

A NIGHT IN TUNISIA

- DIZZY GILLESPIE

MELO. AFRO

BASS
LINE:

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. The first system includes chords: G-7 b5, C7 #9, F-7 b5, Bb7 #9, Eb-7 b5, Ab7 #9, Dbmaj7, Ab7, DbG, and Dbmaj7/F (G-7 b5). The second system includes chords: Ab-7, Db7, Ab-7, Db7, Ab-7, G7, Gbmaj7, Bb-7, Eb7, Bb-7, Eb7, Bb-7, A7, and Ab7. The score includes various rhythmic notations such as eighth and sixteenth notes, rests, and triplet markings.

"MILES PLAYS JAZZ CLASSICS"

DIZ - "HAVE TRUMPET, WILL EXCITE"

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

310.

(LP TEMPO)

SALT PEANUTS

GILLESPIE/CLARK

Handwritten musical score for the first system, including a circled '8' and various chord symbols.

Chord symbols: F, F⁷/A, B^b, B^o, F

Chord symbols: F, F⁷/A, B^b, B^o, F

Chord symbols: D⁷, A⁷, D⁷

Chord symbols: D⁷, G⁷, C⁷

Chord symbol: C⁷

Annotations: FINE, 1., 2.

Instruction: D.S. al CODA

Handwritten musical score for the second system, including a circled '8' and a 'D.S. al FINE' instruction.

Instruction: D.S. al FINE

Empty musical staves at the bottom of the page.

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. The first staff begins with a repeat sign and a double bar line. The second staff ends with a first ending bracket. The third staff begins with a second ending bracket. The music features various chord progressions and melodic lines.

Chord progressions for each staff:

- Staff 1: C Δ 7, B m7 E7, F Δ 7, B \flat 7 \sharp 11
- Staff 2: A m7, D7, D m7, G7, 1. E m7, D m7 G7
- Staff 3: 2. C Δ 7, G m7, C7
- Staff 4: F Δ 7, A m7, D7
- Staff 5: G7, D m7, G7, C Δ 7, B m7, E7
- Staff 6: F Δ 7, B \flat 7 \sharp 11, A m7
- Staff 7: D7, D m7, G7, C Δ 7

LEAD SHEET

CAZAVAN

(BET ARRANGEMENT BY BROWN)

BY DUKE ELLINGTON
ARRANGED BY BROWNMAN

$\text{♩} = 260$ Dancehall

A C^7

C^7

$^5C^7sus^4$ 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^b7

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

18.

ALL THE THINGS YOU ARE

- HANAUERSTEW/KERN

Handwritten musical score for 'All the Things You Are' by Hanauerstew/Kern. The score is written on ten staves, each with a key signature of one flat and a 4/4 time signature. The notes are primarily quarter and eighth notes, with some rests and slurs. Chord symbols are written above the staves, indicating the harmonic structure. The chords include: 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, and a final section with G7 and C7 chords. The word 'FINE' is written at the end of the final staff.

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

(809) (WHISPERING)

E_b A-7 D7

A-7 D7 E_b

G-7 C7 G-7 C7 F7

F7 1. F-7 B_b7 F-7 B_b7

E_b maj7 G-7 F#-7 F-7

E7 2. F-7 B_b7 F-7 B_b7

F-7 A_b-7 D_b7 E_b6 (G_b7 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"

KEYS

Lady Bird

COMPOSED : TAD DAMERON
ARR: BROWNMAN

INTRO - open... trumpet noodles...

HEAD

trumpet melody

CONCERT

Mack The Knife

KURT WEILL

Clark Terry phrasing (with Oscar Peterson)

B \flat 6 **Bdim 7** **Cm 7** **F 7**

Cm 7 **F 7** **B \flat 6**

B \flat /D **D \flat dim 7** **Cm 7** **F 7**

Cm 7 **F 7** **B \flat 6**

ALT CHANGES

B \flat 6 **Dm 7** **G 7** **Cm 7** **G 7 (\flat 9)**

Cm 7 **F 7** **B \flat 6** **Am 7 (\flat 5)** **D 7**

Gm 7 **C 7** **Cm 7** **G 7** **Cm 7** **G 7**

Cm 7 **F 7** **B \flat 6** **G 7** **Cm 7** **F 7**

410.

[LATIN JAZZ
(MONTUNA)]

MANTECA.

DIZZY GILLESPIE
GIT FULLER

Handwritten musical score for "Manteca" by Dizzy Gillespie and Gil Fuller. The score is in 3/4 time and consists of several staves. The first staff is the bass line, starting with a 3/4 time signature and a key signature of one flat. It includes sections labeled A, B, and C. The second staff continues the bass line. The third staff is for a saxophone, starting with a key signature of two flats and a section labeled "BLOWING". The fourth staff is the melody, starting with a key signature of two flats and a section labeled "THEME". The fifth and sixth staves are for piano accompaniment, with various chords and dynamics like "BLOW" and "blow" indicated. The seventh staff continues the piano accompaniment. The eighth and ninth staves are for saxophone, with various chords and dynamics indicated. The score ends with a double bar line.

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

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*, *D♭mi7*, *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 for the first system: *D7*, *G°*, *G+7*. The staff contains diagonal slashes indicating the chord changes.

Chord progression line for the second system: *C7*, *F7*, *F+7*. The staff contains diagonal slashes indicating the chord changes.

Musical notation for the third system, including chords *Cmi7*, *E♭mi7*, and *Dmi7*. It features a treble clef staff with a melody and a bass clef staff with accompaniment.

Musical notation for the fourth system, including chords *Dmi7*, *D♭mi7*, *Cmi7*, *F+7*, *B♭*, *B♭7*, *E♭7*, *A♭7*, *A7*, and *B♭7*. It features a treble clef staff with a melody and a bass clef staff with accompaniment.

Five 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 vocal melody is written on a single staff with lyrics underneath. Chords are indicated above the staff: C6, D9(#11), Dmi7, G7, C6, (Dmi7 G7), C6, D9(#11), Dmi7, G7, C6, C7.

B FMA7

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

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

The vocal melody continues on a single staff with lyrics. Chords are indicated above the staff: D9, Dmi9, G9, 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_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