) E♭

D Em7♭5 A9

F♯7alt

Bm Bm(maj7) Bm7 E13 F♯m7 B7alt

Fm7 E♭maj7 A13♭9 D E7♯11

a tempo (swing 8ths)

Em7 A7 Dmaj7 G13♯11

8va loco

Dm7 A♭9

Em7 A13♭9

D

Em7 A13

Bb7 Eb7 Ab7 Db7

F#m7 B7 C#7 F#7 Bm7

E13
loco

A13

8va

8va

Dmaj7

loco

8va *loco*

G13♯11

3

10:8

Dm9

Ebm6

3

3

3

Em7

F7

B♭13♭9 E♭maj7 A13♭9

3

3

3

8va *loco*

D

F13 E7 E♭maj7♯11 D

Em7♭5

3

A13♭9 F♯7alt Bm Bm(maj7) Bm7 E13

F♯m9 B7♭9 Em7 A7alt Dmaj7

G13♯11 Dm9

Em9 A13♭5(♭9) E♭

D Em7♭5 A13♭9

F♯7alt Bm Bm(maj7) Bm7

E13 F♯m7 B7alt F Bb7 Ebmaj7 A13b9

D G7b5 Dmaj7

accel.

N.C.

8va *loco*

Dmaj7

rit.

Ped.

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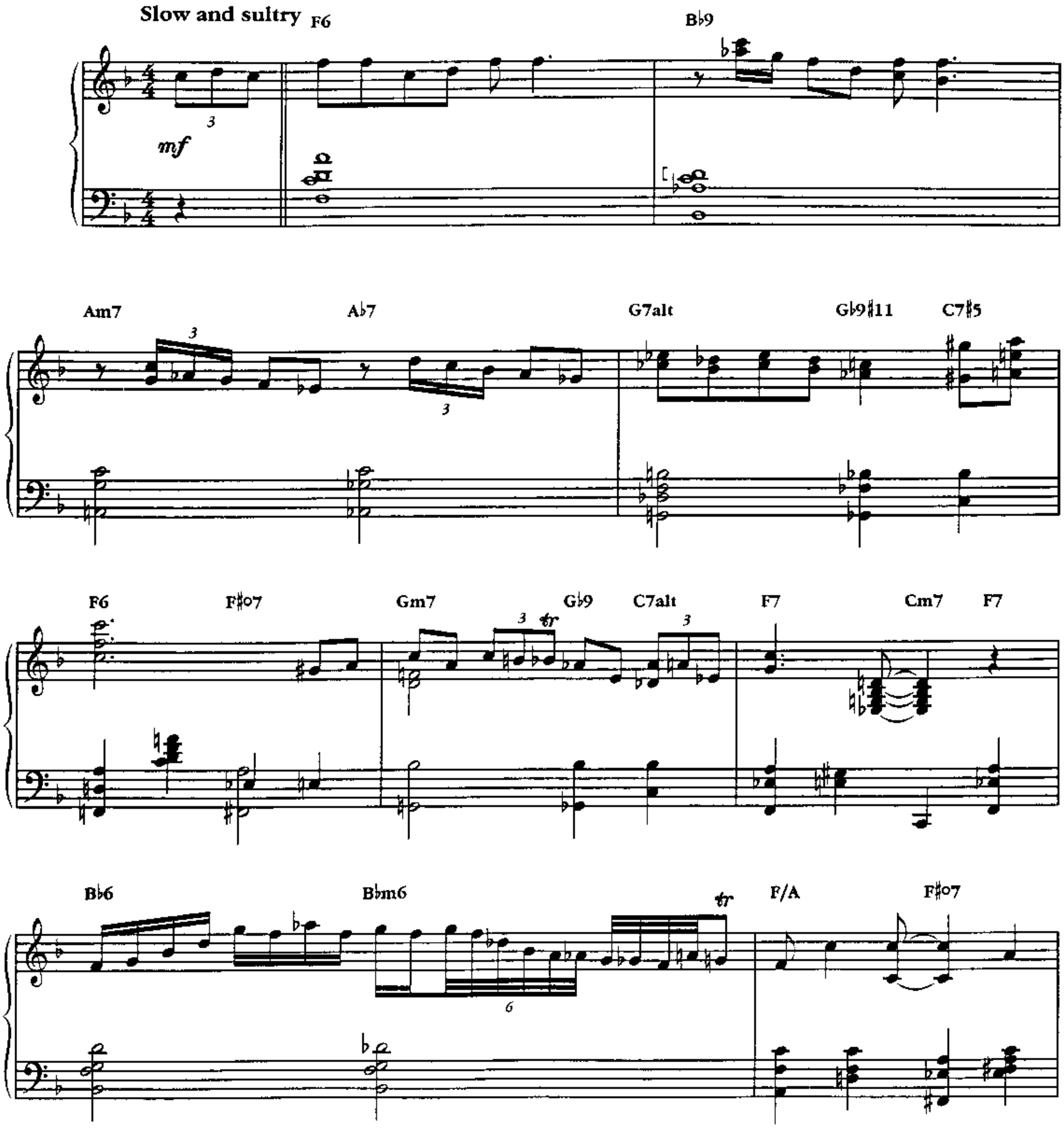

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Gm7 C13 Am7 A♭7♯11

G7 D♭7 C7

F6 F♯o7 Gm7 C7

F7 B♭6 Bo7 B♭m6

F6 A♭o7 D♭7

C7alt

Gb13

F

Cm7 Eb7/Bb Am7 D7 Gm7 Db7 C7

F7 Eb7 Dm7 F Bb Bb7 Bbm6

F/A C7/G F7 Bb Eb9

Eb13 Ab13 Db7 C7 F Bb9 Eb7

F Bbm F Dm7

Db7#11 C7alt

F F#o7 Gm7 C7

F7

B♭7 C7 F F♯o7 Gm7 C7

G7♯11

Fmaj7 E♭7♯11 Dm C13♭9

F D♭13 C7 F7

B♭ B♭m6 F/A C7/G F6 F7

double time feel

B♭ B♭m6

F7alt

B♭ B°7 B♭m6 F/A

end double time feel

E♭7♯11 A♭7 D♭7 D♭13♯11 C13♭9

even 8ths *swing 8ths*

F6 F♯°7 Gm7 C7

F7 B♭ B°7 B♭m6

F Ab°7 Gm7 C7

double time feel

F Gm7 F/A B° E♭7/B♭ F/A G♭13♯11 F^{6}_{9}

F N.C.

F B♭7/A♭ Gm7♭5 C13 F

E♭6 E6 F6

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