

# I GUESS I'LL HANG MY TEARS OUT TO DRY

RECORDED APRIL 27, 1959 CANNONBALL TAKES CHARGE (RIVERSIDE RLP-303)

CAHN & STYNE

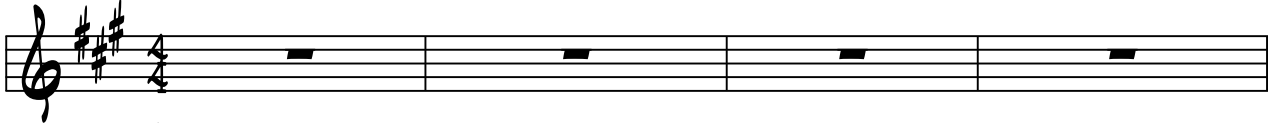
♩ = 58

A<sup>M</sup>A<sup>7</sup>/E B<sup>M</sup>7/E F

A<sup>M</sup>A<sup>7</sup>/E E<sup>M</sup>

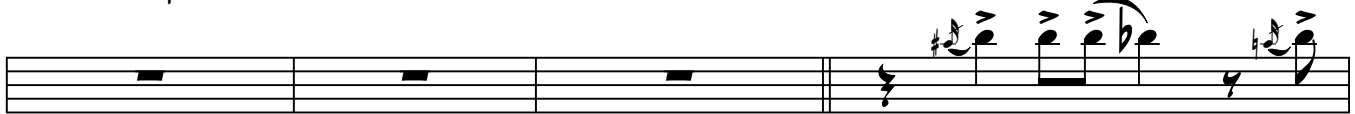
A<sup>7</sup>(b<sup>9</sup>)

CANNON

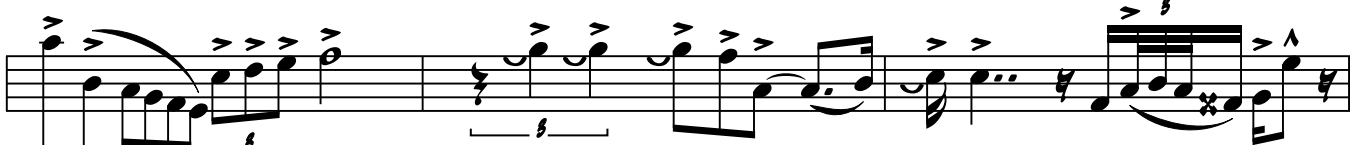


D<sup>M</sup>A<sup>7</sup> G<sup>7</sup> F<sup>#</sup>7 B<sup>M</sup>7 E<sup>7</sup> A<sup>M</sup>A<sup>7</sup> B<sup>M</sup>7 E<sup>7</sup> A<sup>M</sup>A<sup>7</sup>

C<sup>7</sup>



B<sup>M</sup>7 E<sup>7</sup> A<sup>M</sup>A<sup>7</sup> F<sup>#</sup>M<sup>7</sup> B<sup>M</sup>7 E<sup>7</sup>



E<sup>M</sup>7 A<sup>7</sup> D<sup>M</sup>A<sup>7</sup> G<sup>7</sup> C<sup>#</sup>M<sup>7</sup> F<sup>#</sup>7 B<sup>M</sup>7 E<sup>7</sup>



A<sup>M</sup>A<sup>7</sup> B<sup>M</sup>7 E<sup>7</sup> A<sup>M</sup>A<sup>7</sup>



B<sup>M</sup>7 E<sup>7</sup> A<sup>M</sup>A<sup>7</sup> F<sup>#</sup>7



B<sup>M</sup>7 E<sup>7</sup> E<sup>M</sup>7 A<sup>7</sup>



D<sup>M</sup>A<sup>7</sup> G<sup>7</sup> C<sup>#</sup>M<sup>7</sup> F<sup>#</sup>M/C B<sup>M</sup>7 E<sup>7</sup>/B<sup>b</sup>



I GUESS I'LL HANG MY TEARS OUT TO DRY

Handwritten musical score for guitar, featuring ten staves of music in G major. The score includes various guitar-specific notations such as slurs, accents, and fingerings (e.g., 5, 6, 8). Chord diagrams are written above the staff lines, including A major, E minor 7, A 7, D major 7, G major 7, C# minor 7, F# 7, B minor 7, E 7, B minor 7/A, A major 7(#11)/B, C 7/Bb, B minor 7/A, A major 7, F# 7, B minor 7, E 7, E minor 7, A 7, D major 7, G 7(#11), C# minor 7, B minor 7, and E 7.

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I GUESS I'LL HANG MY TEARS OUT TO DRY

Handwritten musical score for guitar, featuring a treble clef and a key signature of two sharps (F# and C#). The tempo is marked as 116 and the time signature is DOUBLE TIME. The score consists of ten staves of music, each with various guitar-specific notations such as slurs, accents, and fingerings. Chord diagrams are written above the staff lines, including AM7, Bm7, E7, C7, F#m7, A7, Dm7, G7, C#m7, F#7/C, Bm7, E7#9#11/Bb, Bm7, A#m7, C7, Bm7, E7, A#m7, F#7, and F#7.

Chord progression across staves:

- Staff 1: AM7, Bm7, E7
- Staff 2: AM7, C7, Bm7
- Staff 3: E7, AM7, F#m7
- Staff 4: Bm7, E7, Em7
- Staff 5: A7, Dm7, G7
- Staff 6: C#m7, F#7/C, Bm7, E7#9#11/Bb, Bm7
- Staff 7: E7, A#m7
- Staff 8: C7, Bm7
- Staff 9: E7, A#m7, F#7

*Find the entire solo in one of my compilations:*

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All 57 of Cannonball's solo transcriptions from 1955

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All 26 of Cannonball's solo transcriptions from 1956

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All 38 of Cannonball's solo transcriptions from 1957

## Cannonball Adderley Volume 4: 1958

53 of Cannonball's solo transcriptions from 1958

## Cannonball Adderley Volume 5: Alabama

Transcription of John Benson Brooks' *The Alabama Concerto*

## Cannonball Adderley Volume 6: Milestones

33 of Cannonball's solos from his tenure with Miles Davis from 1958-1959

## Cannonball Adderley Volume 7: 1959

46 of Cannonball's solo transcriptions from 1959

## Cannonball Adderley Volume 8: 1960

All 56 of Cannonball's solo transcriptions from 1960

## Cannonball's Bossa Nova

A compilation of 10 solo transcriptions as played by Julian "Cannonball" Adderley