

# GROOVE MERCHANT

by Jerome Richardson  
arr. by Thad Jones

## 1st B<sup>b</sup> SOPRANO SAX (SAME PART PROVIDED FOR ALTO SAX ON REVERSE SIDE)

MEDIUM SHUFFLE (♩ = ♩<sub>3</sub>)

Staff 1: Introduction. Dynamics: *f*. Accents (^) are placed over several notes. A fermata is present over the final note of the staff.

Staff 2: Section A. Dynamics: *mf* and *fp*. A box labeled 'A' is placed above the first measure.

Staff 3: Continuation of Section A. Dynamics: *mf*. Accents (^) are present over several notes.

Staff 4: Continuation of Section A. Dynamics: *mf*. Accents (^) are present over several notes.

Staff 5: Section B. Dynamics: *mf*. A box labeled 'B' is placed above the first measure. A double bar line with repeat dots is at the end of the staff.

Staff 6: Continuation of Section B. Dynamics: *mf*. Accents (^) are present over several notes.

Staff 7: Section C. Dynamics: *mf*. A box labeled 'C' is placed above the first measure. A double bar line with repeat dots is at the end of the staff.

Staff 8: Section D. Dynamics: *f* and *mf*. A box labeled 'D' is placed above the first measure. A double bar line with repeat dots is at the end of the staff.

Staff 9: Continuation of Section D. Dynamics: *mf*. Accents (^) are present over several notes.

Staff 10: Continuation of Section D. Dynamics: *mf*. Accents (^) are present over several notes.

Staff 11: Section E. Dynamics: *mf*. A box labeled 'E' is placed above the first measure. Accents (^) are present over several notes.

Musical staff 1: Melodic line with dynamics *f<sub>2</sub>* and *mf*.

Musical staff 2: Melodic line with triplets and dynamics *mf*.

Musical staff 3: Melodic line with dynamic *f* and a boxed **F**.

Musical staff 4: Melodic line with triplets and a boxed **F9**.

Musical staff 5: Melodic line with dynamics *mf* and *f*.

Musical staff 6: Melodic line with a boxed **G** and *EVEN 8THS*.

Musical staff 7: Chord progression line with notes  $D^7/A$ ,  $Gm^7$ ,  $C^7$ ,  $F^7$ ,  $C^7$ ,  $F^7$ ,  $Bb^7$ .

Musical staff 8: Chord progression line with notes  $Eb^7$ ,  $E^o7$ ,  $Bb/F$ ,  $F\#^o7$ ,  $Gm^7$ ,  $C\#^7$ ,  $C^7$ ,  $F^7$ ,  $Bb$ ,  $F^7$ .

Musical staff 9: Melodic line with a boxed **H**, **15**, boxed **I**, and dynamic *mf*.

Musical staff 10: Melodic line with dynamics *f*, *mf*, *f*, and *CRESC.*

Musical staff 11: Melodic line with dynamic *ff* and *D.S. AL*.

Musical staff 12: **CODA** section with *(EVEN 8THS)*.

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1st Eb ALTO SAX (SUBSTITUTE FOR 1st Bb SOPRANO SAX)

MEDIUM SHUFFLE (♩ = ♩ ♩)

The musical score is written for a 1st Eb Alto Saxophone in a medium shuffle tempo. It consists of five sections, A through E, each with its own key signature and time signature. Section A is in F major and 4/4 time, marked *f* and *Soli (unis.)*. Section B is in Bb major and 4/4 time, marked *mf* and *(ENG.)*. Section C is in Bb major and 4/4 time, marked *mf* and *(UNIS)*. Section D is in Bb major and 4/4 time, marked *Soli*. Section E is in Bb major and 4/4 time, marked *f* and *mf*. The score includes various articulations such as accents, slurs, and breath marks, as well as dynamic markings like *f*, *mf*, and *fz*. There are also some performance instructions like *(b)* and *(3)*.

fp mf

**F**

**F9**

*EVEN BTH S*

**G** *OPEN FOR SOLOS (LONG)* **Bb7** **F7**

A<sup>7</sup>/E DMI<sup>7</sup> G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

B<sup>b</sup>7 B<sup>b</sup>7 F/C C<sup>#</sup>o<sup>7</sup> DMI<sup>7</sup> A<sup>b</sup>7 G<sup>7</sup> C<sup>7</sup> F C<sup>7</sup>

**H** (ON CUE - BRASS) 15

**I**

mf f mf f cresc.

D.S. AL  $\oplus$

ff

CODA (EVEN BTH S)

# GROOVE MERCHANT

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## 2ND E $\flat$ ALTO SAX

MEDIUM SHUFFLE (♩ =  $\frac{1}{3}$  ♩)

The musical score is written for a 2nd E $\flat$  Alto Saxophone in a medium shuffle style. The key signature has one flat (B $\flat$ ), and the time signature is 4/4. The tempo is indicated as "MEDIUM SHUFFLE" with a note equal to one-third of a quarter note. The score consists of ten staves of music. Dynamics include *f*, *mf*, and *fp*. Section markers A, B, C, and D are enclosed in boxes. Performance instructions include "Soli (unis.)", "ENS.", and "Soli". There are also circled symbols: a circle with a cross and a circle with a triangle. The score includes various musical notations such as slurs, accents, and triplets.

**E**

**F**

**F9**

**G** OPEN FOR SOLOS (LONG)

3rd 3b 15 **H** (ON CUE - BRASS) 15

**I**

**D.S. AL**

**CODA**

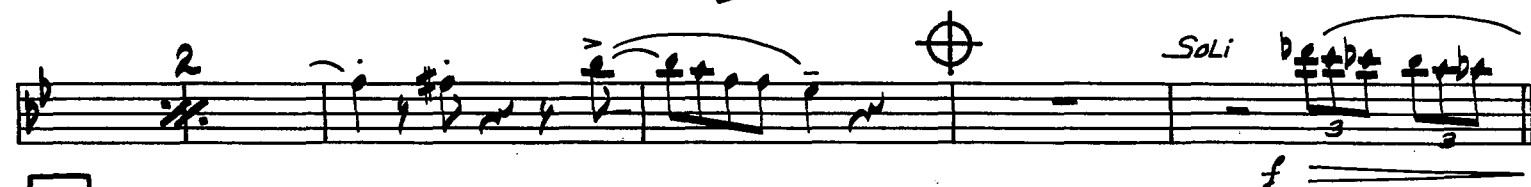

EVEN BILLS

# GROOVE MERCHANT

by Jerome Richardson  
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## 1<sup>ST</sup> B<sup>b</sup> TENOR SAX

MEDIUM SHUFFLE (♩ = )



**E**

**F**

**F9**

*mf*

*f*

*fp*

**G** OPEN FOR SOLOS (LONG)

15

**H** (ON CUE - BRASS) 15

*mf*

**I**

*f* *mf* *f* *Cresc.*

*ff* D.S. AL

CODA

*ff* (EVEN BEATS)



# GROOVE MERCHANT

by Jerome Richardson  
arr. by Thad Jones

## E<sup>b</sup> BARITONE SAX

MEDIUM SHUFFLE (♩ = ♩♩)

**E**

*mf*

**F**

*f*

**F9**

*mf*

**G**

EVEN 8THS

OPEN FOR SOLOS (LONG)

15

**H** (ON CUE - BRASS) 15

**I**

*mf*

*f* *mf* *f* *CRASC.*

D.S. al  $\Phi$

CODA

(EVEN 8THS)

# GROOVE MERCHANT

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## 1ST B<sup>b</sup> TRUMPET

MEDIUM SHUFFLE (♩ = ♩<sub>3</sub>)

3 A 15

Staff 1: Musical notation for measures 1-15. Dynamics include *f*. Accents are present over several notes. Measure numbers 3, A, and 15 are indicated below the staff.

Staff 2: Musical notation for measures 16-30. Dynamics include *f* and *mf*. Measure numbers 16 and 15 are indicated below the staff.

Unis...Soli B

Staff 3: Musical notation for measures 31-45. Dynamics include *f* and *mf*. A 'Unis...Soli' marking is present above the staff. Measure number B is indicated below the staff.

(ENS.)

Staff 4: Musical notation for measures 46-60. Dynamics include *fp* and *mf*. An '(ENS.)' marking is present above the staff. Measure number C is indicated below the staff.

C

Staff 5: Musical notation for measures 61-75. Dynamics include *fp* and *mf*. Measure number C is indicated below the staff.

2

Staff 6: Musical notation for measures 76-90. Dynamics include *fp* and *mf*. Measure number 2 is indicated below the staff.

D 16 E 15

Staff 7: Musical notation for measures 91-105. Dynamics include *fp* and *mf*. Measure numbers D, 16, E, and 15 are indicated below the staff.

F 7

Staff 8: Musical notation for measures 106-110. Dynamics include *mf*. Measure number F and 7 are indicated below the staff.

G 6

Staff 9: Musical notation for measures 111-115. Dynamics include *mf*. Measure number G and 6 are indicated below the staff.

G

OPEN FOR SOLOS

15

Soli

CODA

# GROOVE MERCHANT

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*Ind*

## 1ST B<sup>b</sup> TRUMPET

MEDIUM SHUFFLE (♩ = ♩<sub>3</sub>)

*f*

First musical staff for the 1st B<sup>b</sup> Trumpet part. It begins with a dynamic marking of *f*. The staff contains several measures of music with various notes, rests, and articulation marks like accents (^) and slurs.

3      A      15

Second musical staff showing measure numbers 3, A, and 15. The staff contains rests for most of the measures.

UNIS...SOLI B

*f*      *mf*

Third musical staff. It starts with a dynamic marking of *f* and changes to *mf*. Above the staff, the text "UNIS...SOLI" is written, followed by a boxed letter "B" and a double bar line with repeat dots. The staff contains musical notation with notes and rests.

*fp*      *mf*      (ENS.)

Fourth musical staff. It starts with a dynamic marking of *fp* and changes to *mf*. The staff contains musical notation with notes and rests. The word "(ENS.)" is written above the staff towards the end.

C

*fp*      *mf*

Fifth musical staff. It starts with a dynamic marking of *fp* and changes to *mf*. Above the staff, a boxed letter "C" is present. The staff contains musical notation with notes and rests.

2

Sixth musical staff. It starts with a dynamic marking of *fp* and changes to *mf*. Above the staff, a circled "2" is present. The staff contains musical notation with notes and rests.

D      16      E      15

Seventh musical staff showing measure numbers D, 16, E, and 15. The staff contains rests for most of the measures.

F

*mf*      *mf*

Eighth musical staff. It starts with a dynamic marking of *mf* and changes to *mf*. Above the staff, a boxed letter "F" is present. The staff contains musical notation with notes and rests.

G

6

*mf*

Ninth musical staff. It starts with a dynamic marking of *mf*. Above the staff, a boxed letter "G" is present. The staff contains musical notation with notes and rests.

G

OPEN FOR SOLOS

15

Soli

CODA

# GROOVE MERCHANT

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## 3RD B<sup>b</sup> TRUMPET

MEDIUM SHUFFLE (♩ = ♩<sub>3</sub>)

3      A      15

G

OPEN FOR SOLDS

15

Soli

H

UNIS.

I

CODA



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## 4<sup>TH</sup> B<sup>b</sup> TRUMPET

MEDIUM SHUFFLE (♩ =  $\frac{1}{3}$  ♩)

First line of musical notation for the 4th Bb Trumpet part. It begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The tempo is marked 'MEDIUM SHUFFLE' with a note equal to one-third of a quarter note. The first measure starts with a dynamic marking of *f* and an accent (^) over the first note. The staff contains several measures of music with various rhythmic patterns and accents.

Second line of musical notation. It features a measure rest for 3 measures, followed by a boxed section labeled 'A' which is 15 measures long. The staff is mostly empty during these rests.

Third line of musical notation. It begins with a measure rest for 4 measures, followed by the instruction 'UNIS. SOLI' and a boxed section labeled 'B' with a repeat sign. The dynamics are marked *f* and *mf*. The staff contains several measures of music with accents and slurs.

Fourth line of musical notation. It starts with a measure rest for 4 measures, followed by music with dynamics *fp* and *mf*. The staff ends with a measure rest for 4 measures, labeled '(ENS.)' with an accent (^).

Fifth line of musical notation. It begins with a measure rest for 4 measures, followed by music with dynamics *fp* and *mf*. A boxed section labeled 'C' is indicated. The staff contains several measures of music with accents and slurs.

Sixth line of musical notation. It starts with a measure rest for 2 measures, followed by music with a circled cross symbol (⊕) and accents. The staff contains several measures of music with accents and slurs.

Seventh line of musical notation. It features a measure rest for 16 measures, followed by a boxed section labeled 'D' and another measure rest for 16 measures. This is followed by a boxed section labeled 'E' and a measure rest for 15 measures.

Eighth line of musical notation. It starts with a measure rest for 7 measures, followed by music with a dynamic marking of *mf*. The staff ends with a measure rest for 7 measures, followed by music with a dynamic marking of *mf* and a wavy line above the notes.

Ninth line of musical notation. It begins with a boxed section labeled 'F' and a measure rest for 6 measures. The staff contains several measures of music with accents and slurs, ending with a dynamic marking of *mf*.

**G** OPEN FOR SOLOS

15

Soli

CODA

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## 1ST TROMBONE

MEDIUM SHUFFLE (♩ = 1 3)

(UNIS.)

f

3 [A] 15 UNIS. - Soli [B] %

f mf

fp mf

(ENS.)

[C] 2

fp mf

[D] 16

[E] 15 [F] 7

mf

[F9] 6 [G] OPEN FOR SOLOS Ab

mf

Db7 Ab7 C7/G Fm7 Bb7

Eb7 Bb7 Eb7 Ab7 Db7

D07 Ab/Eb E07 Fmi7 B7 Bb7 Eb7 Ab (Eb7) Solo

[H]

UNIS.

[I]

f mf

f CRESC. ff

UNIS. D.S. AL

CODA (EVEN BTHS) mf

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## 2ND TROMBONE

MEDIUM SHUFFLE (♩ =  $\frac{1}{3}$  ♩)

UNIS.

Staff 1: 2nd Trombone part, measures 1-15. Includes dynamics *f* and accents (^). The notation shows a rhythmic pattern of eighth notes in a shuffle feel.

3

**A**

15

Staff 2: 2nd Trombone part, measures 16-15. Includes dynamics *f* and *mf*.

UNIS. Soli

**B**

Staff 3: 2nd Trombone part, measures 16-15. Includes dynamics *f* and *mf*. The notation features a melodic line with slurs and accents.

*fp*

*mf*

(ENS.)

(b)

Staff 4: 2nd Trombone part, measures 16-15. Includes dynamics *fp* and *mf*. The notation shows a melodic line with slurs and accents.

**C**

Staff 5: 2nd Trombone part, measures 16-15. Includes dynamics *fp* and *mf*. The notation shows a melodic line with slurs and accents.

2

Staff 6: 2nd Trombone part, measures 16-15. Includes dynamics *fp* and *mf*. The notation shows a melodic line with slurs and accents.

**D**

16

**E**

15

Staff 7: 2nd Trombone part, measures 16-15. Includes dynamics *mf*. The notation shows a melodic line with slurs and accents.

**F**

7

Staff 8: 2nd Trombone part, measures 16-15. Includes dynamics *mf*. The notation shows a melodic line with slurs and accents.

**F9**

6

Staff 9: 2nd Trombone part, measures 16-15. Includes dynamics *mf*. The notation shows a melodic line with slurs and accents.

G

OPEN FOR SOLOS

15

Soli

CODA

(EVEN BTHS)

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## 3RD TROMBONE

MEDIUM SHUFFLE (♩ =  $\frac{1}{3}$  ♩)

UNIS.

3 A 15

f mf

fp mf (ENS.)

fp mf

D E 16 15

F 7 mf

F9 6 mf

G

OPEN FOR SOLOS

15

Soli

UNIS.

I

CODA

mf (EVEN BEATS)



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## 4TH TROMBONE

MEDIUM SHUFFLE (♩ = ♩<sub>3</sub>)

UNIS.

First staff of music with dynamics *f* and accents. Includes rehearsal mark **A** and measure numbers 3 and 15.

Second staff of music with rehearsal mark **A** and measure numbers 3 and 15.

Third staff of music with dynamics *f* and *mf*, rehearsal mark **B**, and a repeat sign.

Fourth staff of music with dynamics *fp* and *mf*, rehearsal mark **B**, and a repeat sign.

Fifth staff of music with dynamics *fp* and *mf*, rehearsal mark **C**.

Sixth staff of music with rehearsal mark **C**.

Seventh staff of music with rehearsal marks **D** and **E**, and measure numbers 16 and 15.

Eighth staff of music with rehearsal mark **F** and measure number 7.

Ninth staff of music with dynamics *mf* and rehearsal mark **F9**.

Tenth staff of music with dynamics *mf*, rehearsal mark **F9**, and measure number 6.

4<sup>TH</sup> TROMBONE - 2.

"GROOVE MERCHANT"

cut time  
Soli only 4x

**G** OPEN FOR SOLOS

15

mf 3 3

UNIS. 3

f mf

f ff

CRUCE.

UNIS. D.S. AL

mf

CODA (EVEN BEATS)

f

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## PIANO/GUITAR

MEDIUM SHUFFLE

Ab7(#9) C+7(#9) Db7(#9) Gb9 F7(#9) Cb BbMI7 A Ab7(#9) Solo Fills —

f

DMI7(b9) DMI CMI7 Cb BbMI7 Eb7sus **A** FILL AROUND MELODY Db7 C7 F7 Bb A

Ab C7 FMI7 Bb7 Eb7 Bb7 Eb7 Ab7

Db7 D07 Ab/Eb E07 FMI7(b9) Cb7 Bb7(#9) E7 Eb7(#9) A7

Ab **B** COMP Ab+7 Db7 CMI7(#9) F7 Bb7 Eb7 Ab C7(#9) FMI7 Bb7 Bb7

Eb7 Bb7 Eb7 Bb7 F+7 Bb7 Eb7 Ab F7 BbMI7 Eb7 Ab7 EbMI7 Ab7 Db7 D07 **C** Ab/Eb E07

FMI7 Db7 D07 2 Ab/Eb E07 FMI7 C7 F7 BbMI7 E7 Bb7 Eb7 Cb9 Bb7 A7 Ab Sx Soli

**D** Ab EbMI7 Ab7 Db7 Ab7 Db7 Ab Bb9 Eb7 Ab C7(#9) FMI7 Bb7 FMI7 Bb7

Eb7 BbMI7 Eb7 BbMI7 Ab7 Eb7 Eb7 Ab7 Ab7(#9) Db7 Ab7 Db7 D07 Ab/Eb C7(#9) FMI7 F7(#9)

Bb7 Eb7sus Eb7 Ab E7 **E** Ab EbMI7 Ab7sus Db7 A7 Db7 D07 Ab Db7(#9) Gb7 B7 BbMI7 Eb7 Ab GMI7 C7(#9)

FMI7 Bb7(#9) BbMI7 F7 C7 BbMI7 Eb7 Ab7 D07 EbMI7 A7 Ab7 Db7 Ab7 Db7 D07

Ab/Eb E07 Fmi7 Cmi7F7 (b5) Bmi7 (b5) Bmi7Eb7 Ab Fmi7B7A7 **F** Ab7 A7(#9) Db7(#9) D07 Ab Db7(#9)

C+7(#9) F7Bmi7 Ab C+7(#9) Fmi7 Bb7 Fmi7Bb7 Eb7Bb7Eb7 **F9** Ab7Ebi7Ab7Ebi7 Ab7Ebi7Ab7(b9)

Db7 D07 Ab/Eb E07 Fmi7 B7 Bb7 Eb7 Ab AmiBmi7 **G** (OPEN FOR SOLOS)  
Ab

Db7 Ab7 C/G Fmi7 Bb7 Eb7 Bb7 Eb7 *mf*

Ab7 Db7 D07 Ab/Eb E07 Fmi7 B7 Bb7 Eb7

Ab Eb7 **H** ON CUE - BRASS Ab Ab7(b9) Db7 Cmi7F7Bmi7Eb7 Ab Bmi7Eb9 Ab C+7(#9) G+7C7Fmi7 (#9) (#9)

Bb7 *mf* Eb7 Gb7F7E7 Eb7 Ab7 Eb7(#9) Ab7 Db7(b9) Db9 D07

Ab/Eb F7 Bb7(#9) Eb7(#9) Ab (b9) F7 Bmi7Eb7 **I** Ab Eb7 Asus Ab7 Db7 Dmi7G7 C+7F7 B7Bmi7A7 Ab (#9) (#9)

Bmi7Ebsus Ab C+7 (b9) (#9) Fmi7Gmi7Fmi7B7 Bb7 F7Bb7 Eb7sus Eb7 Ab7Eb7Ab7Eb7 Bb7(b9) Eb7Ab7

Db7 Ab7Db7 Ab7 D07 Ab7 G+7(#9) C+7(#9) Gb7Fmi7B7 Bb Eb7susBmi7A7 Ab *f* *CRASE.* *PNO. SOLO*

Empty musical staff.

CODA

Bb7 Bb7 (#9) E7 Bb7(b9) Eb7(#9) Cb9 Bb7 A7 *f* EVEN BTHS Ab13(#9) A7 Ab

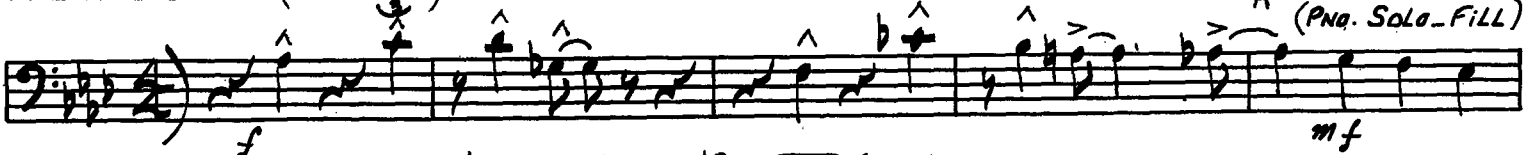
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## BASS

MEDIUM SHUFFLE (♩ = )


*f* *mf* *Ab7(#9)* (Pna. Solo-Fill)



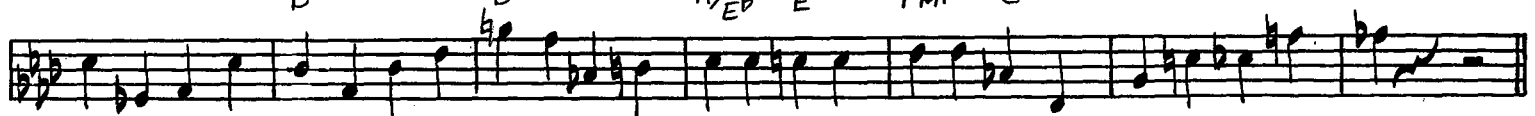
*DMI7(bs)* *DbMi* *CMI7* *Cb* *BbMi7* *Eb7sus* **A** (Sxs.) *Ab* *Db7* as is



*Ab* *C7* *FMI7* *Bb7* *Eb7* *Bb7* *Eb7* *Ab7*



*Db7* *D07* *A/Eb* *E07* *FMI7(bs)* *Cb7* as is



**B** *Ab* (BRASS) *Ab7* *Db7* as is *Ab* *C7(#9)* *FMI7* as is



*Db7* *D07*



**C** as is *2* 



**D** (SAX SOLI)



**E**



**G** OPEN FOR SOLOS  
 Ab Db7 Ab7 C7/G Fm17 Bb7 Eb7 Bb7

mf  
 Eb7 Ab7 Db7 D07 Ab/Eb E07 Fm17 B7

Bb7 Eb7 Ab Eb7 **H** (BRASS)  
 mf

**I** (ENS.)

f *crese.* **D.S. AL**  $\oplus$  **ff**

**CODA**  
 f

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## DRUMS

MEDIUM SHUFFLE

*lat*  
*1st*

RE *f*

*mf*

(4) **A** (SXS.)

(4) (8)

(12) **B** *HH* *^* (BRASS)

(4) (8)

**C**

*^* **D** *^* (Sx Soli)

(4) (8)

(12) FILL (16) **E**

(4) (8)

Musical staff with drum notation. Measure markings (4) and (8) are present. A small melodic line with an accent is written above the staff at measure 8.

(12)

Musical staff with drum notation. Measure marking (12) is present. A boxed 'F' chord symbol is placed above the staff at measure 12.

(4) (4)

Musical staff with drum notation. Measure markings (4) and (4) are present. A boxed 'F9' chord symbol is placed above the staff at measure 5.

(8) (4)

**G** (OPEN FOR SOLOS)

*mf*

Musical staff with drum notation. Measure markings (8) and (4) are present. A boxed 'G' chord symbol is placed above the staff at measure 5, with the instruction '(OPEN FOR SOLOS)' written next to it. The dynamic marking *mf* is written below the staff.

(8) (12)

Musical staff with drum notation. Measure markings (8) and (12) are present.

(16) (4)

**H** ON CUE BRASS

*mf*

Musical staff with drum notation. Measure markings (16) and (4) are present. A boxed 'H' chord symbol is placed above the staff at measure 16, with the instruction 'ON CUE BRASS' written next to it. The dynamic marking *mf* is written below the staff.

(8) (12)

Musical staff with drum notation. Measure markings (8) and (12) are present.

(16) (4)

**I** ENS.

Musical staff with drum notation. Measure markings (16) and (4) are present. A boxed 'I' chord symbol is placed above the staff at measure 16, with the instruction 'ENS.' written next to it.

(8)

*f* CRASC. #

Musical staff with drum notation. Measure marking (8) is present. The dynamic marking *f* and the instruction 'CRASC.' are written below the staff.

D.S. AL

Musical staff with drum notation. The instruction 'D.S. AL' is written above the staff.

CODA

EVEN BASS

*f*

Musical staff with drum notation. The instruction 'CODA' is written above the staff. The instruction 'EVEN BASS' is written above the staff. The dynamic marking *f* is written below the staff.



# GROOVE MERCHANT

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FULL SCORE

MEDIUM SHUFFLE  $\text{♩} = 132 \text{ (♩} = \text{♩)}$

Soli (w/vis.) **A**

1st Sop (sub. provided for 1st Alto) *f*

2nd Alto *f*

**Saxes**  
1st Tenor *f*  
2nd Tenor *f*  
Baritone *f*

**Trpts**  
1st *f*  
2nd *f*  
3rd *f*  
4th *f*

**Trbs**  
1st *f*  
2nd *f*  
3rd *f*  
4th *f*

Bass *f* *mf*  $A^{\flat}7(\#9)$   $Dm7(\#9)$   $Dm7$   $Cm7$   $C^{\flat}$   $B^{\flat}m7$   $E^{\flat}7sus$   $A^{\flat}$

Drums *f* *mf* *SOLO FILLS*

Guitar *f* *mf*  $A^{\flat}7(\#9)$   $C7(\#9)$   $D7(\#9)$   $C^{\flat}9$   $F7(\#9)$   $C^{\flat}$   $B^{\flat}m7$   $A$   $A^{\flat}7(\#9)$  *SOLO FILLS*  $Dm7(\#9)$   $Dm7$   $Cm7$   $C^{\flat}$   $B^{\flat}m7$   $E^{\flat}7sus$  *FILL AROUND MELODY*  $A^{\flat}$

Piano *f* *mf* *sxs.*



1st Sop

2nd Alto *f* *mf*

**Saxes**  
1st Tenor *f* *mf*  
2nd Tenor *f* *mf*  
Baritone *f* *mf*

**Trpts**  
1st  
2nd  
3rd  
4th

**Trbs**  
1st  
2nd  
3rd  
4th

Bass  $D^{\flat}7$  *as is*  $A^{\flat}$   $C7$   $Fm7$   $B^{\flat}7$   $E^{\flat}7$   $B^{\flat}7$   $E^{\flat}7$   $A^{\flat}7$

Drums *(A)* *(B)*

Guitar  $D^{\flat}7$   $C7$   $F7$   $B^{\flat}$   $A$   $A^{\flat}$   $C7$   $Fm7$   $B^{\flat}7$   $E^{\flat}7$   $B^{\flat}7$   $E^{\flat}7$   $A^{\flat}7$

Piano

**B**

**Saxes**

1st Sop  
2nd Alto  
1st Tenor  
2nd Tenor  
Baritone

**Trpts**

1st  
2nd  
3rd  
4th

**Trbs**

1st  
2nd  
3rd  
4th

Bass  
Drums  
Guitar  
Piano

Chords:  $D\flat 7$ ,  $D\circ 7$ ,  $A\flat/E\flat$ ,  $E\circ$ ,  $F\#11(b9)$ ,  $C\flat 7$ ,  $AS$   $IS$ ,  $A\flat$ ,  $A\flat 7$ ,  $D\flat 7$

Drums: (2), HH

Guitar:  $D\flat 7$ ,  $D\circ 7$ ,  $A\flat/E\flat$ ,  $E\circ$ ,  $F\#11(b9)$ ,  $C\flat 7$ ,  $B\flat 7$ ,  $E\flat 7$ ,  $A\flat 7$ ,  $A\flat$ , COMP AB,  $A\flat 7$ ,  $D\flat 7$



**Saxes**

1st Sop  
2nd Alto  
1st Tenor  
2nd Tenor  
Baritone

**Trpts**

1st  
2nd  
3rd  
4th

**Trbs**

1st  
2nd  
3rd  
4th

Bass  
Drums  
Guitar  
Piano

Chords:  $AS$   $IS$ ,  $A\flat$ ,  $C\flat 7(\#9)$ ,  $F\#11$ ,  $B\flat 7$ ,  $B\flat 7$ ,  $AS$   $IS$

Drums: (4), (B)

Guitar:  $C\#11$ ,  $F\#(\#9)$ ,  $B\flat 7$ ,  $E\flat 7$ ,  $A\flat$ ,  $C\flat 7(\#9)$ ,  $F\#11$ ,  $B\flat 7$ ,  $B\flat 7$ ,  $E\flat 7$ ,  $B\flat 7$ ,  $E\flat 7$ ,  $B\flat 7$ ,  $F\#(\#9)$ ,  $B\flat 7$ ,  $E\flat 7$ ,  $A\flat$ ,  $F\#(\#9)$ ,  $B\flat 7$ ,  $E\flat 7$ ,  $A\flat 7$ ,  $E\flat 7$ ,  $A\flat 7$

1st Sop

2nd Alto

1st Tenor

2nd Tenor

Baritone

**Saxes**

Drums

Guitar

Piano

Bass

(4)

Ab Eb7 A7sus Db7 A7 Ab7 Db7 D07 Ab Db7(#9) Gb7(#9) B7(#9) Bbm7 Eb7(b9) Ab Gm7 C7(#9) Fm7 Bb7(#9) Bbm7 F7(b9) C#7(b9)

1st Sop

2nd Alto

1st Tenor

2nd Tenor

Baritone

**Saxes**

Drums

Guitar

Piano

Bass

(8) (12)

Bbm7 Eb7 Ab7 D07 Ebm7 A7 Ab7 Db7 Ab7 Db7 D07 Ab/b E0 Fm7 Cm7(b9) F7 Bbm7 Bbm7(b9) Eb7

1st Sop

2nd Alto

1st Tenor

2nd Tenor

Baritone

**Saxes**

1st

2nd

3rd

4th

**Trpts**

1st

2nd

3rd

4th

**Trbns**

Bass

Drums

Guitar

Piano

(4)

Ab Fm7 B7 Bbm7 A7 Ab7 Ab7(#9) Db7(#9) D07 Ab Db7(#9) C7(#9) F7 Bbm7 Eb7(#9) Ab C7(#9)

Saxes

1st Sop  
2nd Alto  
1st Tenor  
2nd Tenor  
Baritone

Trpts

1st  
2nd  
3rd  
4th

Trbs

1st  
2nd  
3rd  
4th

Bass  
Drums  
Guitar  
Piano

Saxes

1st Sop  
2nd Alto  
1st Tenor  
2nd Tenor  
Baritone

Drums  
Guitar  
Piano  
Bass

Saxes

1st Sop  
2nd Alto  
1st Tenor  
2nd Tenor  
Baritone

Drums  
Guitar  
Piano

Saxes

1st Sop  
2nd Alto  
1st Tenor  
2nd Tenor  
Baritone

Trpts

1st  
2nd  
3rd  
4th

Trbs

1st  
2nd  
3rd  
4th

Bass  
Drums  
Guitar  
Piano

*Fm11? Bb7 Fm11? Bb7 Eb7 Bb7 Eb7 Ab7 Eb11? Ab7 Eb11? Ab7 Eb11? Ab7(b9)*



Saxes

1st Sop  
2nd Alto  
1st Tenor  
2nd Tenor  
Baritone

Trpts

1st  
2nd  
3rd  
4th

Trbs

1st  
2nd  
3rd  
4th

Bass  
Drums  
Guitar  
Piano

*Ab7 D#7 Ab/Eb E#7 Fm11? B7 Bb7 Eb7 Ab Am11? Bb7 Ab mf Ab*

EVEN BLS

G OPEN FOR SOLOS

(LONG)

(LONG)

(LONG)

(LONG)

(LONG)

(4)

SOLO CHANGES ARE INCLUDED IN 1ST SOPRANO (1ST ALTO), 2ND TRUMPET, 1ST TROMBONE AND PIANO/GUITAR

Chord changes for the first system:  $D^{\flat 7}$ ,  $A^{\flat 7}$ ,  $C^{\flat}/G$ ,  $Fm^{\flat 7}$ ,  $B^{\flat 7}$ ,  $E^{\flat 7}$ ,  $B^{\flat 7}$ ,  $E^{\flat 7}$

Drums: (4), (8)

Guitar:  $D^{\flat 7}$ ,  $A^{\flat 7}$ ,  $C^{\flat}/G$ ,  $Fm^{\flat 7}$ ,  $B^{\flat 7}$ ,  $E^{\flat 7}$ ,  $B^{\flat 7}$ ,  $E^{\flat 7}$

Piano: (Staff with slash)

Bass: (Staff with slash)



Chord changes for the second system:  $A^{\flat 7}$ ,  $D^{\flat 7}$ ,  $D^{\circ 7}$ ,  $A^{\flat}/E^{\flat}$ ,  $E^{\circ 7}$ ,  $Fm^{\flat 7}$ ,  $B^{\flat 7}$ ,  $B^{\flat 7}$ ,  $E^{\flat 7}$

Drums: (12)

Guitar:  $A^{\flat 7}$ ,  $D^{\flat 7}$ ,  $D^{\circ 7}$ ,  $A^{\flat}/E^{\flat}$ ,  $E^{\circ 7}$ ,  $Fm^{\flat 7}$ ,  $B^{\flat 7}$ ,  $B^{\flat 7}$ ,  $E^{\flat 7}$

Piano: (Staff with slash)

Bass: (Staff with slash)



Saxes: 1st Sop, 2nd Alto, 1st Tenor, 2nd Tenor, Baritone

Chord changes: F, C7, H

Staff: (Staff with slash)

Trpts: 1st, 2nd, 3rd, 4th

Trbs: 1st, 2nd, 3rd, 4th

Bass: (Staff with slash)

Drums: (4)

Guitar:  $A^{\flat}$ ,  $E^{\flat 7}$ ,  $A^{\flat}$ ,  $A^{\flat 7}(b^9)$ ,  $D^{\flat 7}$ ,  $Cm^{\flat 7} F^{\flat 7}$ ,  $B^{\flat 7}(b^9) E^{\flat 7}$ ,  $A^{\flat}$ ,  $B^{\flat 7} E^{\flat 7}$ ,  $A^{\flat}$ ,  $G^{\flat 7}(b^9)$ ,  $G^{\flat 7}(b^9) C^{\flat 7}$ ,  $Fm^{\flat 7}$ ,  $B^{\flat 7}$

Piano: (Staff with slash)

1st Sop

2nd Alto

1st Tenor

2nd Tenor

Baritone

**Saxes**

1st

2nd

3rd

4th

**Trpts**

1st

2nd

3rd

4th

**Trbs**

Bass

Drums

Guitar

Piano

*E<sup>b</sup>7 G<sup>b</sup>F<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>7 E<sup>b</sup>7(#9) A<sup>b</sup>7 D<sup>b</sup>7(b9) D<sup>b</sup>9 D<sup>o</sup>7 A<sup>b</sup>/E<sup>b</sup> F<sup>7</sup> B<sup>b</sup>7(#9) E<sup>b</sup>7(#9)*



I

1st Sop

2nd Alto

1st Tenor

2nd Tenor

Baritone

**Saxes**

1st

2nd

3rd

4th

**Trpts**

1st

2nd

3rd

4th

**Trbs**

Bass

Drums

Guitar

Piano

*Ab F7(b9) Eb7 E<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> Eb7 A<sup>b</sup>7 A<sup>b</sup>7 Ab7 D<sup>b</sup>7 D<sup>b</sup>7 G<sup>7</sup> C<sup>7</sup>(#9) F7(#9) G<sup>7</sup> B<sup>b</sup>7 A<sup>7</sup> Ab B<sup>b</sup>7 E<sup>b</sup>7 E<sup>b</sup>7(b9) Ab C<sup>7</sup>(#9) F<sup>7</sup> G<sup>7</sup> E<sup>b</sup>7 F<sup>7</sup> B<sup>b</sup>7(b9)*

1st Sop  
2nd Alto  
1st Tenor  
2nd Tenor  
Baritone

**Saxes**

1st  
2nd  
3rd  
4th

**Trpts**

1st  
2nd  
3rd  
4th

**Trbs**

Bass

Drums

Guitar  
Piano

*f mf cresc. cresc. cresc. cresc. cresc. cresc.*

Bb7(9) F7 Eb7sus Eb7(b9) Ab7 Eb7 Ab7 Eb7Ab7 Bb7 Eb7 Ab7 Db7 Ab7 Db7 Ab7Db7 Dø7 Ab7 G7(9) C7(9) Eb7 F#1

D.S. AL

CODA

1st Sop  
2nd Alto  
1st Tenor  
2nd Tenor  
Baritone

**Saxes**

1st  
2nd  
3rd  
4th

**Trpts**

1st  
2nd  
3rd  
4th

**Trbs**

Bass

Drums

Guitar  
Piano

UNIS. UNIS.

*mf mf mf mf*

Bb Eb7sus Bb7 A7 PNO. SOLO Bb7 Bb7(9) Eb7 Bb7(b9) Eb7 Cb7 Bb7 A7 Ab7 Bb7 A7 A7(b9) A7(9)

EVEN BILLS (EVEN BILLS) (EVEN BILLS) (EVEN BILLS) (EVEN BILLS)



# GROOVE MERCHANT

RECORDED BY THE THAD JONES/MEL LEWIS JAZZ ORCHESTRA ON THE "CENTRAL PARK NORTH" ALBUM

MEDIUM SHUFFLE - GRADE 5 - PLAYING TIME 5:30

by Jerome Richardson  
arranged for full jazz ensemble  
by Thad Jones

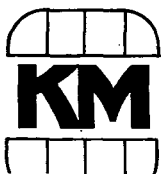
## the Thad Jones series



### INSTRUMENTATION

Full Score  
\* [ 1st Bb Soprano Sax  
1st Eb Alto Sax  
(sub. for Soprano)  
2nd Eb Alto Sax  
1st Bb Tenor Sax  
2nd Bb Tenor Sax  
Eb Baritone Sax  
1st Bb Trumpet  
2nd Bb Trumpet  
3rd Bb Trumpet  
4th Bb Trumpet  
1st Trombone  
2nd Trombone  
3rd Trombone  
4th Trombone  
2-Piano/Guitar  
Bass  
Drums

\*printed back-to-back



Kendor Music, Inc.

Main & Grove Sts.

# Thad Jones

The Thad Jones/Mel Lewis Orchestra claims an integral place in the history of American jazz. First formed as a rehearsal band in 1965, the sidemen included many big-name studio players who were looking for a creative outlet. No one really expected a band of such talented personalities to last for very long, given the economic hardships a big band faced in the 1960's and 1970's. But they triumphed and endured, and recorded several outstanding albums in the process:

LIVE AT THE VILLAGE VANGUARD (Solid State #18016)

MONDAY NIGHT (Solid State #18048)

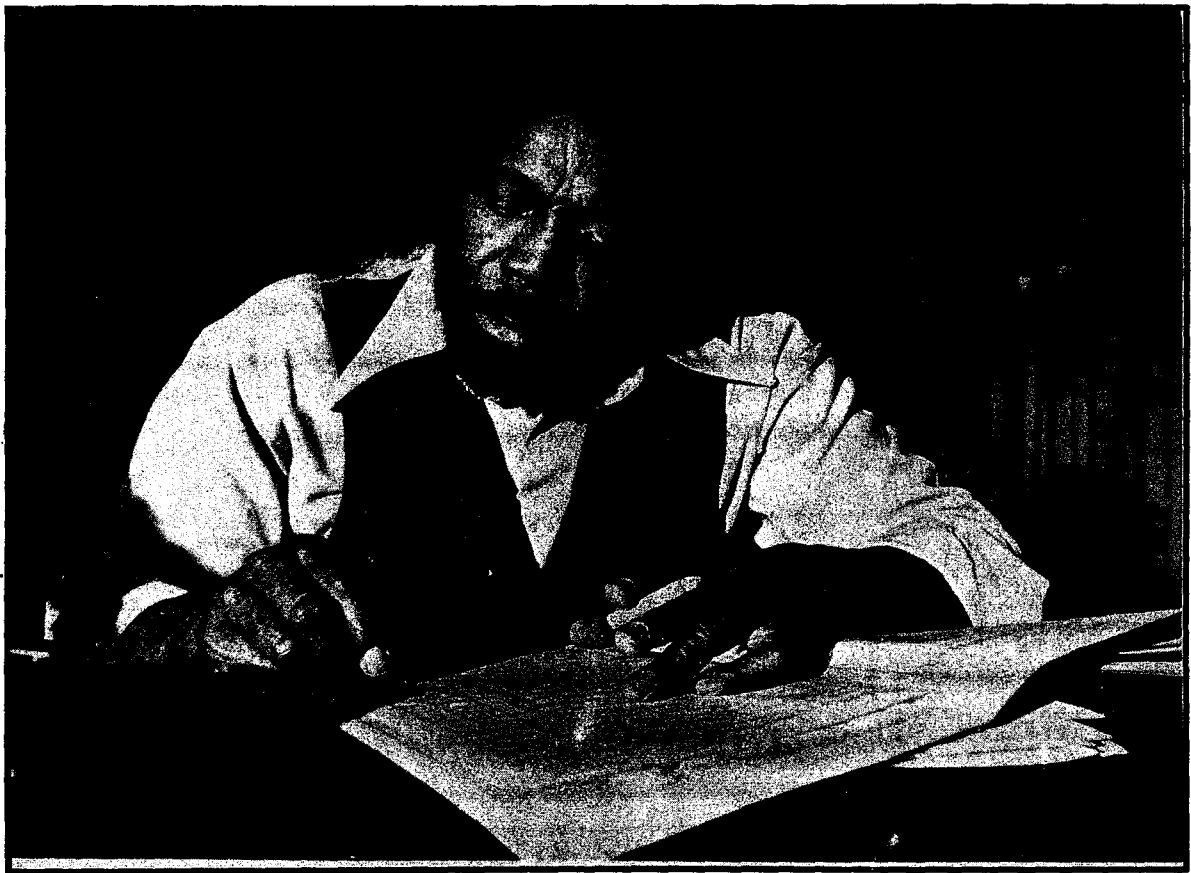
CONSUMMATION (Blue Note #84346)

SUITE FOR POPS (A&M Horizon #SP-701)

POTPOURRI (Phila. #KZ-33152)

NEW LIFE (A&M Horizon #SP-707)

The band also won numerous jazz polls as the leading big jazz band throughout the 1970's. The great sidemen and soloists were always there, but the thing that really made the band rise above all the rest was Thad's magical writing -- it is a beautiful combination of contemporary jazz sounds and



popular, straightforward styles. A "virtuoso of surprise," one cannot anticipate the direction a Thad Jones chart will take. He writes unexpected, interesting counterlines and inventive sounds for each part, with a variety, individuality and excitement reminiscent of Ellington. His shout chorus is a phenomenon of dissonance, drive and lift which is totally unique in today's jazz band writing. Some prominent jazz educators have commented:

*Thad's charts are excellent playing models, thoroughly challenging and creative. The music is fresh in harmonic structure and presents new contexts for soloing.*

*The more mature bands are challenged by the technical demands, and are inspired by the musical direction of Thad's music.*

*Young players turn on to the subtleties, the voicings and the harmonic movement while listening to the records makes them aware of articulation styles, so important in jazz.*

*The Thad Jones/Mel Lewis Orchestra presents a unique, fresh approach to the contemporary professional big band sound.*

Thad's move to Europe late in the 1970's left drummer Mel Lewis to continue the fine Jazz Or-

# GROOVE MERCHANT

by Jerome Richards  
arr. by Thad Jone

FULL SCORE

MEDIUM SHUFFLE  $\text{♩} = 132$  ( $\text{♩} = \text{♩}$ )

Soli (wis.) **A**

1st Sop (sub. provided for 1st Alto)  
2nd Alto  
Saxes: 1st Tenor, 2nd Tenor, Baritone  
Trpts: 1st, 2nd, 3rd, 4th  
Trbns: 1st, 2nd, 3rd, 4th  
Bass  
Drums  
Guitar  
Piano



Saxes: 1st Tenor, 2nd Tenor, Baritone  
Trpts: 1st, 2nd, 3rd, 4th  
Trbns: 1st, 2nd, 3rd, 4th  
Bass  
Drums  
Guitar  
Piano

**B**

**Saxes**

1st Sop  
2nd Alto  
1st Tenor  
2nd Tenor  
Baritone

**Trpts**

1st  
2nd  
3rd  
4th

**Trbs**

1st  
2nd  
3rd  
4th

**Bass**

**Drums**

**Guitar**

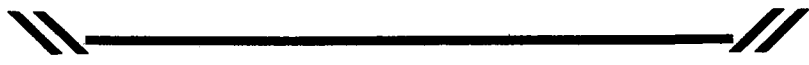
**Piano**

Chord progression:  $D^{\flat 7}$   $D^{\circ 7}$   $A^{\flat}/E^{\flat}$   $E^{\circ}$   $F_{M1}^7(b5)$   $C^{\flat 7}$   $AS IS$   $A^{\flat}$   $A^{\flat 7}$   $D^{\flat 7}$

Drum notation: (12)

Dynamic markings:  $f$ ,  $mf$ ,  $mf$ ,  $mf$ ,  $f$ ,  $mf$

Performance instructions: *UNIS. SOLI*, *Comp. AB*



**Saxes**

1st Sop  
2nd Alto  
1st Tenor  
2nd Tenor  
Baritone

**Trpts**

1st  
2nd  
3rd  
4th

**Trbs**

1st  
2nd  
3rd  
4th

**Bass**

**Drums**

**Guitar**

**Piano**

Chord progression:  $AS IS$   $A^{\flat}$   $C_+7(\#9)$   $F_{M1}^7$   $B^{\flat 7}$   $B^{\flat 7}$   $E^{\flat 7}$   $B^{\flat 7}$   $E^{\flat 7}$   $B^{\flat 7}$   $F_+7$   $B^{\flat 7}$   $E^{\flat 7}$   $A^{\flat}$   $F_7(\#9)$   $B^{\flat 7}$   $E^{\flat 7}$   $A^{\flat 7}$   $E^{\flat 7}$   $A^{\flat 7}$

Drum notation: (4), (B)

Dynamic markings:  $fz$ ,  $mf$ ,  $fz$ ,  $mf$ ,  $fz$ ,  $mf$

**C**

**Saxes**

1st Sop  
2nd Alto  
1st Tenor  
2nd Tenor  
Baritone

**Trpts**

1st  
2nd  
3rd  
4th

**Trbs**

1st  
2nd  
3rd  
4th

Bass

Drums

Guitar

Piano

Chord progression for section C:  $\Delta b7$ ,  $\Delta 07$ ,  $A\flat/E\flat$ ,  $E07$ ,  $Fm7$ ,  $\Delta b7$ ,  $\Delta 0$ ,  $A\flat/E\flat$ ,  $E0$ ,  $Fm7$ ,  $C\flat7$ ,  $F\flat7$ ,  $Bm7$ ,  $E\flat7$ ,  $B\flat7$ ,  $E\flat7$ ,  $C\flat7$ ,  $B\flat7$ ,  $A\flat7$ ,  $A\flat$ .

**D**

**Saxes**

1st Sop  
2nd Alto  
1st Tenor  
2nd Tenor  
Baritone

Drums

Guitar

Piano

Bass

Chord progression for section D:  $A\flat$ ,  $E\flat m7$ ,  $A\flat7$ ,  $\Delta b7$ ,  $A\flat7$ ,  $\Delta b7$ ,  $A\flat$ ,  $E\flat9$ ,  $E\flat7$ ,  $A\flat$ ,  $C\flat7(\#9)$ ,  $Fm7$ ,  $B\flat7$ ,  $Fm7$ ,  $B\flat7$ ,  $E\flat7$ ,  $B\flat7$ ,  $E\flat7$ ,  $B\flat7$ .

**Saxes**

1st Sop  
2nd Alto  
1st Tenor  
2nd Tenor  
Baritone

Drums

Guitar

Piano

Chord progression for the final section:  $A\flat7$ ,  $E\flat7$ ,  $E\flat7$ ,  $A\flat7$ ,  $A\flat7(\#9)$ ,  $\Delta b7$ ,  $A\flat7$ ,  $\Delta b7$ ,  $\Delta 07$ ,  $A\flat/E\flat$ ,  $C\flat7(\#9)$ ,  $Fm7$ ,  $F\flat7(\#9)$ ,  $B\flat7$ ,  $E\flat7$ ,  $E\flat7$ ,  $A\flat$ ,  $E\flat$ .

E

Saxes

1st Sop  
2nd Alto  
1st Tenor  
2nd Tenor  
Baritone

Drums  
Guitar  
Piano  
Bass

Chord symbols:  $A^b$ ,  $E^b_{11}7$ ,  $A^b_{7sus}$ ,  $D^b7$ ,  $A^7$ ,  $A^b7$ ,  $D^b7$ ,  $D^o7$ ,  $A^b$ ,  $D^b7(\#9)$ ,  $G^b7(\#9)$ ,  $B^b_{11}7$ ,  $E^b7(\#9)$ ,  $A^b$ ,  $G_{11}7$ ,  $C^7(\#9)$ ,  $F_{11}7$ ,  $B^b7(\#9)$ ,  $B^b_{11}7$ ,  $F^b_{11}7$ ,  $C^b$



Saxes

1st Sop  
2nd Alto  
1st Tenor  
2nd Tenor  
Baritone

Drums  
Guitar  
Piano  
Bass

Chord symbols:  $B^b_{11}7$ ,  $E^b7$ ,  $A^b7$ ,  $D^o7$ ,  $E^b_{11}7$ ,  $A^7$ ,  $A^b7$ ,  $D^b7$ ,  $A^b7$ ,  $D^b7$ ,  $D^o7$ ,  $A^b/E^b$ ,  $E^o$ ,  $F_{11}7$ ,  $C_{11}7(\#9)$ ,  $F^7$ ,  $B^b_{11}7$ ,  $B^b_{11}7(\#9)$ ,  $E^b$



F

Saxes

1st Sop  
2nd Alto  
1st Tenor  
2nd Tenor  
Baritone

Trpts

1st  
2nd  
3rd  
4th

Trbs

1st  
2nd  
3rd  
4th

Bass  
Drums  
Guitar  
Piano

Chord symbols:  $A^b$ ,  $F_{11}7$ ,  $B^7$ ,  $B^b_{11}7$ ,  $A^7$ ,  $A^b7$ ,  $A^b_{7(\#9)}$ ,  $D^b7(\#9)$ ,  $D^o7$ ,  $A^b$ ,  $D^b7(\#9)$ ,  $C^7(\#9)$ ,  $F^7$ ,  $B^b_{11}7$ ,  $E^b7(\#9)$ ,  $A^b$ ,  $C^7(\#9)$

[F9]

**Saxes**

1st Sop  
2nd Alto  
1st Tenor  
2nd Tenor  
Baritone

**Trpts**

1st  
2nd  
3rd  
4th

**Trbs**

1st  
2nd  
3rd  
4th

Bass

Drums

Guitar

Piano

*Fm11? Bb7 Fm11? Bb7 Eb7 Bb7 Eb7 Ab7 Eb11? Ab7 Eb11? Ab7 Eb11? Ab7(b9)*



EVEN BEATS

[G] OPEN FOR SOLOS

**Saxes**

1st Sop  
2nd Alto  
1st Tenor  
2nd Tenor  
Baritone

**Trpts**

1st  
2nd  
3rd  
4th

**Trbs**

1st  
2nd  
3rd  
4th

Bass

Drums

Guitar

Piano

*Bb7 D07 Ab/Eb E07 Fm11? B7 Bb7 Eb7 Ab Ab11? Bb11? Ab mf Ab*

(LONG)  
(LONG)  
(LONG)  
(LONG)  
(LONG)

SOLO CHANGES ARE INCLUDED IN 1ST SOPRANO (1ST ALTO), 2ND TRUMPET, 1ST TROMBONE AND PIANO/GUITAR

Chord changes:  $D^{\flat 7}$ ,  $A^{\flat 7}$ ,  $C/G$ ,  $Fm7$ ,  $B^{\flat 7}$ ,  $E^{\flat 7}$ ,  $B^{\flat 7}$ ,  $E^{\flat 7}$

Drums: (4), (8)

Guitar:  $D^{\flat 7}$ ,  $A^{\flat 7}$ ,  $C/G$ ,  $Fm7$ ,  $B^{\flat 7}$ ,  $E^{\flat 7}$ ,  $B^{\flat 7}$ ,  $E^{\flat 7}$

Solo, Piano, Bass: [Musical notation]



Chord changes:  $A^{\flat 7}$ ,  $D^{\flat 7}$ ,  $D^{\circ 7}$ ,  $A^{\flat}/E^{\flat}$ ,  $E^{\circ 7}$ ,  $Fm7$ ,  $B^{\flat 7}$ ,  $B^{\flat 7}$ ,  $E^{\flat 7}$

Drums: (12)

Guitar:  $A^{\flat 7}$ ,  $D^{\flat 7}$ ,  $D^{\circ 7}$ ,  $A^{\flat}/E^{\flat}$ ,  $E^{\circ 7}$ ,  $Fm7$ ,  $B^{\flat 7}$ ,  $B^{\flat 7}$ ,  $E^{\flat 7}$

Solo, Piano, Bass: [Musical notation]



Saxophone parts: 1st Sop, 2nd Alto, 1st Tenor, 2nd Tenor, Baritone

Chord changes:  $F$ ,  $C^{\circ 7}$ ,  $H$

[Musical notation for saxophones]

Trumpet parts: 1st, 2nd, 3rd, 4th

Trombone parts: 1st, 2nd, 3rd, 4th

Bass

Chord changes:  $A^{\flat}$ ,  $E^{\flat 7}$ ,  $A^{\flat}$ ,  $E^{\flat 7}$ ,  $A^{\flat}$ ,  $E^{\flat 7}$

[Musical notation for trumpets, trombones, and bass]

Drums: (4)

Guitar:  $A^{\flat}$ ,  $E^{\flat 7}$ ,  $A^{\flat}$ ,  $A^{\flat 7}(b9)$ ,  $D^{\flat 7}$ ,  $Cm7$ ,  $F^{\circ 7}(b9)$ ,  $B^{\flat 7}$ ,  $E^{\flat 7}$ ,  $A^{\flat}$ ,  $B^{\flat 7}$ ,  $E^{\flat 7}$ ,  $A^{\flat}$ ,  $C^{\circ 7}(\#9)$ ,  $G^{\circ 7}(\#9)$ ,  $C^{\circ 7}(\#9)$ ,  $Fm7$ ,  $B^{\flat 7}$

Piano: [Musical notation]



Saxes

Trpts

Trbs

1st Sop

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

E7 Gb7 F7 Eb7 E7 Ab7 Eb7(#9) Ab7 Db7(b9) Db9 D#7 Ab/Eb F7 Eb7(#9) Eb7(#9)



I

Saxes

Trpts

Trbs

1st Sop

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Ab F7(b9) G#m7 E#7 Eb7 Ab7 Eb7(#9) Ab7 D#7 Dm7 G7 C.7(#9) F7(b9) G7(b9) A7 Ab7 Bb7 E#m7 Eb7(b9) Ab C.7(#9) F#m7 G#m7(b9) B7(b9)

