

„Tickle Toe“

(L. Young)

aufgenommen 19. Mrz. 1940 in New York
City arr. A. Gibson. transkr. Klaus Pehl 1985



**COUNT
BASIE
ORCHESTRA**

*Transkriptionen von 19
Stücken, aufgenommen
zwischen 1937 und 1944
in der „Old Testament“-
Ära des Orchesters*




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TICKLE TOE

Count Basie Orchestra, rec. 19-03-1940 New York City

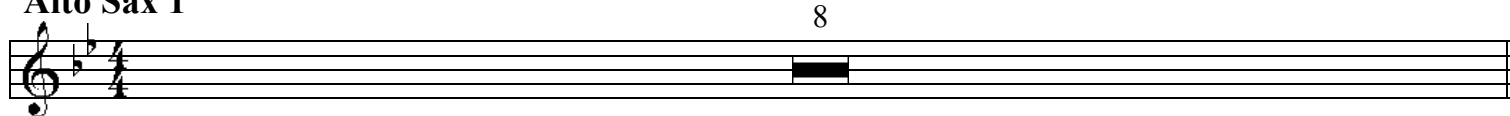
Lester Young, arr. Andy Gibson

Transcription Klaus Pehl 1985

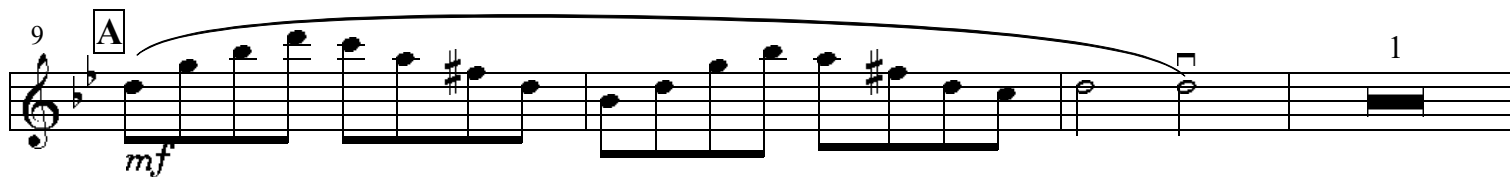
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Alto Sax 1

8



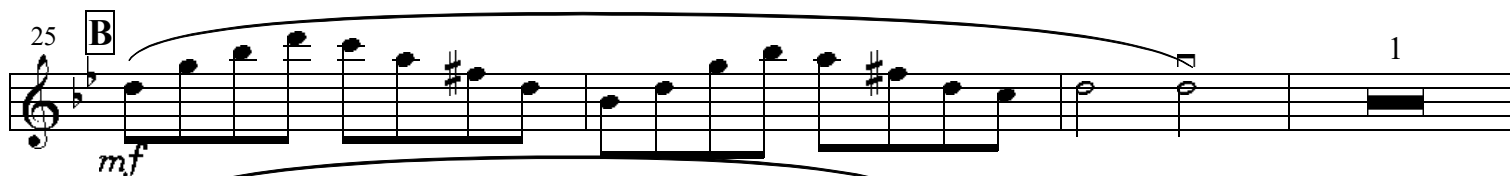
9 **A** *mf* 1



13 17 *Tenor Solo* 8



25 **B** *mf* 1




29 33 *Trumpet Solo* 8



41 **C** *Tenor Solo* 16 57 **D** 16



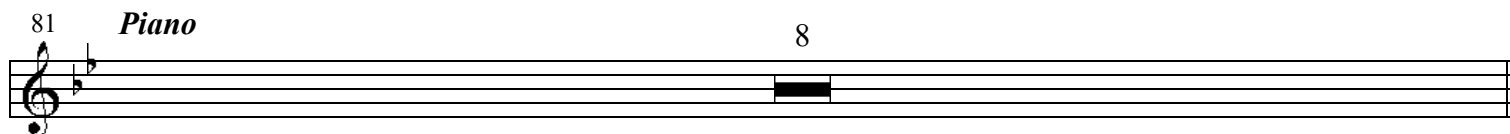
73 **E** *mf* 1




77 1



81 *Piano* 8



89 **F** *mf* 1



93 1 97 6 103 2



105 **G** p. 2
f

109

113 *ff* *sfz*

121 **H** *mf* 1

125 1

129 *mf*

133 *p*

137 **J** *pp*

142


TICKLE TOE

Count Basie Orchestra, rec. 19-03-1940 New York City

p. 1

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 = 192

Alto Sax 2



8

9 **A** *mf*

13 1 17 *Tenor Solo*

25 **B** *mf*

29 33 *Trumpet Solo*

41 **C** *Tenor Solo* 16 57 **D** 16

73 **E** *mf*

77 1 81 *Piano* 8

89 **F** *mf*

93 1 97 *Piano* 6 103 2 *Drums*

105 **G** *f*

4 / 40

109 *p. 2*

113 *ff* *sfz*

121 *mf*

125

129 *mf*

133 *p*

137 *pp*


141

TICKLE TOE

p. 1

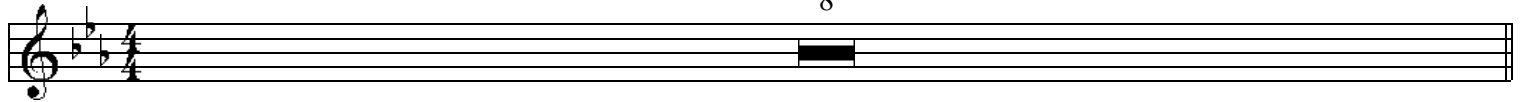
Count Basie Orchestra, rec. 19-03-1940 New York City

Lester Young, arr. Andy Gibson
Transcription Klaus Pehl 1985

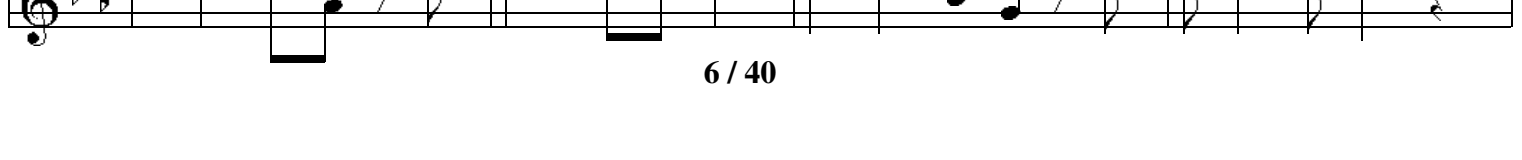
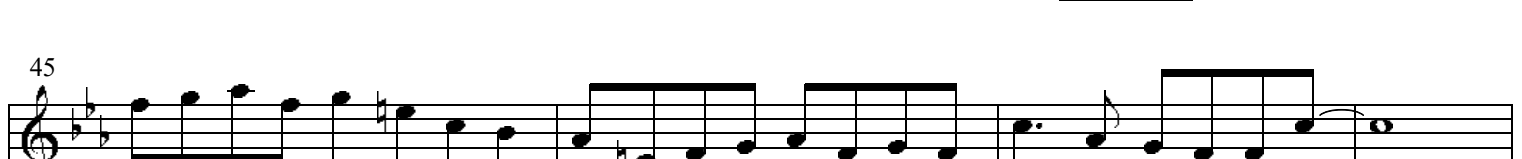
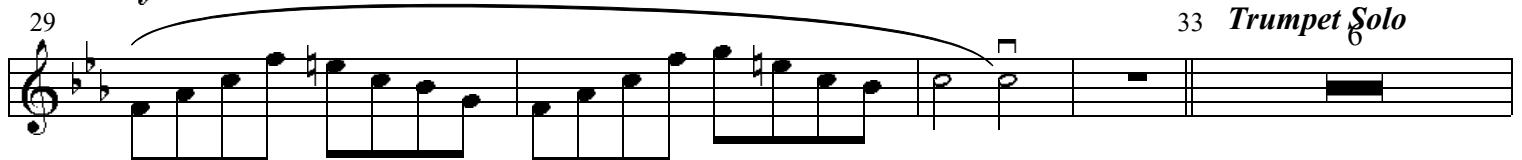
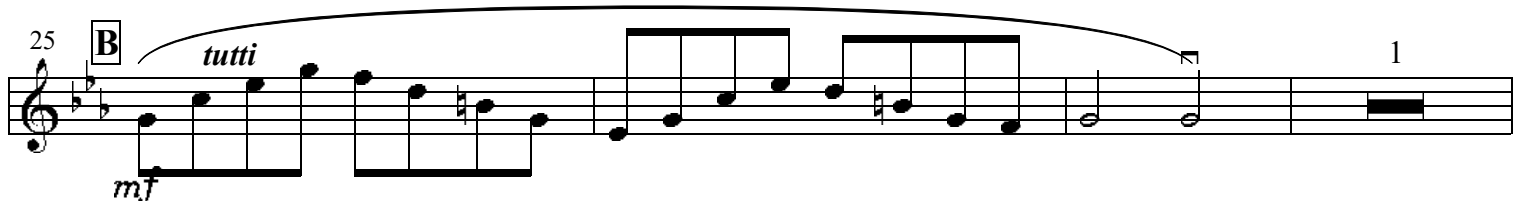
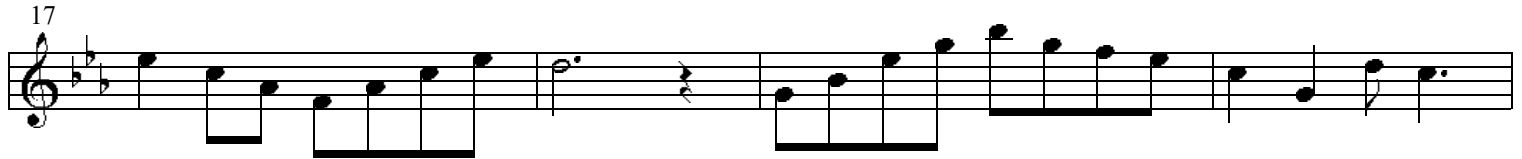
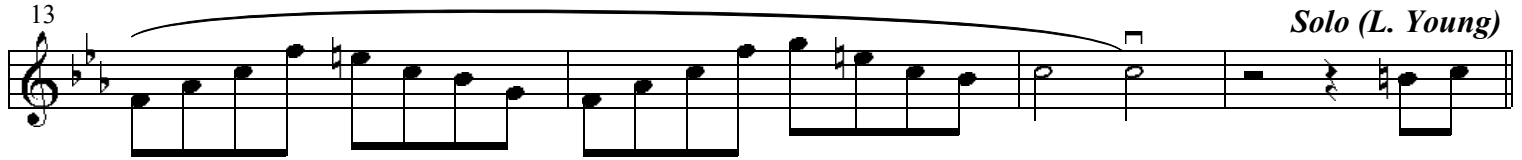
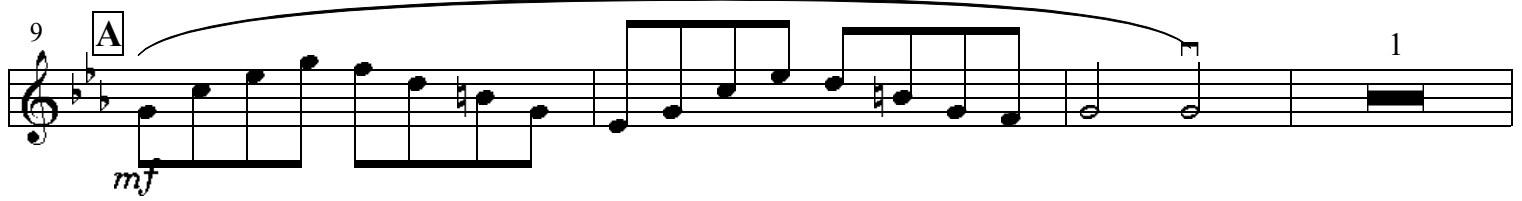
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Tenor Sax 1

8



TICKLE TOE



53

57 **D**

61

65

69

73 **E** *tutti*

mf

77

81 *Piano Solo*

89 **F**

mf

93

Piano Solo

97 6 103 2

Drums Break

105 **G**

f

109

113 p. 3

121 **H** *mf* *sfz* 1

125 1

129 *mf*

133 *p*

137 **J** *pp*


141

TICKLE TOE

p. 1

Count Basie Orchestra, rec. 19-03-1940 New York City

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Tenor Sax 2

8

TICKLE TOE

9 **A** *mf* 1

13 17 *Tenor 1 Solo* 8

25 **B** *mf* 1

29 33 *Trumpet Solo* 8

41 **C** *Tenor 1 Solo* 16 57 **D** 16

73 **E** *tutti* *mf* 1

77 1

81 *Piano Solo* 8

89 **F** *tutti* *mf* 1

94 *Piano Solo* 1 6 103 2 p. 2
Drums Break

105 **G**
f

109

113 *ff* *sfz*

121 **H** *mf* 1

125 1

129 *mf*

133 *p*

137 **J** *pp*

141

TICKLE TOE

Count Basie Orchestra, rec. 19-03-1940 New York City

Lester Young, arr. Andy Gibson
Transcription Klaus Pehl 1985

$\bullet = 192$

Bariton Sax

8

9 **A** *mf* 1

13 17 *Tenor Solo* 8

25 **B** *mf* 1

29 33 *Trumpet Solo* 8

41 **C** *Tenor Solo* 16 57 **D** 16

73 **D** *Reeds* 8 81 *Piano* 8 89 **E** *Reeds* 8 97 *Piano* 6 103 2

105 **G** *tutti* *f*

109

113 *ff* 2 3 3 *sfz*

121 **H** *mf* 1 p. 2

125 *mf*

130

133 *p*

137 **J** *pp*


141

Detailed description: The image shows a musical score for six staves of music. The first staff (measures 121-124) begins with a treble clef, a key signature of one flat, and a common time signature. It features a melodic line with slurs and accents, marked with a box containing the letter 'H' and the dynamic *mf*. A first ending bracket labeled '1' spans measures 123-124. The second staff (measures 125-128) continues the melodic line with slurs and accents, marked with a box containing the letter 'J' and the dynamic *mf*. A first ending bracket labeled '1' spans measures 127-128. The third staff (measures 129-132) shows a melodic line with slurs and accents, marked with the dynamic *p*. The fourth staff (measures 133-136) continues the melodic line with slurs and accents, marked with the dynamic *p*. The fifth staff (measures 137-140) continues the melodic line with slurs and accents, marked with a box containing the letter 'J' and the dynamic *pp*. The sixth staff (measures 141-144) concludes the melodic line with slurs and accents, marked with the dynamic *pp*. The score includes various musical notations such as slurs, accents, and first ending brackets.

TICKLE TOE

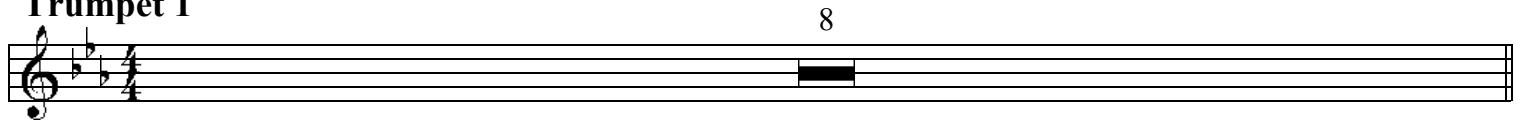
Count Basie Orchestra, rec. 19-03-1940 New York City

Lester Young, arr. Andy Gibson
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Trumpet 1

8




9 **A** 2 *f* 17 *Tenor Solo* 8



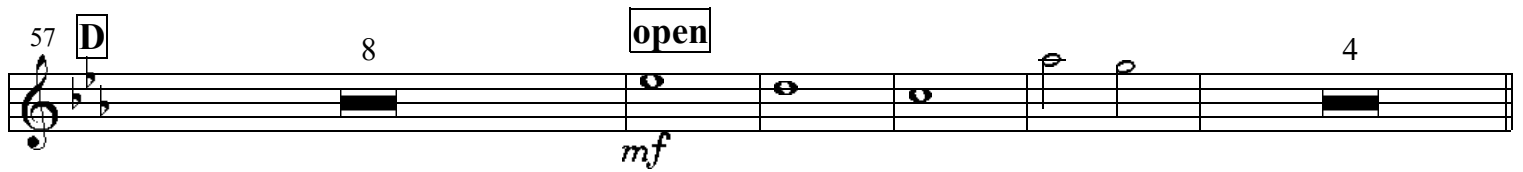
25 **B** 2 *f* 33 *Trumpet 2 Solo* 8



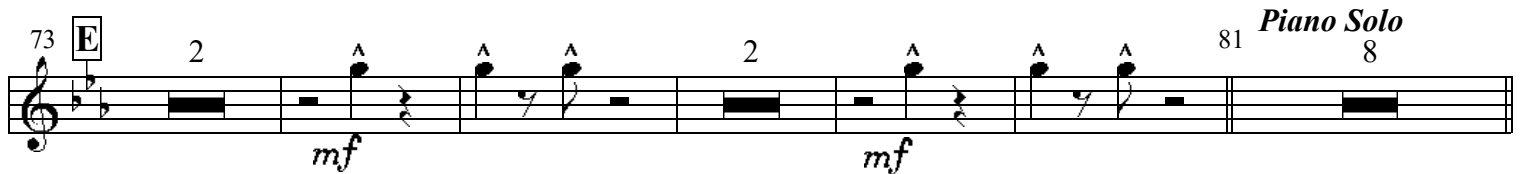
41 **C** *Tenor Solo* 8 **straight mute** *mf*



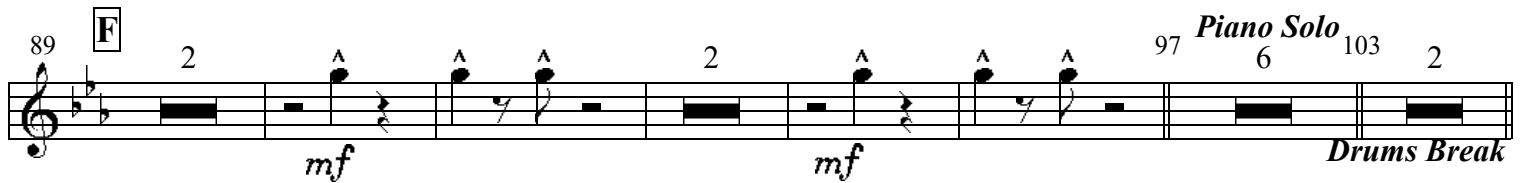
57 **D** 8 **open** *mf* 4



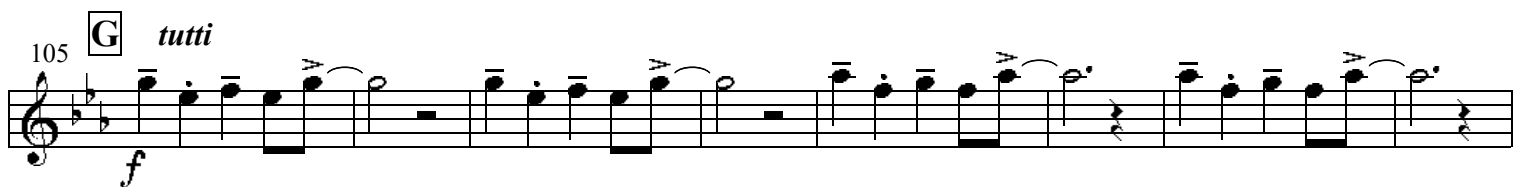
73 **E** 2 *mf* 81 *Piano Solo* 8



89 **F** 2 *mf* 97 *Piano Solo* 6 103 2 *Drums Break*



105 **G** *tutti* *f*



113

sfz

121 **H**

f

129

f *mf*

137 **M**

p *pp*

♩ = 192

Lester Young, arr. Andy Gibson
Transcription Klaus Pehl 1985

Trumpet 2

8

9 **A** 2 *f* 2 *f* 17 *Tenor Solo*

25 **B** 2 *f* 2 *f*

33 *Solo (B. Clayton)*

37 3 3 3 3 1

41 **C** *Tenor Solo* *straight mute*

57 **D** 8 *open* 4

73 **E** 2 *mf* 2 *mf* 81 *Piano Solo* 8

TICKLE TOE

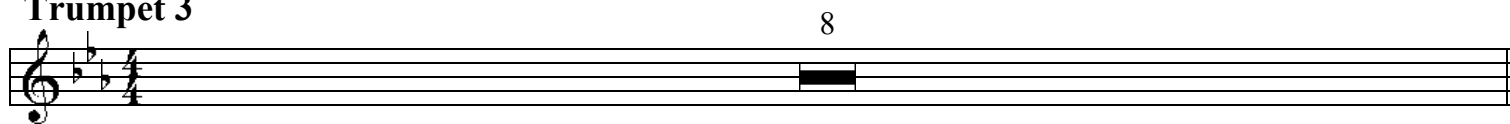
p. 1

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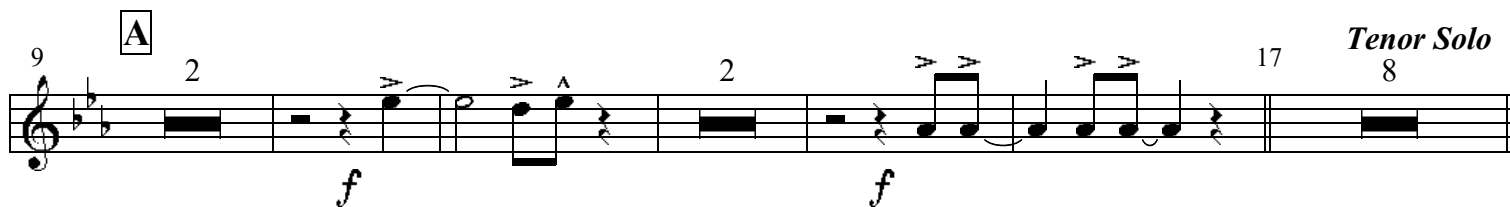
Lester Young, arr. Andy Gibson
Transcription Klaus Pehl 1985

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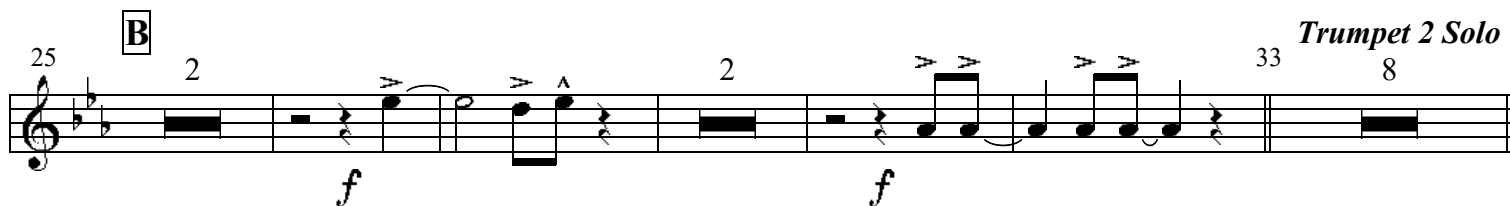
Trumpet 3



A 9 2 17 *Tenor Solo* 8



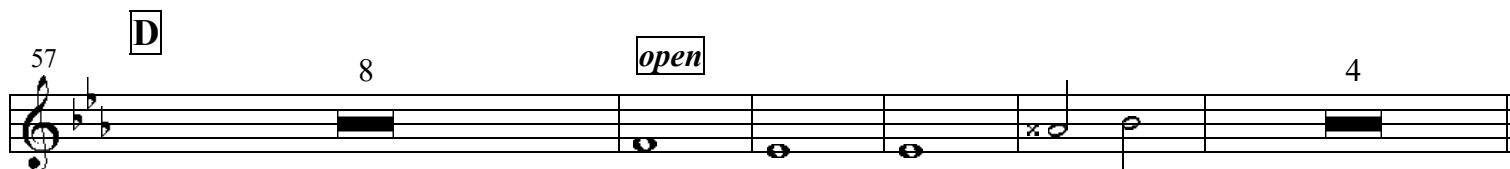
B 25 2 33 *Trumpet 2 Solo* 8



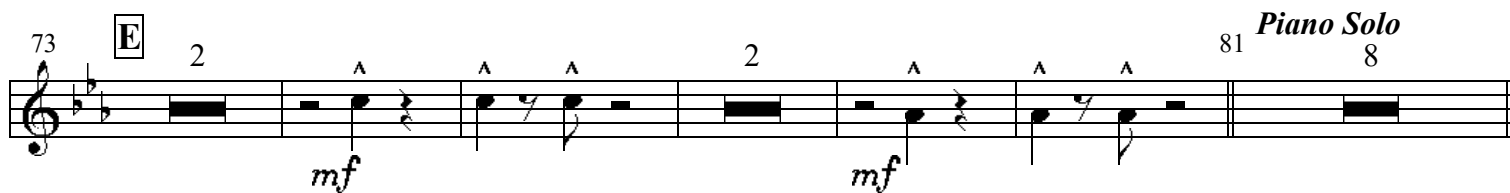
C 41 *Tenor Solo* 8 *straight mute*



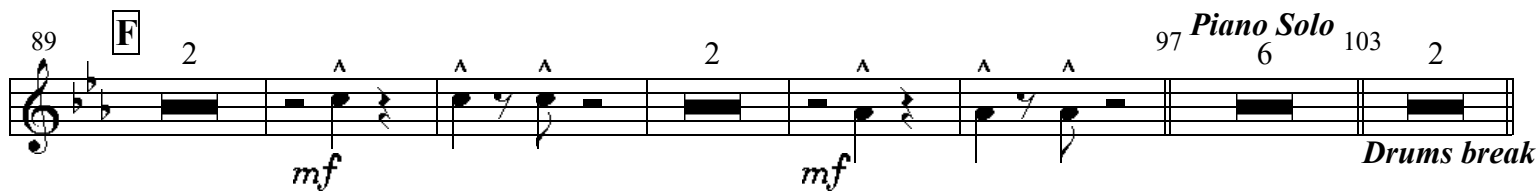
D 57 8 *open* 4



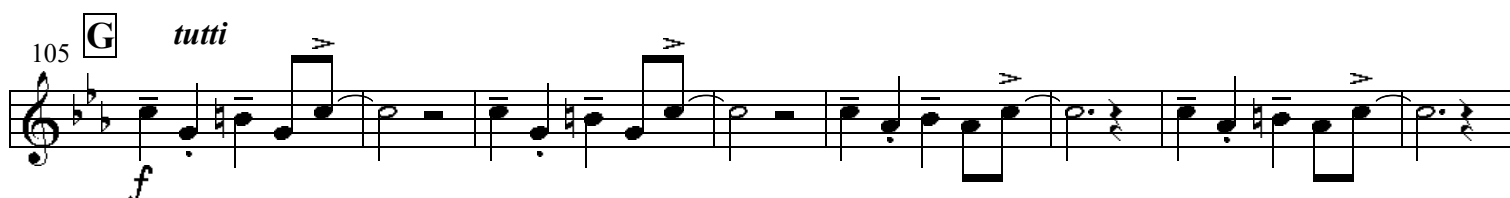
E 73 2 81 *Piano Solo* 8



F 89 2 97 *Piano Solo* 6 103 2 *Drums break*



G 105 *tutti* *f*



113

Musical staff 113-120. Treble clef, key signature of two flats. Measures 113-120. Measure 113 starts with a half note G4 and a quarter note F4. Measures 114-115 have eighth notes G4, F4, E4, D4. Measure 116 has a quarter note G4 and a half note F4. Measure 117 has a quarter note G4, a quarter note F4, and a quarter note E4. Measure 118 has a quarter note G4, a quarter note F4, and a quarter note E4. Measure 119 has a quarter note G4, a quarter note F4, and a quarter note E4. Measure 120 has a quarter note G4, a quarter note F4, and a quarter note E4. There are two trills marked with 'v' above notes in measures 113, 114, 115, 116, 117, 118, and 119. There are two triplets marked with '3' above notes in measures 119 and 120. A dynamic marking 'sfz' is at the end of the staff.

121

Musical staff 121-128. Treble clef, key signature of two flats. Measures 121-128. Measure 121 has a half note G4 and a quarter note F4. Measure 122 has a half note G4 and a quarter note F4. Measure 123 has a half note G4 and a quarter note F4. Measure 124 has a half note G4 and a quarter note F4. Measure 125 has a half note G4 and a quarter note F4. Measure 126 has a half note G4 and a quarter note F4. Measure 127 has a half note G4 and a quarter note F4. Measure 128 has a half note G4 and a quarter note F4. There are two trills marked with 'v' above notes in measures 123, 124, 125, 126, 127, and 128. There are two triplets marked with '3' above notes in measures 123 and 124. Dynamic markings 'f' are at the end of measures 123 and 127. A box containing the letter 'H' is above measure 121.

129

Musical staff 129-136. Treble clef, key signature of two flats. Measures 129-136. Measure 129 has a half note G4 and a quarter note F4. Measure 130 has a half note G4 and a quarter note F4. Measure 131 has a half note G4 and a quarter note F4. Measure 132 has a half note G4 and a quarter note F4. Measure 133 has a half note G4 and a quarter note F4. Measure 134 has a half note G4 and a quarter note F4. Measure 135 has a half note G4 and a quarter note F4. Measure 136 has a half note G4 and a quarter note F4. There are two trills marked with 'v' above notes in measures 131, 132, 133, 134, 135, and 136. There are two triplets marked with '3' above notes in measures 129 and 130. Dynamic markings 'f' and 'mf' are at the end of measures 131 and 133 respectively. A box containing the letter 'J' is above measure 129.

137


Musical staff 137-144. Treble clef, key signature of two flats. Measures 137-144. Measure 137 has a half note G4 and a quarter note F4. Measure 138 has a half note G4 and a quarter note F4. Measure 139 has a half note G4 and a quarter note F4. Measure 140 has a half note G4 and a quarter note F4. Measure 141 has a half note G4 and a quarter note F4. Measure 142 has a half note G4 and a quarter note F4. Measure 143 has a half note G4 and a quarter note F4. Measure 144 has a half note G4 and a quarter note F4. There are two trills marked with 'v' above notes in measures 139, 140, 141, 142, 143, and 144. There are two triplets marked with '3' above notes in measures 137 and 138. Dynamic markings 'p' and 'pp' are at the end of measures 139 and 143 respectively. A box containing the letter 'J' is above measure 137.

TICKLE TOE

Count Basie Orchestra, rec. 19-03-1940 New York City

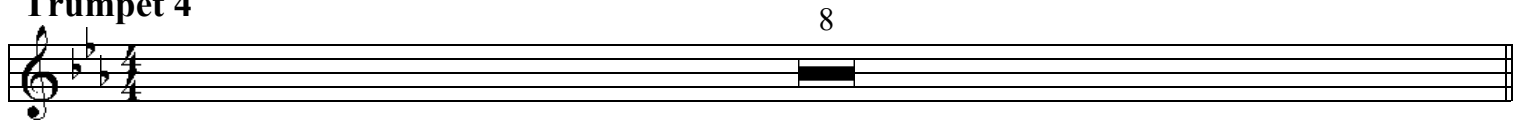
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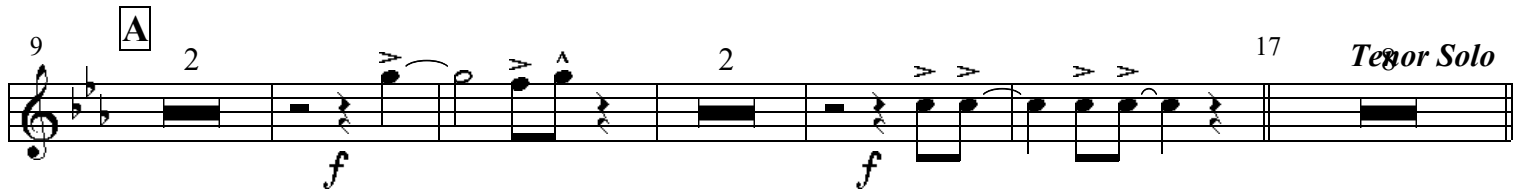
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Trumpet 4

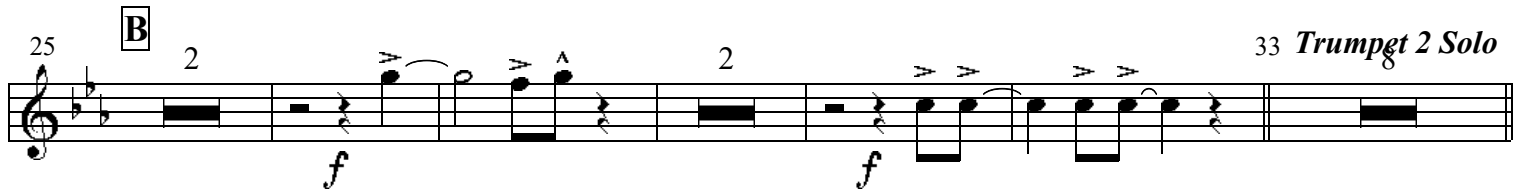
8



9 **A** 2 *f* 17 *Tenor Solo*



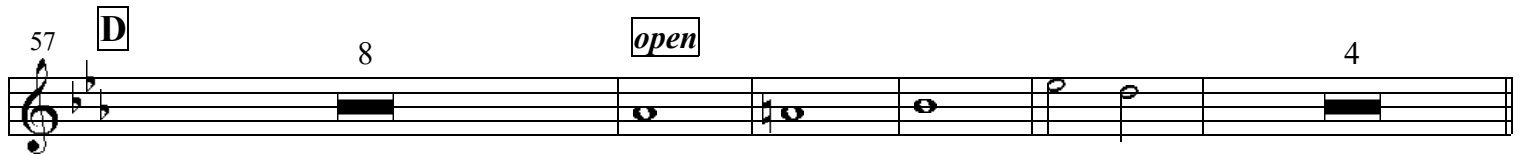
25 **B** 2 *f* 33 *Trumpet 2 Solo*



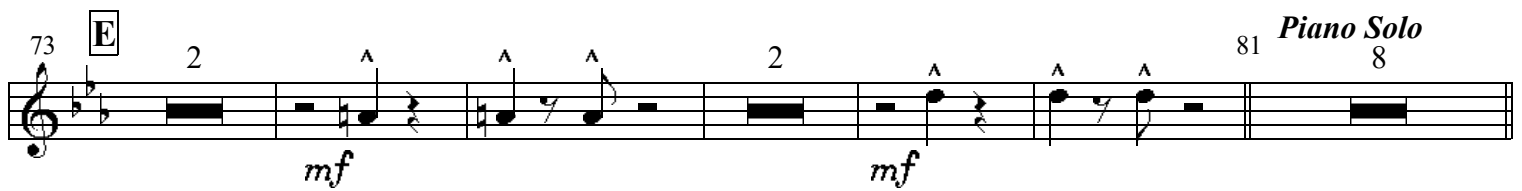
41 **C** *Tenor Solo* 8 *straight mute*



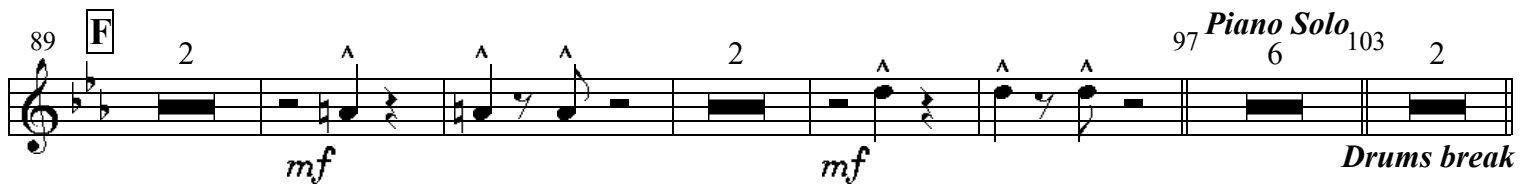
57 **D** 8 *open* 4



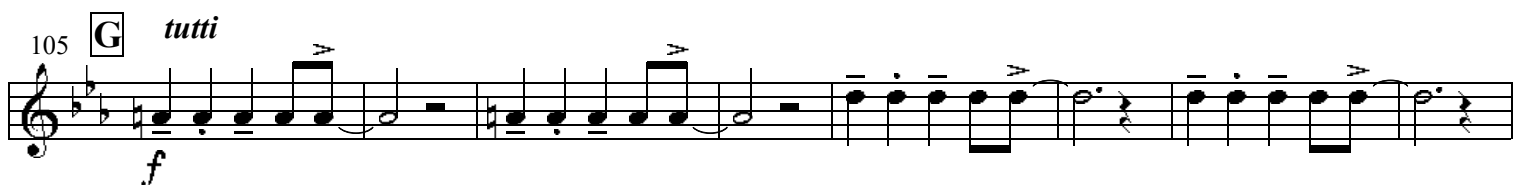
73 **E** 2 *mf* 81 *Piano Solo* 8



89 **F** 2 *mf* 97 *Piano Solo* 6 103 2 *Drums break*



105 **G** *tutti* *f*



113

sfz

121 **H**

f

129

f *mf*

137 **J**

p *pp*

TICKLE TOE

Count Basie Orchestra, rec. 19-03-1940 New York City

p. 1

Lester Young, arr. Andy Gibson

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♩ = 192

Trombone 1

8

9 **A** 2 *f* 2 *f* 17 *Tenor Solo* 8

25 **B** 2 *f* 2 *f* 33 *Trumpet Solo*

41 **C** *Tenor Solo* *straight mute*

57 **D** 8 *open* 4

73 **E** 2 *mf* 2 *mf* 81 *Piano Solo* 8

89 **F** 2 *mf* 2 *mf* 97 *Piano Solo* 6 103 2 *Drums break*

105 **G** *tutti* 1 *f*

109

113

Musical staff 113: Bass clef, two measures. First measure: quarter note G2, quarter note A2, quarter note B2. Second measure: quarter note C3, quarter note D3, quarter note E3. Both measures have a 'v' above the notes.

117

Musical staff 117: Bass clef, four measures. Measures 1-2: quarter notes G2, A2, B2. Measures 3-4: eighth notes G2, A2, B2, C3, D3, E3. Measures 3-4 have '3' above them. Measure 5: quarter note F3. Measure 6: quarter note G3. Both measures 5 and 6 have '^' above them. Dynamic 'sfz' is at the end.

121 **H**

Musical staff 121: Bass clef, four measures. Measures 1-2: quarter notes G2, A2, B2. Measures 3-4: quarter notes C3, D3, E3. Measures 1-2 and 3-4 have '2' above them. Dynamic 'f' is under measures 2 and 4.

129

Musical staff 129: Bass clef, four measures. Measures 1-2: quarter notes G2, A2, B2. Measures 3-4: quarter notes C3, D3, E3. Measures 1-2 and 3-4 have '3' above them. Dynamic 'f' is under measure 2, 'mf' is under measure 4.

137 **J**

Musical staff 137: Bass clef, four measures. Measures 1-2: quarter notes G2, A2, B2. Measures 3-4: quarter notes C3, D3, E3. Measures 1-2 and 3-4 have '2' above them. Dynamic 'p' is under measure 2, 'pp' is under measure 4.

TICKLE TOE

Count Basie Orchestra, rec. 19-03-1940 New York City

Lester Young, arr. Andy Gibson
Transcription Klaus Pehl 1985

♩ = 192

Trombone 2

8

9 **A** 2 *f* 2 *f* 17 *Tenor Solo* 8

25 **B** 2 *f* 2 *f* 33 *Trumpet Solo*

41 **C** *Tenor Solo* 8 *straight mute*

57 **D** 8 *open* 4

73 **E** 2 *mf* 2 *mf* 81 *Piano Solo*

89 **F** 2 *mf* 2 *mf* 97 6 103 2 *Drums break*

105 **G** 1 *f*

109

113

117

121

H

129

137

J

TICKLE TOE

Count Basie Orchestra, rec. 19-03-1940 New York City

Lester Young, arr. Andy Gibson

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♩ = 192

Trombone 3

9 A

17 *Tenor Solo*

25 B

33 *Trumpet Solo*

41 C *Tenor Solo*

49 straight mute

57 D

65 open

73

Musical staff 73-80: Bass clef, key signature of two flats. Measures 73-80. Dynamic markings: *mf* (measures 75-80). Accents (^) are placed above notes in measures 75, 76, 77, 79, 80.

81

Musical staff 81-88: Bass clef, key signature of two flats. Measures 81-88. This staff contains whole rests.

89

Musical staff 89-96: Bass clef, key signature of two flats. Measures 89-96. Dynamic markings: *mf* (measures 91-96). Accents (^) are placed above notes in measures 91, 92, 93, 95, 96. A box containing the letter 'J' is located above measure 89.

97

103

K

Musical staff 97-104: Bass clef, key signature of two flats. Measures 97-104. This staff contains whole rests.

105

Musical staff 105-110: Bass clef, key signature of two flats. Measures 105-110. Dynamic marking: *f* (measure 105). Slurs and accents are present over the notes.

111

Musical staff 111-118: Bass clef, key signature of two flats. Measures 111-118. Slurs and accents are present over the notes.

119

Musical staff 119-126: Bass clef, key signature of two flats. Measures 119-126. Dynamic markings: *sfz* (measures 119-120), *f* (measures 125-126). Trills (triplets) are marked above notes in measures 119 and 120. A box containing the letter 'L' is located above measure 121. Slurs and accents are present over the notes.

127

Musical staff 127-134: Bass clef, key signature of two flats. Measures 127-134. Dynamic markings: *f* (measures 127-130), *f* (measures 133-134). Slurs and accents are present over the notes.

135

137

M

Musical staff 135-142: Bass clef, key signature of two flats. Measures 135-142. Dynamic markings: *mf* (measures 135-136), *p* (measures 139-142). Accents (^) are placed above notes in measures 135, 136, 139, 140, 141. A box containing the letter 'M' is located above measure 137.

143

Musical staff 143-149: Bass clef, key signature of two flats. Measures 143-149. Dynamic marking: *pp* (measures 143-149). Accents (^) are placed above notes in measures 143, 146, 147. A box containing the number '27/40' is located below measure 144.

TICKLE TOE

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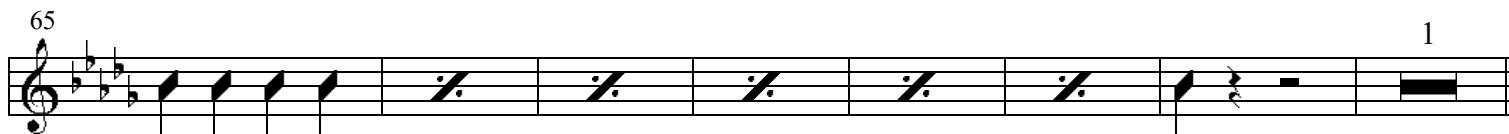
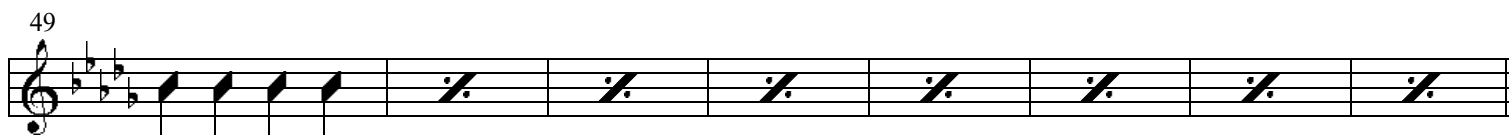
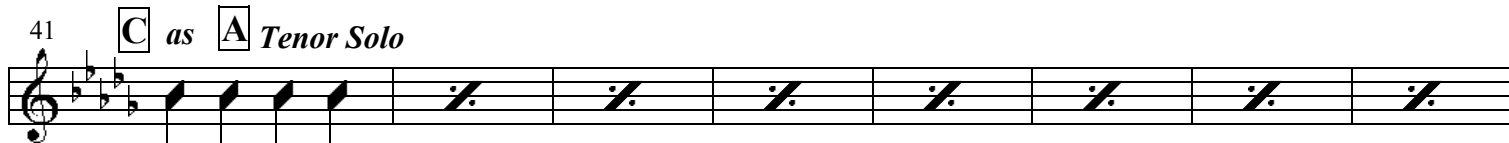
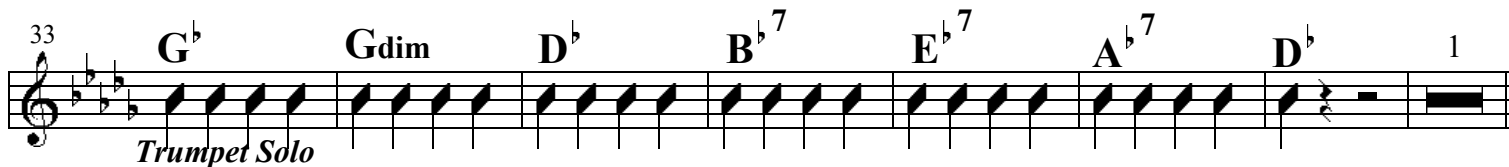
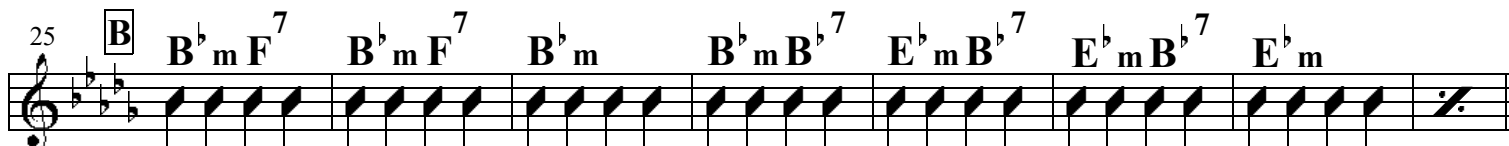
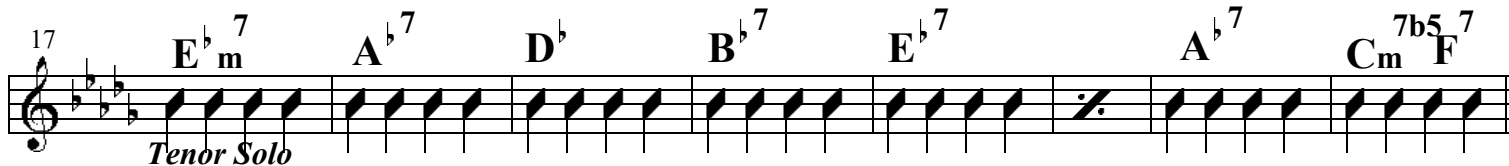
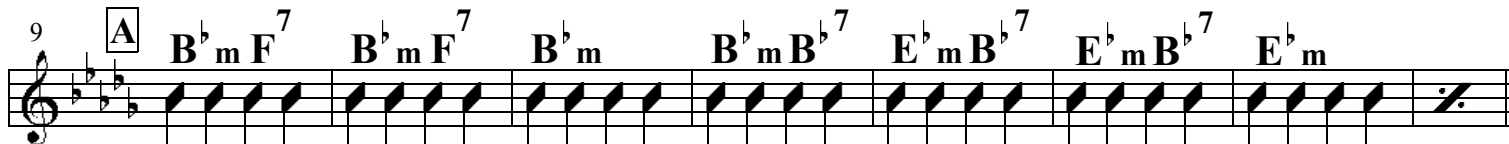
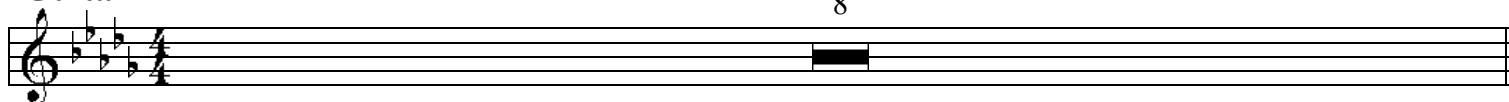
Lester Young, arr. Andy Gibson

Transcription Klaus Pehl 1985

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Guitar

8



Musical staff 81-88: Treble clef, key signature of two flats. Measures 81-88 contain a sequence of eighth notes with a slash through the stem in measures 82-88.

F as **B** Reeds

Musical staff 89-96: Treble clef, key signature of two flats. Measures 89-96 contain a sequence of eighth notes with a slash through the stem in measures 90-96.

Piano Solo

103 *Drums break* 1

Musical staff 97-102 and 103-104: Treble clef, key signature of two flats. Measures 97-102 contain eighth notes with slashes. Measures 103-104 show a drum break with a snare drum and a bass drum.

G B^bm F⁷ B^bm F⁷ B^bm B^b7 E^bm B^b7 E^bm B^b7 E^bm

Musical staff 105-112: Treble clef, key signature of two flats. Measures 105-112 contain eighth notes with chord symbols above.

E^bm⁷ A^b7 D^b B^b7 E^b7 A^b7 Cm^{7b5} F⁷

Musical staff 113-120: Treble clef, key signature of two flats. Measures 113-120 contain eighth notes with chord symbols above.

H B^bm F⁷ B^bm F⁷ B^bm B^b7 E^bm B^b7 E^bm B^b7 E^bm

Musical staff 121-128: Treble clef, key signature of two flats. Measures 121-128 contain eighth notes with chord symbols above.

G^b Gdim D^b B^b7 E^b7 A^b7 D^b

Musical staff 129-136: Treble clef, key signature of two flats. Measures 129-136 contain eighth notes with chord symbols above.

J E^b7 A^b7 D^b

Musical staff 137-140: Treble clef, key signature of two flats. Measures 137-140 contain eighth notes with chord symbols above.

E^b7 A^b7 D^b


Musical staff 141-144: Treble clef, key signature of two flats. Measures 141-144 contain eighth notes with chord symbols above.

TICKLE TOE

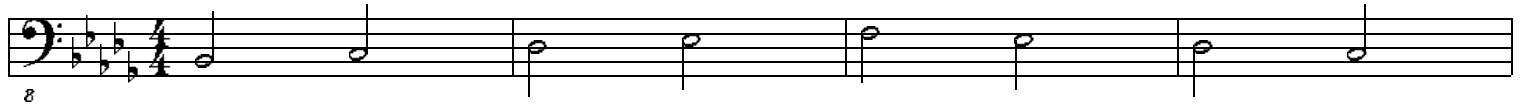
Count Basie Orchestra, rec. 19-03-1940 New York City

Lester Young, arr. Andy Gibson

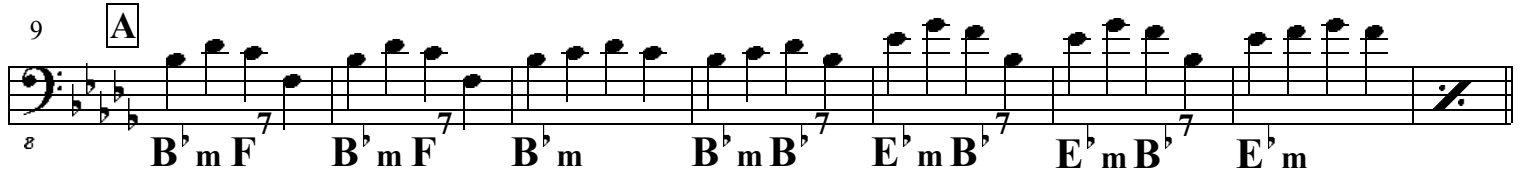
Transcription Klaus Pehl 1985

 = 192

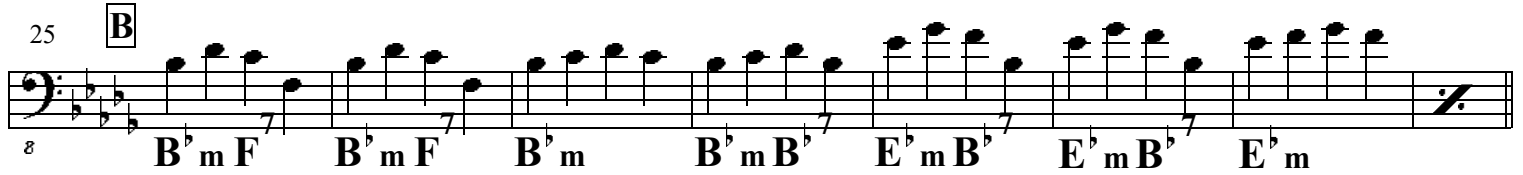
Bass

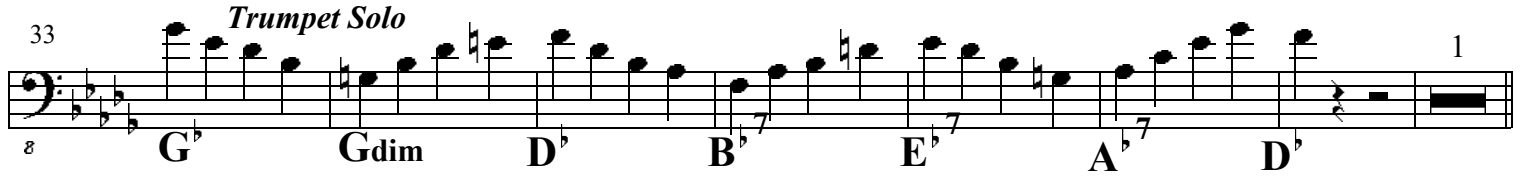
8 

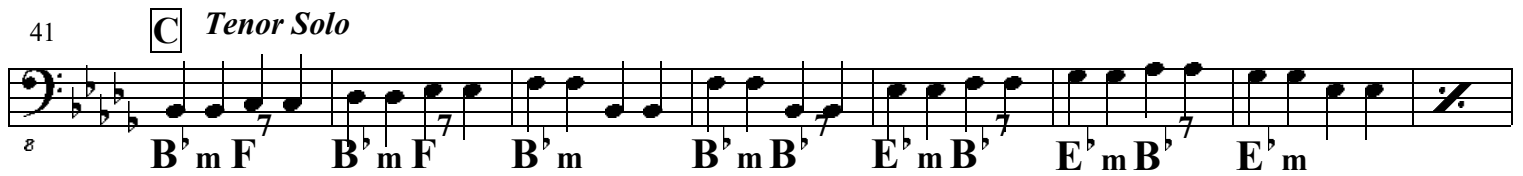
5 8 

9 **A** 8 
B^b m F B^b m F B^b m B^b m B^b E^b m B^b E^b m B^b E^b m

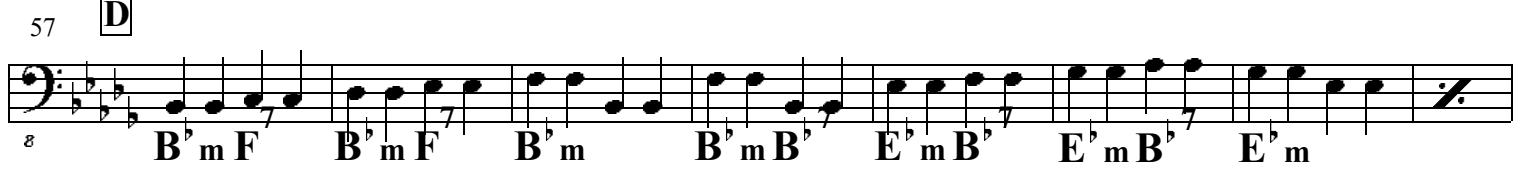
17 *Tenor Solo* 8 
E^b m A^b D^b B^b E^b A^b Cm F^{7b5}

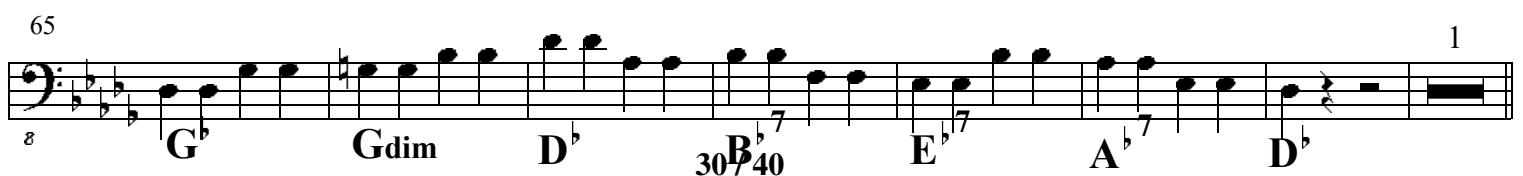
25 **B** 8 
B^b m F B^b m F B^b m B^b m B^b E^b m B^b E^b m B^b E^b m

33 *Trumpet Solo* 8 
G^b Gdim D^b B^b E^b A^b D^b 1

41 **C** *Tenor Solo* 8 
B^b m F B^b m F B^b m B^b m B^b E^b m B^b E^b m B^b E^b m

49 8 
E^b m A^b D^b B^b E^b A^b Cm F^{7b5}

57 **D** 8 
B^b m F B^b m F B^b m B^b m B^b E^b m B^b E^b m B^b E^b m

65 8 
G^b Gdim D^b 30/40 B^b E^b A^b D^b 1

8 $B^b m F$ $B^b m F$ $B^b m$ $B^b m B^b$ $E^b m B^b$ $E^b m B^b$ $E^b m$

81 *Piano Solo*

8 $E^b m$ A^b D^b $B^b 7$ $E^b 7$ A^b Cm F

89 **F** *Reeds*

8 $B^b m F$ $B^b m F$ $B^b m$ $B^b m B^b$ $E^b m B^b$ $E^b m B^b$ $E^b m$

97 *Piano Solo*

8 $G^b m$ $Gdim$ D^b $B^b 7$ $E^b 7$ $A^b 7$ D^b 103 1

105 **G** *tutti*

8 $B^b m F$ $B^b m F$ $B^b m$ $B^b m B^b$ $E^b m B^b$ $E^b m B^b$ $E^b m$

8 $E^b m$ A^b D^b $B^b 7$ $E^b 7$ A^b Cm F

121 **H**

8 $B^b m F$ $B^b m F$ $B^b m$ $B^b m B^b$ $E^b m B^b$ $E^b m B^b$ $E^b m$

8 $G^b m$ $Gdim$ D^b $B^b 7$ $E^b 7$ $A^b 7$ D^b

137 **J**

8 $E^b 7$ $A^b 7$ D^b $E^b 7$ $A^b 7$ D^b


TICKLE TOE

Count Basie Orchestra, rec. 19-03-1940 New York City

Lester Young, arr. Andy Gibson
Transcription Klaus Pehl 1985

♩ = 192

Piano



4

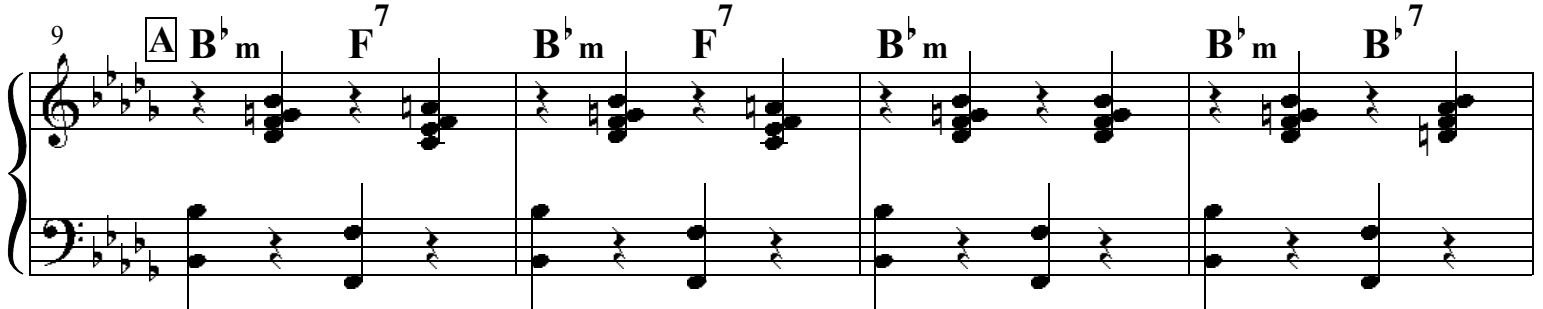
4

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, while the left hand plays a similar series in the bass clef. The tempo is marked as quarter note = 192.



5

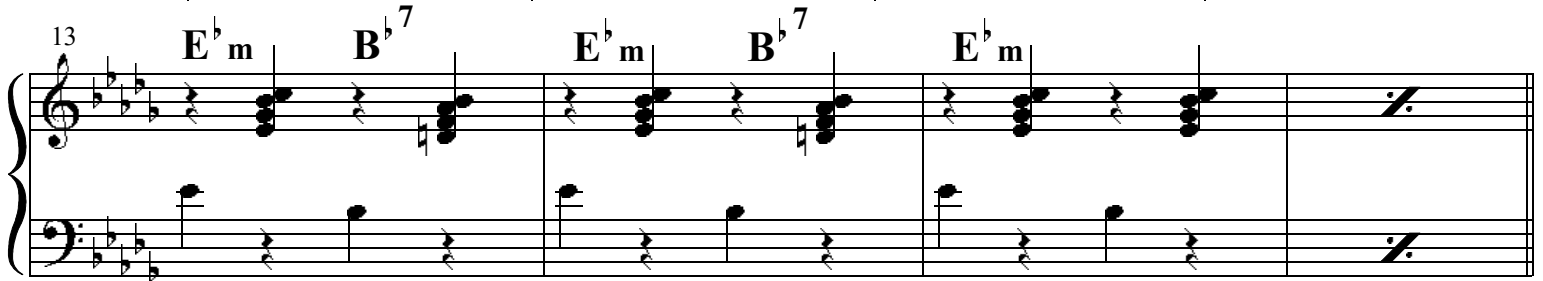
The first melodic phrase spans two staves. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. The tempo is marked as quarter note = 192.



9

A B^bm F⁷ B^bm F⁷ B^bm B^b7

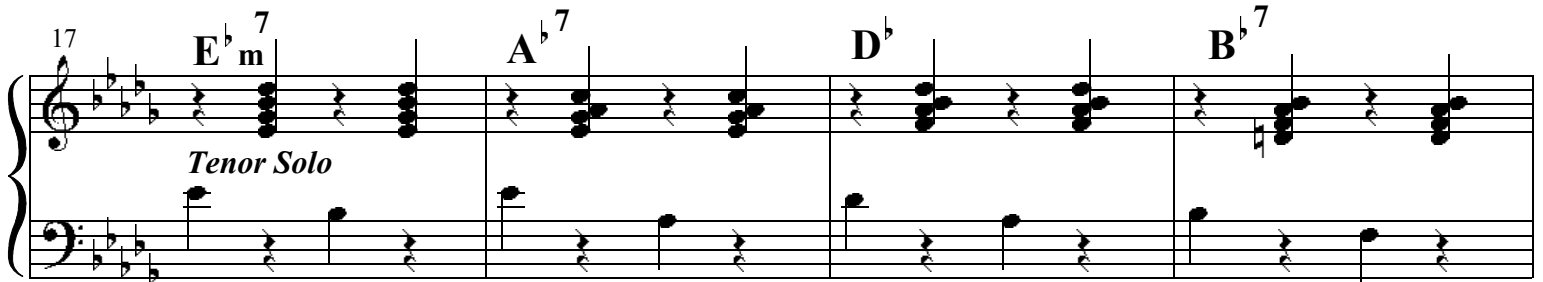
The second melodic phrase spans two staves. The right hand plays a series of chords, while the left hand plays a series of quarter notes. The tempo is marked as quarter note = 192.



13

E^bm B^b7 E^bm B^b7 E^bm

The third melodic phrase spans two staves. The right hand plays a series of chords, while the left hand plays a series of quarter notes. The tempo is marked as quarter note = 192.

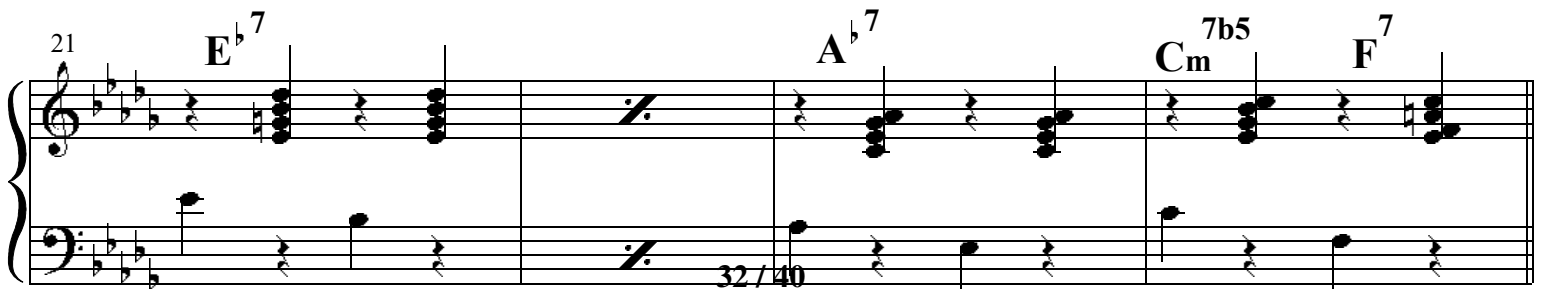


17

E^bm⁷ A^b7 D^b B^b7

Tenor Solo

The fourth melodic phrase spans two staves. The right hand plays a series of chords, while the left hand plays a series of quarter notes. The tempo is marked as quarter note = 192.



21

E^b7 A^b7 Cm^{7b5} F⁷

32 / 40

The fifth melodic phrase spans two staves. The right hand plays a series of chords, while the left hand plays a series of quarter notes. The tempo is marked as quarter note = 192.

25 **B** **B^bm** **F⁷** **B^bm** **F⁷** **B^bm** **B^bm** **B^{b7}** p. 2

29 **E^bm** **B^{b7}** **E^bm** **B^{b7}** **E^bm**

33 **G^b** **Gdim** **D^b** **B^{b7}**

Trumpet Solo

37 **E^{b7}** **A^{b7}** **D^b** 1

41 **C** **B^bm** **F⁷** **B^bm** **F⁷** **B^bm** **B^bm** **B^{b7}**

Tenor Solo

45 **E^bm** **B^{b7}** **E^bm** **B^{b7}** **E^bm**

49 $E^b m^7$ $A^b 7$ D^b $B^b 7$ p. 3

53 $E^b 7$ $A^b 7$ Cm^{7b5} F^7

57 D $B^b m$ F^7 $B^b m$ F^7 $B^b m$ $B^b m$ $B^b 7$

61 $E^b m$ $B^b 7$ $E^b m$ $B^b 7$ $E^b m$

65 G^b $Gdim$ D^b $B^b 7$

69 $E^b 7$ $A^b 7$ D^b *Piano Solo Break*

73 **E** **B^bm** **F⁷** **B^bm** **F⁷** **B^bm** **B^bm** **B^{b7}** p. 4

Reeds

77 **E^bm** **B^{b7}** **E^bm** **B^{b7}** **E^bm** **A** **A** **A**

81 **E^bm** **A^{b7}** **D^b** **B^{b7}**

85 **E^{b7}** **A^{b7}** **Cm^{7b5}** **F⁷**

89 **F** **B^bm** **F⁷** **B^bm** **F⁷** **B^bm** **B^bm** **B^{b7}**

Reeds

93 **E^bm** **B^{b7}** **E^bm** **B^{b7}** **E^bm** **A** **A** **A**

97 **G^b** **Gdim** **D^b** **B^b7** **p 5**

Piano Solo

101 **E^b7** **A^b7** **D^b03** **A** *Drums Break*

105 **G** **B^bm** **F7** **B^bm** **F7** **B^bm** **B^bm** **B^b7**

tutti

109 **E^bm** **B^b7** **E^bm** **B^b7** **E^bm**

113 **E^bm7** **A^b7** **D^b** **B^b7**

117 **E^b7** **A^b7** **Cm^{7b5}** **F7**

121 **H** B^bm F⁷ B^bm F⁷ B^bm B^bm B^b7 p. 6

125 E^bm B^b7 E^bm B^b7 E^bm

129 G^b Gdim D^b B^b7

133 E^b7 A^b7 D^b

137 **J** E^b7 A^b7 D^b

141 E^b7 A^b7 D^b

TICKLE TOE

Count Basie Orchestra, rec. 19-03-1940 New York City

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Transcription Klaus Pehl 1985

♩ = 192

Drums BB

9 **A** *P*

mf

17 *Tenor Solo*

25 **B**

33 *Trumpet Solo*

41 **C** *Tenor Solo*

49

57 **D**

65

73 **E** *Reeds*

81 *Piano Solo*

89 **F** *Reeds*

105 **G** *tutti*
ff

121 **H**
mf

129

137 **J**
p

Good Morning Blues

09.08.1937, NYC, E. Durham-J. Rushing, arr. E. Durham

Time Out

09.08.1937, NYC, E. Durham-E. Battle, arr. E. Durham

Topsy

09.08.1937, NYC, B. Clayton, arr. E. Durham

Georgianna

03.01.1938, NYC, W. McKenzie-F. Carle, arr. E. Durham

Every Tub

16.02.1938, NYC, C. Basie-E. Durham, arr. E. Durham

Sent For You Yesterday

16.02.1938, NYC, E. Durham-J. Rushing, head arr.

Swingin' The Blues

16.02.1938, NYC, E. Durham-C. Basie, arr. E. Durham

Blue and Sentimental

06.06.1938, NYC, J. Livingston, arr. E. Durham

Texas Shuffle

22.08.1938, NYC, H. Evans, arr. H. Evans

Shorty George

16.11.1938, NYC, C. Basie, arr. A. Gibson

Cherokee

03.02.1939, NYC, R. Noble, arr. J. Mundy

Jive At Five

04.02.1939, NYC, H. Edison, arr. H. Edison

Lady Be Good

04.02.1939, NYC, G. Gershwin, head arr.

Tickle Toe

19.03.1940, NYC, L. Young, arr. A. Gibson

Easy Does It

20.03.1940, NYC, S. Oliver-L. Young, arr. J. Mundy

Moten Swing

08.08.1940, Chicago, C. Basie-E. Durham, arr. E. Durham

Basie Boogie

02.07.1941, NYC, M. Ebbins, arr. unbekannt

Gee Baby Ain't I Good To You

27.05.1944, NYC, D. Redman, arr. D. Redman

Taps Miller

06.12.1944, NYC, B. Clayton, arr. B. Clayton

