# *Jelly's Last Jam*

Original arrangements and orchestrations by Luther Henderson

Orchestral reductions by Darryl G. Ivey

# PIANO-CONDUCTOR

# PIANO-CONDUCTOR


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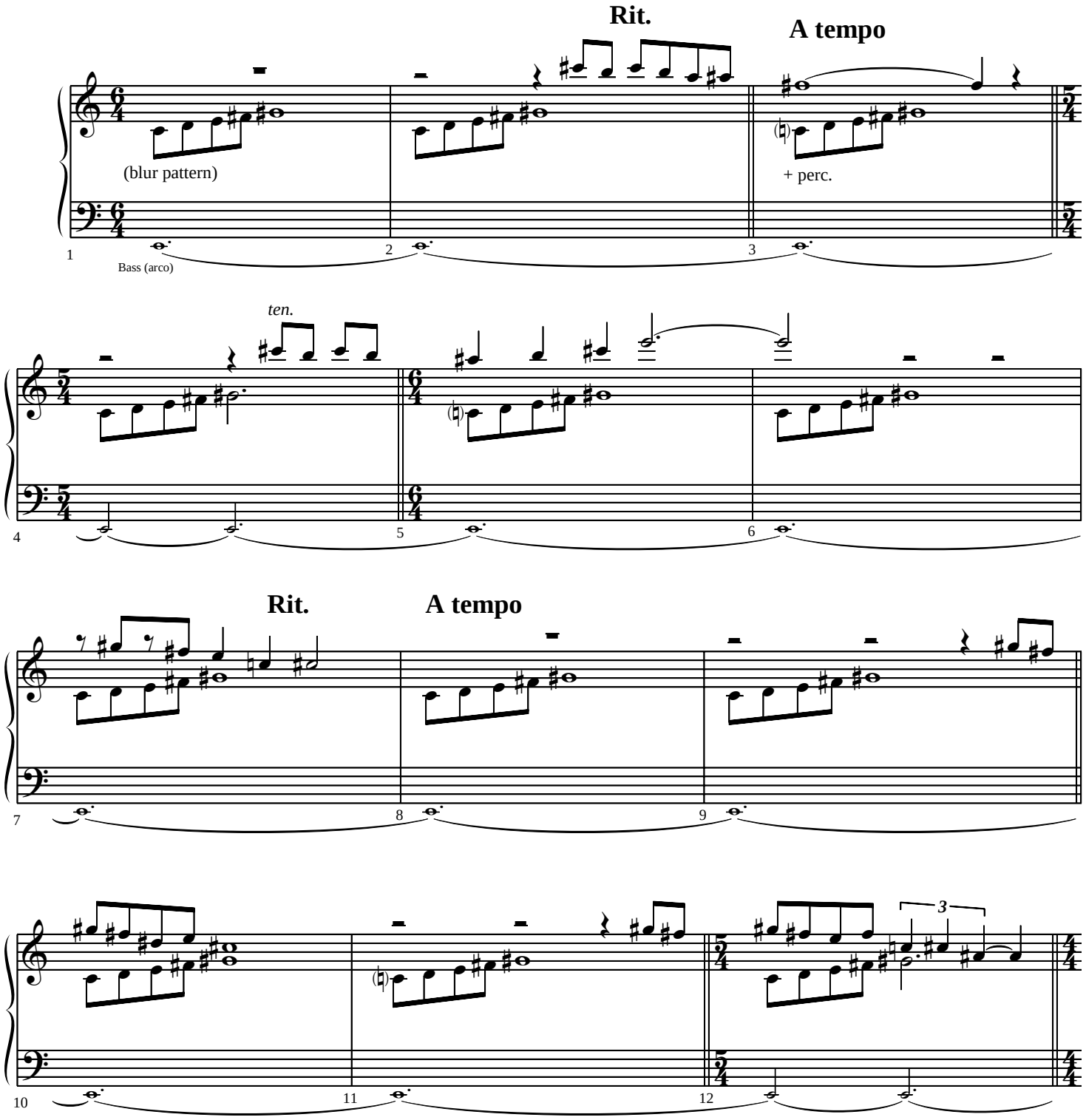
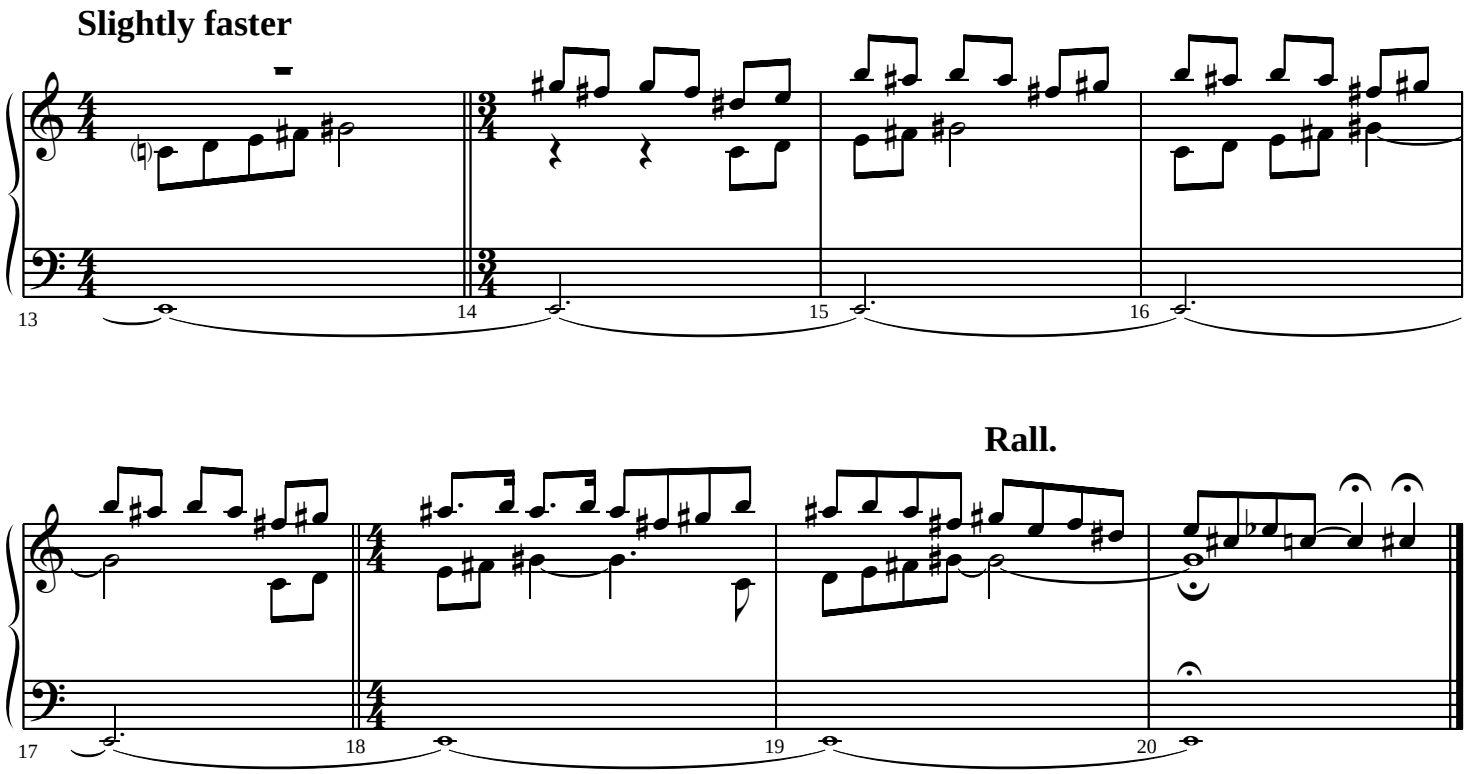
# No. 1 Prologue

Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey



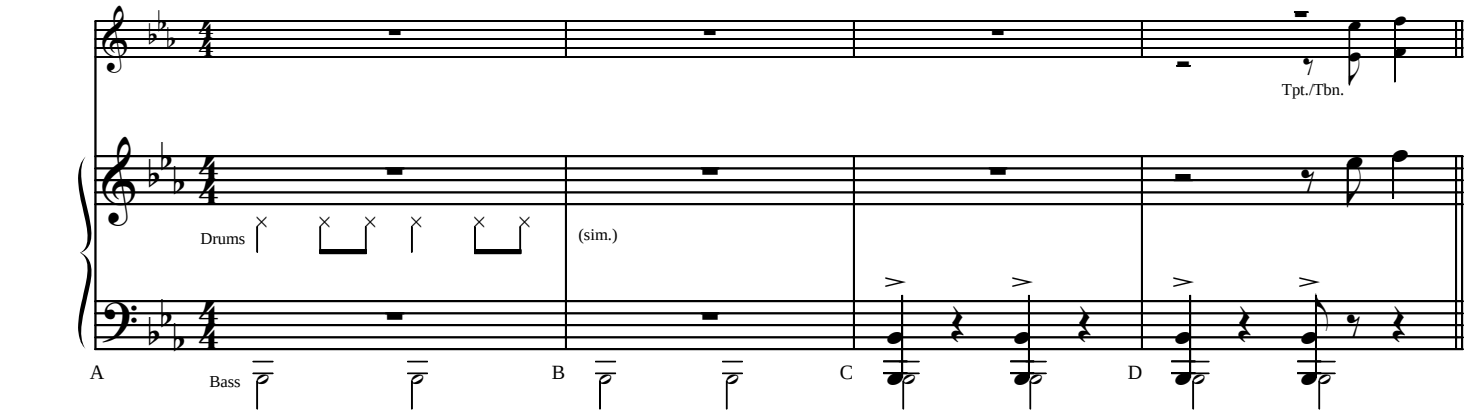

Slightly faster
13
14
15
16


Rall.
17
18
19
20

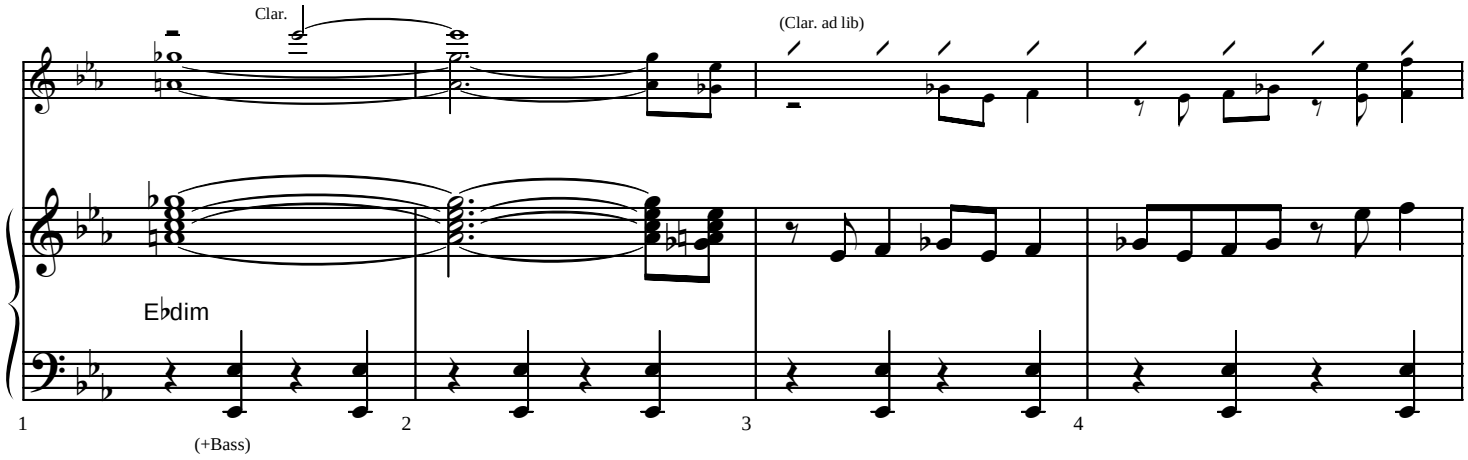
# No. 2 Jelly's Jam

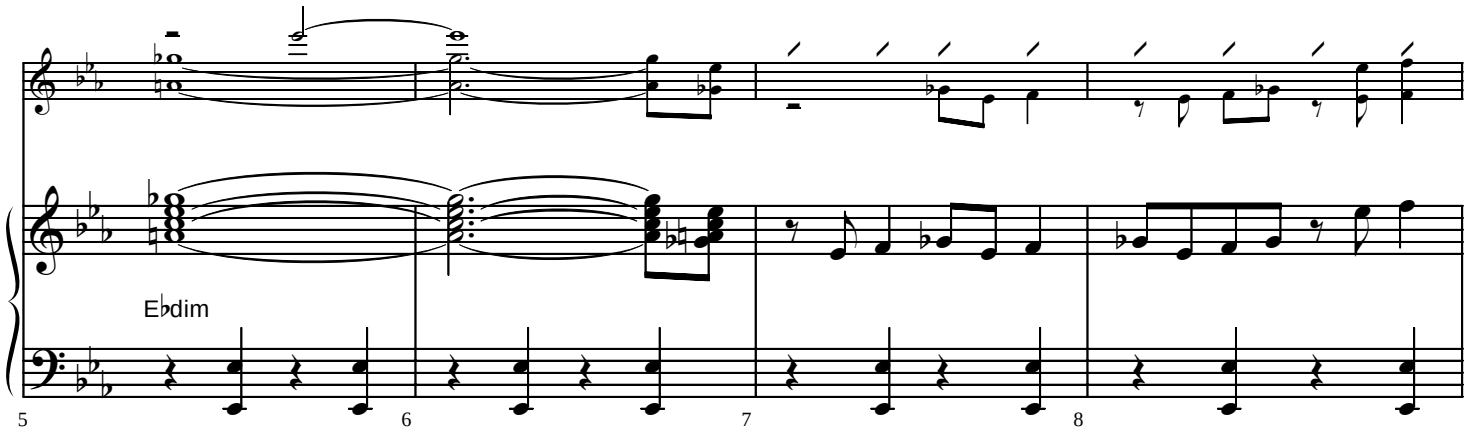
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

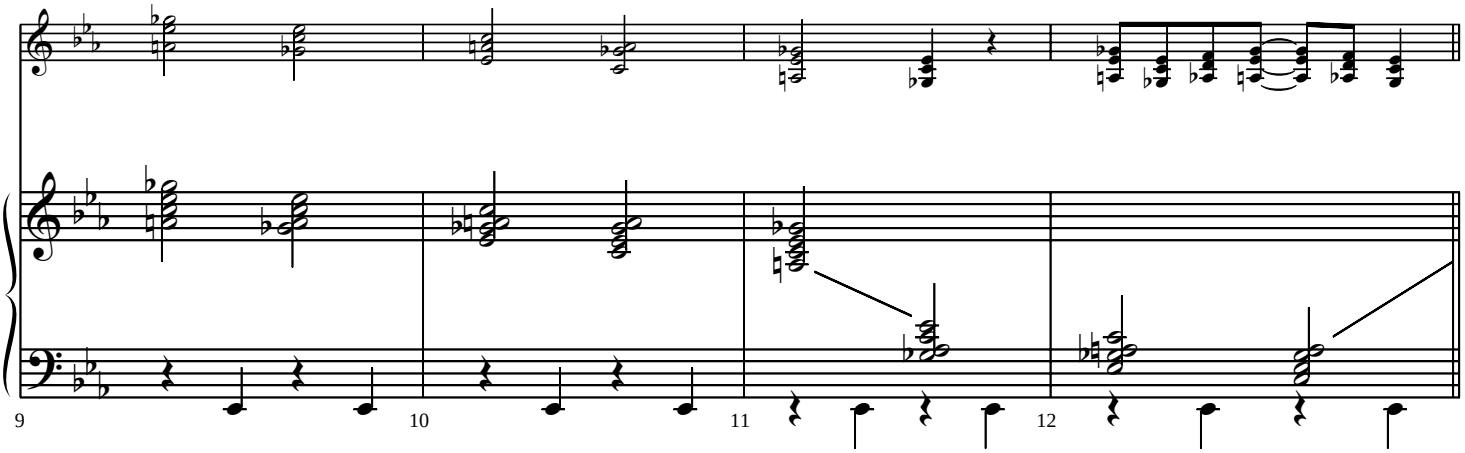
*CUE:*
"...rhythm was born"



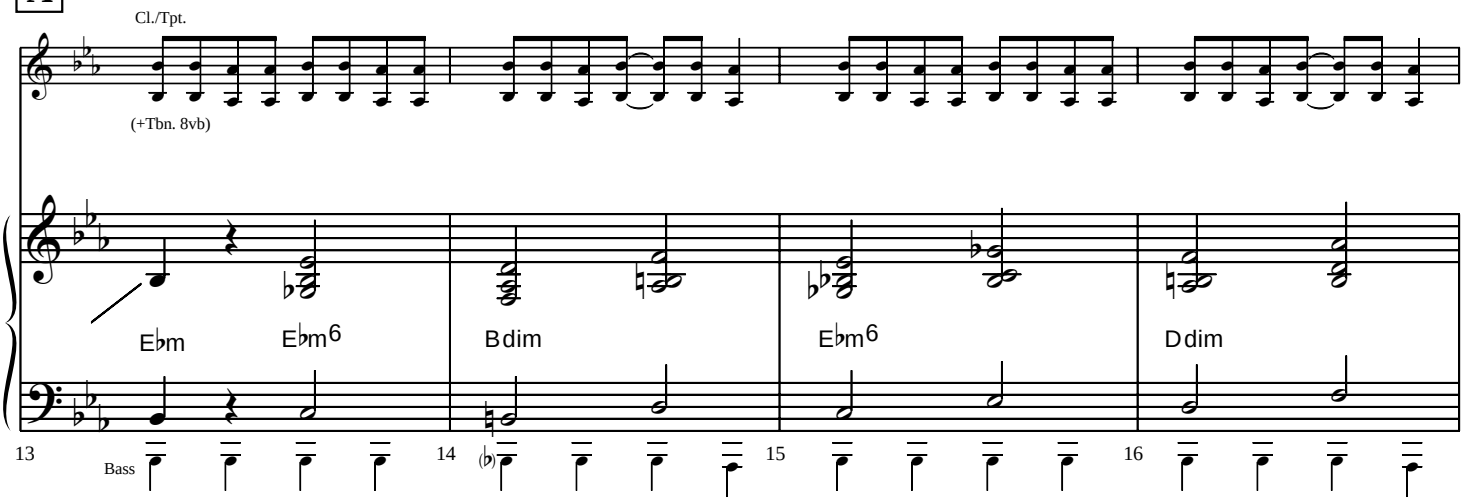

[*Open on* "The Jungle Inn"]

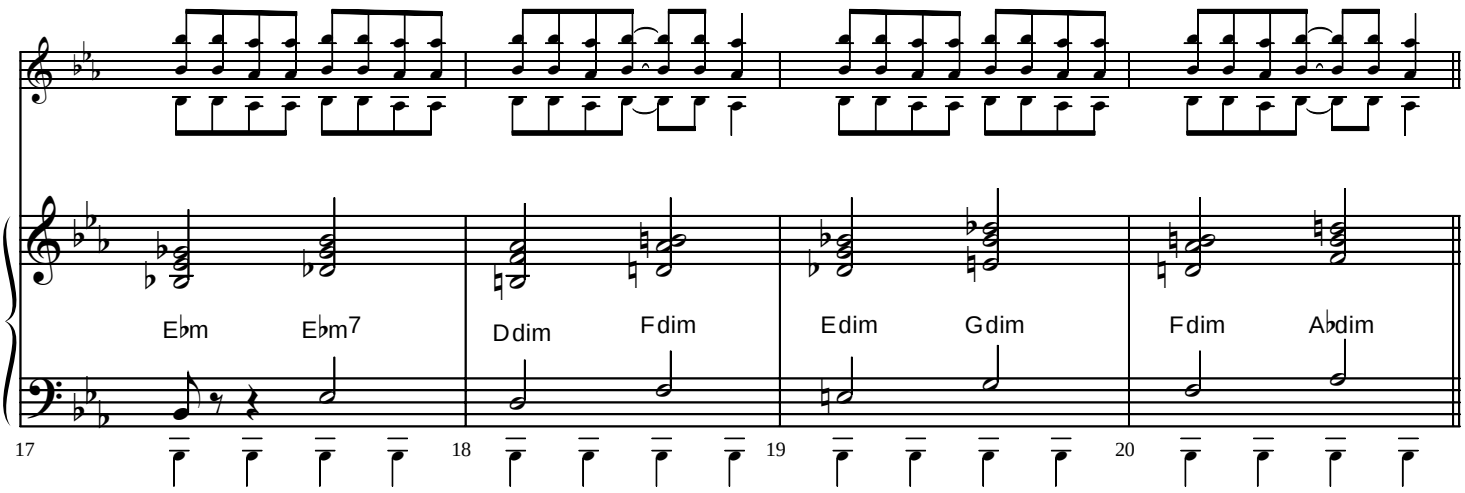


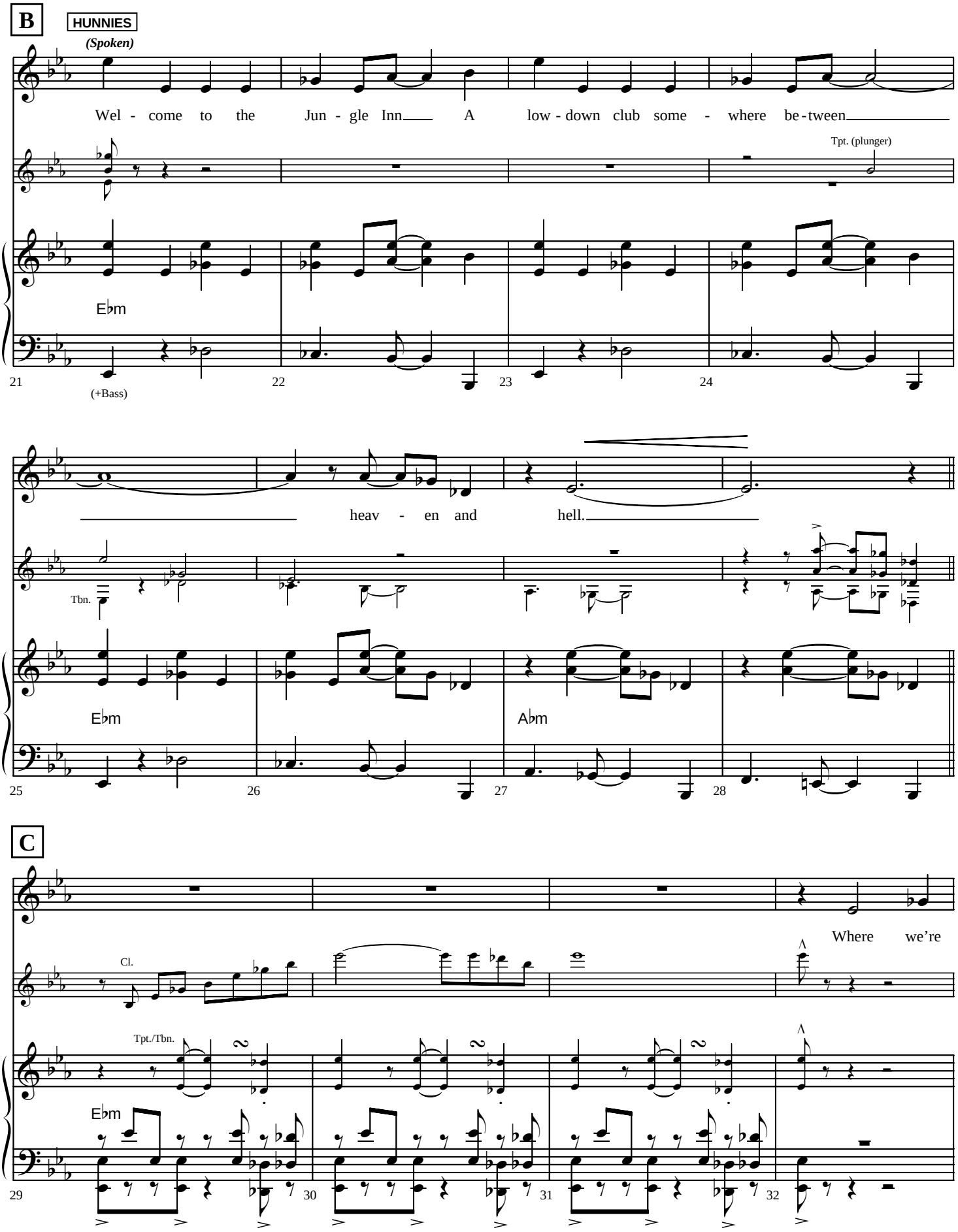



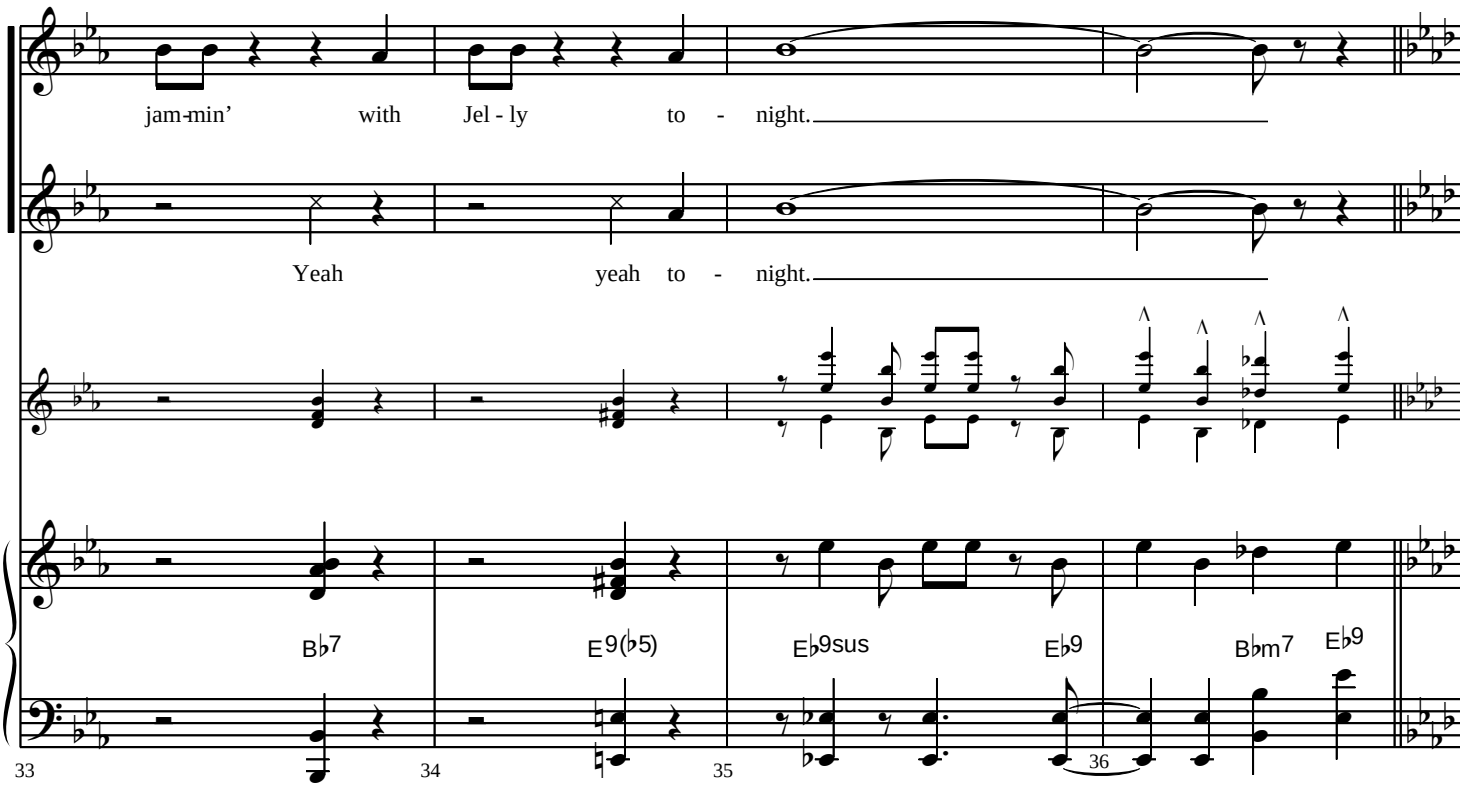


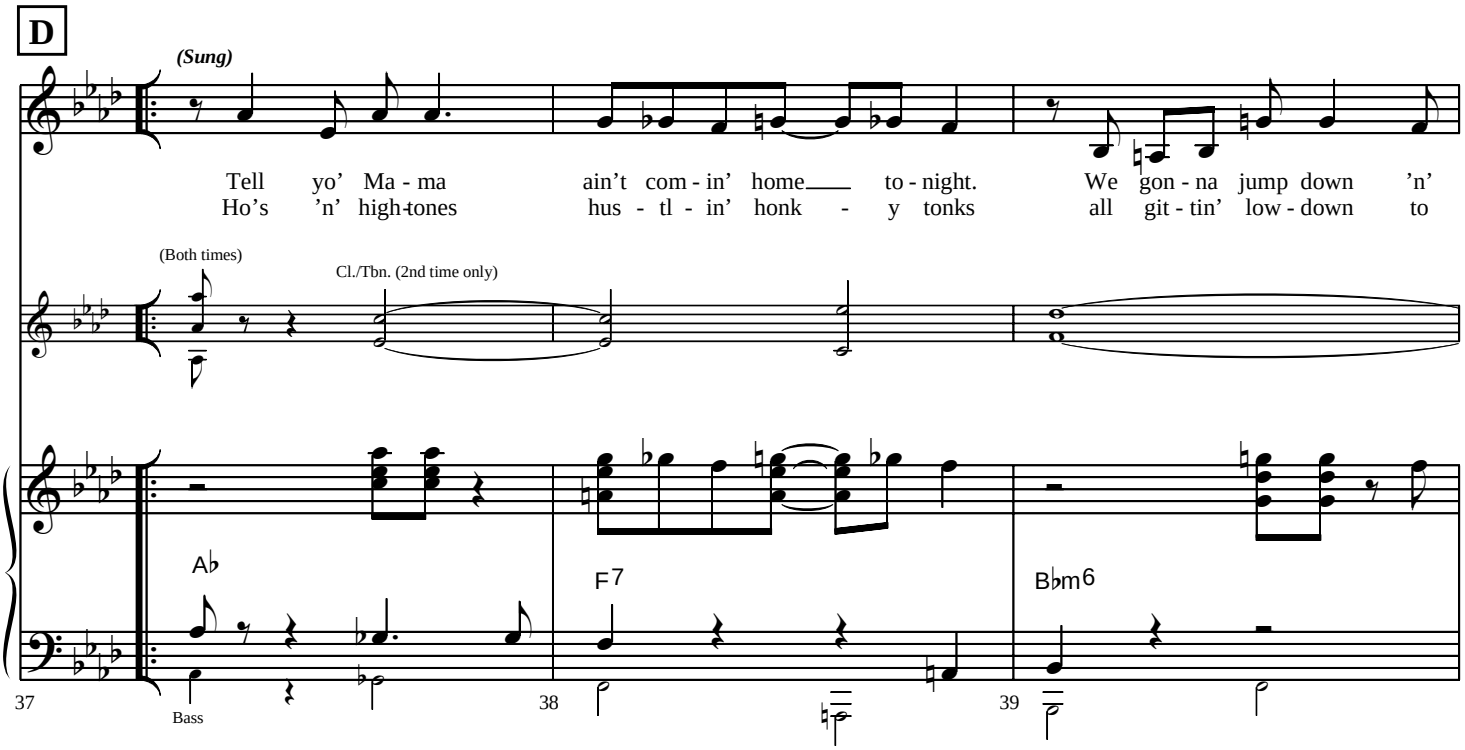

**A** ["Hunnies" *begin to ascend.*]

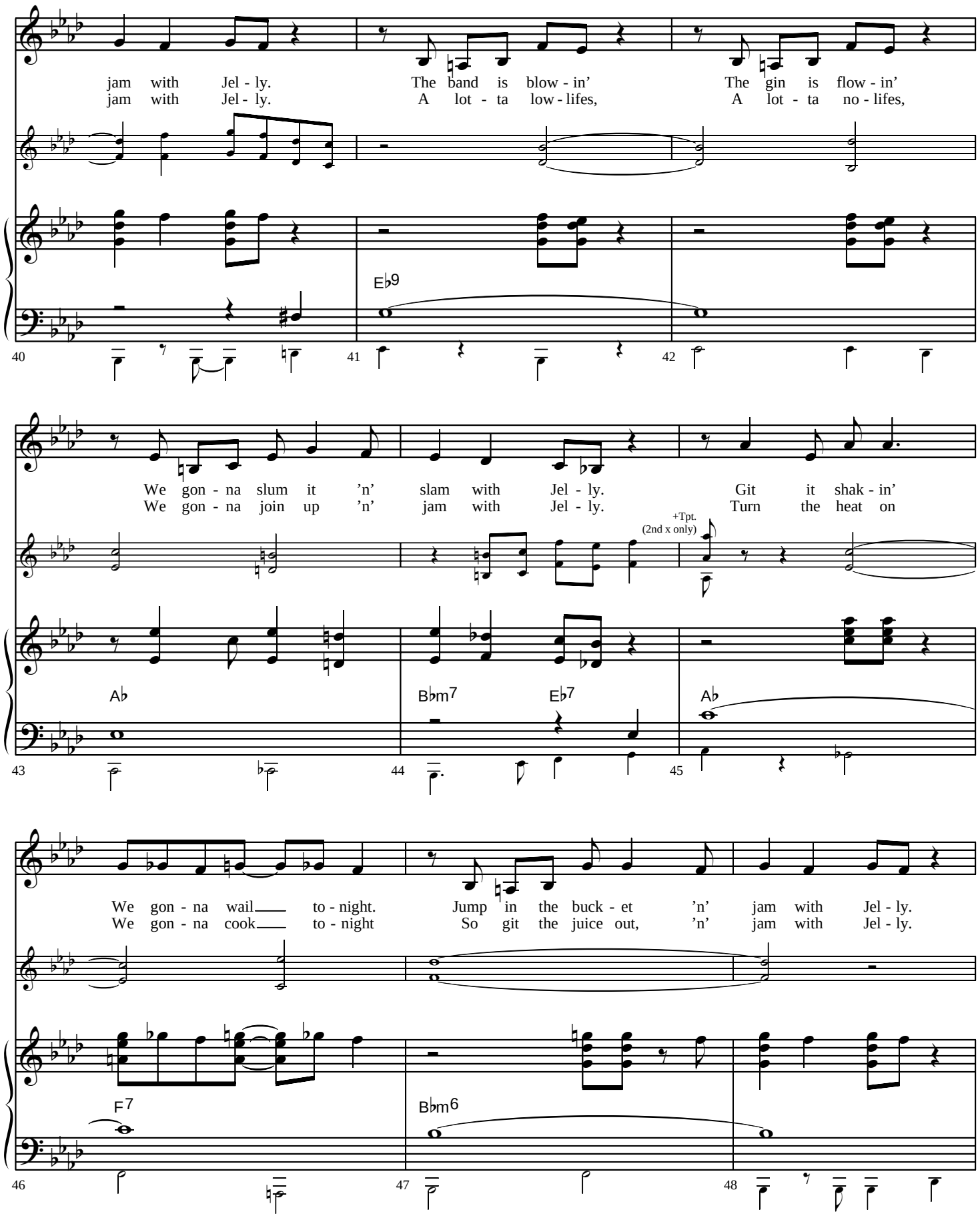


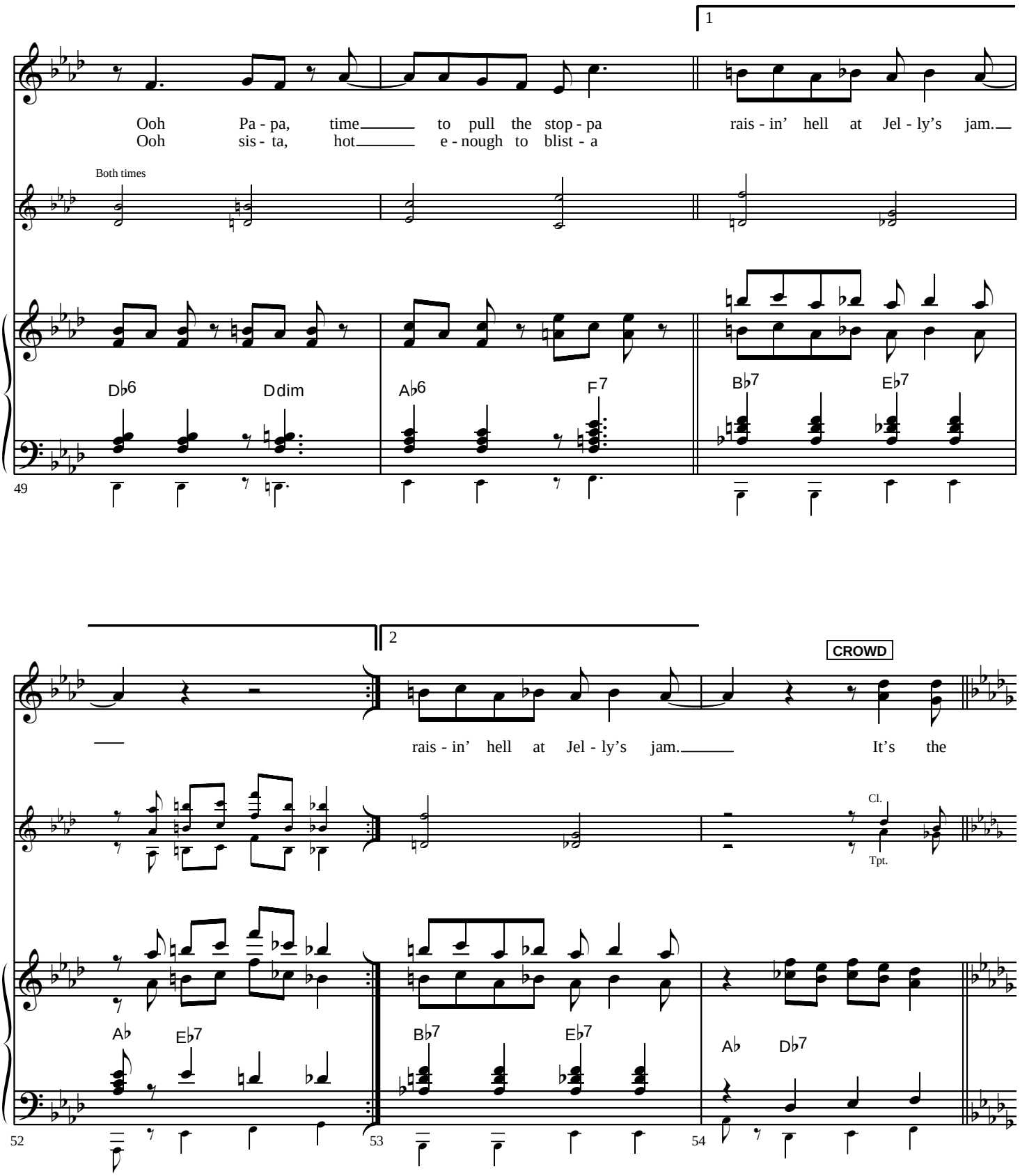



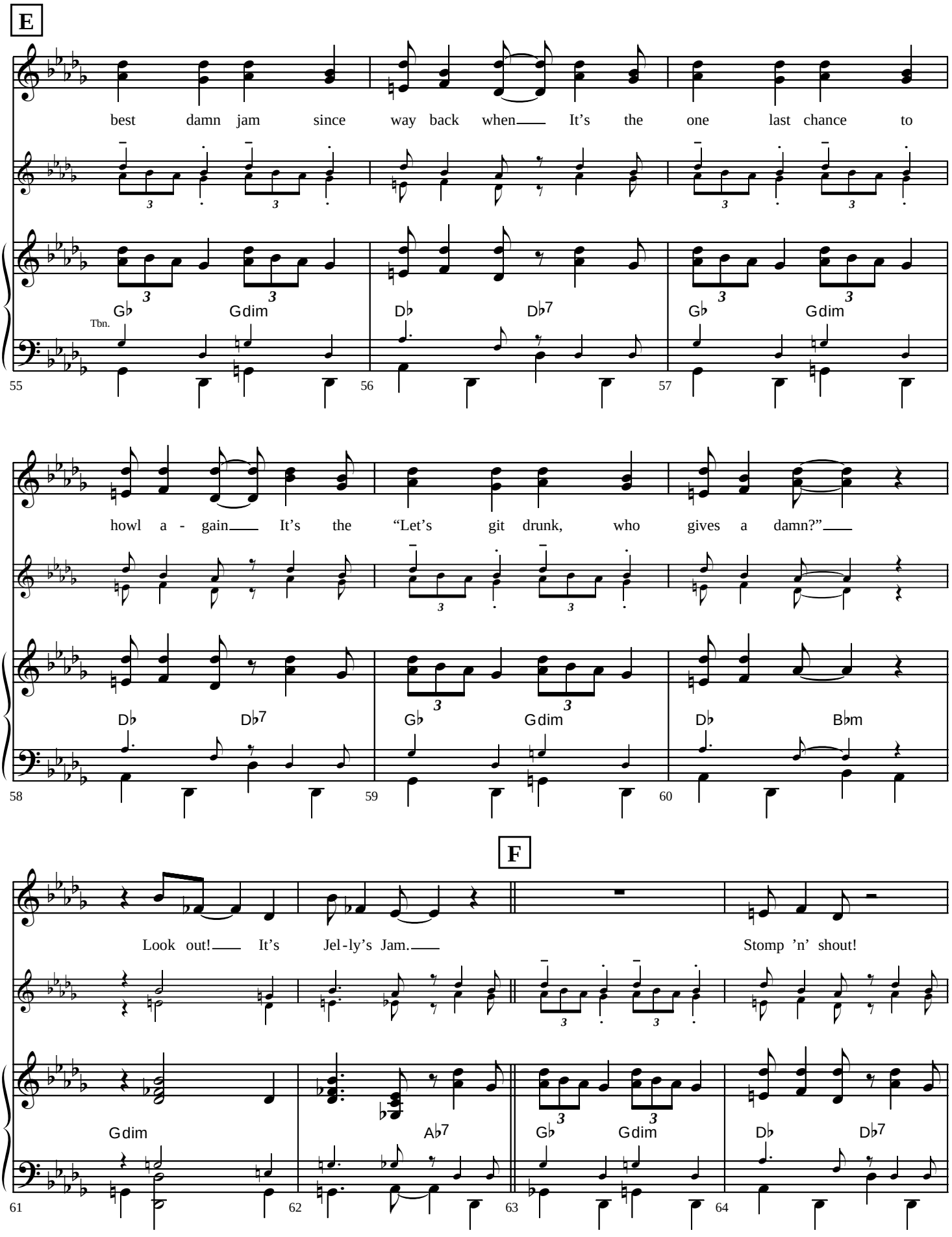

B
HUNNIES
(Spoken)
Wel - come to the Jun - gle Inn A low - down club some - where be - tween
Tpt. (plunger)
E♭m
(+Bass)
21
22
23
24
heav - en and hell.
Tbn.
E♭m
A♭m
25
26
27
28
C
Where we're
Cl.
Tpt./Tbn.
E♭m
29
30
31
32

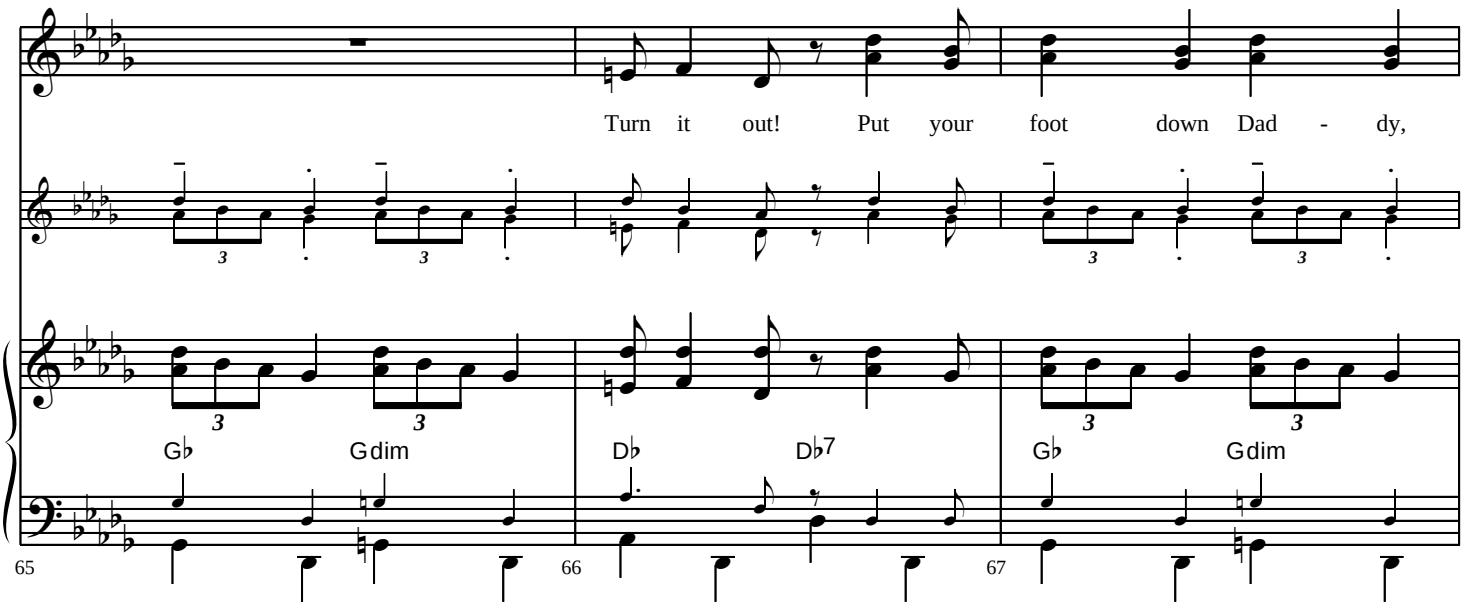

jam-min' with Jel - ly to - night.
Yeah yeah to - night.
B♭7
E9(♭5)
E♭9sus
E♭9
B♭m7
E♭9
33
34
35
36

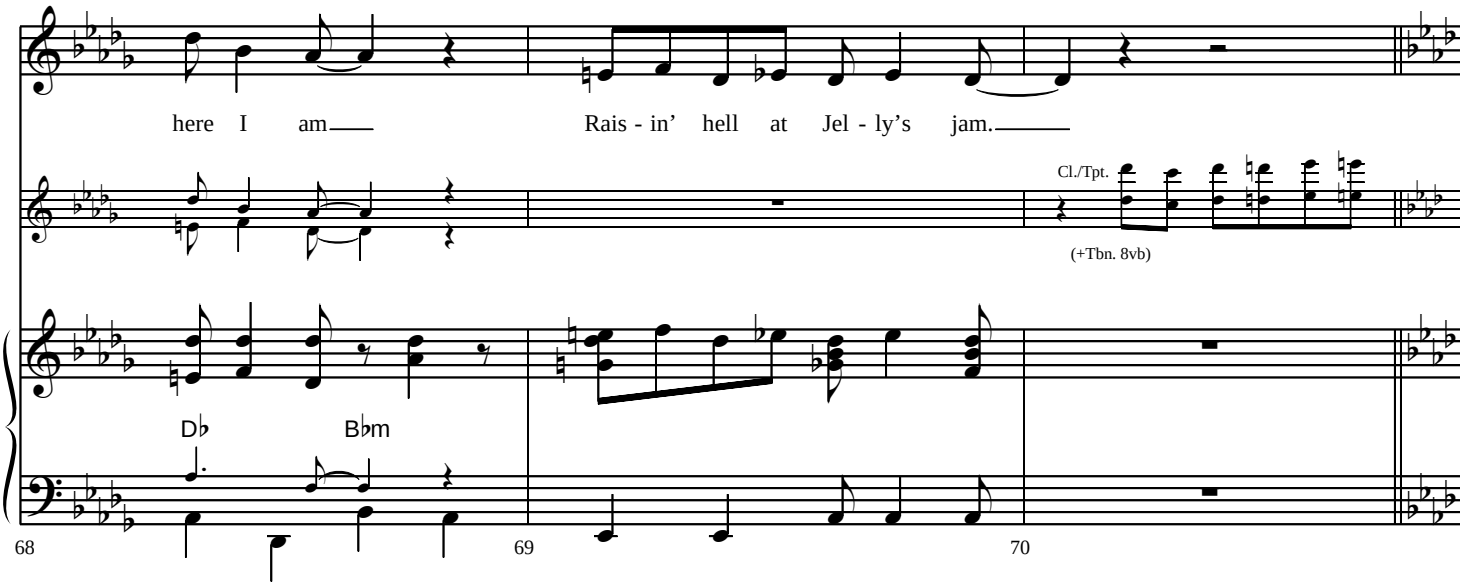

D
(Sung)
Tell yo' Ma - ma ain't com - in' home to - night. We gon - na jump down 'n'
Ho's 'n' high-tones hus - tl - in' honk - y tonks all git - tin' low - down to
(Both times)
Cl./Tbn. (2nd time only)
A♭
F7
B♭m6
37
38
39
Bass

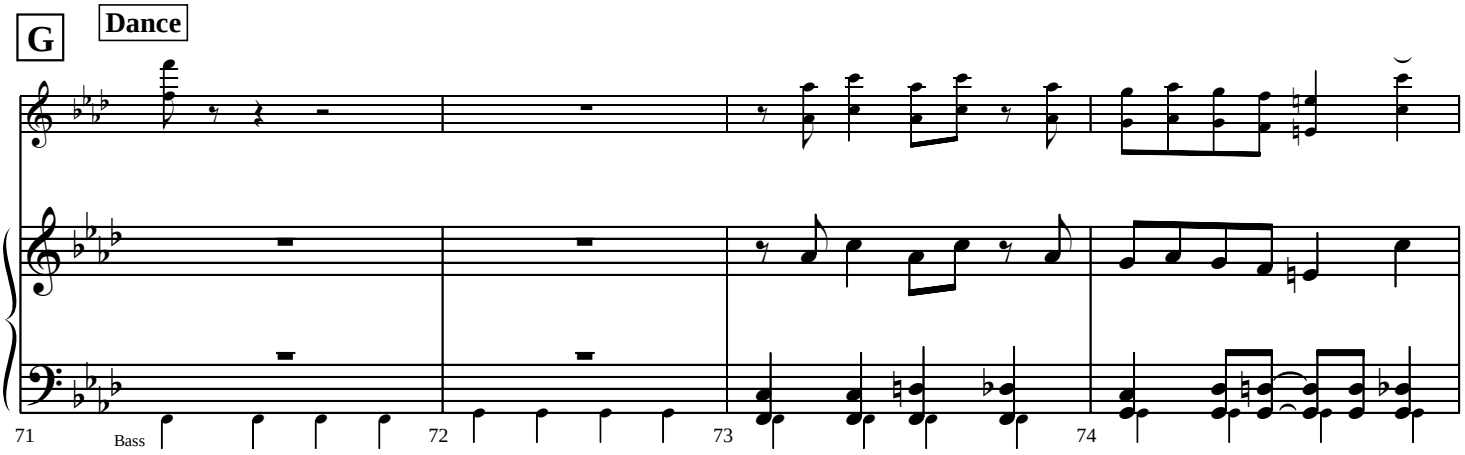

jam with Jel - ly. The band is blow - in' The gin is flow - in'
jam with Jel - ly. A lot - ta low - lifes, A lot - ta no - lifes,
E♭9
40
41
42
We gon - na slum it 'n' slam with Jel - ly. Git it shak - in'
We gon - na join up 'n' jam with Jel - ly. Turn the heat on
+Tpt.
(2nd x only)
A♭
B♭m7
E♭7
A♭
43
44
45
We gon - na wail to - night. Jump in the buck - et 'n' jam with Jel - ly.
We gon - na cook to - night So git the juice out, 'n' jam with Jel - ly.
F7
B♭m6
46
47
48

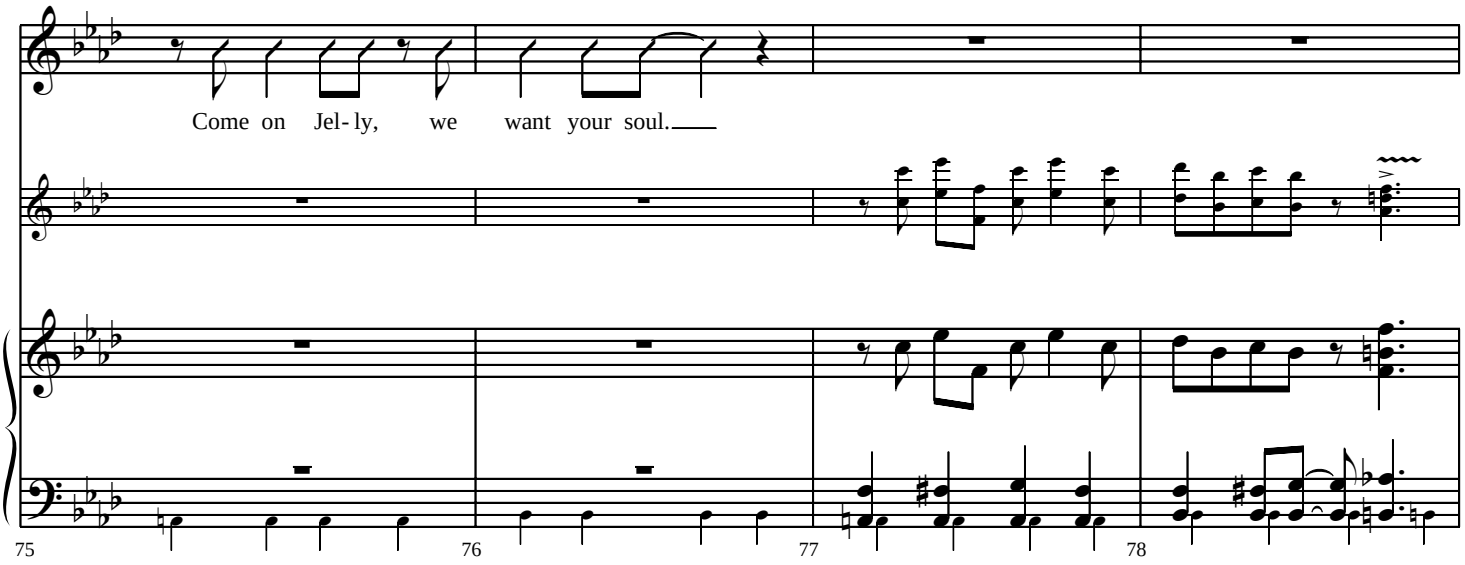

1
Ooh Pa - pa, time to pull the stop - pa rais - in' hell at Jel - ly's jam.
Ooh sis - ta, hot e - nough to blist - a
Both times
D♭6
Ddim
A♭6
F7
B♭7
E♭7
49
2
CROWD
rais - in' hell at Jel - ly's jam. It's the
Cl.
Tpt.
A♭
E♭7
B♭7
E♭7
A♭
D♭7
52
53
54

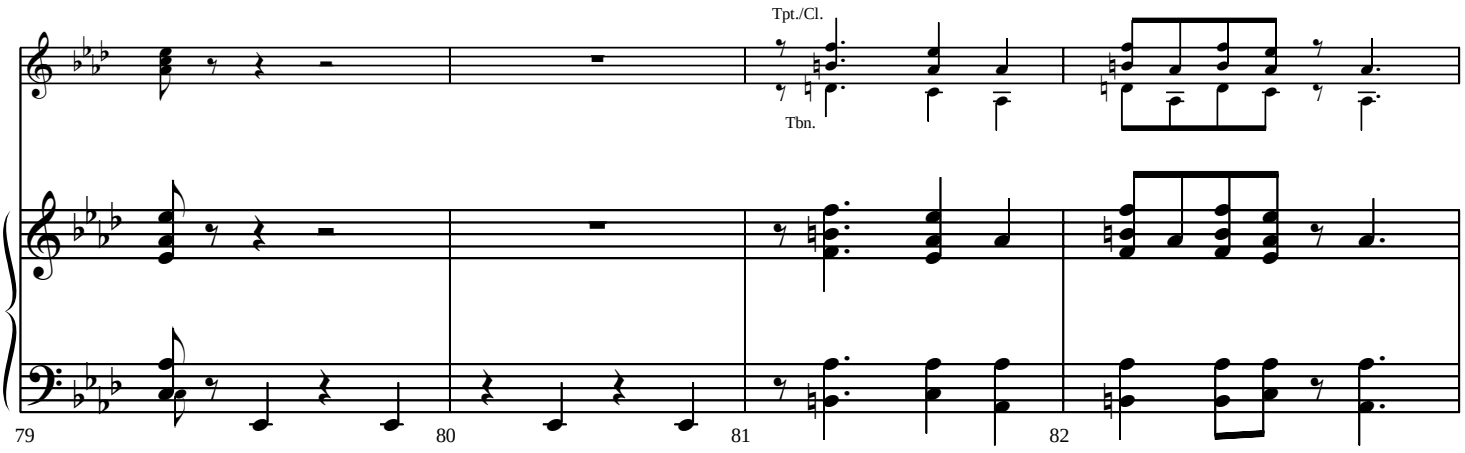

E
best damn jam since way back when It's the one last chance to
Gb Gdim Db Db7 Gb Gdim
Tbn.
55 56 57
howl a - gain It's the "Let's git drunk, who gives a damn?"
Db Db7 Gb Gdim Db Bbm
58 59 60
F
Look out! It's Jel-ly's Jam. Stomp 'n' shout!
Gdim Ab7 Gb Gdim Db Db7
61 62 63 64

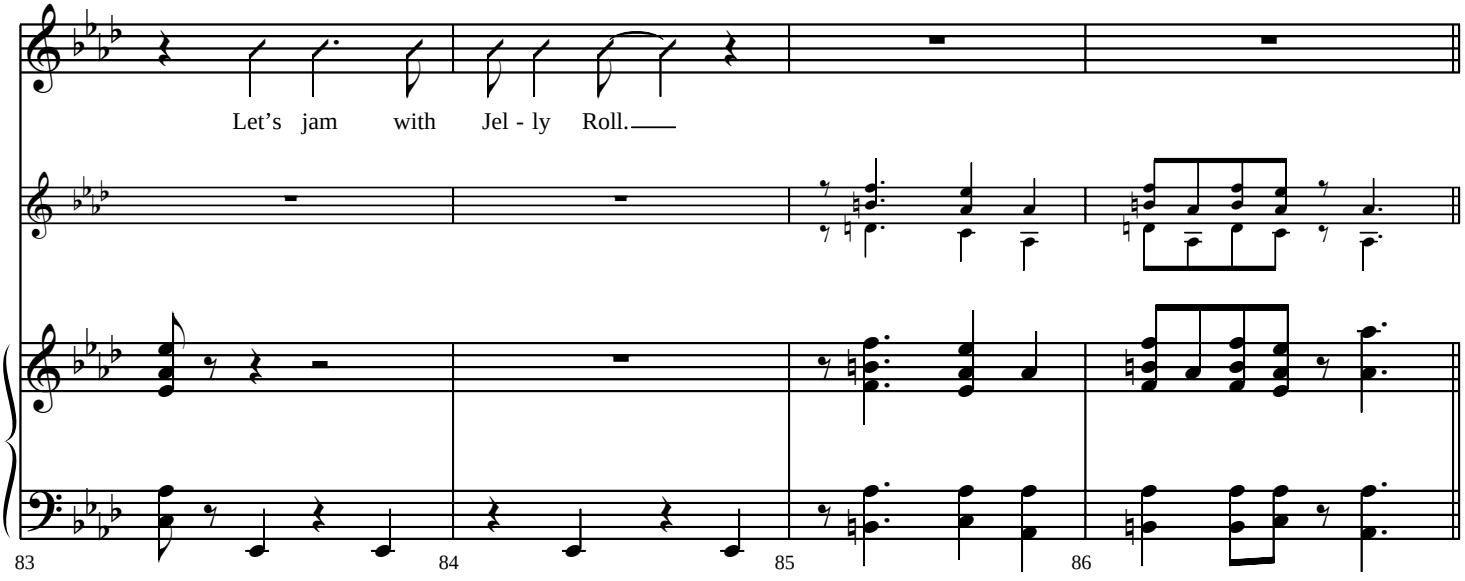

Turn it out! Put your foot down Dad - dy,
G♭ Gdim D♭ D♭7 G♭ Gdim
65 66 67

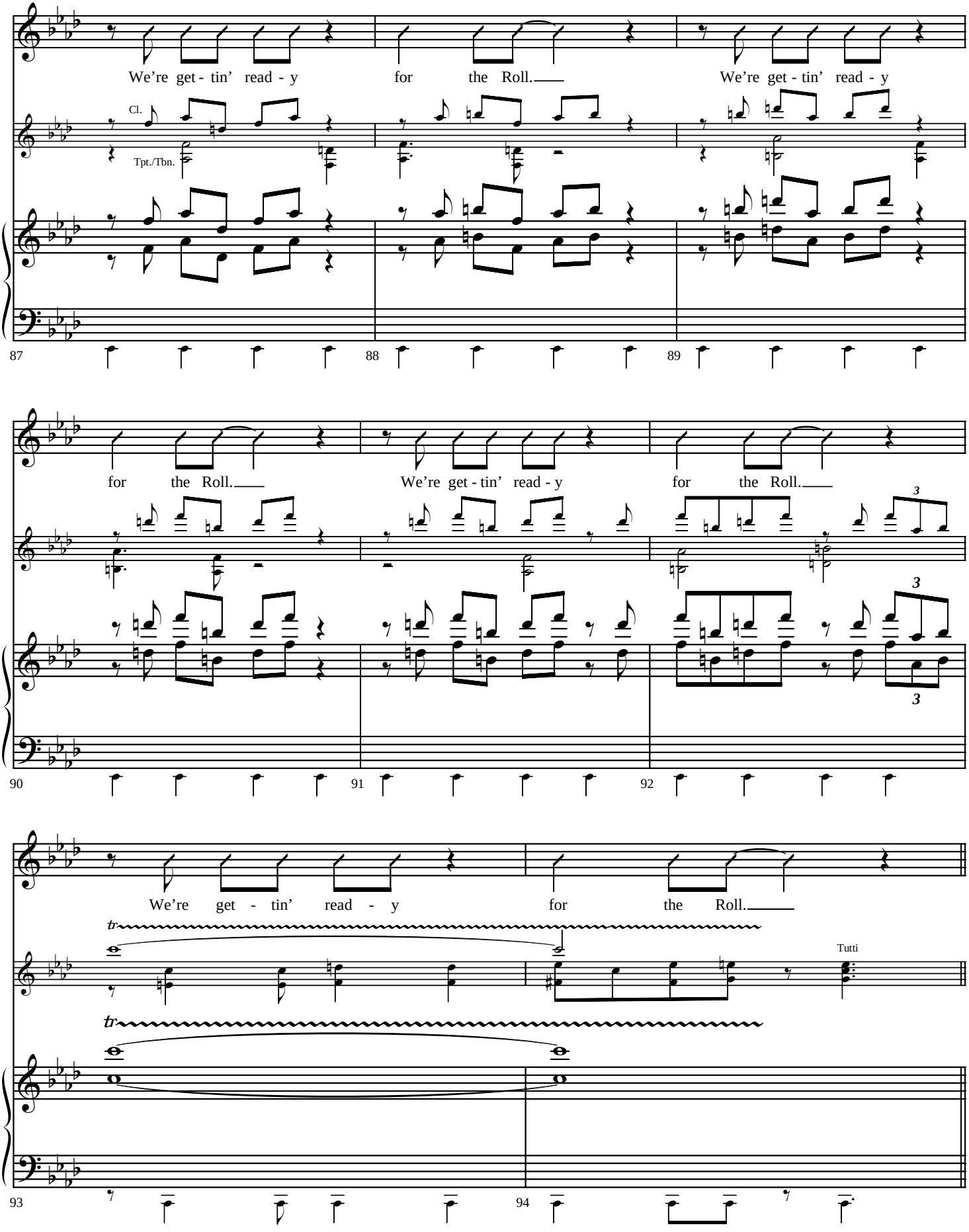

here I am Rais - in' hell at Jel - ly's jam.
Cl./Tpt.
(+Tbn. 8vb)
D♭ B♭m
68 69 70

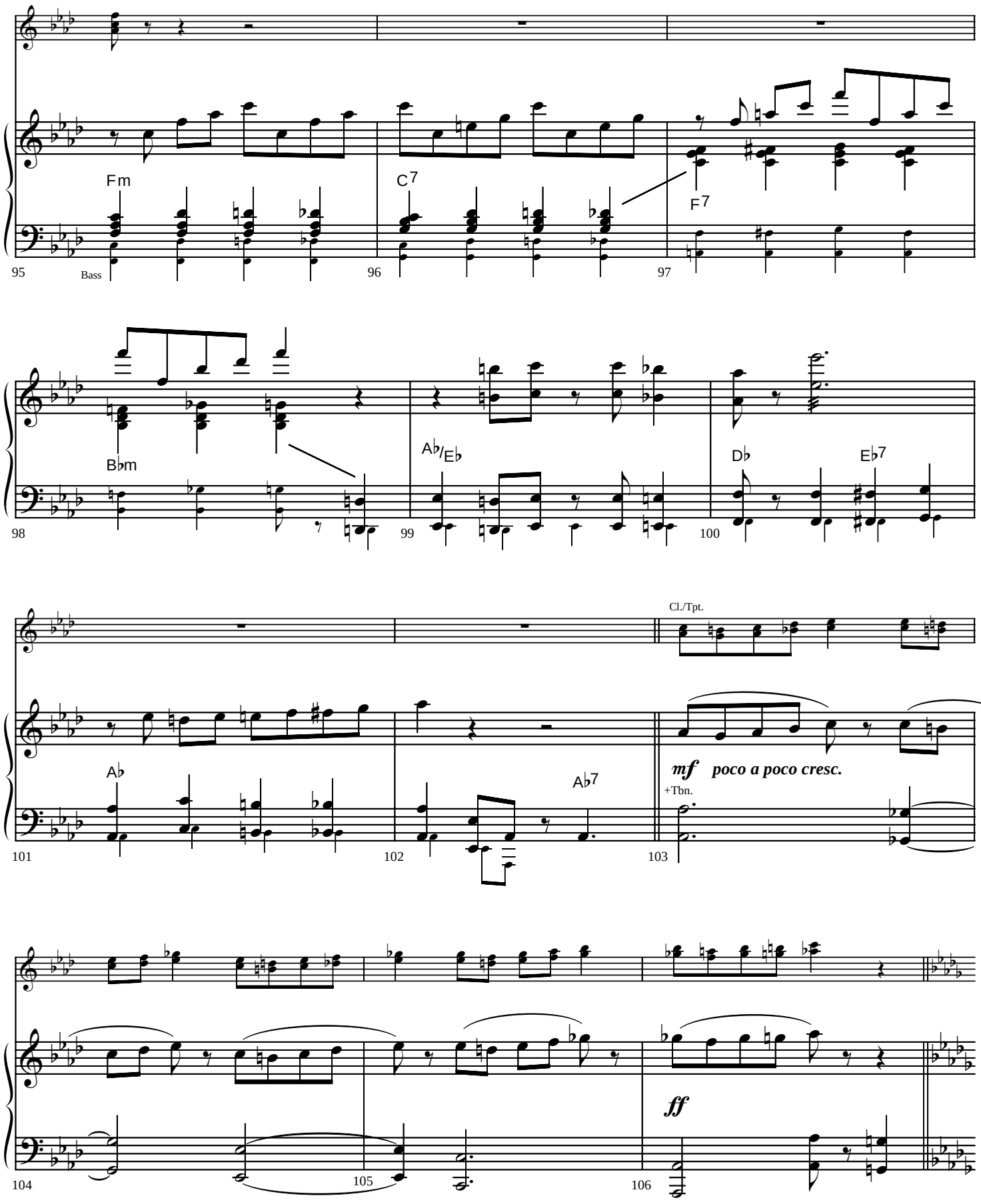

G
Dance
Bass
71 72 73 74


Come on Jel- ly, we want your soul.
75
76
77
78

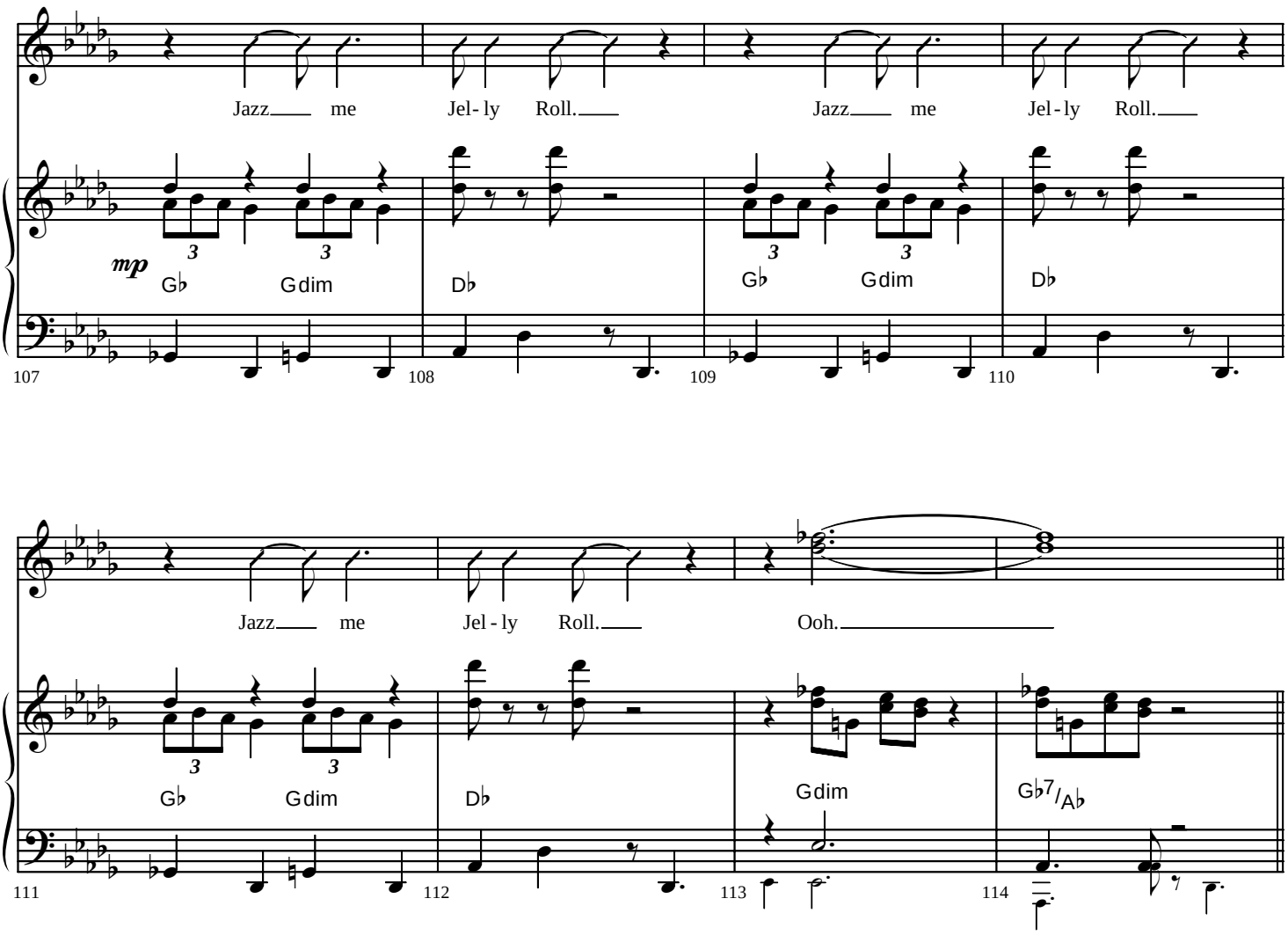

Tpt./Cl.
Tbn.
79
80
81
82


Let's jam with Jel - ly Roll.
83
84
85
86

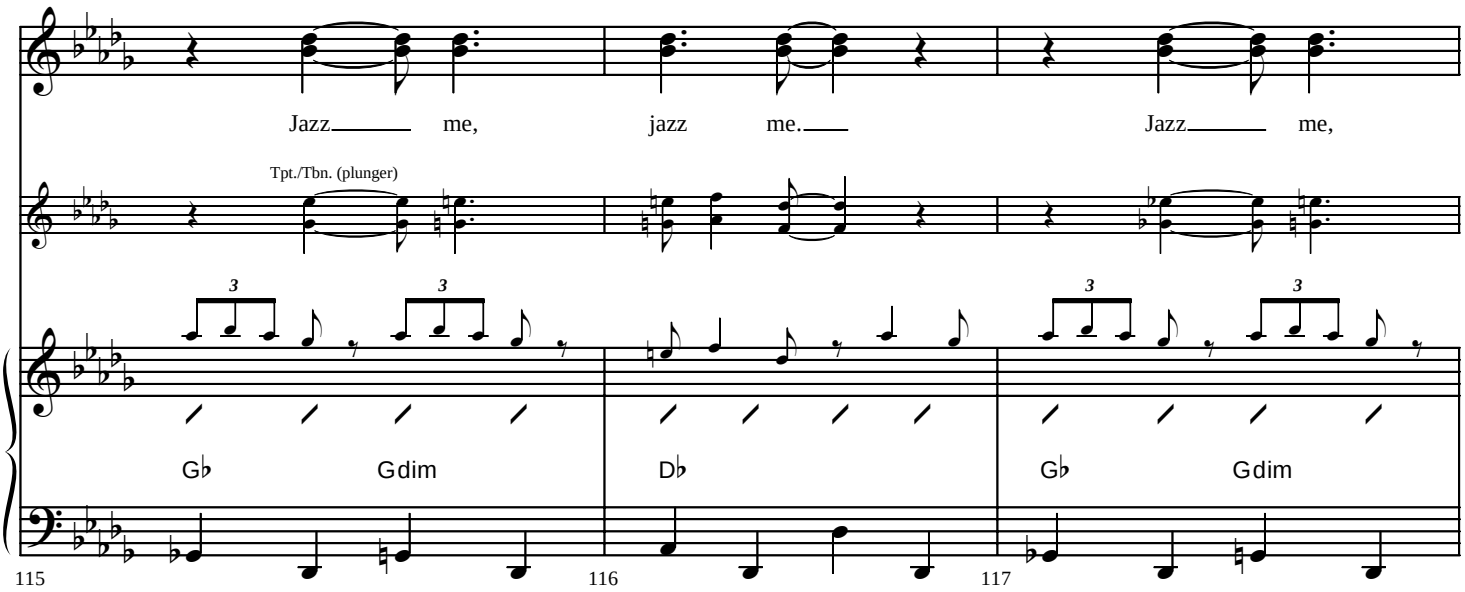

We're get - tin' read - y for the Roll. We're get - tin' read - y
Cl.
Tpt./Tbn.
87
88
89
for the Roll. We're get - tin' read - y for the Roll.
3
90
91
92
We're get - tin' read - y for the Roll.
tr
Tutti
93
94

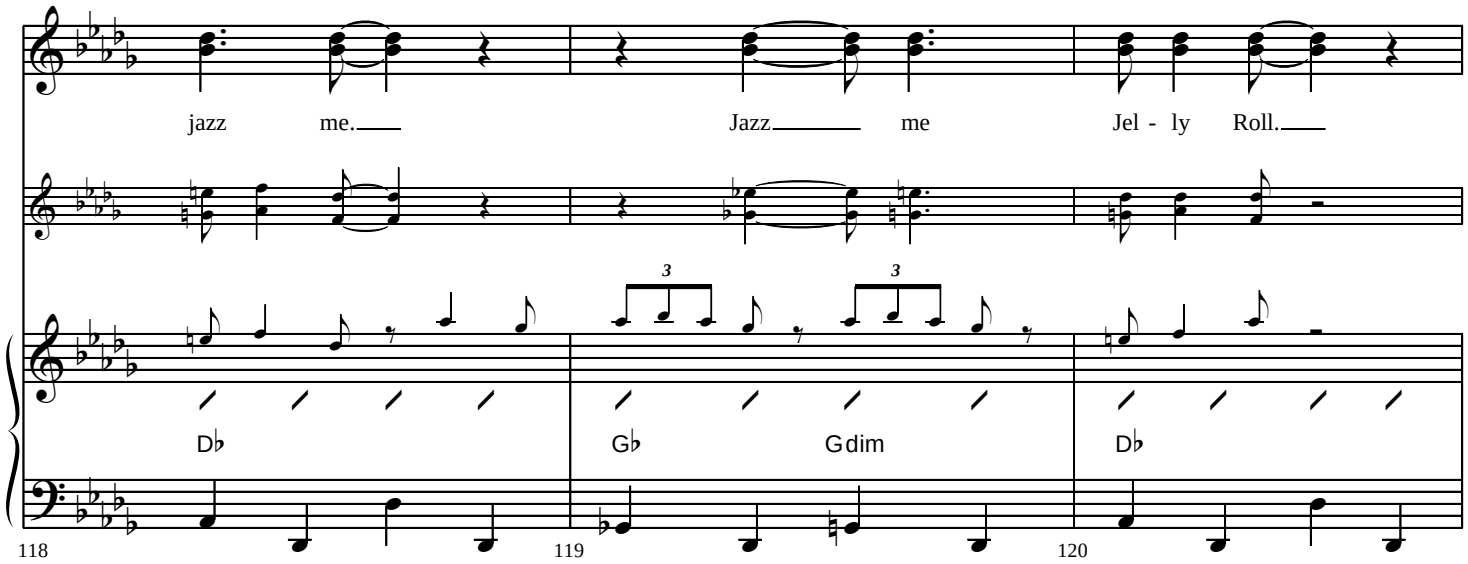

Fm
C7
F7
95
Bass
96
97
Bbm
Ab/Eb
Db
Eb7
98
99
100
Cl./Tpt.
Ab
Ab7
mf poco a poco cresc.
+Tbn.
101
102
103
ff
104
105
106

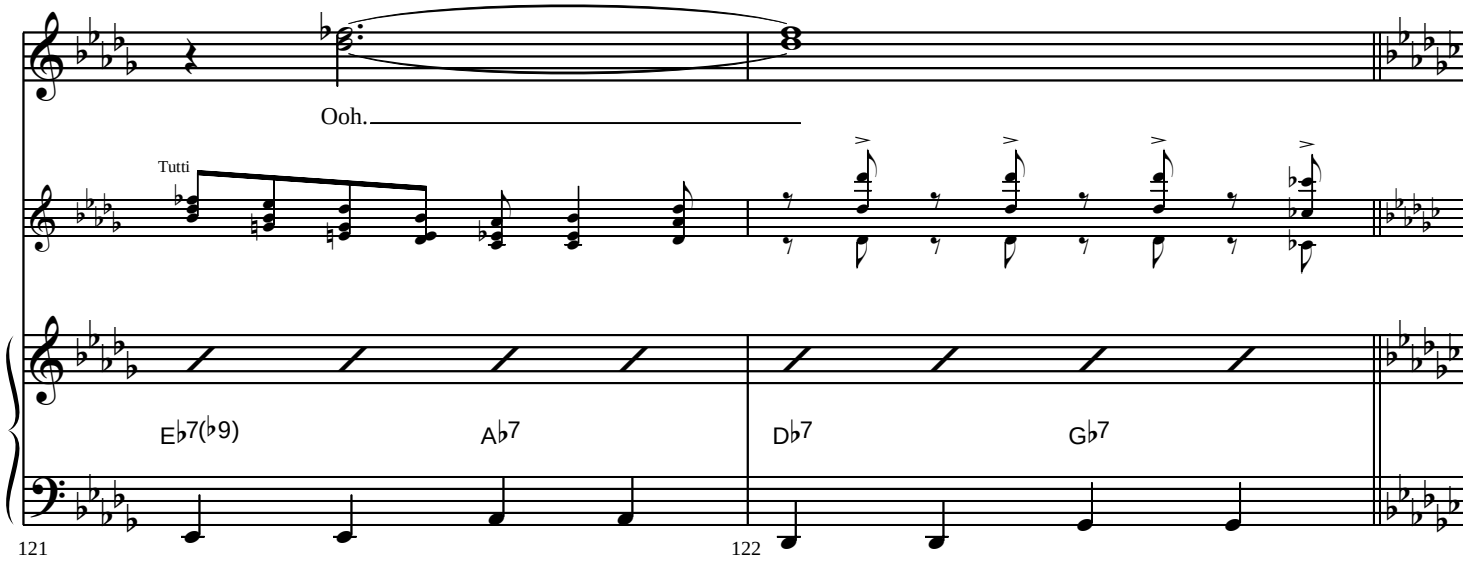
**H**


Jazz me Jel-ly Roll. Jazz me Jel-ly Roll.
mp
G♭ Gdim D♭ G♭ Gdim D♭
107 108 109 110
Jazz me Jel-ly Roll. Ooh.
G♭ Gdim D♭ Gdim G♭7/A♭
111 112 113 114

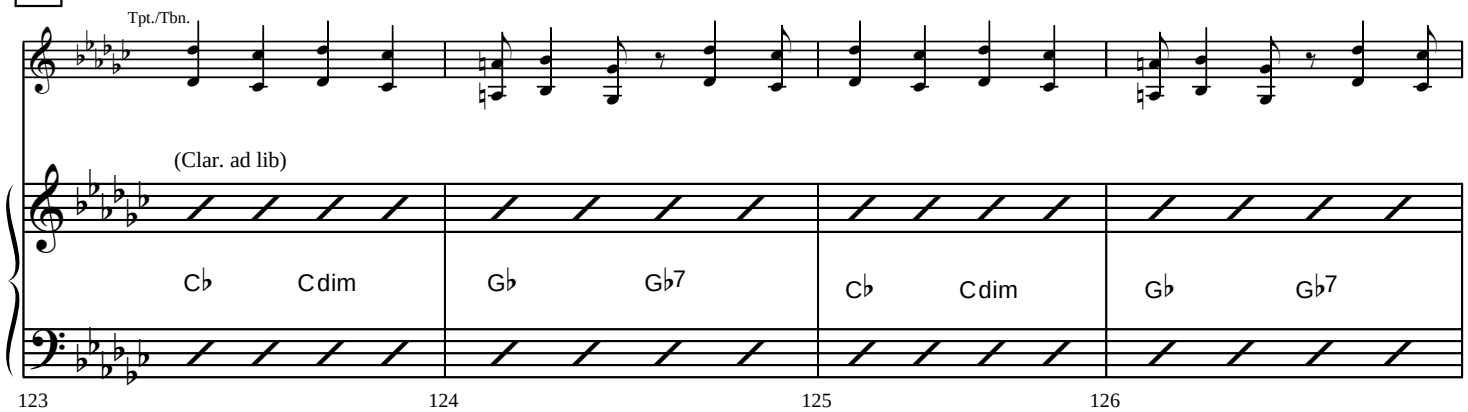
**I**

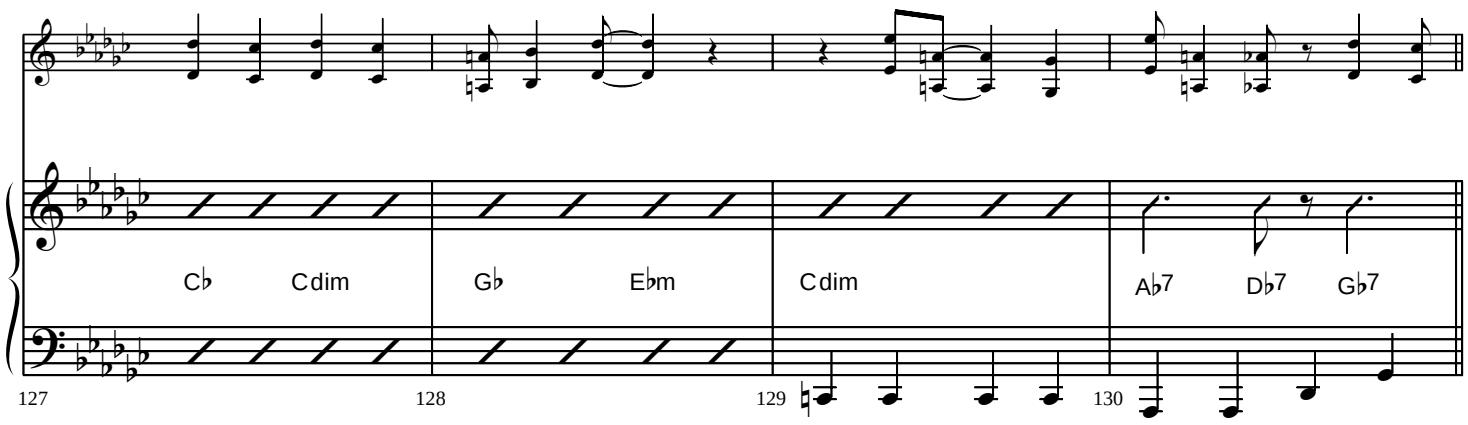

Jazz me, jazz me. Jazz me,
Tpt./Tbn. (plunger)
G♭ Gdim D♭ G♭ Gdim
115 116 117



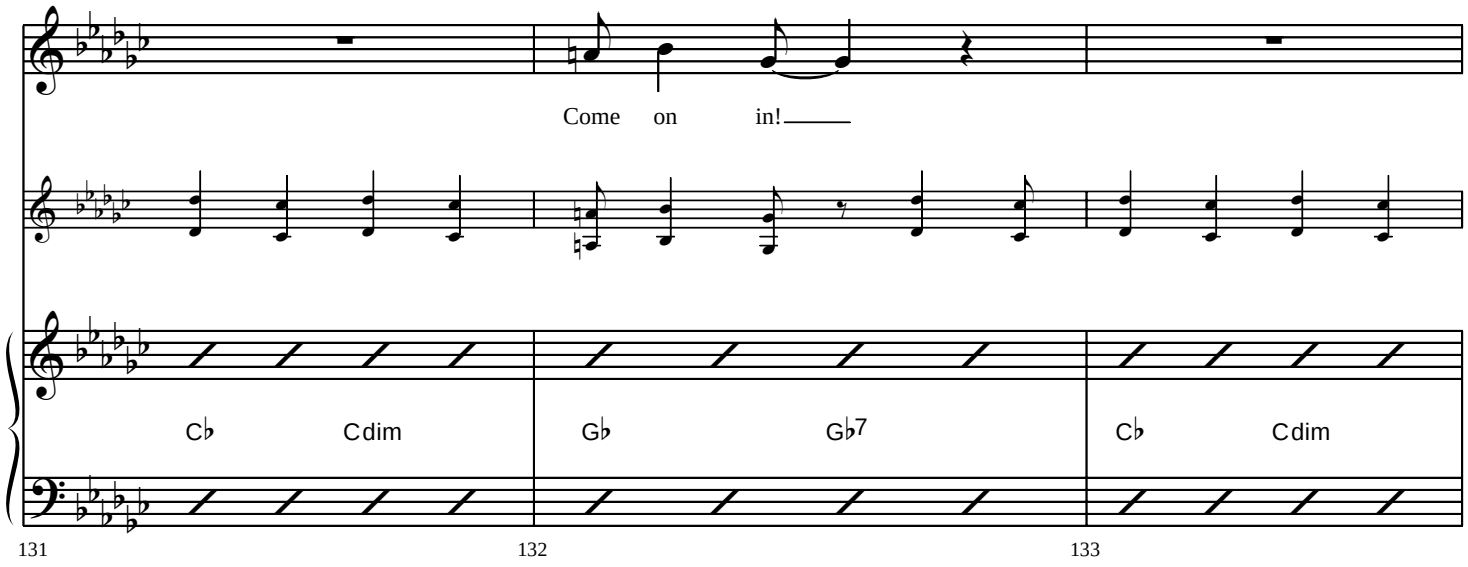



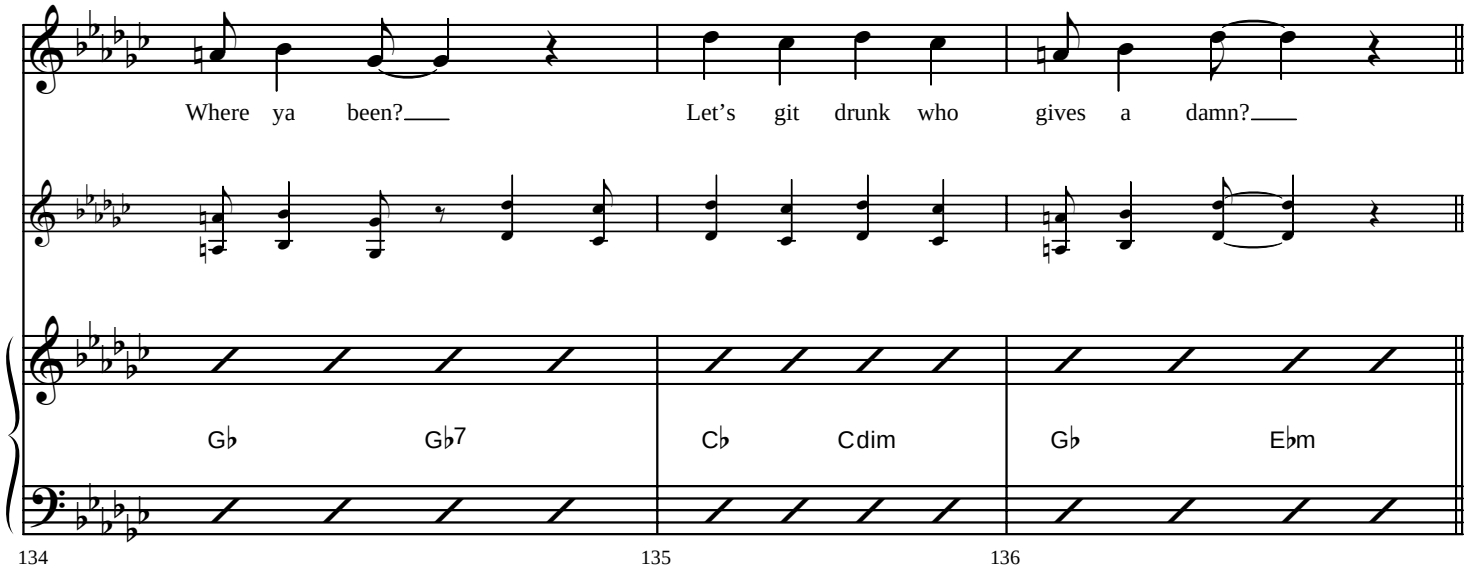

**J** **Jam Session**




C♭ Cdim
G♭ E♭m
Cdim
A♭7 D♭7 G♭7
127
128
129
130

**K**


Come on in!
C♭ Cdim
G♭ G♭7
C♭ Cdim
131
132
133


Where ya been?
Let's git drunk who gives a damn?
G♭ G♭7
C♭ Cdim
G♭ E♭m
134
135
136

**L**

It's Pa - pa Jel - ly's Jam, Sweet Pa - pa Jel - ly's Jam!

Tutti

Cdim

137 138 139

Bass

Smooth Pa - pa Jel - ly's Jam! Hot Pa - pa Jel - ly's

Cdim

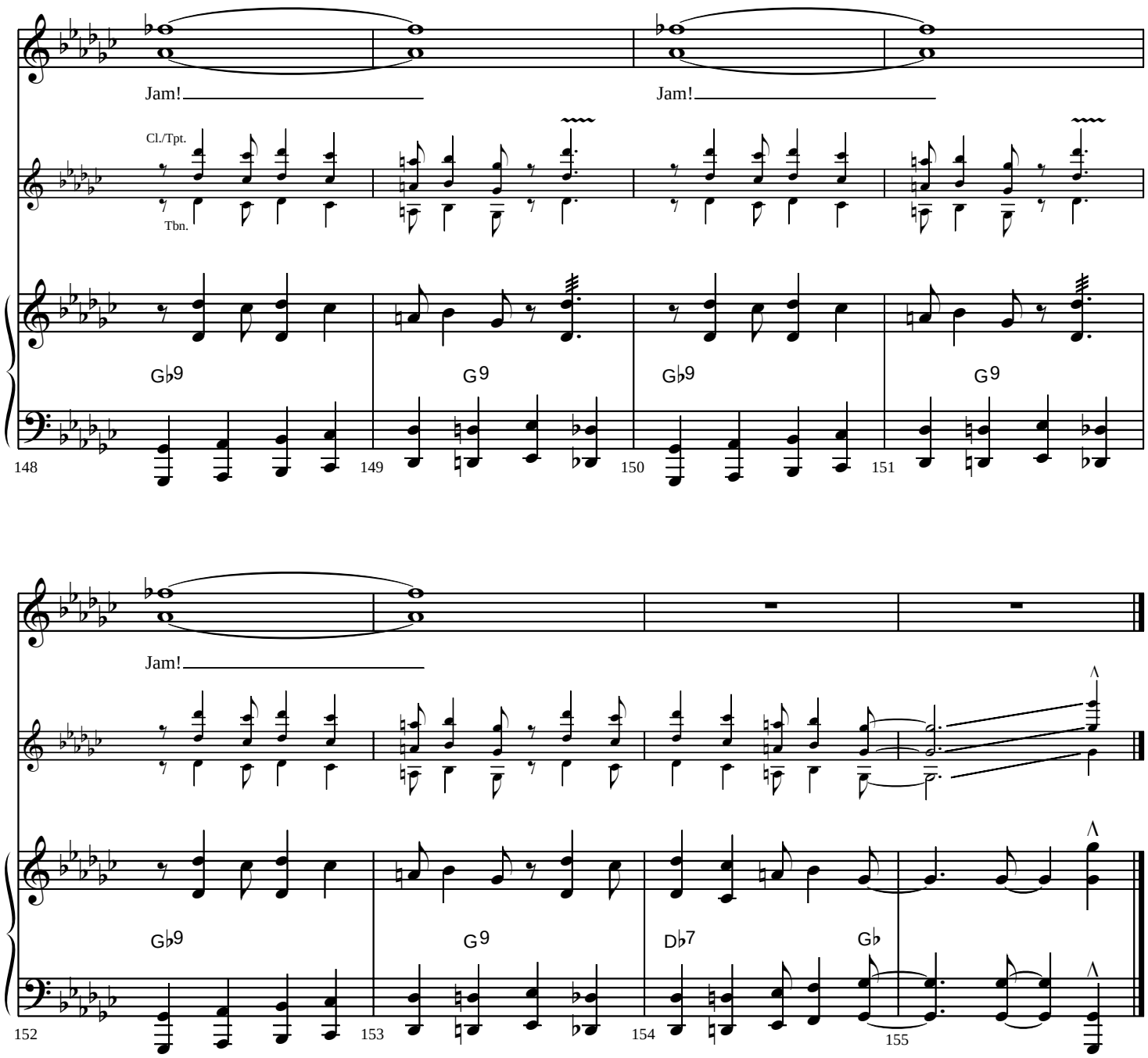
*poco a poco cresc.*

Cdim

140 141 142 143

It's Jel - ly's

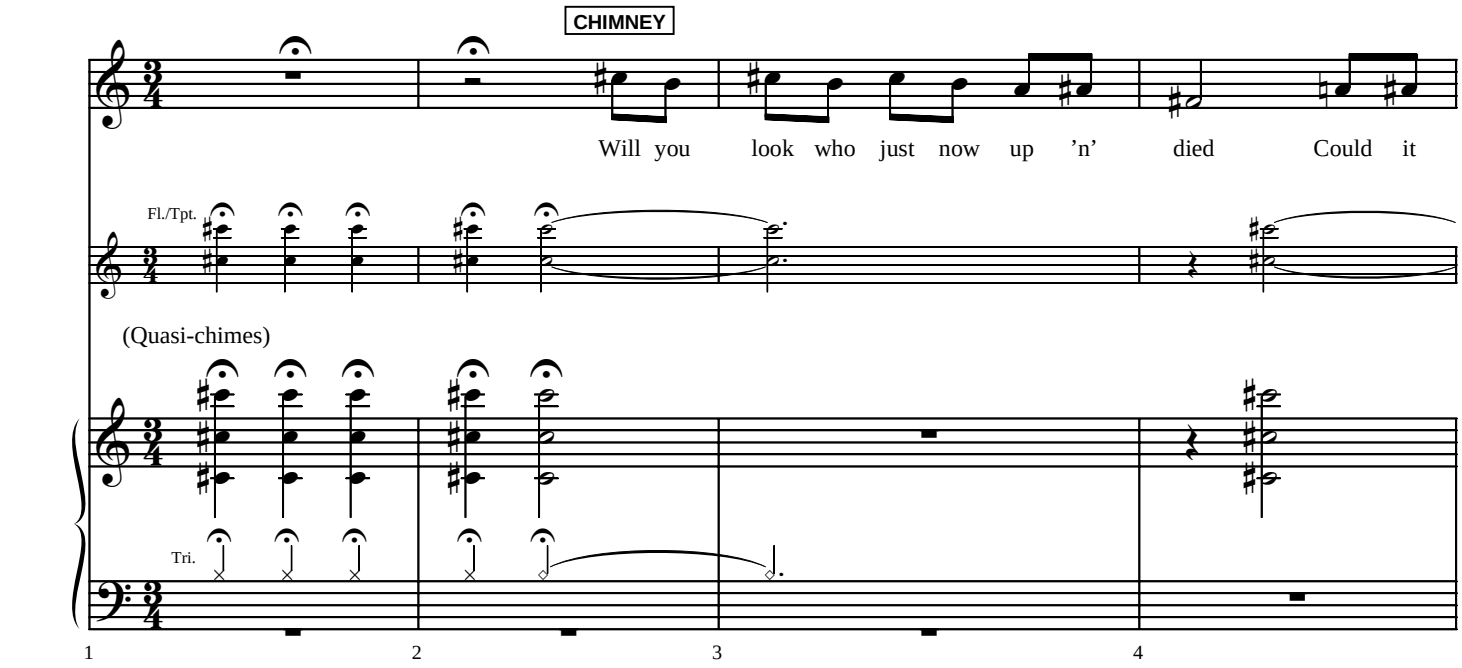
144 145 146 147

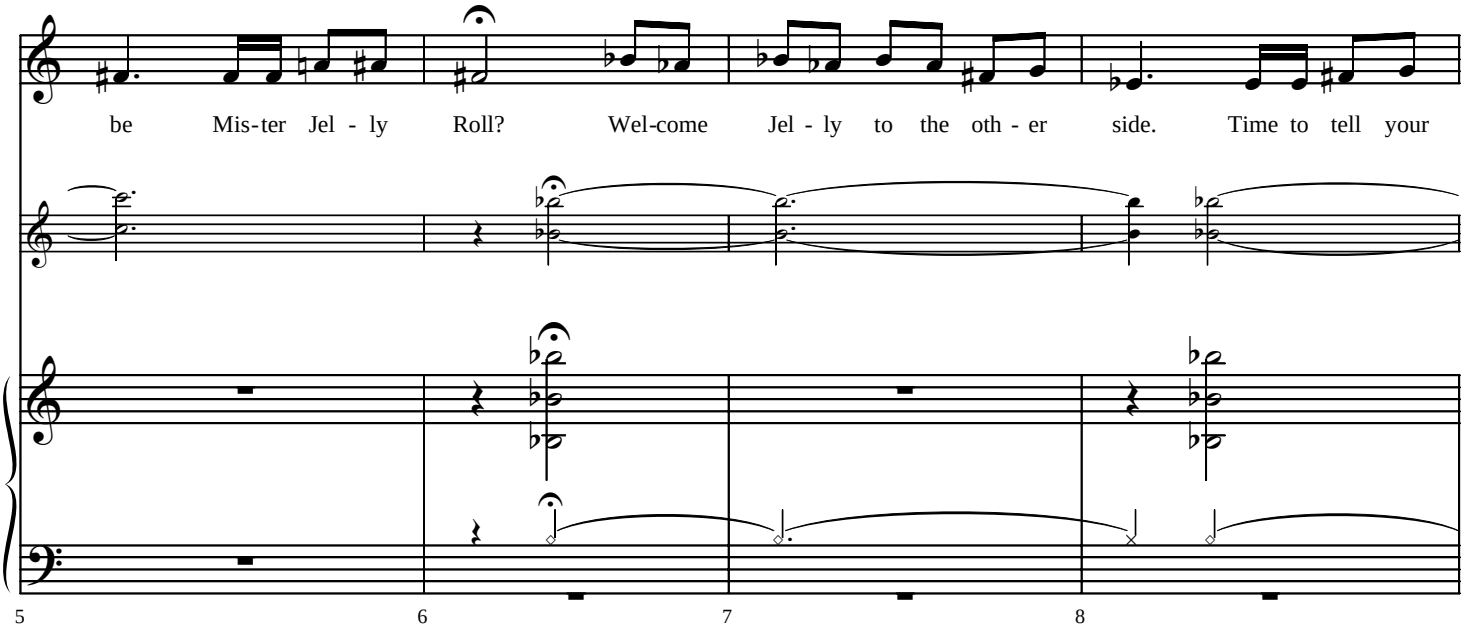

Jam!
Jam!
Cl./Tpt.
Tbn.
G♭9
G9
G♭9
G9
148
149
150
151
Jam!
G♭9
G9
D♭7
G♭
152
153
154
155

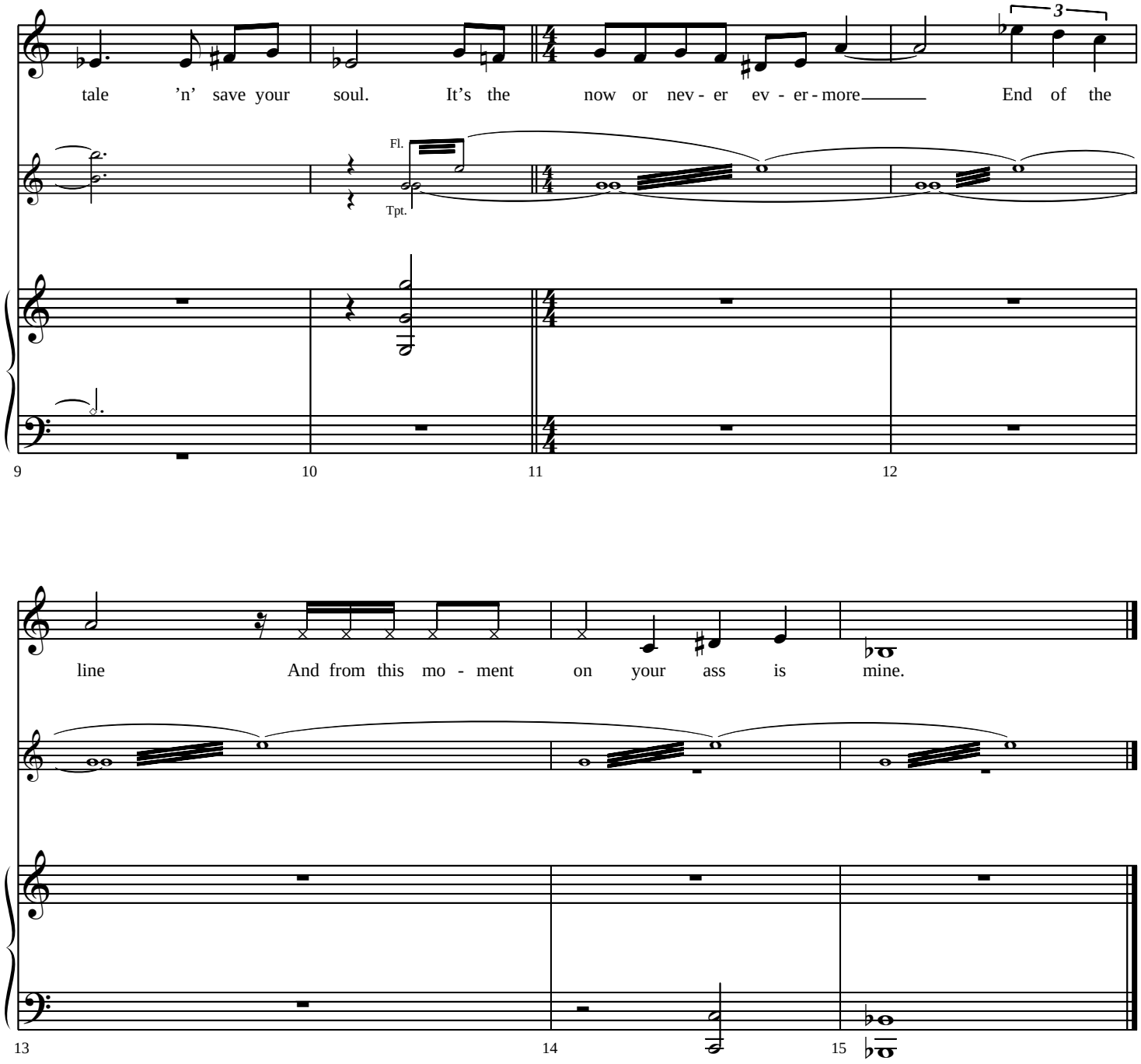
# No. 3 In My Day (Transition)

Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

**Conducted**





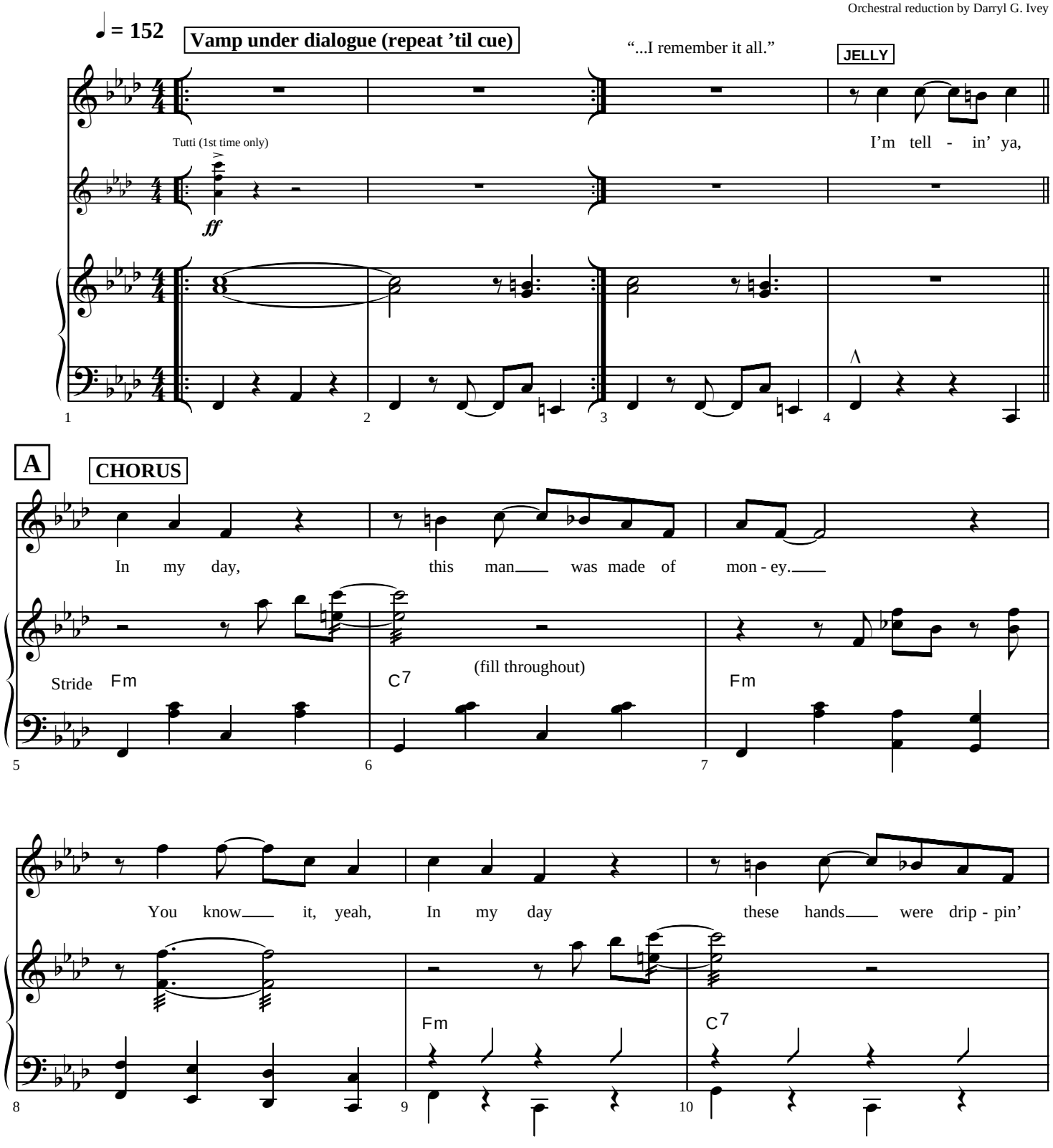

**Segue as one to:**
**"In My Day (Wildman Blues)"**

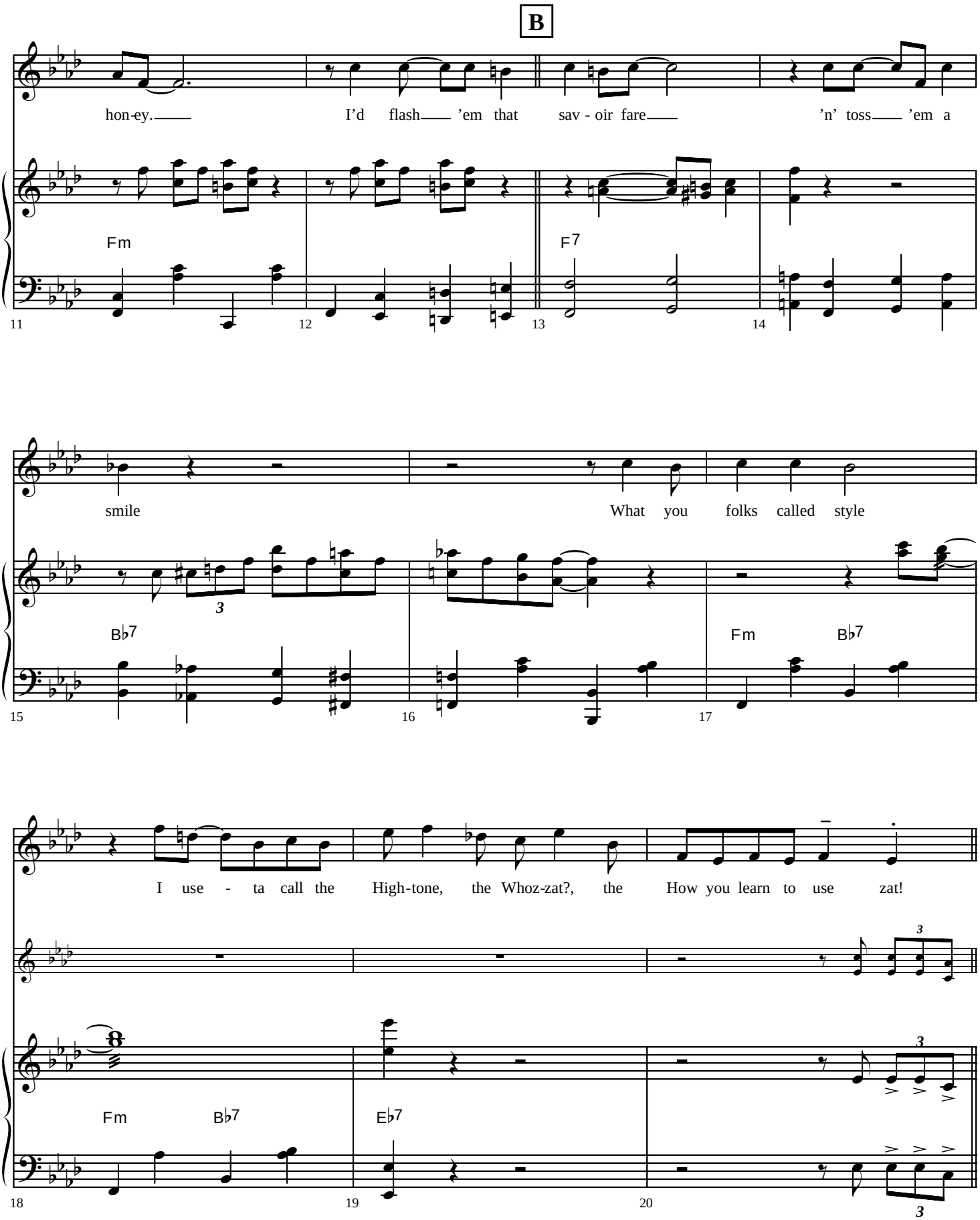
**("1-2-3-4")**

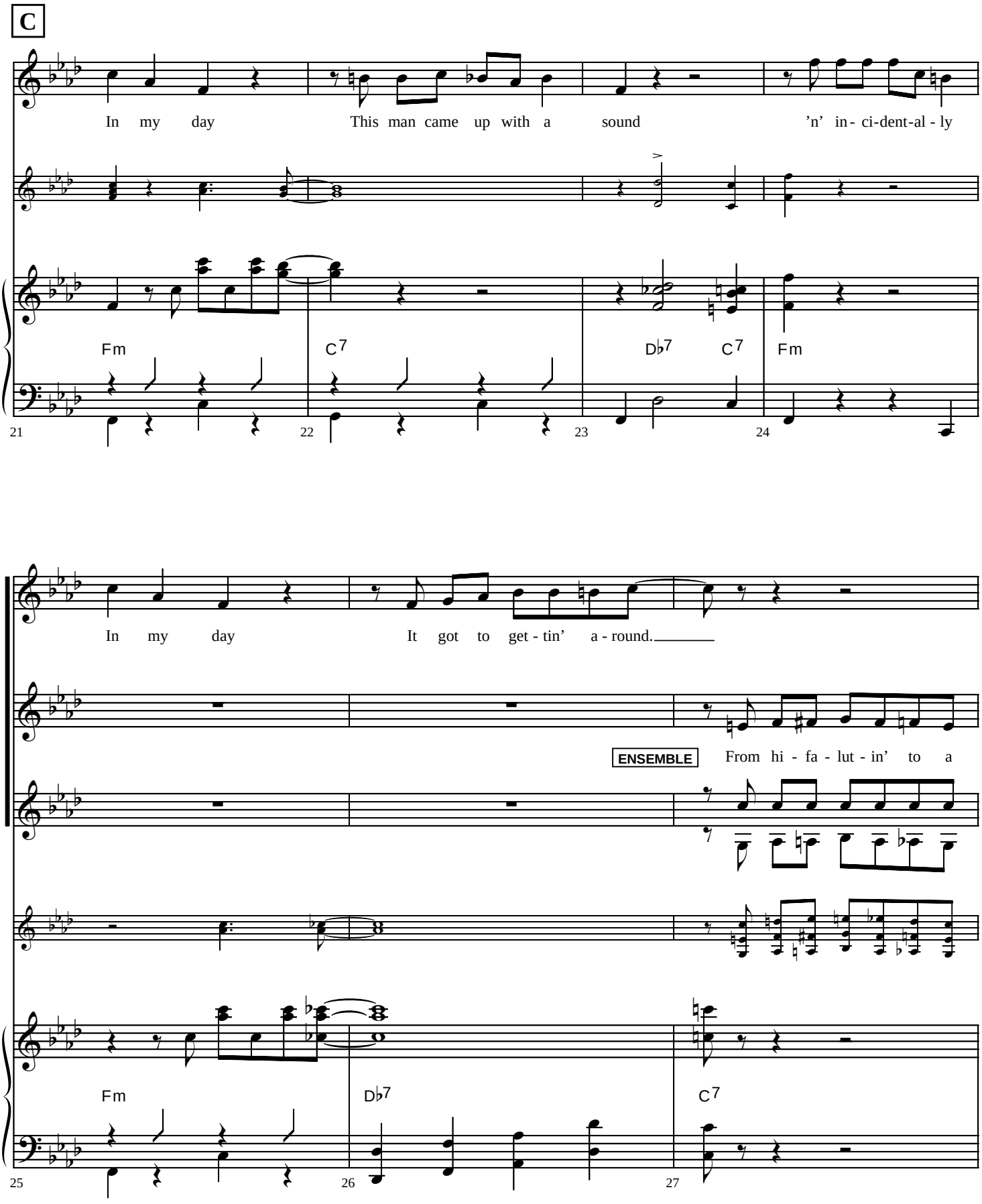
# No. 4

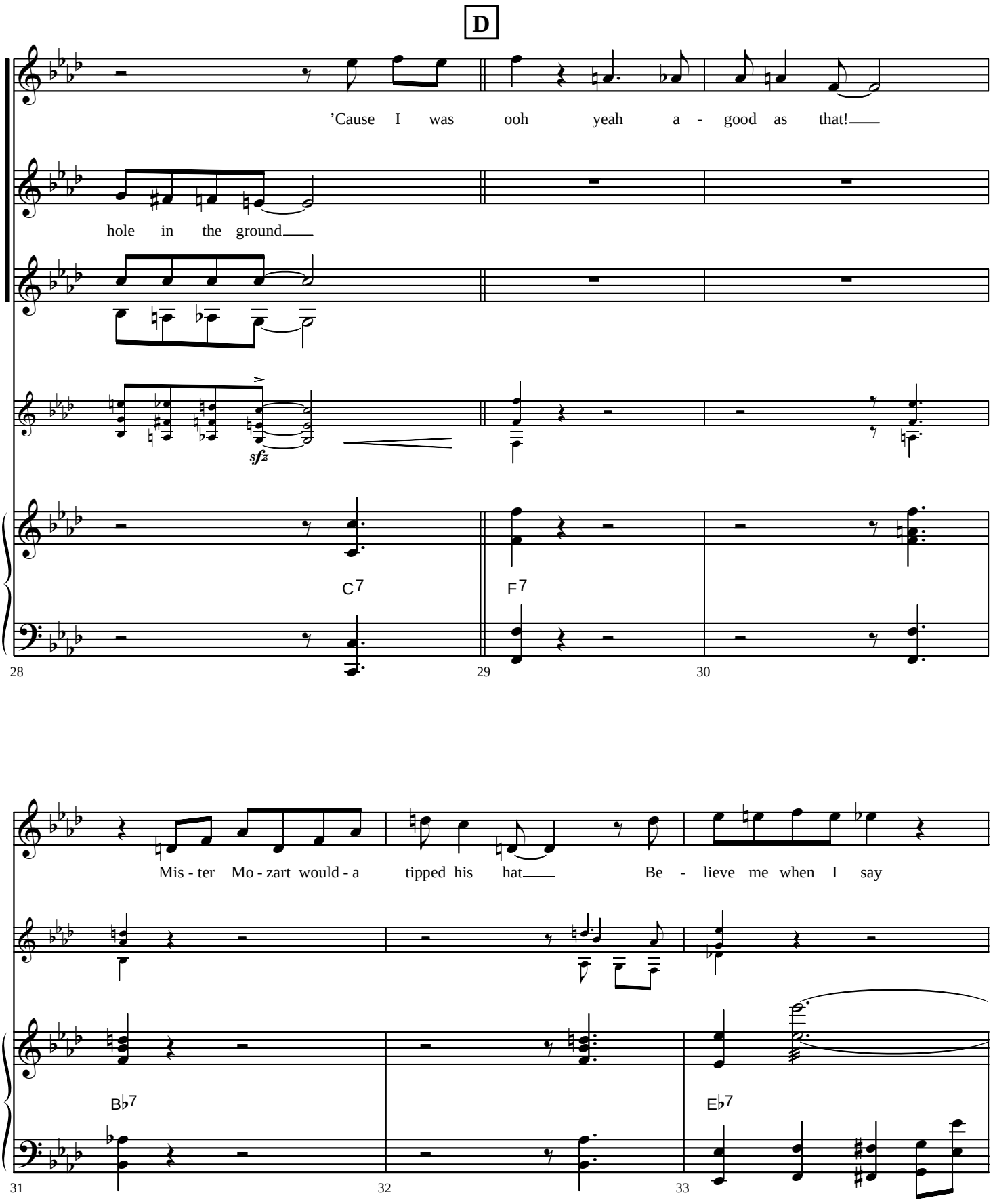
# In My Day (Wildman Blues)

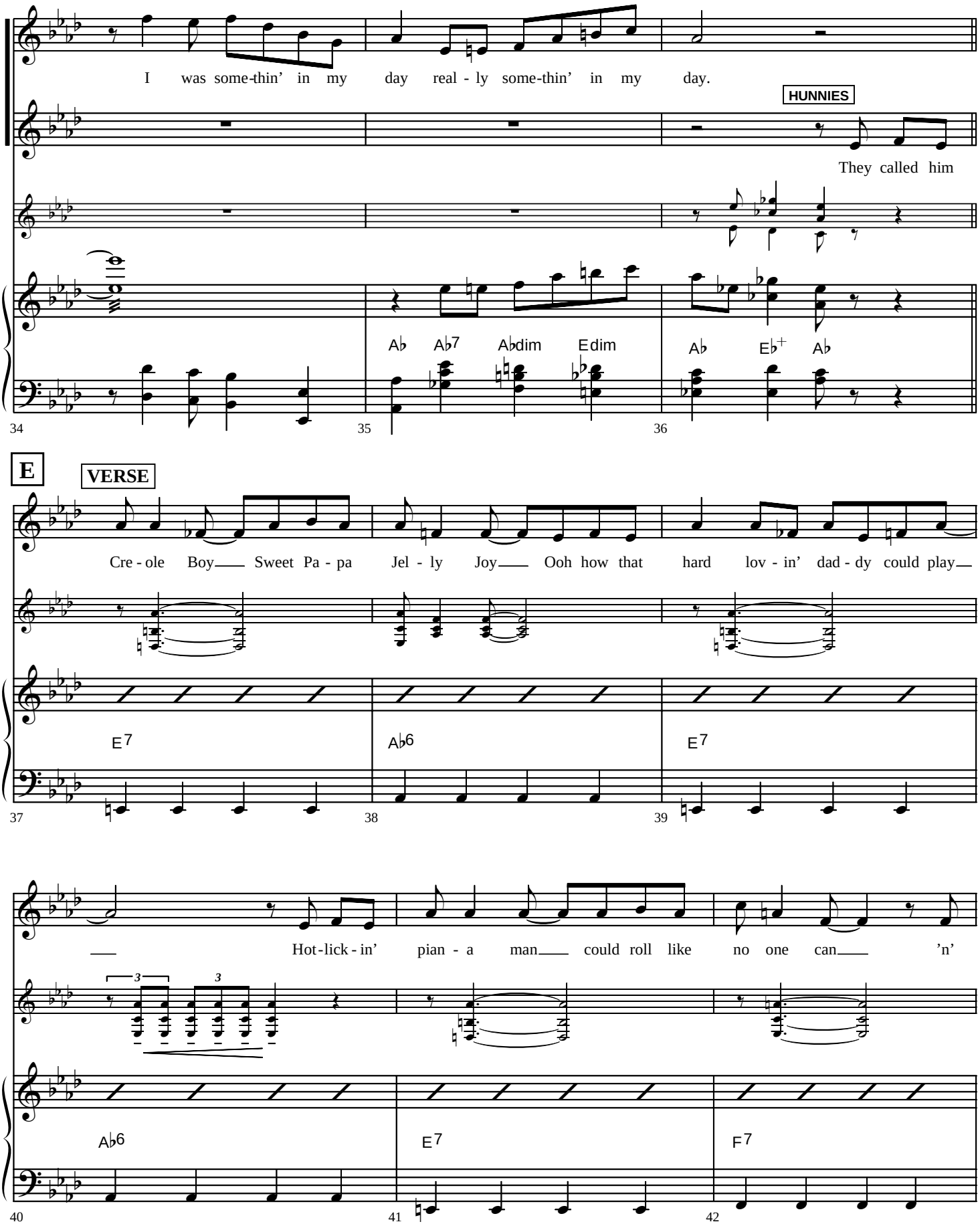
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

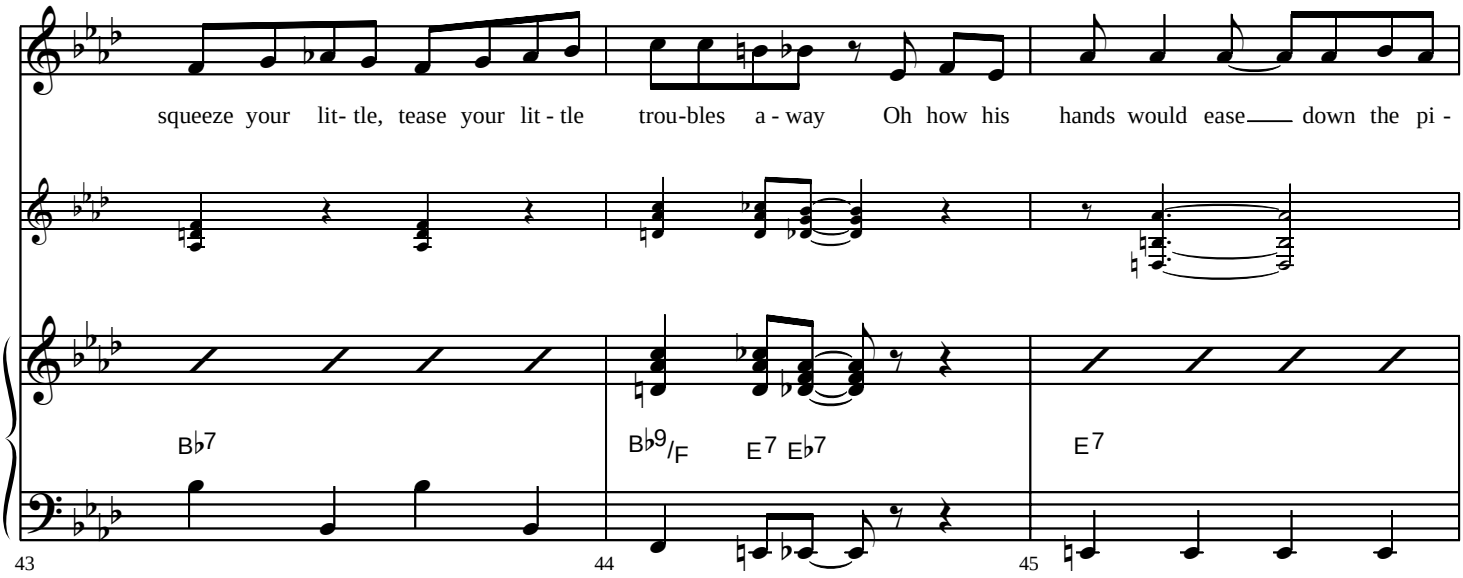


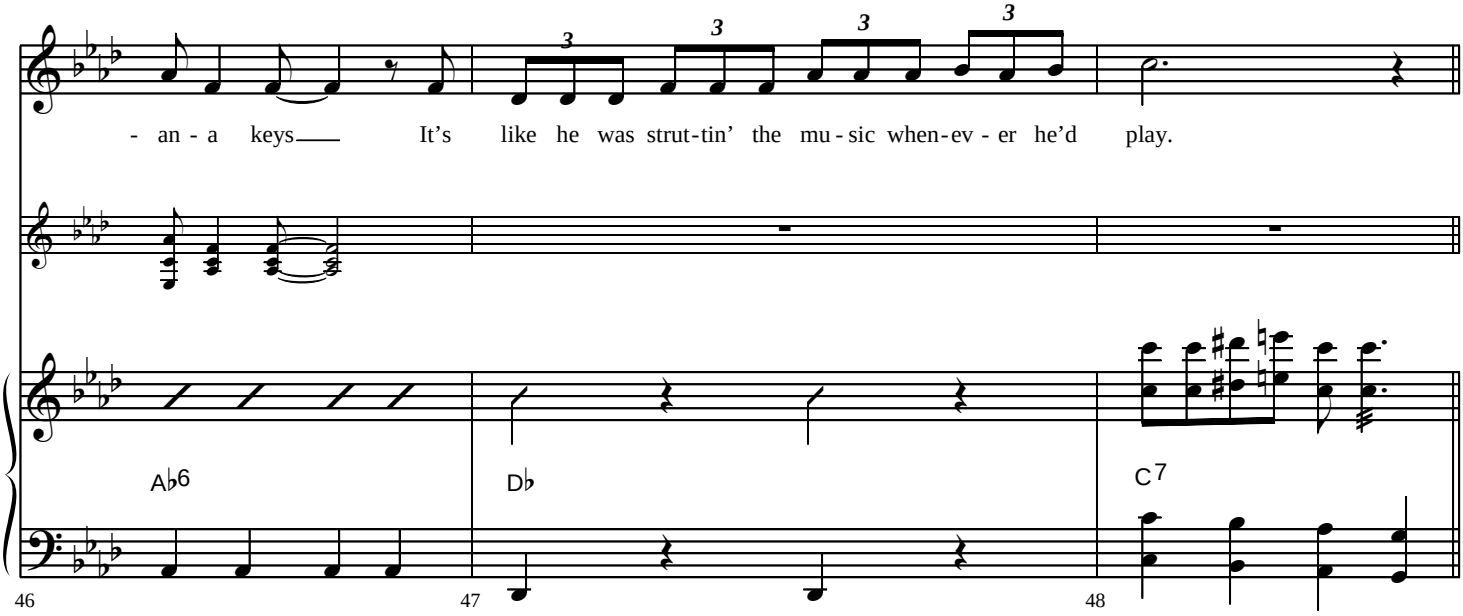

B
hon-ey. I'd flash 'em that sav - oir fare 'n' toss 'em a
Fm
F7
11
12
13
14
smile What you folks called style
B♭7
Fm
B♭7
15
16
17
I use - ta call the High-tone, the Whoz-zat?, the How you learn to use zat!
Fm
B♭7
E♭7
18
19
20

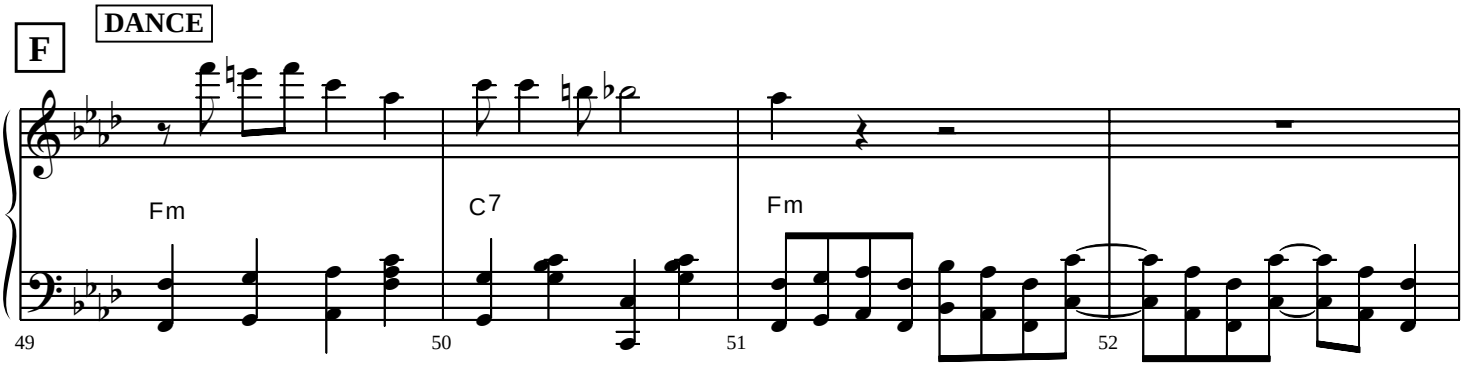

C
In my day
This man came up with a sound
'n' in- ci-dent-al - ly
Fm
C7
Db7
C7
Fm
21
22
23
24
In my day
It got to get - tin' a - round.
ENSEMBLE
From hi - fa - lut - in' to a
Fm
Db7
C7
25
26
27

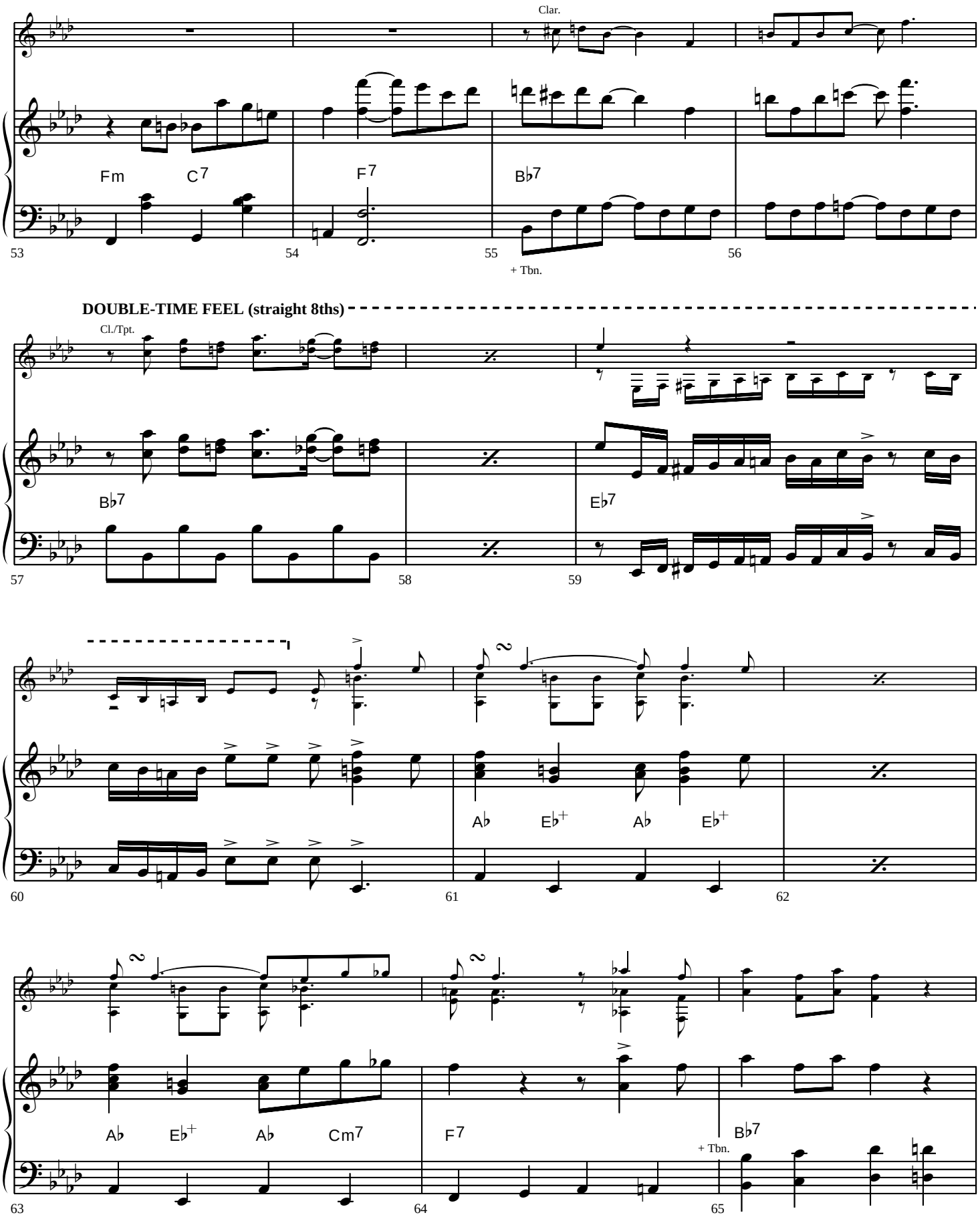

D
'Cause I was ooh yeah a - good as that!
hole in the ground
sfz
C7
F7
28
29
30
Mis - ter Mo - zart would - a tipped his hat Be - lieve me when I say
B♭7
E♭7
31
32
33

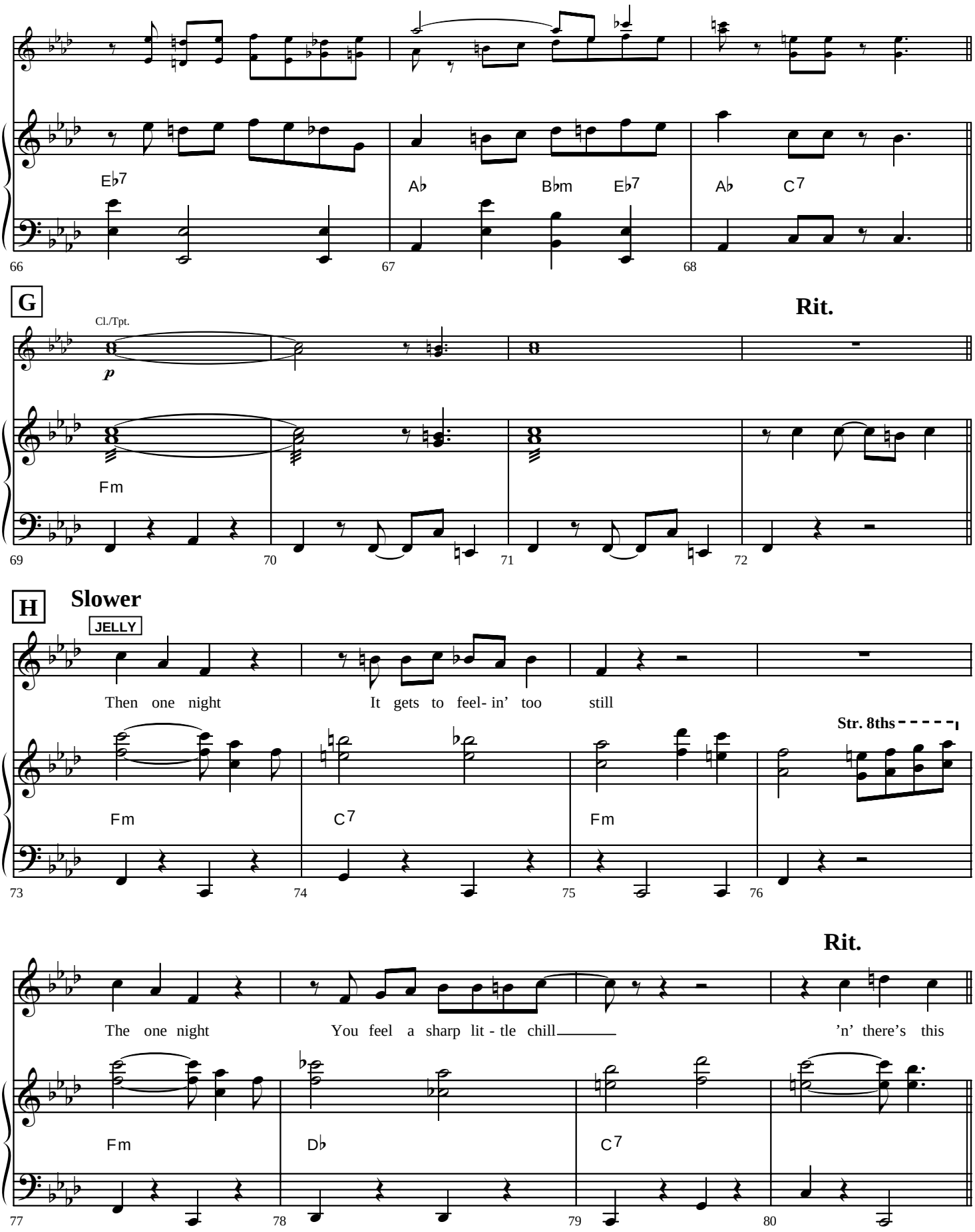

I was some-thin' in my day real - ly some-thin' in my day.
HUNNIES
They called him
A♭ A♭7 A♭dim E dim
A♭ E♭+ A♭
34
35
36
E
VERSE
Cre - ole Boy Sweet Pa - pa Jel - ly Joy Ooh how that hard lov - in' dad - dy could play
E7
A♭6
E7
37
38
39
Hot-lick - in' pian - a man could roll like no one can 'n'
A♭6
E7
F7
40
41
42

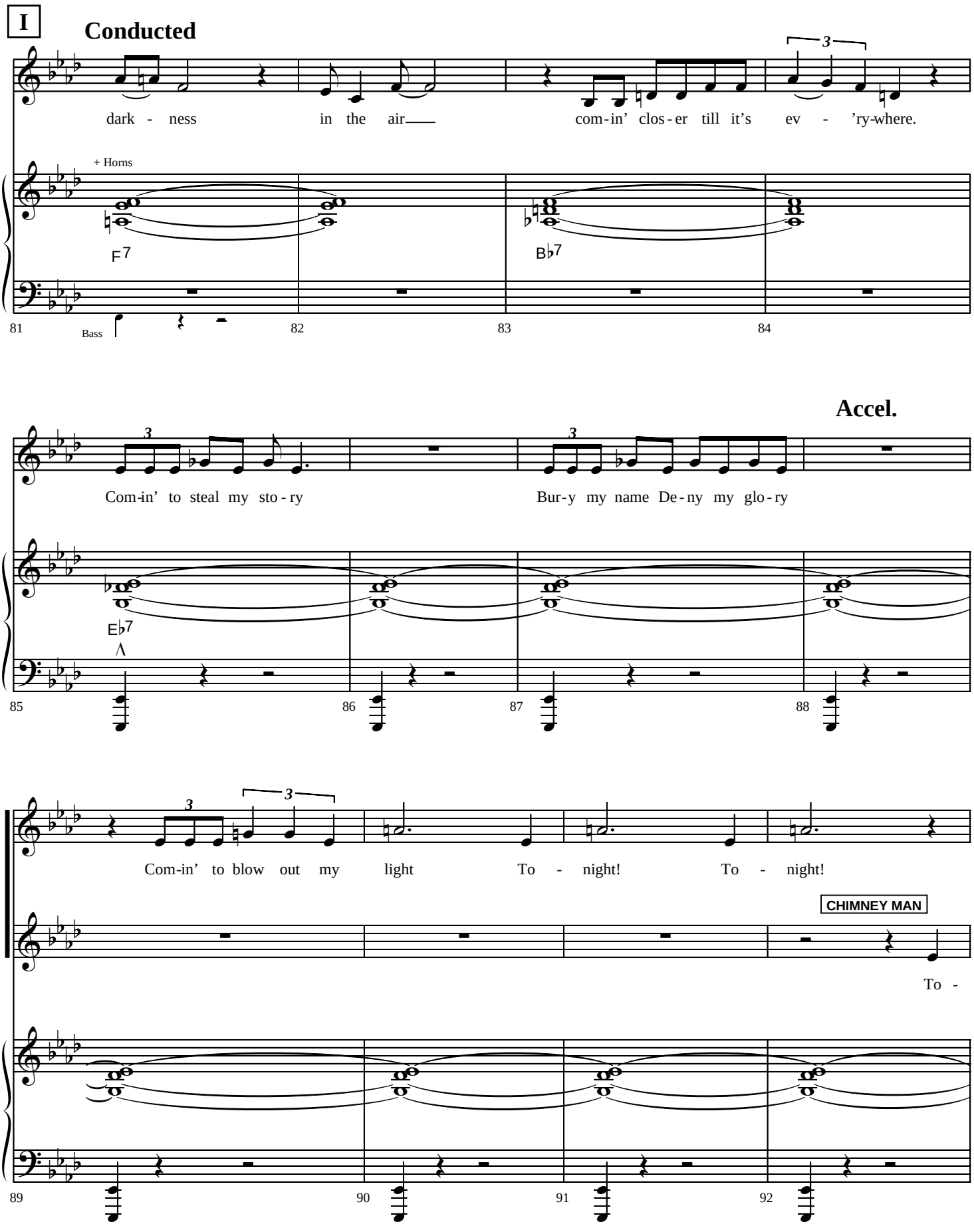

squeeze your lit- tle, tease your lit - tle trou-bles a - way Oh how his hands would ease down the pi -
B♭7
B♭9/F
E7 E♭7
E7
43
44
45

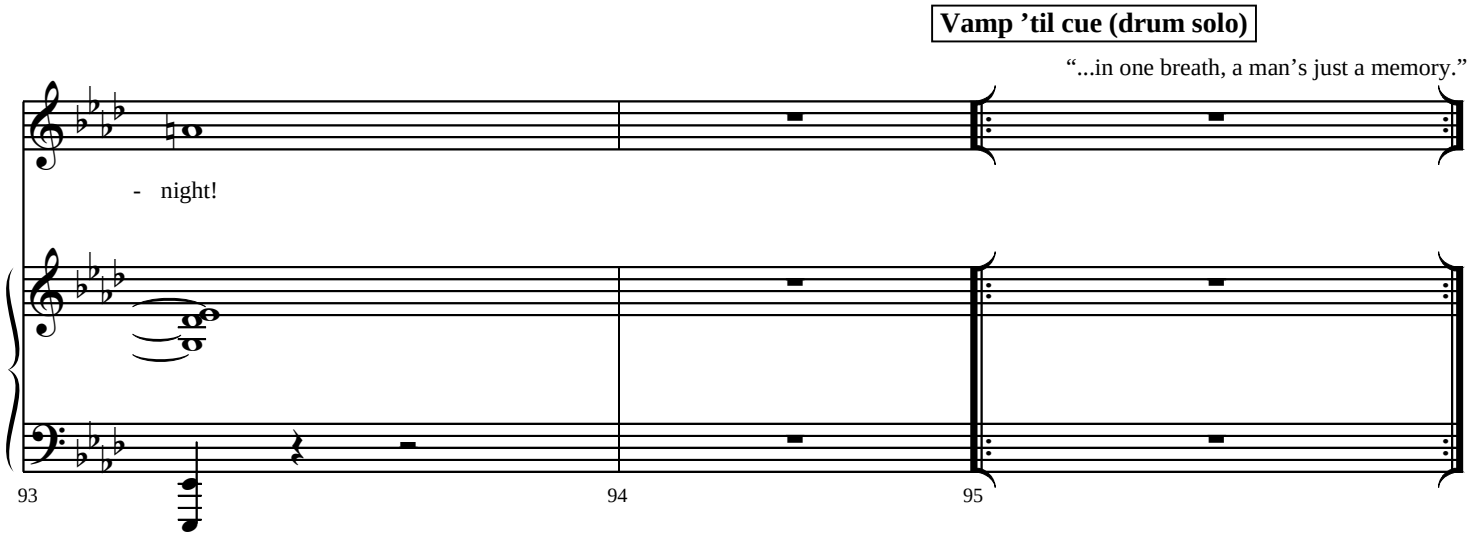

- an - a keys It's like he was strut-tin' the mu - sic when-ev - er he'd play.
A♭6
D♭
C7
46
47
48


F
DANCE
Fm
C7
Fm
49
50
51
52


Clar.
Fm
C7
F7
B♭7
53
54
55
56
+ Tbn.
DOUBLE-TIME FEEL (straight 8ths)
Cl./Tpt.
B♭7
E♭7
57
58
59
A♭
E♭+
A♭
E♭+
60
61
62
A♭
E♭+
A♭
Cm7
F7
B♭7
+ Tbn.
63
64
65


Eb7
Ab
Bbm
Eb7
Ab
C7
66
67
68
G
Rit.
Cl./Tpt.
p
Fm
69
70
71
72
H
Slower
JELLY
Then one night
It gets to feel- in' too
still
Str. 8ths
Fm
C7
Fm
73
74
75
76
Rit.
The one night
You feel a sharp lit - tle chill
'n' there's this
Fm
Db
C7
77
78
79
80

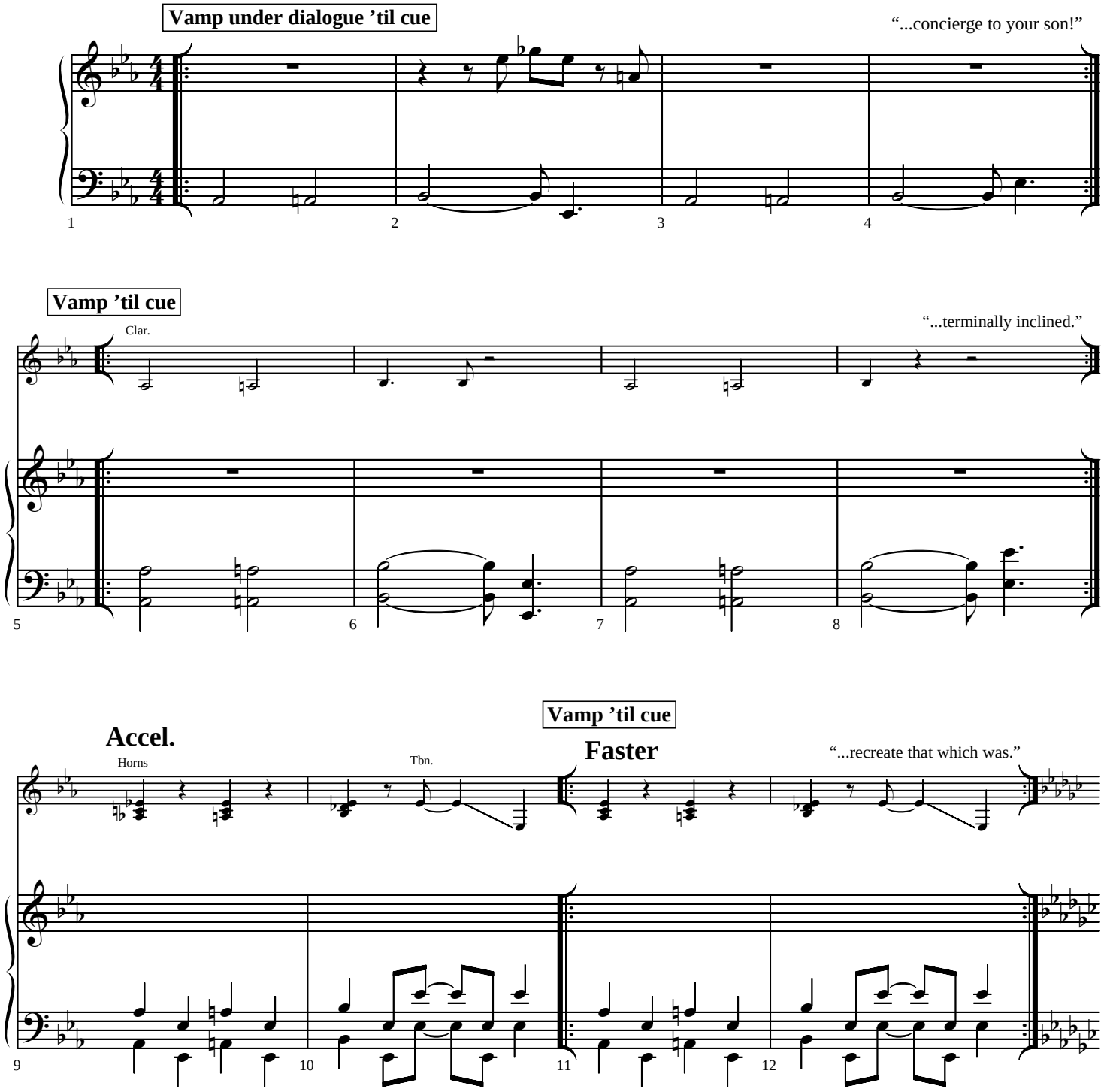

I
Conducted
dark - ness in the air com-in' clos-er till it's ev - 'ry-where.
+ Horns
F7
B♭7
Bass
81
82
83
84
Accel.
Com-in' to steal my sto-ry Bur-y my name De-ny my glo-ry
E♭7
85
86
87
88
Com-in' to blow out my light To - night! To - night!
CHIMNEY MAN
To -
89
90
91
92

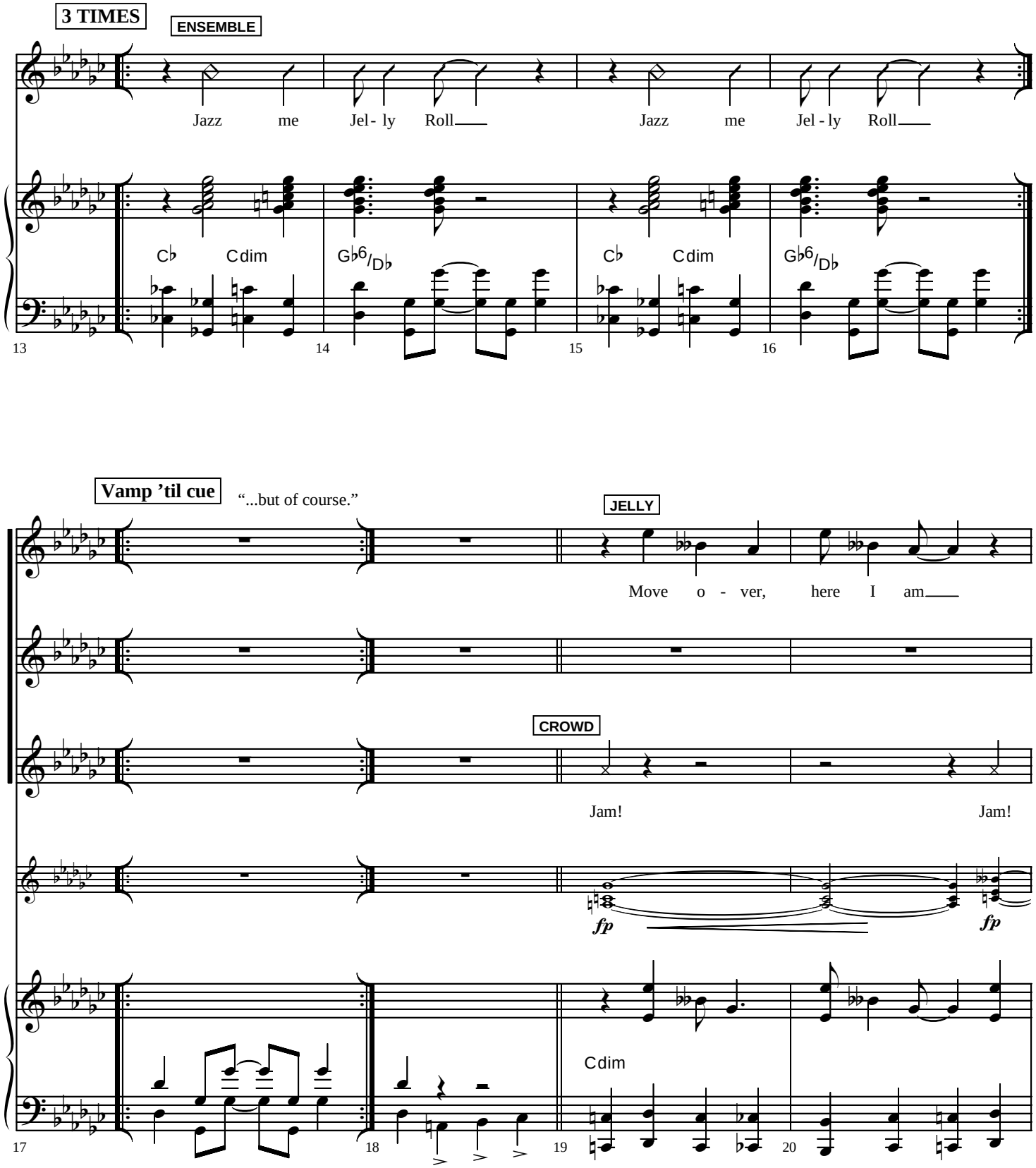


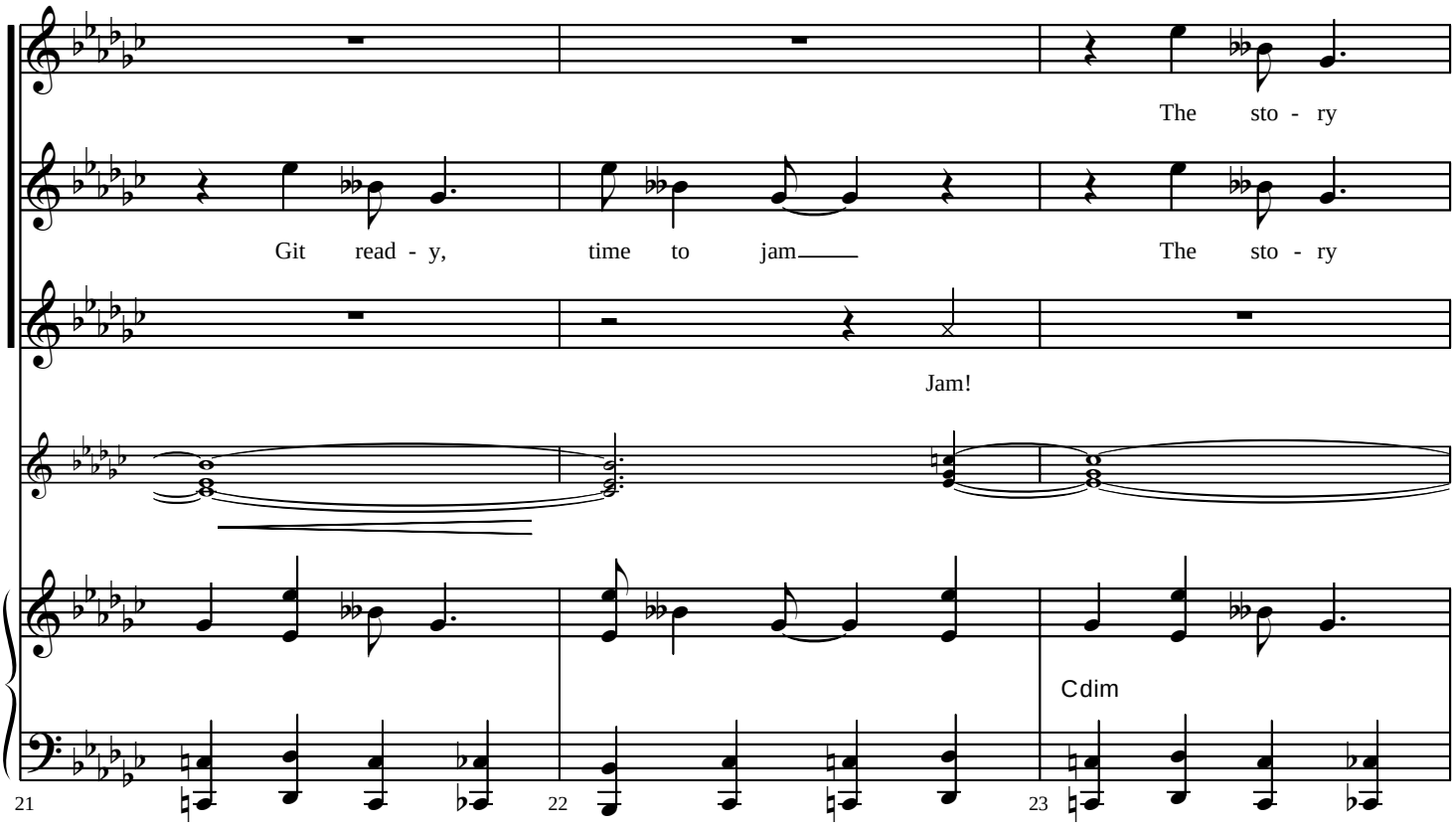

**Segue to:**
**"Jelly's Jam (Reprise)"**

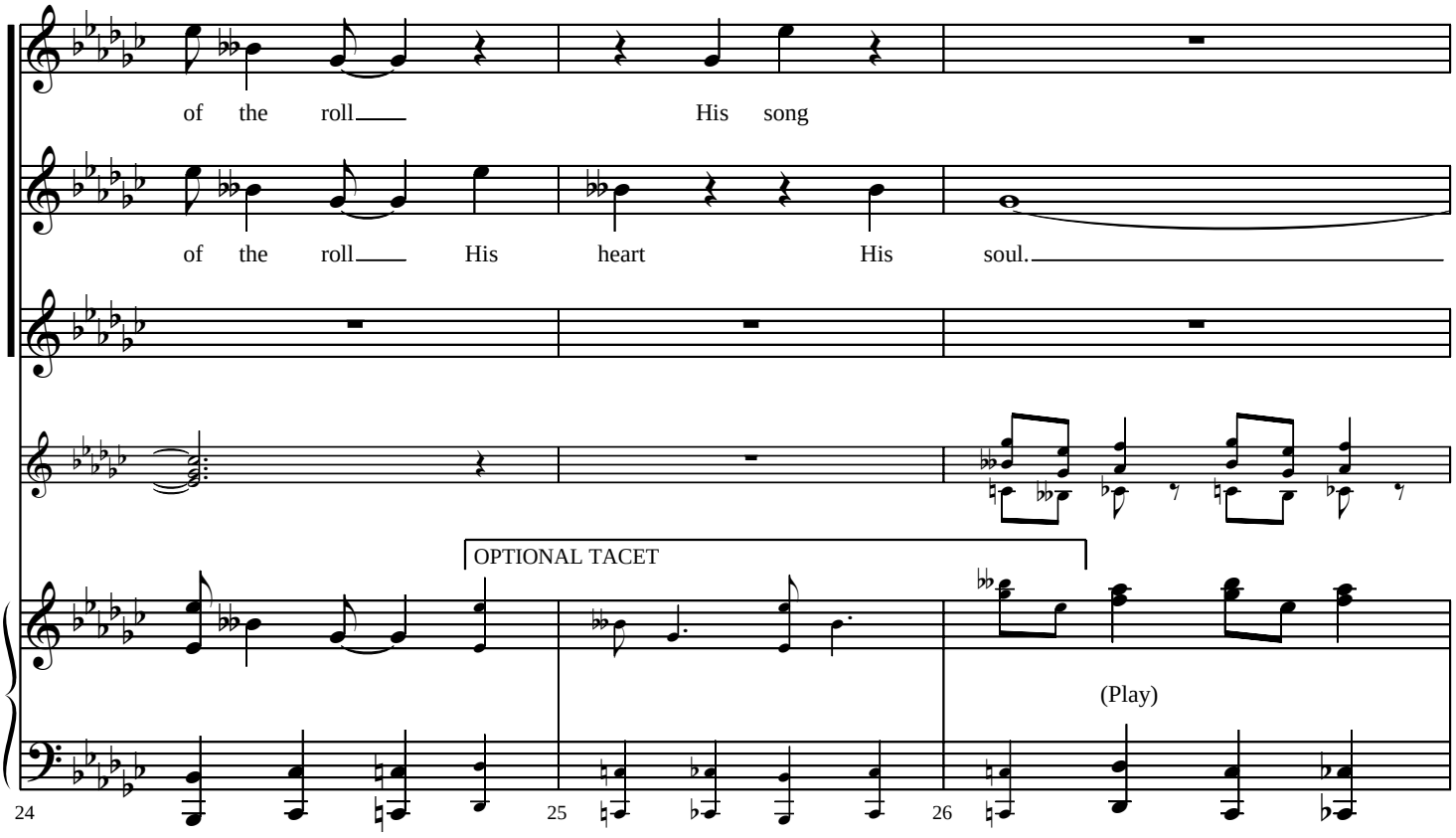
# No. 5 Jelly's Jam - Reprise

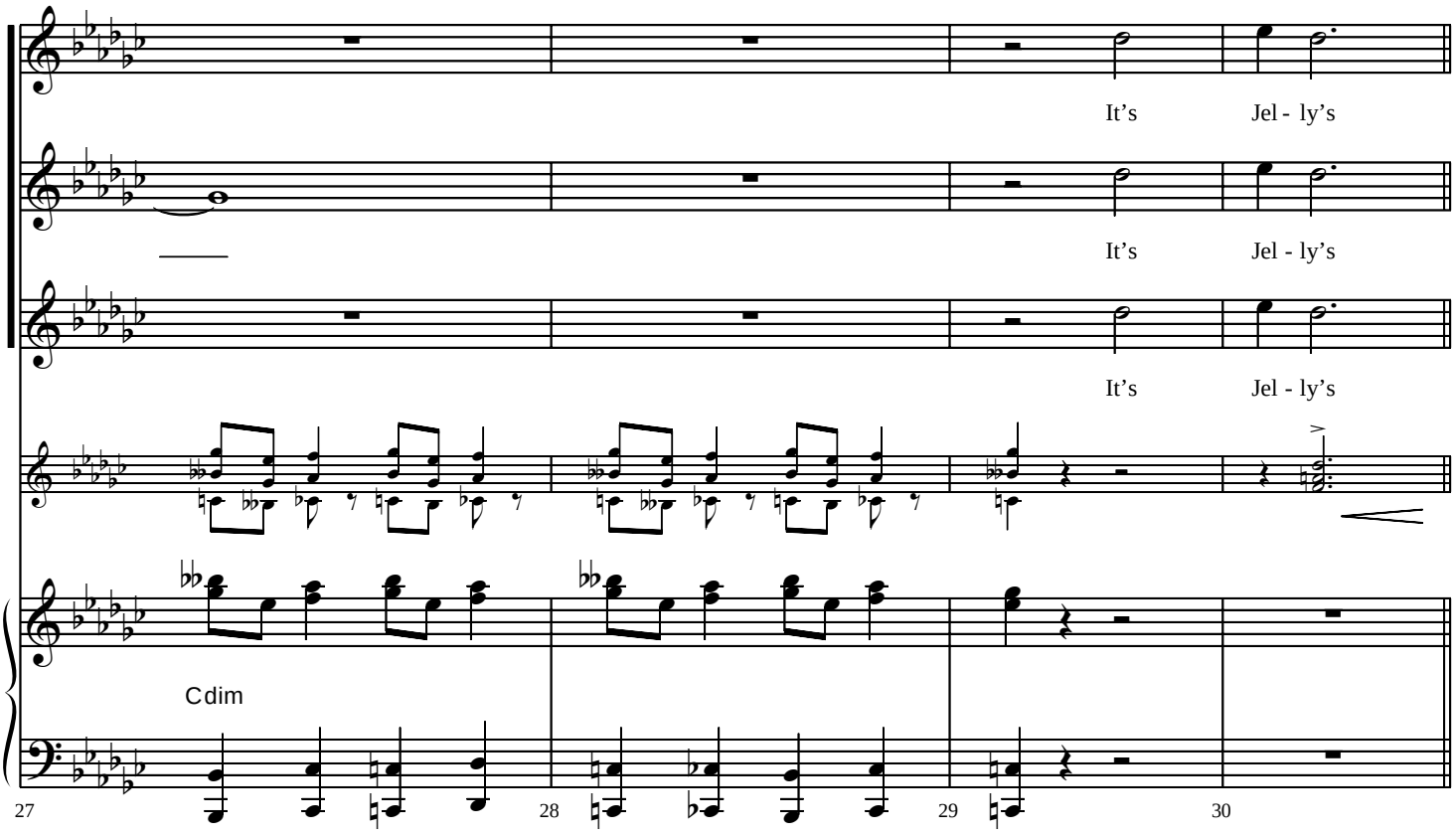
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

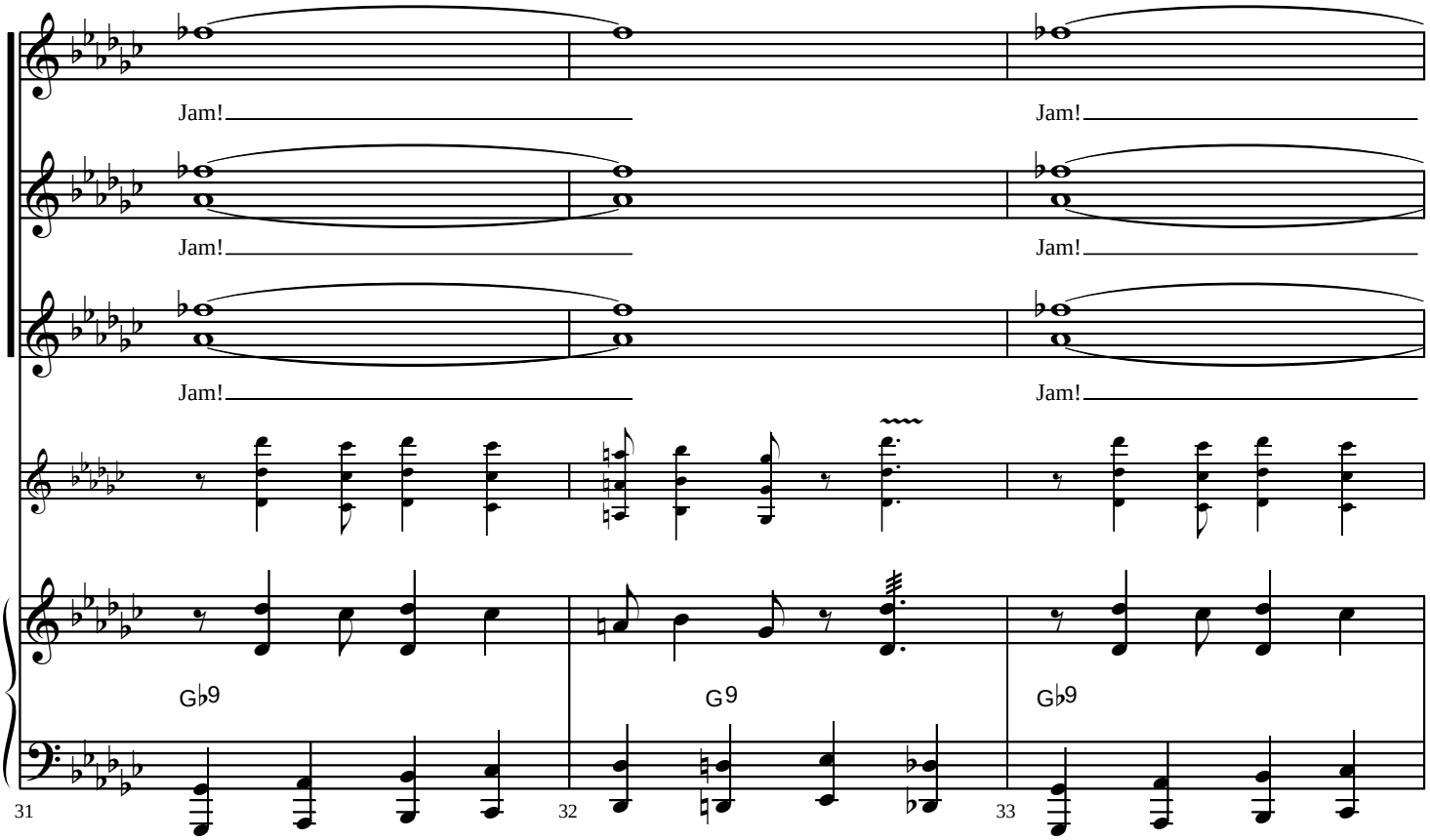


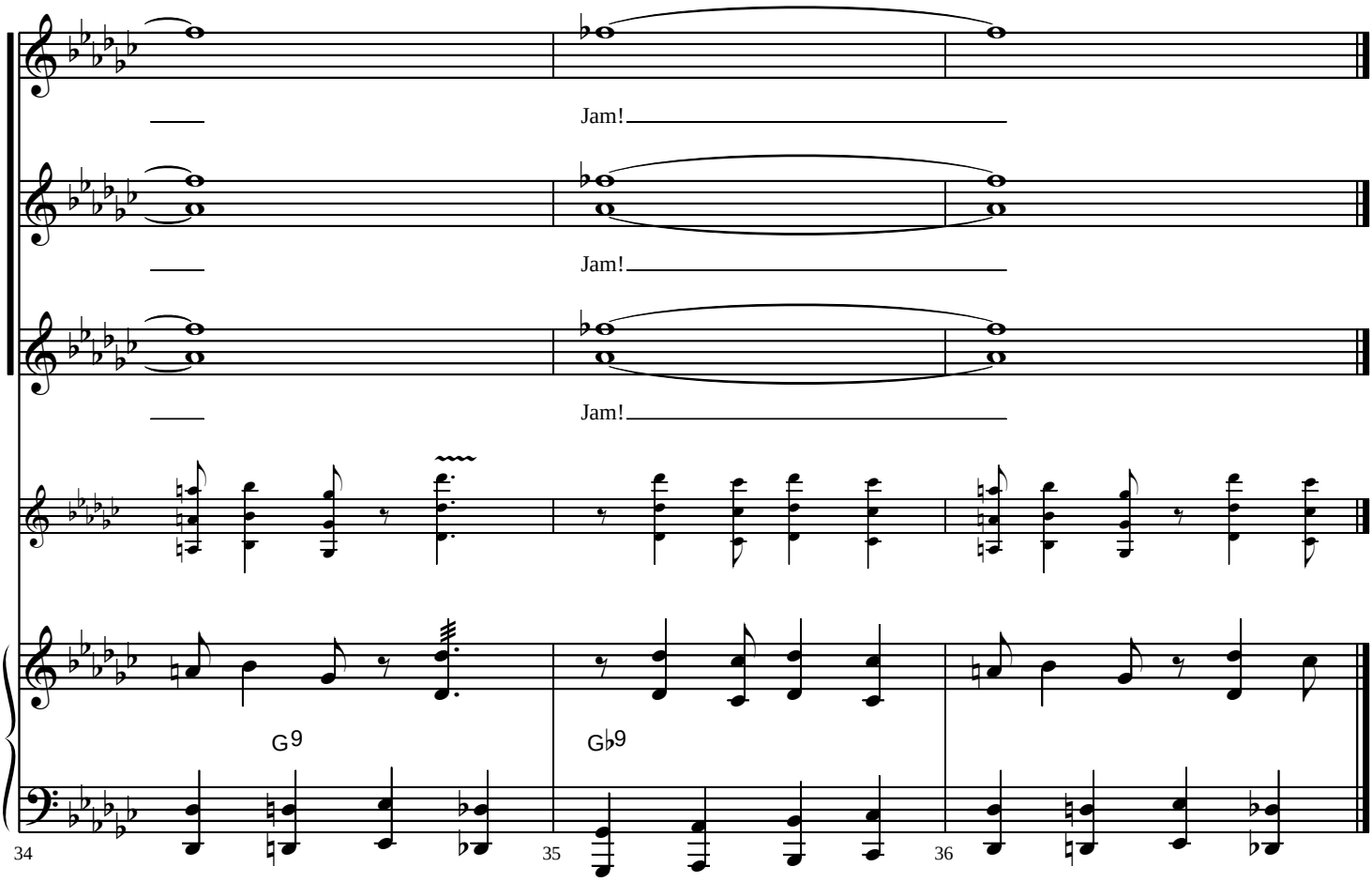

3 TIMES
ENSEMBLE
Jazz me Jel - ly Roll Jazz me Jel - ly Roll
C♭ Cdim G♭6/D♭ C♭ Cdim G♭6/D♭
13 14 15 16
Vamp 'til cue
"...but of course."
JELLY
Move o - ver, here I am
CROWD
Jam! Jam!
fp fp
Cdim
17 18 19 20


The sto - ry
Git read - y, time to jam
The sto - ry
Jam!
Cdim
21
22
23


of the roll
His song
of the roll
His heart
His soul.
OPTIONAL TACET
(Play)
24
25
26


It's Jel - ly's
It's Jel - ly's
It's Jel - ly's
Cdim
27
28
29
30

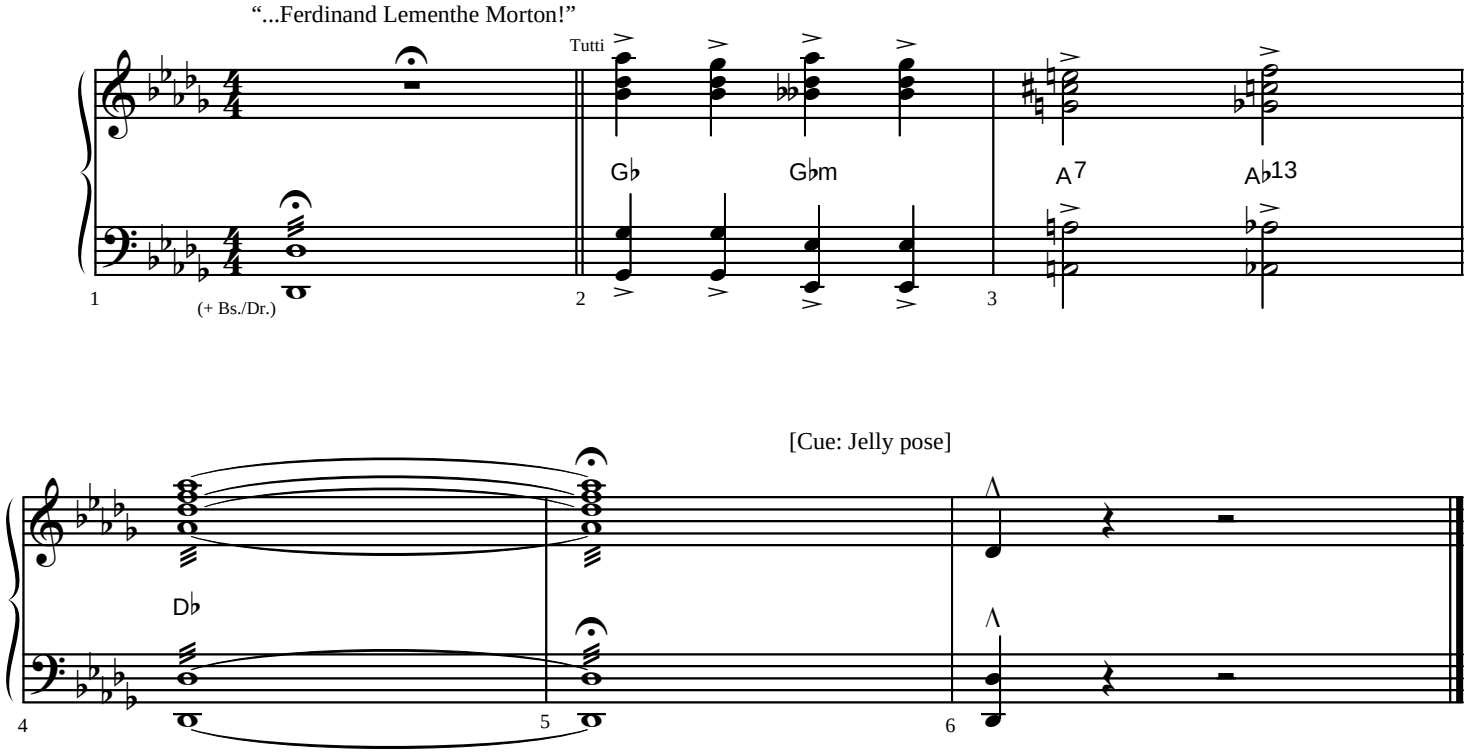

Jam!
Jam!
Jam!
Jam!
Jam!
Jam!
G♭9
G9
G♭9
31
32
33




**Segue as one to:**
**"Intro: Young Jelly"**

# No. 6 Intro: Young Jelly

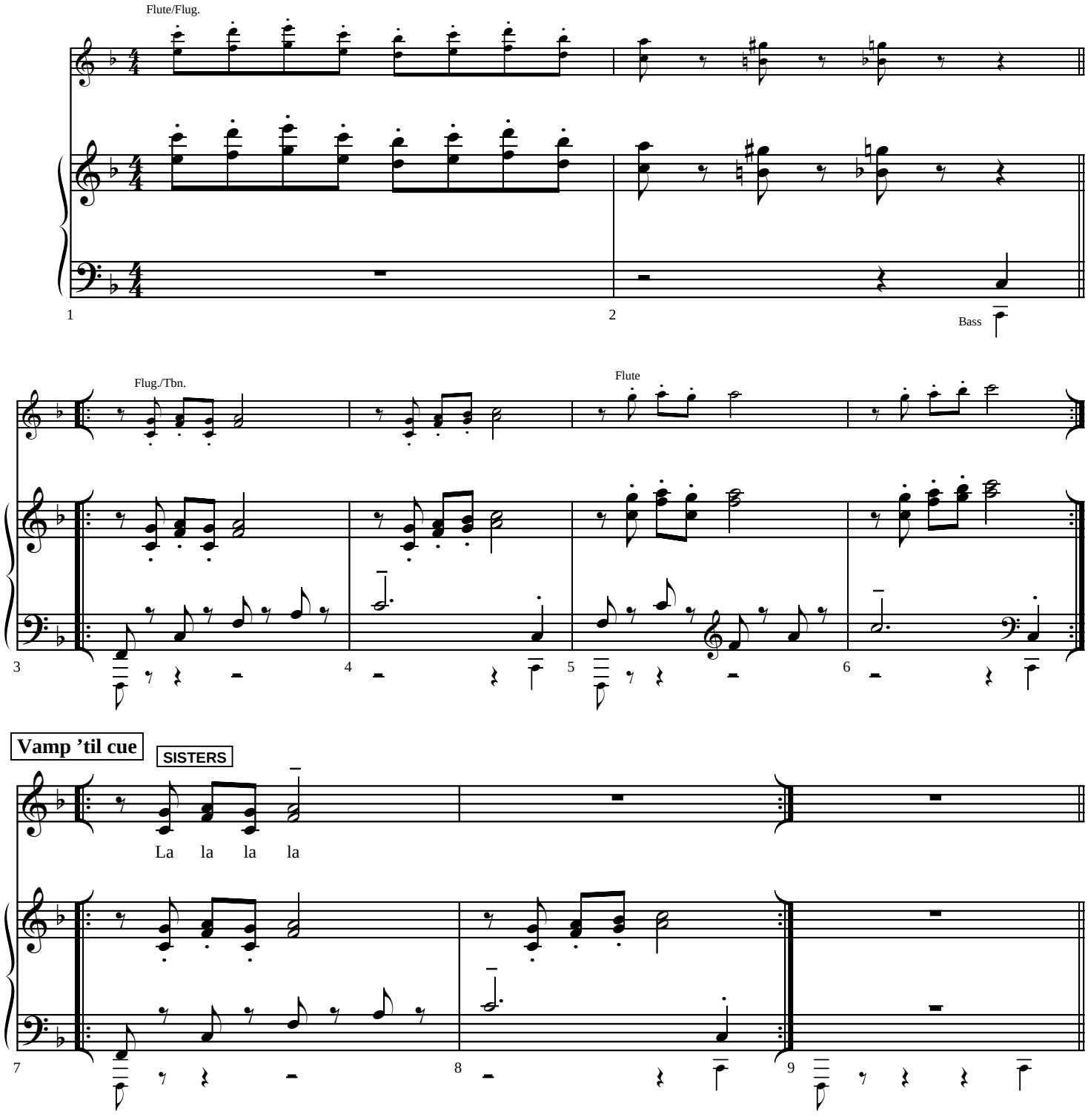
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

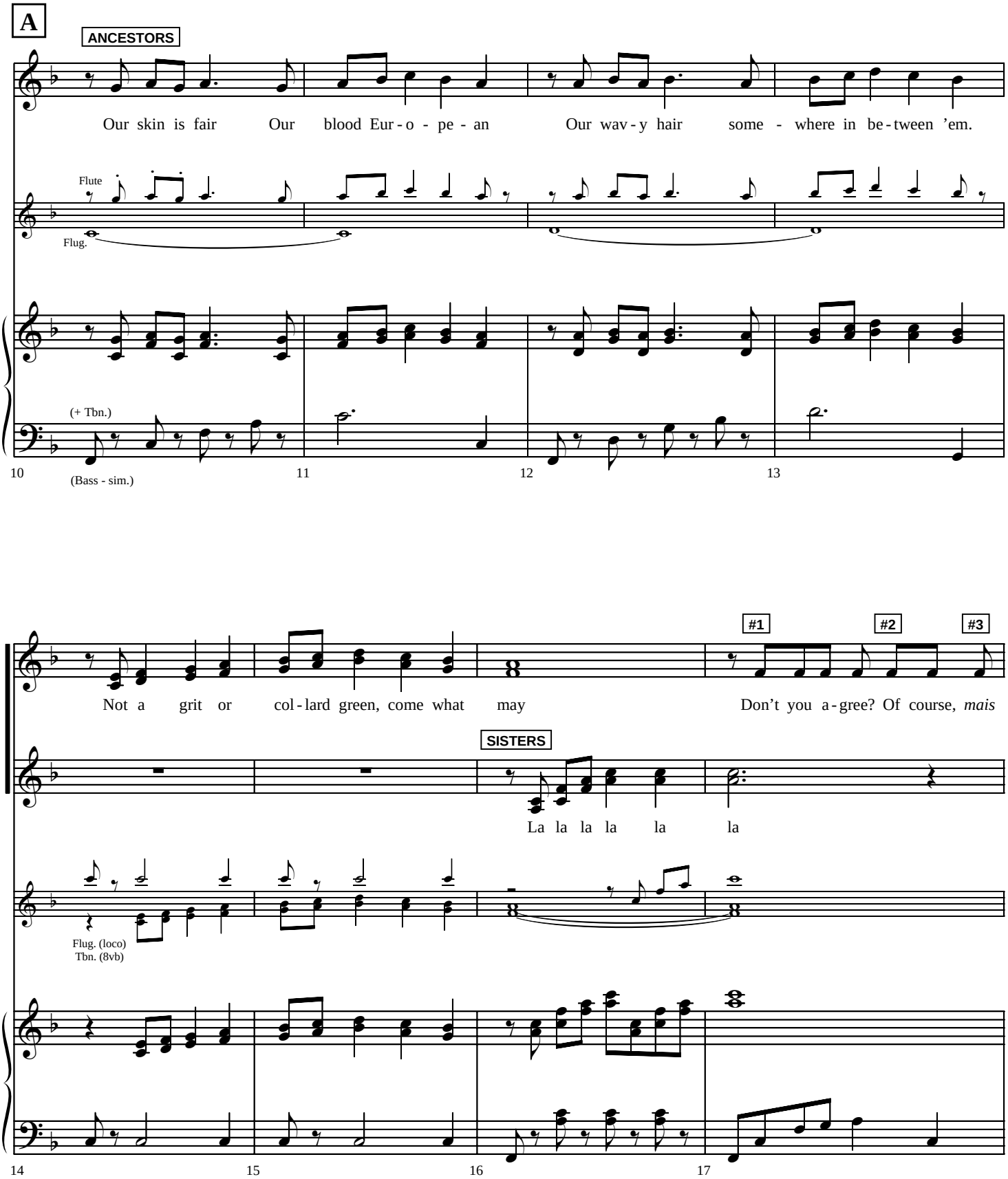


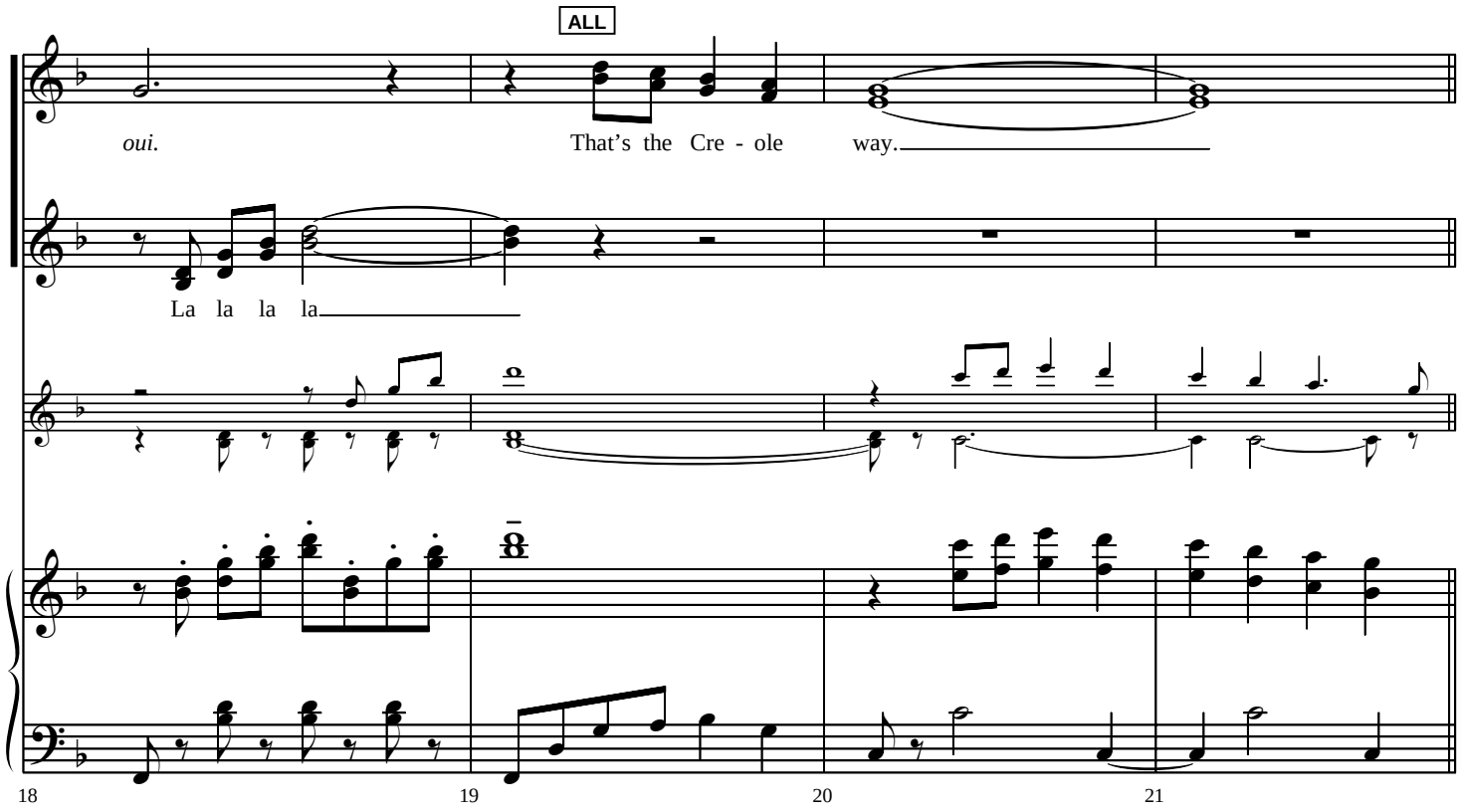
# No. 7 The Creole Way

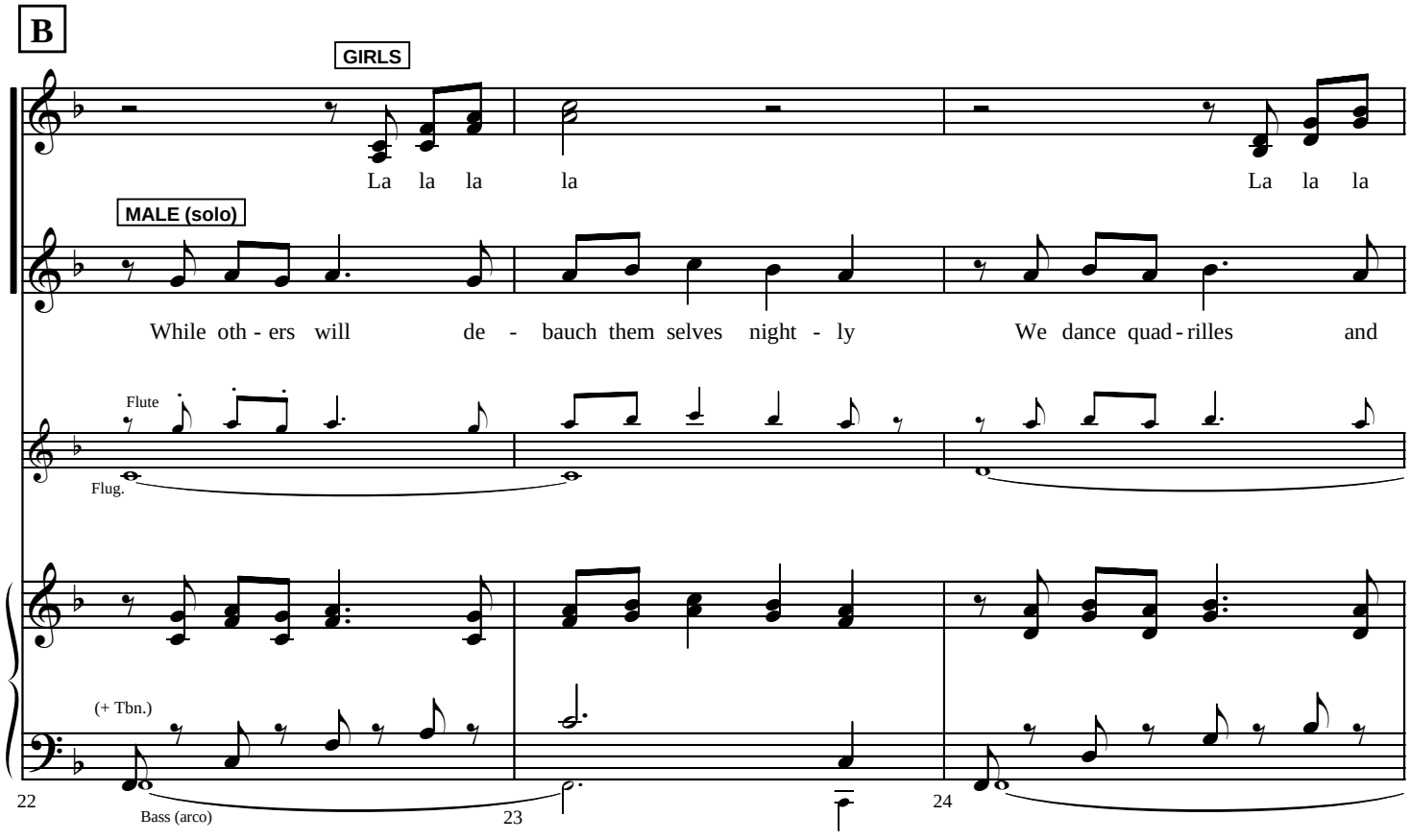
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

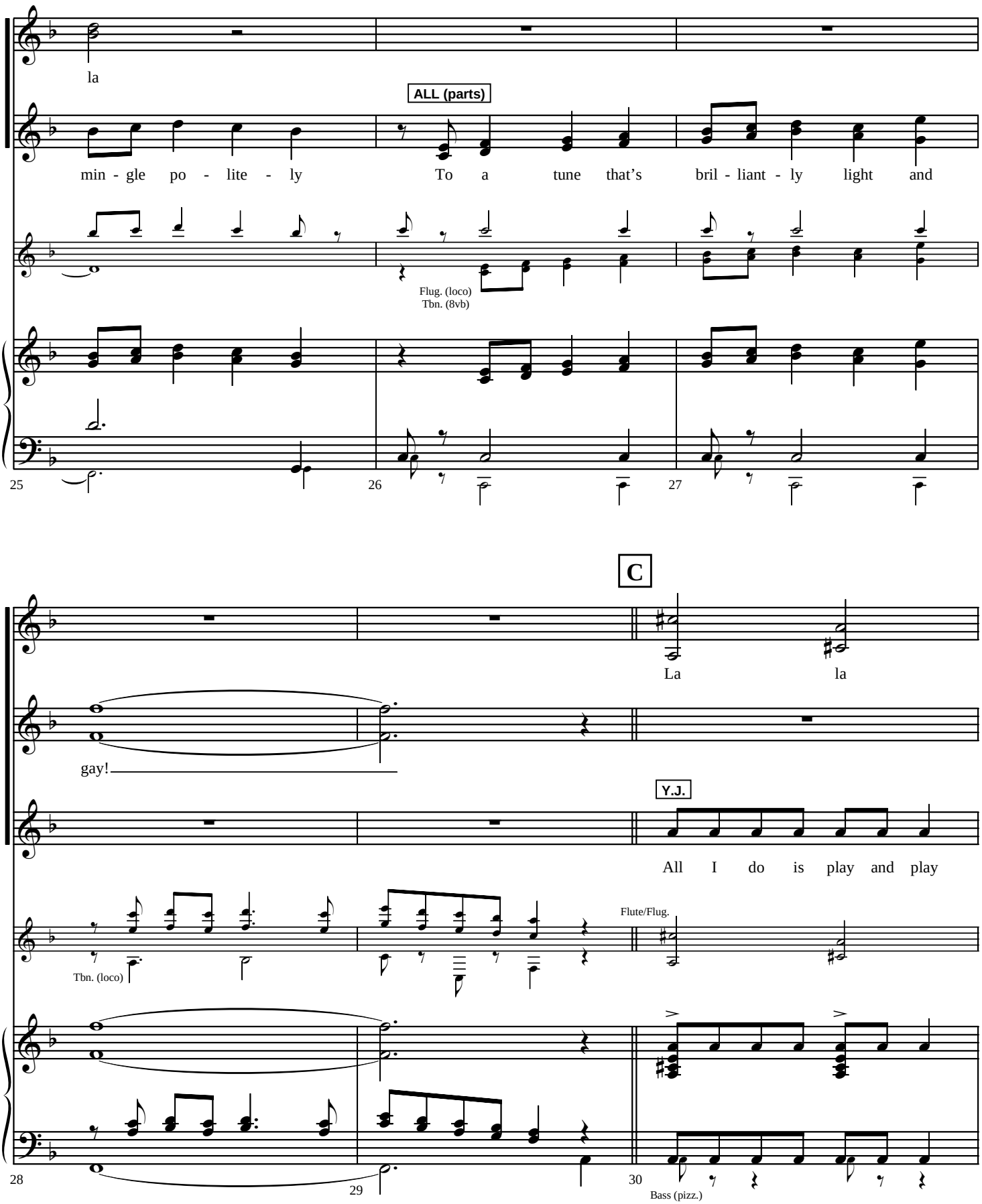
*CUE:*
"...Creole family in New Orleans."

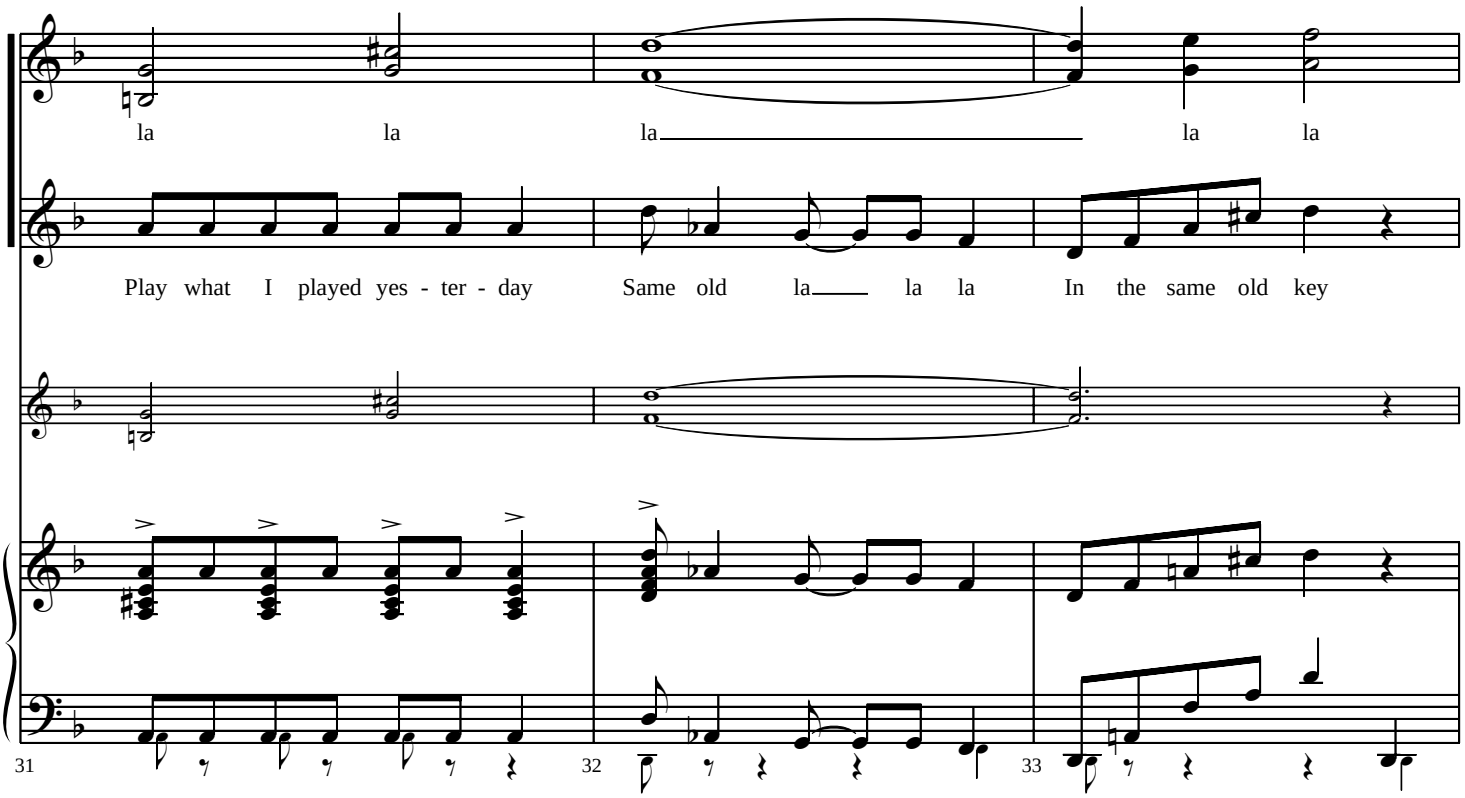


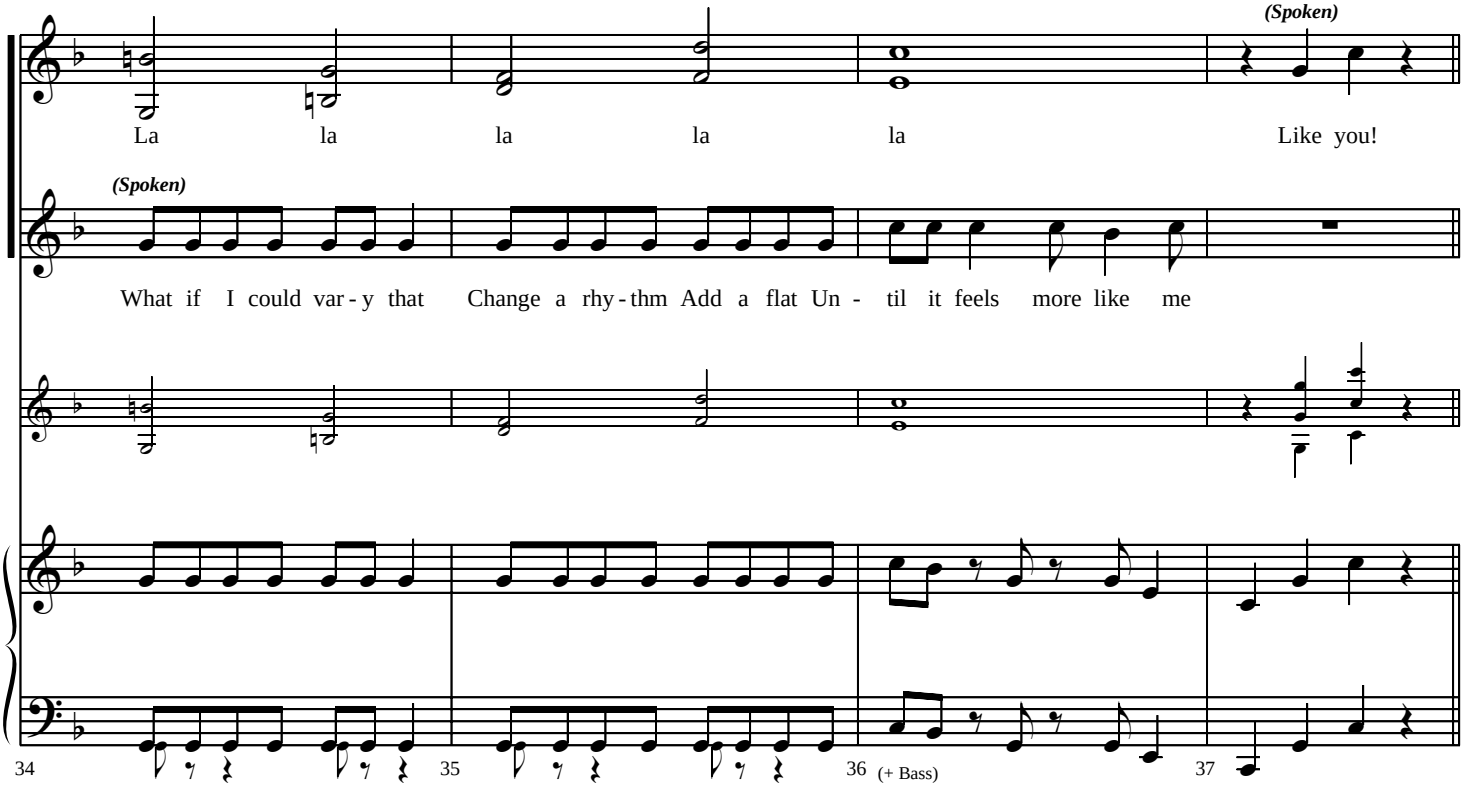

A
ANCESTORS
Our skin is fair Our blood Eur - o - pe - an Our wav - y hair some - where in be - tween 'em.
Flute
Flug.
(+ Tbn.)
(Bass - sim.)
10
11
12
13
#1
#2
#3
Not a grit or col - lard green, come what may Don't you a - gree? Of course, *mais*
SISTERS
La la la la la la
Flug. (loco)
Tbn. (8vb)
14
15
16
17

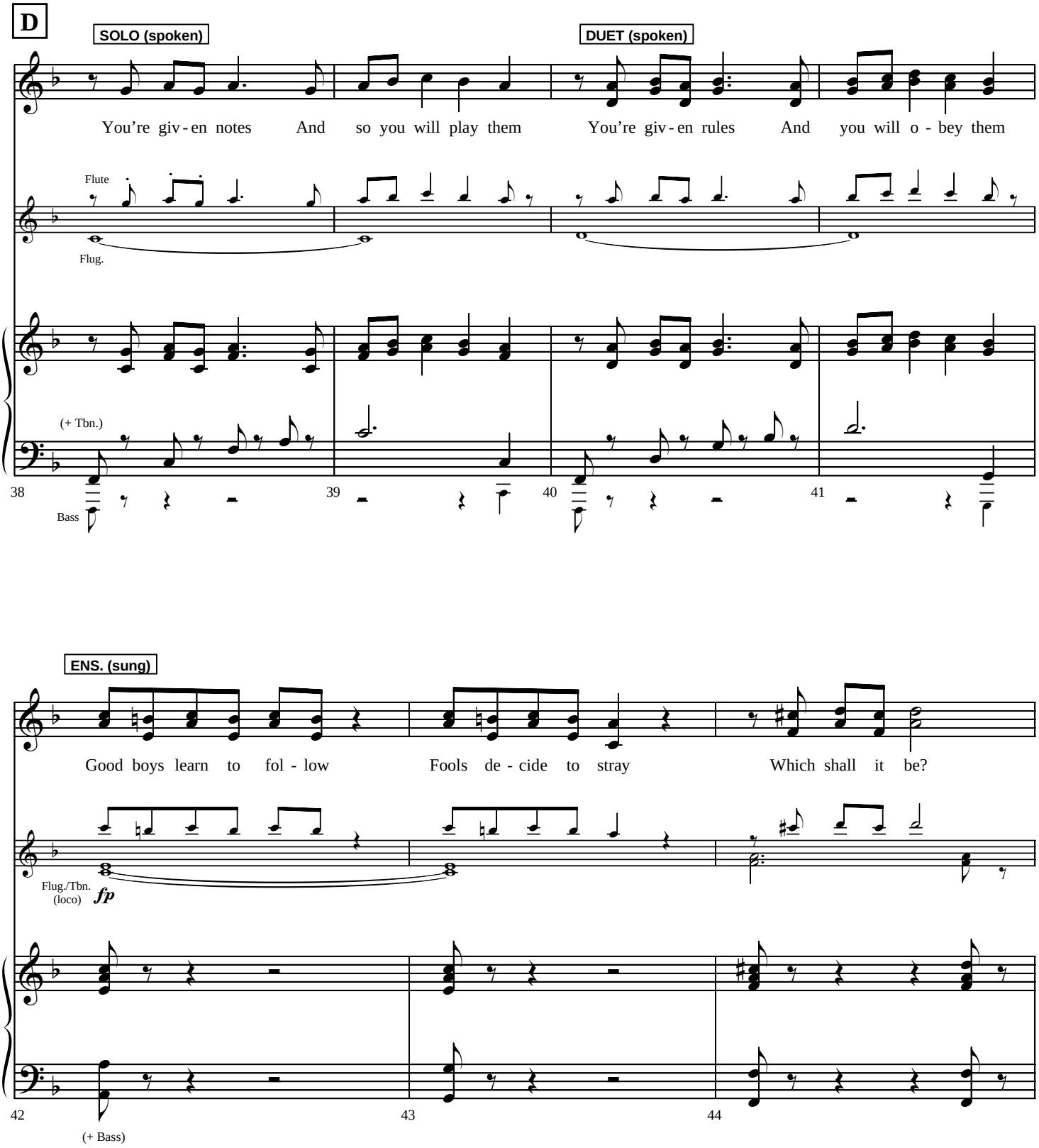

ALL
oui.
That's the Cre - ole way.
La la la la
18
19
20
21

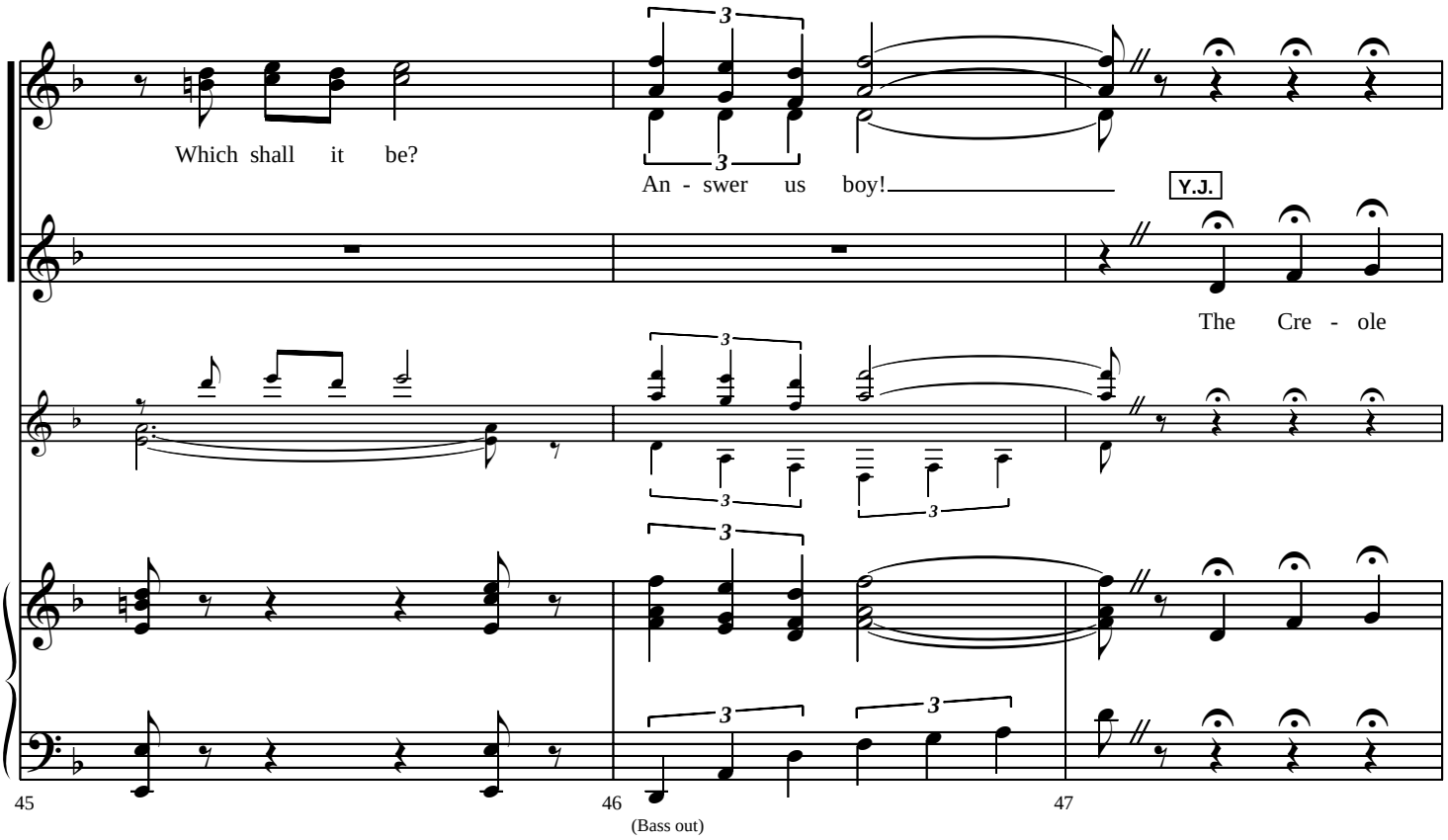

B
GIRLS
La la la la
La la la
MALE (solo)
While oth - ers will de - bauch them selves night - ly
We dance quad - rilles and
Flute
Flug.
(+ Tbn.)
Bass (arco)
22
23
24


la
ALL (parts)
min - gle po - lite - ly
To a tune that's bril - liant - ly light and
Flug. (loco)
Tbn. (8vb)
25
26
27
C
La la
gay!
Y.J.
All I do is play and play
Flute/Flug.
Tbn. (loco)
28
29
30
Bass (pizz.)

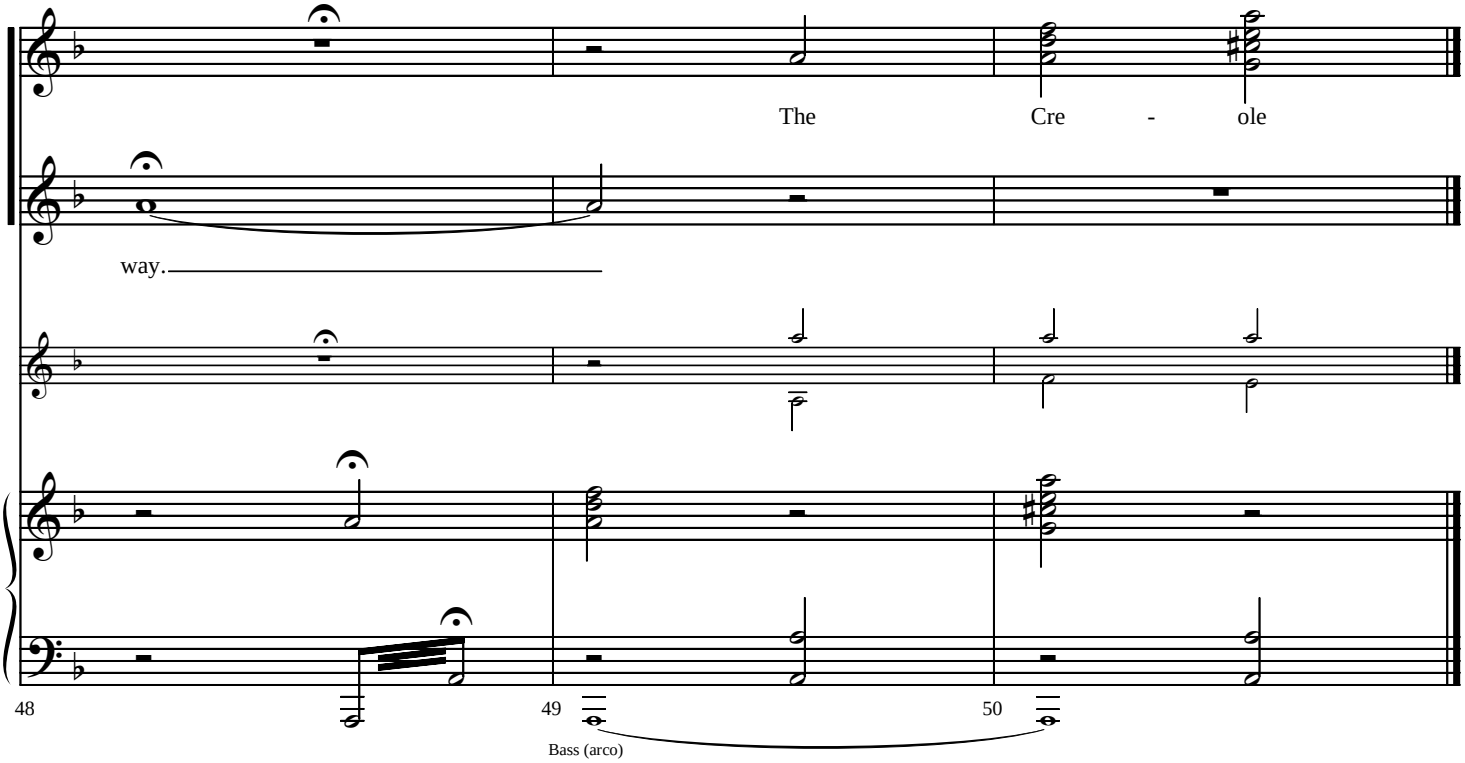

la la la la la
Play what I played yes - ter - day Same old la la la In the same old key
31 32 33


La la la la la Like you!
(Spoken)
(Spoken)
What if I could var - y that Change a rhy - thm Add a flat Un - til it feels more like me
34 35 36 (+ Bass) 37


D
SOLO (spoken)
DUET (spoken)
You're giv - en notes And so you will play them You're giv - en rules And you will o - bey them
Flute
Flug.
(+ Tbn.)
38
39
40
41
Bass
ENS. (sung)
Good boys learn to fol - low Fools de - cide to stray Which shall it be?
Flug./Tbn. (loco)
fp
42
43
44
(+ Bass)



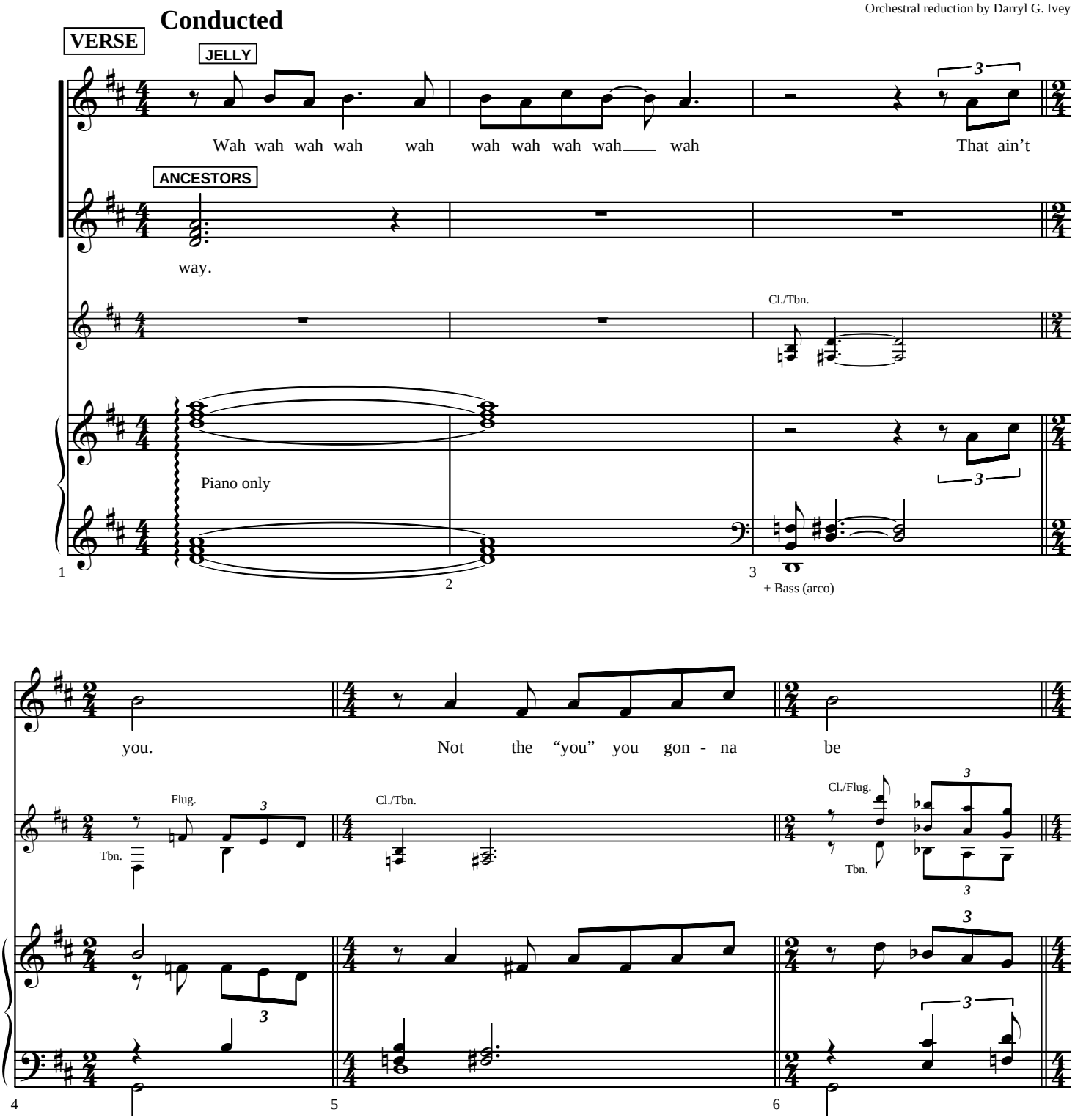

**Dictated**

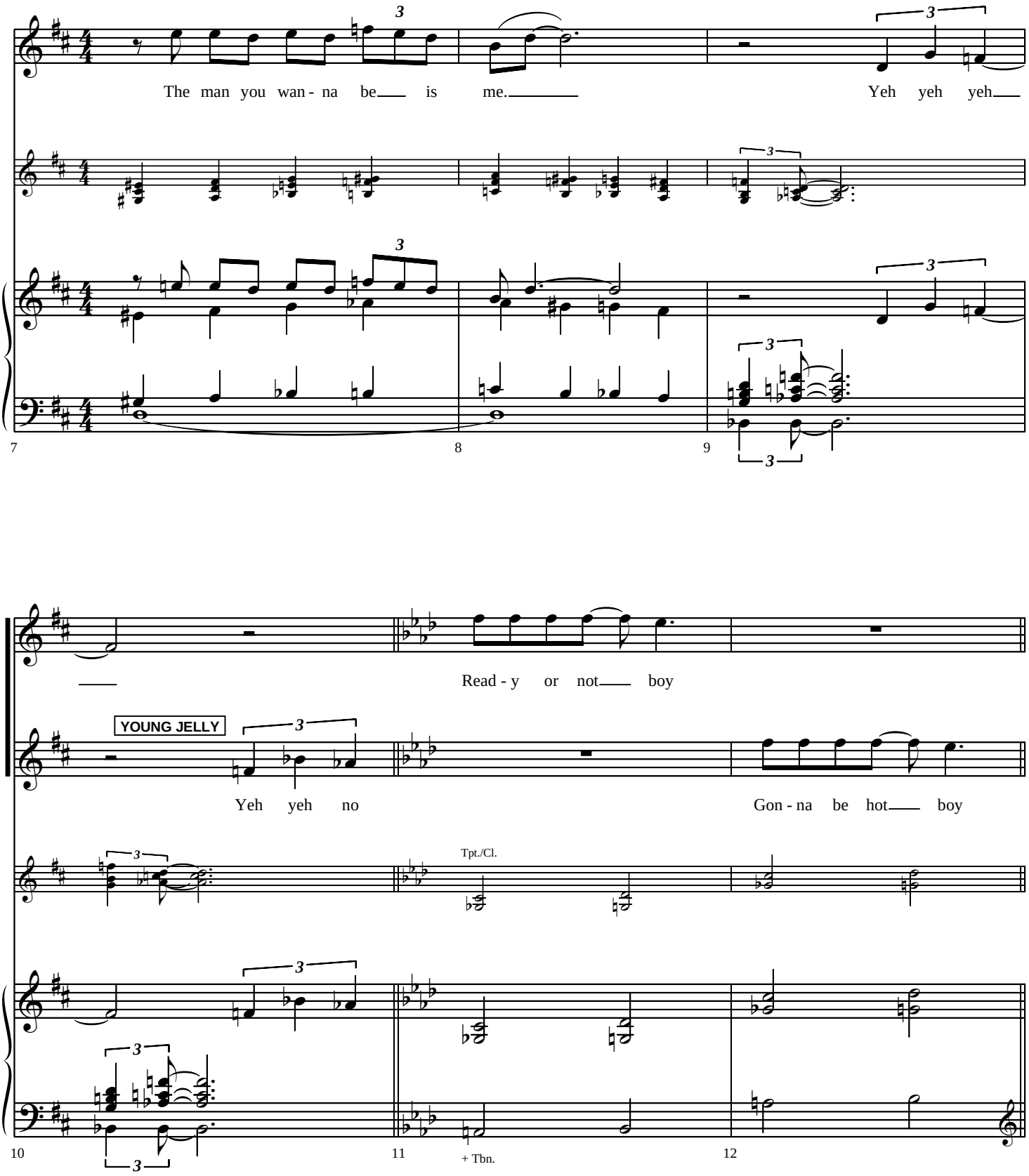


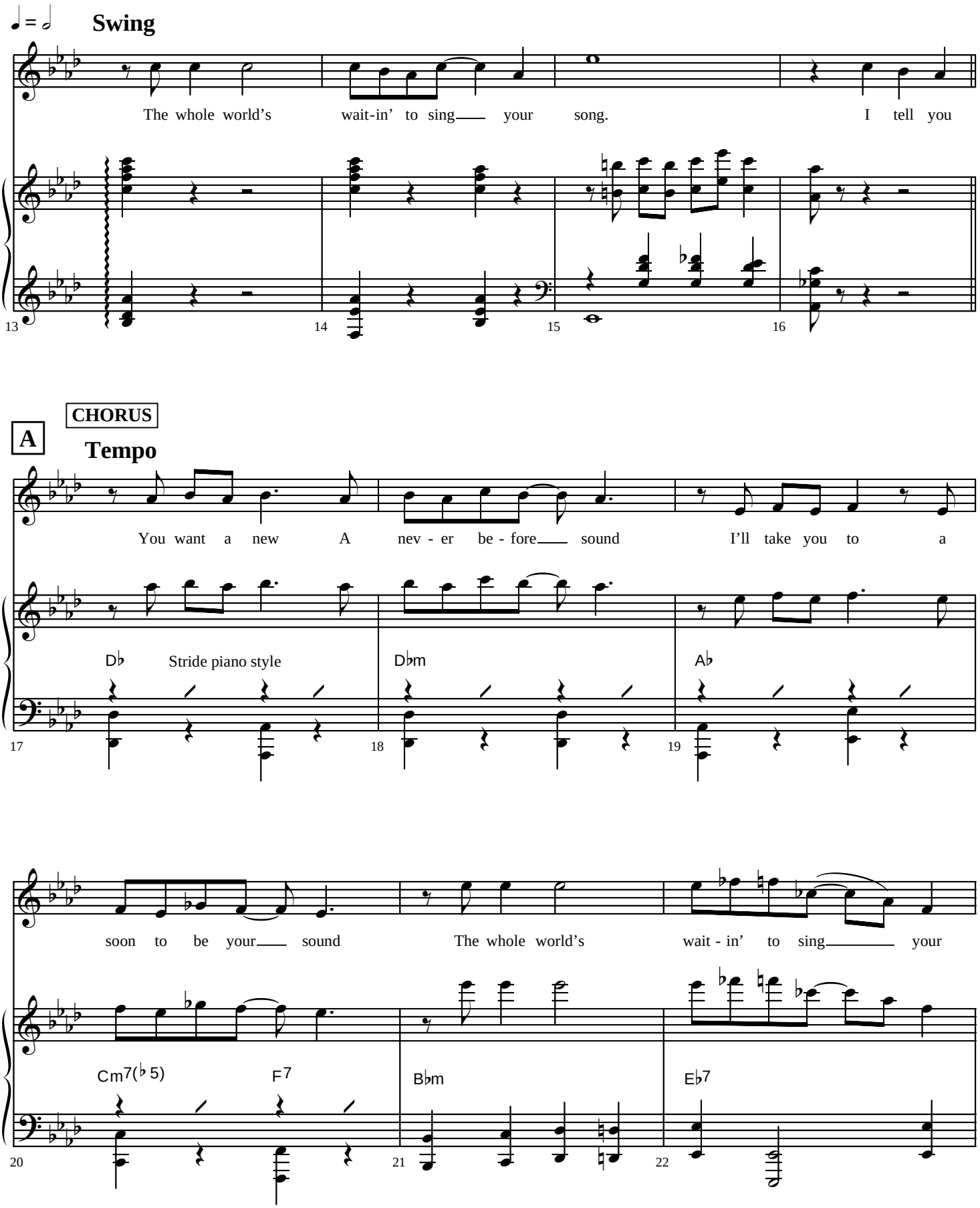

**Segue as one to:**
**“The Whole World’s Waitin’”**

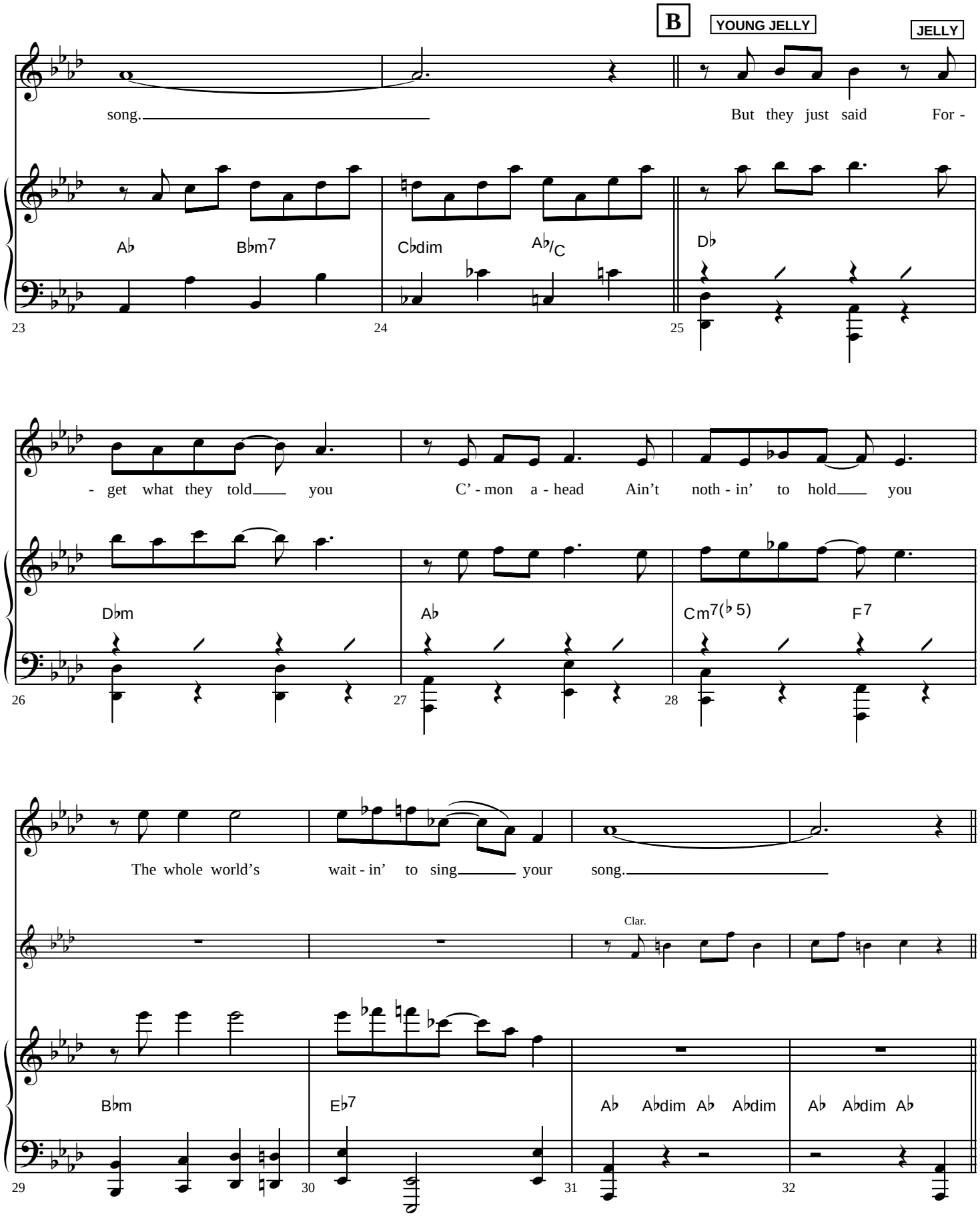
# No. 8 The Whole World's Waitin' To Sing Your Song

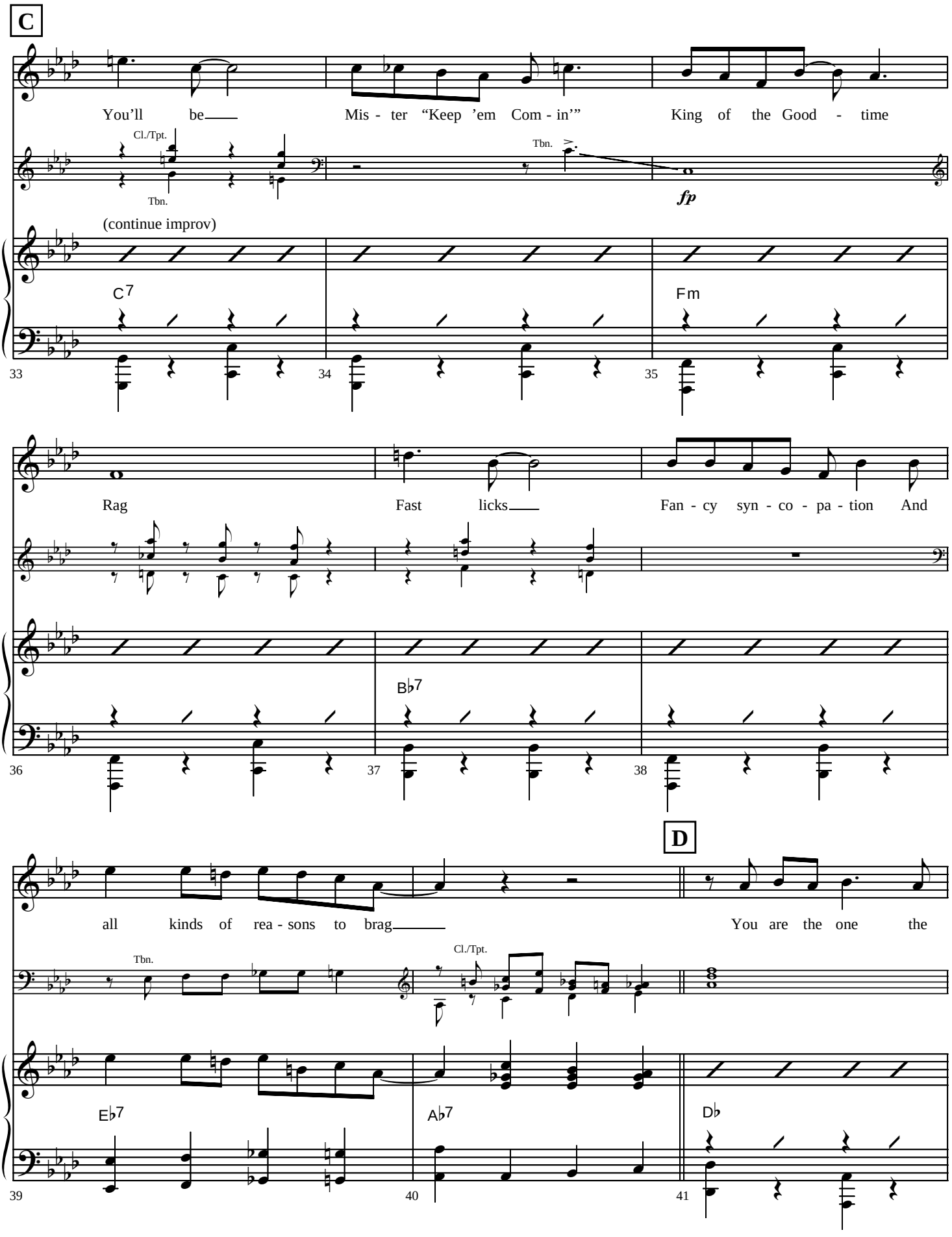
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

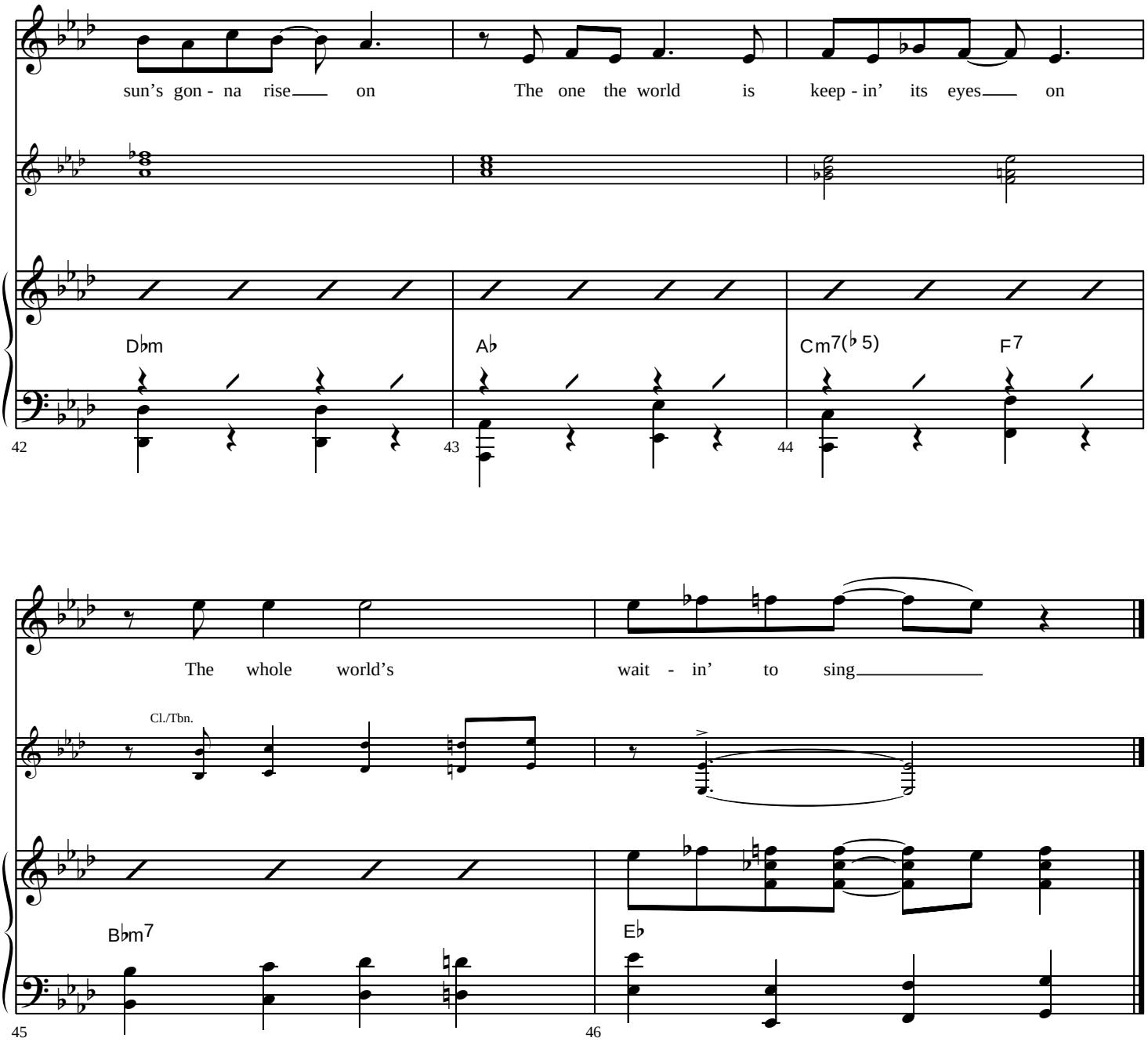



The man you wan - na be is me.
Yeh yeh yeh
Read - y or not boy
YOUNG JELLY
Yeh yeh no
Gon - na be hot boy
Tpt./Cl.
+ Tbn.
7
8
9
10
11
12


♩ = ♩
Swing
The whole world's wait-in' to sing your song. I tell you
13
14
15
16
CHORUS
A
Tempo
You want a new A nev - er be - fore sound I'll take you to a
D♭
Stride piano style
D♭m
A♭
17
18
19
soon to be your sound The whole world's wait - in' to sing your
Cm7(♭5)
F7
B♭m
E♭7
20
21
22


B
YOUNG JELLY
JELLY
song.
But they just said For -
Ab Bbm7 Cbdim Ab/C Db
23 24 25
- get what they told you C' - mon a - head Ain't noth - in' to hold you
Dbm Ab Cm7(b5) F7
26 27 28
The whole world's wait - in' to sing your song.
Clar.
Bbm Eb7 Ab Abdim Ab Abdim Ab Abdim Ab
29 30 31 32

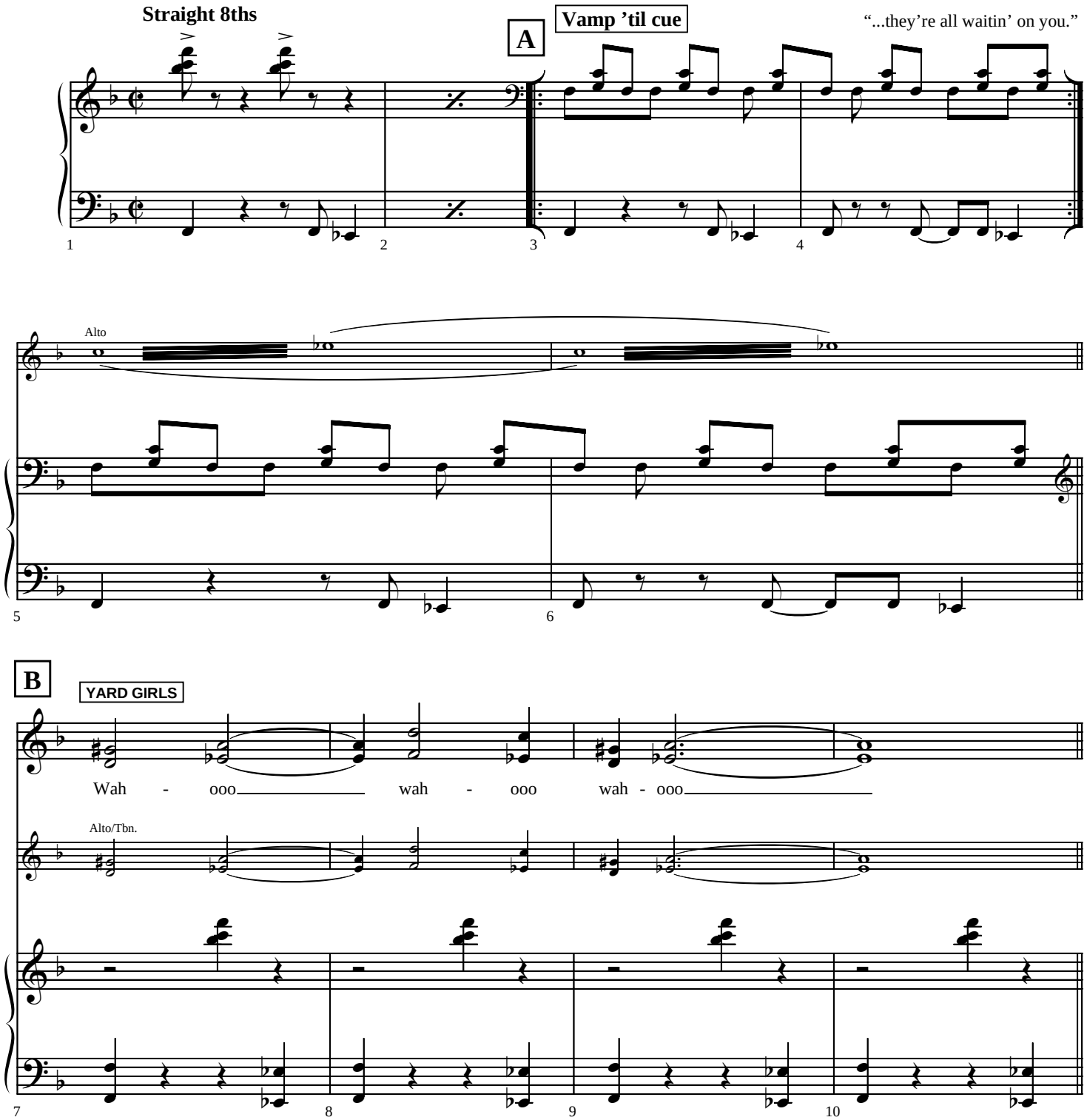

C
You'll be Mis - ter "Keep 'em Com - in'" King of the Good - time
Cl./Tpt.
Tbn.
Tbn.
fp
(continue improv)
C7
Fm
33
34
35
Rag Fast licks Fan - cy syn - co - pa - tion And
B♭7
36
37
38
D
all kinds of rea - sons to brag You are the one the
Tbn.
Cl./Tpt.
E♭7
A♭7
D♭
39
40
41

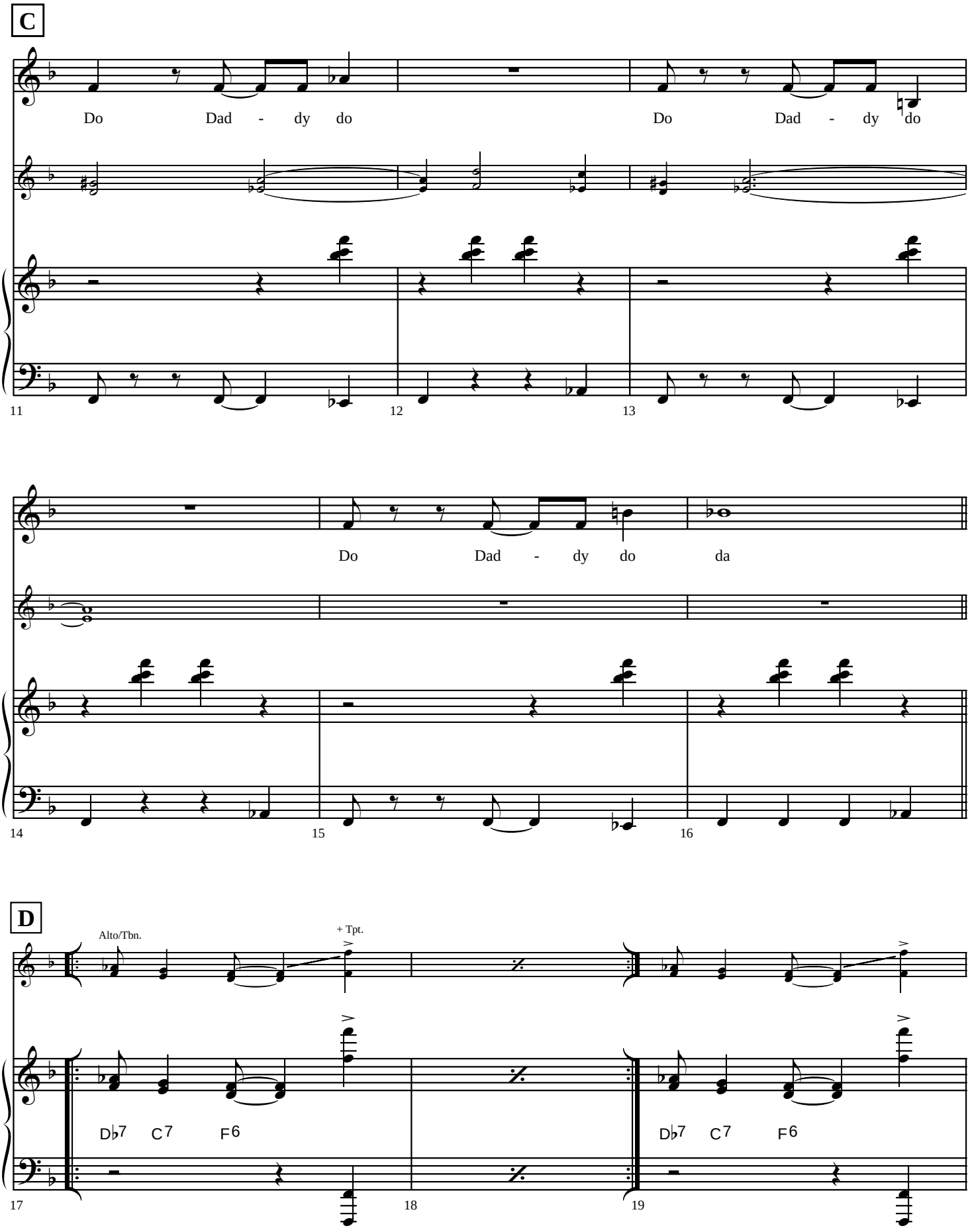


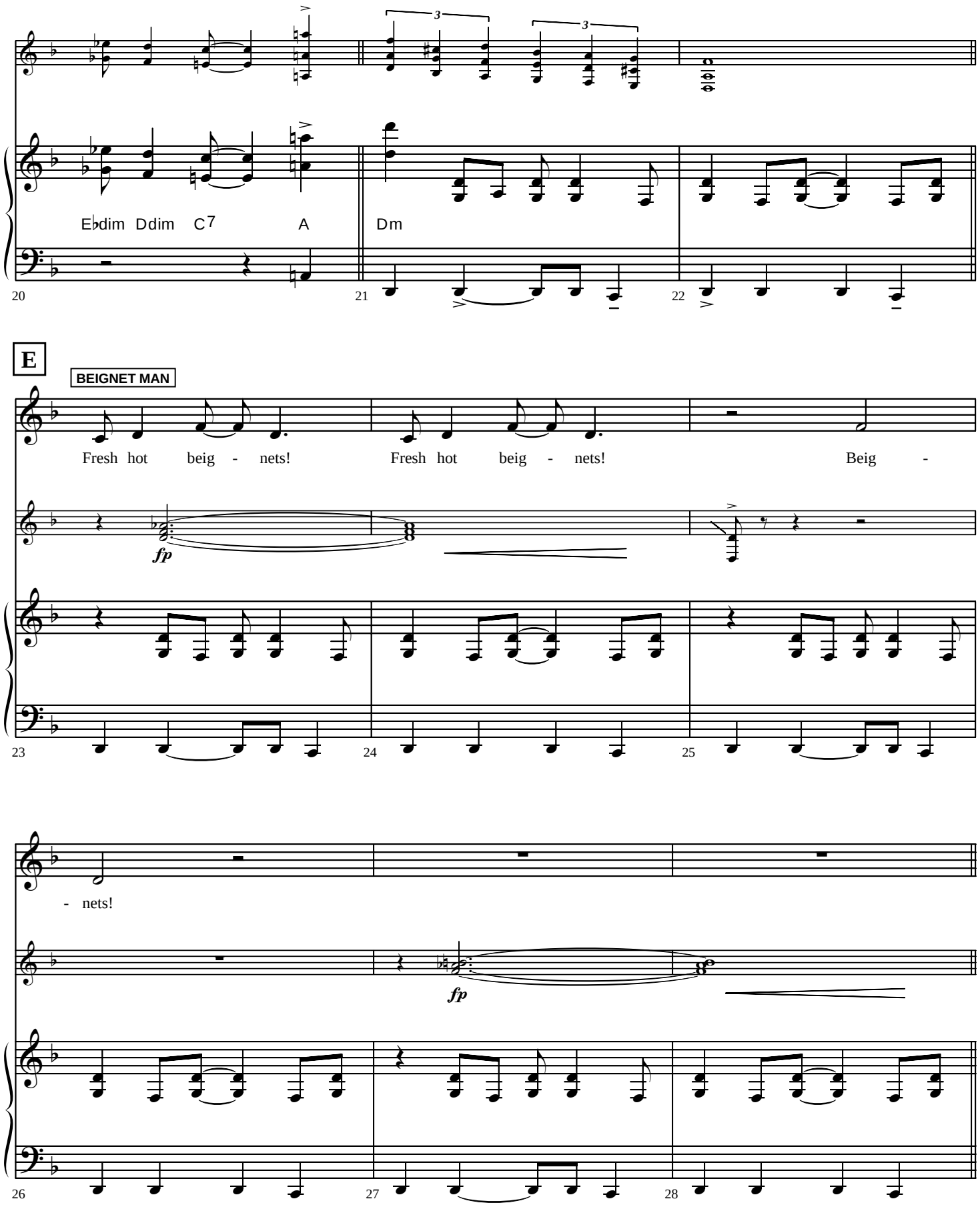

**Segue as one to:**
**"Street Scene Part I"**

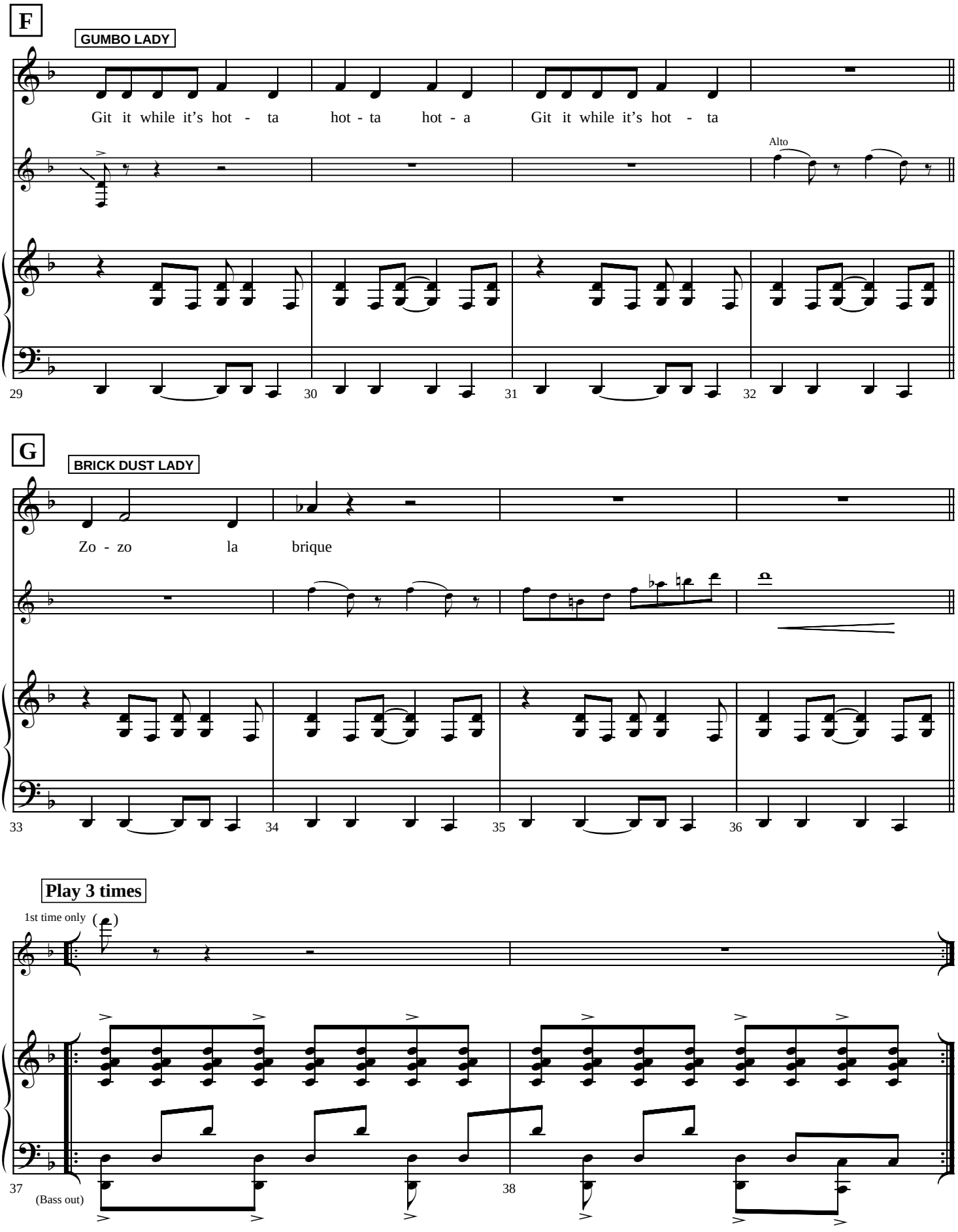
# No. 9 Street Scene - Part I

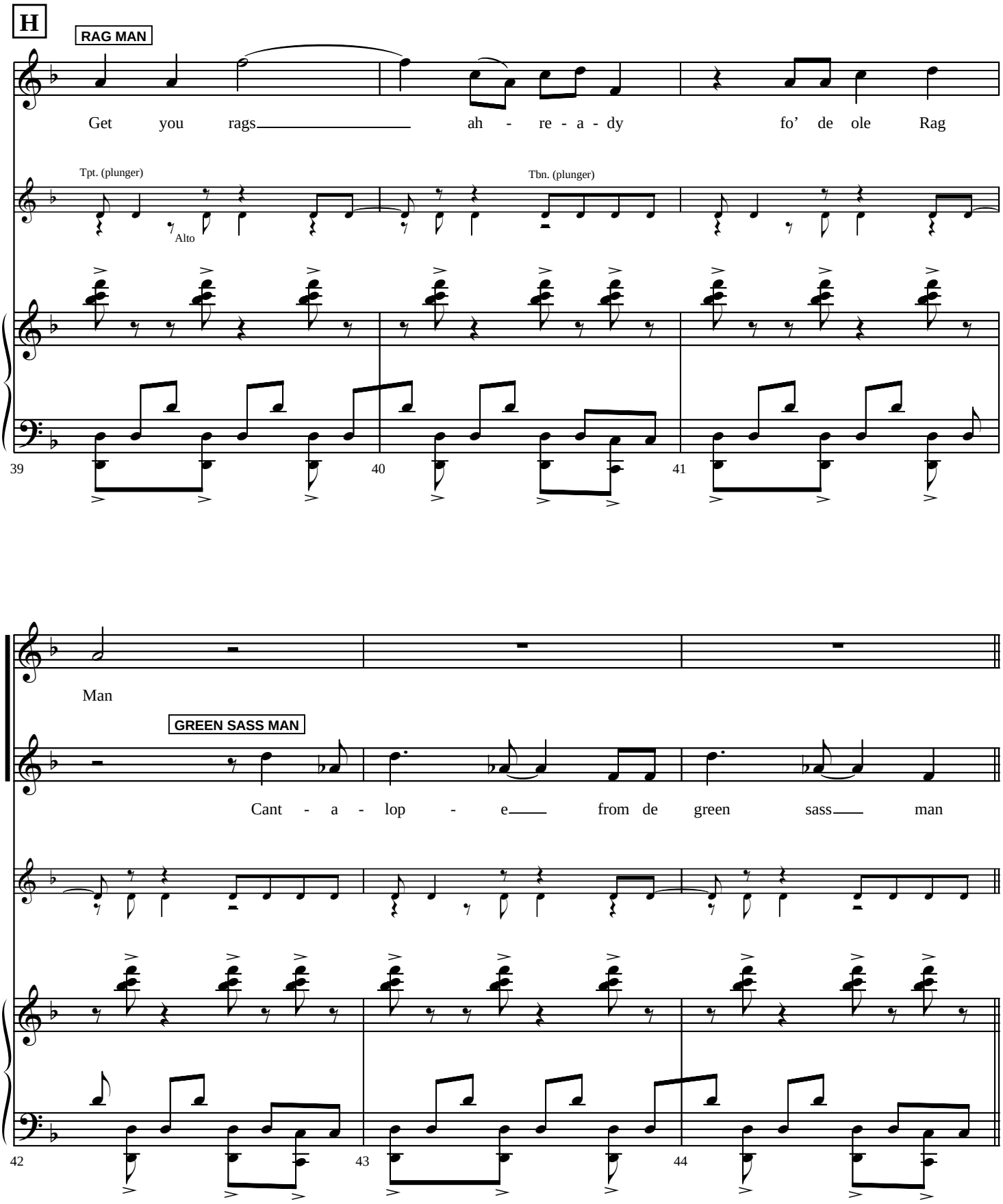
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

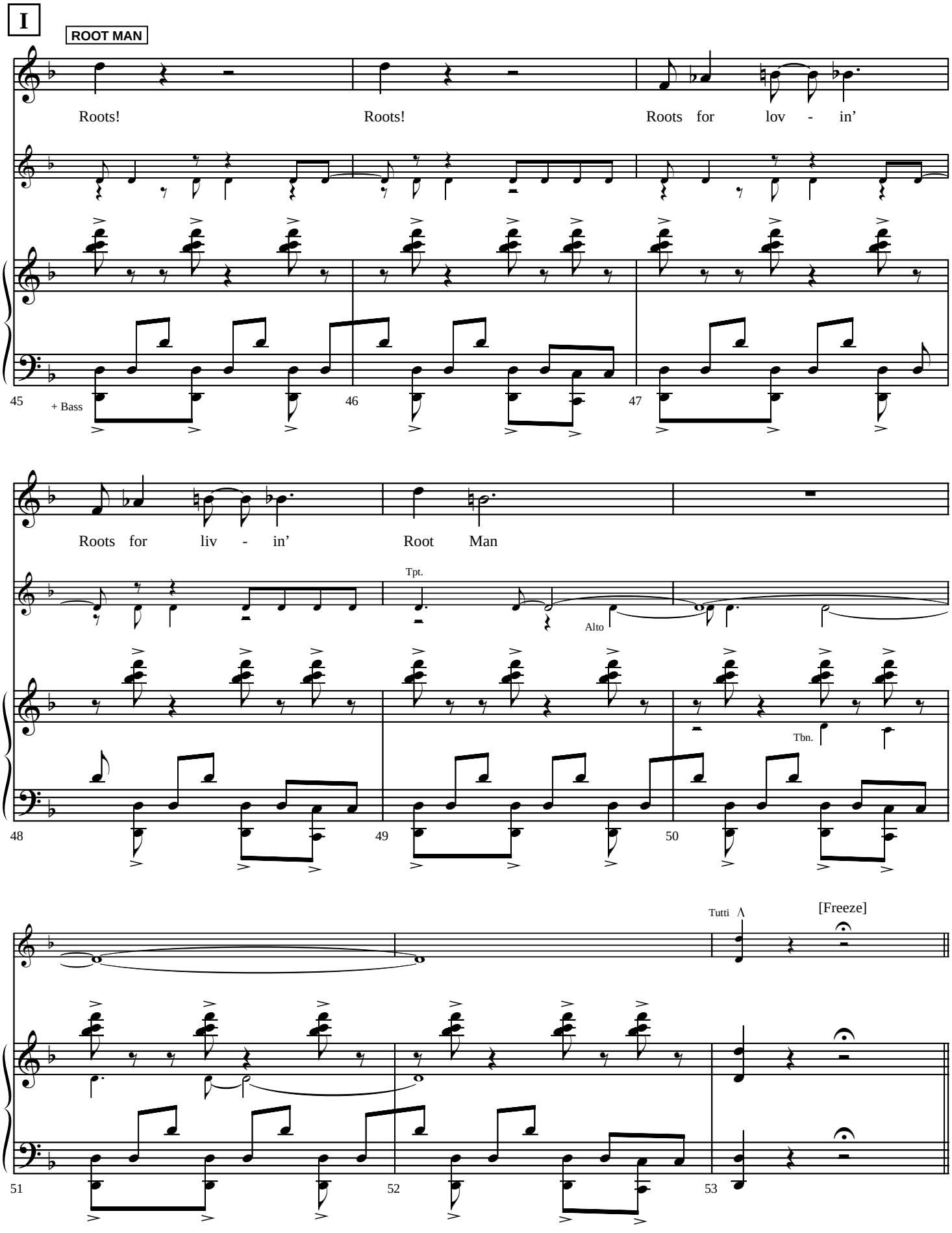



C
Do Dad - dy do
Do Dad - dy do
11
12
13
Do Dad - dy do da
14
15
16
D
Alto/Tbn.
+ Tpt.
D♭7 C7 F6
D♭7 C7 F6
17
18
19

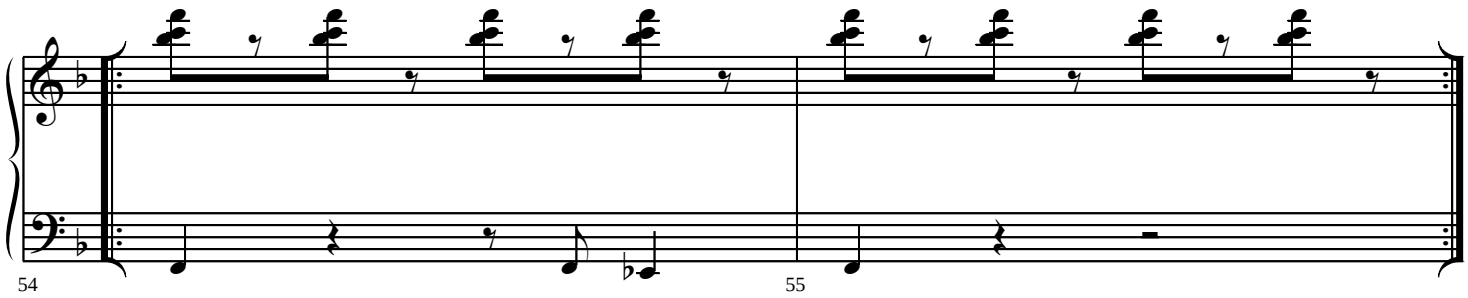

E♭dim Ddim C7 A
Dm
20
21
22
E
BEIGNET MAN
Fresh hot beig - nets!
Fresh hot beig - nets!
Beig -
fp
23
24
25
- nets!
fp
26
27
28


F
GUMBO LADY
Git it while it's hot - ta hot - ta hot - a Git it while it's hot - ta
Alto
29
30
31
32
G
BRICK DUST LADY
Zo - zo la brique
33
34
35
36
Play 3 times
1st time only
(Bass out)
37
38


H
RAG MAN
Get you rags ah - re - a - dy fo' de ole Rag
Tpt. (plunger)
Alto
Tbn. (plunger)
39
40
41
Man
GREEN SASS MAN
Cant - a - lop - e from de green sass man
42
43
44


I
ROOT MAN
Roots! Roots! Roots for lov - in'
45
+ Bass
46
47
Roots for liv - in' Root Man
Tpt.
Alto
Tbn.
48
49
50
Tutti
[Freeze]
51
52
53

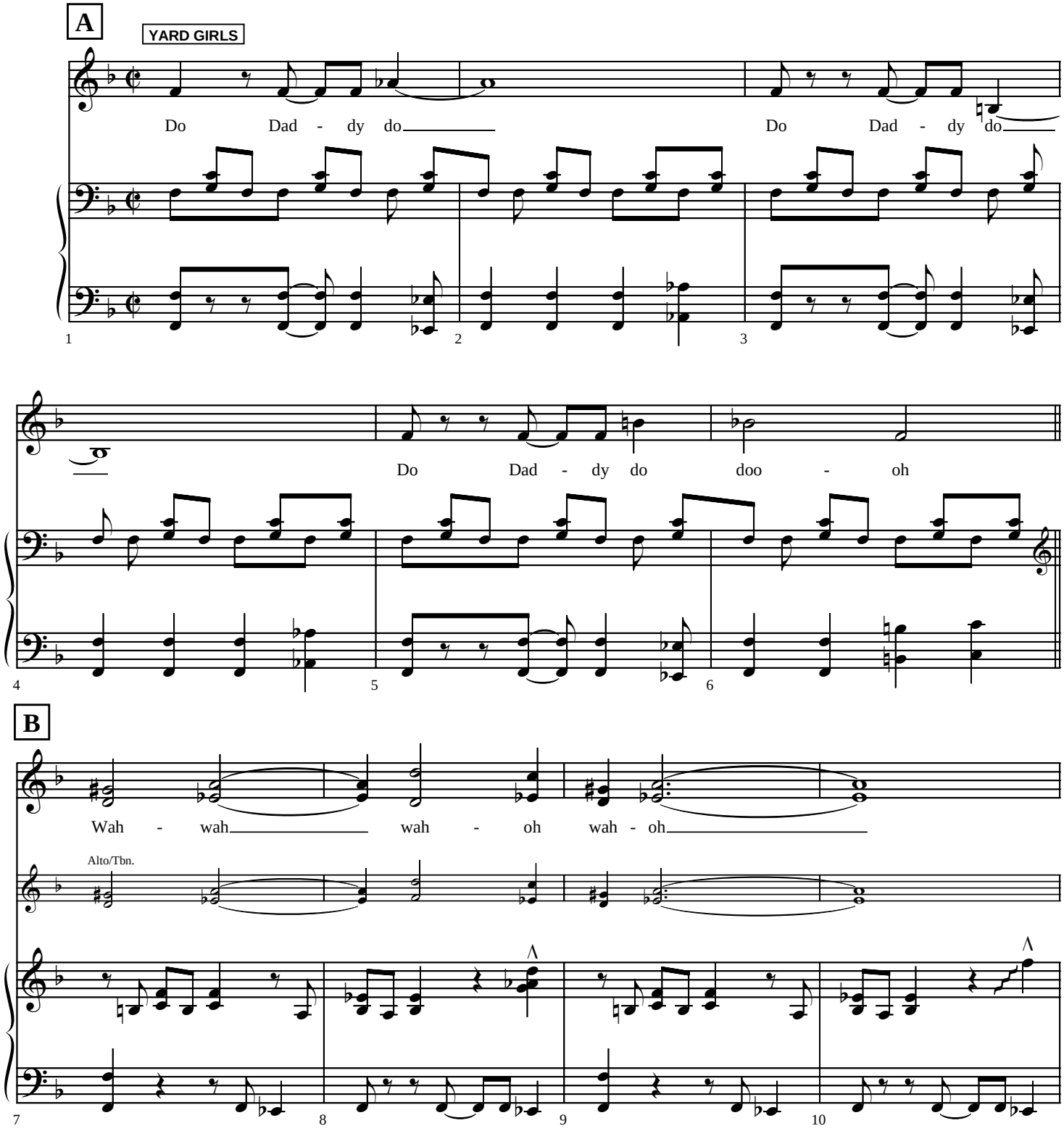
[Jelly cues entrances]

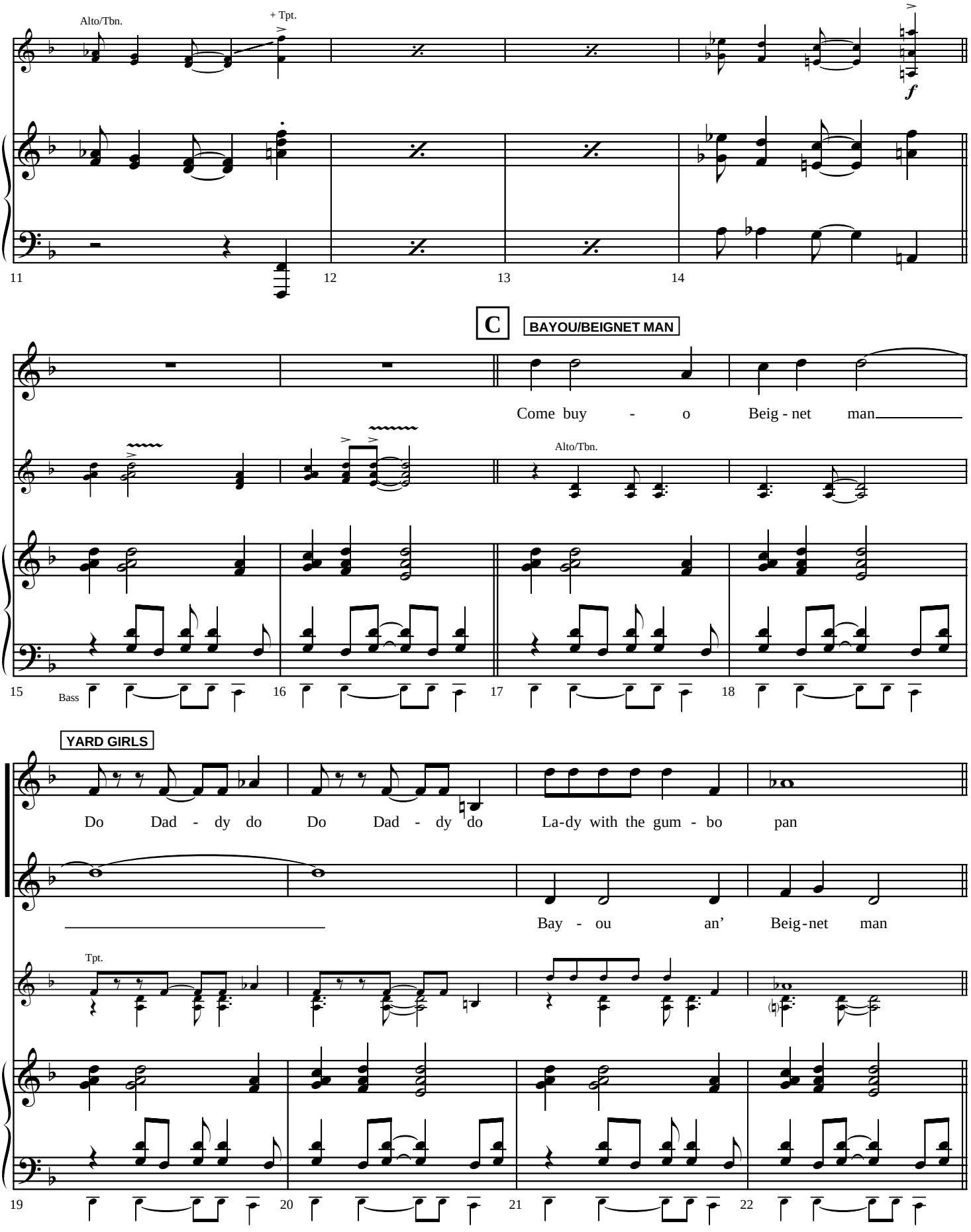



**Segue as one to:**
**“Street Scene Part II”**

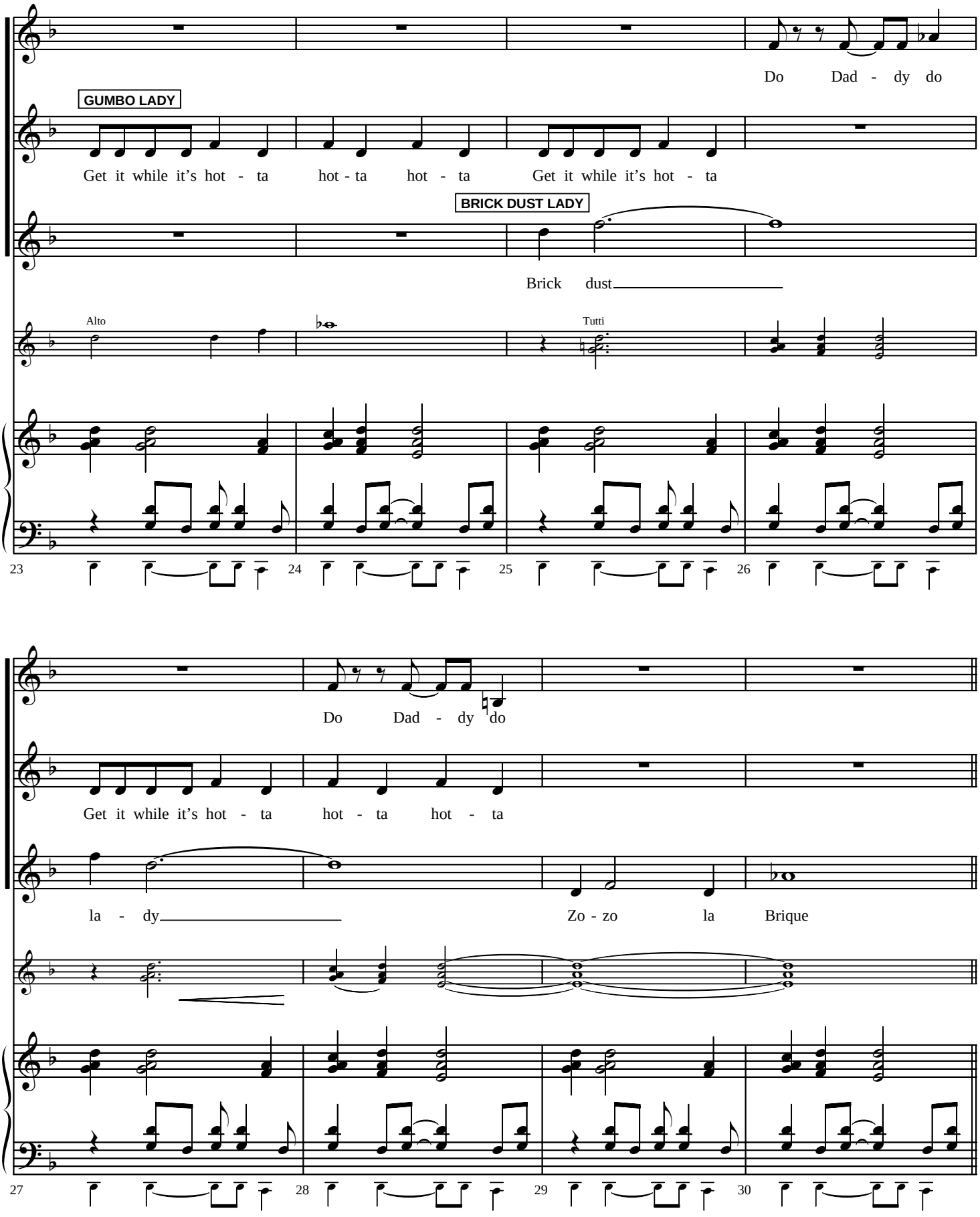
# No. 10 Street Scene - Part II

Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

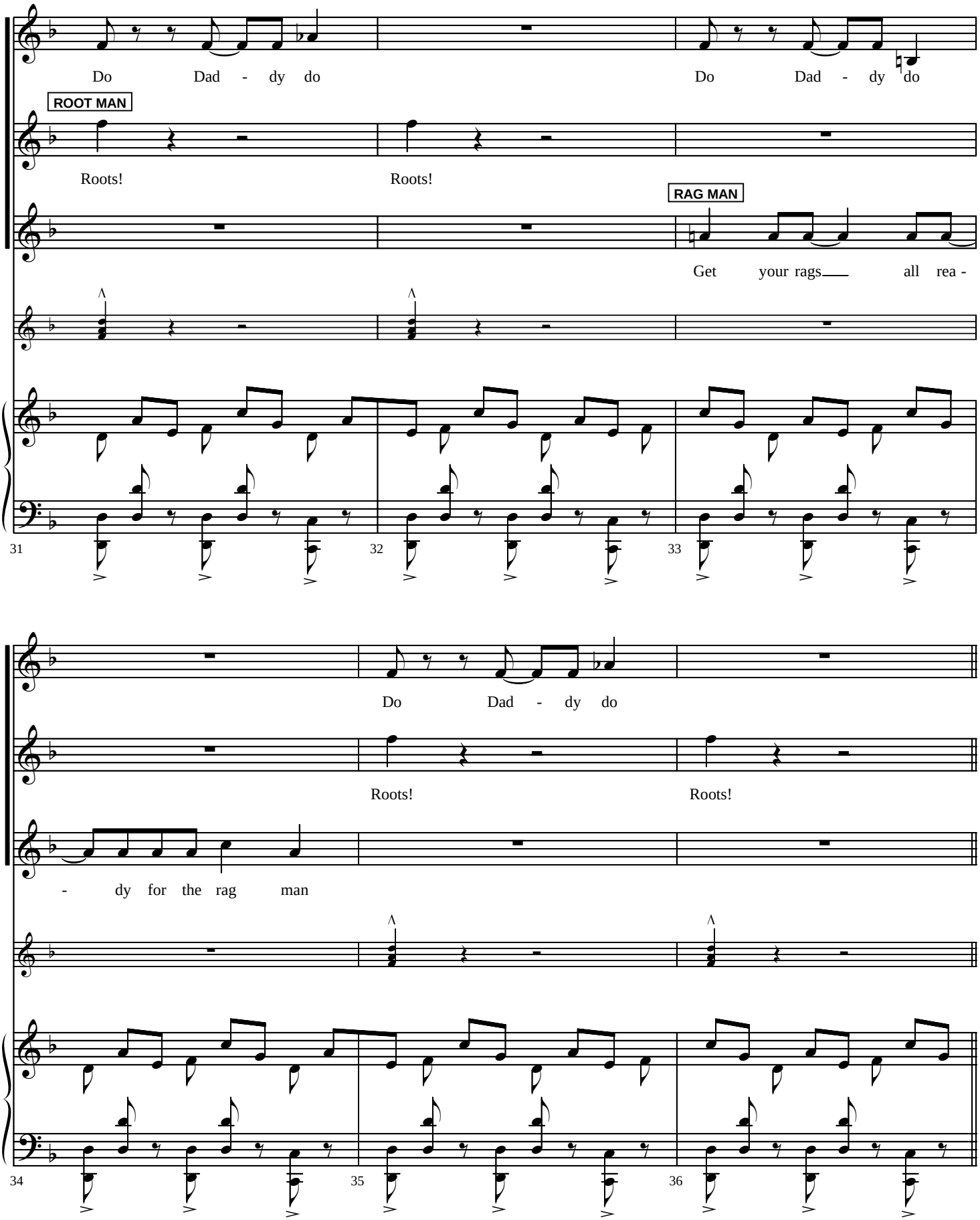


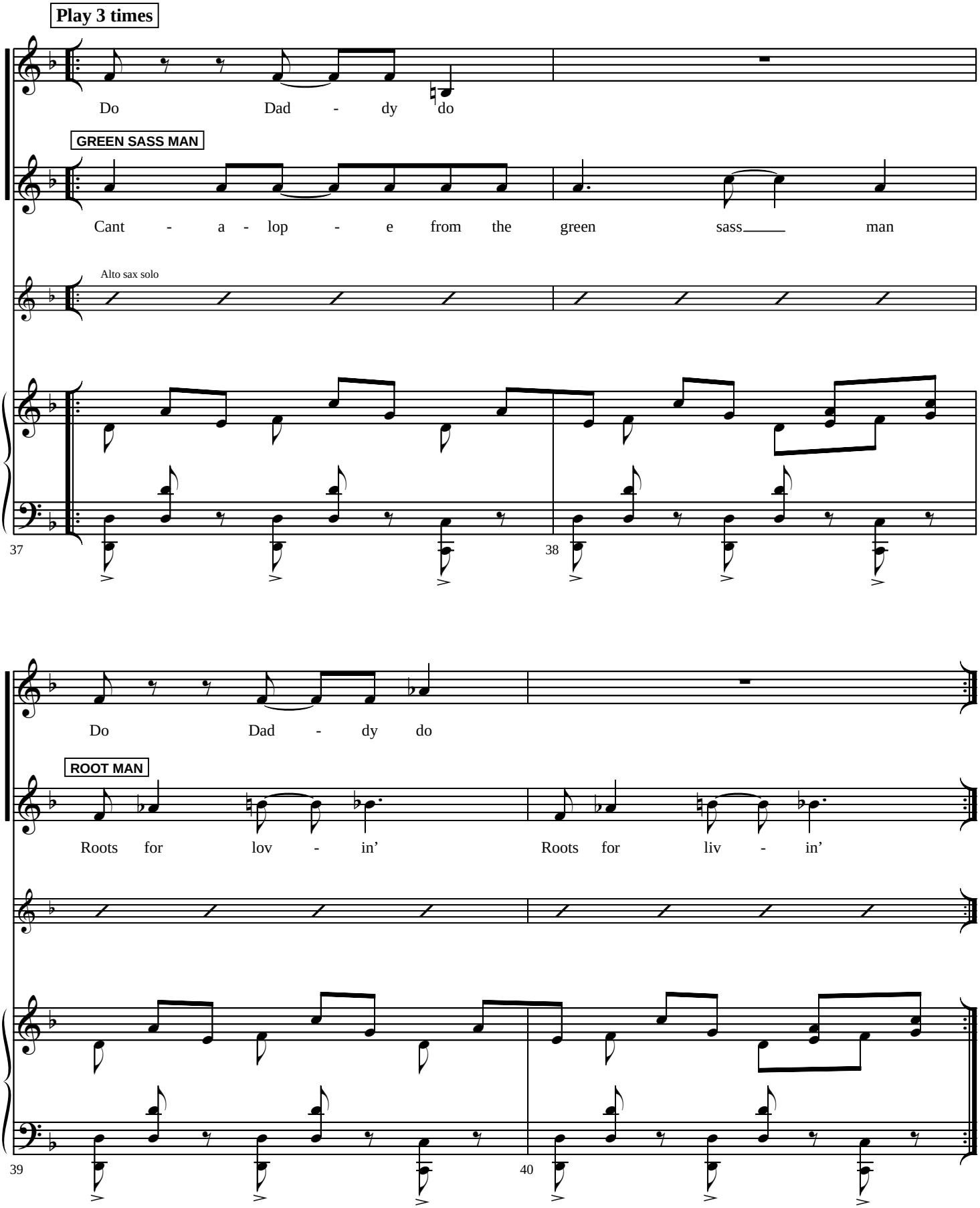

Alto/Tbn.
+ Tpt.
f
11
12
13
14
C
BAYOU/BEIGNET MAN
Come buy - o Beig - net man
Alto/Tbn.
15
Bass
16
17
18
YARD GIRLS
Do Dad - dy do Do Dad - dy do La-dy with the gum - bo pan
Bay - ou an' Beig-net man
Tpt.
19
20
21
22

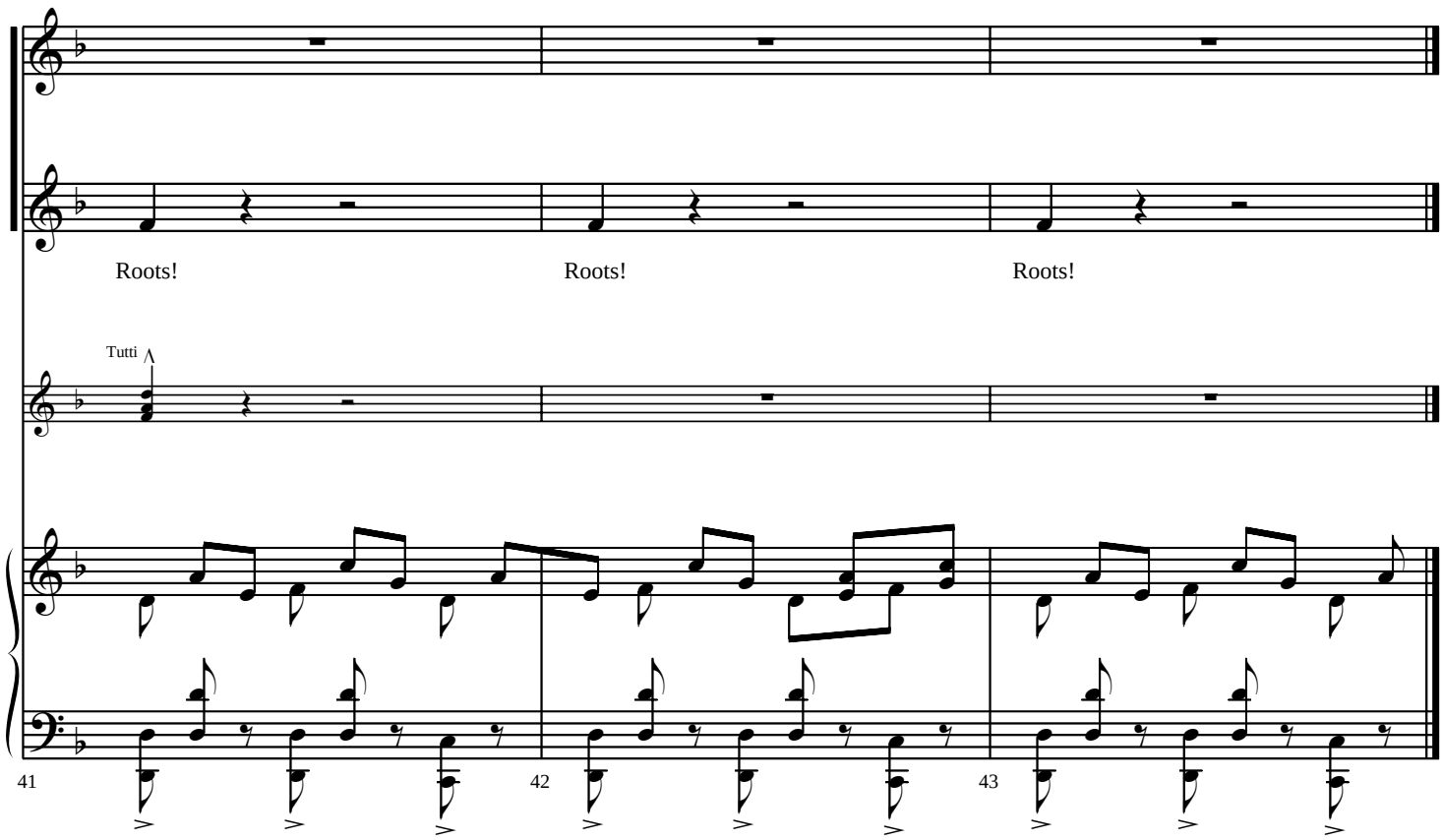
**D**


Do Dad - dy do
GUMBO LADY
Get it while it's hot - ta hot - ta hot - ta Get it while it's hot - ta
BRICK DUST LADY
Brick dust
Alto
Tutti
23
24
25
26
Do Dad - dy do
Get it while it's hot - ta hot - ta hot - ta
la - dy
Zo - zo la Brique
27
28
29
30

**E**


Do Dad - dy do
Do Dad - dy do
ROOT MAN
Roots!
Roots!
RAG MAN
Get your rags all rea -
31
32
33
Do Dad - dy do
Roots!
Roots!
- dy for the rag man
34
35
36

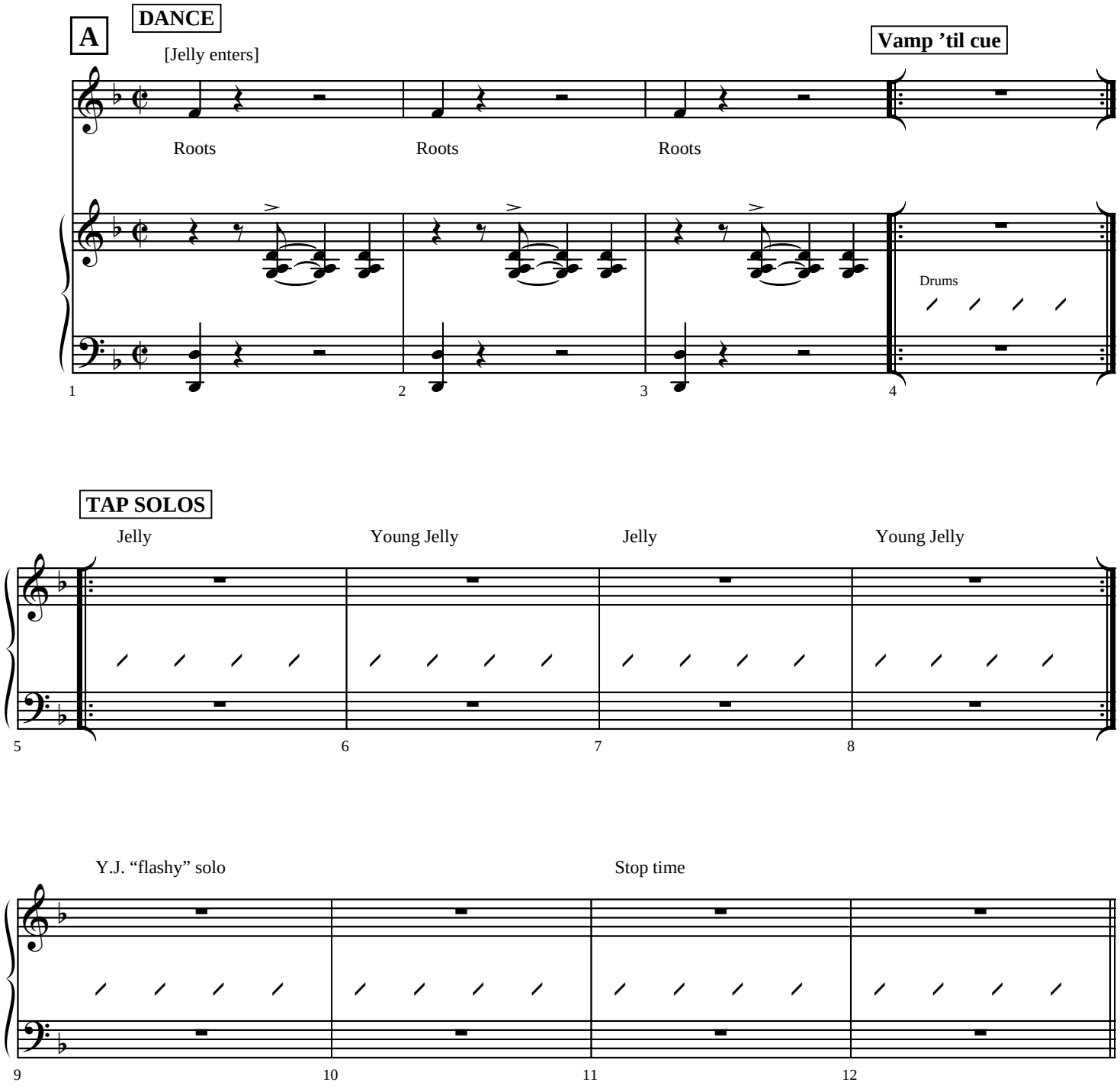

Play 3 times
Do Dad - dy do
GREEN SASS MAN
Cant - a - lop - e from the green sass man
Alto sax solo
37
38
Do Dad - dy do
ROOT MAN
Roots for lov - in' Roots for liv - in'
39
40

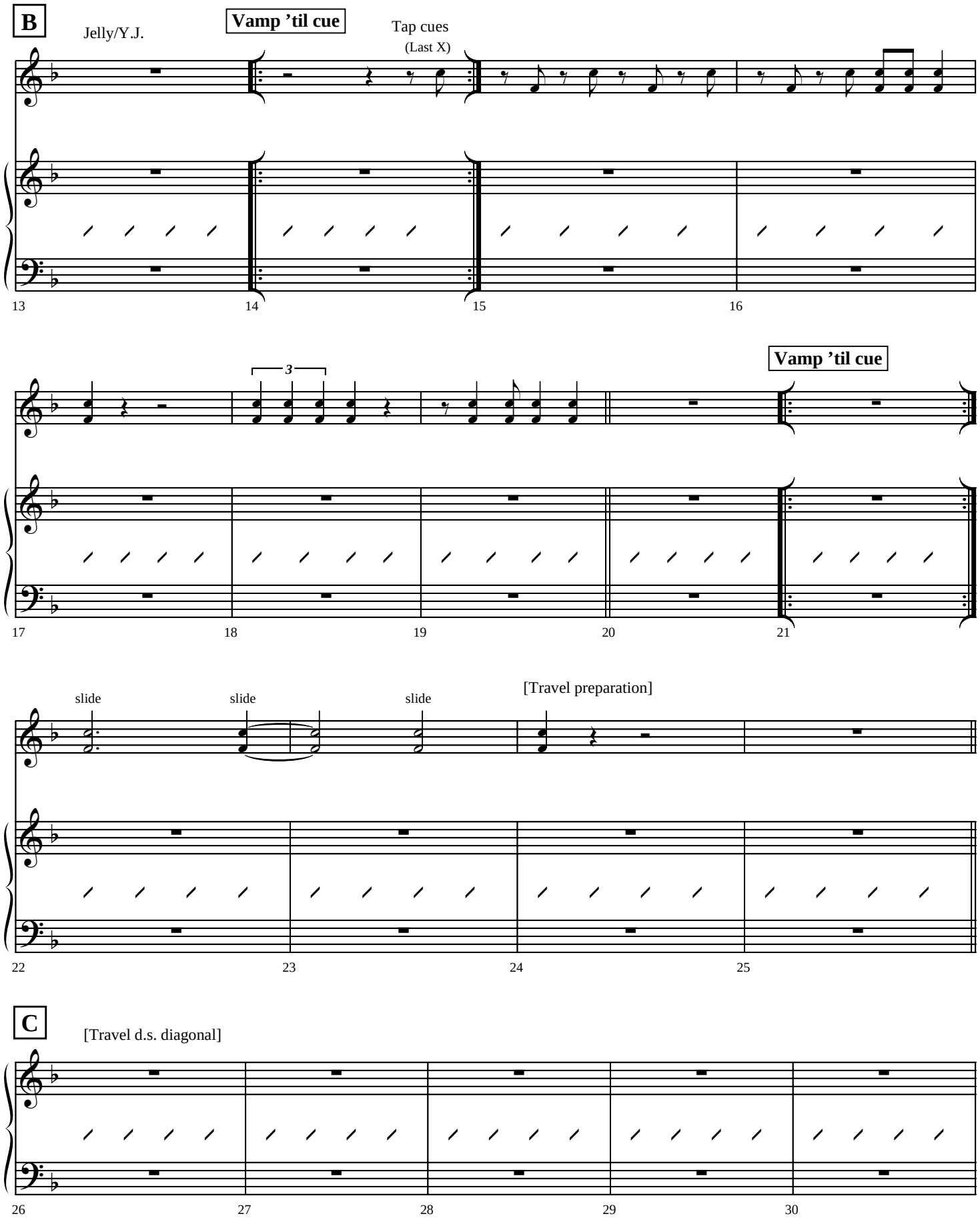


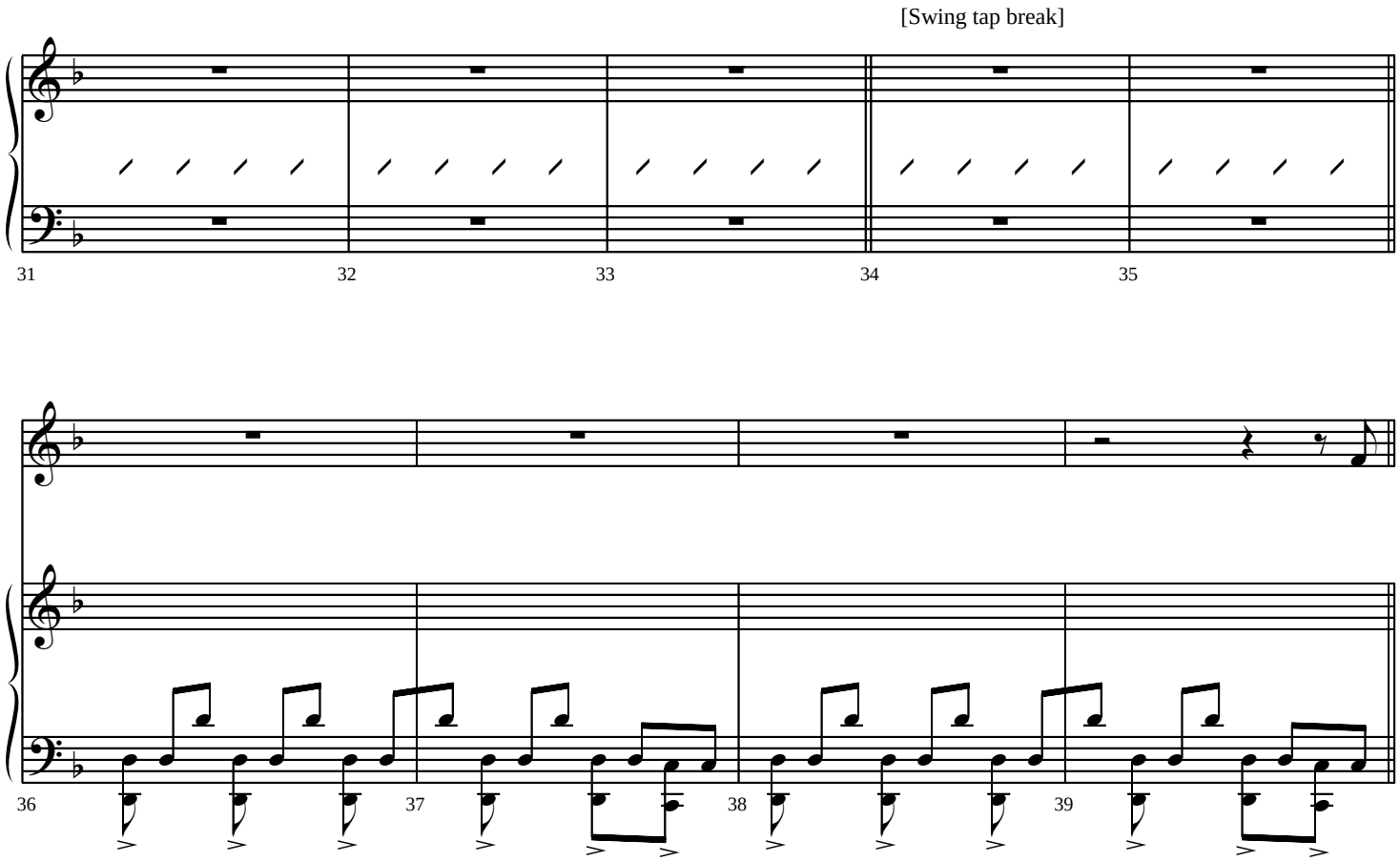

**Segue as one to:**
**“Street Scene Part III”**

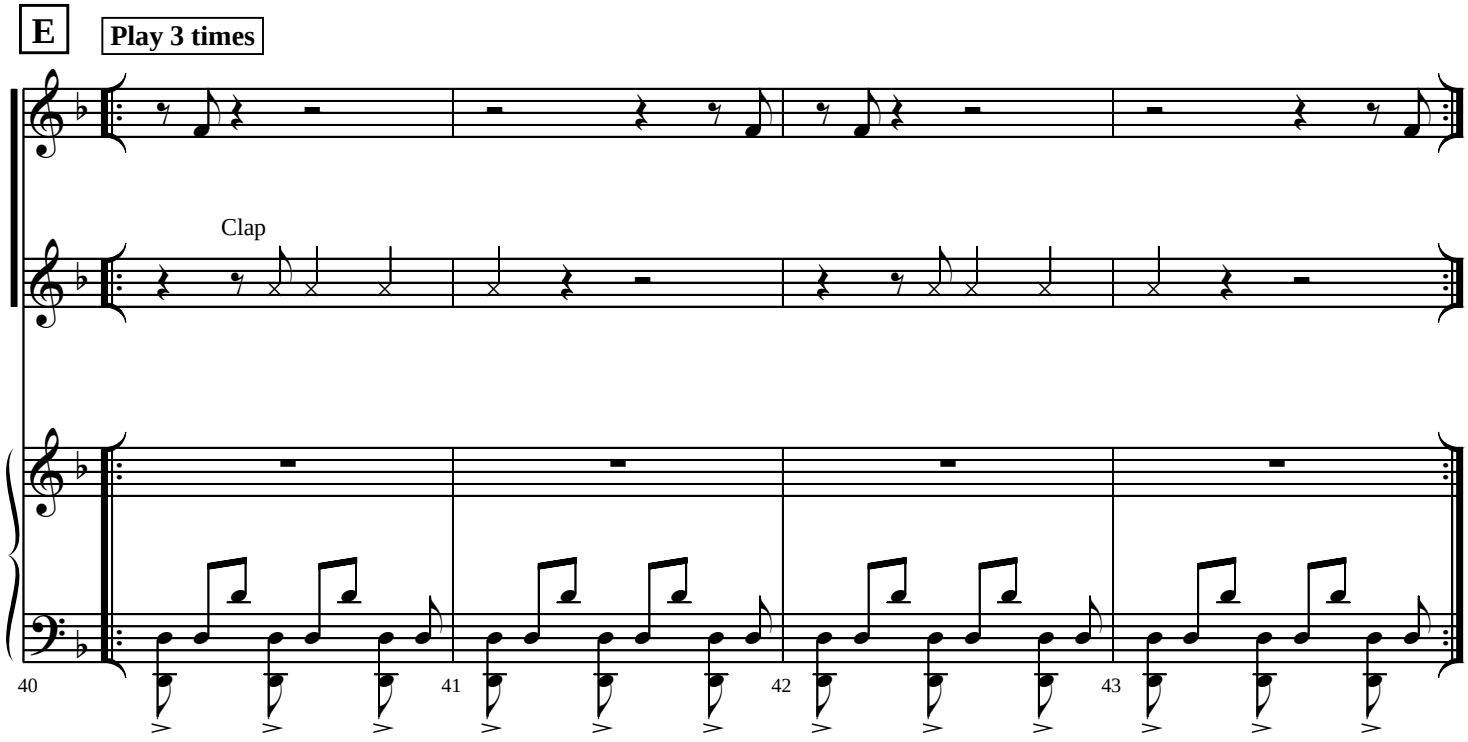
# No. 11 Street Scene - Part III

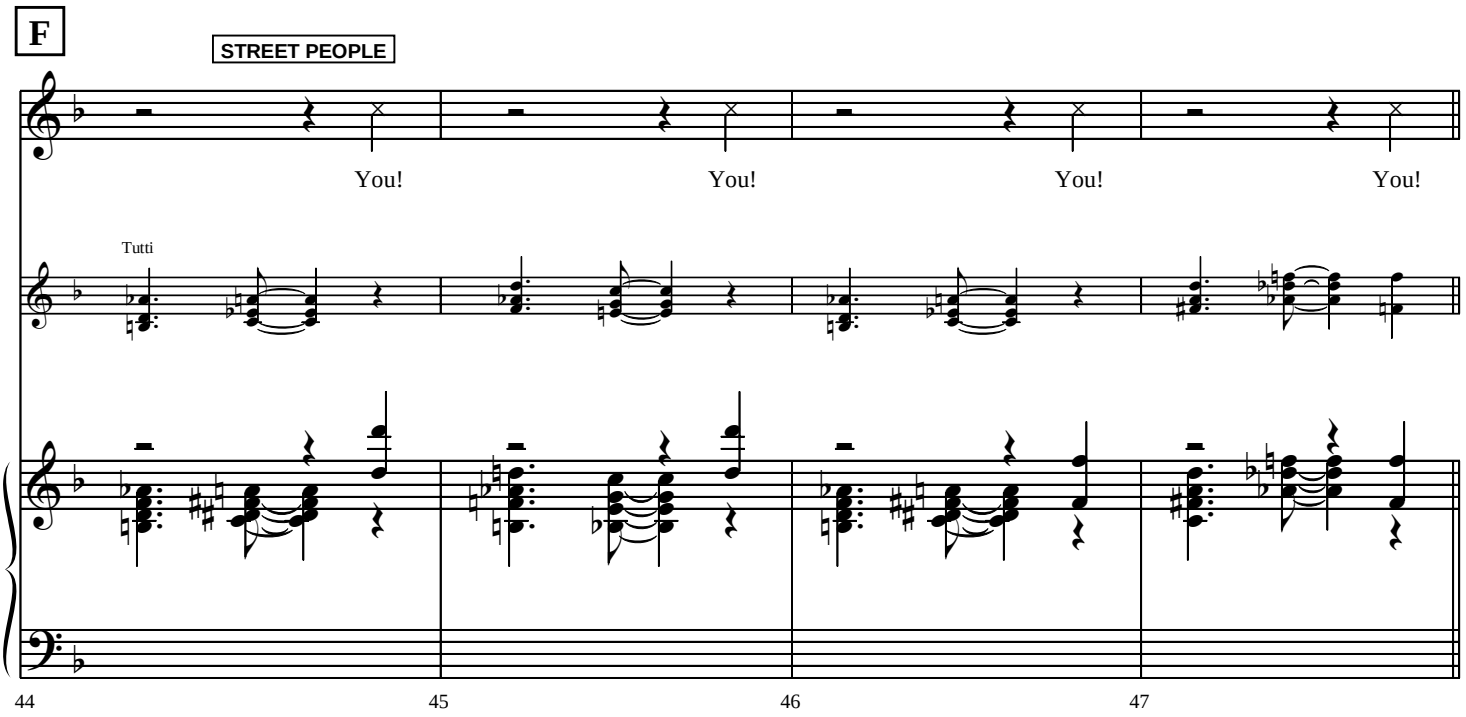
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

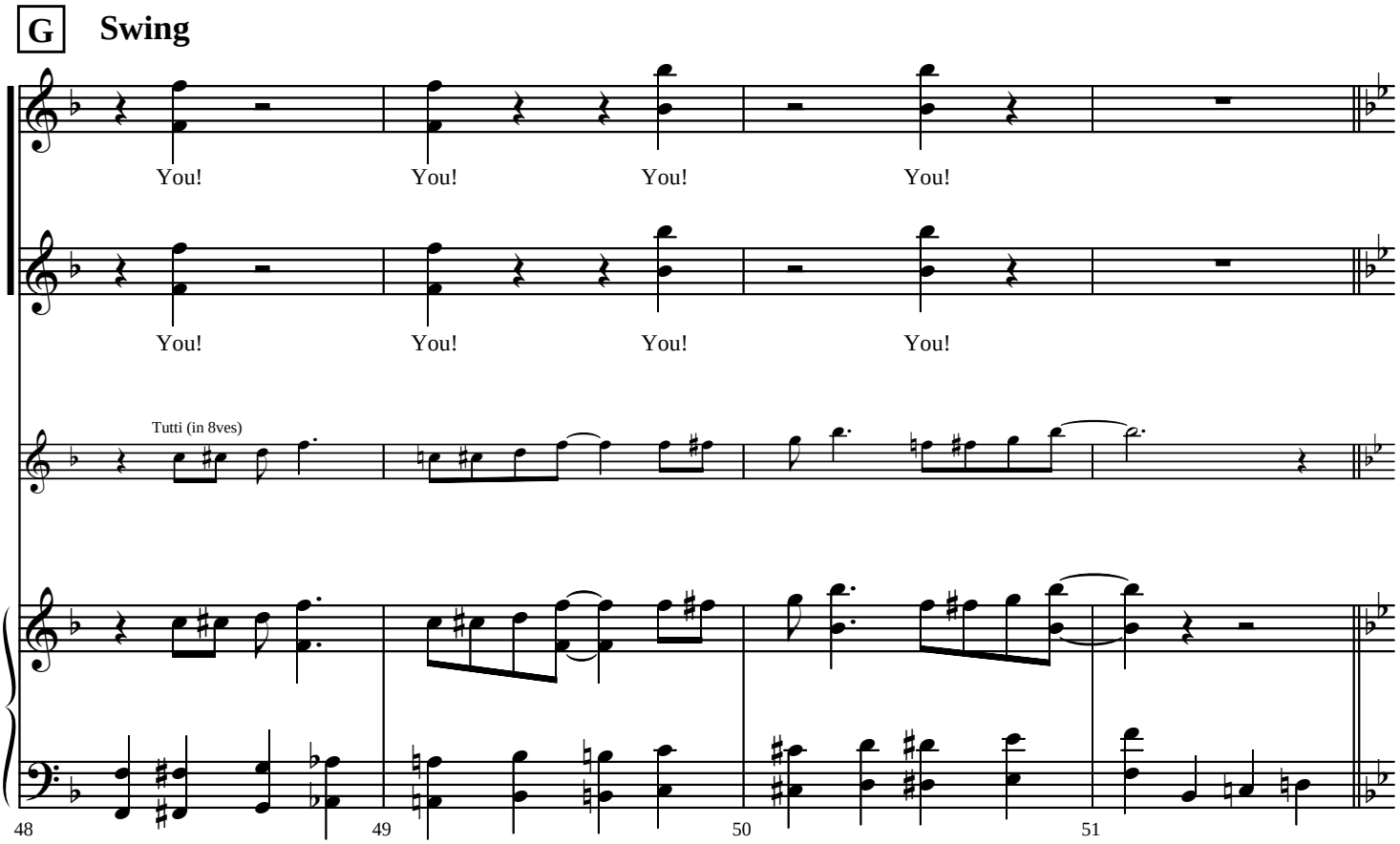



B
Jelly/Y.J.
Vamp 'til cue
Tap cues
(Last X)
13
14
15
16
3
Vamp 'til cue
17
18
19
20
21
slide
slide
slide
[Travel preparation]
22
23
24
25
C
[Travel d.s. diagonal]
26
27
28
29
30


[Swing tap break]
31
32
33
34
35
36
37
38
39


E
Play 3 times
Clap
40
41
42
43


F
STREET PEOPLE
You!
You!
You!
You!
Tutti
44
45
46
47


G
Swing
You!
You!
You!
You!
You!
You!
You!
You!
Tutti (in 8ves)
48
49
50
51

**H**

You're the one the sun's gon - na rise on The one we're keep - in' our eyes on

Alto

Tpt./Tbn.

E♭6 E♭m6 B♭ G7

52 53 54 55

Just wait-in' to sing your song yeah, yeah, yeah!

Tutti

Cm7 F7 B♭ Cm7 D♭dim B♭7

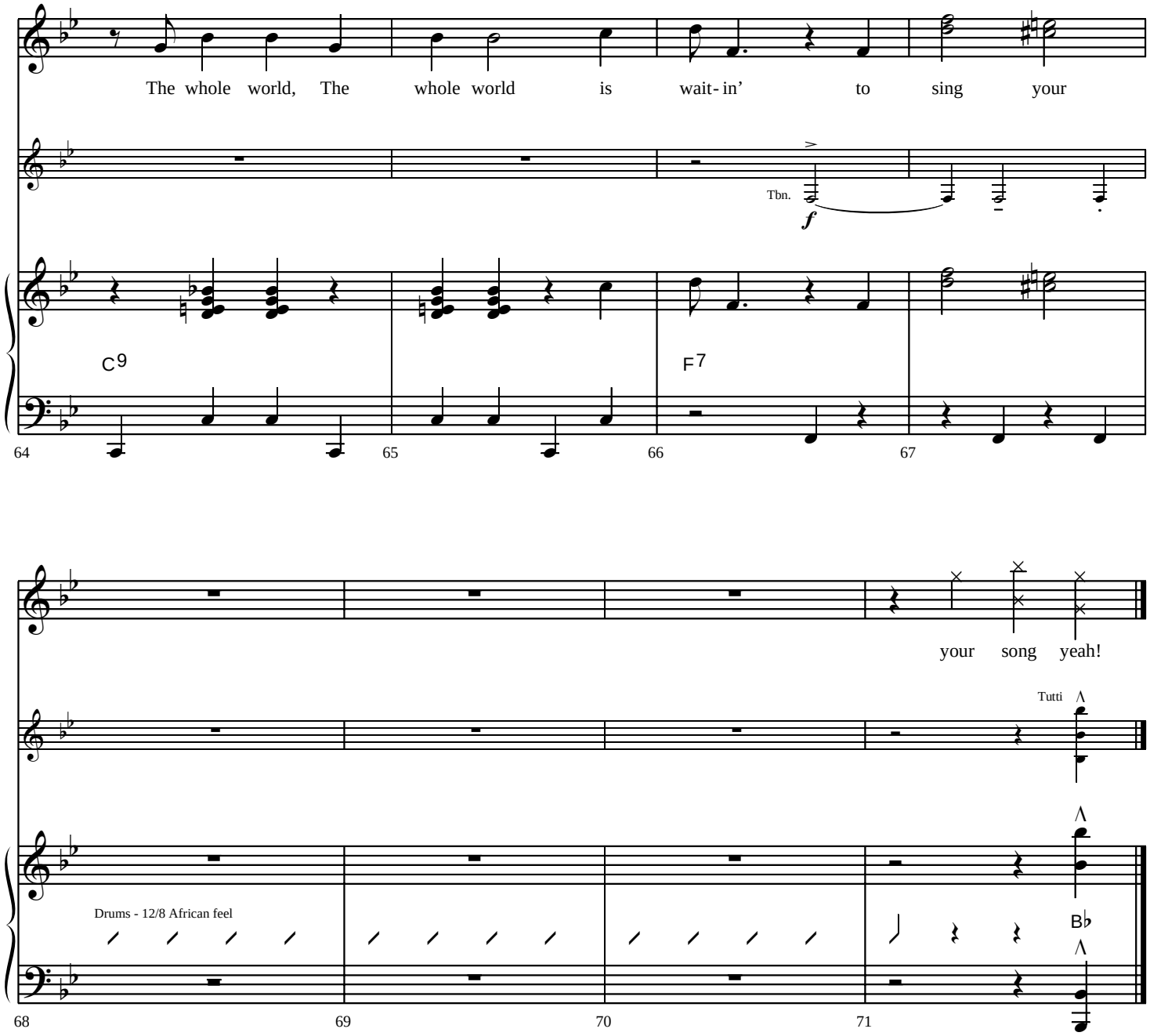
56 57 58 59

**I**

Slide that sound Roll that rhy - thm Syn - co - pate the street Beat with 'em

E♭6 E♭m6 B♭6 G7 G7(♭9) G7

60 61 62 63

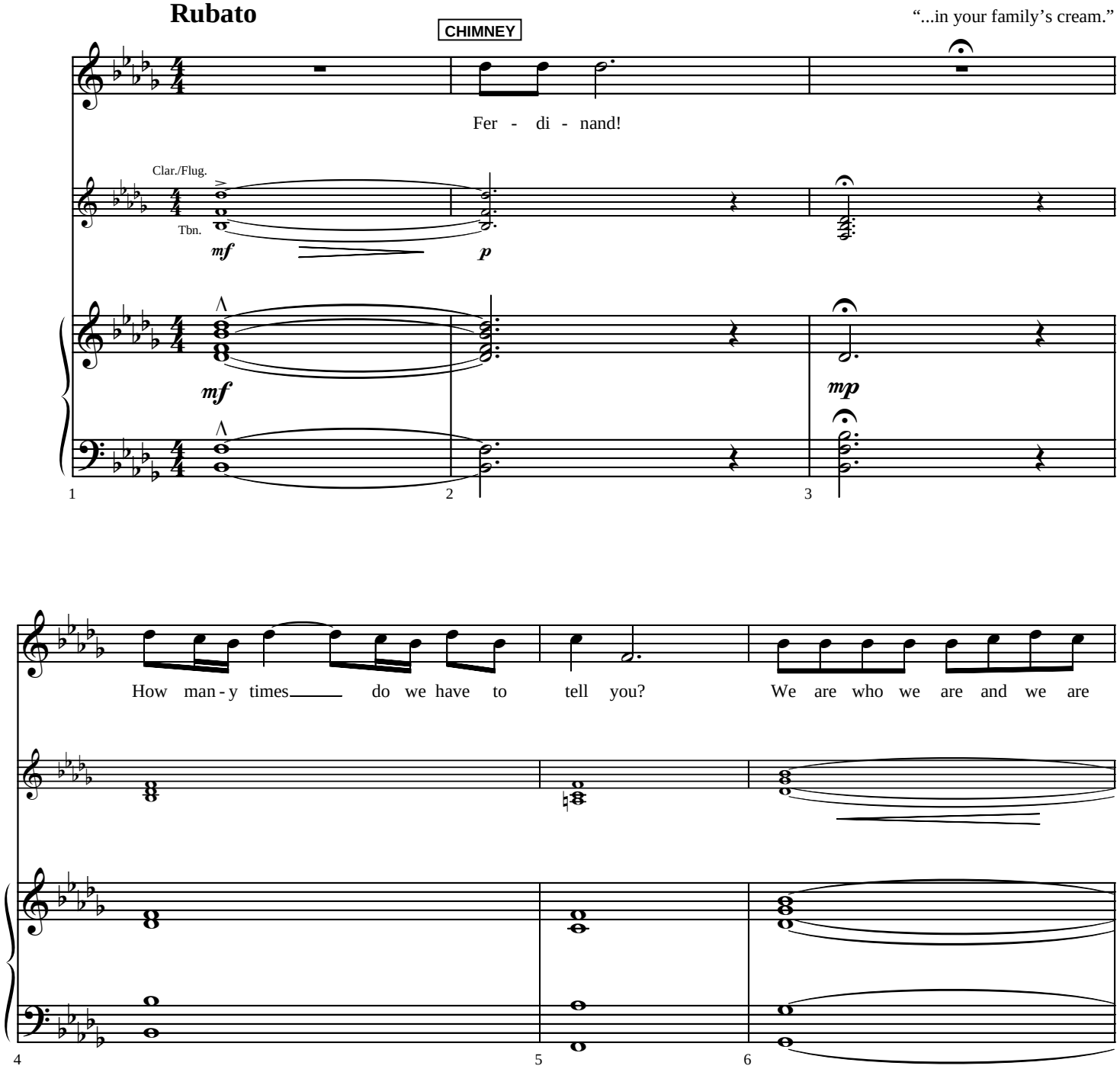

The whole world, The whole world is wait- in' to sing your
Tbn.
f
C9
F7
64
65
66
67

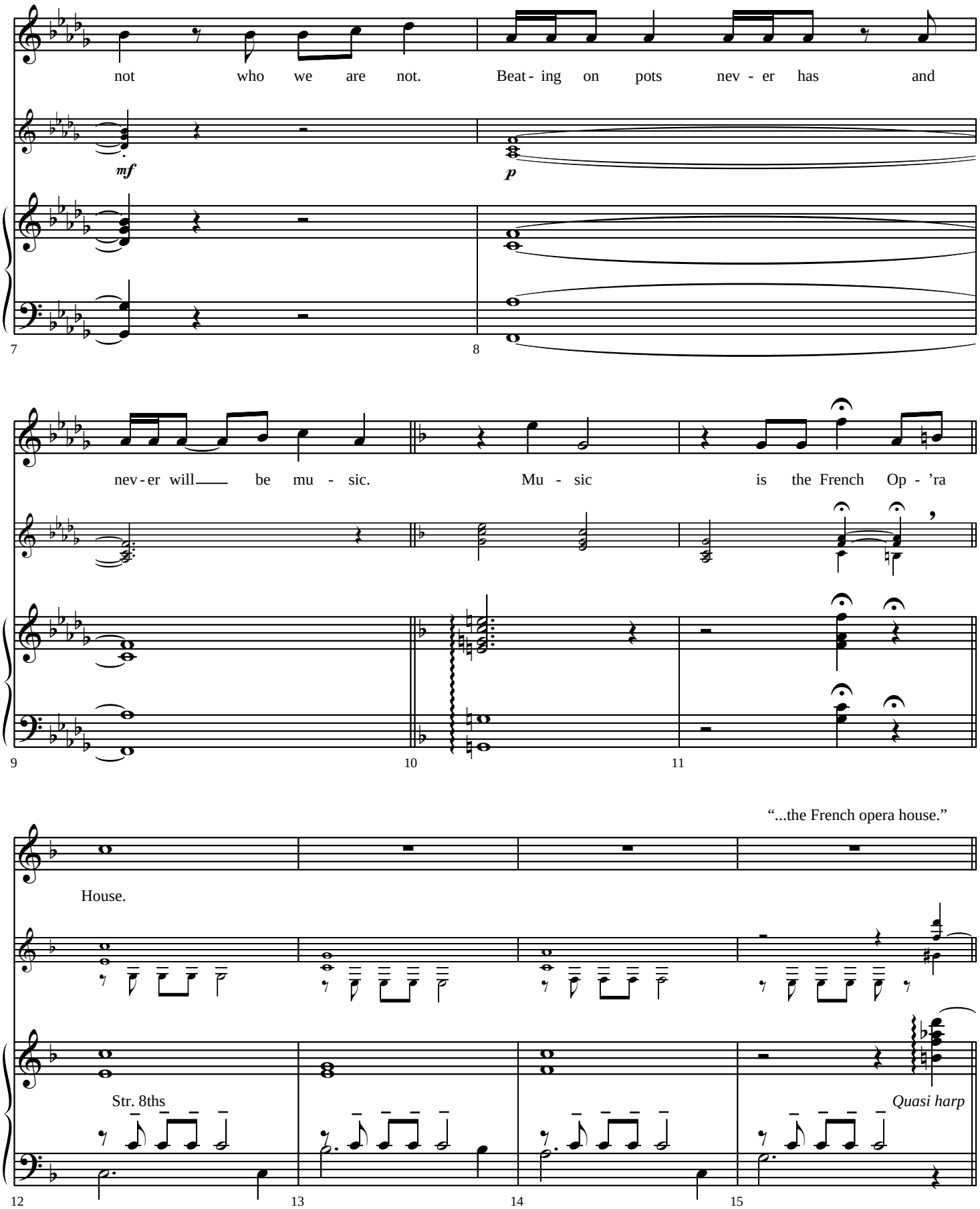

your song yeah!
Tutti
Drums - 12/8 African feel
B♭
68
69
70
71

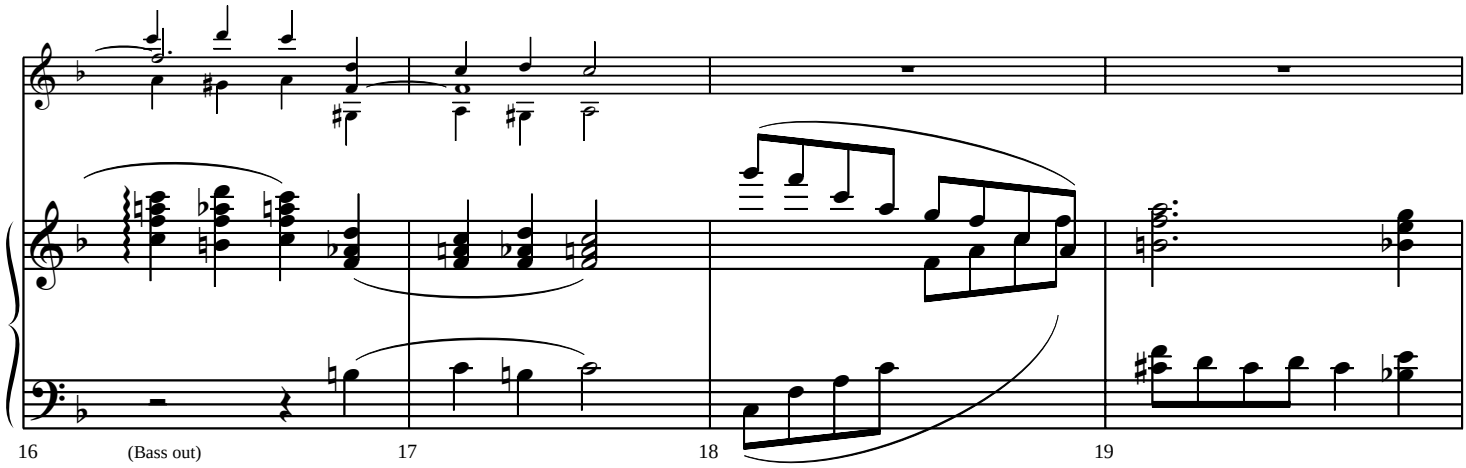
# No. 12 Ferdinand

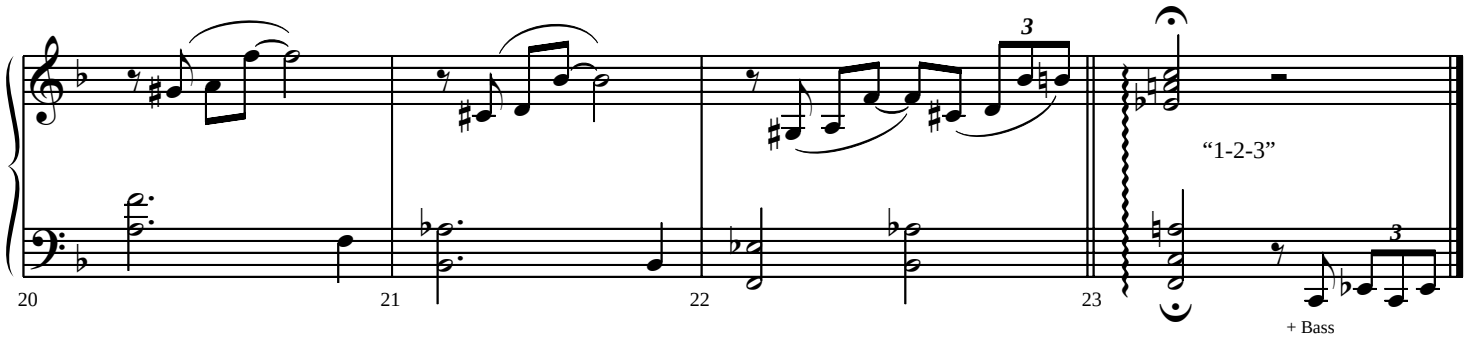
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

*CUE:*
"They couldn't have been too pleased."




not who we are not. Beat - ing on pots nev - er has and
mf
p
7
8
nev - er will be mu - sic. Mu - sic is the French Op - 'ra
9
10
11
"...the French opera house."
House.
Str. 8ths
Quasi harp
12
13
14
15



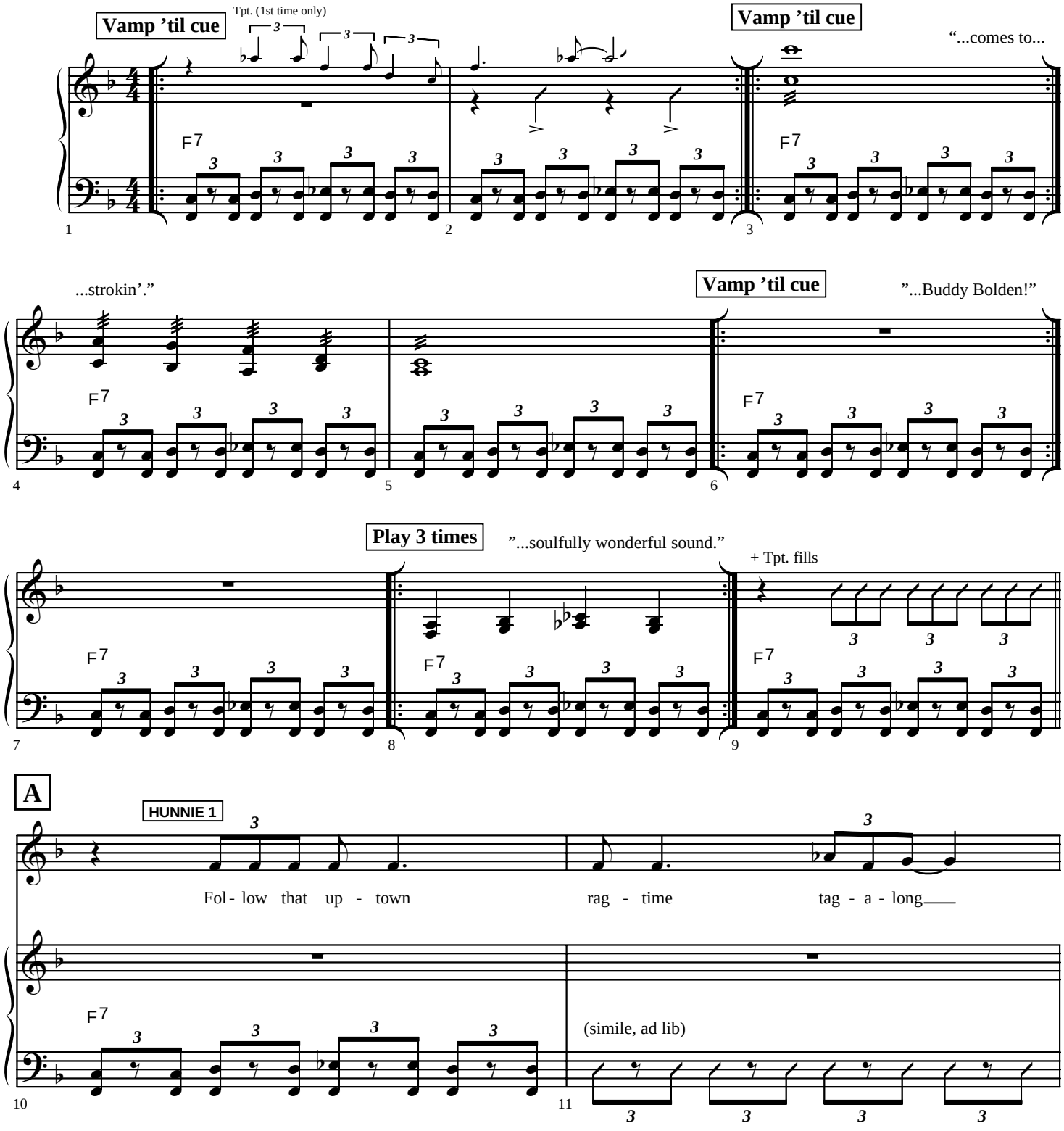



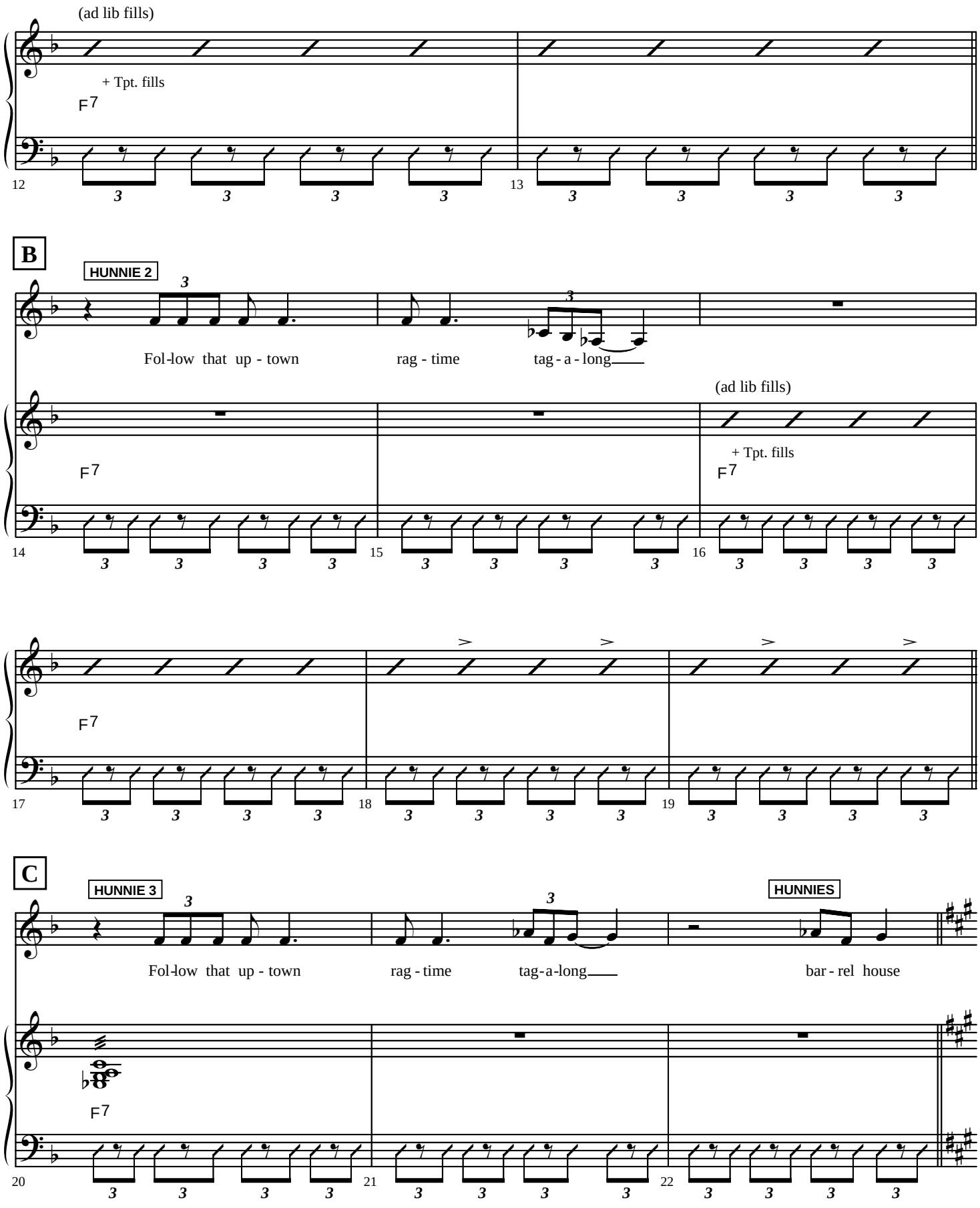

**Segue as one to:**
**"Follow That Uptown"**

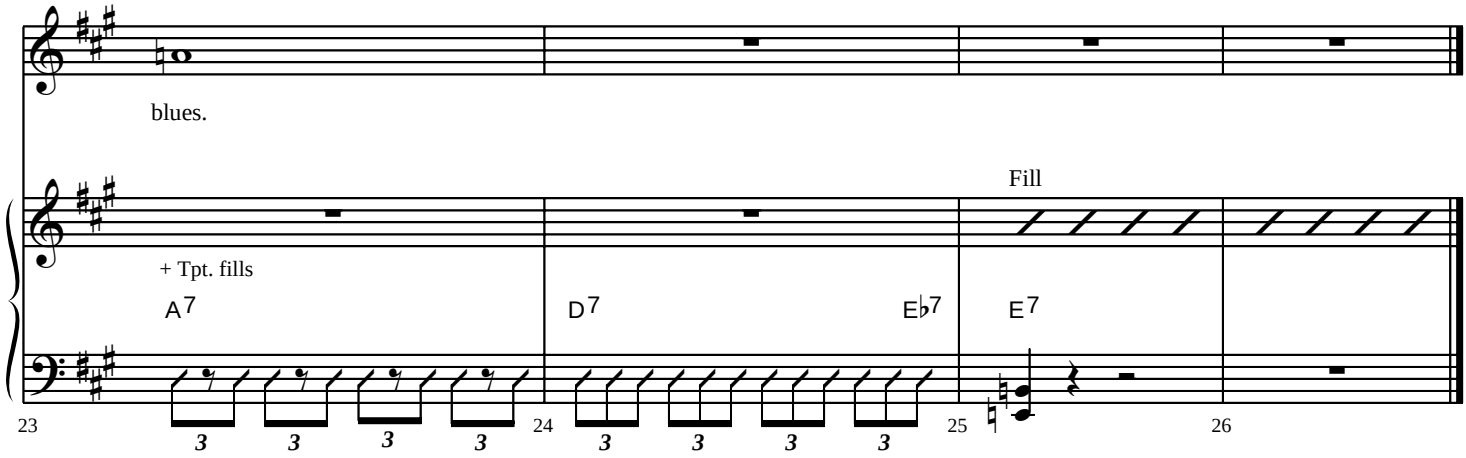
# No. 13 Follow That Uptown

Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

**Nasty - Gut Bucket**



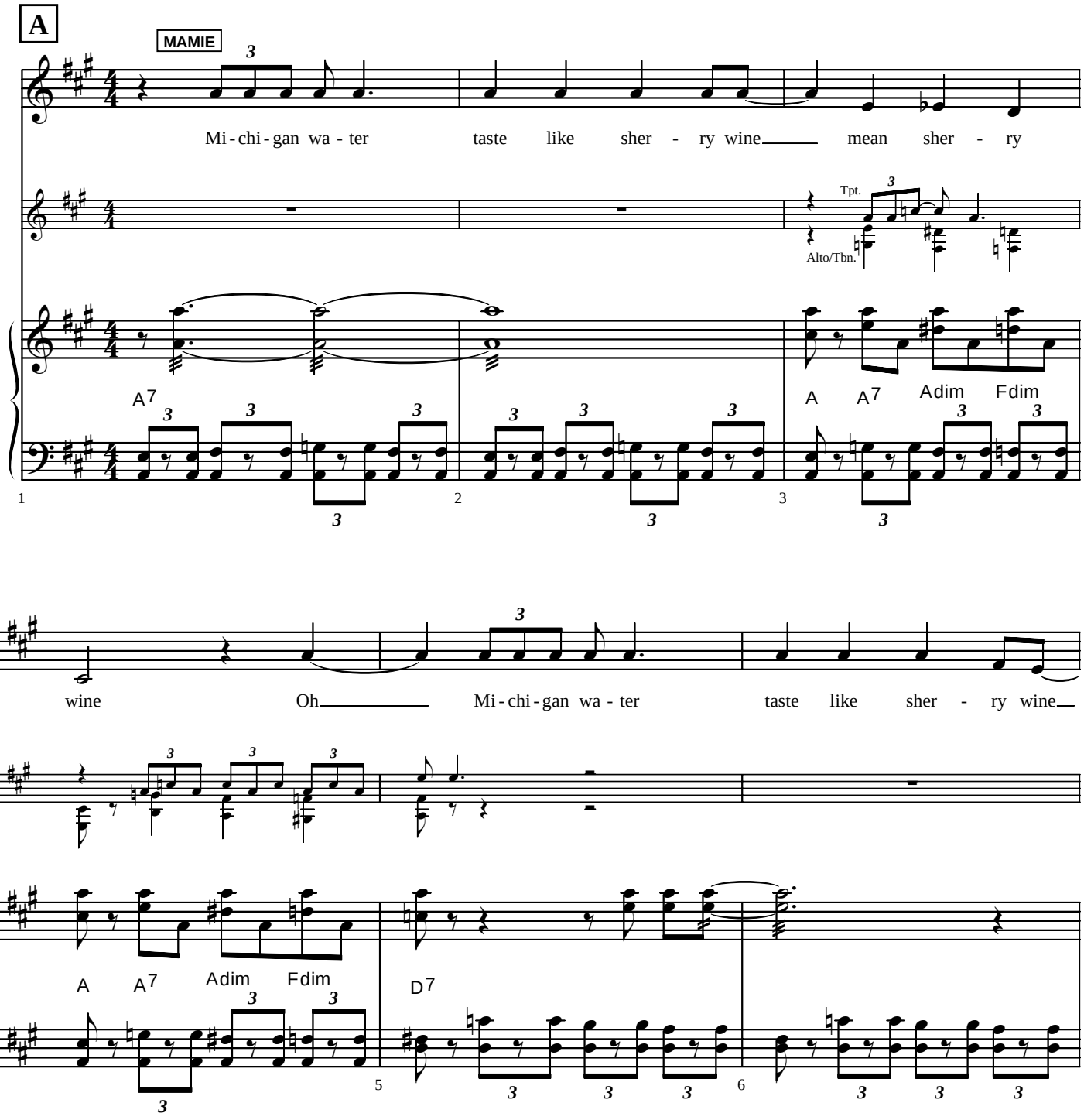

(ad lib fills)
+ Tpt. fills
F7
12
13
B
HUNNIE 2
Fol-low that up - town
rag - time
tag - a - long
(ad lib fills)
+ Tpt. fills
F7
14
15
16
F7
17
18
19
C
HUNNIE 3
HUNNIES
Fol-low that up - town
rag - time
tag-a-long
bar - rel house
F7
20
21
22

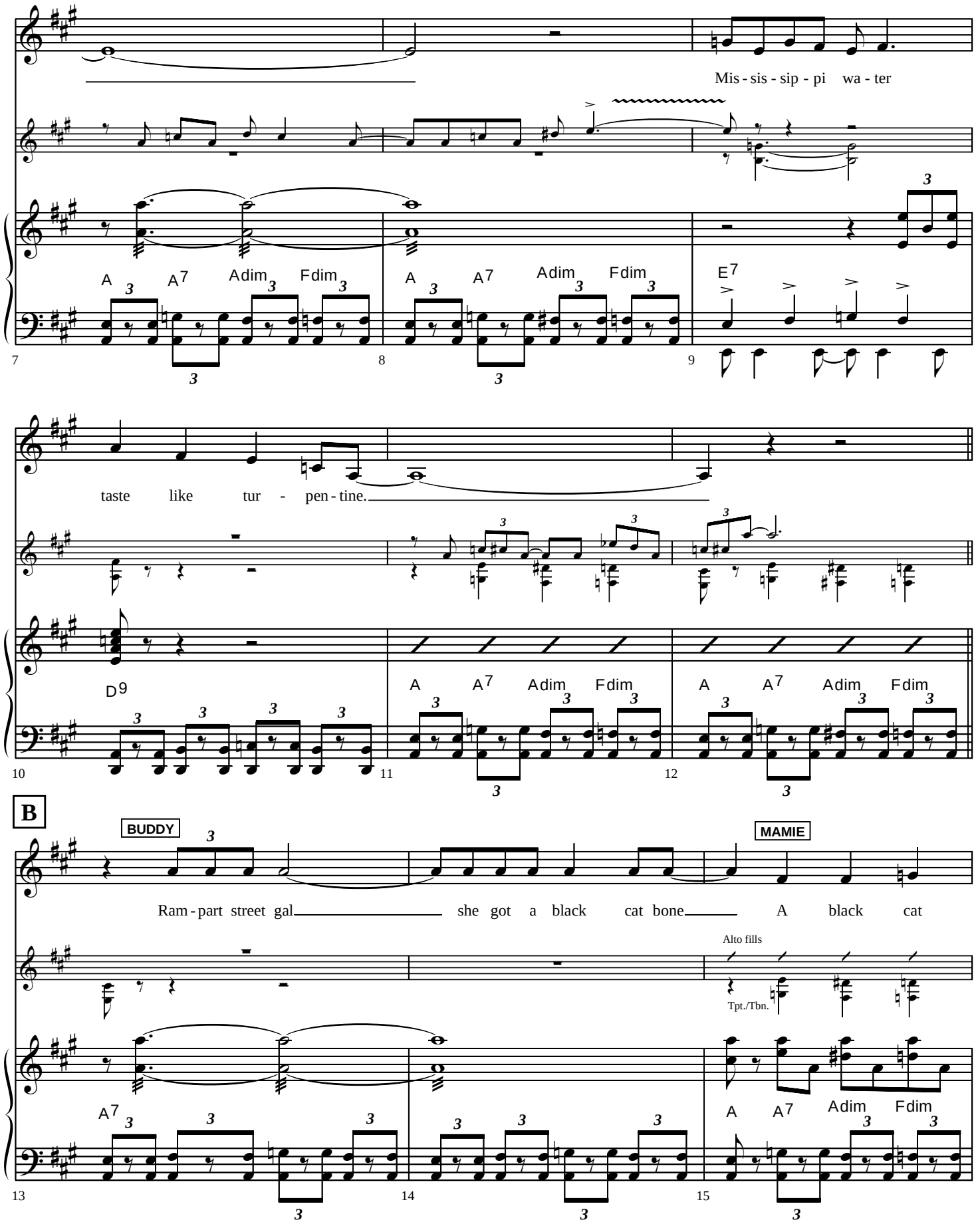


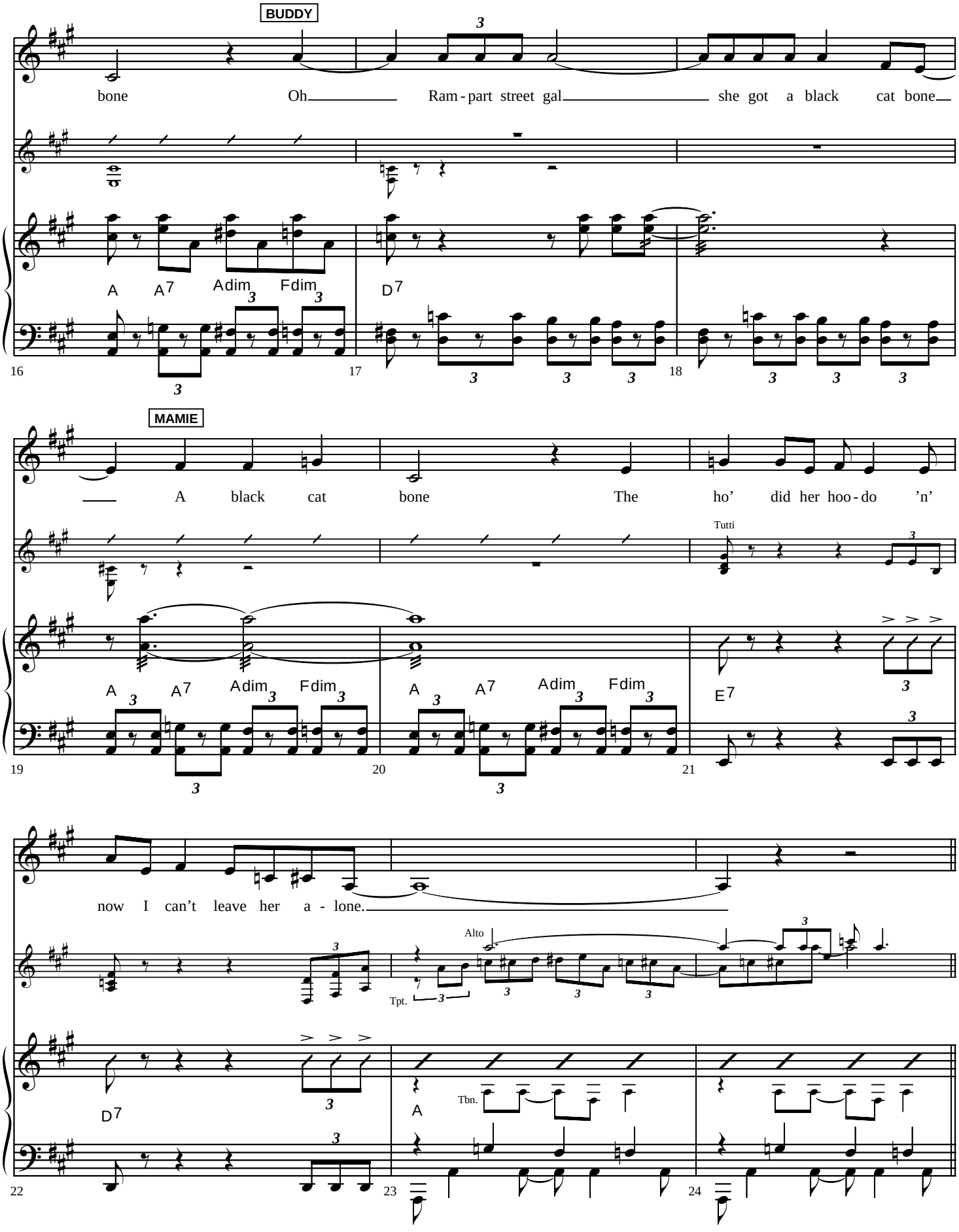

**Segue as one to:**
**“Michigan Water”**

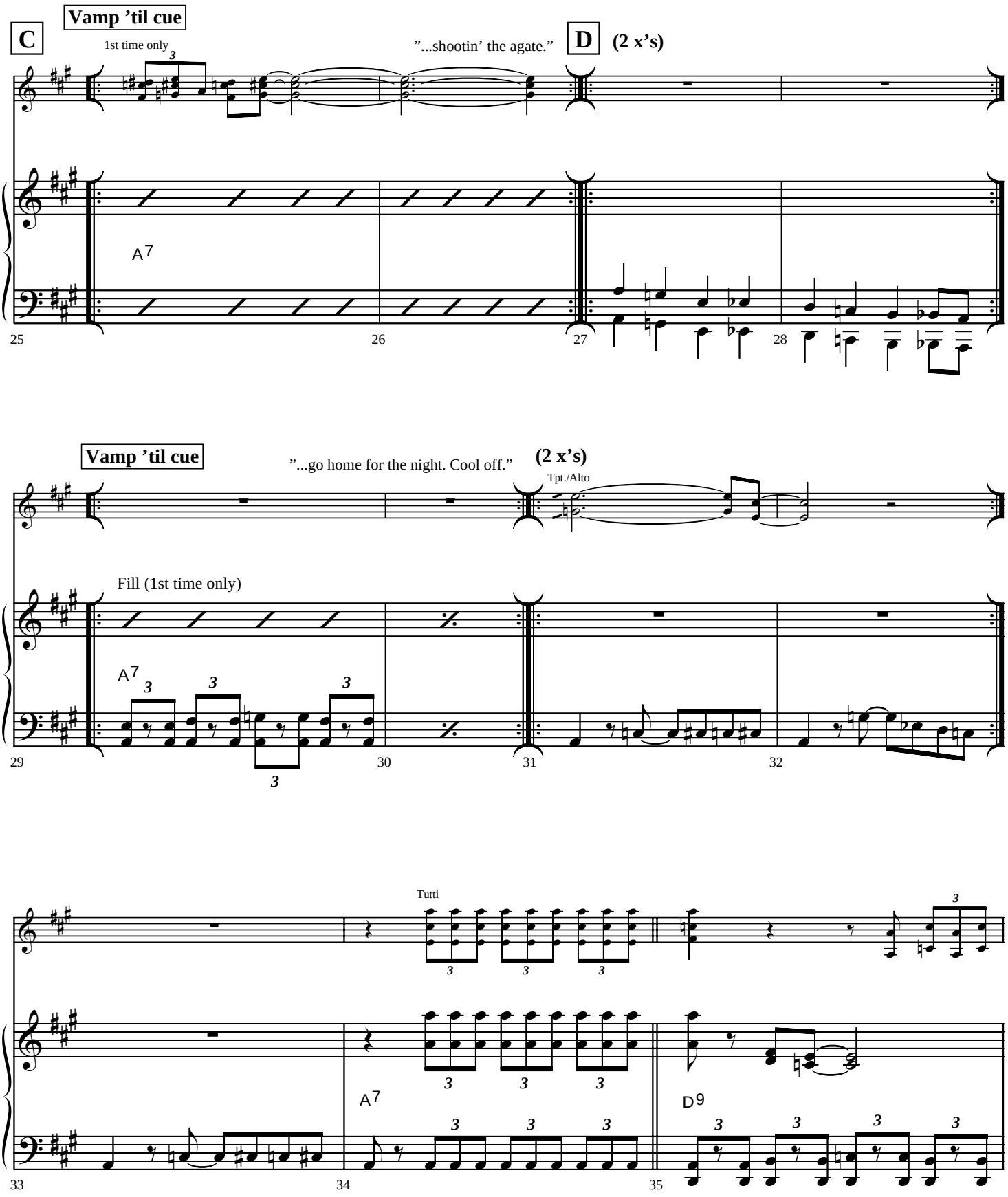
# No. 14 Michigan Water

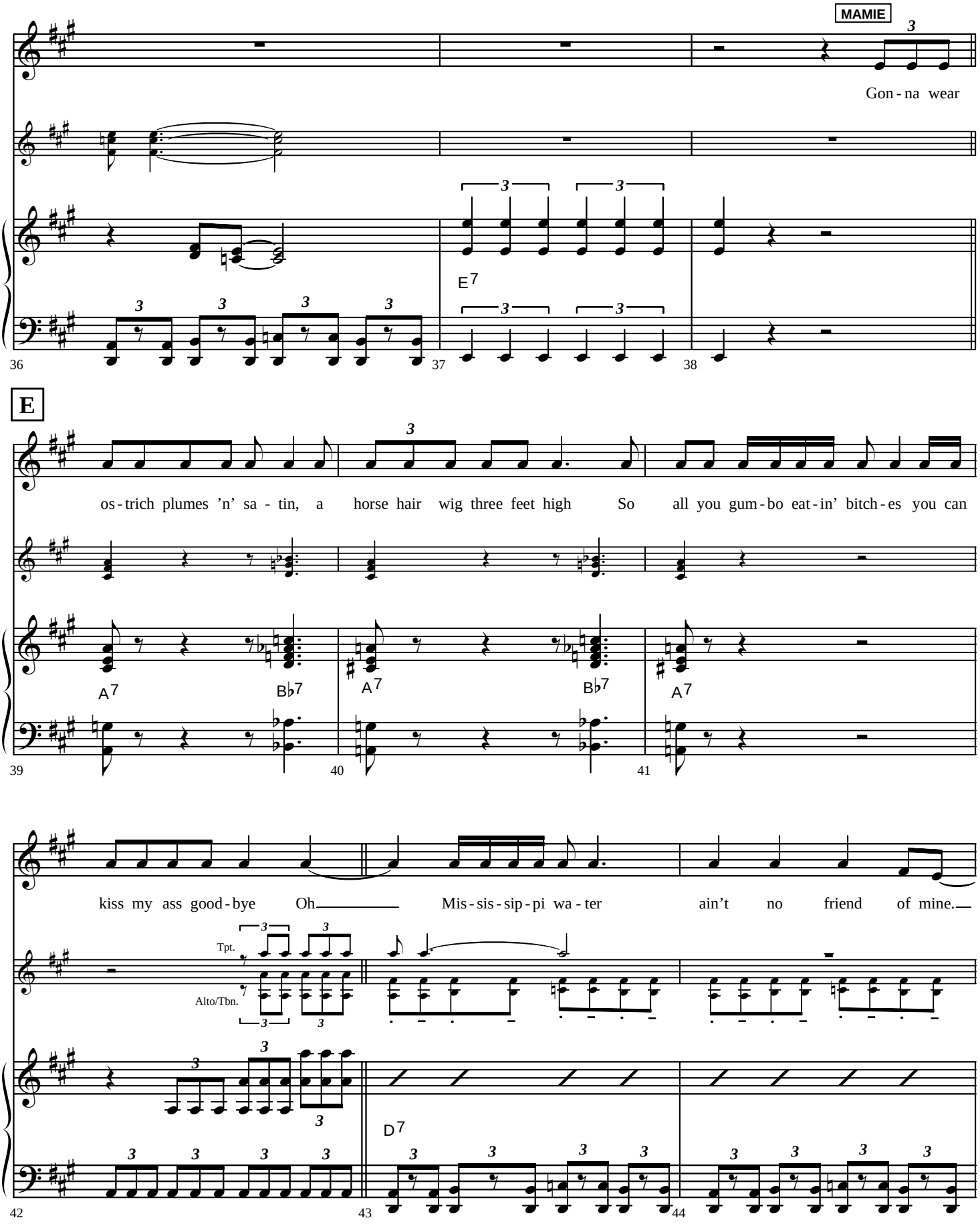
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

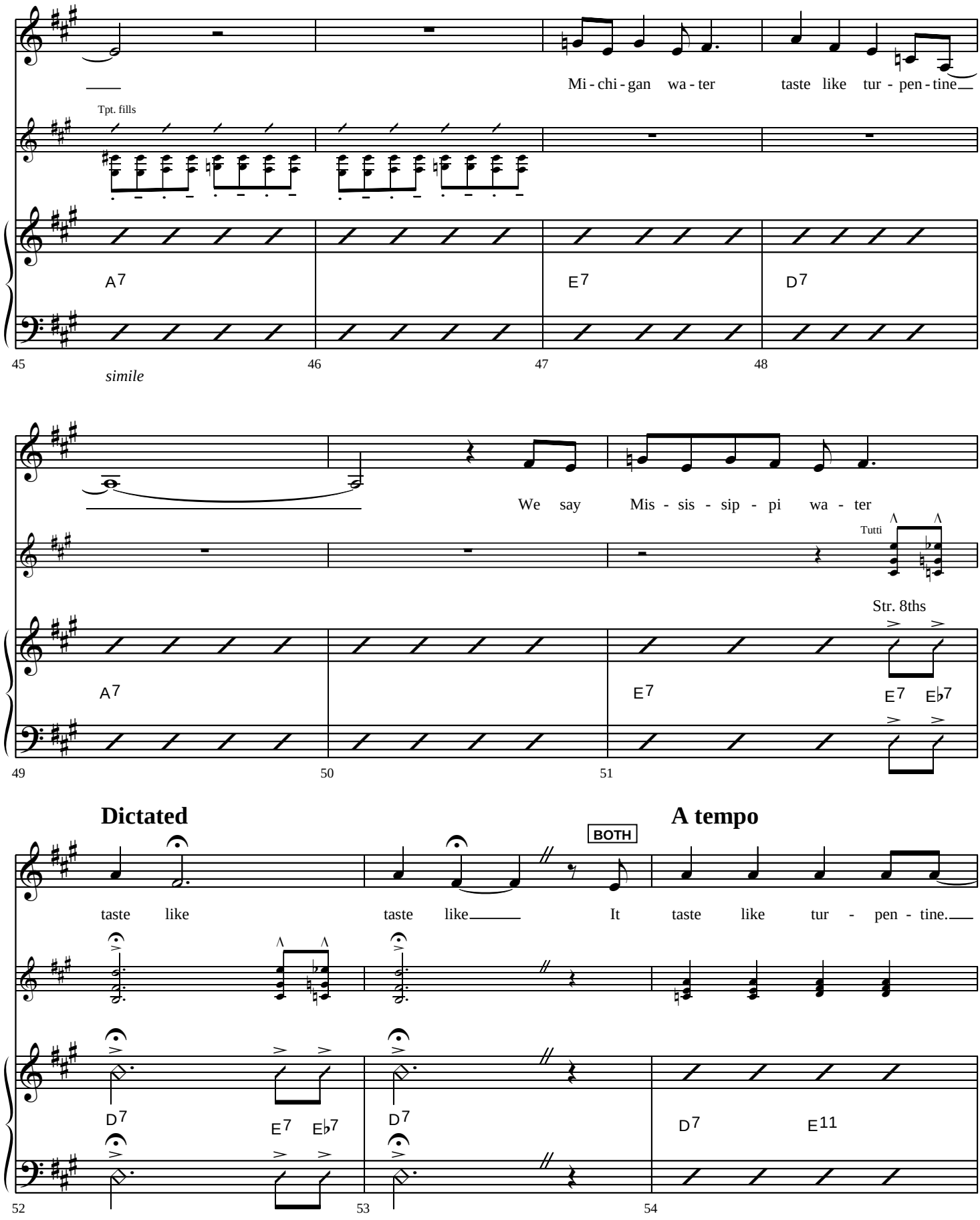


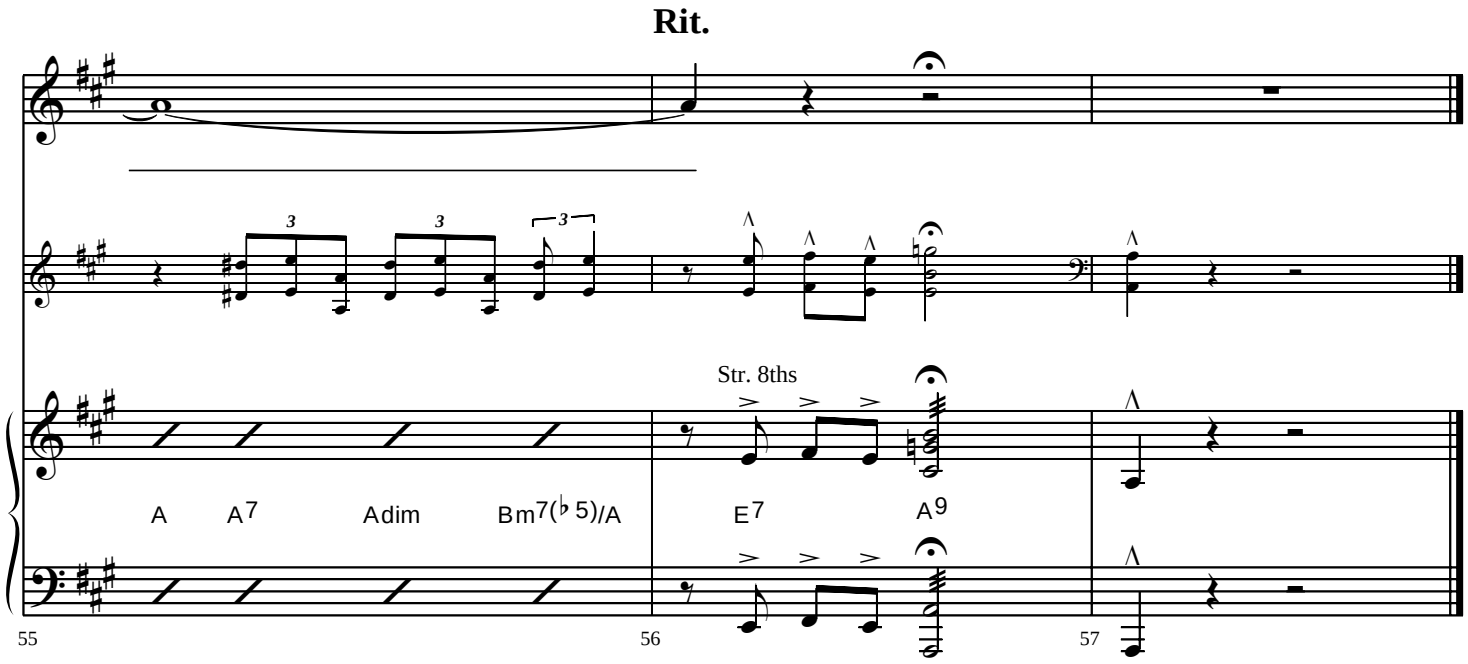

Mis - sis - sip - pi wa - ter
A A7 Adim Fdim
A A7 Adim Fdim
E7
7
8
9
taste like tur - pen - tine.
D9
A A7 Adim Fdim
A A7 Adim Fdim
10
11
12
B
BUDDY
MAMIE
Ram - part street gal she got a black cat bone A black cat
Alto fills
Tpt./Tbn.
A7
A A7 Adim Fdim
13
14
15


BUDDY
bone Oh Ram - part street gal she got a black cat bone
A A7 Adim Fdim D7
16 17 18
MAMIE
A black cat bone The ho' did her hoo - do 'n'
Tutti
A A7 Adim Fdim A A7 Adim Fdim E7
19 20 21
now I can't leave her a - lone.
Alto
Tpt.
D7 A
Tbn.
22 23 24


C
Vamp 'til cue
1st time only
"...shootin' the agate."
D
(2 x's)
A7
25
26
27
28
Vamp 'til cue
"...go home for the night. Cool off."
(2 x's)
Tpt./Alto
Fill (1st time only)
A7
29
30
31
32
Tutti
A7
D9
33
34
35


MAMIE
Gon - na wear
E7
36
37
38
E
os - trich plumes 'n' sa - tin, a horse hair wig three feet high So all you gum - bo eat - in' bitch - es you can
A7
B♭7
A7
B♭7
A7
39
40
41
kiss my ass good - bye Oh Mis - sis - sip - pi wa - ter ain't no friend of mine.
Tpt.
Alto/Tbn.
D7
42
43
44

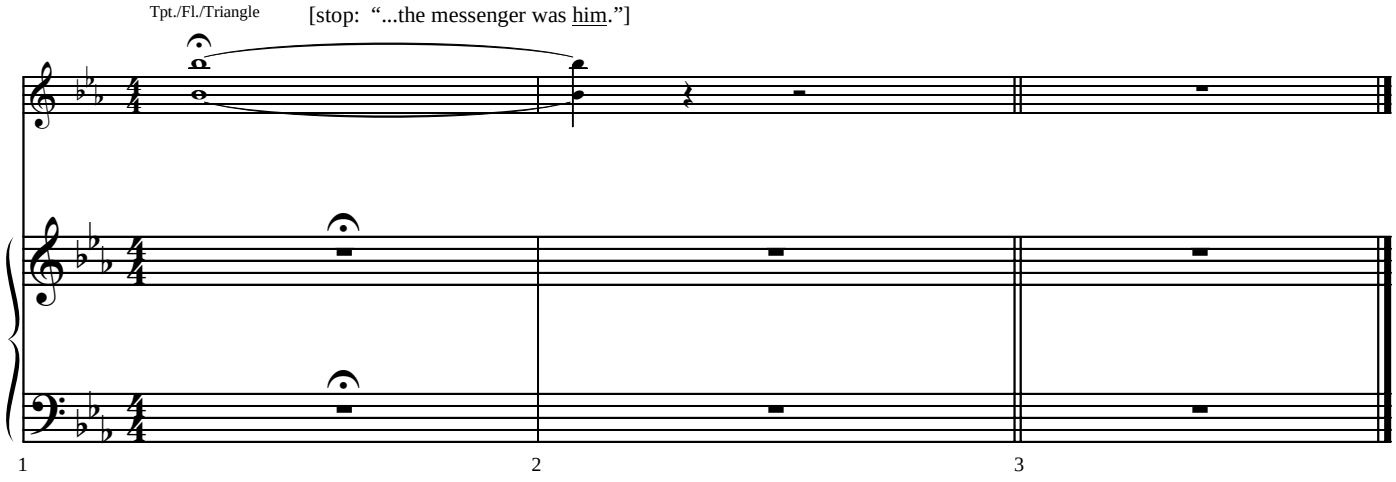

Mi - chi - gan wa - ter taste like tur - pen - tine
Tpt. fills
A7
E7
D7
45
46
47
48
simile
We say Mis - sis - sip - pi wa - ter
Tutti
Str. 8ths
A7
E7
E7 E♭7
49
50
51
Dictated
A tempo
BOTH
taste like taste like It taste like tur - pen - tine.
D7
E7 E♭7
D7
D7 E11
52
53
54


Rit.
Str. 8ths
A
A7
Adim
Bm7(♭5)/A
E7
A9
55
56
57

# No. 15 Jelly Invents Jazz

Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

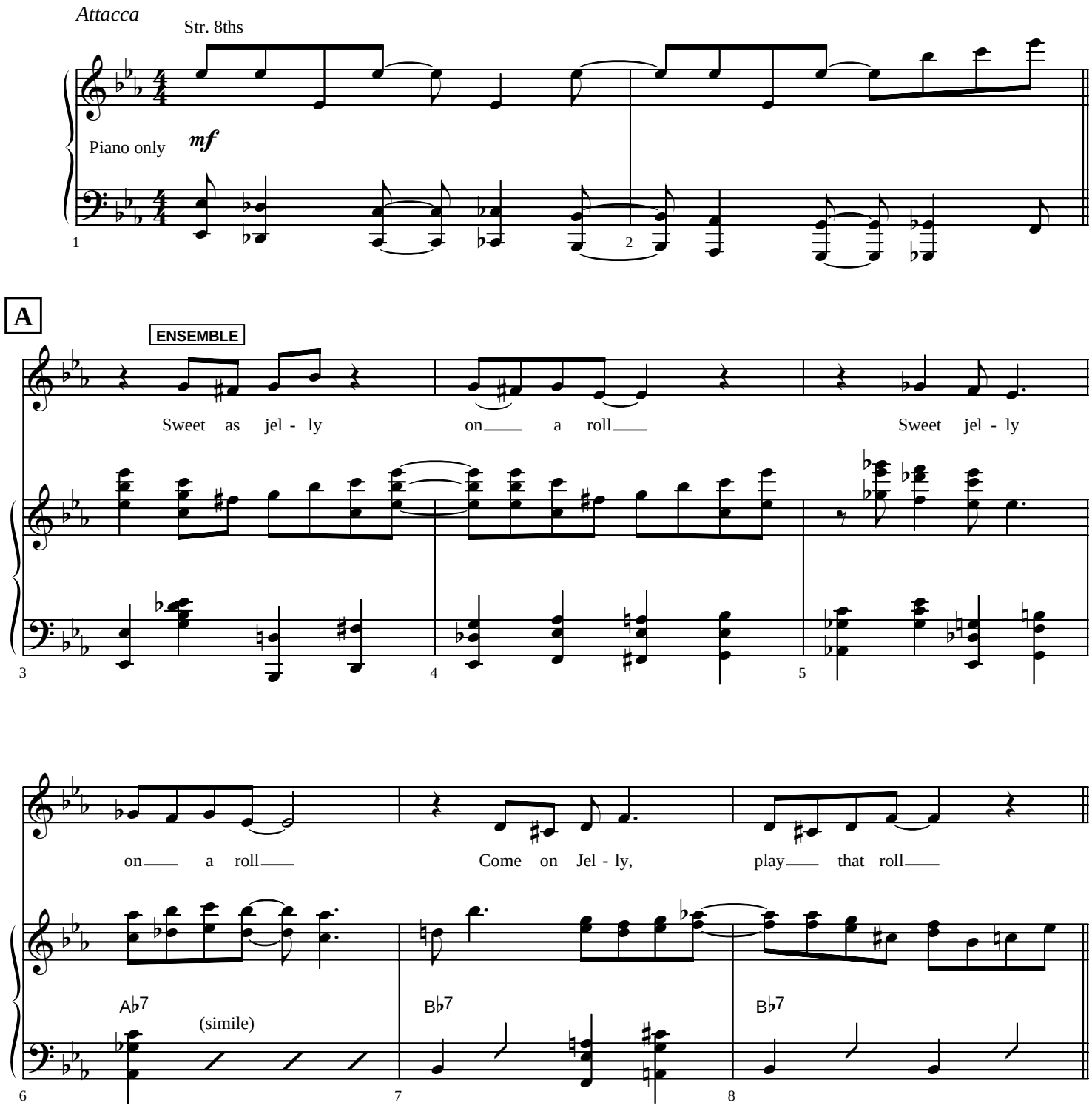
*CUE:*
"...I invented Jazz."



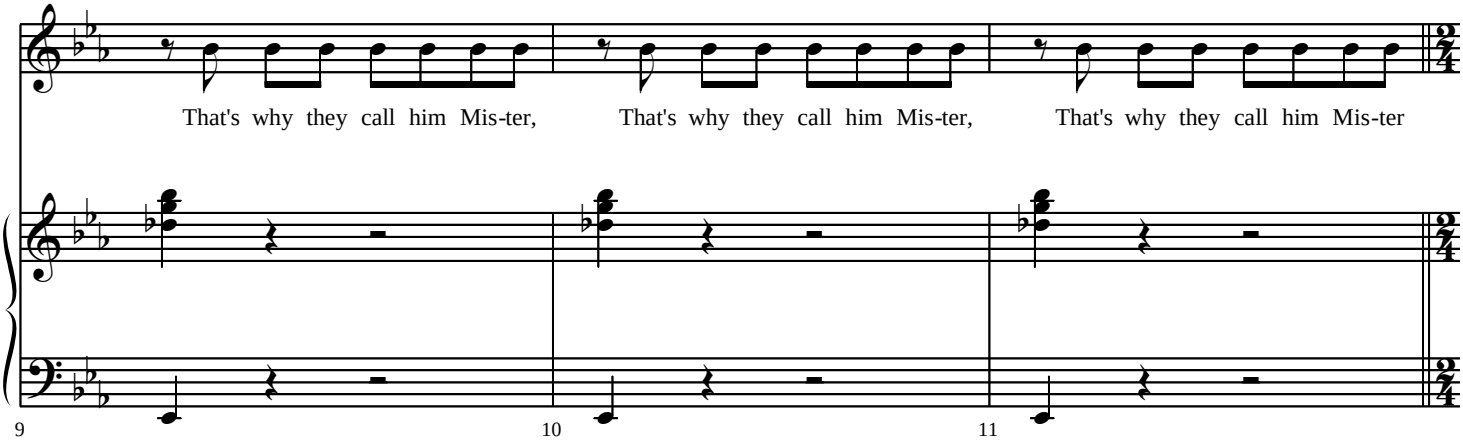

**Quick segue to:**
**"Short Piano Rag"**

# No. 16 Short Piano Rag

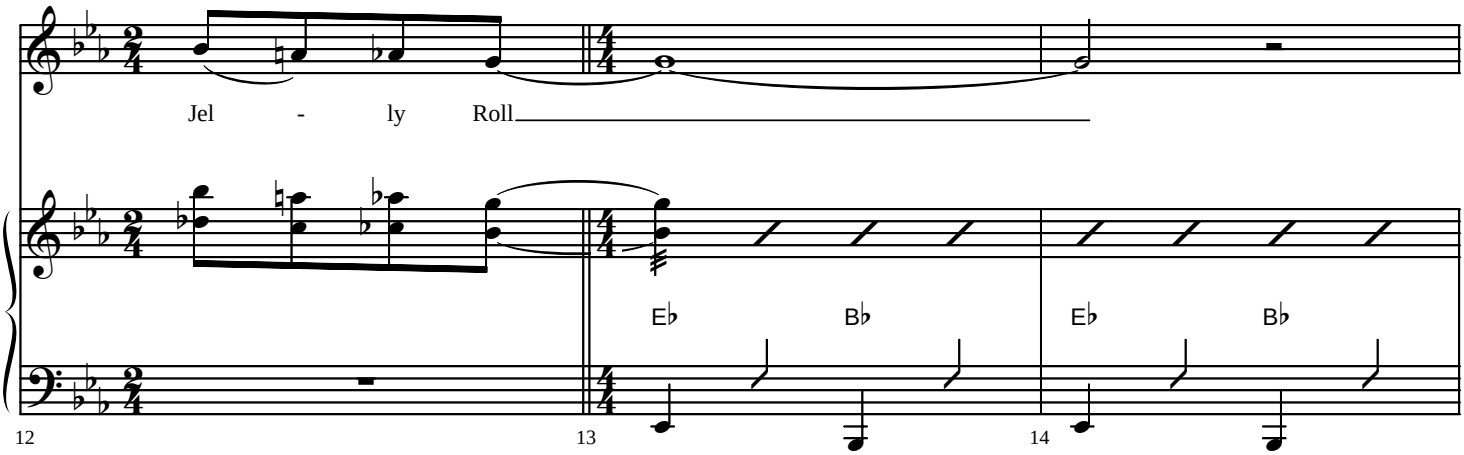
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey



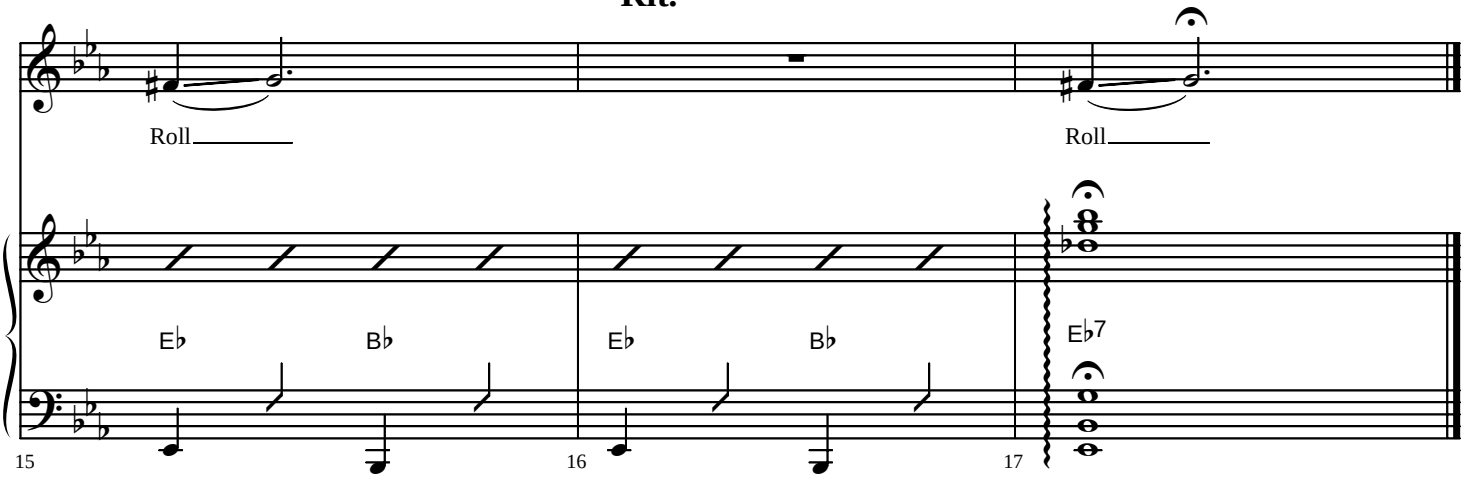
**B**




**C**




**Rit.**

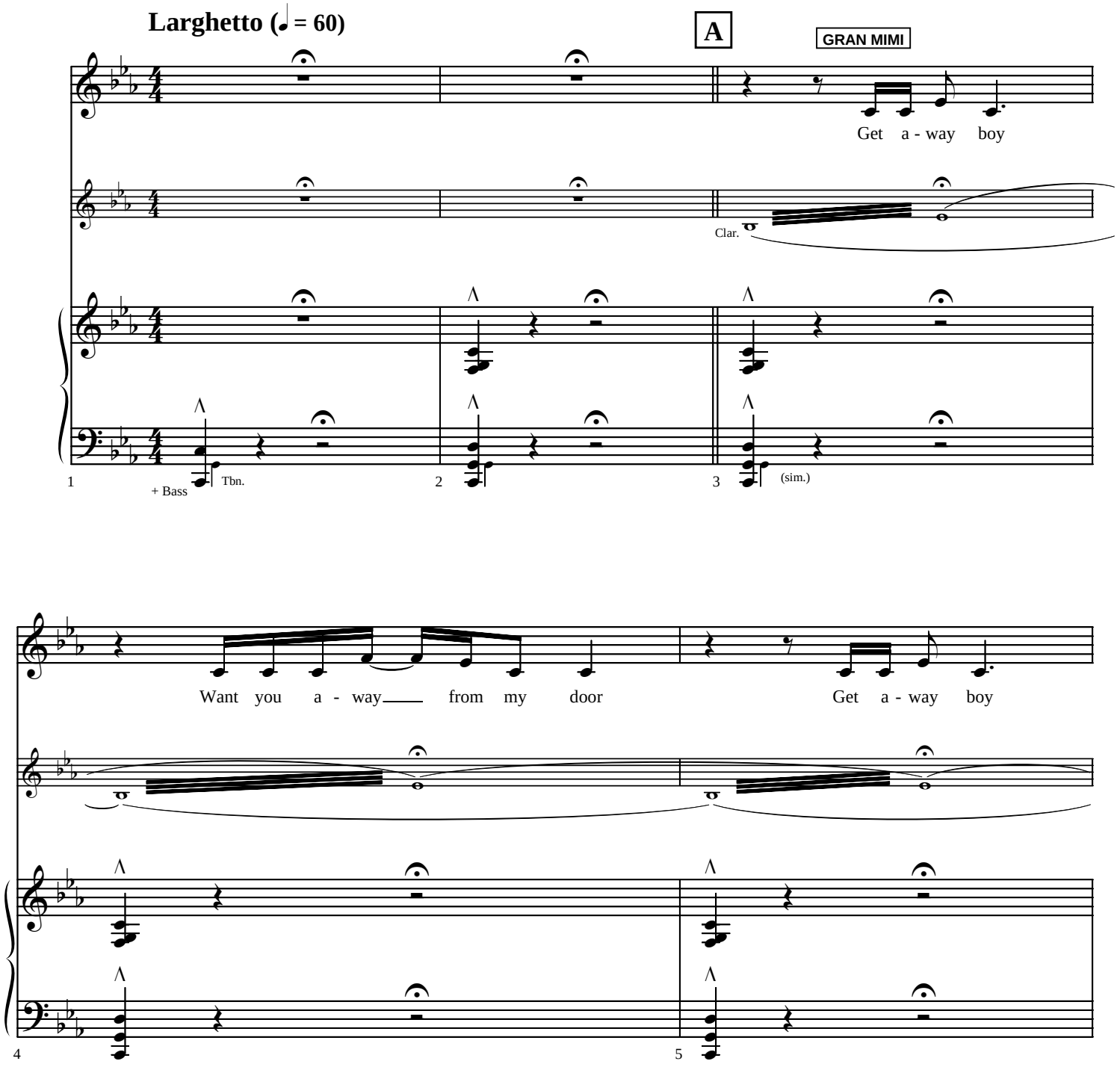


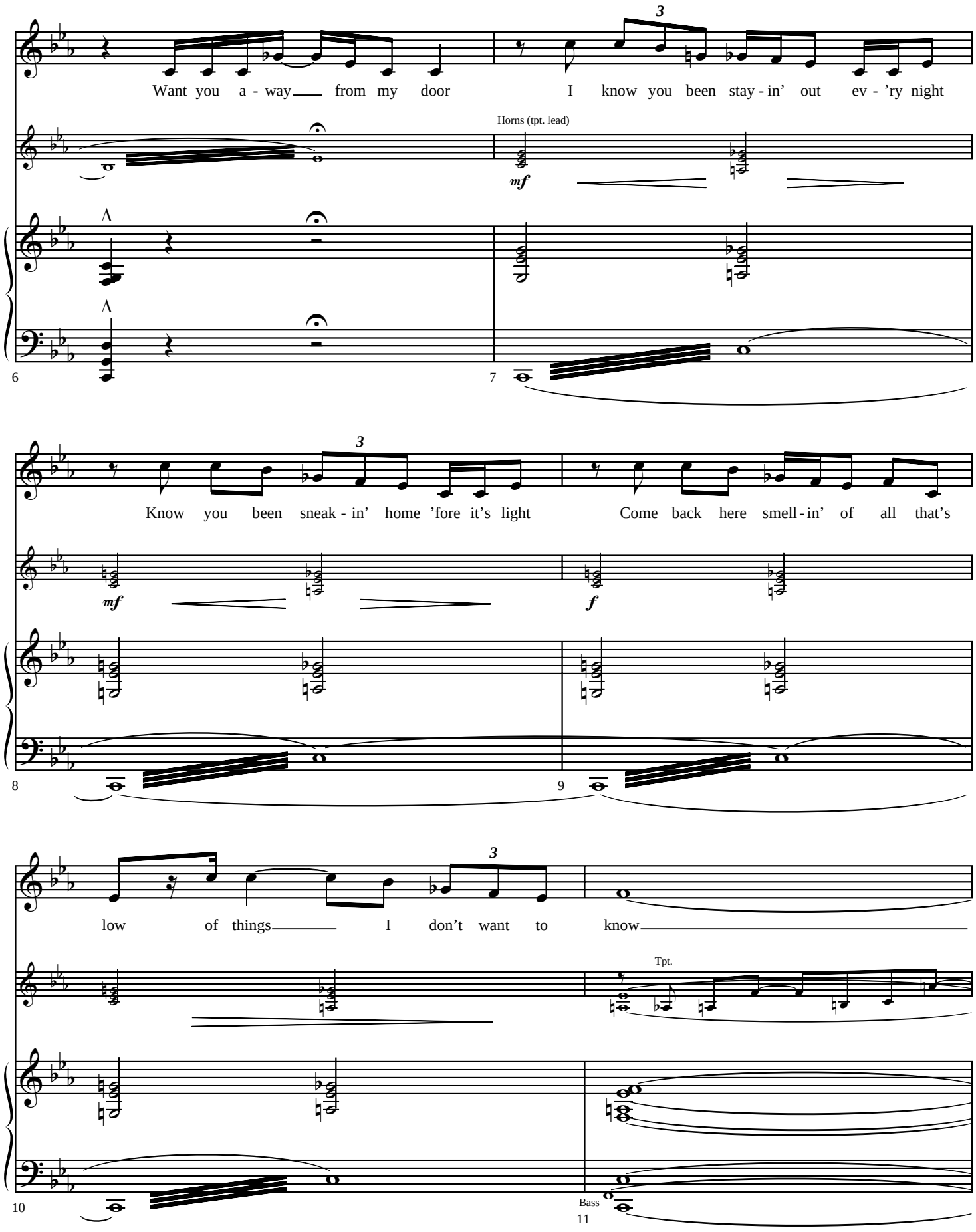

**Segue to:**
**“Get Away”**

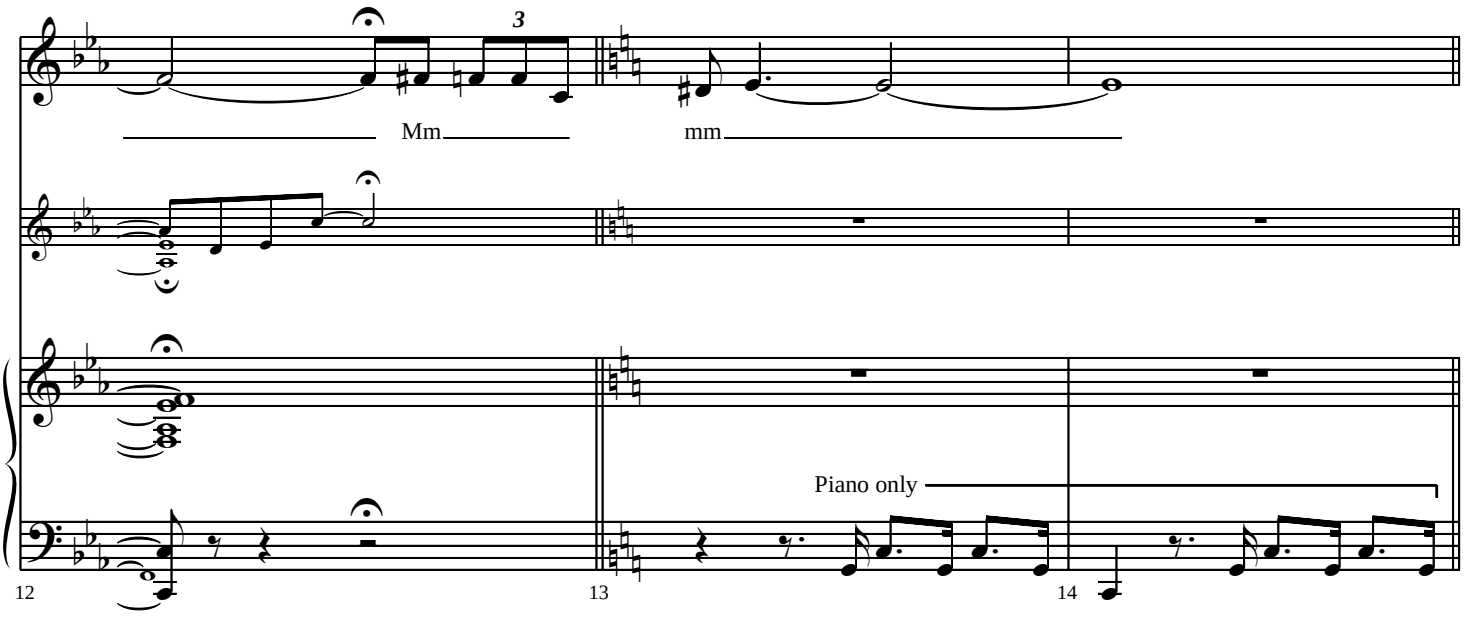
# No. 17 Get Away

Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

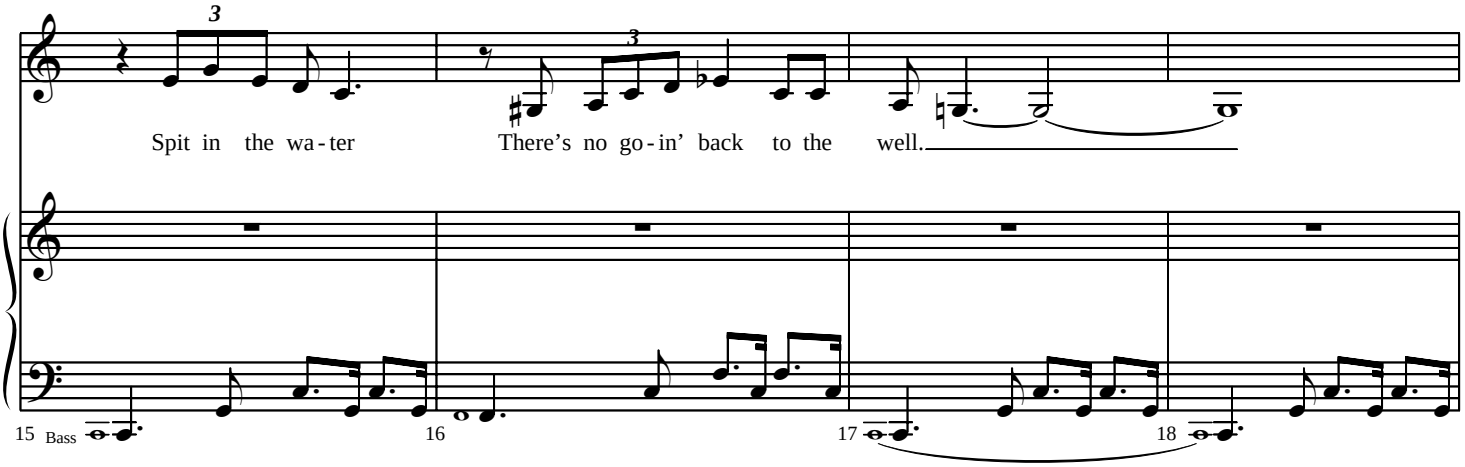
*CUE:*
"...I'd be delighted."

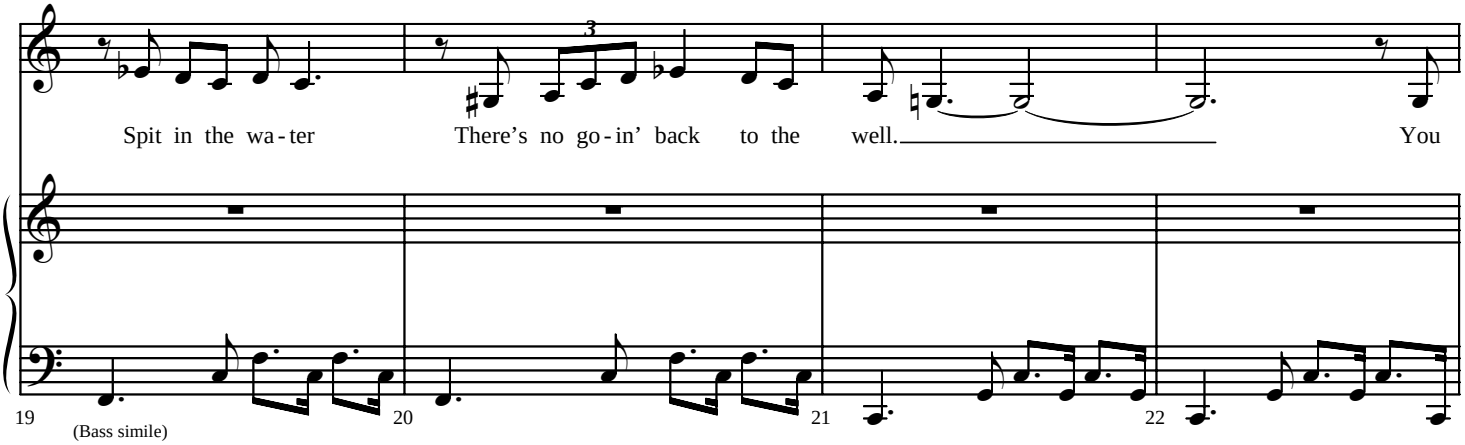


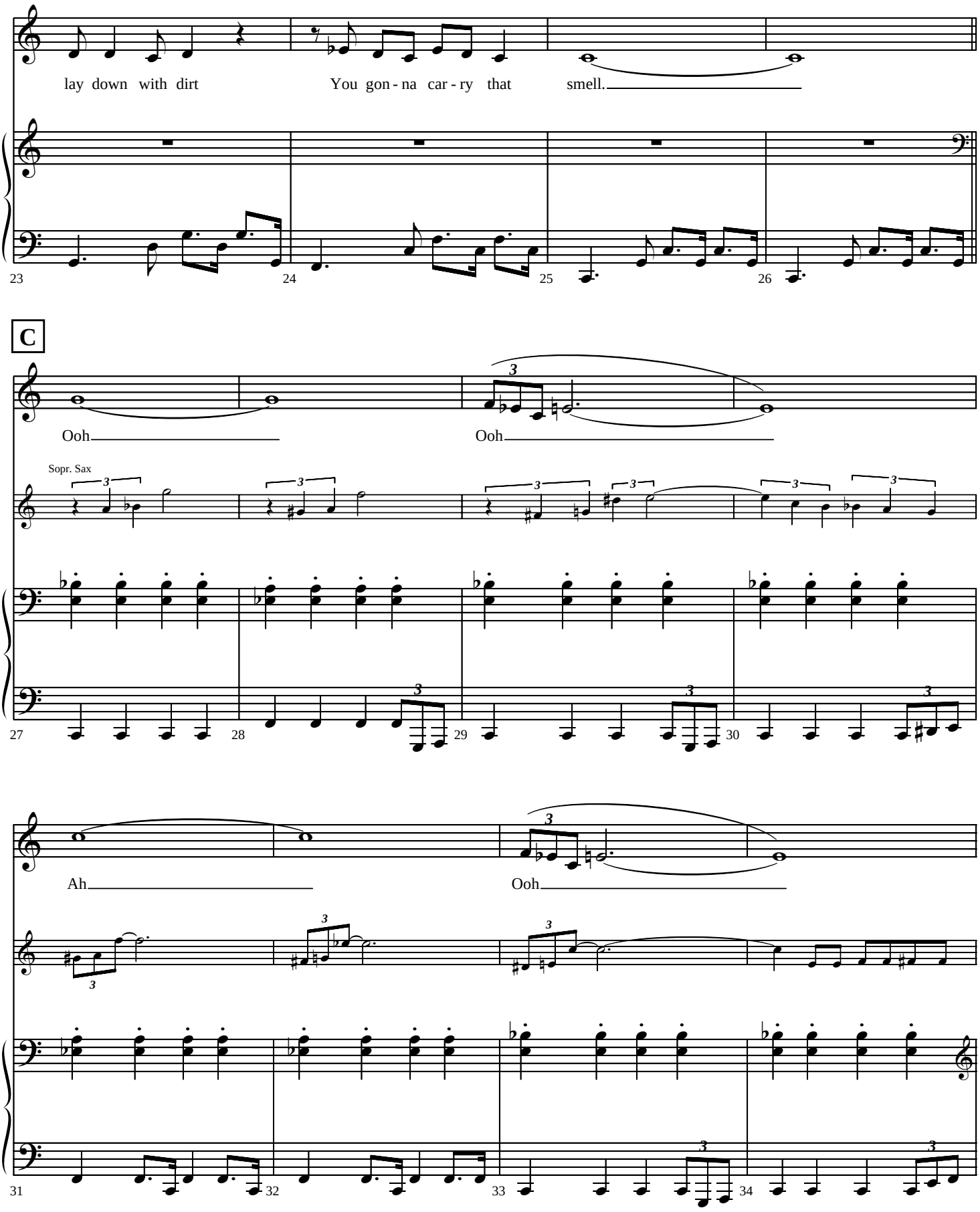

Want you a - way from my door
I know you been stay - in' out ev - 'ry night
Horns (tpt. lead)
mf
6
7
Know you been sneak - in' home 'fore it's light
Come back here smell - in' of all that's
mf
f
8
9
low of things I don't want to know
Tpt.
10
Bass
11

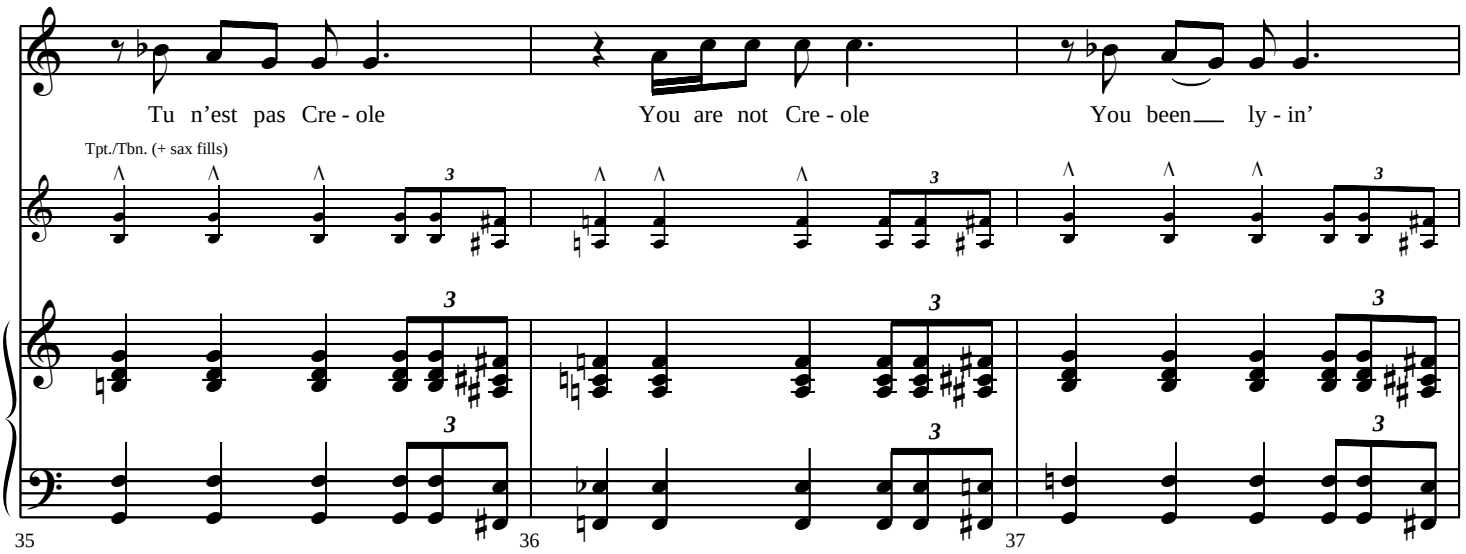

Mm
mm
Piano only
12
13
14

**B**

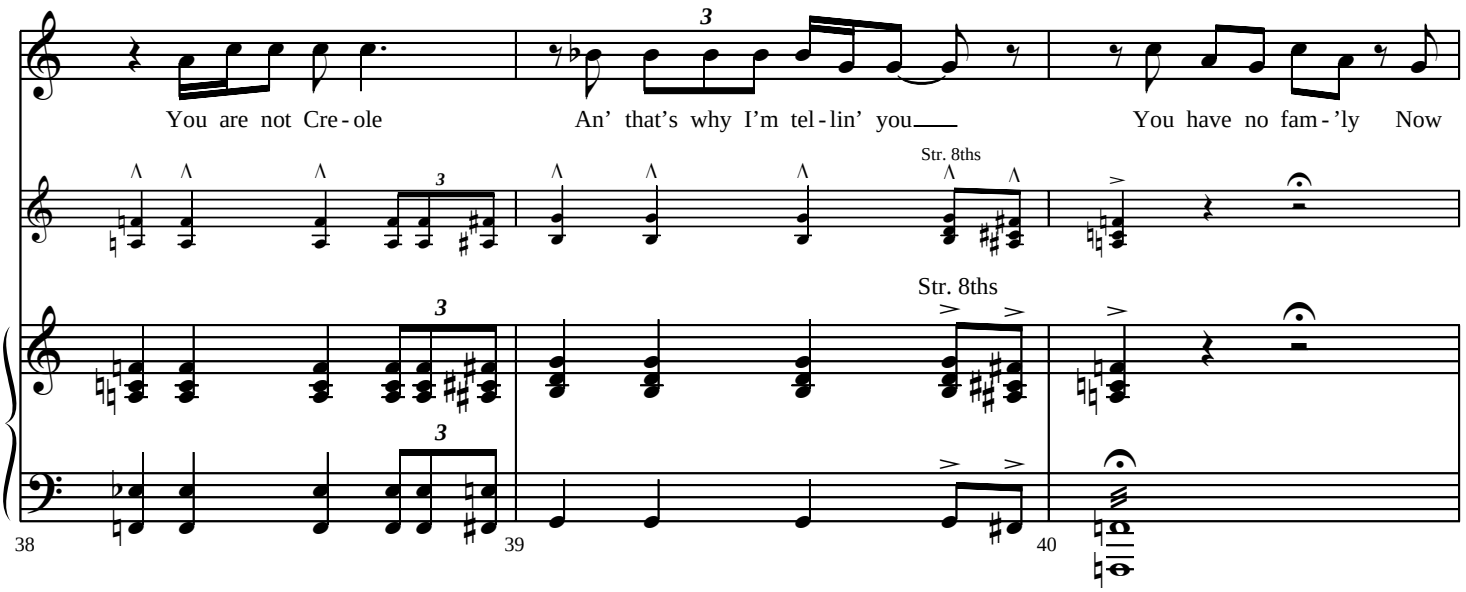

Spit in the wa-ter
There's no go-in' back to the well.
15 Bass
16
17
18


Spit in the wa-ter
There's no go-in' back to the well.
You
19
(Bass simile)
20
21
22

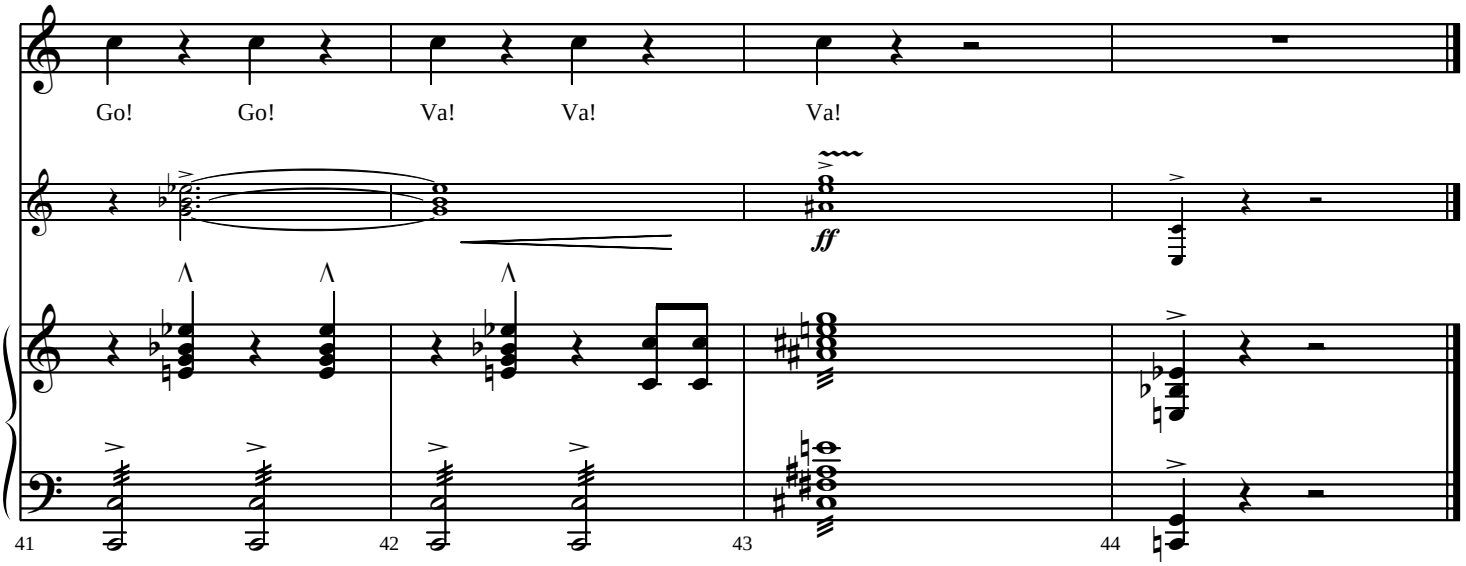

lay down with dirt
You gon - na car - ry that
smell.
23
24
25
26
C
Ooh
Ooh
Sopr. Sax
27
28
29
30
Ah
Ooh
31
32
33
34




**Colla voce**



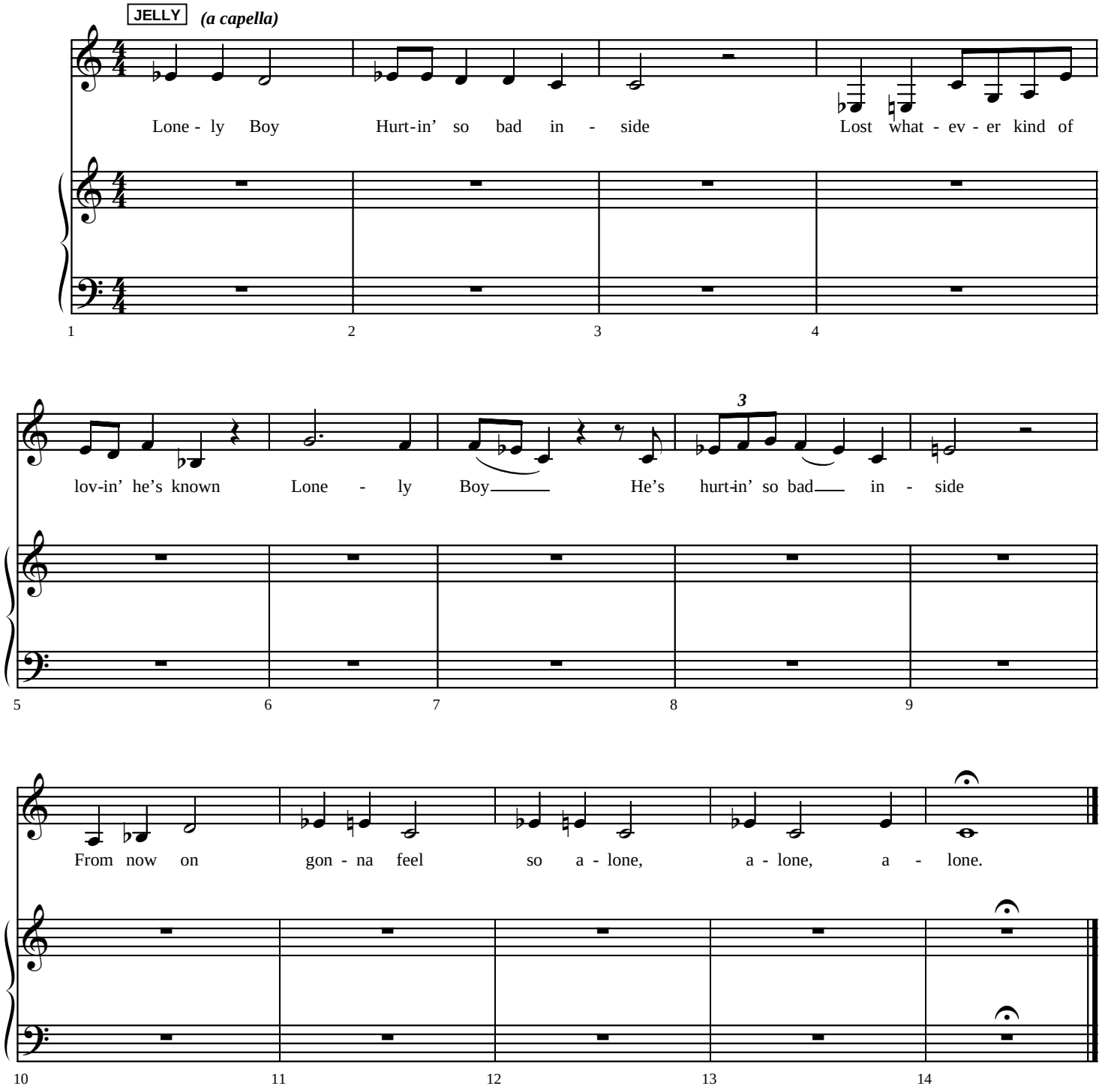

**Dictated**



# No. 18 Lonely Boy/Jelly

Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

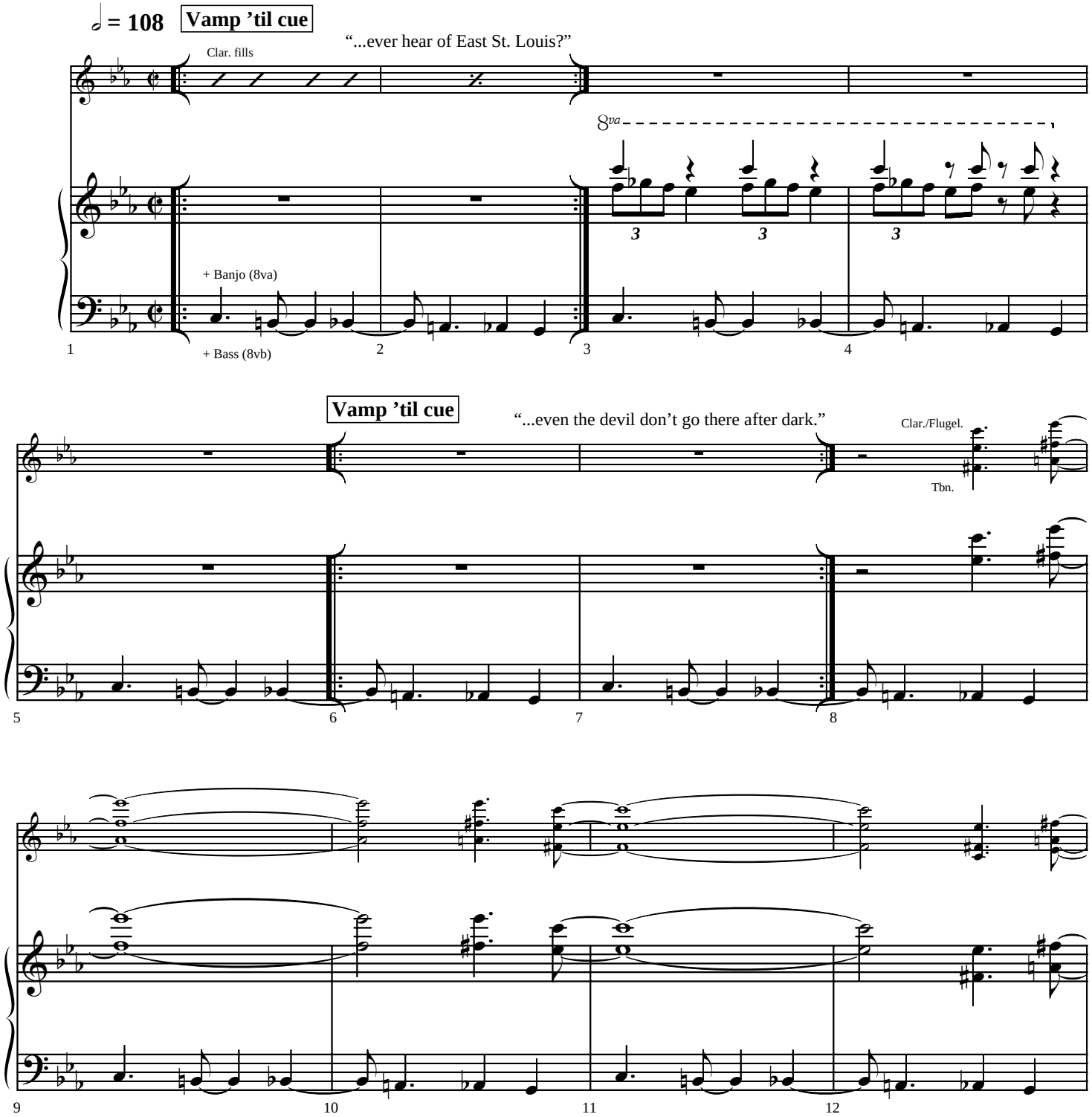
**Freely**

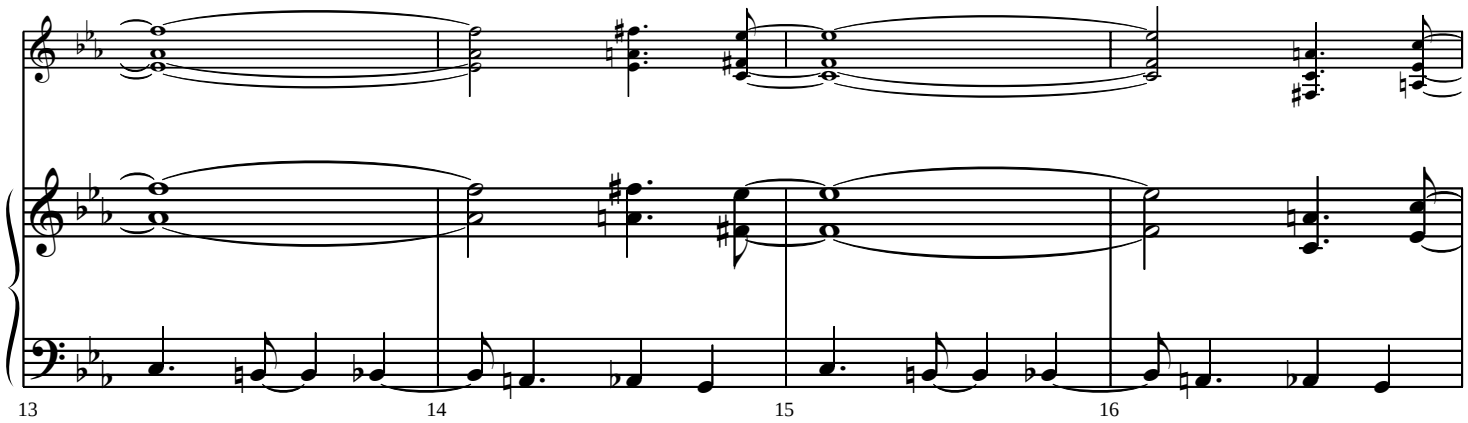


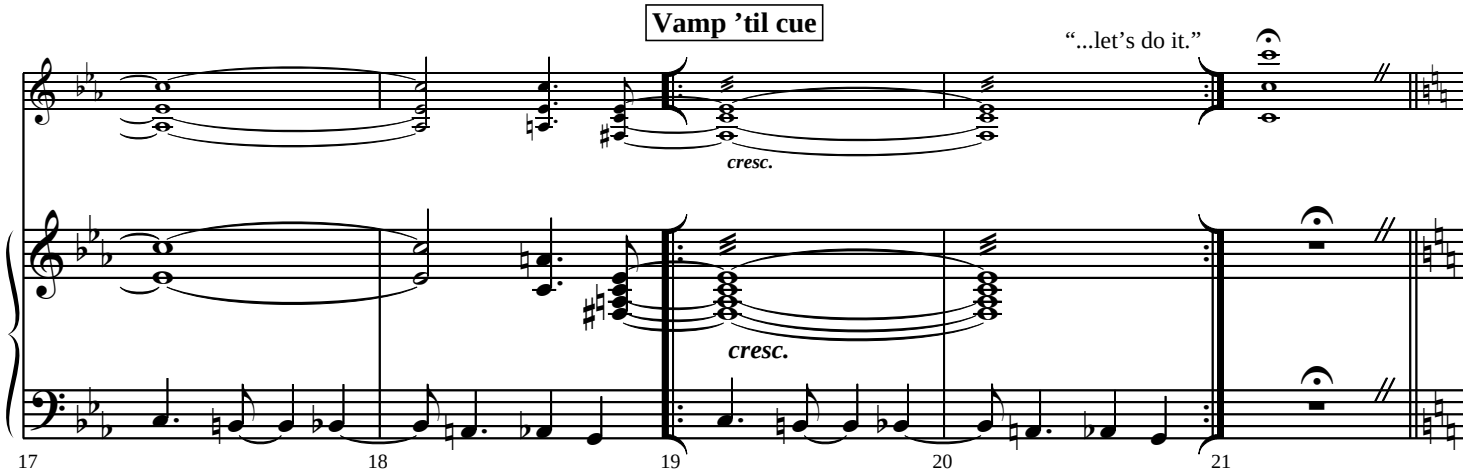
# No. 19 Transition to Scene 4

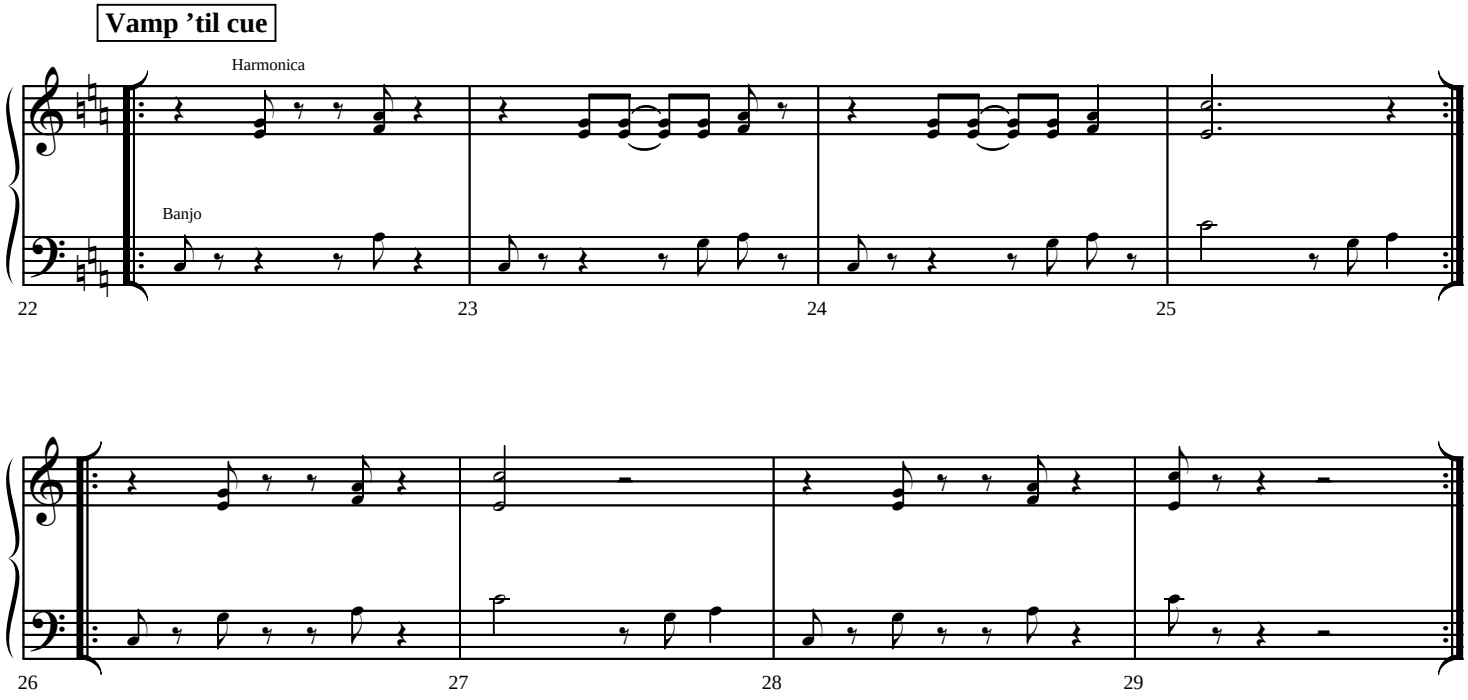
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

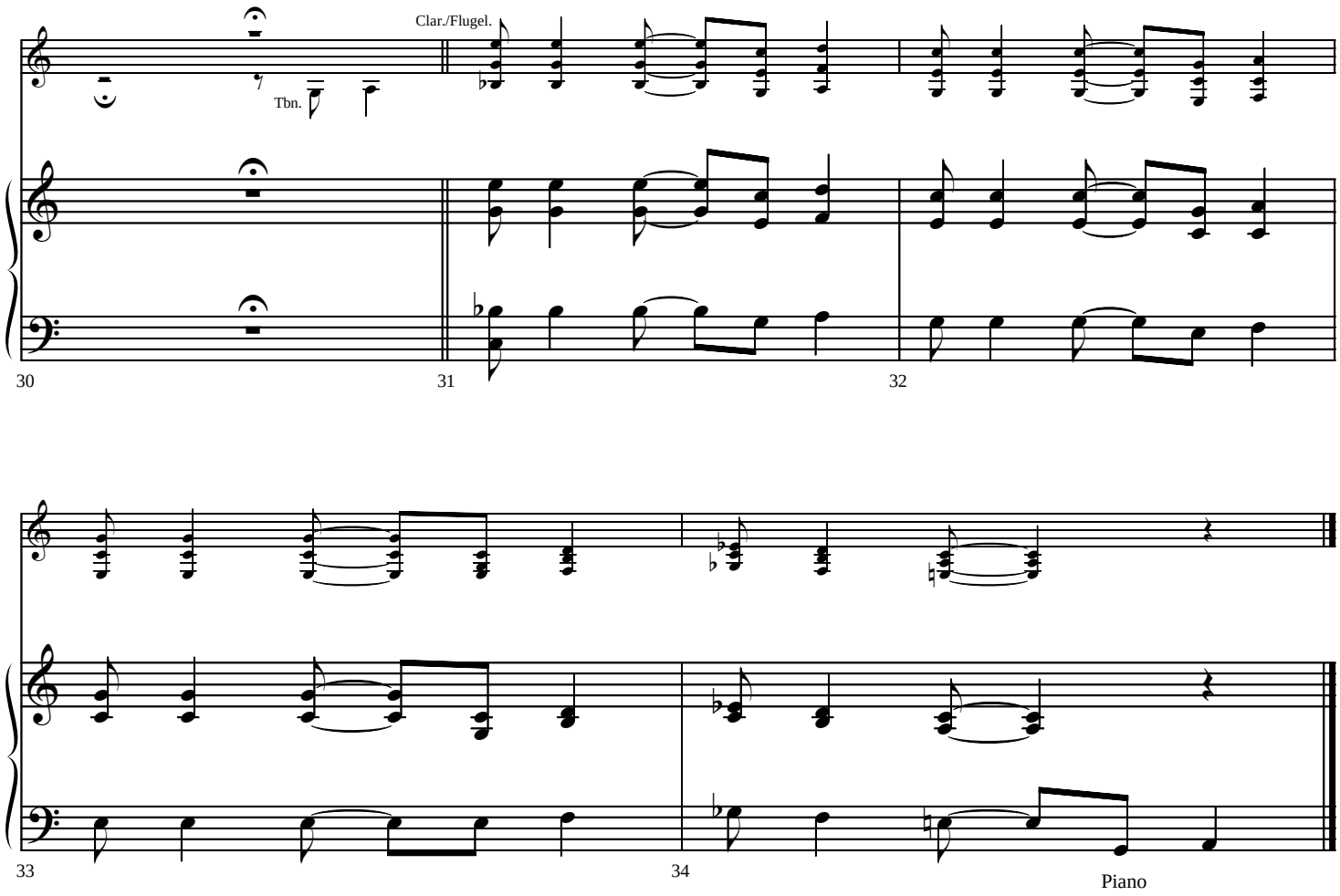
*CUE:*
"...kiss my arrogant Creole ass."




13
14
15
16


Vamp 'til cue
"...let's do it."
cresc.
cresc.
17
18
19
20
21

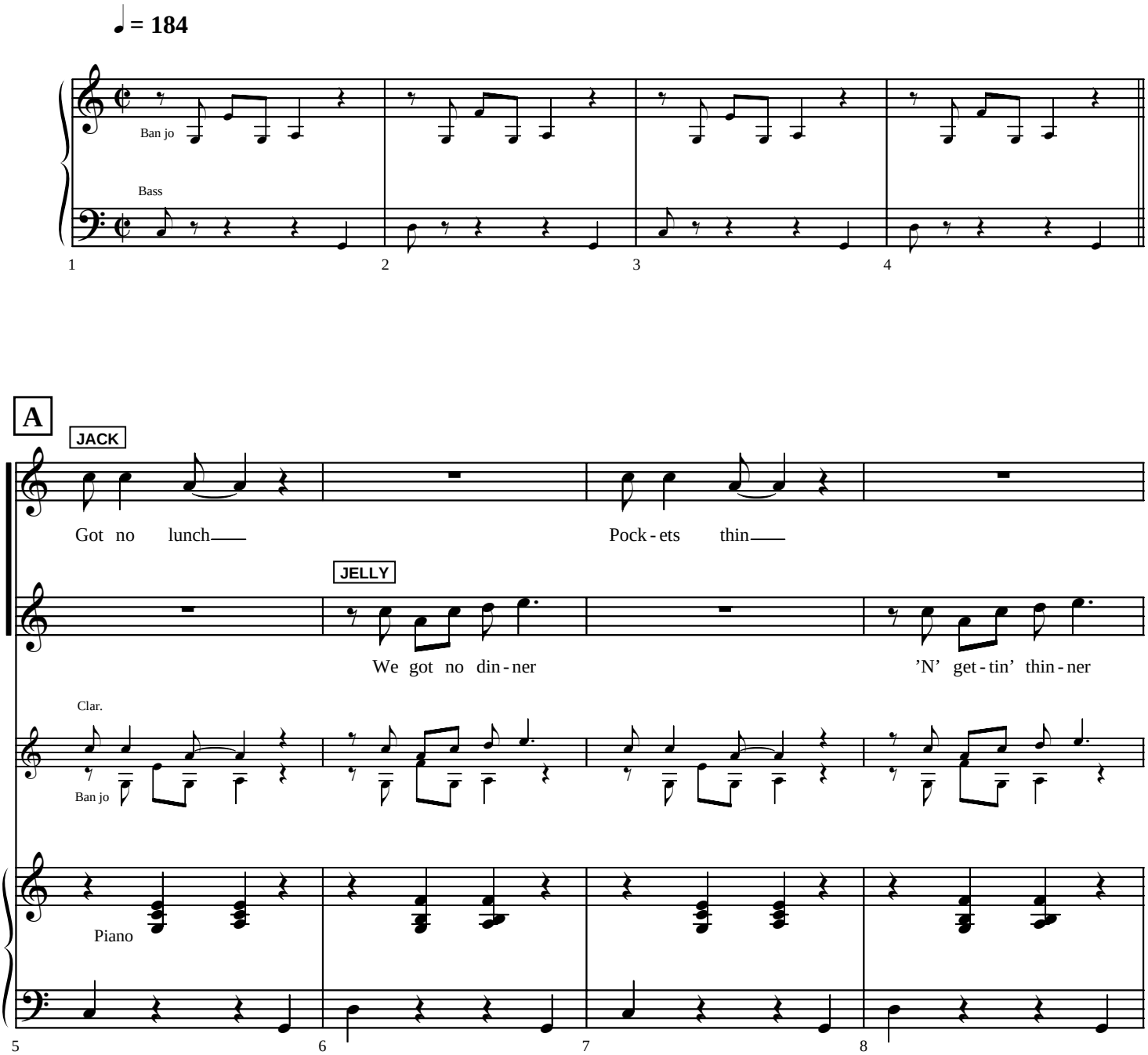

Vamp 'til cue
Harmonica
Banjo
22
23
24
25
26
27
28
29

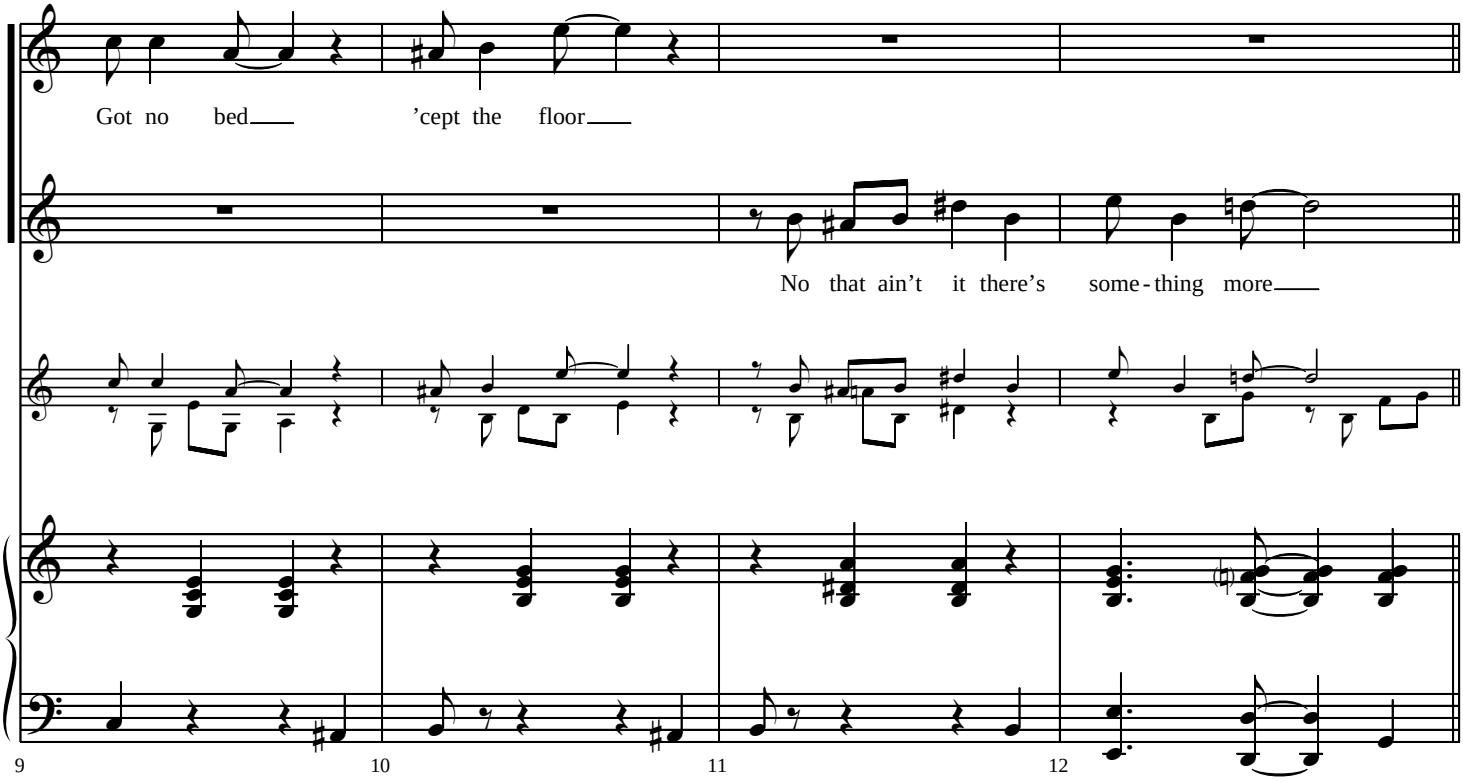



**Segue as one to:**
**“Something More (Duet)”**

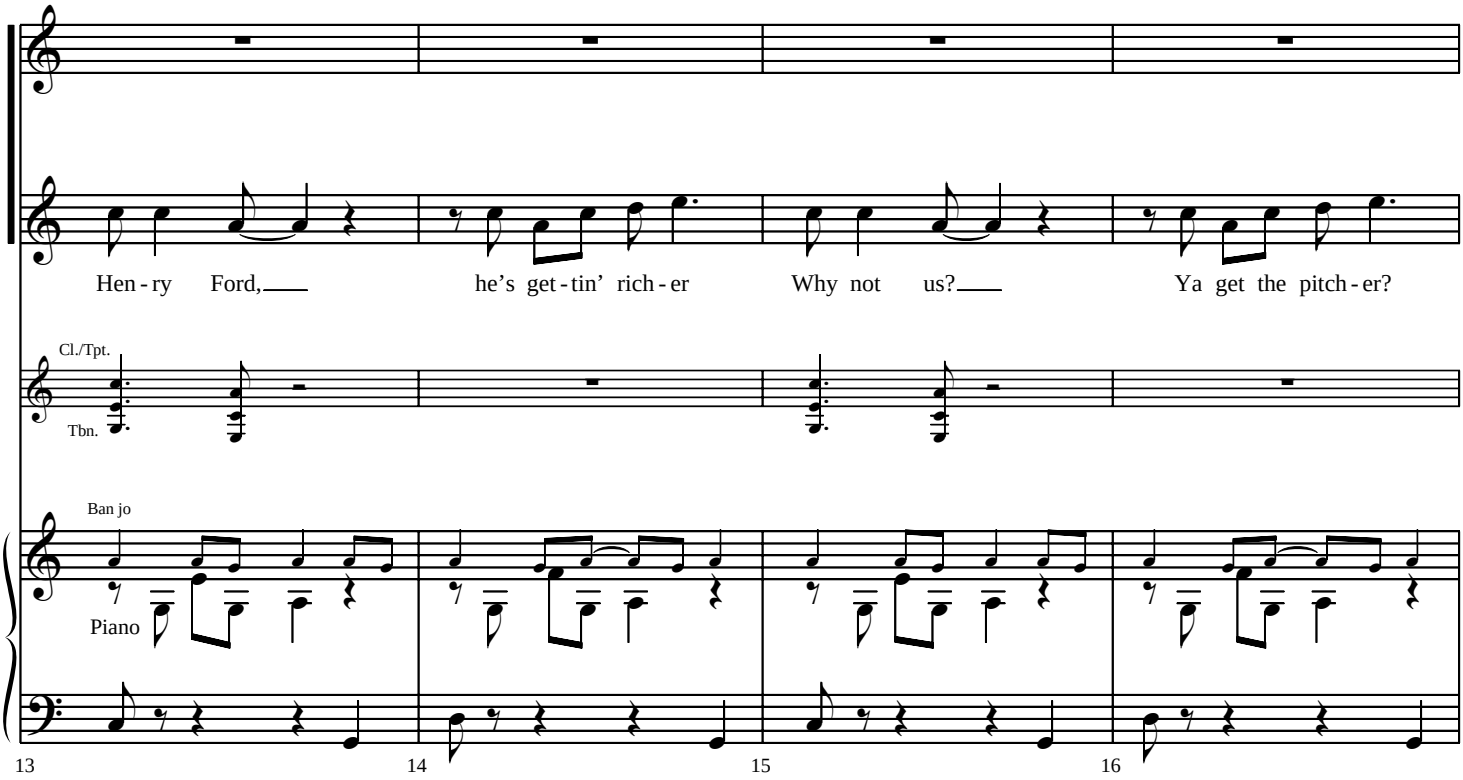
# No. 20 Something More (Duet)

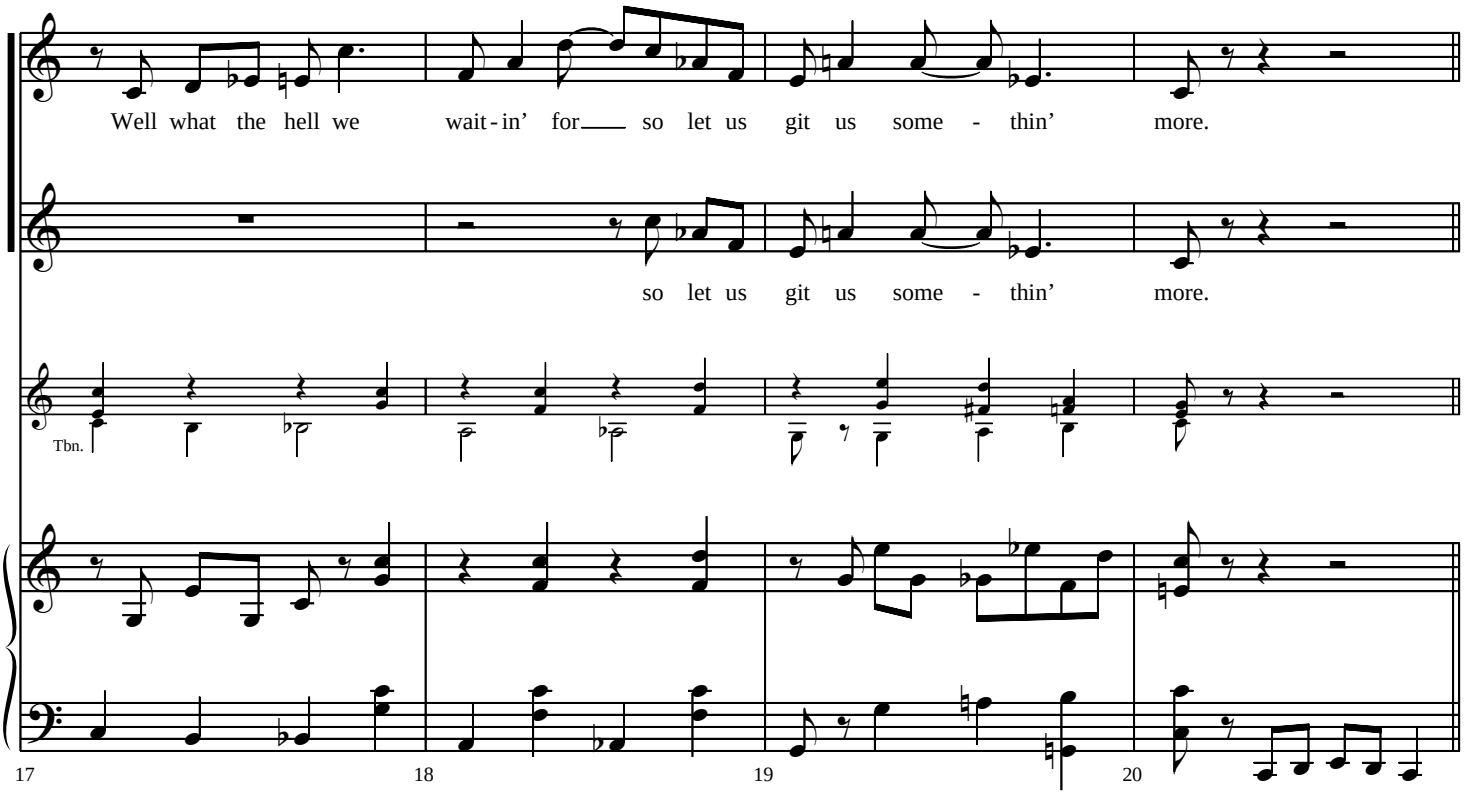
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

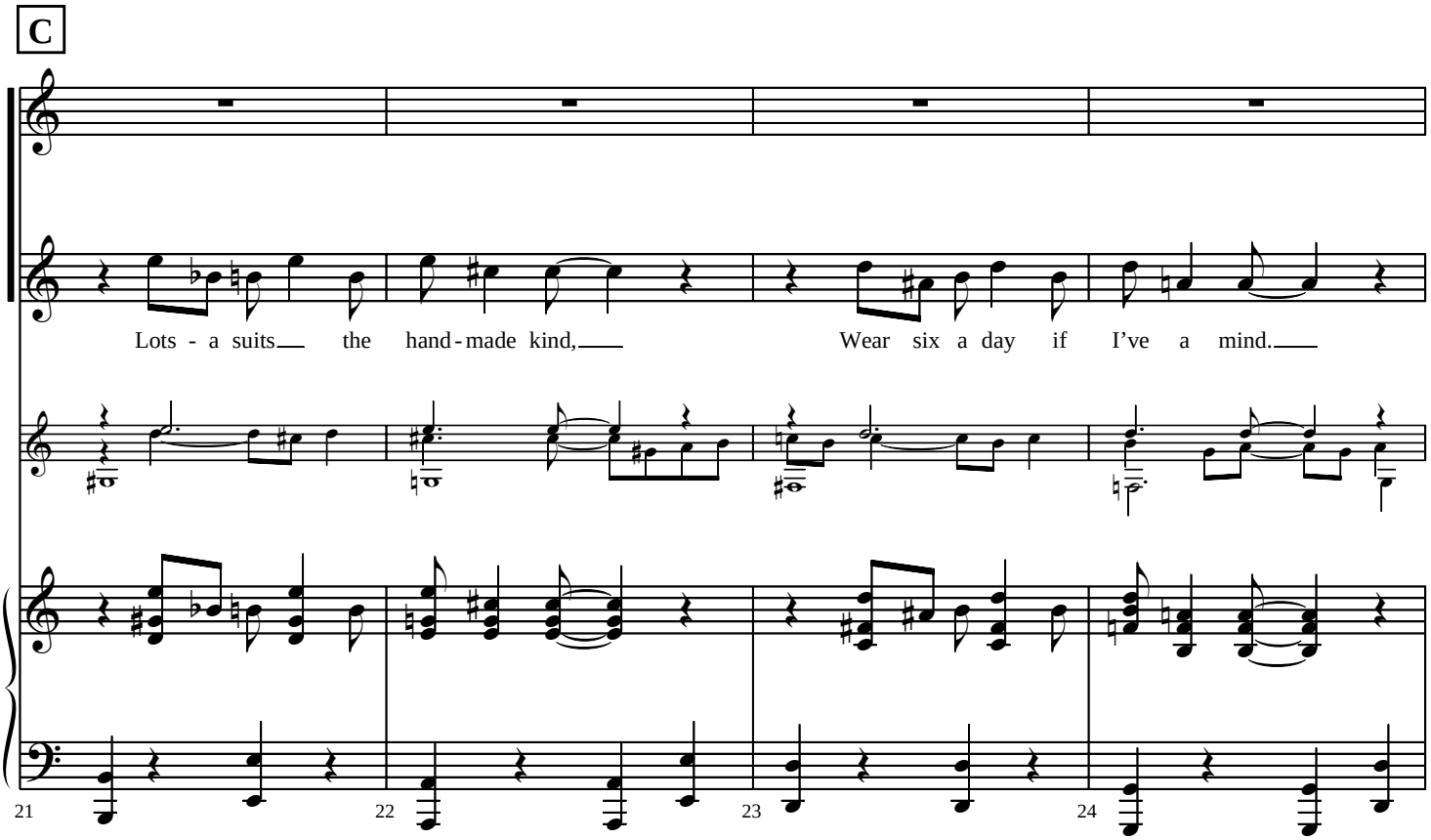


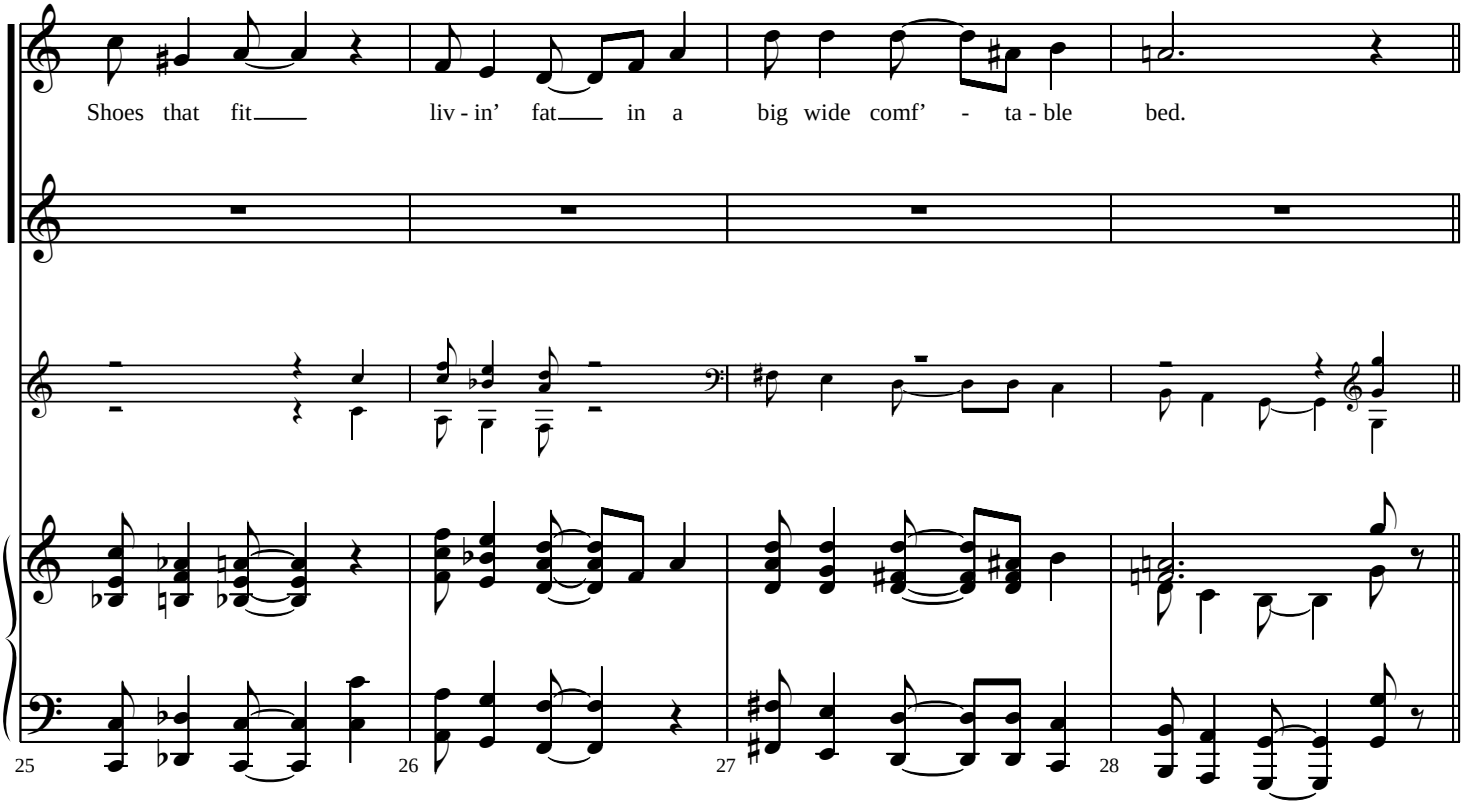

Got no bed 'cept the floor
No that ain't it there's some-thing more
9
10
11
12

**B**

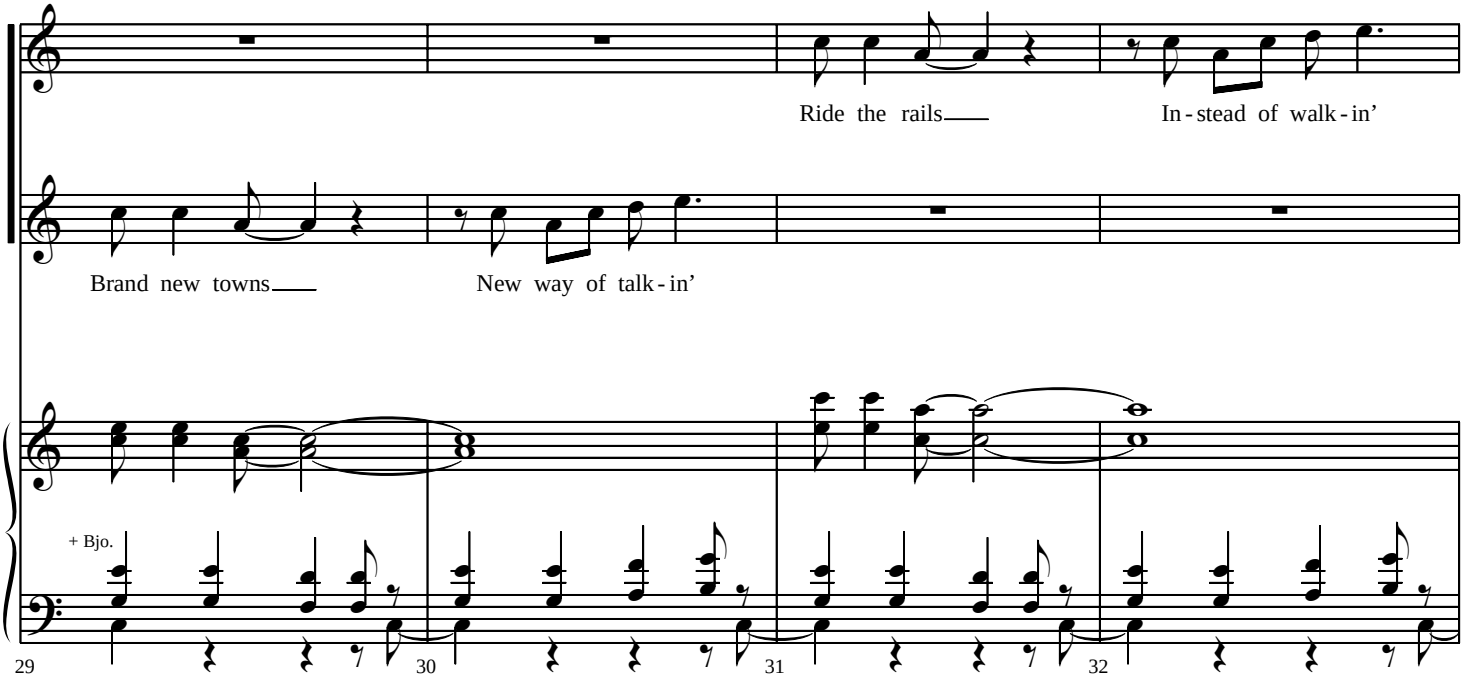

Hen-ry Ford, he's get-tin' rich-er Why not us? Ya get the pitch-er?
Cl./Tpt.
Tbn.
Ban jo
Piano
13
14
15
16

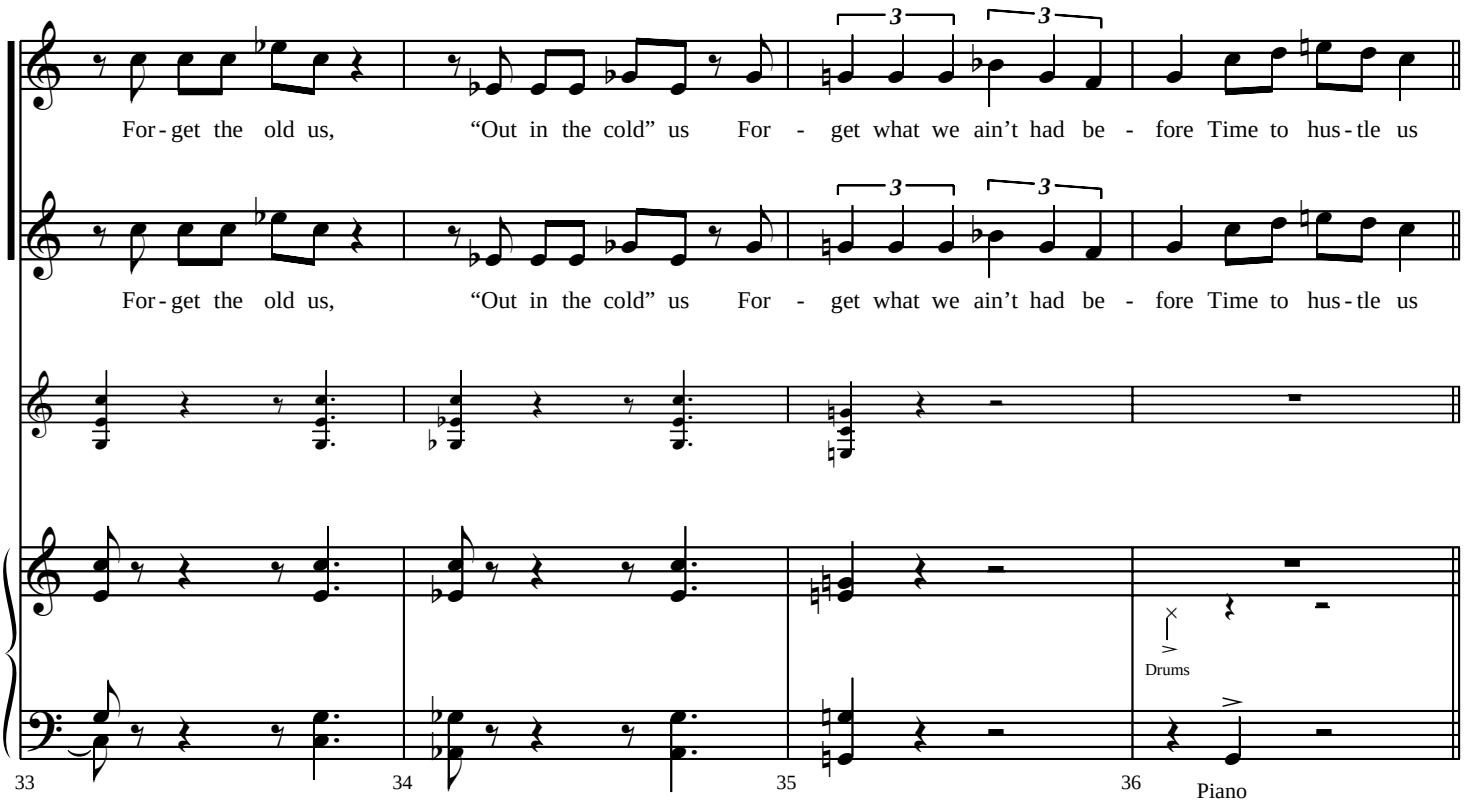

Well what the hell we wait-in' for so let us git us some - thin' more.
so let us git us some - thin' more.
Tbn.
17
18
19
20


C
Lots - a suits the hand-made kind, Wear six a day if I've a mind.
21
22
23
24

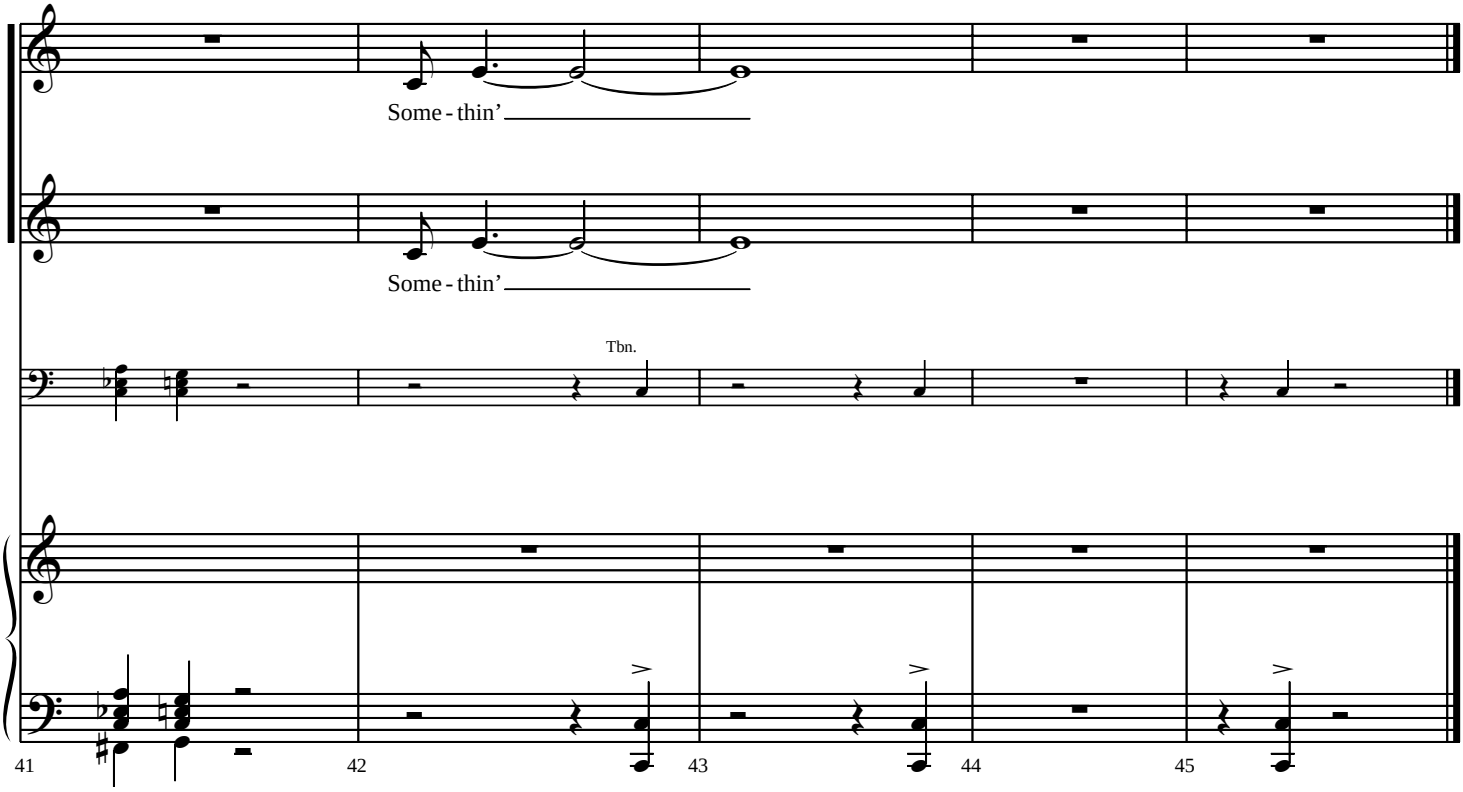

Shoes that fit liv - in' fat in a big wide comf' - ta - ble bed.
25
26
27
28

**D**


Ride the rails In - stead of walk - in'
Brand new towns New way of talk - in'
+ Bjo.
29
30
31
32

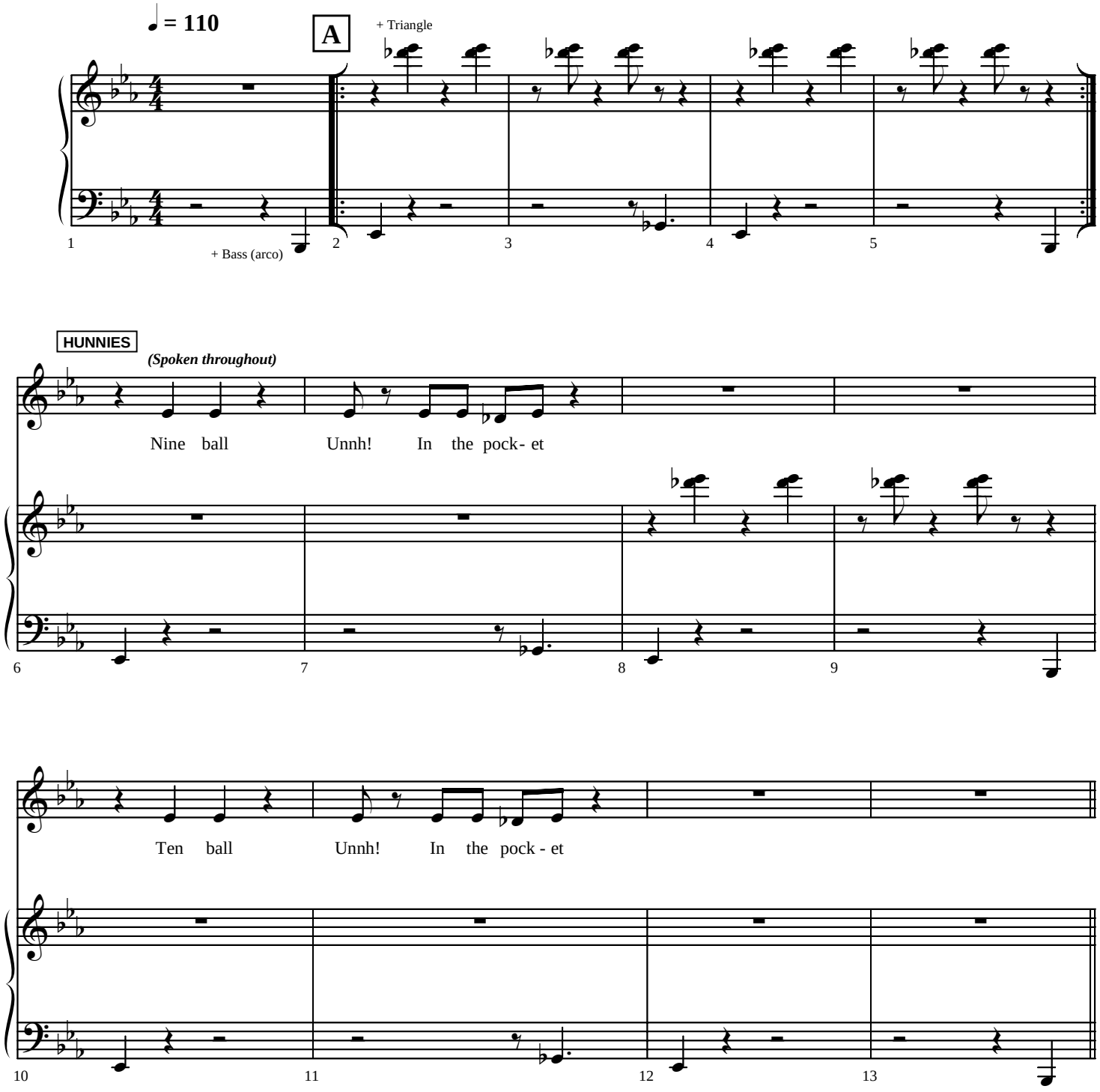

For - get the old us, "Out in the cold" us For - get what we ain't had be - fore Time to hus - tle us
For - get the old us, "Out in the cold" us For - get what we ain't had be - fore Time to hus - tle us
Drums
Piano
33
34
35
36

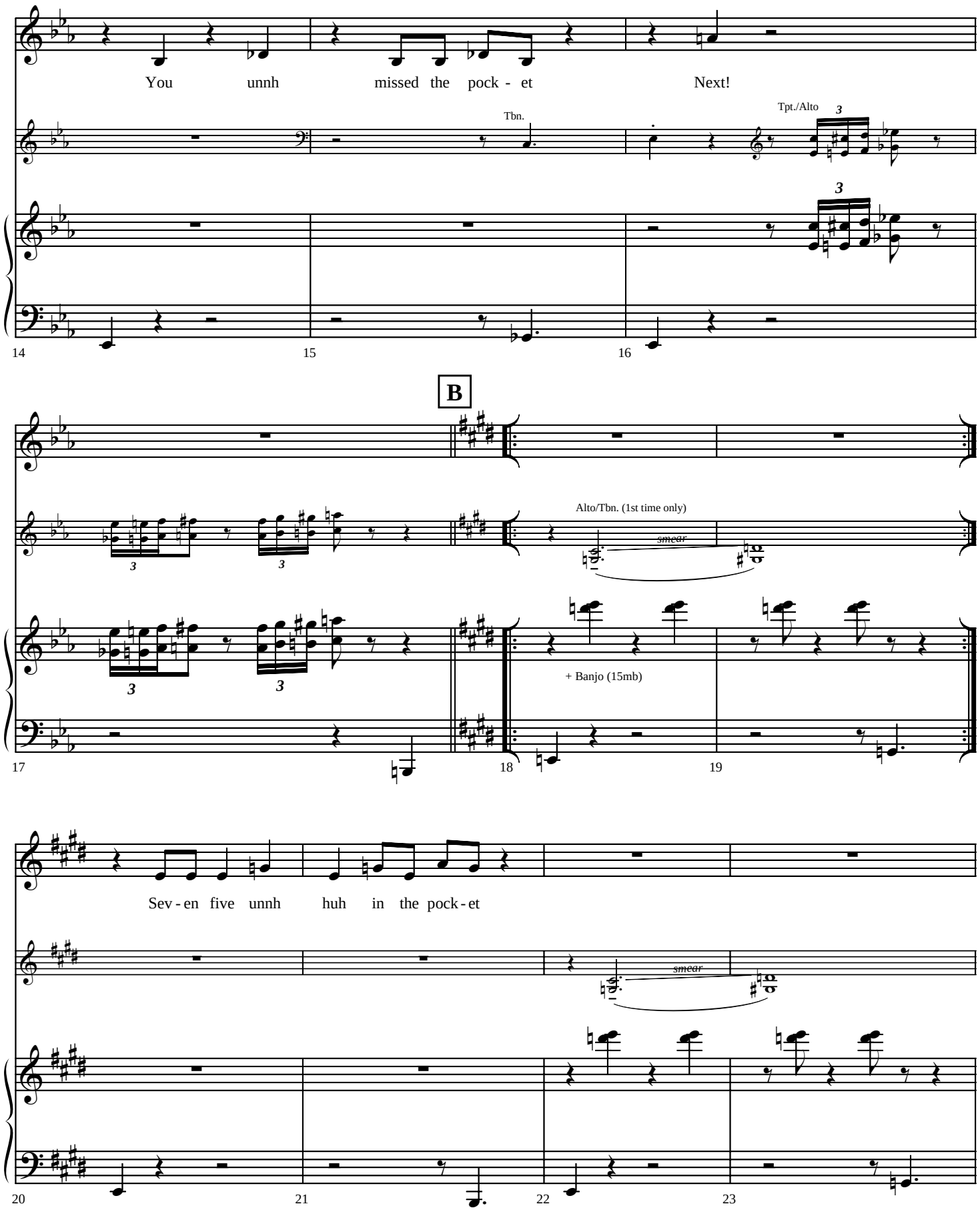
E
Some - thin' more
Some - thin' more
Some - thin' more
Some - thin' more
37
38
39
40

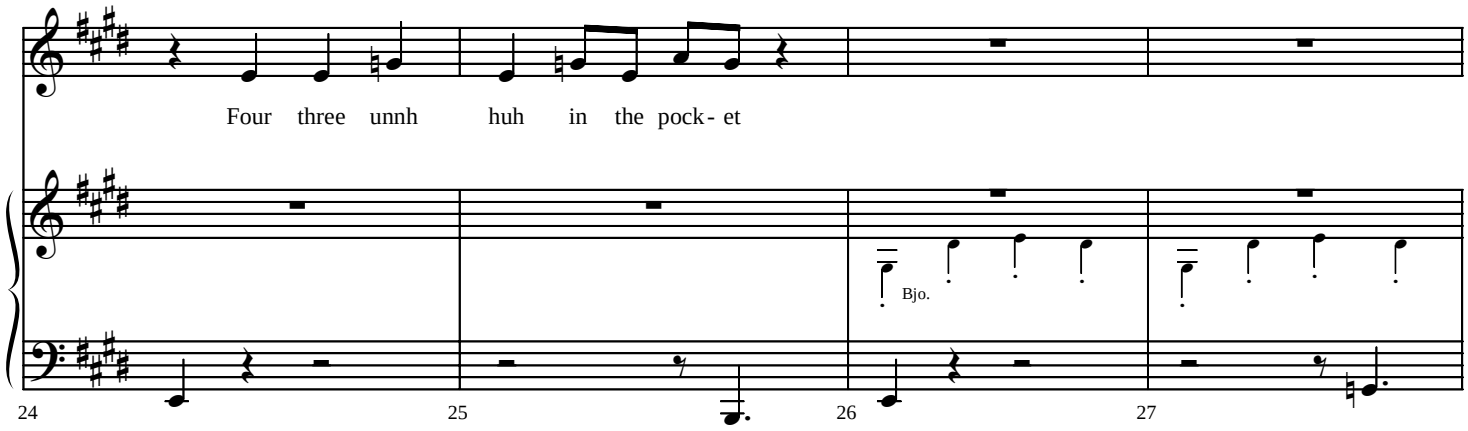

Some - thin'
Some - thin'
Tbn.
41
42
43
44
45

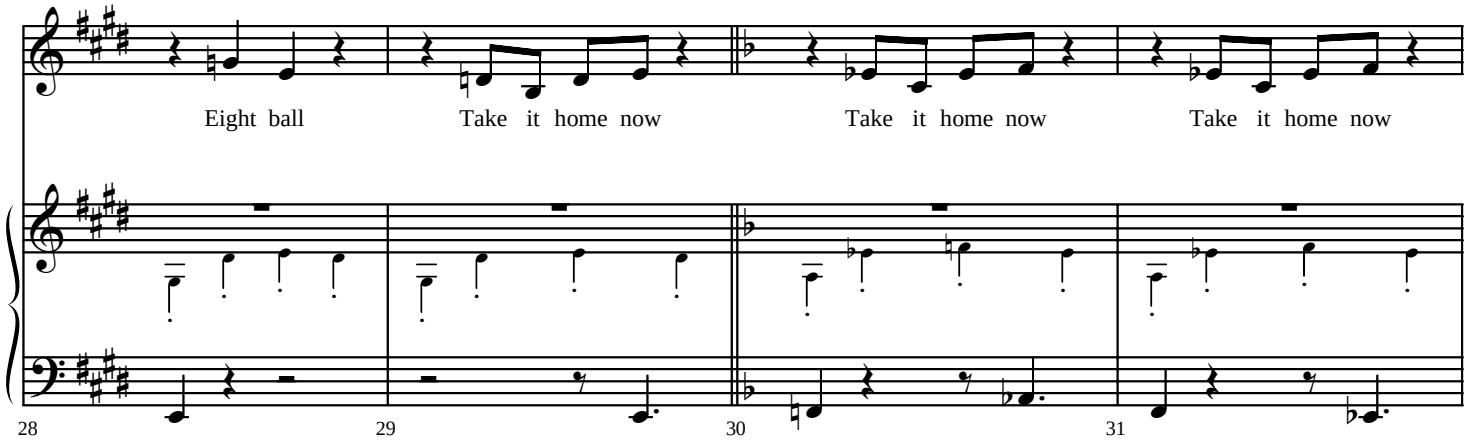
# No. 21 Nine Ball

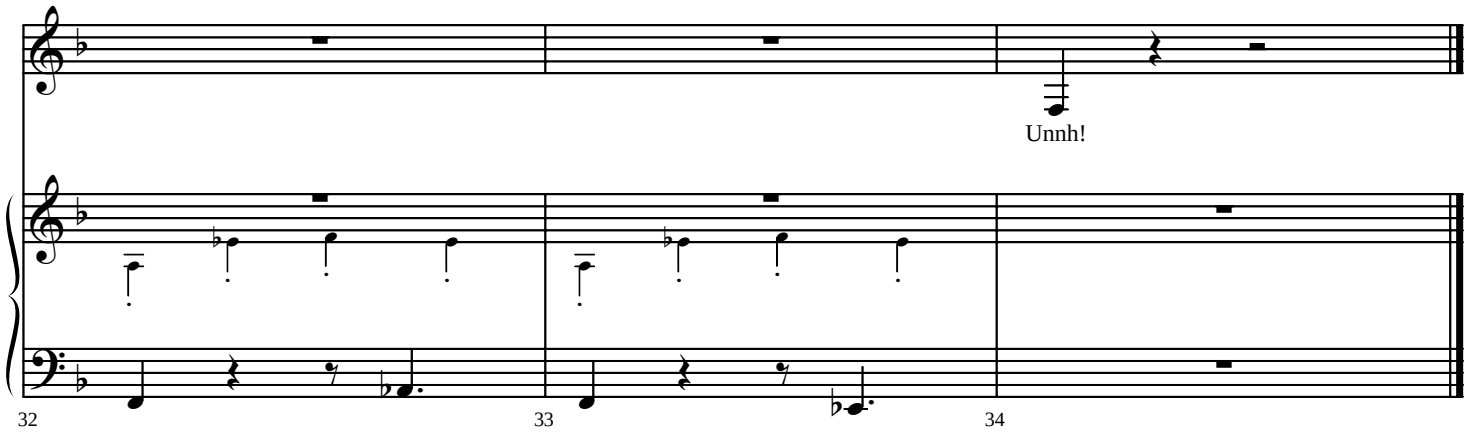
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey




You unnh missed the pock - et Next!
Tbn.
Tpt./Alto
3
14
15
16
B
Alto/Tbn. (1st time only)
smear
+ Banjo (15mb)
17
18
19
Sev - en five unnh huh in the pock - et
smear
20
21
22
23



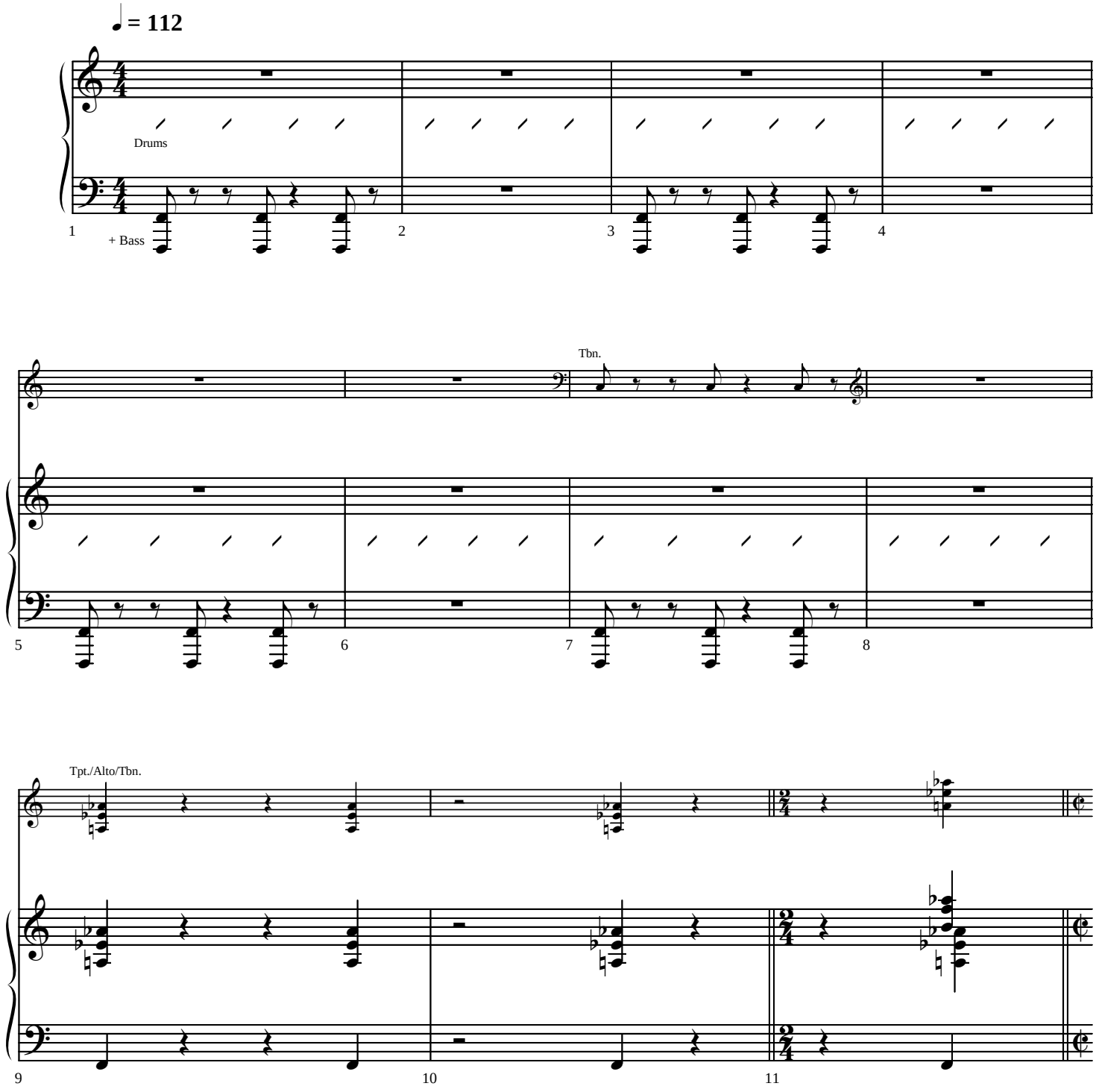



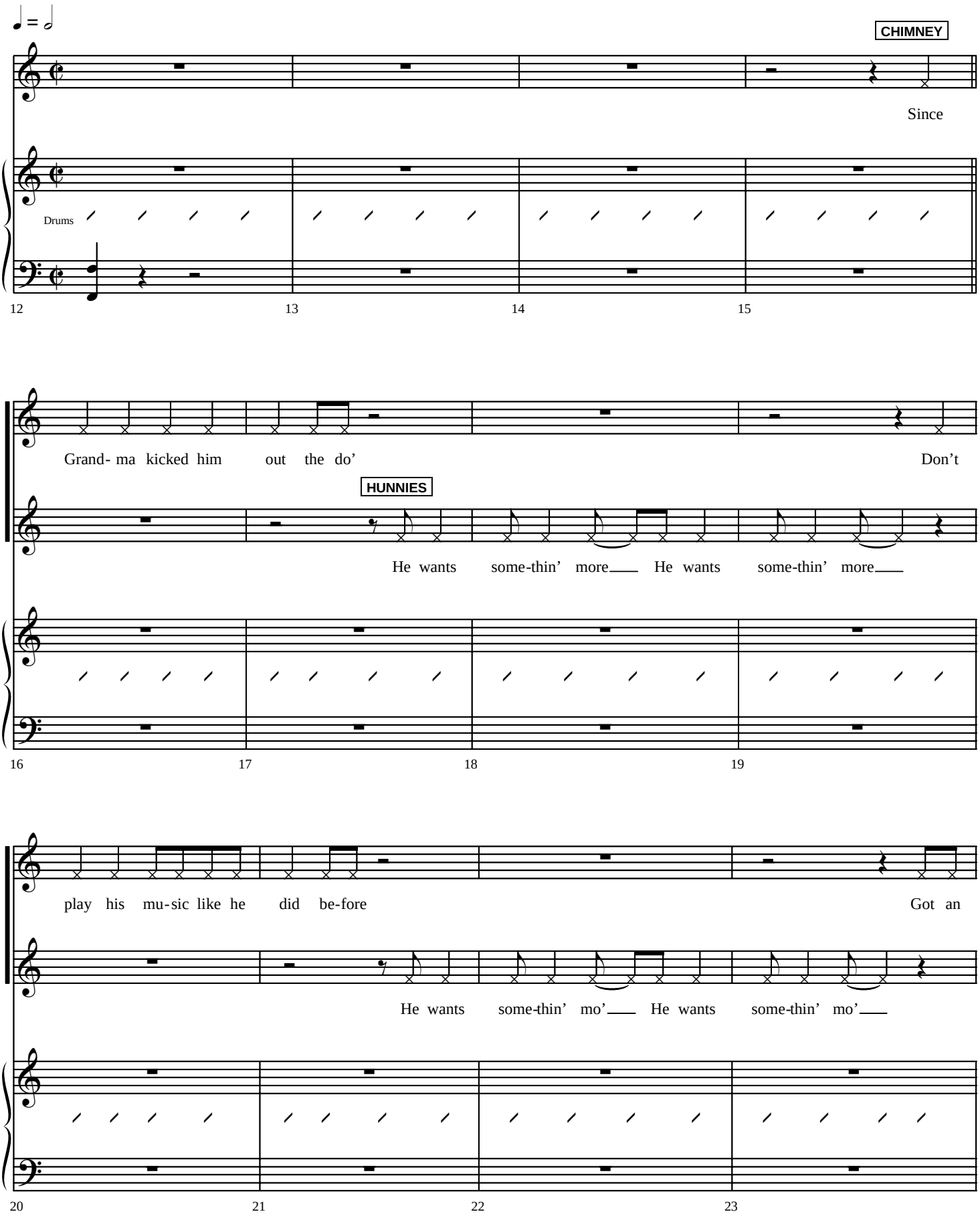



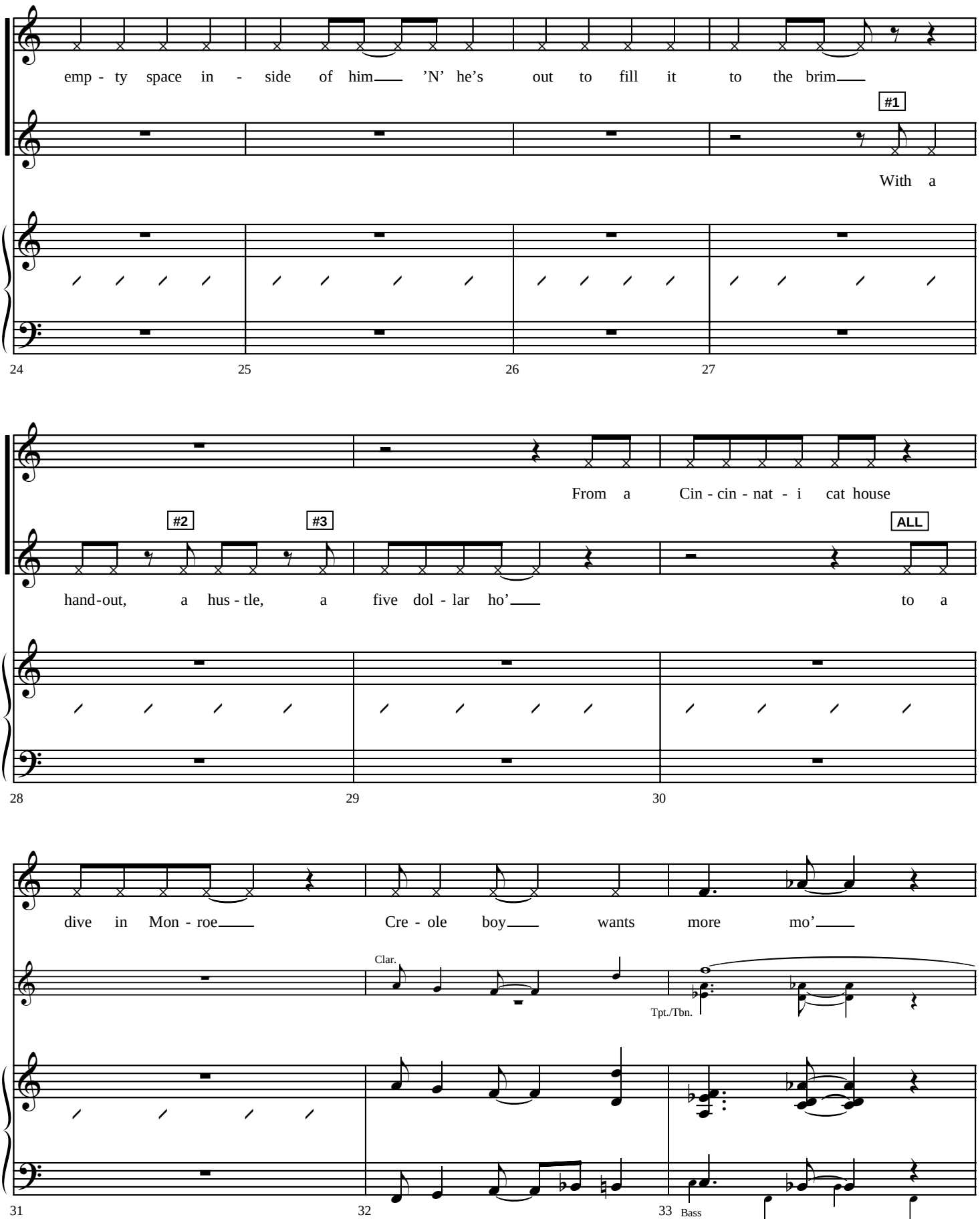

**Segue as one to:**
**“New Pool Hall Tag”**

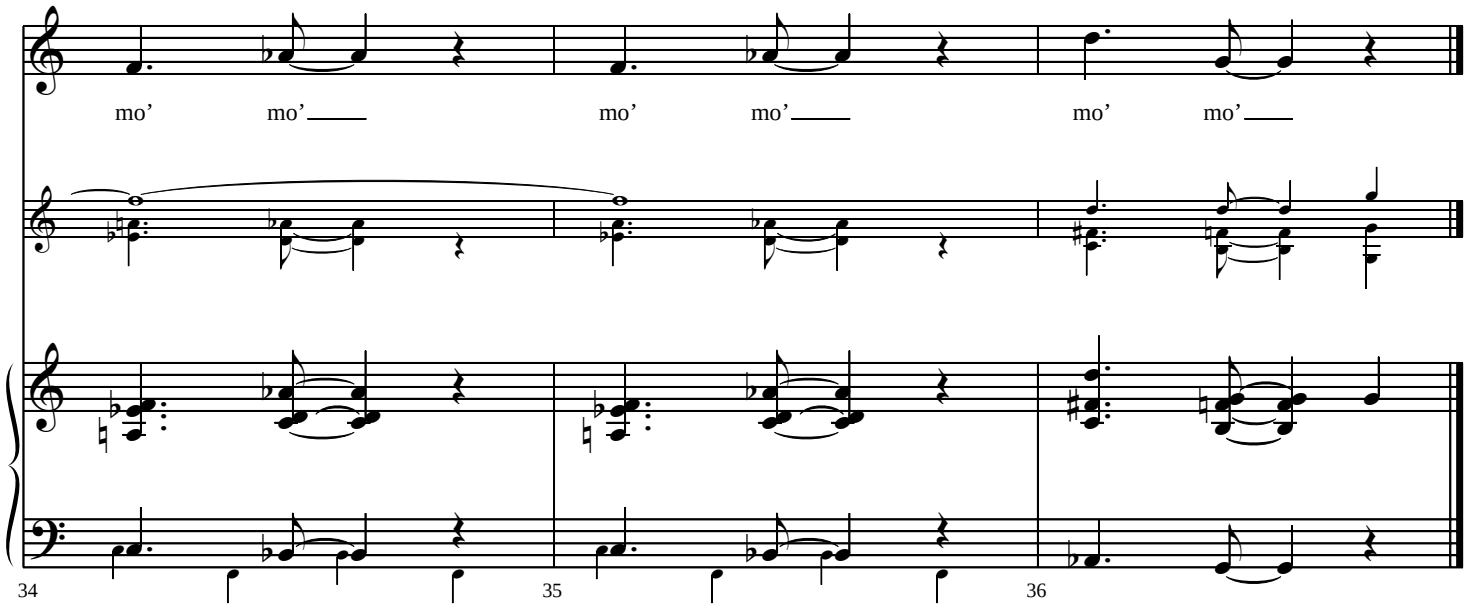
# No. 22 New Pool Hall Tag

Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey




CHIMNEY
Since
Drums
12
13
14
15
Grand- ma kicked him out the do'
Don't
HUNNIES
He wants some-thin' more
He wants some-thin' more
16
17
18
19
play his mu-sic like he did be-fore
Got an
He wants some-thin' mo'
He wants some-thin' mo'
20
21
22
23

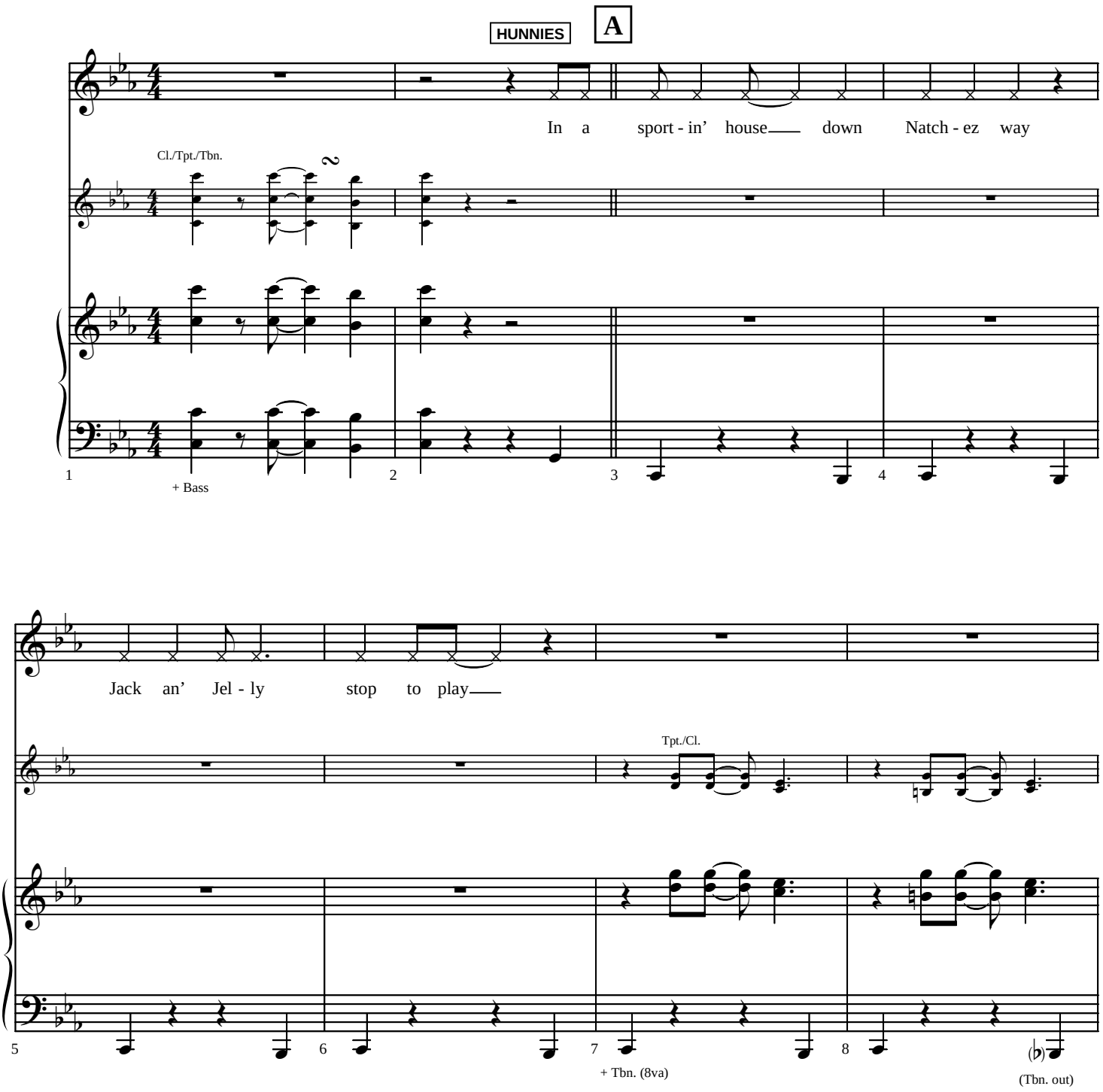

emp - ty space in - side of him ’N’ he’s out to fill it to the brim
#1
With a
24
25
26
27
From a Cin - cin - nat - i cat house
#2
#3
ALL
hand-out, a hus - tle, a five dol - lar ho’ to a
28
29
30
dive in Mon - roe Cre - ole boy wants more mo’
Clar.
Tpt./Tbn.
31
32
33
Bass

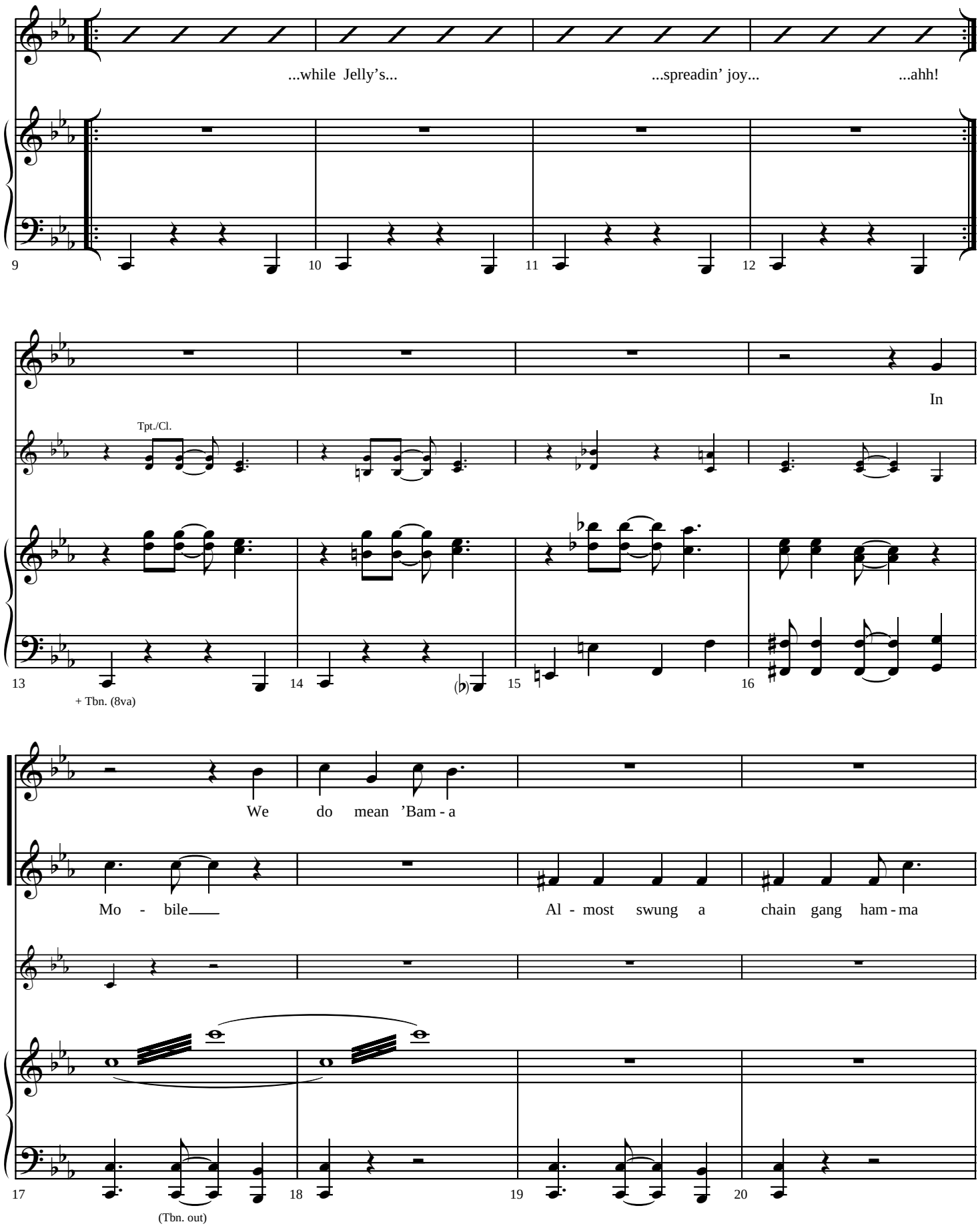


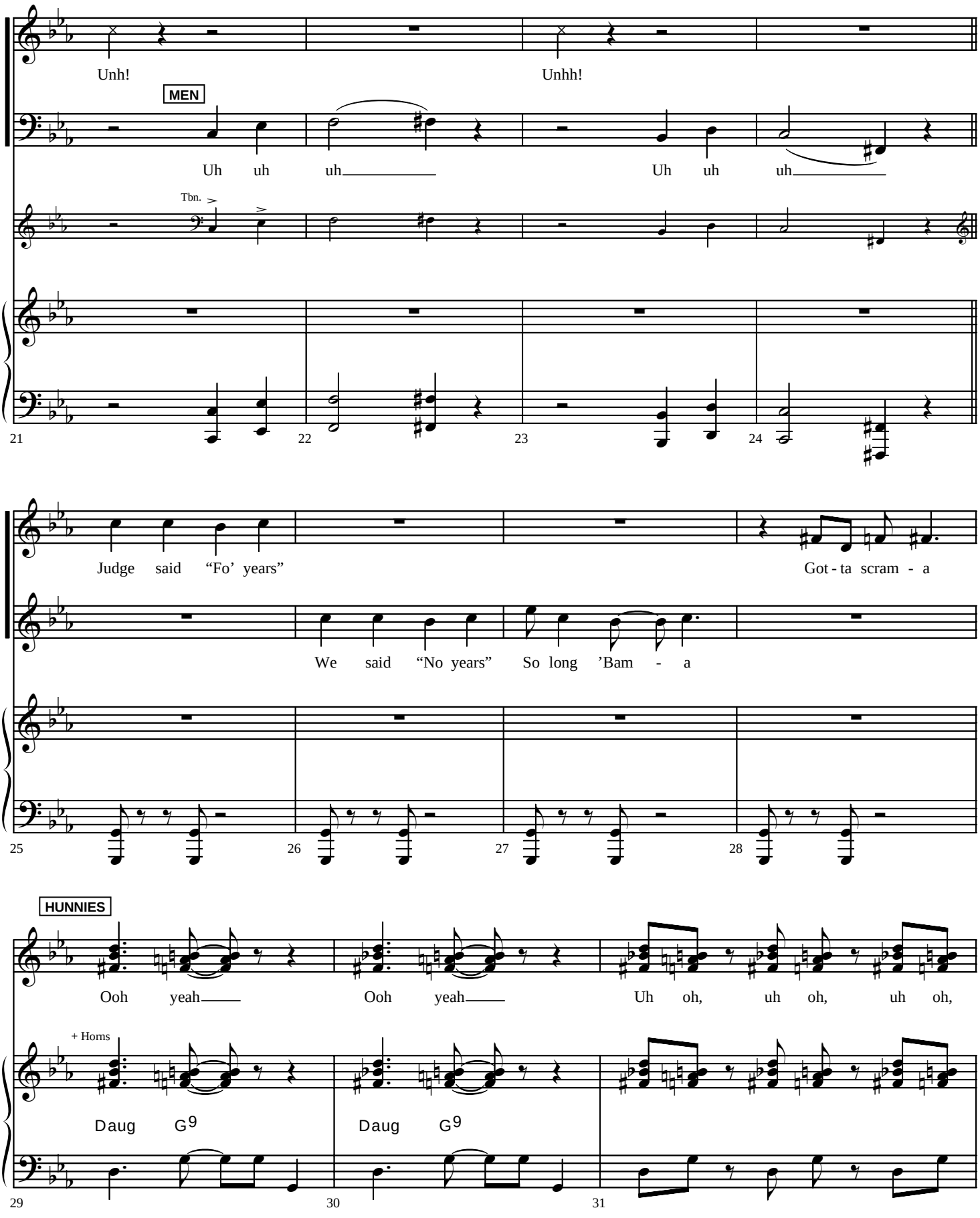

**Segue as one to:**
**"Vaudeville Blackouts"**

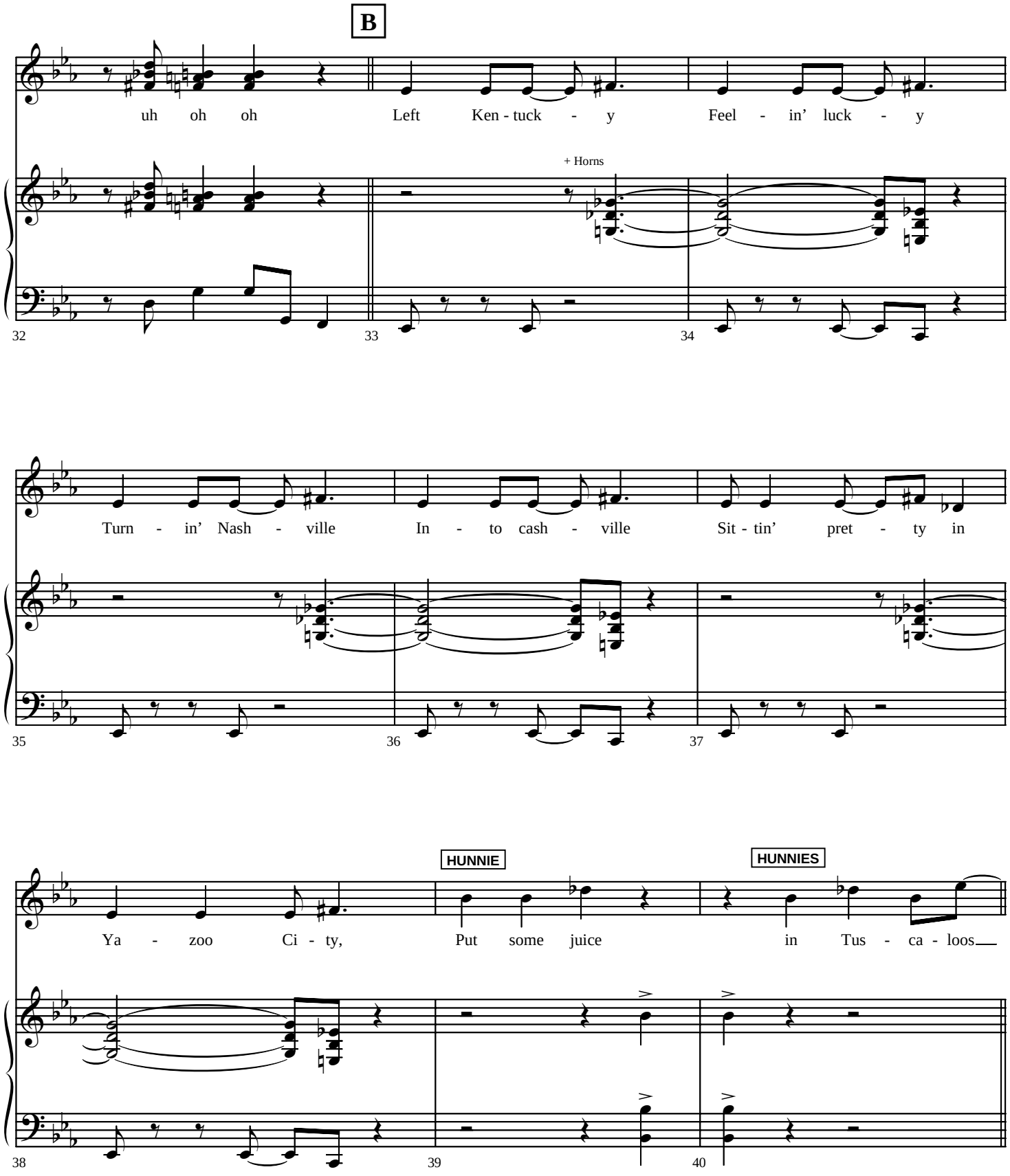
# No. 23 Vaudeville Blackouts

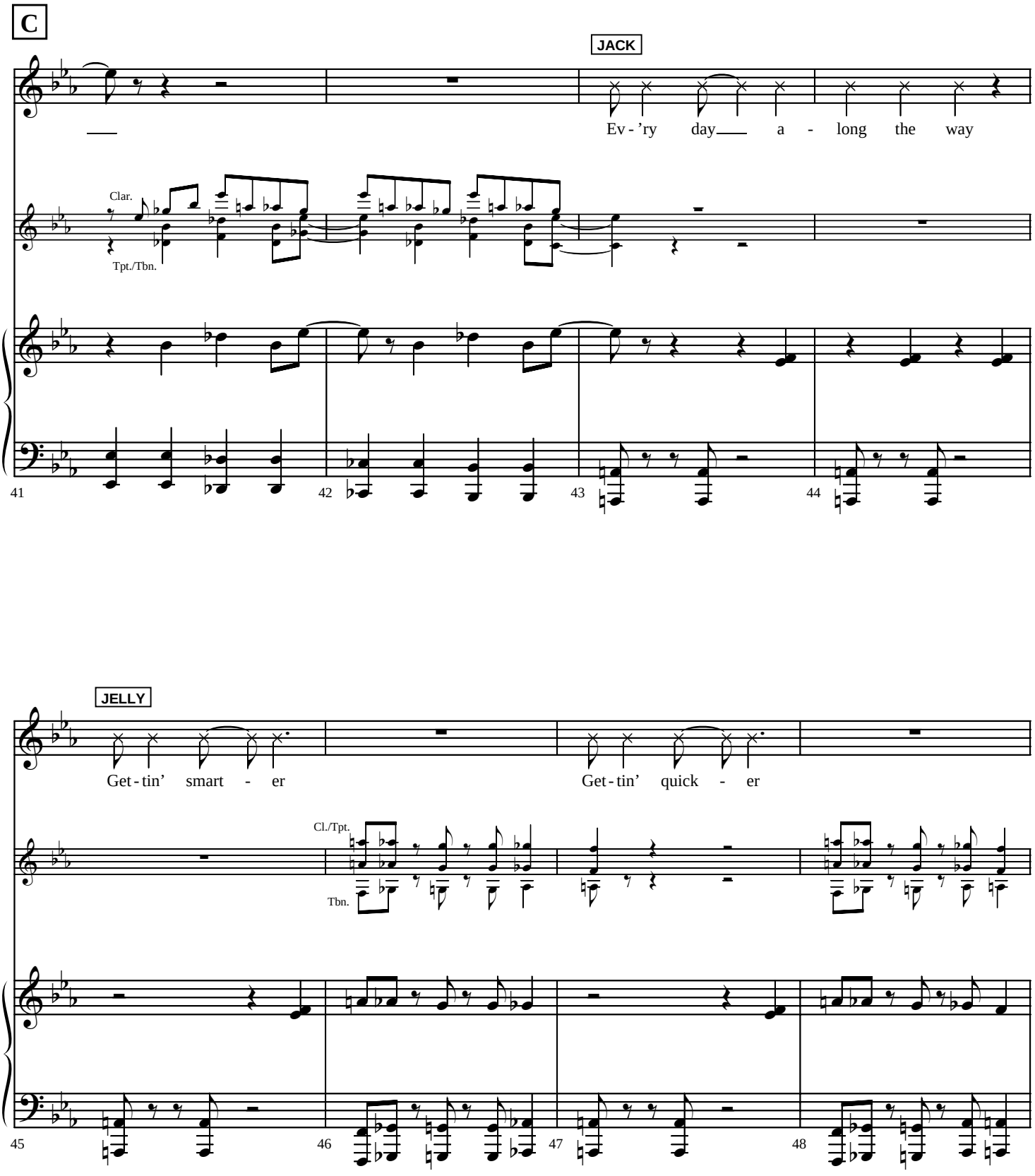
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

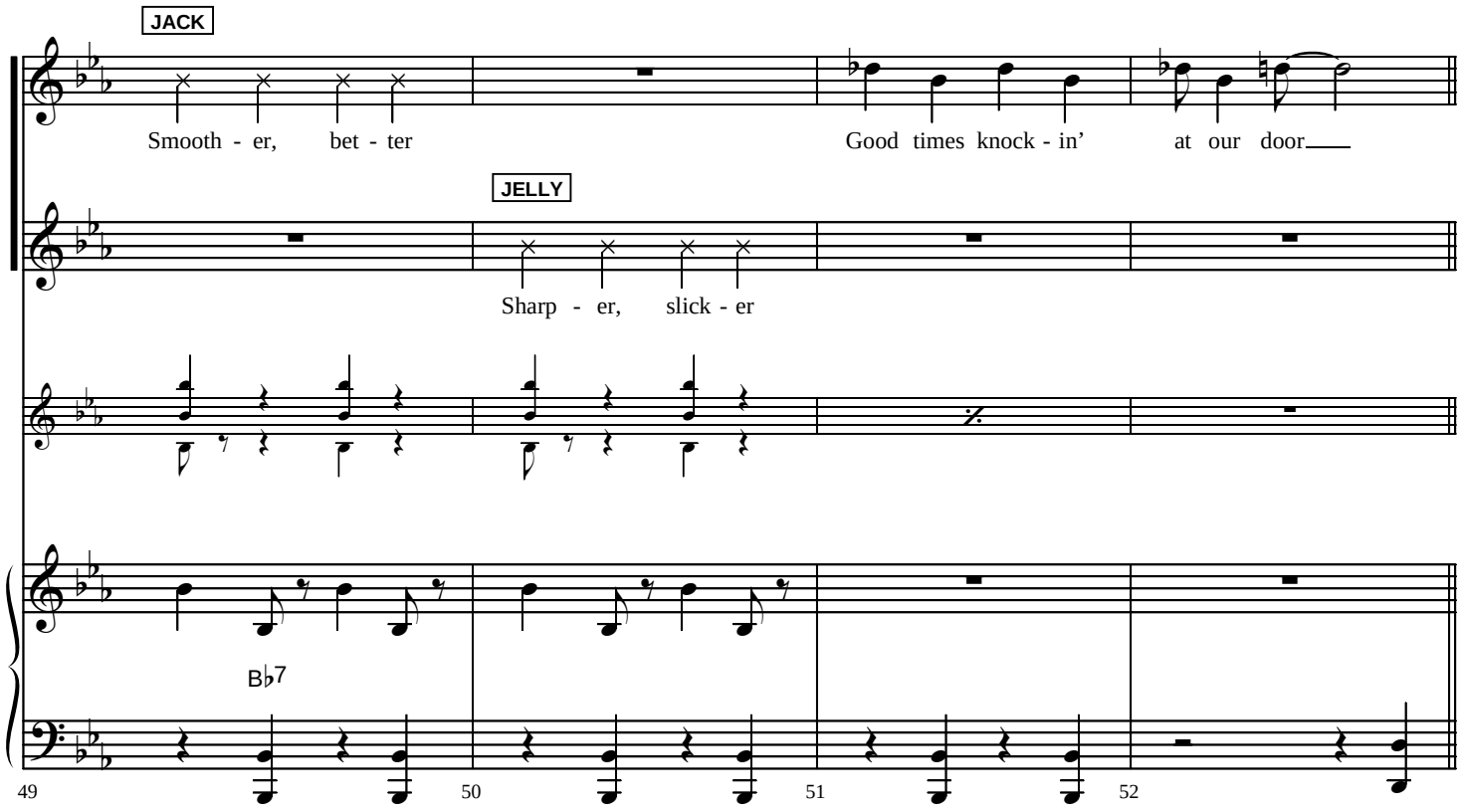


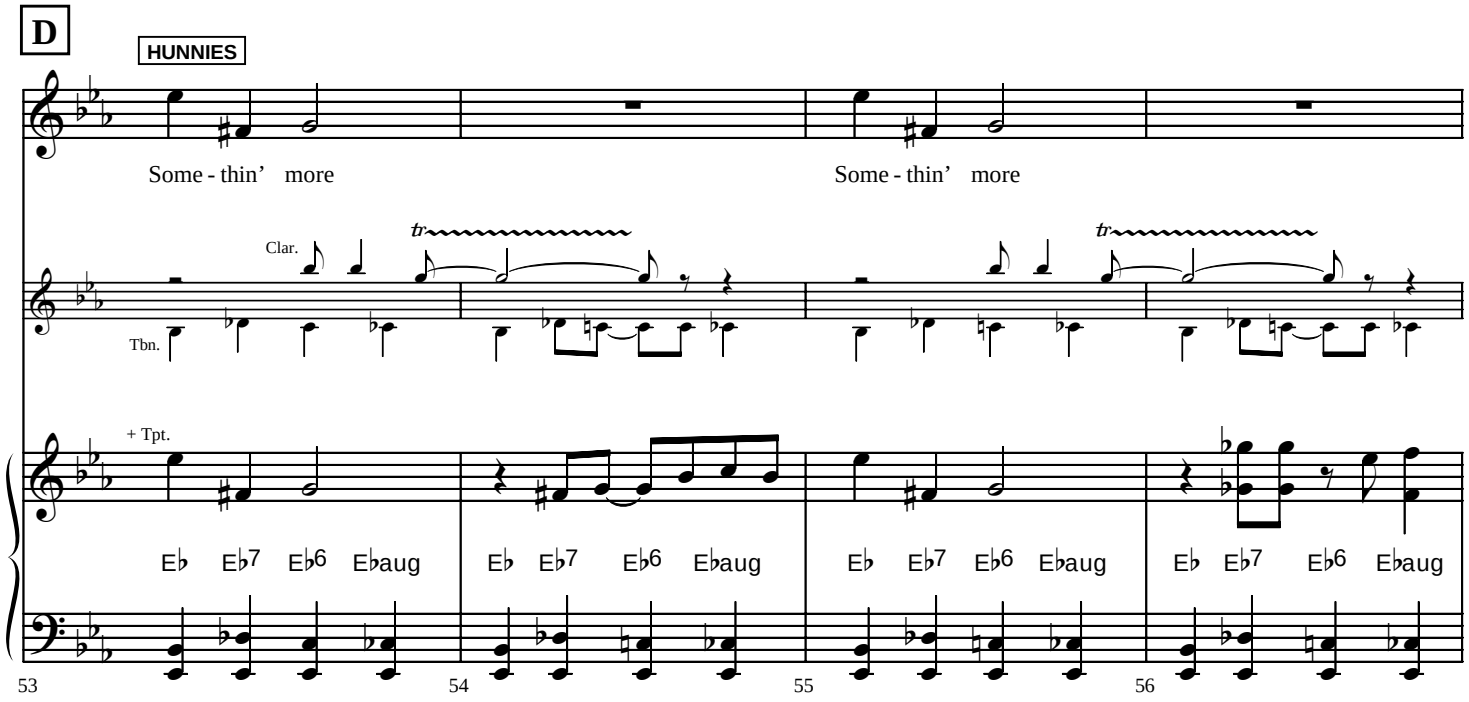

...while Jelly's...
...spreadin' joy...
...ahh!
9
10
11
12
In
Tpt./Cl.
13
+ Tbn. (8va)
14
15
16
We do mean 'Bam - a
Mo - bile
Al - most swung a chain gang ham - ma
17
(Tbn. out)
18
19
20

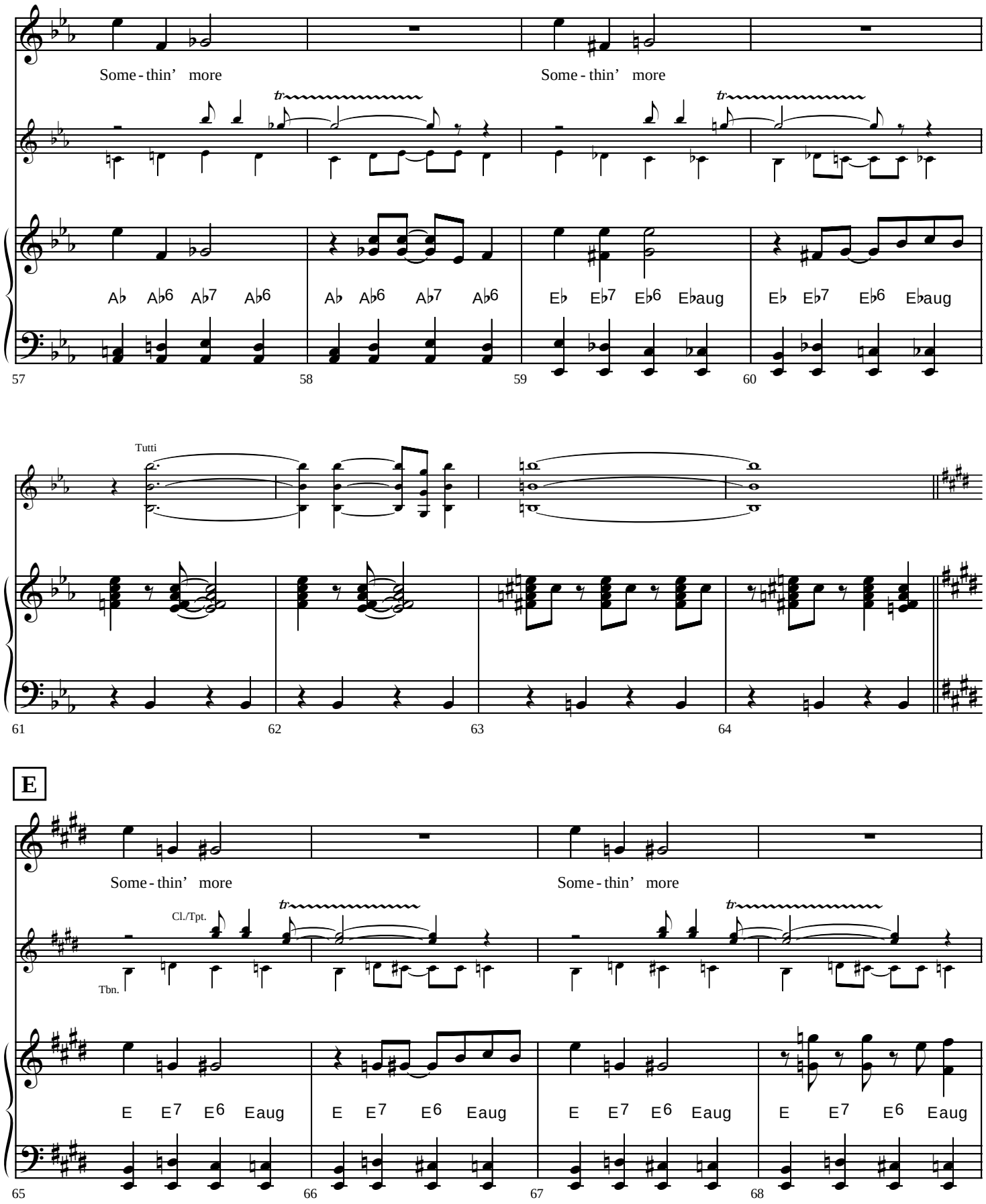

Unh!
Unhh!
MEN
Uh uh uh
Uh uh uh
Tbn.
21
22
23
24
Judge said "Fo' years"
We said "No years"
So long 'Bam - a
Got - ta scram - a
25
26
27
28
HUNNIES
Ooh yeah
Ooh yeah
Uh oh, uh oh, uh oh,
+ Horns
Daug G9
Daug G9
29
30
31

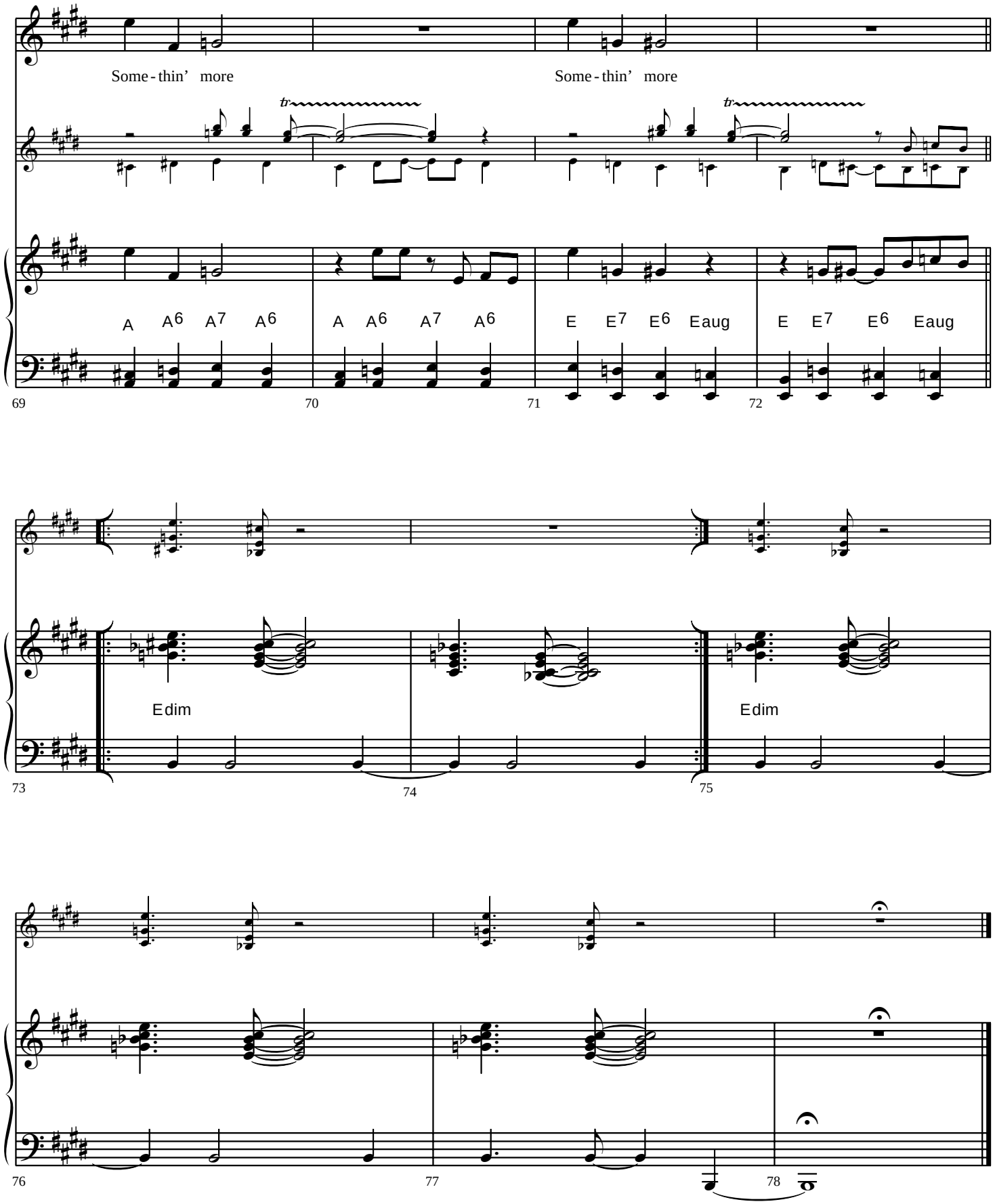

B
uh oh oh
Left Ken - tuck - y
Feel - in' luck - y
+ Horns
32
33
34
Turn - in' Nash - ville
In - to cash - ville
Sit - tin' pret - ty in
35
36
37
HUNNIE
HUNNIES
Ya - zoo Ci - ty,
Put some juice
in Tus - ca - loos
38
39
40


C
JACK
Ev - 'ry day a - long the way
Clar.
Tpt./Tbn.
41
42
43
44
JELLY
Get - tin' smart - er
Get - tin' quick - er
Cl./Tpt.
Tbn.
45
46
47
48


JACK
Smooth - er, bet - ter
Good times knock - in' at our door
JELLY
Sharp - er, slick - er
B♭7
49
50
51
52


D
HUNNIES
Some - thin' more
Some - thin' more
Clar.
Tbn.
+ Tpt.
E♭ E♭7 E♭6 E♭aug
E♭ E♭7 E♭6 E♭aug
E♭ E♭7 E♭6 E♭aug
E♭ E♭7 E♭6 E♭aug
53
54
55
56

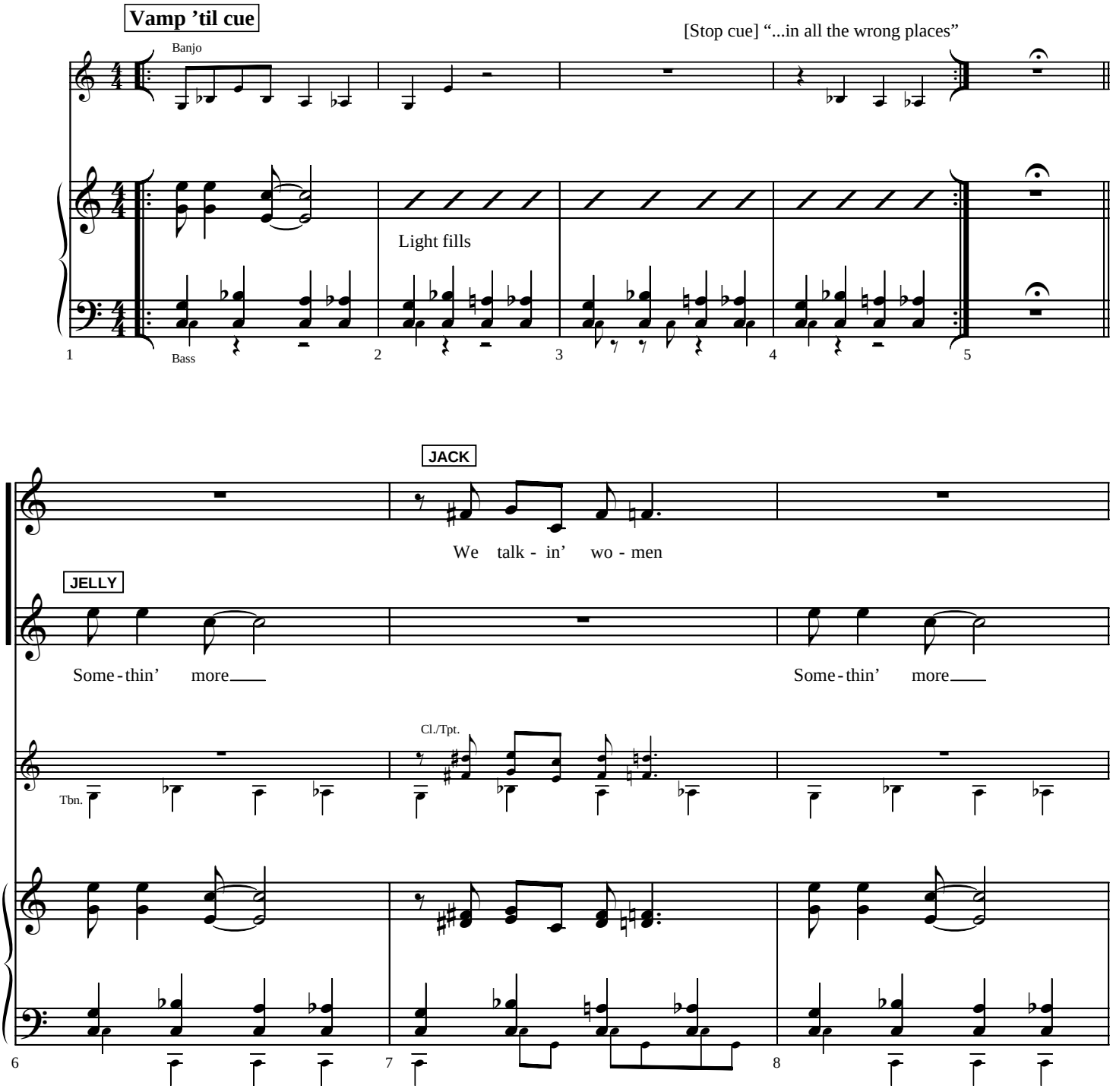

Some - thin' more
Some - thin' more
tr
tr
A♭ A♭6 A♭7 A♭6
A♭ A♭6 A♭7 A♭6
E♭ E♭7 E♭6 E♭aug
E♭ E♭7 E♭6 E♭aug
57
58
59
60
Tutti
61
62
63
64
E
Some - thin' more
Some - thin' more
Cl./Tpt.
Tbn.
tr
tr
E E7 E6 Eaug
E E7 E6 Eaug
E E7 E6 Eaug
E E7 E6 Eaug
65
66
67
68

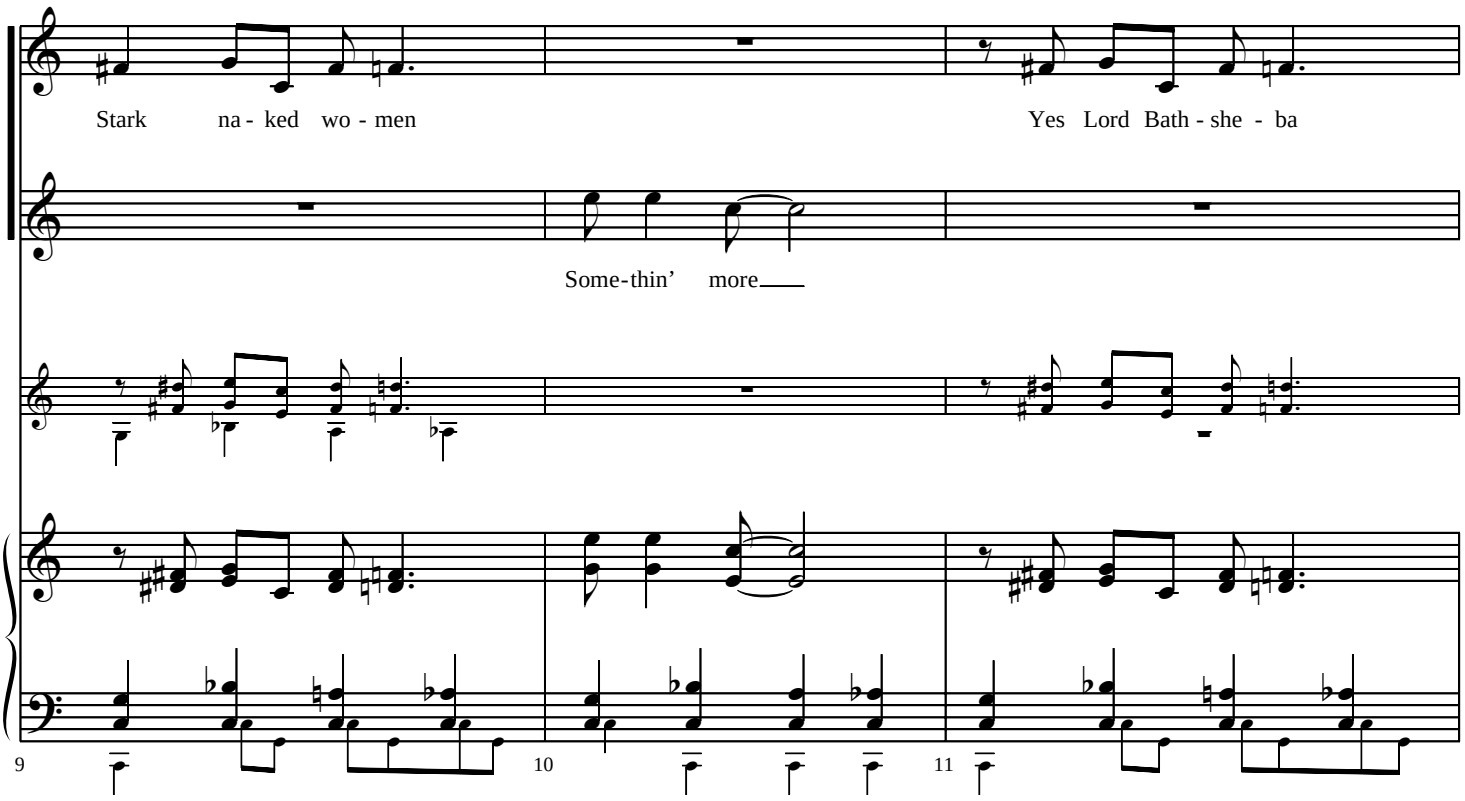

Some - thin' more
Some - thin' more
tr
tr
A A6 A7 A6
A A6 A7 A6
E E7 E6 Eaug
E E7 E6 Eaug
69
70
71
72
Edim
Edim
73
74
75
76
77
78

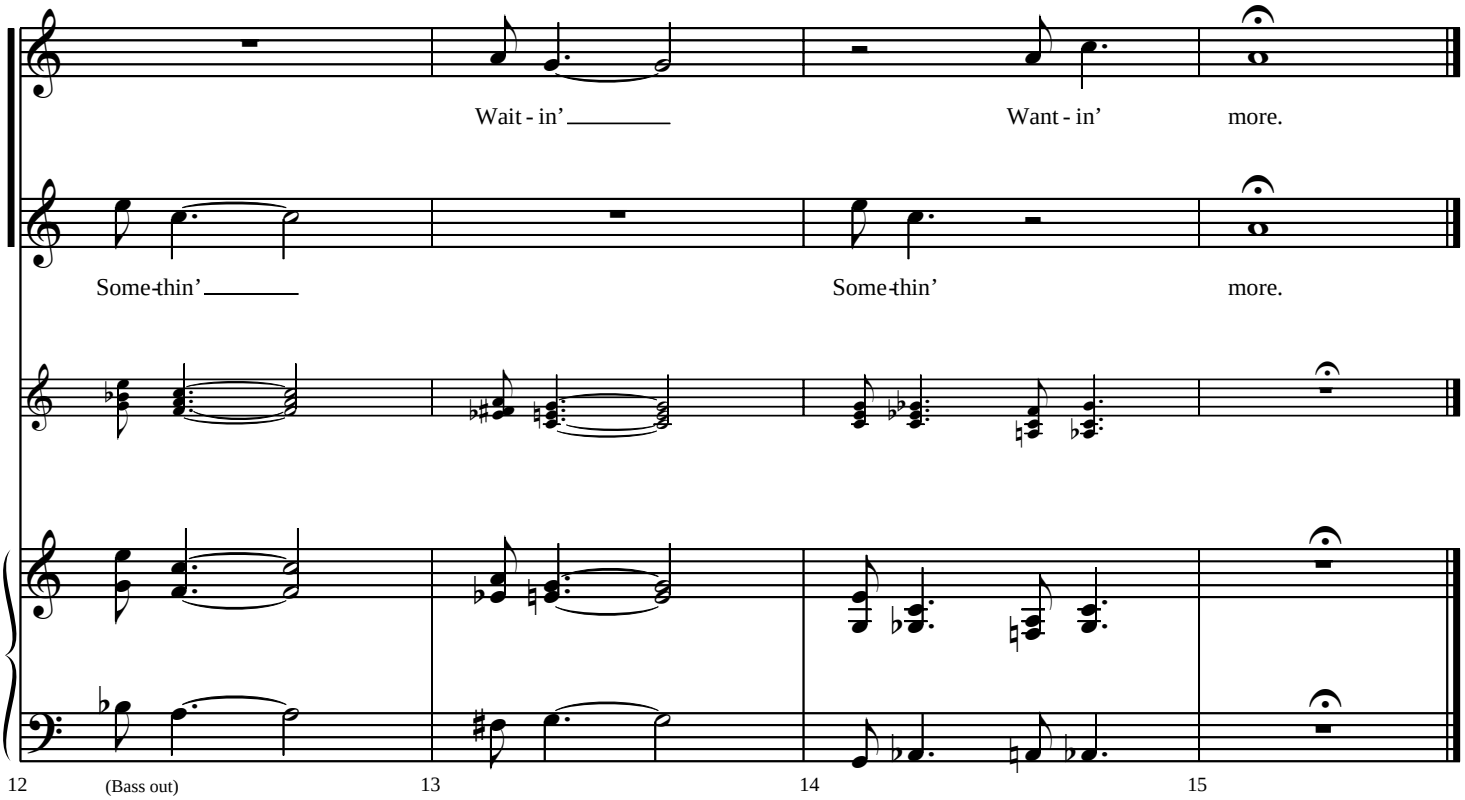
# No. 24 Into Dance Hall

*CUE:*
"...we're headed for Chicago."

Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey





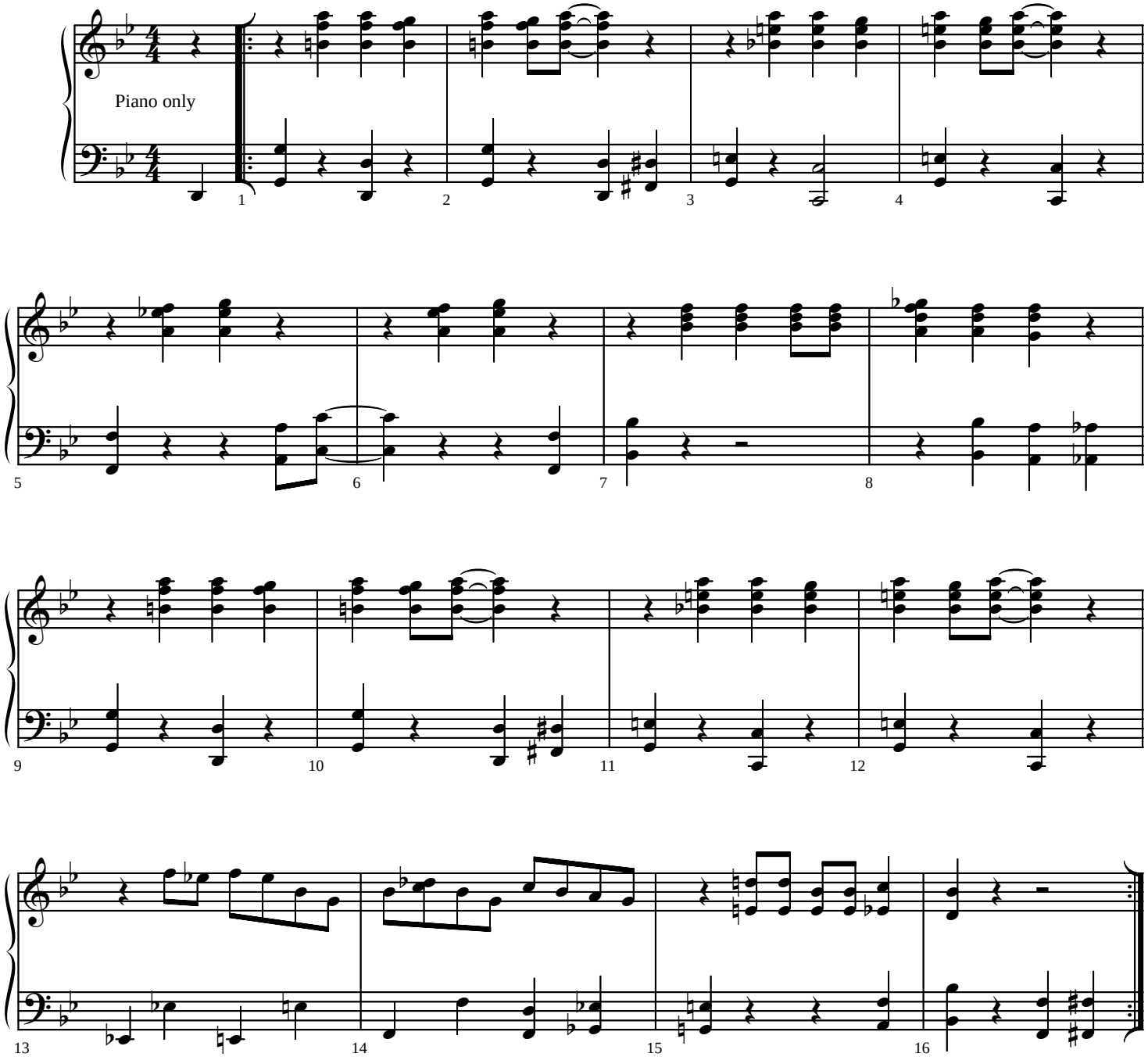

**Segue to:**
**"Dance Hall"**

# No. 25 Dance Hall

Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

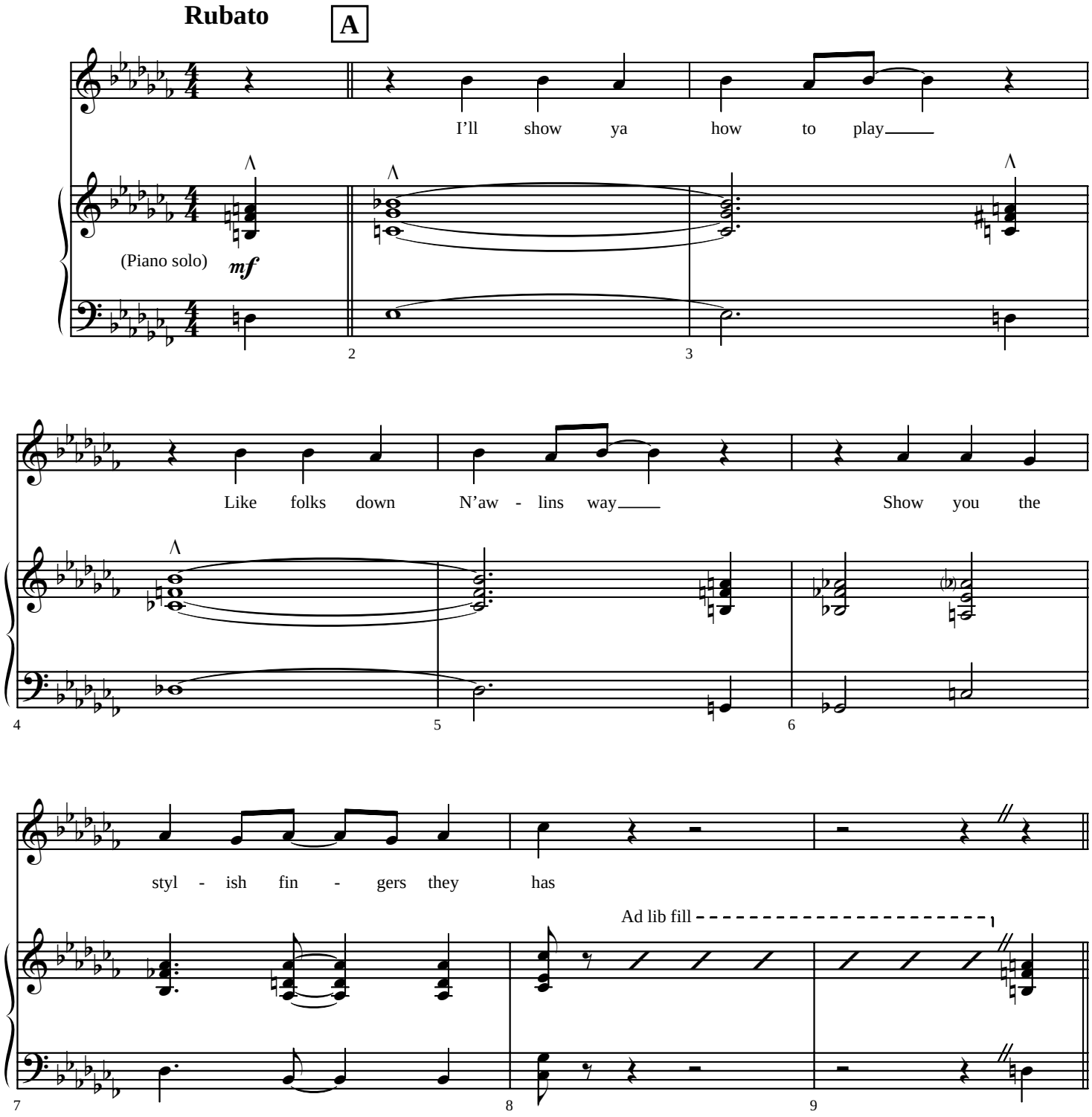
Start cue #1: Segue from INTO DANCE HALL
Stop cue #1: *"...beat chicks 'n' bad music."*
Start cue #2: *"...playin' and dancin'. Go on."*
Stop cue #2: *"...piano with a brick."*

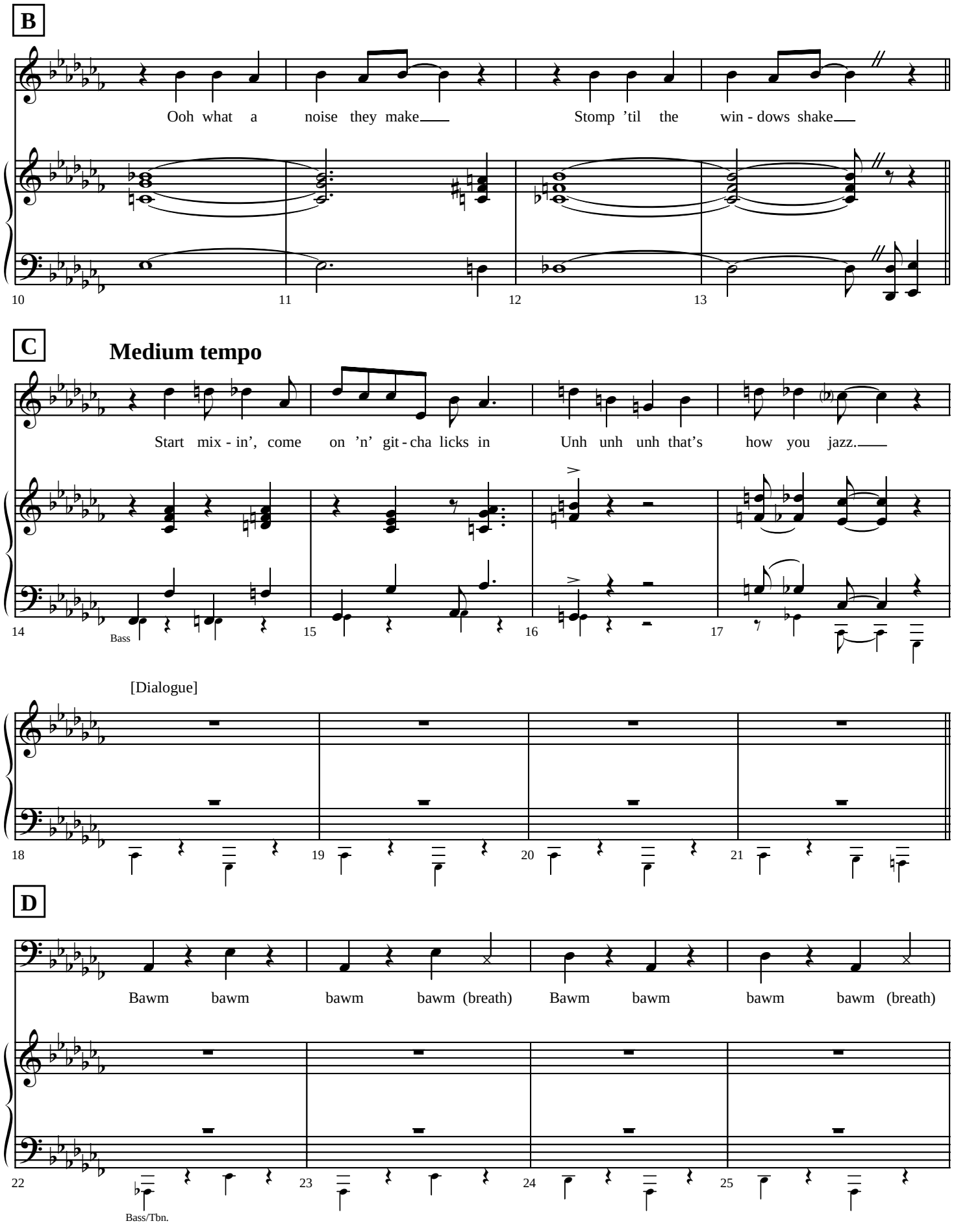
**New Tempo (♩ = 120)**

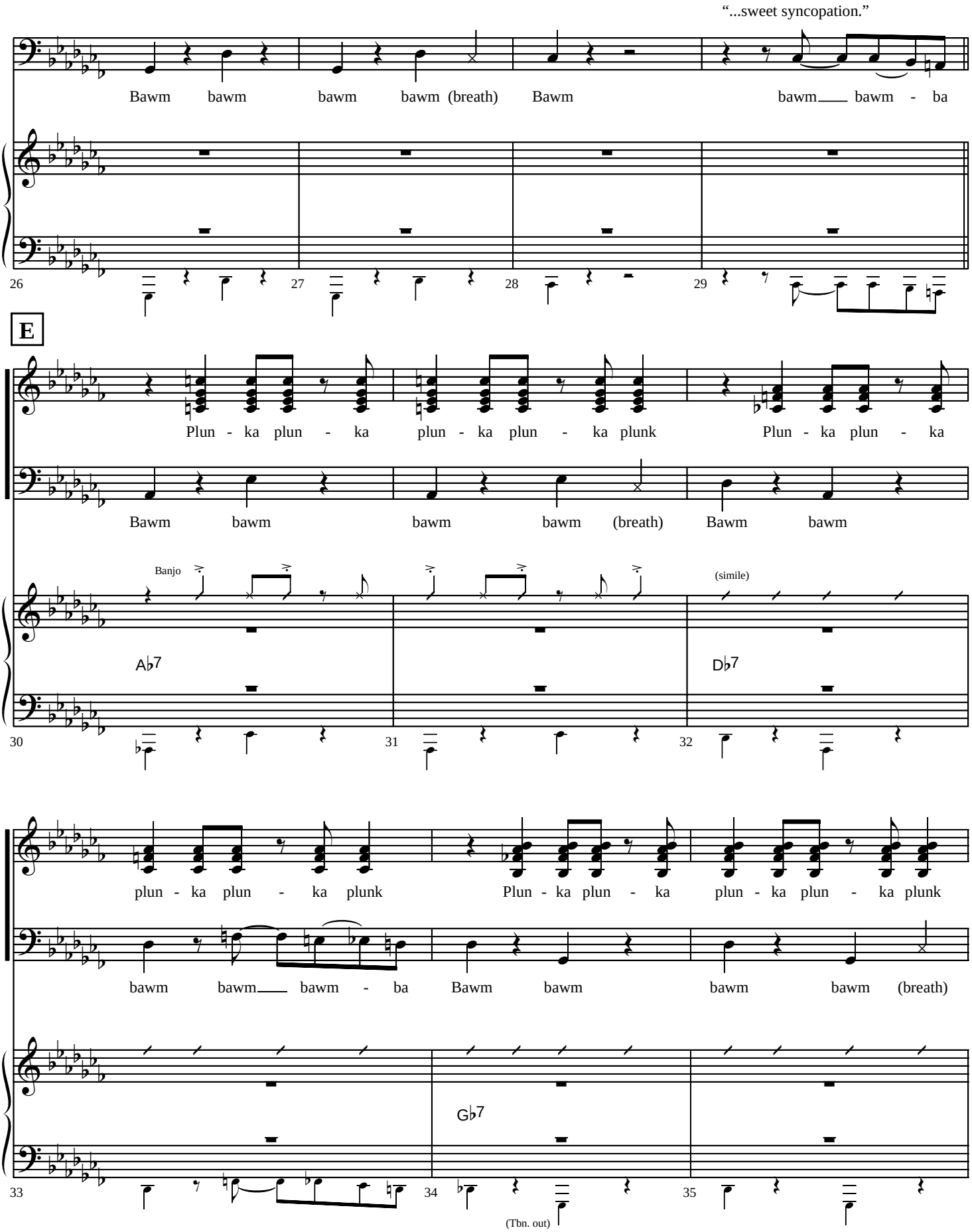


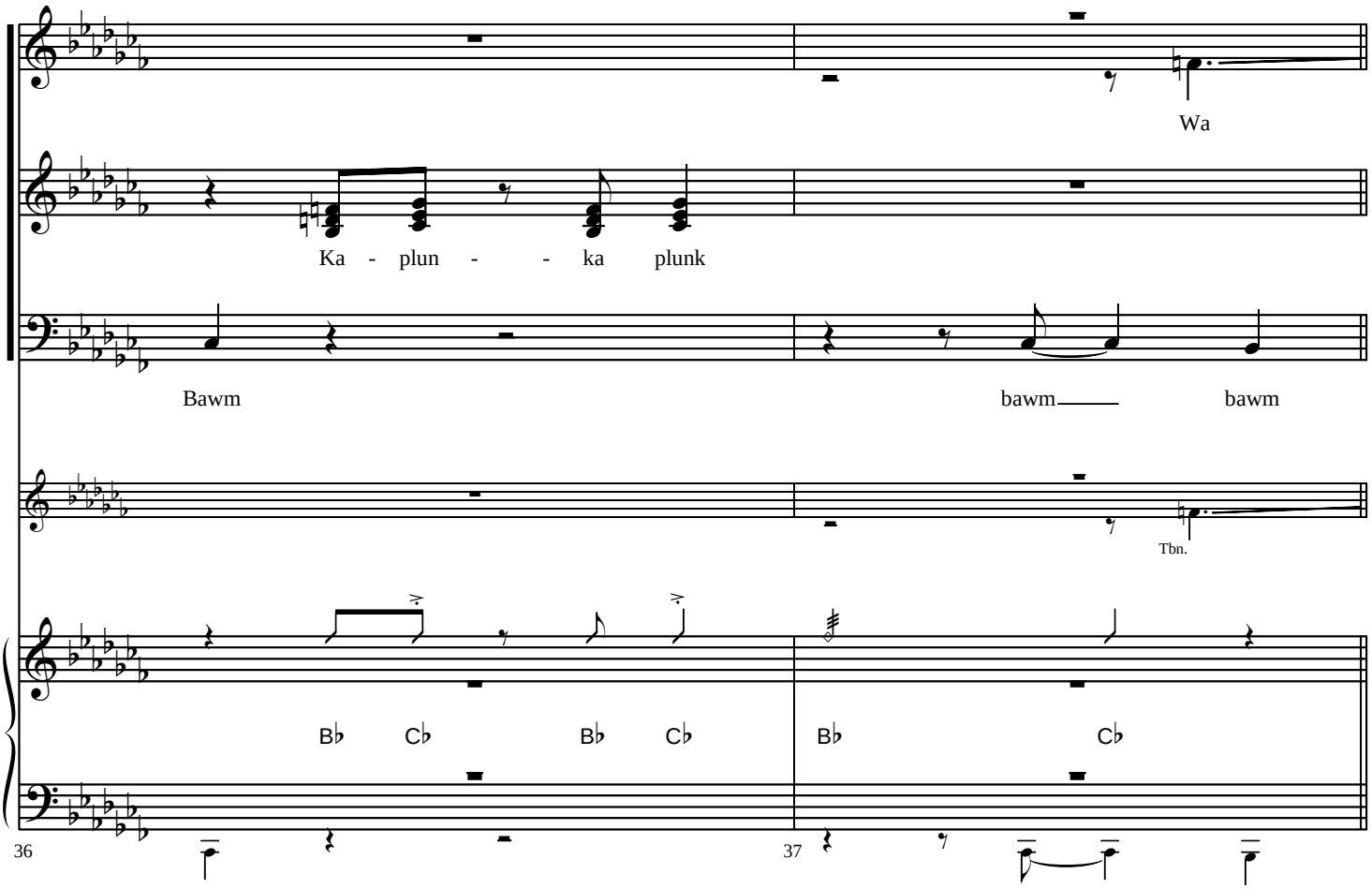
# No. 26 That's How You Jazz

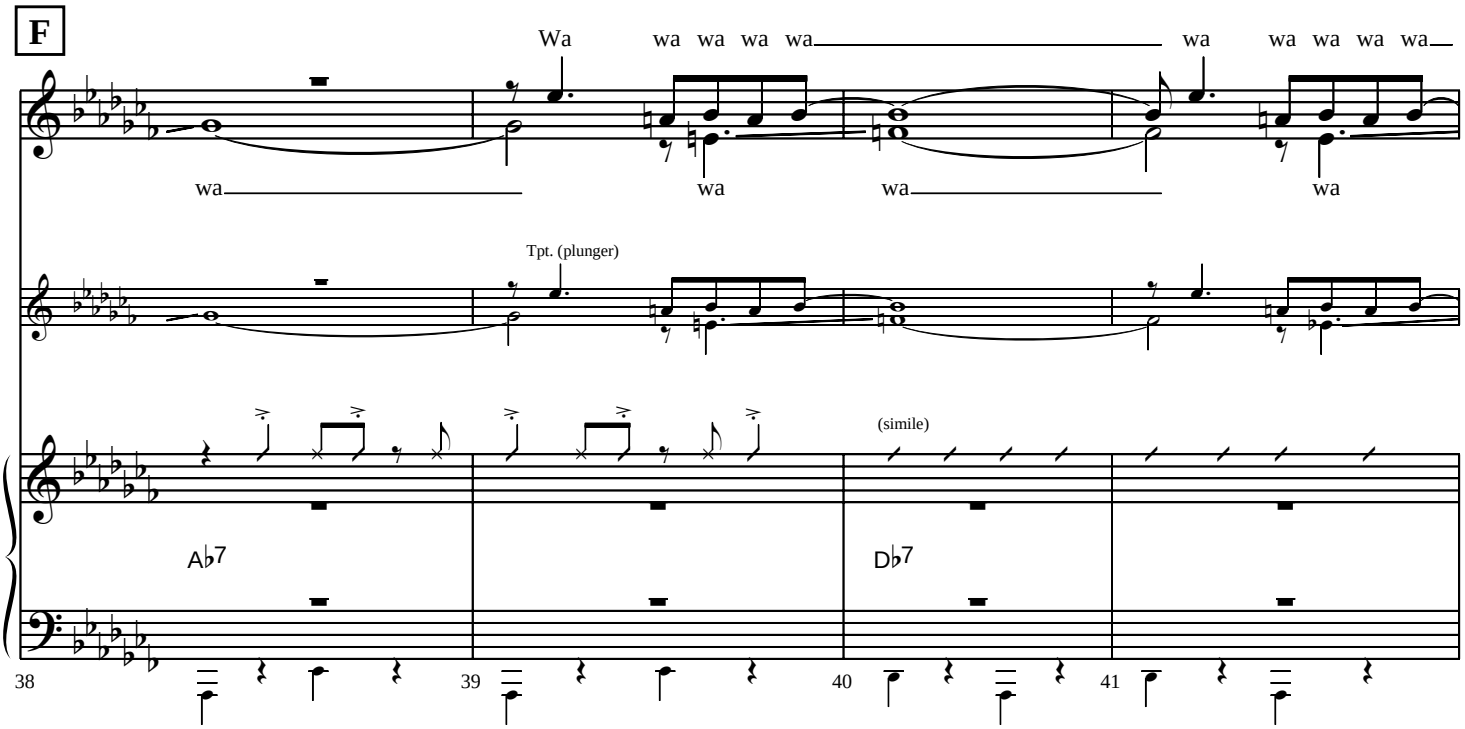
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

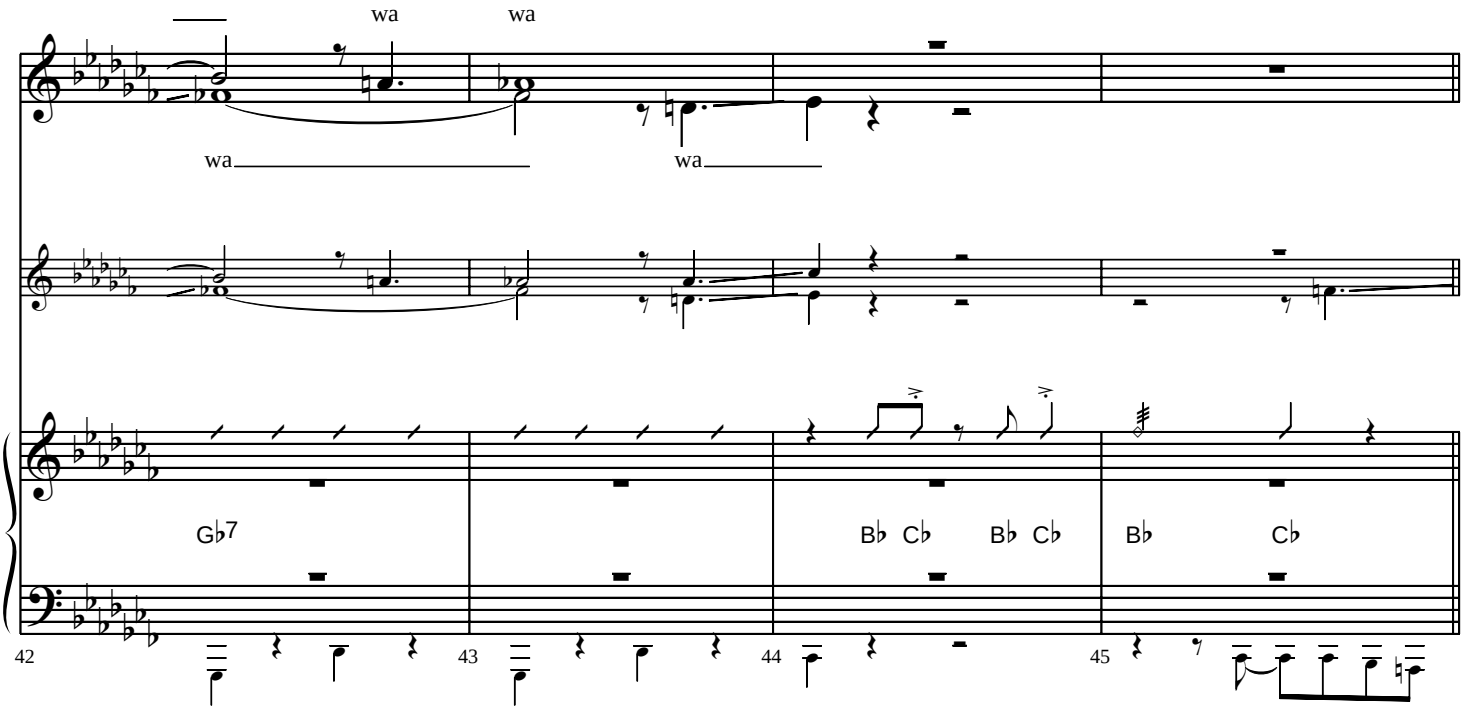


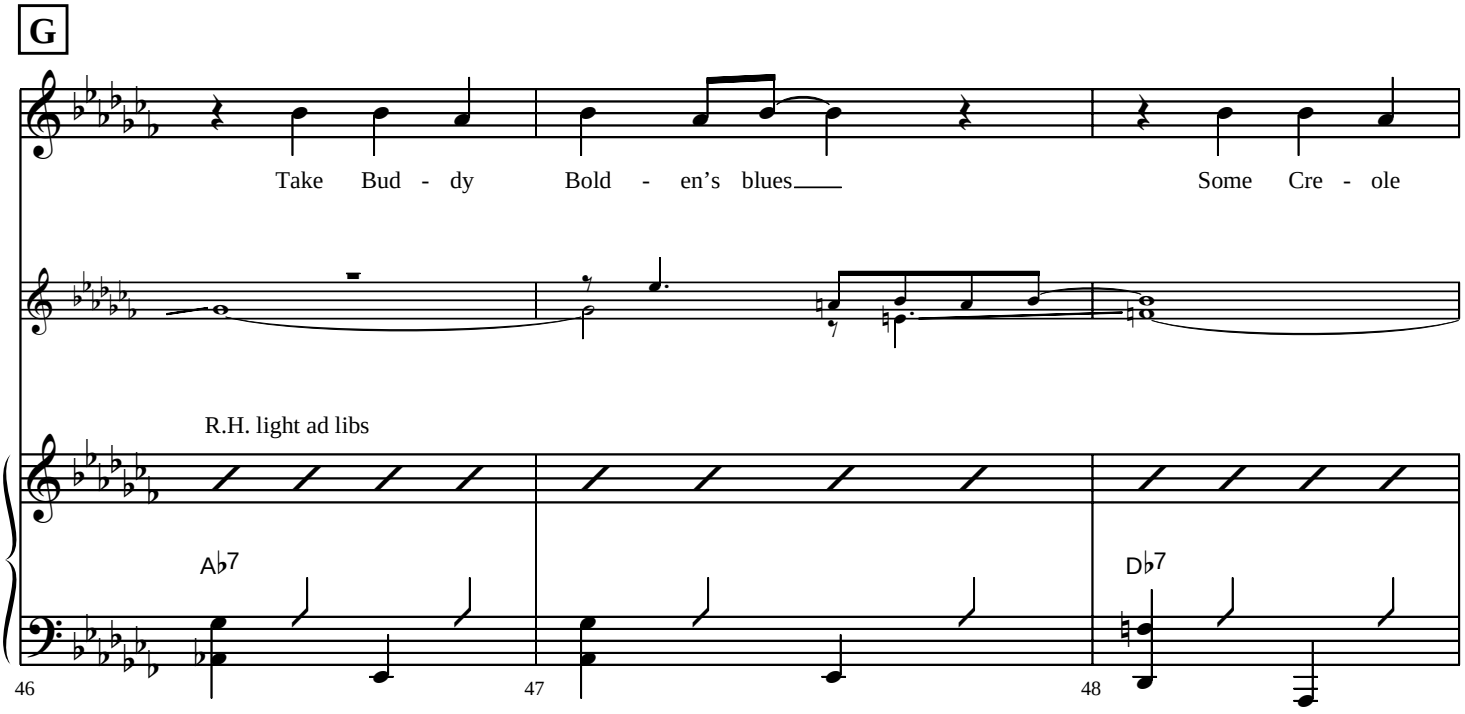

B
Ooh what a noise they make
Stomp 'til the win - dows shake
10
11
12
13
C
Medium tempo
Start mix - in', come on 'n' git - cha licks in
Unh unh unh that's how you jazz.
14
Bass
15
16
17
[Dialogue]
18
19
20
21
D
Bawm bawm bawm bawm (breath)
Bawm bawm bawm bawm (breath)
22
Bass/Tbn.
23
24
25

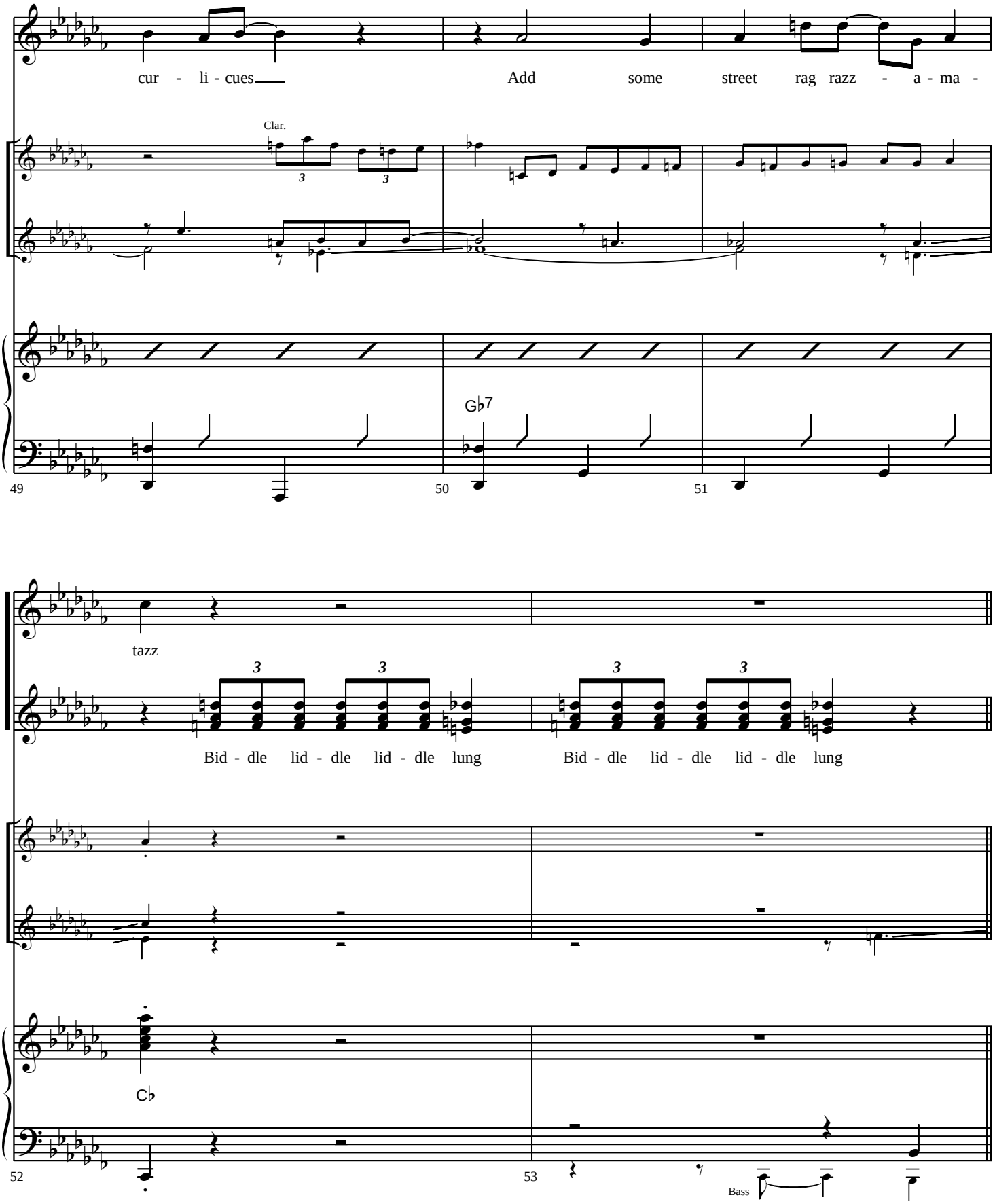

"...sweet syncopation."
Bawm bawm bawm bawm (breath) Bawm bawm bawm - ba
26
27
28
29
E
Plun - ka plun - ka plun - ka plun - ka plunk Plun - ka plun - ka
Bawm bawm bawm bawm (breath) Bawm bawm
Banjo
(simile)
A♭7
D♭7
30
31
32
plun - ka plun - ka plunk Plun - ka plun - ka plun - ka plun - ka plunk
bawm bawm bawm - ba Bawm bawm bawm bawm (breath)
G♭7
33
34
35
(Tbn. out)


Wa
Ka - plun - - ka plunk
Bawm
bawm
bawm
Tbn.
B♭ C♭ B♭ C♭
B♭ C♭
36
37


F
Wa wa wa wa wa wa wa wa
wa wa wa wa
Tpt. (plunger)
(simile)
A♭7
D♭7
38
39
40
41


wa wa
wa wa
G♭7
B♭ C♭ B♭ C♭
B♭ C♭
42 43 44 45


G
Take Bud - dy Bold - en's blues Some Cre - ole
R.H. light ad libs
A♭7
D♭7
46 47 48


cur - li - cues
Add some street rag razz - a - ma -
Clar.
3
3
G♭7
49
50
51
tazz
3
3
3
3
Bid - dle lid - dle lid - dle lung
Bid - dle lid - dle lid - dle lung
C♭
52
53
Bass

**H**

That tune just struts a - long Just like it

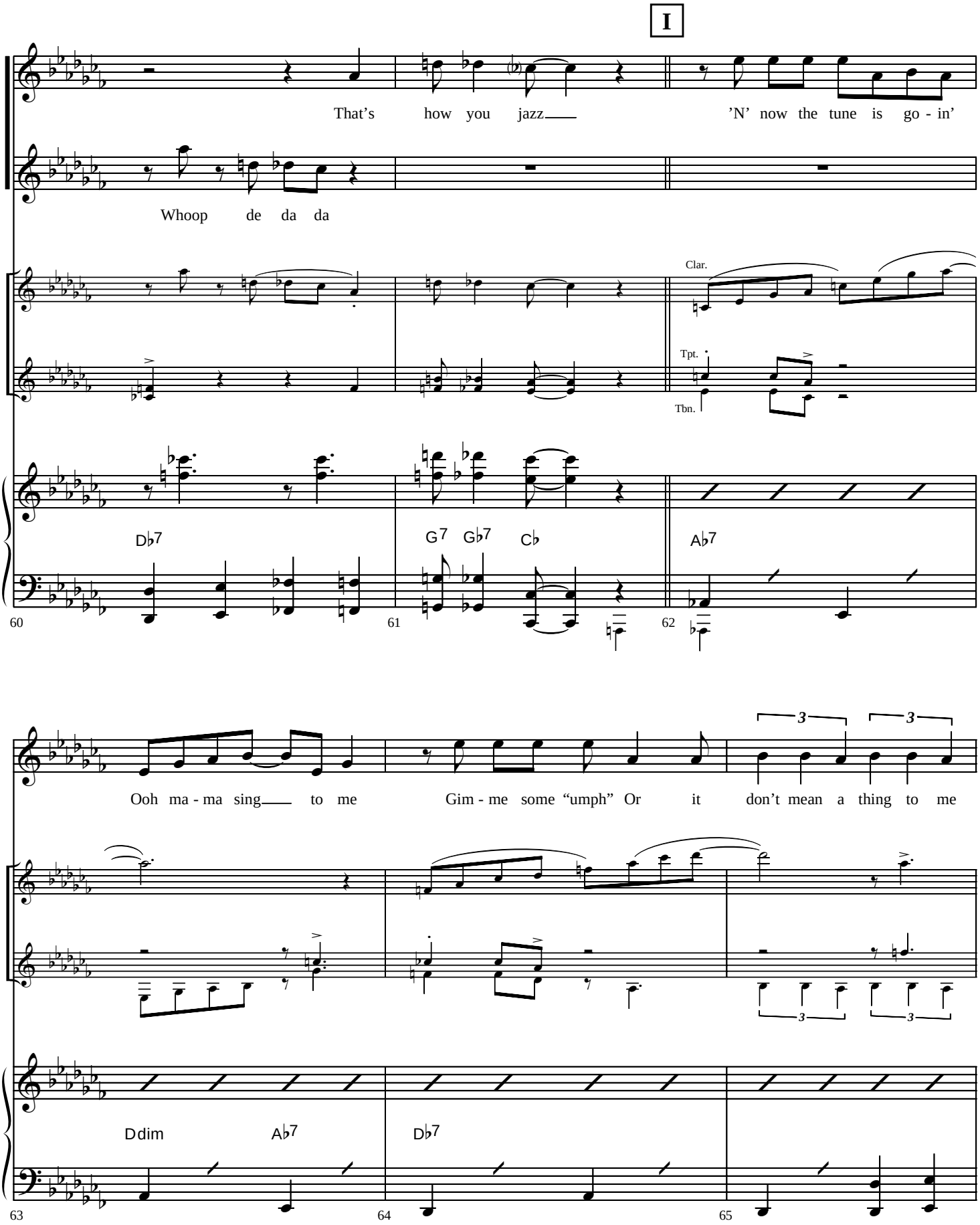
R.H. ad lib

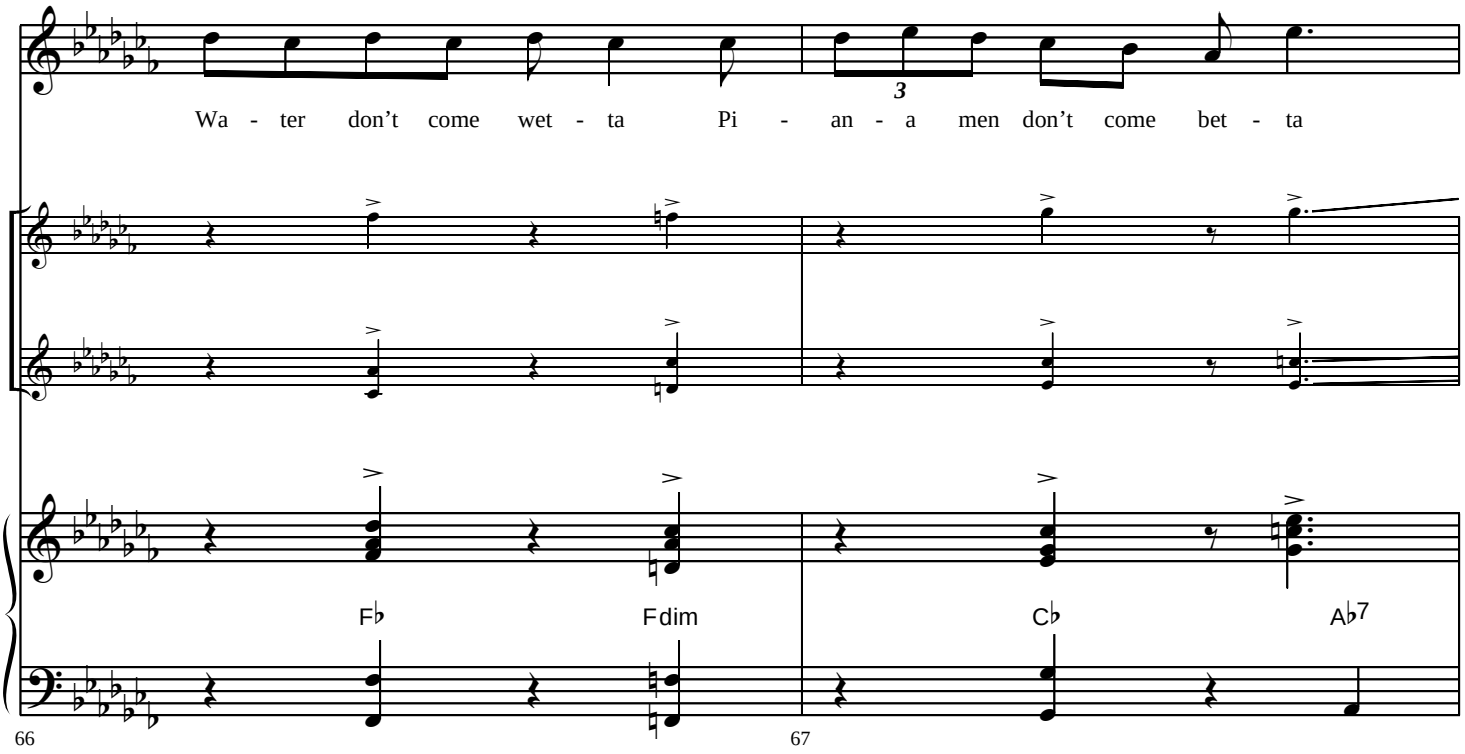
A♭7 D♭7

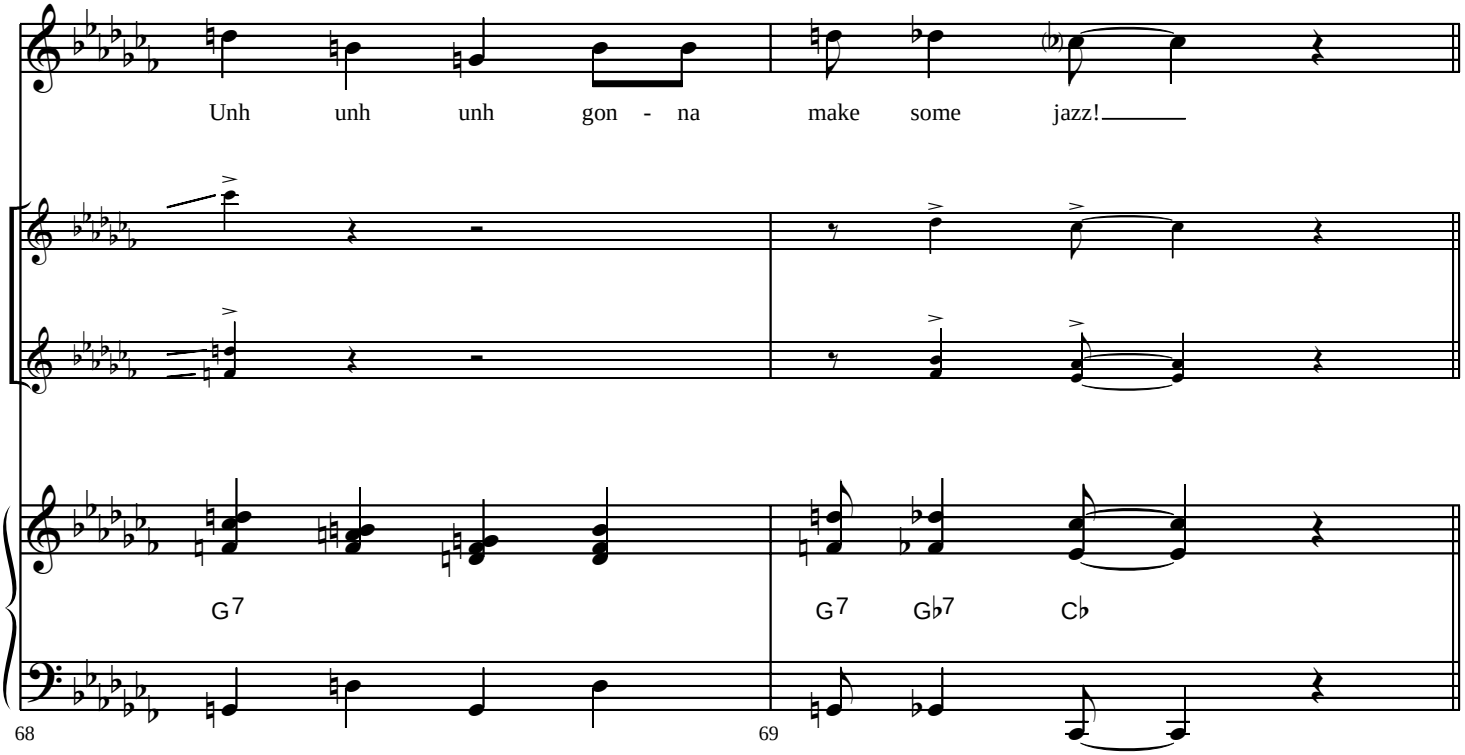
owns the song 'Tic ya hit it with a

Doo wee dee lah doh

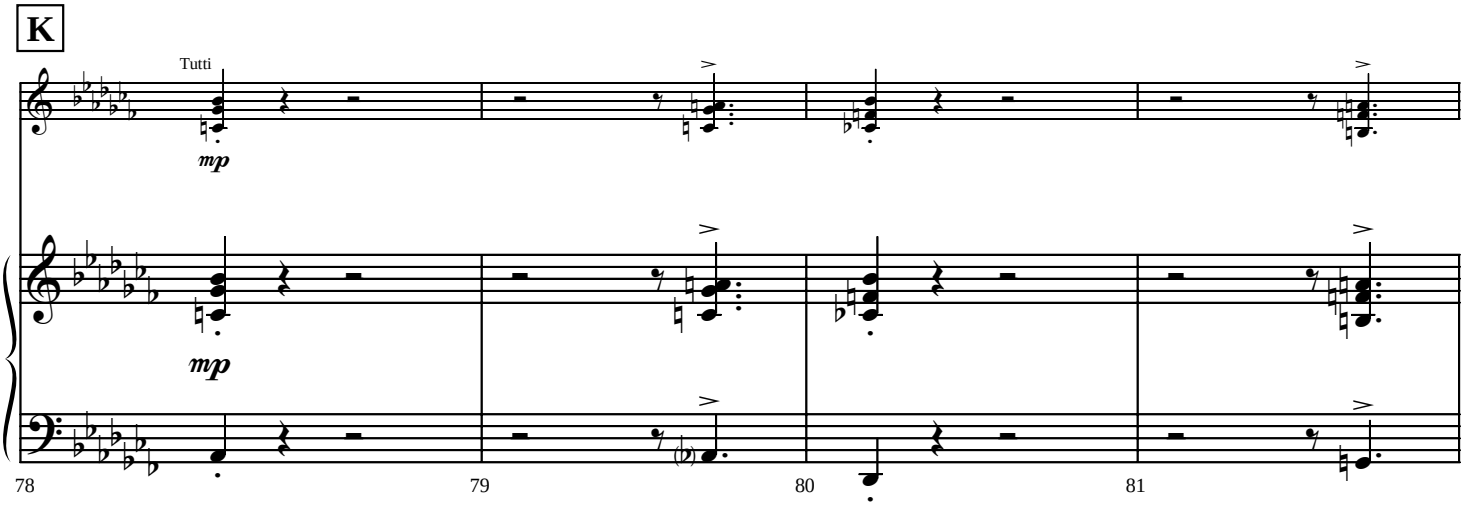
F♭ Fdim C♭ A♭

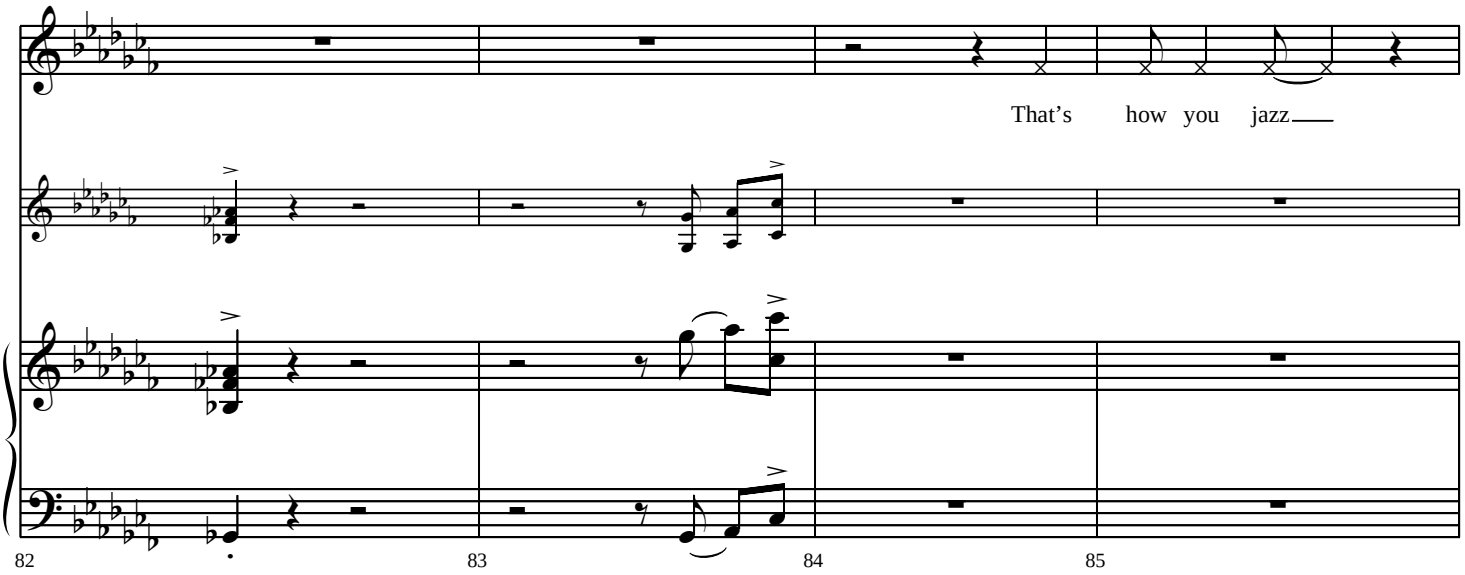

I
That's how you jazz
'N' now the tune is go - in'
Whoop de da da
Clar.
Tpt.
Tbn.
Db7
G7 Gb7 Cb
Ab7
60
61
62
Ooh ma - ma sing to me
Gim - me some "umph" Or it
don't mean a thing to me
3
3
Ddim
Ab7
Db7
63
64
65

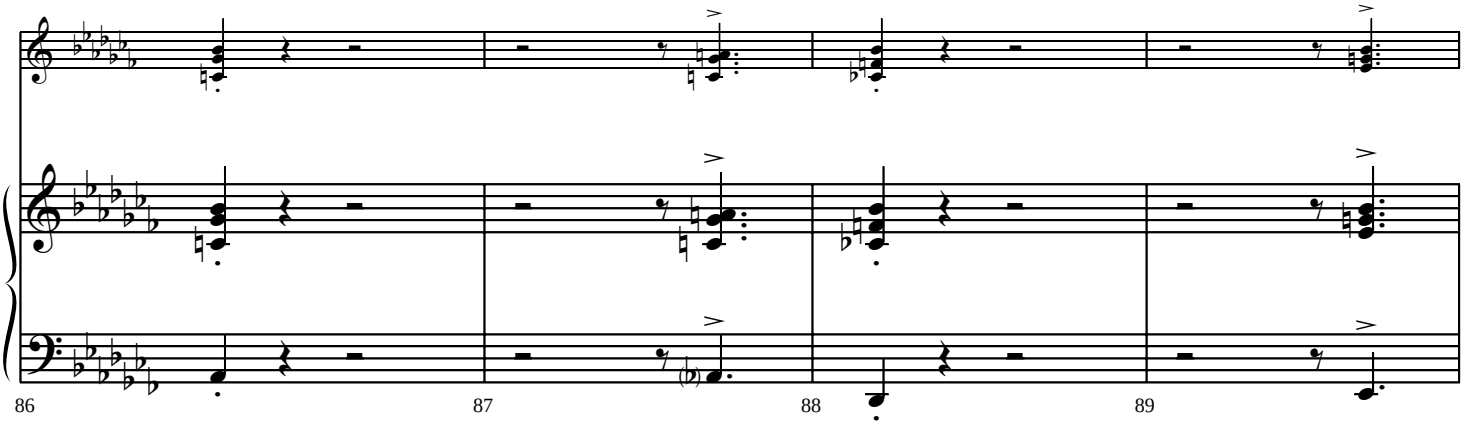

Wa - ter don't come wet - ta Pi - an - a men don't come bet - ta
3
F♭
Fdim
C♭
A♭7
66
67

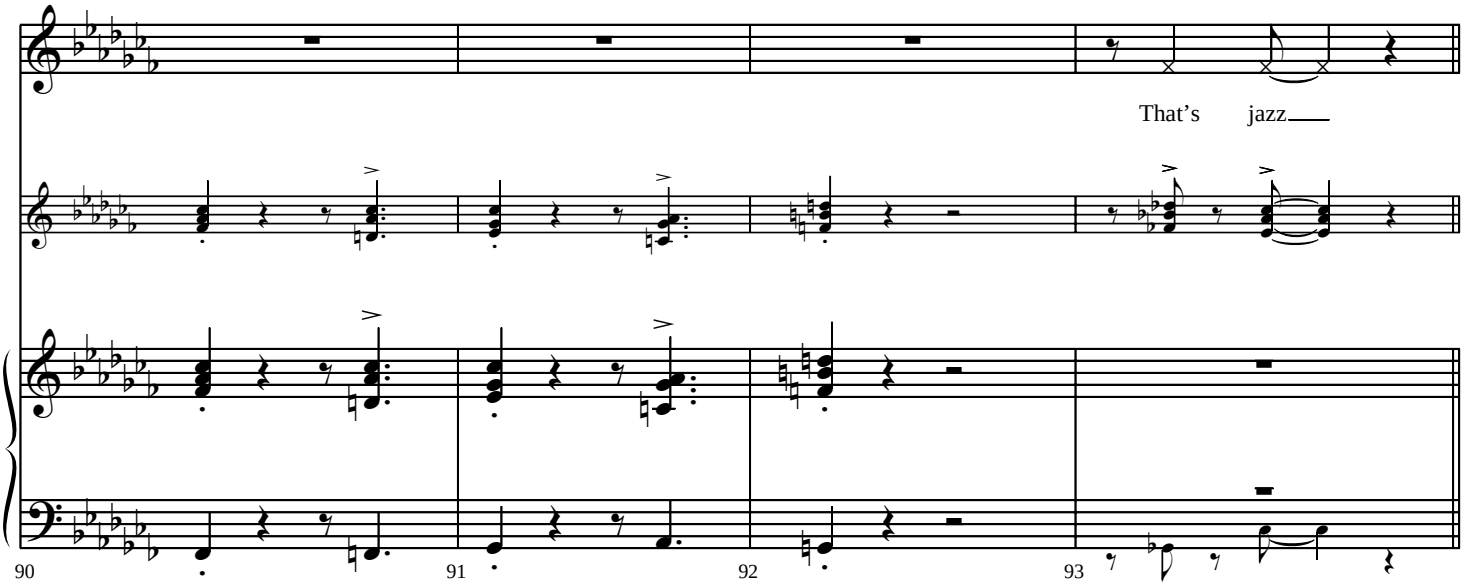

Unh unh unh gon - na make some jazz!
G7
G7
G♭7
C♭
68
69

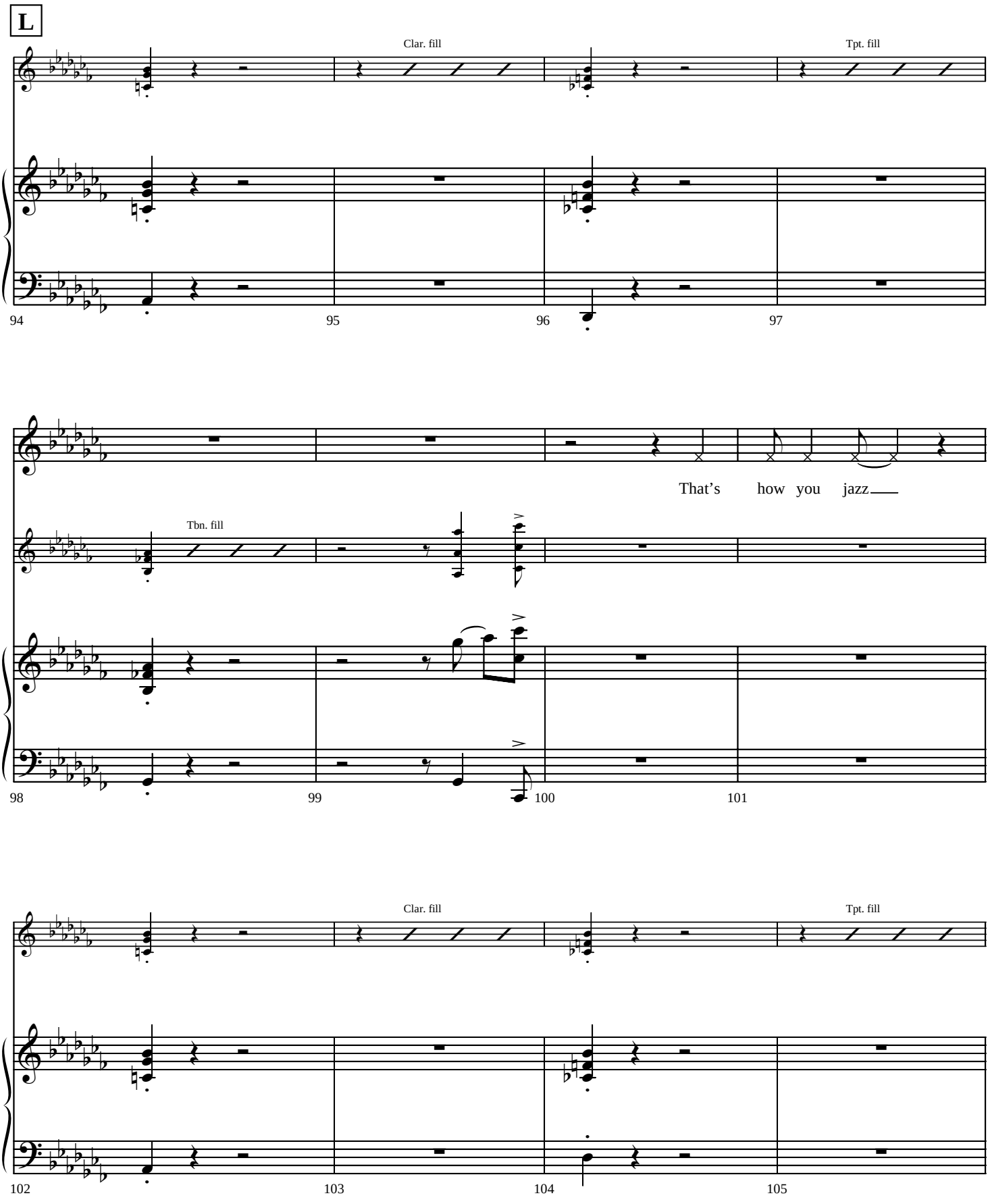
J
TAP BREAK
70
71
72
73
Clar.
Tpt.
+ Tbn.
74
75
76
77

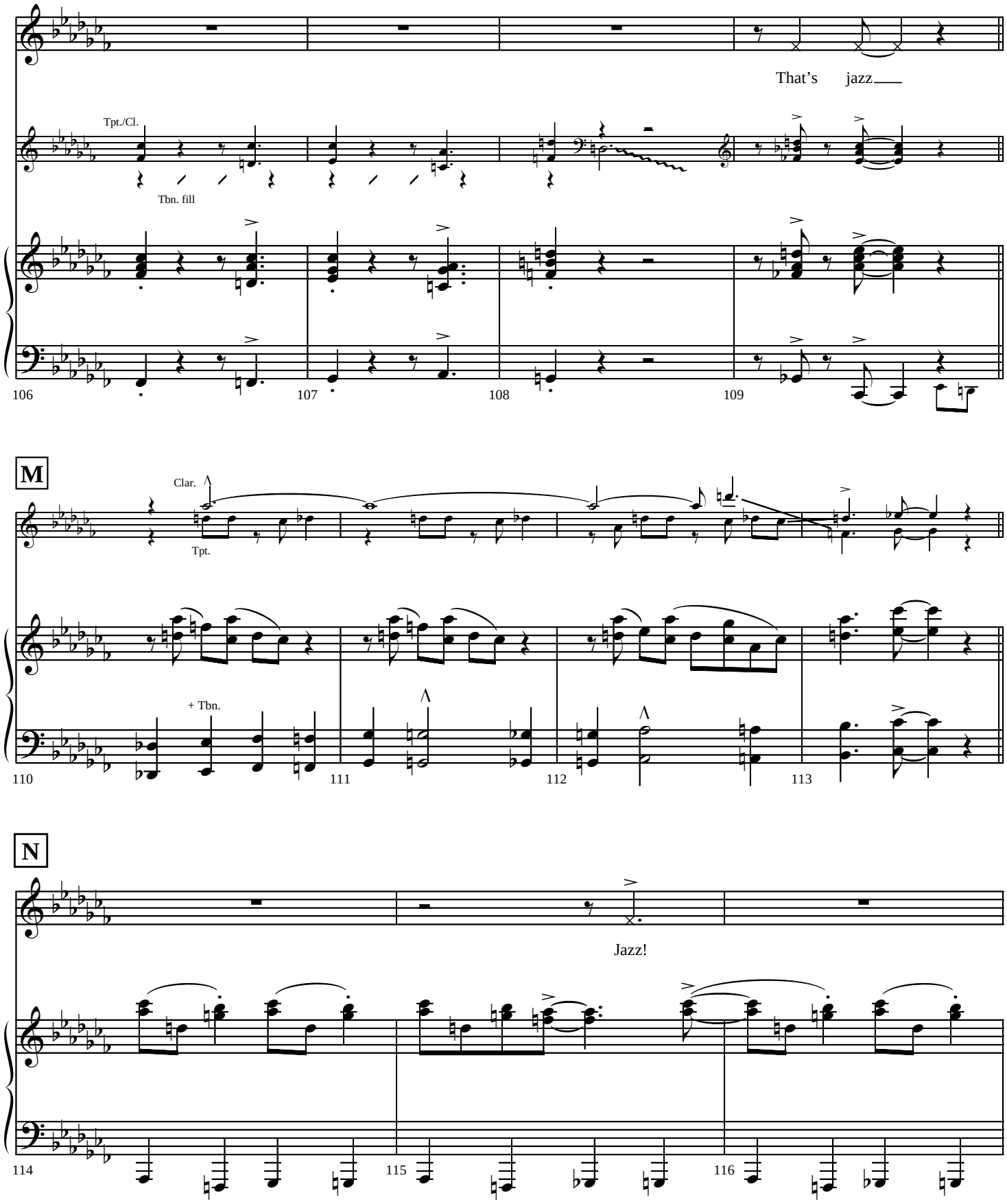

K
Tutti
mp
mp
78
79
80
81

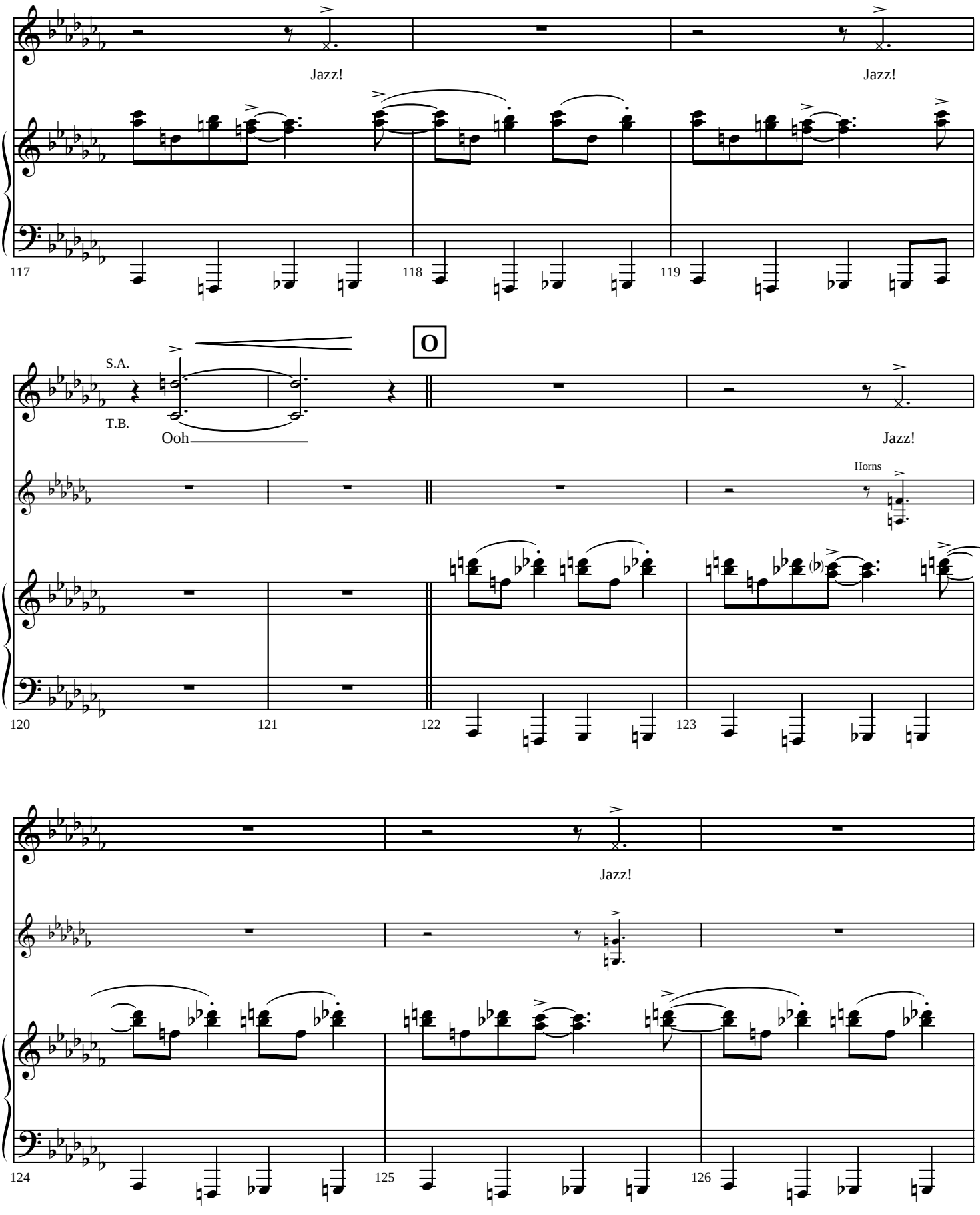

That's how you jazz
82
83
84
85

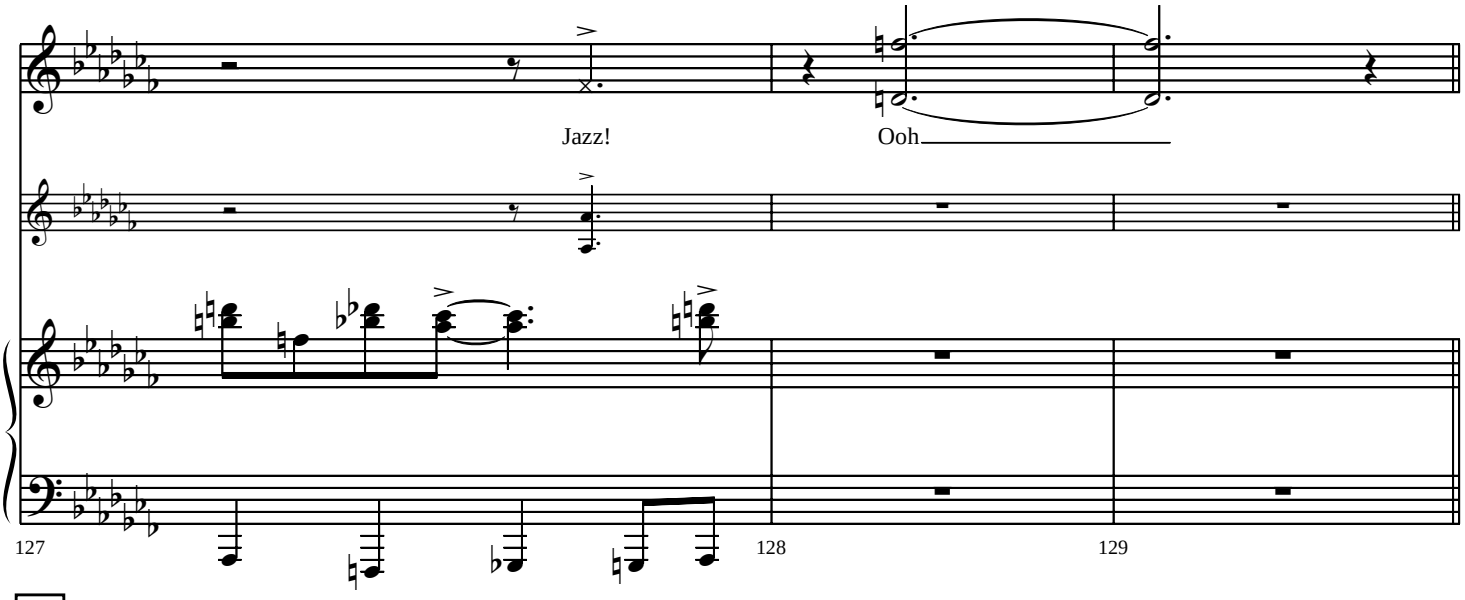

86
87
88
89


That's jazz
90
91
92
93

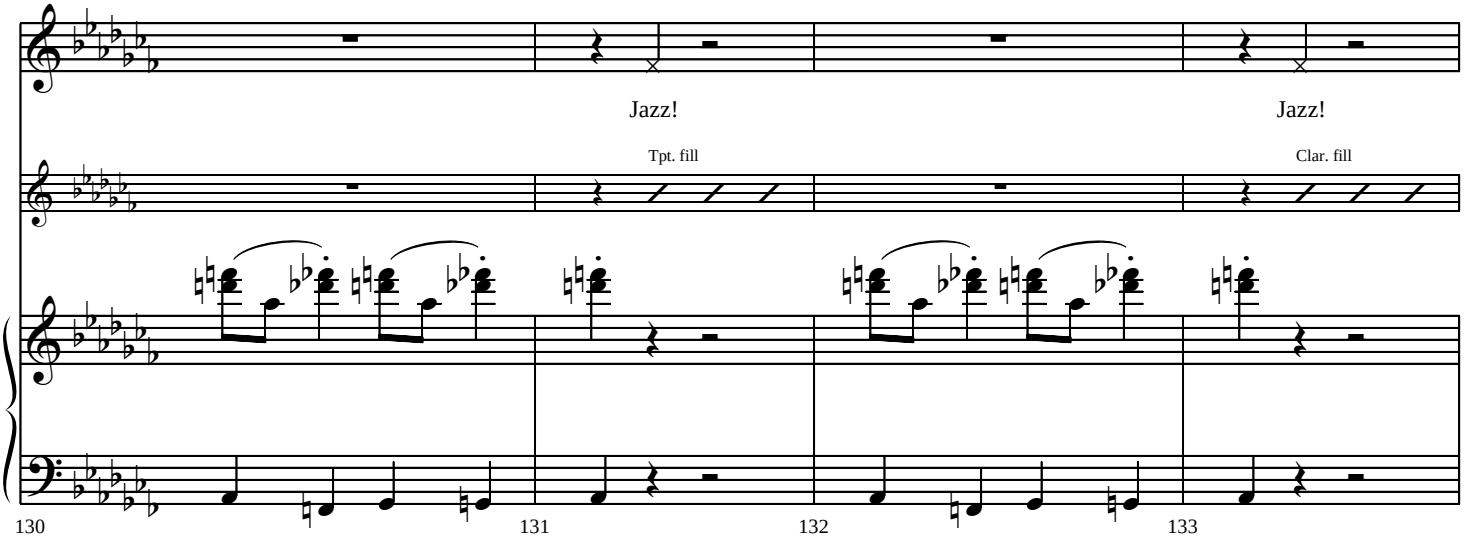

L
Clar. fill
Tpt. fill
94
95
96
97
That's how you jazz
Tbn. fill
98
99
100
101
Clar. fill
Tpt. fill
102
103
104
105

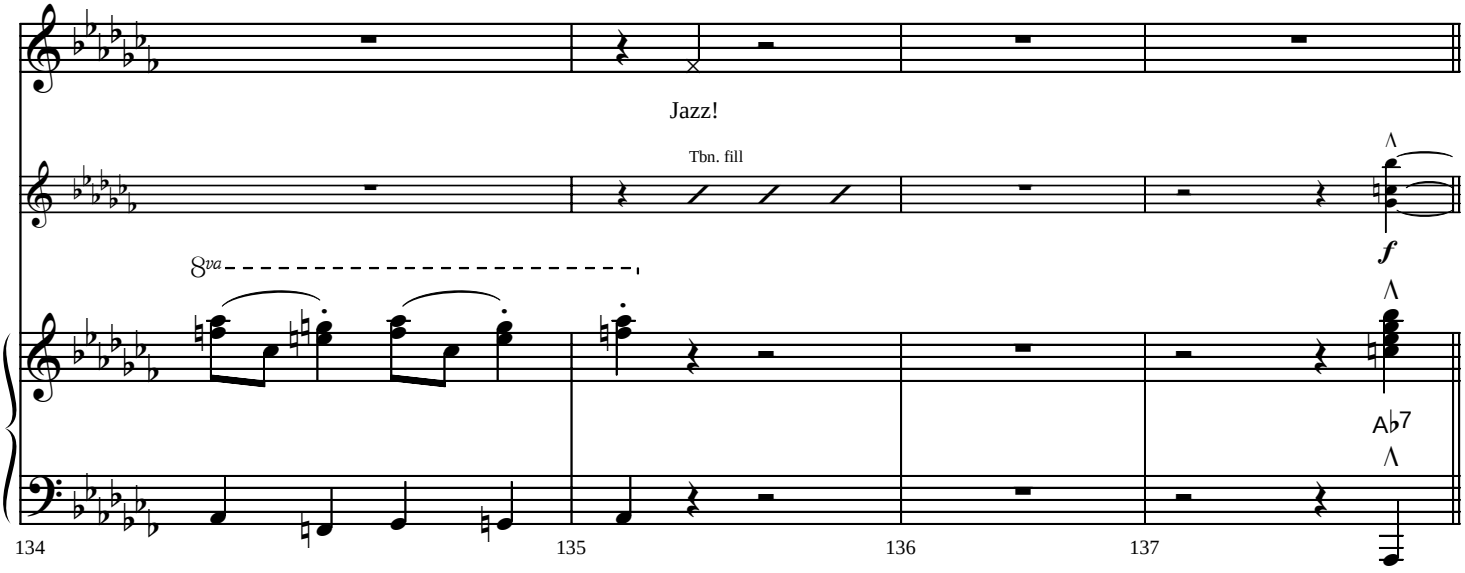

That's jazz
Tpt./Cl.
Tbn. fill
106
107
108
109
M
Clar.
Tpt.
+ Tbn.
110
111
112
113
N
Jazz!
114
115
116

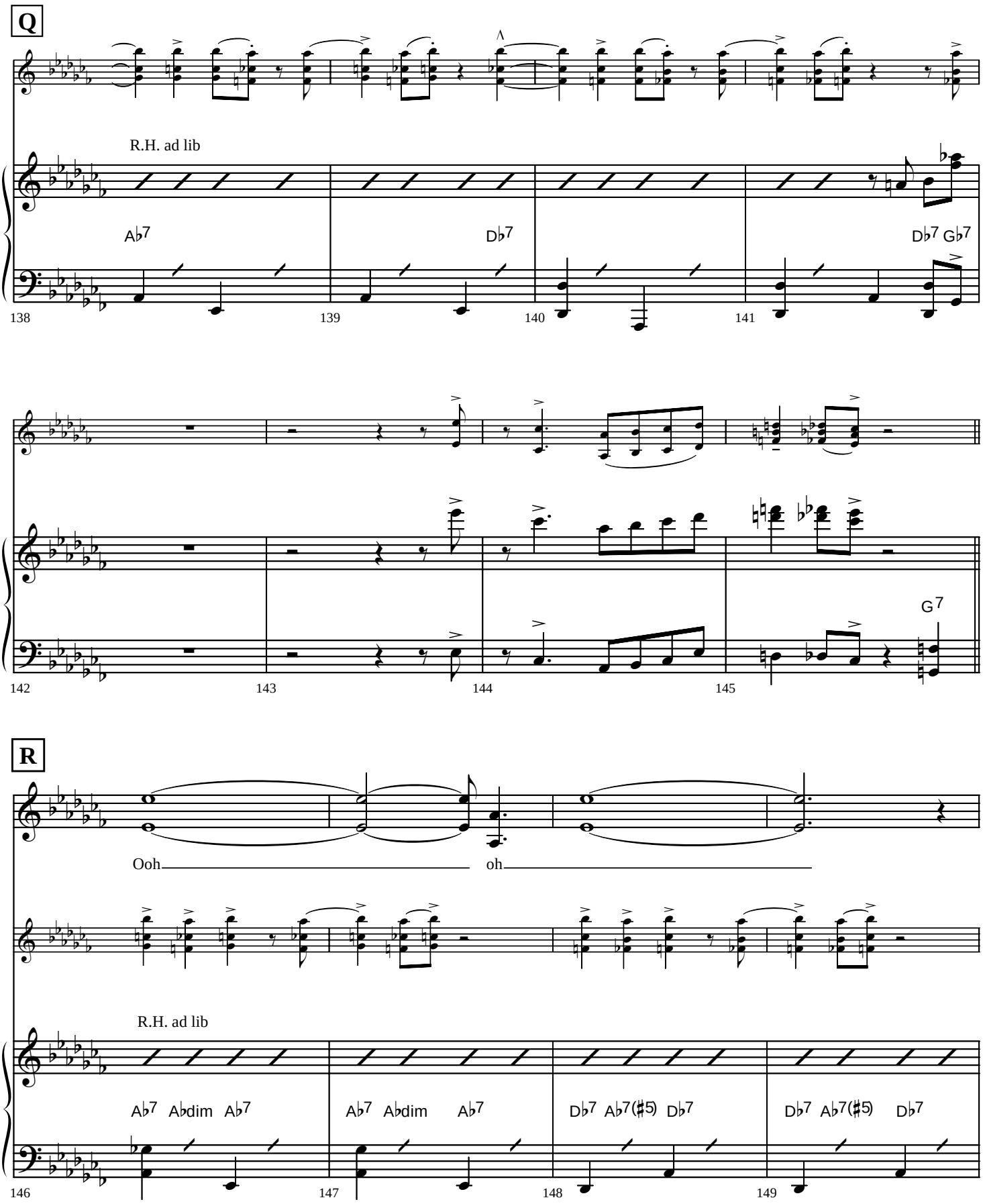

Jazz!
Jazz!
117
118
119
O
S.A.
T.B.
Ooh
Jazz!
Horns
120
121
122
123
Jazz!
124
125
126

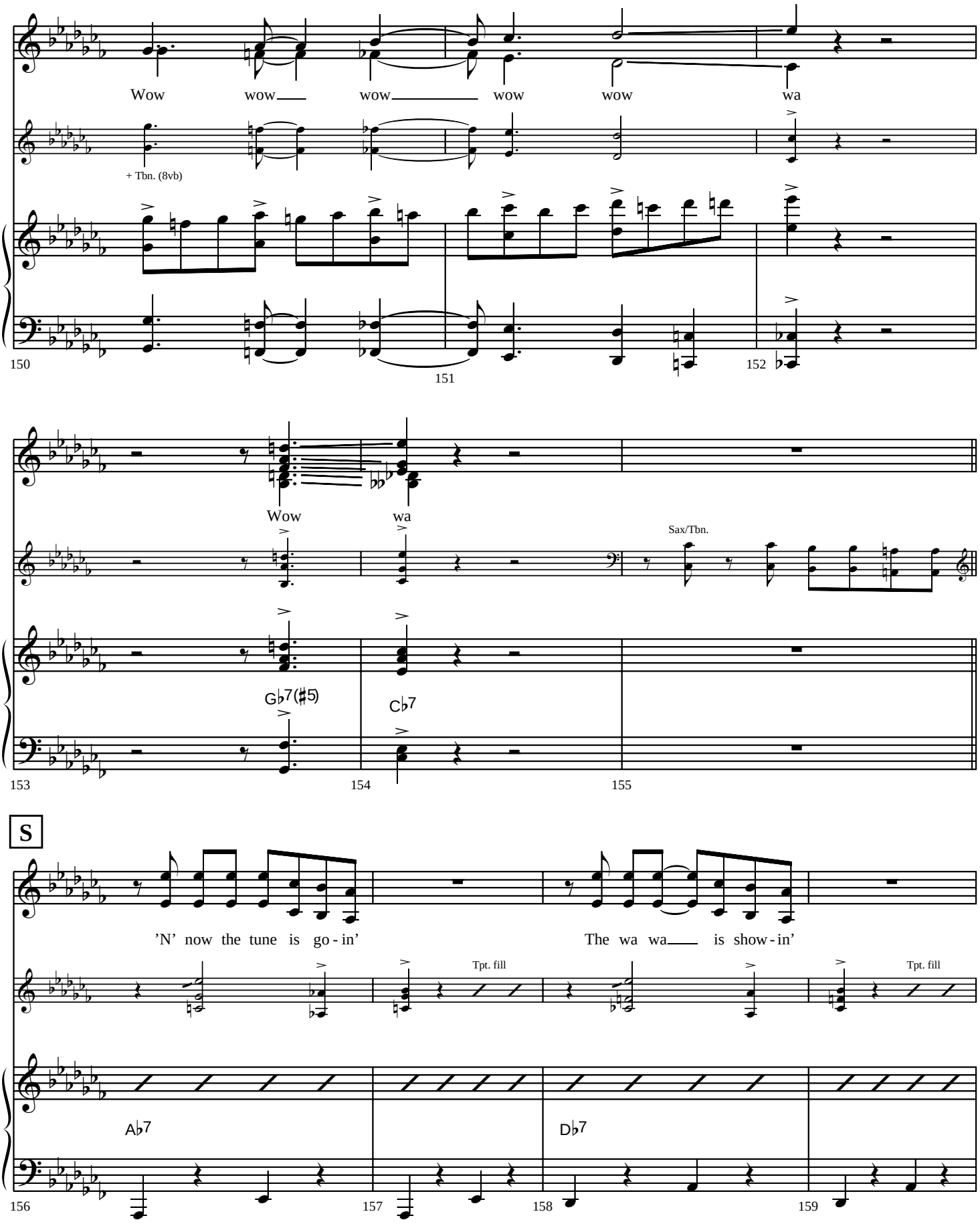

Jazz!
Ooh
127
128
129

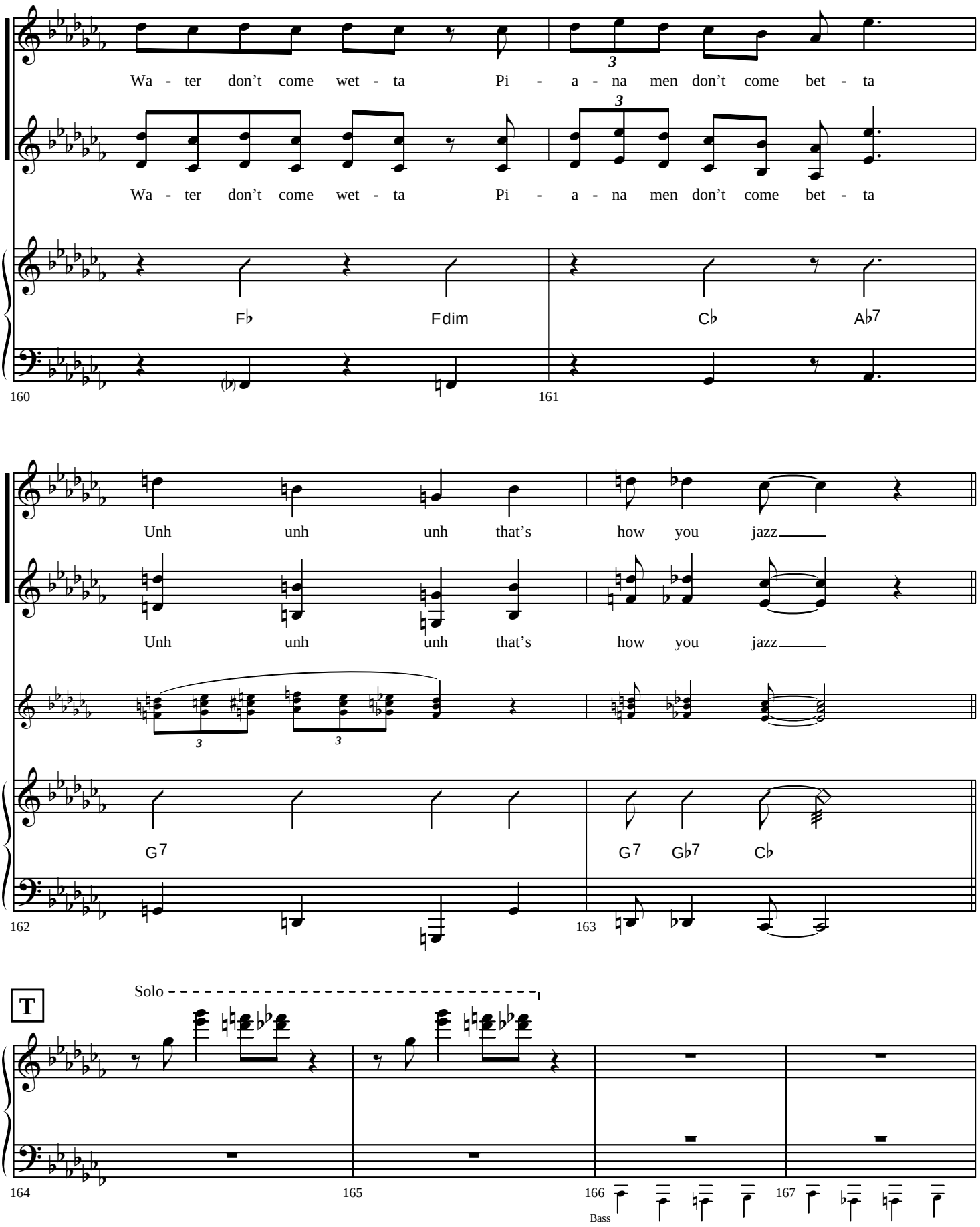
**P**

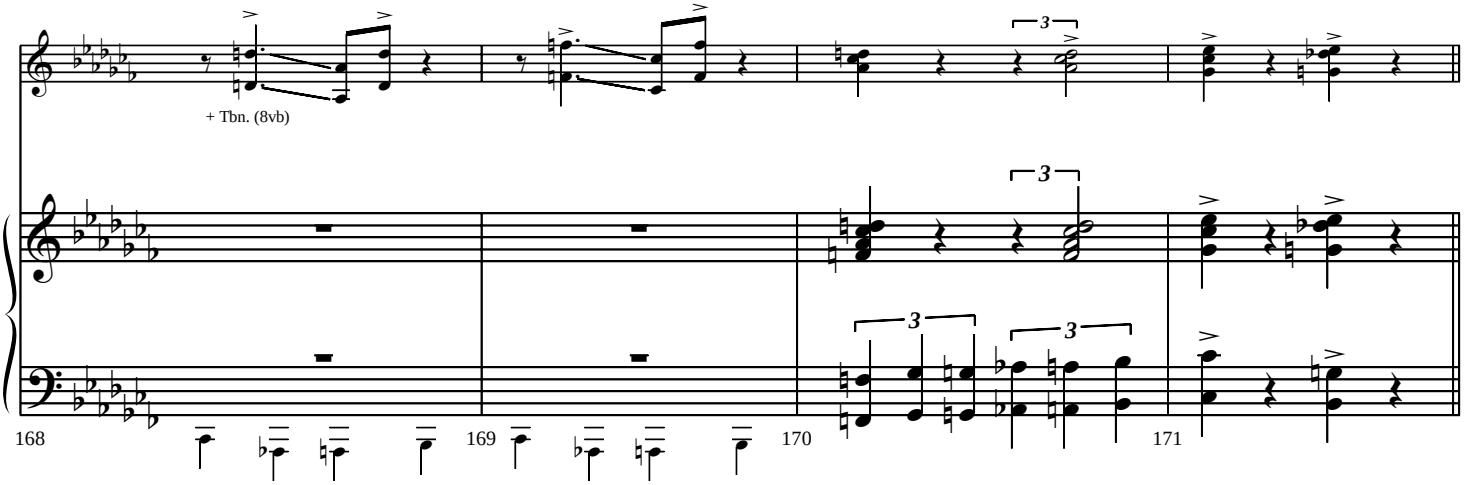

Jazz!
Jazz!
Tpt. fill
Clar. fill
130
131
132
133

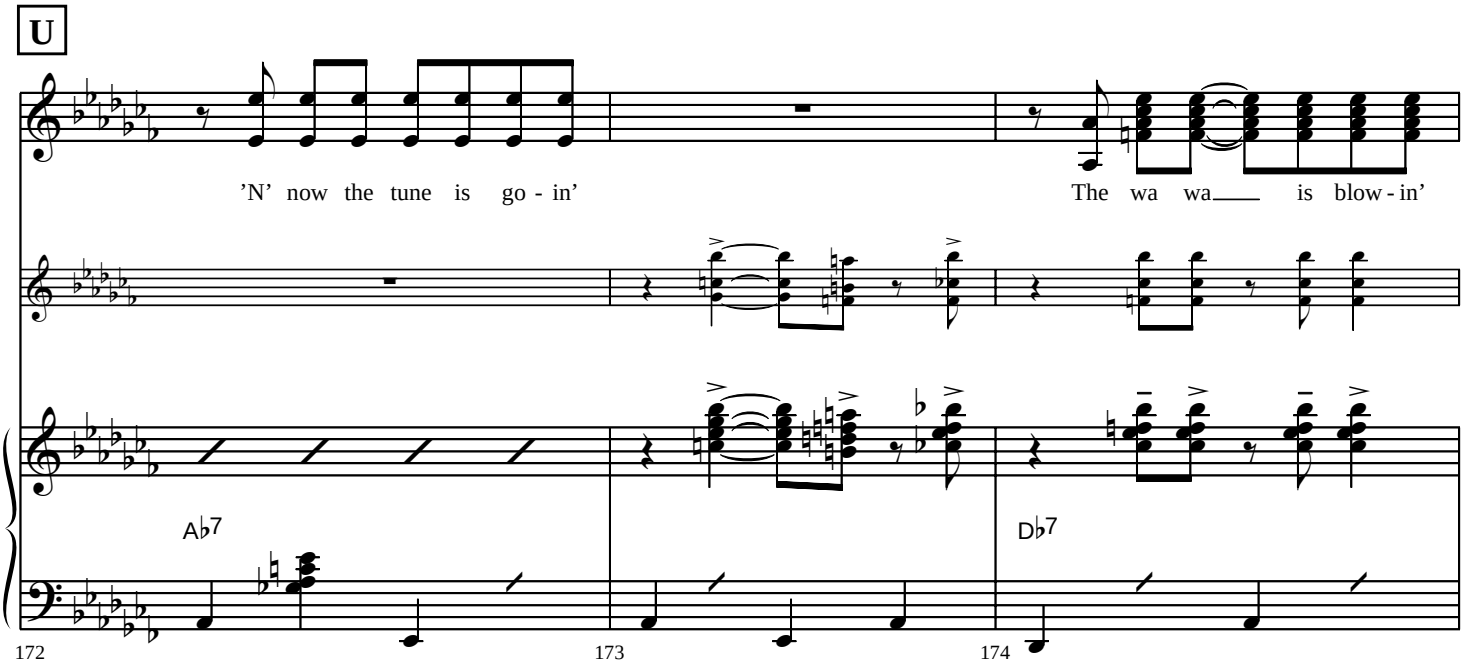

Jazz!
Tbn. fill
8va
f
A♭7
134
135
136
137

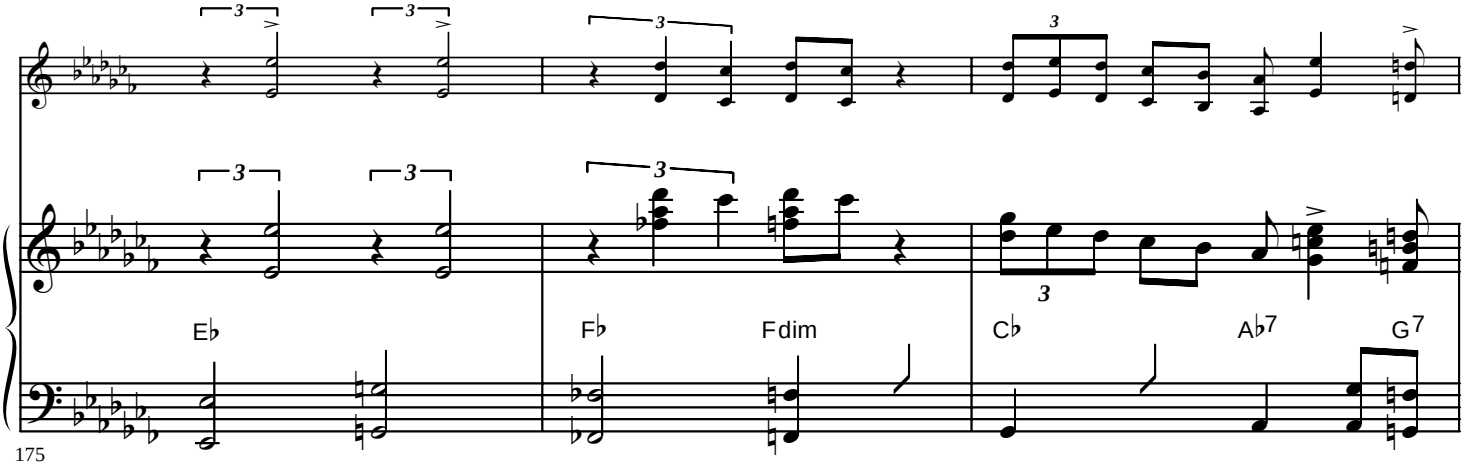

Q
R.H. ad lib
A♭7
D♭7
D♭7 G♭7
138
139
140
141
G7
142
143
144
145
R
Ooh
oh
R.H. ad lib
A♭7 A♭dim A♭7
A♭7 A♭dim A♭7
D♭7 A♭7(♯5) D♭7
D♭7 A♭7(♯5) D♭7
146
147
148
149

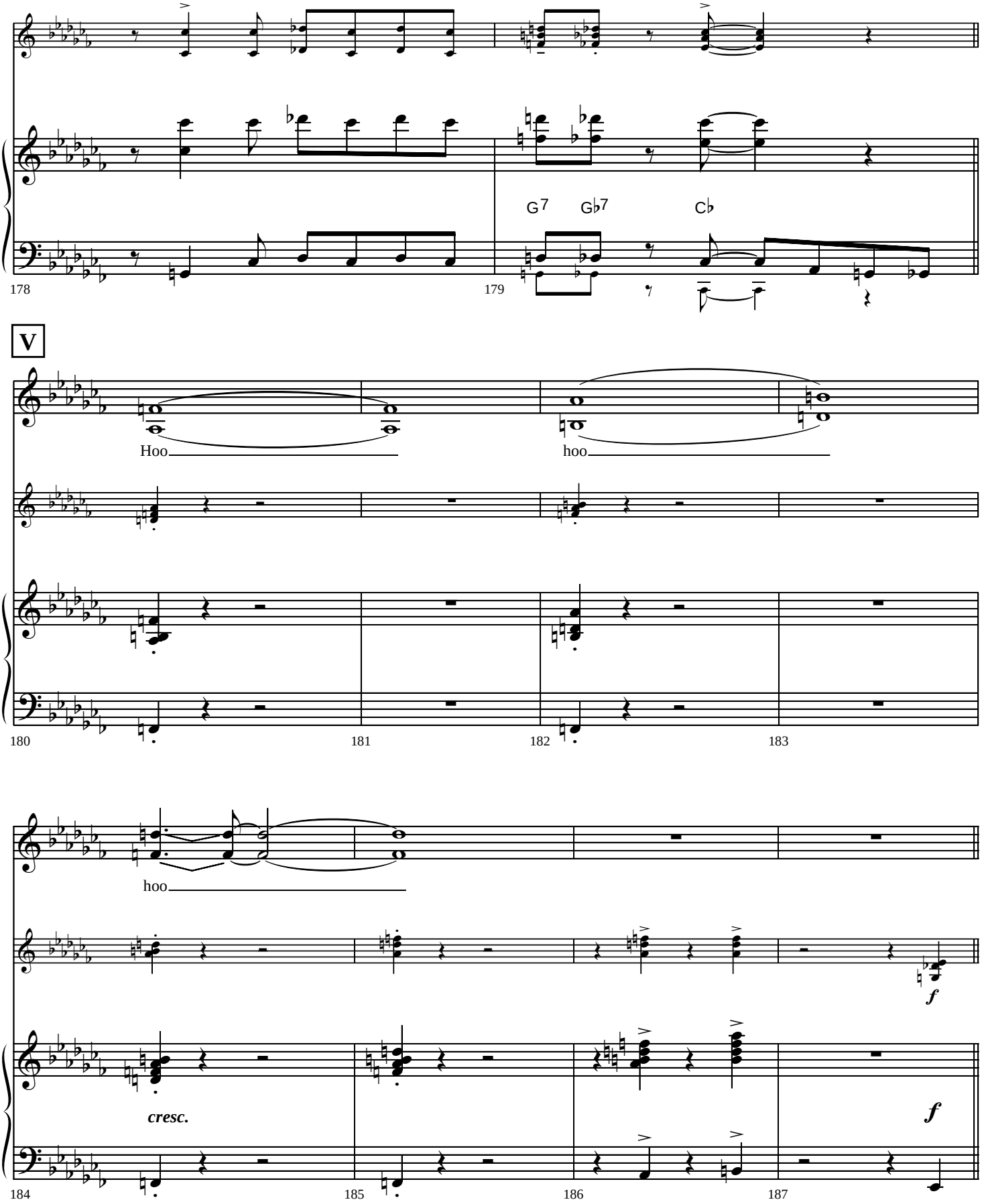

Wow wow wow wow wow wa
+ Tbn. (8vb)
150
151
152
Wow wa
Sax/Tbn.
G♭7(♯5)
C♭7
153
154
155
S
'N' now the tune is go - in'
The wa wa is show - in'
Tpt. fill
Tpt. fill
A♭7
D♭7
156
157
158
159

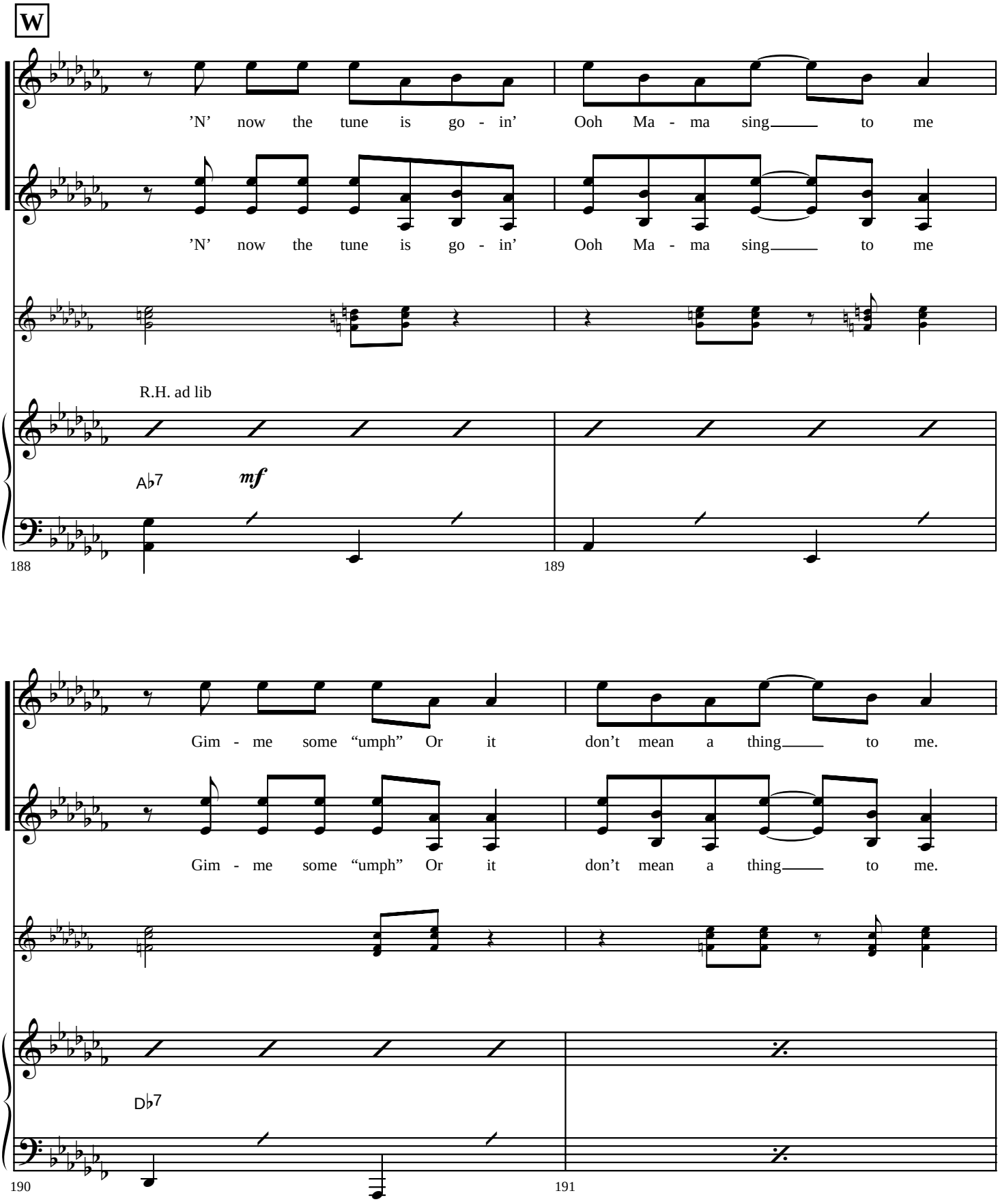

Wa - ter don't come wet - ta Pi - a - na men don't come bet - ta
Wa - ter don't come wet - ta Pi - a - na men don't come bet - ta
F♭ Fdim C♭ A♭7
160
161
Unh unh unh that's how you jazz
Unh unh unh that's how you jazz
G7 G7 G♭7 C♭
162
163
T
Solo
164
165
166
167
Bass

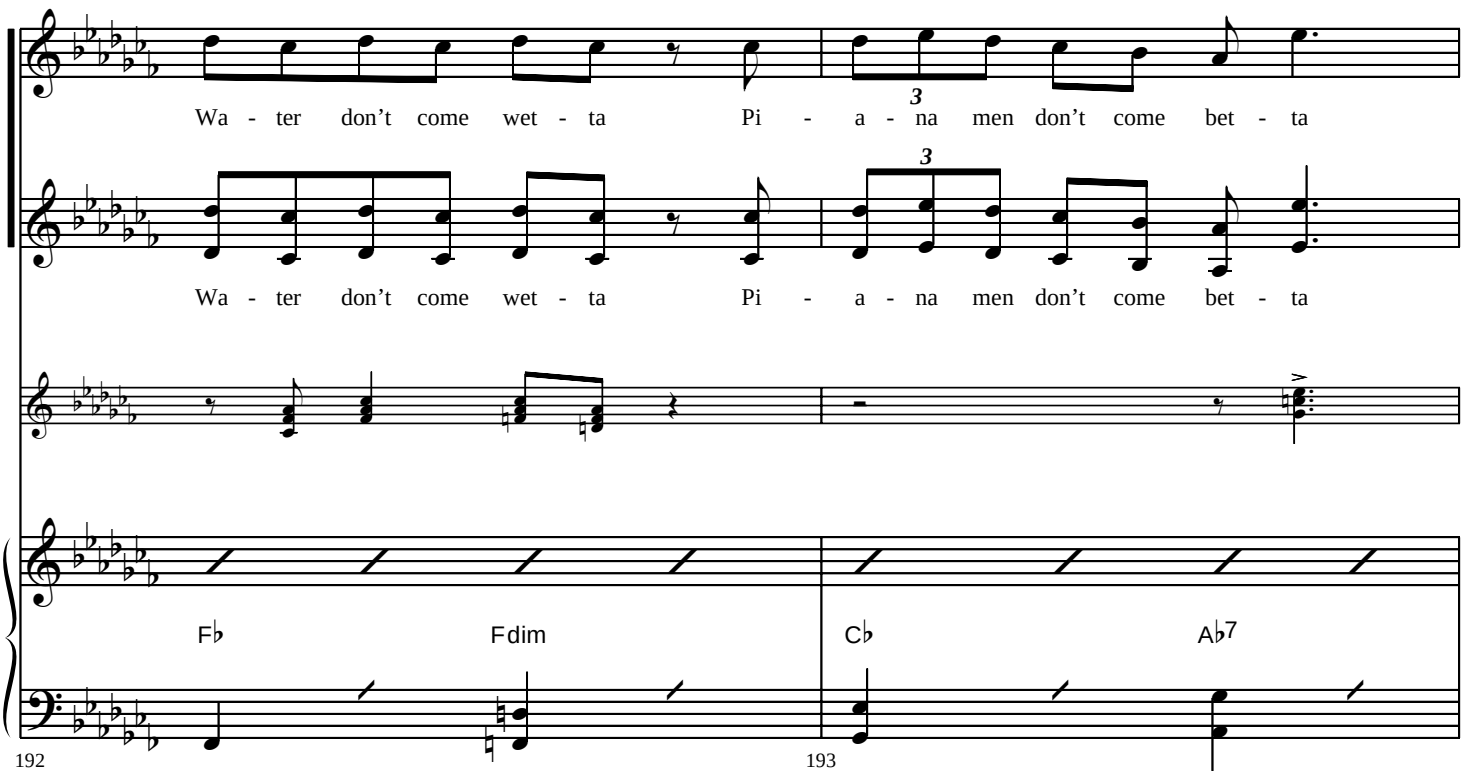

+ Tbn. (8vb)
168
169
170
171

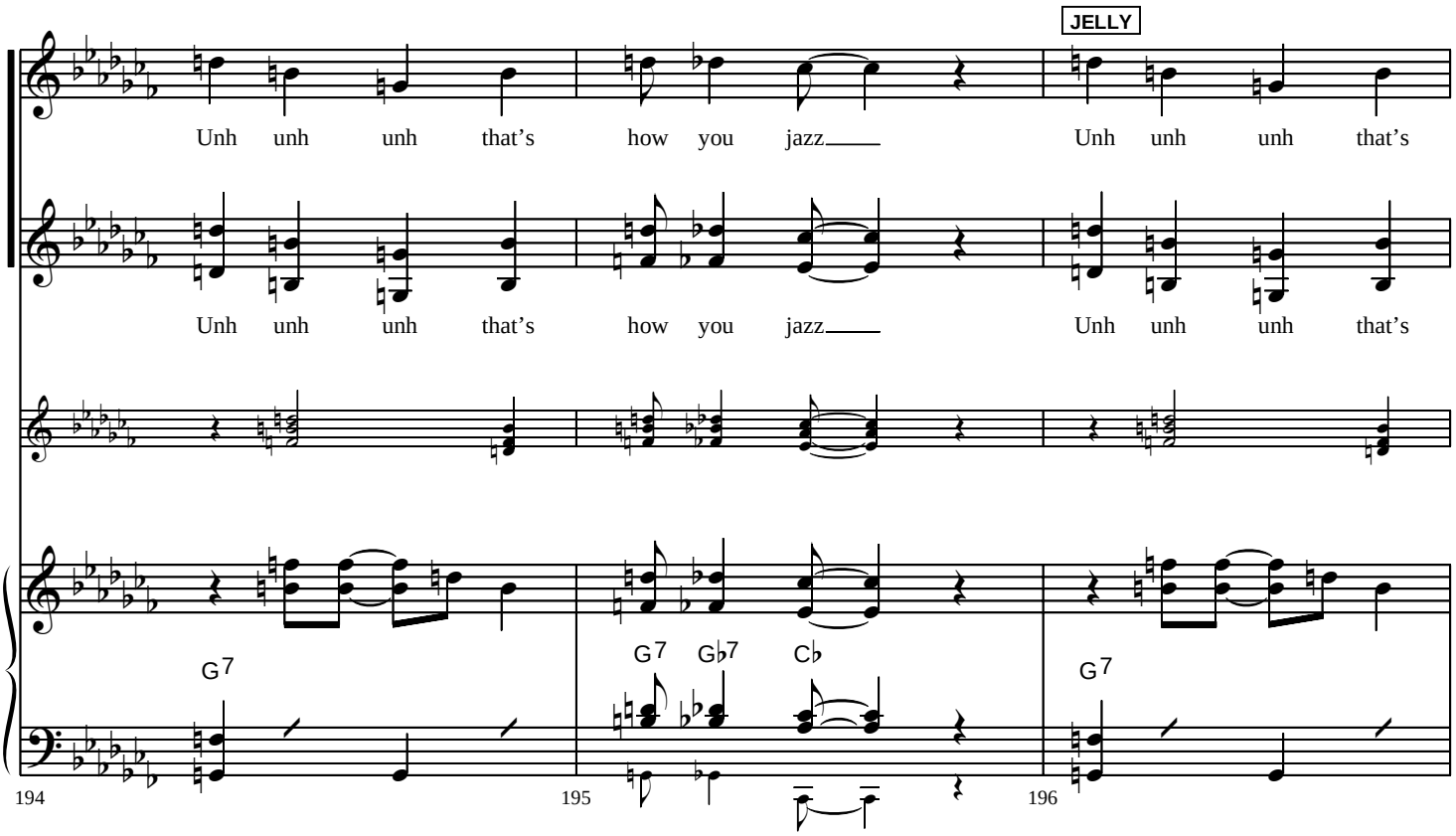

U
'N' now the tune is go - in'
The wa wa is blow - in'
A♭7
D♭7
172
173
174

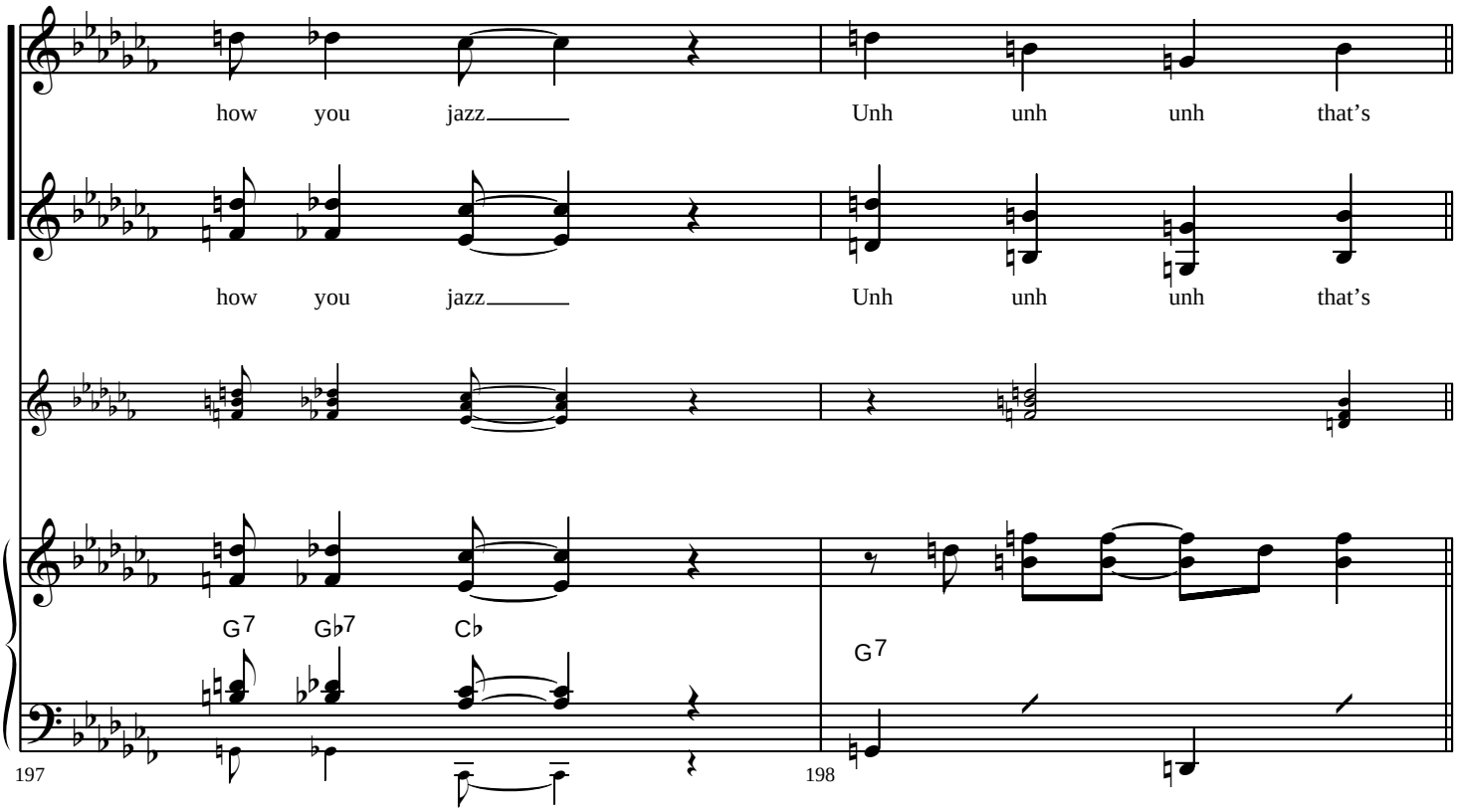

E♭
F♭
Fdim
C♭
A♭7
G7
175


G7
G♭7
C♭
178
179
V
Hoo
hoo
180
181
182
183
hoo
f
cresc.
f
184
185
186
187

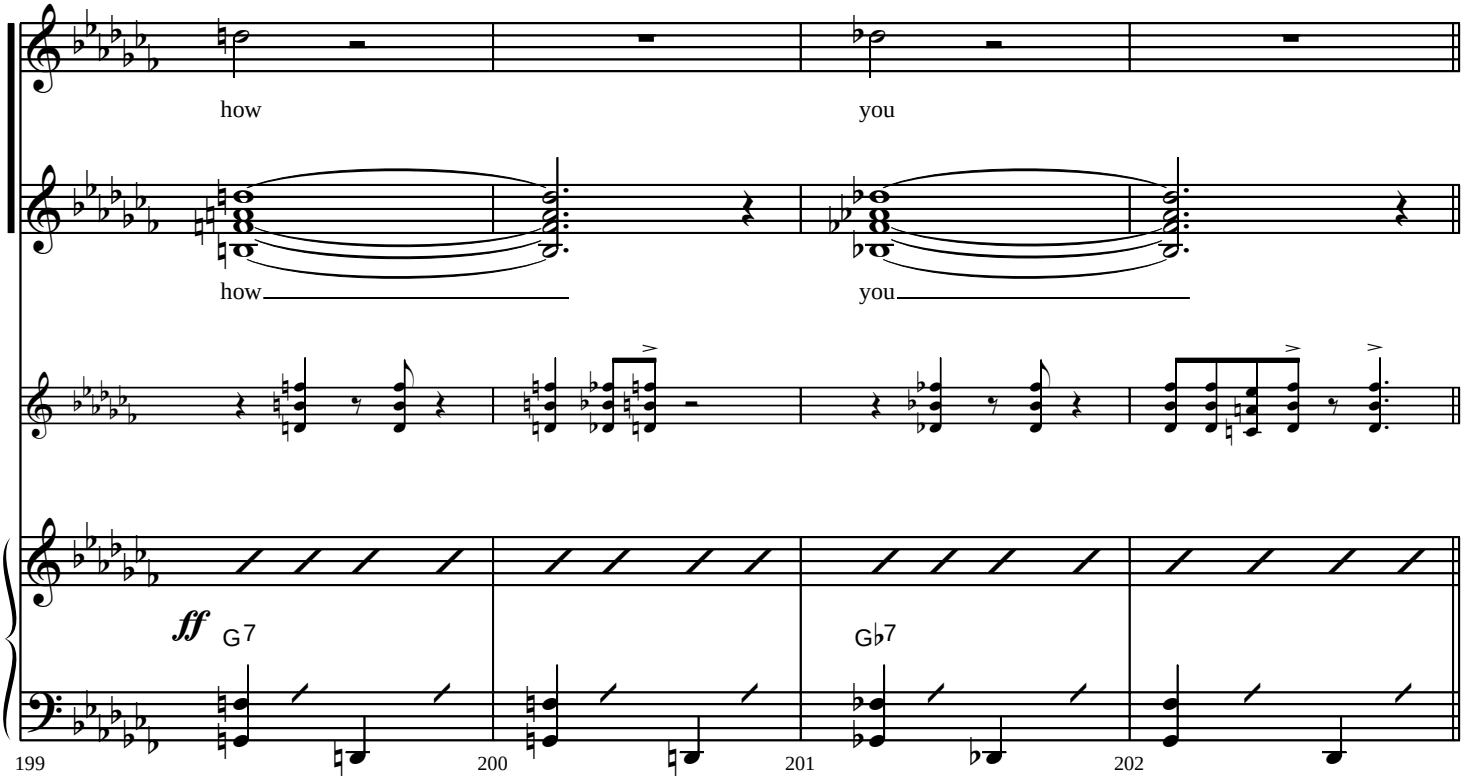

W
'N' now the tune is go - in' Ooh Ma - ma sing to me
'N' now the tune is go - in' Ooh Ma - ma sing to me
R.H. ad lib
A♭7
mf
188
189
Gim - me some "umph" Or it don't mean a thing to me.
Gim - me some "umph" Or it don't mean a thing to me.
D♭7
190
191

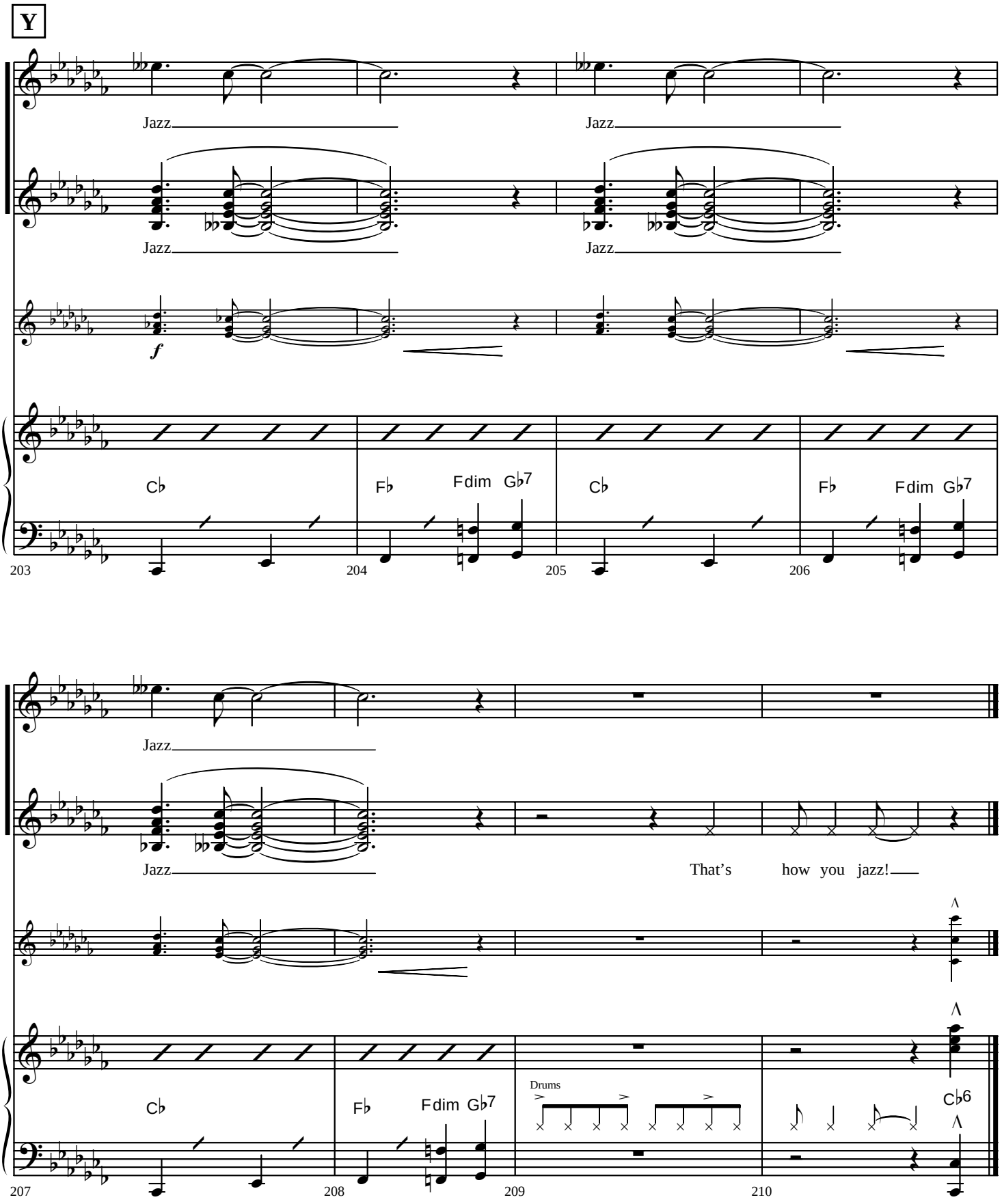

Wa - ter don't come wet - ta Pi - a - na men don't come bet - ta
Wa - ter don't come wet - ta Pi - a - na men don't come bet - ta
F♭ Fdim C♭ A♭7
192 193


JELLY
Unh unh unh that's how you jazz Unh unh unh that's
Unh unh unh that's how you jazz Unh unh unh that's
G7 G7 G♭7 C♭ G7
194 195 196


how you jazz
Unh unh unh that's
how you jazz
Unh unh unh that's
G7 G♭7 C♭
G7
197
198

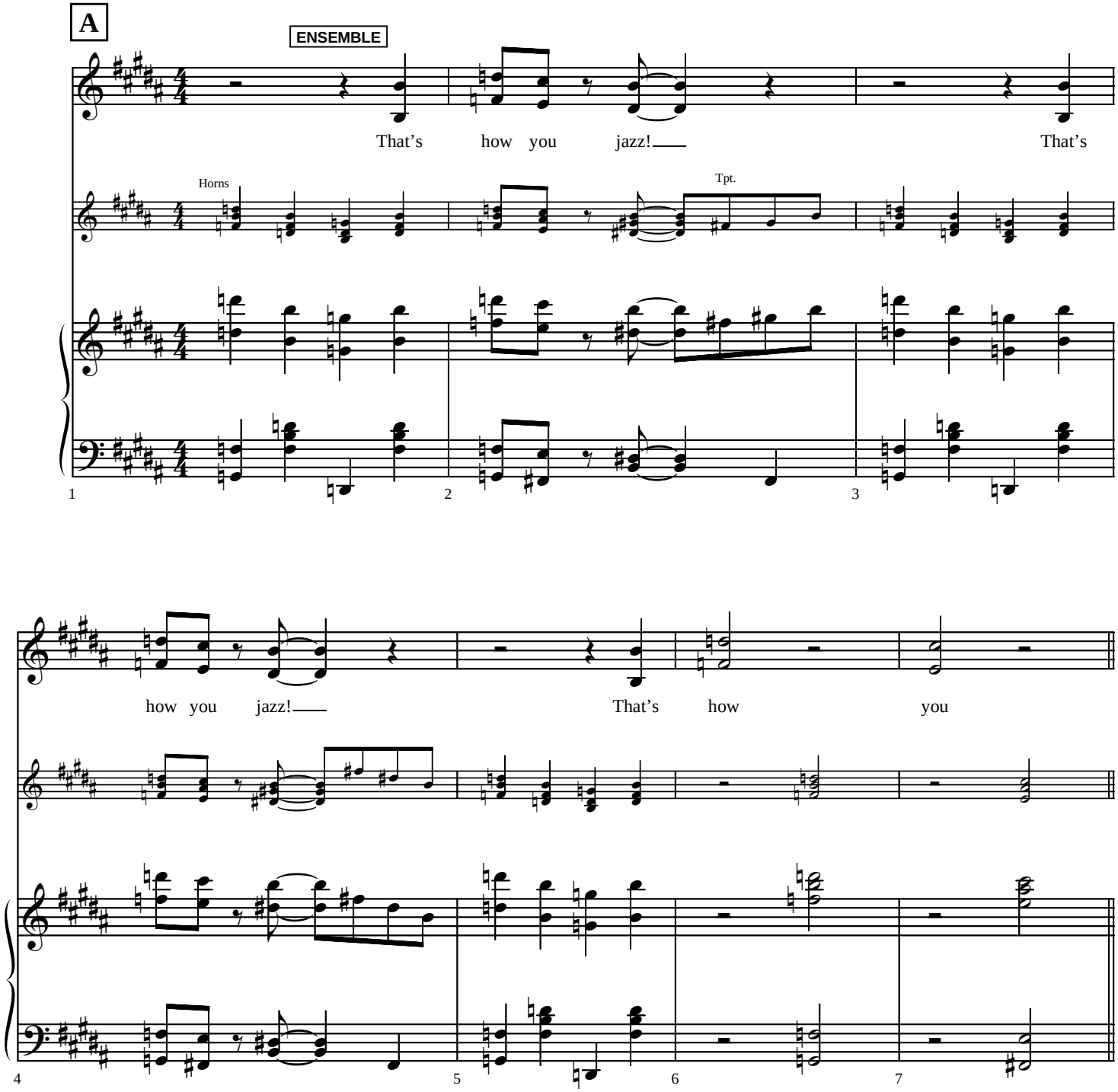
**X**

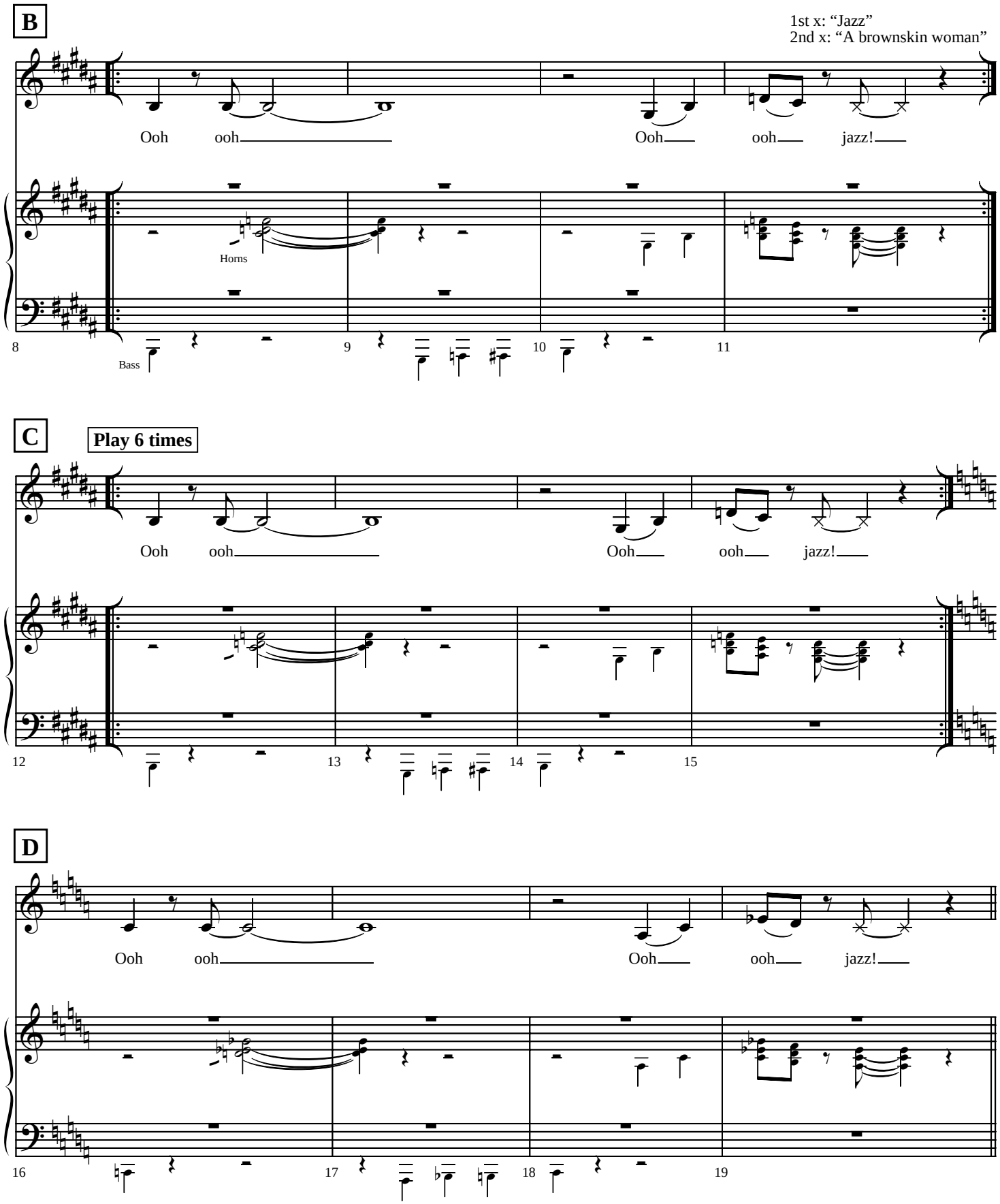

how
you
how
you
ff G7
G♭7
199
200
201
202

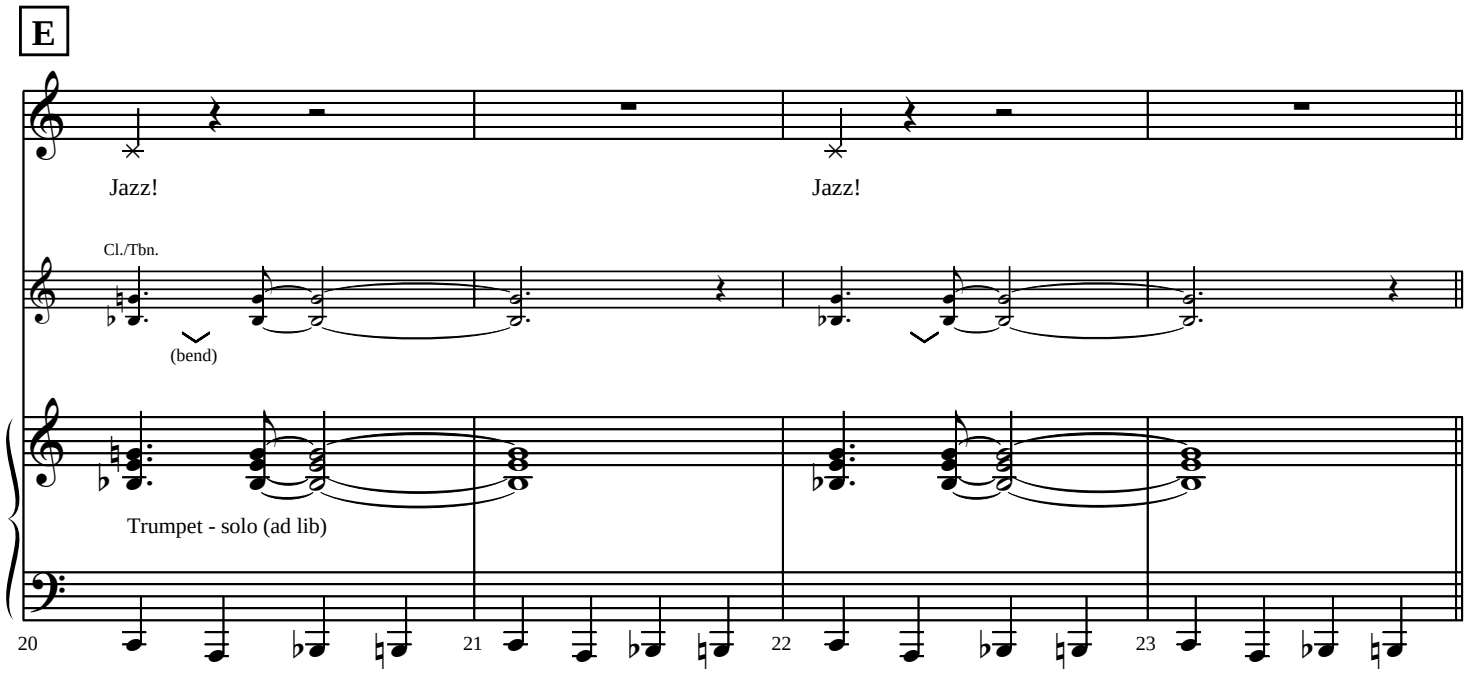

Y
Jazz
Jazz
Jazz
Jazz
f
C♭
F♭
Fdim
G♭7
C♭
F♭
Fdim
G♭7
203
204
205
206
Jazz
Jazz
That's how you jazz!
C♭
F♭
Fdim
G♭7
Drums
C♭6
207
208
209
210

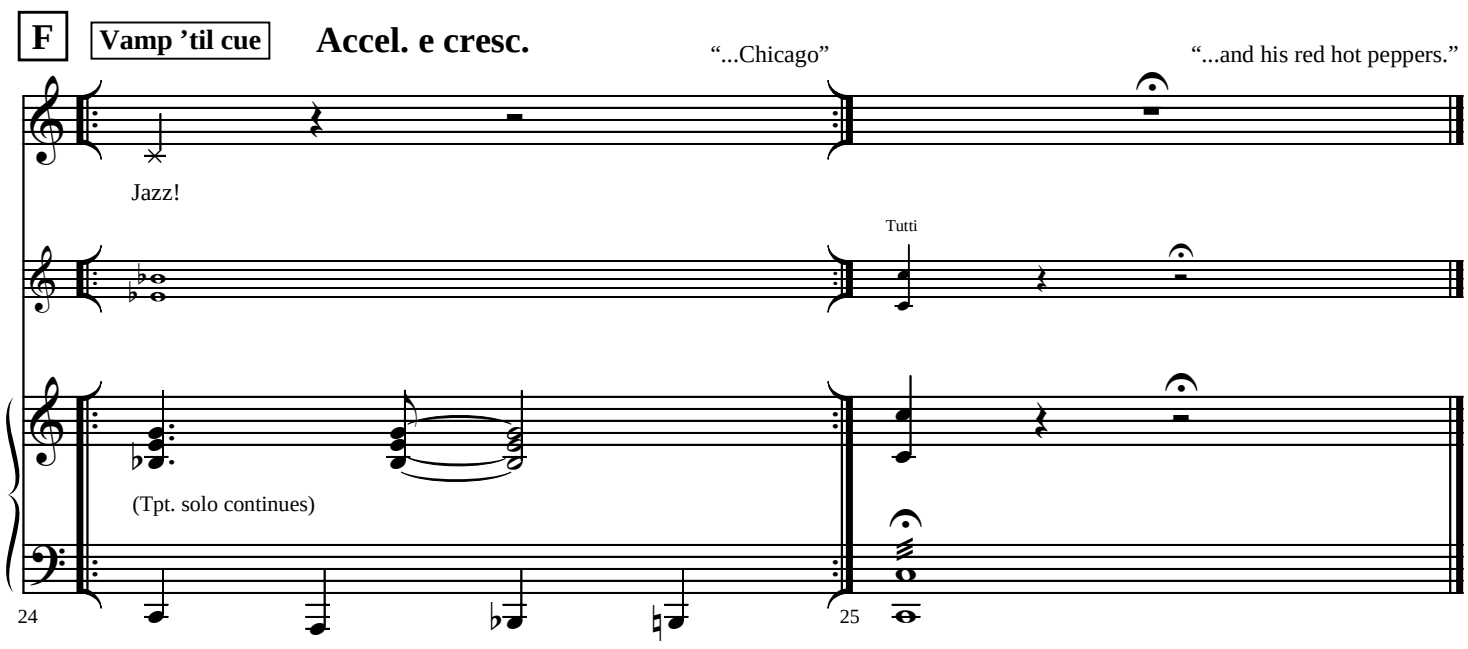
# No. 27 Recitative

Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey




B
1st x: “Jazz”
2nd x: “A brownskin woman”
Ooh ooh Ooh ooh jazz!
Horns
Bass
8 9 10 11
C
Play 6 times
Ooh ooh Ooh ooh jazz!
12 13 14 15
D
Ooh ooh Ooh ooh jazz!
16 17 18 19

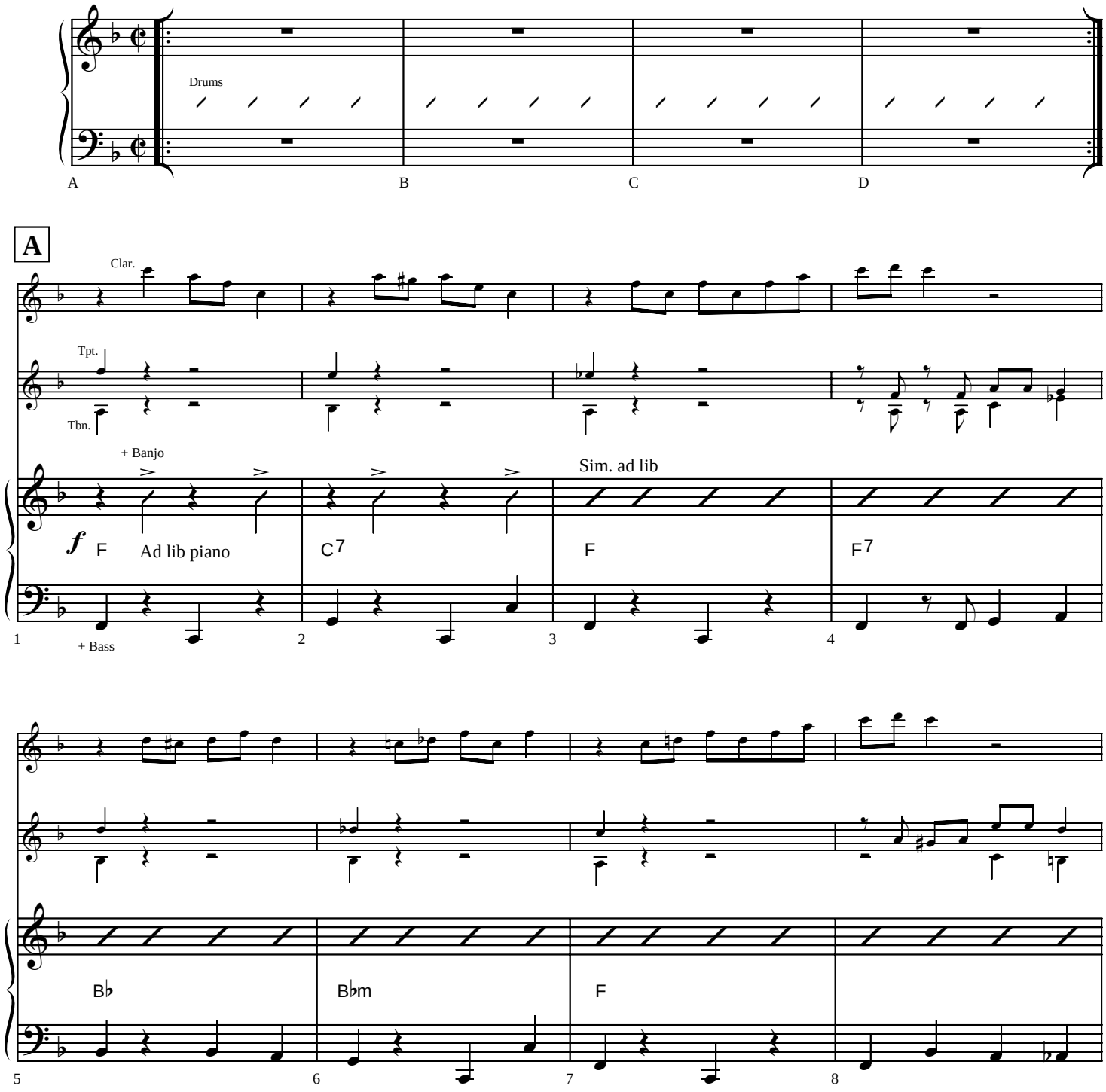


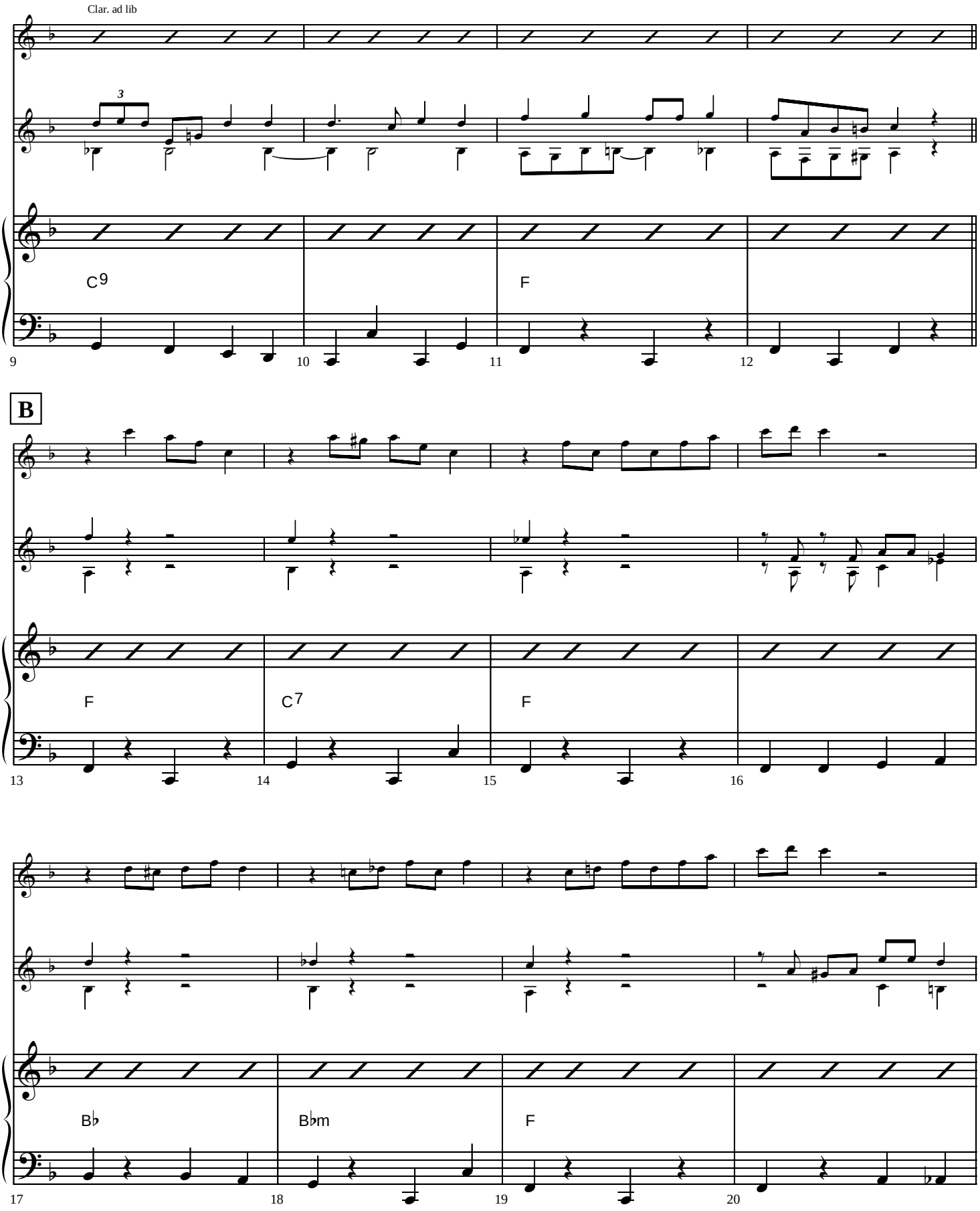



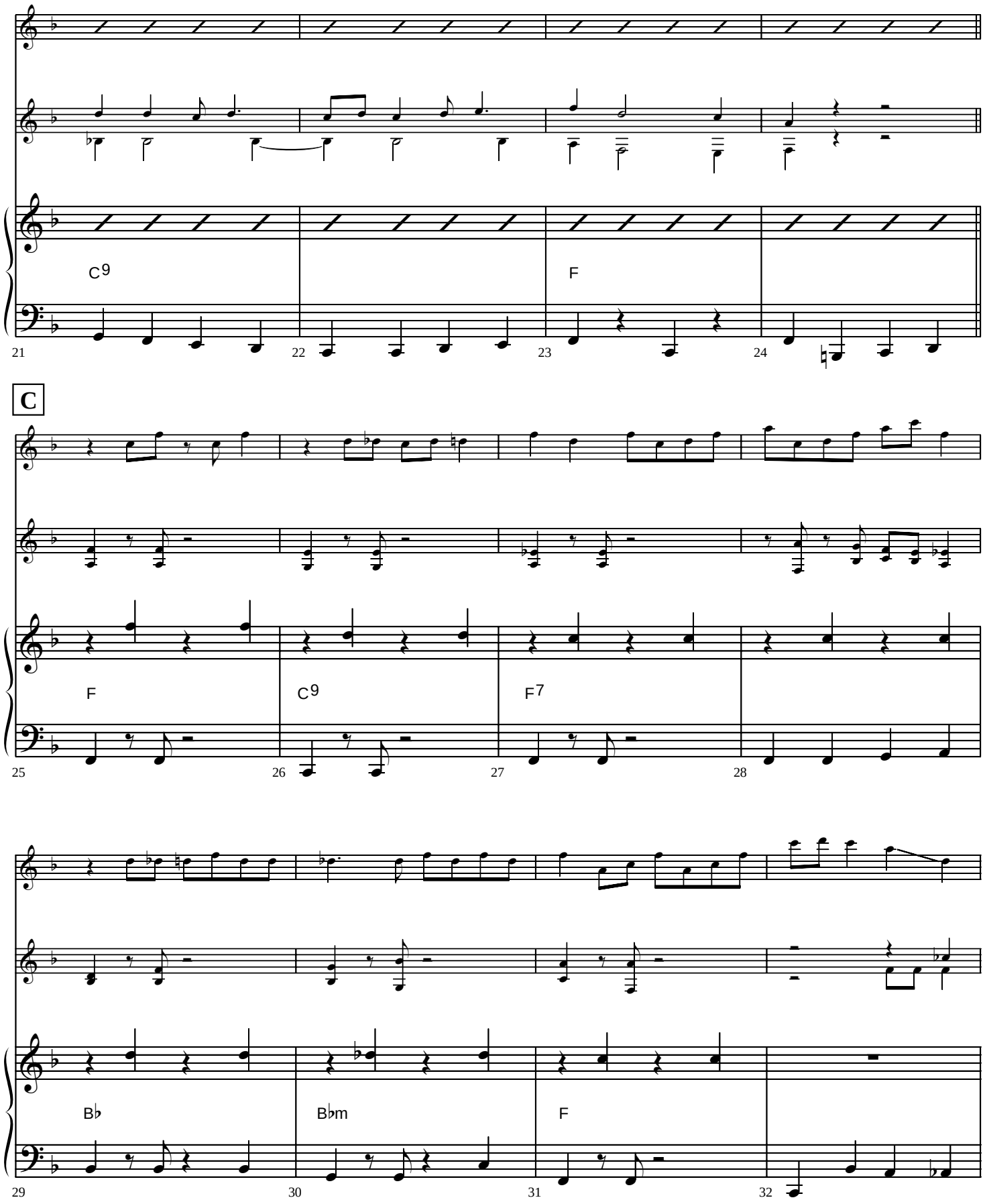

**Segue as one to:**
**"Chicago Stomp - Part I"**

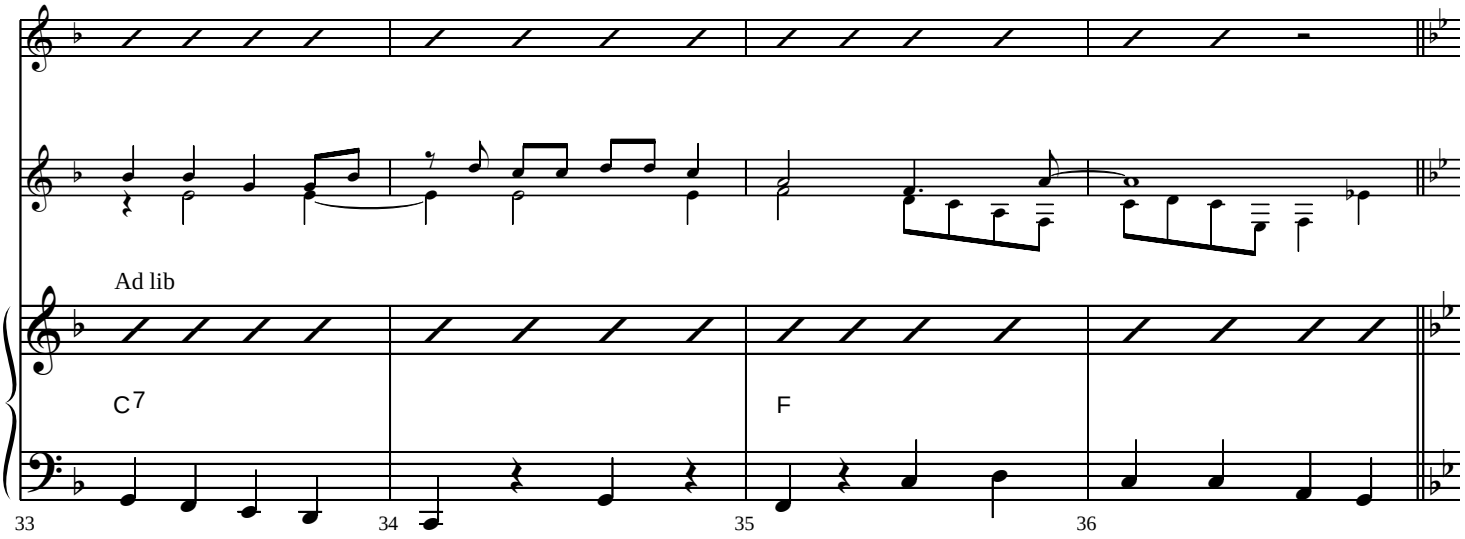
# No. 28 Chicago Stomp - Part I

Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

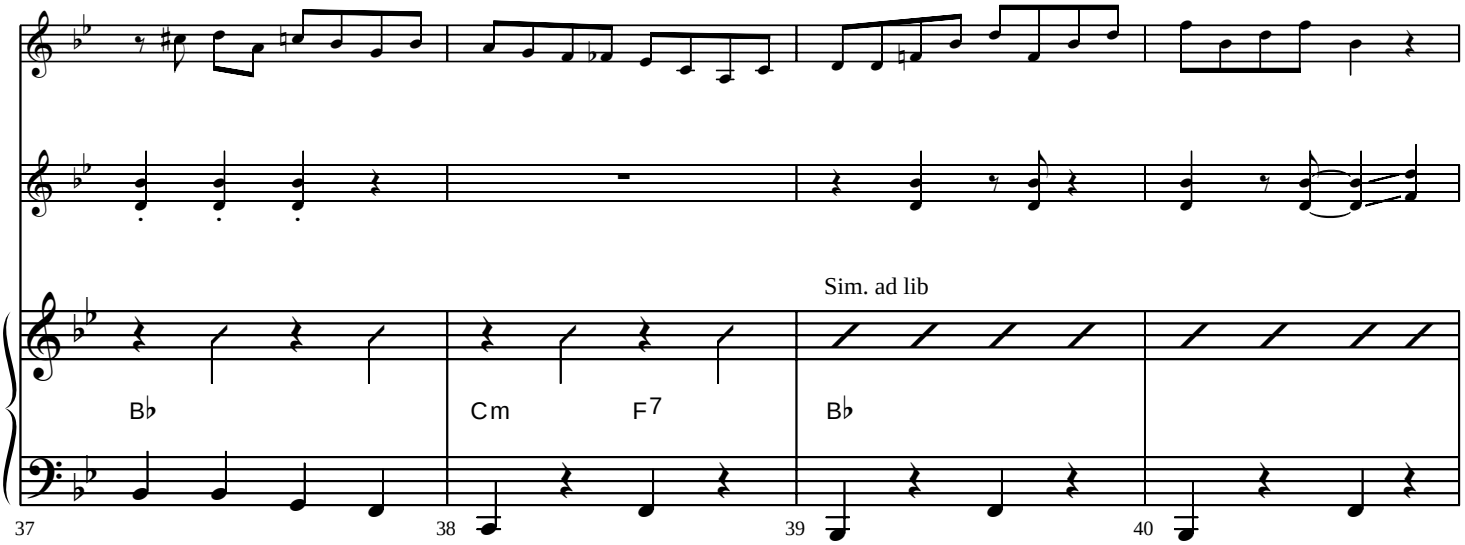


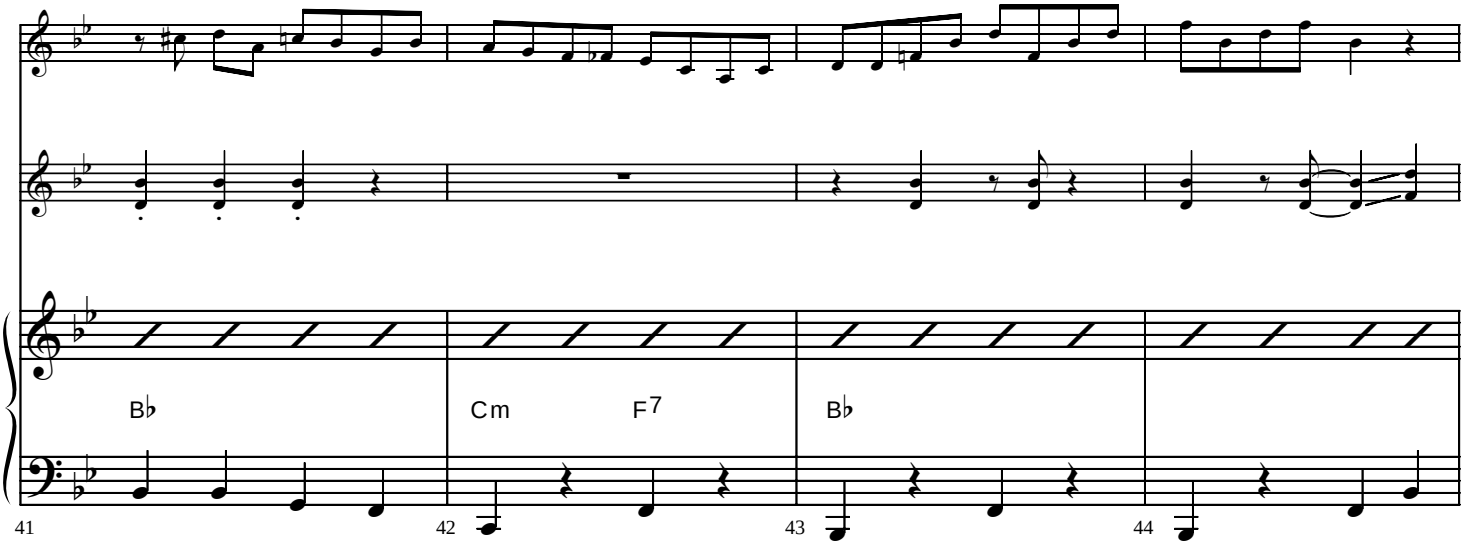

Clar. ad lib
3
C9
F
9
10
11
12
B
F
C7
F
13
14
15
16
B♭
B♭m
F
17
18
19
20

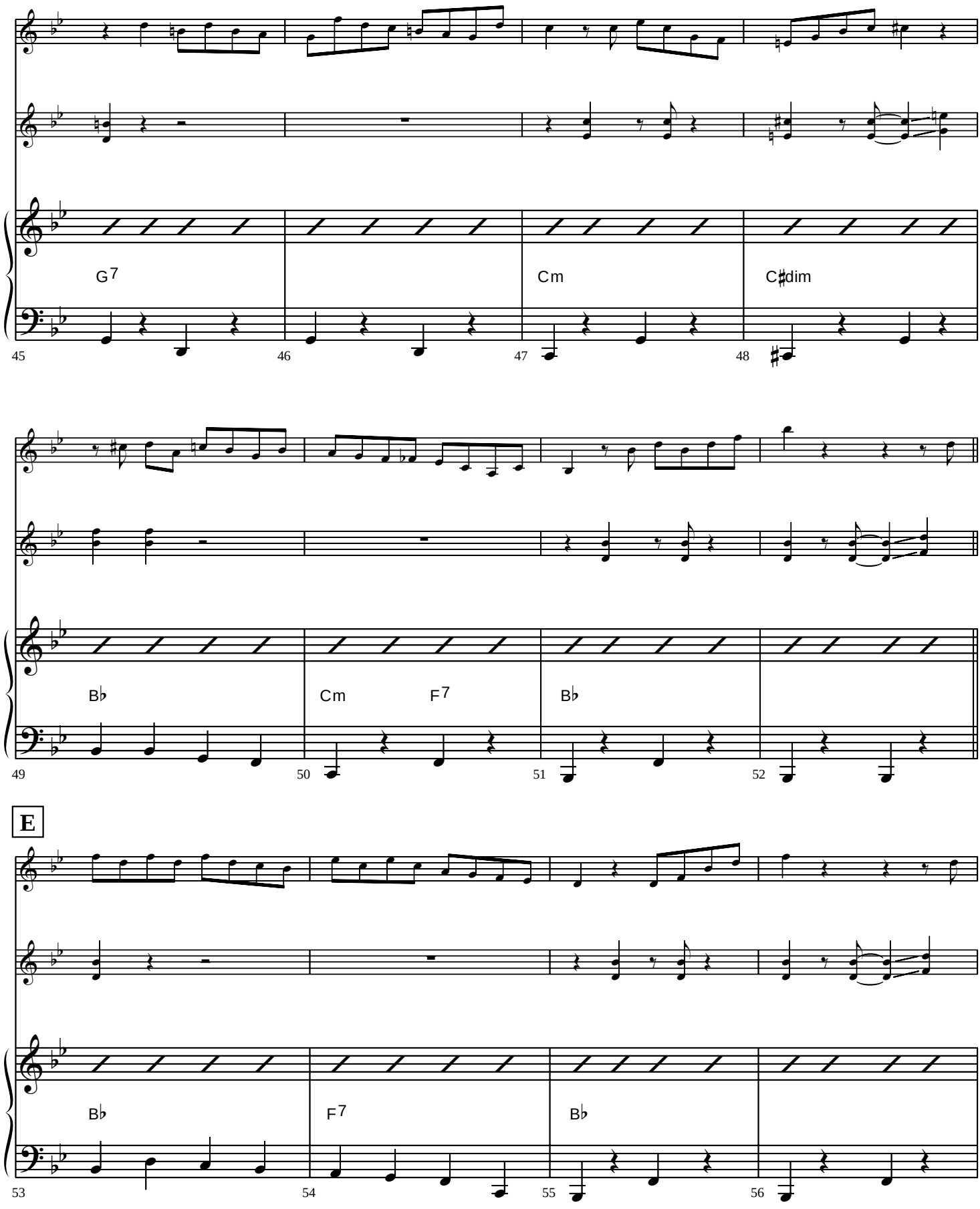

C9
F
21
22
23
24
C
F
C9
F7
25
26
27
28
B♭
B♭m
F
29
30
31
32

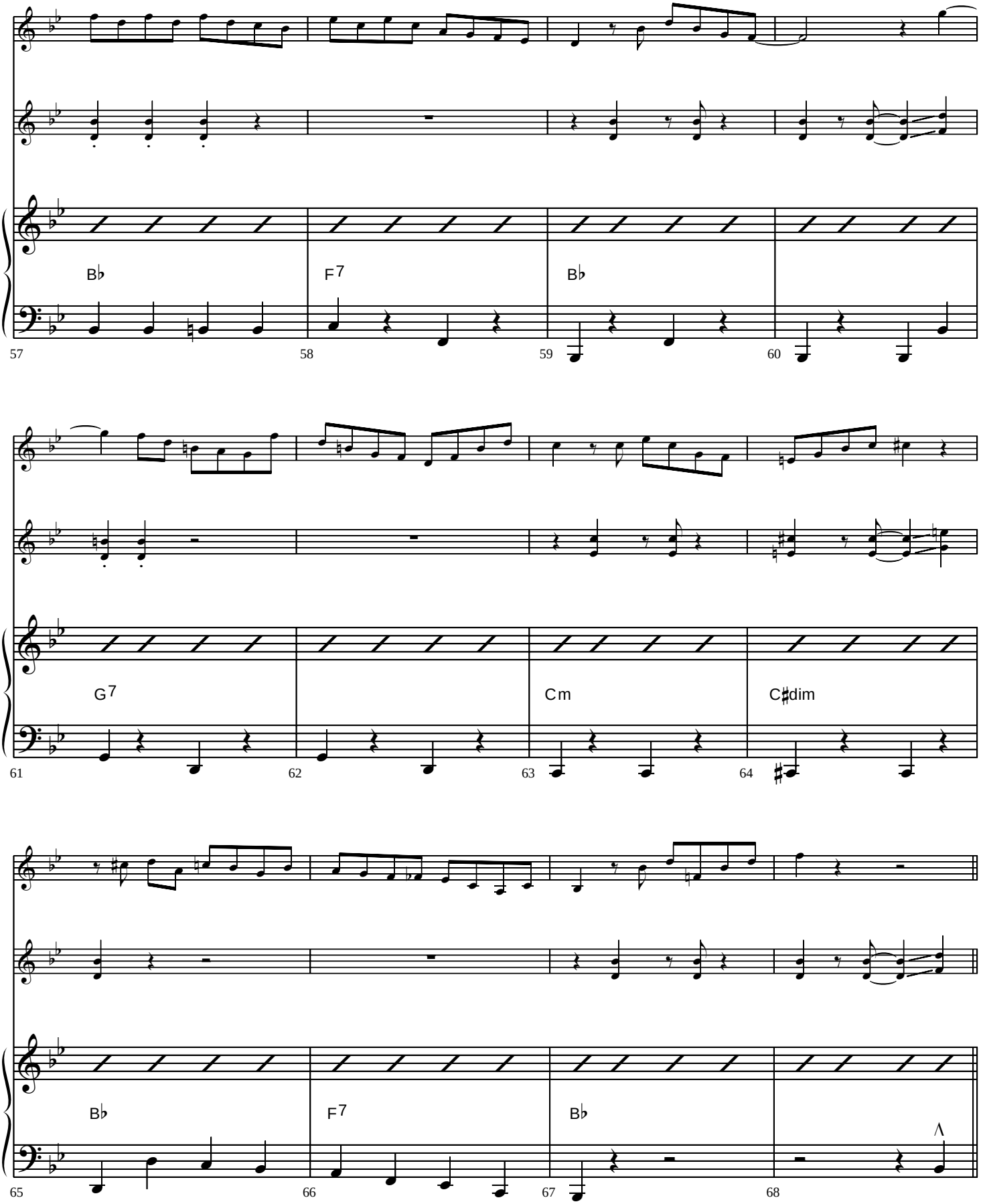

Ad lib
C7
F
33
34
35
36

**D**

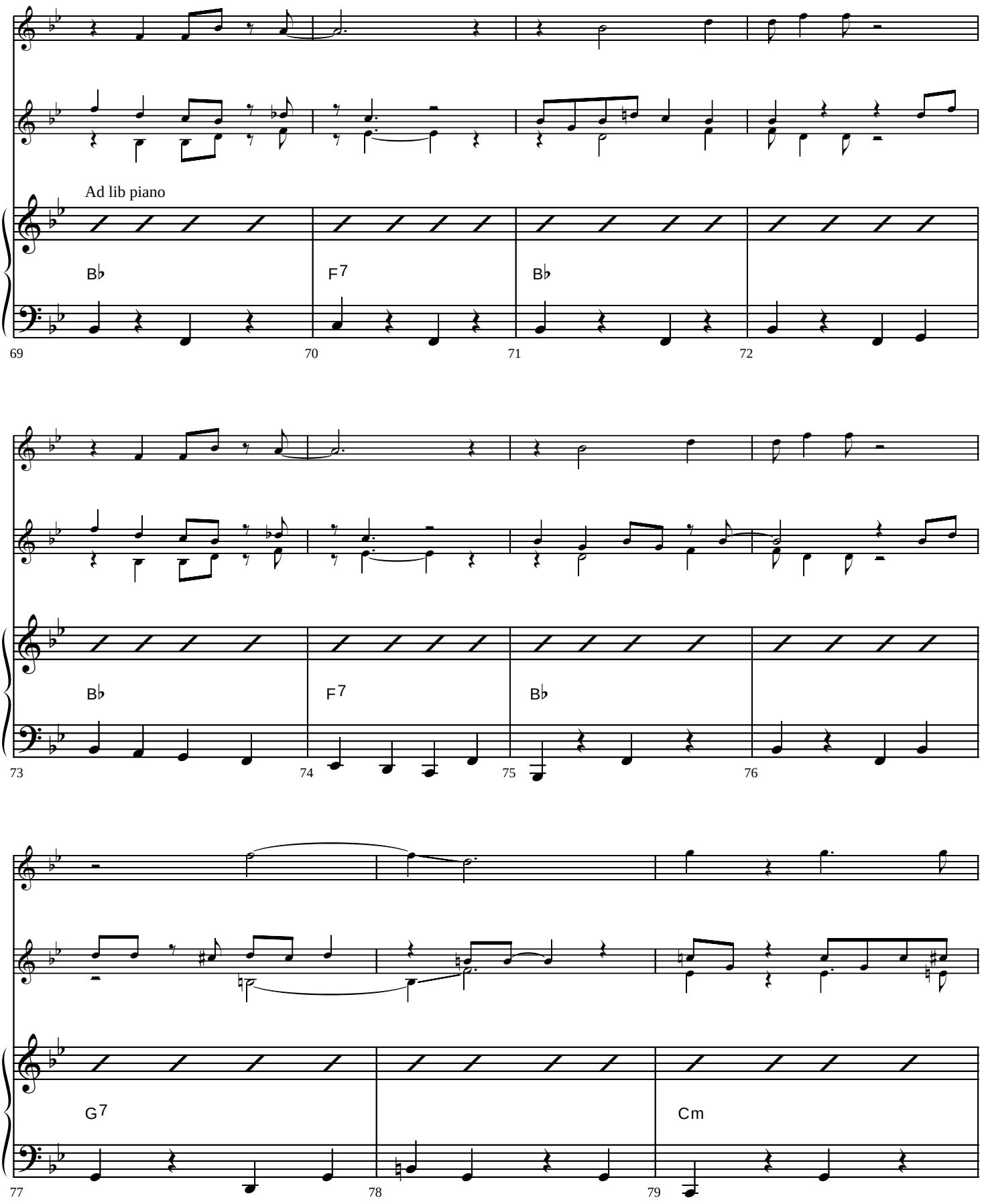

Sim. ad lib
B♭
Cm
F7
B♭
37
38
39
40

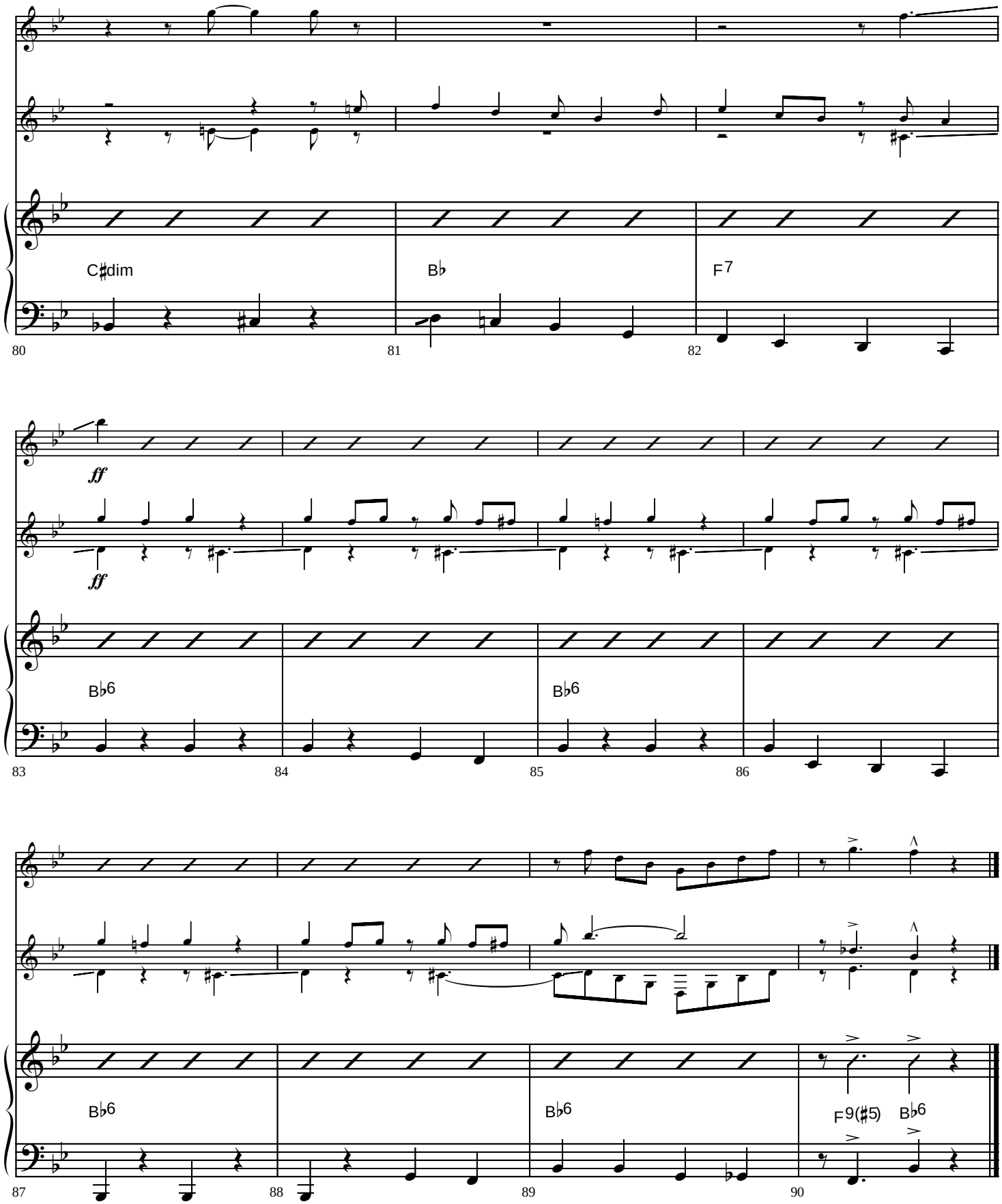

B♭
Cm
F7
B♭
41
42
43
44


G7
Cm
C♯dim
45
46
47
48
B♭
Cm
F7
B♭
49
50
51
52
E
B♭
F7
B♭
53
54
55
56


B♭
F7
B♭
57
58
59
60
G7
Cm
C♯dim
61
62
63
64
B♭
F7
B♭
65
66
67
68

**F**

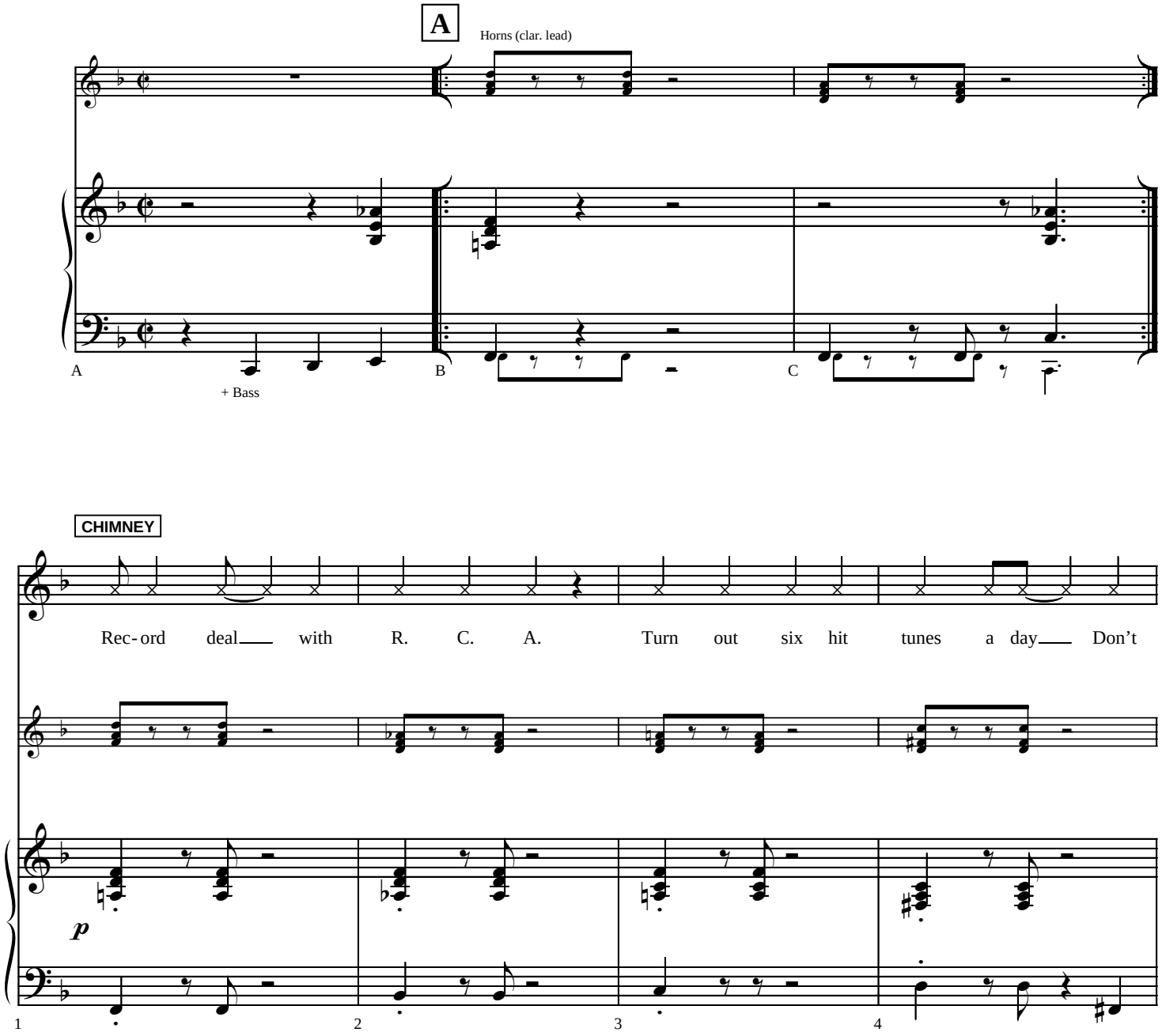


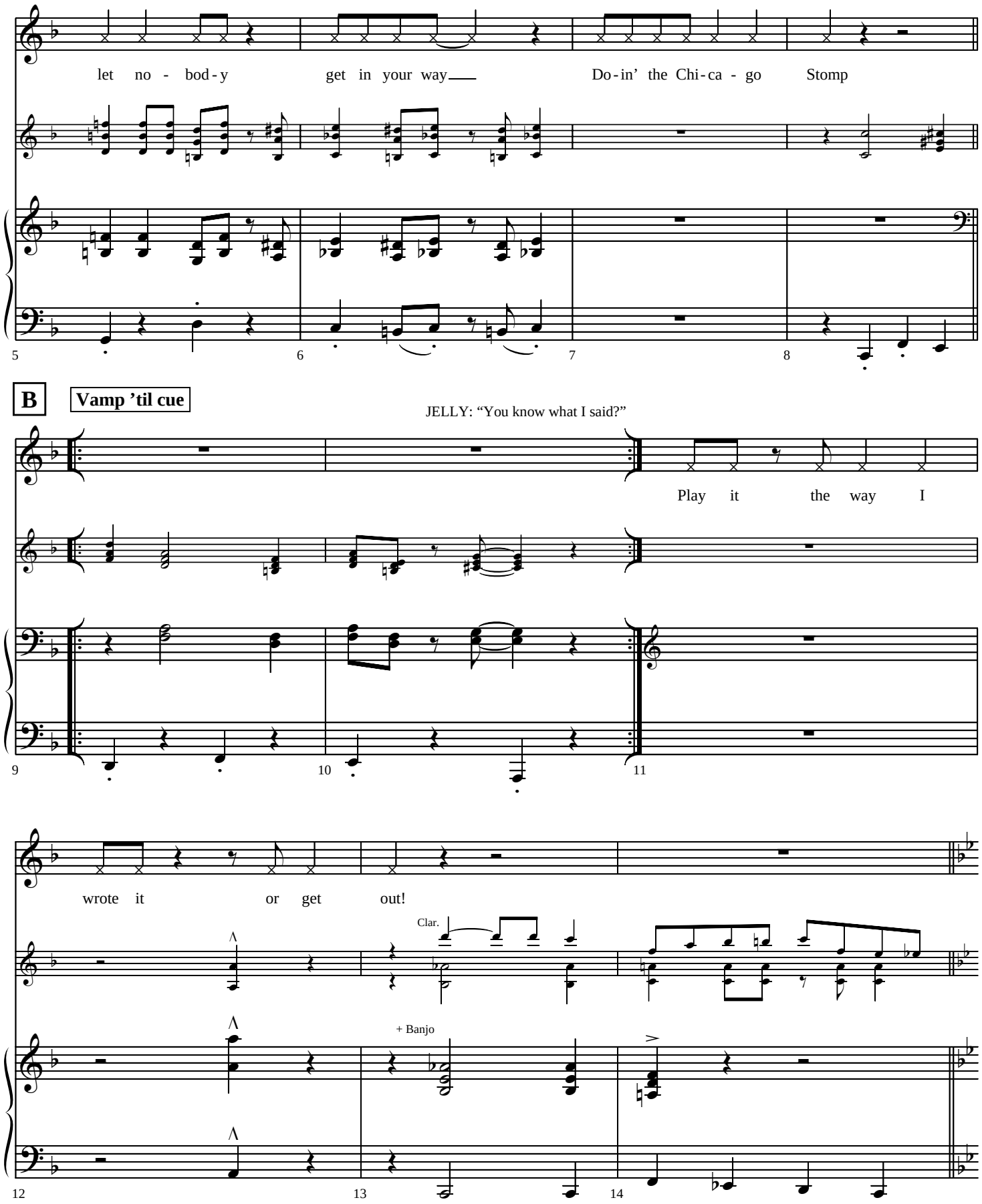


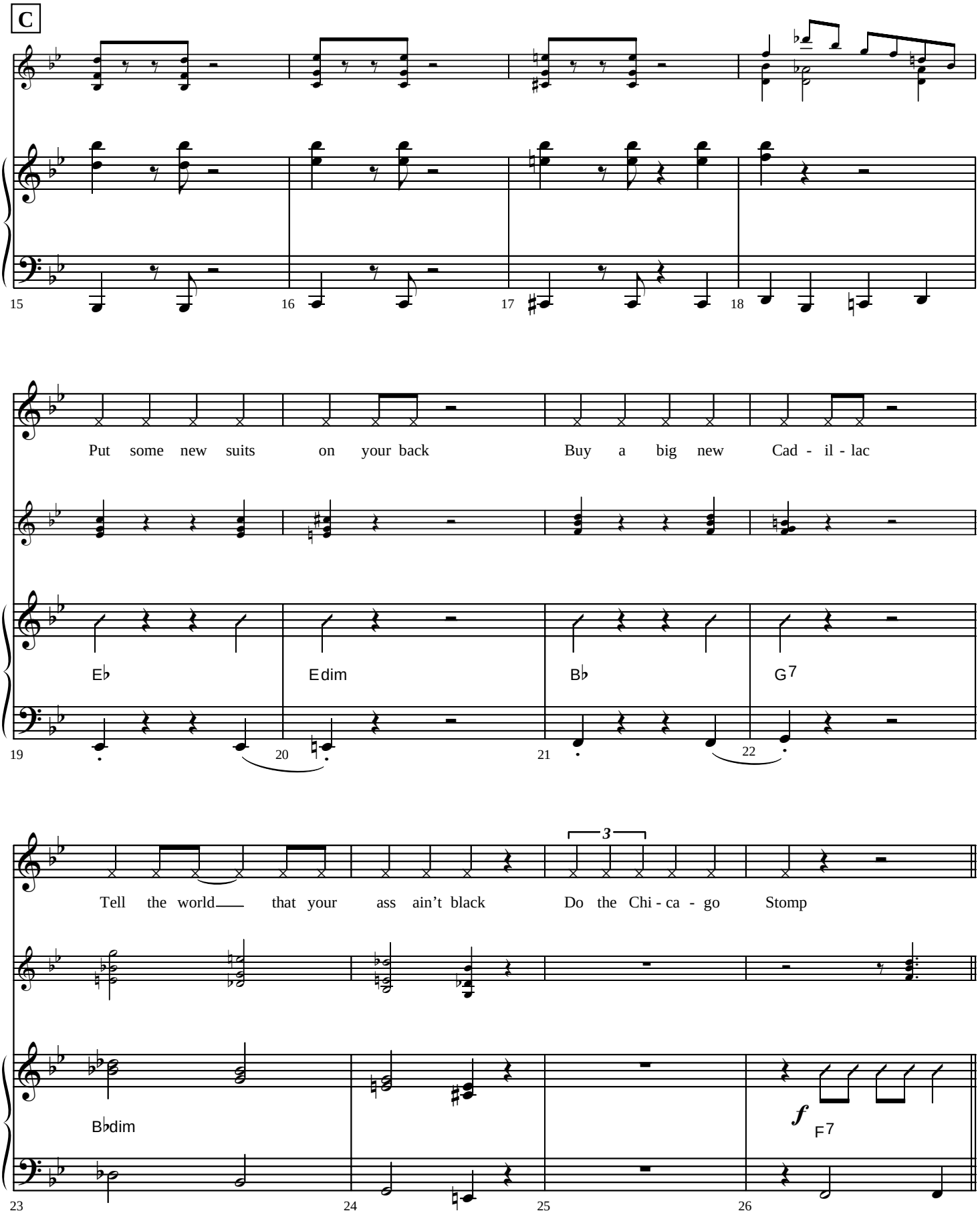

**Fast segue to:**
**"Chicago Stomp - Part II"**

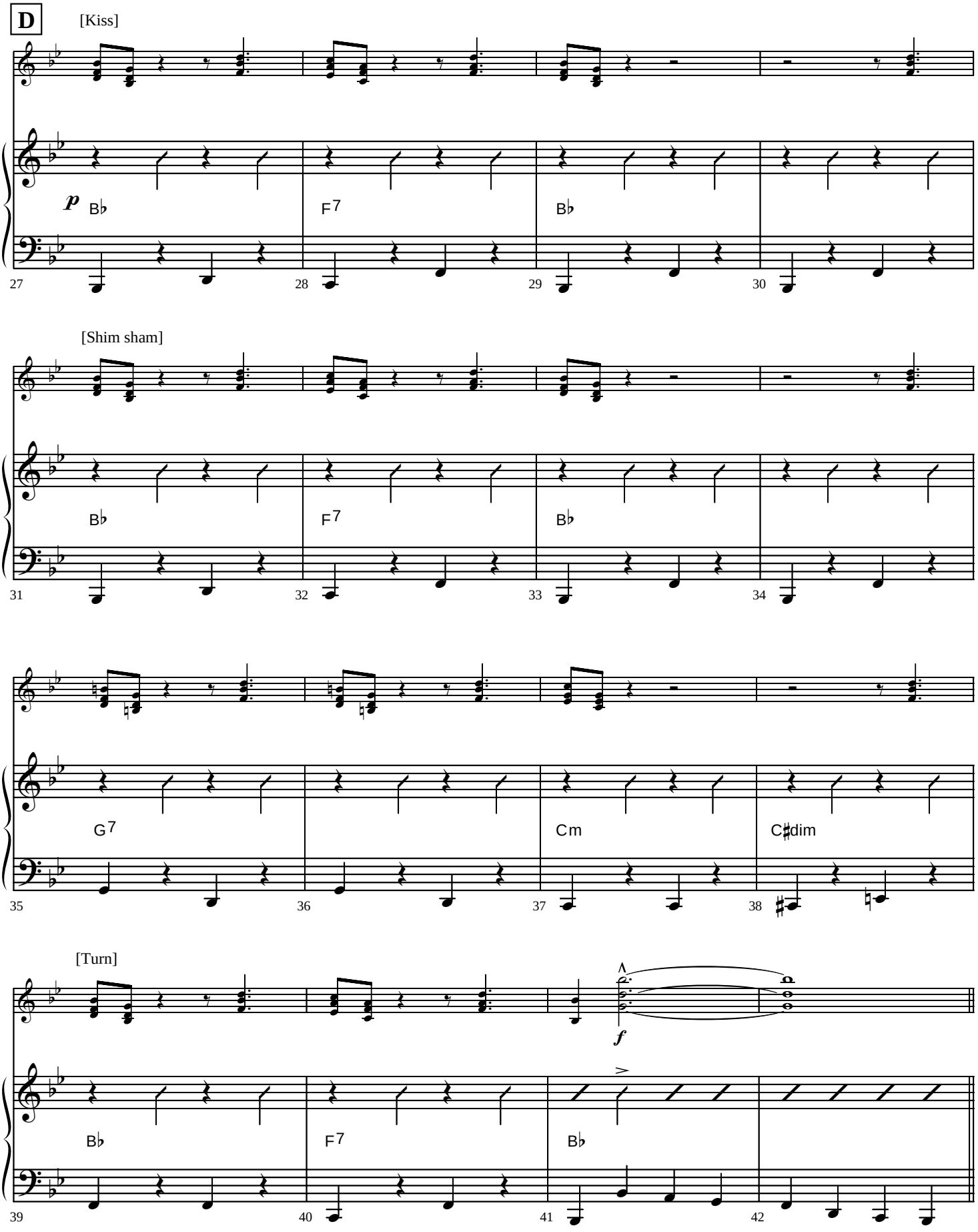
# No. 29 Chicago Stomp - Part II

Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey




let no - bod - y
get in your way
Do - in' the Chi - ca - go
Stomp
5
6
7
8
B
Vamp 'til cue
JELLY: "You know what I said?"
Play it the way I
9
10
11
wrote it or get out!
Clar.
+ Banjo
12
13
14


C
15
16
17
18
Put some new suits on your back
Buy a big new Cad - il - lac
E♭
Edim
B♭
G7
19
20
21
22
Tell the world that your ass ain't black
Do the Chi - ca - go Stomp
3
B♭dim
f
F7
23
24
25
26


D
[Kiss]
p
B♭
F7
B♭
27
28
29
30
[Shim sham]
B♭
F7
B♭
31
32
33
34
G7
Cm
C♯dim
35
36
37
38
[Turn]
f
B♭
F7
B♭
39
40
41
42

**E**

Slick as soap and hard as steel Find new ways to wheel and deal

*mp* E♭ Edim B♭ E♭ Edim B♭

43 44 45 46

Can't get hurt if you don't feel Do the Chi - ca - go Stomp

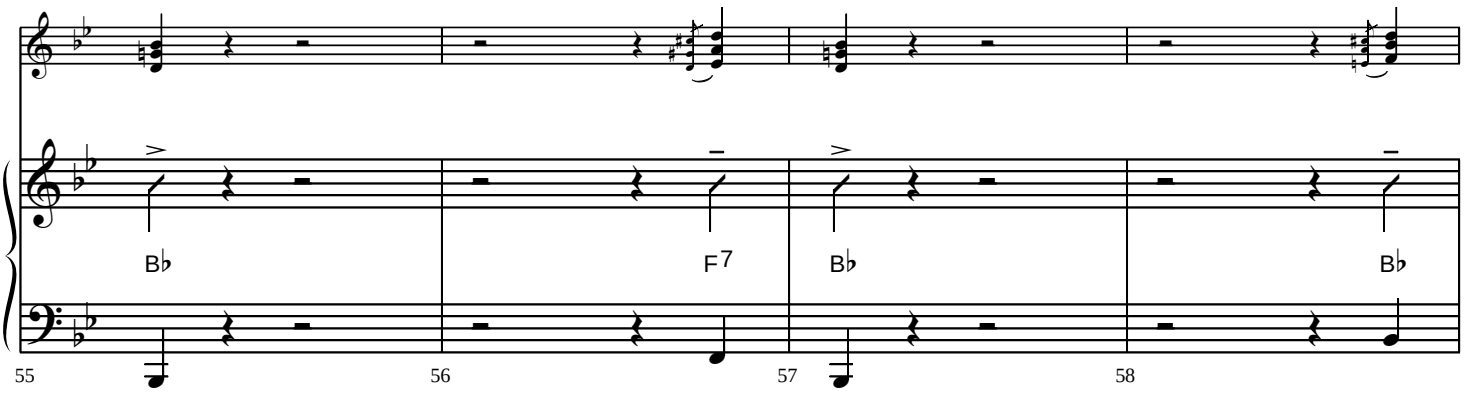
E♭ *cresc.* Edim Gm *f* F7

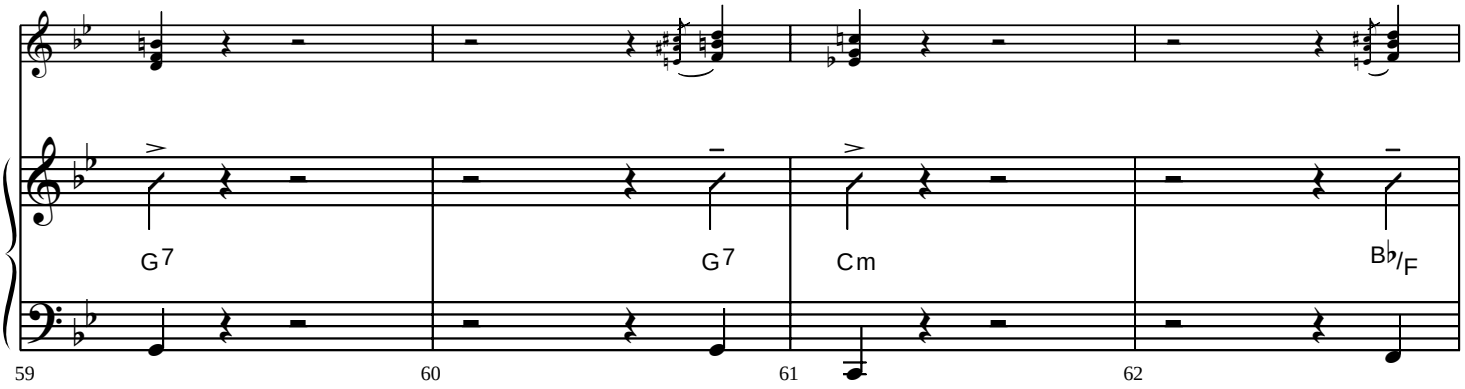
47 48 49 50

**F** ["Itch"]

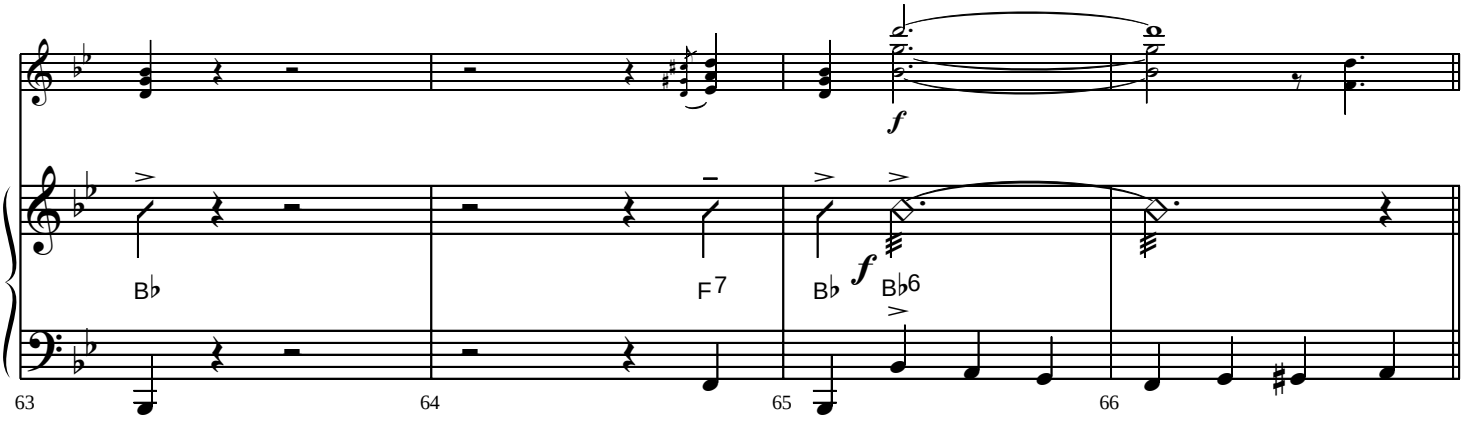
B♭ *p* F7 B♭ F7

51 52 53 54

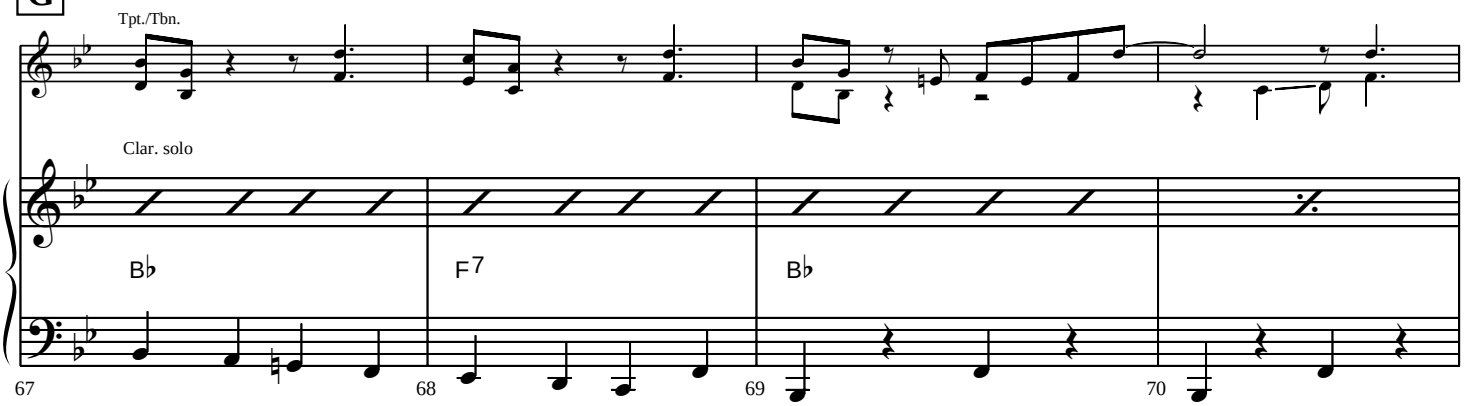


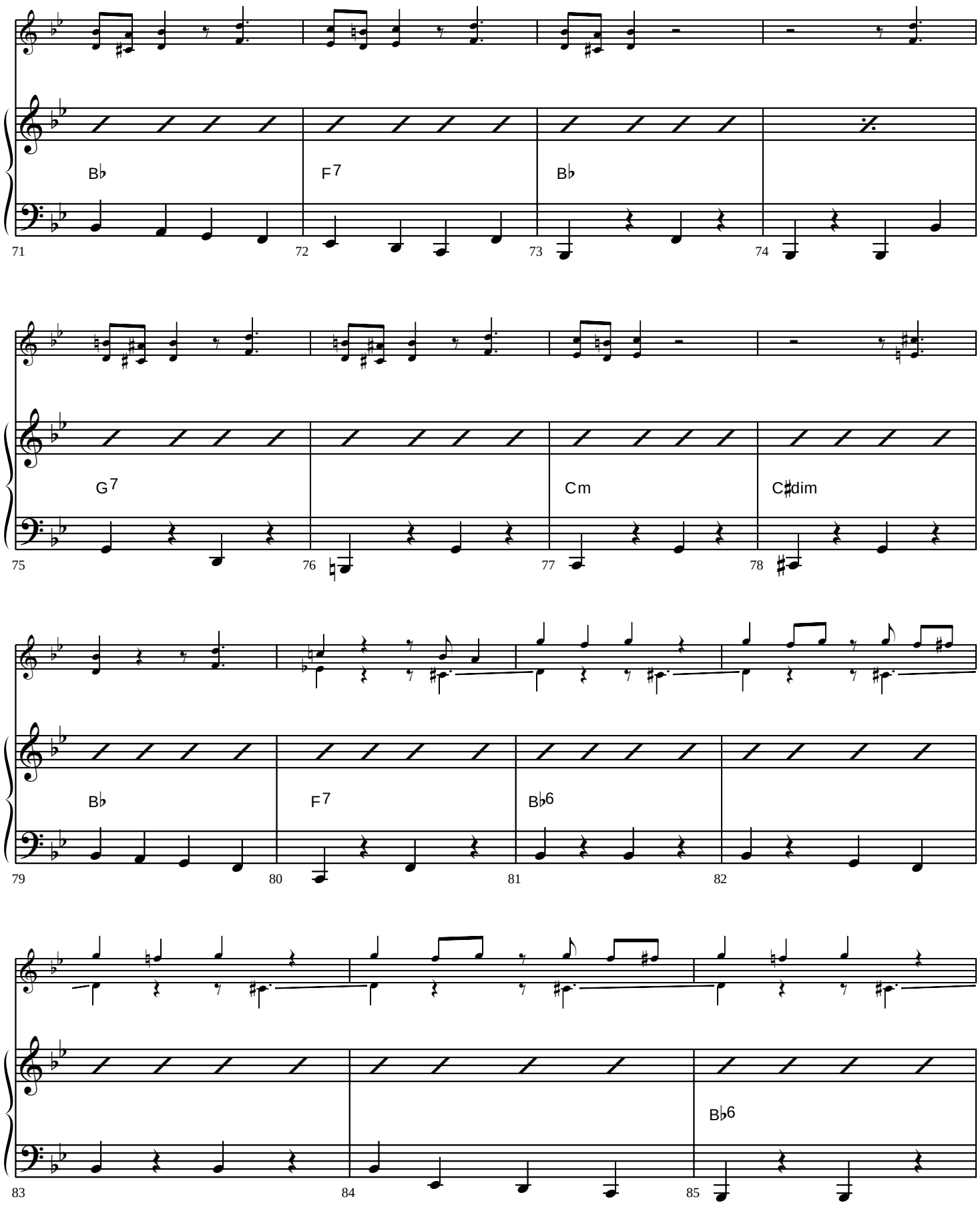



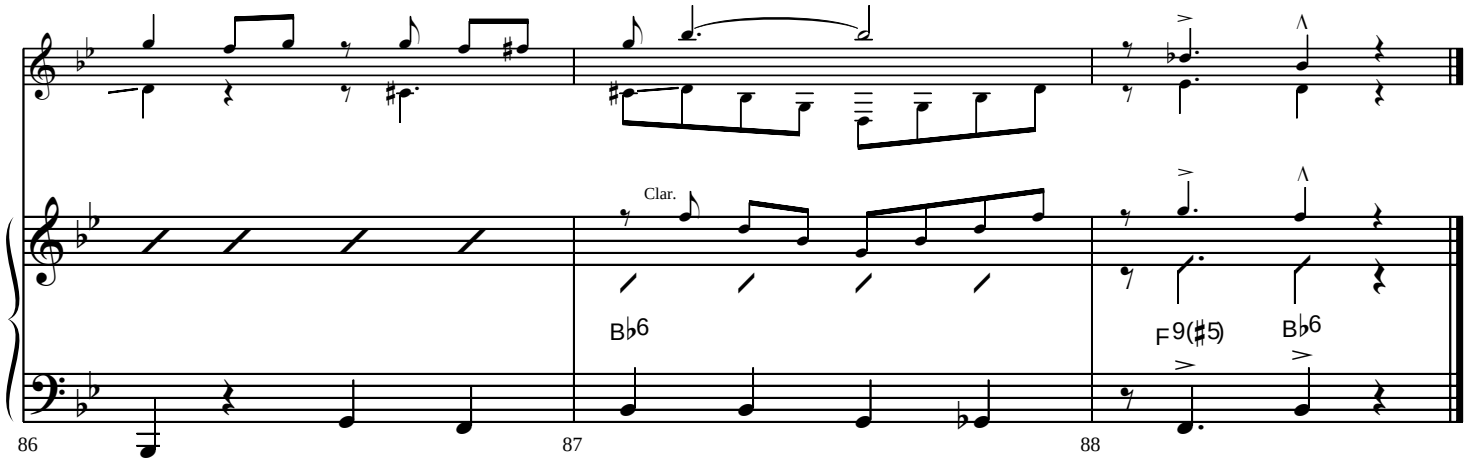

[Run to partner]




**G** [Travel downstage]



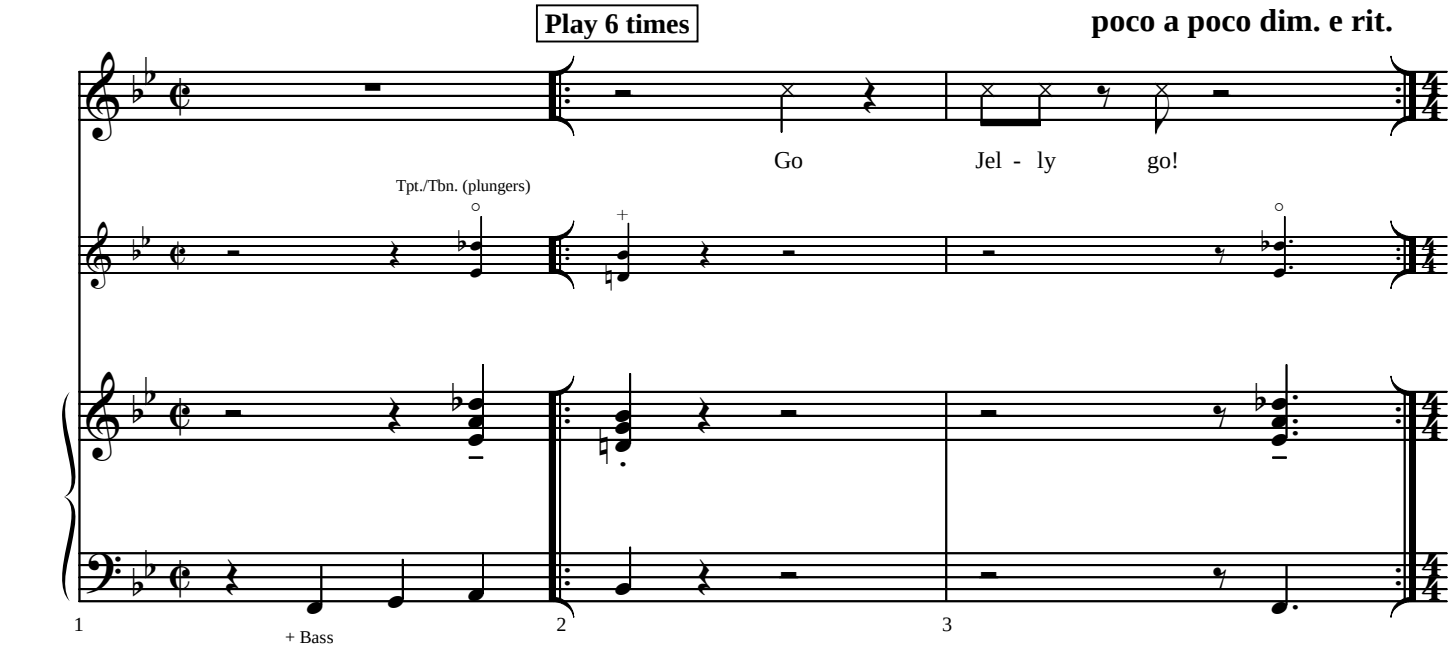

B♭
F7
B♭
71
72
73
74
G7
Cm
C♯dim
75
76
77
78
B♭
F7
B♭6
79
80
81
82
B♭6
83
84
85

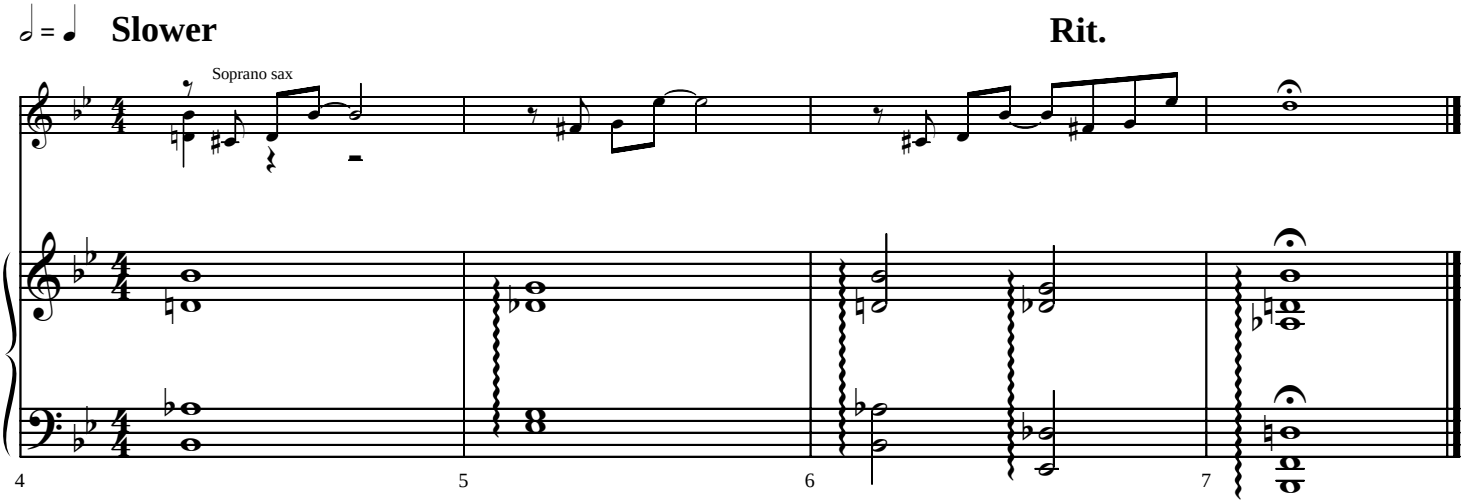



**Segue to:**
**“After Chicago Stomp”**

# No. 30 After Chicago Stomp

Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey



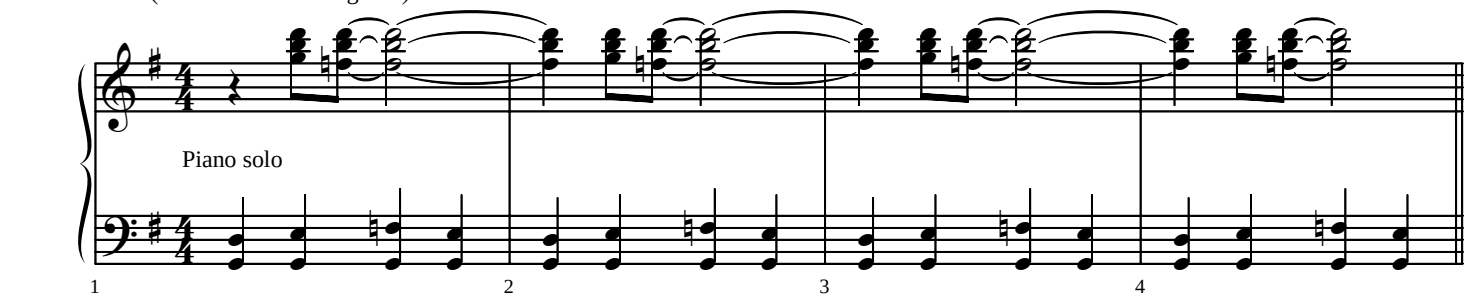



# No. 31 Play The Music For Me

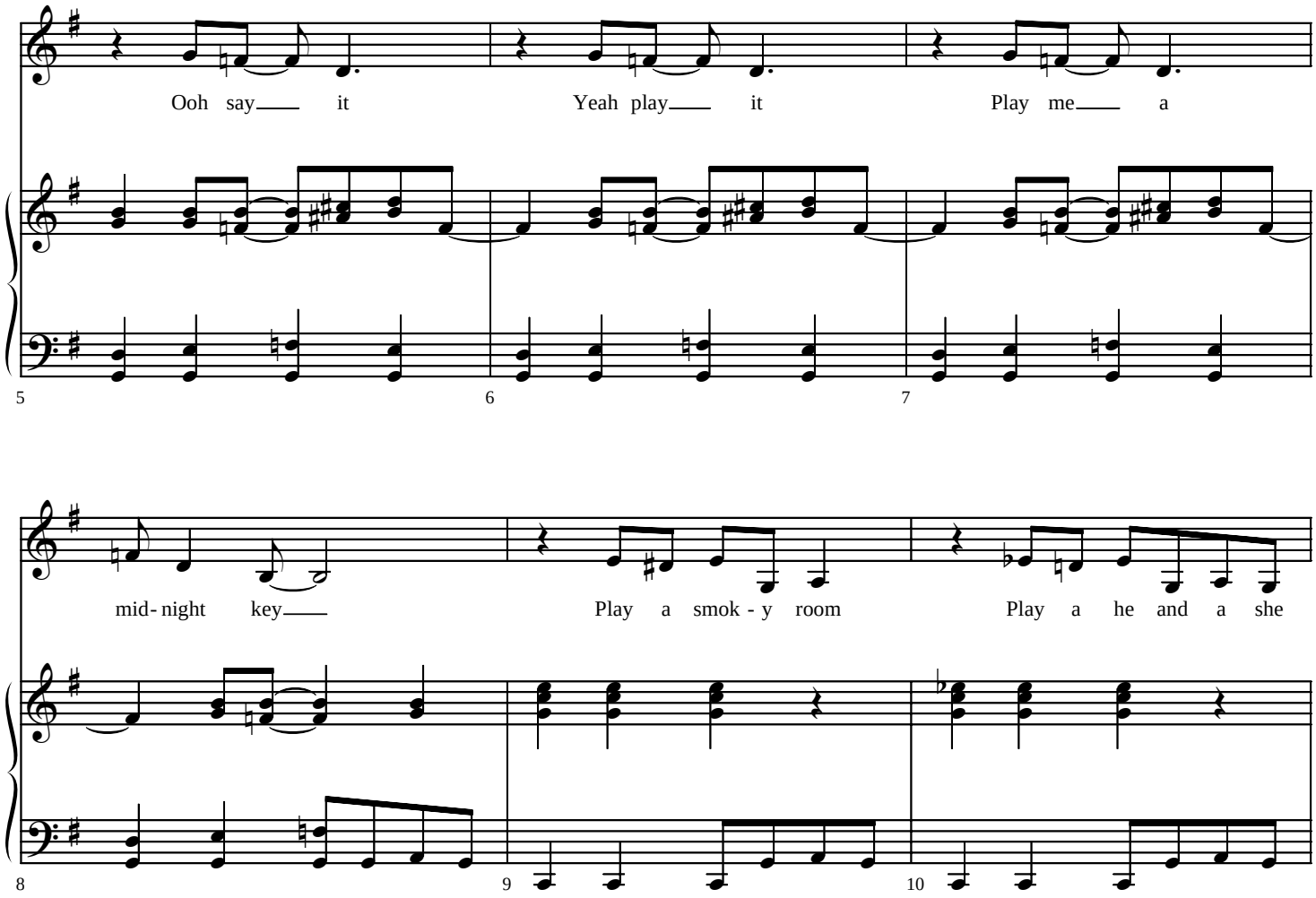
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

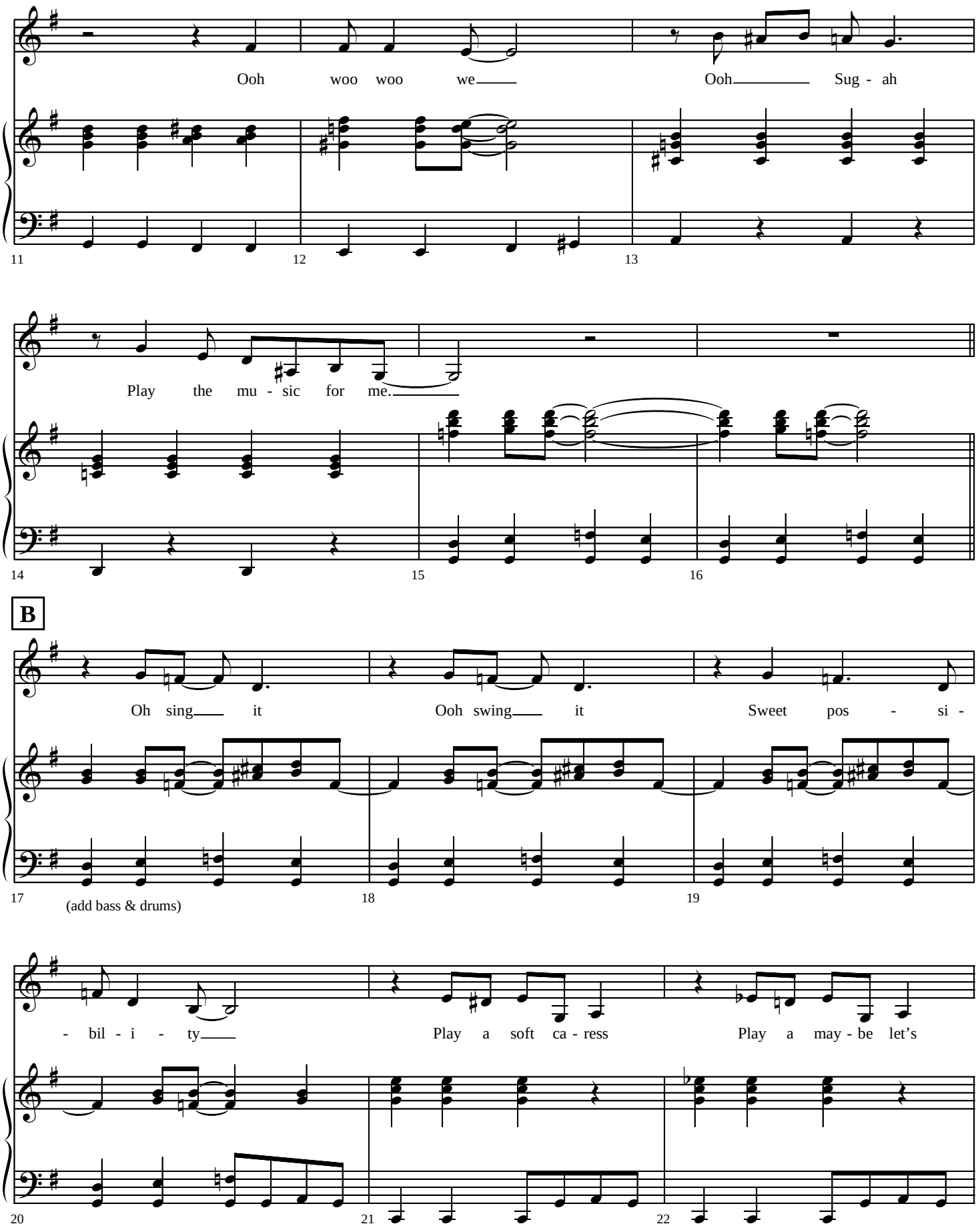
**Mod. Blues Tempo (♩ = 80-84)**

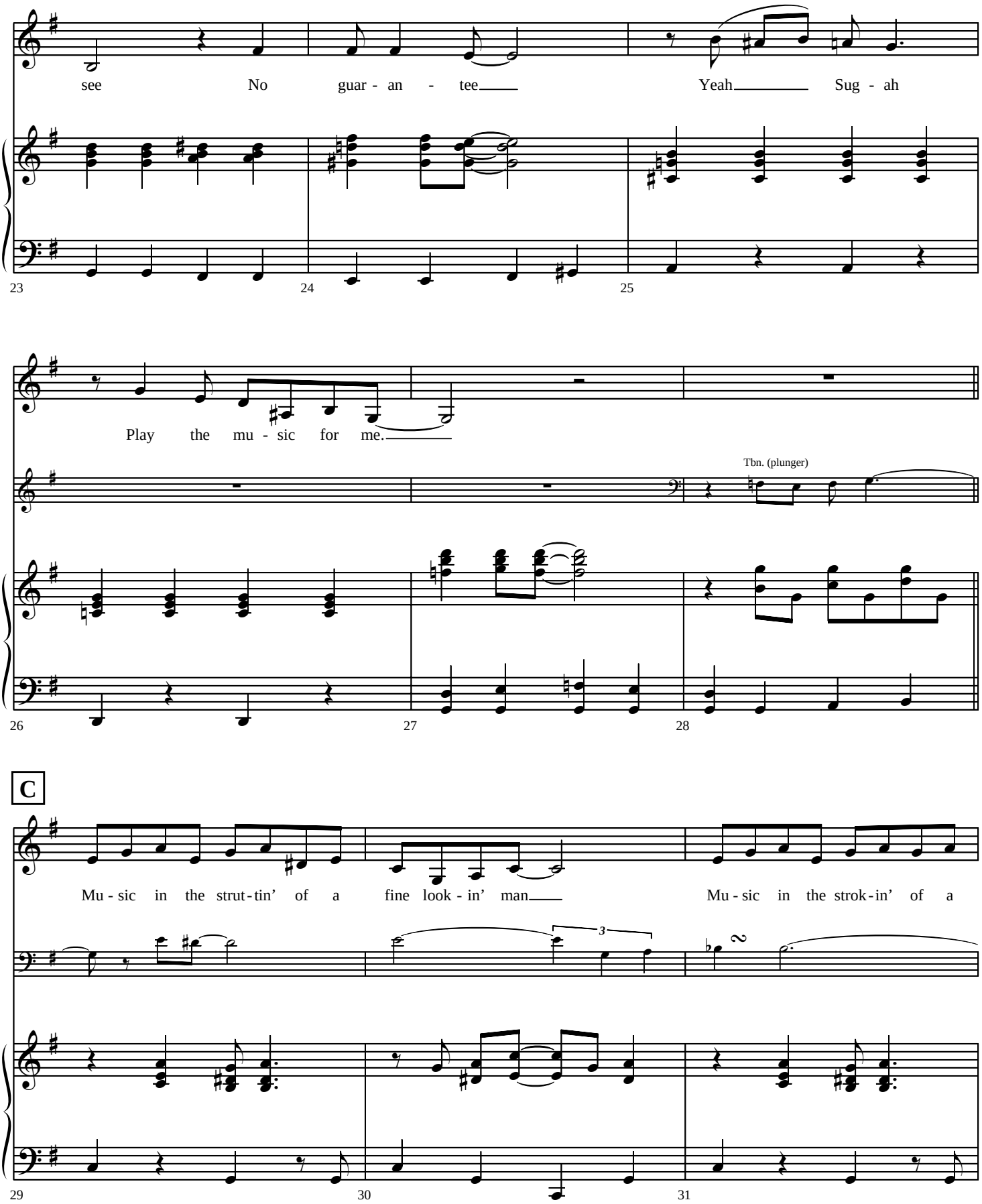
(♫ = ♩³♪ throughout)

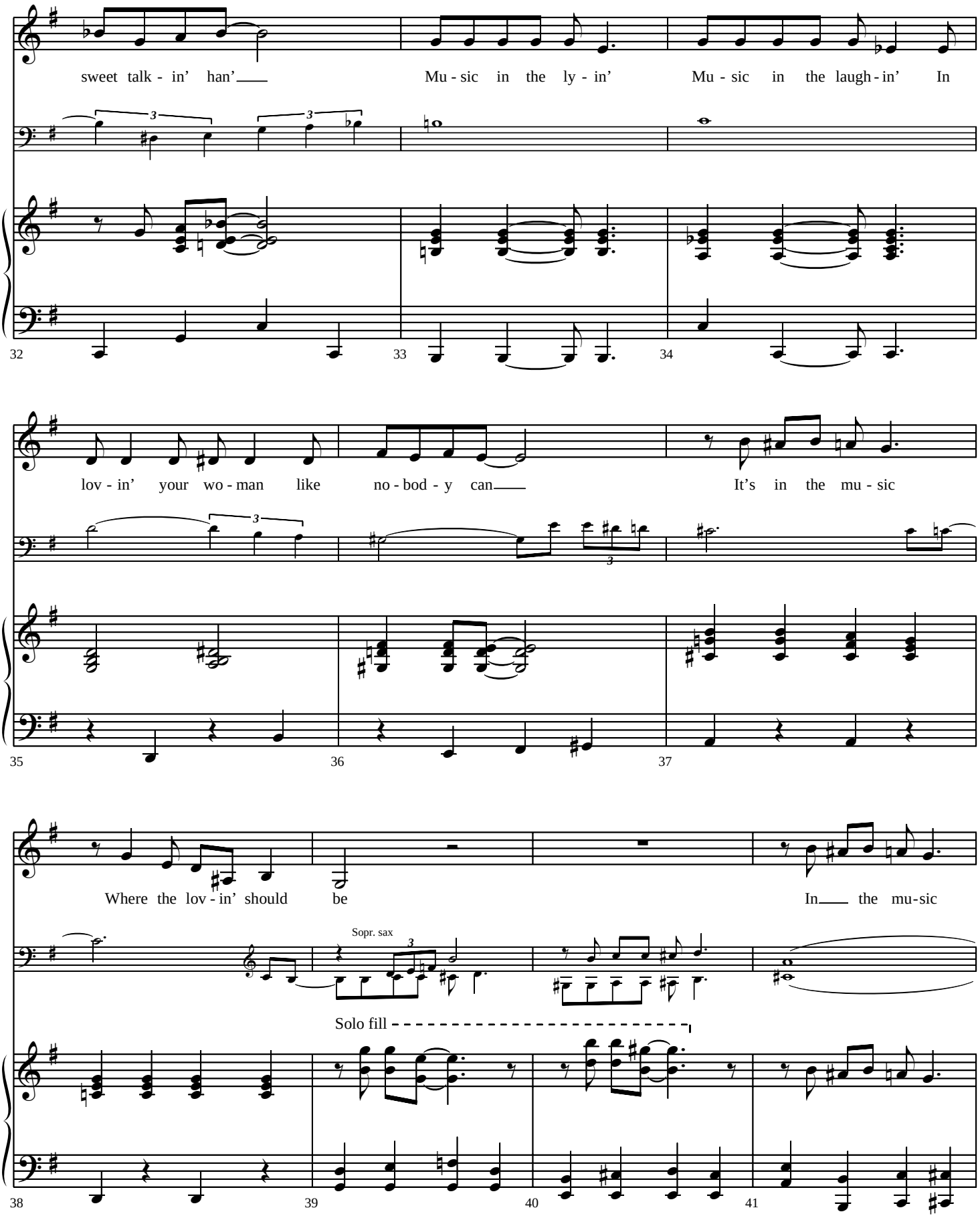


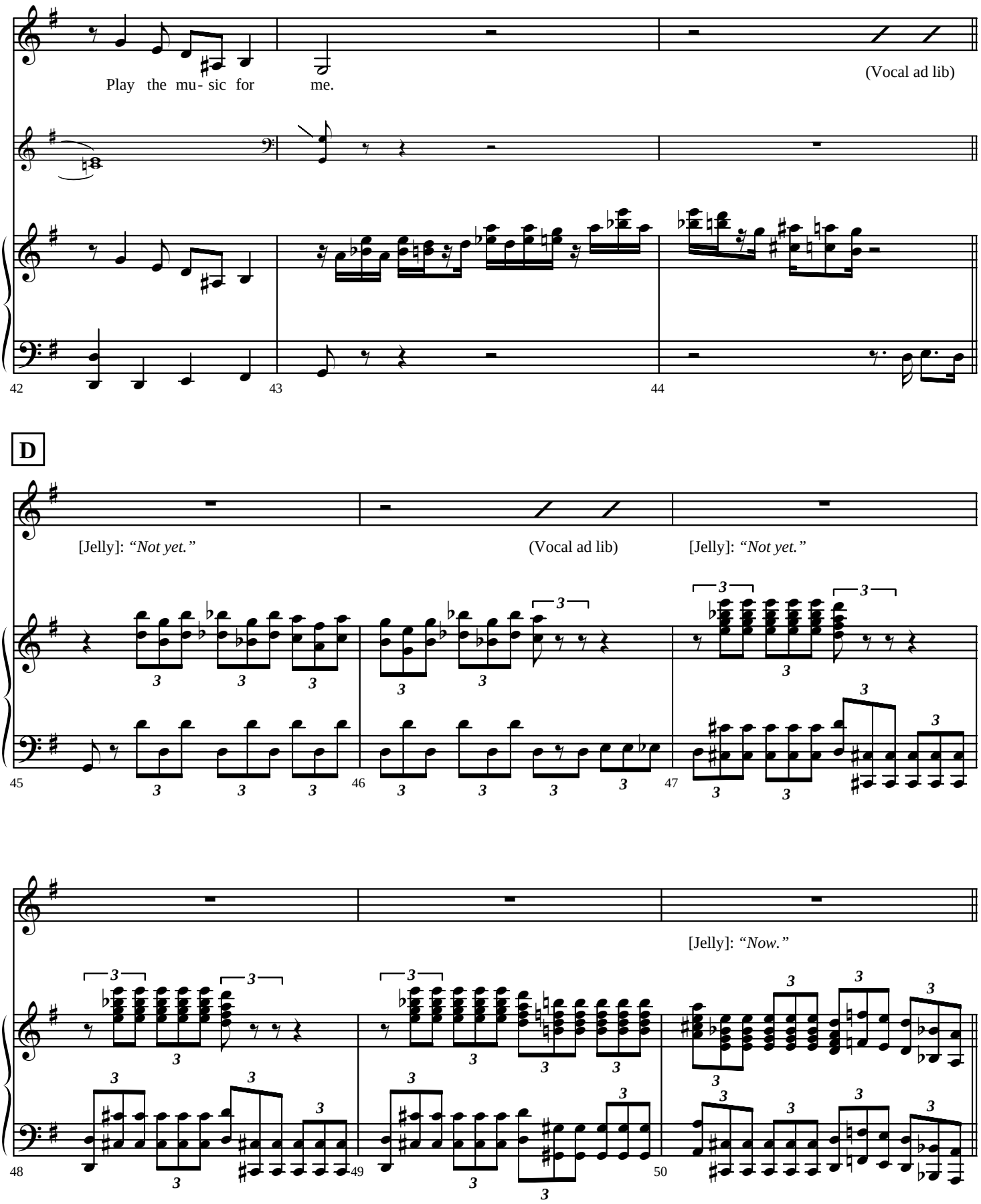

**A**




Ooh woo woo we
Ooh Sug - ah
11
12
13
Play the mu - sic for me.
14
15
16
B
Oh sing it
Ooh swing it
Sweet pos - si -
17
(add bass & drums)
18
19
- bil - i - ty
Play a soft ca - ress
Play a may - be let's
20
21
22


see No guar - an - tee Yeah Sug - ah
23
24
25
Play the mu - sic for me.
Tbn. (plunger)
26
27
28
C
Mu - sic in the strut - tin' of a fine look - in' man Mu - sic in the strok - in' of a
3
29
30
31


sweet talk - in' han'
Mu - sic in the ly - in'
Mu - sic in the laugh - in' In
32
33
34
lov - in' your wo - man like
no - bod - y can
It's in the mu - sic
35
36
37
Where the lov - in' should be
In the mu - sic
Sopr. sax
Solo fill
38
39
40
41


Play the mu- sic for me.
(Vocal ad lib)
42
43
44
D
[Jelly]: "Not yet."
(Vocal ad lib)
[Jelly]: "Not yet."
45
46
47
[Jelly]: "Now."
48
49
50

**E**

When you're talk - in' you're talk - in' the mu - sic

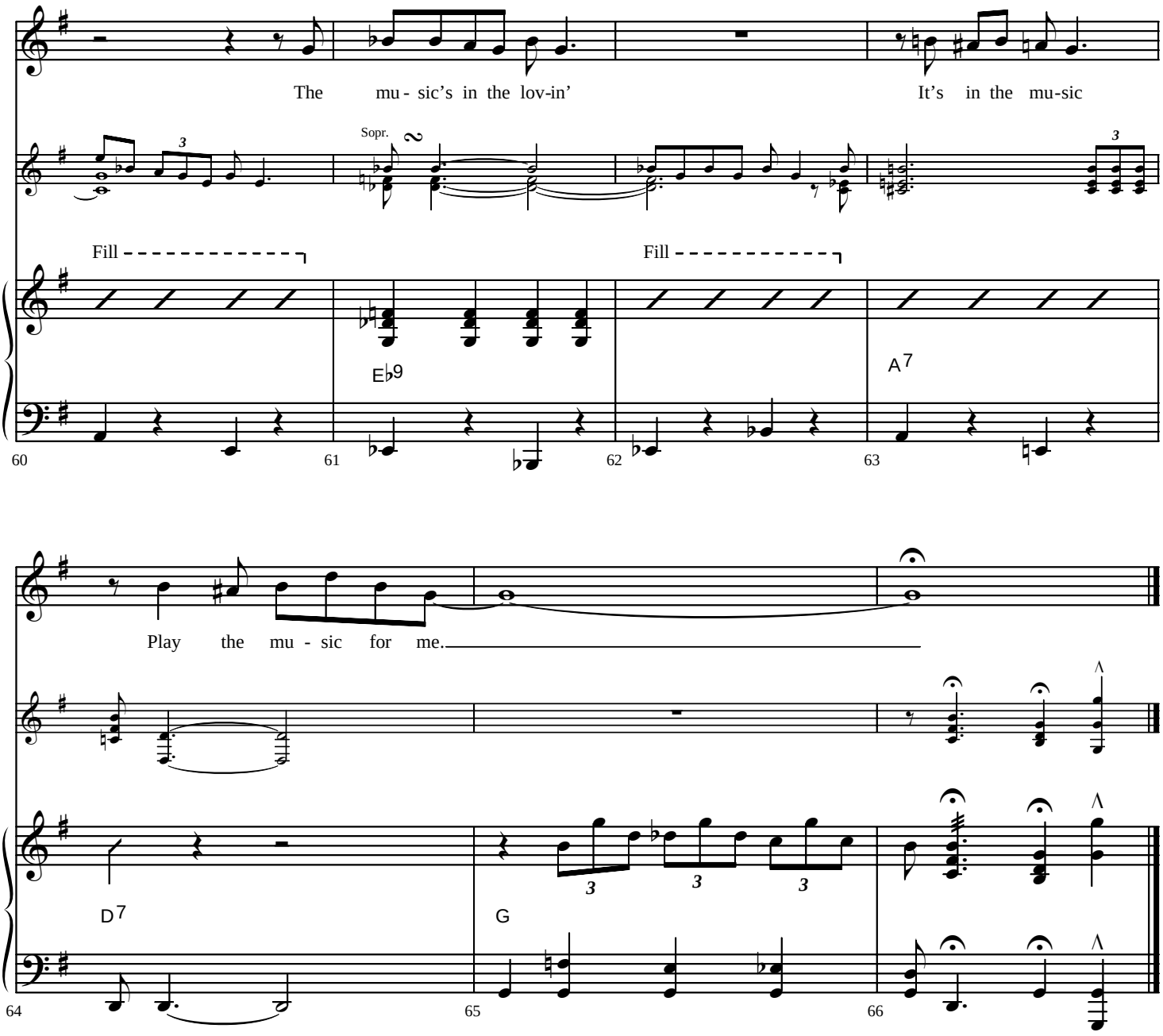
Fill

When you're walk - in' you're walk - in' the mu - sic

Su - gah, that's the way it's got - ta got - ta be The mu - sic's in the liv - in'

Tpt.

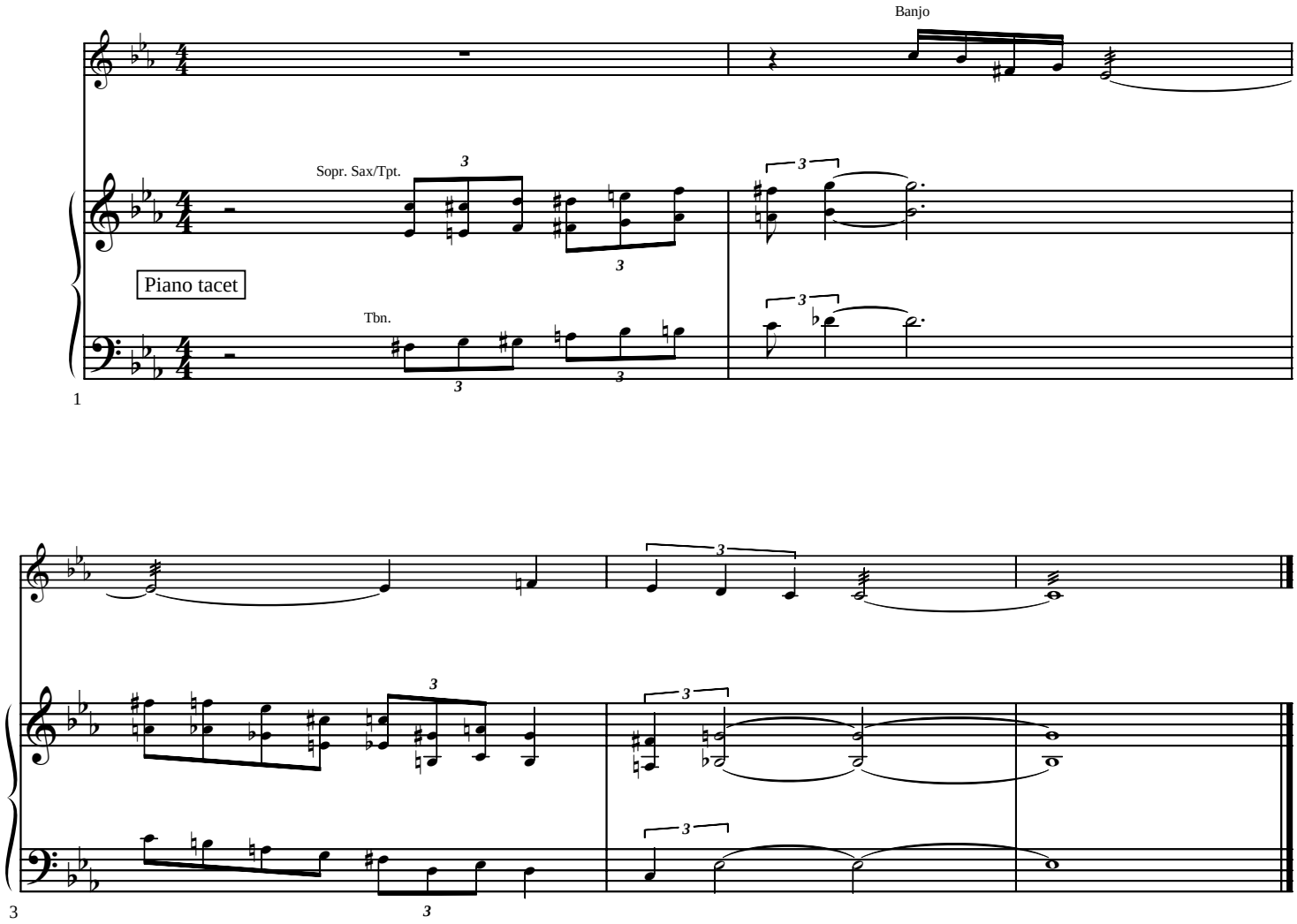
G B/D♯ E7 A9


The mu - sic's in the lov-in'
It's in the mu-sic
Sopr.
Fill
Fill
E♭9
A7
60
61
62
63


Play the mu - sic for me.
D7
G
64
65
66

# No. 32 Knock-Knock

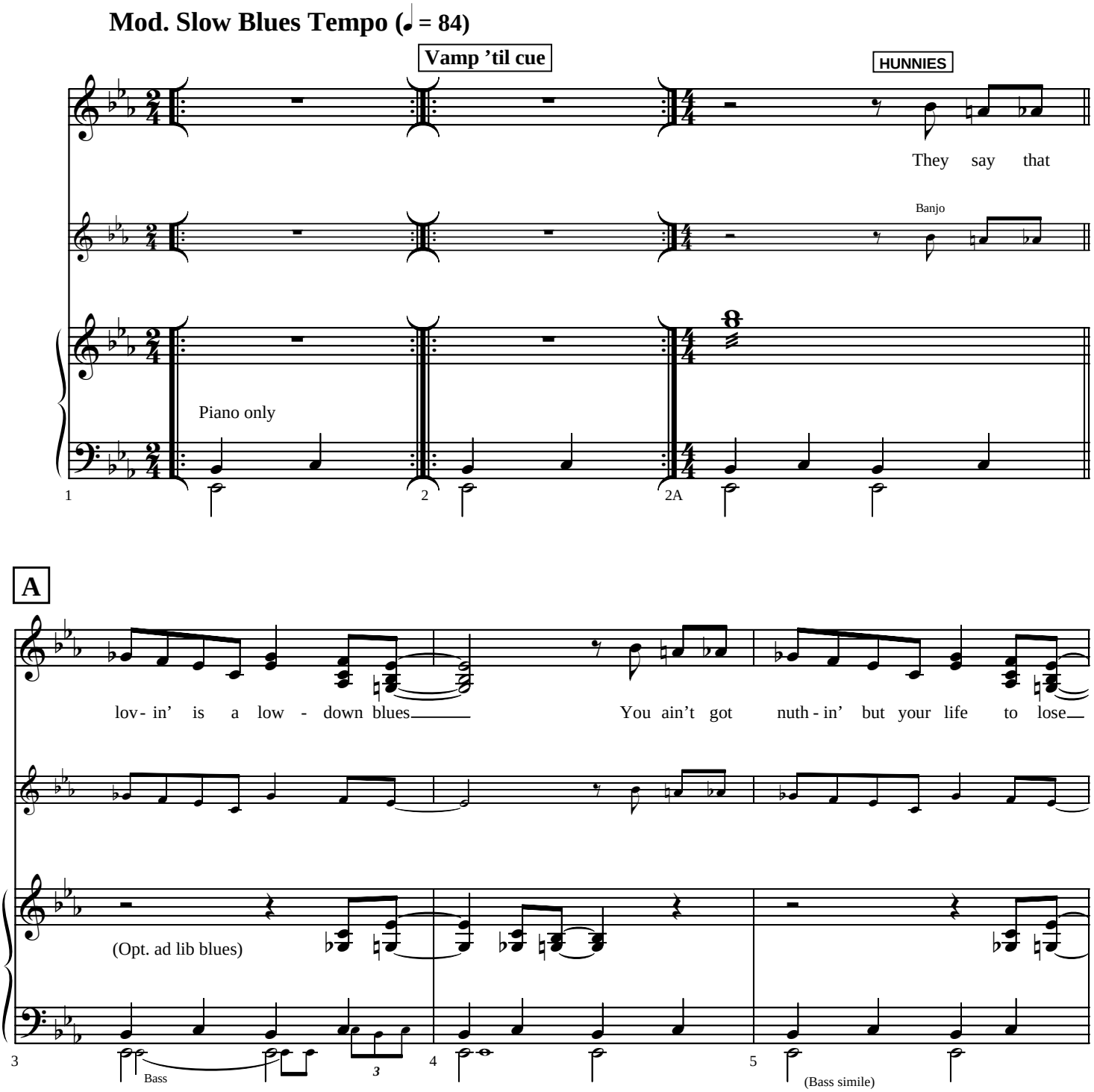
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

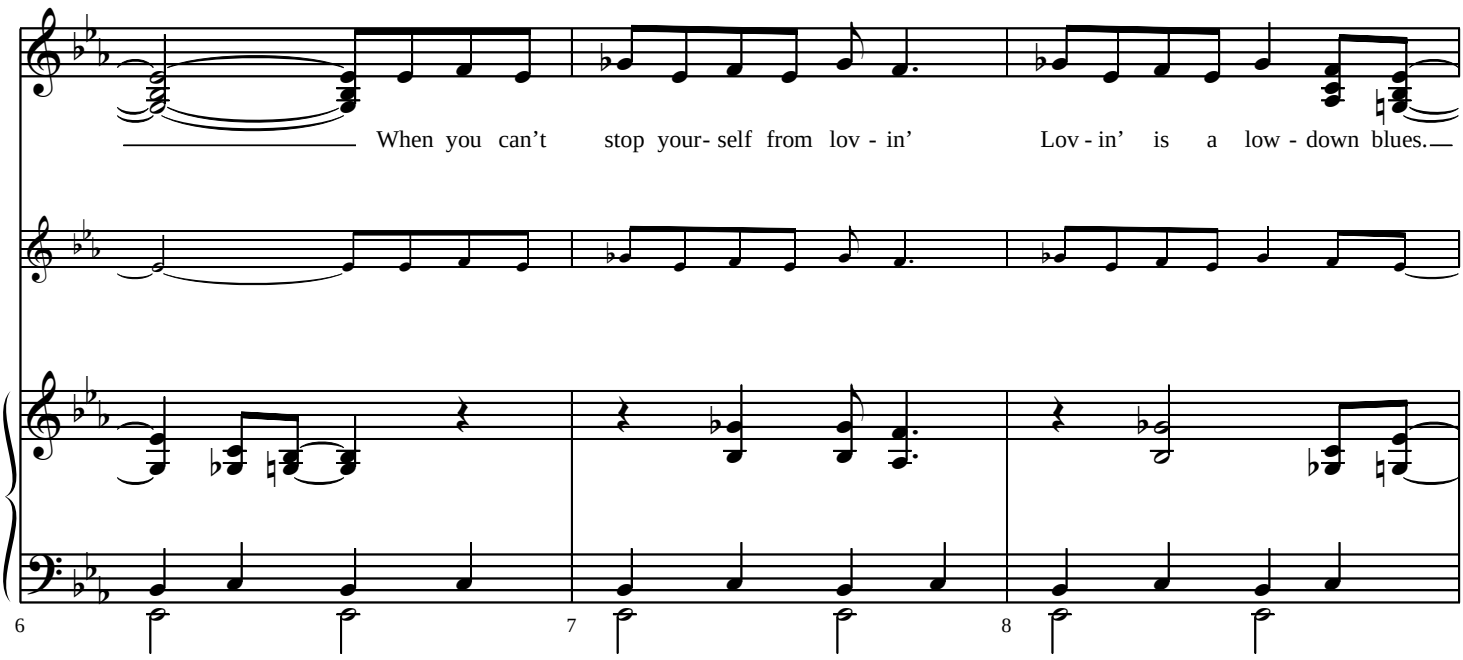


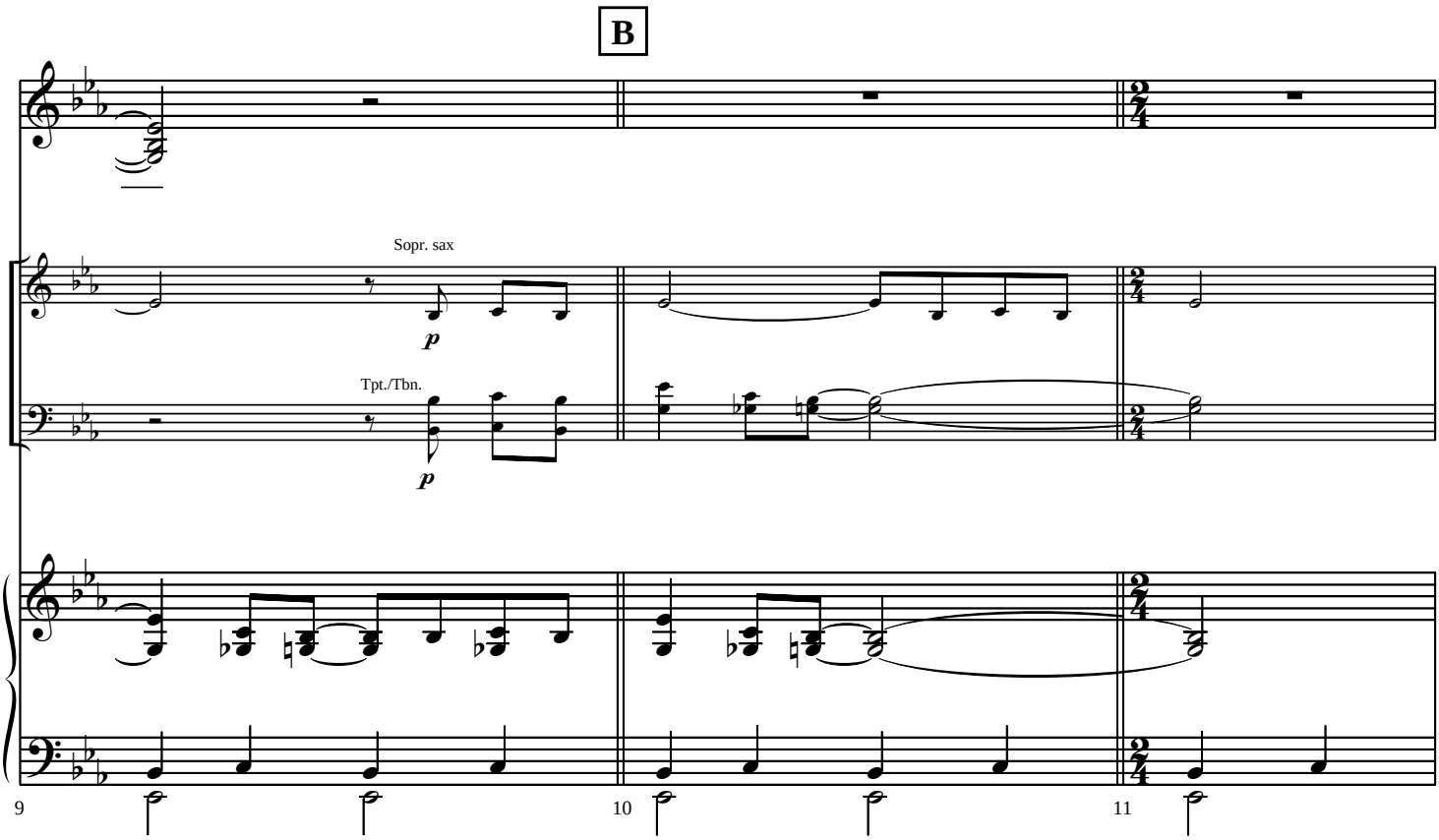

**Segue as one to:**
**"Lovin' Is A Lowdown Blues"**

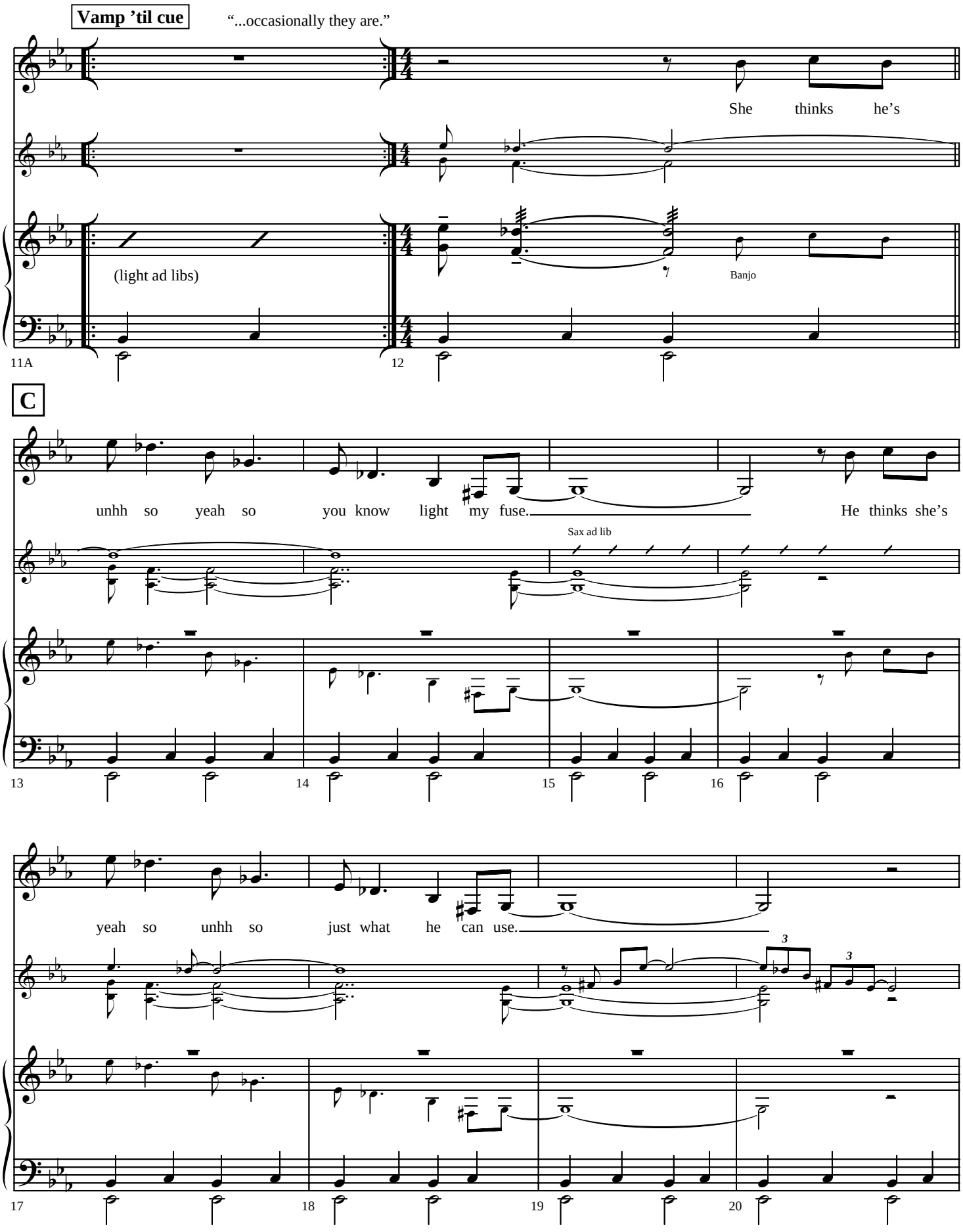
# No. 33 Lovin' Is A Lowdown Blues

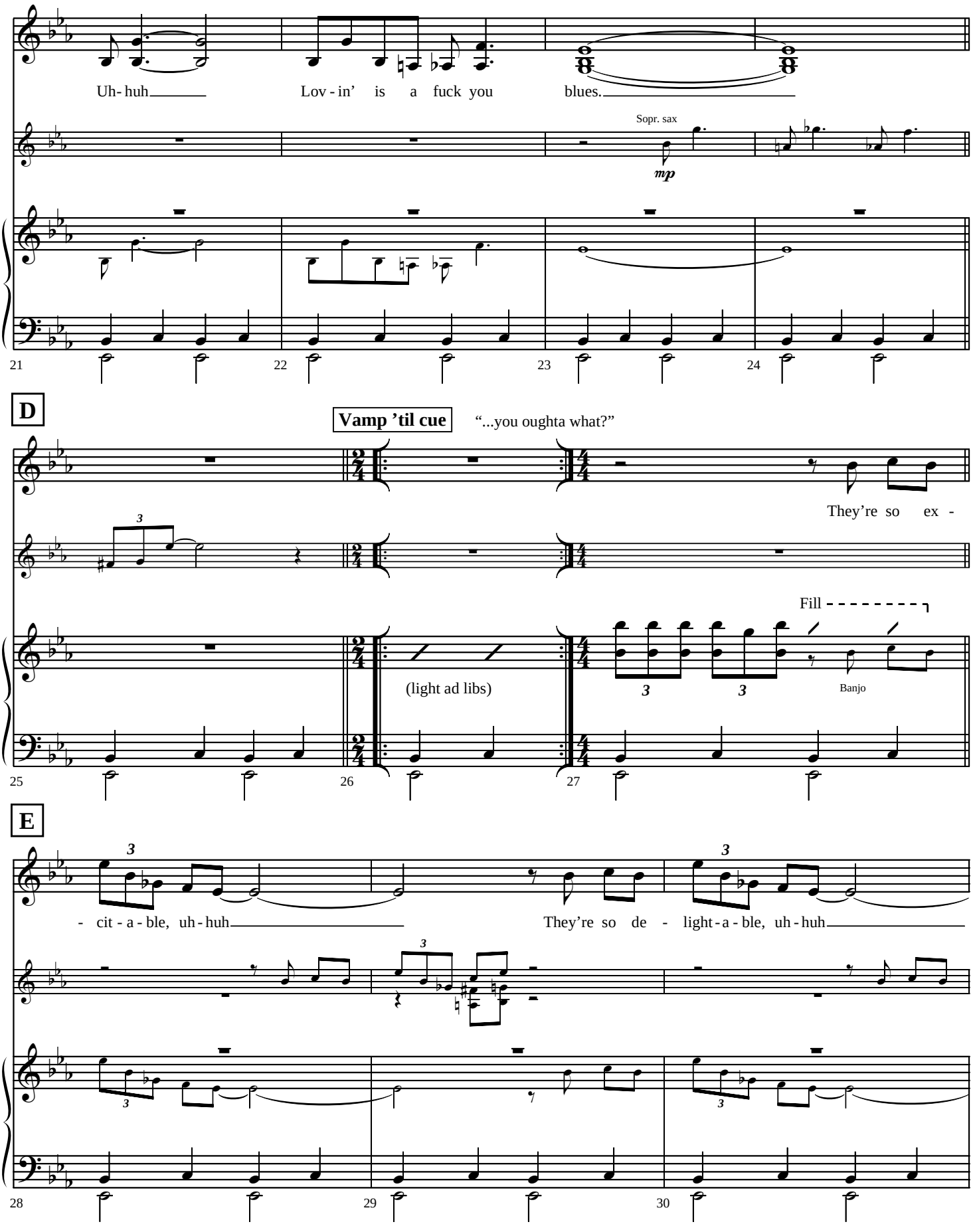
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

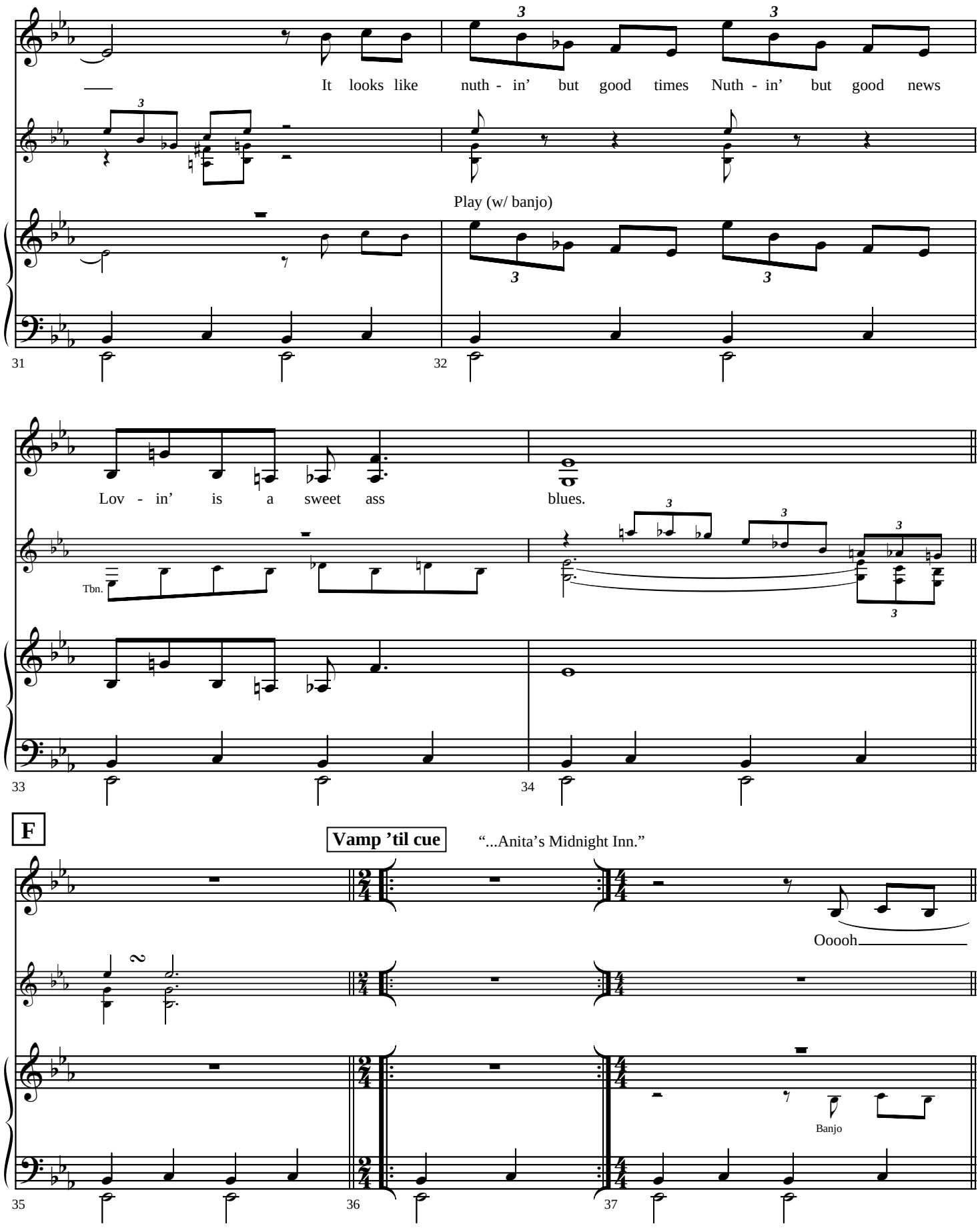


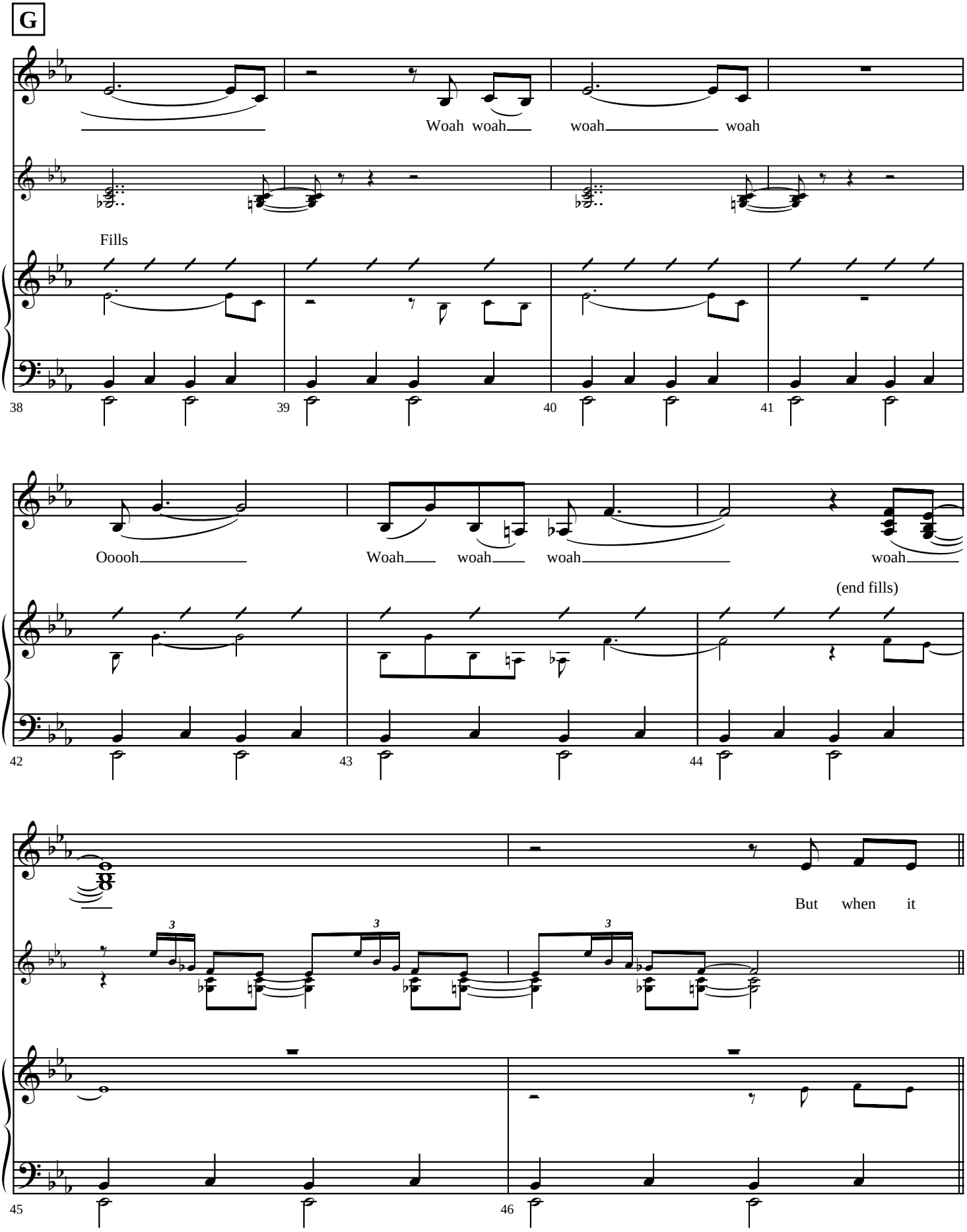

When you can't stop your- self from lov - in' Lov - in' is a low - down blues.
6
7
8


B
Sopr. sax
p
Tpt./Tbn.
p
9
10
11


Vamp 'til cue
"...occasionally they are."
She thinks he's
(light ad libs)
Banjo
11A
12
C
unhh so yeah so you know light my fuse.
He thinks she's
Sax ad lib
13
14
15
16
yeah so unhh so just what he can use.
3
3
17
18
19
20


Uh- huh
Lov - in' is a fuck you blues.
Sopr. sax
mp
21
22
23
24
D
Vamp 'til cue
"...you oughta what?"
They're so ex -
Fill
(light ad libs)
Banjo
25
26
27
E
- cit - a - ble, uh - huh
They're so de - light - a - ble, uh - huh
28
29
30


It looks like nuth - in' but good times Nuth - in' but good news
Play (w/ banjo)
31
32
Lov - in' is a sweet ass blues.
Tbn.
33
34
F
Vamp 'til cue
"...Anita's Midnight Inn."
Ooooh
Banjo
35
36
37


G
Woah woah woah woah
Fills
38
39
40
41
Ooooh
Woah woah woah
woah
(end fills)
42
43
44
But when it
45
46

**H**

dies The way it does Ain't no sur-

- prise Lov - in' is a sly dog blues.

Sax/Tpt.

Tbn.

47 48 49 50

51 52 53

**I**

**Vamp 'til cue**

"...I've got to go."

They say that

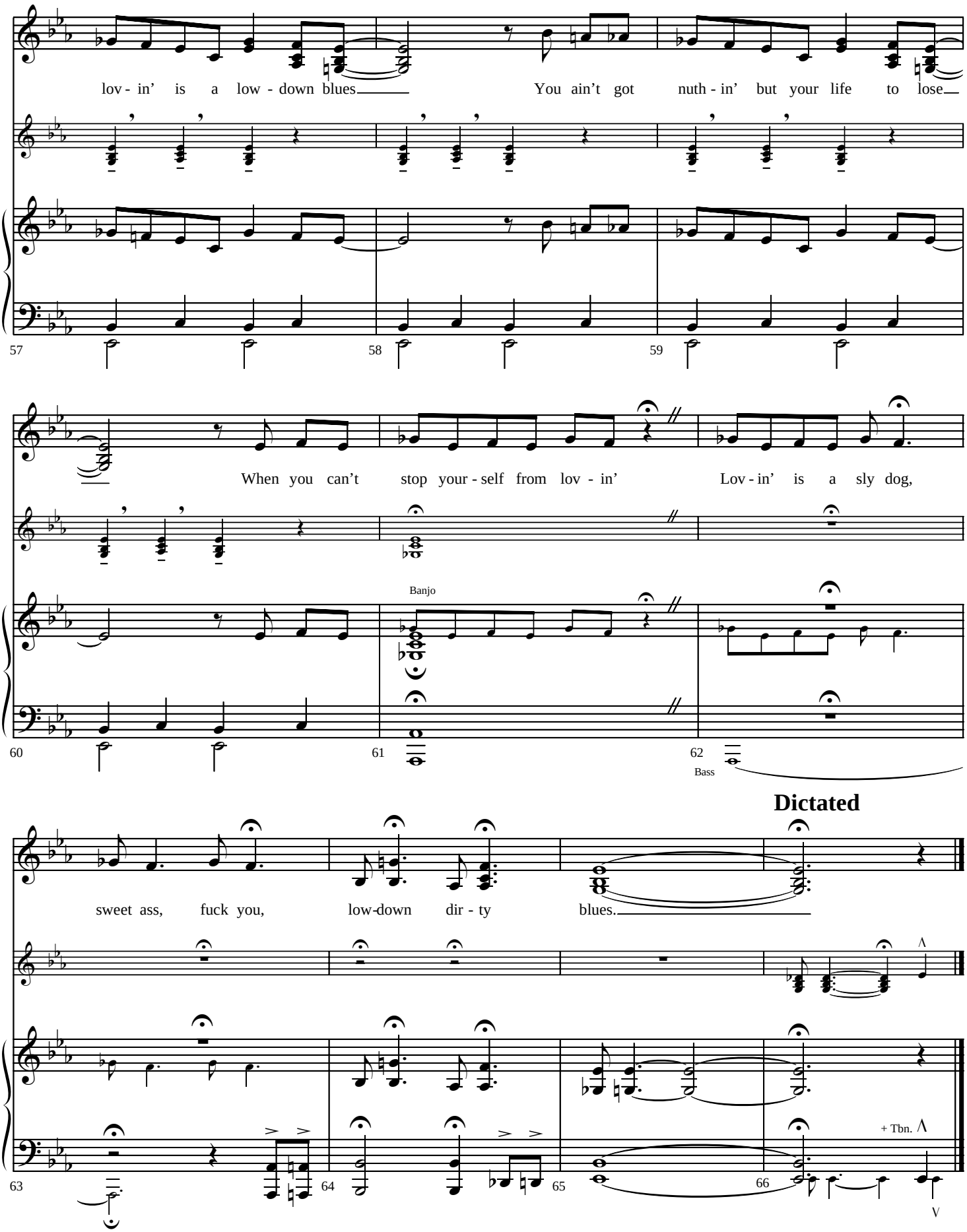
Solo

+ Banjo

(light ad libs)

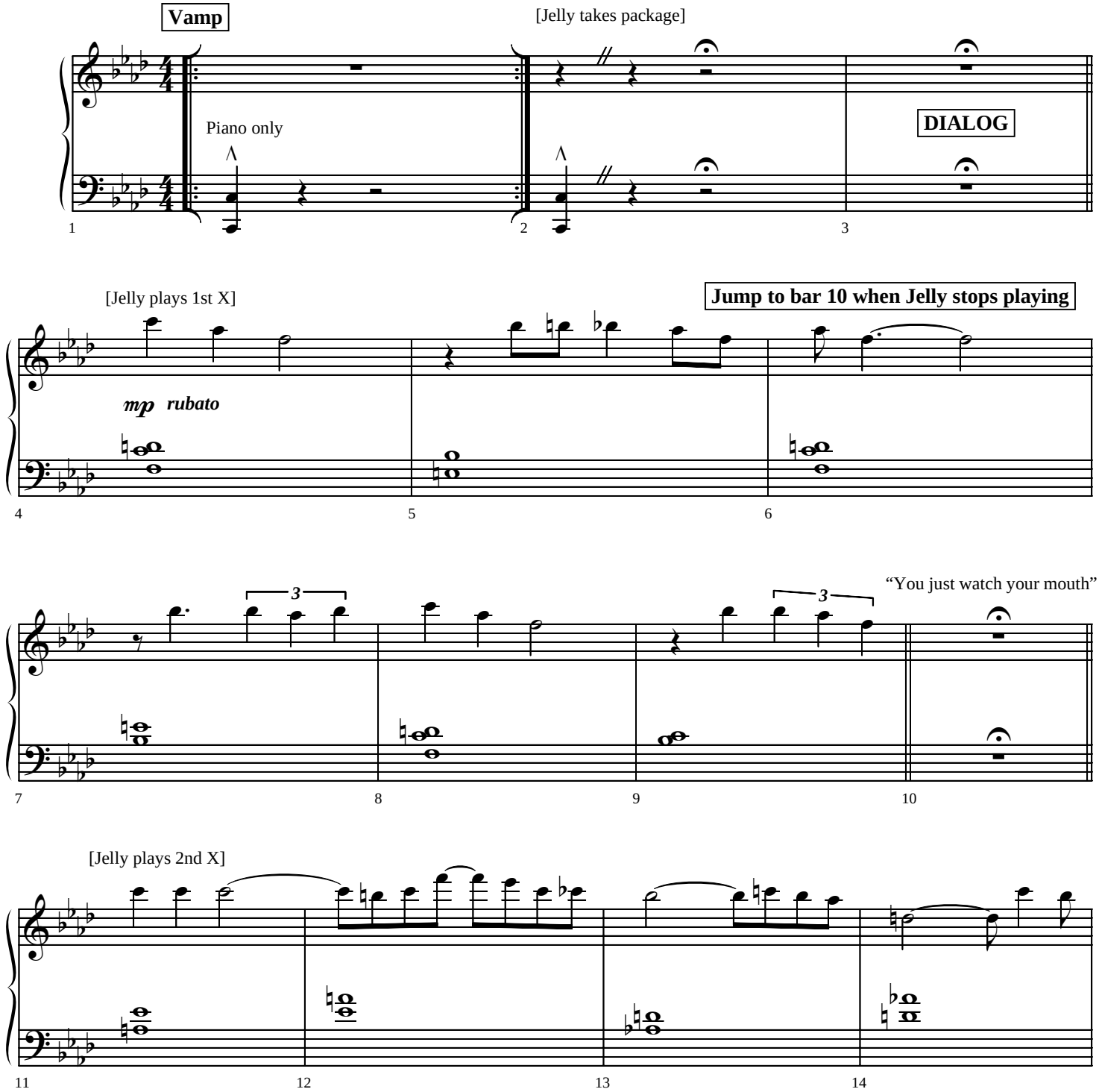
54 55 56

**J**

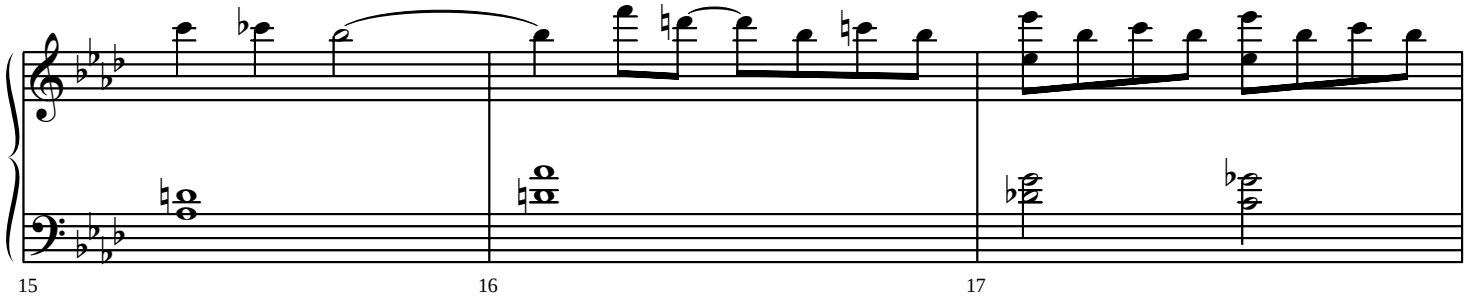

lov - in' is a low - down blues
You ain't got nuth - in' but your life to lose
57
58
59
When you can't stop your - self from lov - in'
Lov - in' is a sly dog,
Banjo
60
61
62
Bass
Dictated
sweet ass, fuck you, low-down dir - ty blues.
+ Tbn.
63
64
65
66

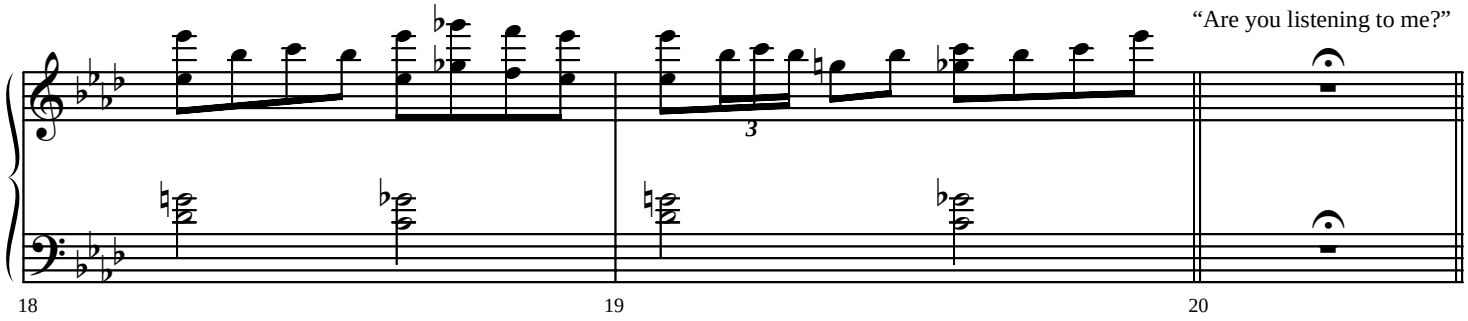
# No. 34 Jack Leaves Jelly

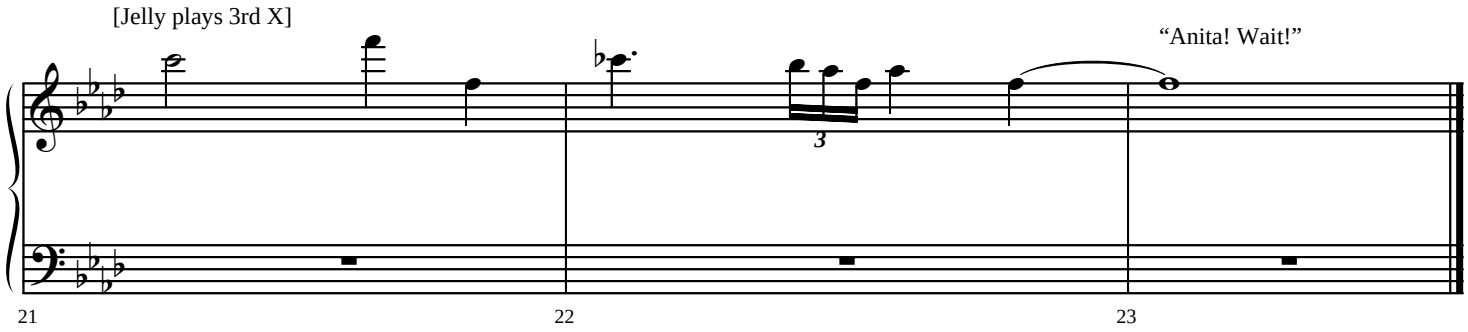
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey



**Jump to bar 20 when Jelly stops playing**



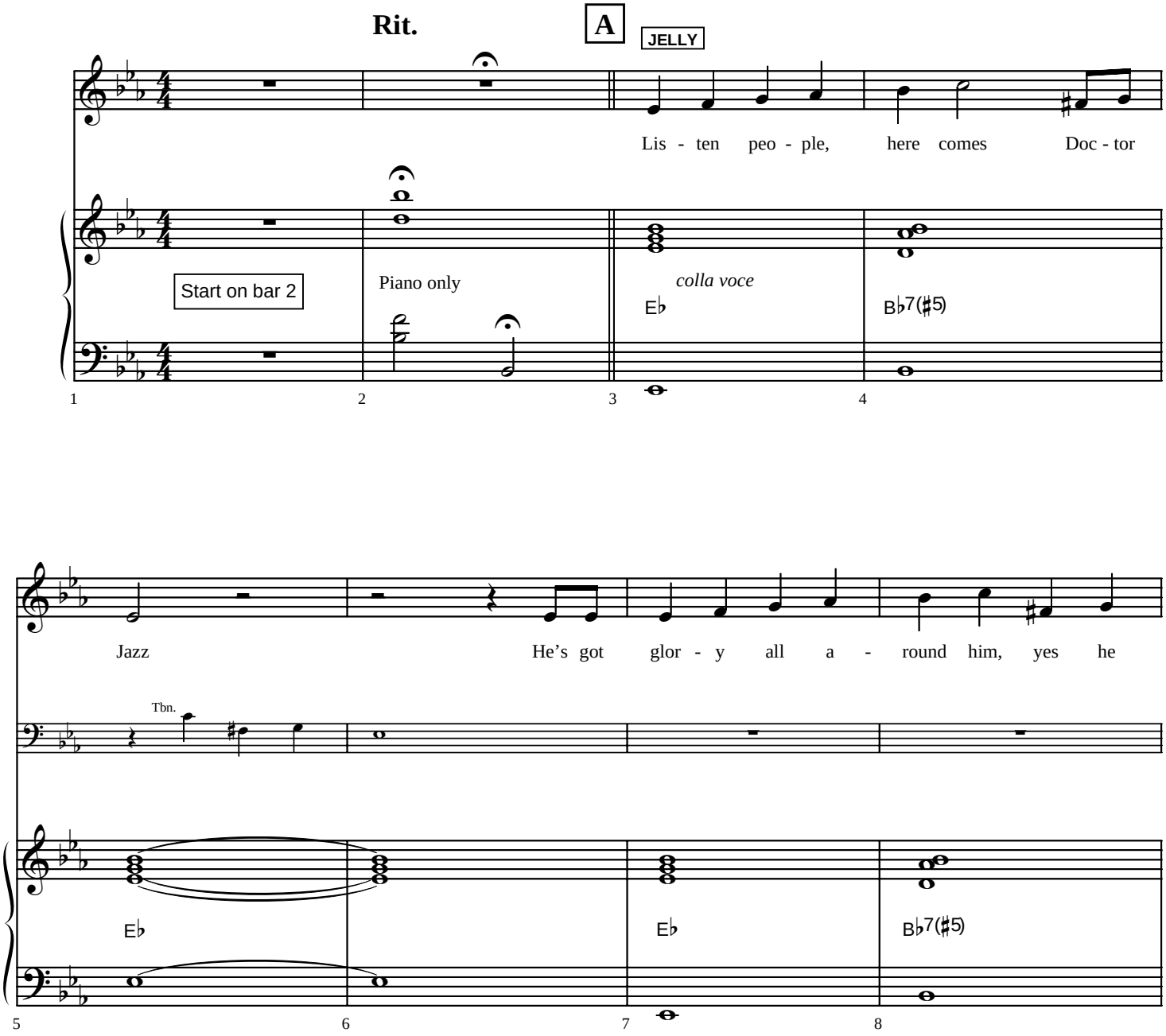



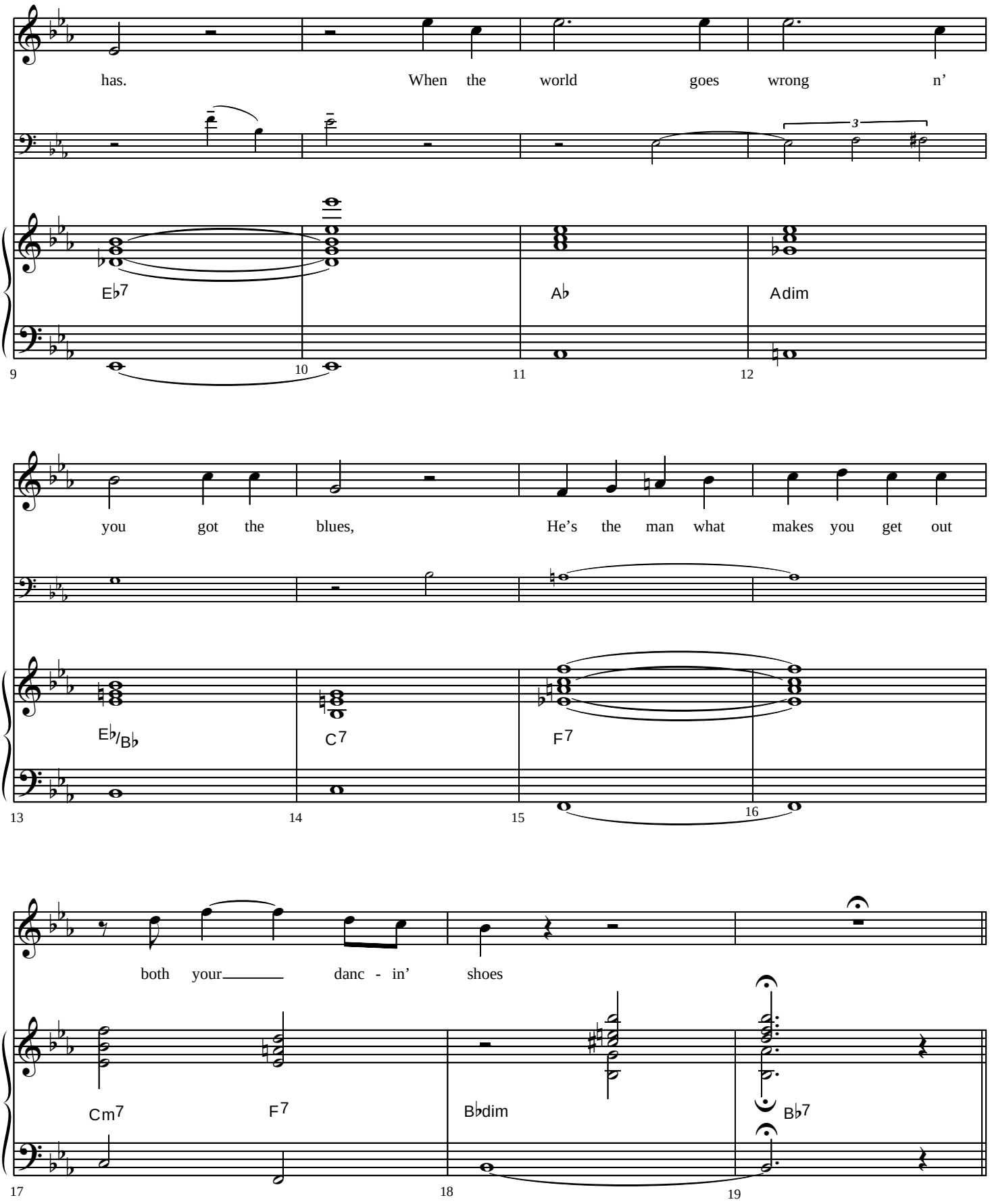

**Segue to:**
**"Doctor Jazz"**

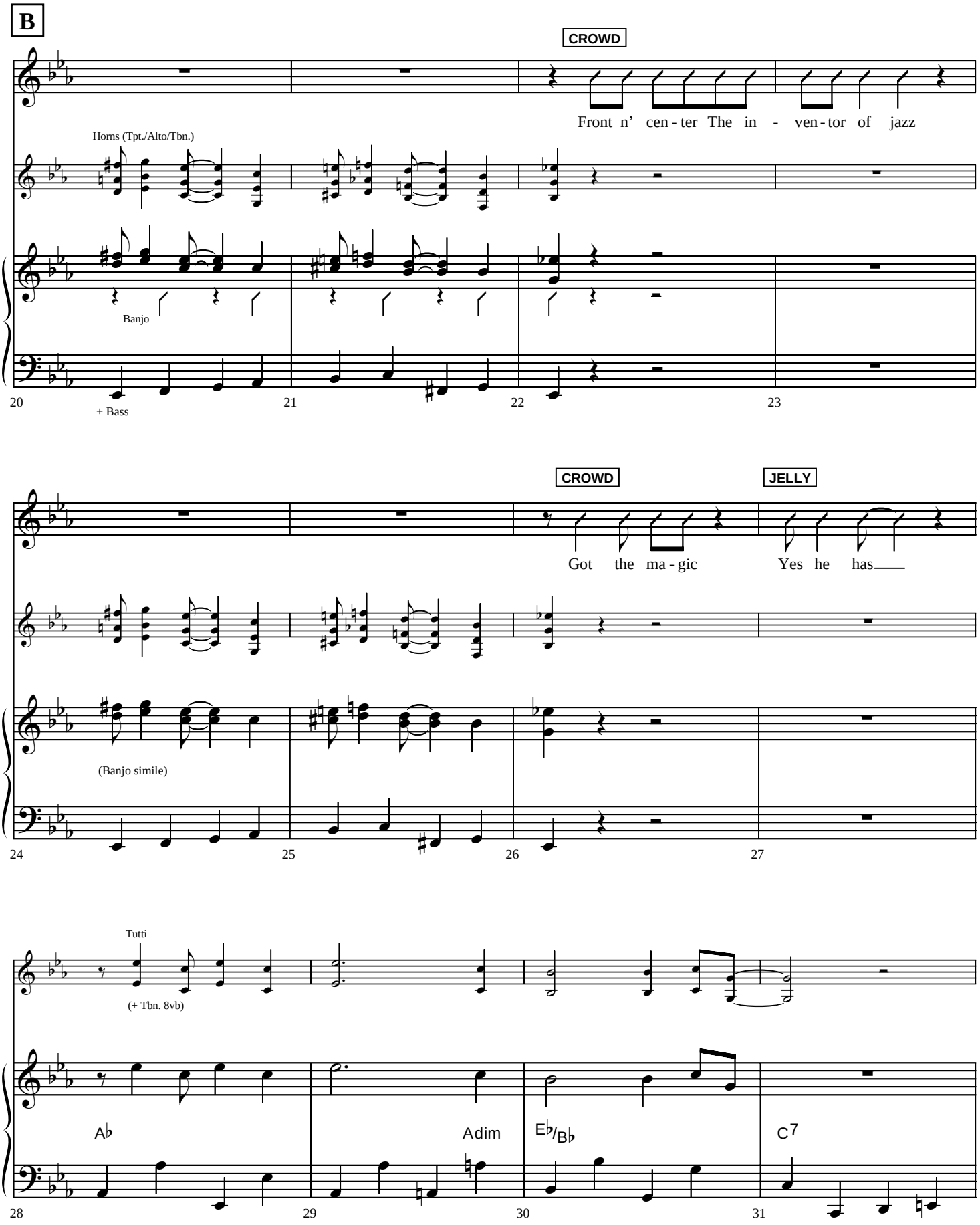
# No. 35 Doctor Jazz

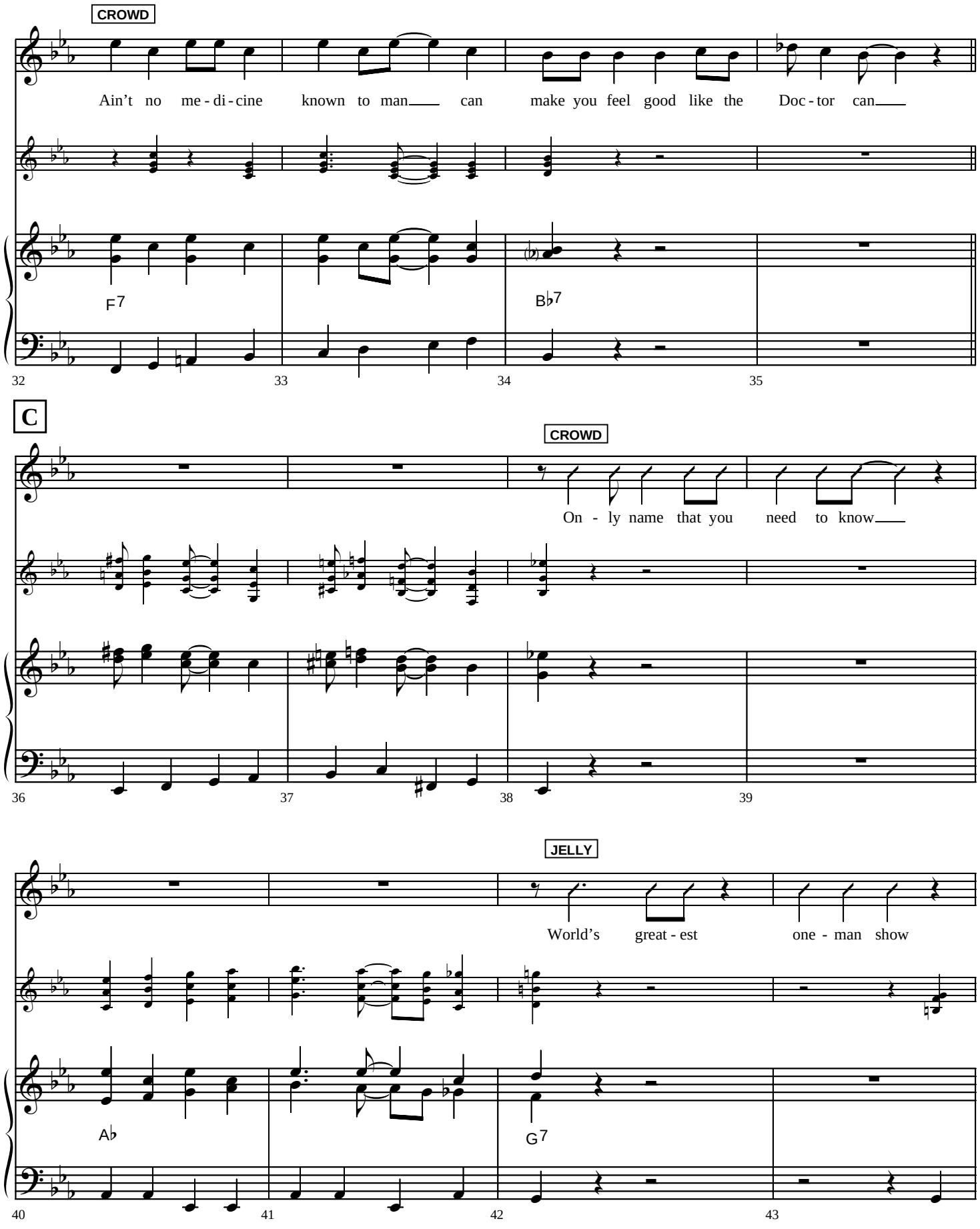
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

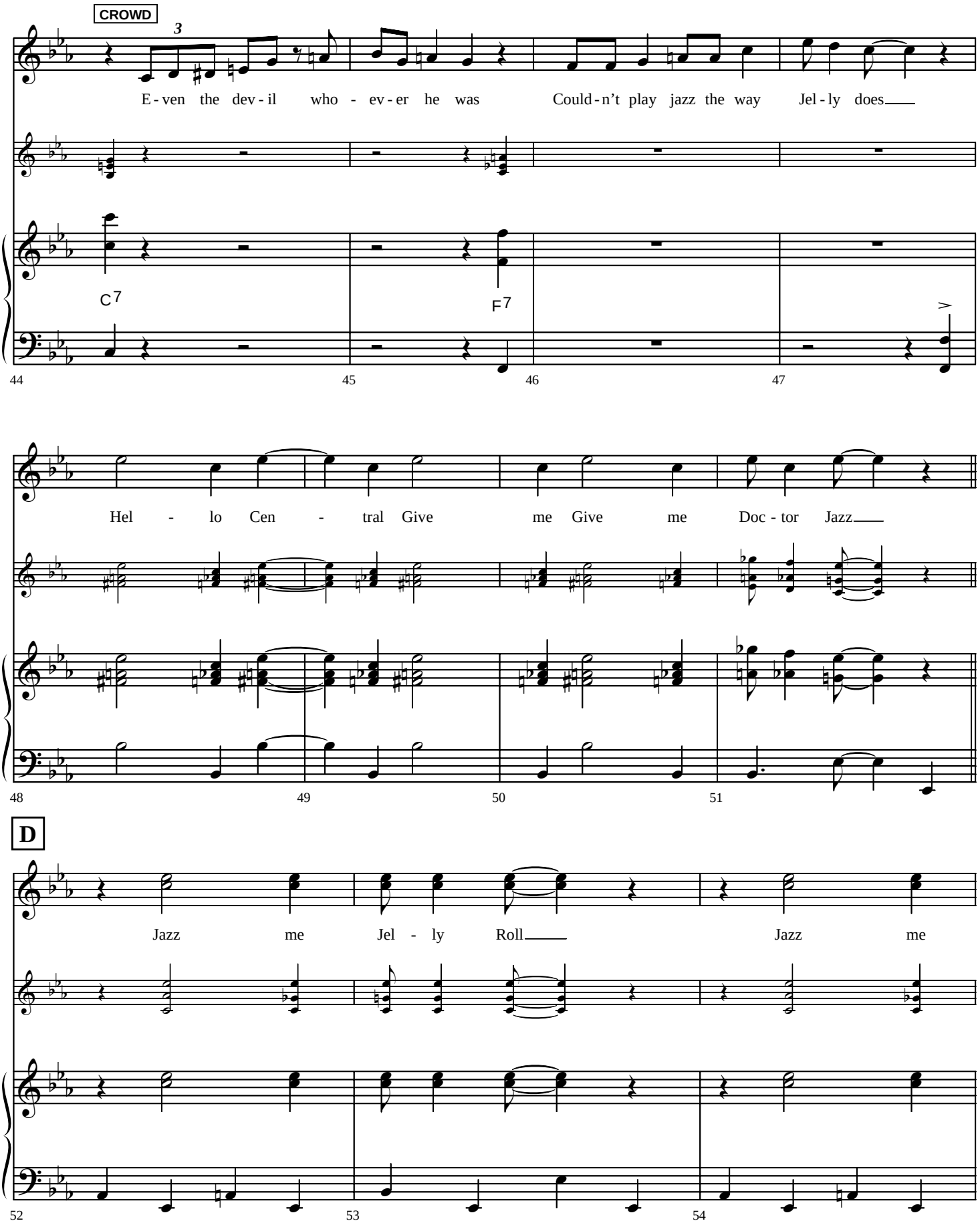
*CUE:*
"...I think Jack forgot his coat."

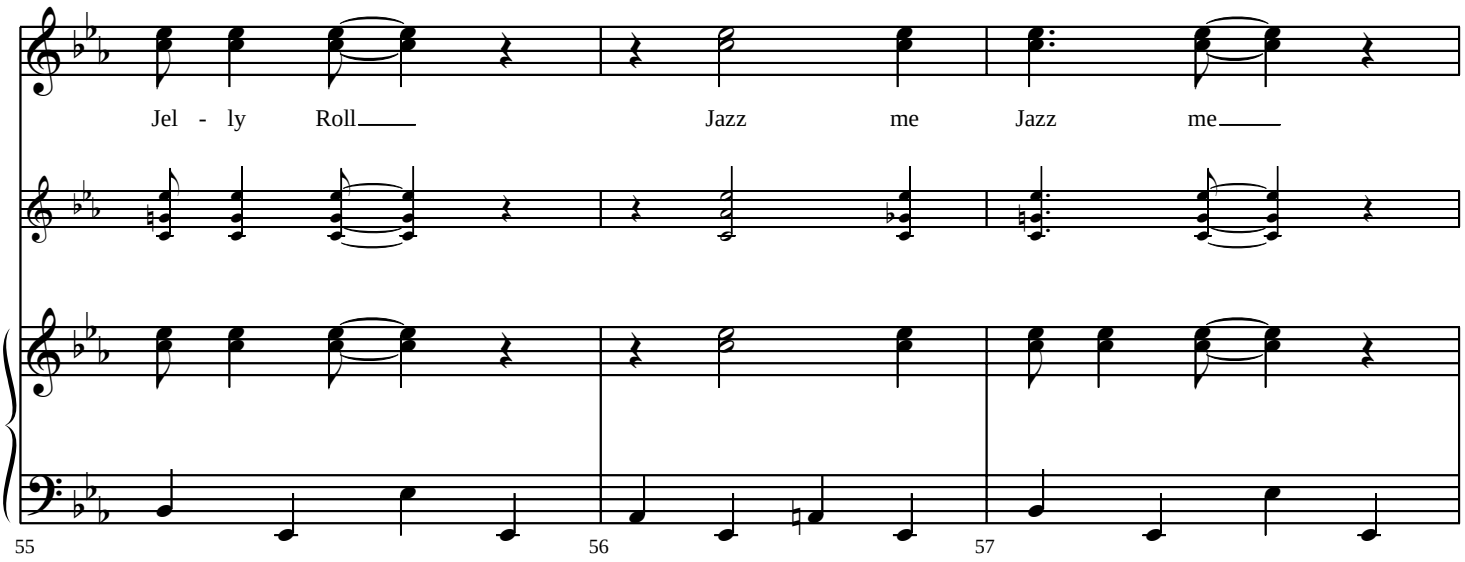


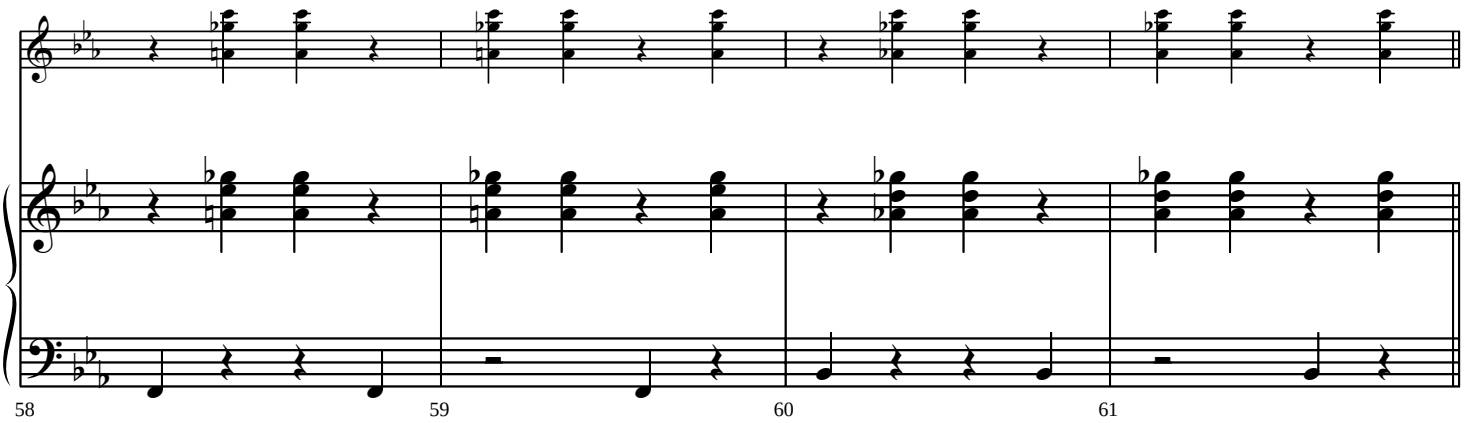

has. When the world goes wrong n'
E♭7
A♭
Adim
9
10
11
12
you got the blues, He's the man what makes you get out
E♭/B♭
C7
F7
13
14
15
16
both your danc - in' shoes
Cm7
F7
B♭dim
B♭7
17
18
19

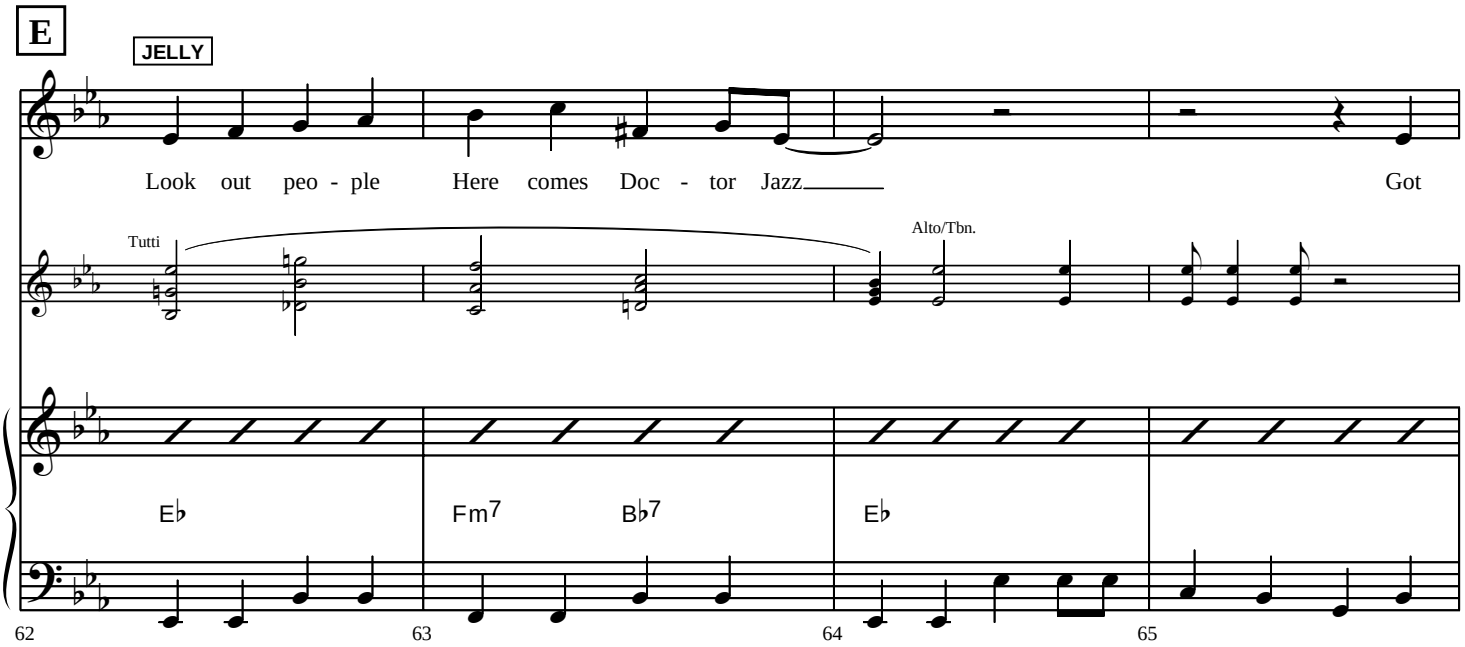

B
CROWD
Front n' cen - ter The in - ven - tor of jazz
Horns (Tpt./Alto/Tbn.)
Banjo
+ Bass
20
21
22
23
CROWD
JELLY
Got the ma - gic
Yes he has
(Banjo simile)
24
25
26
27
Tutti
(+ Tbn. 8vb)
A♭
Adim
E♭/B♭
C7
28
29
30
31

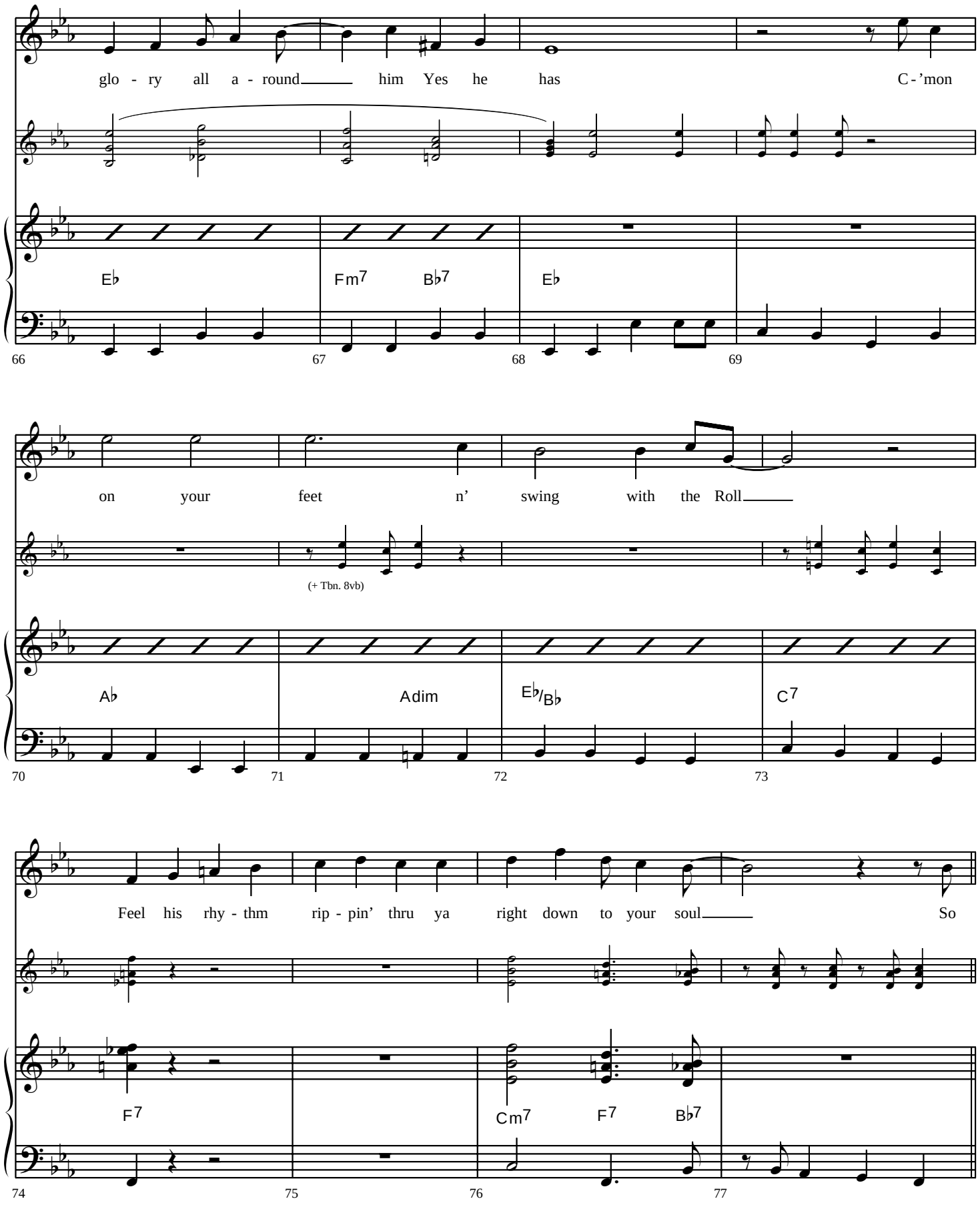

CROWD
Ain't no me - di - cine known to man can make you feel good like the Doc - tor can
F7
B♭7
32
33
34
35
C
CROWD
On - ly name that you need to know
36
37
38
39
JELLY
World's great - est one - man show
A♭
G7
40
41
42
43


CROWD
3
E - ven the dev - il who - ev - er he was Could - n't play jazz the way Jel - ly does
C7
F7
44
45
46
47
Hel - lo Cen - tral Give me Give me Doc - tor Jazz
48
49
50
51
D
Jazz me Jel - ly Roll Jazz me
52
53
54

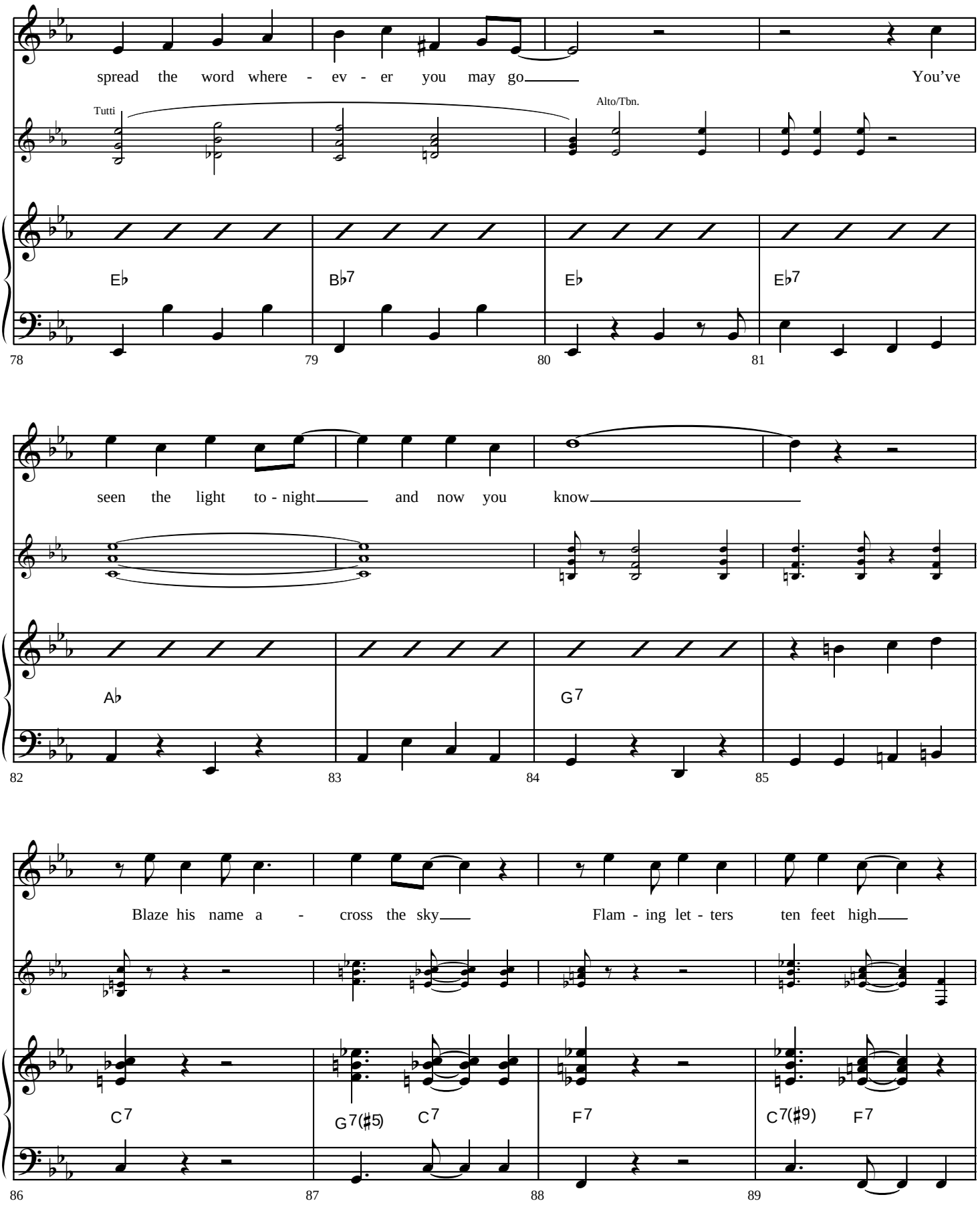

Jel - ly Roll
Jazz me Jazz me
55
56
57

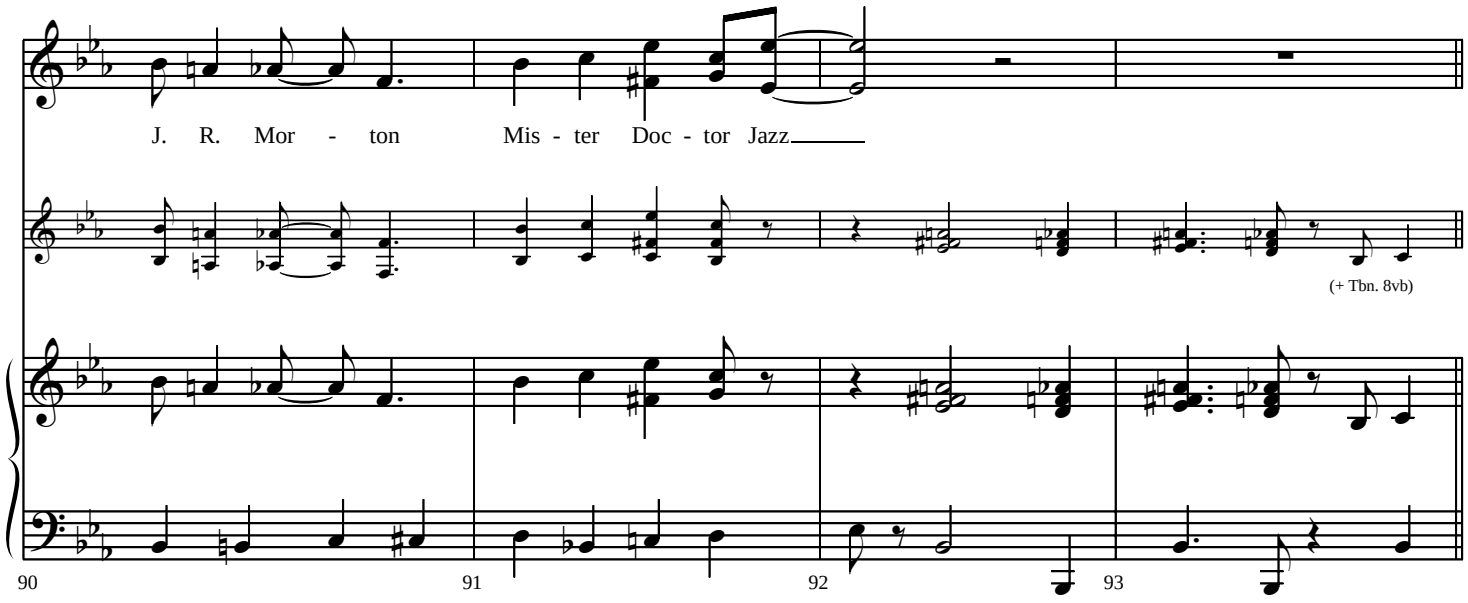

58
59
60
61


E
JELLY
Look out peo - ple Here comes Doc - tor Jazz
Got
Tutti
Alto/Tbn.
E♭
Fm7
B♭7
E♭
62
63
64
65

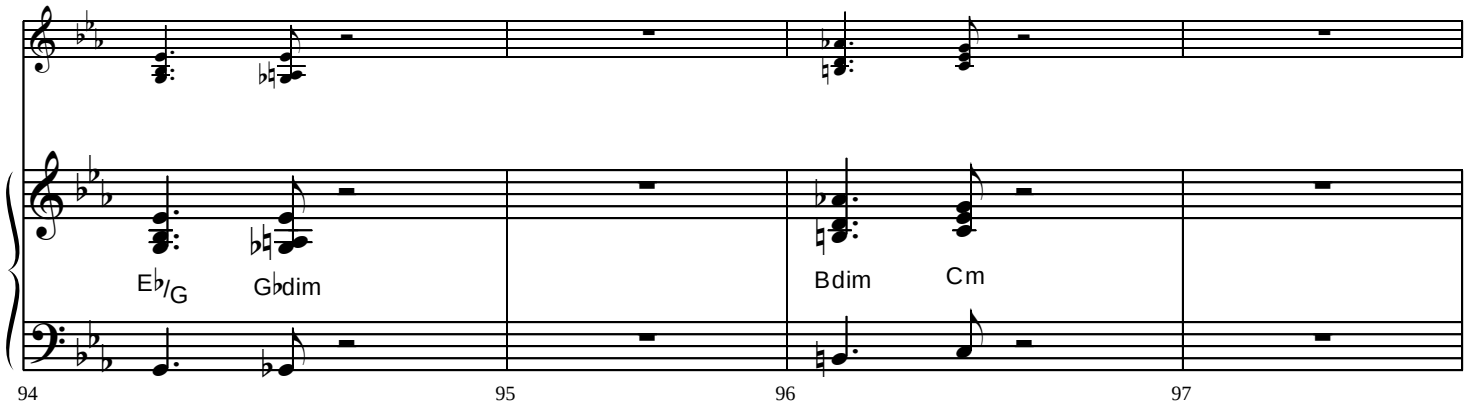

glo - ry all a - round him Yes he has C-'mon
E♭ Fm7 B♭7 E♭
66 67 68 69
on your feet n' swing with the Roll
(+ Tbn. 8vb)
A♭ Adim E♭/B♭ C7
70 71 72 73
Feel his rhy - thm rip - pin' thru ya right down to your soul So
F7 Cm7 F7 B♭7
74 75 76 77

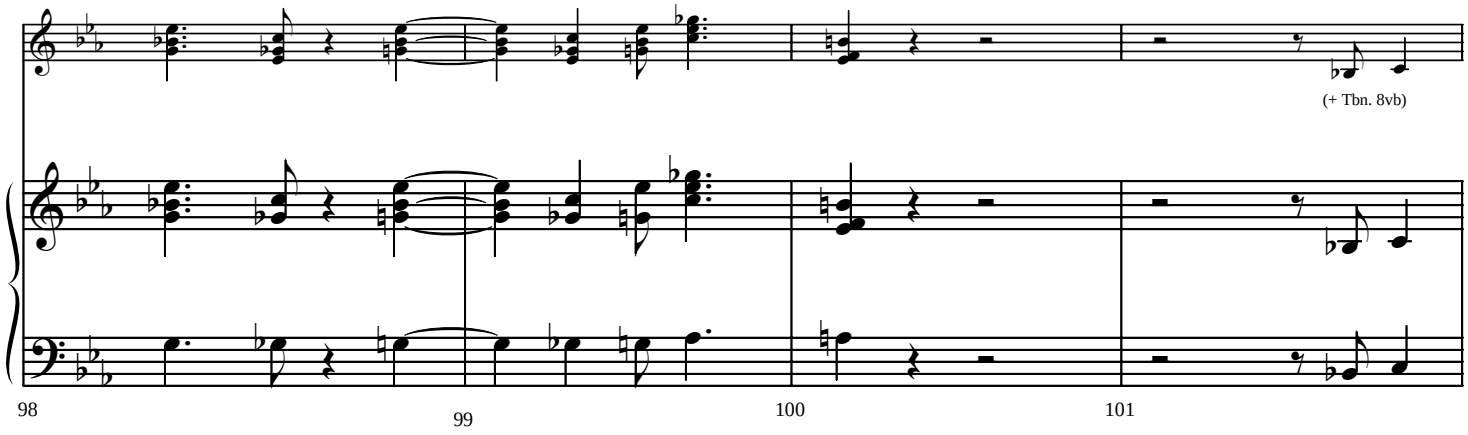
**F**

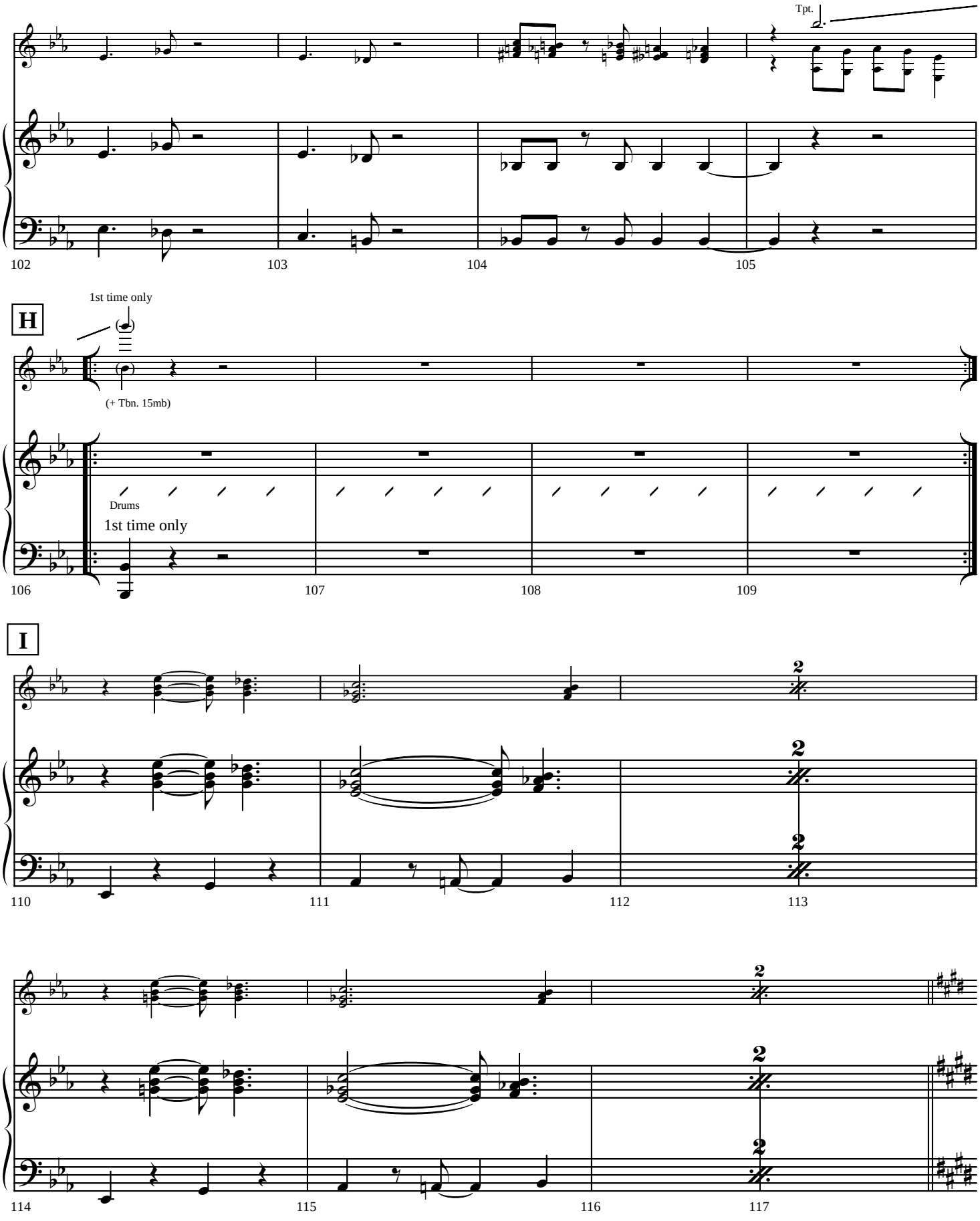

spread the word where - ev - er you may go You've
Tutti
Alto/Tbn.
E♭ B♭7 E♭ E♭7
78 79 80 81
seen the light to - night and now you know
A♭ G7
82 83 84 85
Blaze his name a - cross the sky Flam - ing let - ters ten feet high
C7 G7(♯5) C7 F7 C7(♯9) F7
86 87 88 89

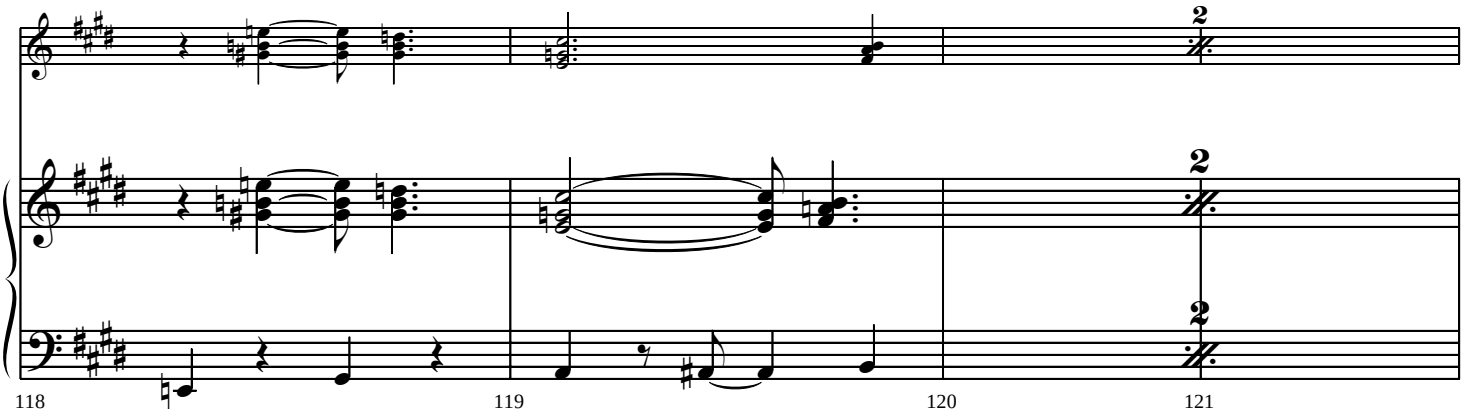

J. R. Mor - ton
Mis - ter Doc - tor Jazz
(+ Tbn. 8vb)
90
91
92
93

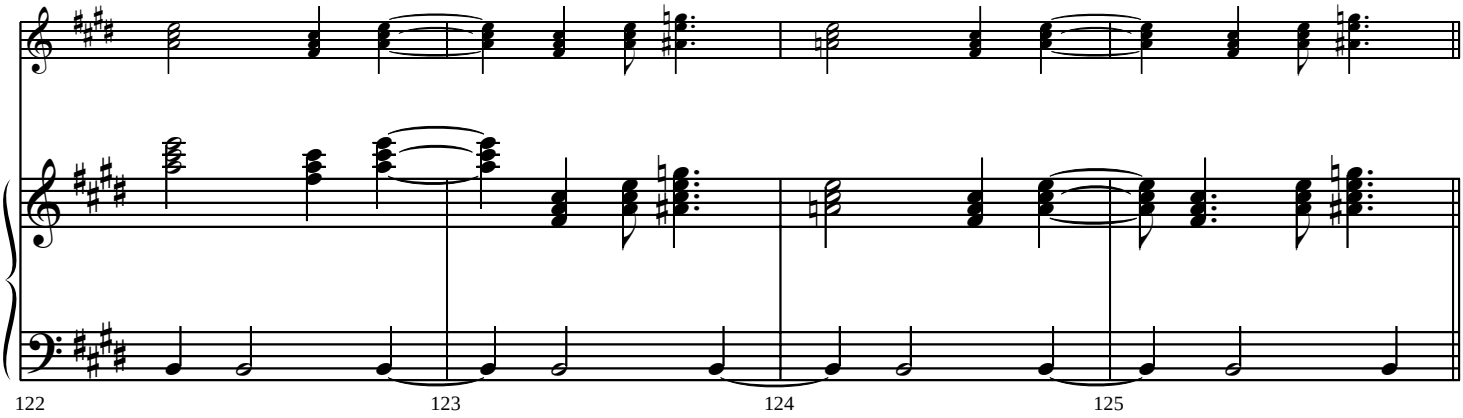
**G**

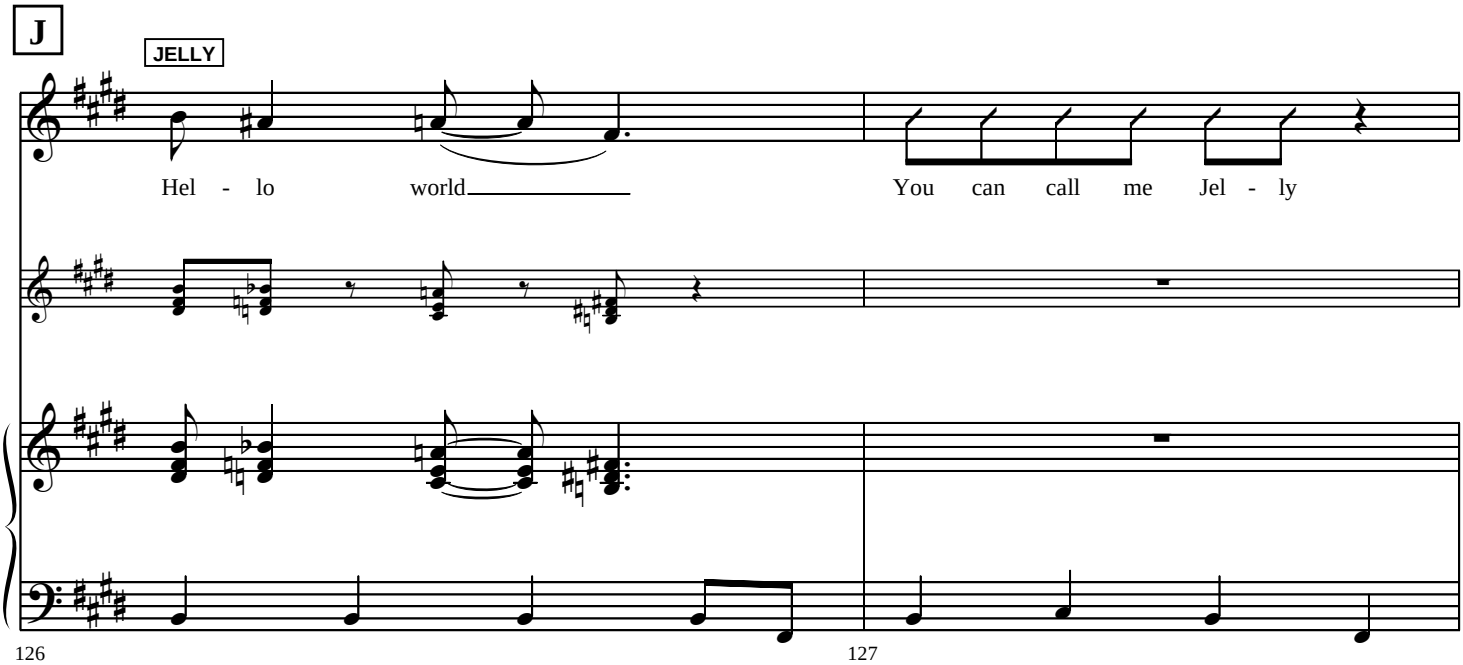

E♭/G
G♭dim
Bdim
Cm
94
95
96
97

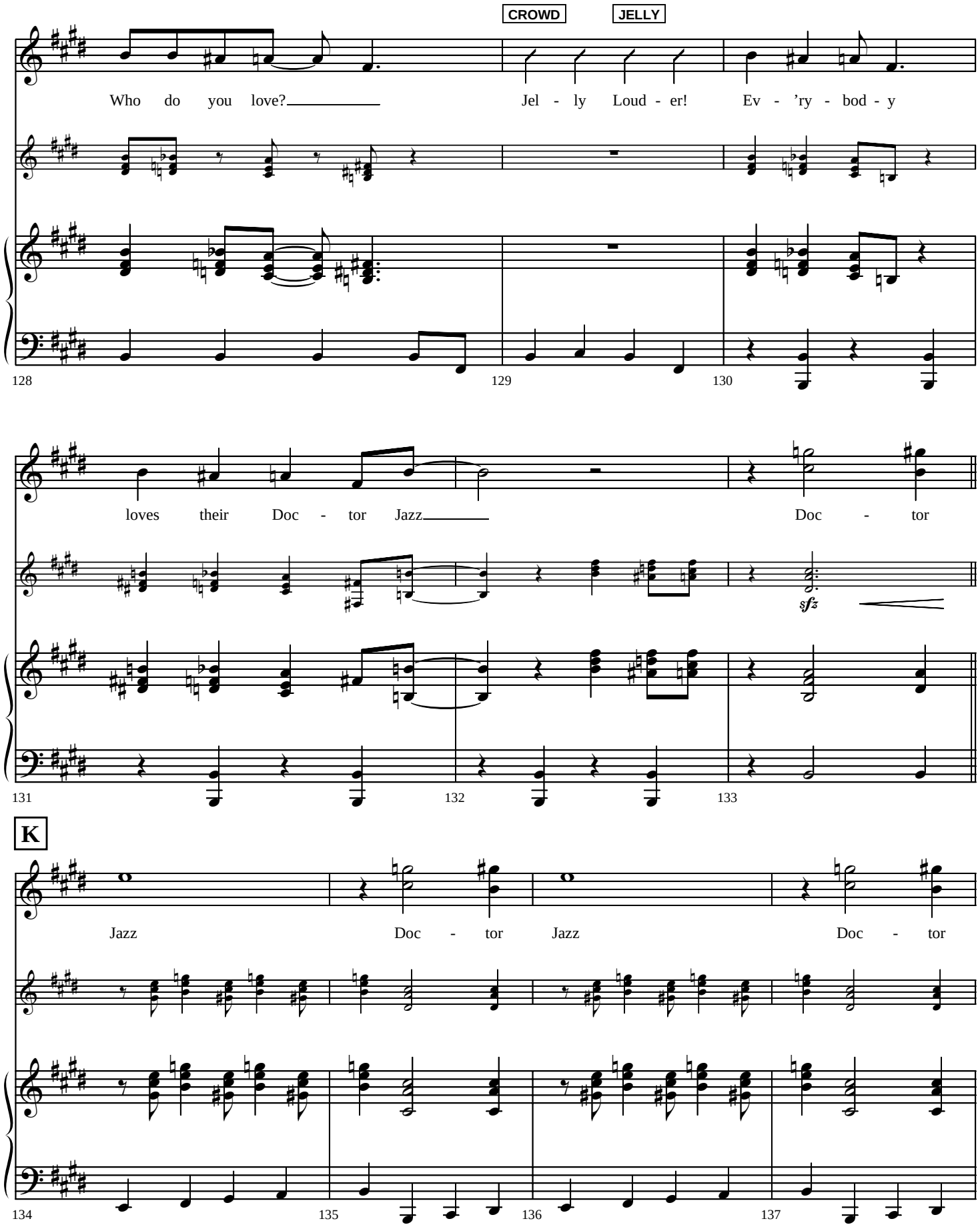

(+ Tbn. 8vb)
98
99
100
101

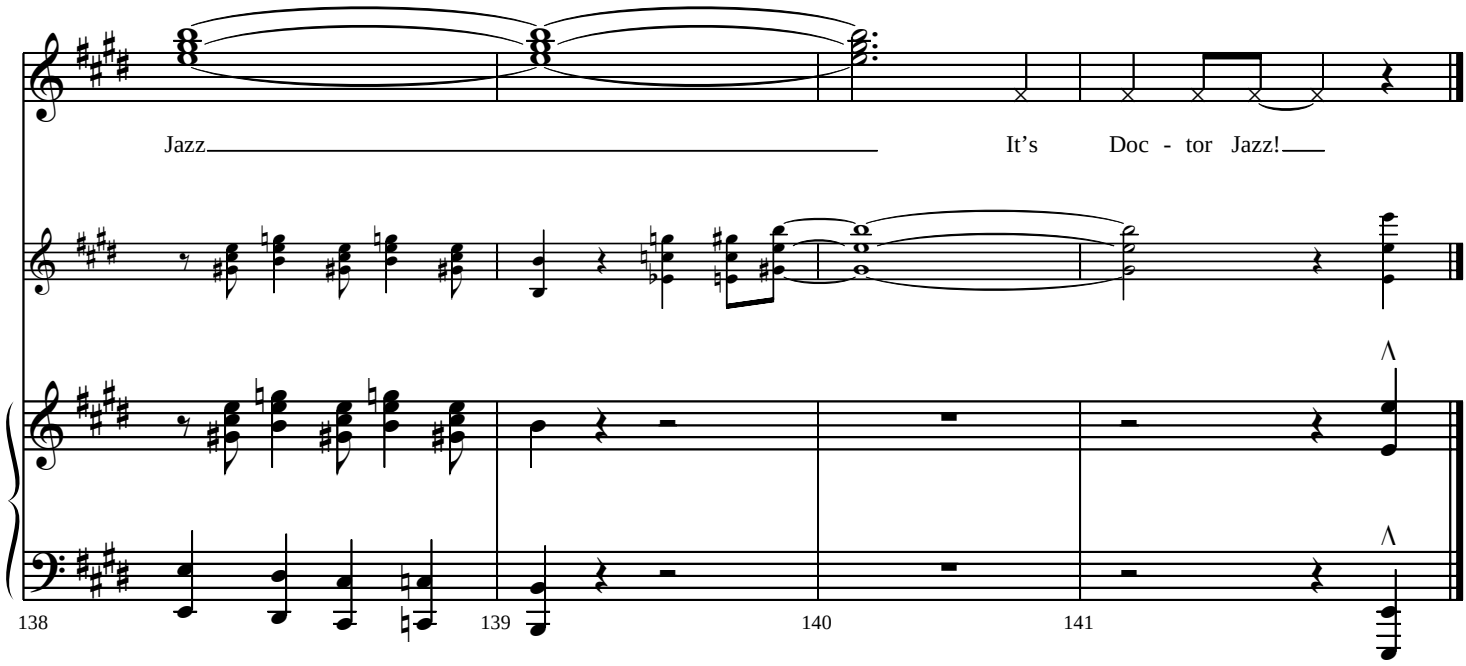

Tpt.
102
103
104
105
H
1st time only
(+ Tbn. 15mb)
Drums
1st time only
106
107
108
109
I
110
111
112
113
114
115
116
117


2
2
2
118
119
120
121


122
123
124
125


J
JELLY
Hel - lo world
You can call me Jel - ly
126
127


CROWD
JELLY
Who do you love?
Jel - ly Loud - er!
Ev - 'ry - bod - y
128
129
130
loves their Doc - tor Jazz
Doc - tor
sfz
131
132
133
K
Jazz
Doc - tor
Jazz
Doc - tor
134
135
136
137

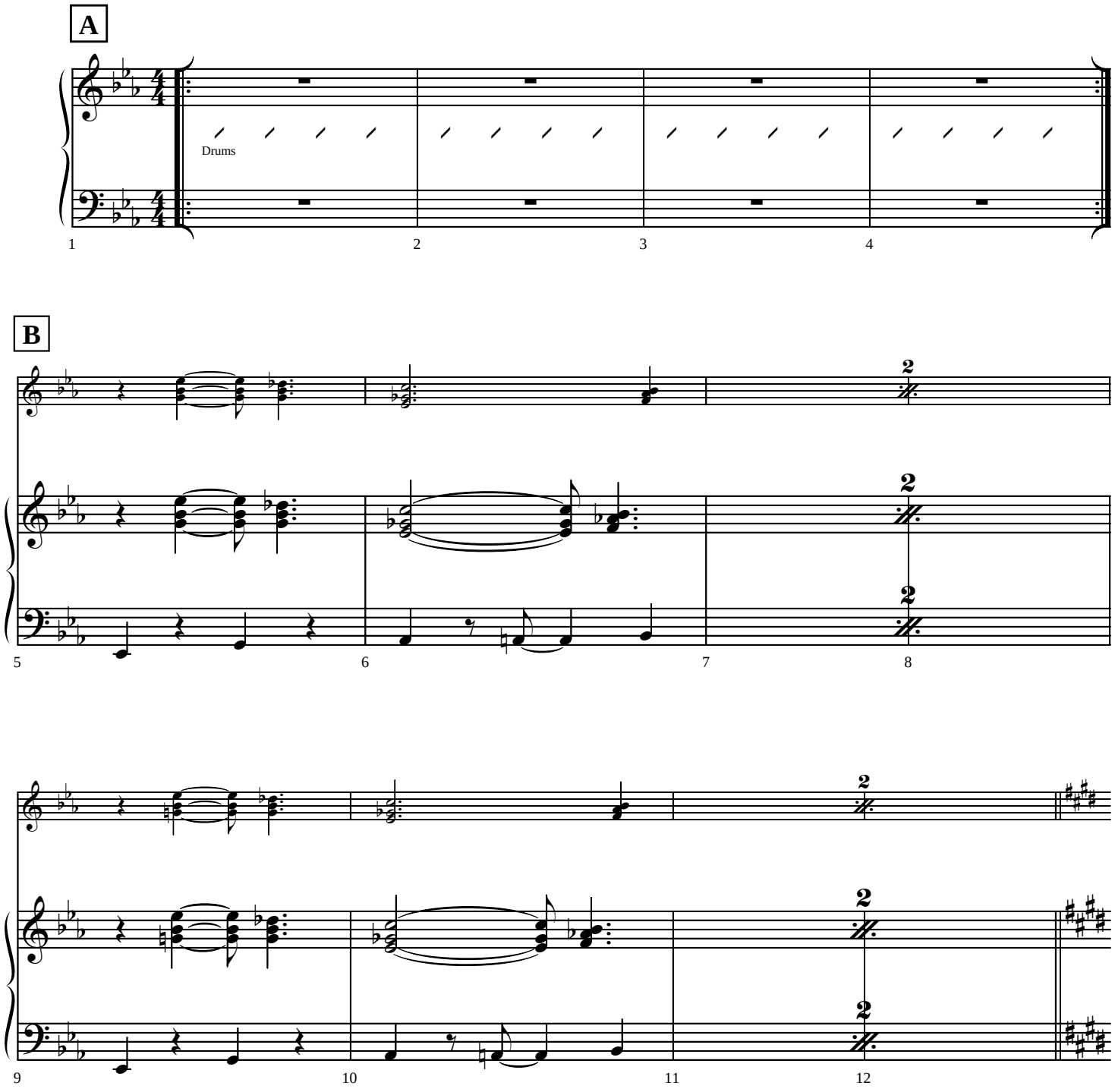


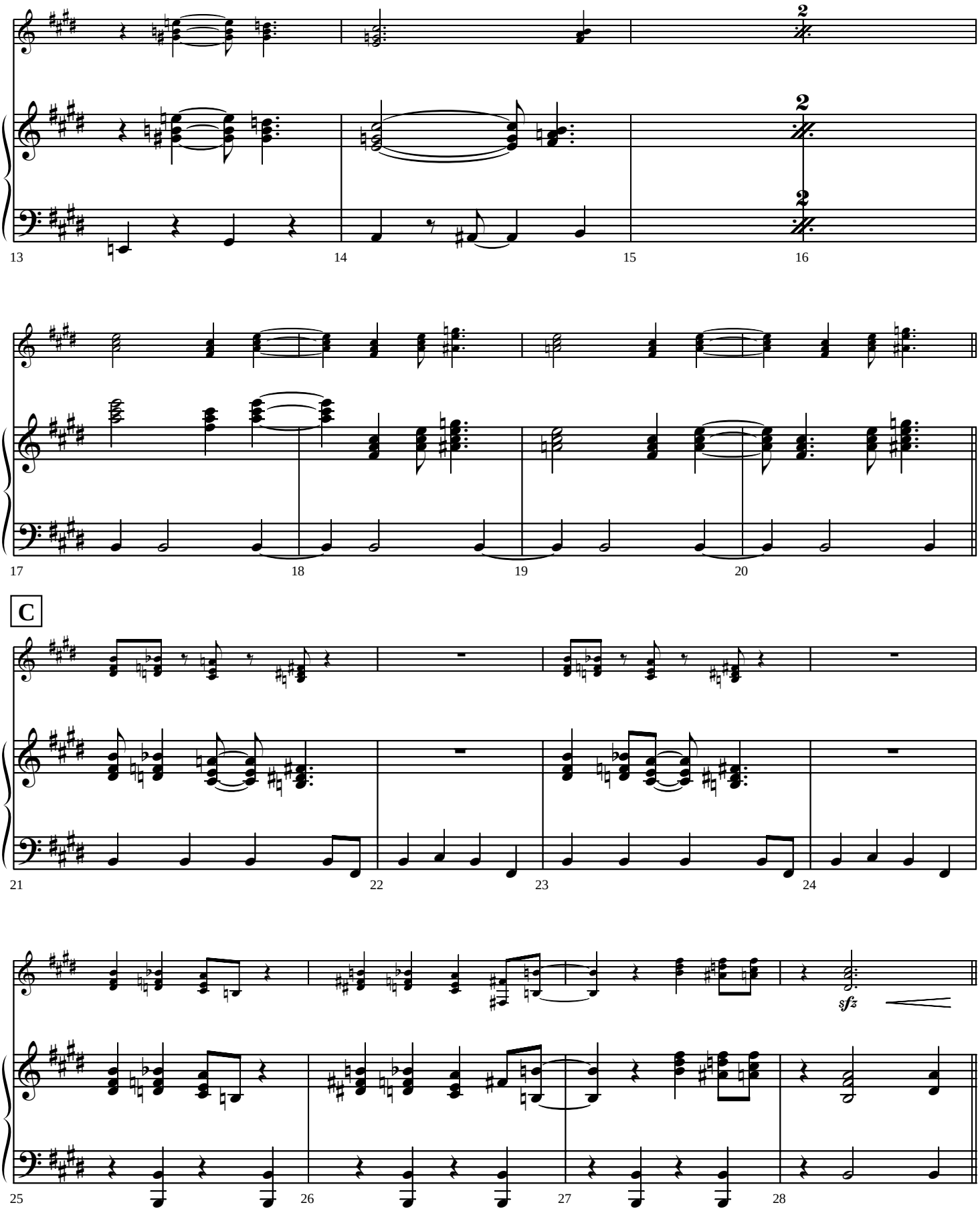

**END OF ACT I**

# No. 36

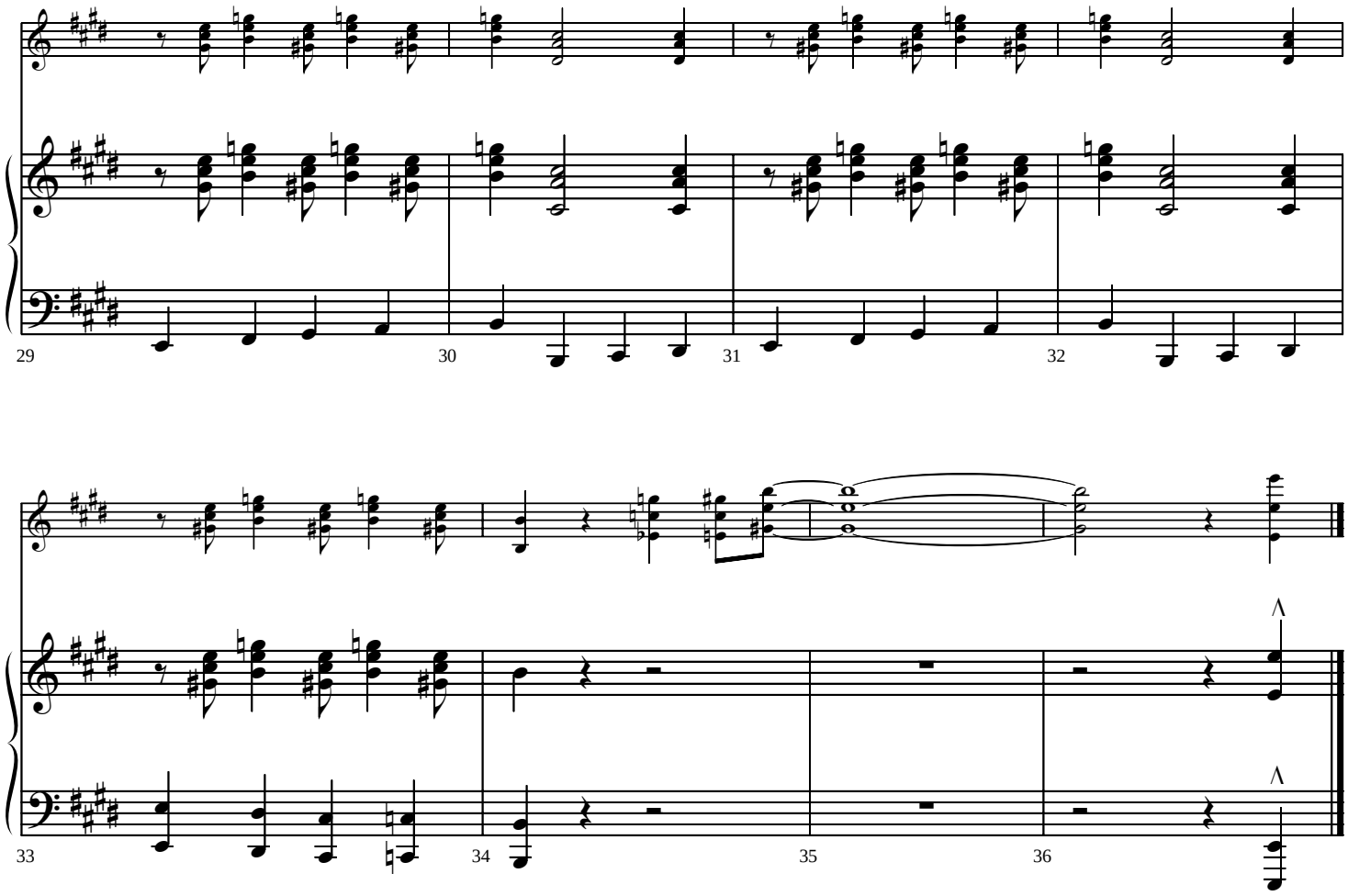
# Doctor Jazz - Reprise (Act II Opener)

Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey




2
2
2
13
14
15
16
17
18
19
20
C
21
22
23
24
sfz
25
26
27
28

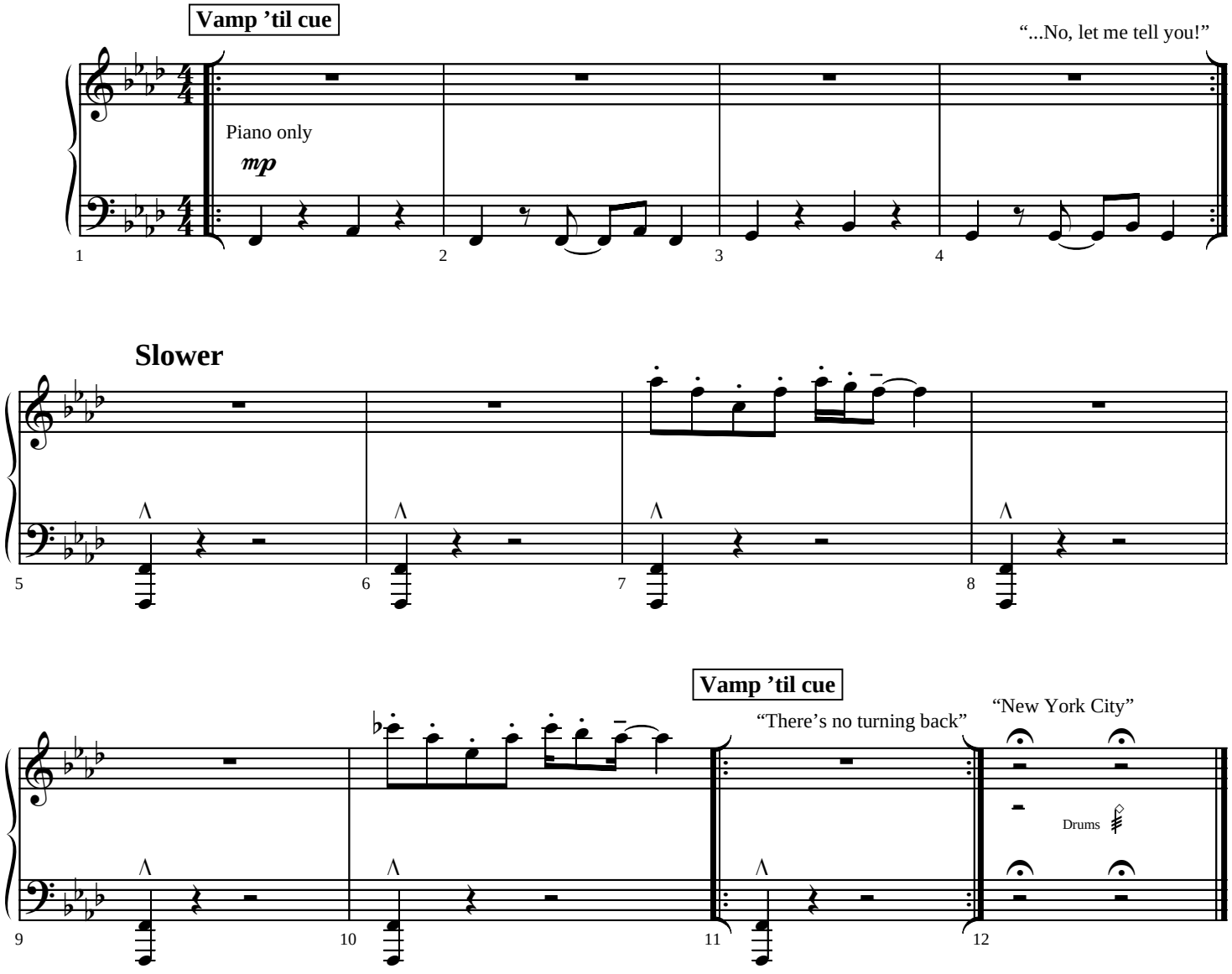
**D**



# No. 37 After Doctor Jazz Reprise

Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

*CUE:*
"You're having quite a night."

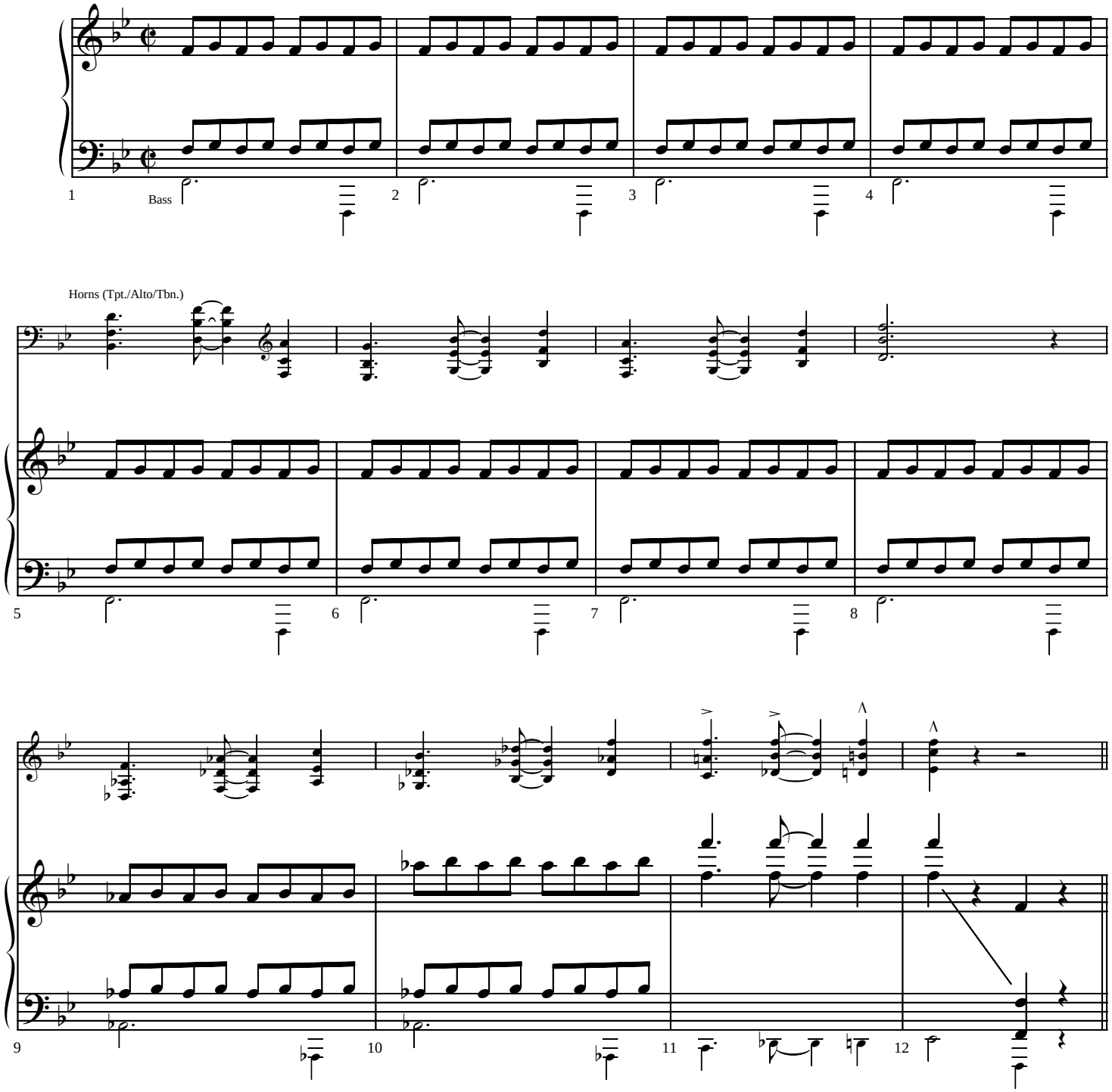


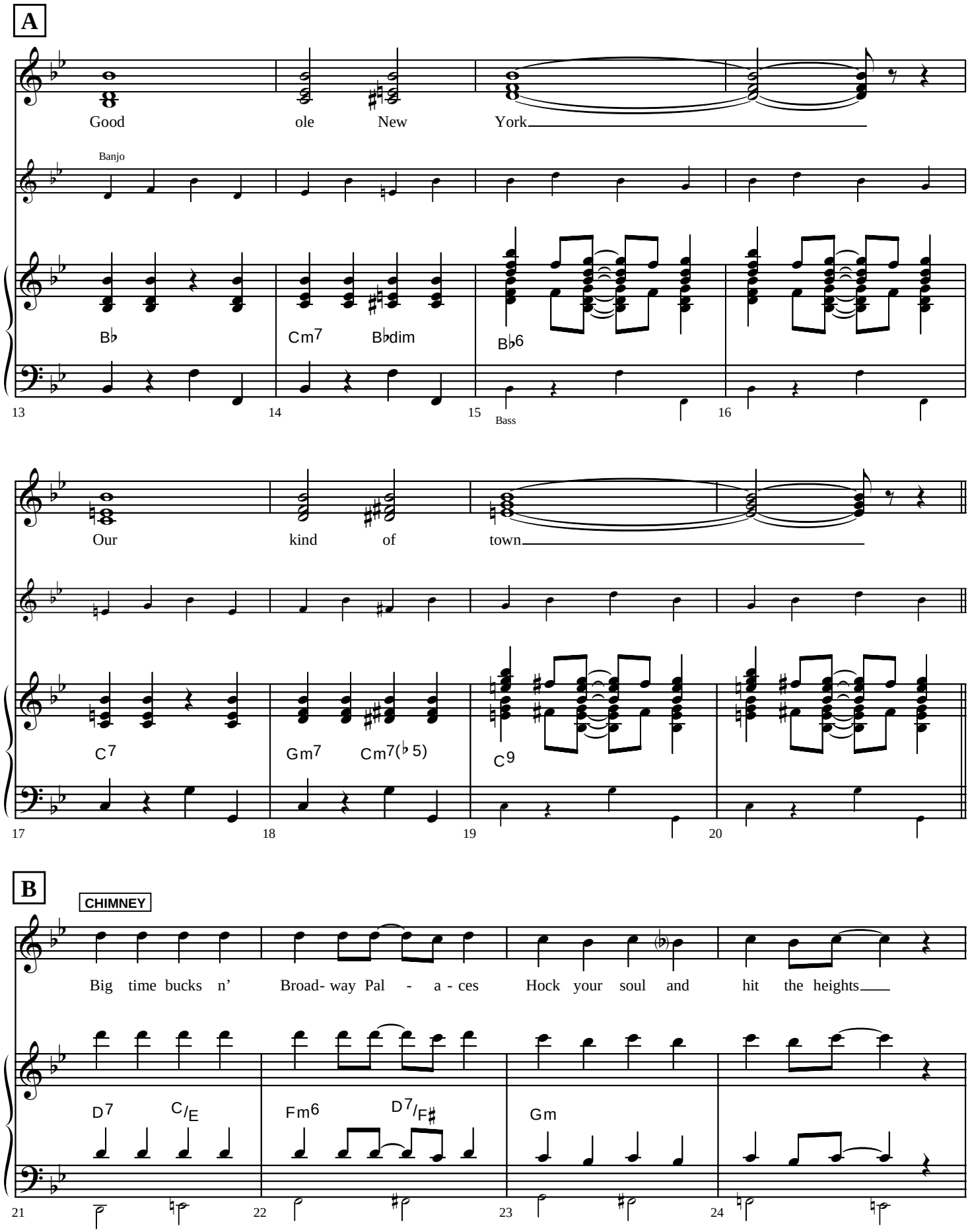

**Segue as one to:**
**"New York Suite - Part I"**

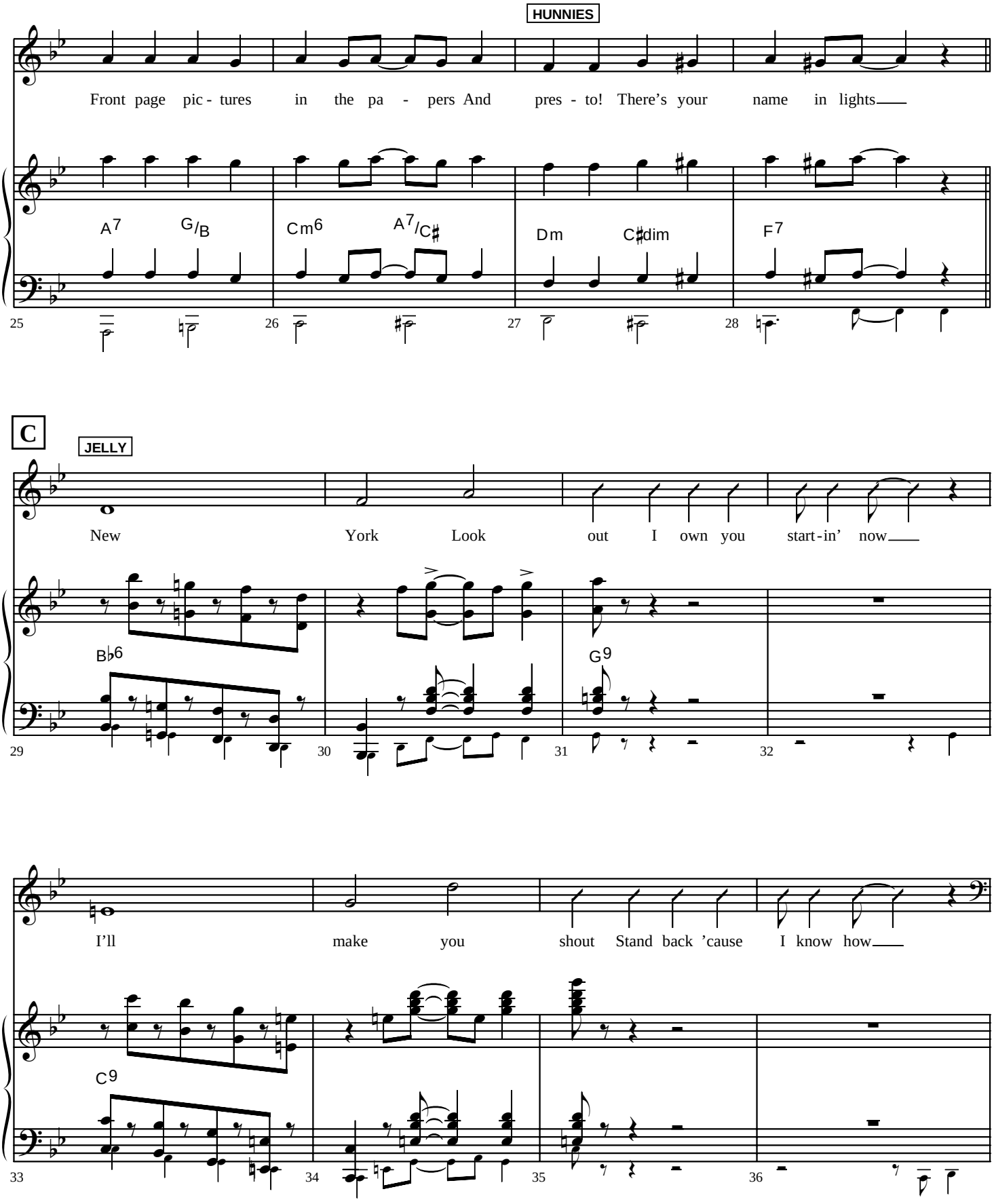
# No. 38 New York Suite - Part I

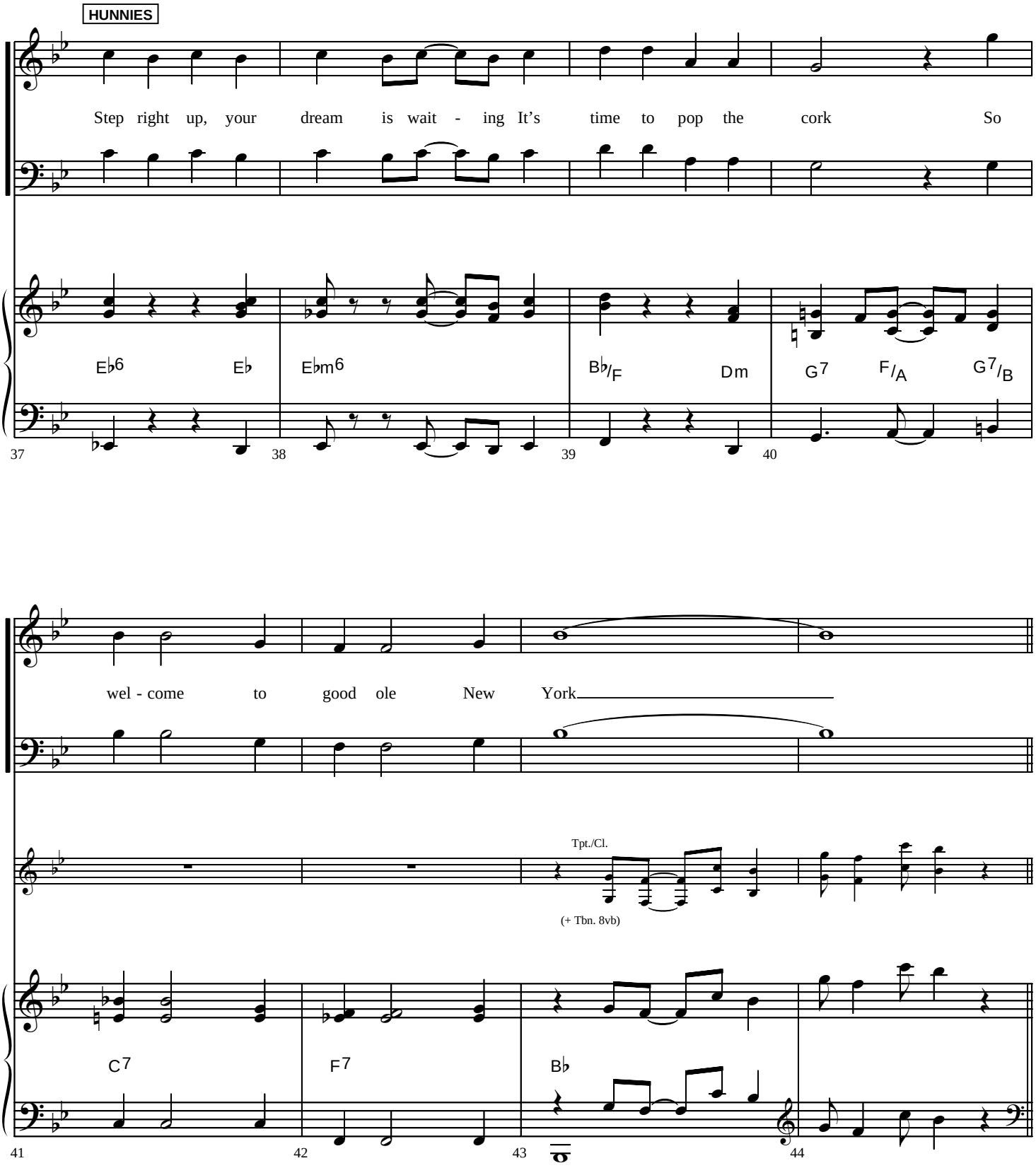
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

*CUE:*
"...a la the Roll."

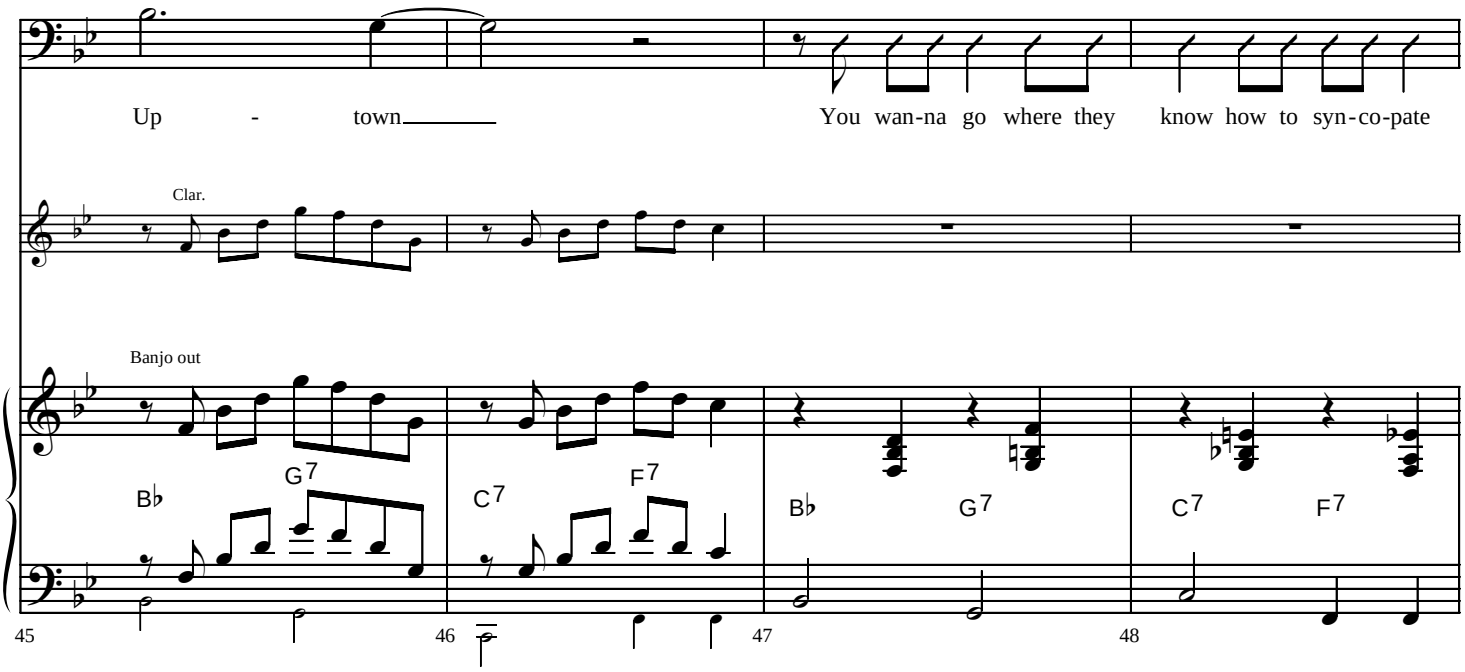


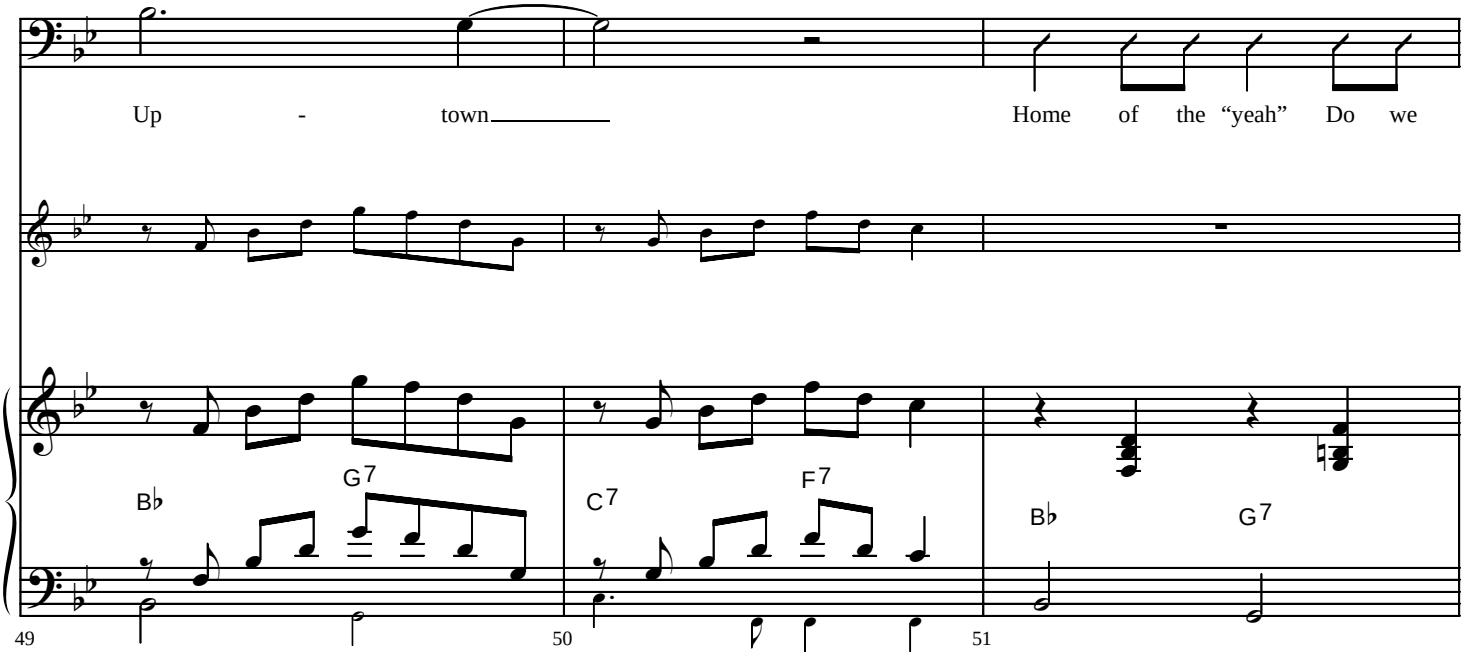

A
Good ole New York
Banjo
B♭ Cm7 B♭dim B♭6
13 14 15 16
Bass
Our kind of town
C7 Gm7 Cm7(♭5) C9
17 18 19 20
B
CHIMNEY
Big time bucks n' Broad- way Pal - a - ces Hock your soul and hit the heights
D7 C/E Fm6 D7/F♯ Gm
21 22 23 24

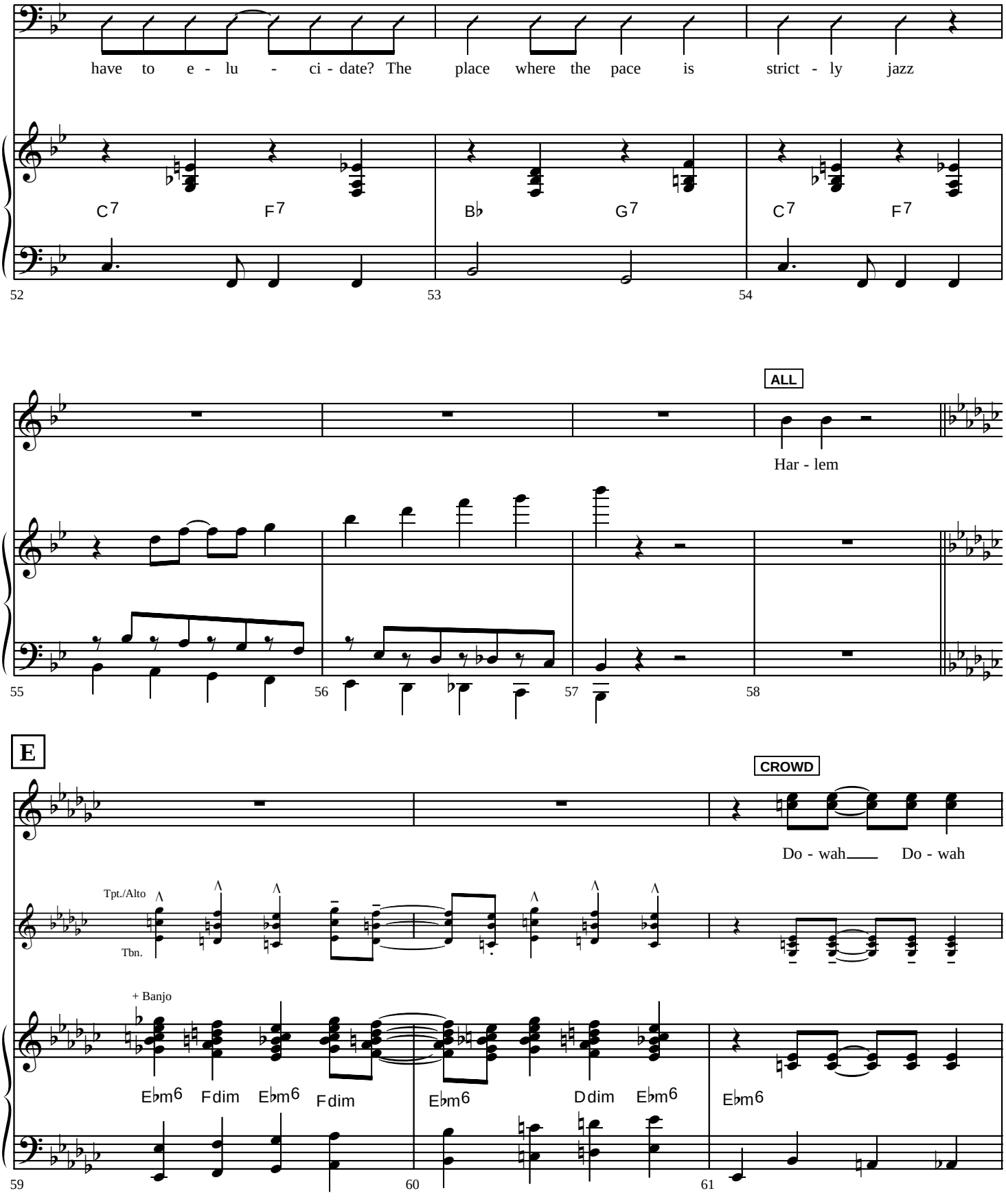

HUNNIES
Front page pic - tures in the pa - pers And pres - to! There's your name in lights
A7 G/B Cm6 A7/C♯ Dm C♯dim F7
25 26 27 28
C
JELLY
New York Look out I own you start - in' now
B♭6 G9
29 30 31 32
I'll make you shout Stand back 'cause I know how
C9
33 34 35 36

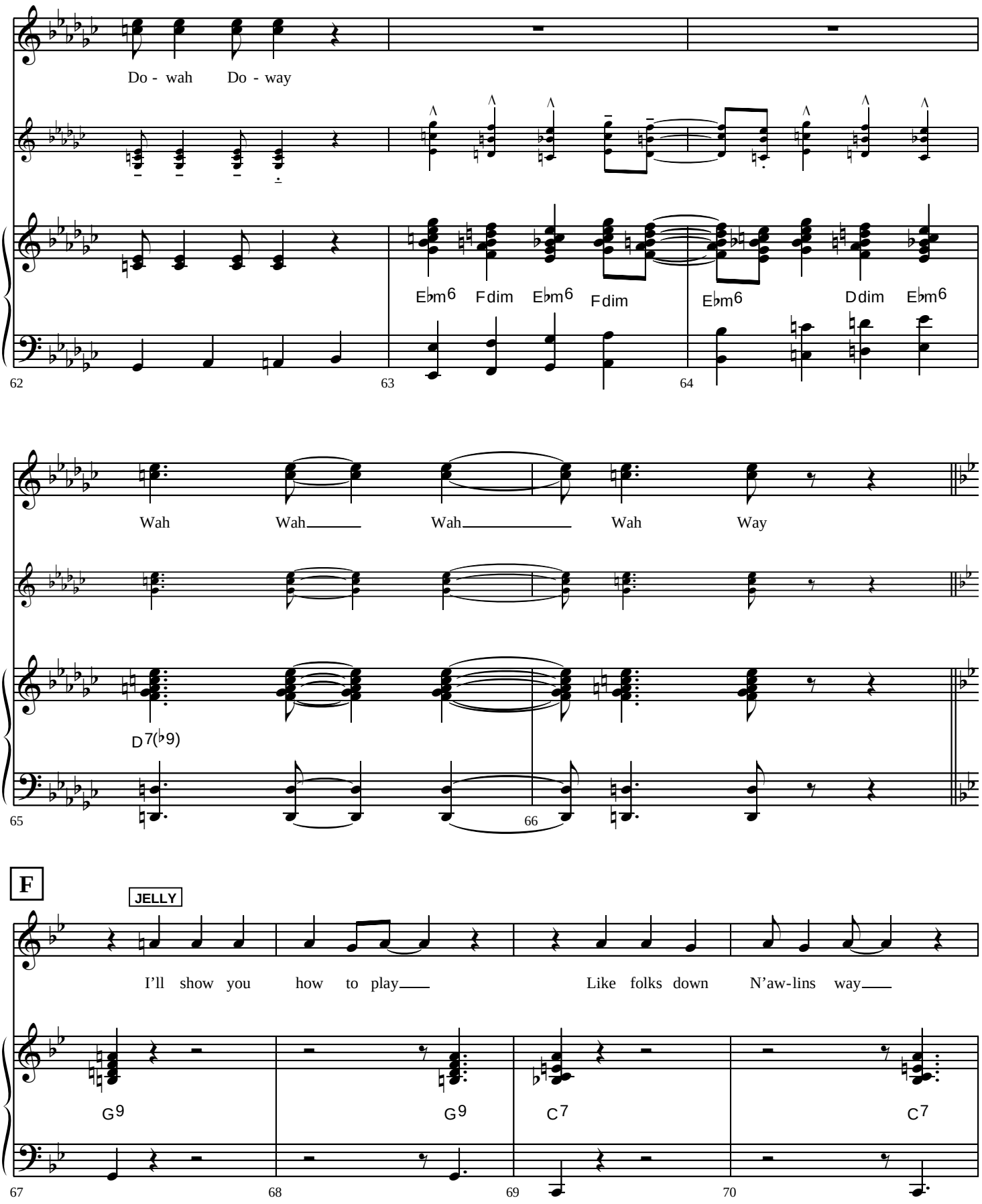

HUNNIES
Step right up, your dream is wait - ing It's time to pop the cork So
E♭6 E♭ E♭m6 B♭/F Dm G7 F/A G7/B
37 38 39 40
wel - come to good ole New York
Tpt./Cl.
(+ Tbn. 8vb)
C7 F7 B♭
41 42 43 44

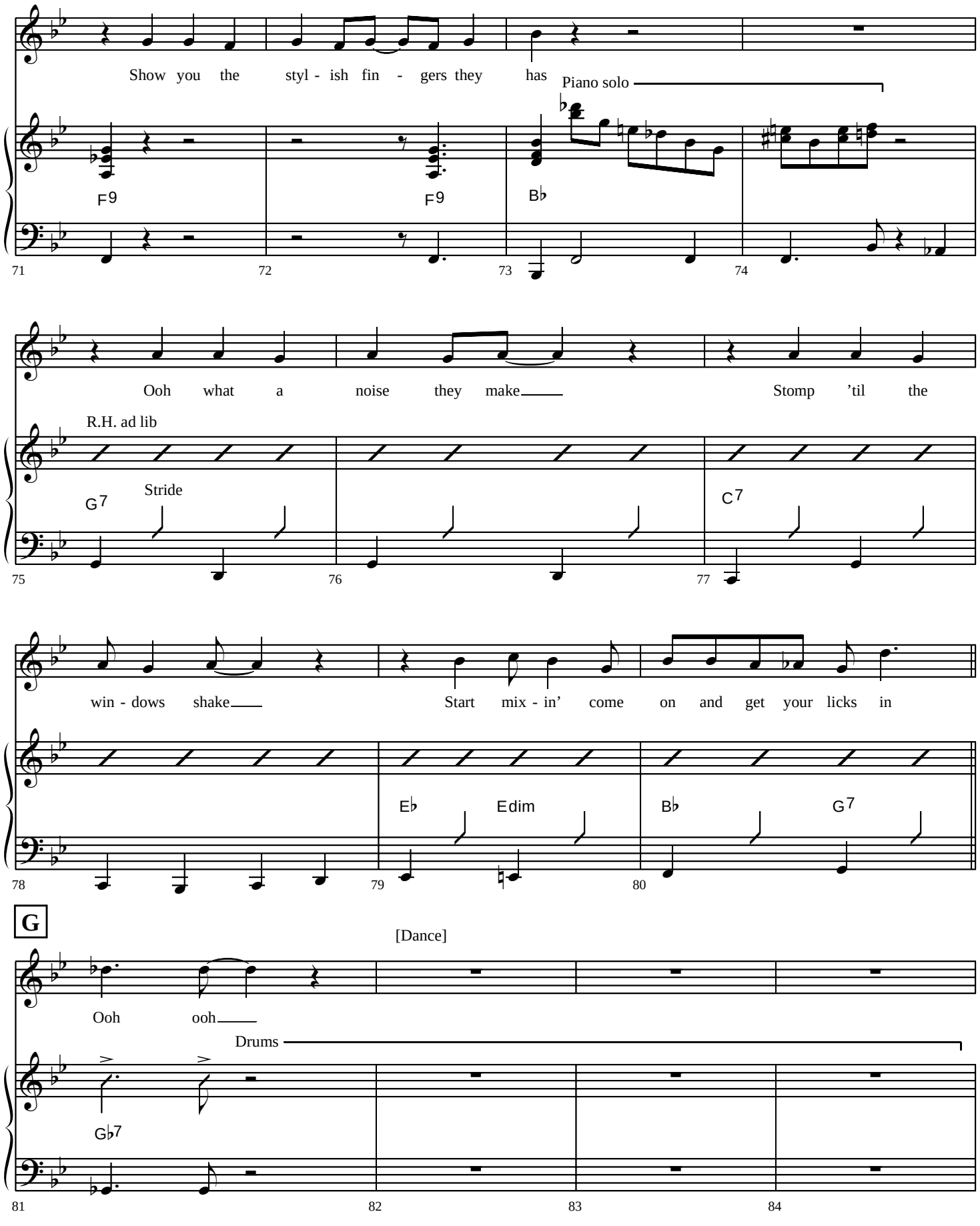
**D**

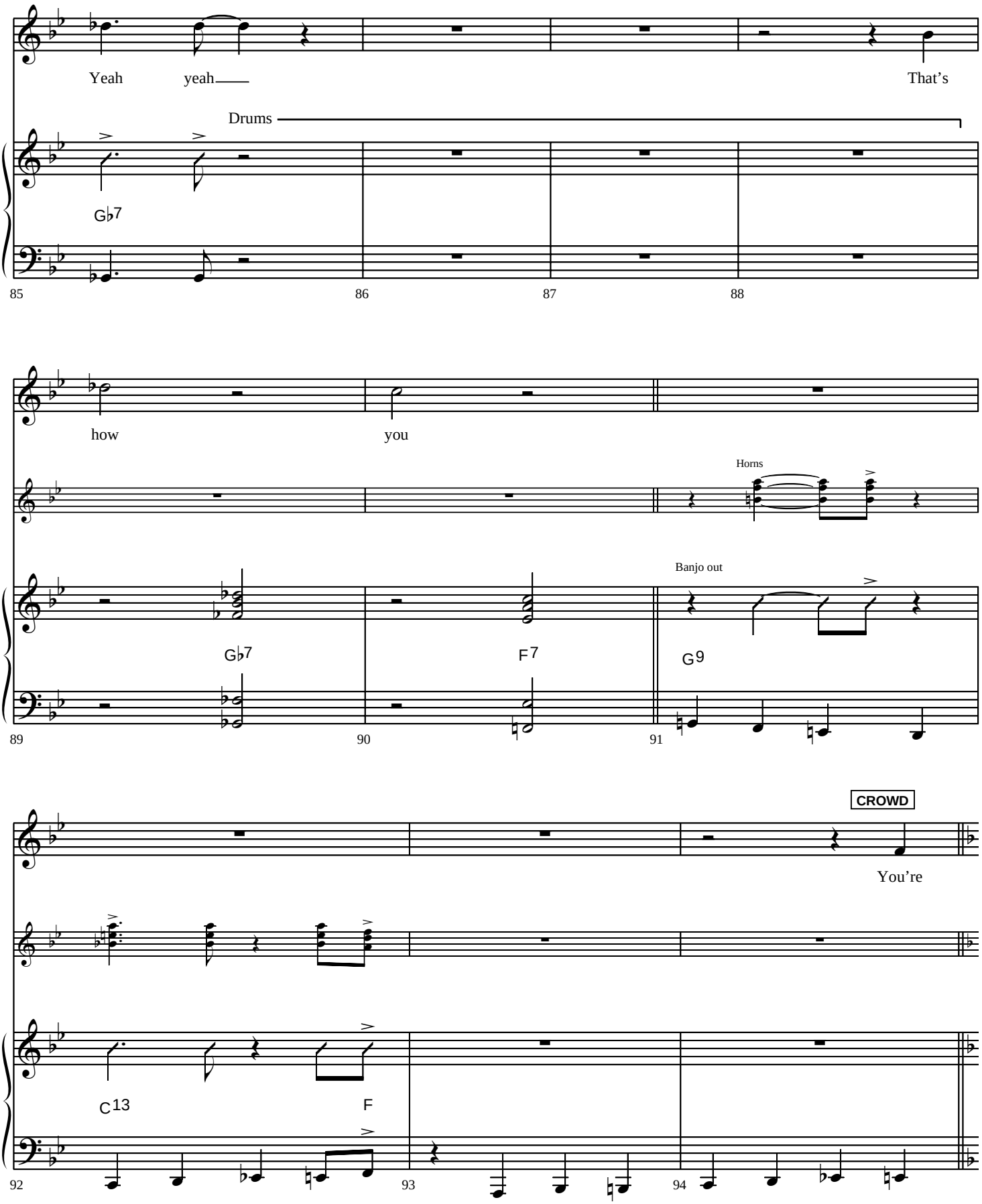

Up - town
You wan-na go where they know how to syn-co-pate
Clar.
Banjo out
B♭ G7 C7 F7 B♭ G7 C7 F7
45 46 47 48


Up - town
Home of the “yeah” Do we
B♭ G7 C7 F7 B♭ G7
49 50 51


have to e - lu - ci - date? The place where the pace is strict - ly jazz
C7 F7 B♭ G7 C7 F7
52 53 54
ALL
Har - lem
55 56 57 58
E
CROWD
Do - wah Do - wah
Tpt./Alto
Tbn.
+ Banjo
E♭m6 Fdim E♭m6 Fdim E♭m6 Ddim E♭m6 E♭m6
59 60 61


Do - wah Do - way
E♭m6 Fdim E♭m6 Fdim
E♭m6 Ddim E♭m6
62
63
64
Wah Wah Wah Wah Way
D7(♭9)
65
66
F
JELLY
I'll show you how to play Like folks down N'aw-lins way
G9 G9 C7 C7
67
68
69
70


Show you the styl - ish fin - gers they has
Piano solo
F9
F9
B♭
71
72
73
74
Ooh what a noise they make
Stomp 'til the
R.H. ad lib
Stride
G7
C7
75
76
77
win - dows shake
Start mix - in' come on and get your licks in
E♭
Edim
B♭
G7
78
79
80
G
[Dance]
Ooh ooh
Drums
G♭7
81
82
83
84


Yeah yeah
That's
Drums
G♭7
85
86
87
88
how
you
Horns
Banjo out
G♭7
F7
G9
89
90
91
CROWD
You're
C13
F
92
93
94

**H**

too late Dad - dy We're swing - in' a whole new song

Swing comp

F Gm Fdim F B♭7

95 96 97

It's got us jump - in' 'n'

F B♭9

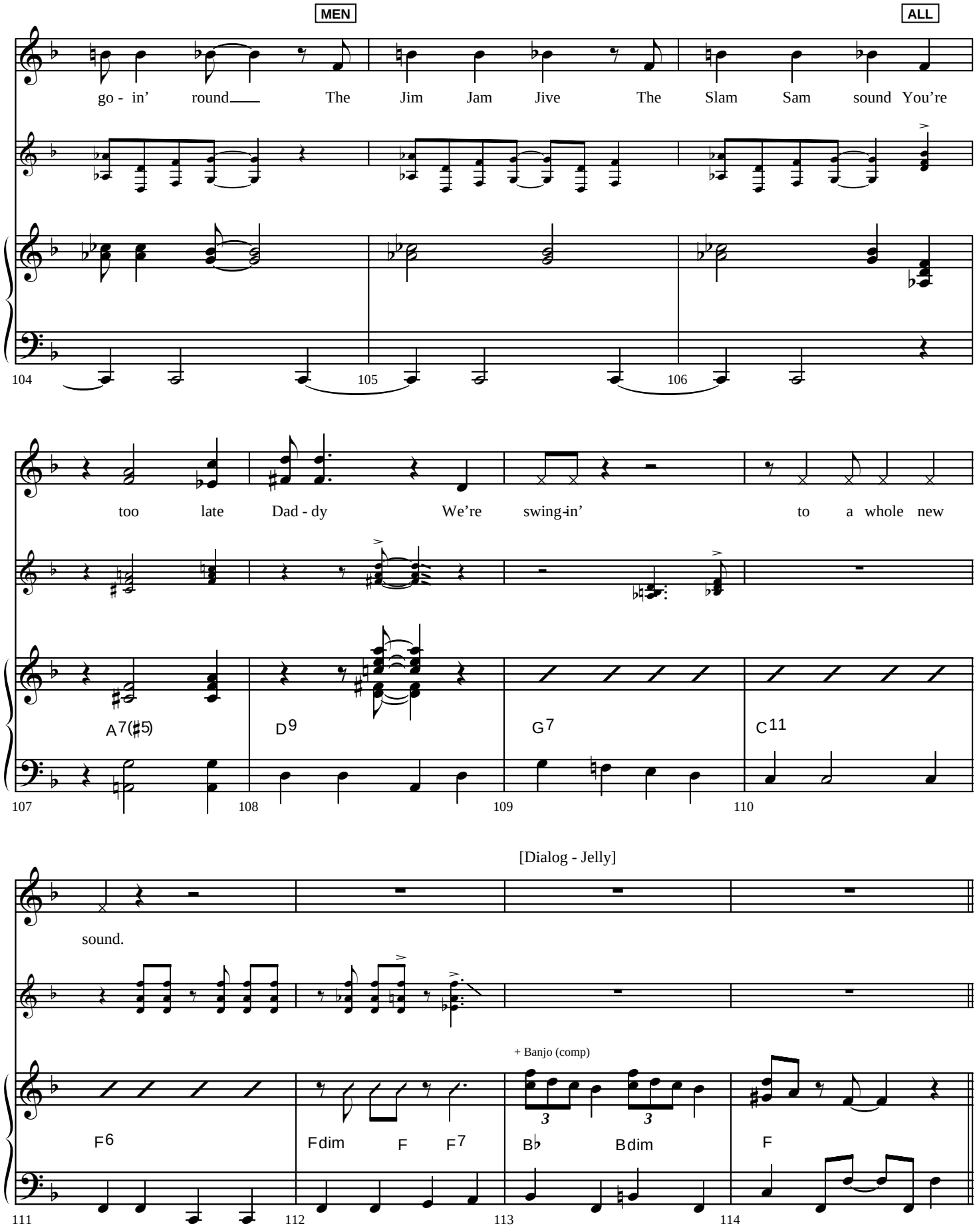
98 99 100

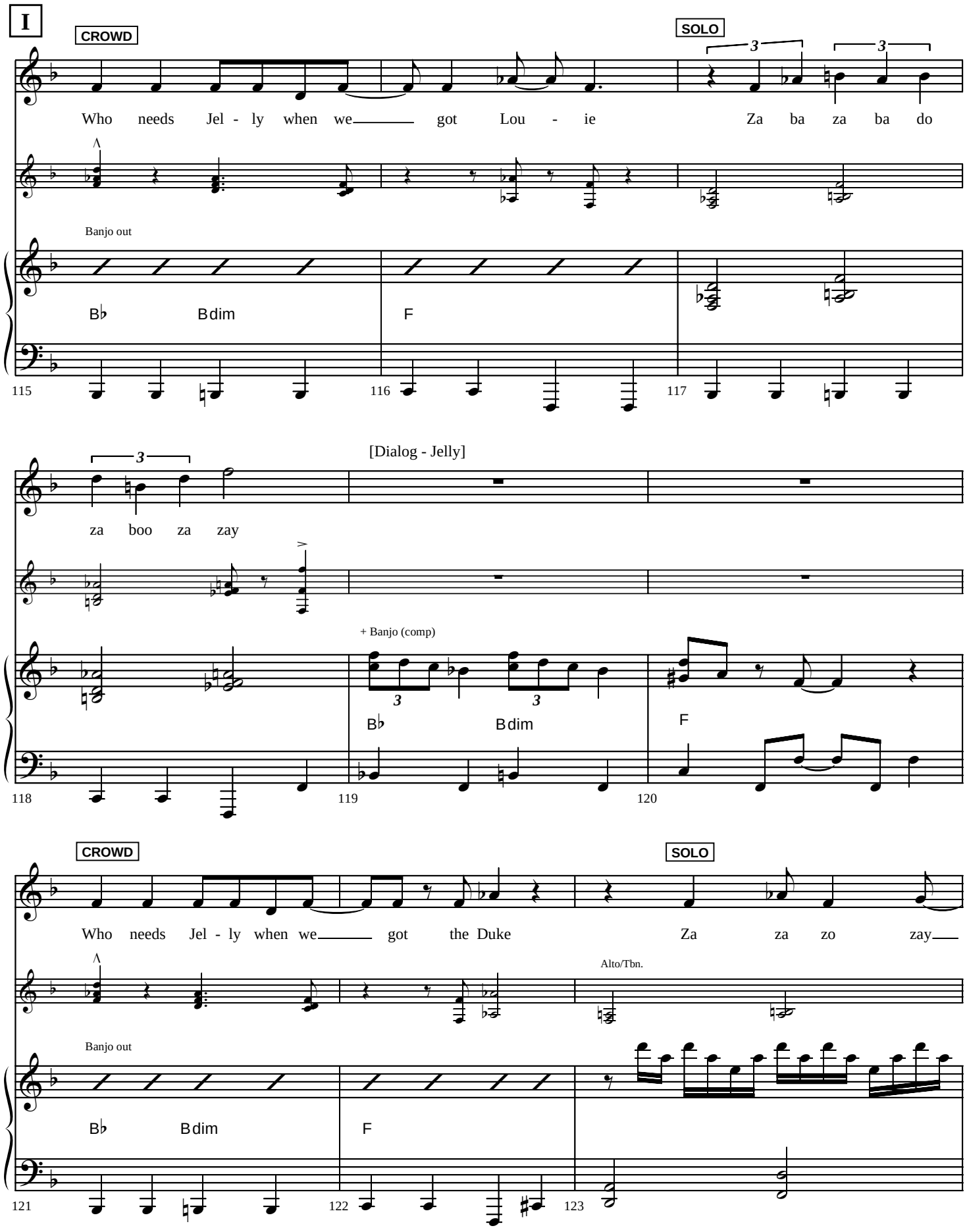
**WOMEN**

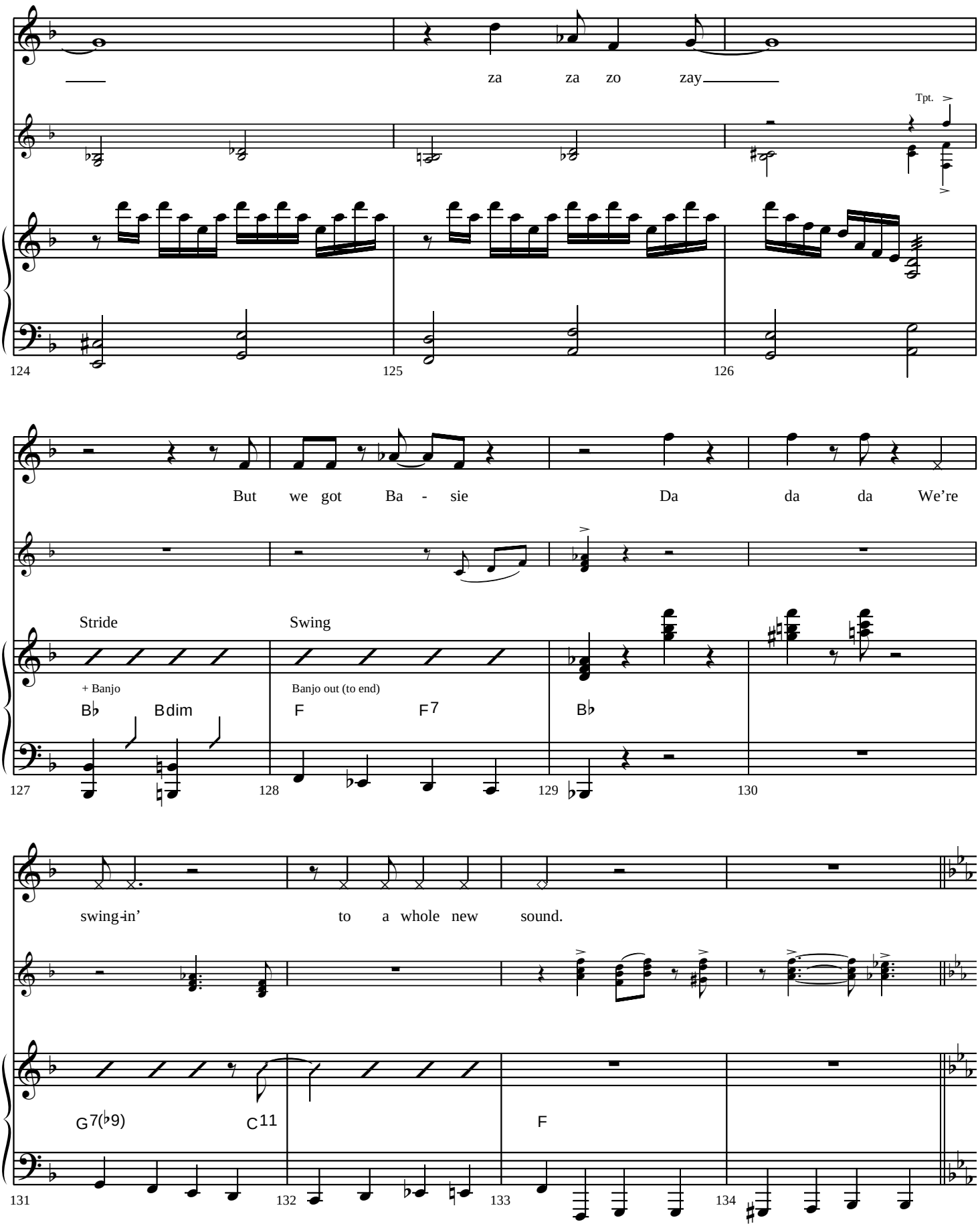
swing - in' the whole night long It's a reet sweet beat that's

F

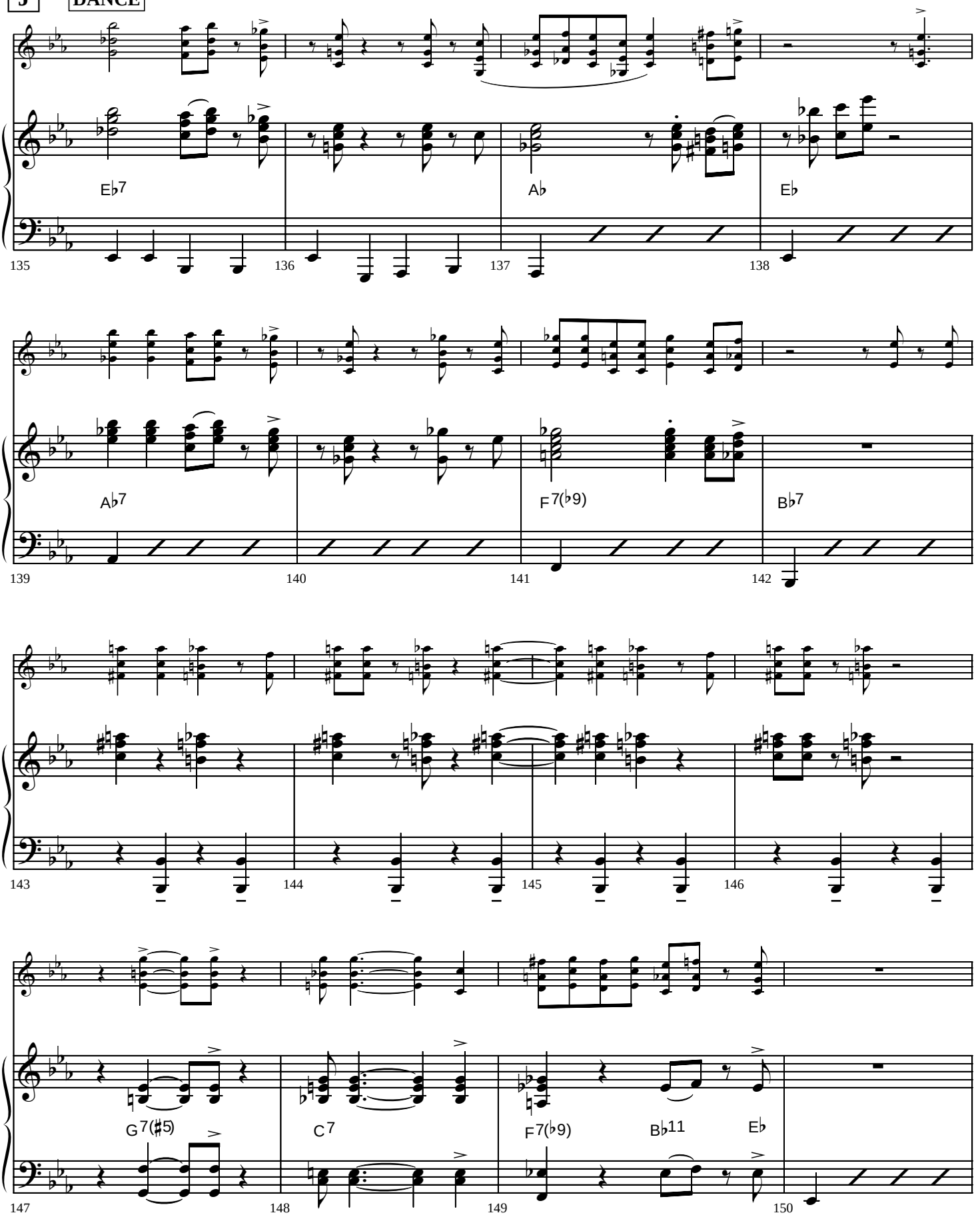
101 102 103

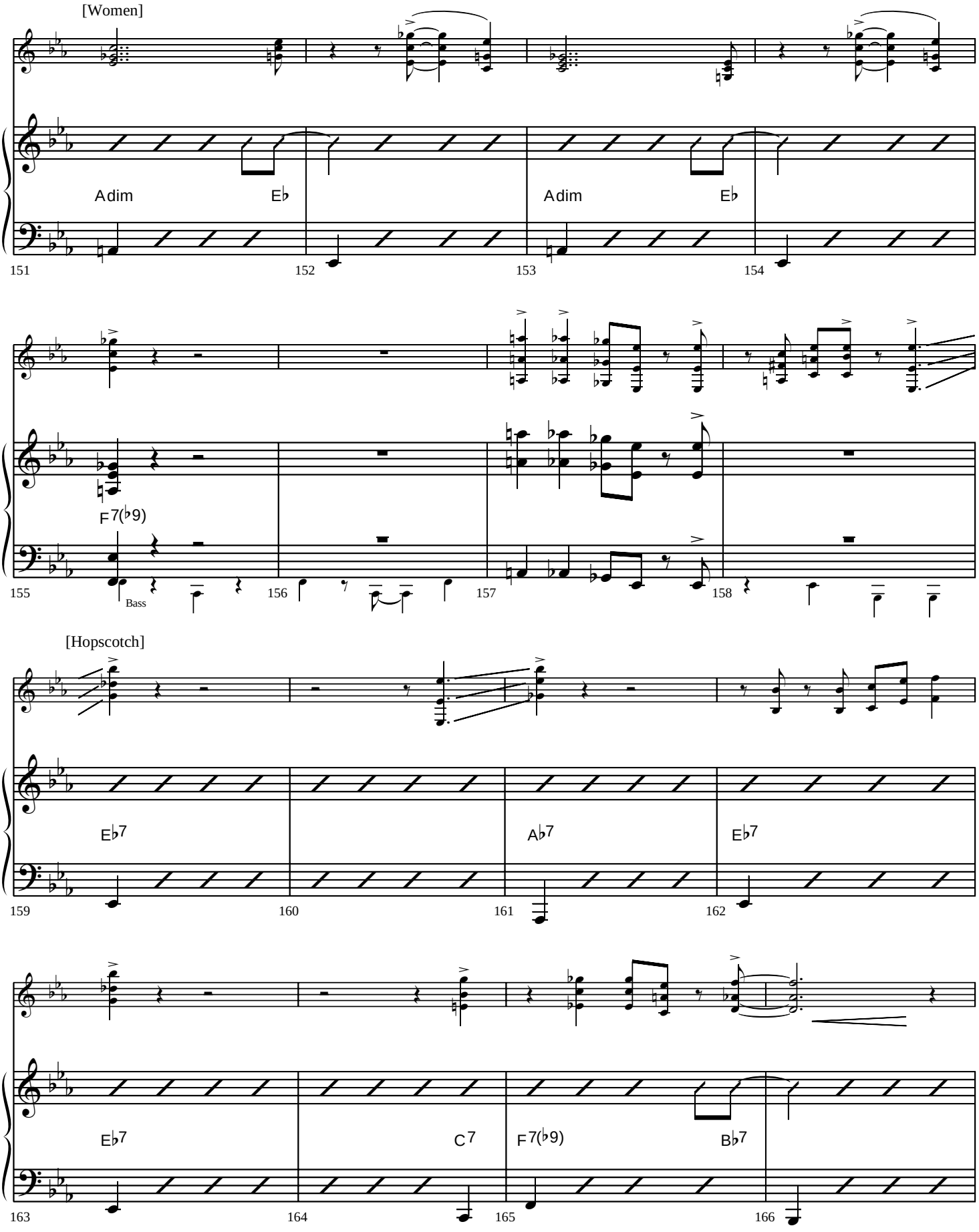

MEN
ALL
go - in' round The Jim Jam Jive The Slam Sam sound You're
104
105
106
too late Dad - dy We're swing-in' to a whole new
A7(♯5)
D9
G7
C11
107
108
109
110
[Dialog - Jelly]
sound.
+ Banjo (comp)
F6
Fdim
F
F7
B♭
Bdim
F
111
112
113
114

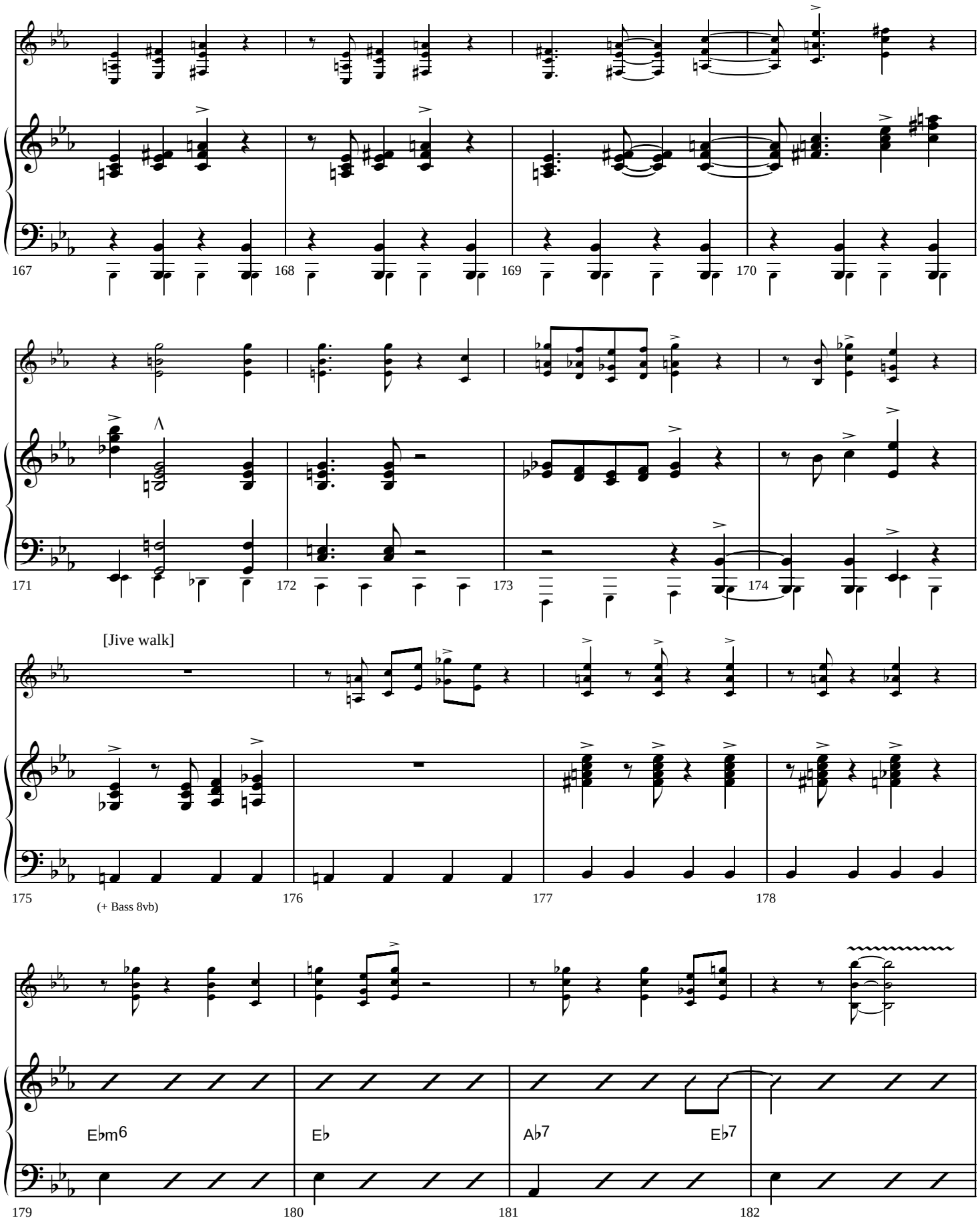

I
CROWD
SOLO
Who needs Jel - ly when we got Lou - ie
Za ba za ba do
Banjo out
B♭
B dim
F
115
116
117
[Dialog - Jelly]
za boo za zay
+ Banjo (comp)
B♭
B dim
F
118
119
120
CROWD
SOLO
Who needs Jel - ly when we got the Duke
Za za zo zay
Alto/Tbn.
Banjo out
B♭
B dim
F
121
122
123

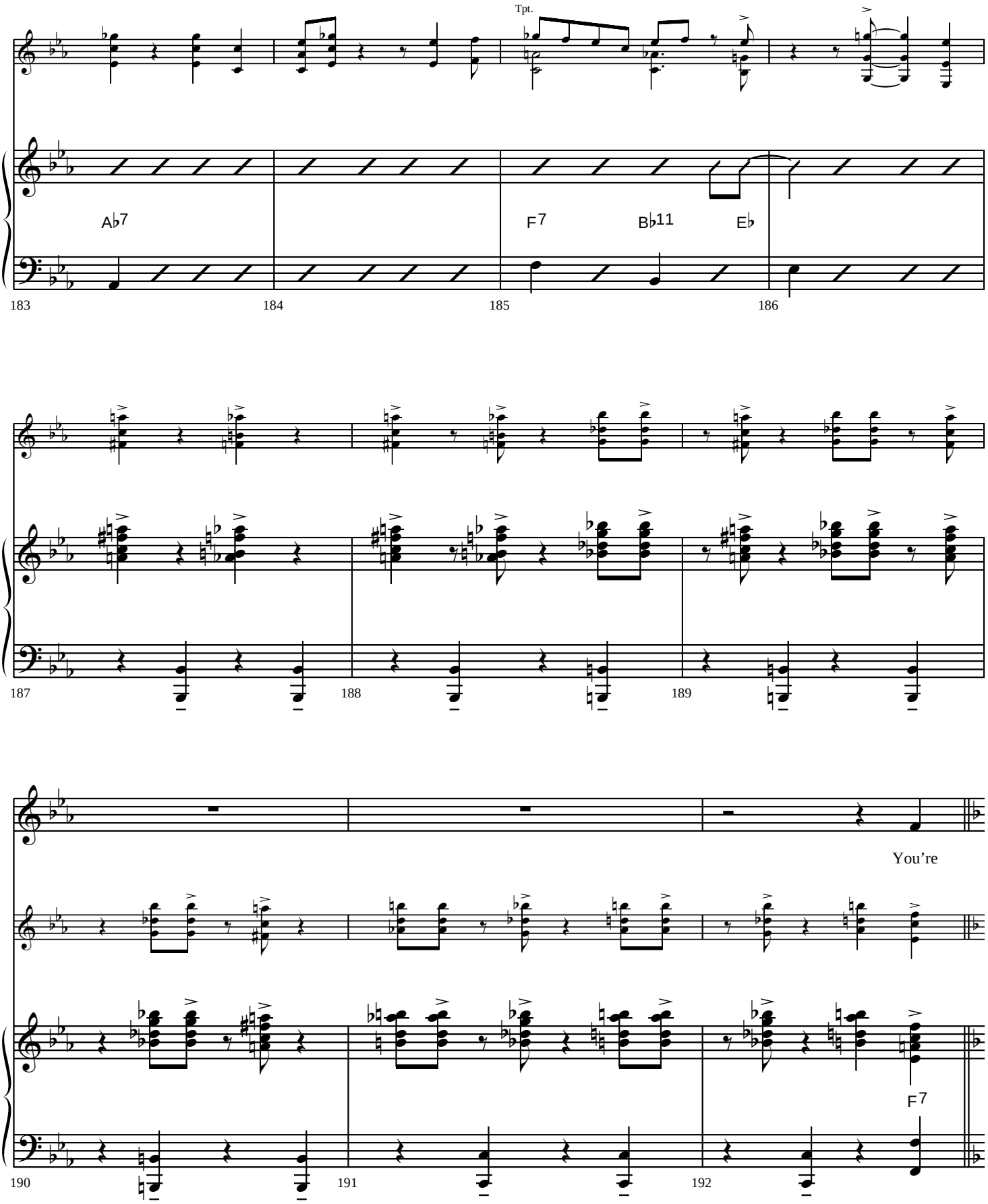

za za zo zay
Tpt.
124
125
126
But we got Ba - sie Da da da We're
Stride
Swing
+ Banjo
Banjo out (to end)
B♭ Bdim F F7 B♭
127
128
129
130
swing-in' to a whole new sound.
G7(♭9) C11 F
131
132
133
134

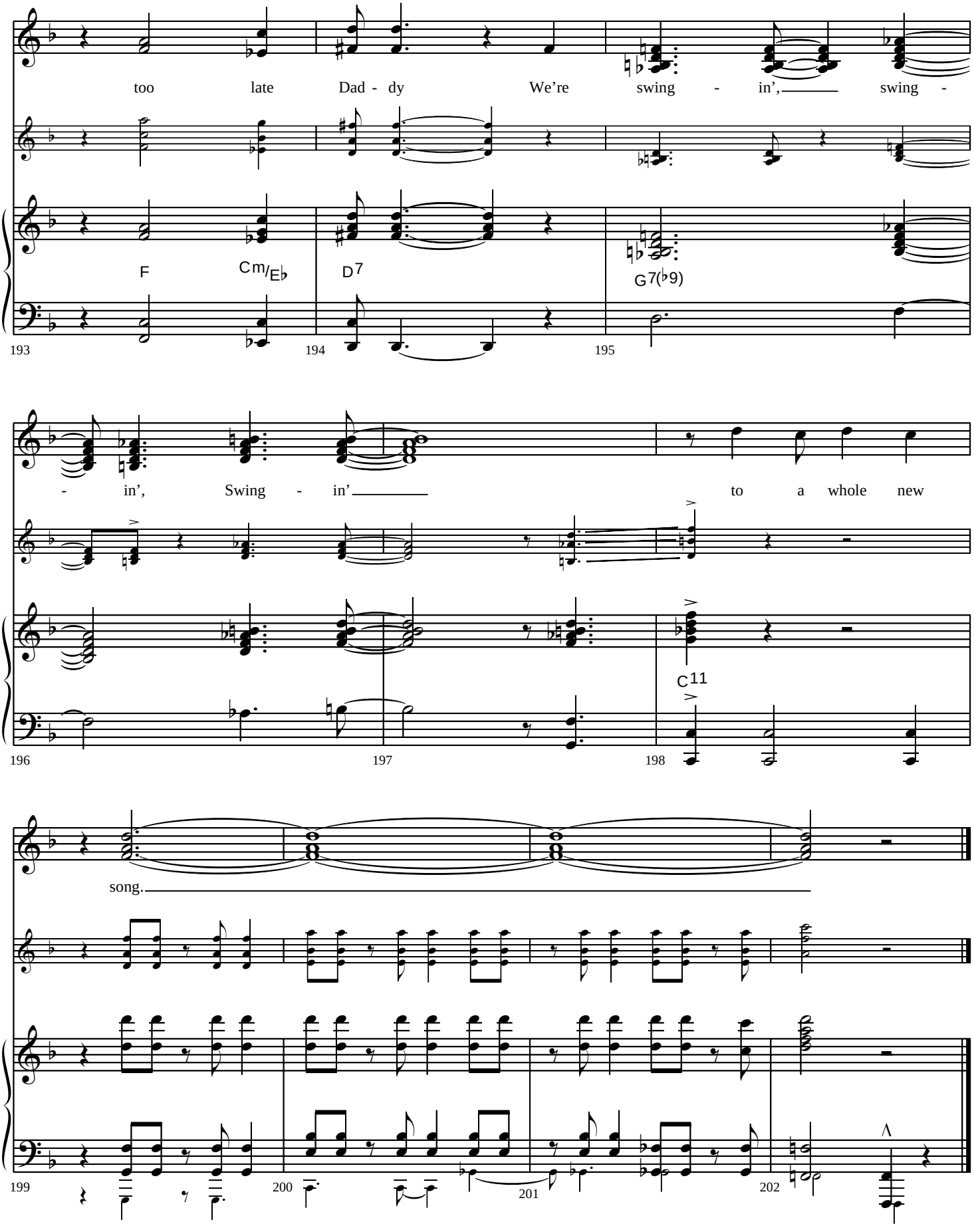
**J** **DANCE**


E♭7
A♭
E♭
135
136
137
138
A♭7
F7(♭9)
B♭7
139
140
141
142
143
144
145
146
G7(♯5)
C7
F7(♭9)
B♭11
E♭
147
148
149
150


[Women]
Adim
E♭
Adim
E♭
151
152
153
154
F7(♭9)
155
Bass
156
157
158
[Hopscotch]
E♭7
A♭7
E♭7
159
160
161
162
E♭7
C7
F7(♭9)
B♭7
163
164
165
166

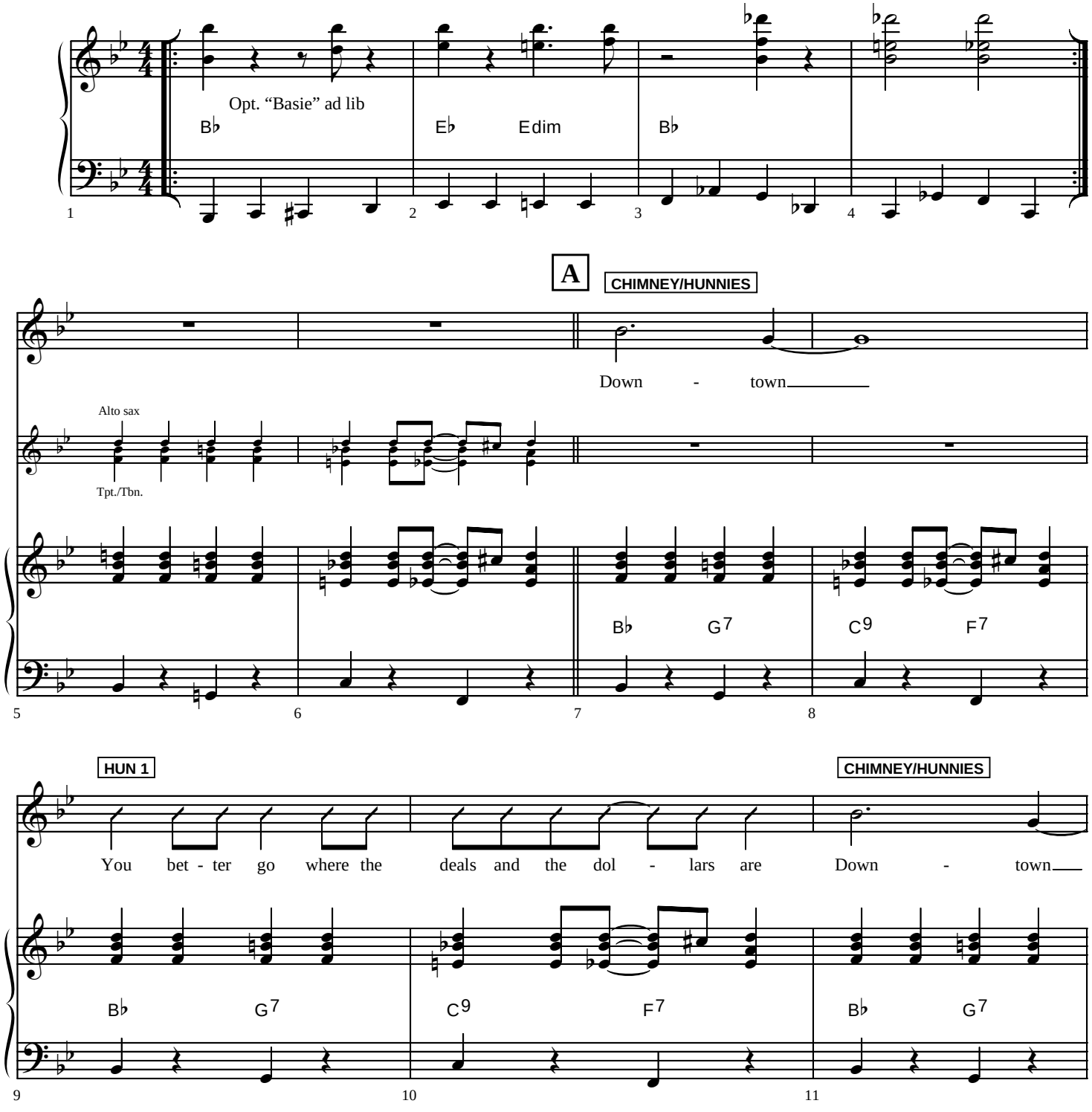

167
168
169
170
171
172
173
174
[Jive walk]
175
(+ Bass 8vb)
176
177
178
Ebm6
Eb
Ab7
Eb7
179
180
181
182

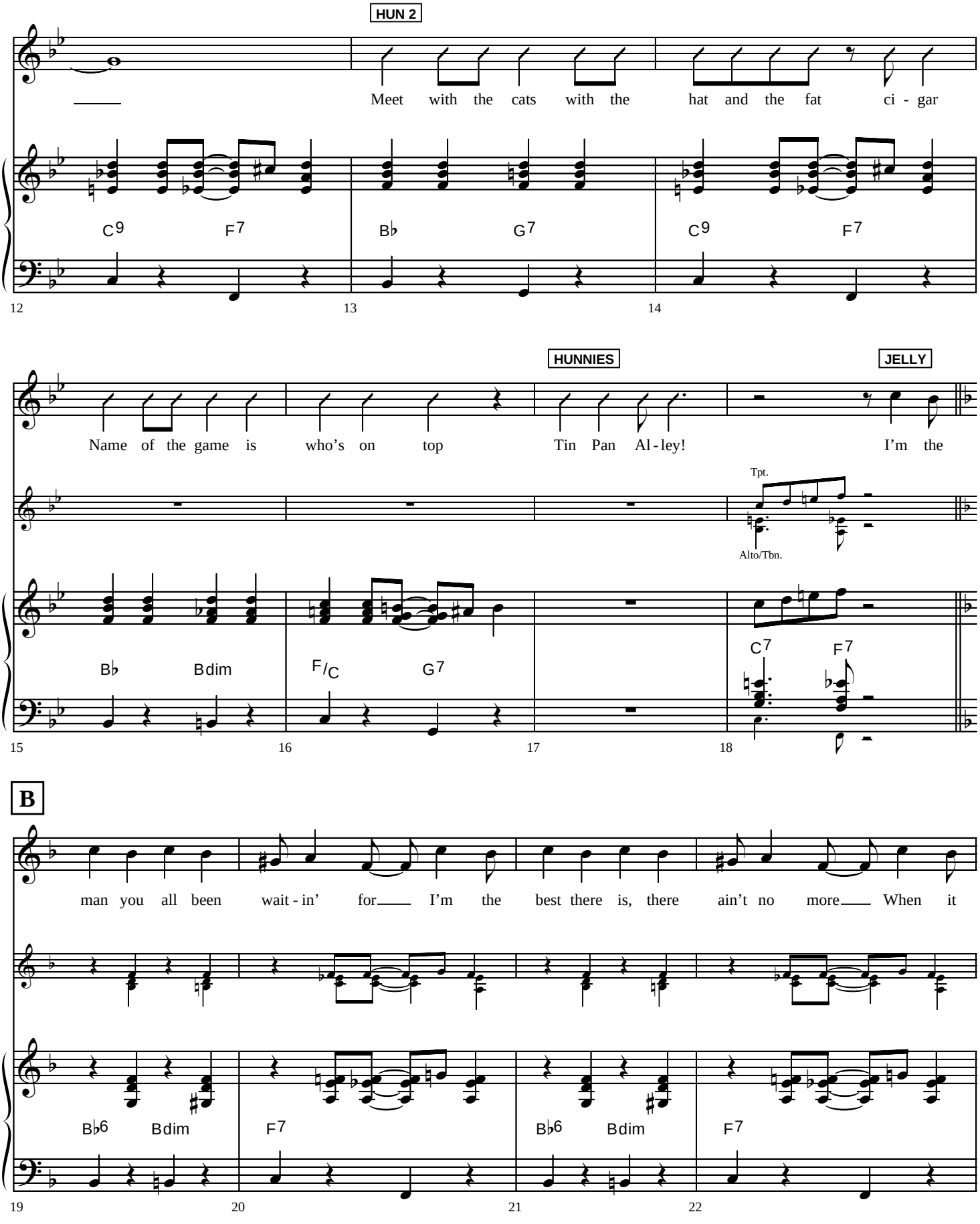

Tpt.
A♭7
F7
B♭11
E♭
183
184
185
186
187
188
189
You're
F7
190
191
192

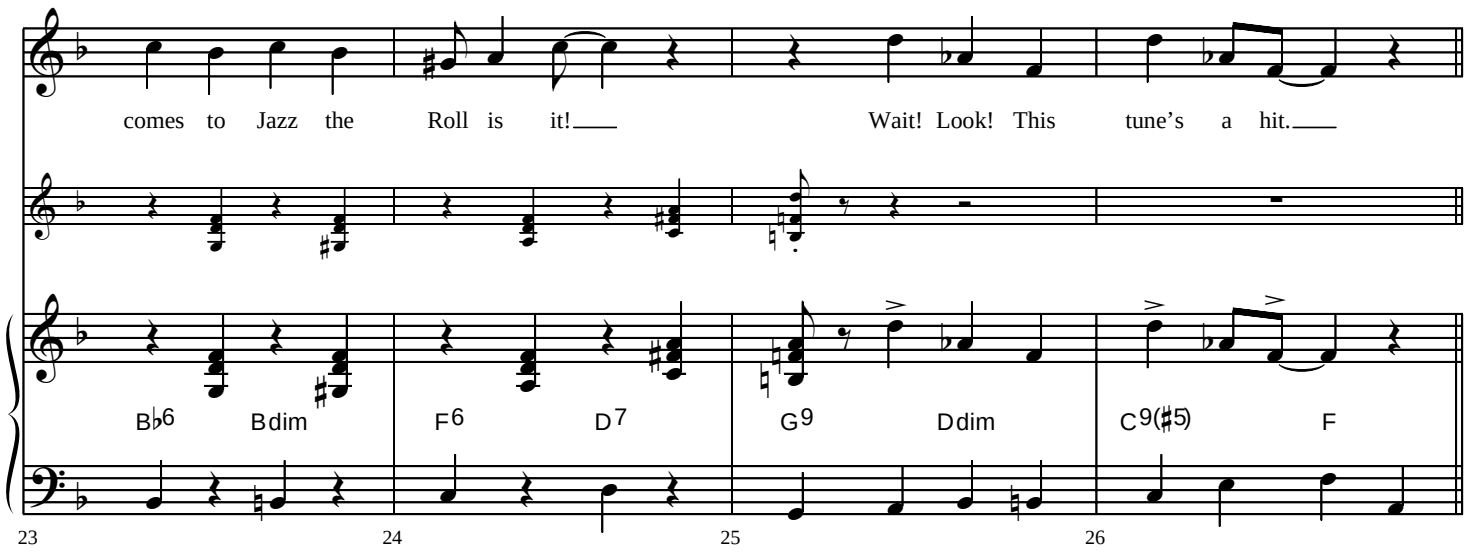

too late Dad - dy We're swing - in', swing -
F
Cm/E♭
D7
G7(♭9)
193
194
195
- in', Swing - in' to a whole new
C11
196
197
198
song.
199
200
201
202

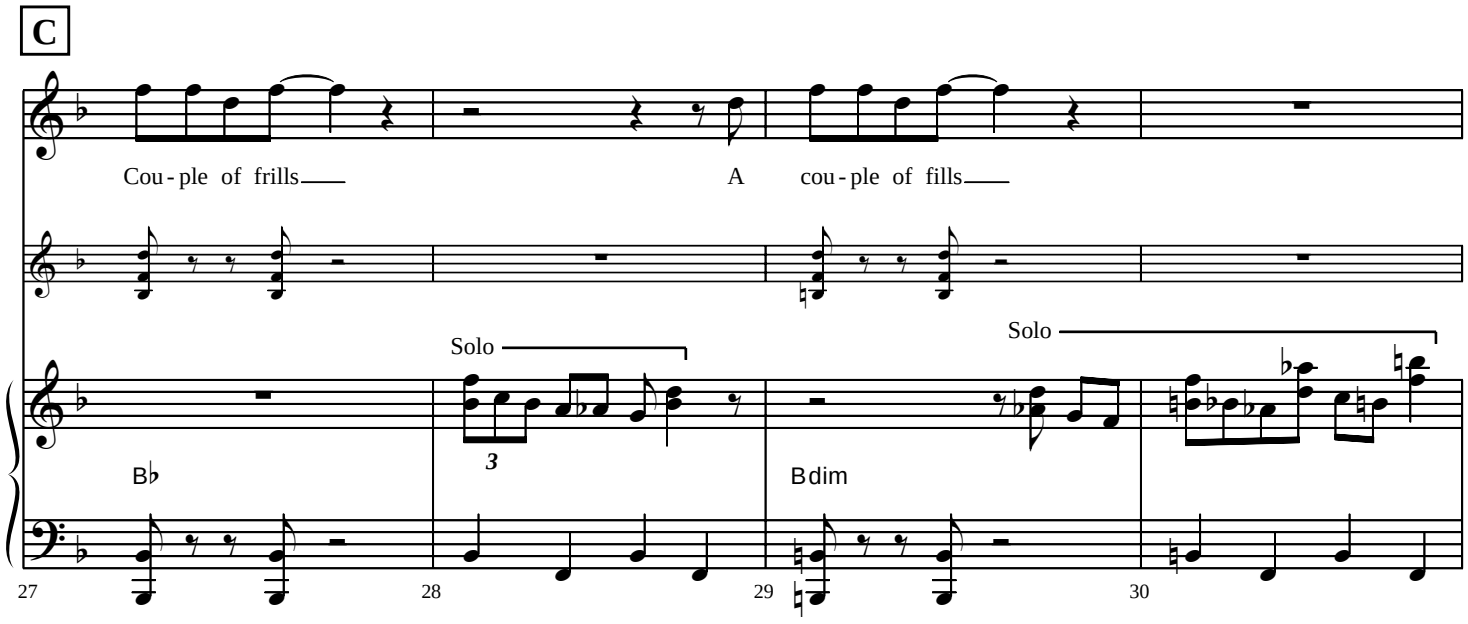
# No. 39 New York Suite - Part II

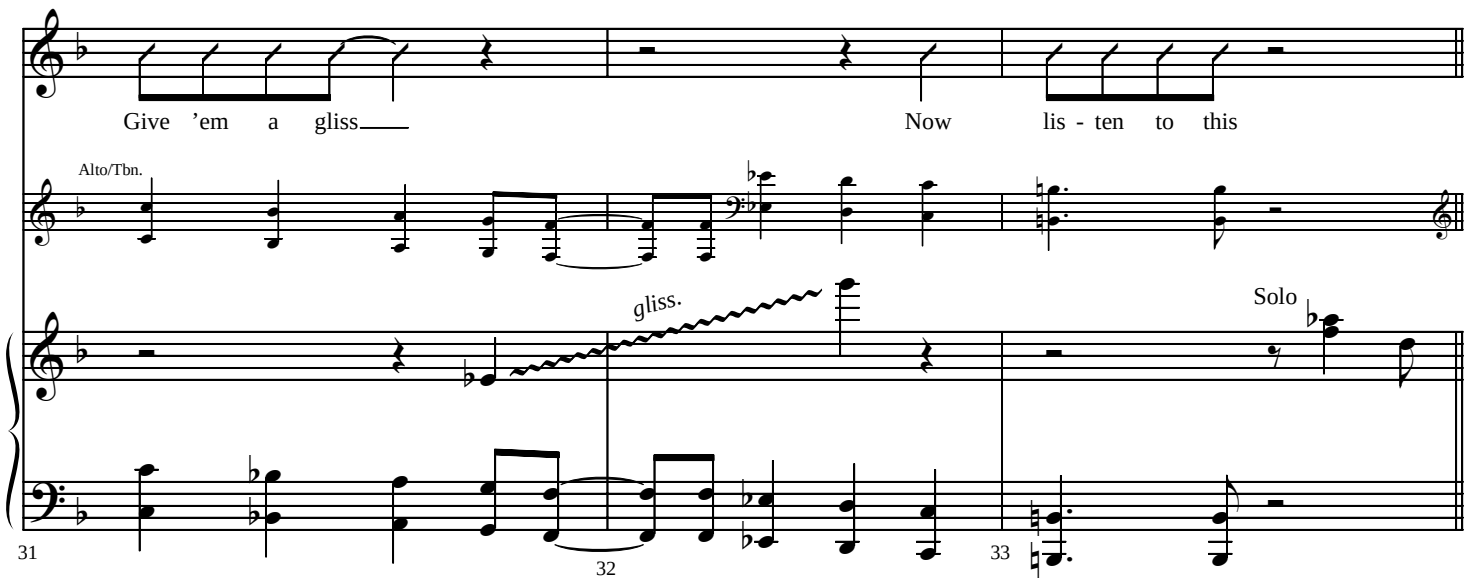
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

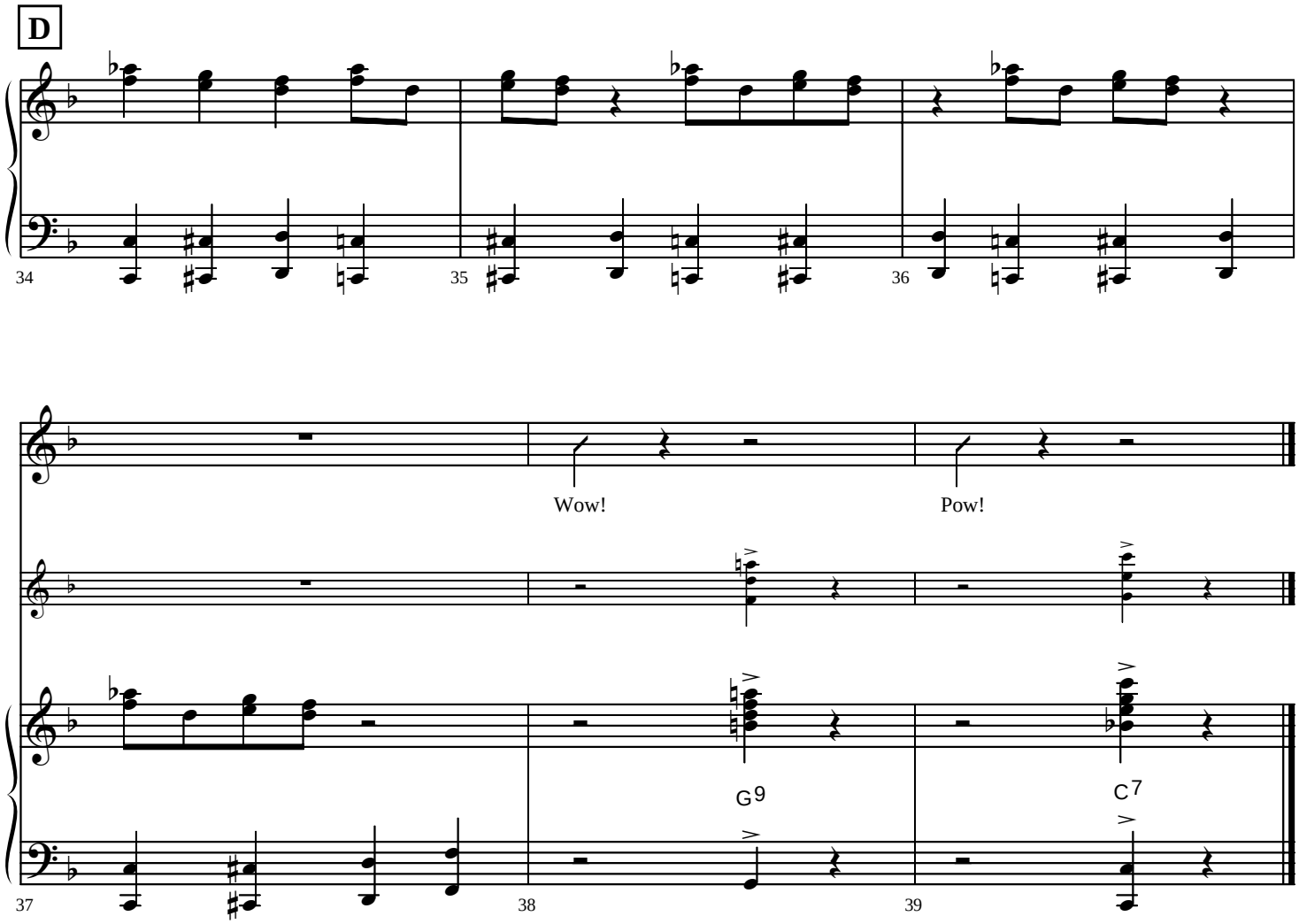



HUN 2
Meet with the cats with the hat and the fat ci - gar
C9 F7 B♭ G7 C9 F7
12 13 14
HUNNIES
JELLY
Name of the game is who's on top Tin Pan Al - ley! I'm the
Tpt.
Alto/Tbn.
B♭ Bdim F/C G7 C7 F7
15 16 17 18
B
man you all been wait - in' for I'm the best there is, there ain't no more When it
B♭6 Bdim F7 B♭6 Bdim F7
19 20 21 22


comes to Jazz the Roll is it!
Wait! Look! This tune's a hit.
B♭6
Bdim
F6
D7
G9
Ddim
C9(♯5)
F
23
24
25
26


C
Cou-ple of frills
A cou-ple of fills
Solo
Solo
B♭
Bdim
27
28
29
30

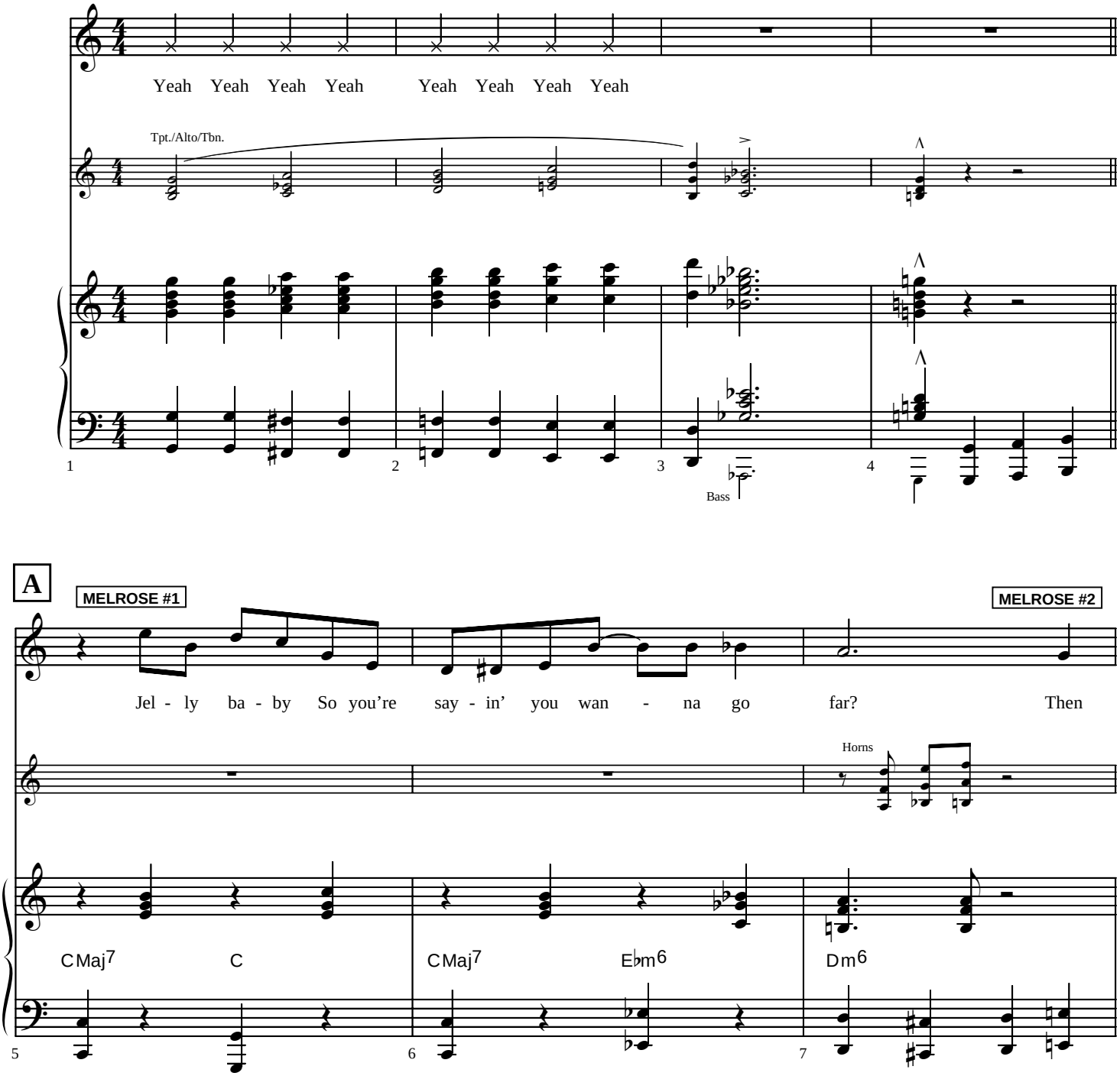

Give 'em a gliss
Now lis-ten to this
Alto/Tbn.
gliss.
Solo
31
32
33

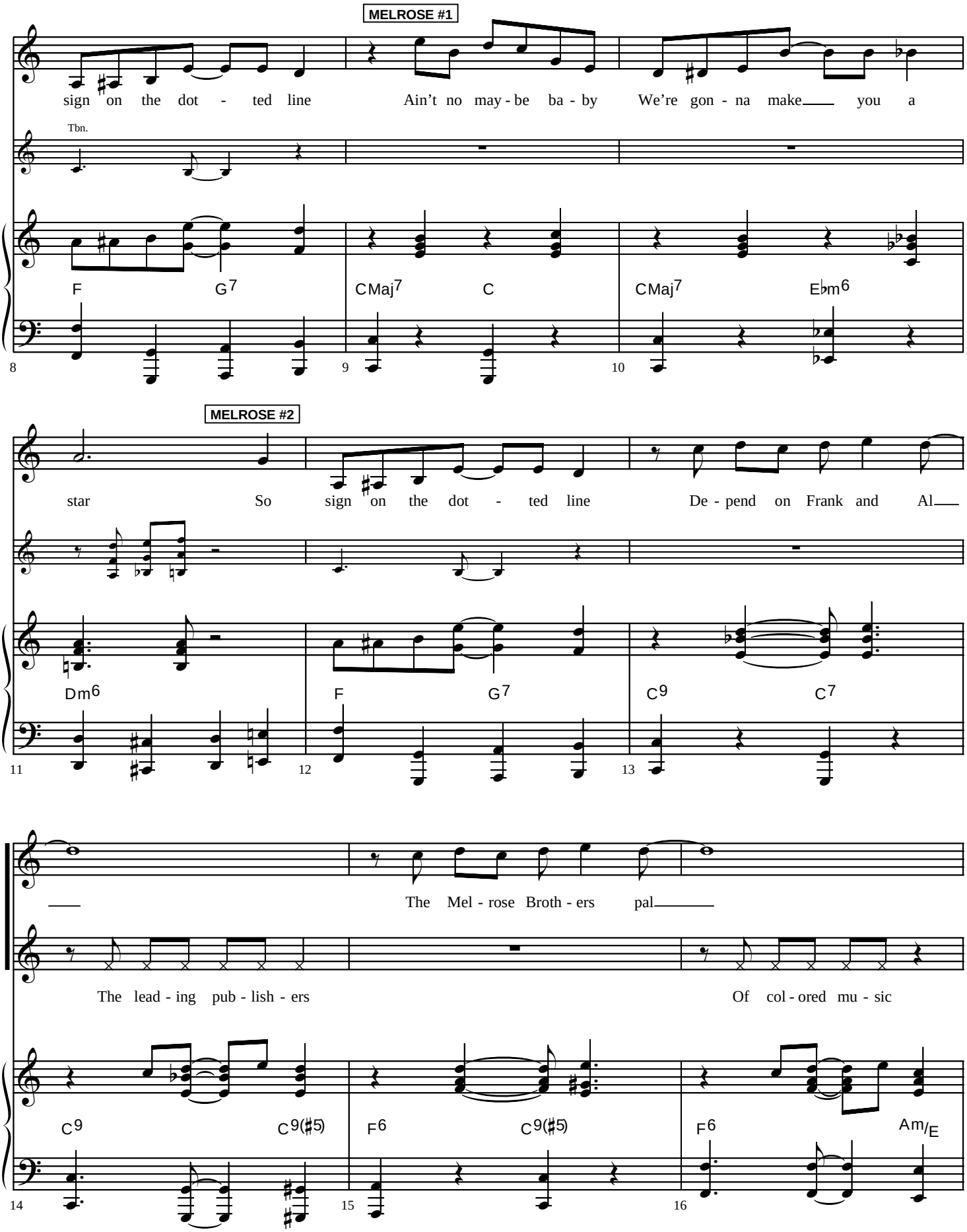


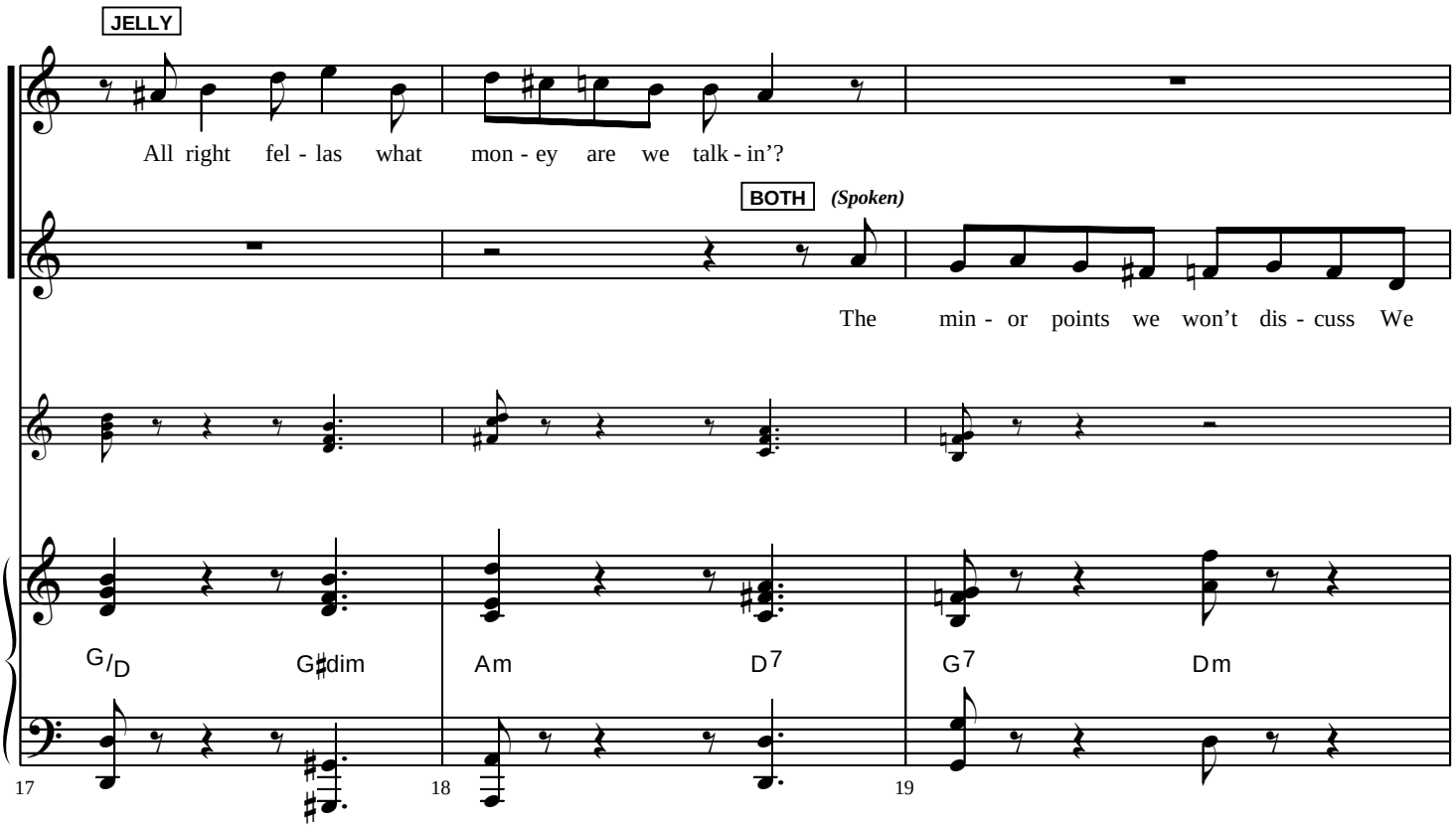

**Segue as one to:**
**“New York Suite - Part III”**

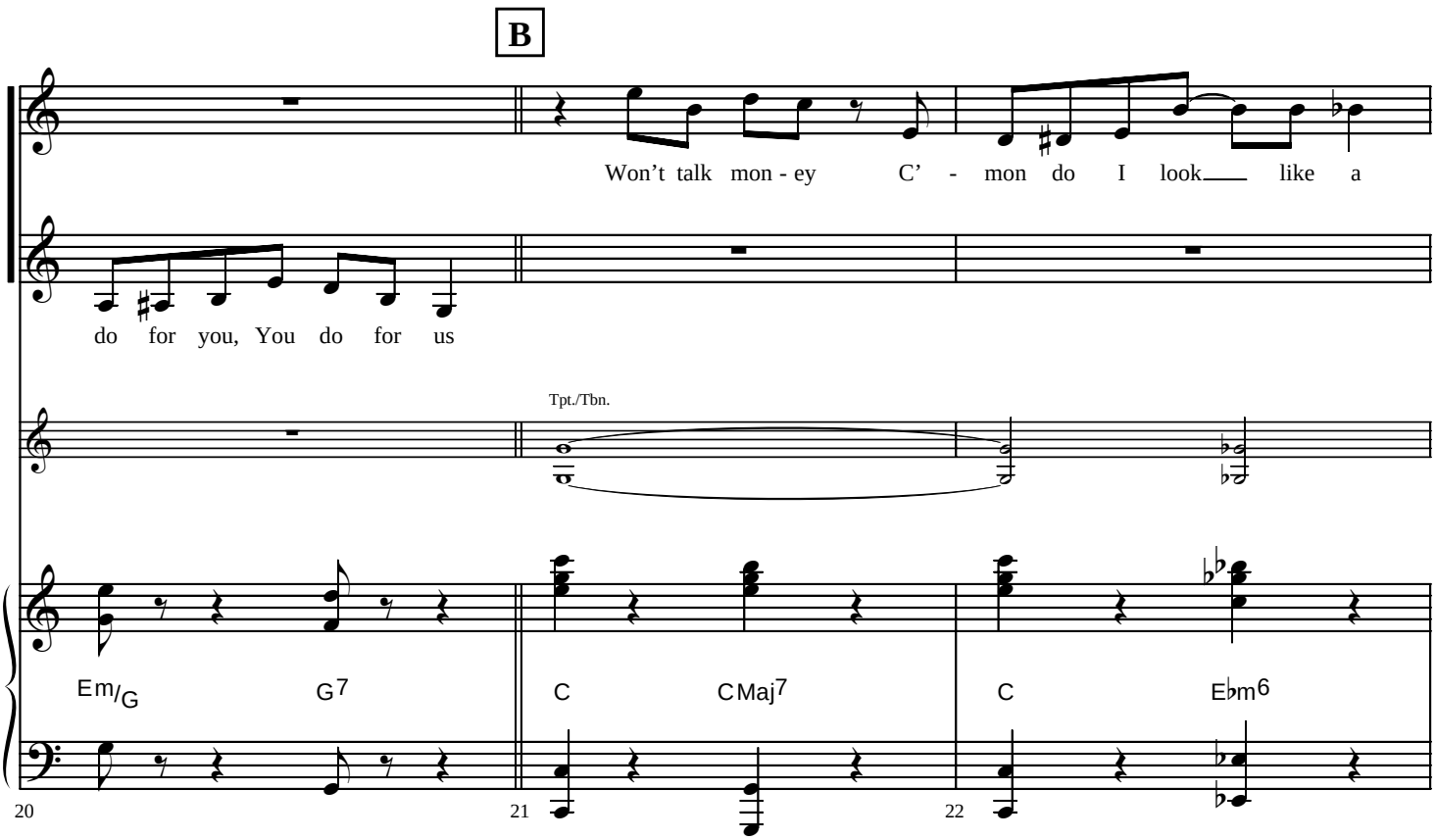
# No. 40 New York Suite - Part III

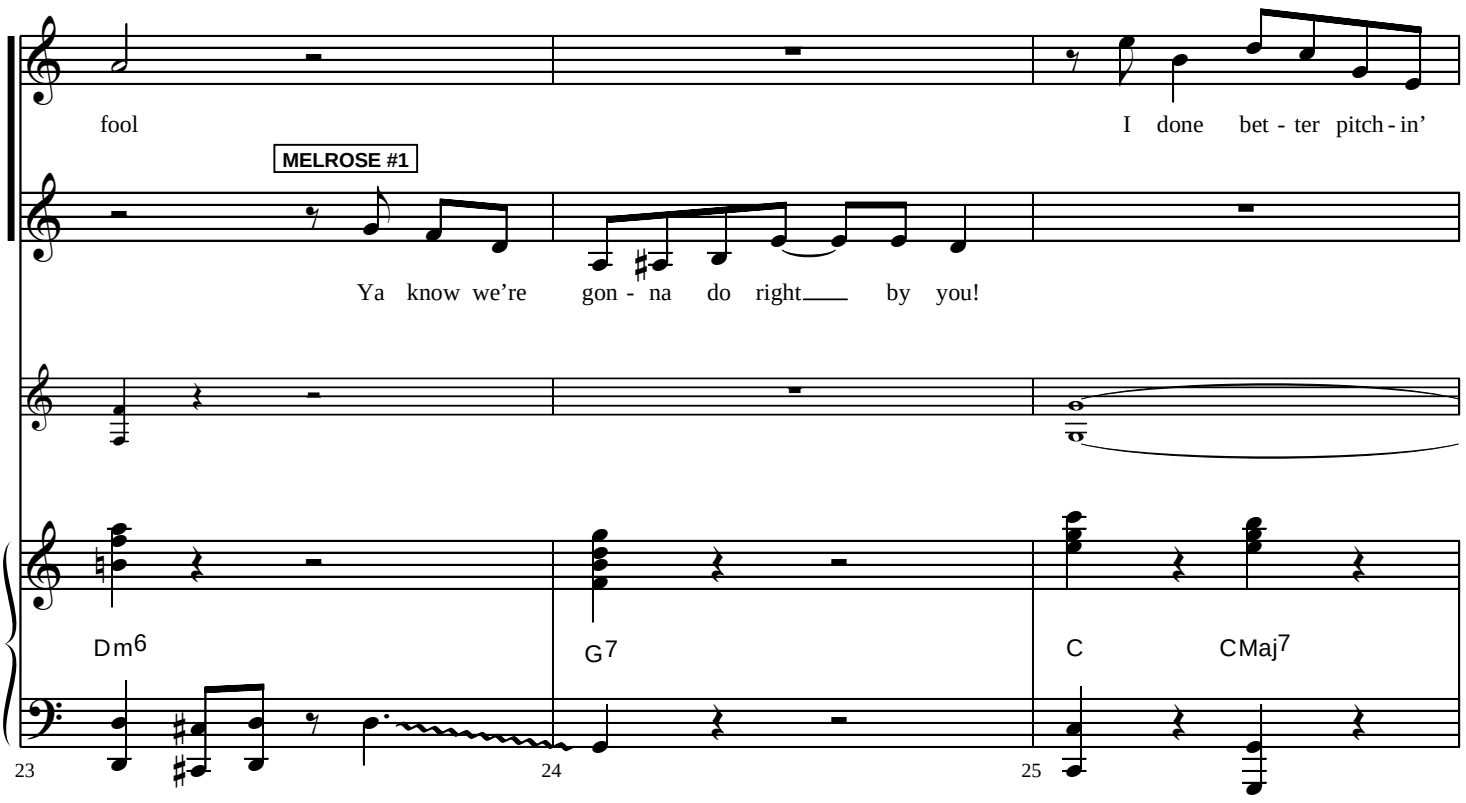
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

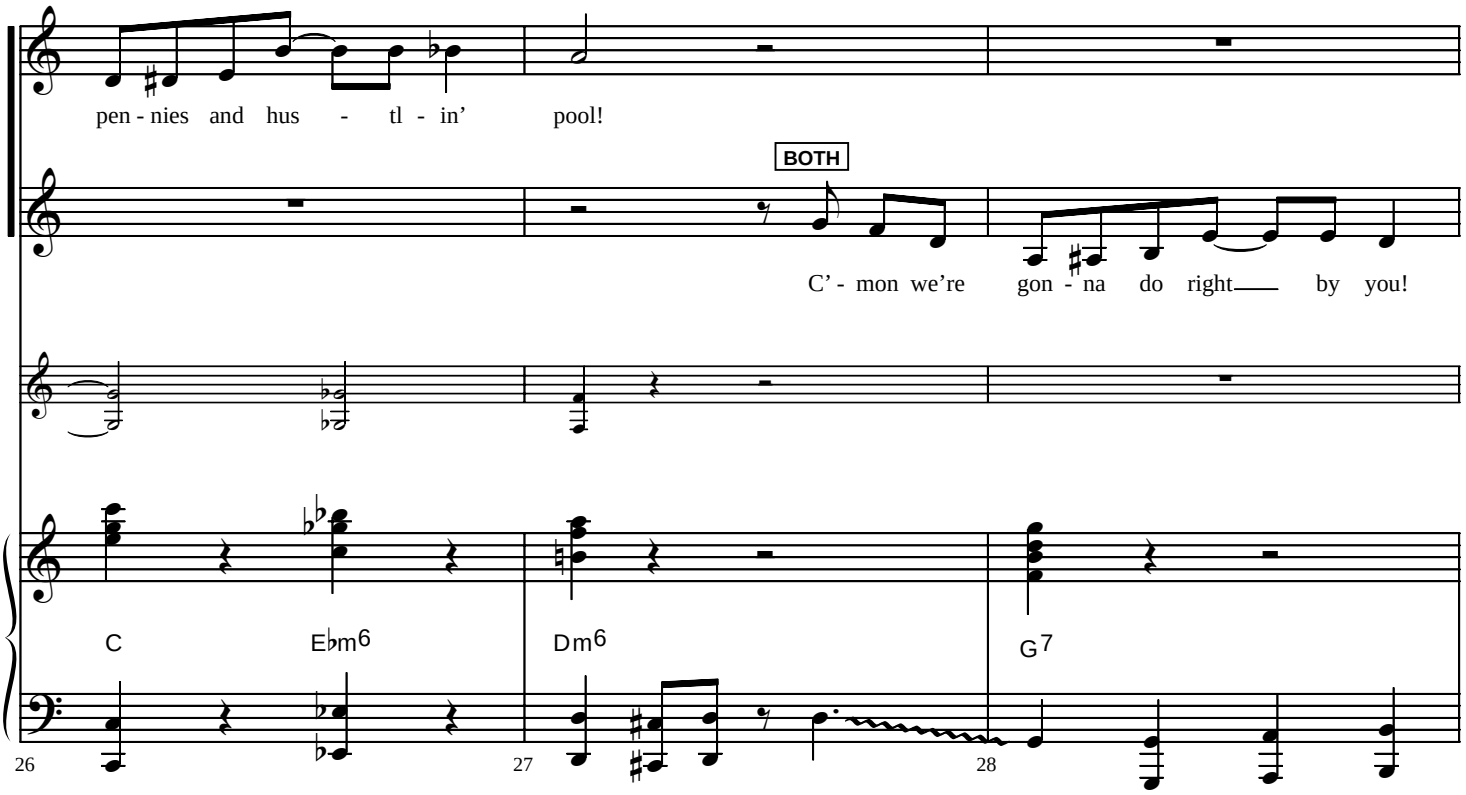


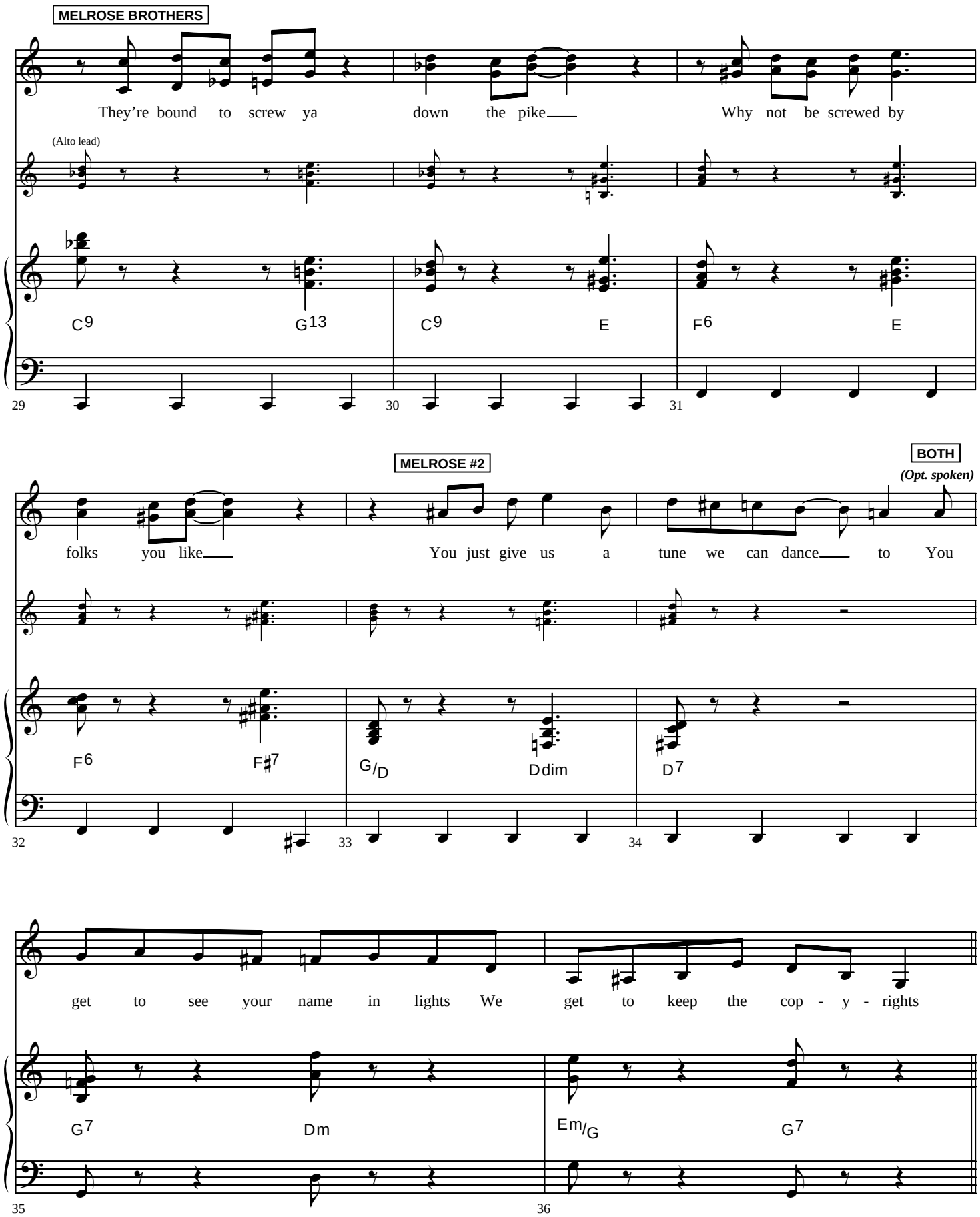

MELROSE #1
sign on the dot - ted line
Ain't no may - be ba - by
We're gon - na make you a
Tbn.
F
G7
CMaj7
C
CMaj7
E♭m6
8
9
10
MELROSE #2
star
So
sign on the dot - ted line
De - pend on Frank and Al
Dm6
F
G7
C9
C7
11
12
13
The Mel - rose Broth - ers pal
The lead - ing pub - lish - ers
Of col - ored mu - sic
C9
C9(♯5)
F6
C9(♯5)
F6
Am/E
14
15
16

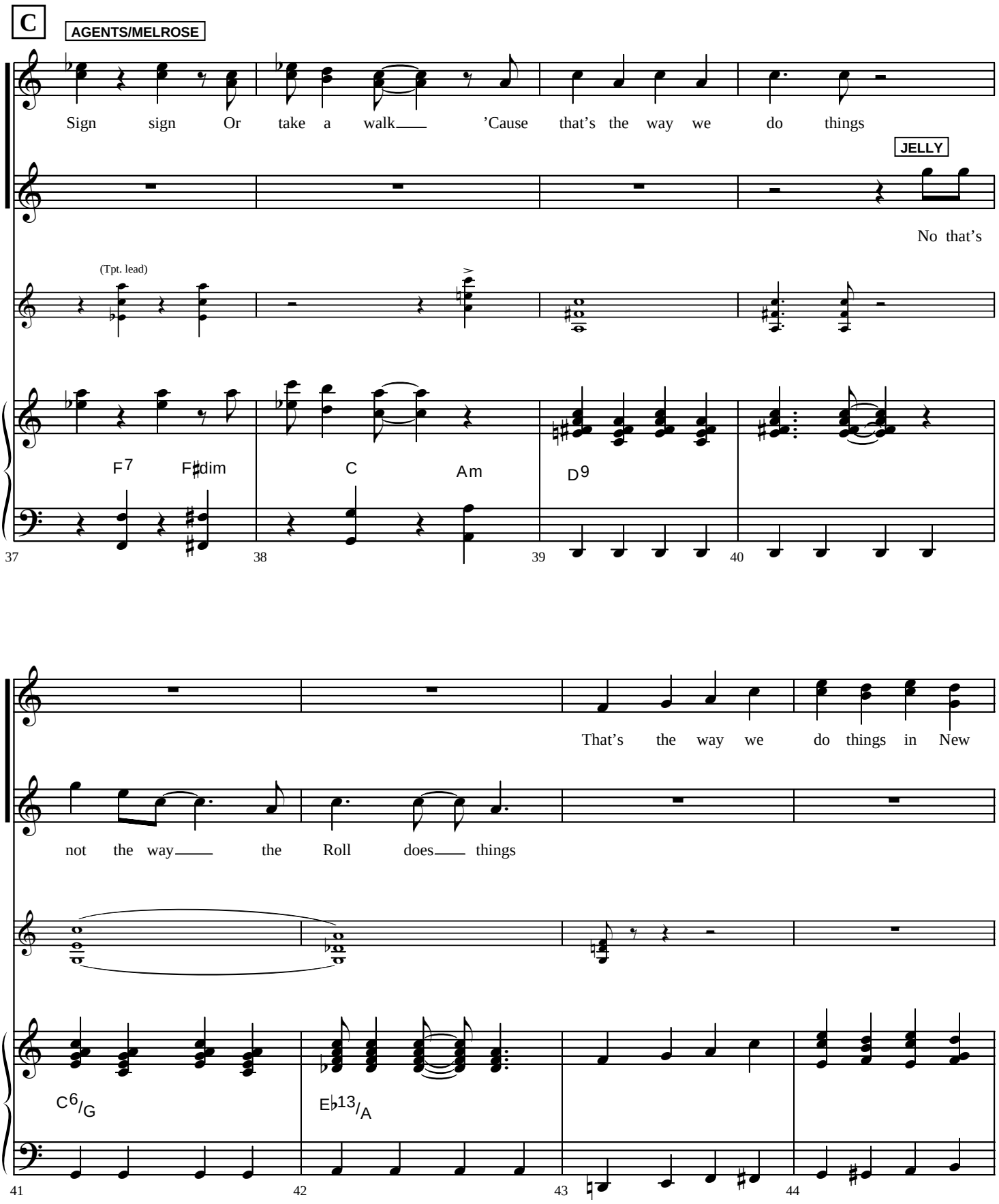

JELLY
All right fel - las what mon - ey are we talk - in'?
BOTH
(Spoken)
The min - or points we won't dis - cuss We
G/D
G♯dim
Am
D7
G7
Dm
17
18
19

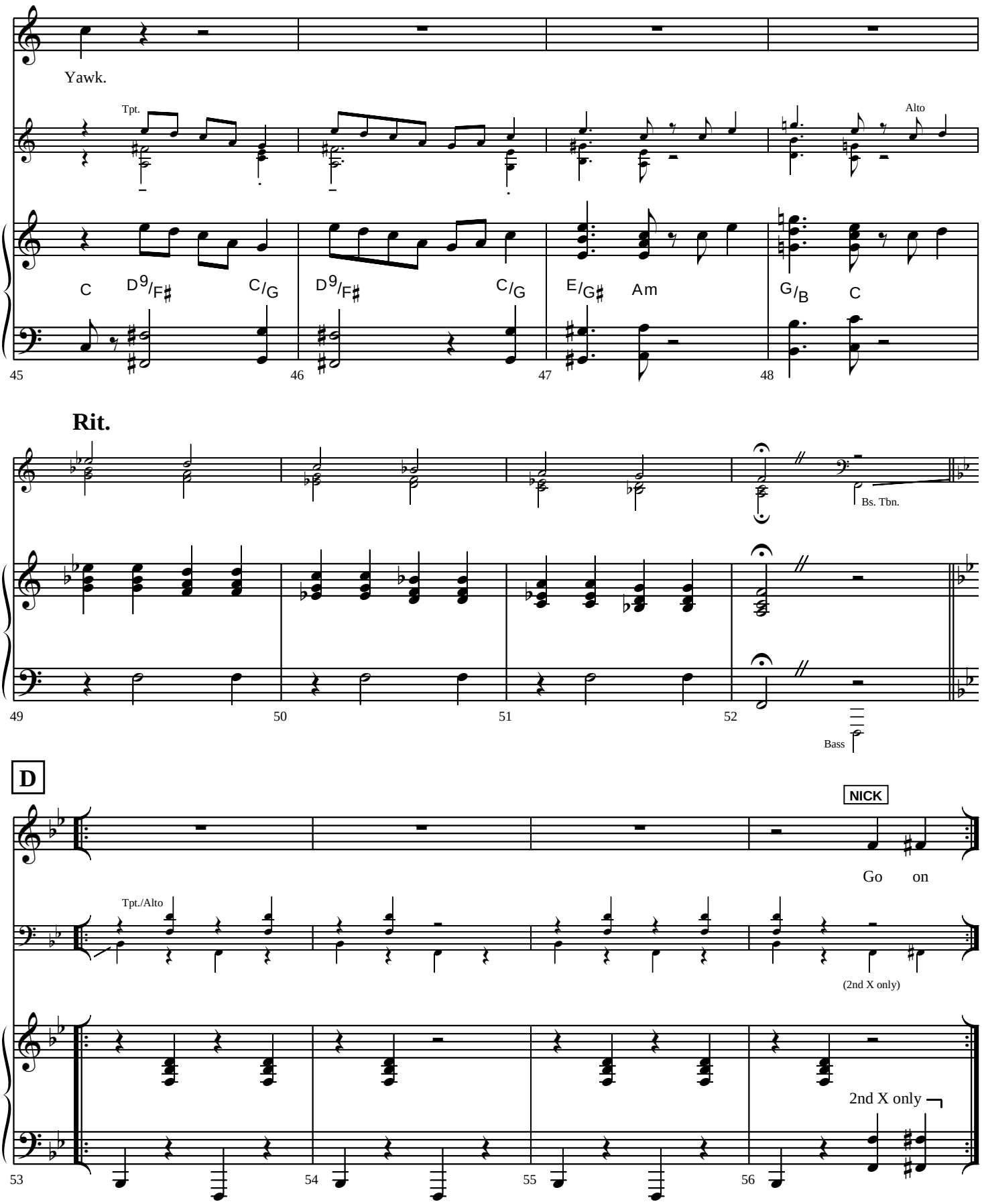

B
Won't talk mon - ey C' - mon do I look like a
do for you, You do for us
Tpt./Tbn.
Em/G
G7
C
CMaj7
C
E♭m6
20
21
22

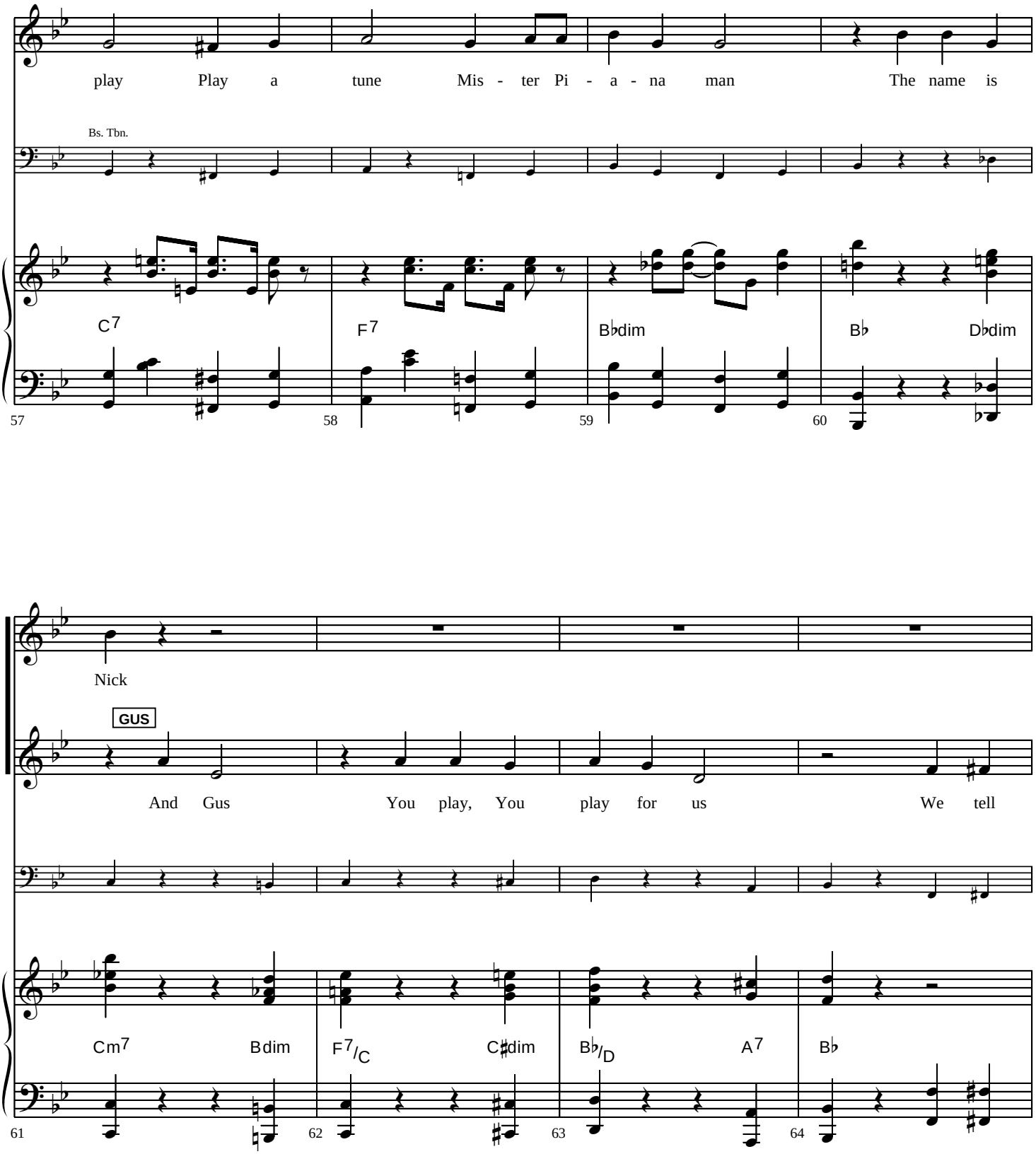

fool
I done bet - ter pitch - in'
MELROSE #1
Ya know we're gon - na do right by you!
Dm6
G7
C
CMaj7
23
24
25

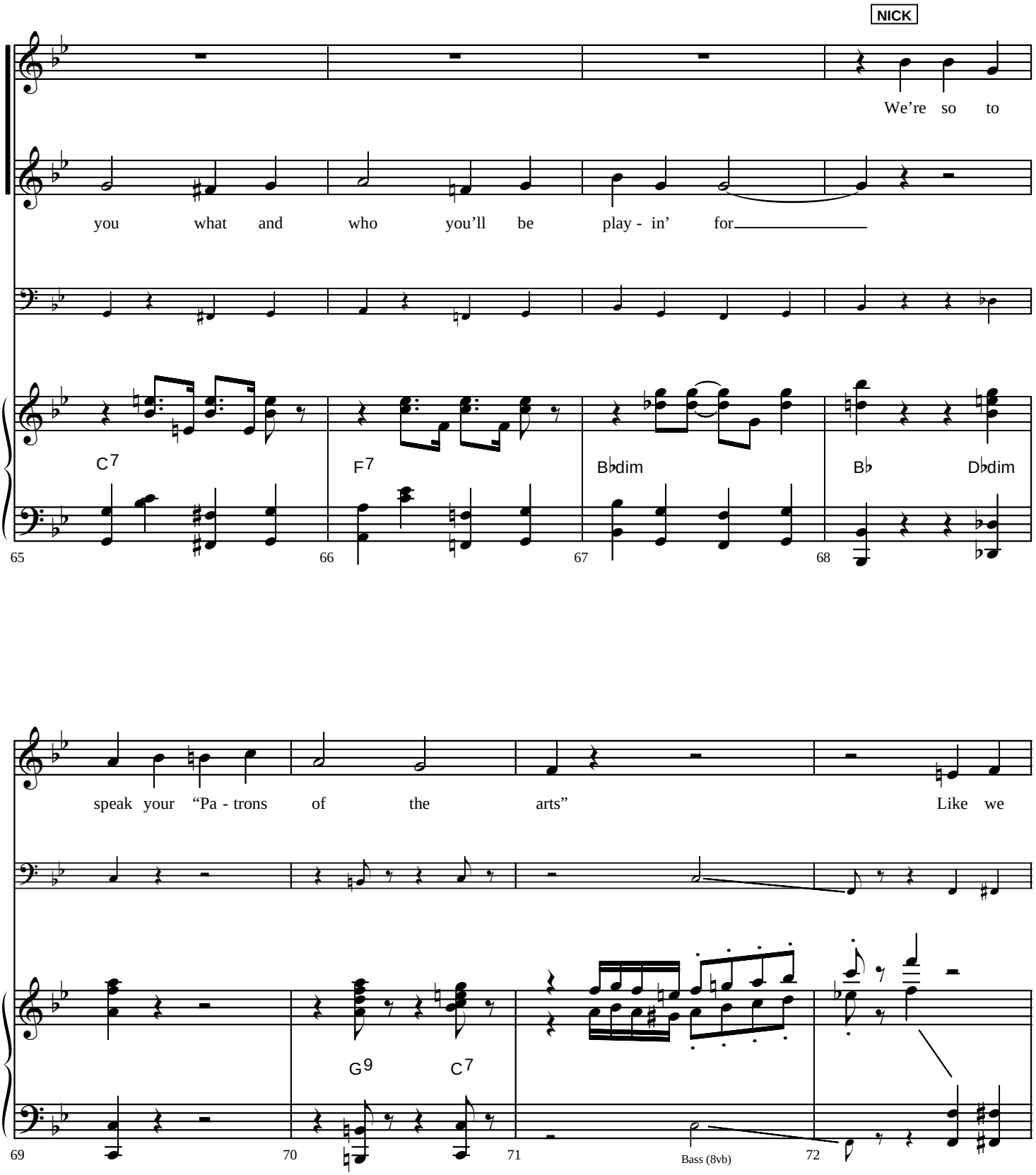

pen - nies and hus - tl - in' pool!
BOTH
C' - mon we're gon - na do right by you!
C
Eb m6
Dm6
G7
26
27
28

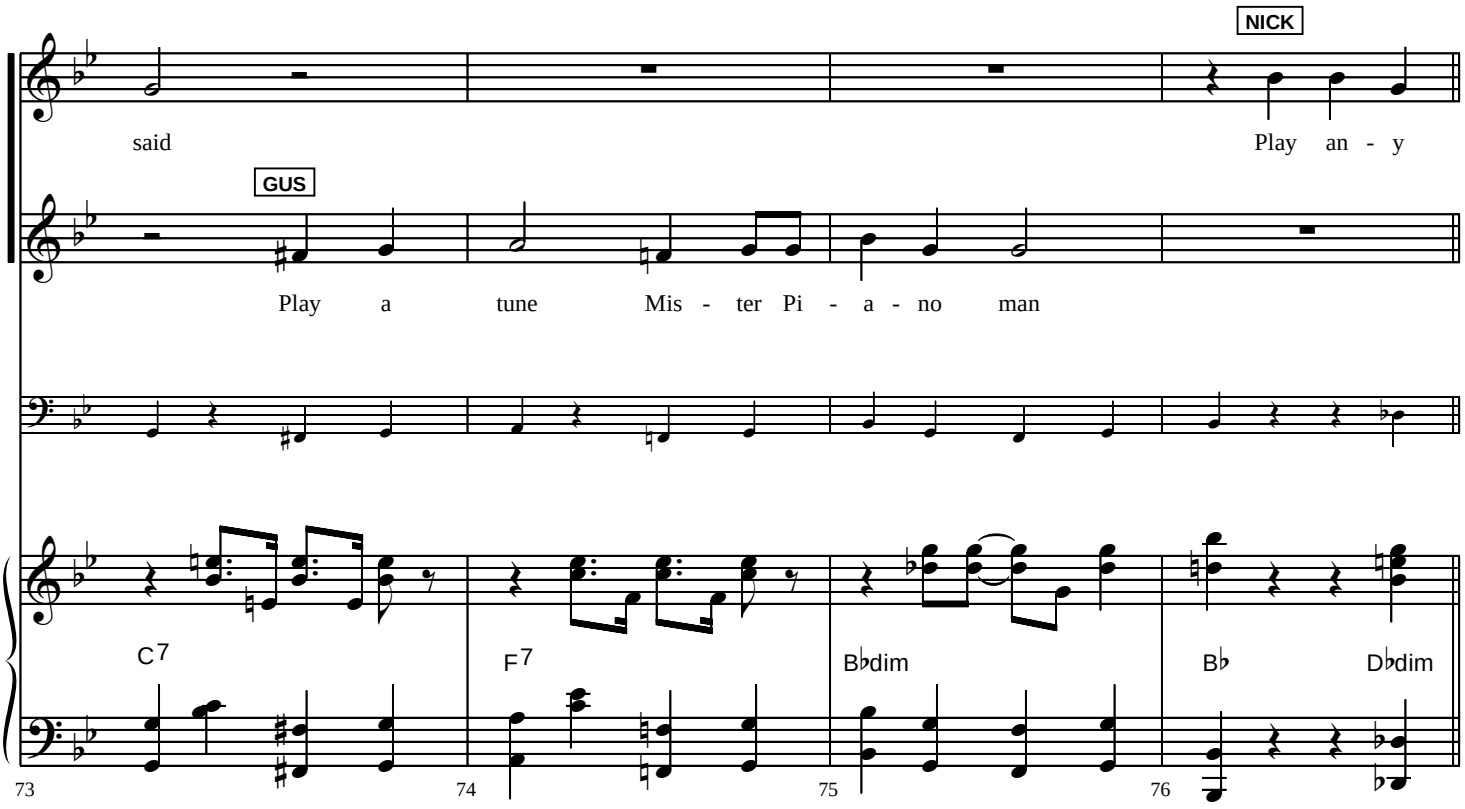

MELROSE BROTHERS
They're bound to screw ya down the pike Why not be screwed by
(Alto lead)
C9 G13 C9 E F6 E
29 30 31
MELROSE #2
BOTH
(Opt. spoken)
folks you like You just give us a tune we can dance to You
F6 F#7 G/D Ddim D7
32 33 34
get to see your name in lights We get to keep the cop - y - rights
G7 Dm Em/G G7
35 36

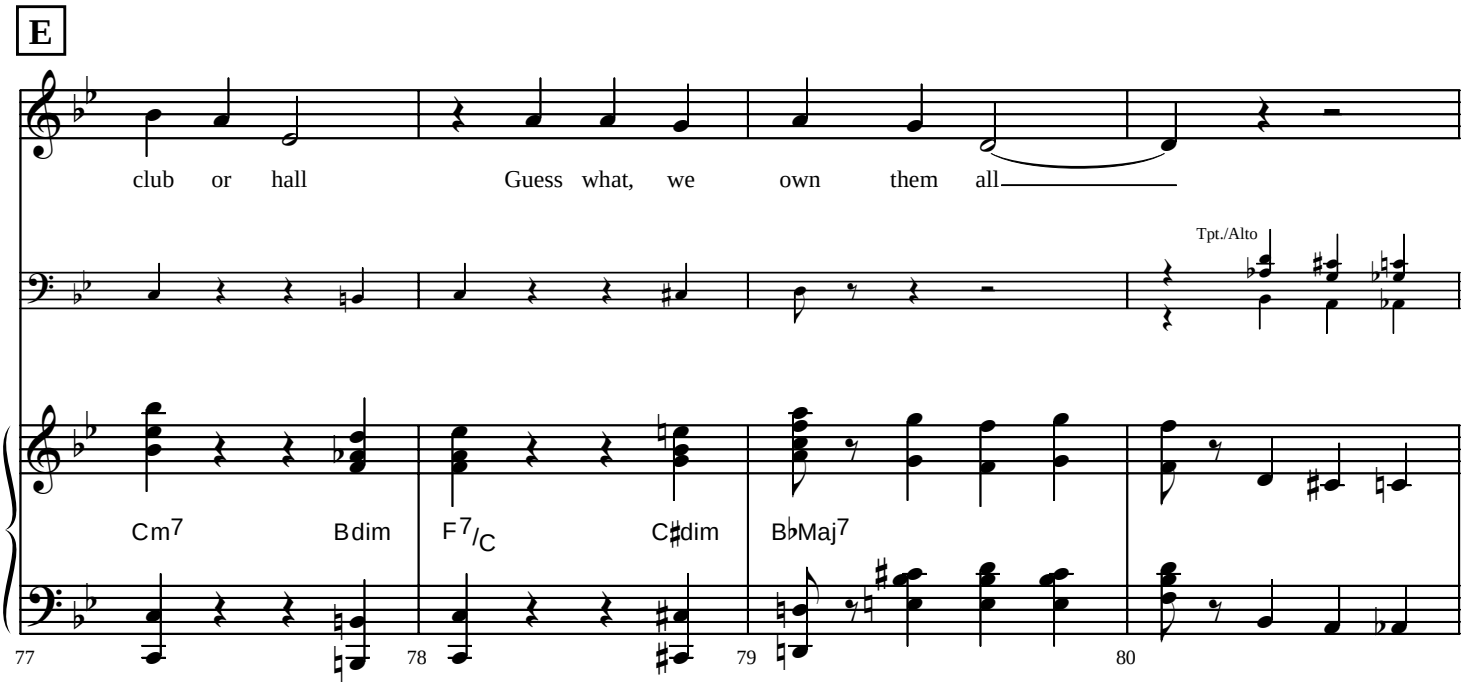

C
AGENTS/MELROSE
Sign sign Or take a walk 'Cause that's the way we do things
JELLY
No that's
(Tpt. lead)
F7 F♯dim C Am D9
37 38 39 40
That's the way we do things in New
not the way the Roll does things
C6/G E♭13/A
41 42 43 44

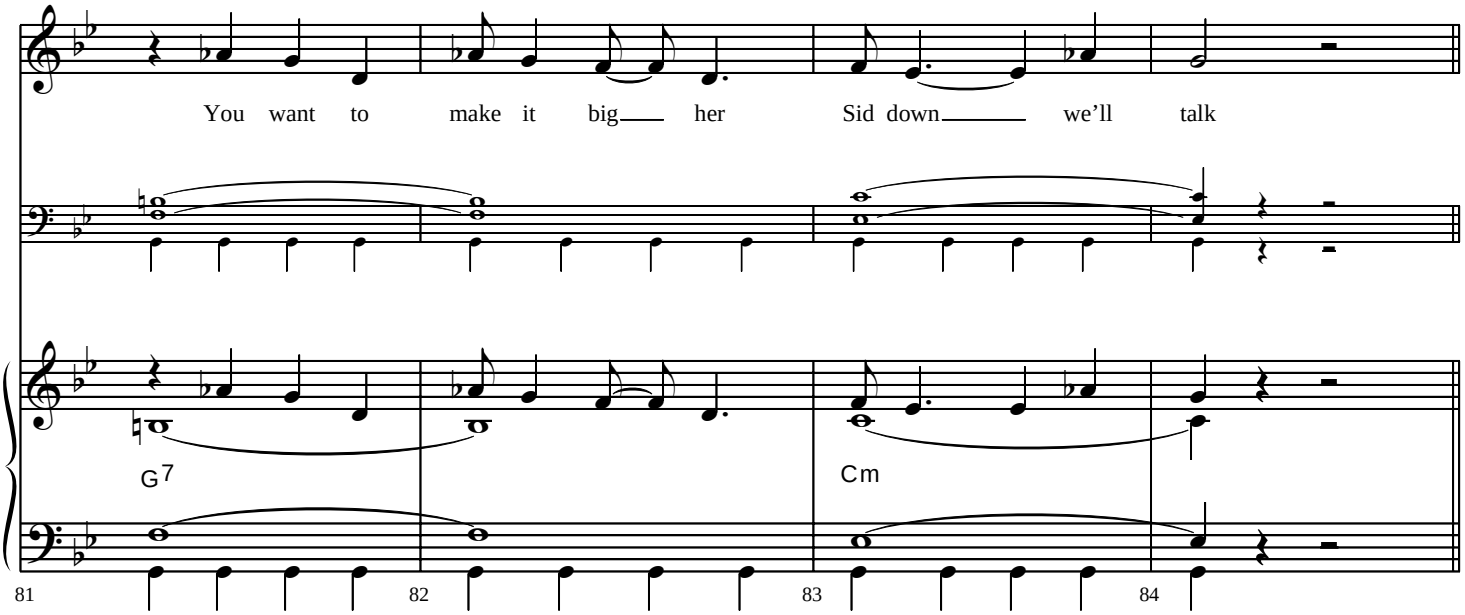

Yawk.
Tpt.
Alto
C
D9/F♯
C/G
D9/F♯
C/G
E/G♯
Am
G/B
C
45
46
47
48
Rit.
Bs. Tbn.
49
50
51
52
Bass
D
NICK
Go on
Tpt./Alto
(2nd X only)
2nd X only
53
54
55
56


play Play a tune Mis - ter Pi - a - na man The name is
Bs. Tbn.
C7
F7
B♭dim
B♭
D♭dim
57
58
59
60
Nick
GUS
And Gus You play, You play for us We tell
Cm7
Bdim
F7/C
C♯dim
B♭/D
A7
B♭
61
62
63
64

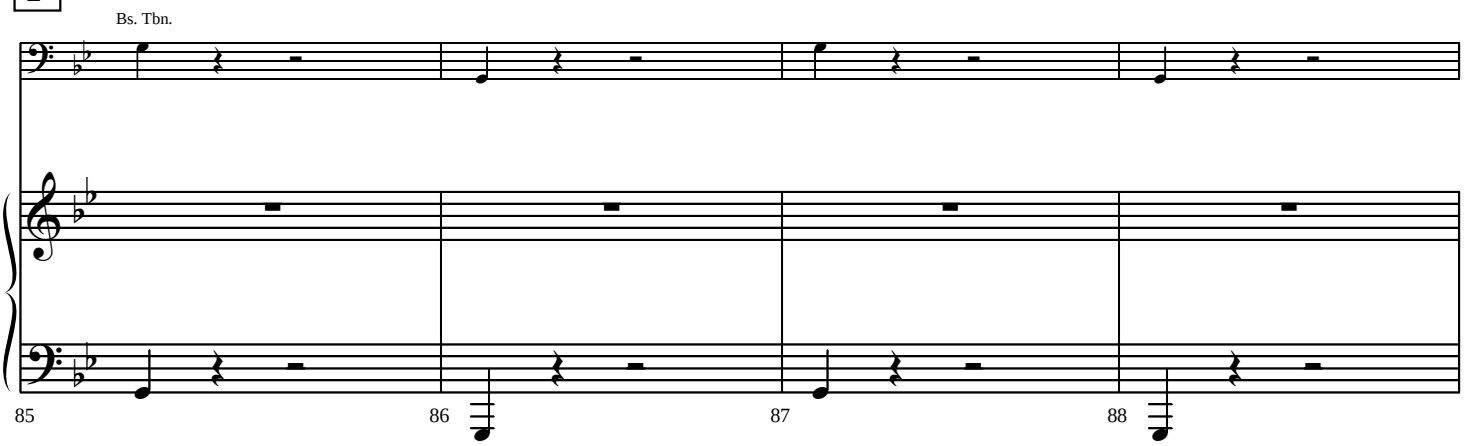

NICK
We're so to
you what and who you'll be play - in' for
C7
F7
B♭dim
B♭
D♭dim
65
66
67
68
speak your "Pa - trons of the arts" Like we
G9
C7
69
70
71
Bass (8vb)
72


NICK
said
Play an - y
GUS
Play a tune Mis - ter Pi - a - no man
C7
F7
B♭dim
B♭
D♭dim
73
74
75
76


E
club or hall
Guess what, we own them all
Tpt./Alto
Cm7
Bdim
F7/C
C♯dim
B♭Maj7
77
78
79
80



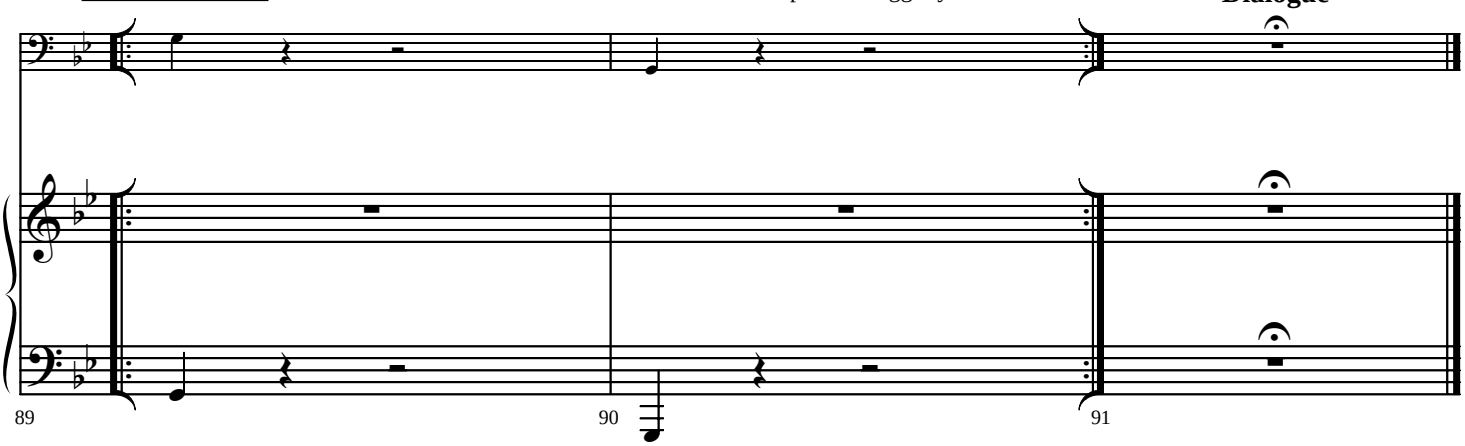

**F**




**Vamp 'til cue**

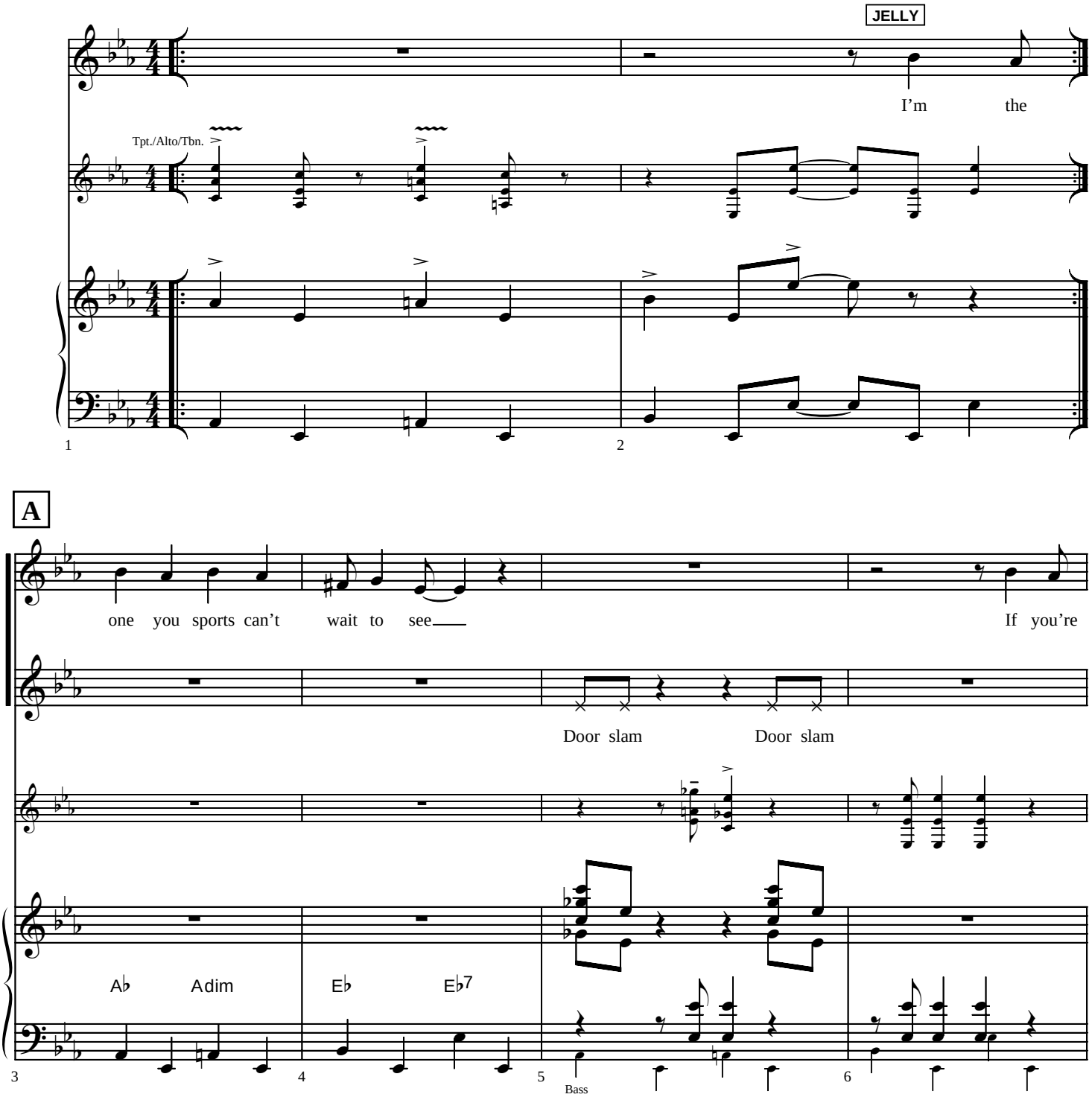
Stop cue: "Nigger you don't eat."

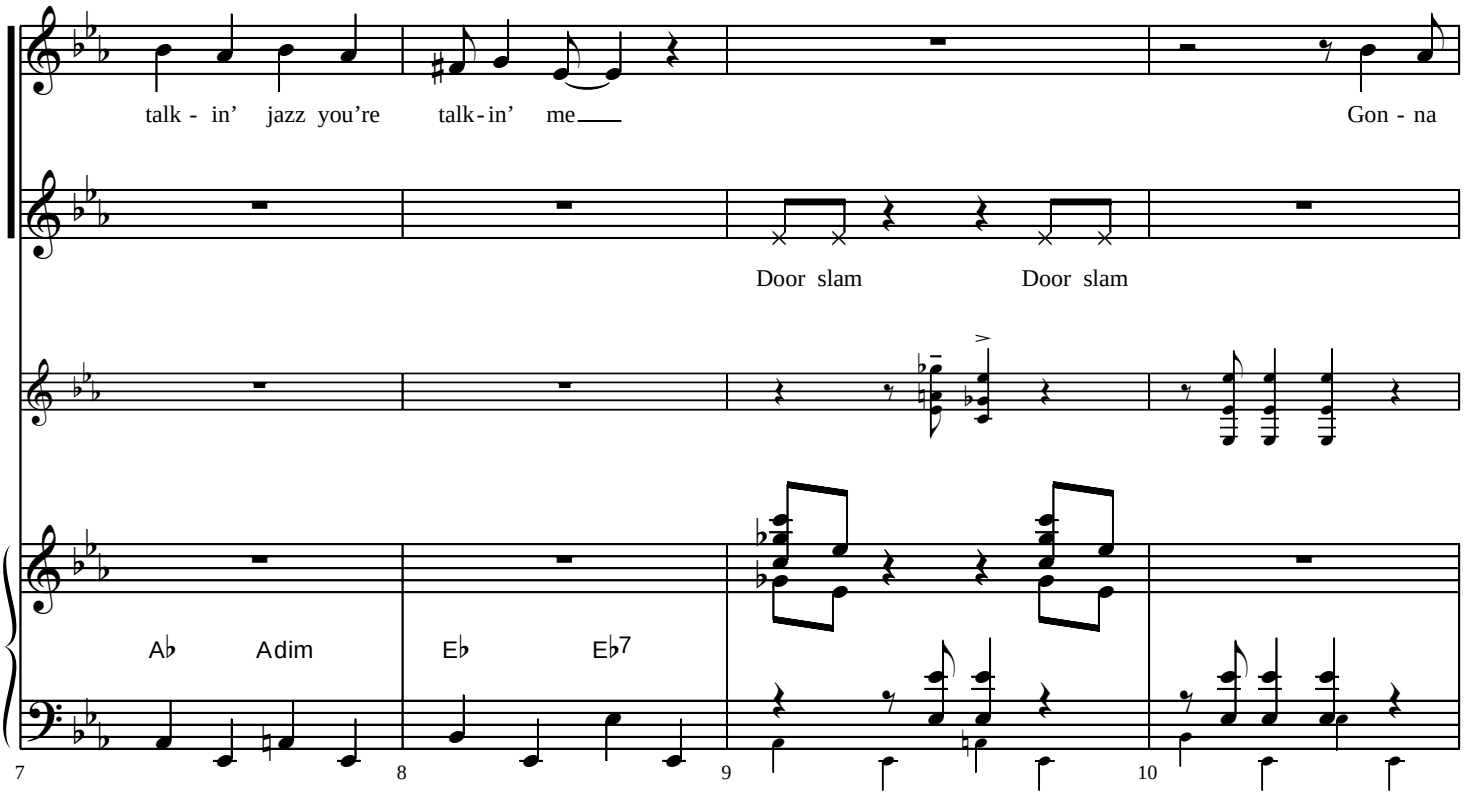
**Dialogue**

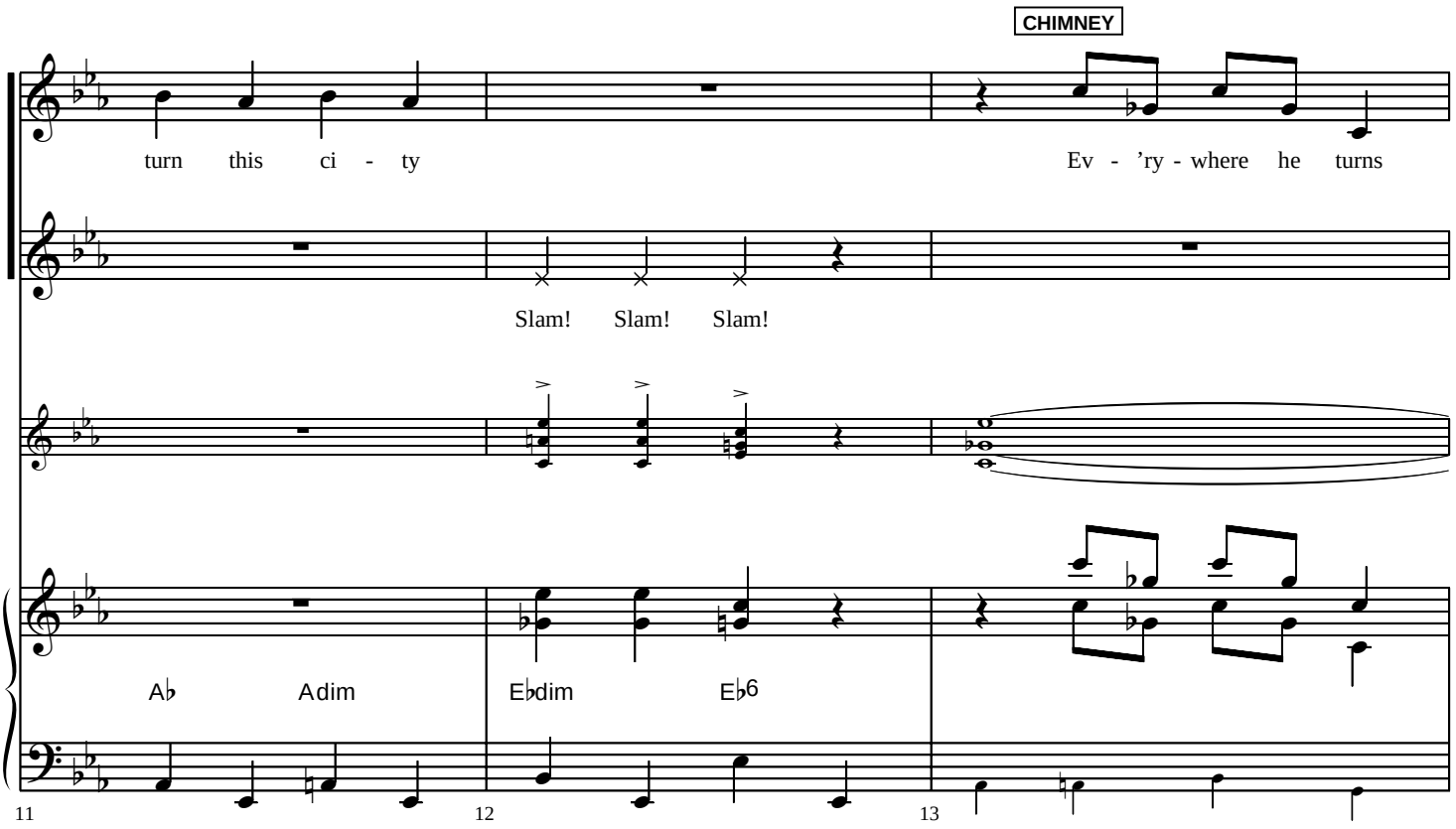


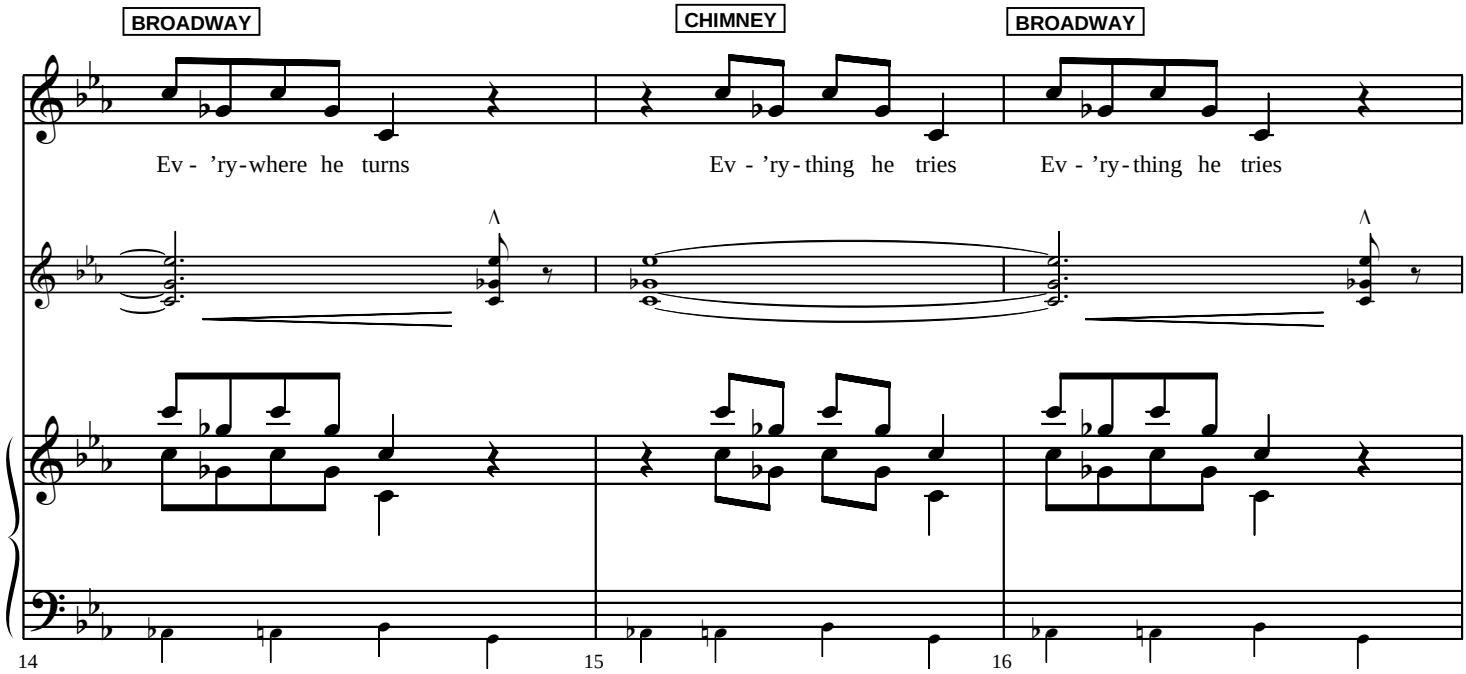
# No. 41 New York Suite - Part IV

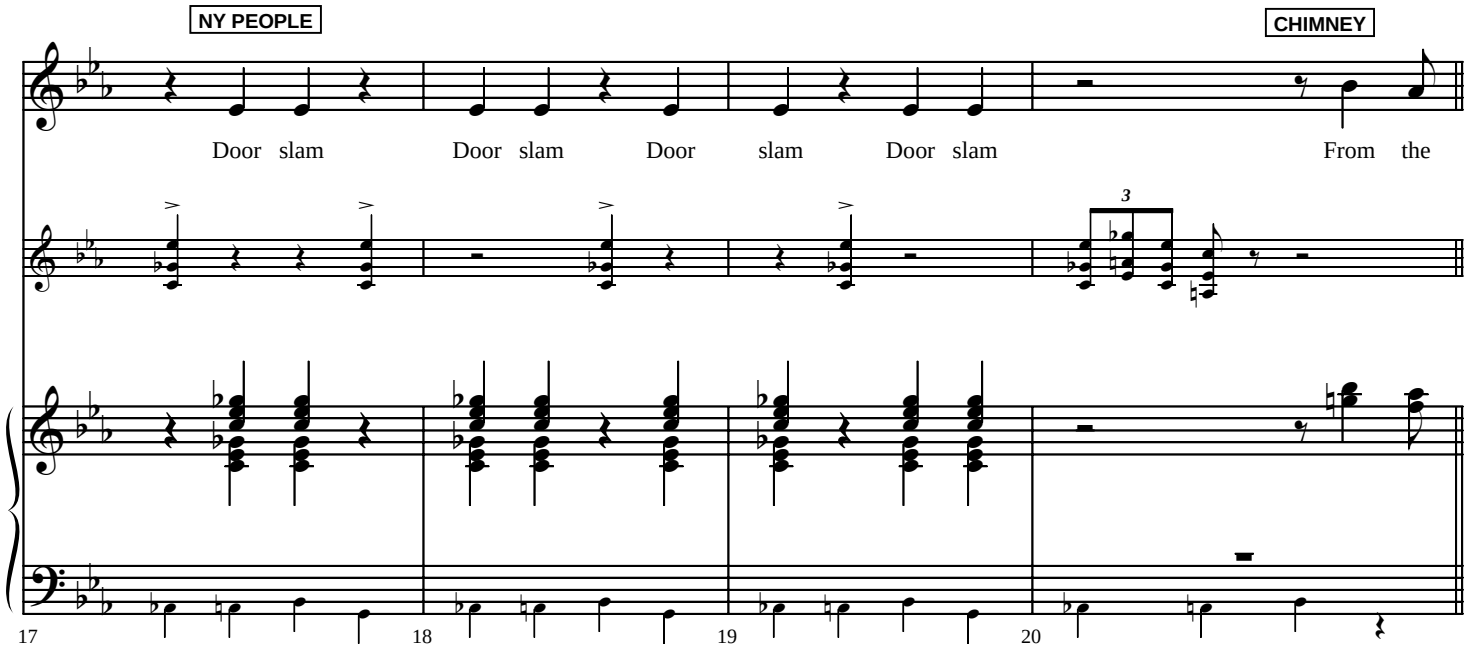
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

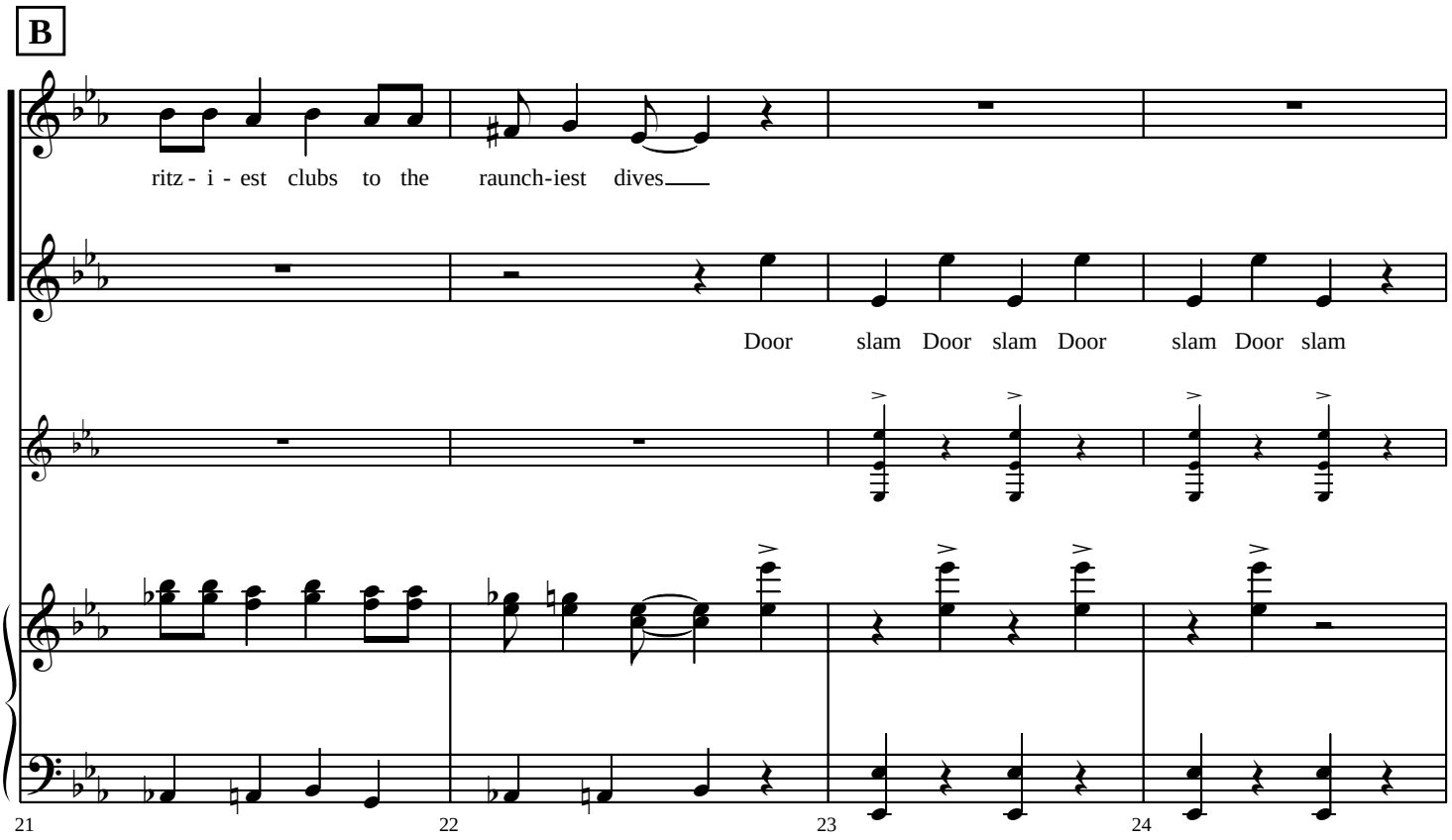


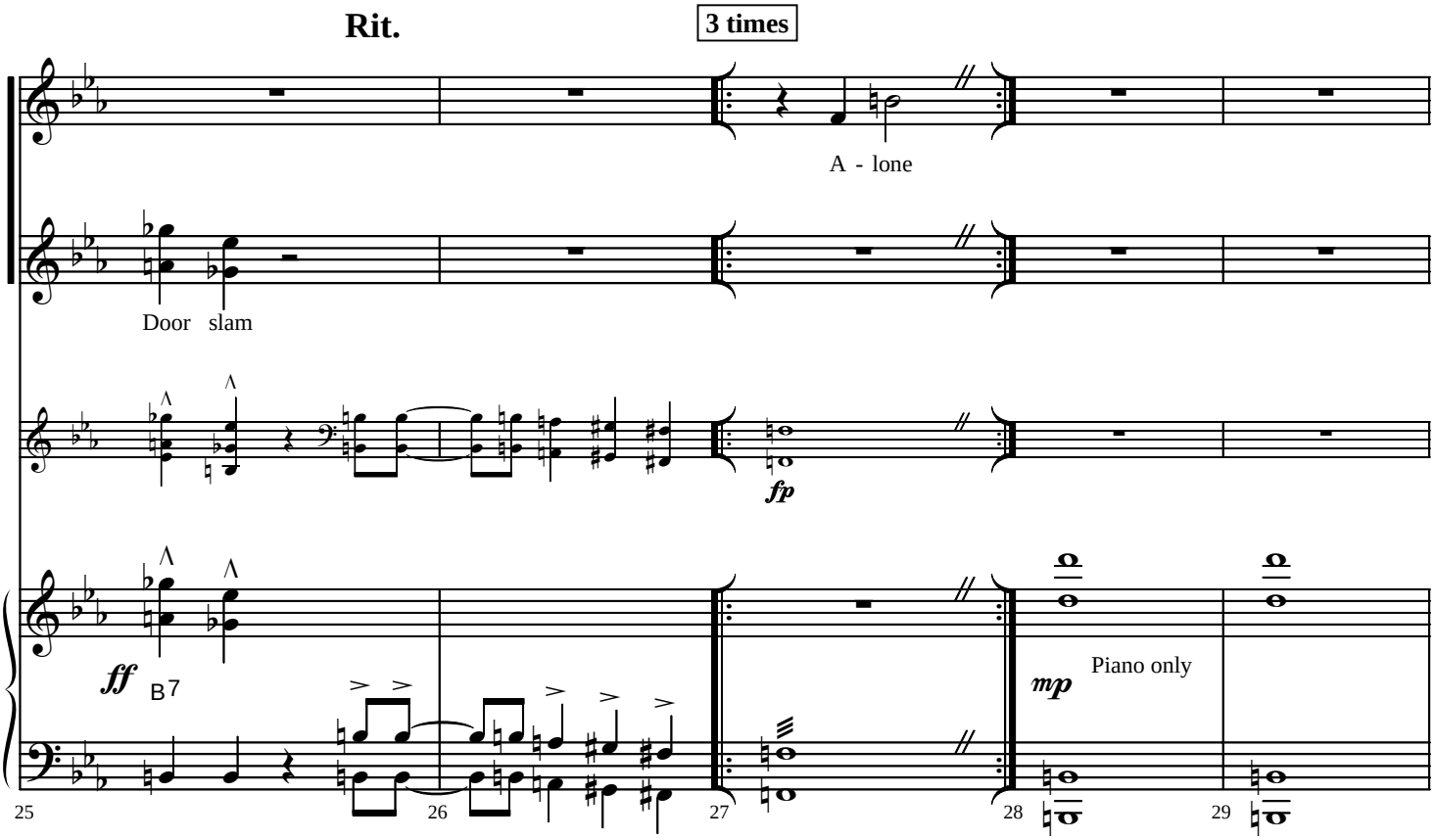

talk - in' jazz you're talk-in' me
Gon - na
Door slam Door slam
A♭ Adim E♭ E♭7
7 8 9 10

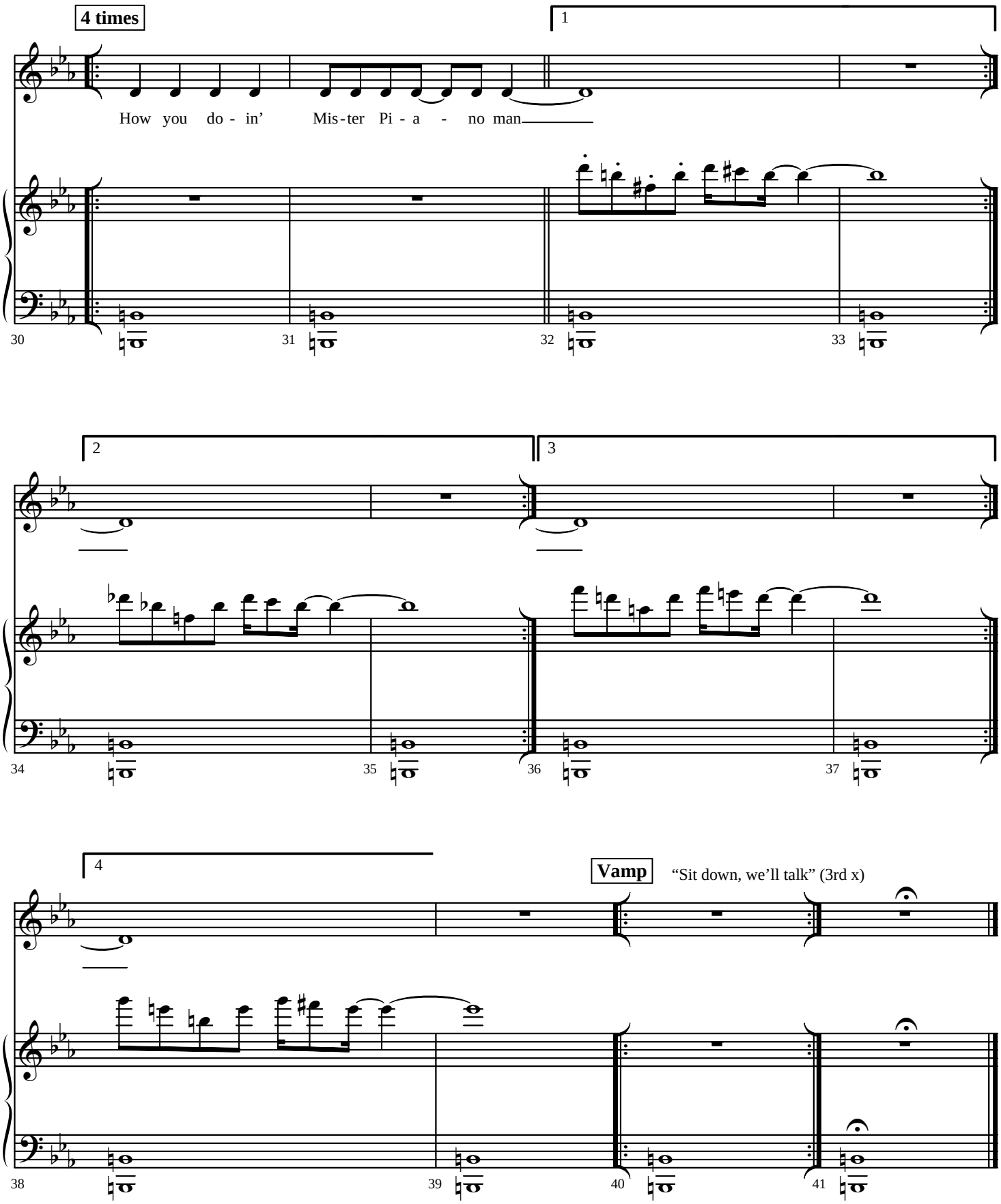

CHIMNEY
turn this ci - ty
Ev - 'ry - where he turns
Slam! Slam! Slam!
A♭ Adim E♭dim E♭6
11 12 13


BROADWAY
CHIMNEY
BROADWAY
Ev - 'ry-where he turns
Ev - 'ry-thing he tries
Ev - 'ry-thing he tries
14
15
16


NY PEOPLE
CHIMNEY
Door slam
Door slam
Door slam
Door slam
From the
3
17
18
19
20


B
ritz - i - est clubs to the raunch-iest dives
Door slam Door slam Door slam Door slam
21
22
23
24

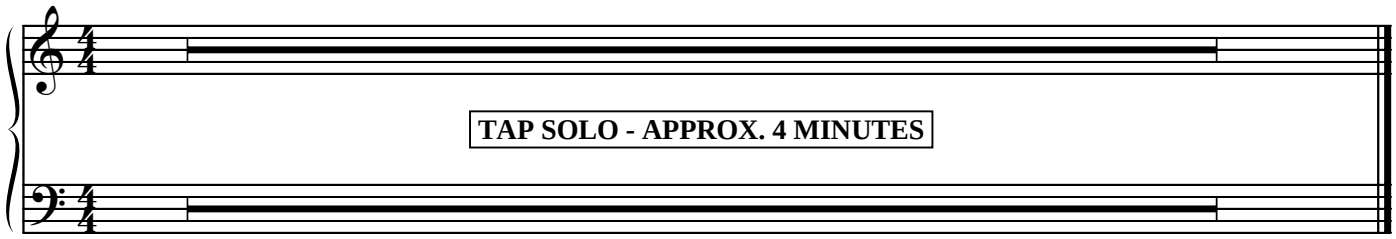

Rit.
3 times
A - lone
Door slam
fp
ff
B7
mp
Piano only
25
26
27
28
29


4 times
1
How you do - in' Mis-ter Pi - a - no man
30
31
32
33
2
3
34
35
36
37
4
Vamp
"Sit down, we'll talk" (3rd x)
38
39
40
41

# No. 42 Jelly/Young Jelly Tap Duet

Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

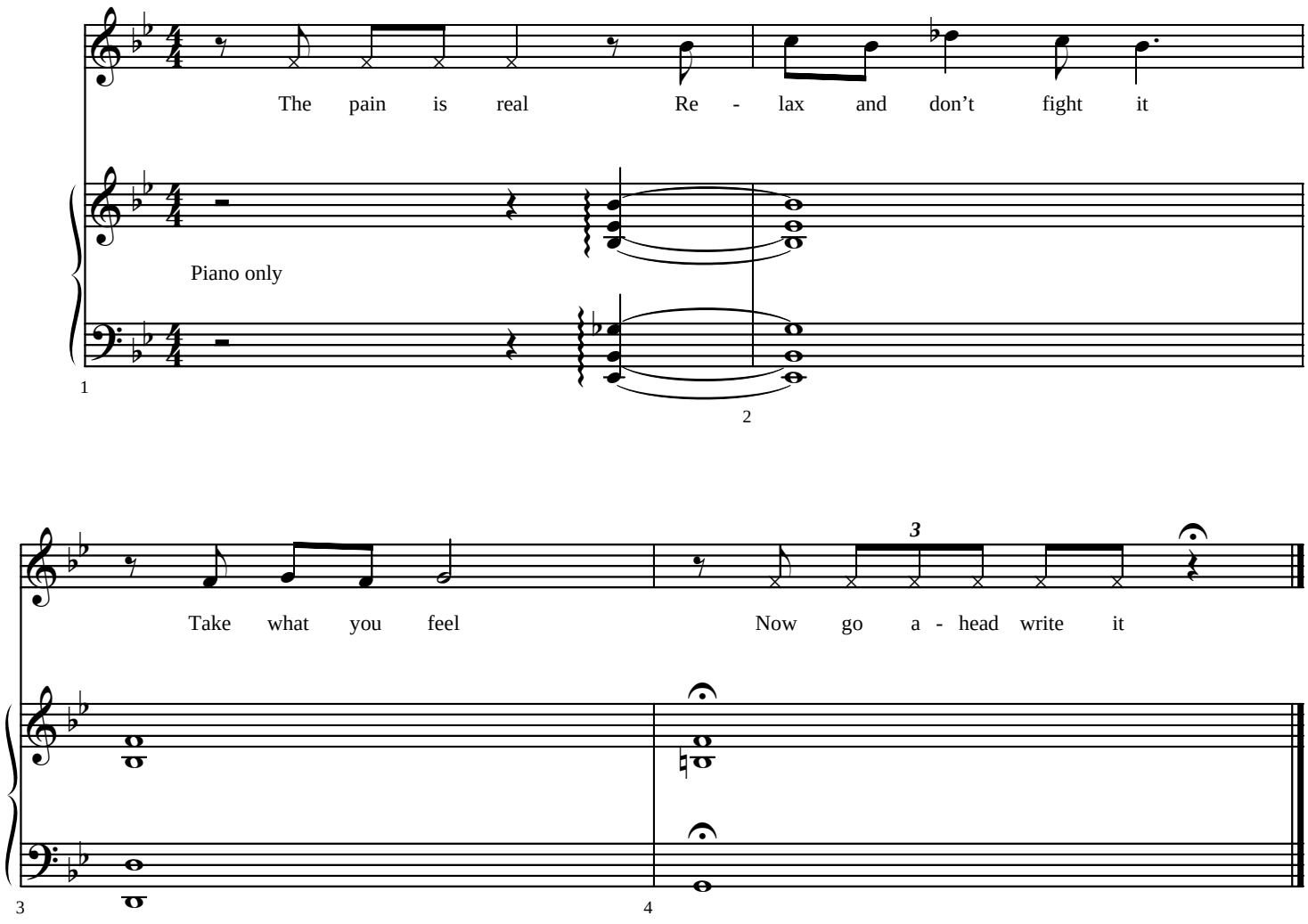
**TACET**



# No. 43 After Radio Contest

Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

**Rubato**

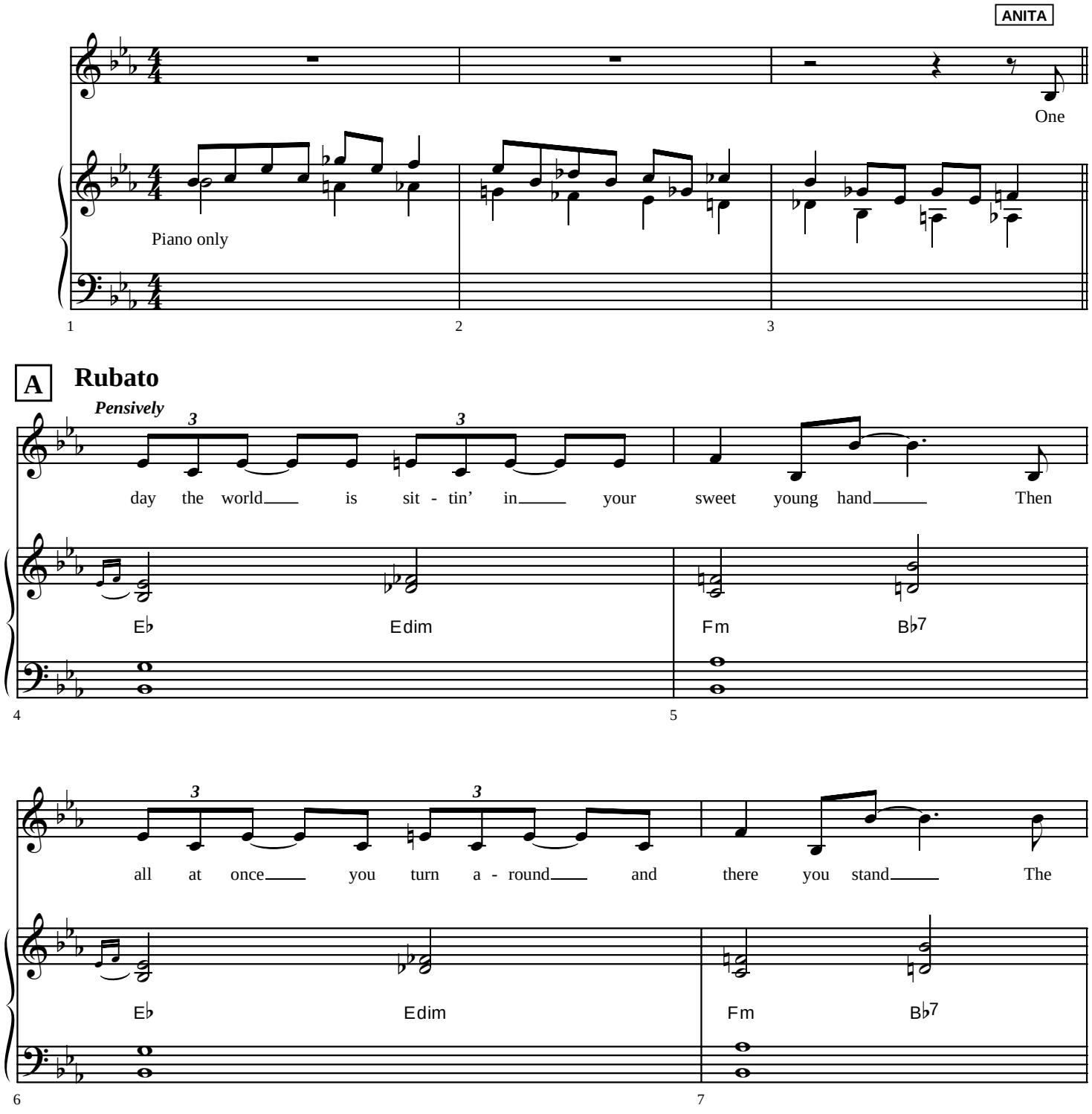


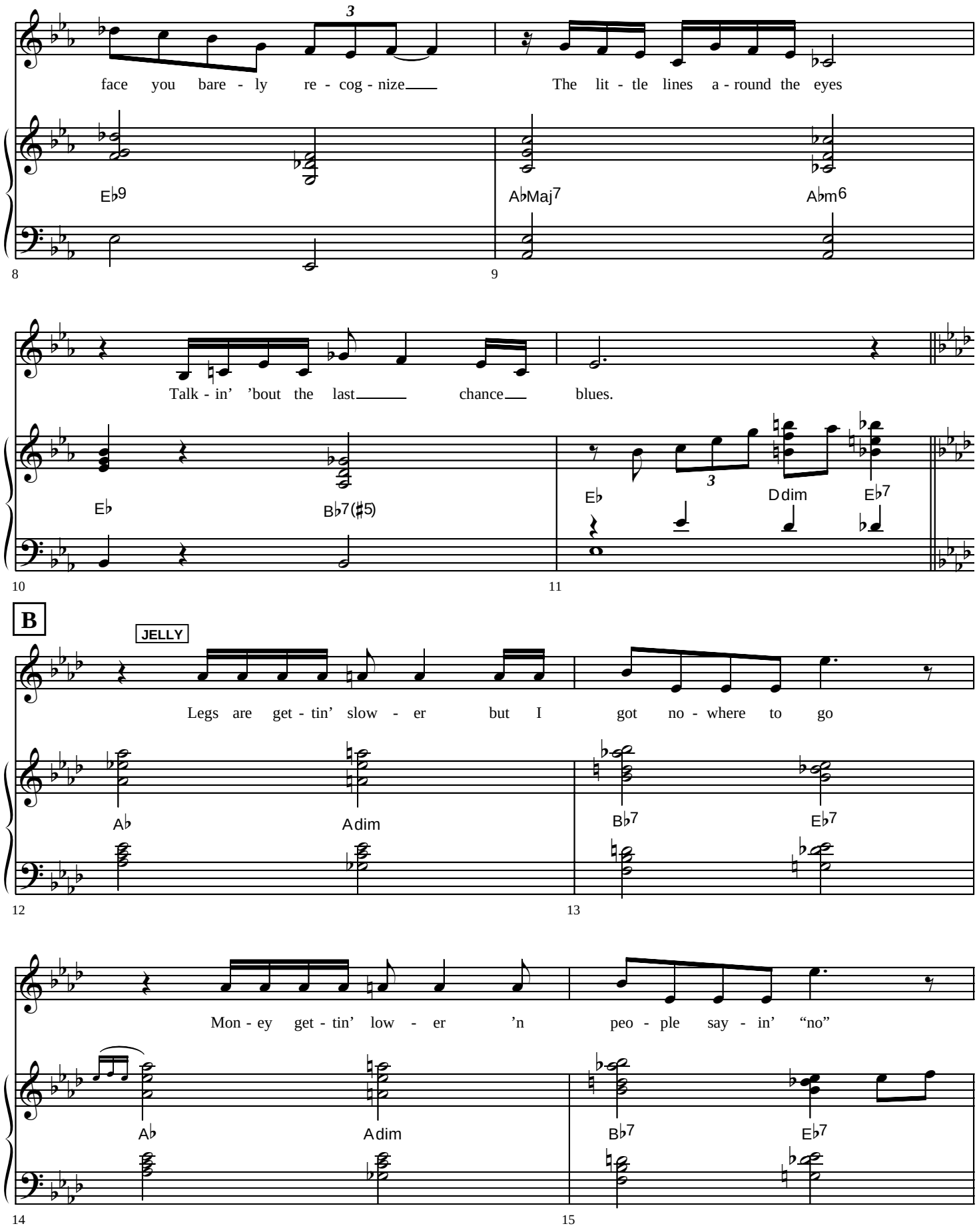

**Segue as one to:**
**"Last Chance Blues"**

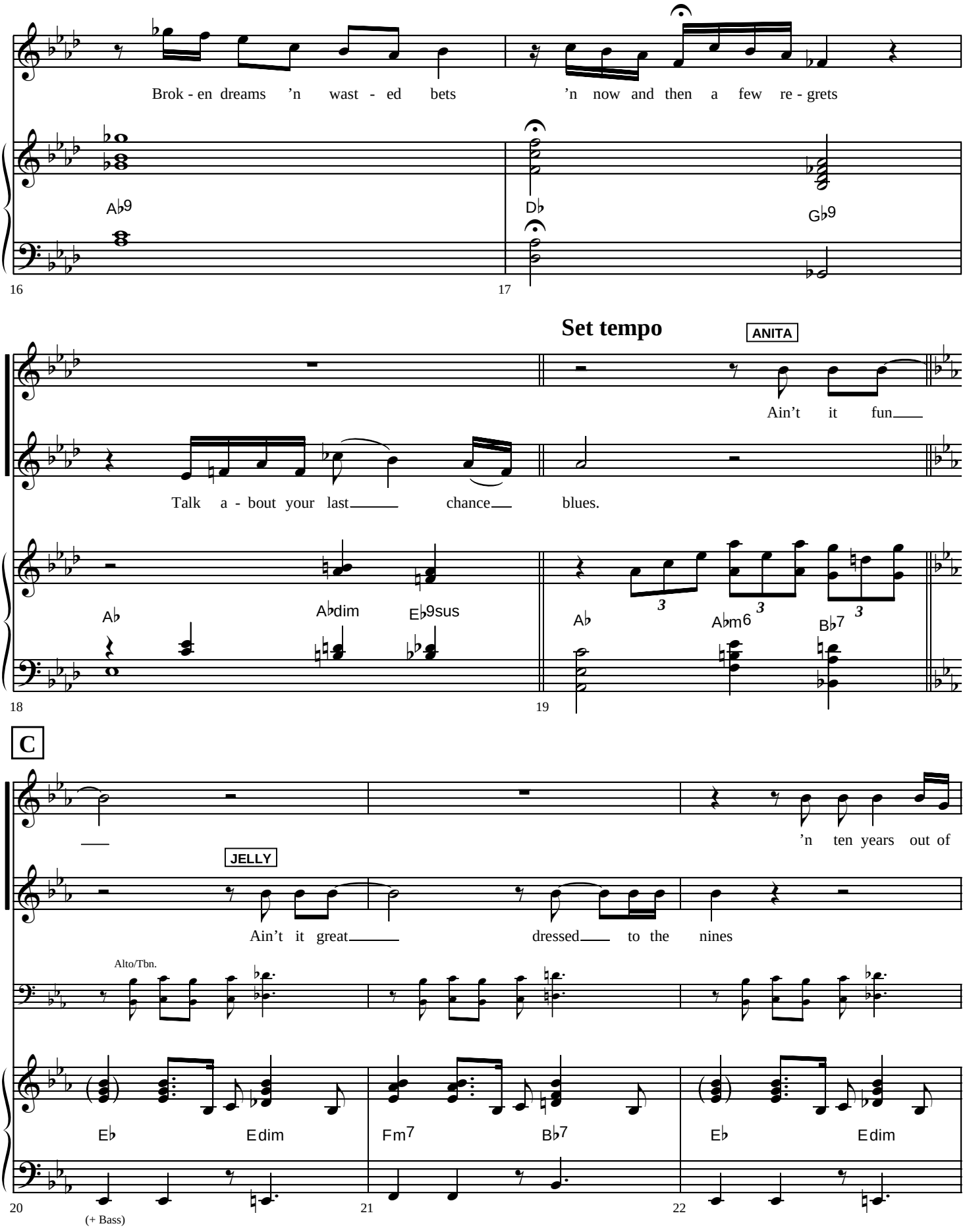
# No. 44 Last Chance Blues

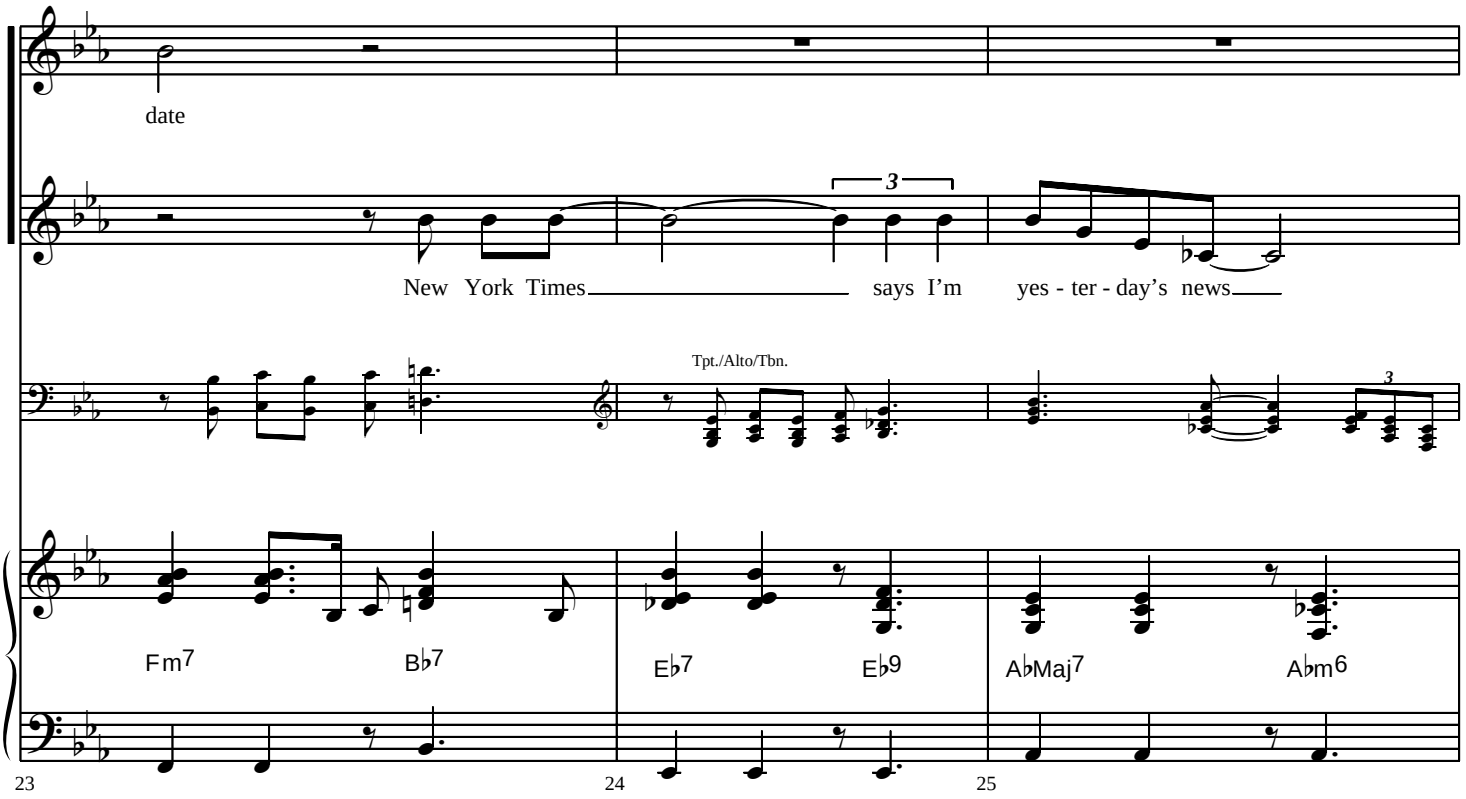
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

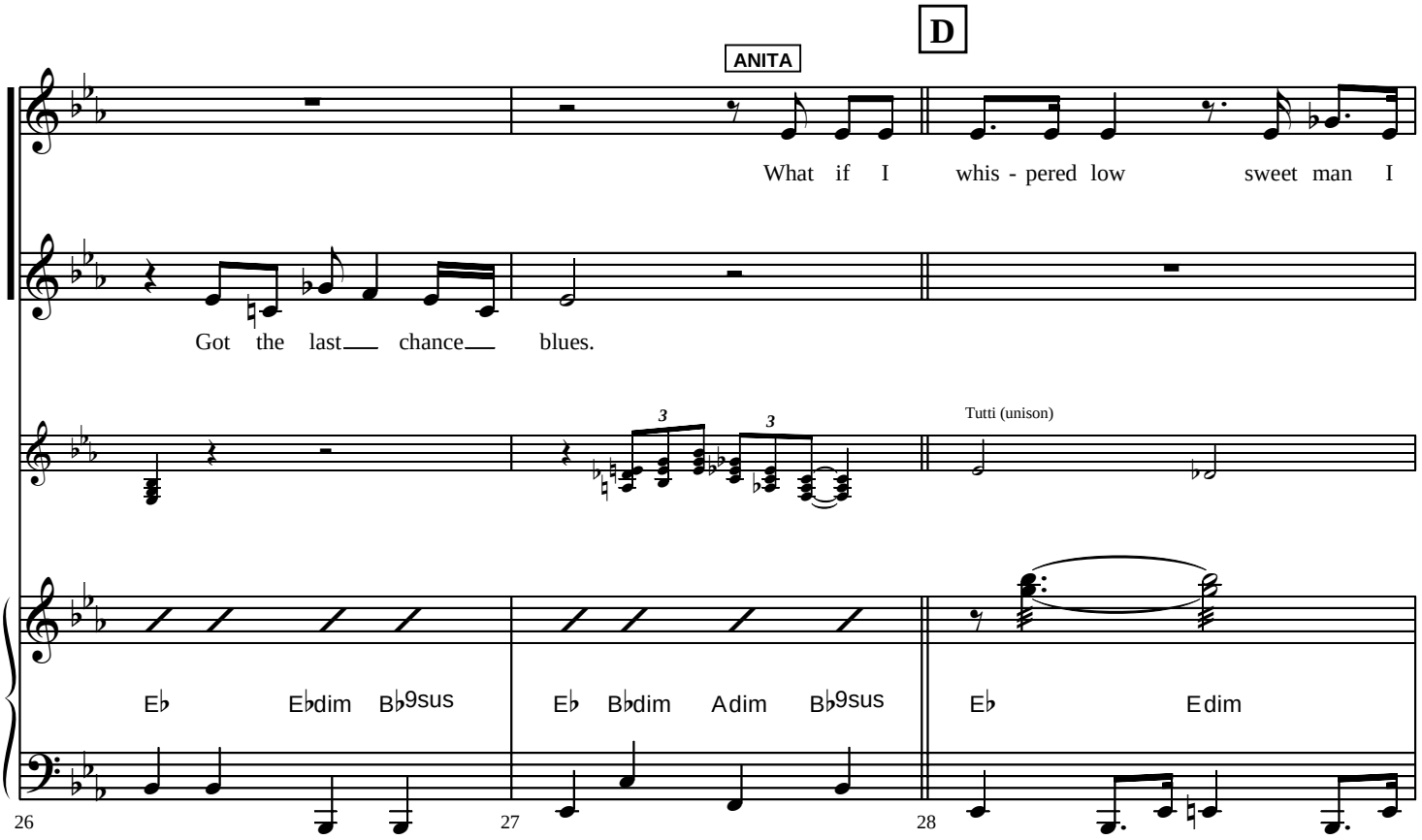
*CUE:*
*Jelly starts to play*

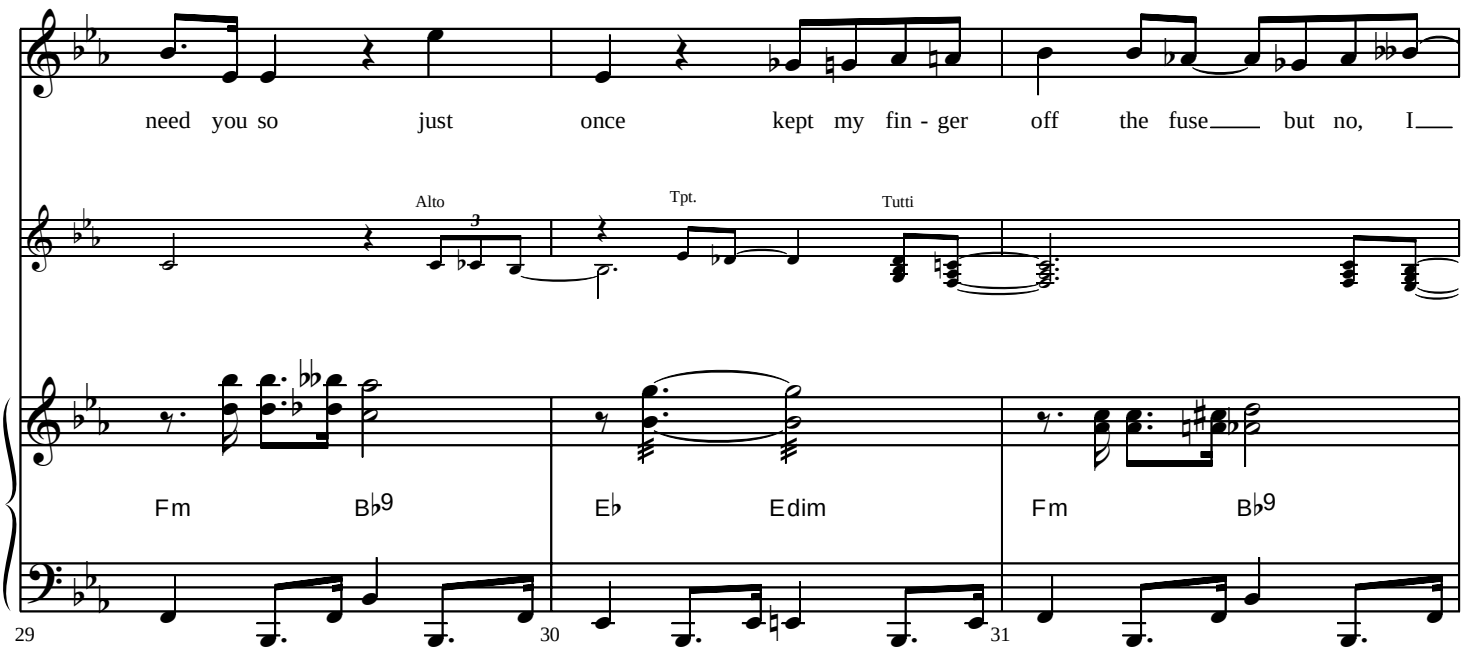


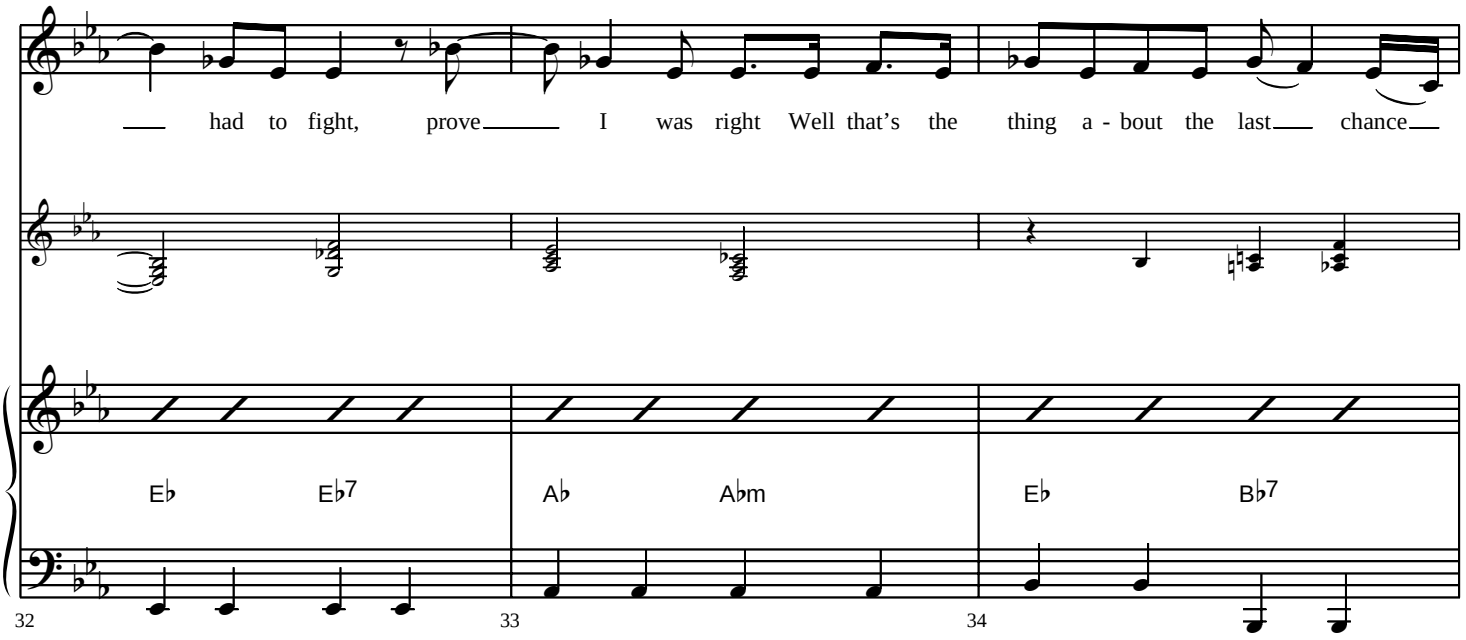

face you bare - ly re - cog - nize
The lit - tle lines a - round the eyes
E♭9
A♭Maj7
A♭m6
8
9
Talk - in' 'bout the last chance blues.
E♭
B♭7(♯5)
E♭
Ddim
E♭7
10
11
B
JELLY
Legs are get - tin' slow - er but I got no - where to go
A♭
Adim
B♭7
E♭7
12
13
Mon - ey get - tin' low - er 'n peo - ple say - in' "no"
A♭
Adim
B♭7
E♭7
14
15

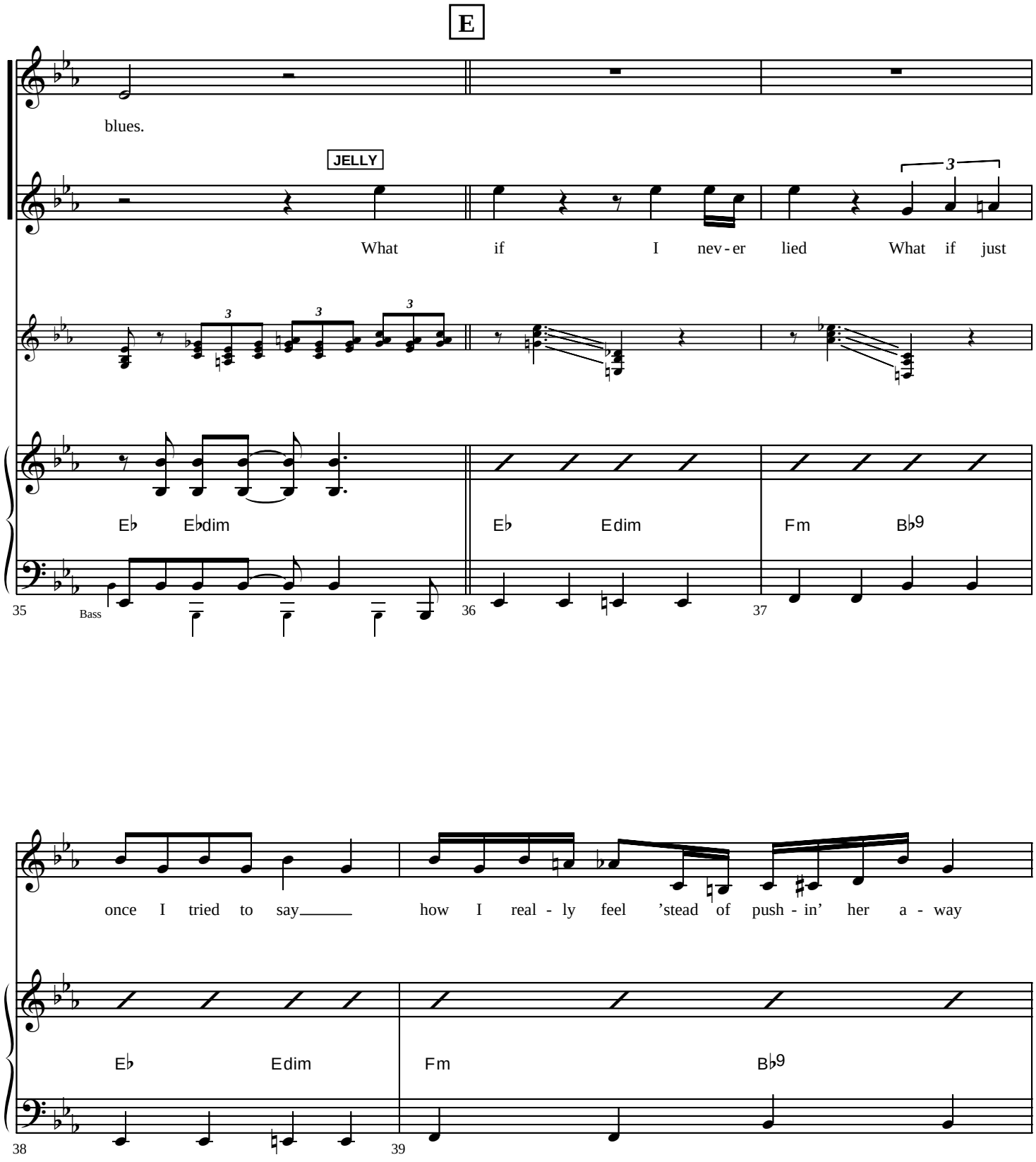

Brok - en dreams 'n wast - ed bets
'n now and then a few re - grets
A♭9
D♭
G♭9
16
17
Set tempo
ANITA
Ain't it fun
Talk a - bout your last chance blues.
A♭
A♭dim
E♭9sus
A♭
A♭m6
B♭7
18
19
C
'n ten years out of
JELLY
Ain't it great dressed to the nines
Alto/Tbn.
E♭
Edim
Fm7
B♭7
E♭
Edim
20
(+ Bass)
21
22

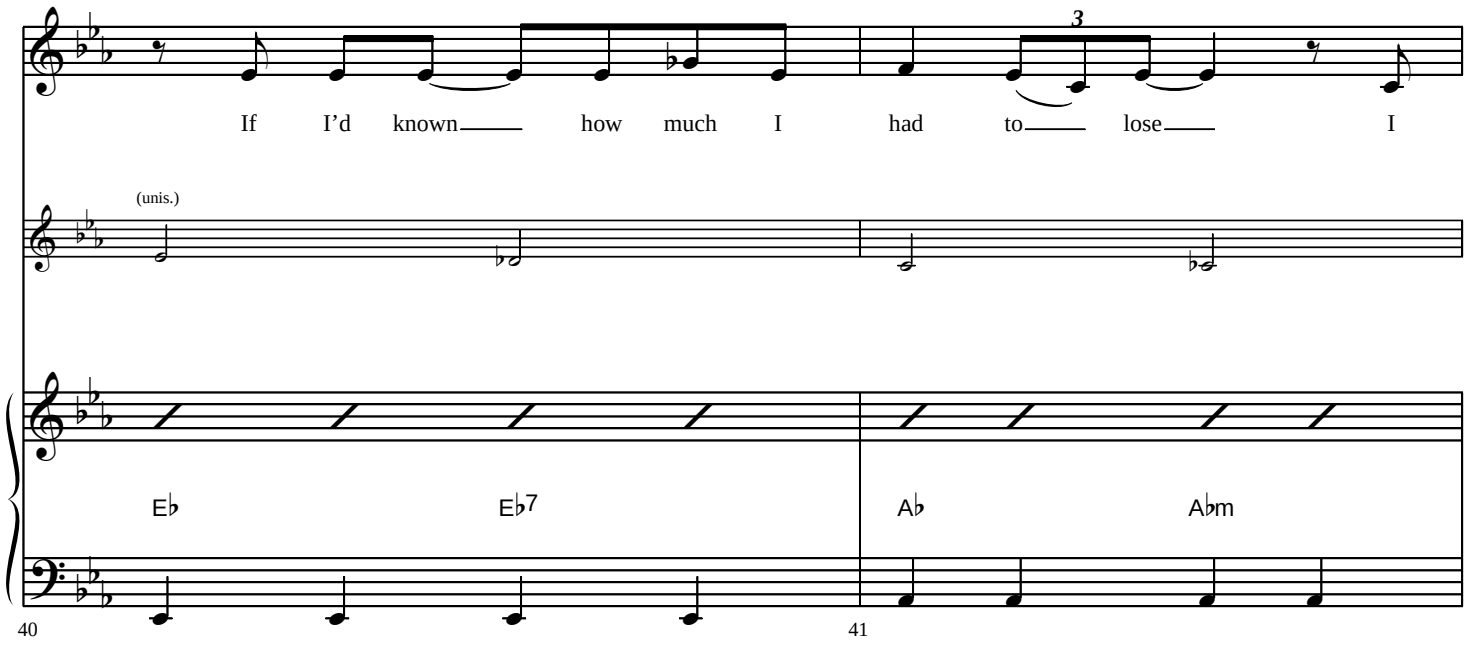

date
New York Times says I'm yes - ter - day's news
Tpt./Alto/Tbn.
Fm7 B♭7 E♭7 E♭9 A♭Maj7 A♭m6
23 24 25

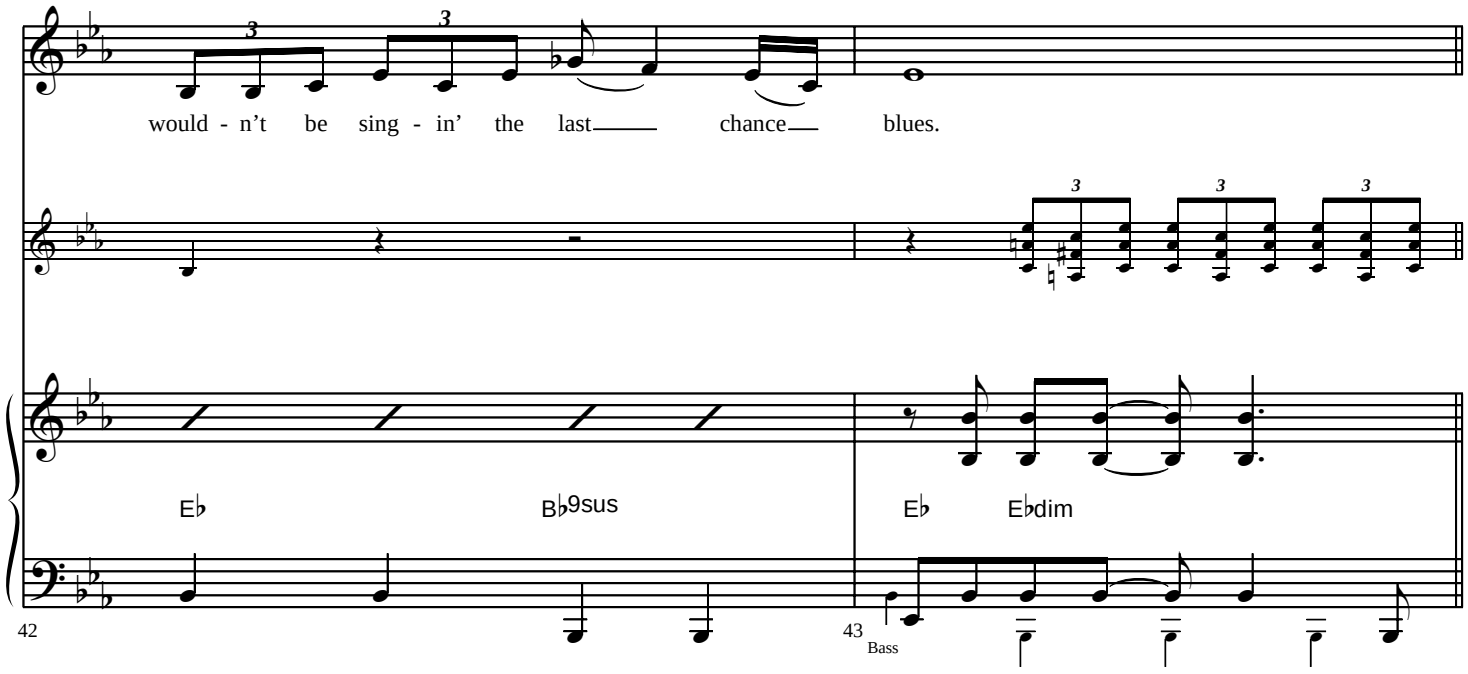

D
ANITA
What if I whis - pered low sweet man I
Got the last chance blues.
Tutti (unison)
E♭ E♭dim B♭9sus E♭ B♭dim Adim B♭9sus E♭ Edim
26 27 28

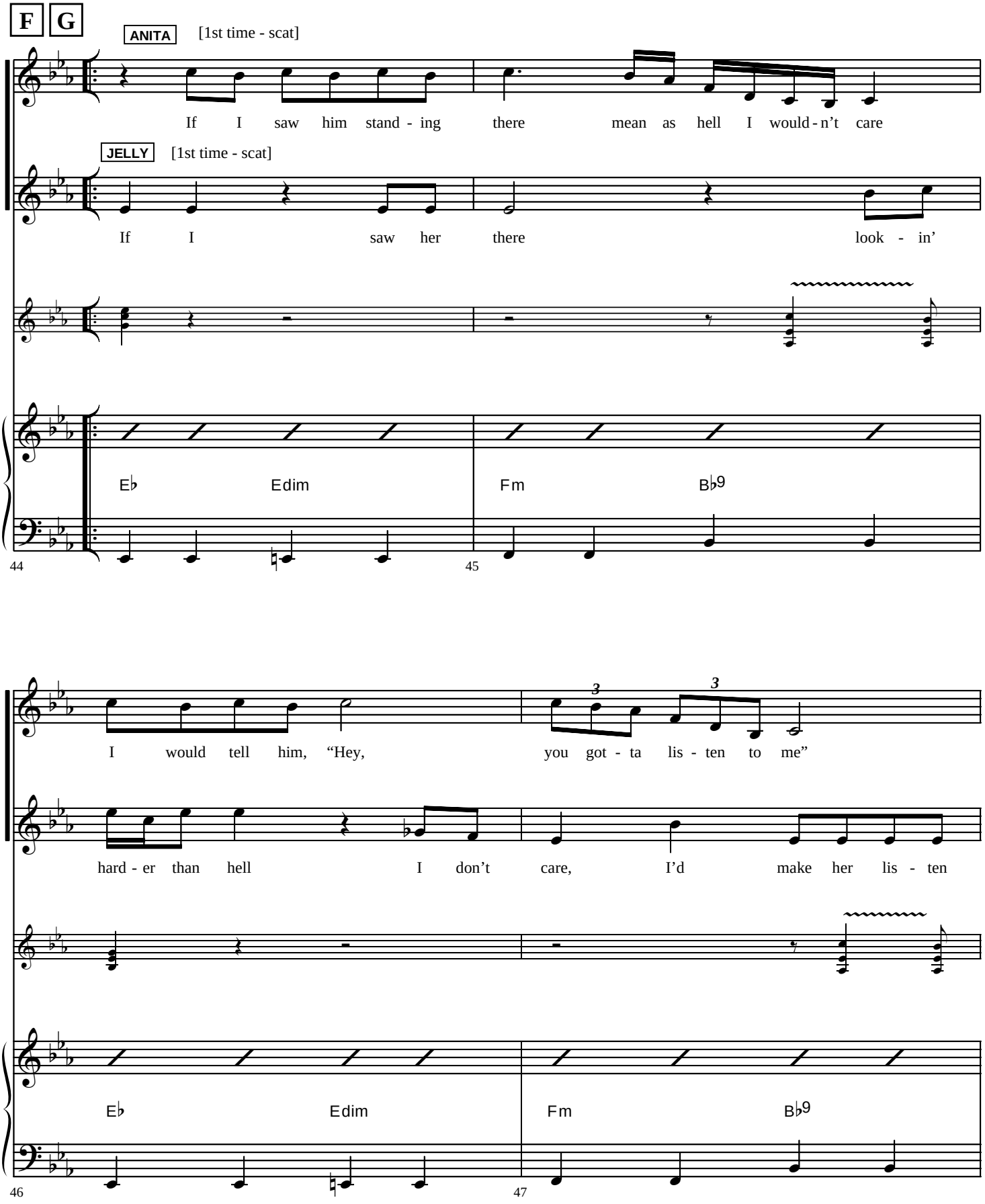

need you so just once kept my fin - ger off the fuse but no, I
Alto
Tpt.
Tutti
Fm
B♭9
E♭
Edim
Fm
B♭9
29
30
31

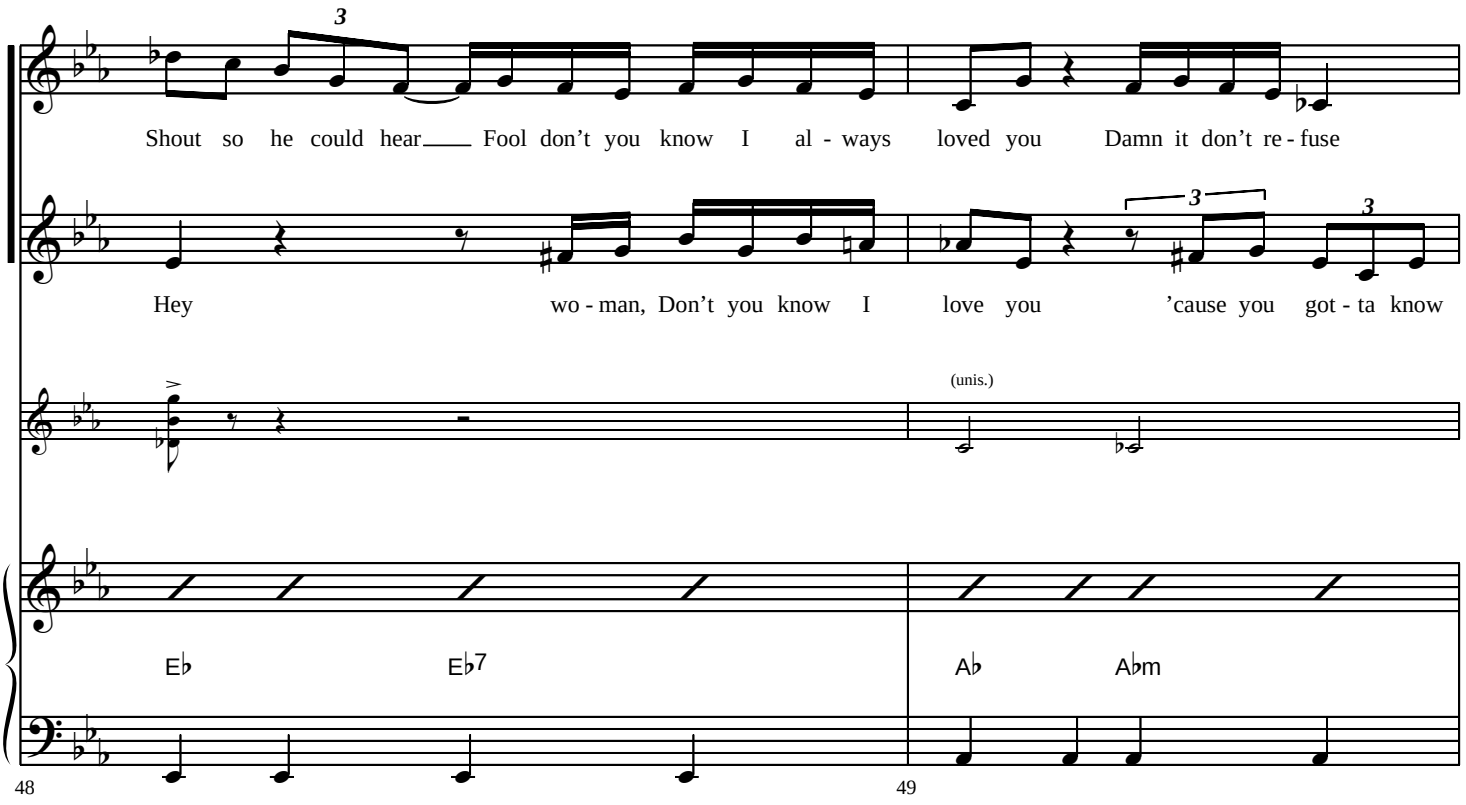

had to fight, prove I was right Well that's the thing a - bout the last chance
E♭
E♭7
A♭
A♭m
E♭
B♭7
32
33
34

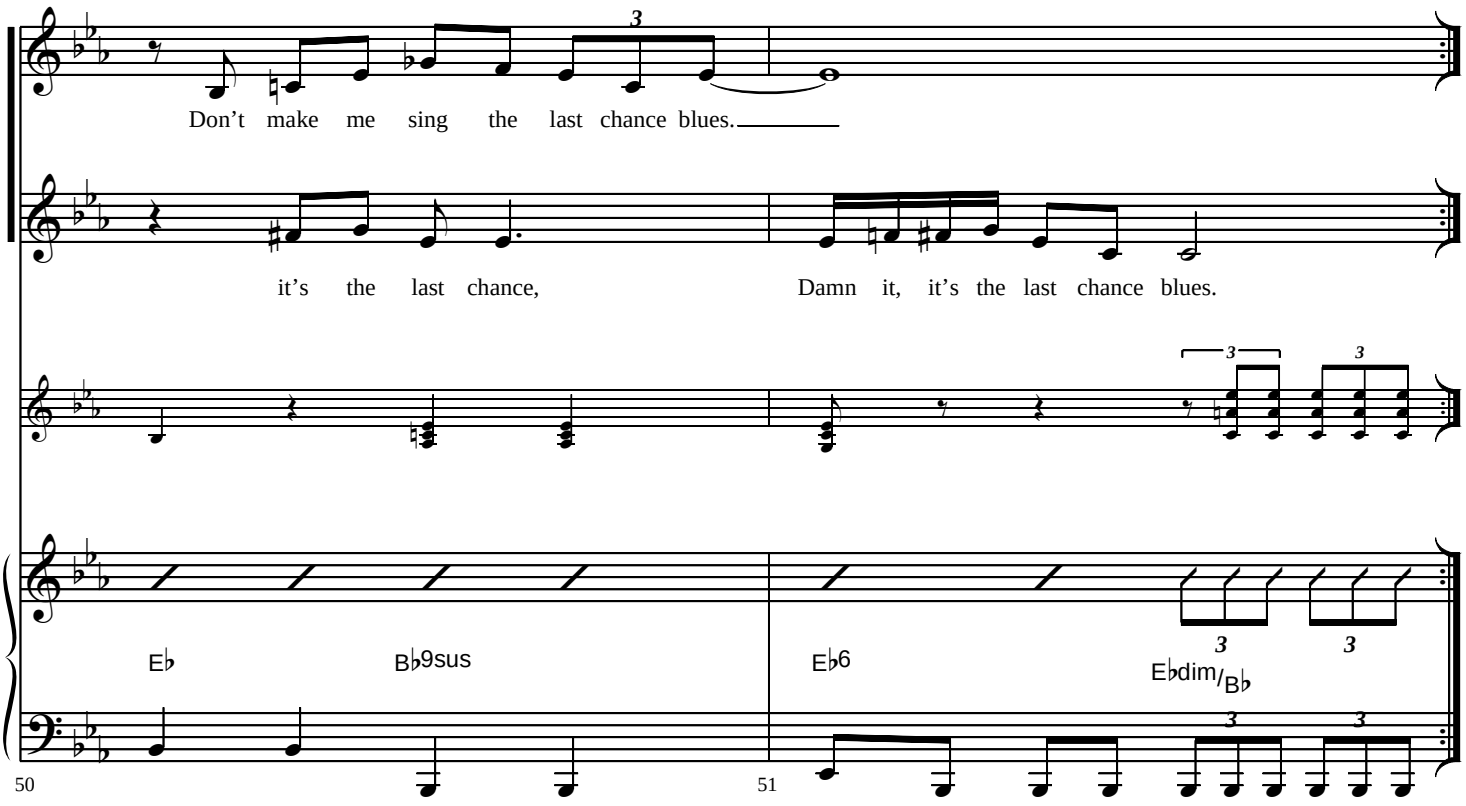

E
blues.
JELLY
What if I nev - er lied What if just
Eb Ebdim Eb Edim Fm Bb9
35
Bass
36
37
once I tried to say how I real - ly feel 'stead of push - in' her a - way
Eb Edim Fm Bb9
38
39

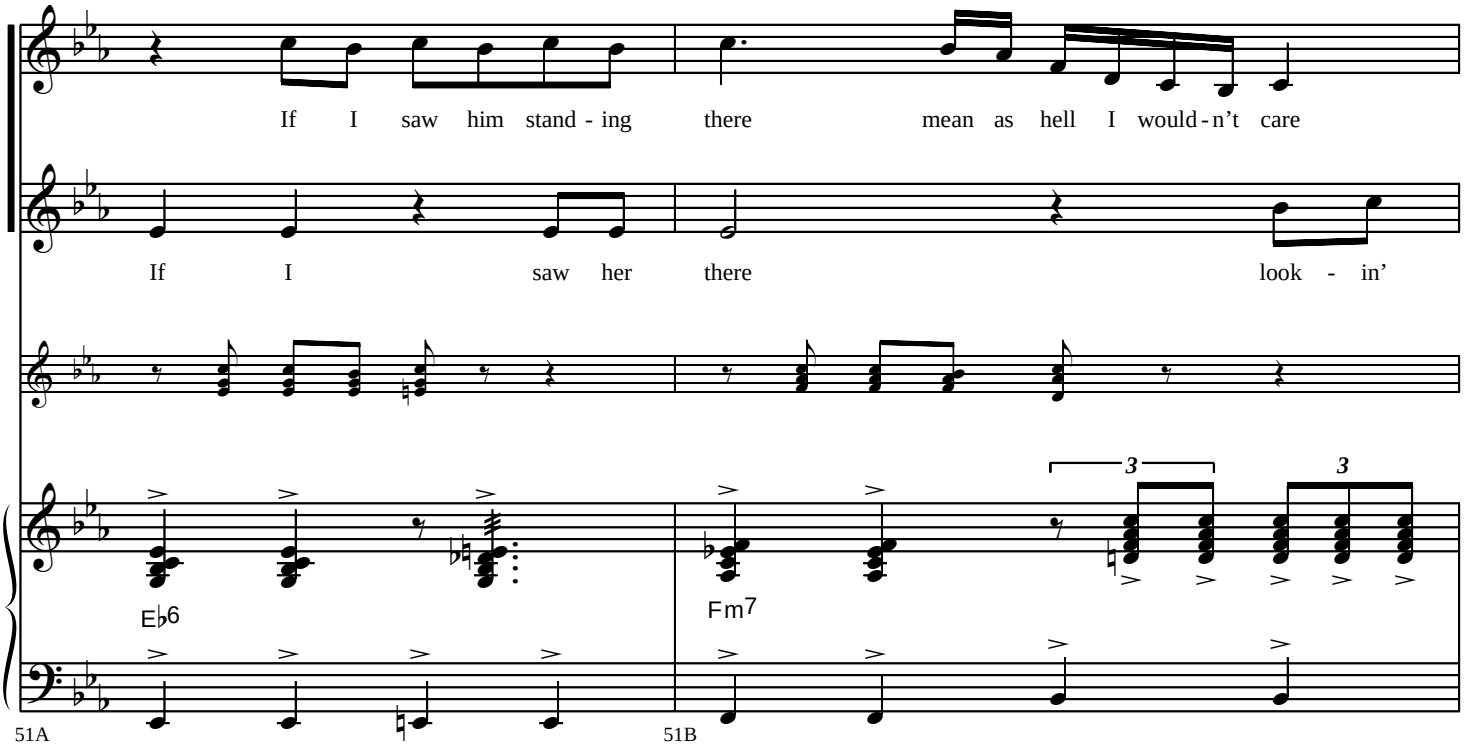

If I'd known how much I had to lose I
(unis.)
E♭
E♭7
A♭
A♭m
40
41

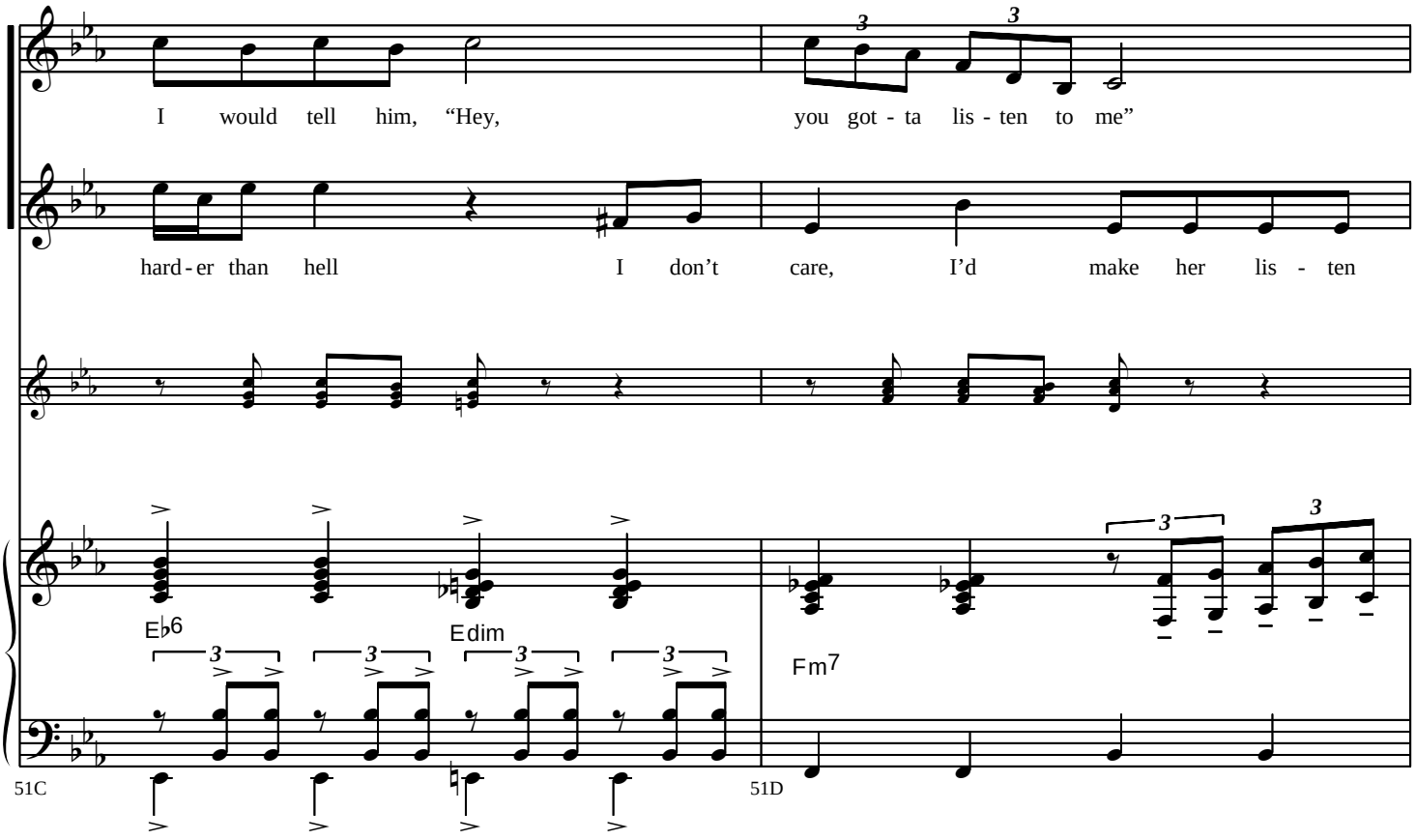

would - n't be sing - in' the last chance blues.
E♭
B♭9sus
E♭
E♭dim
42
43
Bass


F
G
ANITA
[1st time - scat]
If I saw him stand - ing there mean as hell I would - n't care
JELLY
[1st time - scat]
If I saw her there look - in'
E♭
Edim
Fm
B♭9
44
45
I would tell him, "Hey, you got - ta lis - ten to me"
hard - er than hell I don't care, I'd make her lis - ten
E♭
Edim
Fm
B♭9
46
47

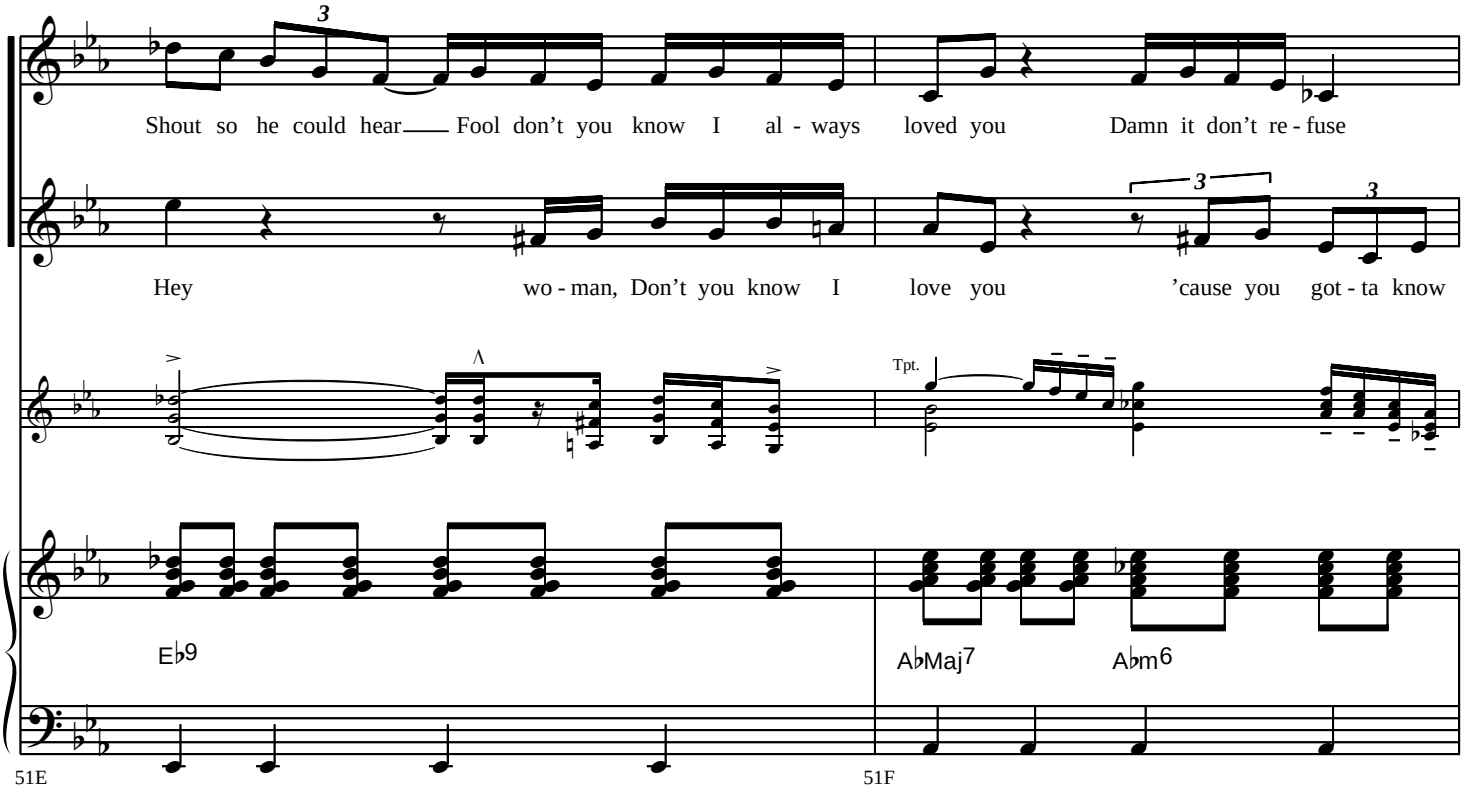

Shout so he could hear Fool don't you know I al - ways loved you Damn it don't re - fuse
Hey wo - man, Don't you know I love you 'cause you got - ta know
(unis.)
E♭ E♭7 A♭ A♭m
48
49


Don't make me sing the last chance blues.
it's the last chance, Damn it, it's the last chance blues.
E♭ B♭9sus E♭6 E♭dim/B♭
50
51

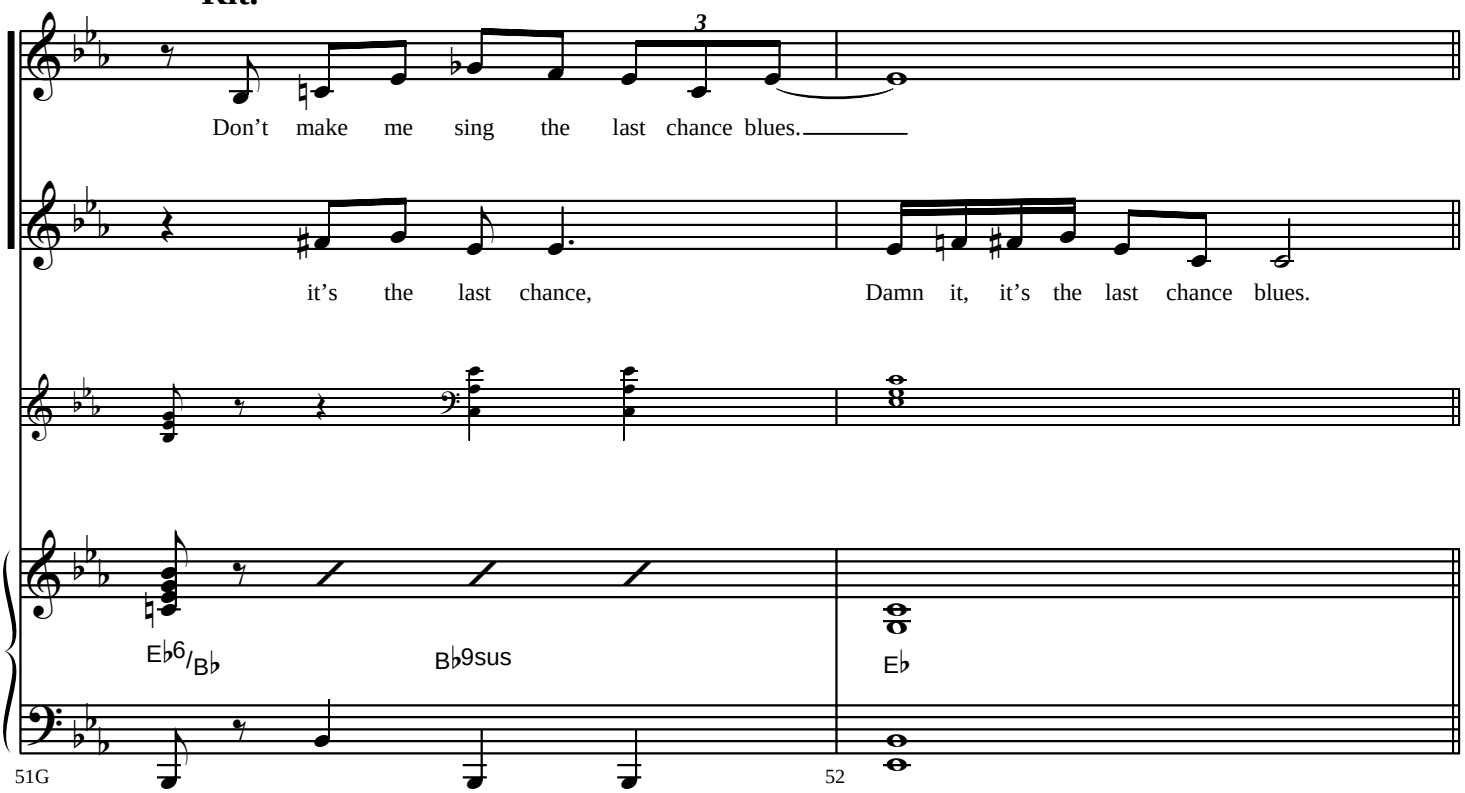

If I saw him stand - ing there mean as hell I would - n't care
If I saw her there look - in'
E♭6
Fm7
51A
51B


I would tell him, "Hey, you got - ta lis - ten to me"
hard - er than hell I don't care, I'd make her lis - ten
E♭6
Edim
Fm7
51C
51D

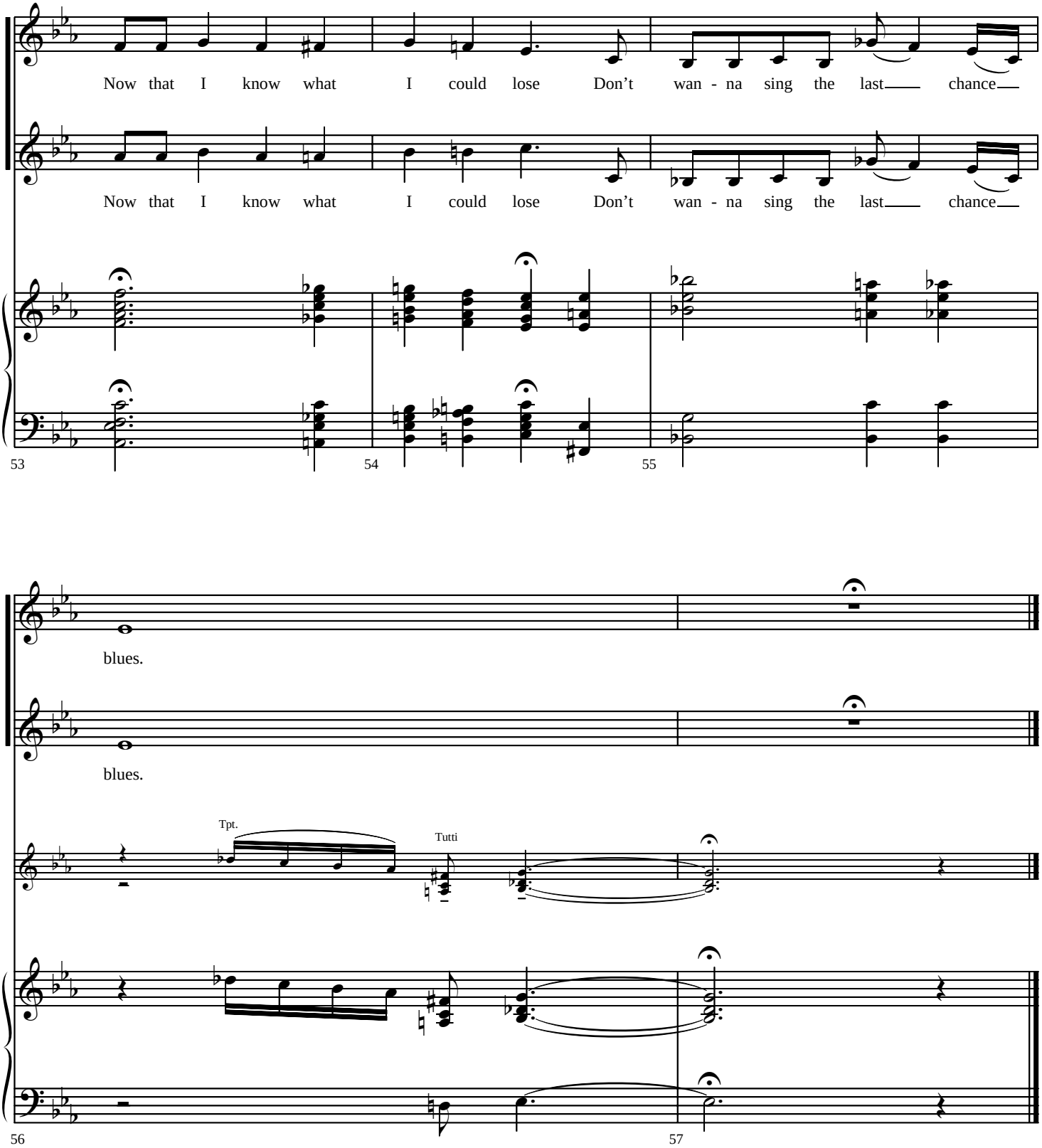
**Double-time feel**




**Rit.**



**H** **Rubato**

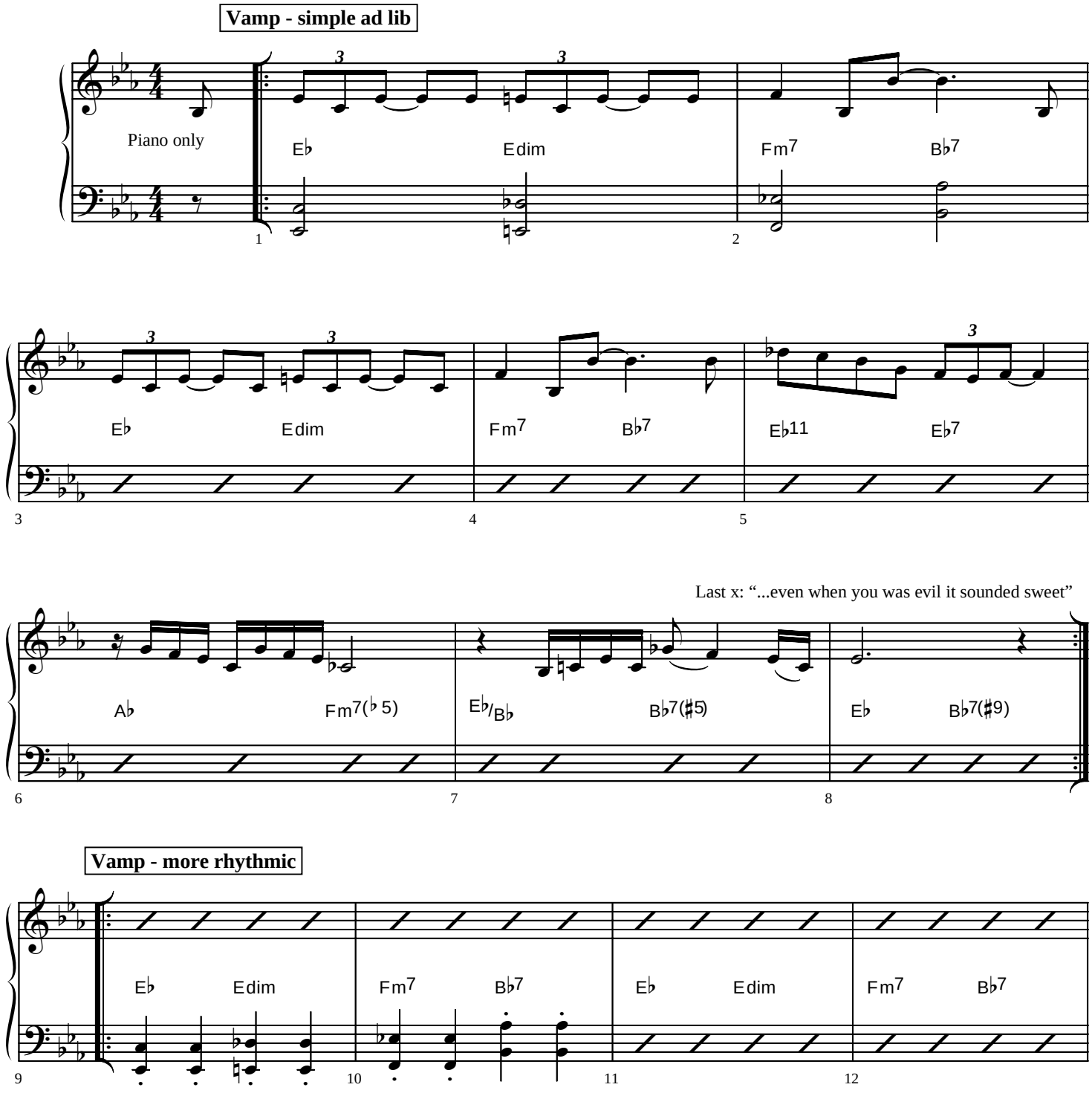



**Segue as one to:**
**"Anita/Jelly Reunion"**

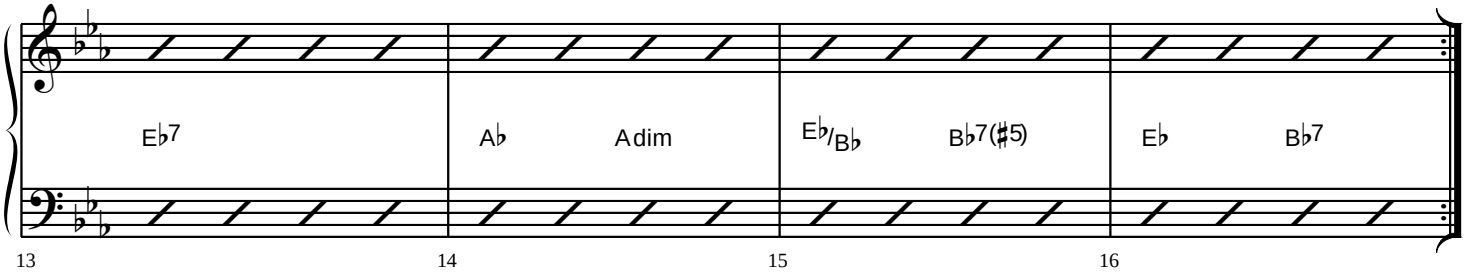
# No. 45 Anita/Jelly Reunion

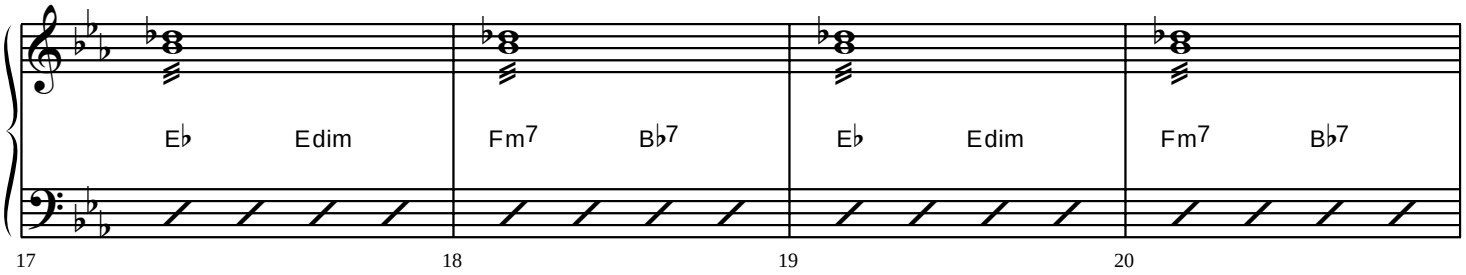
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

**Attacca**



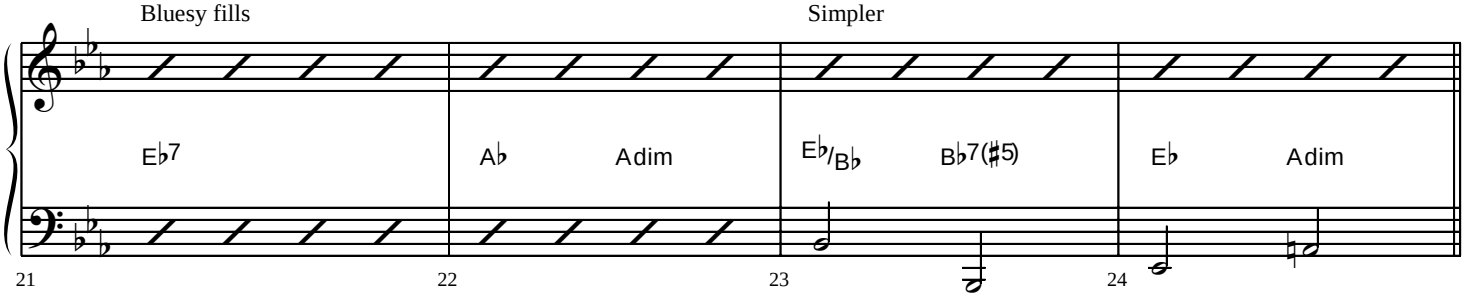
"...can you tell me how that's served?"



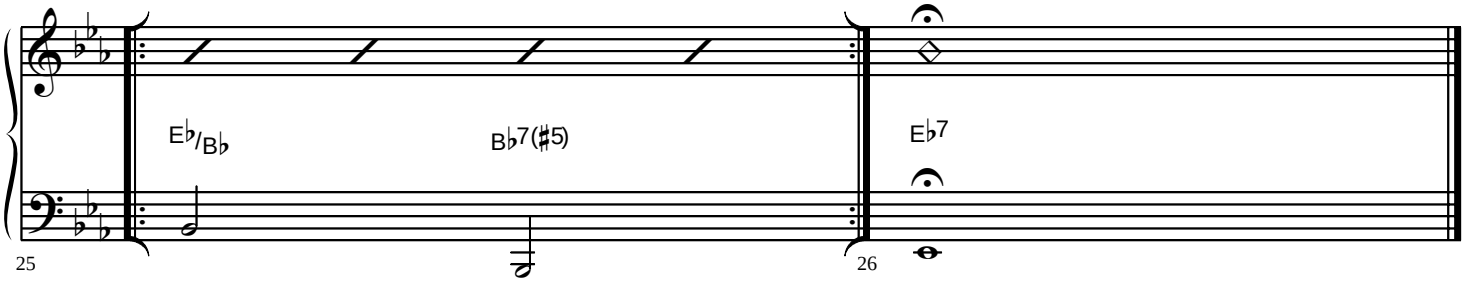

Bluesy fills

Simpler




**Safety**

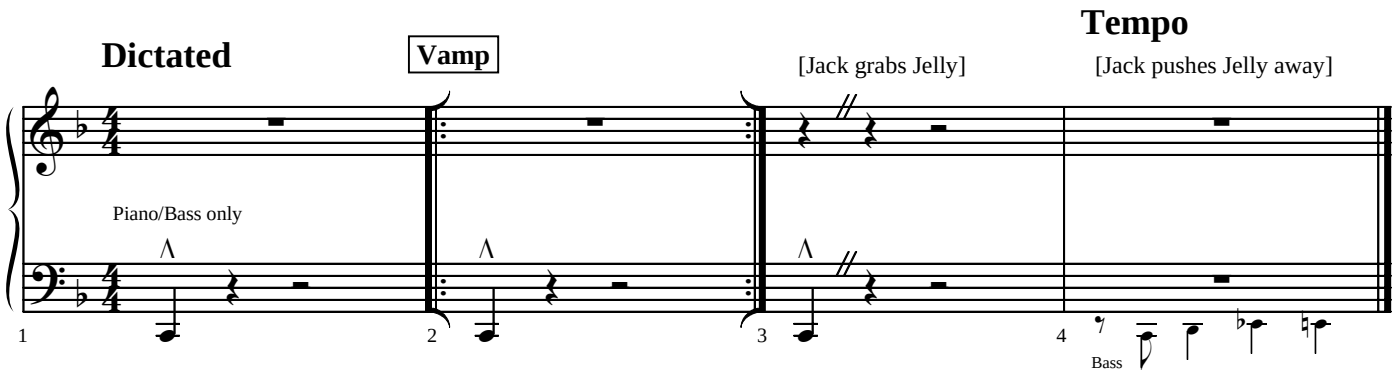
"...you're the closest...I belong"



# No. 46 Jack/Jelly Reunion

Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

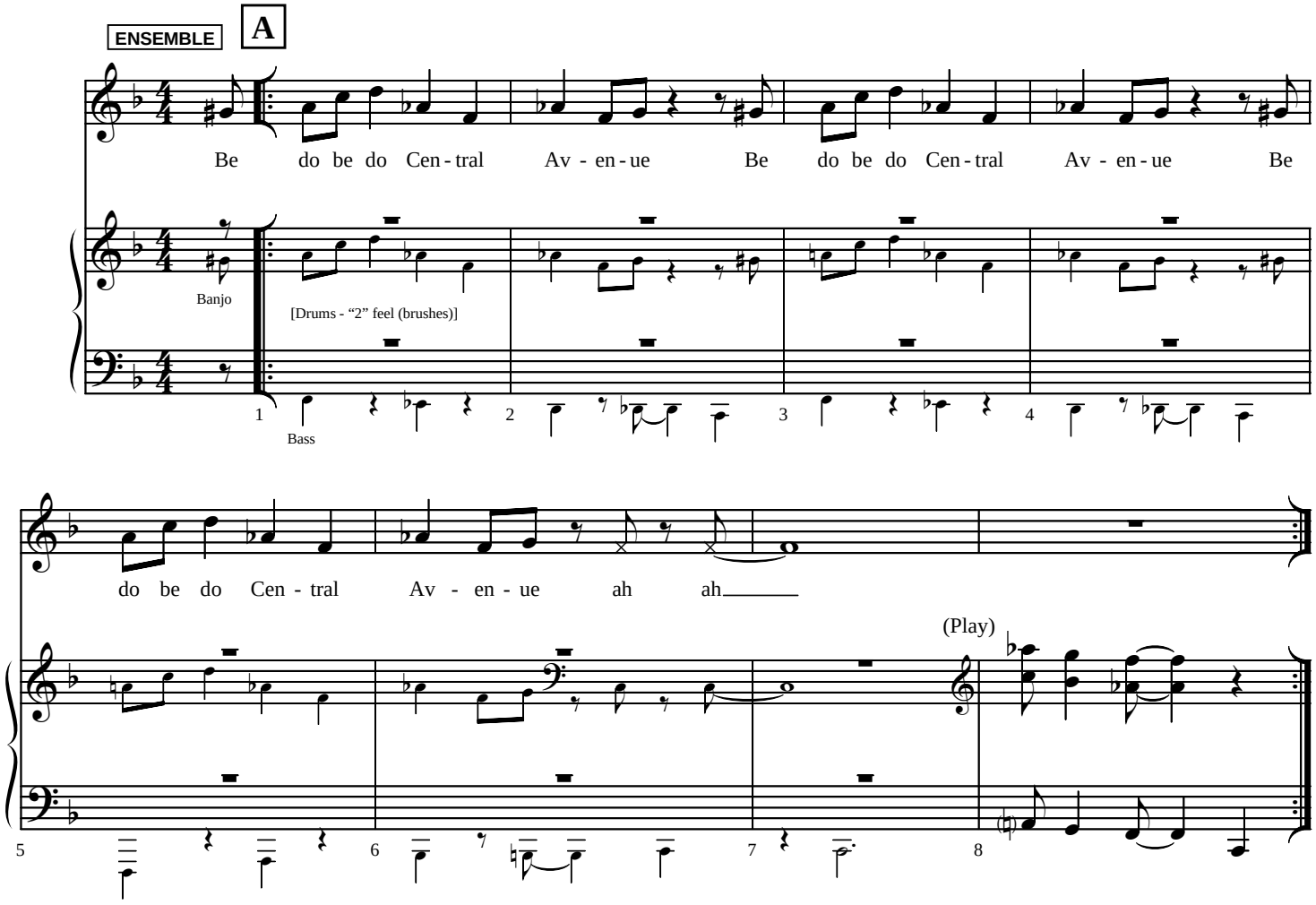
*CUE:*
[Jack] "What can I get you?"

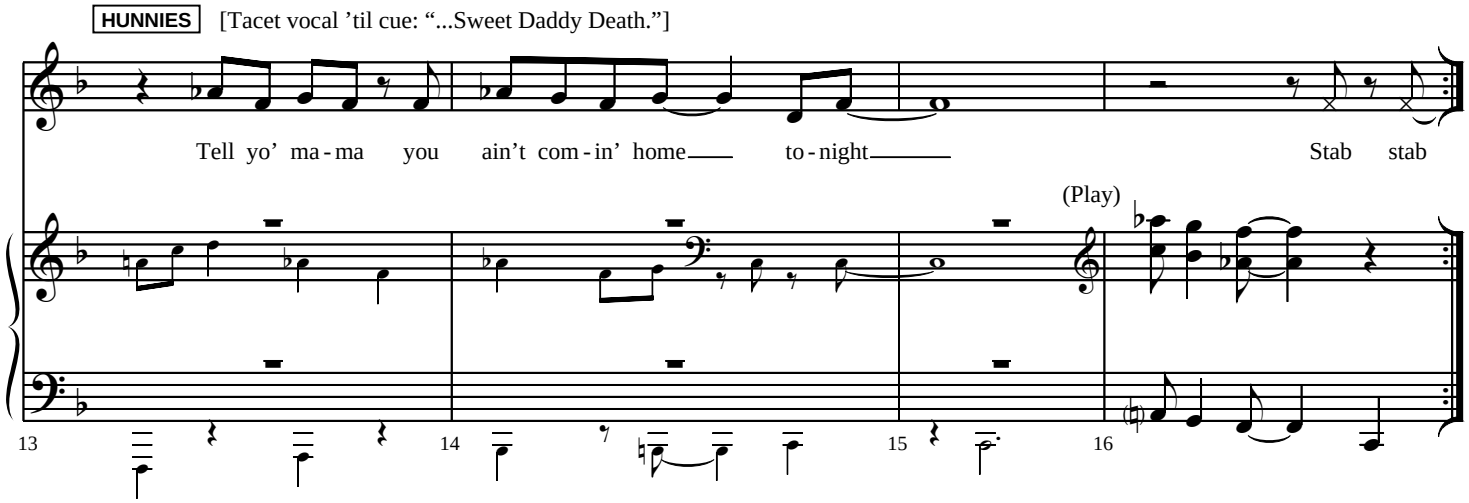


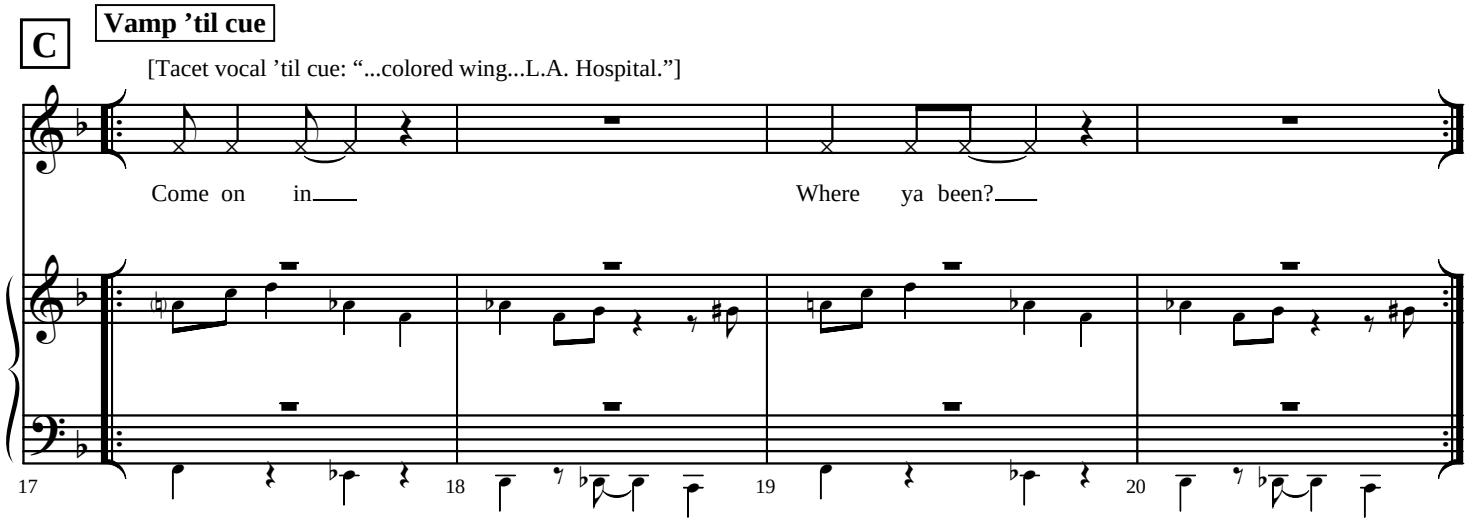

**Segue as one to:**
**"Central Avenue"**

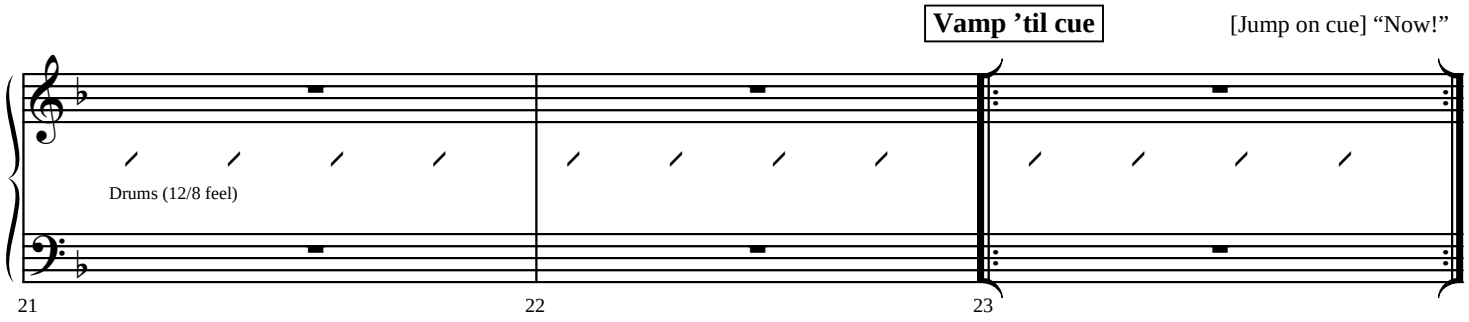
# No. 47 Central Avenue

Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey





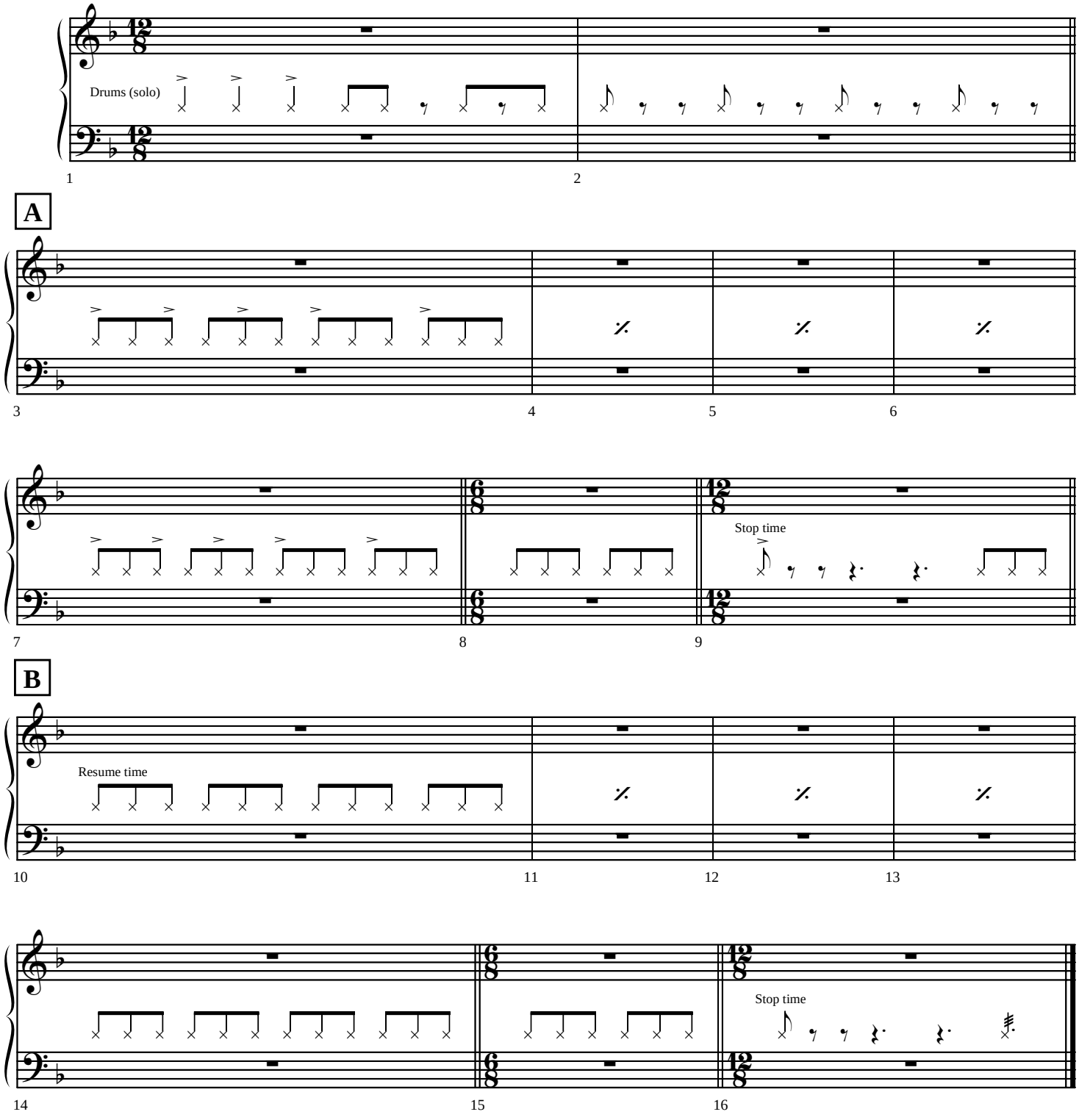




**Segue as one to:**
**"Bamboola"**

# No. 48 Bamboola

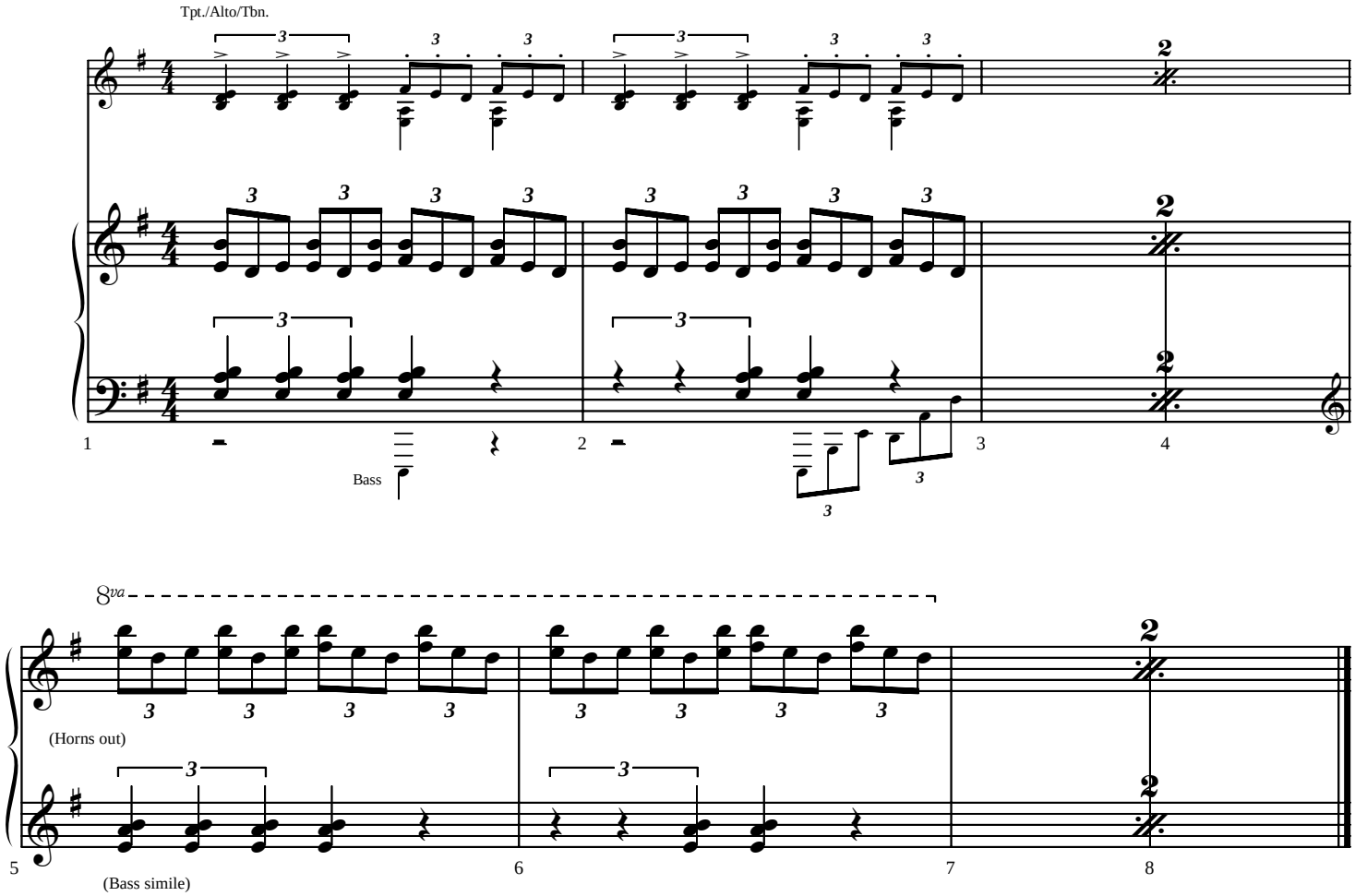
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

Drums/Perc. only



# No. 49 End Processional - Part I

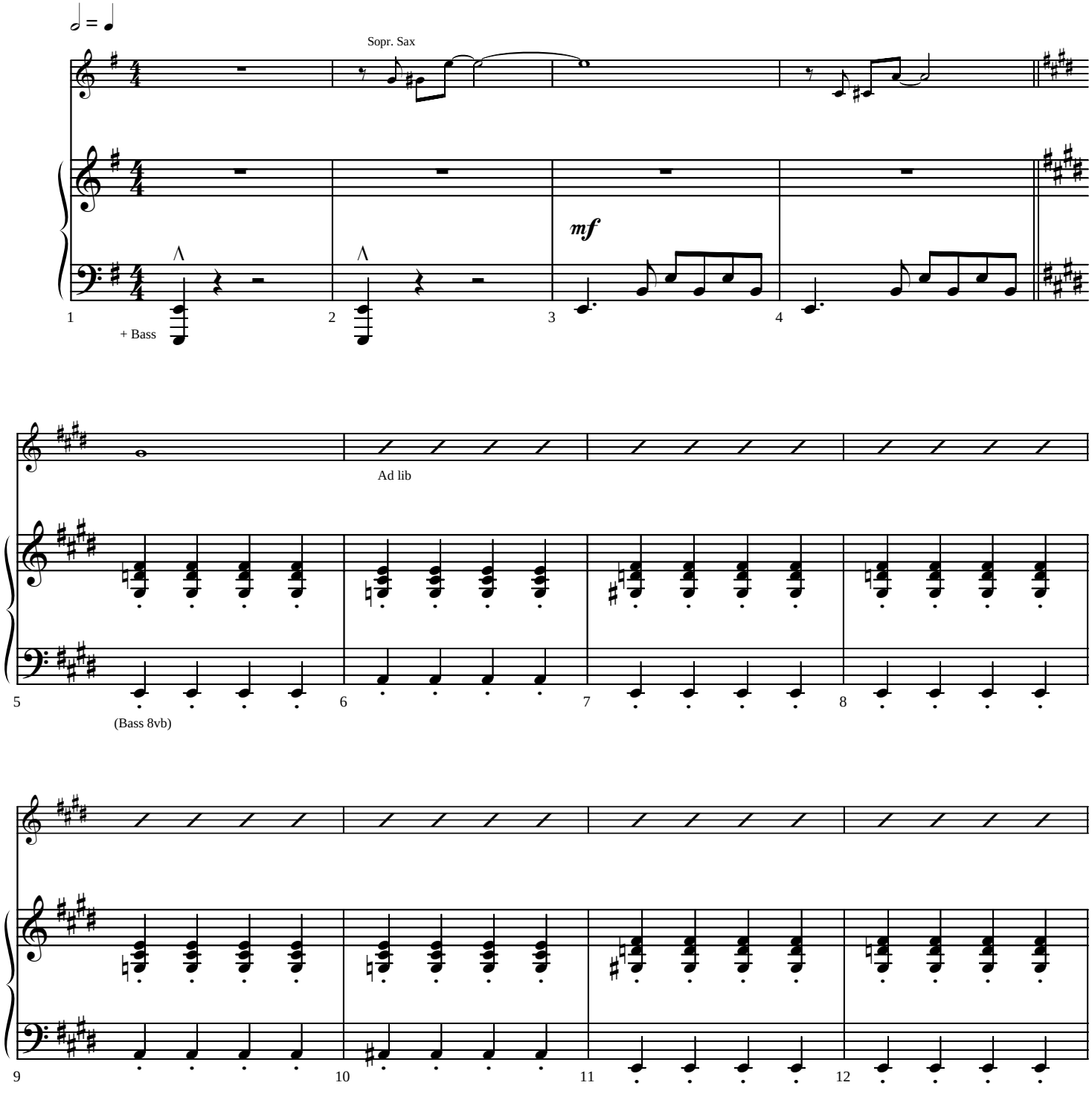
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey



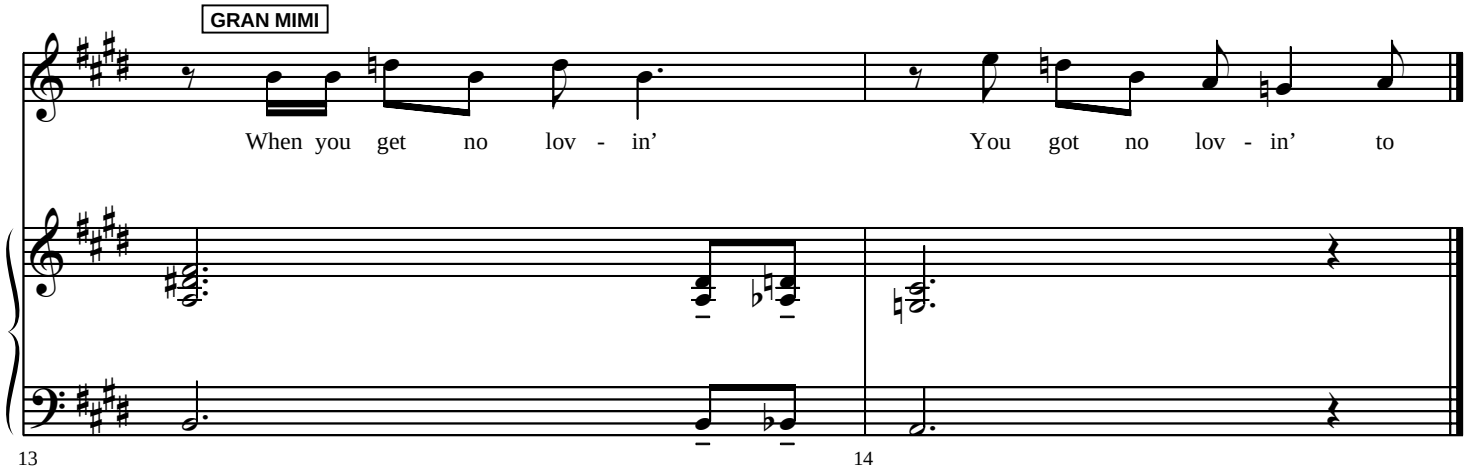

**Segue as one to:**
**"Lonely Boy (Gran Mimi)"**

# No. 50 Lonely Boy (Gran Mimi)

Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey



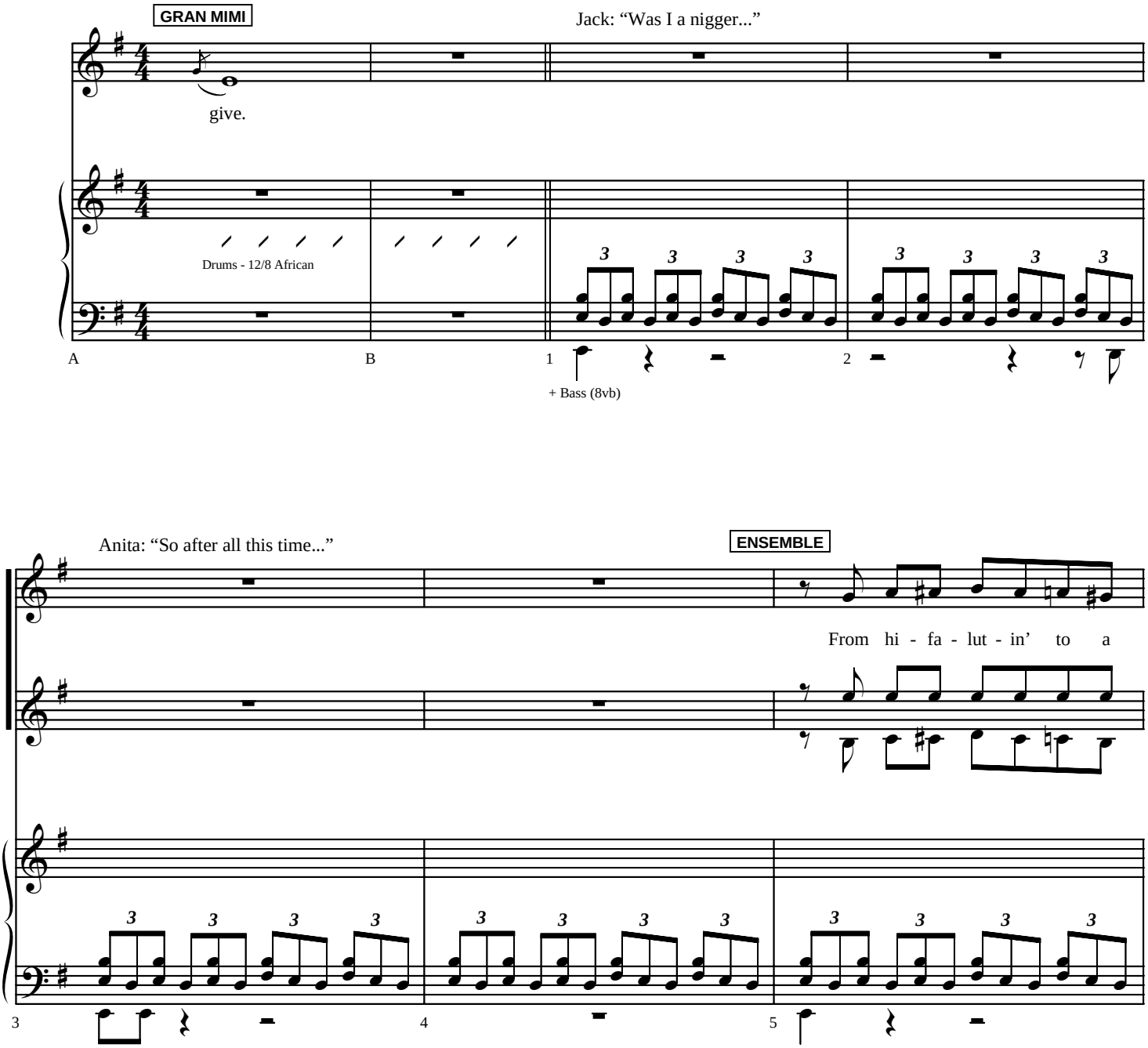
**Rubato**

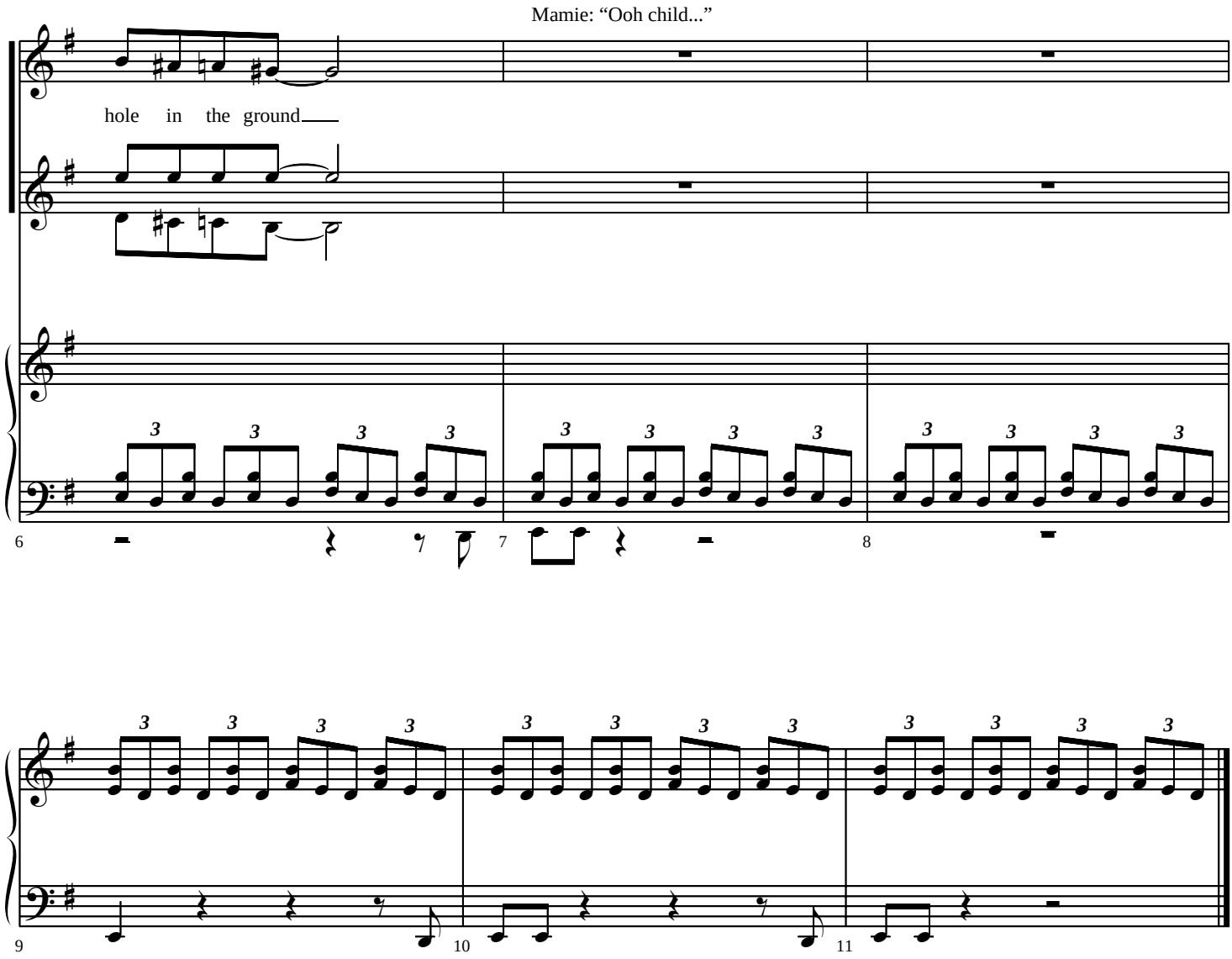



**Segue as one to:**
**"Last Rites"**

# No. 51 Last Rites

Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

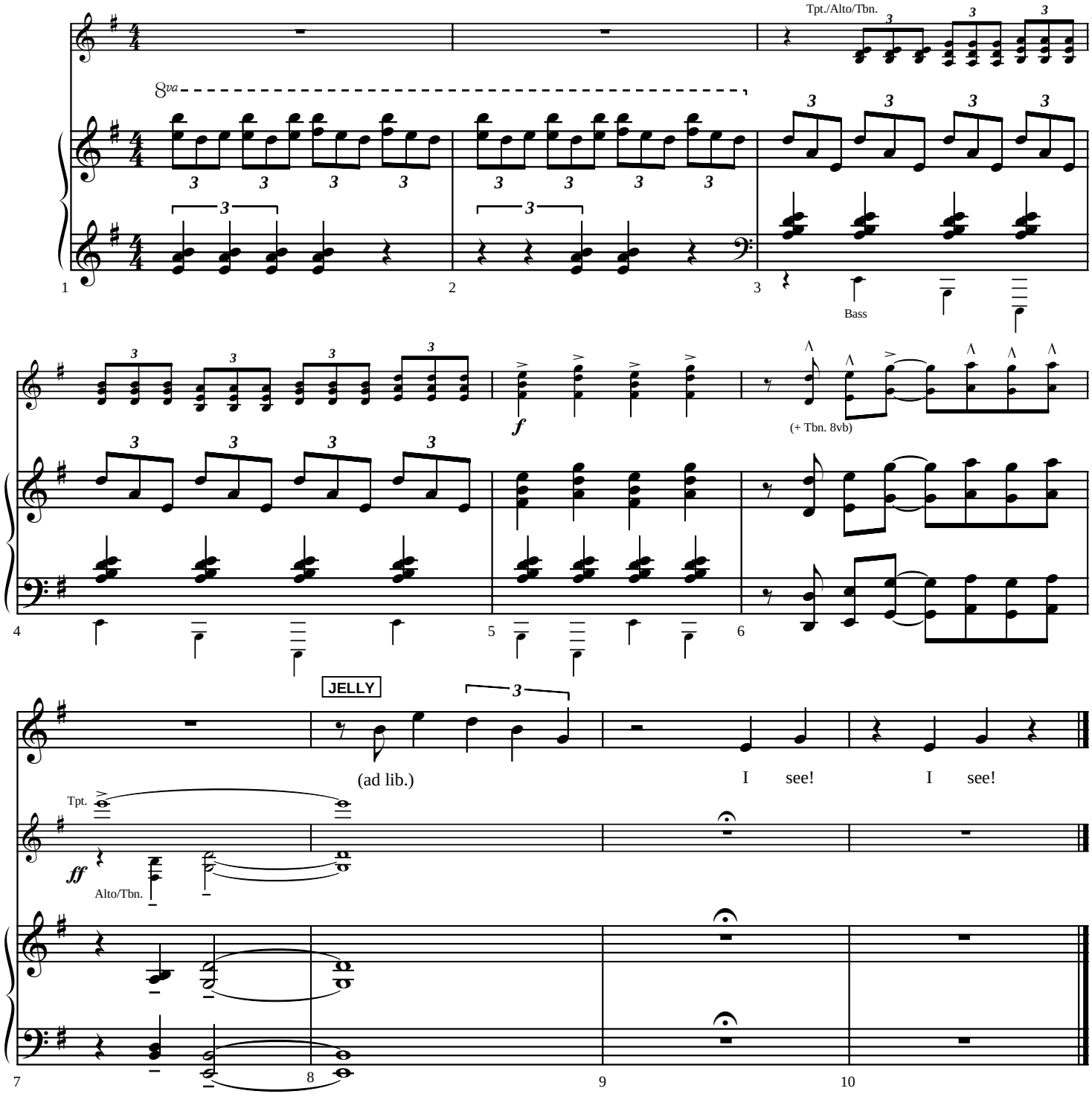





**Segue as one to:**
**“End Processional - Part II”**

# No. 52 End Processional - Part II

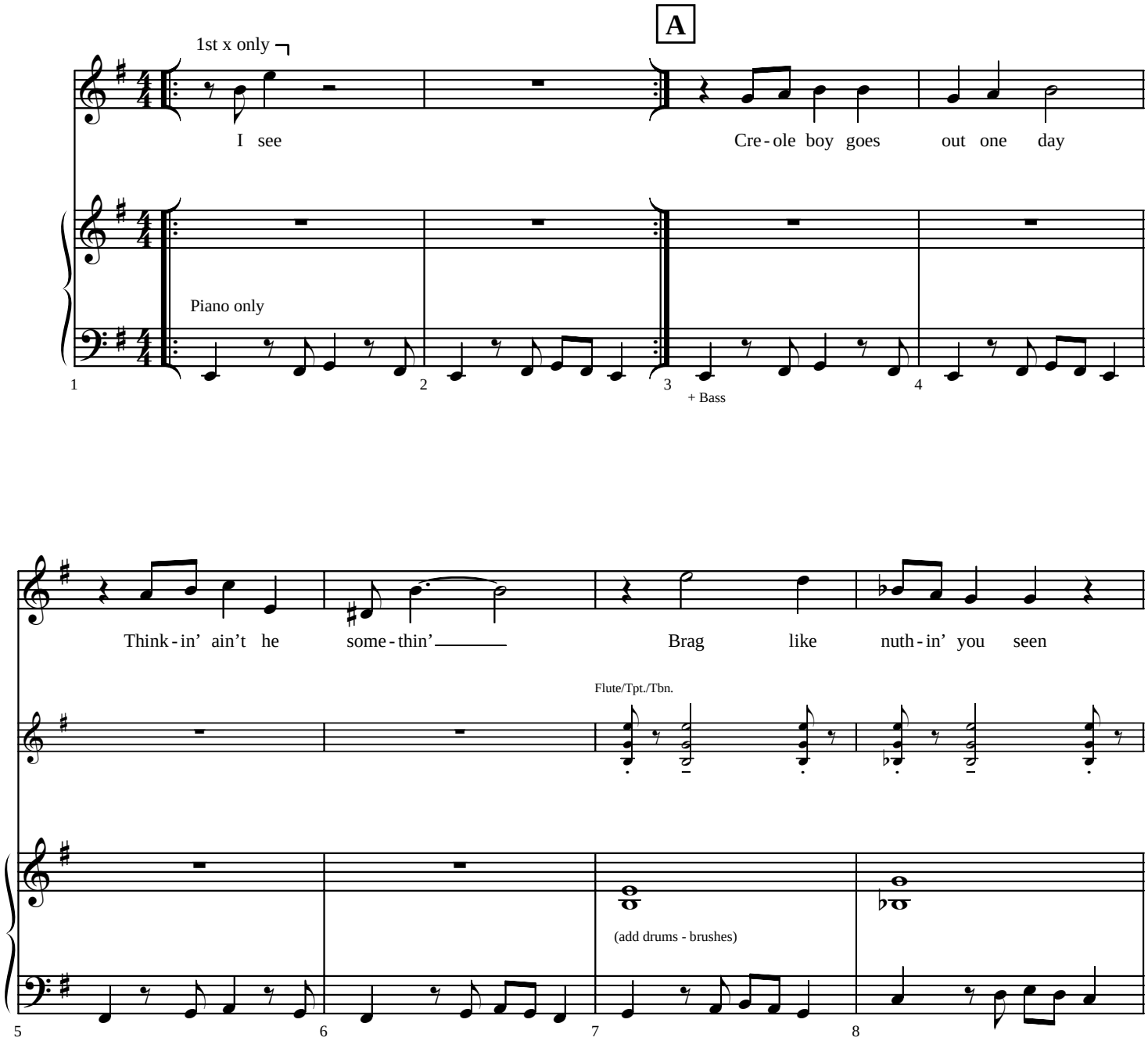
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

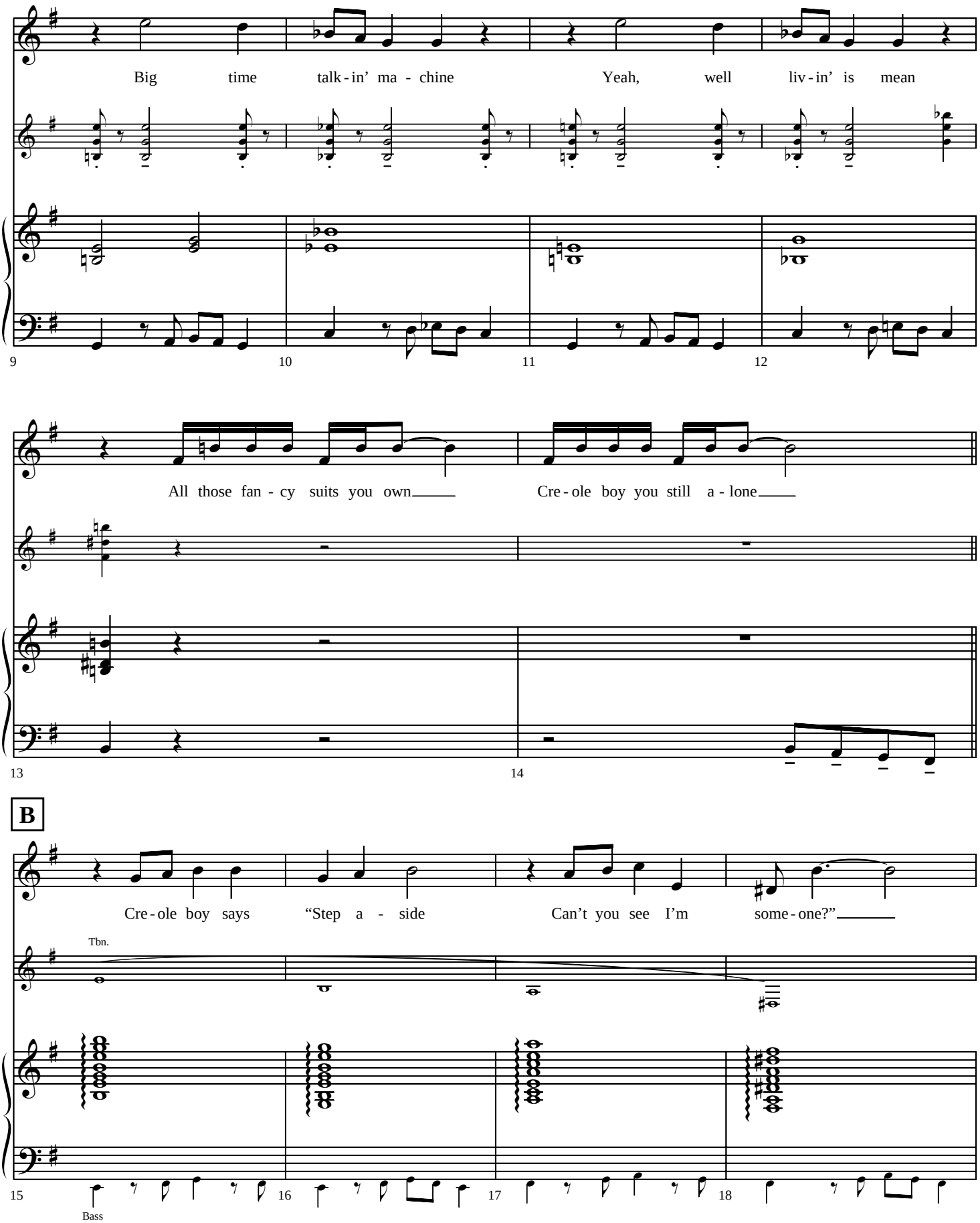


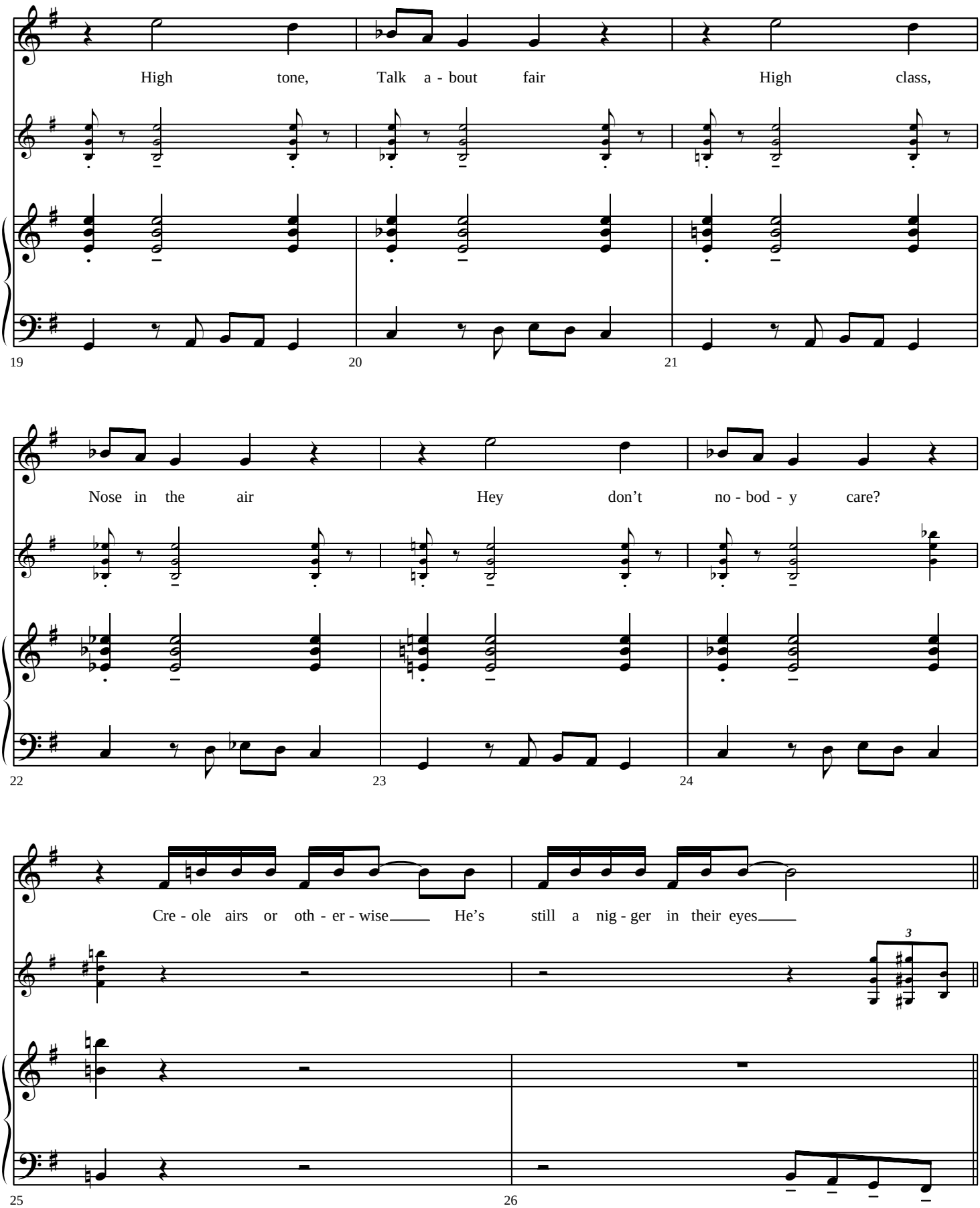

**Segue as one to:**
**"Creole Boy"**

# No. 53 Creole Boy

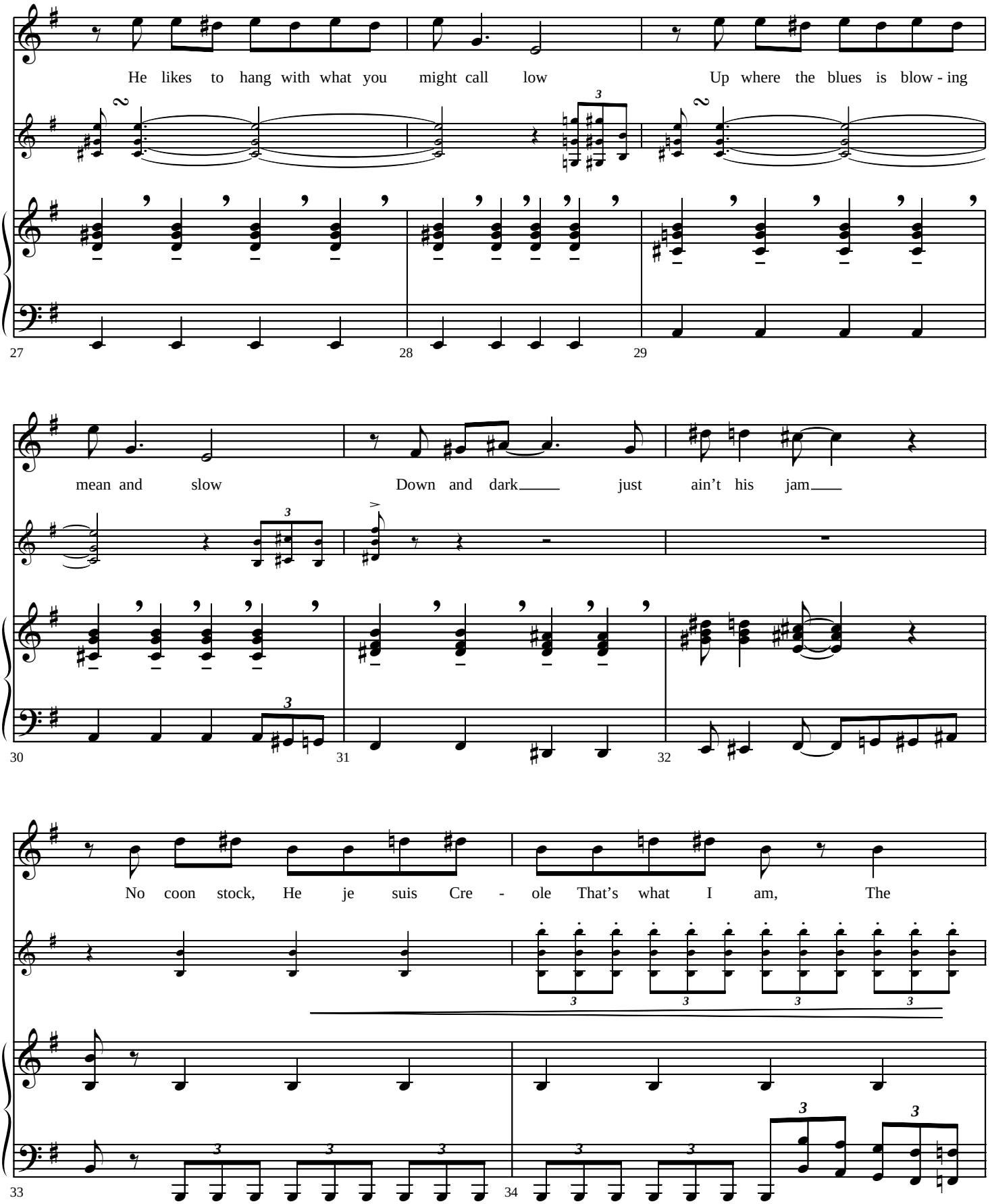
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey




Big time talk-in' ma - chine Yeah, well liv-in' is mean
9
10
11
12
All those fan - cy suits you own Cre - ole boy you still a - lone
13
14
B
Cre - ole boy says "Step a - side Can't you see I'm some-one?"
Tbn.
15
Bass
16
17
18


High tone, Talk a - bout fair High class,
19
20
21
Nose in the air Hey don't no - bod - y care?
22
23
24
Cre - ole airs or oth - er - wise He's still a nig - ger in their eyes
3
25
26

**C**


He likes to hang with what you might call low Up where the blues is blow - ing
mean and slow Down and dark just ain't his jam
No coon stock, He je suis Cre - ole That's what I am, The
27
28
29
30
31
32
33
34

**Rall.**

king of sweet ass syn - co - pa - tion

*f*

**Straight 8ths**

35 36

**Conducted**

Ain't no black notes in my song I was wrong I was wrong

*sub. p*

37 38

**A tempo**

Flute

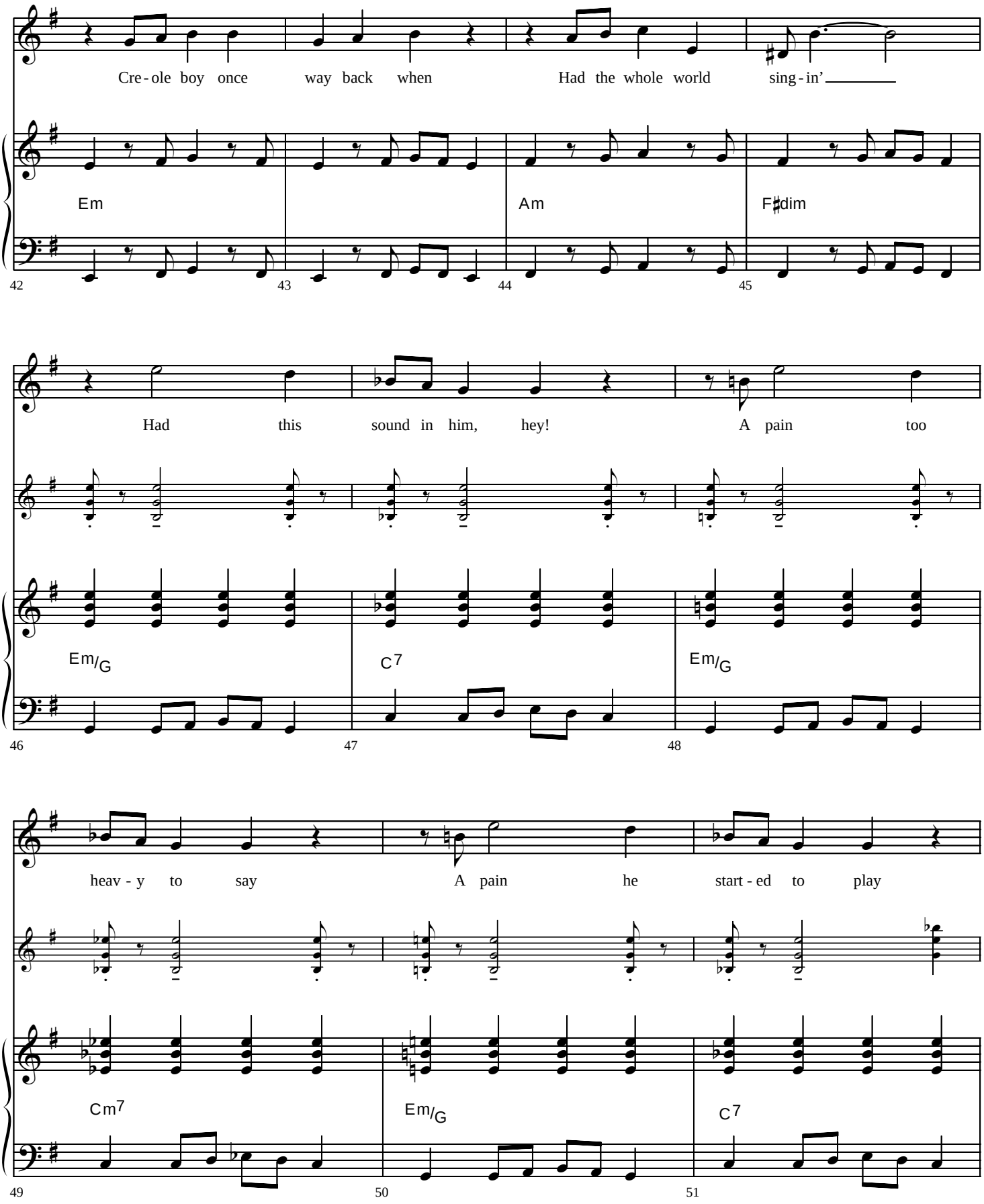
3

**Straight 8ths** **Swing 8ths**

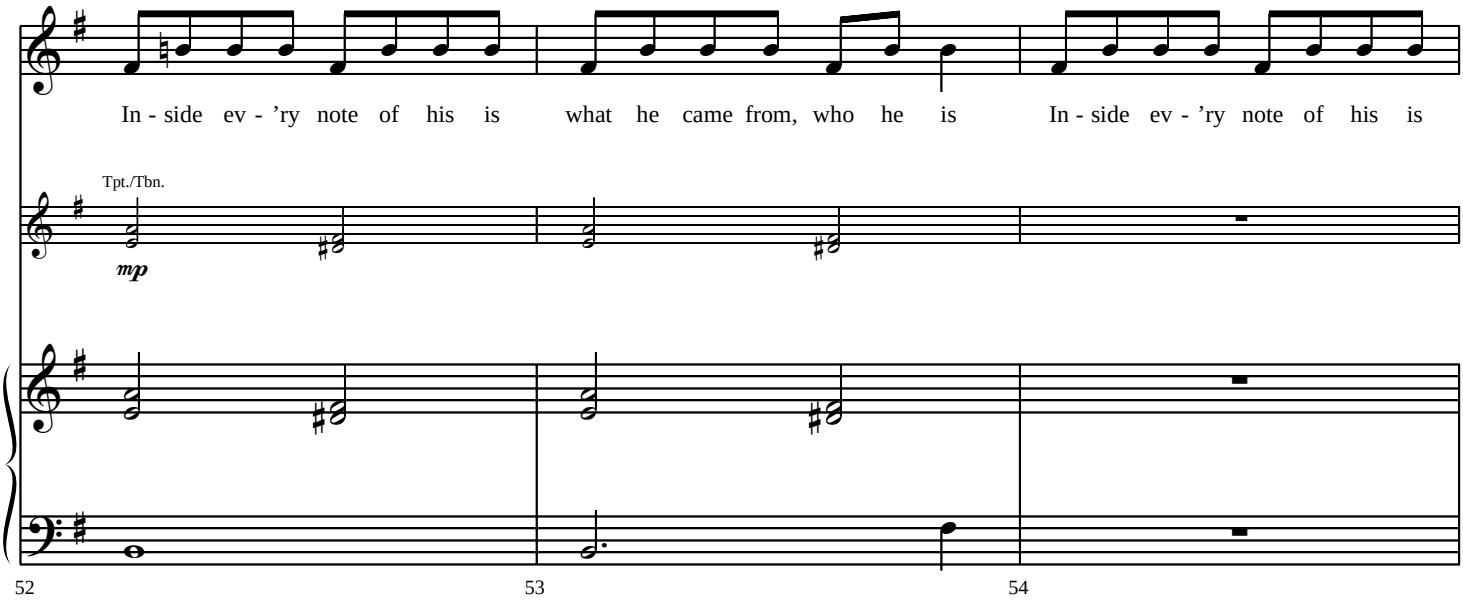
Em

39 40 41

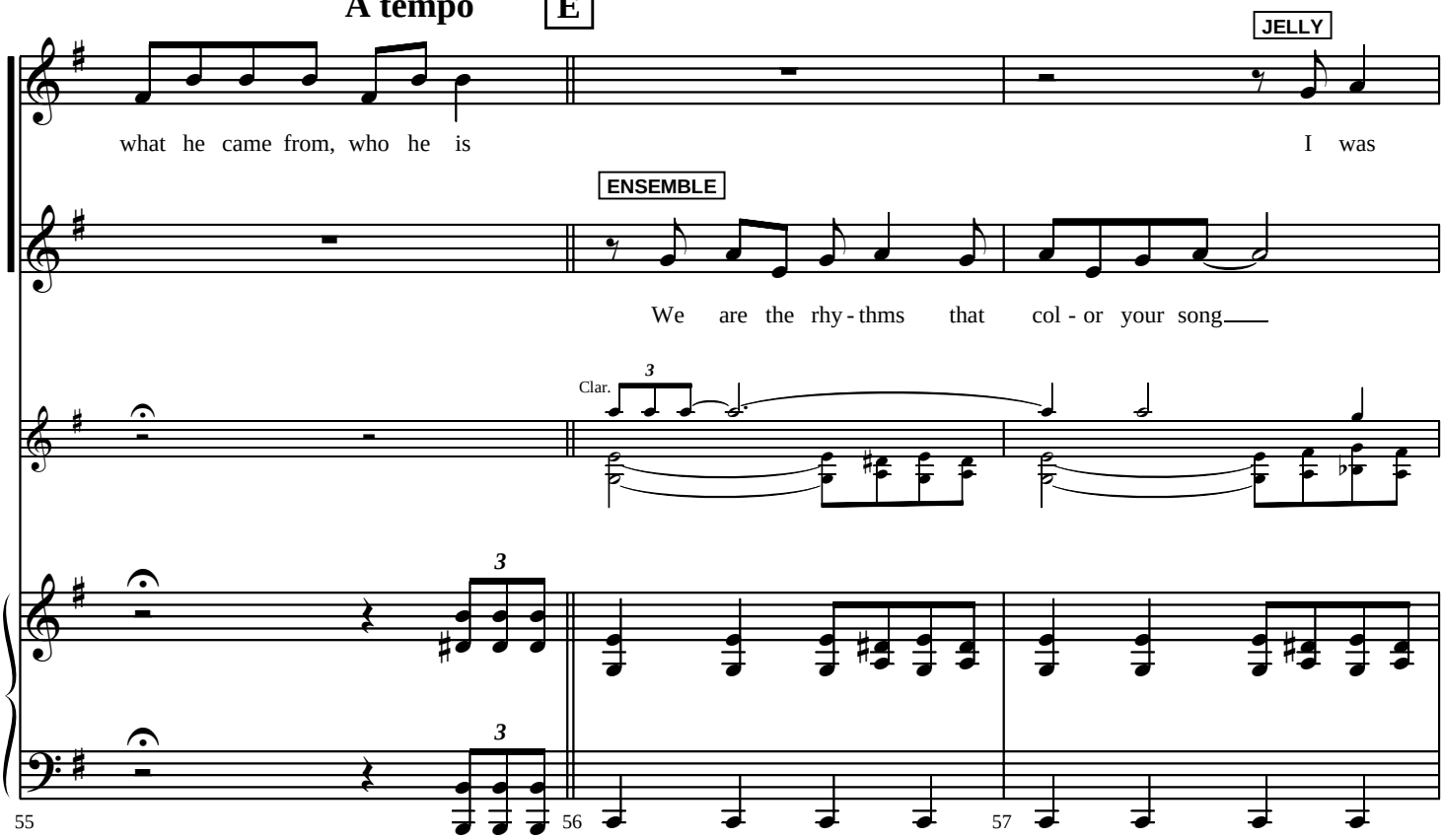
**D**

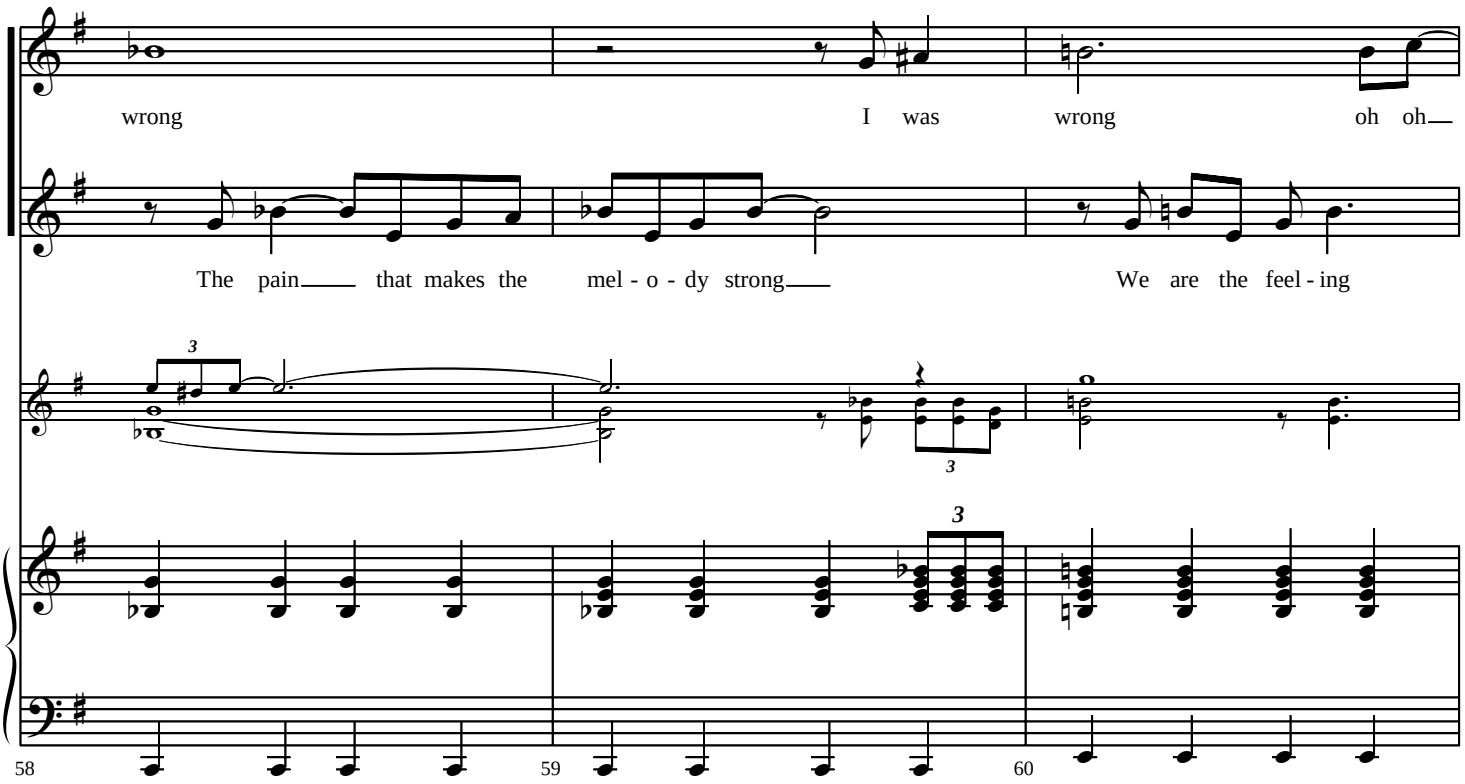

Cre - ole boy once way back when Had the whole world sing - in'
Em
Am
F♯dim
42
43
44
45
Had this sound in him, hey! A pain too
Em/G
C7
Em/G
46
47
48
heav - y to say A pain he start - ed to play
Cm7
Em/G
C7
49
50
51

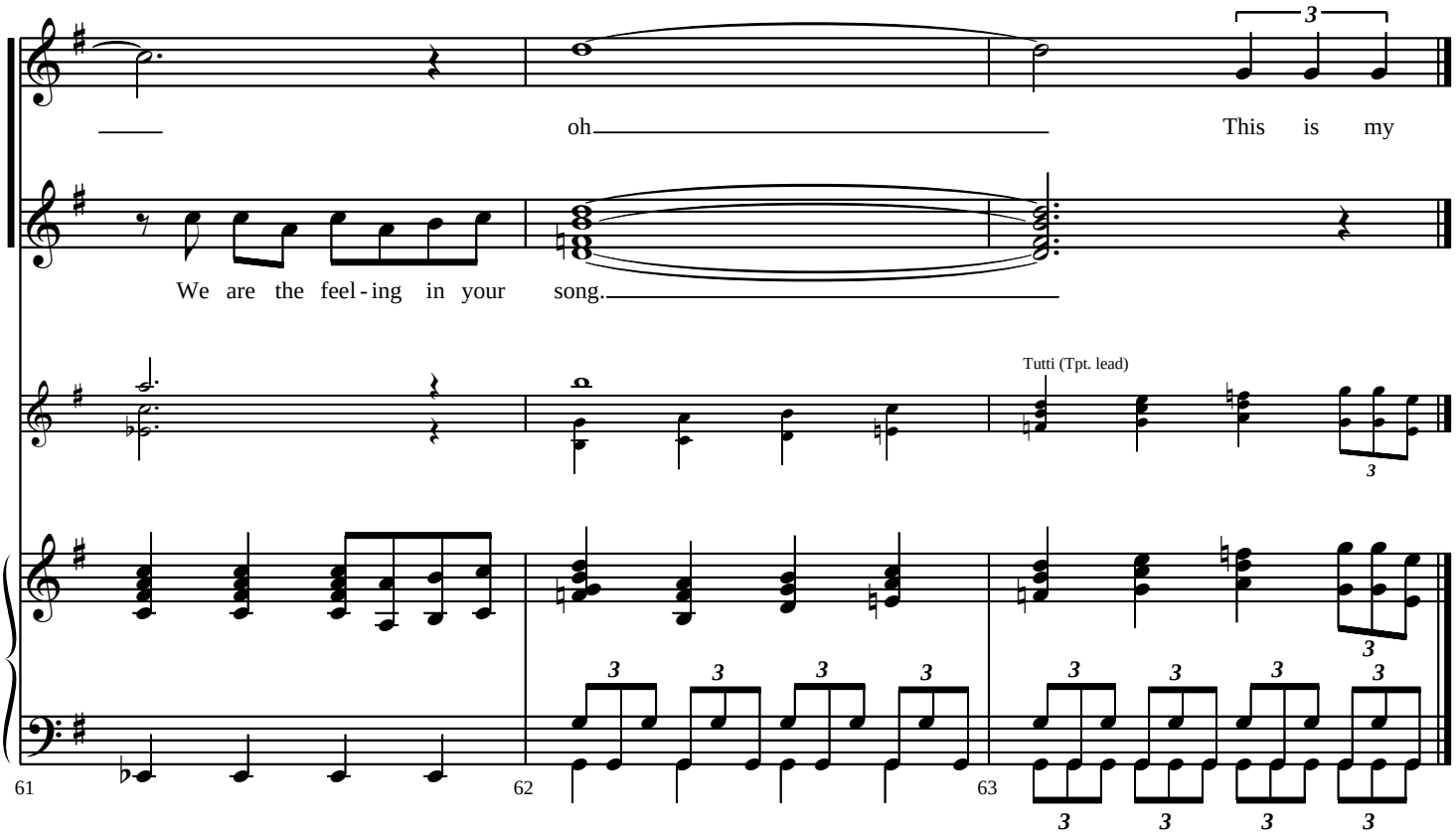
**Dictated**




**A tempo** **E**



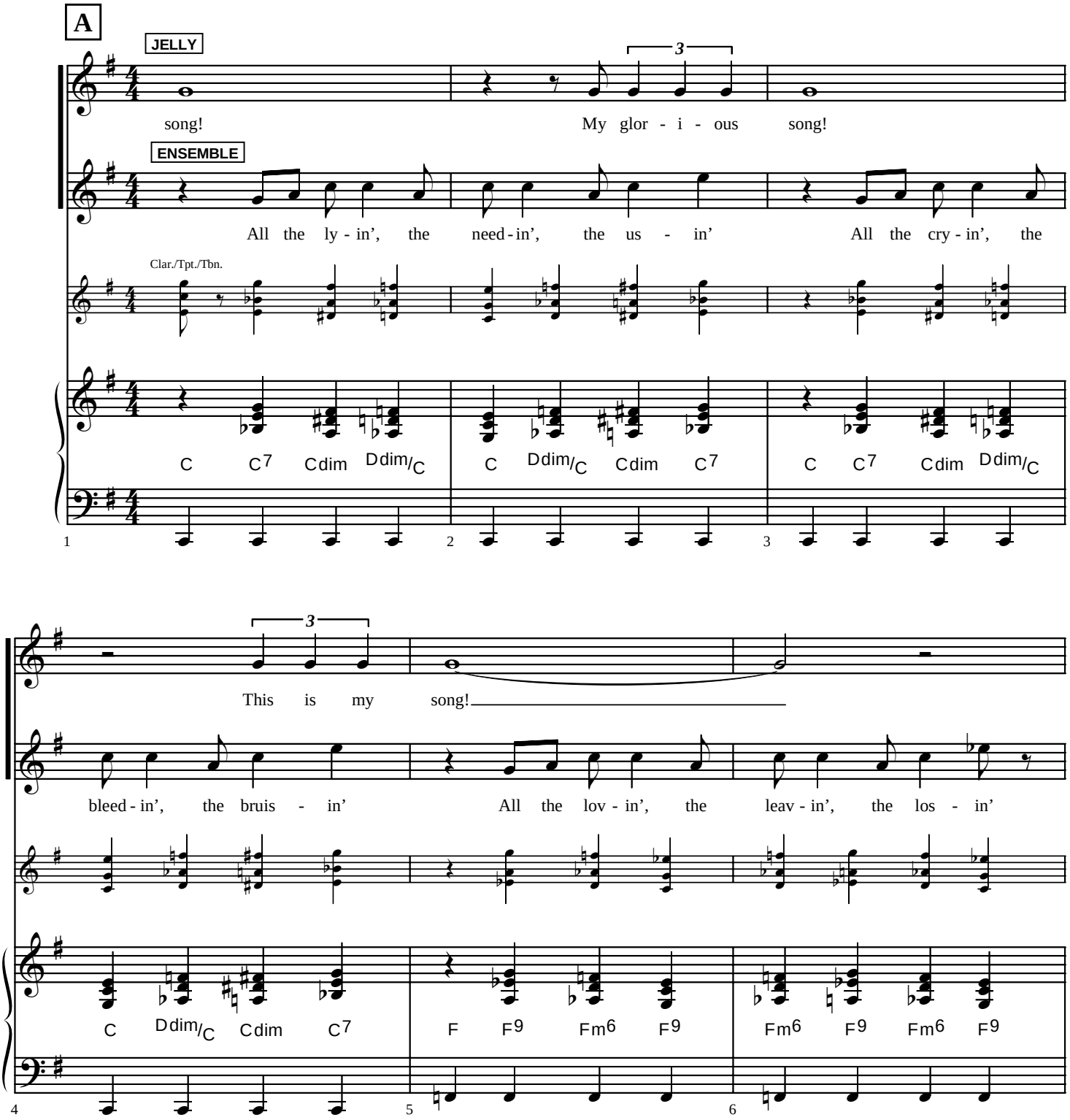


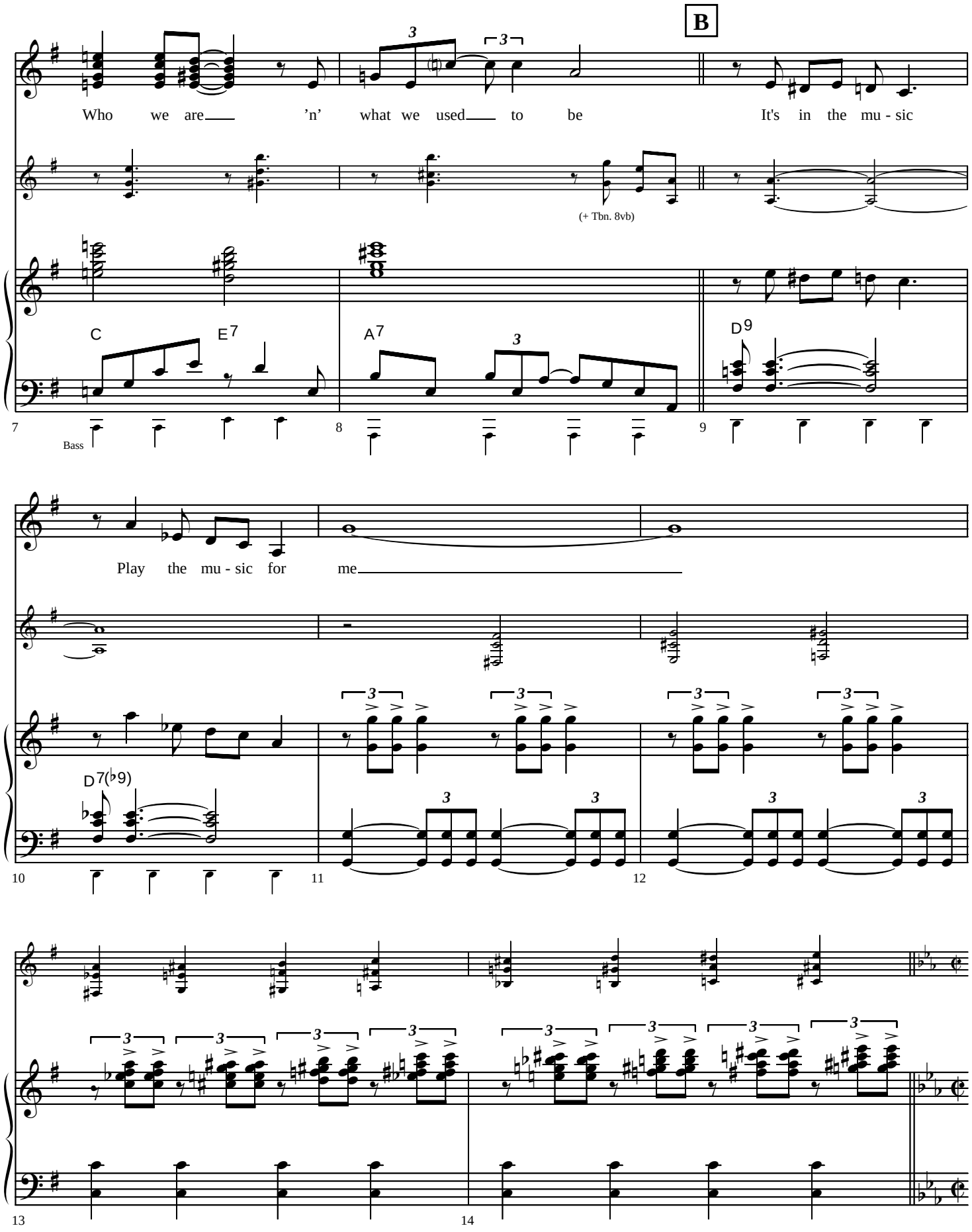



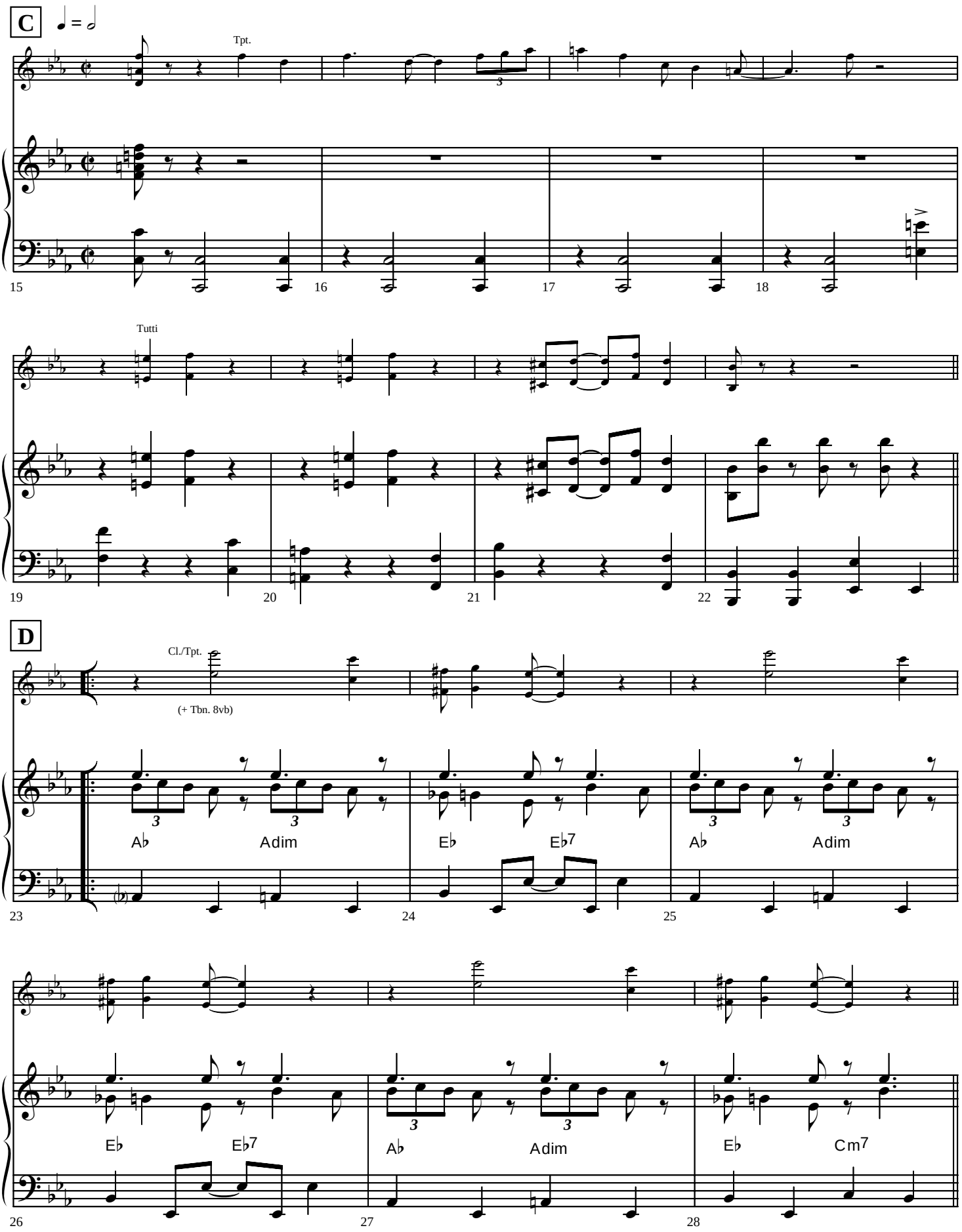

**Segue as one to:**
**“Play The Music - Reprise”**

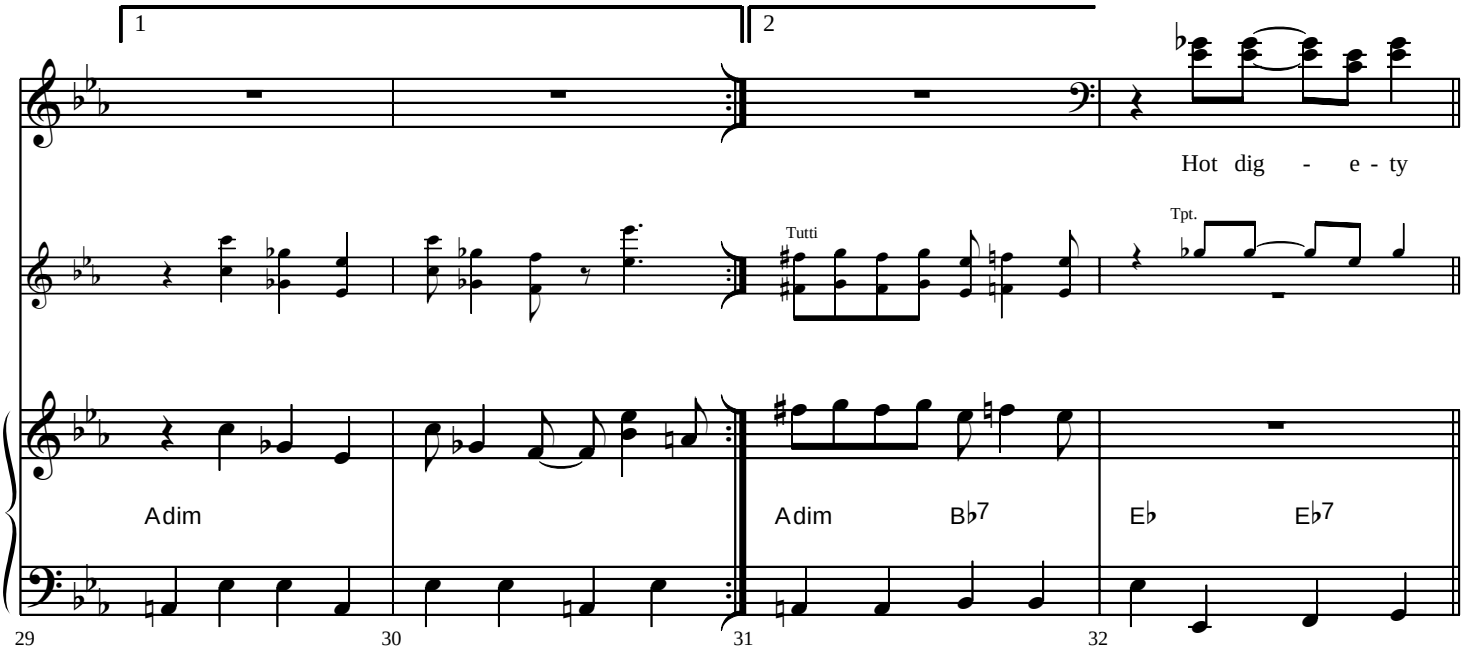
# No. 54 Play The Music - Reprise

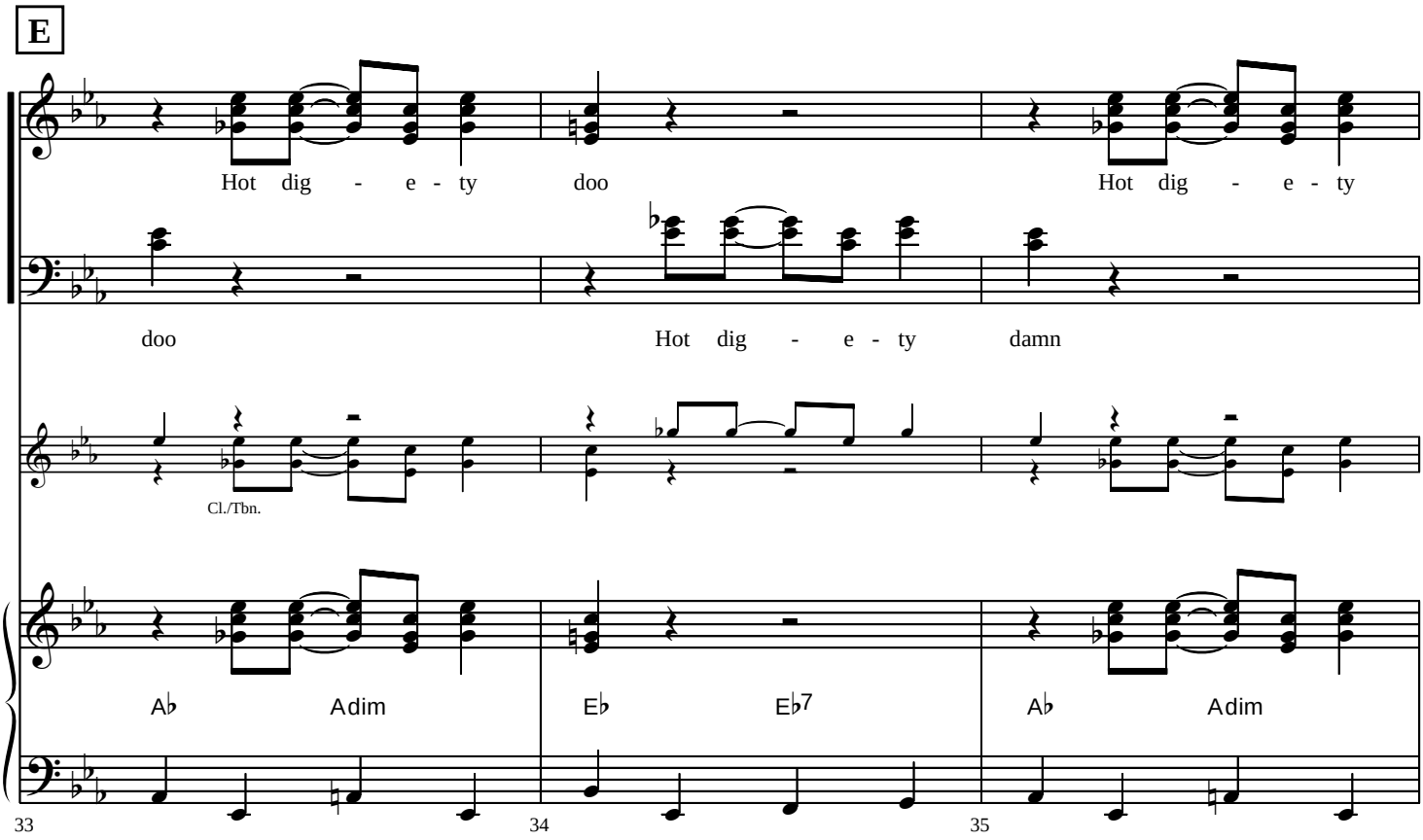
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

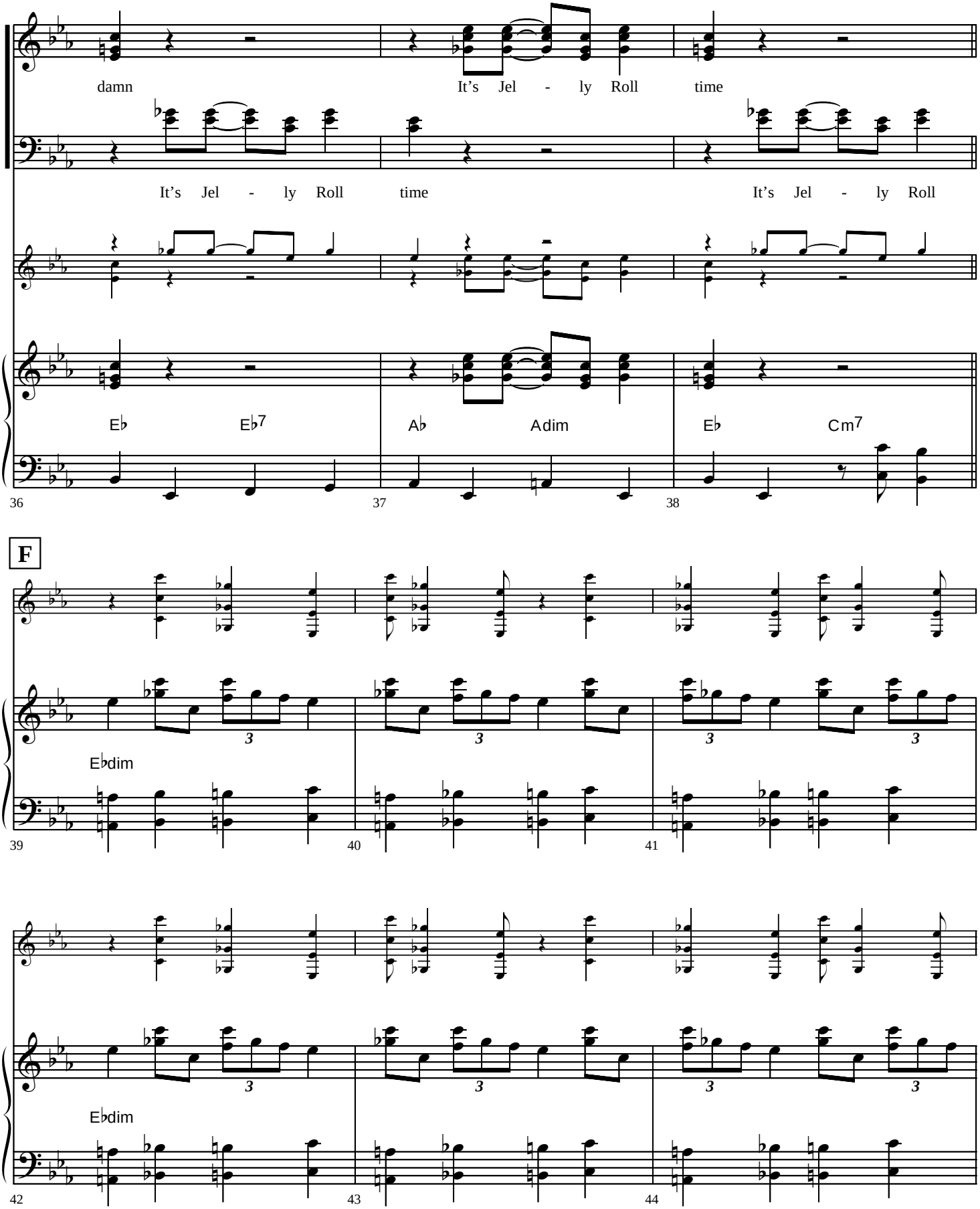


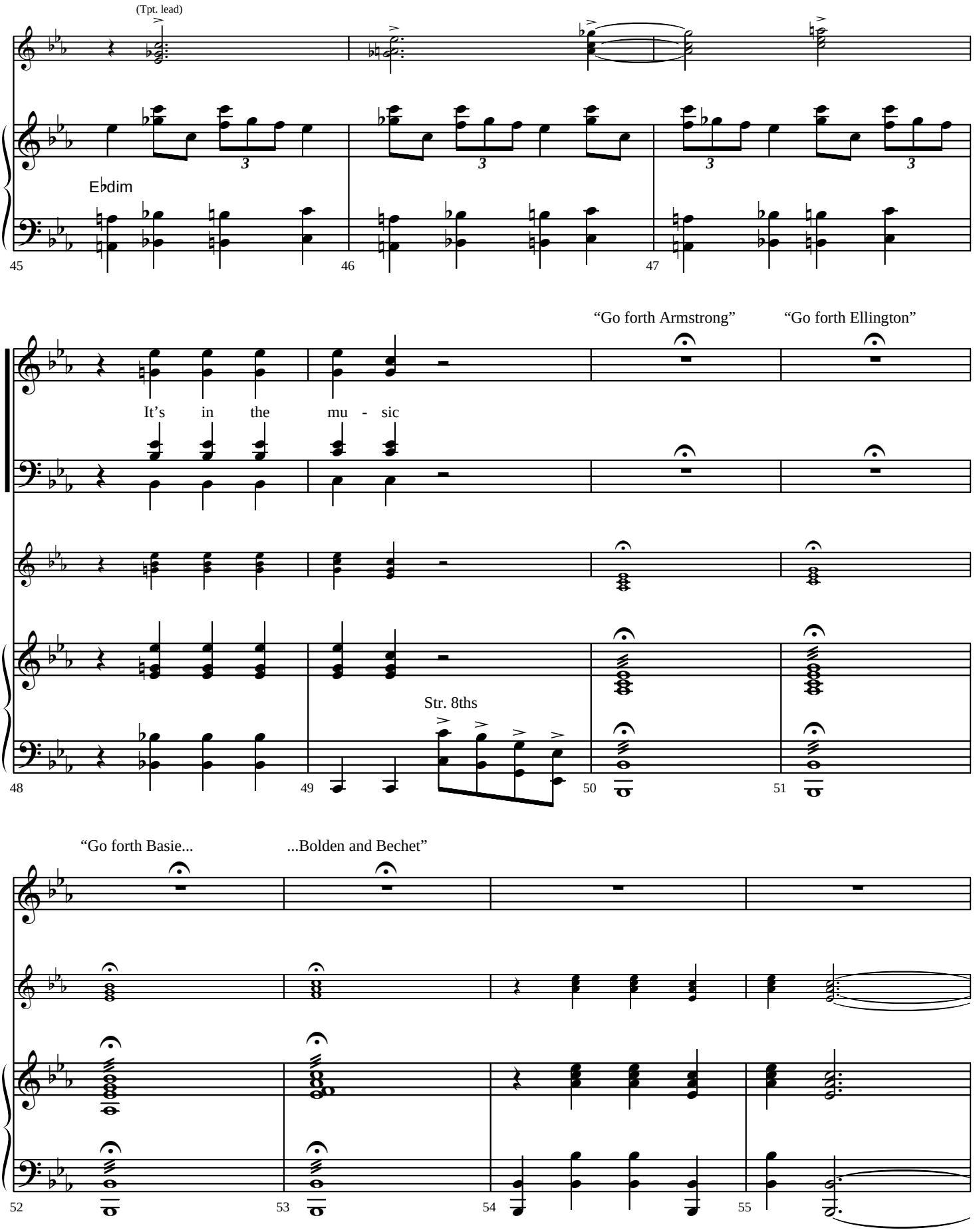

B
Who we are 'n' what we used to be It's in the mu - sic
(+ Tbn. 8vb)
C E7 A7 D9
Bass
Play the mu - sic for me
D7(♭9)
7 8 9 10 11 12 13 14


C
♩ = 𝅗𝅥
Tpt.
15
16
17
18
Tutti
19
20
21
22
D
Cl./Tpt.
(+ Tbn. 8vb)
A♭
Adim
E♭
E♭7
A♭
Adim
23
24
25
E♭
E♭7
A♭
Adim
E♭
Cm7
26
27
28


1
2
Hot dig - e - ty
Tutti
Tpt.
Adim
Adim
B♭7
E♭
E♭7
29
30
31
32


E
Hot dig - e - ty
doo
Hot dig - e - ty
doo
Hot dig - e - ty
damn
Cl./Tbn.
A♭
Adim
E♭
E♭7
A♭
Adim
33
34
35


damn
It's Jel - ly Roll time
It's Jel - ly Roll time It's Jel - ly Roll
E♭ E♭7 A♭ Adim E♭ Cm7
36 37 38
F
E♭dim
39 40 41
E♭dim
42 43 44


(Tpt. lead)
E♭dim
45
46
47
"Go forth Armstrong"
"Go forth Ellington"
It's in the mu - sic
Str. 8ths
48
49
50
51
"Go forth Basie...
...Bolden and Bechet"
52
53
54
55

**Slight rit.**

*sub.* ***p***

Play the mu - sic for me

56 57 58 59 60

**G** **Vamp 'til fade**

Piano only

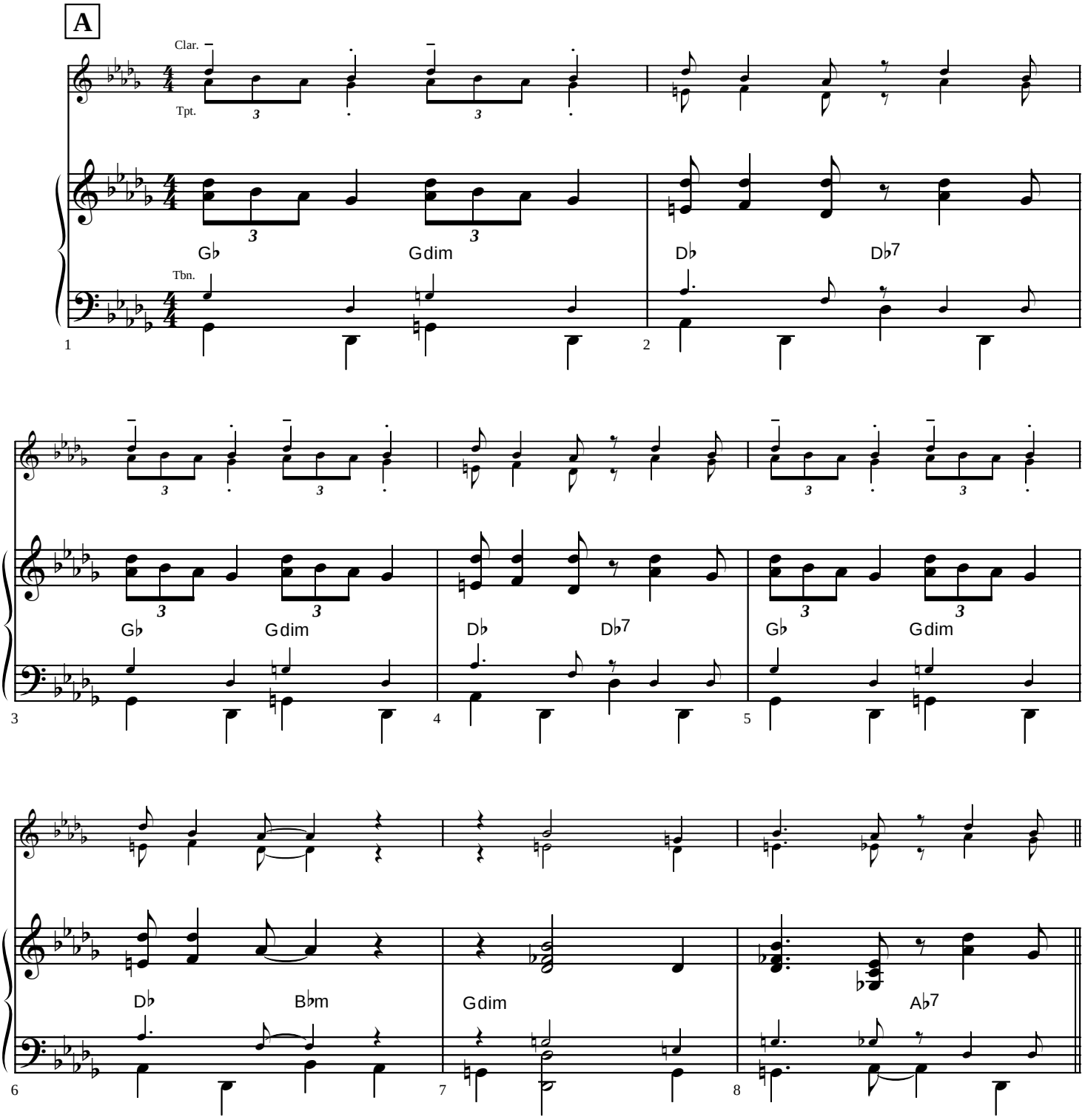
61 62 63 64

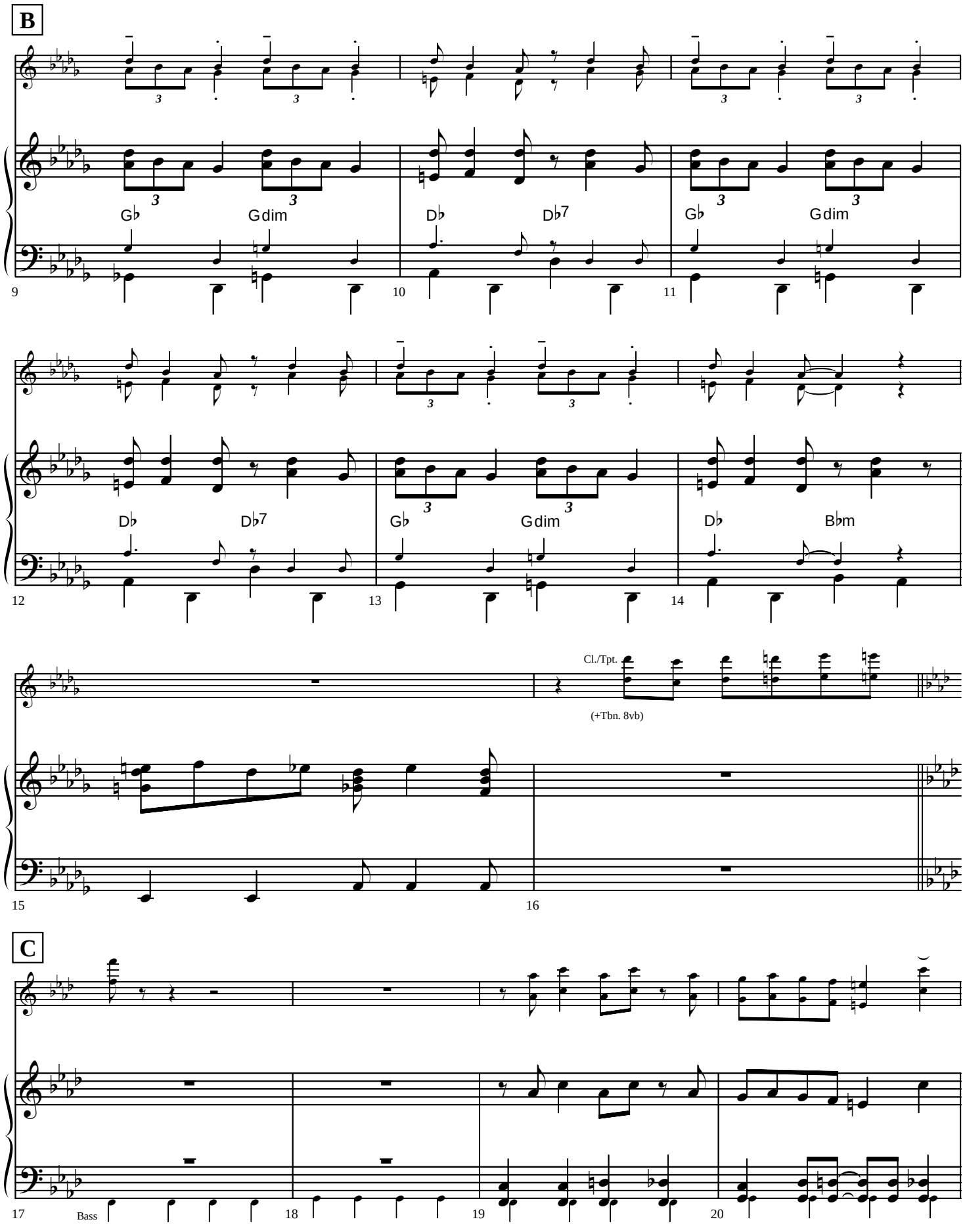
65 66 67 68

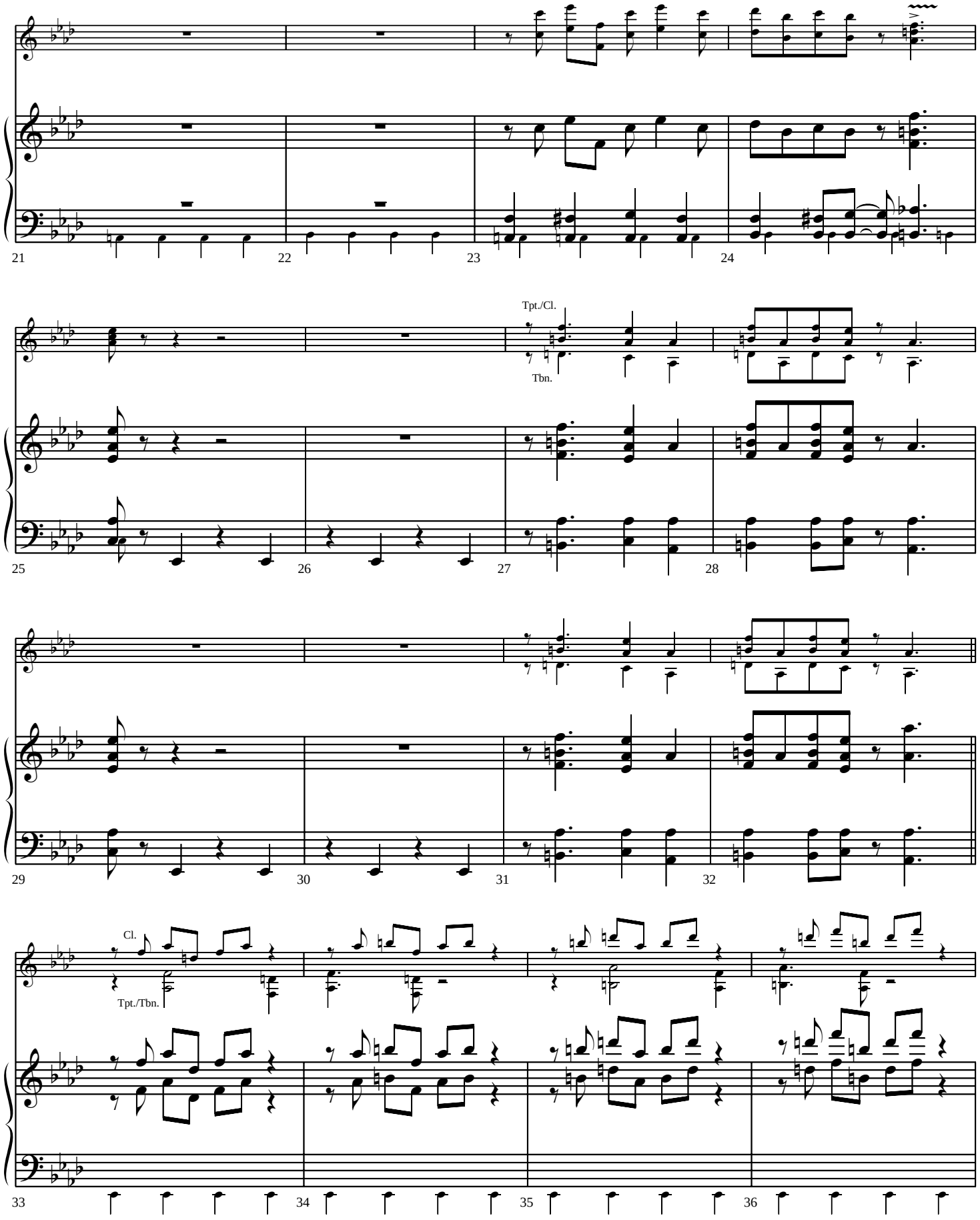
**END OF ACT II**

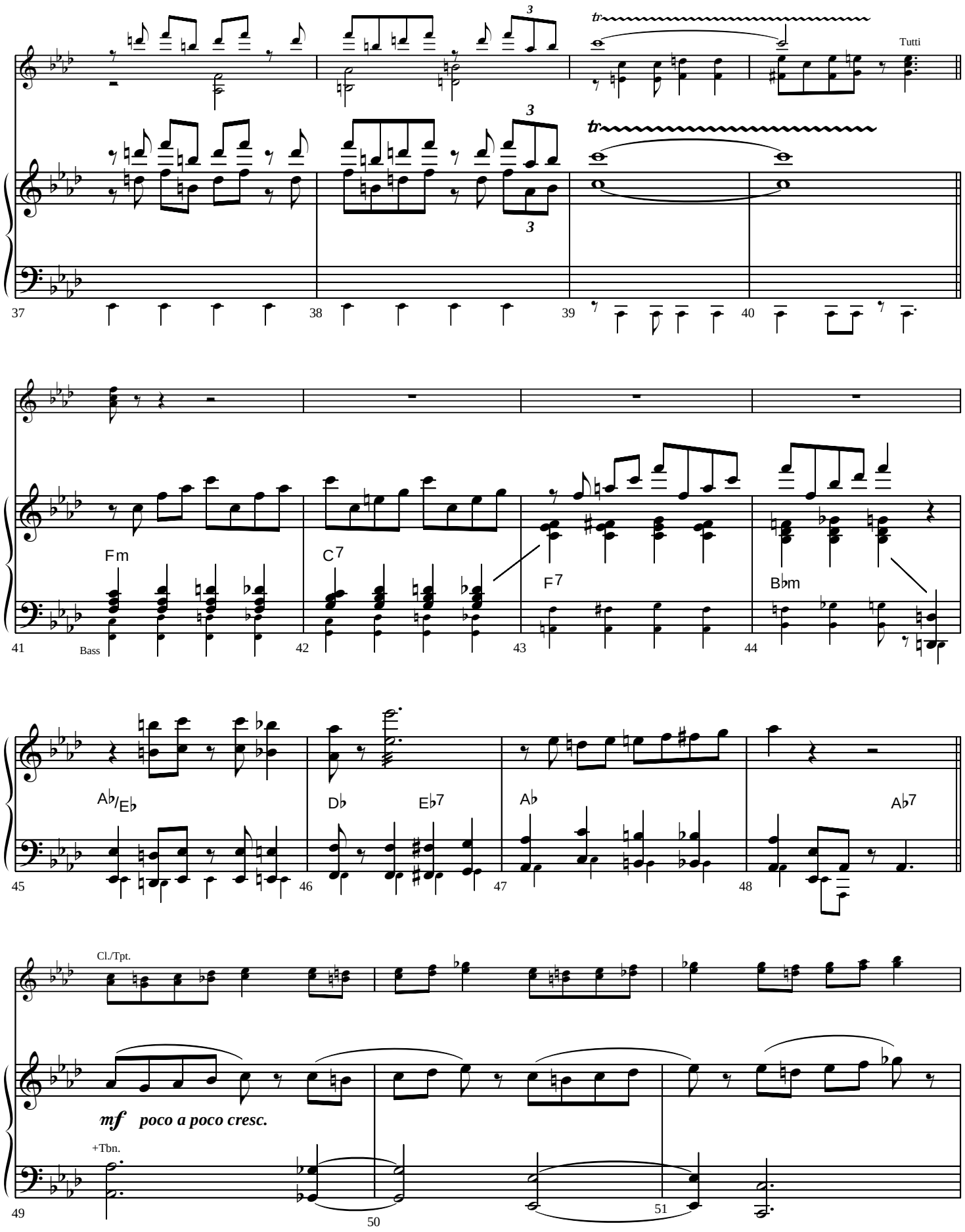
# No. 55 Bows

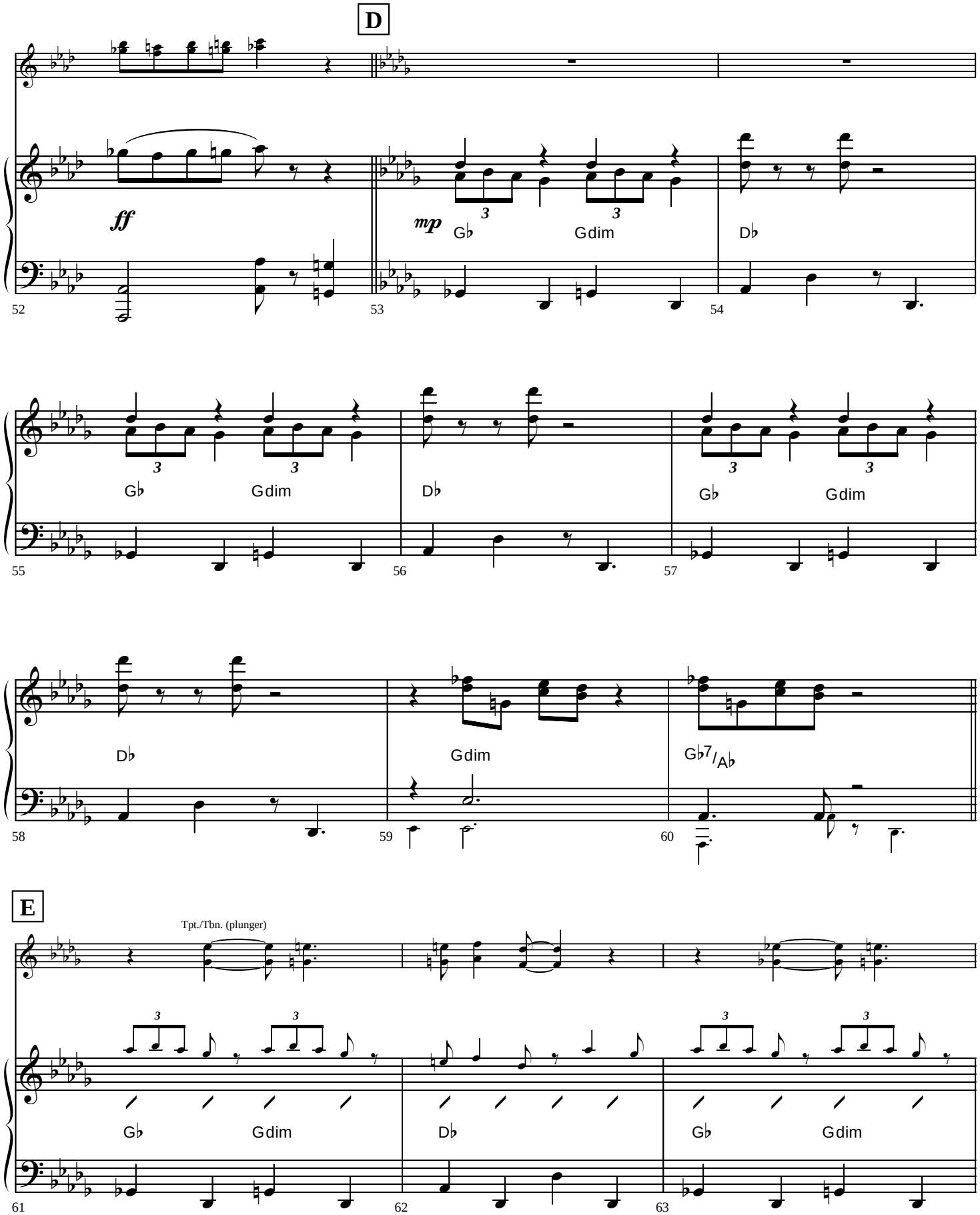
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

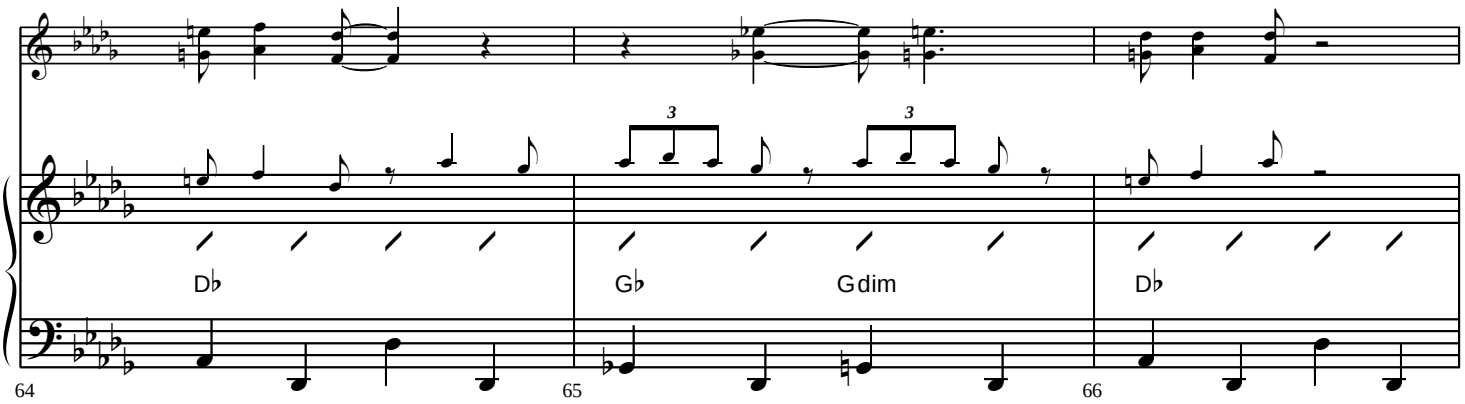


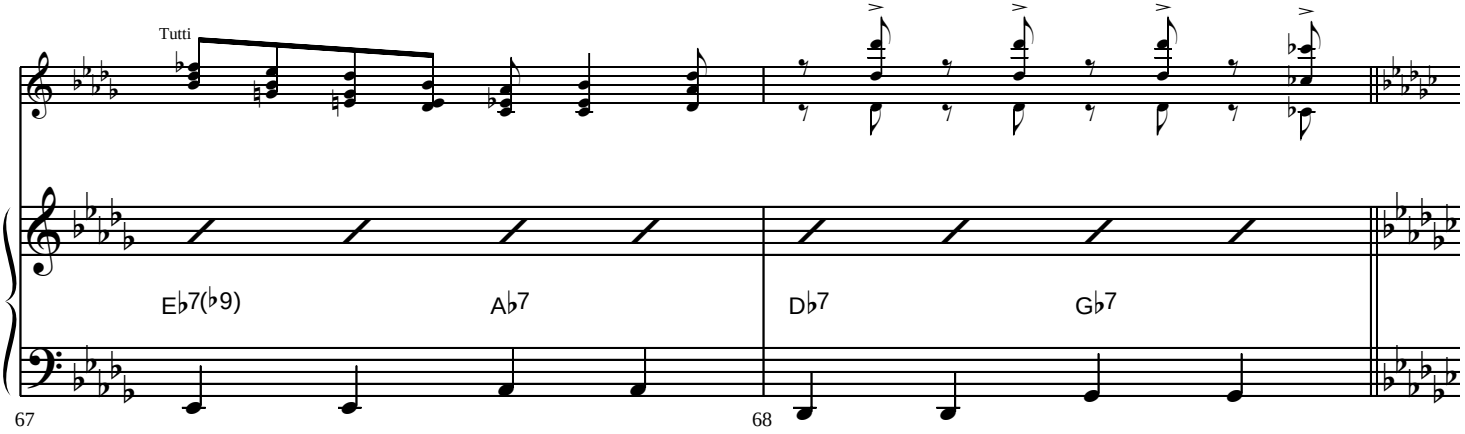

B
Gb
Gdim
Db
Db7
Gb
Gdim
9
10
11
Db
Db7
Gb
Gdim
Db
Bbm
12
13
14
Cl./Tpt.
(+Tbn. 8vb)
15
16
C
Bass
17
18
19
20


21
22
23
24
Tpt./Cl.
Tbn.
25
26
27
28
29
30
31
32
Cl.
Tpt./Tbn.
33
34
35
36

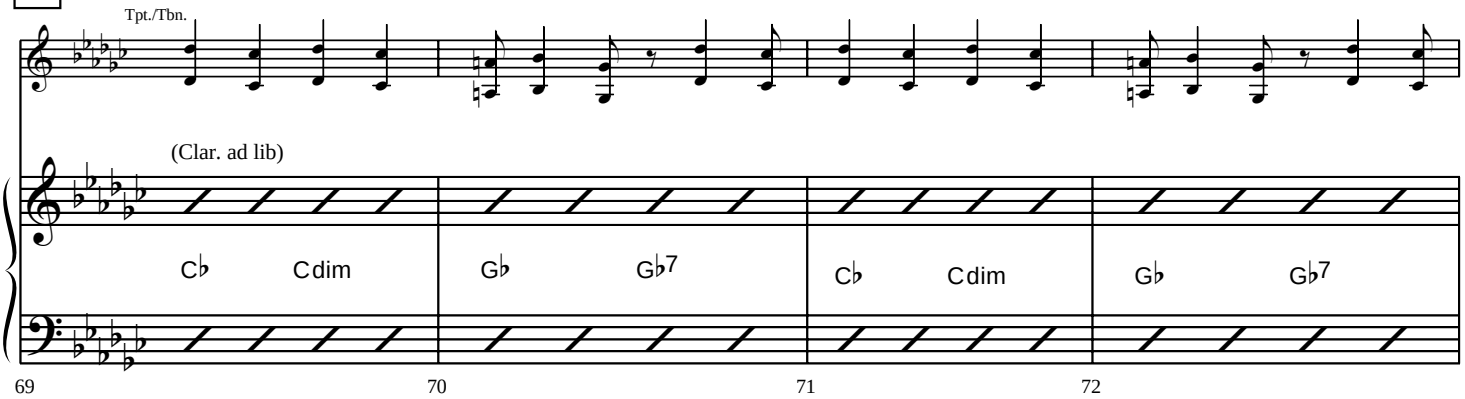

Tutti
Fm
C7
F7
Bbm
Bass
Ab/Eb
Db
Eb7
Ab
Ab7
Cl./Tpt.
mf poco a poco cresc.
+Tbn.
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51

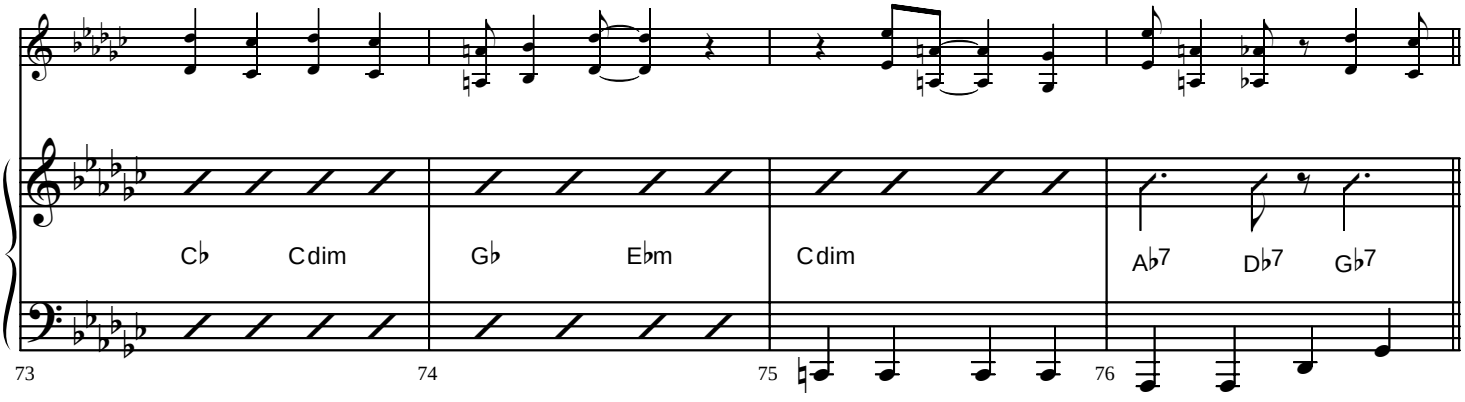

D
ff
mp
Gb
Gdim
Db
52
53
54
55
56
57
58
59
60
Gb7/Ab
E
Tpt./Tbn. (plunger)
61
62
63

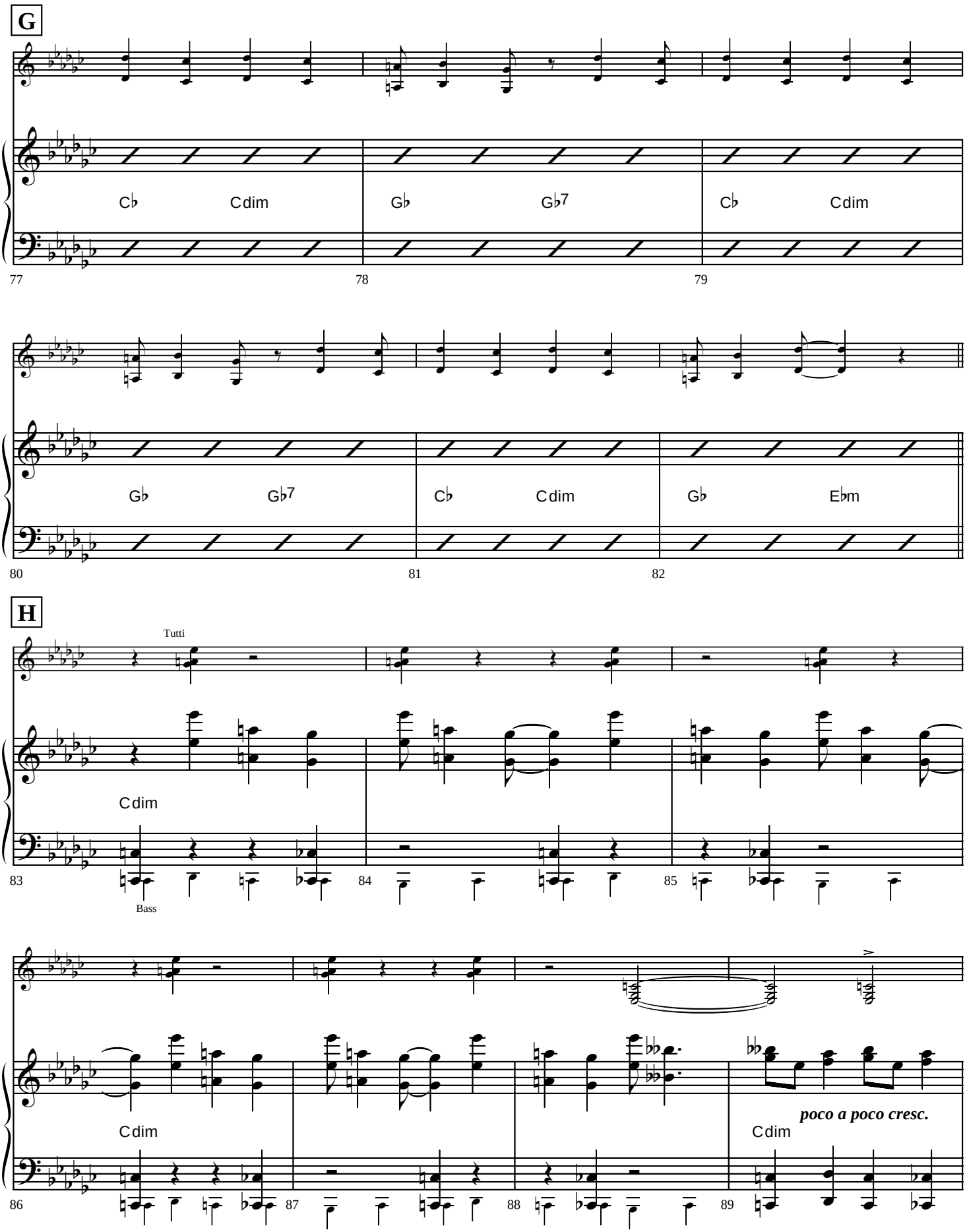


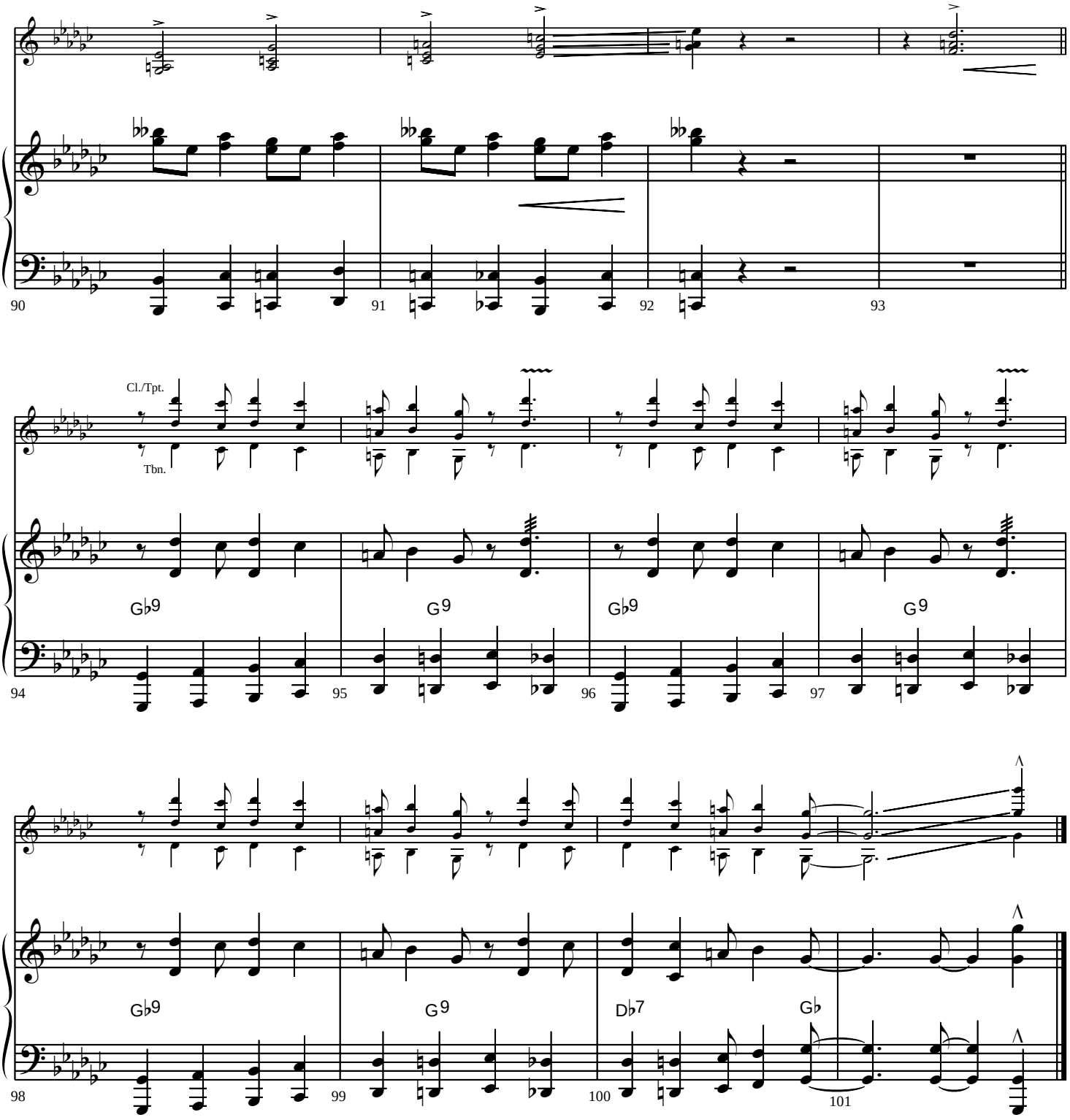




**F** **Jam Session**



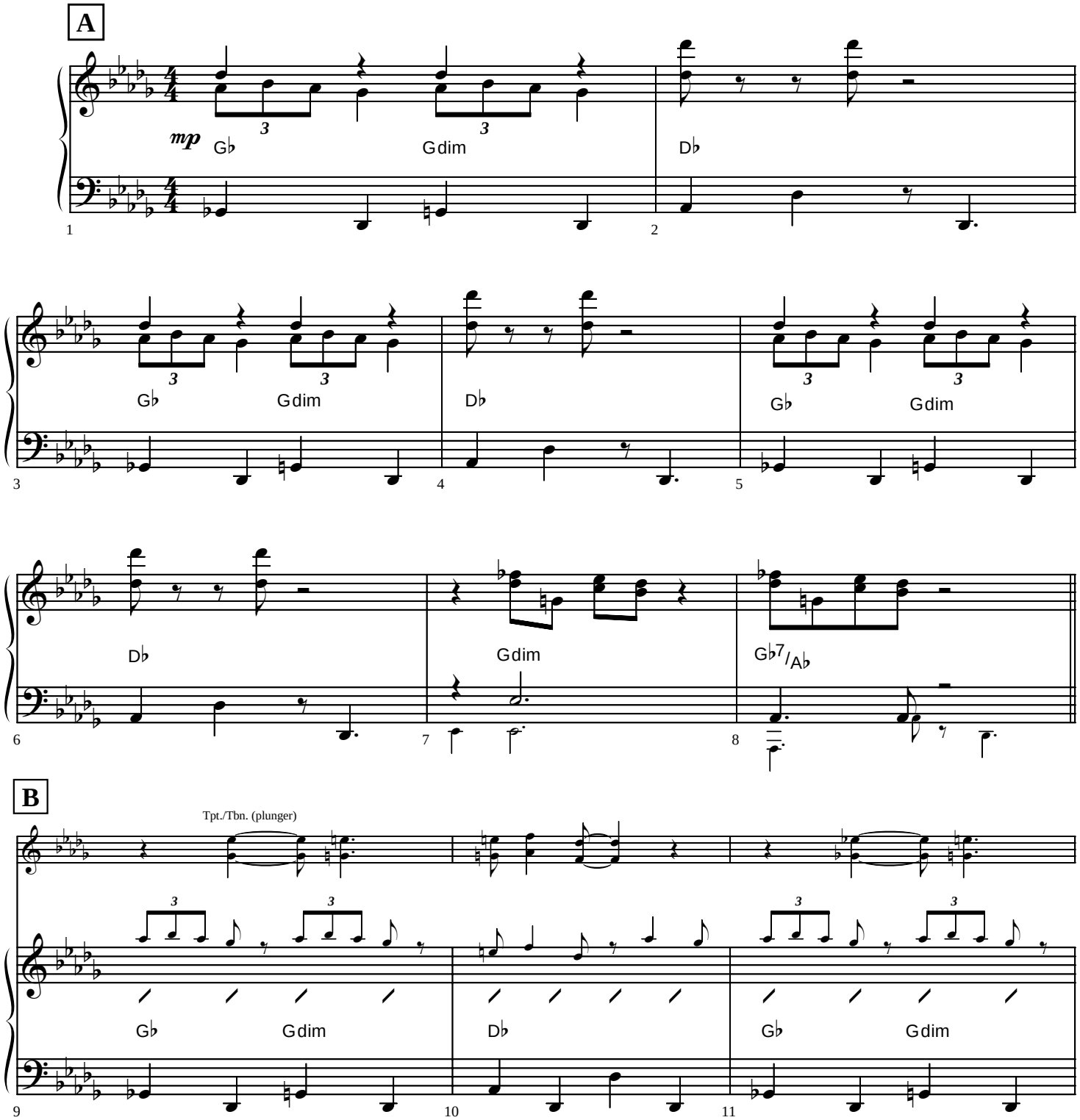



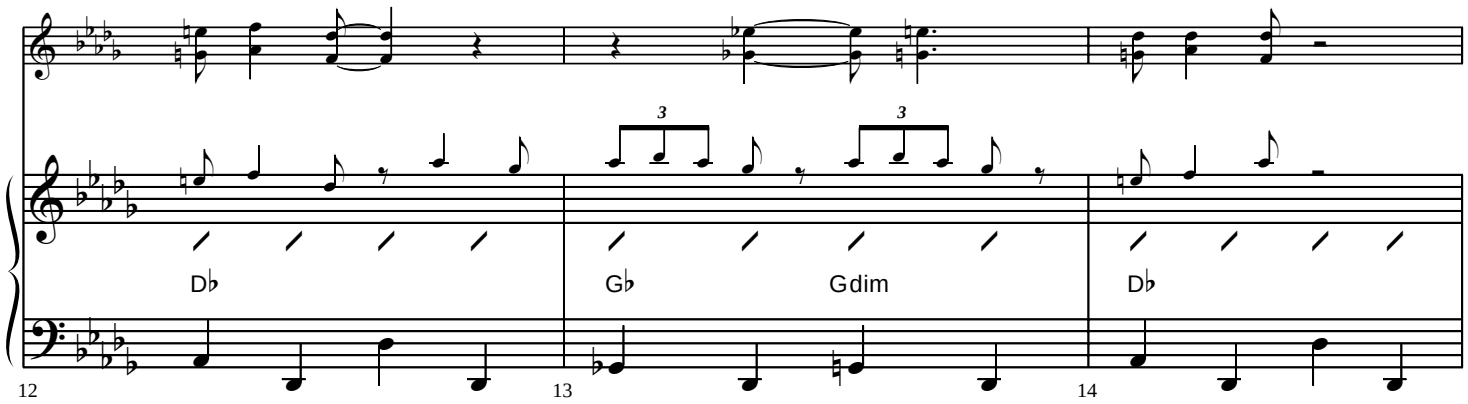

G
C♭ Cdim G♭ G♭7 C♭ Cdim
77 78 79
G♭ G♭7 C♭ Cdim G♭ E♭m
80 81 82
H
Tutti
Cdim
83 84 85
Bass
Cdim Cdim
poco a poco cresc.
86 87 88 89

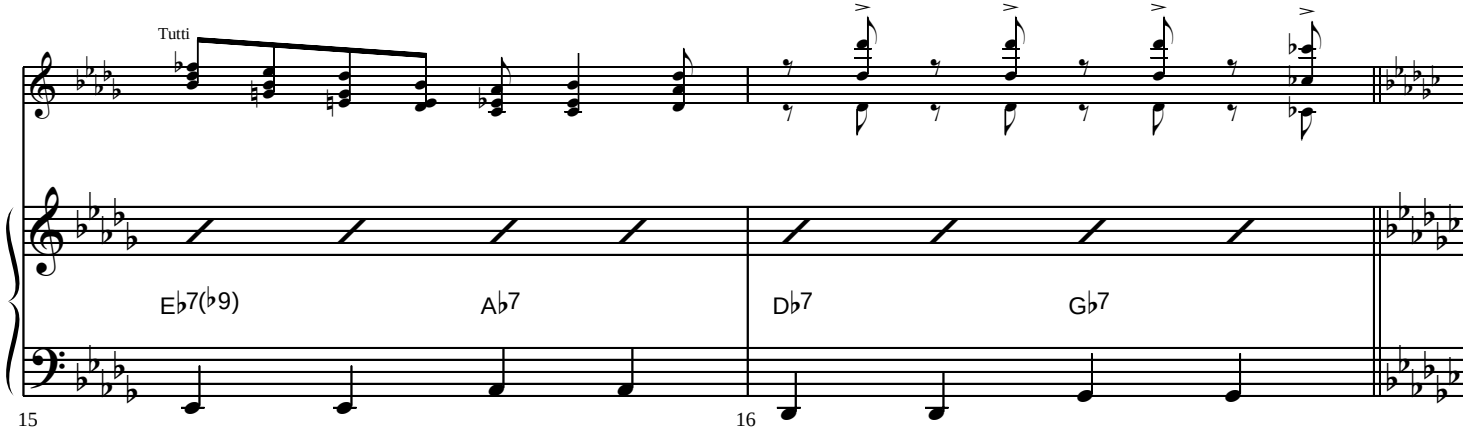

90
91
92
93
Cl./Tpt.
Tbn.
G♭9
G9
G♭9
G9
94
95
96
97
G♭9
G9
D♭7
G♭
98
99
100
101

# No. 56 Exit Music

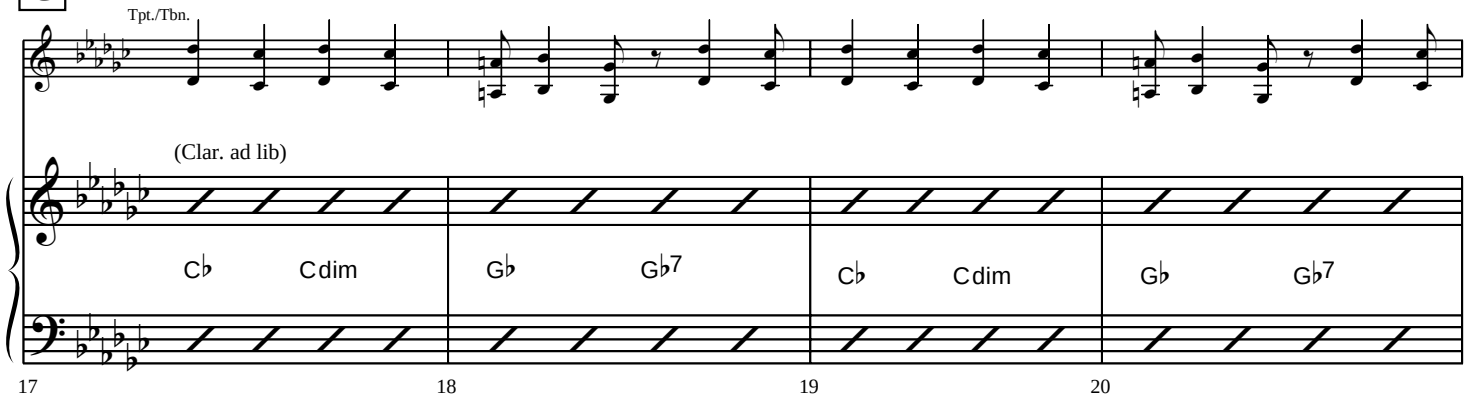
Original arrangement and orch.
by Luther Henderson
Orchestral reduction by Darryl G. Ivey

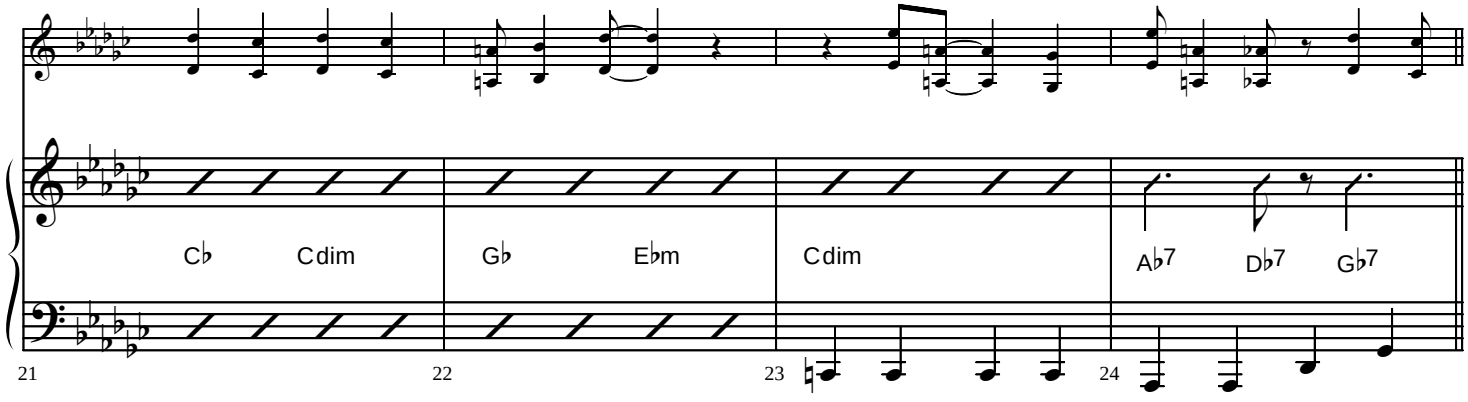




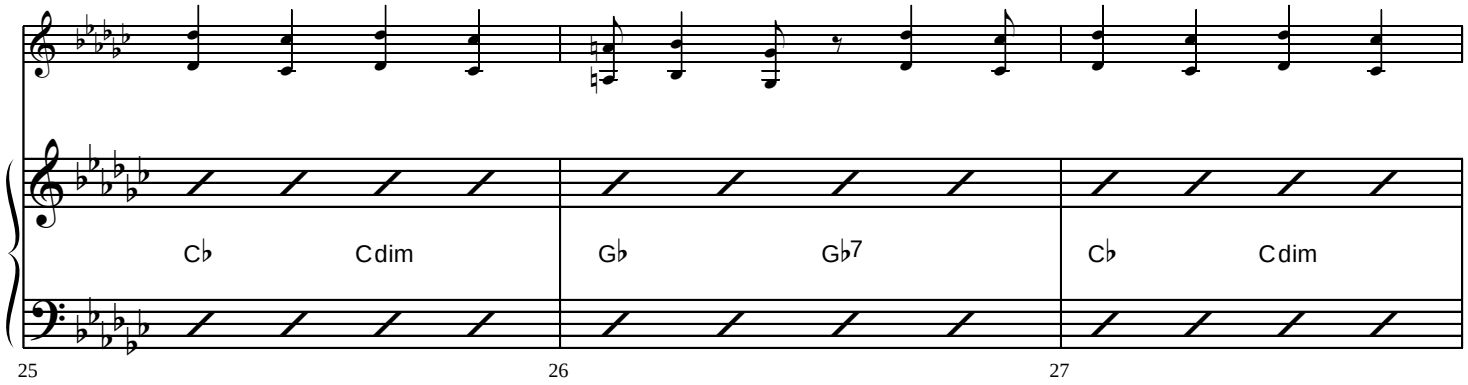



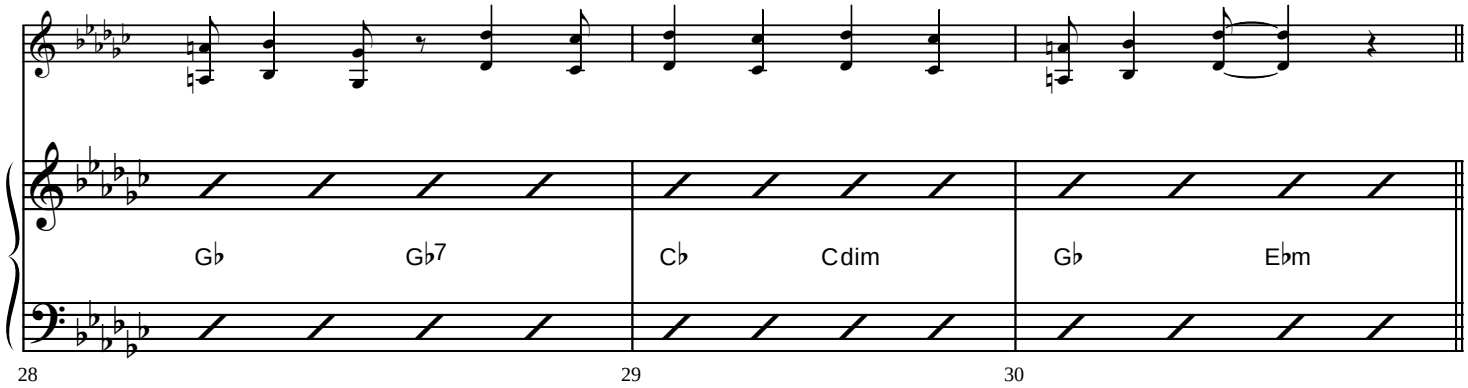

**C** **Jam Session**



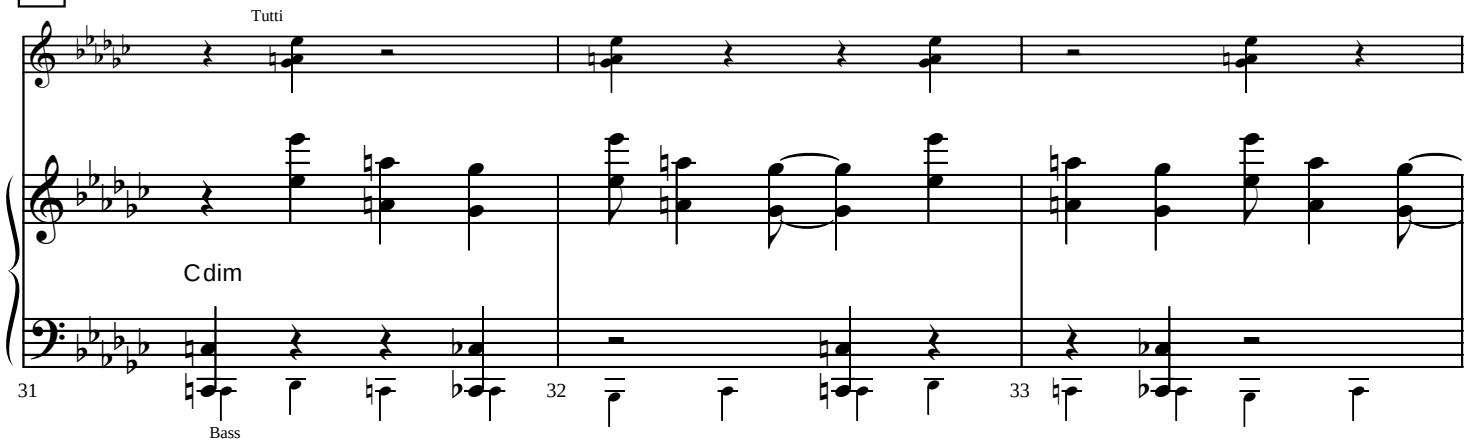



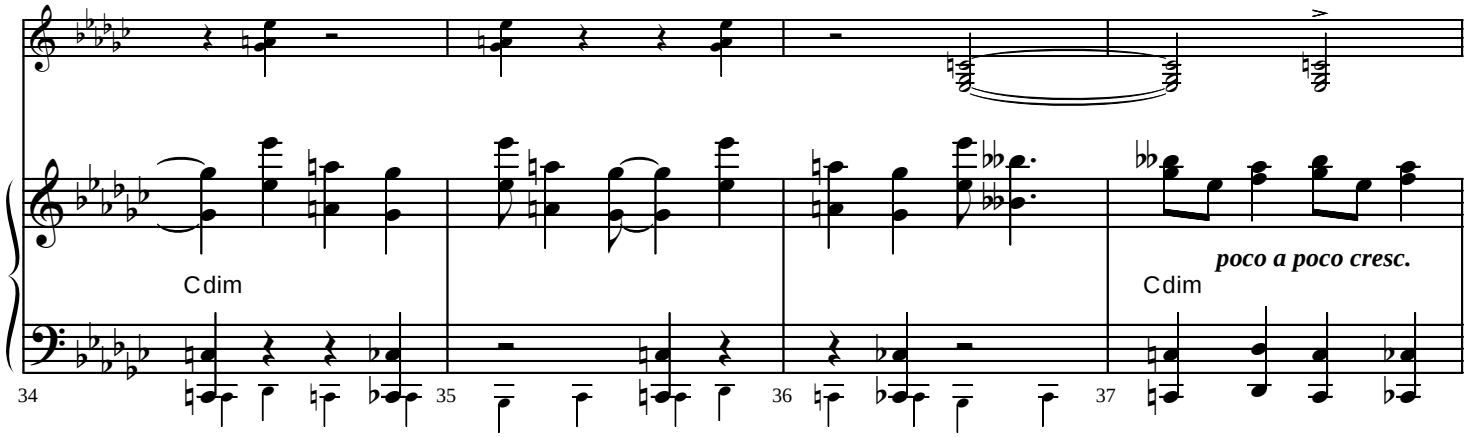
**D**

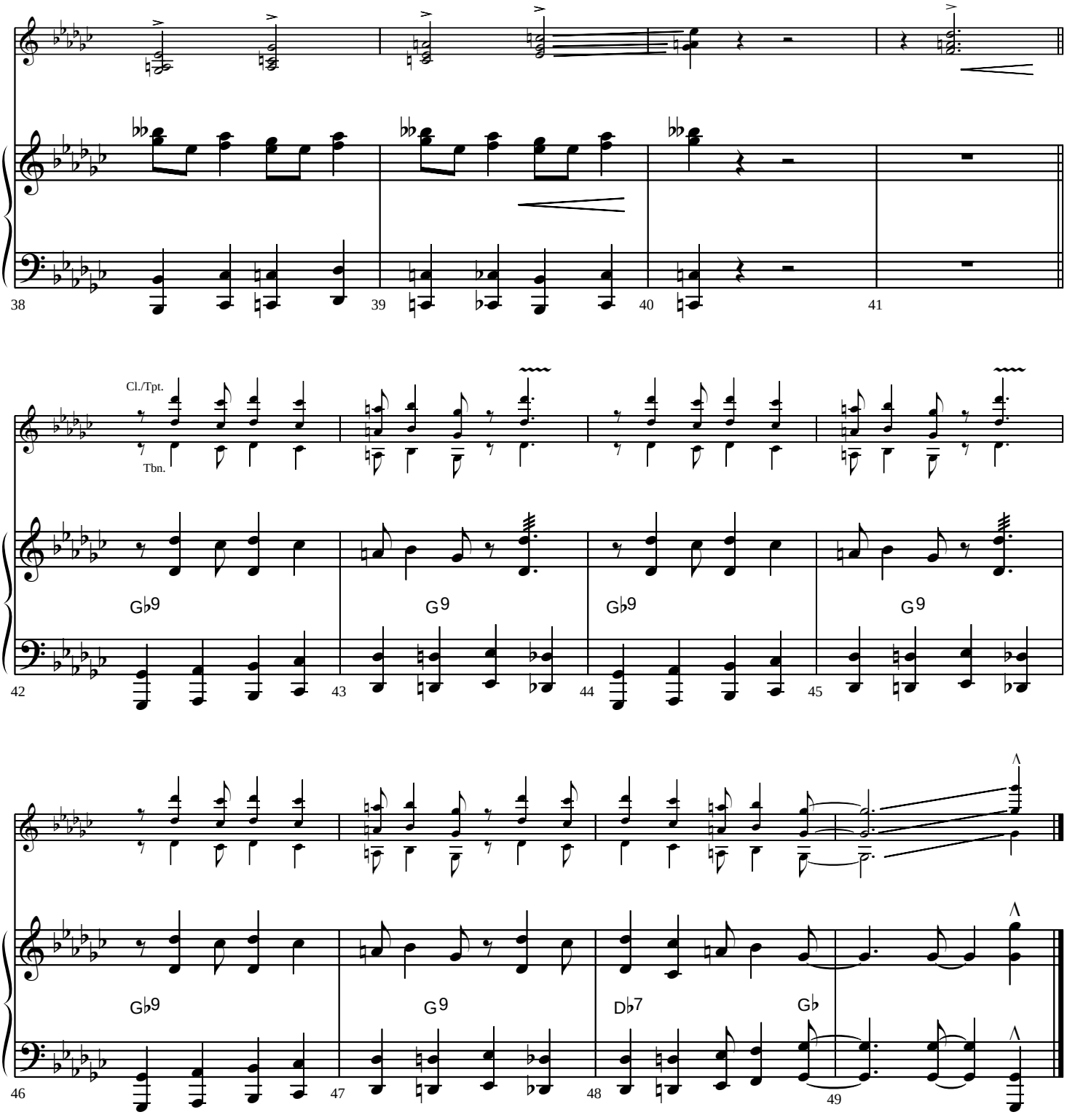

C♭
Cdim
G♭
G♭7
C♭
Cdim
25
26
27


G♭
G♭7
C♭
Cdim
G♭
E♭m
28
29
30

**E**


Tutti
Cdim
31
Bass
32
33


Cdim
poco a poco cresc.
Cdim
34
35
36
37


38
39
40
41
Cl./Tpt.
Tbn.
Gb9
G9
Gb9
G9
42
43
44
45
Gb9
G9
Db7
Gb
46
47
48
49