

GUESS I'LL HANG MY TEARS UP TO DRY

FROM DEXTER GORDON'S 1962 GO! ALBUM

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TRANS BY EDDIE RICH

TENOR SAXOPHONE

The musical score is written for Tenor Saxophone in 4/4 time. It consists of eight staves of music, each with a key signature of one flat (Bb) and a common time signature. The notes are primarily eighth and sixteenth notes, often beamed together in groups of three. Chord symbols are placed above the staff lines, indicating the harmonic structure. The score includes measure numbers 5, 9, 13, 17, 21, 25, and 29. The final measure of the eighth staff ends with a double bar line.

Chord symbols: F, C+, F, C+, F, C+, C-7, F7, Bb, F, G-7, C7, G-7, C13(b9), A-7, G#-7, G-7, C7, F, F/E, D-7, Emi7(b5), A7(b9), C-7, F7, Bb, Eb7, A-7, D7, G-7, C7, F (G-7, G#7), A-7, G#-7, G-7, C7, F, F/E, D-7, Emi7(b5), A7(b9), C-7, F7, Bb, Eb7, A-7, D7, G-7, C7, F, C-7, F7, C-7, F7, Bb, Eb, Bb, A-7, D7, A-7, D7, G-7, C7.

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33

A-7 G#-7 G-7 C7 F F/E D-7 Em7(b5) A7(b9)

37

C-7 F7 Bb Eb7 A-7 D7 G-7 C7 F C7

41

A-7 G#-7 G-7 C7

43

F F/E D-7 Em7(b5) A7(b9)

45

C-7 F7 Bb Eb7

47

A-7 D7 G-7 C7 F D-7 G-7 C7

49

A-7 G#-7 G-7 C7

51

F Em7(b5) A7(b9)

53

C-7 F7 Bb Eb7

Musical score for "Guess I'll Hang My Tears Up to Dry". The score is written in treble clef with a 7/8 time signature. It consists of five staves of music. The first staff (measures 55-64) features a melodic line with chords A-7, D7, G-7, C7, and F. The second staff (measures 57-64) is a piano solo with a C7 chord. The third staff (measures 65-72) includes chords A-7, G#-7, G-7, C7, F, F/E, D-7, E mi7(b5), and A7(b9). The fourth staff (measures 69-76) includes chords C-7, F7, Bb, Eb7, A-7, D7, G-7, C7, B mi7(b5), and E7(b9). The fifth staff (measures 73-80) includes chords G-7, C7sus, C13(b9), N.C., and F. The score includes various musical notations such as triplets, slurs, and dynamic markings like "Rit.".

A NOTE ON RHYTHM:

THE RHYTHMS ON THIS TRANSCRIPTION ARE APPROXIMATE, AT BEST. SOMETIMES, RHYTHMS ARE GROUPED BASED ON DEXTER'S PHRASING INSTEAD OF WHERE IT ACTUALLY IS IN RELATION TO THE BEAT.

IN THOSE CASES, THE PHRASE IS USUALLY VERY LAID BACK AND LANDS FAR BEHIND THE BEAT.

OTHER TIMES, PHRASES ARE WRITTEN SO THEY WORK MATHEMATICALLY TO FIT WITHIN A CERTAIN AMOUNT OF SPACE.

AS ALWAYS, THE EARS WILL SERVE AS THE BEST GUIDE WHEN PLAYING ALONG WITH THE RECORDING.

-ER