

Autumn Leaves Solo

Keith Jarrett/Gary Peacock/Jack DeJohnette

Trans. Matt Robbins

$\text{♩} = 100$ 4:22
Swing

tritone sub 2-5

Piano

Acoustic Bass

6

Pno.

Bass

10

Pno.

Bass

"French 6th"

14

Pno.

Bass

8 3

18 4:43

Pno.

Bass

8 3

22

Pno.

Bass

8 3

26

Pno.

Bass

8 3

Piano score for measures 30-33. The Pno. part features chords $A_{mi}7$ and A_{b13} . The Bass part includes an 8-measure rest in the first measure.

A

Piano score for measures 34-37. The Pno. part features chords $E_{mi}7$, $E_{bmi}7$, $F13$, B_{b13} , and E_{b9} . A triplet of eighth notes is marked in measure 35. The Bass part includes an 8-measure rest in the first measure.

diatonic 7ths

Piano score for measures 38-41. The Pno. part features chords $G_{mi}11$, $G_{mi}11b5b9$, $D7$, G_{mi} , $G_{mi}2$, and $C13$. The Bass part includes an 8-measure rest in the first measure.

diatonic so what

B_{b11} $E_{b}\Delta^9$

Piano score for measures 42-45. The Pno. part features chords $F7_{sus}$, $A_{b}7_{sus}$, $E_{b}13_{sus}$, and $E_{b}9$. The Bass part includes an 8-measure rest in the first measure.

46 ??

Pno.

Bass

8

Chords: $G\phi 7$, A^+ , $D7^{alt}/A$, $B_{MA}13\#11$

50 B 5:22

Pno.

Bass

8

Chords: C_{M11} , G^4 , $G_{M1}7$

54

Pno.

Bass

8

Chords: $D_{bM1}9$, G^{13b9} , B^{13} , $F_{M1}9$, Bb^{13} , $Bb7b9$, E_{b9}

58

Pno.

Bass

8

Chords: $D7\#9$, $G_{M1}7^{b13}$, $E_{M1}\#4$, $C7^{alt}$

62

Pno.

Bass

8

$A_{mi}7(b9)$

$D7(b9)$

$G_{mi}(11)$

66

Pno.

Bass

8

A 5:41

70

Pno.

Bass

8

inter-hand dialogue

mp

74

Pno.

Bass

8

mf

78

Pno.

Bass

4 3

8 3

8

82

Pno.

Bass

B 6:00

8

86

Pno.

Bass

8

90

Vo. *gliss.* *gliss.* whoa!

Pno.

Bass

94

Pno.

Bass

6:20 bebop chromatic passing tones

98

Pno. enclosure $B^b aug$ $E^b 7$

Bass

102

Pno. *double chromatic approach* C_{mi}/A^{-7b5} $D7Alt$ $G_{mi}11$

Bass *diatonic motion*

106 6:30

Pno.

Bass

C_{M1}^9 $F13$ F_{M1}^9 $Bb7^b9$ $Eb^{\flat} \frac{9}{4}$

delayed harmonic resolution tritone upper double chromatic approach

110

Pno.

Bass

approach to 3

114

Pno.

Bass

A^+ $D7^{\#5}$

enclosure on 13 despite #5

118

Vo. huh!!

Pno.

Bass

122

Pno. anticipation D/Eb^7 chromatic descending triads, inverting

Bass cliché picks up inversion

126

Pno. diatonicity Gm^9

Bass

130 6:59

Pno. picks up chromaticism from Gary still within Ebm^7 $G7^b9$ Cm^1

Bass

134 **D7** **Gm⁶** **Gm¹**

Pno.

Bass

138 7:09 **Cm¹¹** **Bm⁷** **C#m¹¹** **F#9** **Fm¹³** **Bb7^{b9#5}** **Eb^{6/9}** mixed dominant modes

Pno.

Bass

142 **A^{mi}7** **B^{mi}** **Bb^{mi}** **F^{mi}7** **(Db^{ma})** resolve

A^{mi}7 **D7^{#9}** **G^{mi}7** Bb minor hexatonic

Pno.

Bass

146

Pno.

Bass

150 G melodic minor B minor bebop

Pno.

Bass

Cm⁹ F¹³ B⁹ B¹³ B^{b13} E⁹ E^{b9}

F approach to.. Bb tritone sub to E

154

Vo.

Pno.

Bass

D7^{#9} Gm⁷

uugh!

158

Vo.

Pno.

Bass

pp duh duh duh du-duh duh duh duh duh mp oing 7:38 7:38

back cycle

G⁺ Cm⁹

162

Pno.

Bass

166

Pno.

Bass

170

Pno.

Bass

melodic arrival

Bb+ harmonic delay Eb 6/4

174

Pno.

Bass

178 7:58

Pno.

Bass

8

182

Vo.

uuugh

Pno.

planing 1/2 step 2-5

F#13

Cm9

F13

Bb9

dominant tonic

3

Bass

8

186

Vo.

uuuugh!

uuuugh!

Pno.

Bass

8

190

Pno.

Bass

8

Chords: Eb7sus, Eb9, D7sus, D7#9, Gm7, G7#5

3

194

8:18

Pno.

Bass

8

Chords: Fm9 (Bb13), Eb6/9

3

8

198

Vo.

Pno.

Bass

8

Chords: A°

giss.

aah!

3

2

202 theme rhythmic modification

Pno.

Bass

206 $A\emptyset 7$ $A7b9$ $D7$

Pno.

Bass

208 $Bb\emptyset 7$ $Fm7$ D bebop dominant $b6$

Pno.

Bass

212 $D7$ $Gm7$ $G7$ chromatic bebop

Pno.

Bass

214

Vo. *ff* Aaa! F mixo enclosure on 7th Aaa

Pno.

Bass

216

Vo.

Pno. Bb mixo with chromatic passing tones enclosure to Eb ma9

Bass

218

Pno. *D7#9#11* *Cmi7* *F13*

Bass

222

Pno.

Bass