

Blue Moon

Lorenz Hart

Richard Rodgers

♩ = 90

A

Voice: Blue moon, — you saw me stan-ding a - lone, with-out a dream in my

Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass Guitar, Drums

Chord progression: Bb9#5, G13(b9), G7(#5), Cm11, Cm9(b5), Ab13, G7(b9), Cm11, F13(b9), Bbmaj7, G7(b9), Cm7, F7, Bbmaj7, G7(b9), Cm7, F7(b9)

Dynamic markings: *f*, *p*, *mp*

Performance instructions: Solo behind vocal

Section marker: **A**

9 **B**

Voice heart, with-out a love of my own. Blue moon, you knew just what I as there for, you heard me say-ing a

Alto 1 *f* *p*

Alto 2 *f* *p*

Tenor 1 *f* *p*

Tenor 2 *f* *p*

Bari. Sax. *f* *p*

Tpt. 1 *f* *p*

Tpt. 2 *f* *p*

Tpt. 3 *f* *p*

Tpt. 4 *f* *p*

Tbn. 1 *f* *p*

Tbn. 2 *f* *p*

Tbn. 3 *f* *p*

B. Tbn. *f* *p*

J. Gtr. *B♭maj7* *G7(b9)* *Cm7* *F7(sus4)* *B♭maj7* *G7(b9)* *Cm7* *F13* *B♭maj7* *G7(b9)* *Cm7* *F13* *B♭maj7* *G7(b9)* *Cm11* *F13*

Pno. *B♭maj7* *G7(b9)* *Cm7* *F7(sus4)* *B♭maj7* *G7(b9)* *Cm7* *F13* *B♭maj7* *G7(b9)* *Cm7* *F13* *B♭maj7* *G7(b9)* *Cm11* *F13*

Bass *B♭maj7* *G7(b9)* *Cm7* *F7(sus4)* *B♭maj7* *G7(b9)* *Cm7* *F13* *B♭maj7* *G7(b9)* *Cm7* *F13* *B♭maj7* *G7(b9)* *Cm11* *F13*

Dr. *p* *p* 4

C 8

17

Voice: prayer for, some-one I real-ly could care for. And then there sud-den-ly ap-peared be-fore me, the on-ly one my arms will e-ver hold. I heard some

Alto 1: *mp* *p*

Alto 2: *mp* *p*

Tenor 1: *mp* *p*

Tenor 2: *mp* *p*

Bari. Sax.: *mp* *p*

Tpt. 1: *f* *p*

Tpt. 2: *f* *p*

Tpt. 3: *f* *p*

Tpt. 4: *f* *p*

Tbn. 1: *p*

Tbn. 2: *p*

Tbn. 3: *p*

B. Tbn.: *p*

J. Gtr.: *p*

Pno.: *p*

Bass: *p*

Dr.: *p*

Chord progression: D7(#5) G7(b9) C7 F7(sus4) Bb Cm7 C#o Gm7/D G7(#9) Cm7 F7(b9) Bb Gm7 Cm7 F7(b9) Bb E7(b5)

4

D

25

Voice: bo - dy whis - per "Please a - dore me". And when I looked, the moon had turned to gold. Blue moon, now I'm no lon - ger a - lone,

Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., J. Gtr., Pno., Bass, Dr.

Chords: Ebm7, Ab7, Dbmaj7, Db6, F/C, Cm7, C7, F(sus4), F11, Bb6, G7(b9), Cm7, F13, Bbmaj7, G7(b9)

Dynamic markings: mp, mf, p

Drum notation: /, x, /

To Coda

E

32

Voice: with-out a dream in my heart, with-out a love of my own.

Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1-4, Tbn. 1-3, B. Tbn., J. Gtr., Pno., Bass, Dr.

Chords: Cm7, F13, D7(#5), G7(b9), Cm7, F7(sus4), Bb6, Cm7, Ab7(#11), G7(b9), Gb7, F%6, F%6, Bb, G7(b9), Cm7, F13

Dynamic markings: p, mf, f

Rehearsal mark: E

Section: To Coda

39

Voice
 Alto 1
 Alto 2
 Tenor 1
 Tenor 2
 Bari. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 B. Tbn.
 J. Gtr.
 Pno.
 Bass
 Dr.

B \flat G7($\flat 9$) Cm7 F13 A \flat 9($\flat 5$) G 9 G \flat 9($\#11$) F(sus9) B \flat G7($\flat 9$) A \flat 7($\#11$) G7($\flat 9$) G \flat 7 F $\flat 6$ B \flat G7($\flat 9$)

B \flat G7($\flat 9$) Cm7 F13 A \flat 9($\flat 5$) G 9 G \flat 9($\#11$) F(sus9) B \flat G7($\flat 9$) A \flat 7($\#11$) G7($\flat 9$) G \flat 7 F $\flat 6$ B \flat G7($\flat 9$)

B \flat G7($\flat 9$) Cm7 F13 A \flat 9($\flat 5$) G 9 G \flat 9($\#11$) F(sus9) B \flat G7($\flat 9$) A \flat 7($\#11$) G7($\flat 9$) G \flat 7 F $\flat 6$ B \flat G7($\flat 9$)

4 3

F

D.S. al Coda

46

Voice

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Bass

Dr.

And then there

D.S. al Coda

53



Score for a jazz ensemble and voice. The score includes parts for Voice, Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., J. Gtr., Pno., Bass, and Dr.

Lyrics:
 own. Blue moon.

Chord Progression:
 Bb9, G13(b9), G7(#5), Cm11, Cm9(b5), Gm9, F13(b9), Bb9

Performance Markings:
 Dynamics: *mf*, *rit.*, *p*
 Articulation: *rit.*, *p*
 Rhythmic: *mf*, *rit.*, *p*

Instrumentation:
 Voice, Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., J. Gtr., Pno., Bass, Dr.

Voice

Blue Moon

Lorenz Hart

Richard Rodgers

$\text{♩} = 90$

A

Blue moon, — you saw me stand- ing a - lone,

8

B with- out a dream in my heart, with- out a love of my own. — Blue moon,

13

— you knew just what I as there for, you heard me say- ing a

17

C prayer for, some- one I real- ly could care for. — And then there

21

sud- den- ly ap- peared be - fore me, the on - ly one my arms will e - ver

24

hold. I heard some - bo - dy whis- per "Please a - dore me". — And when I

27

D

looked, the moon had turned to gold. Blue moon, now I'm no lon- ger a -

31

lone, with- out a dream in my heart, with- out a love of my

35

E **F** **To Coda**

own. — And then there

53

D.S. al Coda

own. — Blue moon.

Alto 1

Blue Moon

Lorenz Hart

Richard Rodgers

♩ = 90

f

5 **A** *p*

11 **B** *f* *p*

17 **C** *mp* *p*

25 **D** *mf* *f*

32 **E** *p* *mf* *f*

37 **F** *mf* *f*

43 *mf* *f*

48 *mf* *f* **D.S. al Coda**

53 *mf* *rit.* *p*

Blue Moon

Alto 2

Lorenz Hart

Richard Rodgers

$\text{♩} = 90$

f

5 **A** *p* *f*

12 **B** *p* 3

20 **C** *mp* *p* 4

29 **D** *mf* 3 3 *mf* 3 3 *p* **To Coda**

35 **E** *mf* *f* 3

40 *mf* *f*

45 **F** *mf*

49 3 3 *mf* **D.S. al Coda**

53 *mf* *rit.* *p*

Tenor 1

Blue Moon

Lorenz Hart

Richard Rodgers

$\text{♩} = 90$

f

5 **A**

p **f**

12 **B**

p **3**

20 **C**

mp **p** **4**

29 **D**

mf **3** **3** **mf** **3** **3** **p** **To Coda**

35 **E**

mf **f**

40 **mf** **f**

45 **F**

49

3 **3**

D.S. al Coda

53 **mf** **rit.** **p**

Tenor 2

Blue Moon

Lorenz Hart

Richard Rodgers

$\text{♩} = 90$

5 **A** *f*

12 **B** *p* *f*

18 **C** *mp* *p*

25 **D** *mf* 3 3

30 *mf* 3 3 **To Coda**

35 **E** *mf* *f*

40 *mf* *f*

45 **F**

49 3 3 **D.S. al Coda**

53 *mf* *rit.* *p*

Bari. Sax.

Blue Moon

Lorenz Hart

Richard Rodgers

♩ = 90

5 **A** *f*

12 **B** *p*

18 **C** *mp* *p*

23

29 **D** *mp* *p* **To Coda**

35 **E** *mf* *f*

40 *mf* *f*

45 **F** *mf* *f*

49 **D.S. al Coda**

53 *mf* *rit.* *p*

Trumpet 1

Blue Moon

Lorenz Hart

Richard Rodgers

♩ = 90

5 **A** *f* 6

13 **B** 4 *f* 3

21 **C** *p* 2

27 **D** 3 *mp* *mf* **To Coda**

35 **E** *mf* *f*

39

44 **F** *mf* *f*

49 *f* 3 **D.S. al Coda**

53 *mf* 3

55 *rit.* *p*

Trumpet 2

Blue Moon

Lorenz Hart

Richard Rodgers

♩ = 90

5 **A** *f* 6

13 **B** *p* 4 *f* 3

21 **C** *p* 2

27 **D** 3 **To Coda**

35 *mp* *mf* **E** *mf* *f*

39

44 **F** *mf* *f*

49 *f* 3 **D.S. al Coda**

53 *mf* *rit.*

56 *p*

Trumpet 3

Blue Moon

Lorenz Hart

Richard Rodgers

♩ = 90

5 **A** *f* 6

13 **B** 4 *f* 3

21 **C** *p* 2

28 **D** 3 **To Coda**

35 *mp* 3 *mf* **E** *mf* *f*

39

44 **F** *mf* *f*

49 *f* 3 **D.S. al Coda**

53 *mf* 3

55 *ritt.* *p*

Trumpet 4

Blue Moon

Lorenz Hart

Richard Rodgers

♩ = 90

5 **A** *f* 6

13 **B** 4 *f*

21 **C** *p* 2

28 **D** 3 **To Coda**

35 *mp* *mf* **E** *mf* *f*

39

44 **F** *mf* *f*

49 *f* 3 **D.S. al Coda**

53 *mf* *rit.*

56

Trombone 1

Blue Moon

Lorenz Hart

Richard Rodgers

$\text{♩} = 90$

5 **A** *f*

13 **B** *f*

21 **C** *p*

28 **D** *p*

35 **E** *mf* *f*

40 *mf* *f*

45 **F** *mf* *f*

49 *mf* *f*

53 *mf* *rit.* *p*

To Coda

D.S. al Coda

Blue Moon

Trombone 2

Lorenz Hart

Richard Rodgers

$\text{♩} = 90$

5 **A** *f* 6

13 **B** *p*

20 **C** *p* 2

27 **D** *mp* *> p* *< mp* **To Coda**

35 **E** *mf* *f*

40 *mf* *f*

45 **F**

49 *mf* *rit.* *p* **D.S. al Coda**

53 *mf* *rit.* *p*

Trombone 3

Blue Moon

Lorenz Hart

Richard Rodgers

♩ = 90

5 **A** *f*

6 *f*

13 **B** *p*

20 **C** *p*

27 **D** *mp* *> p* *< mp* **To Coda**

35 **E** *mf* *f*

40 *mf* *f*

45 **F**

49 **D.S. al Coda**

53 *mf* *rit.* *p*

Bass Trombone

Blue Moon

Lorenz Hart

Richard Rodgers

♩ = 90

5 **A** *f*

6

13 **B**

20 *p* **C** *p* 2

27 **D**

32 *mp* *p* *mp*

37 **E** *p* **To Coda** *mf* *f*

41

45 **F** *mf* *f*

49

53 *mf* *rit.* *p* **D.S. al Coda**

Blue Moon

Guitar

Lorenz Hart

Richard Rodgers

♩ = 90

B♭⁶/₉ G¹³(b₉) G⁷(#5) Cm¹¹ Cm⁹(b₅) A♭¹³ G⁷(b₉) Cm¹¹ F¹³(b₉)

5 B♭maj⁷ **A** G⁷(b₉) Cm⁷ F⁷ B♭maj⁷ G⁷(b₉) Cm⁷ F⁷(b₉)

9 B♭maj⁷ G⁷(b₉) Cm⁷ F⁷(sus4) B♭maj⁷ G⁷(b₉) Cm⁷ F¹³

13 B♭maj⁷ **B** G⁷(b₉) Cm⁷ F¹³ B♭maj⁷ G⁷(b₉) Cm¹¹ F¹³

17 D⁷(#5) G⁷(b₉) C⁷ F⁷(sus4) B♭ Cm⁷ C^{#o} Gm⁷/D G⁷(#9)

21 Cm⁷ **C** F⁷(b₉) B♭ Gm⁷ Cm⁷ F⁷(b₉) B♭ E⁷(b₅)

25 E♭m⁷ A♭⁷ D♭maj⁷ D♭⁶ F/C Cm⁷ C⁷ F(sus4) F¹¹

29 B♭⁶ **D** G⁷(b₉) Cm⁷ F¹³ B♭maj⁷ G⁷(b₉) Cm⁷ F¹³

Guitar

33 D7(#5) G7(b9) Cm7 F7(sus4) Bb6 Cm7 Ab7(#11) G7(b9) Gb7 F6/9 F6/9

To Coda

37 **E** Bb G7(b9) Cm7 F13 Bb G7(b9) Cm7 F13

41 Ab9(b5) G9 Gb9(#11) F(sus9) Bb G7(b9) Ab7(#11) G7(b9) Gb7 F6/9

mf *f*

45 **F** Bb G7(b9) Cm7 F13 Bb G7(b9) Cm7 F13

49 Ab9(b5) G9 Gb(#11) F(sus9) Bb Cm7 C#o Gm7/D G7(#9)

D.S. al Coda



53 Bb6/9 G13(b9) G7(#5) Cm11 Cm9(b5) Gm9 F13(b9)

rit.

57 Bb6/9

p

Blue Moon

Piano

Lorenz Hart

Richard Rodgers

♩ = 90

Musical notation for the first system (measures 1-4). The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked as ♩ = 90. The notation includes a treble and bass staff with various chords and triplets. Chords are labeled: Bb6/9, G13(b9), G7(#5), Cm11, Cm9(b5), Ab13, G7(b9), Cm11, and F13(b9). There are triplets in both staves.

A

5 Solo behind vocal

Musical notation for the second system (measures 5-7). The key signature is B-flat major. The time signature is 4/4. The notation includes a treble and bass staff with various chords and triplets. Chords are labeled: Bbmaj7, G7(b9), Cm7, F7, Bbmaj7, and G7(b9). There are triplets in both staves. The dynamic marking is *mp*.

8

Musical notation for the third system (measures 8-12). The key signature is B-flat major. The time signature is 4/4. The notation includes a treble and bass staff with various chords and triplets. Chords are labeled: Cm7, F7(b9), Bbmaj7 G7(b9), Cm7 F7(sus4), Bbmaj7 G7(b9), Cm7, and F13. There are triplets in both staves.

13

B

Musical notation for the fourth system (measures 13-16). The key signature is B-flat major. The time signature is 4/4. The notation includes a treble and bass staff with various chords. Chords are labeled: Bbmaj7, G7(b9), Cm7, F13, Bbmaj7, G7(b9), Cm11, and F13. The bass staff contains diamond-shaped symbols.

17

Musical notation for the fifth system (measures 17-20). The key signature is B-flat major. The time signature is 4/4. The notation includes a treble and bass staff with various chords. Chords are labeled: D7(#5), G7(b9), C7, F7(sus4), Bb, Cm7, C#o, Gm7/D, and G7(#9). The bass staff contains diamond-shaped symbols.

21

C



Musical notation for the sixth system (measures 21-24). The key signature is B-flat major. The time signature is 4/4. The notation includes a treble and bass staff with various chords. Chords are labeled: Cm7, F7(b9), Bb, Gm7, Cm7, F7(b9), Bb, and E7(b5). The bass staff contains diamond-shaped symbols.

25

Ebm7 Ab7 Dbmaj7 Db6 F/C Cm7 C7 F(sus4) F11

29

D

Bb6 G7($\flat 9$ / $\sharp 5$) Cm7 F13 Bbmaj7 G7($\flat 9$) Cm7 F13

33

To Coda

D7($\sharp 5$) G7($\flat 9$) Cm7 F7(sus4) Bb6 Cm7 Ab7($\sharp 11$) G7($\flat 9$ / $\sharp 5$) Gb7 F $\flat 9$ F $\flat 9$

mf *f*

37

E

Bb G7($\flat 9$ / $\sharp 5$) Cm7 F13 Bb G7($\flat 9$ / $\sharp 5$) Cm7 F13

41

Ab9($\flat 5$) G9 Gb9($\sharp 11$) F(sus9) Bb G7($\flat 9$ / $\sharp 5$) Ab7($\sharp 11$) G7($\flat 9$ / $\sharp 5$) Gb7 F $\flat 9$

mf *f*

45

F

Bb G7($\flat 9$ / $\sharp 5$) Cm7 F13 Bb G7($\flat 9$) Cm7 F13

49

Musical notation for measures 49-52. The system consists of a grand staff with a treble clef and a bass clef. The treble clef staff contains rests for all four measures. The bass clef staff contains the following notes and chords: Measure 49: Ab9(b5) (chord), G9 (chord), Gb(#11) (chord); Measure 50: F(sus9) (chord); Measure 51: Bb (chord), Cm7 (chord); Measure 52: C#o (chord), Gm7/D (chord), G7(#9) (chord). The bass line features triplet eighth notes in measures 49 and 50, and eighth notes with accents in measures 51 and 52. A dynamic marking of *rit.* is present at the end of measure 52.

53

Musical notation for measures 53-55. The system consists of a grand staff with a treble clef and a bass clef. The treble clef staff contains chords and melodic lines: Measure 53: Bb6/9 (chord); Measure 54: G13(b9) (chord), G7(#5) (chord); Measure 55: Cm11 (chord), Cm9(b5) (chord). The bass clef staff contains chords: Measure 53: Bb6/9 (chord); Measure 54: G13(b9) (chord), G7(#5) (chord); Measure 55: Cm9 (chord), F13(b9/b5) (chord). A dynamic marking of *rit.* is present above measure 55 and below measure 55. A fermata is placed over the final chord of measure 55.

56

Musical notation for measures 56-57. The system consists of a grand staff with a treble clef and a bass clef. The treble clef staff contains rests for both measures. The bass clef staff contains chords: Measure 56: Bb6/9 (chord); Measure 57: Bb6/9 (chord). A dynamic marking of *p* is present below measure 57. A fermata is placed over the final chord of measure 57.

Blue Moon

Bass Guitar

Lorenz Hart

Richard Rodgers

♩ = 90

B♭^{6/9} G^{13(b9)} G^{7(#5)} Cm¹¹ Cm^{9(b5)} A♭¹³ G^{7(b9)} Cm¹¹ F^{13(b9)}

3

5 B♭maj⁷ **A** G^{7(b9)} Cm⁷ F⁷ B♭maj⁷ G^{7(b9)} Cm⁷ F^{7(b9)}

p *p*

9 B♭maj⁷ G^{7(b9)} Cm⁷ F^{7(sus4)} B♭maj⁷ G^{7(b9)} Cm⁷ F¹³

B 13 B♭maj⁷ G^{7(b9)} Cm⁷ F¹³ B♭maj⁷ G^{7(b9)} Cm¹¹ F¹³

17 D^{7(#5)} G^{7(b9)} C⁷ F^{7(sus4)} B♭ Cm⁷ C^{#o} Gm^{7/D} G^{7(#9)}

C 21 Cm⁷ F^{7(b9)} B♭ Gm⁷ Cm⁷ F^{7(b9)} B♭ E^{7(b5)} Ebm⁷ A♭⁷ D♭maj⁷ D♭⁶

27 F/C Cm⁷ C⁷ F^(sus4) F¹¹ B♭⁶ **D** G^{7(b9)} Cm⁷ F¹³

31 B♭maj⁷ G^{7(b9)} Cm⁷ F¹³ D^{7(#5)} G^{7(b9)} Cm⁷ F^{7(sus4)}

To Coda

Bass Guitar

35 Bb^6 Cm^7 $A^b7(\#11)$ $G7(\#5)$ G^b7 $F^6/9$ $F^6/9$ **E** B^b $G7(\#5)$ Cm^7 F^{13}

mf *f*

39 B^b $G7(\#5)$ Cm^7 F^{13} $A^b9(b5)$ G^9 $G^b9(\#11)$ $F(sus9)$

43 B^b $G7(\#5)$ $A^b7(\#11)$ $G7(\#5)$ G^b7 $F^6/9$ **F** B^b $G7(\#5)$ Cm^7 F^{13}

47 B^b $G7(b9)$ Cm^7 F^{13} $A^b9(b5)$ G^9 $G^b(\#11)$

50 $F(sus9)$ B^b Cm^7 $C^\#o$ Gm^7/D $G7(\#9)$

D.S. al Coda

53 $B^b6/9$ $G^{13}(b9)$ $G7(\#5)$ Cm^{11} $Cm^9(b5)$ Gm^9 $F^{13}(b5)$

3 *ritt.*

57 $B^b6/9$

p

Drums

Blue Moon

Lorenz Hart

Richard Rodgers

$\text{♩} = 90$

The score is written for a drum set in 4/4 time. It features various rhythmic patterns including eighth notes, quarter notes, and sixteenth notes, often with rests. Dynamic markings include *f*, *p*, *mp*, and *mf*. Rehearsal marks A through F are placed at the beginning of sections. A 'To Coda' instruction appears at measure 29, and 'D.S. al Coda' appears at measure 50. The score concludes with a final cadence at measure 53.

5 **A** *f*

13 **B** *p*

21 **C** *p*

29 **D** *mp* **To Coda**

35 *mf* *f* **E**

45 **F**

50 **D.S. al Coda**

53 *mf* *mf* *p*