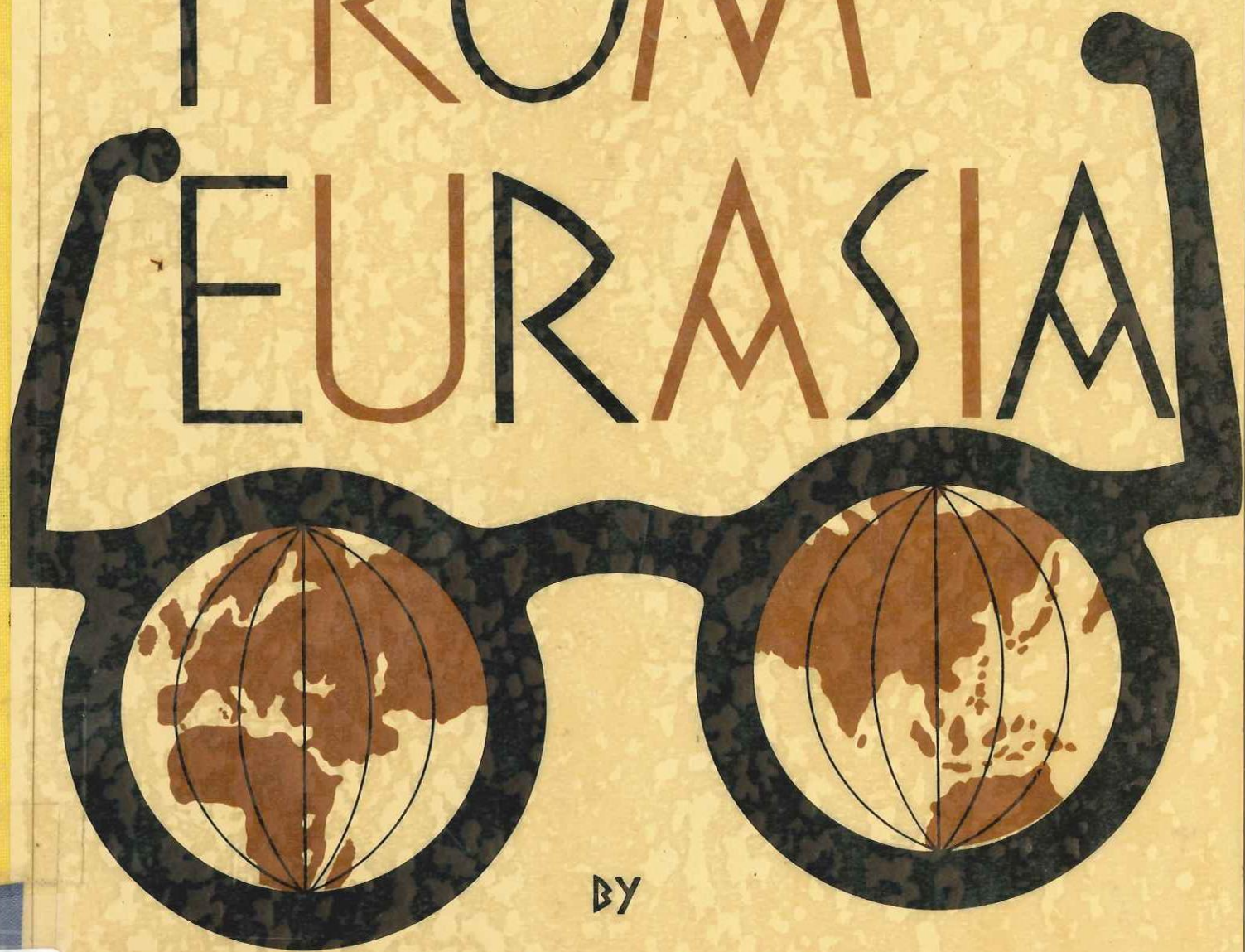


THE THEMES

FROM

EURASIA



BY

DAVE BRUBECK

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5/-

# THEMES FROM EURASIA

BY

DAVE BRUBECK

*Edited by* HOWARD BRUBECK



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These themes were used as the basis for improvisation by the Dave Brubeck Quartet in their Fontana Records Albums "Jazz Impressions of Eurasia" (TFL 5034) and "The Dave Brubeck Quartet in Europe" (TFL 5051)

5/-

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# about these themes...

Son Derry says-

I listen to Dad's records all the time. Then I try to pick out the melodies I have heard. Sometimes I am able to make an unreasonable facsimile. Sometimes I find it is just too hard. Lately I've been lucky. My attempts at playing "Nomad" and other songs from "Jazz Impressions of Eurasia" were recognizable enough that Dad knew what I was trying to do. Hearing my efforts, he wrote some of the pieces out for me. I think that was the beginning of this book. Dad thought that if I enjoyed playing these pieces, maybe other piano students would enjoy them, too. They are fun to learn. They are challenging, yet they don't scare me (much).

DARIUS BRUBECK  
Age 12

Dave says-

The student who plays these pieces will be at home no matter what his background. He will be playing music which, like his own musical heritage, is a mixture of African, European and Asian influences—all of which has been translated into the American tradition of jazz.

There are several different parts of the world represented in this music. "Calcutta Blues" is based upon an Indian raga-like theme within the blues form. The modal approach of Turkish music was employed in "The Golden Horn". "Brandenburg Gate" is reminiscent of the contrapuntal writing of Bach. "Nomad" is akin to the poly-rhythms of Middle Eastern music. "Marble Arch" is based on the smooth flowing harmonies of the English folk song. An African tribal dance was the inspiration for "Watusi Drums". I did not attempt to capture these various musical languages by exact notation, as would a musicologist. Instead, I tried to create an impression of a particular locale by using some of the elements of their folk music within the musical language I know best—jazz.

DAVE BRUBECK  
Age 39

His mother says-

As a music teacher of some fifty years experience, I am convinced that the reason for so many casualties in the present student situation is the lack of suitable material to meet the need (perhaps the sub-conscious need) of the pupils of today. They scoff at romantic music; they are not technically equipped to play the strictly classical; the teacher scorns, as indeed she should, the vacuity of the hackneyed tune and corny swing bass; and often the contemporary piano literature is too far removed from the student's experience. To insure the continued interest of the student, finding interesting and profitable teaching material is a major problem. I believe the little pieces in this series fulfill a real need. They are "different" enough to be appealing. They offer a satisfying musical line and an interesting rhythmical bass. They are written in the language of today.

ELIZABETH IVEY BRUBECK  
Ageless

Editor

(and brother) says-

Once created, a piece of music begins to live a life of its own. The compositions in this album are continuing a happy existence which began in adventure with the State Department tour of the Dave Brubeck Quartet. Since that time they have traveled many miles in other parts of the world along with the Quartet. The tunes have been given other "clothing", as in the case of "Brandenburg Gate" which was arranged for full orchestra and jazz combo or "Watusi Drums", set for chorus.

The "arrangements" in this album are really the "originals" of each piece. Here they are given in the more pure form in which they were first conceived, and from this point they are about to depart on their most important travels — travels with younger players who will carry them into exciting and perhaps uncharted musical places.

Some down-to-earth suggestions for fingering, pedal usage, dynamics and speed are given. Chord symbols have been printed as a guide to those interesting trips into the world of improvisation where the composer of these pieces is well known and most at home. He has asked me to suggest that there is room in his neighborhood for the young and hardy who wish to use his compositions as a base of operations from which to take off into the exciting universe of improvisation, where no two trips are ever the same.

HOWARD BRUBECK

# Nomad



Rhythmic, going (♩ = 132)

2 1 3

*f*

*sempre staccato*

D maj. 7 D maj. 7 G7 G7

2 3

*mf*

C maj. 7 C maj. 7 F maj. 7 F

4 2 3 1 5 1

*f*

Em7 A7 D maj. 7 D6  $\frac{1}{2} \frac{1}{1} 5 5$

4 2 3 1 5 1 2 3

Eb7 Ab7 Db maj. 7 Db6 Em7 A7

*f*

D maj.7      D maj.7      G7      G7

*mf*

C maj.7      C maj.7      F maj.7      F7

*f*      *mf*

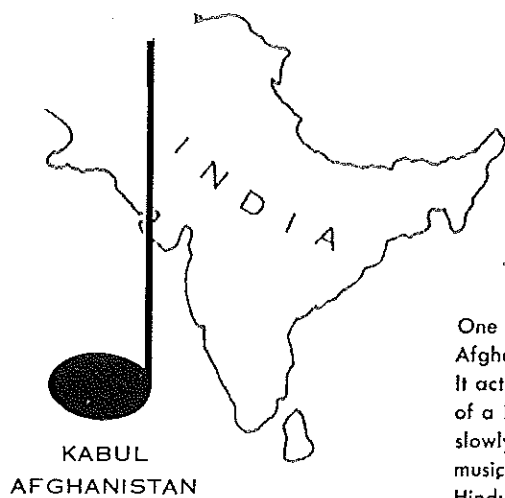
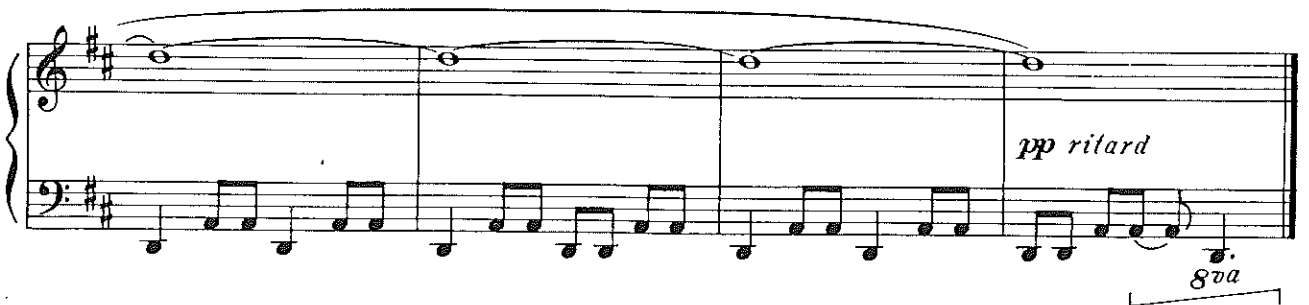
Em7      A7      F#m7      B7

*f*

Em7      Eb maj.7      D maj.7      D6

*p*

\*From this point to the end, each phrase is essentially a repetition of the four measure pattern between the asterisks. If the rhythmic variations present difficulties, try them first without the ties.



KABUL  
AFGHANISTAN

## A F G H A N I S T A N

One of the most fascinating countries we visited on our State Department tour was Afghanistan. One night in Kabul, I was awakened by the weirdest sound I ever heard. It actually made my hair stand on end. The muffled beat of drums and the eerie tones of a lone flute came closer and closer to my compound. I held my breath as the sound slowly faded away down the road. I was told the next morning that I had heard the music of one of the many nomadic tribes that drive their flocks through Kabul into the Hindu Kush mountains. The drums were slung across the camel's back and were played by the nomadic musician as he balanced precariously on top of the camel's pack; plodding away into the night. I thought that this wandering musician and I had much in common — each of us traveling across our worlds playing our music as we went. When I wrote the piece *Nomad* I tried to capture the feeling of that lonely wanderer. The steady rhythm is like the even, plodding gait of the camel, and the quicker beats are like the nomadic drums or the clapping of hands. The intricacies of Eastern rhythms are suggested in *Nomad* by superimposing three against the typical jazz four.

D. B.

# BRANDENBURG GATE



Moving, with dignity (♩:88)

5 4 1 1 2 4 2 5 4 2 1 5 2 1

*mf*

A7 Dm Gm C7 F7 B♭ E♭

5 2 1 1 5

*mf mp mf simile*

Edim. A Dm Gm

1 3 1 1 5 4-5 2 2 1 1

C7 4 F 2 B♭ 4

1 5

*mf*

Edim. A A A Dm

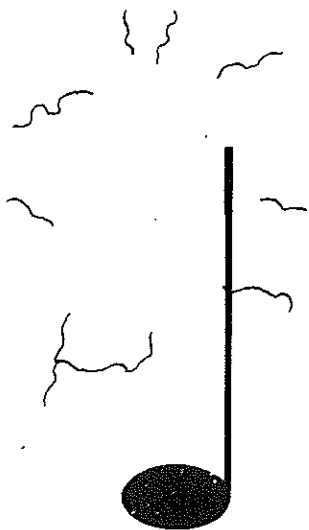
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Gm C7 F7 Bb Eb Edim. A

Dm G C7 4 F

Bb Edim. A7 D D

# G E R M A N Y



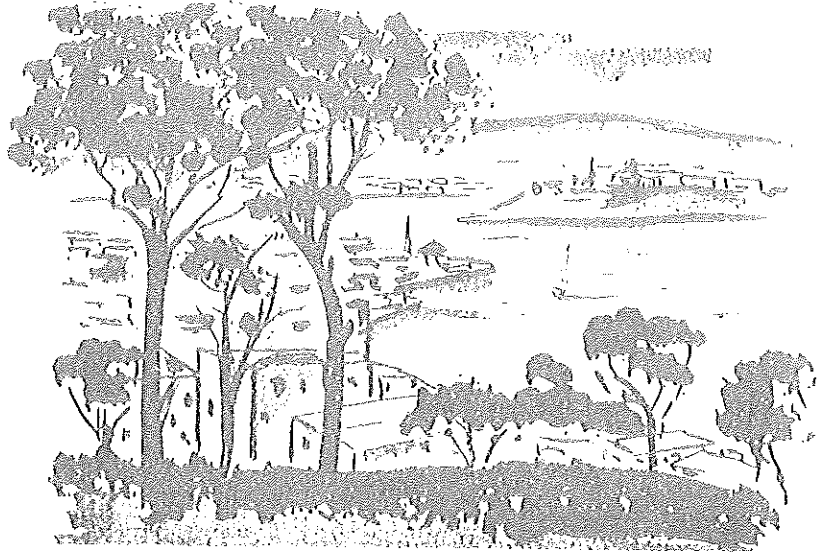
BERLIN

The German phrase "danke schoen" is the basis for the Bach-like theme of *Brandenburg Gate*. The root progressions of this piece are similar to those of a Bach chorale, with some modern alterations of the chord structure. We used the device of imitation and simple counterpoint in the development of the theme — in a manner reminiscent of Bach. *Brandenburg Gate* is a title with many connotations for me. I think of Bach and the Brandenburg Concertos, and of my own personal experience passing through the Gate. As you know, the U.S. government does not recognize East Germany, so one must enter that country at his own risk. However, to enter Poland it is necessary to cross East Germany, and traveling across the borders of this country is illegal without a transit visa. In order to obtain such a transit visa, it was necessary for me to enter East Germany, by walking through Brandenburg Gate and praying that no one would question me until I had obtained the necessary papers. It was many nervous hours later that I returned back through Brandenburg Gate to West Berlin — this time with the proper transit visa for myself and the Quartet, and a significant title for my new piece.

D. B.



# THE GOLDEN HORN



With agitated movement (♩ - 72 to 100 or faster!)

1 5 4 3 2 1 2 1 1 4 1 4

*mf*

1 2 3 4 5

Cm Cm7 Ab6 G7 G7

*mf*

Cm Cm7 Ab6 G7 G7

Skip to Coda sign on repeat ⊕

*mf*

1 5 2 5

Cm F7 Bb7 Ebm

1 2 3 1 1 4

*f*

2 5 1 5

Ab Ddim. G7 G7

Φ CODA

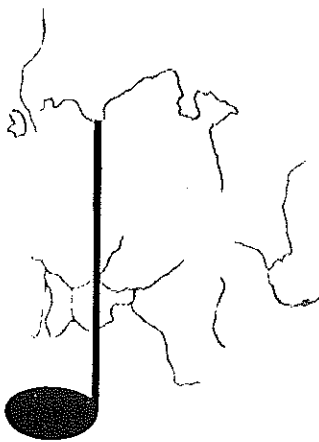
First system of musical notation for the coda. The treble staff begins with a treble clef and a key signature of two flats. It contains a series of eighth notes with fingerings 1, 1, and 2. The bass staff contains a single eighth note. Dynamic markings include *f* and *mf*. The system concludes with a double bar line and a fermata.

Second system of musical notation for the coda. The treble staff contains eighth notes with fingerings 2, 3, and 4. The bass staff contains eighth notes with a fingering of 4. Dynamic markings include *mf*. The system concludes with a double bar line and a fermata.

Third system of musical notation for the coda. The treble staff contains eighth notes with a fingering of 2. The bass staff contains eighth notes with a fingering of 4. Dynamic markings include *f*. The system concludes with a double bar line and a fermata.

Fourth system of musical notation for the coda. The treble staff contains eighth notes with a fingering of 2. The bass staff contains eighth notes with a fingering of 4. Dynamic markings include *ff*. The system concludes with a double bar line and a fermata.

# T U R K E Y

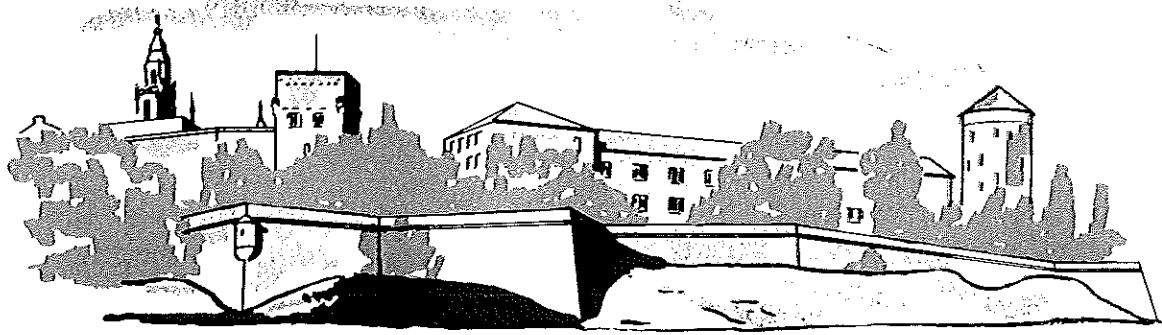


ISTANBUL

"Choc Teshejir Ederim" says "thank you very much" in Turkey, and spoken rapidly becomes the rhythmic pattern of the theme, *The Golden Horn*. The title does not refer to Paul Desmond's saxophone (unless you care to interpret it that way), but to that narrow inlet of the Bosphorus called the Golden Horn that divides Istanbul. Turkey, both literally and figuratively, is the bridge between Europe and Asia and I tried to reflect that mixture by using a modal-like theme characteristic of the music of Turkey, along with Western harmony.

D. B.

# Thank You (Dziękuję)



Moderately slow (♩ = 62)

*p* *espressivo* *mf*

Bbm C7 F9 Bbm

Gb F7 Bb7 Ebm

C dim. F7 *simile* Bb F7

G dim. Gb7 C dim. F7

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Bbm C7 F9 Bbm Gb

F7 Bb7 Ebm Cdim. F7

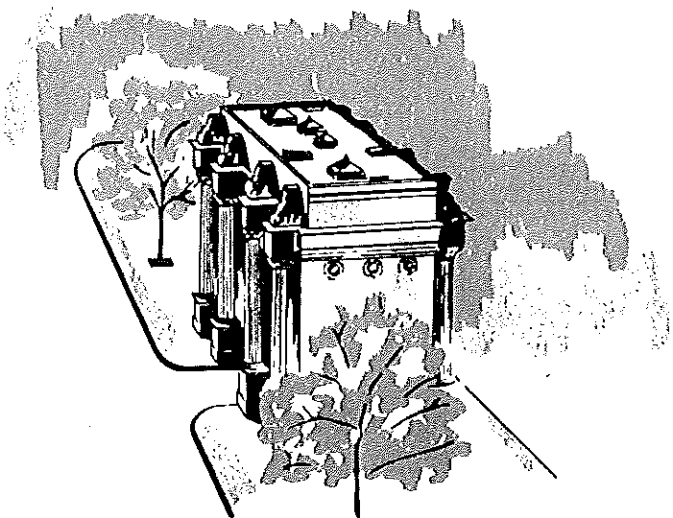
Bbm F7 Bbm7 Bb7 Ebm F7 Bb

## P O L A N D

When we were told that the A.N.T.A. — State Department portion of our tour would take us “behind the Iron Curtain”, we were somewhat apprehensive as to how jazz would be received in Poland. We soon discovered that no matter how the world may be divided politically or ideologically, cultural ties are bound in tradition and that traditionally Poland is part of the West. There were no musical barriers with this jazz-conscious public. They greeted us with a warmth and friendliness that was touching. In each city, groups of students or musicians would guide us to historic and cultural landmarks, such as the restored “Old Town” in Warsaw or the castle in Krakow. Our last day in Poland, students of Paznan took us to the Music Museum where we saw a collection of instruments from all over the world. Of special interest was a room dedicated to the memory of Chopin. A statue of Chopin that had been demolished in World War II had been lovingly reconstructed. The visible scars across the face gave the statue impressive power and significance — like the crack in our own Liberty Bell. I saw a cast of Chopin’s hands, his death mask, and had the thrill of touching the pianos upon which he had performed. With these impressions fresh in my mind, we performed that night, “Dziekuje”, a theme I had written based on the Polish phrase for “thank you”. The piece uses some typical Chopin devices for piano — the arpeggiated chords in the left hand, and large strong leaps of melody, followed by a descending step-like motion in the right hand. After our first performance of “Dziekuje” there was a complete silence. I thought I had insulted the audience by linking the memory of Chopin to jazz. Then came the applause and I realized with relief that the Polish audience had understood that this was meant as a tribute to their great musical tradition, and as an expression of gratitude.

D. B.

WARSAW



Bright, happy (♩ : 66 to 108)

Musical score for piano, featuring treble and bass staves with chords and fingerings. The score is divided into four systems.

**System 1:** Treble clef, 6/8 time. Chords: Eb7, Ab6 Eb, Ab Eb, F Eb, Ab G7, C G7. Dynamics: mp, mf.

**System 2:** Treble clef, 6/8 time. Chords: C G7, Am G7, C Eb7, Ab6 Eb, Ab Eb. Dynamics: mp.

**System 3:** Treble clef, 6/8 time. Chords: F Eb, Ab Db Ab, Eb Ab, G dim. Gb7. Dynamics: mf.

**System 4:** Treble clef, 6/8 time. Chords: Fm Ab7 Db6, Ab Eb, F7 Bbm Eb7, Ab. Dynamics: f, mp. Includes a *simile* marking.

\* Lower (small) notes optional.

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The musical score consists of four systems of piano accompaniment. Each system includes a treble and bass staff with notes, rests, and articulation marks. Below the staves are chord progressions and fingering numbers.

**System 1:** Treble staff has notes with fingering 4, 3, 1, 1, 4. Bass staff has notes with fingering 1, 2, 1, 3, 3, 5, 1, 2, 2, 1, 2, 4. Chords: Ab6 Eb, Ab Eb, F Eb, Ab G7, C G7, C G7.

**System 2:** Treble staff has notes with fingering 4, 2, 1, 2, 3, 5, 3, 4, 5. Bass staff has notes with fingering 4, 2, 1, 2, 3, 5, 3, 4, 5. Chords: Am G7, C Eb7, Ab6 Eb, Ab Eb, F Eb, Ab.

**System 3:** Treble staff has notes with fingering 5, 2, 1, 5, 2, 4, 2, 5, 3, 2, 1, 2. Bass staff has notes with fingering 2, 1, 1, 3, 1, 2, 2. Chords: Db Ab, Eb Ab, Gdim, Gb7, Fm Ab7, Db6 Ab, Eb, F7. Includes *mf* and *f* dynamics.

**System 4:** Treble staff has notes with fingering 5, 2, 1, 2. Bass staff has notes with fingering 5, 2, 1, 2. Chords: Bbm, Bbm, Eb Eb, Db Db, Ab. Includes *simile* marking.

# E N G L A N D



LONDON

I saw most of England framed in the window of a band bus as we traveled from city to city. What struck me most about England was that it looked exactly as it was supposed to look. It was like visiting a distant relative whom the family had described so often and so well that you recognized him immediately. My first walk in London gave me something of the feeling of the English people. I walked through Marble Arch into Hyde Park, which was crowded with Sunday strollers. There were orators exercising their traditional right of free speech, and hecklers exercising theirs. Little boys in knee pants were playing cricket, flying kites, or wrestling in the grass. Little girls in knee frocks were skipping rope, playing games, and rolling hoops across the lawn. The identifying sound over all this activity was the airy lightness of the children's voices at play. I tried to capture these impressions of London in my piece *Marble Arch* by using a folk-like melody with the smoothly flowing harmony one generally associates with proper English music, followed by a rakish music hall interpretation of the same progression associated with the not-so-proper English music. Finally, there is a jazz interpretation of the same progression, using three consecutive pedal points lasting four bars each.

D. B.

# Calcutta blues



Slowly, mournfully (♩: 50 to 60)

mp

Cm Cm Fm

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb and Eb). It begins with a half rest, followed by a quarter note G4 (fingered 2), a quarter note Bb4 (fingered 4), and a quarter note D5. This is followed by a dotted half note G4 (fingered 5), a quarter note F4 (fingered 4), and a quarter note E4 (fingered 2). The system concludes with a dotted half note G4 (fingered 1), a quarter note F4 (fingered 3), and a quarter note E4 (fingered 3). The lower staff is in bass clef and contains a half rest, followed by a dotted half note G2, a dotted half note F2, and a dotted half note E2. Chord symbols Cm, Cm, and Fm are placed below the bass staff.

Cm Fm G7 Cm Cm

The second system of musical notation consists of two staves. The upper staff continues with a dotted half note G4 (fingered 1), a quarter note F4 (fingered 3), and a quarter note E4 (fingered 3). This is followed by a dotted half note G4 (fingered 4), a quarter note F4 (fingered 1), and a quarter note E4 (fingered 3). The system concludes with a dotted half note G4 (fingered 4), a quarter note F4 (fingered 3), and a quarter note E4 (fingered 1). The lower staff contains a dotted half note G2, a dotted half note F2, a dotted half note E2, a dotted half note G2, and a dotted half note F2. Chord symbols Cm, Fm, G7, Cm, and Cm are placed below the bass staff.

Dm G Cm Cm

The third system of musical notation consists of two staves. The upper staff begins with a dotted half note G4 (fingered 1), a quarter note F4 (fingered 3), and a quarter note E4 (fingered 3). This is followed by a dotted half note G4 (fingered 2), a quarter note F4 (fingered 3), and a quarter note E4 (fingered 3). The system concludes with a dotted half note G4 (fingered 2), a quarter note F4 (fingered 3), and a quarter note E4 (fingered 3). The lower staff contains a dotted half note G2, a dotted half note F2, a dotted half note E2, and a dotted half note G2. Chord symbols Dm, G, Cm, and Cm are placed below the bass staff.

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The musical score is written for piano in G minor (three flats). It consists of three systems of music. The right hand plays a melodic line with triplets and various fingerings (e.g., 5, 4, 2, 1, 3, 3, 1, 2, 4, 1, 3, 4, 3, 1, 2, 1). The left hand plays a steady drone bass consisting of eighth notes. Chord changes are indicated below the bass line: Cm, Cm, Fm G7, Cm, Fm, G7, Cm, Cm, D dim., G, Cm. A dynamic marking of *mp* is present in the second system.

NOTE: The performer may invent other bass patterns for this melody.

# I N D I A



CALCUTTA

The Indian musical tradition is far different from ours. It emphasizes intricate rhythms and pure melody without harmony. We jazz musicians do have one element in common with the Indian musician — and that is improvisation. We were extremely fortunate in having the opportunity to “sit in” with some of India’s best musicians. Of notable success was our attempt “to jam” with Abdul Jaffer Kahn on sitar and various Indian tabla players. We all felt that given a few more days, we would either be playing Indian music, or they would be playing jazz. I tried to capture some of the sounds from these sessions in *Calcutta Blues*. I used Indian techniques that were adaptable to the blues. Throughout the piece there is a drone bass, which simulates the role of the tambourra. The piano plays no chords so that there is a purposeful lack of harmony as in Indian music. The piano is used as a strictly melodic instrument such as the sitar or ramonium.

D. B.



# Watusi Drums

Like a work song (♩. = 60 to 100)

The musical score consists of four systems of piano and bass staves. The key signature has two flats (Bb and Eb). The tempo is marked 'Like a work song (♩. = 60 to 100)'. The score includes various dynamics: *mf*, *f*, *mf*, *mp*, and *p*. Chords are indicated below the bass staff: Bb7, F7, and Eb7. Fingerings and accents are marked above the notes. The piece concludes with a first and second ending.

For improvisation repeat 1st twelve bars until happy.

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## A F R I C A

Just before we left on tour I had written a number for Joe Morello, based on rhythmic ideas I had heard ten years before on an African recording. We originally called it "Drums Along the Thames", because it was first performed in London at the Royal Festival Hall which is on the Thames. When we went to Poland it became "Drums Along the Oder" or the "Vistula" or whatever river happened to be running near the town. Later, in Iraq I heard the same recordings from Africa I had heard years before, and discovered the source — the Watusi tribe. So we changed titles to give credit where credit is due.

D. B.

# BRUBECK

Original themes and improvised variations  
for solo piano by Dave Brubeck.

Transcribed by Frank Metis  
from the Columbia Records Album  
"BRUBECK PLAYS BRUBECK"

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