

STOMPIN' AT THE SAVOY

BY BENNY GOODMAN, EDGAR SAMPSON AND CHICK WEBB
ARRANGED BY PAUL McDONALD

SWING $\text{♩} = 180$

TRUMPET

TENOR

TROMBONE

PIANO

GUITAR

BASS

DRUMS

(SOLO)

A

A $\text{D}^{\flat}\text{M}7$ $\text{A}^{\flat}15$

A $\text{D}^{\sharp}\text{M}7$ $\text{A}^{\flat}15$

A $\text{D}^{\sharp}\text{M}7$ $\text{A}^{\flat}15$

A m^{\sharp}

$\text{D}^{\flat}\text{M}7$ $\text{G}^{\flat}7(\text{b}5)$ $\text{F}\text{M}7$ $\text{B}^{\flat}7$ $\text{E}^{\flat}\text{M}7$ $\text{A}^{\flat}15$ $\text{D}^{\flat}6$ $\text{E}15$ $\text{E}^{\flat}\text{M}7$ $\text{A}^{\flat}15$

$\text{D}^{\flat}\text{M}7$ $\text{G}^{\flat}7(\text{b}5)$ $\text{F}\text{M}7$ $\text{B}^{\flat}7$ $\text{E}^{\flat}\text{M}7$ $\text{A}^{\flat}15$ $\text{D}^{\flat}6$ $\text{E}15$ $\text{E}^{\flat}\text{M}7$ $\text{A}^{\flat}15$

$\text{D}^{\flat}\text{M}7$ $\text{G}^{\flat}7(\text{b}5)$ $\text{F}\text{M}7$ $\text{B}^{\flat}7$ $\text{E}^{\flat}\text{M}7$ $\text{A}^{\flat}15$ $\text{D}^{\flat}6$ $\text{E}15$ $\text{E}^{\flat}\text{M}7$ $\text{A}^{\flat}15$

4 8

8

This musical score is for 'PLAY 8' and is set in the key of B-flat major (three flats). It consists of five staves. The top two staves contain the melody and accompaniment. The third staff is a chord chart for guitar with the following sequence: D^bma7, A^b13, D^bma7, G^b7(b5), Fmi7, B^b7, E^bmi7, and A^b13. The fourth and fifth staves are identical copies of the chord chart. A double bar line with a repeat sign and the text 'PLAY 8' is located at the bottom of this section.

9

This musical score is for 'PLAY 7' and is set in the key of B-flat major (three flats). It consists of five staves. The top two staves contain the melody and accompaniment. The third staff is a chord chart for guitar with the following sequence: D^b6, D^b7, G^b13, G¹³, G^b13, B¹³, D¹³, and B¹³. The fourth and fifth staves are identical copies of the chord chart. A double bar line with a repeat sign and the text 'PLAY 7' is located at the bottom of this section.

Handwritten musical score for a piece in E-flat major (three flats). The score consists of five staves: two vocal staves (treble clef), two piano accompaniment staves (treble and bass clef), and a double bar line. The piano accompaniment staves contain a series of chords: E9, F9, E9, A15, Ab15, Eb7, and Ab15. A circled 'Q' symbol is placed above the Eb7 chord in both piano staves. The vocal staves contain a melody with various note values and rests. A 'PLAY 7' instruction is written below the piano staves.

Handwritten musical score for a piece in E-flat major (three flats). The score consists of five staves: two vocal staves (treble clef), two piano accompaniment staves (treble and bass clef), and a double bar line. The piano accompaniment staves contain a series of chords: Eb7, Gb7(b9), Fm7, Bb7, Ebm7, Ab15, Eb6, E9, Eb9, and D9. The vocal staves contain a melody with various note values and rests. A 'PLAY 7' instruction is written below the piano staves.

57

E Ebma7 Bb15 Ebma7 Ab7(b9) Gmi7 C7 Fmi7 Bb15 Eb6 F#15 Fmi7 Bb15

E Ebma7 Bb15 Ebma7 Ab7(b9) Gmi7 C7 Fmi7 Bb15 Eb6 F#15 Fmi7 Bb15

E Ebma7 Ab15 Ebma7 Gb7(b9) Fmi7 Bb7 Ebmi7 Ab15 Eb6 E15 Ebmi7 Ab15

E Ebma7 Ab15 Ebma7 Gb7(b9) Fmi7 Bb7 Ebmi7 Ab15 Eb6 E15 Ebmi7 Ab15

E Ebma7 Ab15 Ebma7 Gb7(b9) Fmi7 Bb7 Ebmi7 Ab15 Eb6 E15 Ebmi7 Ab15

E Ebma7 Ab15 Ebma7 Gb7(b9) Fmi7 Bb7 Ebmi7 Ab15 Eb6 E15 Ebmi7 Ab15

E **PLAY 8**

58

E Ebma7 Bb15 Ebma7 Ab7(b9) Gmi7 C7 Fmi7 Bb15 Eb6 Eb7

E Ebma7 Bb15 Ebma7 Ab7(b9) Gmi7 C7 Fmi7 Bb15 Eb6 Eb7

E Ebma7 Ab15 Ebma7 Gb7(b9) Fmi7 Bb7 Ebmi7 Ab15 Eb6 Eb7

E Ebma7 Ab15 Ebma7 Gb7(b9) Fmi7 Bb7 Ebmi7 Ab15 Eb6 Eb7

E Ebma7 Ab15 Ebma7 Gb7(b9) Fmi7 Bb7 Ebmi7 Ab15 Eb6 Eb7

E Ebma7 Ab15 Ebma7 Gb7(b9) Fmi7 Bb7 Ebmi7 Ab15 Eb6 Eb7

E **PLAY 8**

45

55

G A^b15 A15 A^b15 C[#]15 E15 C[#]15 F[#] G⁹ F[#] B15 B^b15

G^b15 G15 G^b15 B15 D15 B15 E⁹ F⁹ E⁹ A15 A^b15

G^b15 G15 G^b15 B15 D15 B15 E⁹ F⁹ E⁹ A15 A^b15

G^b15 G15 G^b15 B15 D15 B15 E⁹ F⁹ E⁹ A15 A^b15

G^b15 G15 G^b15 B15 D15 B15 E⁹ F⁹ E⁹ A15 A^b15

PLAY 8

56

H E^bu7 B^b15 E^bu7 A^b7(b9) Gmi7 C7 Fmi7 B^b15 E^b6 F[#] F⁹ E⁹

E^bu7 B^b15 E^bu7 A^b7(b9) Gmi7 C7 Fmi7 B^b15 E^b6 F[#] F⁹ E⁹

D^bu7 A^b15 D^bu7 G^b7(b9) Fmi7 B^b7 E^bmi7 A^b15 D^b6 E⁹ E^b9 D⁹

D^bu7 A^b15 D^bu7 G^b7(b9) Fmi7 B^b7 E^bmi7 A^b15 D^b6 E⁹ E^b9 D⁹

D^bu7 A^b15 D^bu7 G^b7(b9) Fmi7 B^b7 E^bmi7 A^b15 D^b6 E⁹ E^b9 D⁹

D^bu7 A^b15 D^bu7 G^b7(b9) Fmi7 B^b7 E^bmi7 A^b15 D^b6 E⁹ E^b9 D⁹

H PLAY 8

67

(AFTER SOLOS)

me

me

(AFTER SOLOS)

(AFTER SOLOS)

(AFTER SOLOS)

(AFTER SOLOS)

(SOLO)

68

69

(SOLO)

70

81

81

82

83

84

85

86

SOLO

END SOLO

H.H.

Chord symbols: $E^b_{11}7$, A^b_{15} , D^b_6 , D^b_7 , G^b_{15} , G_{15} , G^b_{15}

87

87

88

89

90

91

Chord symbols: B^b_{15} , D^b_{15} , B^b_{15} , E_9 , F_9 , E_9 , A_{15} , B^b_{15}

4

7

54

54

55

56

57

58

59

PLAY 7

60

60

60

61

62

63

64

65

66

BASS

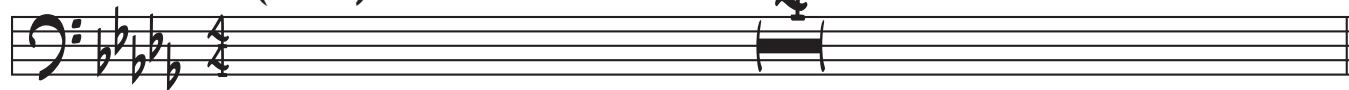
BY BENNY GOODMAN, EDGAR SAMPSON AND CHICK WEBB
ARRANGED BY PAUL McDONALD

STOMPIN' AT THE SAVOY

SWING ♩ = 180

(DRUMS)

4



(A) $D^{\flat}MA7$ $A^{\flat}13$ $D^{\flat}MA7$ $G^{\flat}7(b9)$ $FMI7$ $B^{\flat}7$

5 $E^{\flat}MI7$ $A^{\flat}13$ $D^{\flat}6$ $E13$ $E^{\flat}MI7$ $A^{\flat}13$

(B) $D^{\flat}MA7$ $A^{\flat}13$ $D^{\flat}MA7$ $G^{\flat}7(b9)$ $FMI7$ $B^{\flat}7$

15 $E^{\flat}MI7$ $A^{\flat}13$ $D^{\flat}6$ $D^{\flat}7$

(C) $G^{\flat}13$ $G13$ $G^{\flat}13$ $B13$ $D13$ $B13$

21 $E9$ $F9$ $E9$ $A13$ $A^{\flat}13$

(D) $D^{\flat}MA7$ $A^{\flat}13$ $D^{\flat}MA7$ $G^{\flat}7(b9)$ $FMI7$ $B^{\flat}7$

29 $E^{\flat}MI7$ $A^{\flat}13$ $D^{\flat}6$ $E9$ $E^{\flat}9$ $D9$

35

37 **(E)** EbMa7 Ab13 DbMa7 Gb7(b5) Fmi7 Bb7

41 Ebmi7 Ab13 Db6 E13 Ebmi7 Ab13

45 **(F)** EbMa7 Ab13 DbMa7 Gb7(b5) Fmi7 Bb7

49 Ebmi7 Ab13 Db6 Db7

53 **(G)** Gb13 G13 Gb13 B13 D13 B13

57 E9 F9 E9 A13 Ab13

61 **(H)** EbMa7 Ab13 DbMa7 Gb7(b5) Fmi7 Bb7

65 Ebmi7 Ab13 Db6 E9 Eb9 D9

(AFTER SOLOS)
69 **(I)** EbMa7 Ab13 DbMa7 Gb7(b5) Fmi7 Bb7 Ebmi11

73 **4**

77 **J** DbMA7 Ab13 DbMA7 Gb7(b5) Fmi7 Bb7 Ebmi11

81 **(SOLO)** Ebmi7 Ab13 Db6 Db7 **(END SOLO)**

85 **K** Gb13 G13 Gb13 B13 D13 B13

89 E9 F9 E9 A13 Bb13

95 **L** EbMA7 Bb13 EbMA7 Ab7(b5) Gmi7 C7

97 Fmi7 Bb13 EbMA7 Ab7(b5) Gmi7 Gb7 Fmi7

101 Eb6

DRUMS

BY BENNY GOODMAN, EDGAR SAMPSON AND CHICK WEBB

ARRANGED BY PAUL McDONALD

STOMPIN' AT THE SAVOY

SWING ♩=180

(SOLO)

Musical staff for the first solo section, measures 1-4. It shows a drum set with various rhythmic patterns and accents.

mf

(A)

Musical staff for section A, measures 5-8. It features a sequence of 'x' marks and slash symbols representing drum patterns.

(B)

PLAY 8

(C)

PLAY 7

Musical staff for section B, measures 13-14. It includes 'PLAY 8' and 'PLAY 7' instructions and a musical notation fragment.

(D)

PLAY 7

Musical staff for section D, measures 29-30. It includes a 'PLAY 7' instruction and a musical notation fragment.

(E)

PLAY 8

(F)

PLAY 8

(G)

PLAY 8

(H)

PLAY 8

Musical staff for section E, measures 37-40. It consists of four 'PLAY 8' instructions.

(AFTER SOLOS)

(I)

Musical staff for section I, measures 69-72. It features a sequence of 'x' marks and slash symbols representing drum patterns.

(SOLO)

Musical staff for the second solo section, measures 73-76. It shows a drum set with various rhythmic patterns.

(J)

Musical staff for section J, measures 77-80. It features a sequence of 'x' marks and slash symbols representing drum patterns.

(H.H.)

Musical staff for section H.H., measures 81-84. It shows a drum set with various rhythmic patterns and accents.

K

85

Detailed description: This block shows the first staff of music, starting at measure 85. It features a snare drum on the top line and a bass drum on the bottom line. The first measure contains four eighth notes on the snare line, each with an 'x' above it, and four eighth notes on the bass line. The next three measures are marked with a double slash and a period (/:) on both lines, indicating a rest. A circled number '4' is positioned above the fourth measure.

89

Detailed description: This block shows the second staff of music, covering measures 86 through 89. Measures 86 and 87 are marked with a double slash and a period (/:) on both lines. Measure 88 has a circled number '7' above the snare line and a double slash and period (/:) on the bass line. Measure 89 contains a snare drum eighth note with an accent (>) and a bass drum eighth note with an accent (>), both beamed together.

L

PLAY 7

90

Detailed description: This block shows the third staff of music, starting at measure 90. The word 'PLAY 7' is written in large, bold, hand-drawn letters across the first measure. The notation includes a snare drum on the top line and a bass drum on the bottom line. The first measure has four eighth notes on the snare line with 'x' marks above them, and four eighth notes on the bass line. The second measure is marked with a double slash and a period (/:) on both lines. The third measure has a snare drum eighth note with an accent (>) and a bass drum eighth note with an accent (>), beamed together. The fourth measure has a snare drum eighth note with an accent (>) and a bass drum eighth note with an accent (>), beamed together, followed by a fermata over the snare note.

STOMPIN' AT THE SAVOY

SWING ♩ = 180

(DRUMS)

A $D^{\flat}MA7$ $A^{\flat}13$ $D^{\flat}MA7$ $G^{\flat}7(b5)$ $FMI7$ $B^{\flat}7$

5 $m\sharp$

$E^{\flat}MI7$ $A^{\flat}13$ $D^{\flat}6$ $E13$ $E^{\flat}MI7$ $A^{\flat}13$

9

B $D^{\flat}MA7$ $A^{\flat}13$ $D^{\flat}MA7$ $G^{\flat}7(b5)$ $FMI7$ $B^{\flat}7$

13

$E^{\flat}MI7$ $A^{\flat}13$ $D^{\flat}6$ $D^{\flat}7$

17

C $G^{\flat}13$ $G13$ $G^{\flat}13$ $B13$ $D13$ $B13$

21

$E9$ $F9$ $E9$ $A13$ $A^{\flat}13$

25

D $D^{\flat}MA7$ $A^{\flat}13$ $D^{\flat}MA7$ $G^{\flat}7(b5)$ $FMI7$ $B^{\flat}7$

29

$E^{\flat}MI7$ $A^{\flat}13$ $D^{\flat}6$ $E9$ $E^{\flat}9$ $D9$

33

37 **E** $D^{\flat}MA7$ $A^{\flat}13$ $D^{\flat}MA7$ $G^{\flat}7(b5)$ $Fmi7$ $B^{\flat}7$

41 $E^{\flat}mi7$ $A^{\flat}13$ $D^{\flat}6$ $E13$ $E^{\flat}mi7$ $A^{\flat}13$

45 **F** $D^{\flat}MA7$ $A^{\flat}13$ $D^{\flat}MA7$ $G^{\flat}7(b5)$ $Fmi7$ $B^{\flat}7$

49 $E^{\flat}mi7$ $A^{\flat}13$ $D^{\flat}6$ $D^{\flat}7$

53 **G** $G^{\flat}13$ $G13$ $G^{\flat}13$ $B13$ $D13$ $B13$

57 $E9$ $F9$ $E9$ $A13$ $A^{\flat}13$

61 **H** $D^{\flat}MA7$ $A^{\flat}13$ $D^{\flat}MA7$ $G^{\flat}7(b5)$ $Fmi7$ $B^{\flat}7$

65 $E^{\flat}mi7$ $A^{\flat}13$ $D^{\flat}6$ $E9$ $E^{\flat}9$ $D9$

(AFTER SOLOS)

69 **I** $D^{\flat}MA7$ $A^{\flat}13$ $D^{\flat}MA7$ $G^{\flat}7(b5)$ $Fmi7$ $B^{\flat}7$ $E^{\flat}mi11$

73 **4**

77 **J** $\text{Db}_{\text{MA}7}$ Ab_{13} $\text{Db}_{\text{MA}7}$ $\text{Gb}7(\text{bs})$ $\text{Fmi}7$ $\text{Bb}7$ $\text{Eb}_{\text{mi}11}$

81 **A**

85 **K** Gb_{13} G_{13} Gb_{13} B_{13} D_{13} B_{13}

89 E^9 F^9 E^9 A_{13} Bb_{13}

93 **L** $\text{Eb}_{\text{MA}7}$ Bb_{13} $\text{Eb}_{\text{MA}7}$ $\text{Ab}7(\text{bs})$ $\text{Gmi}7$ $\text{C}7$

97 $\text{Fmi}7$ Bb_{13} $\text{Eb}_{\text{MA}7}$ $\text{Ab}7(\text{bs})$ $\text{Gmi}7$ $\text{Gb}7$ $\text{Fmi}7$

101 $\text{Bb}+7$ $\text{Eb}6$

PIANO

BY BENNY GOODMAN, EDGAR SAMPSON AND CHICK WESS
ARRANGED BY PAUL McDONALD

STOMPIN' AT THE SAVOY

SWING ♩ = 180

(DRUMS)

A $D^{\flat}MA7$ $A^{\flat}13$ $D^{\flat}MA7$ $G^{\flat}7(b5)$ $FMI7$ $B^{\flat}7$

$E^{\flat}MI7$ $A^{\flat}13$ $D^{\flat}6$ $E13$ $E^{\flat}MI7$ $A^{\flat}13$

B $D^{\flat}MA7$ $A^{\flat}13$ $D^{\flat}MA7$ $G^{\flat}7(b5)$ $FMI7$ $B^{\flat}7$

$E^{\flat}MI7$ $A^{\flat}13$ $D^{\flat}6$ $D^{\flat}7$

C $G^{\flat}13$ $G13$ $G^{\flat}13$ $B13$ $D13$ $B13$

$E9$ $F9$ $E9$ $A13$ $A^{\flat}13$

D $D^{\flat}MA7$ $A^{\flat}13$ $D^{\flat}MA7$ $G^{\flat}7(b5)$ $FMI7$ $B^{\flat}7$

$E^{\flat}MI7$ $A^{\flat}13$ $D^{\flat}6$ $E9$ $E^{\flat}9$ $D9$

37 **E** $D^{\flat}MA7$ $A^{\flat}13$ $D^{\flat}MA7$ $G^{\flat}7(b5)$ $Fmi7$ $B^{\flat}7$

41 $E^{\flat}mi7$ $A^{\flat}13$ $D^{\flat}6$ $E13$ $E^{\flat}mi7$ $A^{\flat}13$

45 **F** $D^{\flat}MA7$ $A^{\flat}13$ $D^{\flat}MA7$ $G^{\flat}7(b5)$ $Fmi7$ $B^{\flat}7$

49 $E^{\flat}mi7$ $A^{\flat}13$ $D^{\flat}6$ $D^{\flat}7$

53 **G** $G^{\flat}13$ $G13$ $G^{\flat}13$ $B13$ $D13$ $B13$

57 $E9$ $F9$ $E9$ $A13$ $A^{\flat}13$

61 **H** $D^{\flat}MA7$ $A^{\flat}13$ $D^{\flat}MA7$ $G^{\flat}7(b5)$ $Fmi7$ $B^{\flat}7$

65 $E^{\flat}mi7$ $A^{\flat}13$ $D^{\flat}6$ $E9$ $E^{\flat}9$ $D9$

(AFTER SOLOS)

69 **I** $D^{\flat}MA7$ $A^{\flat}13$ $D^{\flat}MA7$ $G^{\flat}7(b5)$ $Fmi7$ $B^{\flat}7$ $E^{\flat}mi11$

73 **4**

77 Db_{MA7} Ab_{13} Db_{MA7} $\text{Gb7}(b5)$ Fmi7 Bb7 Eb_{mi11}

81 A

85 Gb_{13} G_{13} Gb_{13} B_{13} D_{13} B_{13}

89 E^9 F^9 E^9 A_{13} Bb_{13}

93 Eb_{MA7} Bb_{13} Eb_{MA7} $\text{Ab7}(b5)$ Gmi7 $\text{C}7$

97 Fmi7 Bb_{13} Eb_{MA7} $\text{Ab7}(b5)$ Gmi7 Gb7 Fmi7

101 $\text{Bb}+7$ $\text{Eb}6$

TENOR

BY BENNY GOODMAN, EDGAR SAMPSON AND CHICK WEBB

ARRANGED BY PAUL McDONALD

STOMPIN' AT THE SAVOY

SWING ♩=180

(DRUMS)

3

mf

A

5

9

B

13

17

C

21

25

D

29

33

37 **E** EbMA7 Bb13 EbMA7 Ab7(b5) GMi7 C7

41 Fmi7 Bb13 Eb6 F#13 Fmi7 Bb13

45 **F** EbMA7 Bb13 EbMA7 Ab7(b5) GMi7 C7

49 Fmi7 Bb13 Eb6 Eb7

53 **G** Ab13 A13 Ab13 C#13 E13 C#13

57 F#9 G9 F#9 B13 Bb13

61 **H** EbMA7 Bb13 EbMA7 Ab7(b5) GMi7 C7

65 Fmi7 Bb13 Eb6 F#9 F9 E9

69 **I** (AFTER SOLOS) *mf*

73 **A**

77 J

Musical staff 77-80: Treble clef, key signature of two flats (Bb, Eb), 4/4 time. Measures 77-80 contain eighth and quarter notes with accents (^) and a fermata over the final measure.

81

Musical staff 81: Treble clef, key signature of two flats. Measure 81 contains a whole rest with a fermata above it.

85 K

Musical staff 85-88: Treble clef, key signature of two flats. Measures 85-88 contain quarter and eighth notes with various accidentals (sharps, naturals, flats) and a fermata at the end.

89

Musical staff 89-92: Treble clef, key signature of two flats. Measures 89-92 contain quarter and eighth notes with various accidentals and a fermata at the end.

95 L

Musical staff 95-96: Treble clef, key signature of two flats. Measures 95-96 contain quarter and eighth notes with various accidentals and a fermata at the end.

97

Musical staff 97-98: Treble clef, key signature of two flats. Measures 97-98 contain quarter and eighth notes with various accidentals and a fermata at the end.

101

Musical staff 101: Treble clef, key signature of two flats. Measure 101 contains quarter and eighth notes with various accidentals and a fermata at the end.

TROMBONE

BY BENNY GOODMAN, EDGAR SAMPSON AND CHICK WEBB

ARRANGED BY PAUL McDONALD

STOMPIN' AT THE SAVOY

SWING ♩ = 180

(DRUMS)

3

mf

(A)

5

9

(B)

13

17

2

(C)

21

25

(D)

29

33

(E) EbMA7 Ab13 DbMA7 Gb7(b5) Fmi7 Bb7

37

Ebmi7 Ab13 Db6 E13 Ebmi7 Ab13

41

(F) DbMA7 Ab13 DbMA7 Gb7(b5) Fmi7 Bb7

45

Ebmi7 Ab13 Db6 Db7

49

(G) Gb13 G13 Gb13 B13 D13 B13

53

E9 F9 E9 A13 Ab13

57

(H) DbMA7 Ab13 DbMA7 Gb7(b5) Fmi7 Bb7

61

Ebmi7 Ab13 Db6 E9 Eb9 D9

65

(AFTER SOLOS)

(I)

69

4

73

77 J

Musical staff 77: Bass clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes with accents. A circled 'J' is above the first measure.

81 A

Musical staff 81: Bass clef, key signature of three flats. The staff contains a single measure with a whole note chord. A circled 'A' is above the measure.

85 K

Musical staff 85: Bass clef, key signature of three flats. The staff contains a melodic line with quarter and eighth notes, some with accents. A circled 'K' is above the first measure.

89

Musical staff 89: Bass clef, key signature of three flats. The staff contains a melodic line with quarter and eighth notes, some with accents.

95 L

Musical staff 95: Bass clef, key signature of three flats. The staff contains a melodic line with quarter and eighth notes, some with accents. A circled 'L' is above the first measure.

97

Musical staff 97: Bass clef, key signature of three flats. The staff contains a melodic line with quarter and eighth notes, some with accents.

101

Musical staff 101: Bass clef, key signature of three flats. The staff contains a melodic line with quarter and eighth notes, some with accents.

TRUMPET

BY BENNY GOODMAN, EDGAR SAMPSON AND CHICK WEBB

ARRANGED BY PAUL McDONALD

STOMPIN' AT THE SAVOY

SWING ♩ = 180

(DRUMS)

3

me

A

5

9

B

13

17

2

C

21

25

D

29

33

37 **E** EbMA7 Bb13 EbMA7 Ab7(b5) GMi7 C7

41 Fmi7 Bb13 Eb6 F#13 Fmi7 Bb13

45 **F** EbMA7 Bb13 EbMA7 Ab7(b5) GMi7 C7

49 Fmi7 Bb13 Eb6 Eb7

53 **G** Ab13 A13 Ab13 C#13 E13 C#13

57 F#9 G9 F#9 B13 Bb13

61 **H** EbMA7 Bb13 EbMA7 Ab7(b5) GMi7 C7

65 Fmi7 Bb13 Eb6 F#9 F9 E9

66

69 **I** (AFTER SOLOS)

73

77 J

Musical staff 77-80: Treble clef, key signature of two flats (Bb, Eb). Measure 77 starts with a circled 'J'. The staff contains eighth and quarter notes with accents (^) and a fermata over the final measure.

81 A

Musical staff 81: Treble clef, key signature of two flats. Measure 81 contains a whole note chord with a circled 'A' above it.

85 K

Musical staff 85-88: Treble clef, key signature of two flats. Measure 85 starts with a circled 'K'. The staff contains eighth and quarter notes with various articulations.

89

Musical staff 89-92: Treble clef, key signature of two flats. Measures 89-92 continue the melodic line with eighth and quarter notes.

95 L

Musical staff 95-96: Treble clef, key signature of two flats. Measure 95 starts with a circled 'L'. The staff contains quarter notes and rests.

97

Musical staff 97-98: Treble clef, key signature of two flats. Measures 97-98 continue the melodic line with quarter notes and rests.

101

Musical staff 101: Treble clef, key signature of two flats. Measure 101 contains a quarter note followed by a half note with a fermata.