

Melodique

from J Mood

composed by Wynton Marsalis

Thank you for your purchase.

All scores are in concert pitch except, in some instances, the bass part. Occasionally, the bass part is “as written” to reduce the amount of ledger lines. The scores are formatted for traditional, left-edge book binding if you choose to do so.

Often, chords are included on the drum part. Due to odd numbered sections, etc. it is imperative that the drummers familiarize themselves with the chords.

A note about taping parts: place the tape on the front side for the first two pages, then on the back to attach the next page. Return to the front for the next page, if necessary. Alternating in this manner will keep the pages from sticking together.

These are not transcriptions. They are based on the original music and, in some cases, how the songs have evolved since. Occasionally, you may notice slight differences between the sheet music and the original recordings.

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Melodique was inspired by John Coltrane's compositions such as Mr. Sims and Naima. It uses the sound of Major chords over different pedal points. The bi-tonal chords are similar to the chords in my song J Mood. Melodique is also reminiscent of my composition Aural Oasis. I put in a bar of 2/4 in the solo section similar to the bar of 3/4 that is in Delfeayo's Dilemma. I point this out because I'm consciously making an effort at this point in my career to develop a compositional style.

The song starts on an E Flat pedal. This first chord is an E Flat Major, followed by D Flat Major (same as E Flat sus) and E Major over E Flat. The C7 (#5 #9) functions as an E Major 7 chord. I made the D Flat in measure 8 a Minor 7 Flat 5 chord rather than a dominant to try and mask the fact that we are going to F Sharp. Again, I use a pedal point with Major chords in measures 13 & 14. If you consider that the C Major 7 (#11) chord is really a D Major/C, then it moves in two different directions. The D Major moves up a half step to E Flat and the root moves down a whole step from C to B Flat. Likewise, in measure 9, view the F Sharp Major 7th (#11) as a G Sharp (A Flat) Major over/F. Then you have a tradition harmony of the 4 Major chord, to the iv Minor chord, but instead of resolving to the I, it surprises you by going to the D Major/C (the C Major 7 (#11)).

Enjoy,

A handwritten signature in black ink, appearing to be 'D. J. ...' with a large, stylized flourish on the right side.

MELODIQUE

WYNTON MARSALIS

A

TRUMPET

PIANO

BASS

DRUMS

TPT.

PNO.

BS.

DRS.

B

TPT.

PNO.

BS.

DRS

9

Θ

TPT.

PNO.

BS.

DRS

13



SOLO SECTION

C

Chord progression for measures 17-21:

- Measure 17: Eb^Δ7
- Measure 18: Eb7sus E^Δ/Eb
- Measure 19: Ab7sus
- Measure 20: F^Δ/Ab C7(#5₉)
- Measure 21: Eb^Δ7 Eb13

Instrument parts: TPT., PNO., BS., DRS.

17

Chord progression for measures 22-26:

- Measure 22: Db^Δ7/Eb E^Δ/Eb
- Measure 23: Ab7sus
- Measure 24: Db-7(b5)
- Measure 25: F#^Δ7(#11)
- Measure 26: (Empty)

Instrument parts: TPT., PNO., BS., DRS.

22



Ab-11 C[△]7(#11) AFTER SOLOS D.C. al Coda

TPT.

PNO.

BS.

DRS

27

TPT.

PNO.

BS.

DRS

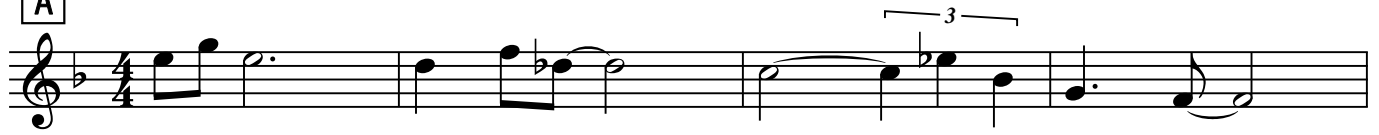
32

TRUMPET

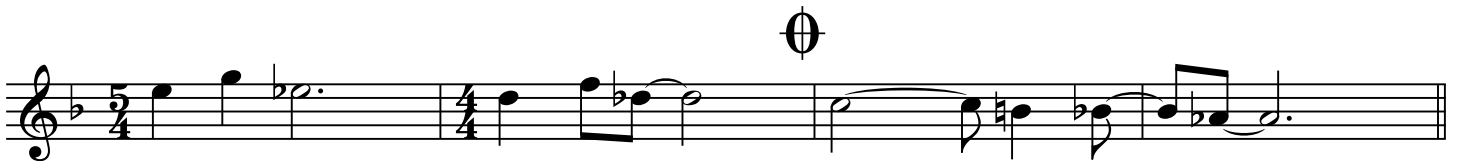
MELODIQUE

WYNTON MARSALIS

A



B



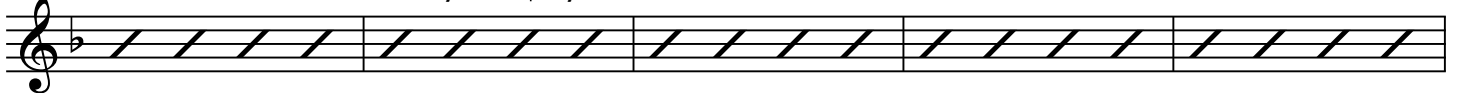
SOLO SECTION

C

F^Δ7 F7sus F^Δ/F B^b7sus G^Δ/B^b D7(^Δ5₉)



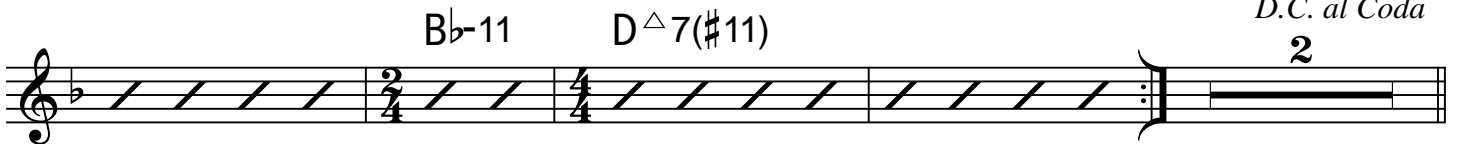
F^Δ7 F13 E^b^Δ7/F F^Δ/F B^b7sus E^b-7(b5) A^b^Δ7(#11)



AFTER SOLOS

D.C. al Coda

2



PIANO

MELODIQUE

WYNTON MARSALIS

A

Musical notation for section A, measures 1-4. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The bass clef contains a rhythmic pattern of eighth notes. The treble clef contains whole rests. Chord symbols are: Eb^Δ7, Eb7sus E^Δ/Eb, Ab7sus, F^Δ/Ab C7(#5₉).

Musical notation for section A, measures 5-8. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The bass clef contains a rhythmic pattern of eighth notes. The treble clef contains whole rests. Chord symbols are: Eb^Δ7 Eb13, Db^Δ7 Eb E^Δ/Eb, Ab7sus, Db-7(b5). Measure 5 starts with a '5' below the bass line.

B

Musical notation for section B, measures 9-12. The key signature is two sharps (F#, C#) and the time signature is 5/4. The bass clef contains a rhythmic pattern of eighth notes. The treble clef contains a melodic line. Chord symbols are: F#^Δ7(#11), G-7(b5), Ab-11, C^Δ7(#11). Measure 9 starts with a '9' below the bass line.

⊕

Musical notation for section B, measures 13-16. The key signature is two flats (Bb, Eb) and the time signature is 5/4. The bass clef contains a rhythmic pattern of eighth notes. The treble clef contains a melodic line. Chord symbols are: Eb^Δ7 D^Δ7 / Bb Bb, Db^Δ7 B^Δ7 / Bb Bb, Ab7sus, G^Δ7(#11). Measure 13 starts with a '13' below the bass line.

SOLO SECTION

C Eb^Δ7 Eb7sus E^Δ/Eb Ab7sus F^Δ/Ab C7([#]5)

17

Eb^Δ7 Eb13 Db^Δ7/Eb E^Δ/Eb Ab7sus Db-7(b5) F[#]Δ7([#]11)

21

Ab-11 C^Δ7([#]11) AFTER SOLOS Bb^Δ7([#]11) D.C. *al Coda*

26

Ab7sus G^Δ7([#]11)

32

BASS

MELODIQUE

WYNTON MARSALIS

A Eb^Δ7 Eb7sus E^Δ/Eb Ab7sus F^Δ/Ab C7(#9)

5 Eb^Δ7 Eb13 Db^Δ7 E^Δ/Eb Ab7sus Db-7(b5)

B F#^Δ7(#11) G-7(b5) Ab-11 C^Δ7(#11)

13 Eb^Δ7 Bb D^Δ7 Bb Db^Δ7 Bb B^Δ7 Bb Ab7sus G^Δ7(#11)

SOLO SECTION

C Eb^Δ7 Eb7sus E^Δ/Eb Ab7sus F^Δ/Ab C7(#9)

17

Eb^Δ7 Eb13 Db^Δ7/Eb E^Δ/Eb Ab7sus Db-7(b5) F#^Δ7(#11)

21

Ab-11 C^Δ7(#11) AFTER SOLOS Bb^Δ7(#11) D.C. al Coda

26

Ø

32

DRUMS

MELODIQUE

WYNTON MARSALIS

A

B

SOLO SECTION

C Eb^Δ7 Eb7sus E^Δ/Eb Ab7sus F^Δ/Ab C7(#5)

Eb^Δ7 Eb13 Db^Δ7/Eb E^Δ/Eb Ab7sus Db-7(b5) F#^Δ7(#11)

AFTER SOLOS

Ab-11 C^Δ7(#11) Bb^Δ7(#11) D.C. al Coda