

SCORE



A NIGHT IN TUNISIA

FOUR HORNS ARR. 2

D. GILLESPIE / F. PAPARELLI

ARR. ZDENKO IVANUSIC

LATIN JAZZ ♩ = 198

NO REPEAT ON D.C.

1. 2.

TRUMPET 1

TRUMPET 2

TENOR

TROMBONE

GUITAR

PIANO

BASS

DRUMS

The musical score is arranged in a system with seven staves. The top four staves are for the horns: Trumpet 1, Trumpet 2, Tenor, and Trombone. The bottom three staves are for the rhythm section: Guitar, Piano, Bass, and Drums. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into two main sections, labeled '1.' and '2.'. The first section consists of four measures, and the second section consists of one measure. The guitar and piano parts are marked with chords: Eb7, Dm6, Eb7, Dm7, and Dm6. The bass part features a walking bass line with eighth notes. The drums part shows a pattern of eighth notes in the first two measures, followed by rests in the last two measures of each section.

A

Musical notation for the first system, featuring a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The system consists of four staves. The top staff contains a melodic line with a triplet of eighth notes in the first measure and a slur over the next two measures. The second staff contains a bass line with eighth notes. The third staff contains a bass line with a triplet of eighth notes in the first measure and a slur over the next two measures. The fourth staff contains a bass line with eighth notes and a fermata over the first measure.

Musical notation for the second system, featuring a bass clef, key signature of one flat (Bb), and a 4/4 time signature. The system consists of five staves. The first two staves are empty with slash marks. The third staff contains a bass line with eighth notes and a slur over the first two measures. The fourth staff contains a bass line with eighth notes and a slur over the first two measures. The fifth staff contains a bass line with eighth notes and a slur over the first two measures.

E^b7

D^M6

E^b7

D^M6

E^b7

D^M6

E^b7

D^M6

3

1. 2.

E_b7 $Dm6$ $Em7(b9)$ $A7(b9)$ $Dm6$ $Dm6$ $Dm7$ $D6$

E_b7 $Dm6$ $Em7(b9)$ $A7(b9)$ $Dm6$ $Dm6$ $D7$ $D6$

8

SWING

The first system of music consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one flat (Bb). The music is written in a 4/4 time signature. The first staff contains a melody with eighth and quarter notes, including some beamed eighth notes. The second staff contains a similar melody, often in parallel motion with the first. The third and fourth staves provide harmonic support with chords and moving lines.

The second system of music includes chord charts and a drum part. It consists of five staves. The top three staves are chord charts for treble, alto, and bass clefs, respectively. Each staff shows the same sequence of chords: A7(b9) in the first measure, D7(b9) in the second measure, and Gm in the third measure. The bottom staff is a drum part in bass clef, showing a simple swing pattern with eighth notes and rests, marked with 'x' for hits. The system concludes with a double bar line and a repeat sign.

Musical notation for the first system, consisting of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The notation includes various note values, rests, and a "GLISSANDO" instruction in the final measure of the second and fourth staves.

Musical notation for the second system, consisting of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The first three staves show chord symbols: $Gm7(b9)$, $C7(b9)$, $FMA7$, $Em7(b9)$, and $A7(b9)$. The fourth staff shows a drum pattern with 'x' marks.

Q

LATIN

3

3

3

3

E^b7

D^M6

E^b7

D^M6

E^b7

D^M6

E^b7

D^M6

H

%

%

%

Musical score for the first system, featuring three staves of treble clef and one staff of bass clef. The music is in 4/4 time and contains various rhythmic patterns, including triplets and slurs.

Musical score for the second system, featuring two staves of treble clef and one staff of bass clef. The treble staves contain chord diagrams for $E\flat 7$, $Dm6$, $E m 7(b5)$, and $A 7(b9)$. The bass staff contains a bass line with slurs and a drum line with a double bar line and a slash.

INTERLUDE

The musical score is arranged in six staves. The top four staves (treble and bass clefs) contain the melodic and harmonic lines for guitar and piano. The fifth staff shows piano accompaniment with chord symbols: $E M7(b9)$, $E b7(\#11)$, $E b7(\#11)$, and $D M$. The bottom staff is a drum part with a consistent rhythmic pattern of eighth notes and rests, ending with a double bar line and repeat sign.

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with notes and rests, including accents (^) and slurs. The second and third staves are also in treble clef with the same key signature, containing more complex melodic lines with slurs and accents. The bottom staff is in bass clef with a key signature of one flat (Bb), containing a bass line with notes and rests.

The second system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (Bb). They feature handwritten chord symbols above the notes: Dm and $G7(\#11)$ in the second measure, and $G7(\#11)$ and $Gm(maj7)$ in the third measure. The bottom staff is in bass clef with a key signature of one flat (Bb), containing a bass line with notes and rests. At the bottom of the system, there are two double bar lines with a repeat sign (two dots) above each, indicating the end of the system.

FINE

The image displays a musical score for guitar and voice. It consists of seven staves. The top four staves (treble and bass clefs) contain the vocal melody. The fifth and sixth staves (treble clefs) contain guitar accompaniment with handwritten chord symbols: G^{M7}, G^{M7}, G^{b7(#9)}, and F⁶. The seventh staff (bass clef) contains a guitar accompaniment line with a double bar line and a repeat sign (//) at the beginning, followed by a sequence of chords marked with 'x' symbols. A 'FINE' marking is located in the top right corner of the page.



| | | | |
|-----------|--|----------|--------|
| ♯ GMA7 | | F#M7(b5) | B7(b9) |
| ♯ GMA7 | | F#M7(b5) | B7(b9) |
| ♯ GMA7 | | F#M7(b5) | B7(b9) |
| b FMA7 | | EM7(b5) | A7(b9) |
| b FMA7 | | EM7(b5) | A7(b9) |
| b FMA7 | | EM7(b5) | A7(b9) |
| b | | | |
| b | | | |
| b | | | |

E SOLO (OPEN)

Handwritten guitar chord chart for "SOLO (OPEN)" in E major. The chart is organized into two systems of four staves each. The first system covers measures 1-4 with chords F7, Em6, F7, and Em6. The second system covers measures 5-8 with chords Eb7, Dm6, Eb7, and Dm6. A bass line is provided at the bottom, showing the notes for the first two measures and then a repeat sign.

| Measure | Staff 1 (Treble) | Staff 2 (Treble) | Staff 3 (Treble) | Staff 4 (Bass) |
|---------|------------------|------------------|------------------|----------------|
| 1 | F7 | F7 | F7 | Eb7 |
| 2 | Em6 | Em6 | Em6 | Dm6 |
| 3 | F7 | F7 | F7 | Eb7 |
| 4 | Em6 | Em6 | Em6 | Dm6 |
| 5 | Eb7 | Eb7 | Eb7 | Eb7 |
| 6 | Dm6 | Dm6 | Dm6 | Dm6 |
| 7 | Eb7 | Eb7 | Eb7 | Eb7 |
| 8 | Dm6 | Dm6 | Dm6 | Dm6 |

Bass line notes (Staff 5):
Measure 1: E4, G4, B4, E5 (x, x, x, x)
Measure 2: E4, G4, B4, E5 (x, x, x, x)
Measures 3-8: Repeat sign (%)

This image shows a handwritten musical score for guitar, consisting of four systems of chords and rhythmic notation. Each system is written on a set of five staves: three treble clef staves and two bass clef staves. The score is organized into four measures, each containing a specific chord and a rhythmic pattern of four slashes. The first system is in the key of F# (indicated by a sharp sign on the first staff). The second system is in the key of E-flat (indicated by a flat sign on the first staff). The third system is also in the key of E-flat. The fourth system is in the key of C (indicated by a natural sign on the first staff). The chords and their corresponding rhythmic patterns are as follows:

| System | Measure 1 | Measure 2 | Measure 3 | Measure 4 | |
|------------------------|-----------|-----------|-----------|-----------|-----|
| System 1 (Key: F#) | F7 | EM6 | F#M7(b9) | B7(b9) | EM6 |
| System 2 (Key: E-flat) | Eb7 | DM6 | EM7(b9) | A7(b9) | DM6 |
| System 3 (Key: E-flat) | Eb7 | DM6 | EM7(b9) | A7(b9) | DM6 |
| System 4 (Key: C) | Eb7 | DM6 | EM7(b9) | A7(b9) | DM6 |

| | | | |
|------------------|---------------|-----------|--|
| <p>♯ 8M7(b5)</p> | <p>E7(b9)</p> | <p>AM</p> | |
| <p>♯ 8M7(b5)</p> | <p>E7(b9)</p> | <p>AM</p> | |
| <p>♯ 8M7(b5)</p> | <p>E7(b9)</p> | <p>AM</p> | |
| <p>AM7(b5)</p> | <p>D7(b9)</p> | <p>GM</p> | |
| <p>AM7(b5)</p> | <p>D7(b9)</p> | <p>GM</p> | |
| <p>AM7(b5)</p> | <p>D7(b9)</p> | <p>GM</p> | |
| <p>AM7(b5)</p> | <p>D7(b9)</p> | <p>GM</p> | |
| <p>AM7(b5)</p> | <p>D7(b9)</p> | <p>GM</p> | |
| | | | |

| | | | |
|-------------------------|----------------------|---------------------------|---|
| <p>A7(b5)</p> | <p>D7(b9)</p> | <p>GMA7</p> | <p>F#M7(b5) B7(b9)</p> |
| <p>A7(b5)</p> | <p>D7(b9)</p> | <p>GMA7</p> | <p>F#M7(b5) B7(b9)</p> |
| <p>A7(b5)</p> | <p>D7(b9)</p> | <p>GMA7</p> | <p>F#M7(b5) B7(b9)</p> |
| <p>GM7(b5)</p> | <p>C7(b9)</p> | <p>FMA7</p> | <p>EM7(b5) A7(b9)</p> |
| <p>GM7(b5)</p> | <p>C7(b9)</p> | <p>FMA7</p> | <p>EM7(b5) A7(b9)</p> |
| <p>GM7(b5)</p> | <p>C7(b9)</p> | <p>FMA7</p> | <p>EM7(b5) A7(b9)</p> |
| <p>GM7(b5)</p> | <p>C7(b9)</p> | <p>FMA7</p> | <p>EM7(b5) A7(b9)</p> |
| <p> %</p> | <p> %</p> | <p> %</p> | <p> %</p> |

This is a handwritten musical score for guitar, consisting of four systems of staves. The first system is in F# major, and the second system is in E-flat major. The notation includes chord names, rhythmic slashes, and a guitar-specific staff at the bottom.

| System | Staff 1 (Treble) | Staff 2 (Treble) | Staff 3 (Treble) | Staff 4 (Bass) | Staff 5 (Guitar) |
|--------|------------------|------------------|------------------|----------------|------------------|
| 1 | F# | F# | F# | Eb7 | x x x x x x x x |
| 2 | EM6 | EM6 | EM6 | DM6 | / |
| 3 | F7 | F7 | F7 | Eb7 | / |
| 4 | EM6 | EM6 | EM6 | DM6 | / |

D.S. AL CODA

Handwritten musical score for guitar, featuring a system of six staves. The top three staves are in treble clef with a key signature of one sharp (F#), and the bottom three are in bass clef with a key signature of one flat (Bb). The score is divided into three measures by vertical bar lines. Above the first measure, there is a circled 'G' symbol. Above the second measure, there is a circled 'C' symbol. Above the third measure, there is a circled 'C' symbol. The score includes various guitar chords and a 'D.S. AL CODA' instruction. The bottom staff shows a rhythmic pattern with 'x' marks above the notes.

| Measure | Staff 1 (Treble) | Staff 2 (Treble) | Staff 3 (Treble) | Staff 4 (Bass) | Staff 5 (Treble) | Staff 6 (Bass) |
|---------|------------------------------------|------------------------------------|------------------------------------|-----------------------------------|-----------------------------------|-----------------------------------|
| 1 | F7 | F7 | F7 | E ^b 7 | E ^b 7 | E ^b 7 |
| 2 | E ^M 6 | E ^M 6 | E ^M 6 | D ^M 6 | D ^M 6 | D ^M 6 |
| 3 | F# ^M 7(b ⁵) | F# ^M 7(b ⁵) | F# ^M 7(b ⁵) | E ^M 7(b ⁵) | E ^M 7(b ⁵) | E ^M 7(b ⁵) |
| 4 | B ⁷ (b ⁹) | B ⁷ (b ⁹) | B ⁷ (b ⁹) | A ⁷ (b ⁹) | A ⁷ (b ⁹) | A ⁷ (b ⁹) |
| 5 | E ^M 6 | E ^M 6 | E ^M 6 | D ^M 6 | D ^M 6 | D ^M 6 |
| 6 | ON CUE | ON CUE | ON CUE | D ^M 7 | D ^M 7 | D ^M 7 |
| 7 | | | | E ^M 7(b ⁵) | E ^M 7(b ⁵) | E ^M 7(b ⁵) |



ON CUE

(D.C. AL FINE)

Musical score for a piece in G major, 4/4 time, marked "ON CUE" and "(D.C. AL FINE)". The score consists of five systems. The first system has four measures. The second system has four measures. The third system has four measures. The fourth system has four measures. The fifth system has four measures. The score includes a vocal line, a piano accompaniment line, and a guitar line. The piano accompaniment line includes chord symbols: DM6, DM7, Eb7, Eb7, DM6, Eb7, DM7. The guitar line includes a capo sign and a series of 'x' marks indicating fretted notes.

TRUMPET 1



A NIGHT IN TUNISIA

FOUR HORNS ARR. 2

D. GILLESPIE / F. PAPARELLI

ARR. ZOENKO IVANUSIC

LATIN JAZZ ♩ = 198

NO REPEAT ON D.C.

A

B

SWING

C

LATIN

D

INTERLUDE

FINE

□

GMA7 F#M7(b5) B7(b9)

□

F7 SOLO (OPEN) EM6 F7 EM6

F7 EM6 F#M7(b5) B7(b9) EM6

Bm7(b5) E7(b9) AM

Am7(b5) D7(b9) GMA7 F#M7(b5) B7(b9)

F7 EM6 F7 EM6

F7 EM6 F#M7(b5) B7(b9) □ EM6 ON CUE

(D.S. AL CODA)

□ ON CUE

(D.C. AL FINE)

TRUMPET 2



A NIGHT IN TUNISIA

FOUR HORNS ARR. 2

D. GILLESPIE / F. PAPARELLI

ARR. ZOENKO IVANUSIC

LATIN JAZZ ♩ = 198

NO REPEAT ON D.C.

1. 2.

A

1. 2.

B SWING

C LATIN

D INTERLUDE

FINE

Melodic line in treble clef, key of G major, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2.

Chord line 1: GMA7, F#M7(b5), B7(b9)

Chord line 2: F7 SOLO (OPEN), EM6, F7, EM6

Chord line 3: F7, EM6, F#M7(b5), B7(b9), EM6

Chord line 4: Bm7(b5), E7(b9), AM

Chord line 5: Am7(b5), D7(b9), GMA7, F#M7(b5), B7(b9)

Chord line 6: F7, EM6, F7, EM6

Chord line 7: F7, EM6, F#M7(b5), B7(b9), ON CUE, EM6

(D.S. AL CODA)

Melodic line in treble clef, key of G major, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2.

(D.C. AL FINE)

TENOR



A NIGHT IN TUNISIA

FOUR HORNS ARR. 2

D. GILLESPIE / F. PAPARELLI

ARR. ZOENKO IVANUSIC

LATIN JAZZ ♩ = 198

NO REPEAT ON D.C.

3 1. 2.

A

3 1. 2.

B SWING

C LATIN

D INTERLUDE

FINE

□

GMA7 F#M7(b5) B7(b9)

□

F7 SOLO (OPEN) EM6 F7 EM6

F7 EM6 F#M7(b5) B7(b9) EM6

Bm7(b5) E7(b9) AM

Am7(b5) D7(b9) GMA7 F#M7(b5) B7(b9)

F7 EM6 F7 EM6

F7 EM6 F#M7(b5) B7(b9) □ EM6 ON CUE

(D.S. AL CODA)

□ ON CUE

(D.C. AL FINE)

TROMBONE



A NIGHT IN TUNISIA

FOUR HORNS ARR. 2

D. GILLESPIE / F. PAPARELLI

ARR. ZOENKO IVANUSIC

LATIN JAZZ ♩ = 198

NO REPEAT ON D.C.

1. 2.

(A)

1. 2.

(B) SWING

(C) LATIN

(D) INTERLUDE

GUITAR



A NIGHT IN TUNISIA

FOUR HORNS ARR. 2

D. GILLESPIE / F. PAPARELLI

ARR. ZOENKO IVANUSIC

LATIN JAZZ ♩ = 198

NO REPEAT ON D.C.

1. 2.

E^b7 D^M6 E^b7 D^M7 D^M6

A

E^b7 D^M6 E^b7 D^M6

1. 2.

E^b7 D^M6 $E^M7(b^5)$ $A^7(b^9)$ D^M6 D^M6 D^M7 D^M6

B SWING

$A^M7(b^5)$ $D^7(b^9)$ G^M

$G^M7(b^5)$ $C^7(b^9)$ $F^M^A^7$ $E^M7(b^5)$ $A^7(b^9)$

C LATIN

E^b7 D^M6 E^b7 D^M6

E^b7 D^M6 $E^M7(b^5)$ $A^7(b^9)$ D^M6 $E^M7(b^5)$

D INTERLUDE

$E^M7(b^5)$ $E^b7(\#11)$ $E^b7(\#11)$ D^M

D^M $G^7(\#11)$ $G^7(\#11)$ $G^M(M^A^7)$

FINE

G^{M7} G^{M7} G^{b7(#9)} F⁹

F^{Maj7} E^{M7(b9)} A^{7(b9)}

E^{b7} SOLO (OPEN) D^{M6} E^{b7} D^{M6}

E^{b7} D^{M6} E^{M7(b9)} A^{7(b9)} D^{M6}

A^{M7(b9)} D^{7(b9)} G^M

G^{M7(b9)} C^{7(b9)} F^{Maj7} E^{M7(b9)} A^{7(b9)}

E^{b7} D^{M6} E^{b7} D^{M6}

E^{b7} D^{M6} E^{M7(b9)} A^{7(b9)}  D^{M6} ON CUE D^{M7} E^{M7(b9)}

(D.S. AL CODA)

 ON CUE D^{M6} D^{M7} E^{b7} E^{b7} D^{M6} E^{b7} D^{M7}

(D.C. AL FINE)

PIANO



A NIGHT IN TUNISIA

FOUR HORNS ARR. 2

D. GILLESPIE / F. PAPARELLI

ARR. ZOENKO IVANUSIC

LATIN JAZZ ♩ = 198

NO REPEAT ON D.C.

1. **DM7** 2. **DM6**

A **EB7** **DM6** **EB7** **DM6**

1. **DM6** 2. **DM6** **D7** **D6**

B **SWING**
AM7(b5) **D7(b9)** **GM**

GM7(b5) **C7(b9)** **FMA7** **EM7(b5)** **A7(b9)**

C **LATIN**
EB7 **DM6** **EB7** **DM6**

EB7 **DM6** **EM7(b5)** **A7(b9)** **DM6** **EM7(b5)**

D **INTERLUDE**
EM7(b5) **EB7(#11)** **EB7(#11)** **DM**

DM **G7(#11)** **G7(#11)** **GM(MA7)**

FINE

G^{M7} G^{M7} G^{b7(#9)} F⁹

F^{Maj7} E^{M7(b9)} A^{7(b9)}

E^{b7} SOLO (OPEN) D^{M6} E^{b7} D^{M6}

E^{b7} D^{M6} E^{M7(b9)} A^{7(b9)} D^{M6}

A^{M7(b9)} D^{7(b9)} G^M

G^{M7(b9)} C^{7(b9)} F^{Maj7} E^{M7(b9)} A^{7(b9)}

E^{b7} D^{M6} E^{b7} D^{M6}

E^{b7} D^{M6} E^{M7(b9)} A^{7(b9)}  D^{M6} ON CUE D^{M7} E^{M7(b9)}

(D.S. AL CODA)

 ON CUE D^{M6} D^{M7} E^{b7} E^{b7} D^{M6} E^{b7} D^{M7}

(D.C. AL FINE)

BASS



A NIGHT IN TUNISIA

FOUR HORNS ARR. 2

D. GILLESPIE / F. PAPARELLI

ARR. ZOENKO IVANUSIC

LATIN JAZZ ♩ = 198

NO REPEAT ON D.C.

A

B

SWING

A M7(b9)

D7(b9)

G M

G M7(b9)

C7(b9)

F M A7

E M7(b9)

A7(b9)

C

LATIN

D



INTERLUDE

FINE

Musical staff with notes and accidentals.

□

Musical staff with a bar line and a '4' above it.

□ Eb7 SOLO (OPEN) Dm6 Eb7 Dm6

Musical staff with slash marks.

Eb7 Dm6 Em7(b5) A7(b9) Dm6

Musical staff with slash marks.

Am7(b5) D7(b9) Gm

Musical staff with slash marks.

Gm7(b5) C7(b9) Fm7 A7(b9)

Musical staff with slash marks.

Eb7 Dm6 Eb7 Dm6

Musical staff with slash marks.

Eb7 Dm6 Em7(b5) A7(b9) □ Dm6 ON CUE

Musical staff with notes and a square box with a circle inside.

(D.S. AL CODA)

□ ON CUE

Musical staff with notes and a square box with a circle inside.

(D.C. AL FINE)

DRUMS



A NIGHT IN TUNISIA

FOUR HORNS ARR. 2

D. GILLESPIE / F. PAPARELLI

ARR. ZOENKO IVANUSIC

LATIN JAZZ ♩ = 198

NO REPEAT ON D.C.

1. 2.

(A)

1. 2.

(B) SWING

(C) LATIN

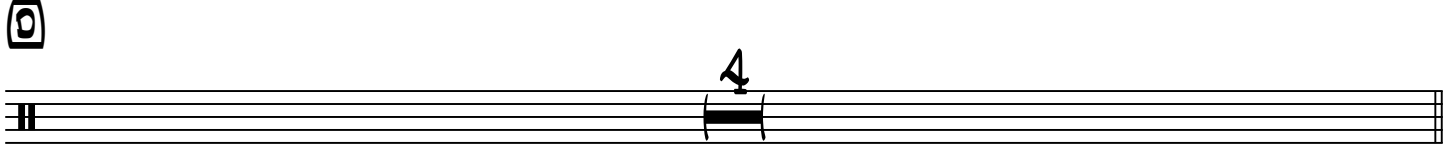
(D) INTERLUDE

FINE

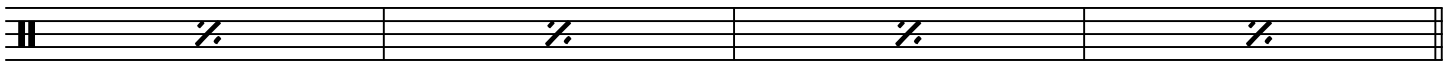
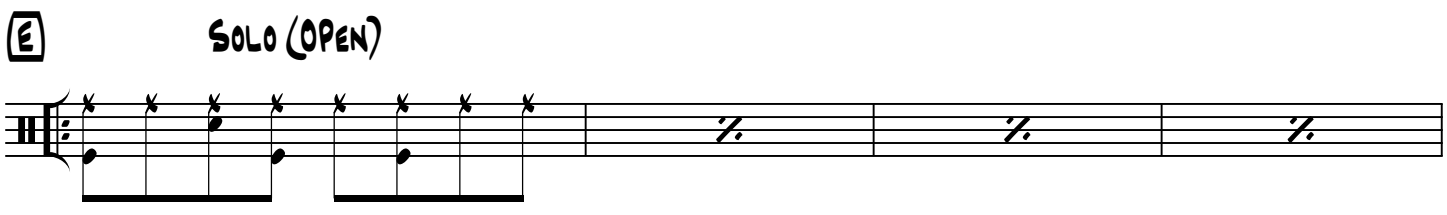
2



4



E SOLO (OPEN)

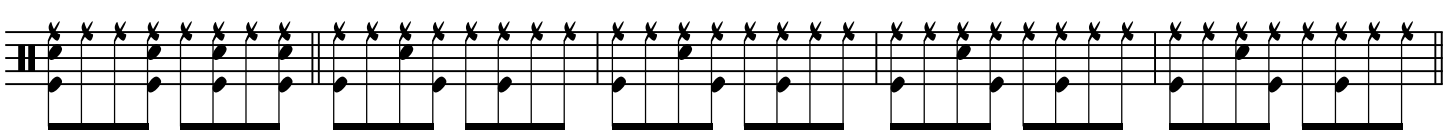


ON CUE



(D.S. AL CODA)

ON CUE



(D.C. AL FINE)