

TRUMPET

# Lady Bird

COMPOSED : TAD DAMERON

ARR: BROWNMAN

D<sup>9</sup>

Dmaj<sup>7</sup> Fmaj<sup>7</sup>

B<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup>

Trumpet

Bass

D<sup>7</sup>

Gm<sup>7</sup>

C<sup>7</sup>

D<sup>7</sup>

Cm<sup>7</sup>

F<sup>7</sup>

B<sup>b</sup>maj<sup>7</sup>

Bm<sup>7</sup>

E<sup>7</sup>

Em<sup>7</sup>

A<sup>7</sup>

Dmaj<sup>7</sup>

Fmaj<sup>7</sup>

B<sup>b</sup>maj<sup>7</sup>

E<sup>b</sup>maj<sup>7</sup>

# TRUMPET

# Mack The Knife

KURT WEILL

Clark Terry phrasing (with Oscar Peterson)

Four staves of musical notation in 4/4 time. The first staff begins with a repeat sign and contains notes for the first two measures. The second staff continues with notes for the next two measures. The third and fourth staves contain notes for the final two measures. Chord symbols are placed above the notes: C<sup>6</sup>, C<sup>#</sup>dim<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>, C/E, E<sup>b</sup>dim<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>.

## ALT CHANGES

Four staves of musical notation, each containing a series of empty staves with diagonal lines. Chord symbols are placed above the staves: C<sup>6</sup>, Em<sup>7</sup>, A<sup>7</sup>, Dm<sup>7</sup>, A<sup>7</sup>(<sup>b</sup>9), Dm<sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>, Bm<sup>7</sup>(<sup>b</sup>5), E<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Dm<sup>7</sup>, A<sup>7</sup>, Dm<sup>7</sup>, A<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>, A<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>.

(Big Band Jazz)

# MANTECA

1947 - GILLESPIE  
Bill Fuller

First staff of music in 4/4 time, featuring a melodic line with eighth and sixteenth notes.

Second staff of music, continuing the melodic line.

Third staff of music, consisting of a series of diagonal slashes representing a rhythmic accompaniment.

Fourth staff of music, continuing the melodic line. Chord symbol **C7** is written above the staff.

Fifth staff of music, continuing the melodic line. Chord symbols **Bb7**, **Eb7**, **Ab7**, and **G7** are written above the staff.

Sixth staff of music, continuing the melodic line. Chord symbols **Bbmi7**, **Eb7(b9)**, **AbMaj7**, **Dø**, **G7(b9)**, and **C7** are written below the staff.

Seventh staff of music, continuing the melodic line. Chord symbols **F9**, **B7**, **BbMaj7**, **Bbmi7**, and **Eb7(#9)** are written below the staff.

Eighth staff of music, consisting of a series of diagonal slashes representing a rhythmic accompaniment. Chord symbols **AbMaj7**, **G#ø**, **C#7**, **Gø**, **C7(b9)**, **Dø**, and **G7(b9)** are written below the staff.

Ninth staff of music, continuing the melodic line. Chord symbols **Bb7**, **Eb7**, **Ab7**, and **G7** are written below the staff.

Tenth staff of music, continuing the melodic line.

Eleventh staff of music, consisting of a series of diagonal slashes representing a rhythmic accompaniment.

# Bb

# And Then She Stopped

- Dizzy Gillespie

## Intro.

Am7

G



E7

Am7

D7

G



## A

Am7

D7

G



G#dim

Am7

D7

D7

G7



## A

Am7

D7

G



G#dim

Am7

D7

D7

G7



## B

Gm7

Am7(b5)

D7

Gm7

G7



Cm7

Dm7(b5)

G7

Cm7

C



Am7(b5)

D7

Gm7

C7



Eb7

D7



## A

Am7

D7

G



G#dim

Am7

D7

D7

G7



# PERDIDO

JUAN TIZOL

Musical staff 1: Treble clef, 4/4 time signature. Chords: Dmi<sup>7</sup> G<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> C

Musical staff 2: Treble clef, 4/4 time signature. Chords: Dmi<sup>7</sup> G<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

Musical staff 3: Treble clef, 4/4 time signature. Chords: C C#0 C (Dmi<sup>7</sup>) (D#mi<sup>7</sup> Emi<sup>7</sup> F7)

Musical staff 4: Bass clef, 4/4 time signature. Chords: E7 A9 A+7

Musical staff 5: Bass clef, 4/4 time signature. Chords: D7 G7 G+7

Musical staff 6: Treble clef, 4/4 time signature. Chords: Dmi<sup>7</sup> G<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup> C

Musical staff 7: Treble clef, 4/4 time signature. Chords: Dmi<sup>7</sup> G<sup>7</sup> Dmi<sup>7</sup> G<sup>7</sup>

Musical staff 8: Treble clef, 4/4 time signature. Chords: C (F7) (Emi<sup>7</sup> Ebmi<sup>7</sup>) SOLOS: 32

Musical staff 9: Bass clef, 4/4 time signature. Chords: Dmi<sup>7</sup> Fmi<sup>7</sup> Emi<sup>7</sup>

PERDIDO Pg 2

Emi<sup>7</sup> Ebmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup> G+<sup>7</sup>

C > Ebo > | 1. Dmi<sup>7</sup> > C#o | 2. Dmi<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

E<sup>7</sup> A<sup>9</sup> A+<sup>7</sup>

D<sup>7</sup> G<sup>7</sup> G+<sup>7</sup>

Dmi<sup>7</sup> Dmi<sup>7</sup> Fmi<sup>7</sup> Emi Ebmi<sup>7</sup>

Dmi<sup>7</sup> Dmi<sup>7</sup> G+<sup>7</sup> C C<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup> B<sup>7</sup> C<sup>7</sup>

# Take The "A" Train

Music by Billy Strayhorn  
Lyric by Lee Gaines

Med. Swing

(Intro)

$(D/A)$   $Bb7(\#5)/Ab$   $D/A$   $Bb7(\#5)/Ab$   $D/A$   $Bb7(\#5)/Ab$   $D/A$   $Bb7(\#5)/Ab$

## A

$D6$   $E9(\#11)$   
 (melody)

$Emi7$   $A7$   $D6$   $(Emi7 A7)$

$D6$   $E9(\#11)$

$Emi7$   $A7$   $D6$   $D7$

## B

$GMA7$

$E9$   $Emi9$   $A9$   $A7(b9)$

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

E<sup>Mi</sup><sup>7</sup> A<sup>7</sup> D<sup>6</sup> (E<sup>Mi</sup><sup>7</sup> A<sup>7</sup>)

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

D<sup>6</sup> (N.C.) D<sup>Mi</sup><sup>7</sup>

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

D<sup>6</sup> D<sup>6</sup> F<sup>#7</sup> B<sup>Mi</sup><sup>7</sup> E<sup>9</sup>(#11)



# Tin Tin Deo

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

Afro-Swing

**(Intro)**

Treble Clef: **Open** (perc. set-up)

Bass Clef: **Open** (bs. w/ pn. 8va b.)

Chords:  $F_{MI}^9(MA7)$ ,  $C7(\#9)$

Tempo: 2

Endings: last x, 3

**(Vamp)**

**A**

Chords:  $F_{MI}^6$ ,  $E^b_{MI}^6$ ,  $D^b_{MA}^9$ ,  $C7(\#9)$ ,  $F_{MI}^6$ ,  $D7(alt)$ ,  $G7(alt)$ ,  $G_{MI}^7(b5)$ ,  $G^b9(13)$

(sample bs.) (etc.)

Chords:  $F_{MI}^6$ ,  $E^b_{MI}^6$ ,  $D^b_{MA}^9$ ,  $C7(\#9)$ ,  $F_{MI}^9$ ,  $B^b9$ ,  $E^b9$ ,  $D7(\#9)$

Chords:  $C7(\#9)$ ,  $F_{MI}^6$ ,  $C7(\#9)$

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

1. 2.

Chords:  $C7(\#9)$ ,  $F_{MI}^6$ ,  $F_{MI}^6$

**B** (opt. Swing)

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

(CMI<sup>7</sup> F<sup>7(b9)</sup>)  
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)

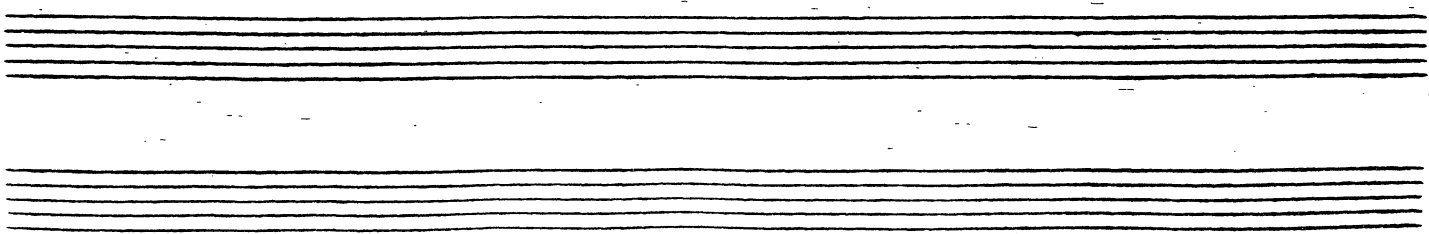
In letter B, chords are 2 beats each during solos and kicks may be ignored.  
Chords in parentheses at letter A are alternate changes

# A NIGHT IN TUNISIA

**BASS LINE**

The score consists of a bass line and ten staves of melody. The bass line is written in a 7/4 time signature and includes the following chord annotations: F7, A, E-, F7, E-, F7, E-, F#-7b5, B7b5, E-, B-7b5, E7b9, A-, A-7, D7, A-7b5, D7b9, G6, F#-7b5, B7b5, E-, (INTERLUDE) F#-7b5, F7#11, E-, A7#11, A-(HARSH), A-7, Ab7#9, GA, F#-7b5, B7b9.

Additional markings include a circled '2' at the end of the bass line, a circled '3' above the first staff, and a circled '4' above the second staff. A circled 'D.S. AL FINE' is present above the fifth staff. The word '(INTERLUDE)' is written above the sixth staff. The score concludes with a double bar line and a repeat sign.



# Woody 'n You

Dizzy Gillespie

Fast Bop

**A**  $A_{MI}^{7(b5)}$   $D^{7(\#9)}$   $G_{MI}^{7(b5)}$   $C^{7(\#9)}$

$F_{MI}^{7(b5)}$   $B^b_{7(\#9)}$   $E^b_{MA}^7$

**B**  $B^b_{MI}^7$   $E^b_7$   $B^b_{MI}^7$   $E^b_7$   $B^b_{MI}^7$   $E^b_7$   $A^b_{MA}^7$

$C_{MI}^7$   $F^7$   $C_{MI}^7$   $F^7$   $C_{MI}^7$   $F^7$   $(B^b_7) B^b_{MA}^7$

**C**  $A_{MI}^{7(b5)}$   $D^{7(\#9)}$   $G_{MI}^{7(b5)}$   $C^{7(\#9)}$

$F_{MI}^{7(b5)}$   $B^b_{7(\#9)}$   $E^b_{MA}^7$

Alternate changes for soloing at **B**:

$B^b_{MI}^7$   $E^b_7$   $B_{MI}^7$   $E^7$   $B^b_{MI}^7$   $E^b_7$   $A^b_{MA}^7$

$C_{MI}^7$   $F^7$   $C^{\#}_{MI}^7$   $F^{\#7}$   $C_{MI}^7$   $F^7$   $B^b_{MA}^7$

Chord in parentheses is optional.

10.

AD-TEMPO

# SALT PEANUTS

DIZZY GILLESPIE

Chords: G, G7/B, C, C#0, G

The first staff of music is in 2/4 time with a key signature of one sharp (F#). It begins with a treble clef and a common time signature. The melody consists of eighth and quarter notes. Above the staff, the following chords are written: G, G7/B, C, C#0, and G.

Chords: G, G7/B, C, C#0

The second staff continues the melody from the first staff. Above the staff, the following chords are written: G, G7/B, C, and C#0.

Chords: G

The third staff continues the melody. Above the staff, the chord G is written. The staff ends with a double bar line and a circled '4' time signature, with the word 'fine' written below.

Chords: B7, E7

The fourth staff features a bass line with eighth notes and rests. Above the staff, the chords B7 and E7 are written.

Chords: A7, D7

The fifth staff continues the bass line. Above the staff, the chords A7 and D7 are written. The staff ends with a double bar line and the instruction 'D.S. al CODA'.

Chords: B7, E7

The sixth staff continues the bass line. Above the staff, the chords B7 and E7 are written.

Chords: A7, D7

The seventh staff continues the bass line. Above the staff, the chords A7 and D7 are written. The staff ends with a double bar line and the instruction 'D.S. al fine'.

**B $\flat$**

290.

# SUNNY SIDE OF THE STREET

DOROTHY FIELDS  
JIMMY McHUGH

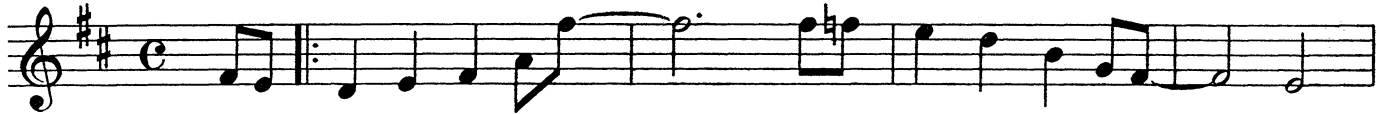
Medium Swing

D $\Delta$ 7

C $\sharp$ m7 F $\sharp$ 7

G $\Delta$ 7

C7 $\sharp$ 11



Bm7

E7

Em7

A7

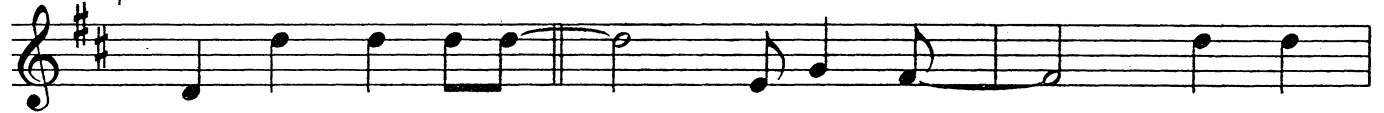
1. F $\sharp$ m7 Em7 A7



2. D $\Delta$ 7

Am7

D7



G $\Delta$ 7

Bm7

E7



A7

Em7 A7

D $\Delta$ 7

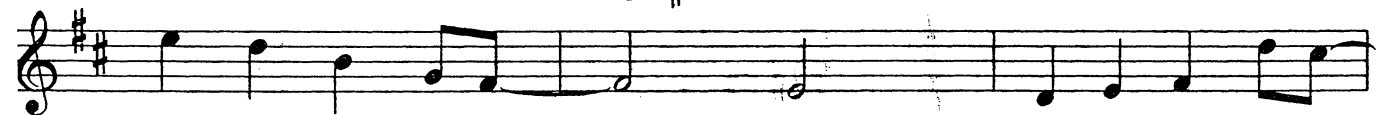
C $\sharp$ m7 F $\sharp$ 7



G $\Delta$ 7

C7 $\sharp$ 11

Bm7



E7

Em7

A7

D $\Delta$ 7



# TRUMPET

# CAZAVAN

(BET ARRANGEMENT BY BROWN)

BY DUKE ELLINGTON  
ARRANGED BY BROWNMAN

$\text{♩} = 260$  Dancehall

**A**

D7

D7

D7sus4

Dm9 band out!

9 montuno

Gm7 F9 Eb9 D7(#5,#9)

**B**

Songo

G9

C9

F7

Bb6

A7 Eb7

**C**

Dancehall

D7

D7

D7sus4

Dm9 band out

Gm7 F9 Eb9 D7(#5,#9)

18.

WALTERS/STEIN/KROU

# ALL THE THINGS YOU ARE

Handwritten musical score for the song "All the Things You Are". The score is written on ten staves, each with a treble clef and a key signature of one flat (Bb). The music features a variety of chords and melodic lines. The chords are labeled as follows:

- Staff 1: G-7, C-7, F7, BbΔ7
- Staff 2: EbΔ7, A7, DΔ7
- Staff 3: D-7, G-7, C7, FΔ7
- Staff 4: BbΔ7, E7, AΔ7
- Staff 5: B-7, E7, AΔ7
- Staff 6: G#-7, C#7, F#Δ7, D+7
- Staff 7: G-7, C-7, F7, AbΔ7
- Staff 8: EbΔ7, Eb-7, D-7, C#o7
- Staff 9: C-7, F7, BbΔ7, A7, D7

The score includes various musical notations such as slurs, ties, and triplets. The word "FINE" is written at the end of the piece.

SONNY ROLLINS - "SONNY MEETS HAWK"



# B $\flat$

## HOT HOUSE

113.

Med. Up Bop

TADD DAMERON

A m7 $\flat$ 5      D+7      G m7 $\flat$ 5

C+7      E m7 $\flat$ 5      A+7      D  $\Delta$ 7

A m7 $\flat$ 5      D+7      G m7 $\flat$ 5

C+7      E m7 $\flat$ 5      A+7      D  $\Delta$ 7

D m7      G7      C  $\Delta$ 7

C  $\Delta$ 7      B $\flat$ 7      A7

A7      A m7 $\flat$ 5      D+7      G m7 $\flat$ 5

C+7      E m7 $\flat$ 5      A+7      D  $\Delta$ 7

(UP)

# 52<sup>ND</sup> STREET THEME

TH. MONK

D Bmi<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> D Bmi<sup>7</sup>

Emi<sup>7</sup> A<sup>7</sup> D Bmi<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup>

D F<sup>o</sup> Emi<sup>7</sup> 1. D 2. D

D+<sup>7</sup> G D+<sup>7</sup> G

E+<sup>7</sup> A<sup>7</sup>

D Bmi<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> D Bmi<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup>

D Bmi<sup>7</sup> Emi<sup>7</sup> A<sup>7</sup> D F<sup>o</sup> Emi<sup>7</sup> D

Fast Bebop

## Anthropology

Charlie Parker  
Dizzy Gillespie

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

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

1. E<sup>Mi</sup><sup>7</sup> A<sup>7</sup> D<sup>Mi</sup><sup>7</sup> G<sup>7</sup> 2. E<sup>Mi</sup><sup>7</sup> A<sup>7</sup> D<sup>Mi</sup><sup>7</sup> G<sup>7</sup> C<sup>6</sup>

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

D<sup>7</sup> G<sup>7</sup>

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

C<sup>7</sup> F<sup>6</sup> F<sup>Mi</sup><sup>6</sup> E<sup>Mi</sup><sup>7</sup> A<sup>7</sup> D<sup>Mi</sup><sup>7</sup> G<sup>7</sup> C<sup>6</sup>

# CON ALMA

- DIZZY GILLESPIE

**A** [6 FEEL]

Chords: F#7, G7, A7, B7, C7, D7, E7, F#7

Chords: Eb, G7, C7, Bb7, A7, D, A

FINE

**B**

(SWING TIME)

Chords: D7b5, G7b9, G#7, C#7

(12/8 FEEL)

Chords: F#A7, G7, C7

DC AL FINE

STAN GETZ - " SWEET RAIN "

# GROOVIN' HIGH

181.

- DIZZY GILLESPIE

BOP

(WISPERING)

Handwritten musical score for "Groovin' High" by Dizzy Gillespie. The score consists of six staves of music with various chords and melodic lines. The chords are: F, B-7, E7, B-7, E7, A-7, D7, A-7, D7, G7, G-7, C7, G-7, C7, F#7, F#7, G-7, C7, G-7, C7, G-7, Bb-7, Eb7, F6, (Ab7, G-7, F#7).

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

# HOW HIGH THE MOON

Handwritten musical score for "How High The Moon". The score is written in G major (two sharps) and 4/4 time. It consists of six staves of music. The chord progressions are as follows:

- Staff 1: A $\Delta$ 7, A-7, D7
- Staff 2: G $\Delta$ 7, G-7, C7
- Staff 3: F $\Delta$ 7, B-7, E7, A-7, B-7(b9), E7(b9)
- Staff 4: A $\Delta$ 7, B-7, E7, C $\sharp$ -7, C7, B-7, E7
- Staff 5: A $\Delta$ 7, B-7, E7(b9), C $\sharp$ -7, C7 (D.S. AL CORO)
- Staff 6: B-7, E7, A6, (B-7, E7)

Two empty musical staves at the bottom of the page.