

CONCERT

Mack The Knife

KURT WEILL

Clark Terry phrasing (with Oscar Peterson)

Chord changes for the main score:

- Staff 1: B^b6, Bdim⁷, Cm⁷, F⁷
- Staff 2: Cm⁷, F⁷, B^b6
- Staff 3: B^b/D, D^bdim⁷, Cm⁷, F⁷
- Staff 4: Cm⁷, F⁷, B^b6

ALT CHANGES

Chord changes for the alternative score:

- Staff 1: B^b6, Dm⁷, G⁷, Cm⁷, G⁷(^b9)
- Staff 2: Cm⁷, F⁷, B^b6, Am⁷(^b5), D⁷
- Staff 3: Gm⁷, C⁷, Cm⁷, G⁷, Cm⁷, G⁷
- Staff 4: Cm⁷, F⁷, B^b6, G⁷, Cm⁷, F⁷

410.

[LATIN JAZZ] **MANTECA.** [MONTUNA] JIMMY GILLESPIE
GIL FULLER

A **B**

C

D $Bb7$ [BLOWING]

E [THEME] $Bb7$

$Bb7$ $Bb7$ $Ab7$ $Db7$ $Gb7$ $F7$

F $Abm7$ $Db7(b9)$ $Gbmaj7$ $Cm7(b5)$ $F7(b5)$ $Bb7$

$Eb9$ $A7$ $Abmaj7$ [blow] $Abm7$ $Db7(\#9)$

$Gbmaj7$ $F\#m7(b5)$ $B7$ $Fm7(b5)$ $Bb7(b9)$ $Cm7(b5)$ $F7(b9)$

G $Bb7$

$Bb7$ $Bb7$ $Ab7$ $Db7$ $Gb7$ $F7$

NOTE: THE INTRO IS A MONTUNA, WHERE DIFFERENT RIFFS ARE ADDED - **A B C D** FOR ENDING - FADE OVER MONTUNA.

C

And Then She Stopped

- Dizzy Gillespie

Intro.

Gm7

F



D7

Gm7

C7

F



A

Gm7

C7

F



F#dim

Gm7

C7

C7

F7



A'

Gm7

C7

F



F#dim

Gm7

C7

C7

F7



B

Fm7

Gm7(b5)

C7

Fm7

F7



Bbm7

Cm7(b5)

F7

Bbm7

Bb



Gm7(b5)

C7

Fm7

Bb7



Db7

C7



A

Gm7

C7

F



F#dim

Gm7

C7

C7

F7



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. A first ending bracket is present over the second measure of the bass staff.

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. A first ending bracket is present over the second measure of the bass staff.

Musical notation for the third system, including chords Dmi7, Dbmi7, Cmi7, F+7, Bb, Bb7, Eb7, Ab7, A7, and Bb7. It features a treble clef staff with a melody and a bass clef staff with accompaniment. A first ending bracket is present over the second measure of the bass staff.

Empty musical staves at the bottom of the page.

Take The "A" Train

Music by Billy Strayhorn
Lyric by Lee Gaines

Med. Swing

(Intro)

(light drums)

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)/Gb, C/G, Ab7(#5)/Gb (bs.), C/G, Ab7(#5)/Gb, C/G, and Ab7(#5)/Gb.

A (time)

You must take the "A" Train

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

If you miss the "A" Train,

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

The first verse of the song is written on a single staff. It begins with a square box containing the letter 'A' and the word '(time)' written vertically to its left. The melody is written in a treble clef with a common time signature. The lyrics are: "You must take the 'A' Train To go to Sug- ar Hill way up in Har- lem. If you miss the 'A' Train, You'll find you've missed the quick- est way to Har-lem." Chord symbols are placed above the staff: C6, D9(#11), Dmi7, G7, C6, (Dmi7 G7), C6, D9(#11), Dmi7, G7, C6, and C7.


B FMA7

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

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


The second verse of the song is written on a single staff. It begins with a square box containing the letter 'B' and the chord symbol 'FMA7' written above it. The melody is written in a treble clef with a common time signature. The lyrics are: "Hur - ry, get on board it's com- ing, Lis - ten to those rails a - thrum-ning, On". Chord symbols are placed above the staff: D9, Dmi9, G9, and G7(b9).

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



board, _____ Get on the "A" Train, _____

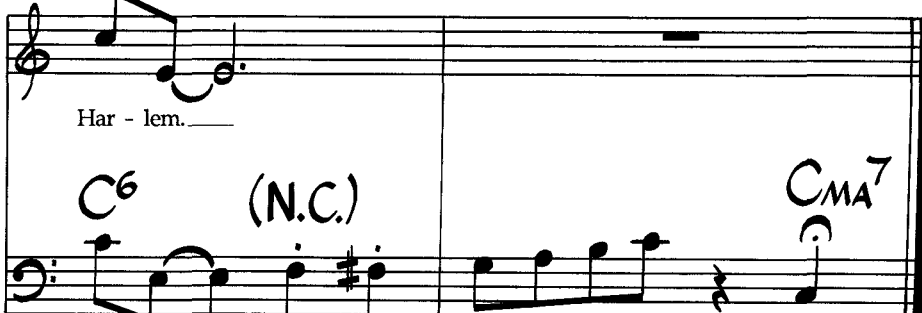
D_{mi}^7 G^7 C^6 (D_{mi}^7 G^7)



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

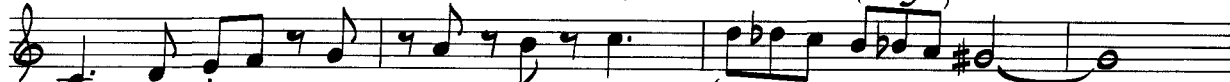


Har - lem. _____

(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 $D^9(\#11)$



Tin Tin Deo

Music - Walter "Gil" Fuller
Lyric - Chano Pozo
(as played by Dizzy Gillespie)

Afro-Swing

(Intro)

Open (perc. set-up)

(pn. tacet 1st x)

F_MI^{9(MA7)} C^{7(#9)}

(bs. w/ pn. 8va b.)

2 last x

(Vamp)

A

(sample bs.)

(etc.)

F_MI^{6(MA7)} F_MI⁶ E^bM_I⁶ D^bM_A⁹ C^{7(#9)} F_MI⁶ D^{7(alt)} (G^{7(alt)} G_MI^{7(b5)} G^b9(13))

F_MI⁶ E^bM_I⁶ D^bM_A⁹ C^{7(b9)} F_MI⁹ B^b9 E^b9 D^{7(#9)}

C^{7(#9)} F_MI⁶ C^{7(#9)}

(bs. w/ pn. 8va b.)

1. 2.

C^{7(#9)} F_MI⁶ F_MI⁶

B (opt. Swing)

Chords: $B^bM_I^9$, $B^bM_I^9$, $E^b13^{(b9)(b5)}$, $A^bM_A^7$, $D^b9^{(\#11)}$

(CMI⁷ F^{7(b9)})
dr. fill on head

break on head

Chords: $B^bM_I^9$, $B^bM_I^9$, $E^b13^{(b9)(b5)}$, $A^bM_A^9$, $D M_I^{7(b5)}$, $G^{7(b9)(\#5)}$, $D M_I^{7(b5)}$

(Afro)

Chords: $C^{7(\#9)}$, $F M_I^6$

(bs. w/ pn. 8va b.)

Chords: $C^{7(\#9)}$, $F M_I^6$

Solo on form (AAB), no breaks

(Ending)

Chords: $C^{7(\#9)}$, $F M_I^9(MA^7)$

(Solo ad lib)

(optional fine)

(pn.)

(bs. w/ pn. 8va b.)

(optional fine)

(Vamp, solo & fade)

or
(Vamp till cued fine)

In letter B, chords are 2 beats each during solos and kicks may be ignored.
Chords in parentheses at letter A are alternate changes

A NIGHT IN TUNISIA

- DIZZY GILLESPIE

1. MED. AFRO

BASS
LINE:

Handwritten musical score for "A Night in Tunisia" by Dizzy Gillespie. The score consists of ten staves of music. The first staff is labeled "BASS LINE:". The music is in 4/4 time and features complex rhythmic patterns and various chord voicings. Chords include Eb7, D-, E-7b5, A7b5, D7b9, G-, G-7, C7, G-7b5, C7b9, F6, E-7b5, A7b5, D.5, Eb7 #11, D-, G7 #11, G-(maj7), G-7, Gb7 #9, and Fmaj7. There are also markings for "INTERLUDE" and "(SOLO BREAK)". The score ends with a double bar line and a "2" indicating a second ending.

ICE MARGAS - "THE COOKER"

470.

(V)

WOODY'N YOU

-DIZZY GILLESPIE

Handwritten musical score for "Woody'n You" by Dizzy Gillespie. The score is written on a grand staff (treble and bass clefs) with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The music is divided into two systems, each with four measures. Chord symbols are written above and below the notes. Fingerings are indicated by numbers 1-3. The first system includes a first ending (1. Db G) and a second ending (2. Dbmaj7 / F (G-7b5)).

Chord symbols for the first system:

- Measure 1: G-7 b5
- Measure 2: C7 #9
- Measure 3: F-7 b5
- Measure 4: Bb7 #9

Chord symbols for the second system:

- Measure 1: Eb-7 b5
- Measure 2: Ab7 #9
- Measure 3: Dbmaj7
- Measure 4: Ab7

Chord symbols for the third system:

- Measure 1: Ab-7
- Measure 2: Db7
- Measure 3: Ab-7
- Measure 4: Db7

Chord symbols for the fourth system:

- Measure 1: Ab-7
- Measure 2: G7
- Measure 3: Gbmaj7
- Measure 4: Gbmaj7

Chord symbols for the fifth system:

- Measure 1: Bb-7
- Measure 2: Eb7
- Measure 3: Bb-7
- Measure 4: Eb7

Chord symbols for the sixth system:

- Measure 1: Bb-7
- Measure 2: A7
- Measure 3: Ab7
- Measure 4: Ab7

Chord symbols for the seventh system:

- Measure 1: G-7 b5
- Measure 2: C7 #9
- Measure 3: F-7 b5
- Measure 4: Bb7 #9

Chord symbols for the eighth system:

- Measure 1: Eb-7 b5
- Measure 2: Ab7 #9
- Measure 3: Dbmaj7
- Measure 4: Ab7

Chord symbols for the ninth system:

- Measure 1: Db G
- Measure 2: Db G
- Measure 3: Db G
- Measure 4: Db G

"MILES PLAYS JAZZ CLASSICS"

DIZ - "HAVE TRUMPET, WILL EXCITE"

310.

(LP TEMPO)

SALT PEANUTS

GILLESPIE/CLARK

Handwritten musical score for the first system of "Salt Peanuts". The score is written on five staves in 4/4 time. The first staff contains a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. Above the first staff, there are handwritten notes: "F", "F7/A", "Bb", "B°", and "F". A circled "8" is written above the first measure. The second staff continues the melody with notes and rests. The third staff contains a first ending bracket labeled "1." and a circled "9". The fourth staff contains a second ending bracket labeled "2." and a circled "10" with the word "FINE" written inside it. The fifth staff contains notes and rests, with a circled "11" above the first measure. Chord symbols "D7", "G7", and "C7" are written above the notes in the fourth and fifth staves. At the end of the fifth staff, there is a circled "12" and the instruction "D.S. al CODA".

Handwritten musical score for the second system of "Salt Peanuts". The score is written on two staves. The first staff begins with a circled "13" and contains a treble clef, a key signature of one flat, and a 4/4 time signature. The second staff continues the melody. At the end of the second staff, there is a circled "14" and the instruction "D.S. al FINE".

Four empty musical staves at the bottom of the page, consisting of five-line systems.

SUNNY SIDE OF THE STREET

DOROTHY FIELDS
JIMMY McHUGH

Medium Swing

The musical score is written in treble clef with a common time signature (C). It consists of eight staves of music. Above the notes are various chord symbols: CΔ7, Bm7 E7 FΔ7, Bb7#11, Am7 D7 Dm7 G7, 1. Em7 Dm7 G7, 2. CΔ7 Gm7 C7, FΔ7 Am7 D7, G7 Dm7 G7 CΔ7 Bm7 E7, FΔ7 Bb7#11 Am7, and D7 Dm7 G7 CΔ7. The score includes repeat signs and first/second endings.

Chord symbols: CΔ7, Bm7 E7 FΔ7, Bb7#11, Am7 D7 Dm7 G7, 1. Em7 Dm7 G7, 2. CΔ7 Gm7 C7, FΔ7 Am7 D7, G7 Dm7 G7 CΔ7 Bm7 E7, FΔ7 Bb7#11 Am7, D7 Dm7 G7 CΔ7.

BASS

CAZAVAN

(CHIVA ARRANGEMENT BY BROWN)

BY DUKE ELLINGTON
ARRANGED BY BROWNMAN

$\text{♩} = 260$ Dancehall

A C^7

13

9 tumbao

band out!

B F^9 Songo

17 B^b9

21 E^b7

25 A^b6 G^7 D^b7

C C^7 Dancehall

33 C^7

37 C^7sus4 Cm^9 band out

41

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

18.

ALL THE THINGS YOU ARE

- HANAUERSTEW/KERN

F-7 Bb-7 Eb7 Abmaj7

Dbmaj7 G7 Cmaj7 :

C-7 F-7 Bb7 Ebmaj7

Abmaj7 D7 Gmaj7 :

A-7 D7 Gmaj7 :

F#-7 B7 Emaj7 C+7

F-7 Bb-7 Eb7 Abmaj7

Dbmaj7 Db-7 C-7 Bb7

Bb-7 Eb7 Abmaj7 (G7 C7)

FINE

HOT HOUSE

Med. Up Bop

TADD DAMERON

G m7^b5 C +7 F m7^b5
 B^b+7 D m7^b5 G +7 C Δ7
 G m7^b5 C +7 F m7^b5
 B^b+7 D m7^b5 G +7 C Δ7
 C m7 F7 B^bΔ7
 B^bΔ7 A^b7 G7
 G7 G m7^b5 C +7 F m7^b5
 B^b+7 D m7^b5 G +7 C Δ7

(UP)

52ND STREET THEME

TH. MONK 93.

C Ami⁷ Dmi⁷ G⁷ C Ami⁷

Dmi⁷ G⁷ C Ami⁷ Dmi⁷ G⁷

C E^b Dmi⁷ 1. C 2. C

C⁺ F C⁺

F D⁷

G⁷ C Ami⁷

Dmi⁷ G⁷ C Ami⁷ Dmi⁷ G⁷

C Ami⁷ Dmi⁷ G⁷ C E^b Dmi⁷

C

Fast Bebop

Anthropology

Charlie Parker
Dizzy Gillespie

A B \flat 6 G7 C mi 7 F7 B \flat 6 G mi 7

C7 F7 B \flat 7 E \flat 6 E \flat mi 6

1. D mi 7 G7 C mi 7 F7 2. D mi 7 G7 C mi 7 F7 B \flat 6

B D7 G7

C7 F7

C B \flat 6 G7 C mi 7 F7 B \flat 6 G mi 7 C7 F7

B \flat 7 E \flat 6 E \flat mi 6 D mi 7 G7 C mi 7 F7 B \flat 6

- DIZZY GILLESPIE

CON ALMA

(12/8 FEEL)

A

Chords: E7(b9) G7(b9) C#7(b9) B7 Bb7 Eb7(b9) Eb7(b9) Ab7

Chords: D7(b9) F#7/C Bb7 Ab7 G7 C major7 (FINE)

B

(SWING TIME)

Chords: C-7(b9) F7(b9) F#7(b9) B7

(12/8 FEEL)

Chords: E7(b9) F7(b9) Bb7

D.C. & FINE

STAN GETZ - "SWEET RAIN"

GROOVIN' HIGH

- DIZZY GILLESPIE

(SOP) (WHISPERING)

E \flat A-7 D7

A-7 D7 E \flat

G-7 C7 G-7 C7 F7

F7 1. F-7 B \flat 7 F-7 B \flat 7

E \flat maj7 G-7 F \sharp -7 F-7

E7 2. F-7 B \flat 7 F-7 B \flat 7

F-7 Ab-7 Db7 E \flat 6 (Gb7 F-7 E7)

FINE

MILES DAVIS - "EARLY MILES"
CHARLIE PARKER - "ECHOES OF AN ERA"

202.

HOW HIGH THE MOON

- MORGAN LEWIS

Handwritten musical score for "How High the Moon" by Morgan Lewis. The score consists of ten staves of music with handwritten chord notations above them. The chords include Gmaj7, Fmaj7, Ebmaj7, G-7, A-7, D7, B-7, Bb7, A-7 b5, D7 b9, and G6. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and bar lines.

CHARLIE PARKER - "PARKER"

BASS

Lady Bird

COMPOSED : TAD DAMERON

ARR: BROWNMAN

C⁹

Cmaj⁷ E^bmaj⁷ A^bmaj⁷ D^bmaj⁷

Trumpet

Bass

C⁷

Fm⁷

B^b7

6

C⁷

B^bm⁷

E^b7

10

A^bmaj⁷

Am⁷

D⁷

14

Dm⁷

G⁷

Cmaj⁷ E^bmaj⁷

A^bmaj⁷ D^bmaj⁷

18