

♩=180 SWING

Tippin' On The Q.T.

Count Basie - Clef 89085 - 1952

Words and Music by Buck Clayton
Original arrangement by Buck Clayton
Transcribed and adapted by Myles Collins

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- ALTO 1**: Treble clef, key signature of two flats, common time. Staff contains a whole rest.
- ALTO 2**: Treble clef, key signature of two flats, common time. Staff contains a whole rest.
- TENOR 1**: Treble clef, key signature of two flats, common time. Staff contains a whole rest.
- TENOR 2**: Treble clef, key signature of two flats, common time. Staff contains a whole rest.
- BARITONE**: Treble clef, key signature of two flats, common time. Staff contains a whole rest.
- TRUMPET 1**: Treble clef, key signature of two flats, common time. Staff contains a whole rest.
- TRUMPET 2**: Treble clef, key signature of two flats, common time. Staff contains a whole rest.
- TRUMPET 3**: Treble clef, key signature of two flats, common time. Staff contains a whole rest.
- TRUMPET 4**: Treble clef, key signature of two flats, common time. Staff contains a whole rest.
- TROMBONE 1**: Bass clef, key signature of two flats, common time. Staff contains a whole rest.
- TROMBONE 2**: Bass clef, key signature of two flats, common time. Staff contains a whole rest.
- TROMBONE 3**: Bass clef, key signature of two flats, common time. Staff contains a whole rest.
- TROMBONE 4**: Bass clef, key signature of two flats, common time. Staff contains a whole rest.
- GUITAR**: Treble clef, key signature of two flats, common time. Staff contains a whole rest.
- PIANO**: Treble clef, key signature of two flats, common time. Features a **SOLO** section with complex chordal patterns. Includes dynamic markings *mp* and *p*. Includes the instruction **L.H. OCTAVES SVS**.
- BASS**: Bass clef, key signature of two flats, common time. Features a steady eighth-note accompaniment. Includes dynamic markings *mp* and *p*.
- DRUMS**: Common time. Features a **CLOSED H.H.** pattern with dynamic marking *mp*.

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A

The musical score is arranged for a jazz ensemble. It features the following parts:

- Vocals:** Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone. The vocal lines are in the upper register, with lyrics written below the notes.
- Trumpets:** Four parts (Trumpet 1-4) playing in the upper register.
- Trombones:** Four parts (Trombone 1-4) playing in the lower register.
- Instrumental Rhythm Section:**
 - Guitar:** Playing a walking bass line with chords: $A\flat_6$, $E\flat_7$, $A\flat_6$, $D\flat_9$, $E\flat_7$, $E\flat_7$, $A\flat_6$.
 - Piano:** Playing a walking bass line with chords: $A\flat_6$, $E\flat_7$, $A\flat_6$, $D\flat_9$, $E\flat_7$, $E\flat_7$, $A\flat_6$.
 - Bass:** Playing a walking bass line with chords: $A\flat_6$, $E\flat_7$, $A\flat_6$, $D\flat_9$, $E\flat_7$, $E\flat_7$, $A\flat_6$.
 - Drums:** Playing a swing pattern with a snare drum and cymbal. The notation includes a signature "H.H. SWING" and a tempo marking "♩ = 100".

The score is divided into two main sections: a first ending (1.) and a second ending (2.). The first ending leads back to the beginning of the section, while the second ending concludes the piece.

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This musical score is for the piece "Tippin' On The Q.T." and is page 3 of the arrangement. It features a variety of instruments and parts:

- Vocalists:** Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone. They all play a melodic line in the first two measures, followed by a double bar line. In the final two measures, they play a simple harmonic accompaniment.
- Trumpets:** Four trumpets (1-4) are listed but have no notation, indicating they are silent for this section.
- Trombones:** Four trombones (1-4) play a complex, rhythmic accompaniment throughout the piece.
- Harmony:** Guitar, Piano, and Bass all play a similar rhythmic accompaniment. The guitar and piano parts include chord markings: $D^{\flat}9$, $A^{\flat}6$, $D^{\flat}9$, $A^{\flat}6$, $F7$, $E7$, and $E^{\flat}7$.
- Drums:** The drum part features a simple pattern of quarter notes in the first two measures, followed by a double bar line, and then a more complex pattern in the final two measures.