

## Jazz at Lincoln Center Library

Curated by Wynton Marsalis, Artistic Director, Jazz at Lincoln Center

# TIPPIN' ON THE Q.T. BY BUCK CLAYTON

As performed by the Count Basie Orchestra

Transcribed and Edited by David Berger for Jazz at Lincoln Center

## FULL SCORE

This transcription was made especially for Jazz at Lincoln Center's 2010-11 Sixteenth Annual *Essentially Ellington* High School Jazz Band Program.

Jazz at Lincoln Center and Alfred Publishing gratefully acknowledge the cooperation and support provided in the publication of this year's *Essentially Ellington* music series:

Founding leadership support for *Essentially Ellington* is provided by The Jack and Susan Rudin Educational and Scholarship Fund.

Major support is provided by The Con Edison Community Partnership Fund, The Irene Diamond Fund, Alfred and Gail Engleberg, The Ella Fitzgerald Foundation, The Heckscher Foundation for Children, The Charles Evans Hughes Memorial Foundation, The Mericos Foundation, National Endowment for the Arts, The Harold and Mimi Steinberg Charitable Trust, Surdna Foundation, and the United States Congress.



Annual High School Jazz Band Competition & Festival



Jazz at Lincoln Center

## NOTES ON PLAYING BASIE

At least 95% of modern-day large ensemble jazz playing comes out of three traditions: Count Basie's band, Duke Ellington's band, and the orchestrations of small groups. Young players interested in jazz will be drawn to small groups for the opportunity to improvise and for practical reasons (it is much easier to organize four or five people than it is 15). Schools have taken over the task (formerly performed by dance bands) of training musicians to be ensemble players. Due to the Basie band's popularity and its simplicity of style and emphasis on blues and swing, the better educators have almost exclusively adopted this tradition for teaching jazz ensemble playing.

There were three distinct periods in the Basie Band's history: The Old Testament (1936-1949), The Sextet (1949-1952) and The New Testament (1952-1984). The New Testament Band was at its peak from 1955 (when Joe Williams joined as singer) through the mid-'60s. The Count Basie Orchestra was always first and foremost a collection of great jazz soloists with a swinging rhythm section. Basie was once asked what his music was all about. His answer was, "Pat your foot". Some of the great soloists that played with Basie were: Old Testament Band: Saxes: Lester (Prez) Young, Hershel Evans, Buddy Tate, Don Byas, Earl Warren, Jack Washington. Trumpets: Buck Clayton, Harry "Sweets" Edison, Joe Newman. Trombones: Dickie Wells, Eddie Durham. Guitar: Freddie Green, Bass: Walter Page, Drums: "Papa" Jo Jones, and of course Count Basie on piano. For a short time Billie Holiday sang with Basie, but the classic recordings feature singers Jimmy Rushing and Helen Humes. Eddie Durham was the chief arranger who created the band's Kansas City style. The Octet: Clark Terry on trumpet, Buddy DeFranco on clarinet, Wardell Gray on tenor, Freddie Green on guitar, Jimmy Lewis on bass, Gus Johnson on drums, vocalist Helen Humes and Basie on piano.

The New Testament Band: Saxes: Marshall Royal, Frank Wess, Frank Foster, Eddie "Lockjaw" Davis. Trumpets: Thad Jones, Joe Newman, Snooky Young. Trombones: Al Grey, Benny Powell. Guitar: Freddie Green. Bass: Eddie Jones. Drums: Sonny Payne. Piano: Count Basie. Vocals: Joe Williams. Arrangers: Neal Hefti, Ernie Wilkins, Thad Jones, Frank Foster, Quincy Jones, Billy Byers, Benny Carter, Chico O'Farrill. Many other great soloists (like Paul Gonsalves, Sal Nistico, Chu Berry, JJ Johnson) passed through the band, but made their reputations elsewhere. The concept of the Old Testament Band was that the arrangements provided a framework to feature the soloists, all of which served to provide music for people to swing dance to. Basie always performed dance music - even when the New Testament Band started playing more concerts and clubs, the music could always be danced to. This is very important to keep in mind when performing this style of music. The following is a list of performance conventions for the great majority of Basie's music. Any deviations or additions will be spelled out in the individual performance notes that follow.

1. Listen carefully many times to the Basie recordings of these pieces. There are many subtleties that will elude even the most sophisticated listener at first. Although our goal as jazz musicians is to express ourselves with our unique sound, knowledge of these definitive versions will lead musicians to make more educated choices when creating new performances and finding our true selves. In some rare spots you will hear slight note differences in the recording and the transcriptions. This is intentional, as there are mistakes and alterations from the original intent of the music in the recording. You should have your students play what's in the score.
2. General use of swing phrasing: the triplet feel prevails except for ballads or in very rare instances where notations such as even eighths or Latin appear. In these cases, eighth notes are given equal value.
3. There is a chain of command in ensemble playing. The lead players in each section determine the phrasing and volume for their own section, and their section-mates must conform to the lead. When the saxes and/or trombones play with the trumpets, the lead trumpet is the boss. The lead alto and trombone must listen to the first trumpet and follow him or her. In turn, the other saxes and trombones must follow their lead players. If this is done effectively, there will be very little balancing work left for the conductor.
4. In jazz music, each player should express the individuality of his own line. He or she must find a musical balance of supporting and following the section leader and bringing out the character of the underpart. Each player should be encouraged to express his or her personality through the music. In this music, the underparts are played at the same volume and with the same conviction as the lead.
5. Blues inflection should permeate all parts at all times, not just when these opportunities occur in the lead.
6. Vibrato is used to warm up the sound. Saxes usually employ a heavy vibrato on harmonized passages and no vibrato on unisons. Trumpets use a little vibrato on harmonized passages and no vibrato on unisons. Trombones do not use slide vibrato. A little lip vibrato is good at times. Try to match the speed of vibrato. Unisons are played with no vibrato.
7. Crescendo as you ascend and diminuendo as you descend. The upper notes of phrases receive a natural accent and the lower notes are ghosted. Alto and tenor saxophones need to use subtone in the lower part of their range in order to blend properly with the rest of the section. For the most part the music follows the natural tendencies of the instruments; play loud in the loud part of the instrument and soft in the soft part of the instrument. For instance, a high C for a trumpet will be loud and a low C will be soft.
8. Quarter notes are generally played short unless otherwise no-

tated. Long marks above or below a pitch indicate full value: not just long, but full value. Eighth notes are played full value except when followed by a rest or otherwise notated. All notes longer than a quarter note are played full value, which means if it is followed by a rest, release the note where the rest appears. For example, a half note occurring on beat one of a measure would be released on beat three.

9. Unless they are part of a legato background figure, long notes should be played somewhat *fp*; accent then diminish the volume. This is important so that the moving parts can be heard over the sustained notes. Don't just hold out the long notes, but give them life and personality: that is, vibrato, inflection, crescendo, or diminuendo. There is a great deal of inflection in this music, and much of this is highly interpretive. Straight or curved lines imply non-pitched glisses, and wavy lines mean scalar (chromatic or diatonic) glisses. In general, all rhythmic figures need to be accented. Accents give the music life and swing. This is very important.

10. Jazz music is about individuality: one person per part - do not double up because you have extra players or need more strength. More than one on a part makes it sound more like a concert band and less like a jazz band. Americans are rugged individualists. This is reflected in our music.

11. Count Basie's music is acoustic music. Keep amplification to an absolute minimum; in the best halls, no amplification or almost no amplification should be necessary. Everyone needs to develop a big sound. It is the conductor's job to balance the band. The guitar should be a hollow-body, unamplified rhythm guitar. Simple three-note voicings should be used throughout. An acoustic string bass is a must. In mediocre or poorly designed halls, the bass and piano may need a bit of a boost. I recommend miking them and putting them through the house sound system. This should provide a much better tone than an amplifier. Keep in mind that the rhythm section's primary function is to accompany. The bass should not be as loud as a trumpet. That is unnatural and leads to over-amplification, bad tone, and limited dynamics. Stay away from monitors. They provide a false sense of balance and encourage everyone to play louder.

12. Solos and rhythm section parts without chord changes should be played as is or with a little embellishment. Solos and rhythm section parts with chord changes should be improvised whenever possible. However, written passages should be learned because they are an important part of our jazz heritage and help the player to understand the function of his particular solo or accompaniment. Soloists should learn the chord changes. Solos should not be approached as opportunities to show off technique, range, or volume, but should be looked at as a great opportunity to further develop the interesting thematic material of the arrangement.

13. The notation of plungers for the brass means a rubber toilet

plunger bought in a hardware store. Kirkhill is a very good brand (especially if you can find one of their old hard rubber ones, like the one I loaned Wynton and he lost). Trumpets use 5" diameter and trombones use 6" diameter. Where "Plunger w/Mute" is notated, insert a pixie mute in the bell and use the plunger over the mute. Pixies are available from Humes & Berg in Chicago. Tricky Sam Nanton and his successors in the Ellington plunger trombone chair did not use pixies. Rather, each of them employed a Nonpareil (that's the brand name) trumpet straight mute. Nonpareil has gone out of business, but the Tom Crown Nonpareil trumpet straight mute is very close to the same thing. These mutes create a wonderful sound (very close to the human voice), but they also create some intonation problems that must be corrected by using alternate slide positions. It would be easier to move the tuning slide, but part of the sound is in the struggle to correct the pitch. If this proves too much, stick with the pixie - it's pretty close. Quentin "Butter" Jackson carried on this tradition when he left Ellington to play with Basie in the early '60's. Other mutes that are used in the brass are straight mutes, cups, harmons (most often with the stem removed), buckets and hats. Hats (also known as derbies) are nearly always Humes and Berg stonelined red and white or red and black, but the Basie Band used aluminum hats. These are hard to find, but they have a wonderful tone and look fantastic. The trumpets can wave their hats up and down and side to side in a choreographed manner for visual and aural effect. This was a Basie band trademark along with Sonny Payne twirling his drumsticks. Don't underestimate the importance of the visual presentation.

14. The drummer must understand that he is the de facto leader of the band. He establishes the beat and controls the volume of the ensemble. For big band playing, the drummer needs to use a larger bass drum than he would for small group drumming. A 22" (or possibly 24") is preferred. The bass drum is played softly (nearly inaudible) on each beat. This is called feathering the bass drum. It provides a very important bottom to the band. The bass drum sound is not a boom and not a thud - it's in between. The larger size drum is necessary for the kicks; a smaller drum just won't be heard. The key to this style is to just keep time - often on the high hat. A rim knock on two and four (chopping wood) is used to lock in the swing. When it comes to playing fills, the fewer, the better. Keep it simple and swinging.

15. Basie's piano style was a combination of stride and Kansas City blues. When comping for the ensemble, he looked for holes in the ensemble and answered the band. He very rarely doubled ensemble figures. As he aged, he pared his playing down to the bare essentials - often just short jabs that answered the



ensemble. His signature was the Harlem Stride train bell voicing either in a singular chord or in the classic 3-chord sequence.

16. The horn players should stand for their solos and solis. Brass players should come down front for moderate to long solos, surrounding rests permitting.

17. Horns should pay close attention to attacks and releases. Everyone should hit together and release together. Be very precise when playing short notes. Play with lots of accent and hold the note just long enough to hear the voicing. I cannot overemphasize the importance of accents and dynamics. I have yet to hear a band modern band that plays with anywhere near the accent that the Basie played with. The music need not be loud to be exciting if the band plays spectacular accents.

18. Exaggerated dynamics was a trademark of the Jimmie Lunceford Band. This became an integral part of the New Testament style.

19. Above all, everyone's focus should remain at all times on the swing. As the great bassist Chuck Israels says, "The three most important things in jazz are rhythm, rhythm, and rhythm, in that order." Or as Count Basie succinctly put it, "Pat your foot".

#### GLOSSARY

The following are terms which describe conventions of jazz performance, from traditional New Orleans to the present avant garde.

**Break:** within the context of an ongoing time feel, the rhythm section stops for one, two, or four bars. Very often a soloist will improvise during a break.

**Call and response:** repetitive pattern of contrasting exchanges (derived from the church procedure of the minister making a statement and the congregation answering with "amen"). Call-and-response patterns usually pit one group of instruments against another. Sometimes we call this "trading fours," "trading twos," etc., especially when it involves improvisation. The numbers denote the amount of measures each soloist or group plays. Another term frequently used is "swapping fours."

**Coda:** also known as the "outro." "Tags" or "tag endings" are outgrowths of vaudeville bows that are frequently used as codas. They most often use deceptive cadences that finally resolve to the tonic, 2 or they go from the tonic to the sub-dominant and cycle back to the tonic: I V/IV IV #IV° I (second inversion) V/II V/V VI.

**Comp:** improvise accompaniment (for piano or guitar).

**Groove:** the composite rhythm. This generally refers to the combined repetitive rhythmic patterns of the drums, bass, piano, and guitar, but may also include repetitive patterns in the horns. Some grooves are standard (i.e., swing, bossa nova, samba), while others are manufactured (original combinations of rhythms).

**Head:** melody chorus.

**Interlude:** a different form (of relatively short length) sandwiched between two chorus forms. Interludes that set up a key change are simply called modulations.

**Intro:** short for introduction.

**Ride pattern:** the most common repetitive figure played by the drummer's right hand on the ride cymbal or hi-hat.



**Riff:** a repeated melodic figure. Very often, riffs repeat verbatim or with slight alterations while the harmonies change underneath them.

**Shout chorus:** also known as the "out chorus," the "sock chorus," or sometimes shortened to just "the shout." It is the final ensemble passage of most big band charts and where the max most often happens.

**Soli:** a harmonized passage for two or more instruments playing the same rhythm. It is customary for horn players to stand up or even move in front of the band when playing these passages. This is done so that the audience can hear them better and to provide the audience with some visual interest. A soli sound particular to Ellington's music combines two trumpets and a trombone in plungers/mutes in triadic harmony. This is called the "pep section."

**Stop time:** a regular pattern of short breaks (usually filled in by a soloist).

**Swing:** the perfect confluence of rhythmic tension and relaxation in music creating a feeling euphoria and characterized by accented weak beats (a democratization of the beat) and eighth notes that are played as the first and third eighth notes of an eighth-note triplet. Duke Ellington's definition of swing: when the music feels like it is getting faster, but it isn't.

**Vamp:** a repeated two- or four-bar chord progression. Very often, there may be a riff or riffs played on the vamp.

**Voicing:** the specific spacing, inversion, and choice of notes that make up a chord. For instance, two voicings for G7 could be:



Note that the first voicing includes a 9th and the second voicing includes a 19 and a 1 3. The addition of 9ths, 11ths, 13ths, and alterations are up to the discretion of the pianist and soloist.

# TIPPIN' ON THE Q.T.

## INSTRUMENTATION

Reed 1 - Alto Sax	Trumpet 1	Trombone 1	Guitar
Reed 2 - Alto Sax	Trumpet 2	Trombone 2	Piano
Reed 3 - Tenor Sax	Trumpet 3	Trombone 3	Bass
Reed 4 - Tenor Sax	Trumpet 4		Drums
Reed 5 - Baritone Sax			

## ORIGINAL RECORDING INFORMATION

*Composer:* Buck Clayton

*Arranger:* Buck Clayton

*Recorded:* July 22, 1952 at Fine Sound, New York City

*Time:* 3:00

*Master Number:* 830-5

*Original Issue:* Clef 78 89085 / Clef LP MGC 633 - Basie Jazz

*Currently Available on CD:* Complete Clef/Verve Count Basie Fifties Studio Recordings (8 CDs) - Mosaic

*Download Available:* 'Ultimate Jazz Collections,' Vol. 9, [www.itunes.com](http://www.itunes.com); 'Count Basie and His Orchestra,' 1952, [www.amazon.com](http://www.amazon.com)

*Personnel:* Count Basie(piano); Paul Campbell, Wendell Culley, Reunald Jones, Joe Newman (trumpets); Henry Coker, Benny Powell, Jimmy Wilkins (trombones); Marshal Royal, Ernie Wilkins, Eddie "Lockjaw" Davis, Paul Quinichette, Charlie Fowlkes (reeds); Freddie Green (guitar); Jimmy Lewis (bass); Gus Johnson (drums).

*Soloists:* Count Basie (piano); Joe Newman (trumpet); Eddie "Lockjaw" Davis (tenor saxophone); Henry Coker (trombone)

## REHEARSAL NOTES

Although Buck Clayton was working a gig in China when Basie originally put his band together, he did return in time to make the band's move to New York in 1937. His tasty trumpet solos were a hallmark of the Old Testament band. After sitting in the trumpet section for a few years, he absorbed the arranging style (as established by Eddie Durham) and began writing his own wonderfully swinging arrangements for the band including Blues In The Dark, Down For Double, It's Sand, Man, Love Locked Out and Avenue C.

Tippin' On The Q.T. was written and recorded by the Old Testament band in the late 40's and then recorded again in the early '50s by the New Testament band. A few cosmetic changes were made to the arrangement, but basically it's the same old chart. The form is: six-bar piano intro, one 32-bar chorus (AABA) melody, one chorus trumpet solo, ½ chorus tenor, trombone bridge, eight-bar return to the melody, eight-bar shout and a ten-bar coda.

The rhythm section plays in the classic Basie style. I strongly recommend that the guitar, piano, bass and drums learn and

internalize their parts before creating their own. Lessons learned from this recording can be applied to a myriad of arrangements in this style.

Pianists take special note of Basie's sparseness. This allows us to listen to all the other people playing. When Basie says something, we listen.

Drummers should note the simplicity of the drumming and use of the hi-hat. Closed hi-hat is soft and allows us to hear a piano solo, or muted brass.

Dynamics are essential. The harmon muted trumpets and muted solo trumpet are so easily covered by loud saxes or ride cymbal. Although the saxes stay at p under the trumpet soli and on the trumpet solo, they need to come to the foreground for a four-bar soli at **G**.

**I** and **J** are robust. Then the volume comes down a bit for the trombone solo at **K**. There is a tendency in big bands for the backgrounds to be too loud, which forces the soloists to play into microphones. The band should balance itself acoustically. A long time ago I was rehearsing my band, and I asked the trombones to play softer at a certain section. One of the trombonists told me that it is more fun to play loud. That elicited some laughs, but loud and soft, fast and slow and high and loud are the three most important opposites in music. If we eliminate any of them, we diminish the scope of expression. If we only play loud (which is the case in pop music and most of jazz), loud ceases to seem loud, but only normal. It's all relative. In baseball if a pitcher only throws fastballs, eventually the batters will sit on the fastball and they will cease to feel fast. A good pitcher will throw a few off-speed pitches to keep the batter guessing. After an 80 mph change-up, a 90 mph fastball will seem surprisingly fast - even to a major leaguer. This same logic is just as true in music. Use the opposites to your advantage.

Letter **L** is soft like the head and then the drums lead us into the tag (eight bars loud, four bars soft for the bass solo/Salt Peanuts piano quote, two bars loud, then a break for the piano signature followed by a loud ensemble chord). The final chord need not be in time. The signature could be extended and the chord could be played on cue with a fermata.

Sometimes in these transcriptions there are questionable notes. In most cases I correct them if they are obvious mistakes. Sometimes I let them ride if they make musical sense. In the 5th and 6th bar of **N**, the bassist plays a very strong line going from the tonic to the dominant (Ab to Eb). He uses D natural to move from the Db to the Eb. He was probably unaware (or maybe forgot) that the rest of the band was using a Dbm chord and not a Do. You may want to have the bassist ignore the natural signs and stay on Db before moving to the Eb.

This is a very basic straight-ahead swing chart. Nothing fancy. Use lots of accent, keep it simple and play with confidence, pride and above all, joy.

To view videos of Wynton Marsalis leading the Jazz at Lincoln Center Orchestra in rehearsals of the Essentially Ellington 2010-11 repertoire please visit: [jalc.org/EssentiallyEllington](http://jalc.org/EssentiallyEllington).

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

# TIPPIN' ON THE Q.T.

Music by Buck Clayton  
Transcribed by David Berger

Medium swing ♩ = 158

Reeds 1 Alto Sax

2 Alto Sax

3 Tenor Sax

4 Tenor Sax

5 Baritone Sax

Trumpets 1

2

3

4

Trombone 1

2

3

Guitar

Piano

Bass

Drums

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Ab/C B° Bbm7 B° Ab/C B° Bbm7 B° Ab/C Eb9+5

H.H. R.S.

mp

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Tippin' on the Q.T.

A

Alto *p*

Alto *p*

Tenor *p*

Tenor *p*

Bari. *p*

Tpt. 1 *f* Harmon

2 *f* Harmon

3 *f* Harmon

4 *f* Harmon

Tbn. 1

2

3

Gtr. *p* Ab Bbm7 Ab Db9 Bbm7 Eb9 Bbm7 Eb7 Ab

Pno. *p* Ab Bbm7 Ab Db9 Bbm7 Eb9 Bbm7 Eb7 Ab

Bs. *p* Ab Bbm7 Ab Db9 Bbm7 Eb9 Bbm7 Eb7 Ab

Drs. *p* Stick shots

Tippin' on the Q.T.

B

The musical score is arranged in a standard orchestral layout. The vocal parts (Alto, Tenor, Bari) are in the upper system, with dynamics marked *p*. The brass section (Tpt. 1-4, Tbn. 1-3) is in the middle system, with dynamics marked *f*. The guitar (Gtr.) and piano (Pno.) parts are in the lower system, with chord symbols:  $A^b$ ,  $D^b9$ ,  $B^b m7$ ,  $E^b9$ ,  $B^b m7$ ,  $E^b7$ , and  $A^b$ . The bass (Bs.) part is in the lower system, with dynamics marked *f*. The drums (Drs.) part is in the lower system, with dynamics marked *f* and includes a section labeled "Stick shots". A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the score.

Tippin' on the Q.T.

C

This musical score is for the piece "Tippin' on the Q.T." and is marked with a common time signature (C). The score is arranged for a large ensemble, including vocalists and instrumentalists. The vocal parts (Alto, Tenor, and Bari) are written in treble clef with a dynamic marking of *mf*. The instrumental parts include Trumpets 1-4 (Tpt. 1-4), Trombones 1-3 (Tbn. 1-3), Guitar (Gtr.), Piano (Pno.), Bass (Bs.), and Drums (Drs.). The guitar and piano parts include chord diagrams:  $D\flat 9$ ,  $A\flat$ ,  $D\flat 9$ ,  $A\flat$ ,  $F7$ ,  $E7$ , and  $E\flat 7$ . The drum part features a complex rhythmic pattern with accents. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the entire page.



Tippin' on the Q.T.

**D**

Alto *p*

Alto *p*

Tenor *p*

Tenor *p*

Bari. *p*

Tpt. 1 *f* Harmon

2 *f* Harmon

3 *f* Harmon

4 *f* Harmon [Opt.: Tacet to Solo] Solo

Tbn. 1

2

3

Gtr. *p* Ab Db9 Bbm7 Eb9 Bbm7 Eb7 Ab

Pno. *p* Ab Db9 Bbm7 Eb9 Bbm7 Eb7 Ab

Bs. *p* Ab Db9 Eb7 Eb9 Bbm7 Eb7 Ab

Drs. *p*

This musical score is for the piece 'Tippin' on the Q.T.' and is page 5 of the document. It features a key signature of three flats (B-flat major/D-flat minor) and a common time signature. The score includes parts for Alto (two staves), Tenor (two staves), Bari. (one staff), Tpt. 1-4 (four staves), Tbn. 1-3 (three staves), Gtr. (one staff), Pno. (two staves), Bs. (one staff), and Drs. (one staff). The Alto and Tenor parts begin with a dynamic marking of *p*. The Tpt. 1-4 parts begin with a dynamic marking of *f* and are labeled 'Harmon'. The Gtr. and Pno. parts feature a series of chords: Ab, Db9, Bbm7, Eb9, Bbm7, Eb7, and Ab. The Bs. part begins with a dynamic marking of *p*. The Drs. part begins with a dynamic marking of *p*. A large red watermark 'Preview Only' is overlaid diagonally across the score. A box containing the letter 'D' is located at the top left of the first staff. The Tpt. 4 staff includes the instruction '[Opt.: Tacet to Solo]' and a 'Solo' marking.

Tippin' on the Q.T.

**E**

Alto *p*

Alto *p*

Tenor *p*

Tenor *p*

Bari. *p*

Tpt. 1

2

3

4 *Bb* *Eb9* *F7* *Bb* *G9* *Gb9* *F9*

Tbn. 1

2

3

Gtr. *Ab* *Db9* *Eb7* *Ab* *F9* *E7+5* *Eb9*

Pno. *Ab* *Db9* *Eb7* *Ab* *F9* *E7+5* *Eb9*

Bs. *Ab* *Db9* *Eb7* *Ab* *F9* *E7+5* *Eb9*

Drs.

Tippin' on the Q.T.

[F]

The musical score is arranged in a standard orchestral layout. The vocal parts (Alto, Tenor, Bari) are at the top, followed by three Trumpet parts (Tpt. 1, 2, 3) and three Trombone parts (Tbn. 1, 2, 3). The guitar (Gtr.) and piano (Pno.) parts are in the middle, and the bass (Bs.) and drums (Drs.) are at the bottom. The key signature is B-flat major (two flats). The time signature is 4/4. A large red watermark 'Preview Only' is overlaid diagonally across the score. The guitar and piano parts feature a series of chords: Ab, Db9, Eb7, Ab, and Ab7. The bass part includes a triplet of eighth notes and a quintuplet of eighth notes. The drum part features a consistent rhythmic pattern of eighth notes.

Tippin' on the Q.T.

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**G**

Alto *f*

Alto *f*

Tenor *f*

Tenor *f*

Bari. *f*

Tpt. 1

2

3

4 Solo Eb9 Ab9 Bb G7-9 Gb-9 F9

Tbn. 1

2

3

Gr. *f* Db9 Ab Db9 Gb9 Ab F7-9 E7-9 Eb7-9

Pno. Db9 Ab Db9 Gb9 Ab F7-9 E7-9 Eb7-9

Bs. *f* Db9 Ab Db9 Gb9 Ab F7-9 E7-9 Eb7-9

Drs. *f*

Tippin' on the Q.T.

[H]

Alto

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bs.

Drs.

Chord symbols: Bb, Eb9, F7, F7+5, Bb, Db°, Cm7, F7+5, Ab, Db9, Eb7, Eb7+5, Ab, B°, Bbm7, Eb7+5.

Rehearsal mark: 2

Large red watermark: Preview Only - Legal Use Requires Purchase

Tippin' on the Q.T.

**I**

Alto *f*

Alto *f*

Tenor *f* Solo *F7* *Bb*

Tenor *f*

Bari. *f*

Tpt. 1 *f* Open

2 *f* Open

3 *f* Open

4 *f*

Tbn. 1 *f*

2 *f*

3 *f*

Gtr. *f* *mf* *Ab9* *Db9* *Eb7* *Ab* *F7* *Bbm7* *Eb7*

Pno. *mf* *Ab9* *Db9* *Eb7* *Ab* *F7* *Bbm7* *Eb7*

Bs. *f* *mf* *Ab9* *Db9* *Eb7* *Ab* *F7* *Bbm7* *Eb7*

Drs. *f* *mf* Ride 2

The musical score is arranged in a standard orchestral layout. It includes parts for two Alto saxophones, two Tenor saxophones, a Baritone saxophone, four Trumpets (1-4), three Trombones (1-3), Guitar, Piano, Bass, and Drums. The key signature is B-flat major (two flats). The score begins with a first ending bracket labeled 'I'. The guitar part features a series of chords: Ab9, Db9, Eb7, Ab, F7, Bbm7, and Eb7. The piano part provides harmonic support with chords corresponding to the guitar. The drum part includes a 'Ride' pattern and a double bar line with a '2' above it, indicating a second ending. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the entire page.

Tippin' on the Q.T.

[J]

The musical score is arranged in a standard orchestral layout. It includes parts for Alto (two staves), Tenor (two staves), Bari (one staff), Tpt. 1-4 (four staves), Tbn. 1-3 (three staves), Gtr. (one staff), Pno. (two staves), Bs. (one staff), and Drs. (one staff). The key signature is B-flat major (two flats). The tempo is marked with a 'J' in a box. The score features various musical notations including dynamics (f), articulation (accents, slurs), and specific performance instructions like 'Solo' for the Tenor 1 part. Chord symbols are provided for the Gtr. and Pno. parts, including Ab9, Db9, Eb7, Eb7+5, and Ab. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the entire page.

Tippin' on the Q.T.

**K**

Alto *mp* unis.

Alto *mp* unis.

Tenor *mp* unis.

Tenor *mp* unis.

Bari. *mp* unis.

Tpt. 1 to Harmon

2 to Harmon

3 to Harmon

4 to Harmon

Tbn. 1 Solo *mp* Db9 Ab Ab9 Db9 Ab F7 E7 Eb7

2

3

Gtr. *mp* Db9 Ab Ab9 Db9 Ab F9 E9 Eb9

Pno. Db9 Ab Ab9 Db9 Ab F9 E9 Eb9

Bs. *mp* Db9 Ab Ab9 Db9 Ab F9 E9 Eb9

Drs. *mp*



Tippin' on the Q.T.

[L]

Alto *p*

Alto *p*

Tenor *p*

Tenor *p*

Bari. *p*

Tpt. 1 Harmon *f* Open

2 Harmon *f* Open

3 Harmon *f* Open

4 Harmon *f* Open

Tbn. 1

2

3

Gtr. *p* Ab Db9 Bbm7 Eb9 Bbm7 Eb7 Ab

Pno. Solo break Ab Db9 Bbm7 Eb9 Bbm7 Eb7 Ab Eb7 D7-5

Bs. *p* Ab Db9 Bbm7 Eb9 Bbm7 Eb7 Ab Eb7 D7-5

Drs. H.H. *p* 2 *f*

Tippin' on the Q.T.

M N

Alto *f* *p*

Alto *f* *p*

Tenor *f* *p*

Tenor *f* *p*

Bari. *f* *p*

Tpt. 1 *f* *fp*

2 *f* *fp*

3 *f* *fp*

4 *f* *fp*

Tbn. 1 *mf*

2 *mf*

3 *mf*

Gtr. *f*

Pno. *f* Solo *mf*

Bs. *f* Solo *mf*

Drs. *f* *p*

Db Dbm Ab Gb9 F7 Bb9

Cr. Ride Cr. Ride

This musical score is for the piece "Tippin' on the Q.T." and is page 15 of the score. It features a large ensemble of instruments and voices. The vocal parts include two Alto parts, two Tenor parts, and one Bari part. The instrumental parts include four Trumpets (Tpt. 1-4), three Trombones (Tbn. 1-3), a Guitar (Gtr.), Piano (Pno.), Bass (Bs.), and Drums (Drs.). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The music is marked with a forte (*f*) dynamic. A large red watermark is overlaid diagonally across the page, reading "Preview Only" and "Legal Use Requires Purchase".

Chord progression for Gtr. and Pno. (measures 1-5):

Measure	Chord
1	E $\flat$ 9
2	A $\flat$
3	A $\flat$ 7
4	D $\flat$
5	D $\flat$ m
6	A $\flat$
7	A $\flat$ 13

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