

GUITAR

# BIG YELLOW TAXI

COMP. JONI MITCHELL

(FOR TUTU PUOANE & THE BRUSSELS JAZZ ORCHESTRA)

ARR. ALAN FERBER

MED. SAMBA ♩ = 160

(DRUM PICKUP)

mf

6

10

**A**

18

mf

**B**

26

FMA<sup>9</sup> F<sup>7</sup>SUS B<sup>b</sup>/F B<sup>b</sup>MI/F F<sup>ADD</sup>11 A<sup>b</sup>MA<sup>13</sup>

32

B<sup>b</sup>9 C<sup>7</sup>SUS

**C**

40

6

**D**

46

A<sup>b</sup>MA<sup>13</sup>

f

BIG YELLOW TAXI

**E** SAMBA  
B<sup>b6/9</sup>

F<sup>ADD9</sup>

54

61

F<sup>7sus</sup> B<sup>b6/9</sup> C/B<sup>b</sup> C<sup>7sus</sup> C<sup>MA7(b13)</sup> F<sup>7sus</sup>

64

F<sup>7(b9)/C</sup> F<sup>ADD9</sup> **F**

70

D<sup>bMA7</sup> E<sup>bMA7</sup>

**G**

76

80

**H**

F<sup>ADD11</sup> (BEGIN SOLO) F<sup>MI11</sup> F<sup>7sus</sup> F<sup>MI11/C</sup> F<sup>ADD9</sup>

84

F<sup>ADD11</sup> F<sup>MI11</sup> F<sup>7sus</sup> F<sup>MI11/C</sup> G<sup>MI11</sup> F<sup>7sus</sup>

88

BIG YELLOW TAXI

(PIANO SOLO)

**I**  $B^{b6/9}$   $F^{ADD9}$   $F^{7SUS}$   $B^{b6/9}$

92

$C^{7SUS}$   $G^{bMA7(\#11)}$   $F$  **J**  $F^{ADD9}$   $F^{7SUS}$

97

$B^b/F$   $B^b_{MI}/F$   $F$   $B^{b6/9}$   $C^{7SUS}$

102

**K**  $F^{ADD11}$   $F_{MI}^{11}$   $F^{7SUS}$   $F_{MI}^{11}/C$   $F^{ADD9}$   $F^{ADD11}$   $F_{MI}^{11}$

108

1.  $F^{7SUS}$   $F_{MI}^{11}/C$   $G_{MI}^{11}$   $F^{7SUS}$  2.  $F^{7SUS}$   $F_{MI}^{11}/C$   $F^{ADD9}$

114

**L**  $F^{ADD11}$   $F_{MI}^{11}$   $F^{7SUS}$   $F_{MI}^{11}/C$   $F^{ADD9}$

118

$F^{ADD11}$   $F_{MI}^{11}$   $F^{7SUS}$   $C_{MI}^{11}/G$   $A^{bMA13}$

122

$D_{MI}^{11}/A$  **M**  $B^{b6/9}$

*p* *mf*

126

6

131

**N**

Musical staff N, measures 137-144. The staff contains a melodic line with various chords and articulations. Measure 137 starts with a treble clef, a key signature of one flat, and a common time signature. The music features a mix of eighth and quarter notes with some slurs and accents.

**O**

Musical staff O, measures 145-150. The staff continues the melodic line. Measure 145 is marked with a dynamic of *mf*. The music includes chords and melodic phrases with slurs and accents.

Musical staff O continuation, measures 151-154. This section features a series of slanted lines representing a sustained chord or texture. Above the staff, the chords  $D^b MA^7$  and  $E^b MA^7$  are indicated. The final measure (154) has a dynamic of *f*.

**P**

Musical staff P, measures 155-162. The staff contains a complex melodic line with many chords and slurs. The music is dense and features various articulations.

**Q**

Musical staff Q, measures 163-170. The staff continues the complex melodic line. Measure 163 is marked with a dynamic of *f*. The music includes many chords and slurs.

**R**

Musical staff R, measures 171-178. The staff continues the complex melodic line. Measure 171 is marked with a dynamic of *mf*. The music includes many chords and slurs.

Musical staff R continuation, measures 179-186. The staff continues the complex melodic line. Measure 179 is marked with a dynamic of *mp*. The music includes many chords and slurs. At the end of the staff, there is a *RIT.* marking and a final chord marked  $F^{ADD11}$ .