

Hal Leonard Presents the  
Vocal Jazz Ensemble Series

Recorded by THE MANHATTAN TRANSFER

# Birdland

SATB

By Josef Zawinul and Jon Hendricks  
Transcribed and Adapted by Phil Mattson

Vocal

FUSION JAZZ ( $\text{d} = \text{C.160}$ )

(3x5)

(5) ALTO PART ONLY 1ST X  
BOTH PARTS 2ND X  
3RD X ONLY

FIVE THOUS-AND-LIGHT YEARS FROM BIRD  
(2.) FROM THE LAND OF THE BIRD

— LAND BUT I'M STILL PREACH-IN' THE RHY - THM  
— AND I AM STILL FEEL - IN' THE SPIR - IT  
LONG GONE UP EIGHT YEARS FROM BIRD  
FIVE THOUS-AND-LIGHT YEARS FROM BIRD

— LAND AND I'M STILL TEACH - IN' IT WITH EM  
— LAND BUT I KNOW PEOP - LE CAN HEAR  
YEARS IT BIRD

DOH

NAMED IT, BIRD MADE IT, BIRD HEARD IT, THEN PLAYED IT WELL  
DOH DOH

STAT-EO! BIRD LAND IT HAP-PENED DOWN IN BIRD LAND

DOH DOH

22 - 23 - 24 - 25 - 26 - 27 IN THE MID-

OH AH . . . (BREATHY). . . .

(27) 28 29 30 CRESC. POCO A POCO

- DLE OF THAT HUB I RE-MEM - BER ONE JAZZ CLUB WHERE WE WENT -

31 32 33 34 mp

TO PAT FEET DOWN ON FIF - TY SE - CON' STREET EV'RY BO -

35 36 37 38 mp

- DY HEARD THAT WORD THAT THEY NAMED IT AF - TER BIRD WHERE THE RHY -

39 40 41 42

- THM SWOOPED AND SWIRLED THE JAZZ COR - NER OF THE WORLD AND THE CATS -

43 44 45 ff (46)

THEY BIGGED IN THERE WERE BE-YOND COM-PARE BIRD LAND. I'M

47 *SING-IN' BIRD - LAND*

48 *BIRD - LAND,* DL'

51 *SWING-IN' BIRD - LAND*

55 *ALTO SOLO*

(56) *SOPRANO SOLO  
REAL-LY*

*YA TURN ME A-ROUND*

*YA TURN ME ON,*

*BASS SOLO*

*TENOR SOLO* *AN'TURN ME ON*

*HEY MAN THE MU-SIC REAL-LY TURNS YOU ON!*

59

60

61

62

63

(64)

65

66

*DOWN THEM STAIRS, LOSE THEM CARES WHERE?*

67

68

69

70

*DOWN IN BIRD-LAND TO - TAL SWING, BOP - WAS KING THERE*

(72)

BIRD WOULD COOK, MAX WOULD LOOK  
DOWN IN BIRD - LAND WHERE?

BIRD WOULD COOK, MAX WOULD LOOK  
DOWN IN BIRD - LAND WHERE?

MILES CAME THROUGH  
DOWN IN BIRD - LAND MILES CAME THROUGH 'TRANE CAME TOO THERE

(80)

DOWN IN BIRD - LAND BA - SIE BLEW, BLA - KEY TOO WHERE?

DOWN IN BIRD - LAND CAN - NON - BALL PLAYED THAT HALL THERE

(88)

DOWN IN BIRD - LAND YEAH

MALE SOLO  
THERE MAY

92 93 94 95

(96)

NEVER BE NOTH-IN' SUCH AS THAT      NO MORE SKOO BE WA      NO MORE DOWN IN

100      101      102      103

BIRD-LAND, THAT'S WHERE IT WAS AT      I KNOW      AH-AH-AH-AH-AH I KNOW BACK IN

104      105      (SVA)      106      107      END MALE SOLO

THEM DAYS BOP WAS RID-IN' HIGH      HEL-LO!      HA-HA-HA-HA-HA GOOD-BYE!

YOY

(108) SOPRANO SOLO

109      110      111

HOW WELL THOSE CATS RE-MEM-BER THEIR FIRST BIRD-LAND GIG      TO PLAYIN BIRD-LAND IS AN

YOY YOY

112 HON-OR WE STILL DIG YEAH THAT CLUB WAS LIKE IN A-NOTH-ER WORLD  
 113 YOY  
 114 115 3  
 116 3 SURE E-NOUGH YEAH, BA-BY ALL THOSE CATS HAD THE COOK-IN' ON PEO  
 117 118 3 YOY  
 119 120 121 3 - PLE JUST SAT AN'THEY WAS STEAD-Y LOOK-IN' ON THEN BIRD HE CAME AN'SPREAD THE WORD  
 122 123 124 125  
 YOY  
 BIRD-LAND  
 126 SOPRANO SOLO YES IN-DEED HE DID  
 YES HE DID PARK-ER PLAYED IN BIRD - LAND  
 ALTO SOLO: YES  
 YES IN-DEED HE DID  
 TENOR SOLO YES  
 BASS SOLO: YES HE REAL-LY DID

130 (ALTO SOLO)

131 132 133

— IN DEED HE REAL-LY DID TOLD THE TRUTH WAY DOWN IN BIRD - LAND —

TENOR SOLO ♫ 134 135 136 137 ALL

YES IN DEED HE DID — YES —

ALL MEN 138 139 140 141

YES HE REAL-LY DID YARD-BIRD PARK - ER PLAYED AT BIRD - LAND —

142

BIRD DOH

143 144 145

— NAMED IT, BIRD MADE IT, BIRD HEARD IT, THEN PLAYED IT, WELL-

DOH DOH

146 147 148 149

— STAT-ED BIRD - LAND IT HAP-PENED DOWN IN BIRD - LAND —

DOH DOH

(151) 152 153

EV'RY BO - DY DUG THAT BEAT EV'RY BO - DY STOMPED THEIR OH AH (BREATHY)...

OH AH (BREATHY)... —

CRES. POCO A POCO

FEET EV' RY BO - DY DIGS BE BOP AND THEY'LL NEV  
CRES. POCO A POCO

SOPRANO SOLO (158) SWING 4 ( $\overline{D} = \overline{D} \overline{D}$ )

COME IN PAIRS, DOWN THEM STAIRS\_ LOSE Y' CARES THEM THAT DARES  
ER STOP DOWN THEM STAIRS LOSE THEM CARES YEAH

GITS IT! PAY THE GATE DON'T BE LATE\_ IT'S A DATE WHAT-TA-Y'-KNOW  
DOWN IN BIRD - LAND, TO - TAL SWING BOP\_ WAS KING YEAH

(166)

IF Y' DIG, THEN YOU'LL DIG IT'S A GROOVE QUITE A GROOVE  
BIRD\_ WOULD COOK MAX\_ WOULD LOOK  
DOWN IN BIRD - LAND BIRD\_ WOULD COOK MAX\_ WOULD LOOK YEAH

CAUSE Y' T' MOVE COME IN TWOS PAY\_ YOUR DUES WHAT CAN YOU LOSE? JUST YOUR BLUES  
MILES\_ CAME THROUGH

DOWN IN BIRD - LAND MILES\_ CAME THROUGH 'TRANE\_ CAME TOO YEAH

11

173 *SO LOSE THEM! THE BAND SWING-IN' ONE AND ALL* *AND WHAT A BALL YEAH!*

174 *DOWN IN BIRD-LAND BA - SIE BLEW, BLAK-EY TOO* *YEAH!*

175 *—* *THE BAND SWING-IN' ONE AND ALL* *AND WHAT A BALL YEAH!*

176 *DOWN IN BIRD-LAND CAN - NON BALL PLAYED THAT HALL* *YEAH!*

177 *END SOLO* (182) 183 184 185

181 *DOWN IN BIRD-LAND YEAH*

186 187 188 189 190 *BIRD-*

191 192 193 194 195 *— WOULD SWING BOP WAS KING WHERE? — DOWN IN BIRD-LAND BOP*

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# Birdland

Bass

FUSION JAZZ ( $\text{d} = \text{C.} 160$ )

PLAY 3X'S

By Josef Zawinul and Jon Hendricks  
Transcribed and Adapted by Phil Mattson

The handwritten bass line consists of six staves of music. Staff 1 starts with a dynamic 'f'. Measures 5 and 14 are circled. Staff 2 starts with a dynamic 'p.'. Measures 10 through 13 are grouped under measure numbers 11, 12, 13, and 14. Staff 3 starts with a dynamic 'p.'. Measures 15 through 19 are numbered 15, 16, 17, 18, 19. Staff 4 starts with a dynamic 'p.'. Measures 20 through 24 are numbered 20, 21, 22, 23, 24. Staff 5 starts with a dynamic 'p.'. Measures 25 through 29 are numbered 25, 26, 27, 28, 29. A circle around measures 27 and 28 contains the handwritten note 'quiet'. Staff 6 starts with a dynamic 'p.'. Measures 30 through 34 are numbered 30, 31, 32, 33, 34. A bracket under measures 31 and 32 is labeled 'CRESC. POCO A POCO'. Staff 7 starts with a dynamic 'p.'. Measures 35 through 39 are numbered 35, 36, 37, 38, 39.

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## Bass

Bass

The score consists of six staves of handwritten musical notation for bass. The key signature is mostly F major (one sharp) with some changes. Measure numbers are indicated at the start of each staff. Various performance instructions are written throughout, including:

- SLIDE**: Above measure 44.
- (46)**: In a box above measure 46.
- SOLO**: Above measure 56.
- LOCO**: Above measures 60 and 64.
- BVA**: Above measures 53, 58, 61, and 62.
- #B-B:**: Above measure 58.
- mf**: Below measure 72.
- f**: Below measure 80.
- (72)**: In a box above measure 72.
- (80)**: In a box above measure 80.
- (88)**: In a box above measure 88.

Measure numbers visible include 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88.

## Bass

89  90 |  91  92  93  |

(96)

94  95  96  97  98  |

(4)  100  101  102  103 

(103)

104  105  106  107  108  ff |

109  110  111  112  113  |

114  115  116  117  118  |

119  120  121  122  123  |

(126)

124  125  126  127  128  |

129  130  131  132  133  mp |

134  135  136  137  138  mp |

Bass

(42)

#) ♫ 7. > 140 | ♫ 141 | ♫ 142 | ♫ 143 | ♫ 144 | ♫ 145 | ♫ 146 | ♫ 147 | ♫ 148 | ♫ 149 |

(161)

#) ♫ 150 | ♫ 151 | ♫ 152 | ♫ 153 | ♫ 154 | CRESC<sup>SS</sup> POCO A POCO<sup>SB</sup> ♫ 157 |

(58) SWING (♩ = ♩ ♩)

#) ♫ 158 | ♫ 159 | ♫ 160 | ♫ 161 | ♫ 162 |

(166)

#) ♫ 163 | ♫ 164 | ♫ 165 | ♫ 166 | ♫ 167 |

#) ♫ 168 | ♫ 169 | ♫ 170 | ♫ 171 | ♫ 172 |

(174)

#) ♫ 173 | ♫ 174 | ♫ 175 | ♫ 176 | ♫ 177 |

(182)

#) ♫ 178 | ♫ 179 | ♫ 180 | ♫ 181 | ♫ 182 | ♫ 183 |

OPTIONAL - - - - -

#) ♫ 184 | ♫ 185 | - | ♫ 186 | ♫ 187 | - | ♫ 188 | ♫ 189 | - | ♫ 190 | ♫ 191 |

(PLAY) ♫ 192 | ♫ 193 | ♫ 194 | ♫ 195 |

*but only*

Birdland - 4

Drums

Birdland

FUSION JAZZ ( $\text{d} = \text{C.160}$ )

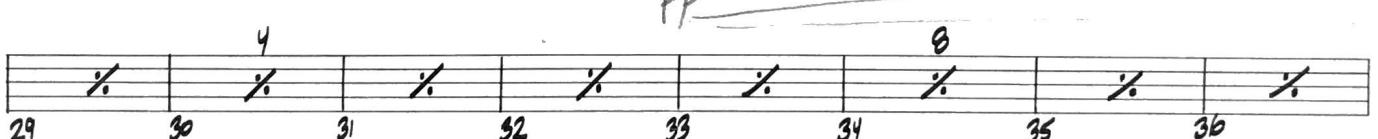
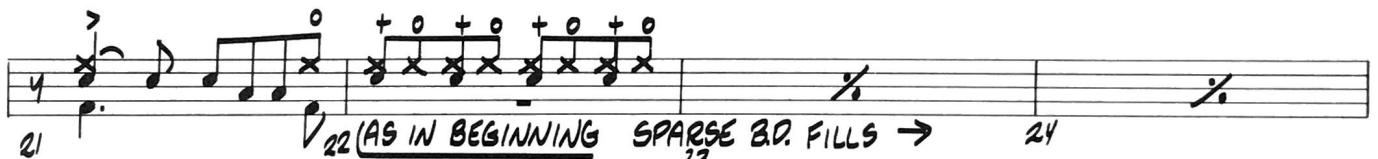
By Joseph Zawinul and Jon Hendricks  
Transcribed and Adapted by Phil Mattson

PLAY 3x + o + o + o + o (CONTINUE H.H.+S.D.)



(5)

SIMILE



**VOCAL CUE**  
**Drums (VOCAL)**  
**T.T. FILLS**  
**S.D.**  
**(VOCAL)**  
**f**  
**88**  
**89**  
**90**  
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**94**  
**95**  
**96**  
**97**  
**98**  
**99**

This handwritten musical score consists of 15 staves of music for drums and vocal parts. The notation is primarily rhythmic, using various symbols like 'x', 'o', and 'x' with stems to represent different drum sounds. Measure numbers are written above each staff. Several measures are bracketed together, likely indicating sections or fills. Handwritten text annotations include 'VOCAL CUE' at the top, 'Drums (VOCAL)' with a circled '46' below it, 'T.T. FILLS' appearing twice, 'S.D.' with a circled '64' below it, '(VOCAL)' with a circled '68' below it, 'f' with a circled '80' below it, and '88' with a circled '89' below it. There are also several circled measure numbers: 46, 56, 68, 72, 80, 88, and 89. The score is divided into sections by vertical lines and horizontal brackets. Measures 45 through 49 form one section, 50 through 54 another, 55 through 59 a third, 60 through 64 a fourth, 65 through 69 a fifth, 70 through 74 a sixth, 75 through 79 a seventh, 80 through 84 an eighth, 85 through 89 a ninth, and 90 through 94 a tenth. Measures 95 through 99 conclude the score.



## Drums

This image shows a handwritten musical score for a solo instrument, possibly trumpet or flute. The score consists of six staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is divided into measures numbered 144 through 194. The score includes several performance instructions and markings:

- FILL**: Occurs at measure 144, 145, 146, 147, 151, 152, 165, 173, and 181.
- SET UP SWING (58)**: A vocal part marked with a '3' above the staff, occurring at measure 151.
- SWING 4**: A vocal part marked with a '3' above the staff, occurring at measure 152.
- cresc.**: Crescendo, occurring at measure 155.
- ff**: Fortissimo dynamic, occurring at measure 165.
- fff**: Pianississimo dynamic, occurring at measures 173 and 181.
- 5**: Measure number 183-187 is marked with a large '5'.
- 109 f**: Measure number 188 is marked with a '109' and 'f'.
- SUB f**: Measure number 189 is marked with 'SUB' and 'f'.

The music features a variety of rhythmic patterns, including eighth-note and sixteenth-note figures, as well as rests and grace notes. The handwriting is in black ink on white paper, with some markings appearing in red or blue ink.