

# „Taps Miller“

(B. Clayton)

aufgenommen 6. Dez. 1944 in New York City

arr. B. Clayton, transkr. Klaus Pehl 1995

- *Partitur* -

*Transkriptionen von 18 Stücken, aufgenommen  
zwischen 1937 und 1944 in der „Old Testament“-Ära  
des Orchesters*



# Taps Miller

Buck Clayton 1944, arr. Buck Clayton

as recorded by "Count Basie Orchestra" 1944

transcr. Klaus Pehl 1997

A  $\text{♩} = 172$

Alto Sax 1 *Reeds*

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Guitar

Bass

Piano

Drums

H

The musical score is arranged in a standard orchestral format. The top section contains five saxophone staves (Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax) and four trumpet staves. Below these are three trombone staves (Trombone 1, 2, 3) and one Bass Trombone staff. The bottom section includes a guitar staff with chord diagrams (e.g., B<sup>6</sup>, B<sup>7</sup>, E<sup>6</sup>, B<sup>dim</sup>, F), a bass staff, a piano staff with complex chordal textures, and a drum staff with rhythmic notation including asterisks and slash symbols. The score is divided into two main sections by a double bar line, with first and second endings indicated by '1.' and '2.'.

**B** Brass & Reeds

Main musical score for Brass & Reeds section, measures 10-17. The score is written for a large ensemble, including four trumpets (top four staves), four trombones (middle four staves), and a bass line (bottom staff). The key signature is one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte) and *p* (piano). A section marked with a '2' above the staff begins at measure 14. Chord symbols B<sub>9</sub>, E<sub>7</sub>, D<sub>9</sub>, C, and B are indicated below the bass line.

Piano accompaniment for measures 10-17. The score is written for the right and left hands. The right hand features chords and rhythmic patterns, while the left hand provides harmonic support with chords and bass notes. Chord symbols B<sub>9</sub>, E<sub>7</sub>, D<sub>9</sub>, C, and B are indicated below the left hand. The piano part includes various articulations and dynamics.

18 *Reeds*

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *Solo*

18 *Reeds* B<sup>6</sup> B<sup>7</sup> E<sup>6</sup> B<sup>dim</sup> B<sup>6</sup> F<sup>9</sup> B<sup>7</sup> B<sup>7</sup> E<sup>6</sup> B<sup>dim</sup> B<sup>6</sup> B<sup>dim</sup> B<sup>6</sup>

Alto saxophone staff with melodic line and articulation marks. The staff is in G major and 4/4 time. The melody consists of eighth and quarter notes with various articulation marks like accents and slurs.

Piano accompaniment staves for right and left hand. The right hand part features chords and single notes with dynamics like *mf*, *mp*, and *f*. The left hand part provides harmonic support with chords and single notes, also marked with dynamics like *mp*.

Chord chart and bass line. The chord chart shows the progression: *mf* B<sup>6</sup>, B<sup>7</sup>, E<sup>6</sup>, B<sup>dim</sup>, B<sup>6</sup>, F, B<sup>6</sup>, B<sup>7</sup>, E<sup>6</sup>, B<sup>dim</sup>, B<sup>6</sup>, B<sup>dim</sup>, B<sup>6</sup>, F. The bass line is in the bass clef, showing the root notes and some chordal textures.

The first system of the musical score consists of two systems of staves. The upper system contains a treble clef staff with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the fourth measure. The lower system consists of three empty bass clef staves.

The second system of the musical score consists of four empty bass clef staves. A forte (*f*) dynamic marking is placed in the middle of the second staff in the fourth measure.

The third system of the musical score includes chord diagrams, bass lines, and a piano accompaniment section. The chord diagrams are: B<sup>6</sup>, B<sup>7</sup>, E<sup>6</sup>, B<sup>dim</sup>, B<sup>6</sup>, F<sup>9</sup>, B<sup>6</sup>, B<sup>7</sup>, E<sup>6</sup>, B<sup>dim</sup>, B<sup>6</sup>, and F<sup>9</sup>. The piano accompaniment section features a treble clef staff with chords and a bass clef staff with a melodic line. The piano part includes a series of chords marked with 'x' symbols in the first measure and a series of chords marked with a slash and a vertical line in the subsequent measures.

Musical score for Tenor Sax Solo and Brass, measures 42-49. The score includes a Tenor Saxophone part and five Brass parts (Trumpets 1-3 and Trombones 1-2). The Tenor Saxophone part features a melodic line with various articulations and dynamics. The Brass parts provide harmonic support with chords and rhythmic patterns. Measure 42 starts with a key signature of one sharp (F#) and a common time signature. The score is divided into measures 42 through 49.

Musical score for Tenor Sax Solo and Brass, measures 50-57. This section shows the continuation of the Tenor Saxophone and Brass parts. The Tenor Saxophone part continues its melodic development. The Brass parts feature a rhythmic pattern of eighth notes and chords. Measure 50 starts with a key signature of one sharp (F#) and a common time signature. The score is divided into measures 50 through 57.

Musical score for the first system, featuring a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, including slurs, accents, and a triplet. The rest of the system is empty.

Empty musical staves for the second system, including treble and bass clefs.

Musical score for the second system, including a piano accompaniment with chords and a drum line. The piano part features chords labeled B<sup>6</sup>, B<sup>7</sup>, E<sup>6</sup>, B<sup>dim</sup>, B<sup>6</sup>, F<sup>9</sup>, B<sup>6</sup>, B<sup>7</sup>, E<sup>6</sup>, B<sup>dim</sup>, B<sup>6</sup>, and B<sup>dim</sup>F<sup>9</sup>B<sup>6</sup>. The drum line includes asterisks and slash marks.



*tutti*

*Tpt. & Drums Break*

Main musical score for strings and woodwinds, measures 58-65. The score is written for a full string section (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Clarinets, Bassoons, Saxophones). The key signature is E major. The score includes various musical notations such as slurs, accents, and dynamic markings. A section labeled "Solo Break" begins at measure 63, and a "Drums Break" is indicated at the end of the section.

B<sup>6</sup> B<sup>7</sup> E<sup>6</sup> B<sup>dim</sup> B<sup>6</sup> F B<sup>6</sup> B<sup>7</sup> E<sup>6</sup> B<sup>dim</sup> B<sup>6</sup>

Piano accompaniment and chord chart for measures 58-65. The piano part features a rhythmic accompaniment with chords and melodic lines. The chord chart below the piano part lists the chords for each measure: B<sup>6</sup>, B<sup>7</sup>, E<sup>6</sup>, B<sup>dim</sup>, B<sup>6</sup>, F, B<sup>6</sup>, B<sup>7</sup>, E<sup>6</sup>, B<sup>dim</sup>, B<sup>6</sup>. A section labeled "Tpt. Break" begins at measure 63, and a "Solo Break" is indicated at the end of the section.

Trumpet Solo (Harry Edison) & Reeds

Musical score for the first system, featuring five staves with treble clefs. The music is in 2/4 time and includes various dynamics such as *mf* and *f*. The notation includes eighth and sixteenth notes, rests, and slurs.

Musical score for the second system, featuring a single staff with a treble clef. The title *Trumpet Solo (Harry Edison)* is written above the staff. The notation consists of a melodic line with eighth and sixteenth notes.

Musical score for the third system, featuring four empty bass clef staves.

Musical score for the fourth system, featuring a grand staff with piano accompaniment. Chord symbols are written above the staff:  $B^9$ ,  $E^7$ ,  $D^9$ ,  $C^9$ ,  $B^6$ ,  $C^9$ ,  $F B^9$ . The piano part includes chords and arpeggios, with some notes marked with asterisks. The drum part is indicated by a double bar line with a slash.



Measures 82-91 of the Tenor Sax Solo. The notation is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The music features a melodic line with various articulations, including accents and slurs. The notes are: 82: G4, A4, B4, A4, G4; 83: G4, A4, B4, A4, G4; 84: G4, A4, B4, A4, G4; 85: G4, A4, B4, A4, G4; 86: G4, A4, B4, A4, G4; 87: G4, A4, B4, A4, G4; 88: G4, A4, B4, A4, G4; 89: G4, A4, B4, A4, G4; 90: G4, A4, B4, A4, G4; 91: G4, A4, B4, A4, G4.

Tenor Sax Solo (Lucky Thompson)

Empty tenor saxophone staff for measures 82-91, corresponding to the solo above.

Four empty bass clef staves for measures 82-91, corresponding to the solo above.

Piano accompaniment for measures 82-91. The notation includes a right-hand staff with chords and a left-hand staff with bass notes. The chords are: 82: B<sup>6</sup>, B<sup>7</sup>; 83: E<sup>6</sup>, B<sup>dim</sup>; 84: B<sup>6</sup>; 85: F<sup>9</sup>; 86: B<sup>6</sup>, B<sup>7</sup>; 87: E<sup>6</sup>, B<sup>dim</sup>; 88: B<sup>6</sup>; 89: B<sup>dim</sup>, F<sup>9</sup>; 90: B<sup>6</sup>. The left hand provides a rhythmic accompaniment with eighth and quarter notes. The bottom staff shows the piano keyboard with chord voicings and a slash indicating the continuation of the piano part.

The main musical score consists of several staves. The top two staves are for Trumpets (1 and 2), both in G major. The next two staves are for Trombones (1 and 2), both in G major. The bottom two staves are for Euphonium and Tuba, both in G major. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings like *mf* and *mfz*.

This section contains the piano accompaniment and a chord chart. The piano part is written in G major and includes a bass line and a right-hand part with chords and arpeggios. The chord chart below the piano part lists the following chords for each measure:
 

- Measure 1: B'6, B'7
- Measure 2: E'6, B' dim
- Measure 3: B'
- Measure 4: F
- Measure 5: B'6, B'7
- Measure 6: E'6, B' dim
- Measure 7: B'6
- Measure 8: B' dim, F, BF

Musical score for five brass instruments (trumpets and trombones). The score consists of five staves. The first staff is marked *mp*. The second and fourth staves are marked *mp*. The fifth staff is marked *mp*. The music features sustained notes with long horizontal lines above them, indicating a sustained or glissando effect.

Musical score for five woodwind instruments (saxophones and flutes). The score consists of five staves. The first four staves are marked with a horizontal line, indicating they are silent. The fifth staff contains a melodic line with notes and rests.

Musical score for a bass line. The staff contains a melodic line with notes and rests. A *gliss* marking is present at the end of the line, indicating a glissando effect.

*Trombone Solo (Dicky Wells)*

Musical score for four bass instruments (bassoons and double basses). The score consists of four staves. The first three staves are marked with a horizontal line, indicating they are silent. The fourth staff contains a melodic line with notes and rests.

Musical score for piano accompaniment. The score consists of four staves. The first staff is marked with a horizontal line, indicating it is silent. The second and third staves contain a melodic line with notes and rests. The fourth staff contains a bass line with notes and rests. Chord changes are indicated by labels: B<sup>9</sup>, E<sup>9</sup>, D<sup>9</sup>, C, and B. The piano part includes a series of chords marked with asterisks (\*).

B<sup>6</sup> B<sup>7</sup> E<sup>6</sup> B<sup>dim</sup> B<sup>6</sup> F<sup>9</sup> B<sup>6</sup> B<sup>7</sup> E<sup>6</sup> B<sup>dim</sup> B<sup>6</sup> B<sup>dim</sup> F<sup>9</sup> B<sup>6</sup>

Musical score for strings and woodwinds, measures 114-122. The score includes staves for Violins I, Violins II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, and Contrabassoons. The music is in 2/2 time and features complex rhythmic patterns and dynamics.

Musical score for piano accompaniment, measures 114-122. The score includes staves for the right and left hands of the piano. The music is in 2/2 time and features chordal textures and melodic lines.

114 *rit* *tutti* 7 **B** **B** **E'** **B' dim** **B'**<sup>6</sup> **F**<sup>9</sup> **B'**<sup>6</sup> **B'**<sup>7</sup> **E'**<sup>6</sup> **B' dim** **B'**<sup>6</sup> **B' dim** **F** 122 **B' dim** **F** **B'**<sup>9</sup> **B'**<sup>6</sup>

*tutti*

122



This section contains two systems of four empty musical staves each, all with treble clefs and a key signature of one sharp (F#). The staves are currently blank, with only a few stray notes visible at the beginning of the first staff in each system.

This section contains two systems of four empty musical staves each, all with bass clefs and a key signature of one flat (Bb). The staves are currently blank.

This section contains two systems of four musical staves each, all with bass clefs and a key signature of one flat (Bb). The piano accompaniment is shown with chords and rhythmic patterns. Above the first staff of each system, there are chord labels: B<sup>7</sup>, E<sup>7</sup>, D<sup>9</sup>, C<sup>9</sup>, and B. The piano part includes various rhythmic figures, including eighth and sixteenth notes, and rests. The first system includes a measure with a slash (/) indicating a measure rest.

131 B<sup>6</sup> B<sup>7</sup> E<sup>6</sup> B<sup>dim</sup> B<sup>6</sup> F B<sup>6</sup> B<sup>7</sup> E<sup>6</sup> B<sup>dim</sup> B<sup>6</sup> B<sup>dim</sup>F B<sup>f</sup>



## **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



# **COUNT BASIE ORCHESTRA**

