

BYE BYE BLACKBIRD

(Bye Bye Blackbird, 1962)

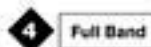
Lyric by Mort Dixon Music by Ray Henderson

From a live recording of 1962, this version of "Bye Bye Blackbird" starts with Coltrane's embellishment of the familiar melody. Notice the after-the-beat emphasis in measure 7 (descending D7) and measure 13, as well as the shift from the melody's G $\sharp$ to the altered G (19) in measure 19. There is a prolonged A note at the downbeat of measure 23 (producing the major 7th of B $\flat$ m7) and upper and lower diatonic neighbors encircling the F $\sharp$ melody note at the start of measure 24. The quarter-note-triplet phrasing in measure 25 results in an early delivery of the melody note C (i.e., before the downbeat of measure 26).

In the first chorus of the solo, there are anticipations (the three 16th notes before measure 45), prolongations (first half of measure 58), mini progressions (ii-V-I in G from beat 4 of measure 47) and substitutions (A major in measure 57 and E $\flat$ Lydian in measure 58, both for the Gmaj7 chord change). Notice the suspended triad outlines in measure 58 (B $\flat$ -sus4) and measure 59 (Csus4 and Gsus4).

Head

Medium swing $\text{♩} = 174$



The musical score for the Head of "Bye Bye Blackbird" is written in G major, 4/4 time, with a medium swing feel. It consists of six staves of music, each with a key signature of one sharp (F#) and a common time signature of 4/4. The notes are written in a treble clef. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and ties. Chord symbols are placed above the staff at specific measures: Gmaj7, D7, Gmaj7, Am7, D7, Gmaj7, D7, E7, Am, E7, Am, F7, E7, Eb, D7, Gmaj7, G7, Bbm7b5, E7, Am, Bbm7, Eb7, Am7, and D7. The score is marked with a '4' in a diamond shape, indicating a full band arrangement.

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