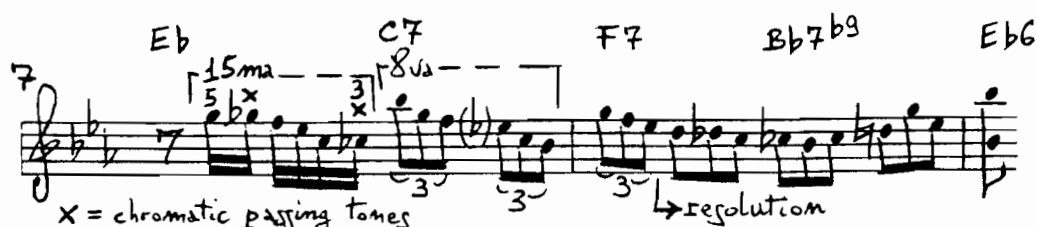


“Esquire Bounce”

Like “Mop Mop” (also transcribed in this book), “Esquire Bounce” was recorded at The Metropolitan Opera House on January 18, 1944 and is one of Tatum’s most famous group recordings. In this book’s perspective, “Esquire Bounce” is also important because during his piano solo chorus, Tatum made extensive use of his distinctive right hand devices, such as:

- the descending pentatonic runs of bars 2 and 19-20;
- in bars 7-8, a variant of the descending pentatonic run, enriched by means of chromatic passing tones (notice that this run is played on a I / VI7 / II7 / V7 / I turnaround in Eb Major):



- the “climbing” run of bars 5-6;
- the dissonant, slash-like lick previously discussed (bars 11-12):



- the “climbing” run in four-note groups found in bars 17-18;
- a hint of the “Thirds-And-Thumb” run (bar 21);
- the sparkling lick of bars 26-27;
- the conclusive long phrase in triplets starting in bar 29.

Due to the accompaniment of guitar and string-bass, as well as to the low sound quality of this recording, in some passages Tatum’s left hand work is barely audible. For this reason, in bars 1-4 and 9-14 of our transcription the left hand part is an adaptation of what is actually played by Tatum.

Esquire Bounce

as recorded by Art Tatum on January 18, 1944

Leonard Feather

Transcribed by Riccardo Scivales

Fast (♩ = c. 208)

mf *Swing 8ths*

E^b6 B⁷ E^b6 B⁷ E^b6 B⁷ E^b6 F[#]dim

5

Fm⁷ B⁷ E^b C⁷

15ma- 8va

F⁷ B⁷(b9) E^b6 B⁷ E^b6 B⁷ E^b6 B⁷ F[#]dim

8va 8va

sfz

E^b6 F[#]dim Fm⁷ B⁷

1-3 3 3 3

(b)

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According To Tatum

15 E^b E^b7

18 A^b6 $15ma$ $8va$ $15ma$

21 $F7$ B^b7 $8va$ sf

24 E^b6 B^b7 E^b6 (B^b7) $8va$

27 (E^b6) (B^b7) E^b6 $F^\#dim$ $Fm7$

30 B^b7 E^b E^b7 A^b A^bm6 E^b $F^\#dim$ B^b7 (E^b)