

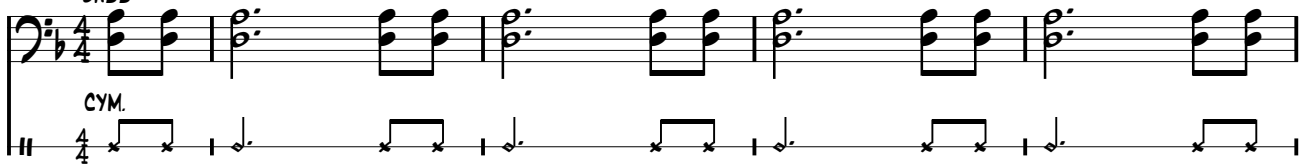
LONELY WOMAN

Ornette Coleman

Free Jazz
♩ = ca 160

INTRO

BASS

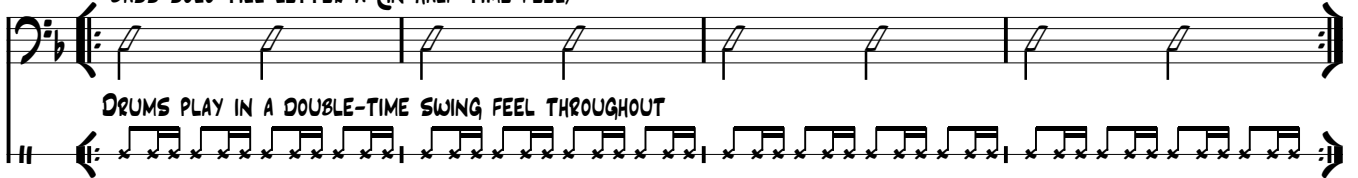


4/4

CYM.

The introduction features a bass line in 4/4 time with a steady eighth-note pattern. A cymal (CYM.) is played in the same rhythm, creating a rhythmic accompaniment.

BASS SOLO TILL LETTER A (IN HALF-TIME FEEL)



DRUMS PLAY IN A DOUBLE-TIME SWING FEEL THROUGHOUT

The bass solo is written in a half-time feel. The drum part consists of a continuous eighth-note pattern in a double-time swing feel.

MELODY IS PLAYED FREELY AGAINST TIME



A CORNET (D-) ALTO SAX

3

BASS PLAYS D PEDAL (IN 2)

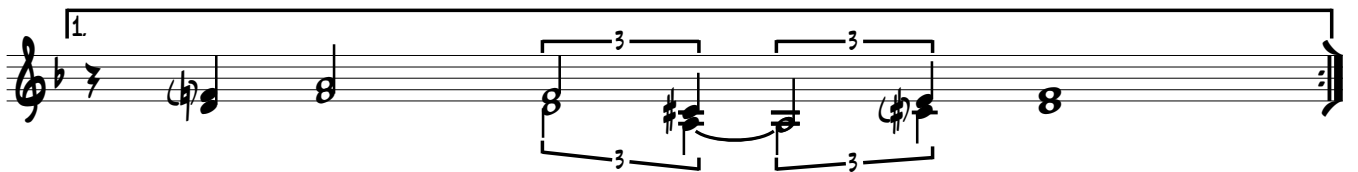
The melody section A is written in treble clef with a key signature of one flat. It features a series of notes with a triplet of three eighth notes. The bass part is indicated as playing a D pedal point in a 2/4 feel.



Continuation of the melody from section A, featuring various intervals and a triplet of eighth notes.



Continuation of the melody from section A, featuring various intervals and a triplet of eighth notes.



1.

3

3

3

3

Section 1 of the melody, featuring a triplet of eighth notes and a triplet of quarter notes.



2.

3

3

Section 2 of the melody, featuring a triplet of eighth notes and a triplet of quarter notes.



B G- ALTO CORNET

3

G-#5

G-6

G-7

Section B of the melody, featuring a triplet of eighth notes and various chords: G-, G-#5, G-6, and G-7.



SAMPLE ALTO SAX SOLO

G- (ALTO)

A7

A sample of an alto sax solo, featuring a triplet of eighth notes and a final A7 chord.

LONELY WOMAN

A3 (D-)
CMT
ALTO

To CODA

SOLOS

OPEN
(CENTERED LOOSELY AROUND D MINOR)

AFTER SOLOS, D.S. AL CODA

CODA
(CORNET)
ALTO SAX
(ALTO)

OPEN
(BASS & DRUMS CONCLUDE)

The melody is performed very freely without a strict tempo.
 Chords are suggested only (no chordal instrument on the recording).
 As played on Ornette Coleman's "The Shape of Jazz to Come" (Atlantic, 1959).