

# A NIGHT IN TUNISIA

- DIZZY GILLESPIE

MELO. 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 written in 4/4 time with a key signature of one flat (B-flat major). The score includes various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are written above and below the staves, including Eb7, D-, E-7 b5, A7 b5, D7 b9, G-, G-7, C7, F6, E-7 b5, A7 b5, D.5, Eb7 #11, D-, G7 #11, G-(maj7), G-7, Gb7 #9, and Eb7. An "INTERLUDE" section is marked with a box on the sixth staff. A "SOLO BREAK" section is marked with a circle on the tenth staff. The score ends with a double bar line and a repeat sign.

ICE MARGAS - "THE COOKER"

(MED. SWING)

# TOUR DE FORCE

-JOHN "DIZZY" GILLESPIE

D-7b5 Db-7 C-7 B-7 Bb-7 Eb7  
 C-7 B-7 D-7b5 Db-7 C-7 B-7  
 Bb-7 Eb7 3. | 1. Ab6 / Bb-7 Ab7 | 2. Ab6  
 Eb-7 Ab7 Dbmaj7 D°7 Eb-7 Ab7 Dbmaj7  
 F-7 Bb7 Ebmaj7 E°7 F-7 E7 Eb7  
 D-7b5 Db-7 C-7 B-7 Bb-7 Eb7  
 C-7 B-7 D-7b5 Db-7 C-7 B-7  
 Bb-7 Eb7 Ab6 3.

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 (above), Eb-7 b5 (below)
- Measure 2: C7 #9 (above), Ab7 #9 (below)
- Measure 3: F-7 b5 (above), Dbmaj7 (below)
- Measure 4: Bb7 #9 (above), Ab7 (below), 1. Db G (below), 2. Dbmaj7 / F (G-7b5) (below)

Chord symbols for the second system:

- Measure 1: Ab-7 (above), Db7 (below)
- Measure 2: Ab-7 (above), Db7 (below)
- Measure 3: Ab-7 (above), G7 (below)
- Measure 4: Gbmaj7 (above)

Chord symbols for the third system:

- Measure 1: Bb-7 (above), Eb7 (below)
- Measure 2: Bb-7 (above), Eb7 (below)
- Measure 3: Bb-7 (above), A7 (below)
- Measure 4: Ab7 (above)

Chord symbols for the fourth system:

- Measure 1: G-7 b5 (above), Eb-7 b5 (below)
- Measure 2: C7 #9 (above), Ab7 #9 (below)
- Measure 3: F-7 b5 (above), Dbmaj7 (below), Ab7 (below)
- Measure 4: Bb7 #9 (above), Db G (below)

"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



# Salt Peanuts - Intro

Ride cymbal

Musical notation for Ride cymbal, measures 1-4. The notation is on a single staff with a treble clef and a 4/4 time signature. It consists of a series of eighth notes with 'x' marks above them, indicating cymbal hits.

5 Snare drum

Musical notation for Snare and Bass drums, measures 5-8. The notation is on two staves (treble and bass clefs). Snare drum hits are indicated by 'v' marks above notes, and Bass drum hits are indicated by 'x' marks above notes.

9

Musical notation for piano accompaniment, measures 9-12. The notation is on two staves (treble and bass clefs). It features a simple harmonic accompaniment with quarter notes and eighth notes.

13

B<sup>b</sup>7

A<sup>7</sup>

A<sup>b</sup>7

G<sup>7</sup>

G<sup>b</sup>7

F<sup>7</sup>

Piano solo

Musical notation for piano accompaniment and piano solo, measures 13-16. The notation is on two staves (treble and bass clefs). Measures 13-15 show the piano accompaniment with chords B<sup>b</sup>7, A<sup>7</sup>, A<sup>b</sup>7, G<sup>7</sup>, G<sup>b</sup>7, and F<sup>7</sup>. Measure 16 features a piano solo with a melodic line in the treble clef.

To Leadsheet ->

310.

(LP TEMPO)

# SALT PEANUTS

GILLESPIE/CLARK

**A** ~~8~~ F F<sup>7</sup>/A B<sup>b</sup> B<sup>o</sup> F

F F<sup>7</sup>/A B<sup>b</sup> B<sup>o</sup> F

2. F ~~8~~ **B1** A<sup>7</sup> D<sup>7</sup>

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

C<sup>7</sup> (D.S. al CODA)

C<sup>7</sup>

**B2**

(D.S. al FINE)

FORM: Intro, AAB1, AAB2, AABA -> blowing over AABA  
 TO END: Salt Peanuts figure over and  
 over until Brown cues LAST ONE

# 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 contains a first ending bracket. The third staff contains a second ending bracket. The score includes various chord symbols such as CΔ7, Bm7, E7, FΔ7, Bb7#11, Am7, D7, Dm7, G7, Em7, G7, CΔ7, Gm7, C7, FΔ7, Am7, D7, G7, Dm7, G7, CΔ7, Bm7, E7, FΔ7, Bb7#11, Am7, D7, Dm7, G7, and CΔ7.

Chord symbols above the staves:

- Staff 1: CΔ7, Bm7 E7, FΔ7, Bb7#11
- Staff 2: Am7, D7, Dm7, G7, 1. Em7, Dm7 G7
- Staff 3: 2. CΔ7, Gm7, C7
- Staff 4: FΔ7, Am7, D7
- Staff 5: G7, Dm7, G7, CΔ7, Bm7, E7
- Staff 6: FΔ7, Bb7#11, Am7
- Staff 7: D7, Dm7, G7, CΔ7

# 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  $^5C^7sus^4$   $Cm^9$  band out

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

45

18.

# ALL THE THINGS YOU ARE

- HANAUERSTEW/KERN

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<sup>b</sup>5      C +7      F m7<sup>b</sup>5  
 B<sup>b</sup>+7      D m7<sup>b</sup>5      G +7      C Δ7  
 G m7<sup>b</sup>5      C +7      F m7<sup>b</sup>5  
 B<sup>b</sup>+7      D m7<sup>b</sup>5      G +7      C Δ7  
 C m7      F7      B<sup>b</sup>Δ7  
 B<sup>b</sup>Δ7      A<sup>b</sup>7      G7  
 G7      G m7<sup>b</sup>5      C +7      F m7<sup>b</sup>5  
 B<sup>b</sup>+7      D m7<sup>b</sup>5      G +7      C Δ7

# 52ND STREET THEME

TH. MONK 93.

(UP)

Chord symbols: C, Ami<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, C, Ami<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, C, E<sup>b</sup>, Dmi<sup>7</sup>, C, C<sup>+</sup>, F, C<sup>+</sup>, F, D<sup>7</sup>, G<sup>7</sup>, C, Ami<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, C, Ami<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, C, Ami<sup>7</sup>, Dmi<sup>7</sup>, G<sup>7</sup>, C, E<sup>b</sup>, Dmi<sup>7</sup>, C, C.

Fast Bebop

# Anthropology

Charlie Parker  
Dizzy Gillespie

**A** B $\flat$ 6 G7 C $\text{mi}$ 7 F7 B $\flat$ 6 G $\text{mi}$ 7

C7 F7 B $\flat$ 7 E $\flat$ 6 E $\flat$  $\text{mi}$ 6

1. D $\text{mi}$ 7 G7 C $\text{mi}$ 7 F7 2. D $\text{mi}$ 7 G7 C $\text{mi}$ 7 F7 B $\flat$ 6

**B** D7 G7

C7 F7

**C** B $\flat$ 6 G7 C $\text{mi}$ 7 F7 B $\flat$ 6 G $\text{mi}$ 7 C7 F7

B $\flat$ 7 E $\flat$ 6 E $\flat$  $\text{mi}$ 6 D $\text{mi}$ 7 G7 C $\text{mi}$ 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 C7(b9) (FINE)

**B**

(SWING TIME)

Chords: C7(b9) F7(b9) F#7(b9) B7

(12/8 FEEL)

Chords: E7(b9) F7(b9) Bb7

D.C. & FINE

STAN GETZ - "SWEET RAIN"



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 symbols and a repeat sign. The key signature has one sharp (F#) and the time signature is 4/4. The chords are: Gmaj7, F#maj7, Ebmaj7, Gmaj7, Gmaj7, F#maj7, Ebmaj7, B-7, Bb7, A-7, D7, G-7, A-7 b5, D7 b9, A-7, D7, G-7, C7, F-7, Bb7, A-7, D7, Gmaj7, A-7, D7 b9, B-7, Bb7, A-7, D7, G6, (A-7 D7).

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 $^7$**



# 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 for the first system: D7, G9, G+7.

Chord progression line for the second system: C7, F7, F+7.

Musical notation for the third system, including chords Cmi7, Ebmi7, 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, 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.

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)

(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) Gb, 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." The chords are: 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>, 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". The chords are: F<sup>M</sup>A<sup>7</sup>, D<sup>9</sup>, D<sup>Mi</sup>9, G<sup>9</sup>, 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 Sugar Hill in Harlem. \_\_\_\_\_

*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:

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

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

# 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: **(Vamp)**, last x 3

**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.  $C7(\#9)$ ,  $F_{MI}^6$

2.  $F_{MI}^6$

**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:  $C^{7(\#9)}$ ,  $F M_I^9(M_A^7)$

(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