

# GOODBYE PORK PIE HAT

By CHARLES MINGUS  
Arranged by SY JOHNSON

(SLOW BALLAD, RUBATO)

(BASS CUE)

(BRIEF CADENZA)

Musical notation for the first system, measures 1-15. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The notation includes a brief cadenza in measure 1, followed by notes and chords. Chords are labeled above the staff: Eb7(#9), B13, Em7, A7(b9)#11, Db9, B13, Db9, Eb7(#9), Abm11, B13, Fm11, Bb7(#9), C13(#11), F13, B9, Em9, A13, Ab13, Bb9, B9, C9, Db9, Eb7(#9), B9, Em7(b5), A7(b5).

(13) (SLOW BALLAD TEMPO)

Musical notation for the second system, measures 16-28. The notation includes slurs and chords. Chords are labeled above the staff: Eb7(#9), B13, Em9, A9(b5), Db9, B13, Db9, Eb7(#9), Abm13, B13, Fm9, Bb7(#9), C13(#11), F13, B9, Em9, C13, B13, A13, Ab13, Bb9, B9, C9, Db9, Eb7(#9), B9, Em7(b5), A7(b5), Bb7(#9), Ebm13(m7), Abm13, Ebm13(m7), A7(b5).

PIANO

Abm7 Ebm9(11b7) Ab7(b5)

53 54 55 56

Cm7(b5) F7(#9) F#m9 Bb7 Ebm9(11b7) Ab7(b5)

56 57 58 59

(37) Ebm9(11b7) Abm9 Ebm9(11b7) A13(#11)

57 58 59 60

Abm9 Bb7 Bb9 Ebm9(11b7) Ab9(#11)

61 62 63 64

Cm9(b5) F+7(b9) F#m9 Bb7 Bb7(#9) 1.) Ebm9(11b7) Ab13(#11)

65 66 67 68

2.) Ebm9(11b7) A13(#11) Ebm9(11b7) Ab7(b5) (51) 4

69 70 71

Abm9 Bb7 Bb7 Ebm9(11b7) Ab7(b5)

75 76 77 78

Cm7(b5) F7(#9) F#m9 Bb7 Ebm9(11b7) Ab7(b5)

79 80 81 82

PIANO

63

E<sup>b</sup>7(#9)

B<sup>13</sup>

E<sup>ma</sup>7

A<sup>9</sup>(#11)

D<sup>b</sup>13

C<sup>13</sup>(#11)

B<sup>13</sup>(#11)

Musical staff with notes and slurs for measures 63-65.

D<sup>b</sup>9

E<sup>b</sup>7(#9)

A<sup>b</sup>mi11

B<sup>13</sup>

F<sup>mi</sup>11

B<sup>b</sup>+7(#9)

Musical staff with notes and slurs for measures 66-68.

C<sup>13</sup>(#11)

F<sup>13</sup>

B<sup>9</sup>

E<sup>ma</sup>9

C<sup>13</sup> B<sup>13</sup> A<sup>13</sup>

A<sup>b</sup>9

Musical staff with notes and slurs for measures 69-71.

B<sup>b</sup>9

B<sup>9</sup>

C<sup>9</sup>

D<sup>b</sup>9

D<sup>7</sup>(b9)

E<sup>b</sup>7(#9)

B<sup>13</sup>(#11)

E<sup>b</sup>9(#11)

A<sup>7</sup>(b5) B<sup>b</sup>7(#9)

Musical staff with notes and slurs for measures 72-74.

75

E<sup>b</sup>7(#9)

B<sup>13</sup>

E<sup>ma</sup>9

A<sup>9</sup>(b5)

D<sup>b</sup>9

C<sup>13</sup> B<sup>13</sup>

D<sup>b</sup>9

E<sup>b</sup>7(b9)

Musical staff with notes and slurs for measures 75-78.

A<sup>b</sup>mi9

B<sup>13</sup>

F<sup>mi</sup>11

B<sup>b</sup>+7(#9)

(LITE FILLS)

C<sup>13</sup>(#11)

F<sup>13</sup>

B<sup>9</sup>

E<sup>ma</sup>9

Musical staff with notes and slurs for measures 79-81.

A<sup>13</sup>

A<sup>b</sup>13

B<sup>b</sup>13

B<sup>9</sup>

C<sup>9</sup>

D<sup>b</sup>9

D<sup>7</sup>(b9)

E<sup>b</sup>7(#9)

B<sup>9</sup>

E<sup>ma</sup>7(b5)

A<sup>7</sup>(b5) B<sup>b</sup>7(#9)

Musical staff with notes and slurs for measures 82-86.

87

(DOUBLE TIME FEEL)

E<sup>b</sup>mi11

E<sup>ma</sup>7(#11)

Musical staff with notes and slurs for measures 87-90.

E<sup>b</sup>mi11

Musical staff with notes and slurs for measures 91-94.

## ANALYSIS Good Bye Pork Pie Hat

HEAD: (4mm. for each line—2 chords per measure)

I F7+9 Db7 | GbMA7 B7-5 | Eb7sus4 Db7 | Eb7sus4 F7 |  
II 7+9, V7 of bII MA7 | bII MA7, bV7-5 | bVII7sus4, bVI7 | bVII7sus4, I7 |

I Bbm7 Db13 | Gm7 over D bass) C+7+9 | D7 G7 | Db7 GbMA7 ||  
I iv7, SubV13 of V7 | ii7 over vi bass, V+7+9 | V7 of II7, V7 of V7 | V7 of bII MA7, bII MA7 ||

I B7-5 Bb9 | C7 Eb7 | F7+9 Db7 | C7+9 ||  
I SubV7-5 of IV, V7 of bVII7 | V7, bVII7 | I7+9, SubV7 of V7 | V7+9 ||

### SOLOS:

I FmMA7 Bbm7 | FmMA7 Bbm7 | FmMA7 Bbm7 | FmMA7 B7-5 |  
II iMA7, iv7 | iMA7, iv7 | iMA7, iv7 | iMA7, SubV7-5 of iv7 |

I Bbm7 Gm7-5 | Db7 Gb7 | FmMA7 Bb7 | FmMA7 Bb7 ||  
II iv7, ii7-5 | V7 of bII7, SubV7 | iMA7, IV7 | iMA7, IV7 ||

I Dm7-5 G+7+9 | Abm7 Db7 | FmMA7 Bb7 | FmMA7 C7+9 ||  
II ii7-5 of V7, V+7+9 of V7 | ii7 of bII, V7 of bII | iMA7, IV7 | iMA7, V7+9 ||

After solos, D.C. al Coda

### CODA:

I Fsus4(no7) GbMA7 over F bass | Fsus4(no7) ||  
II Isus4(no7), bII MA7 over tonic bass | Isus4(no7) ||

# Good Bye Pork Pie Hat

- a)  $E_b^{7\#9}$  :  $I^7$  | Scale: ~~F~~  $E_b, F\#, G\#, A, C\#$  (F $\sharp$  m mel.)
- b)  $B^{\#12}$  :  $bII^7$  zu  $V^7(B\#)$  | Scale:  $\surd$ .
- c)  $E_{\Delta}$  :  $bII_0$  zu  $F^7$  | Scale: E-lydisch  $E, F\#, G\#, A\#, H, C\#, D\#, E$
- d)  $A^7$  : Tritonus zu  $E_b^7$  | Scale: wie a)
- e)  $D_b^7$  :  $bII$  zu  $(\frac{11b}{10bks})$  | Scale: wie a)  $\mathbb{P}D_b, E_b, F, G_b, A_b, A, H, D_b$   
= F $\sharp$  m mel.
- f)  $B_b^{\#13}$  : | Scale:  $\surd$ .
- g)  $D_b^9$  : | Scale:  $\surd$ .
- h)  $A_{b\#}^{\#11}$  :  $II_m^7$  zu  $G_b^{\Delta}$  | Scale: Hym-dorisch
- i)  $B_{\#}^{\#14}$  : | Scale: F $\sharp$  m mel.