

# Things Ain't What They Used To Be

Slow, dirty blues

DUKE ELLINGTON

## TRUMPET

Trumpet part of the score for 'Things Ain't What They Used To Be'. The music is in 4/4 time and B-flat major. It consists of three staves of music. The first staff starts with an E-flat 7 chord and features a triplet of eighth notes. The second staff starts with an A-flat 7 chord and also features a triplet. The third staff contains several chords: F minor 7, B-flat 7, E-flat 7, G-flat 7, F 7, and B-flat 7. The music concludes with a double bar line and a key signature change to B-flat major.

## CONCERT

Concert part of the score for 'Things Ain't What They Used To Be'. The music is in 4/4 time and B-flat major. It consists of three staves of music. The first staff starts with a D-flat 7 chord and features a triplet of eighth notes. The second staff starts with a G-flat 7 chord and also features a triplet. The third staff contains several chords: E-flat minor 7, A-flat 7, D-flat 7, F-flat 7, and E-flat 7 A-flat 7. The music concludes with a double bar line.

# CONCERT

# Mack The Knife

KURT WEILL

Clark Terry phrasing (with Oscar Peterson)

Chord changes for the main score:

- Staff 1: B<sup>b</sup>6, Bdim<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>
- Staff 2: Cm<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>6
- Staff 3: B<sup>b</sup>/D, D<sup>b</sup>dim<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>
- Staff 4: Cm<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>6

## ALT CHANGES

Chord changes for the alternative section:

- Staff 1: B<sup>b</sup>6, Dm<sup>7</sup>, G<sup>7</sup>, Cm<sup>7</sup>, G<sup>7</sup>(b<sup>9</sup>)
- Staff 2: Cm<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>6, Am<sup>7</sup>(b<sup>5</sup>), D<sup>7</sup>
- Staff 3: Gm<sup>7</sup>, C<sup>7</sup>, Cm<sup>7</sup>, G<sup>7</sup>, Cm<sup>7</sup>, G<sup>7</sup>
- Staff 4: Cm<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>6, G<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>

# LEAD SHEET

# CAZAVAN

(BET ARRANGEMENT BY BROWN)

BY DUKE ELLINGTON  
ARRANGED BY BROWNMAN

$\text{♩} = 260$  Dancehall

**A**  $C^7$

$C^7$

$C^7sus^4$

$Cm^9$  band out!

9 montuno

$Fm^7$   $E^b9$   $D^b9$   $C^7(\#5,\#9)$

13

**B**  $F^9$  Songo

17  $B^b9$

21  $E^b7$

25  $A^b6$   $G^7$   $D^7$

**C**  $C^7$  Dancehall

33  $C^7$

37  $C^7sus^4$   $Cm^9$  band out

41

$Fm^7$   $E^b9$   $D^b9$   $C^7(\#5,\#9)$

45

# SERENADE TO A BUS SEAT

CLARK TERRY

**C PEDAL**

**DRUM FILL**

**DRUM FILL**

**A** B<sup>b</sup> B<sup>b</sup>DM7 Am17b5 D7 Gm17b5 C7 FMA7 F7

B<sup>b</sup> B<sup>b</sup>DM7 Am17b5 D7 Gm17 G<sup>b</sup>7 FMA7 F7 FMA7

**B** F7 B<sup>b</sup>MA7 Cm17 C#DM7 Dm17

G7 C7 F7

**C** B<sup>b</sup> B<sup>b</sup>DM7 Am17b5 D7 Gm17b5 C7 FMA7 F7

B<sup>b</sup> B<sup>b</sup>DM7 Am17b5 D7 Gm17 G<sup>b</sup>7

50

2  
INTERLUDE

C PEDAL

34

38

ENDING TAG  
NC

42

BAND PLAYS FIGURE

47

# BROTHERHOOD OF MAN

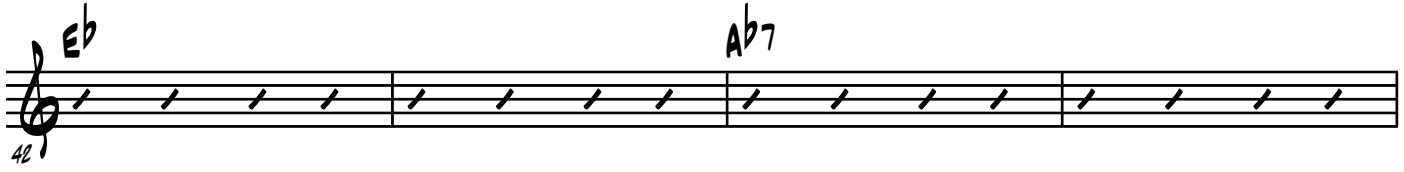
CLARK TERRY

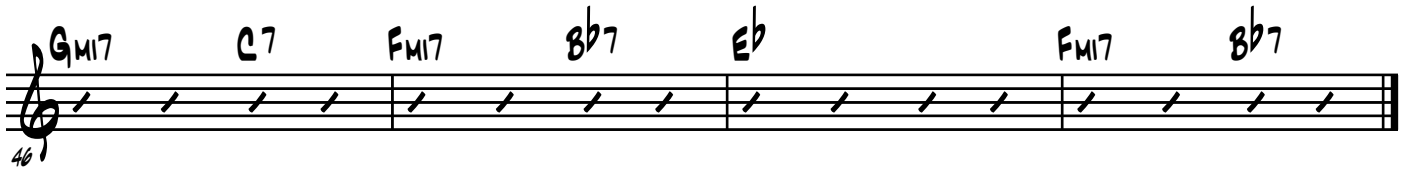
Handwritten musical score for "Brotherhood of Man" by Clark Terry. The score is in 4/4 time and consists of eight staves of music. It includes various chord voicings such as  $Bb7\#5 Eb$ ,  $F7$ ,  $Bb7$ ,  $BbM17 Eb7$ ,  $Ab7$ ,  $A0M7$ ,  $EbM7/Bb$ ,  $G7(b9)/B$ ,  $CM17$ ,  $F7sus$ , and  $Eb$ . The score also features measure numbers 6, 10, 14, 18, 22, 26, and 30, and ends with the instruction "LAST X ONLY".

**E<sup>b</sup> SOLO CHANGES**

34 

38 

42 

46 

# GAL IN CALICO

CLARK TERRY

The musical score for "Gal in Calico" by Clark Terry is written in 4/4 time and consists of eight staves of music. The key signature is one flat (Bb). The score includes various chords and section markers:

- Staff 1: Chords C6/C, A7, Dm7, G7.
- Staff 2: Chords CMA7, A7, Dm7, G7.
- Staff 3: Chords CMA7, A7, Dm7, Bm7b5, E7(b9).
- Staff 4: Chords Am7, D7, Dm7, G7.
- Staff 5: Chords CMA7, A7, Dm7, G7.
- Staff 6: Chords CMA7, C7, FMA7, Fm6.
- Staff 7: Chord G PED.
- Staff 8: Chord CMA7.

Section markers are indicated by letters in boxes: A (measures 6-9), B (measures 18-21), and C (measures 26-29). Measure numbers 6, 10, 14, 18, 22, 26, 30, and 34 are also present.



# JUST AN OLD MANUSCRIPT

CLARK TERRY

5

9

13

17

21

1. 2.

# ODE TO A FLUGELHORN

CLARK TERRY

**(A) LATIN**  
B $\flat$ 7

6

**(B) SWING**

10

14

**(C) LATIN**

18

22

**(D) SWING**

26

30

276.

# ONE FOOT IN THE GUTTER

CLARK TERRY

Handwritten musical score for "ONE FOOT IN THE GUTTER" by CLARK TERRY. The score is written on ten staves, with the first two staves of each system in treble clef and the remaining two in bass clef. The key signature is one flat (Bb) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, often beamed together. Chord symbols are written above and below the notes, including F7, Bb7, B0, A0, Eb7, D7, G7, C7, F7, D7, Gmi7, C7, F, Bb, F, C7, F, Gmi7, F7, Bb6, B0, (E7), Ami7, D7, Gmi7, C7, F7, Bb7, B0, F, D7, Gmi7, C7, F, Bb, F, C7.

# In a Mellow Tone

Medium Slow Swing

Duke Ellington

(F<sup>7</sup>) A B<sup>b7</sup> E<sup>b7</sup> A<sup>b6</sup>

In a mel - low tone, \_\_\_\_\_ feel - in' fan - cy free. \_\_\_\_\_

A<sup>b6</sup> E<sup>bMI7</sup> A<sup>b7</sup> D<sup>bMA7</sup>

And I'm not a - lone, \_\_\_\_\_ I've got com - pa - ny. \_\_\_\_\_

D<sup>bMA7</sup> D<sup>b6</sup> G<sup>b7</sup> A<sup>b6</sup>

Ev - 'ry - thing's O. K. \_\_\_\_\_ The live - long day. \_\_\_\_\_

F<sup>9</sup> B<sup>b7</sup> E<sup>b7</sup> (optional break, head only)

With this mel - low song \_\_\_\_\_ I can't go wrong. \_\_\_\_\_ In a mel - low tone, \_\_\_\_\_

B B<sup>b7</sup> E<sup>b7</sup> A<sup>b6</sup>

\_\_\_\_\_ that's the way to live. \_\_\_\_\_ If you mope and groan, \_\_\_\_\_

E<sup>bMI7</sup> A<sup>b7</sup> D<sup>bMA7</sup>

\_\_\_\_\_ some - thing's got to give. \_\_\_\_\_ So go \_\_\_\_\_ you way \_\_\_\_\_

D<sup>b7</sup> D<sup>o7</sup> A<sup>b6</sup> E<sup>b</sup> F<sup>7</sup>

\_\_\_\_\_ and laugh \_\_\_\_\_ and play. \_\_\_\_\_ There's joy \_\_\_\_\_ un - known \_\_\_\_\_

B<sup>b7</sup> E<sup>b7</sup> A<sup>b6</sup> (A<sup>b6</sup> E<sup>b</sup> E<sup>o7</sup> F<sup>MI7</sup> B<sup>7</sup>)

\_\_\_\_\_ in a mel - low tone. \_\_\_\_\_

Solo on AB

# COTTONTAIL

- DUKE ELLINGTON

(FIRST)

Abmaj7 F-7 Bb-7 Eb7 C-7 F-7

Musical staff with notes and chords: Bb-7 Eb7 Ab7 Db D°

Musical staff with notes and chords: Ab Eb7

1. F7 - Bb-7 Eb7 2. Ab

Musical staff with notes and chords

Musical staff with notes and chords

Musical staff with notes and chords

Abmaj7 F-7 Bb-7 Eb7 C-7 F-7

Musical staff with notes and chords

Bb-7 Eb7 Ab7 Db

Musical staff with notes and chords

Ab Eb7 Ab

Musical staff with notes and chords

DUKE - "The Golden DUKE"

# PERDIDO

J. TIZOL

Cmi7 F7 Cmi7 F7 Bb

Bb Cmi7 F7 Cmi7 F7

1. Bb B0 2. Bb (Cmi7) (C#mi Dmi Eb7)

D7 G9 G+7

C7 F7 F+7

Cmi7 F7 Cmi7 F7 Bb

Bb Cmi7 F7 Cmi7 F7

Bb (Eb7) Dmi7 Dbmi7 (SOLOS)

RIFF ON HEAD Cmi7 Ebmi7 Dmi7

- PERDIDO PG. 2 -

F+7 289.

Musical notation for the first system, including chords Dmi7, Dbmi7, Cmi7, and F+7. It features a treble clef staff with a melody and a bass clef staff with accompaniment. The melody includes a triplet of eighth notes. The bass line includes a triplet of eighth notes and a measure with a sharp sign.

Chord progression line 1: D7, G9, G+7

Chord progression line 2: C7, F7, F+7

Musical notation for the second system, including chords Cmi7, Ebmi7, and Dmi7. It features a treble clef staff with a melody and a bass clef staff with accompaniment. The melody includes a triplet of eighth notes.

Musical notation for the third system, including chords Dmi7, Dbmi7, Cmi7, and F+7. It features a treble clef staff with a melody and a bass clef staff with accompaniment. The melody includes a triplet of eighth notes.

Musical notation for the fourth system, including chords Bb, Bb7, Eb7, Ab7, A7, and Bb7. It features a treble clef staff with a melody and a bass clef staff with accompaniment. The melody includes a triplet of eighth notes.

Empty musical staves for the bottom of the page.

## Take The "A" Train

Music by Billy Strayhorn  
Lyric by Lee Gaines

Med. Swing

(Intro)

(light drums)

(C/G - Ab7(#5) C/G - Ab7(#5) Gb (bs.) C/G Ab7(#5) Gb C/G - Ab7(#5) Gb)

The piano introduction consists of four measures. The right hand plays a melodic line with eighth notes and triplets. The left hand provides harmonic support with chords: C/G, Ab7(#5), C/G, Ab7(#5) Gb (bs.), C/G, Ab7(#5) Gb, C/G, and Ab7(#5) Gb.

**A** (time)

C<sup>6</sup> D<sup>9</sup>(#11)

You must take the "A" Train

D<sup>Mi</sup>7 G<sup>7</sup> C<sup>6</sup> (D<sup>Mi</sup>7 G<sup>7</sup>)

To go to Sug- ar Hill way up in Har- lem.

C<sup>6</sup> D<sup>9</sup>(#11)

If you miss the "A" Train,

D<sup>Mi</sup>7 G<sup>7</sup> C<sup>6</sup> C<sup>7</sup>

You'll find you've missed the quick- est way to Har- lem.

The vocal melody for section A is written on a single staff. The lyrics are: "You must take the 'A' Train. To go to Sugar Hill way up in Harlem. If you miss the 'A' Train, you'll find you've missed the quickest way to Harlem." Chords are indicated above the staff: C<sup>6</sup>, D<sup>9</sup>(#11), D<sup>Mi</sup>7, G<sup>7</sup>, C<sup>6</sup>, (D<sup>Mi</sup>7 G<sup>7</sup>), C<sup>6</sup>, D<sup>9</sup>(#11), D<sup>Mi</sup>7, G<sup>7</sup>, C<sup>6</sup>, and C<sup>7</sup>.

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

Hur- ry, get on board it's com- ing,

D<sup>9</sup> D<sup>Mi</sup>9 G<sup>9</sup> G<sup>7</sup>(b9)

Lis- ten to those rails a - thrum- ming, On

The vocal melody for section B is written on a single staff. The lyrics are: "Hur- ry, get on board it's com- ing, Lis- ten to those rails a - thrum- ming, On". Chords are indicated above the staff: F<sup>M</sup>A<sup>7</sup>, D<sup>9</sup>, D<sup>Mi</sup>9, G<sup>9</sup>, and G<sup>7</sup>(b9).



**C**  $C^6$   $D^9(\#11)$

board, \_\_\_\_\_ Get on the "A" Train, \_\_\_\_\_

$D_{mi}^7$   $G^7$   $C^6$  ( $D_{mi}^7$   $G^7$ )

Soon you will be on Sug - gar Hill in Har - lem. \_\_\_\_\_

*Solo on form (ABC);  
After solos, D.S. al Coda.*

$C^6$  (N.C.)  $C_{MA}^7$

Har - lem. \_\_\_\_\_

(bs. w/pn.)

Instrumental background line during solos for bars 1-4 and 9-12 of letter A and bars 1-4 of letter C as required:

$C^6$   $C^6$   $E^7$   $A_{mi}^7$   $D^9(\#11)$

PIANO  
MEDIUM SWING

# DIGITS

CLARK TERRY

INTRO: PIANO SOLO WITH RHYTHM

$E_b m^7$   $A b^7$   $D b m a s^7$

**(A)**  $E_b m^7$   $A b^7$   $F m^7$   $B b m^7$

4  $E_b m^7$   $A b^7$   $D b m a s^7$

8  $A b^7$   $D b m a s^7$

11 **(B)**  $E_b m^7$   $A b^7$   $D b m a s^7$

15  $E b^7$   $E_b m^7$   $A b^7$

19 **(C)**  $E_b m^7$   $A b^7$   $F m^7$   $B b m^7$

23  $E_b m^7$   $A b^7$   $D b m a s^7$  END ON BEAT 1