

Joy Spring

Transposition Inquisition No. 43

Clifford Brown
arr. Martorano III

About the Composer:

Clifford Benjamin Brown was an American jazz trumpeter. He died at the age of 25 in a car accident, leaving behind four years' worth of recordings. He was also a composer of note: his compositions "Sandu," "Joy Spring," and "Daahoud" have become jazz standards. Brown won the Down Beat critics' poll for New Star of the Year in 1954; he was inducted into the DownBeat Jazz Hall of Fame in 1972 in the critics' poll. He influenced later jazz trumpeters such as Booker Little, Freddie Hubbard, and Lee Morgan.

About the Piece:

Brown first recorded "Joy Spring" in a studio session led by him on August 6, 1954, at Capitol Recording Studios, in Los Angeles, with Harold Land (tenor sax), Richie Powell (piano), George Morrow (bass), and Max Roach (drums). Six days later, at the same studio, Brown, as leader, recorded Jack Montrose's arrangement of it with Stu Williamson (valve trombone), Zoot Sims (tenor sax), Bob Gordon (baritone sax), Russ Freeman (piano), Joe Mondragon (bass), and Shelly Manne (drums).

Sol Do Sol _____ mi re mi re Do ti Do Sol Do la Sol mi re mi re Do
5 1 5 _____ 3 2 3 2 1 7 1 5 1 6 5 3 2 3 2 1

me Do le Fa re _____ Do re Do Sol Do Do _____ la Do Fa mi Fa mi Do la Sol Do Sol re Do
b3 1 b6 4 2 _____ 1 2 1 5 1 1 1 _____ 6 1 4 3 4 3 1 6 5 1 5 2 1

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③



First line of musical staff 3, bass clef, key signature of one sharp (F#). It begins with a quarter rest, followed by a quarter note, a half note, and a half note. A slur covers the next two half notes, with a triplet of eighth notes marked with a '3' above it. This is followed by a quarter note, a quarter rest, and another quarter note.



Second line of musical staff 3, continuing the melody. It starts with a quarter note, followed by a half note, and a half note. A slur covers the next two half notes, with a triplet of eighth notes marked with a '3' above it. This is followed by a quarter note, a quarter note, and a quarter note. A slur covers the next two quarter notes, with a triplet of eighth notes marked with a '3' above it. The line ends with a quarter note and a quarter note.

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First line of musical staff 4, bass clef, key signature of two flats (Bb, Eb). It begins with a quarter rest, followed by a quarter note, a half note, and a half note. A slur covers the next two half notes, with a triplet of eighth notes marked with a '3' above it. This is followed by a quarter note, a quarter rest, and another quarter note.



Second line of musical staff 4, continuing the melody. It starts with a quarter note, followed by a half note, and a half note. A slur covers the next two half notes, with a triplet of eighth notes marked with a '3' above it. This is followed by a quarter note, a quarter note, and a quarter note. A slur covers the next two quarter notes, with a triplet of eighth notes marked with a '3' above it. The line ends with a quarter note and a quarter note.

⑤



First line of musical staff 5, bass clef, key signature of two sharps (F#, C#). It begins with a quarter rest, followed by a quarter note, a half note, and a half note. A slur covers the next two half notes, with a triplet of eighth notes marked with a '3' above it. This is followed by a quarter note, a quarter rest, and another quarter note.



Second line of musical staff 5, continuing the melody. It starts with a quarter note, followed by a half note, and a half note. A slur covers the next two half notes, with a triplet of eighth notes marked with a '3' above it. This is followed by a quarter note, a quarter note, and a quarter note. A slur covers the next two quarter notes, with a triplet of eighth notes marked with a '3' above it. The line ends with a quarter note and a quarter note.

⑥



First line of musical staff 6, bass clef, key signature of two flats (Bb, Eb). It begins with a quarter rest, followed by a quarter note, a half note, and a half note. A slur covers the next two half notes, with a triplet of eighth notes marked with a '3' above it. This is followed by a quarter note, a quarter rest, and another quarter note.



Second line of musical staff 6, continuing the melody. It starts with a quarter note, followed by a half note, and a half note. A slur covers the next two half notes, with a triplet of eighth notes marked with a '3' above it. This is followed by a quarter note, a quarter note, and a quarter note. A slur covers the next two quarter notes, with a triplet of eighth notes marked with a '3' above it. The line ends with a quarter note and a quarter note.

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First system of exercise 11 in bass clef, key of B-flat major. It consists of two measures. The first measure contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3, all beamed together. The second measure contains a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3, all beamed together. A fermata is placed over the first measure.

Second system of exercise 11 in bass clef, key of B-flat major. It consists of two measures. The first measure contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3, all beamed together. The second measure contains a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3, all beamed together. A fermata is placed over the first measure.

⑫

First system of exercise 12 in bass clef, key of D major. It consists of two measures. The first measure contains a quarter note D2, a quarter note E2, a quarter note F#2, and a quarter note G#2, all beamed together. The second measure contains a quarter note A2, a quarter note B2, a quarter note C#2, and a quarter note D3, all beamed together. A fermata is placed over the first measure.

Second system of exercise 12 in bass clef, key of D major. It consists of two measures. The first measure contains a quarter note D2, a quarter note E2, a quarter note F#2, and a quarter note G#2, all beamed together. The second measure contains a quarter note A2, a quarter note B2, a quarter note C#2, and a quarter note D3, all beamed together. A fermata is placed over the first measure.

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First system of exercise 13 in bass clef, key of B-flat major. It consists of two measures. The first measure contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3, all beamed together. The second measure contains a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3, all beamed together. A fermata is placed over the first measure.

Second system of exercise 13 in bass clef, key of B-flat major. It consists of two measures. The first measure contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3, all beamed together. The second measure contains a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3, all beamed together. A fermata is placed over the first measure.