

# You've Made Me So Very Happy

1st Alto Saxophone

arr. by Bob Reed

$\text{♩} = 96$

10 5 *f* *mf*

11 6

21 5

29 4

38 5 *f*

43 5

47 15

66 5 *f*

72 5

77 16  $\text{♩} = 84$

# You've Made Me So Very Happy

2nd Alto Saxophone

arr. by Bob Reed

♩ = 96

*f* *mf*

11

6

21

5

29

4

38

*f*

43

47

15

66

*f*

72

77

♩ = 84

16

1st Tenor Saxophone **You've Made Me So Very Happy**

arr. by Bob Reed

$\text{♩} = 96$

*f* *mf*

11 6 5

26 4

35

42 *f*

47 15

67 *f*

74

81  $\text{♩} = 84$  2  $D^{\flat}ma^7$   $A^{\flat}9$   $D^{\flat}ma^7$   $A^{\flat}9$

89  $D^{\flat}ma^7$   $A^{\flat}9$   $D^{\flat}ma^7$   $A^{\flat}9$

93  $D^{\flat}ma^7$   $A^{\flat}9$   $D^{\flat}ma^7$   $A^{\flat}9$

# You've Made Me So Very Happy

2nd Tenor Saxophone

arr. by Bob Reed

$\text{♩} = 96$

*f* *mf*

11 **6**

21 **5**

29 **4**

38 *f*

43

47 **15**

66 *f*

72

77  $\text{♩} = 84$  **16**

# You've Made Me So Very Happy

Baritone Saxophone

arr. by Bob Reed

♩ = 96

Measures 1-10 of the Baritone Saxophone part. The key signature is three sharps (F#, C#, G#). The music begins with a dynamic marking of *f* (forte). The melody consists of eighth and quarter notes. A fermata is placed over measures 7 and 8, with the number 5 written above it. The piece concludes with a dynamic marking of *mf* (mezzo-forte).

11

Measures 11-14. The melody continues with eighth notes and quarter notes, maintaining the *f* dynamic.

15

Measures 15-28. Measures 15 and 16 feature a fermata with the number 6 above it. Measures 17 and 18 feature a fermata with the number 5 above it. The melody continues with eighth notes and quarter notes.

29

Measures 29-37. Measures 34 and 35 feature a fermata with the number 4 above it. The melody continues with eighth notes and quarter notes.

38

Measures 38-42. The melody continues with eighth notes and quarter notes. A dynamic marking of *f* is placed below the staff at the end of measure 42.

43

Measures 43-46. The melody consists of eighth notes with accents (>) and quarter notes.

47

Measures 47-65. The melody continues with eighth notes and quarter notes. A key signature change to two sharps (F#, C#) occurs at measure 65. A fermata with the number 15 above it spans measures 65 and 66.

66

Measures 66-71. The key signature changes to one sharp (F#) and the time signature changes to 2/4. The melody consists of quarter notes. A dynamic marking of *f* is placed below the staff.

72

Measures 72-76. The key signature changes to one flat (Bb) and the time signature changes to 4/4. The melody consists of quarter notes.

77

Measures 77-80. The key signature changes to two flats (Bb, Eb) and the time signature changes to 4/4. The melody consists of quarter notes. A tempo change to ♩ = 84 is indicated. A fermata with the number 16 above it spans measures 79 and 80.

1st Trombone

# You've Made Me So Very Happy

arr. by Bob Reed

♩ = 96

The musical score is written in bass clef and consists of 11 staves of music. It begins with a tempo marking of ♩ = 96. The first staff starts with a dynamic of *sfz* and includes a five-measure rest. The second staff continues with a *mf* dynamic. The third staff features a two-measure rest followed by a five-measure rest. The fourth staff continues the melodic line. The fifth staff has a two-measure rest. The sixth staff starts with a *f* dynamic and includes a six-measure rest. The seventh staff continues with a *mp* dynamic. The eighth staff has a *mf* dynamic. The ninth staff has a *f* dynamic and includes a time signature change to 2/4, which then changes to 4/4. The tenth staff has a tempo change to ♩ = 84 and includes an eight-measure rest. The final staff concludes the piece with a *mf* dynamic.

*sfz* *mf* *f* *mp* *mf* *f* *mf*

5 2 5 2 6 8

2nd Trombone

# You've Made Me So Very Happy

arr. by Bob Reed

♩ = 96

1 5 *mf*

12

18 2 5

29

35 2

42 *f*

47 6 *mp*

59 *mf*

66 *f*

73

81 ♩ = 84 8 *mf*

93

3rd Trombone

# You've Made Me So Very Happy

arr. by Bob Reed

♩ = 96

5

*sfz* *mf*

12

18

2 5

29

35

2

42

*f*

47

6

*mp*

59

*mf*

66

*f*

73

81

♩ = 84

8

*mf*

93



Bass Trombone

# You've Made Me So Very Happy

arr. by Bob Reed

♩ = 96

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The tempo is marked as ♩ = 96. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 12, 18, 29, 35, 42, 47, 59, 65, 72, 79, and 92 are indicated at the beginning of their respective staves. Fingerings are indicated by numbers 2, 5, and 8 above notes. Dynamics include sfz, mf, f, and mp. A double bar line with repeat dots appears at the end of the piece.

12 *sfz* *mf*

18 2 5

29

35 2

42 *f*

47 6 *mp*

59 *mf*

65 *f*

72

79 ♩ = 84 8 *mf*

92

1st Trumpet in Bb

# You've Made Me So Very Happy

arr. by Bob Reed

♩ = 96

tr  
*sfz*  
12  
*mf*  
18  
2 5  
29  
35  
2  
42  
*f*  
47  
6  
*mp*  
59  
*mf*  
66  
*f*  
73  
80  
♩ = 84  
8  
Harmon Mute  
*mf*  
92

2nd Trumpet in B♭

# You've Made Me So Very Happy

arr. by Bob Reed

$\text{♩} = 96$

*tr*  
*sfz* *mf*  
 12  
 18 Solo (Harmon Mute) Em<sup>7</sup> Dma<sup>7</sup> Em<sup>7</sup>  
 24 Dma<sup>7</sup> Em<sup>7</sup> Dma<sup>7</sup> end solo open  
 29  
 35 **2**  
 42 *f*  
 47 **6** *mp*  
 59 *mf*  
 66  
 74  
 82  $\text{♩} = 84$  Harmon Mute *mf*  
**8**

3rd Trumpet in B $\flat$

# You've Made Me So Very Happy

arr. by Bob Reed

$\text{♩} = 96$

tr  $\text{tr}$  5  $mf$

12  $sfz$

18 2 5

29

35 2

42  $f$

47 6  $mp$

58  $mf$

65  $f$

72

79  $\text{♩} = 84$  8 Harmon Mute  $mf$

92

4th Trumpet in B $\flat$

# You've Made Me So Very Happy

arr. by Bob Reed

$\text{♩} = 96$

*tr* *tr* **5** *mf*

12 *sfz*

18 **2** **5**

29

35 **2**

42 *f*

47 **6** *mp*

58 *mf*

65 *f*

72

79  $\text{♩} = 84$  **8** Harmon Mute *mf*

92

Electric Guitar

# You've Made Me So Very Happy

arr. by Bob Reed

$\text{♩} = 96$

4

*mp*

*mf*

11

15

21

27

31

37

42

46

*f*

Electric Guitar

51  $Dm^9$   $Em^9$

54  $Fma^7$   $G^b07$

57  $G$   $A$   $B^b$   $C$   $Dm$   $G$   $Dm^7$   $Dm$   $Dm$

*mp* *mf*

63  $E^bm$   $A^bm$   $E^bm^7$   $E^bm$   $Dm$   $B^b$   $D^b9$   $D^b$   $G^b$   $D^b$   $G^b$   $D^b$   $G^b$

68  $D^b$   $E^bm^7$   $E^bm^7$   $A^b9$

*f*

73  $D^bma^7$   $B^b7$   $E^bm^7$   $B^9$   $Fm^7$

78  $B^b7$   $E^bm^7$   $A^b7(b5)$   $G^b9$   $C^bma^7$

$\text{♩} = 84$  *mf*

84  $G^b9$   $C^bma^7$   $G^b9$   $C^bma^7$   $G^b9$

89  $C^bma^7$   $G^b9$   $C^bma^7$   $G^b9$

93  $C^bma^7$   $G^b9$   $C^bma^7$   $G^b9$   $G^b9$

Bass guitar

# You've Made Me So Very Happy

arr. by Bob Reed

♩ = 96

Musical notation for measures 1-6. Measure 1 starts with a *mf* dynamic. Measure 6 ends with a *mp* dynamic.

Musical notation for measures 7-11. Measure 11 ends with a *mf* dynamic.

Musical notation for measures 12-16. Measure 16 ends with a *mf* dynamic.

Musical notation for measures 17-21. Measure 21 ends with a *mp* dynamic.

Musical notation for measures 22-26. Measure 26 ends with a *mf* dynamic.

Musical notation for measures 27-31. Measure 31 ends with a *mf* dynamic.

Musical notation for measures 32-36. Measure 36 ends with a *mf* dynamic.

Musical notation for measures 37-40. Measure 40 ends with a *mf* dynamic.

Musical notation for measures 41-44. Measure 44 ends with a *f* dynamic.

Musical notation for measures 45-48. Measure 48 ends with a *f* dynamic.



48

Musical staff 48: Bass guitar notation starting with a treble clef, key signature of two flats, and a series of eighth notes with accents.

54

Musical staff 54: Bass guitar notation with a treble clef, key signature of two flats, and a dynamic marking of *mp*.

61

Musical staff 61: Bass guitar notation with a treble clef, key signature of two flats, and a dynamic marking of *mf*.

66

Musical staff 66: Bass guitar notation with a treble clef, key signature of two flats, a 2/4 time signature change, and a dynamic marking of *f*.

70

Musical staff 70: Bass guitar notation with a treble clef, key signature of two flats, and a series of eighth notes.

74

Musical staff 74: Bass guitar notation with a treble clef, key signature of two flats, and a series of eighth notes.

79

Musical staff 79: Bass guitar notation with a treble clef, key signature of two flats, a tempo marking of quarter note = 84, and a dynamic marking of *mf*.

86

Musical staff 86: Bass guitar notation with a treble clef, key signature of two flats, and a series of eighth notes.

92

Musical staff 92: Bass guitar notation with a treble clef, key signature of two flats, and a series of eighth notes.

# You've Made Me So Very Happy

arr. by Bob Reed

Piano

$\text{♩} = 96$

G

Piano

2 37 Dm<sup>7</sup> Cma<sup>7</sup> Csus<sup>4</sup> Gsus<sup>4</sup> Dm<sup>7</sup> Cma<sup>7</sup> Csus<sup>4</sup> D<sup>7</sup> sus<sup>4</sup> (omits 5) Cma<sup>7</sup> Csus<sup>4</sup> Gsus<sup>4</sup> Dm<sup>7</sup> Cma<sup>7</sup> Csus<sup>4</sup> G<sup>7</sup>

*mf*

41 Cma<sup>7</sup> A<sup>7</sup> B<sup>b</sup>

*f*

45 F C B<sup>b</sup>

48 E<sup>b</sup>m<sup>7</sup> Dm<sup>7</sup> A<sup>b</sup>m<sup>7</sup> Gm<sup>7</sup>

51 Dm<sup>9</sup>

53 Em<sup>9</sup>

55 Fma<sup>7</sup> G<sup>b</sup>o<sup>7</sup> G

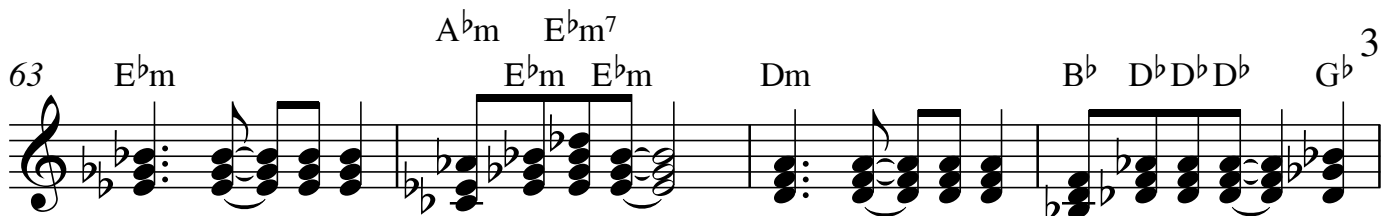
*mp*

58 A B<sup>b</sup> C Dm G Dm<sup>7</sup> Dm

*mf*

Piano

63  $E^b m$   $A^b m$   $E^b m^7$   $E^b m$   $E^b m$   $D m$   $B^b$   $D^b D^b D^b$   $G^b$ <sup>3</sup>

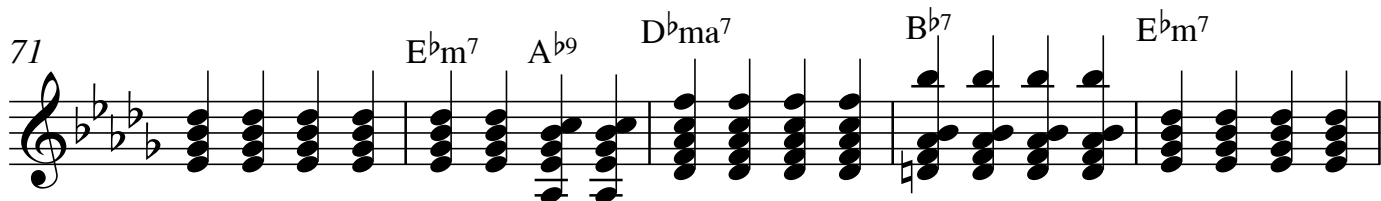


67  $D^b$   $G^b$   $D^b$   $G^b$   $D^b$   $E^b m^7$

*f*

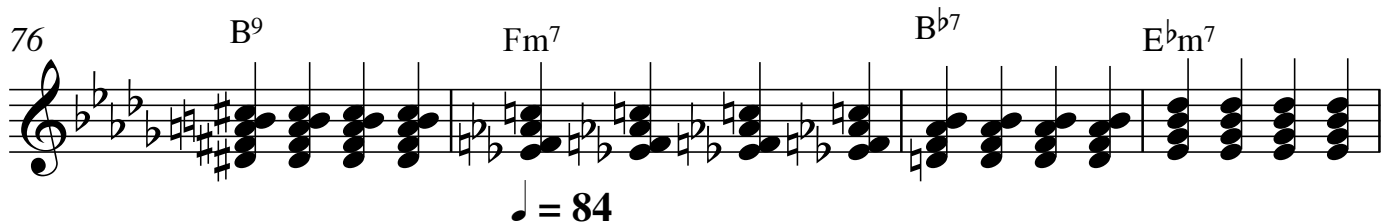


71  $E^b m^7$   $A^b 9$   $D^b m a^7$   $B^b 7$   $E^b m^7$



76  $B^9$   $F m^7$   $B^b 7$   $E^b m^7$

$\text{♩} = 84$

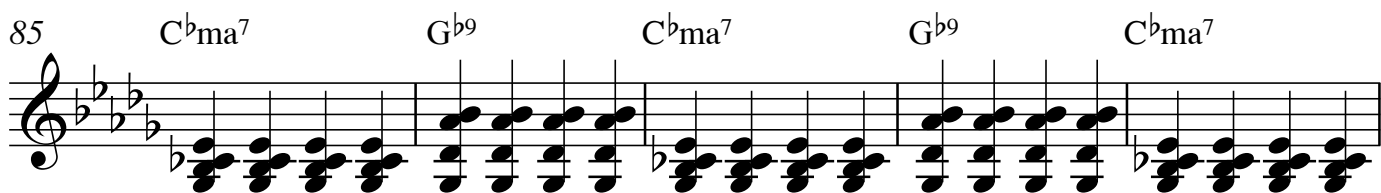


80  $A^b 7(b5)$   $G^b 9$   $C^b m a^7$   $G^b 9$

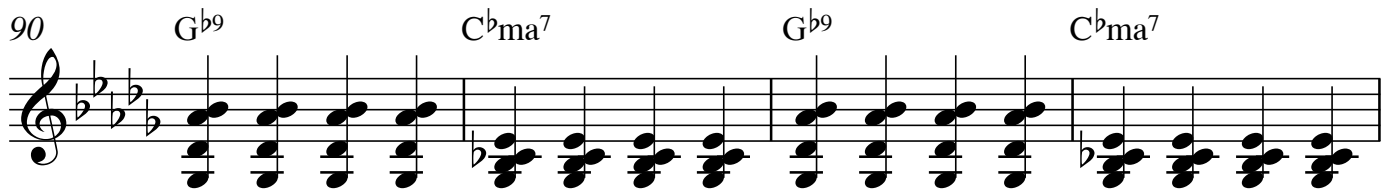
*mf*



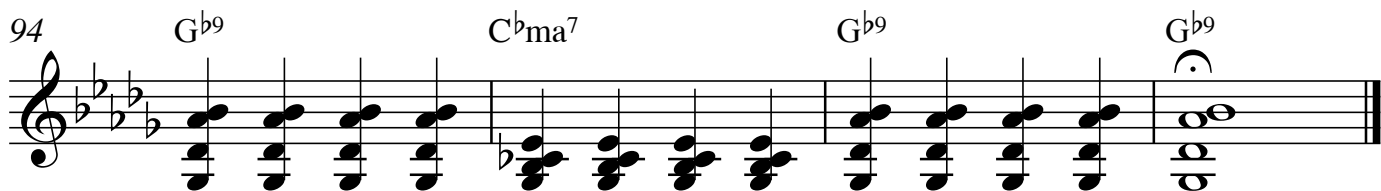
85  $C^b m a^7$   $G^b 9$   $C^b m a^7$   $G^b 9$   $C^b m a^7$



90  $G^b 9$   $C^b m a^7$   $G^b 9$   $C^b m a^7$



94  $G^b 9$   $C^b m a^7$   $G^b 9$   $G^b 9$



Drum Set

# You've Made Me So Very Happy

arr. by Bob Reed

♩ = 96

Musical notation for measures 1-5. The first staff shows a melody starting with a half note G4, followed by quarter notes A4, B4, and C5. The second staff shows a drum set accompaniment with a bass drum pattern (G4, A4, B4, C5) and a snare drum pattern (G4, A4, B4, C5). Dynamics include *mf* and *mp*.

Musical notation for measures 6-9. The first staff shows a melody with eighth notes. The second staff shows a drum set accompaniment with a bass drum pattern (G4, A4, B4, C5) and a snare drum pattern (G4, A4, B4, C5). Dynamics include *mf*.

Musical notation for measures 10-13. The first staff shows a melody with eighth notes. The second staff shows a drum set accompaniment with a bass drum pattern (G4, A4, B4, C5) and a snare drum pattern (G4, A4, B4, C5). Dynamics include *mf*.

Musical notation for measures 14-17. The first staff shows a melody with eighth notes. The second staff shows a drum set accompaniment with a bass drum pattern (G4, A4, B4, C5) and a snare drum pattern (G4, A4, B4, C5). Dynamics include *mf*.

Musical notation for measures 18-21. The first staff shows a melody with eighth notes. The second staff shows a drum set accompaniment with a bass drum pattern (G4, A4, B4, C5) and a snare drum pattern (G4, A4, B4, C5). Dynamics include *mp*.

Musical notation for measures 22-25. The first staff shows a melody with eighth notes. The second staff shows a drum set accompaniment with a bass drum pattern (G4, A4, B4, C5) and a snare drum pattern (G4, A4, B4, C5). Dynamics include *mf*.

Musical notation for measures 26-29. The first staff shows a melody with eighth notes. The second staff shows a drum set accompaniment with a bass drum pattern (G4, A4, B4, C5) and a snare drum pattern (G4, A4, B4, C5). Dynamics include *mf*.

Musical notation for measures 30-33. The first staff shows a melody with eighth notes. The second staff shows a drum set accompaniment with a bass drum pattern (G4, A4, B4, C5) and a snare drum pattern (G4, A4, B4, C5). Dynamics include *mf*.

Musical notation for measures 34-37. The first staff shows a melody with eighth notes. The second staff shows a drum set accompaniment with a bass drum pattern (G4, A4, B4, C5) and a snare drum pattern (G4, A4, B4, C5). Dynamics include *mf*.

Drum Set

37

Musical notation for measures 37-39. The notation is on a single staff with a drum set icon. It features a complex rhythmic pattern with eighth and sixteenth notes, including accents and dynamic markings.

40

Musical notation for measures 40-42. The notation is on a single staff with a drum set icon. It features a complex rhythmic pattern with eighth and sixteenth notes, including accents and dynamic markings. A forte (*f*) dynamic marking is present at the end of the system.

43

Musical notation for measures 43-45. The notation is on a single staff with a drum set icon. It features a complex rhythmic pattern with eighth and sixteenth notes, including accents and dynamic markings.

46

Musical notation for measures 46-48. The notation is on a single staff with a drum set icon. It features a complex rhythmic pattern with eighth and sixteenth notes, including accents and dynamic markings.

49

Musical notation for measures 49-52. The notation is on a single staff with a drum set icon. It features a complex rhythmic pattern with eighth and sixteenth notes, including accents and dynamic markings. A triplet of eighth notes is marked with a '3' and a bracket.

53

Musical notation for measures 53-57. The notation is on a single staff with a drum set icon. It features a complex rhythmic pattern with eighth and sixteenth notes, including accents and dynamic markings. A mezzo-piano (*mp*) dynamic marking is present at the end of the system.

58

Musical notation for measures 58-60. The notation is on a single staff with a drum set icon. It features a complex rhythmic pattern with eighth and sixteenth notes, including accents and dynamic markings.

61

Musical notation for measures 61-62. The notation is on a single staff with a drum set icon. It features a complex rhythmic pattern with eighth and sixteenth notes, including accents and dynamic markings. A mezzo-forte (*mf*) dynamic marking is present at the beginning of the system.

63

Musical notation for measures 63-64. The notation is on a single staff with a drum set icon. It features a complex rhythmic pattern with eighth and sixteenth notes, including accents and dynamic markings.

Drum Set

65

68

73

76

80

87

91

94

## You've Made Me So Very Happy

## Intro

Four Bars of G (Bass, Sax &amp; Guitar Lead &amp; Horns)

## Verse 1

Dm7                    Cmaj7  
                           I've lost at love before  
 Dm7                    Cmaj7  
                           got mad and closed the door  
 Dm7                    Cmaj7                    Ebm7  
                           but you said try, just once more  
 Dm7 Dm7 Dm7 Dm7    Ebm7  
                           I chose you for the one  
 Dm7 Dm7 Dm7 Dm7    Ebm7  
                           now I'm havin' so much fun  
 Dm7 Dm7 Dm7 Dm7    Ebm7  
                           you treated me so kind  
 Dm7/G  
 I'm about to lose my mind  
 Gsus4                    Gsus4  
 You made me so very happy  
 Gsus4  
 I'm so glad you  
 Gsus4 G7 Cmaj7 A7  
 came into my life

## Verse 2

Dm7                    G7 Cmaj7  
 The others were untrue  
 Dm7                    G7 Cmaj7  
 but when it came to lovin' you  
 Dm7                    G7 Cmaj7                    Ebm7  
 I'd spend my whole life with you  
 Dm7 Dm7 Dm7 Dm7    Ebm7  
                           'cause you came and you took control  
 Dm7 Dm7 Dm7 Dm7    Ebm7  
                           you touched my very soul  
 Dm7 Dm7 Dm7 Dm7    Ebm7  
                           you always showed me that  
 Dm7/G  
 lovin' you is where it's at  
 Gsus4                    Gsus4  
 You made me so very happy  
 Gsus4  
 I'm so glad you  
 Gsus4 G7 Cmaj7 A7  
 came into my life

## Horn Interlude

Dm7 Gsus4  
 Dm7 Gsus4 Thank you Baby  
 Dm7 Gsus4  
 Dm7 G7 Cmaj7 A7  
                           Yeah Yeahhhhhh



**Bridge**

Bb (3x) followed by bass / guitar lick  
 I love you so much you see  
 Bb (3x) followed by bass / guitar lick  
 You're even in my dreams  
 F (3x) followed by bass / guitar lick  
 I can hear you  
 C (3x) followed by bass / gtr lick  
 Baby I can hear you calling me  
 Bb (3x) followed by bass / guitar lick  
 I'm so in love with you  
 Bb (3x) followed by bass / guitar lick  
 all I ever want to do is  
 Ebm7 Dm7 stop  
 thank you baby  
 Ebm7 Dm7 stop  
 thank you baby

**Transition**

Dm9 for 2 bars  
 Em9 for 2 bars  
 Fmaj7 F#dim7  
 G A Bb C  
 Dm7 for 2 bars  
 Ebm7 for 2 bars  
 Dm7 Db Gb Db Gb Db Gb Db (extra 2 beats)

**Verse 3**

Ebm7 Ebm7  
 You made me so very happy  
 Ebm7 Ab9 Dbmaj7 Bb7  
 I'm so glad you came into my life (wait for horns)  
 Ebm7 B9  
 you made me so very happy  
 Fm7 Bb7  
 you made me so so very happy baby  
 Ebm7 Ab7(b5) hold then pause  
 I'm so glad you came  
 NC Gb9 Cbmaj7  
 into my life

**Ending Vamp**  
 sax plays organ licks

Gb9 Cbmaj7 (six times) then 2 bars of Gb9

**spoken over vamp**

Ev'ry day of my life  
 I wanna thank you  
 You made me so very happy  
 Oh, I wanna spend my life thanking you  
 thank you baby  
 thank you baby

# You've Made Me So Very Happy

arr. by Bob Reed

♩ = 96

1st Alto Saxophone

2nd Alto Saxophone

1st Tenor Saxophone

2nd Tenor Saxophone

Baritone Saxophone

1st Trumpet in B♭

2nd Trumpet in B♭

3rd Trumpet in B♭

4th Trumpet in B♭

1st Trombone

2nd Trombone

3rd Trombone

Bass Trombone

Electric Guitar

Bass guitar

Piano

Drum Set

The score is arranged in a standard orchestration format. The top staves are for saxophones (Alto, Tenor, Baritone) and trumpets (1st-4th). Below these are trombones (1st-3rd, Bass). The bottom section includes Electric Guitar, Bass guitar, Piano, and Drum Set. The score is in 4/4 time with a tempo of ♩ = 96. The key signature is three sharps (F#, C#, G#). Dynamics include *f*, *sfz*, *mf*, and *mp*. Chord symbols  $Dm^7$ ,  $Cma^7$ , and  $Dm^7$  are indicated. The drum set part shows a pattern of eighth notes and cymbal hits.

This musical score is for page 2 of a jazz ensemble piece, starting at measure 8. The score is divided into two systems, each containing 11 staves. The instruments included are:

- Alto Saxophone (A. Sax.) - 2 staves
- Tenor Saxophone (T. Sax.) - 2 staves
- Bass Saxophone (B. Sax.) - 1 staff
- Trumpet (Tpt.) - 4 staves
- Trombone (Tbn.) - 3 staves
- Bass Trombone (B. Tbn.) - 1 staff
- Electric Guitar (E. Gtr.) - 1 staff
- Bass - 1 staff
- Piano (Pno) - 1 staff
- Drums (Dr.) - 1 staff

The key signature consists of two sharps (F# and C#), and the time signature is 4/4. The dynamics are marked as *mf* (mezzo-forte) throughout. The first system (measures 8-10) shows the saxophones and trumpets playing eighth-note patterns. The guitar, bass, piano, and drums provide a steady accompaniment. The second system (measures 11-13) introduces a complex harmonic texture with the guitar and piano playing dense chords and patterns. The guitar part includes specific chord voicings such as Cma7, Dm7, Ebm7, and Dm7. The bass part features a walking bass line with similar harmonic accompaniment. The piano and drums continue to support the ensemble.

14

A. Sax.

A. Sax.

T. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

E. Gtr.

Bass

Pno

Dr.

*Chords:* Dm7, G7sus4(omits), Dm11(omits), G7sus4(omits), Dm11, G7, Cma7

20

A. Sax.

A. Sax.

T. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt. Solo (Harmon Mute) Em<sup>7</sup> Dma<sup>7</sup> Em<sup>7</sup> Dma<sup>7</sup> Em<sup>7</sup> Dma<sup>7</sup> end solo open

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

E. Gtr. A<sup>7</sup> Dm<sup>7</sup> Cma<sup>7</sup> Dm<sup>7</sup> Cma<sup>7</sup> Dm<sup>7</sup> Cma<sup>7</sup> Dm<sup>7</sup> Cma<sup>7</sup> Ebm<sup>7</sup>

Bass

Pno

Dr. mp mf

27

A. Sax.  
A. Sax.  
T. Sax.  
T. Sax.  
B. Sax.  
Tpt.  
Tpt.  
Tpt.  
Tpt.  
Tbn.  
Tbn.  
Tbn.  
B. Tbn.  
E. Gtr.  
Bass  
Pno  
Dr.

Chord progressions and annotations include:  $Dm^7$ ,  $E^b m^7 Dm^7$ ,  $E^b m^7 Dm^7$ ,  $E^b m^7 Dm^7$ ,  $E^b m^7 Dm^7$ ,  $G^7 sus^4 (omits)$ ,  $Dm^11 (omits)$ ,  $Dm^11 G^7 sus^4 (omits)$ ,  $Dm^11 G^7 sus^4 (omits)$ ,  $Dm^11 G^7 sus^4 (omits)$ .

33

A. Sax.

A. Sax.

T. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

E. Gtr.

Bass

Pno

Dr.

G<sup>7</sup> C<sup>ma</sup><sup>7</sup> A<sup>7</sup> D<sup>im</sup>(omit5) C<sup>sus</sup><sup>4</sup> G<sup>sus</sup><sup>4</sup> D<sup>im</sup>(omit5) C<sup>sus</sup><sup>4</sup> D<sup>7</sup> G<sup>sus</sup><sup>4</sup>(omit5)

39

A. Sax.  
A. Sax.  
T. Sax.  
T. Sax.  
B. Sax.  
Tpt.  
Tpt.  
Tpt.  
Tpt.  
Tbn.  
Tbn.  
Tbn.  
B. Tbn.  
E. Gtr.  
Bass  
Pno  
Dr.

*f*

DnC7sus4 Gsus4 DnC7sus4 G7 Cma7

A B



44

A. Sax.

A. Sax.

T. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

E. Gtr.

Bass

Pno

Dr.

E♭m

49

A. Sax.  
A. Sax.  
T. Sax.  
T. Sax.  
B. Sax.  
Tpt.  
Tpt.  
Tpt.  
Tpt.  
Tbn.  
Tbn.  
Tbn.  
B. Tbn.  
E. Gtr.  
Bass  
Pno  
Dr.

$Dm^7$   $A^b m^7$   $Gm^7$   $Dm^9$   $Em^9$

55

This musical score covers measures 55 to 60. The instrumentation includes five saxophones (two Alto, two Tenor, one Baritone), three trumpets, three trombones (including a Baritone), Electric Guitar, Bass, Piano, and Drums. The saxophones and trumpets are mostly silent in the first two measures. From measure 3, the trumpets and trombones enter with a melodic line, starting with a *mp* dynamic. The piano and bass provide harmonic support with chords and rhythmic patterns. Chord changes are indicated above the piano and bass staves: F<sup>ma</sup>7, G<sup>b0</sup>7, A, B<sup>b</sup>, and C. The drum part features a consistent rhythmic pattern with cross-sticks.

61

A. Sax. 

A. Sax. 

T. Sax. 

T. Sax. 

B. Sax. 

B. Sax. 

Tpt *mf* 

Tpt *mf* 

Tpt *mf* 

Tpt *mf* 

Tbn. *mf* 

Tbn. *mf* 

Tbn. *mf* 

B. Tbn. *mf* 

E. Gtr. *mf* 

Bass *mf* 

Pno *mf* 

Dr. *mf* 

*mf*

$G D \sharp D m D m$   $E^b m$   $A^b m E^b m E^b m E^b m$   $D m$

66

A. Sax.

A. Sax.

T. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

E. Gtr.

Bass

Pno

Dr.

*f*

*fpm7*

72

A. Sax.  
A. Sax.  
T. Sax.  
T. Sax.  
B. Sax.  
Tpt.  
Tpt.  
Tpt.  
Tpt.  
Tbn.  
Tbn.  
Tbn.  
B. Tbn.  
E. Gtr.  
Bass  
Pno  
Dr.

Chord symbols:  $\flat E\flat m^7$ ,  $A\flat 9$ ,  $D\flat ma^7$ ,  $B\flat 7$ ,  $E\flat m^7$ ,  $B\flat 9$ ,  $Fm^7$

♩ = 84

78

A. Sax.  
A. Sax.  
T. Sax.  
T. Sax.  
B. Sax.  
Tpt.  
Tpt.  
Tpt.  
Tpt.  
Tbn.  
Tbn.  
Tbn.  
B. Tbn.  
E. Gtr.  
Bass  
Pno  
Dr.

Chords: B<sup>b</sup>7, E<sup>b</sup>m<sup>7</sup>, A<sup>b</sup>7(b<sup>5</sup>), G<sup>b</sup>9, C<sup>b</sup>ma<sup>7</sup>, G<sup>b</sup>9, C<sup>b</sup>ma<sup>7</sup>

Melody (T. Sax. measure 11): D<sup>b</sup>ma<sup>7</sup>

Tempo: ♩ = 84

Measure: 78

86

A. Sax.

A. Sax.

T. Sax.  $A^{b9}$   $D^{bma7}$   $A^{b9}$   $D^{bma7}$   $A^{b9}$   $D^{bma7}$

T. Sax.

B. Sax.

Tpt. Harmon Mute

Tpt. Harmon Mute *mf*

Tpt. Harmon Mute *mf*

Tpt. Harmon Mute *mf*

Tbn. *mf*

Tbn. *mf*

Tbn. *mf*

B. Tbn.  $G^{b9}$   $C^{bma7}$   $G^{b9}$   $C^{bma7}$   $G^{b9}$   $C^{bma7}$

E. Gtr.

Bass  $G^{b9}$   $C^{bma7}$   $G^{b9}$   $C^{bma7}$   $G^{b9}$   $C^{bma7}$

Pno

Dr.



