

There Will Never Be Another You

(As Played by Lee Konitz on his 1955 Album "With Warne Marsh")

Trans. Meyer

Head:

5

9

13

17

21

25

29

33

1st Chorus:

Chords: Cmaj7, Bm7(b5), E7, Am7, Gm7, C7, Fmaj7, Bb9, Cmaj7, Dm7, G7, D7, Konitz-ism, Cmaj7, Bm7(b5), E7, Am7, Gm7, C7, Fmaj7, Bb9, Cmaj7, F#m7, B7, Cmaj7, B7, Em7, A7, Dm7, G7, C, Cmaj7, Bm7(b5), E7.

2
37 Am⁷ Gm⁷ C⁷

41 Fmaj⁷ Bb⁹ Cmaj⁷ Am⁷

45 D⁷ Dm⁷ G⁷

49 Cmaj⁷ Bm⁷(b5) E⁷

53 Am⁷ Gm⁷ C⁷

57 Fmaj⁷ Bb⁹ Cmaj⁷ F#m⁷ B⁷

61 Cmaj⁷ B⁷ Em⁷ A⁷ Dm⁷ G⁷ C⁷ G⁷

65 Cmaj⁷ ---Konitz-ism--- Bm⁷(b5) E⁷
2nd Chorus

69 Am⁷ Gm⁷ C⁷

73 Fmaj⁷ Bb⁹ Cmaj⁷ Am⁷

77 **D⁷** Konitz-ism - - - - - **Dm⁷** **G⁷** 3

81 **Cmaj⁷** **Bm⁷(b⁵)** **E⁷** 3

85 **Am⁷** **Gm⁷** **C⁷**

89 **Fmaj⁷** **B^b⁹** **Cmaj⁷** **F[#]m⁷** **B⁷**

93 **Cmaj⁷** **B⁷** **Em⁷** **A⁷** **Dm⁷** **G⁷** **C** **G⁷** 3

97

Lee Konitz with Warne Marsh
1955 Atlantic Records
Recorded at Costal Studios, NYC

Lee Konitz - Alto Saxophone
 Warne Marsh - Tenor Saxophone
 Sal Mosca - Piano
 Billy Bauer - Guitar
 Oscar Pettiford - Bass
 Kenny Clarke - Drums

Notes:

-Mostly an 'inside' solo, using primarily chord tones and scales with some chromatic tones mostly used in passing.

-Interesting Rhythms -- Konitz-isms: phrases that end on unnatural beats, repeated motifs, 16th notes off the beat.

-Witty improvisation: Excellent use of space, short motifs and longer phrases. Smaller ideas repeated and 'commented' on.