

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 indicated above the drum line, which consists of a series of eighth notes.

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 is 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 line for section A is written in treble clef. 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 line from section A, featuring various intervals and a triplet of eighth notes.

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

1.

3

3

3

3

First ending of section A, featuring a triplet of eighth notes and a triplet of quarter notes.

2.

3

3

3

Second ending of section A, featuring a triplet of eighth notes and a triplet of quarter notes.

B

G-

ALTO

CORNET

G-#5

G-6

G-7

Melody line B for section B, featuring various intervals and a triplet of eighth notes. Chord symbols G-#5, G-6, and G-7 are indicated above the notes.

SAMPLE ALTO SAX SOLO

G- (ALTO)

A7

A sample of an alto sax solo, featuring various intervals and a triplet of eighth notes. The chord symbol A7 is indicated above the notes.

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).