

HELLO AND GOOD-BYE

Piano

Medium Swing $\text{♩} = 180$

composed & arranged
by Bob Brookmeyer.

(SOLO AD LIB) Ab^9_{SUS} (CLUSTERS) (AD LIB) (FREELY & CHORDAL-USE CLUSTERS) Ab^9_{SUS}

A (COMP) Ab^9_{SUS} (MIXOLYDIAN)

B Db^9_{SUS} $\text{Ab}^{\flat}_{\text{MI}}{}^7$ Db^7 $\text{A}^{\flat}_{\text{MI}}{}^7$ D^7

$\text{Db}^{\flat}$ $\text{Ab}^{\flat}_{\text{MI}}{}^7$ $\text{A}^{\flat}/\text{Db}$ Db^7 $\text{Ab}^{\flat}_{\text{MI}}{}^7(\text{b}^9)$ $\text{G}^{\flat}_{\text{MA}}{}^7$

$\text{G}^{\flat}_{\text{MA}}{}^7$ (FILL) $\text{G}^{\flat}_{\text{MI}}{}^7$ $\text{G}^{\flat}_{\text{MI}}{}^6$ $\text{F}^{\flat}_{\text{MI}}{}^7$

$\text{B}^{\flat}{}^7$ $\text{B}^{\flat}_{\text{MI}}{}^7$ Eb^7



Ab⁹_{SUS} (MIXOLYDIAN)

mp

mf

f

ff

f

mf

f

sf

gliss.

ff

D.S. (C) al

10

12

14

Ab⁷(b⁹) Db

C_M⁷ B_M⁷ D^o Eb⁹_{SUS} B_M⁷ B^b_{SUS} E⁹ Eb⁹_{SUS} G⁷(b⁹)

C₊⁷(#⁹) F⁷(b⁹) B_M⁷ C_M⁷ D^b D^o Eb⁹_{SUS} G^b F⁷(b⁹) E⁷(#⁹)

(ADD 4) (SOLO - BLACK) (WHITE KEY) (KEY CLUSTER)

Ab⁹

(L.H. - SOLI W/SOPRANO)

simile

F⁷(b⁹)

10

BVA

sf

(BVA)

(BVA)

ff

D.S. (C) al

Piano - P. 3

Hello

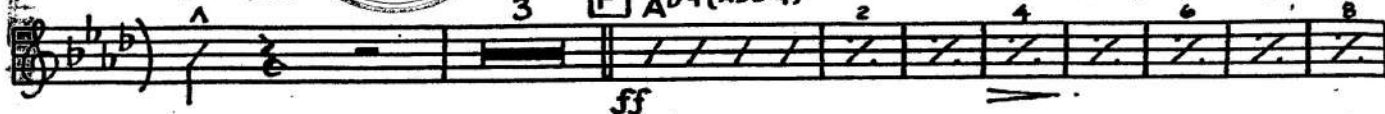
⊕ CODA

A^b9_{SUS}

(1st 4 BARS: COMP FREELY
BEHIND TENOR SOLO)

(COMP BEHIND
TENOR SOLO)

$A^b9(ADD4)$



(+ BACKUPS)

G

D^b9_{SUS}

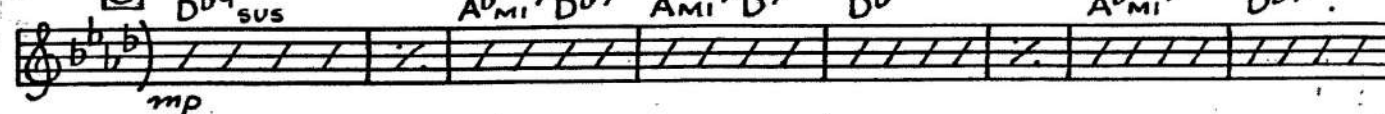
$A^b_{MI}7 D^b7$

$A_{MI}7 D7^{(\#9)}$

D^b

$A^b_{MI}7$

D^b7



G^b

$G^b_{MI}9$

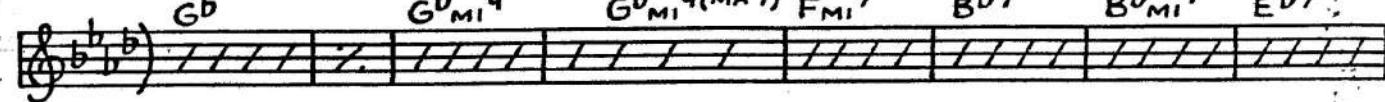
$G^b_{MI}9(MA7)$

$F_{MI}7$

B^b7

$B^b_{MI}7$

E^b7



(ENS. AD LIB)

H

A^b9_{SUS}



(COMP)

A^b7_{SUS}



H^{17}

D^b

D^b_+

D^b6

D^b7

$G^b(b5)G^b$

G^b_+

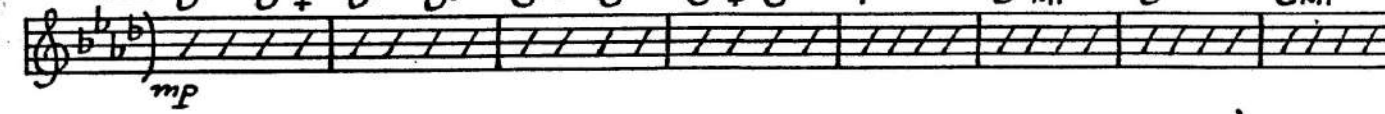
G^b6

$F7^{(\#9)}$

$B^b_{MI}6$

B^o

$C_{MI}6$



$C^{\#o}$

D_{MI}

A^b7_{SUS}

2

(ENS.) G^9_{SUS}



I

$G_+7(b9)$

C

$B7^{(b9)}$

$B^b7^{(b9)}$

$A7^{(\#9)}$

$D_{MI}7$

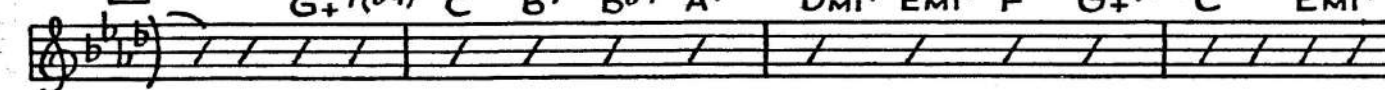
$E_{MI}7$

F

$G_+7(b9)$

C

$E_{MI}7$



$E^b_{MI}7$

$A^b_+7(b9)$

$F_{MI}7$

$E_+7^{(\#9)}$

$A^{13}^{(\#9)}$

A^b9_{SUS}

4



Bb⁹_{SUS} E+7(#9) Ab⁹_{SUS} (LONG, SLOW DROP)

[J] mf (LEAVE PEDAL DOWN)

B⁹_{SUS} C⁹_{SUS} Db⁹_{SUS} Ab⁹_{SUS} G⁹_{SUS}

#4 4 4 4 b Ped. --- mp

(LIFT PEDAL)

[K] Gb⁹_{SUS} Db^{Mi}7 Gb⁷_{SUS} D^{Mi}7 G⁷ Gb Db^{Mi}7 Gb⁷(b9)

B^{MA}7 B^{Mi}7 E+7(b9) Bb^{Mi}7 Eb7 Eb^{Mi}7

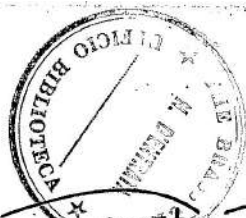
Ab7 Db7(#9)

[L] PEDAL Bass (Tacet)

> > > > p

Piano - P. 5

Hello



Musical notation for the first system. The treble clef staff contains a melodic line with notes $e \equiv b e$, $e \equiv b e$, $e \equiv b e$, $e \equiv b e$, and $p. b e$. The bass clef staff is marked "Bass (Tacet)". The key signature has three flats. Dynamics include sf and $Dbq sus$.

Musical notation for the second system. The treble clef staff shows a "FULL-BUILD" section with a crescendo hairpin and a mp dynamic marking. The bass clef staff has a sf dynamic marking.

Musical notation for the third system. The treble clef staff includes a measure marked with a box containing "M". Chord symbols above the staff include $CMA7(\#4)$, F , EMI^7 , $CMA7(ADD\#5)$, $DbMA^7$, DMA^7 , E^bMA^7 , and DMI^7 . The bass clef staff has a sf dynamic marking.

Musical notation for the fourth system. Chord symbols above the staff include EMI^7 , $A+7(\#9)$, DMI^7 , $G+7(b9)$, and C .

Musical notation for the fifth system. The treble clef staff includes a measure marked with a box containing "M9". Chord symbols above the staff include GMI^7/C , $Abq sus$, FMI^7 , G^b7 , $F7(\#9)$, and $B^b+7(\#9)$. The bass clef staff has a f dynamic marking.

Musical notation for the sixth system. Chord symbols above the staff include E^bq , $Ab7$, $Ab+7$, $Db7$, $B^b+7(b9)$, GMI^7 , G^bMI^7 , FMI^7 , and $E7(\#9)$. The bass clef staff has a f dynamic marking.

Musical notation for the seventh system. Chord symbols above the staff include $E^b+7(\#9)$, D^9 , $Db7$, $B7(b5)$, $E7(\#9)$, $N9$, E^b7 , $Ab+7$, $FMI^7(b5)$, $G7(b5)$, and $C+7$. The bass clef staff has a f dynamic marking.

Musical notation for the eighth system. Chord symbols above the staff include FMI^9/B^b , $B^b+7(\#9)$, $Abq(ADD 4)$, GMI^7 , and $C+7(b9)$.

