

SANCTICITY

John Scofield guitar solo

from the live CD

Jim Hall & Friends, Live at Town Hall, Volumes 1 & 2

Jazz Heritage CD 522980L

Sancticity, a tune by Coleman Hawkins, is based on the same harmonic progression as the standard *Stompin' at the Savoy*. This transcription comes from a recording of a live concert at Town Hall with Jim Hall in 1989. This solo provides an opportunity to examine John Scofield's individual approach to improvisation applied to a standard progression. In this improvisation, Scofield referred to the melody of both tunes that share this progression. He played a balance of simple melodic figures and angular contemporary lines. He used ¹common jazz/bebop melodic vocabulary paying allegiance to all the harmonically clear pitches and contrasted those lines with some side-slipping and unexpected leaps and note choices. He set up expectations and delivered several harmonic, rhythmic and melodic surprises. He played things indigenous to the guitar: bluesy figures, bends, and harmonics. All these elements add up to a swinging solo and is a lesson in balance and contrast between traditional and contemporary melodic vocabulary.

THE SOLO:

Scofield established the D \flat tonality by beginning on the dominant and moving up the scale to the tonic in m.1 and then played around the dominant using its lower neighbor tone G \sharp in m.2. In order to modulate from the key of D \flat (5 \flat s) to the key of E \flat minor (6 \flat s) coming up in m.5, one flat must be added (C \flat) and the seventh degree of the E \flat minor scale must be raised creating a leading tone (D \flat becomes D \sharp). The B \flat 7 chord is the secondary dominant (V7/ii) that points to E \flat minor. Scofield played the two tones necessary to modulate and put them in prominent places in the line in mm.3-4. The D \flat , shown as a C \sharp changed to the D \sharp , the third of the B \flat 7 and the leading tone to E \flat minor. The C \flat is at the top of the line and resolved through the lower neighbor A \sharp to the B \flat .



A cyclical pattern moved the F to the G \flat . The G \flat for a moment sounded like the third of E \flat minor, but Scofield played the G \sharp below making the G \flat sounds like the \sharp 9 of an E \flat 7 chord. Several times throughout the solo Scofield played with the expectations in this measure of the form. Scofield adhered to voice leading principles and resolved the seventh of the E \flat chord (D \flat) to the third of the A \flat chord. (C). Over the A \flat 7 chord, Scofield played a B $\flat\flat$, the flat ninth of the A \flat 7 chord, a borrowed note from the parallel minor key of D \flat minor. In mm.7-8, Scofield appears to have referred to *Stompin' at the Savoy*.



¹Some of the common jazz melodic vocabulary he used includes what I call outlines. These three common melodic outlines are discussed in detail in the book: *Connecting Chords with Linear Harmony*, Houston Pub., Inc. There is a brief explanation and examples of these outlines in the second part of the article.

Scofield used the harmonically clear third and seventh of the $D\flat$ major chord in mm.9-11. The $C\flat$ in m.12 signaled the modulation to $E\flat$ minor, but the $G\flat$ makes it an $E\flat 7$ chord (V7/V) in m. 13. The $F\flat$ is resolved back to the $F\sharp$ a measure later and up an octave. The blues-like figure in m.14-15 recurs and is based on a $D\flat$ major pentatonic scale.

9

13

I have chosen to notate the B sections using the enharmonic $F\sharp 7$, $B7$, $E7$ and $A7$ rather than go too far using double flats. Scofield played around the $C\sharp$, which now is the fifth of the $F\sharp 7$ chord and not the tonic of the original key. There is an implied outline no.3 followed by outline no.1 in mm.18-19. A chromatic line ($C-B-A\sharp$) is implied. The lines all lead to the important third and seventh chord tones. Over both the $F\sharp 7$ and the $B7$, a $\sharp 11$ is implied: the $C\sharp$ over the $F\sharp 7$ and the $F\flat$ over the $B7$.

17

Scofield continued to use the $\sharp 11$ over the $E7$. The chromatic line in mm.17-18 ($C-B-A\sharp$) is echoed in mm.21-22 ($A\sharp-A-G\sharp$). The important chord tones seem to be the goal of these lines.

21

A $D\flat$ triad is the basic material used in mm.25-27. This is related to the *Sancticity* melody. The $D\flat$ and $E\flat$ in m.27 change their roles from being the root and second degrees of $D\flat$ to the upper and lower neighbor tones of the $D\sharp$ in m.28.

25

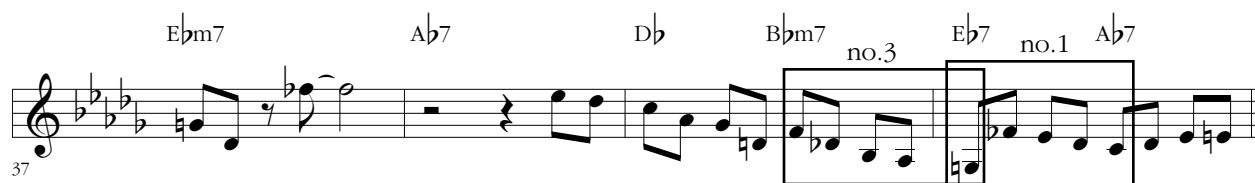
Again Scofield suggested an $E\flat 7\flat 9$ rather than $E\flat m7$. The $F\flat$ is left unresolved and Scofield ended this chorus with a common dance band era cliché that recalls a Count Basie figure.



The second chorus began ahead of the downbeat is playfully ambiguous for a moment using stop and go rhythms. The $D\flat$ on the downbeat is heard as the lower neighbor tone to the $E\flat$, but helps sustain the ambiguity. Scofield may have been thinking of an $Fm7$ or $F\flat 7$ in m.35 as the tones $A\flat$ and $E\flat$ would be the third and seventh. The $E\flat$ did resolve to the $D\flat$ in m.36 as expected.



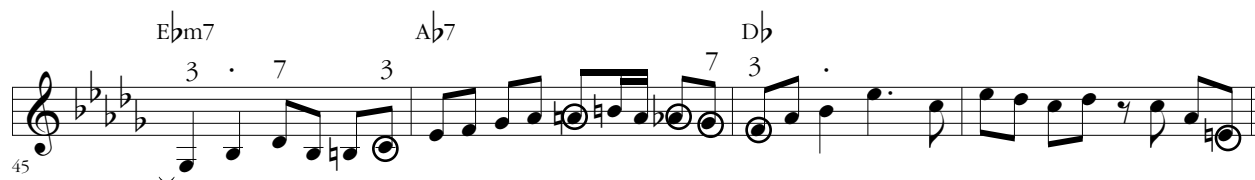
All the stop and go, stepwise logical motion in the previous phrase set up the surprise in m.37. By this time, we are not surprised that the chord is an $E\flat 7$ and not an $E\flat m7$. The surprise is in the angular statement of the chord tones. The G on the downbeat followed by the $D\flat$ clarify the $E\flat 7$, but the leap up to the $\flat 9$ is inspired. The $D\flat$ and the $F\flat$ at once sound like the seventh and $\flat 9$ of the $E\flat 7$ and the root and bluesy flattened third of $D\flat$. The $F\flat$ gets resolved to the $E\flat$ in m.38. Scofield played a traditional turnaround in mm.39-40 using outlines no.3 and 1, then moving to the third of $D\flat$.



Scofield played the pretty notes (3-5-6-7) in mm.41-44 emphasizing the third and seventh. The tones needed to modulate, the D and the $C\flat$, are the first ones played in m.44, and this time Scofield plays an $E\flat m7$ chord, anticipating the third.



Outline no.2 is implied in m.45, and the seventh of $E\flat m7$ resolved to the third of $A\flat$ including a chromatic approach from below. Outline no.1 occurred beginning on the C and takes the line to the third of the $D\flat$ in m.47. This line is similar to clichés from the solos of hundreds of jazz artists. The circled $E\flat$ signaled the beginning of outline no.1 of the next phrase.



Beginning with the circled Eb from m.48 is outline no.1 leading to the A# as if the progression were C#m7 - F#7. This line ended with the leap up to the root of F#7. This 3-1 resolution occurs again in m.53 without the octave displacement.

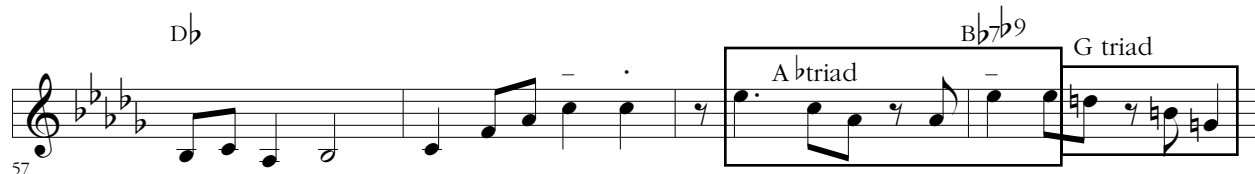
The third of B7 is approached chromatically, then after side-slipping up to the C7, Scofield used outline no.3 to get to the third of E7.



Scofield used an extended D major 9 arpeggio over the E7, which created a mixolydian sound contrasting with the lydian dominant sound used before because of the presence of a #11. The A# returned in m.54, but may sound more like a lower neighbor tone involved in the encircling of the Bb. Scofield chromatically approached the third of A7 and played chord tones. The third of Ab is prominently placed in m.56. The last notes of m.56 and the next few in the following phrase recall the melodic material of *Stompin' at the Savoy* again.



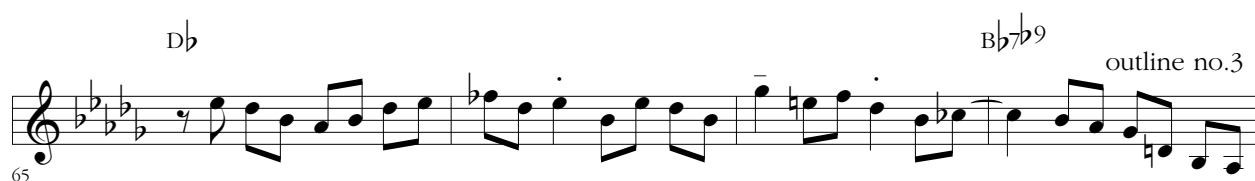
Scofield melodically superimposed triads in mm.59-60. There is an Ab triad in m.59 followed by a G major triad in m.60. If Scofield thought of m.59 as an Fm7 then the Ab triad contains the third, fifth and seventh tones of Fm7. All of these tones resolve chromatically to the G major triad. The tones of the G major triad are the third, and the colorful b9 and thirteenth over the Bb7 chord. The use of the b thirteenth suggests a resolution to Eb major, but again, Scofield chose the unexpected resolution. Triadic superimposition returns in mm.91-92 with some other surprises.



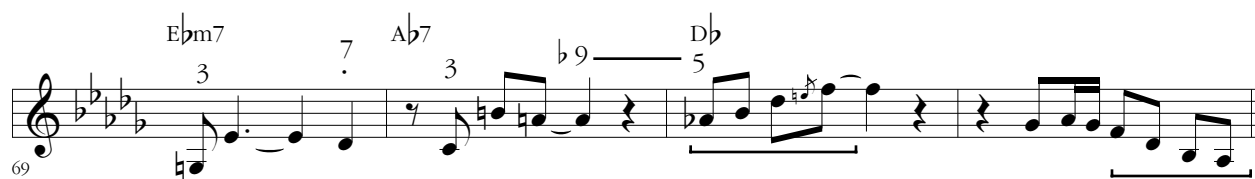
Scofield pointed to the $G\flat$ using the lower and upper neighbor tones and then encircled the $F\flat$ in the same manner in m.61. The end of this chorus is primarily major pentatonic material.



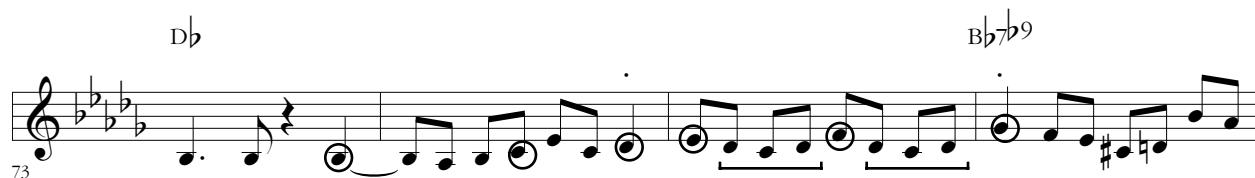
Scofield began the third chorus with the same major pentatonic material as he ended the last chorus, even beginning on the same pitch. The $F\flat$ in m.66 and the encircling of the $F\sharp$ in m.67 give the line a bluesy feeling. The $C\flat$ and the $D\sharp$ in m.68 are the tones that modulate the line to $E\flat$ minor. This time, as before, Scofield went for the unexpected in m.69 and sounds the $E\flat 7$ using the $G\sharp$. The last four notes of m.68 are outline no.3 leading to the G in m.69.



Listen to the clever resolution of this angular melody. The 3-1 leap, heard before in mm.49 and 53 is used in m. 69. The seventh resolved to the third of $A\flat$, but a little late. Scofield leaped from the third of $A\flat$ to the $\sharp 9$ and then $b9$ and left them both unresolved for a moment. The $b9$ is finally resolved in m.71 with the pentatonic material returning. The four notes in m.71 are also the last notes in m.72, only then they are in retrograde and in a lower octave.



Beginning on $B\flat$, Scofield climbed up the scale to the $G\flat$ in m.76 pivoting around the $D\flat$ -C- $D\flat$ in m.77. The $D\sharp$ is sounded and the seventh of the $B\flat$ chord sets up the third of the $E\flat$ chord.. But what $E\flat$ chord did he choose this time?



In the most ambiguous $E\flat$ measure to this point Scofield played the $G\sharp$ then the $G\flat$ obfuscating the definition of major or minor; the G sounding like an upper neighbor to the $G\flat$. The $D\flat$ -C- $D\flat$ pivot is heard again in m.77. The arpeggio figure in m.78 is common in jazz improvisations and is found in some popular songs from the early part of this century. Part of its attraction is the leap from the $b7$ to the thirteenth, a leap of a major seventh. Scofield ends this section with more pentatonic material.

77

77

The encircling of the C# returns in mm.81-82, followed by a clear F# triad. The next phrase is all guitar material. The D's were bent in varying degrees to find that bluesy third in-between a major and a minor third. The rest of the B7 is typical bluesy material, encircling the third. The lowest open string, E, is sounded and then followed by arpeggio of chord tones played as harmonics. (They are notated as they sounded, not as they were played). The line in mm.87-88 resembles outline no.3. One would expect the E-G-B-D in m.87 to resolve to a C# as if the chords were Em7-A7. The chord is an Ab in m.88, so the D resolves to the Cb, and is followed by a typical be-bop 3-5-7-b9 arpeggio, which continues as outline no.1 to the third of Db in m.89.

81

F#7

F# Triad

B7

B triad

85

E7

A7

A^b7

Detailed description: This image shows the musical notation for measures 81 through 85 of the song 'The Sound of Silence'. The notation is written on a grand staff (treble and bass clefs). Measure 81 starts with a treble clef and a key signature of three flats (B-flat major/D-flat minor). The melody in the treble clef consists of eighth and quarter notes. The bass line in the bass clef features a series of chords: F#7, F# Triad, B7, and B triad. Measure 82 continues the melody and bass line. Measure 83 features a treble clef change to a single sharp (F# major/C# minor) and includes a whole note chord in the bass. Measure 84 continues the melody and bass line. Measure 85 features a treble clef change to a single sharp (F# major/C# minor) and includes a whole note chord in the bass. The chords E7, A7, and A^b7 are indicated above the staff.

The triadic superimposition in mm.91-92 is closely related to that of mm.59-60. The A^b in m.91 in this phrase is followed by a G^b triad over the B^b7 chord. The notes of the G^b triad yield the color tones $\sharp9$, root and $b13$ over the B^b7 chord. The D^b and G^b notes also suggest the resolution to E^b minor, over which Scofield has several times substituted an E^b7 .

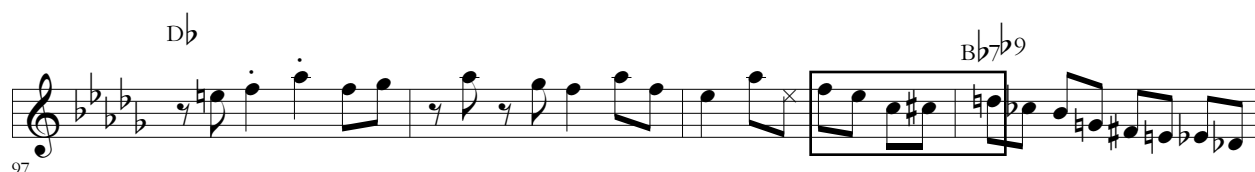
89

Example 10-10 (continued)

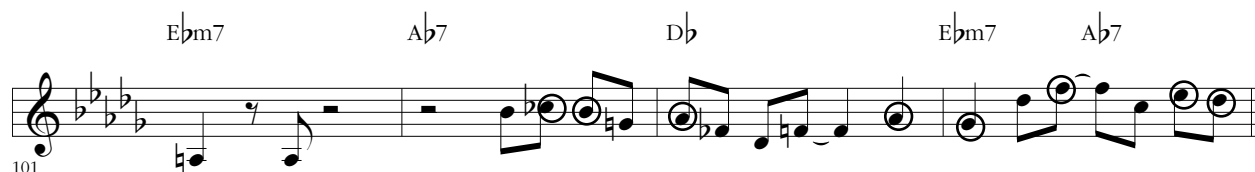
This time, rather than raise the third for the surprise effect, Scofield went the other direction and lowered the fifth of the E^b suggesting an $E^b\flat 7$, the $ii\flat 7$ chord in the parallel key of D^b minor. This chorus ends moving chromatically from the F to the A^b , encircled the third of the B^b chord and E^b minor chords in a similar fashions.



The unresolved G \flat at the end of the last chorus is resolved in m.97 in an upper octave. Scofield played around the third and fifth of the D \flat triad in mm.97-98. He suggested the Fm7 chord again in m.99 by emphasizing the E \flat and A \flat , its third and seventh. The box shows a common chromatic approach to the third of the B \flat 7 chord.. The notes needed to modulate from D \flat to E \flat minor are again, as in m.44, clearly stated at the beginning of m.100. The last five notes of m.100 are ambiguous after the specific statement of the third, B \flat 9 and root of the B \flat 7. The notes could be labeled in relationship to the B \flat 7 chord (13, #5, #11, 4, #9), but it would explain little. The notes seem to have been chosen for their ambiguity.



There has been a pattern of ambiguity throughout the solo when approaching the fifth measure of the A section. He has pointed to E \flat minor and substituted E \flat 7 instead; pointed to E \flat major and resolved it to E \flat minor; pointed to E \flat minor and suggested E \flat 7. In m.101, the A \sharp (enharmonic B \flat) suggested an E \flat 7 chord. What followed was a simple triadic bluesy idea in mm.102-103. There is a simple step line (show with circled notes) suggested beginning with the C \flat , that continues to the C \sharp in m.105 using octave displacement between the G \flat and the F in the higher octave. Scofield followed voice leading principles in m.104. The D \flat , the seventh of E \flat m resolves to the C \sharp , the third of A \flat ; the F, the 9th of E \flat m resolves to the E \flat , the fifth of A \flat .



Scofield side-slips to D major briefly in mm.105-106 and returns moving up the D \flat major scale with one accented chromatic passing tone (G) in m.107. The common chromatic approach, heard in m.99, is used again to point to the D \sharp , the third of B \flat . Outline no.1 is the simplest step progression, but in the example beginning with the D \sharp (shown with circled notes) is angular and interesting. The E \sharp moving to F interrupts the step line, but ultimately they meet at the G \flat , the third of the E \flat minor chord in m.109. In effect there are two lines pointing to the G \flat : (1) D-C \flat -B \flat -A \flat -G \flat and (2) E-F-G \flat .



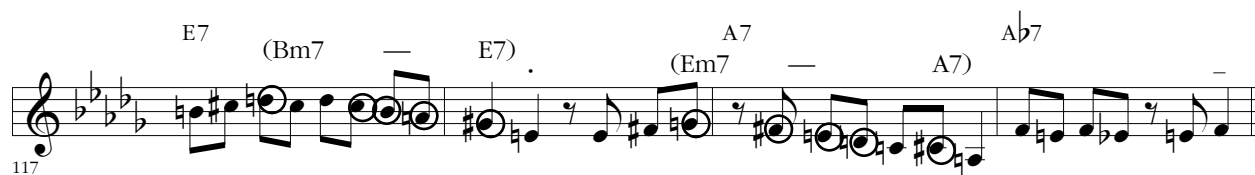
After pointing to the $E\flat$ minor, the $A\flat$ suggested an $E\flat\delta 7$ chord as it did in mm.93 and 101. Scofield ends this section with pentatonic patterns heard before in mm.14, 63-66, and 79-80. The last three repeated $E\flat$ s were bent sharp pointing to the $E\flat$ in m.113.



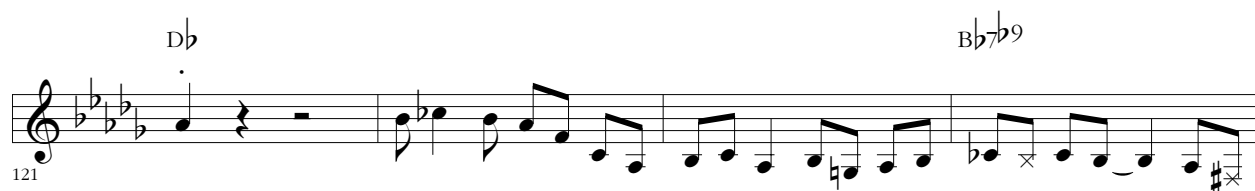
Scofield played with three notes over the $F\sharp 7$ chord: the 5-6-7, which are the root second and minor third of the home key of $D\flat$. He played around chord tones over the $B7$. The long scale passage indicates the key of $4\sharp$ s, as contrasted with the lydian dominant sound he suggested earlier in the solo.



There is a sequence of outline no.1 over mm.117-118 and answered in m.119. The $F\sharp$ in m.120 followed by the $A\flat$ in m.121 suggest the opening of *Stompin' at the Savoy* again.

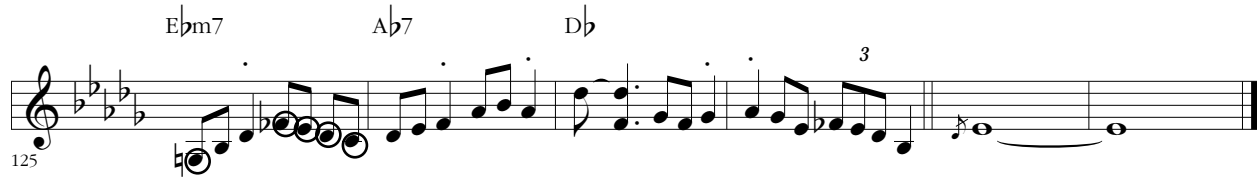


Stompin' at the Savoy is further suggested by the melodic material in mm.122-123 which leads to the modulating tone $C\flat$ over the $B\flat 7$ chord in m.124.



The use of the $C\flat$ over the $B\flat 7$ chord again points to $E\flat$ minor, but the previous three times he had chosen to resolve to an $E\flat\delta 7$. In m.125, he returned instead to an $E\flat 7$ chord heard clearly as he approached the $G\flat$ from above and below from the preceding measure, arpeggiated 3-5-7- $\flat 9$, and continued down the scale to the C, the third of $A\flat$. The resulting outline no.1 is shown with circled notes.

Scofield played very general $D\flat$ triadic material in m.126, nothing specific to the $A\flat$ chord. He then sounded as if he was going to end the solo with the Duke Ellington ending, turned it into a bluesy line and ends on the $E\flat$, the 9th of the $D\flat$ chord. Ending on the unresolved 9th and not the tonic allows the second soloist to begin his solo with a sense of continued motion.



COMMON OUTLINES:

There are three common outlines that connect adjacent chords when the root movement is down in fifths. Root movement in downward fifths is the most common, so these melodic frameworks occur often. The outlines include the most significant and harmonically clear notes and follow basic voice leading principles.

Outline no.1 begins on the third of a chord and moves down the scale to the seventh. The seventh, a dissonant tone, resolves to the third of the chord that follows. Outline no.1 can be sequenced through a progression where chord roots continue to move down in fifths. Outline no.1 is shown below connecting the ii7 to the V7 chord in C major.

Outline no.2 begins with the 1-3-5 arpeggio and then adds the dissonant seventh. The seventh resolves as expected to the third of the chord that follows. Because the seventh resolves to the next third, outline no.2 is often followed by outline no.1 which begins on the third. Outline no.2 is shown below connecting the ii7 to the V7 chord in C major.

Outline no.3 begins with the descending arpeggio 5-3-1 and then adds the dissonant seventh. The seventh resolves as expected to the third of the chord that follows. Because the seventh resolves to the next third, outline no.3 is also often followed by outline no.1 which begins on the third. Since the seventh resolves to the third of the chord that follows, a 3-5-7-9 arpeggio also may follow outline no.3. Outline no.3 is shown below connecting the ii7 to the V7 chord in C major.

These outlines are shown over a ii7 - V7 - I in C major, but will work with any chord quality when the roots move down in fifths. This can be illustrated by changing the key signatures of the examples below.

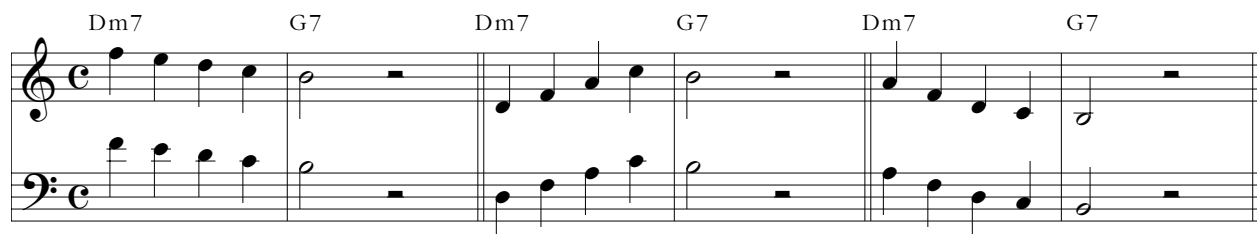
Jazz and non-jazz improvisers and composer working with traditional harmony elaborate these outlines in numerous ways using rhythmic variety, diatonic and chromatic additions and embellishments, octave displacement, and numerous other devices. These three common melodic outlines are discussed in detail with hundreds of examples from great jazz artists in the book: *Connecting Chords with Linear Harmony*, Houston Pub., Inc.

OUTLINES over ii7 - V7 IN C MAJOR

15.1 Outline no.1

Outline no.2

Outline no.3



OUTLINES from *SANCTICITY* SOLO:

Scofield suggested outline no.3 in m.17 as if the F#7 was preceded by a C#m7. After arriving at the A#, he used outline no.1 to connect the F#7 to the B. To the right of the excerpt is the basic setting of the outline without elaboration.



Scofield suggested a common chromatic motion (C#-C-B-A#) in the excerpt above that resembles this:



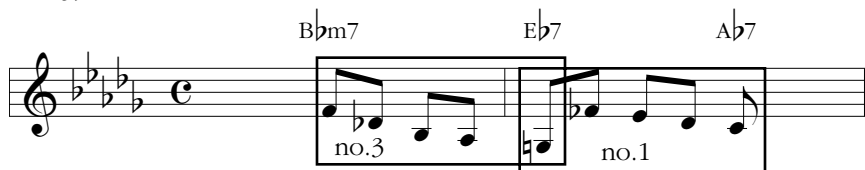
Scofield played a similar line over the second half of the first B section. The chromatic motion is implied, skipping the B but including the A#-A-G#. A simplified version is shown to the right.

mm.21-23:

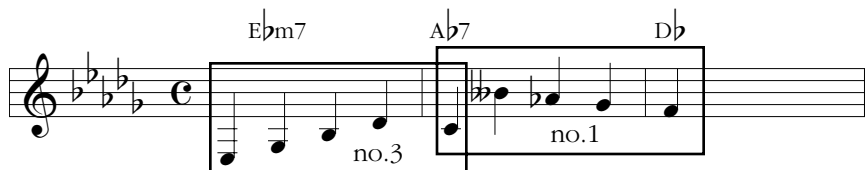


The same combination of outline no.3 followed by outline no.1 occurred again in m.39. In this instance with the harmonic rhythm of half notes, there is no room for any chromatic additions or rhythmic variations, and the line was played simply.

mm.39-40



Outline no.2 is followed by outline no.1 without embellishment is shown in the following example.



Scofield did not play the low Eb, but his line seems to follow the basic shape shown above in this excerpt from mm.45-46. He included a chromatic approach to the C# and a common turn around the flat and sharp ninth over the Ab7, and resolved it to the third of the Db.

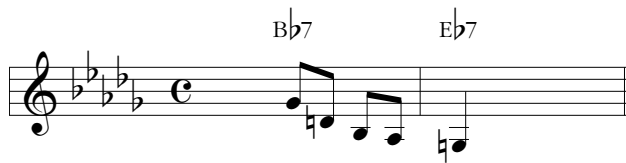
mm.45-47



Scofield used outline no.3 to connect the B7 to the E7 in this excerpt from mm.52-53. He added only a leading tone the D# and an escape tone before resolving to the G#, the third of E.



Another example of a simple outline no.3 occurred in mm.68-69. The only change is the use of the b13 replacing the fifth of the Bb7.



Scofield uses outline no.2 followed by outline no.1. mm.87-88. The Em7 is implied by the circled notes. The E is chromatically approached, the G approached from its upper and lower neighbor. This measure appears to point to A7 as in the progression Em7-A7. But the time ran out on the line and instead of resolving to the C#, Scofield resolved to C the third of Ab7. Outline no.1 begins on the C and after a 3-5-7-b9 arpeggio, continues down the scale to the third of Db.



Scofield sequenced two versions of outline no.1 in this excerpt from mm.117-119.



Scofield played a version of outline no.1 in m.88 over the $A\flat 7$ that was identical to the excerpt below from m.125 except for the rhythm: a 3-5-7- $\flat 9$ arpeggio and descending scale motion to the third.



The simple step progression of outline no.1 is disguised by Scofield in this excerpt from mm.107-109. The simple line is shown with the circled notes. The D, rather than descending stepwise to the $C\flat$ is displaced to the upper octave. The $C\flat$ does resolve step wise to the $B\flat$, but the move down to the $A\flat$ and the final $G\flat$ is interrupted by the chromatic E-F. The E is the lower neighbor tone to the F which is the fifth of the $B\flat 7$ chord. These tones are not left unresolved as the F ultimately resolves upward to the $G\flat$, the target note of the $E\flat m7$ chord. The $G\flat$ is approached stepwise from above ($C\flat$ - $B\flat$ - $A\flat$ - $G\flat$) and chromatically from below (E-F- $G\flat$). The angularity of the line continues to the end when Scofield , after resolving the two lines to the $G\flat$, suddenly jumped to the $A\sharp$ implying a $E\flat\emptyset 7$ rather than the $E\flat m$.

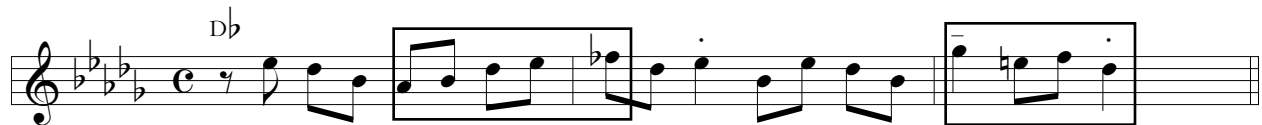


PENTATONIC & BLUES LINES:

Scofield ended the second A section of the solo with this bluesy pentatonic line from mm.14-15. The 5-6-1-3 pattern recurs several times in the solo.



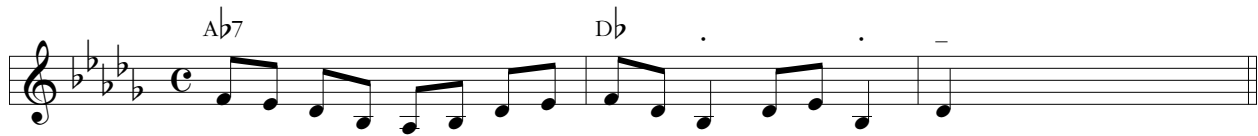
This pentatonic bluesy line began the third chorus and echoes some of the material from mm.14-15. The 5-6-1-3 pattern and the encircled $F\sharp$ return.



The 5-6-1-3 pattern appears in m.71 and in retrograde in m.72.



The pentatonic pattern below appears descending and ascending in m.110 creating a palindrome.

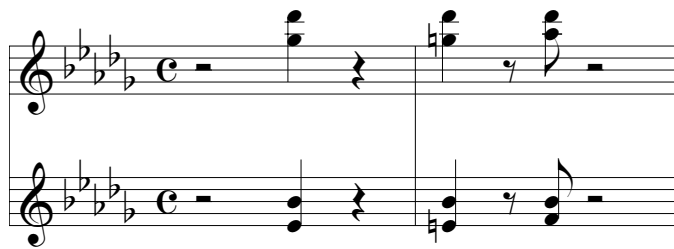


QUOTES & REFERENCES:

This motif from m.30 resembles figures used in countless dance band charts and resembles the voice leading in the Count Basie ending shown below.

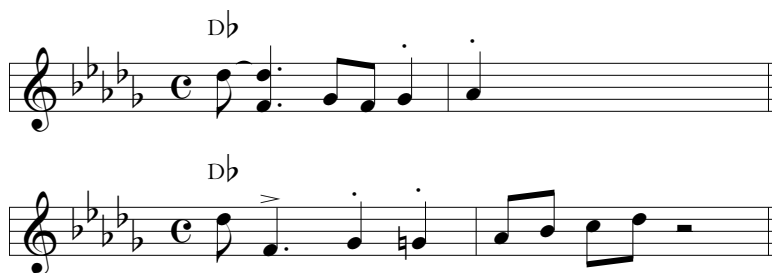


COUNT BASIE ENDING:



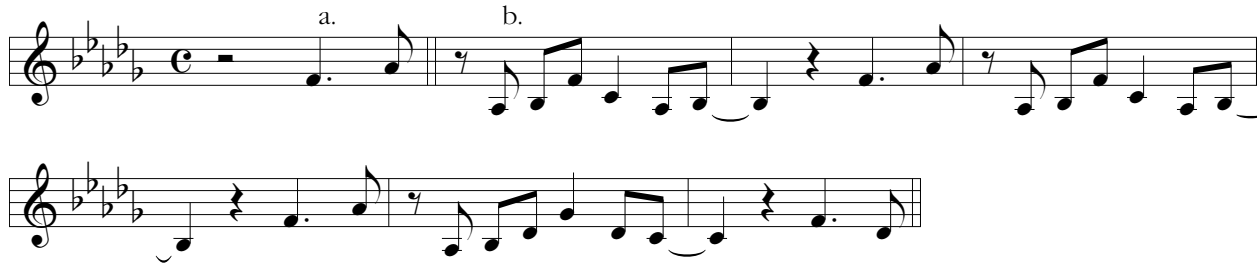
ELLINGTON QUOTE:

Scofield seemed about to end his solo with the Ellington ending in mm.127-128. The complete Ellington ending follows.

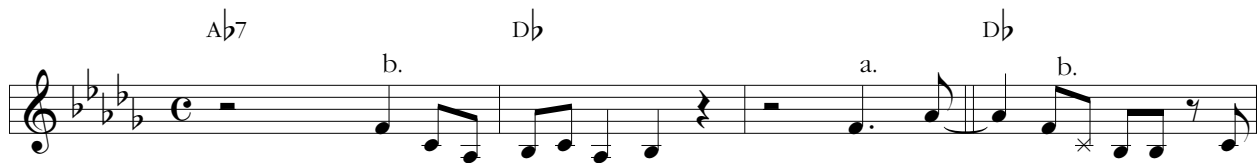


STOMPIN' at the SAVOY & SANCTICITY REFERENCES

Sancticity is based on the same harmonic progression as *Stompin' at the Savoy*. Scofield made reference to *Stompin' at the Savoy* in his solo in the following excerpts. This first excerpt is the A section of *Stompin' at the Savoy*.



Scofield in mm.6-9:



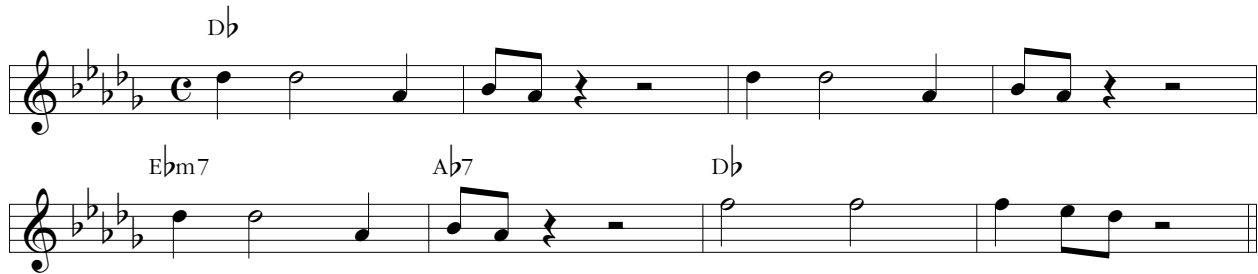
Scofield in mm.56-57:



Scofield in mm.122-123:



The A section of Sancticity is shown below. It is easy to hear the similarities between the main theme and Scofield's variation of the theme from mm.25-26.



Scofield in mm.25-26:



ENCIRCLING & APPROACHES:

This is a common way of elaborating a simple line. The essence of the line from m.5 over the Ebm7 is F to Gb. Scofield made it more interesting when, after playing the F, he played the D# and comes up to the Gb. He echoes this motion later in mm.21-22.

m.5



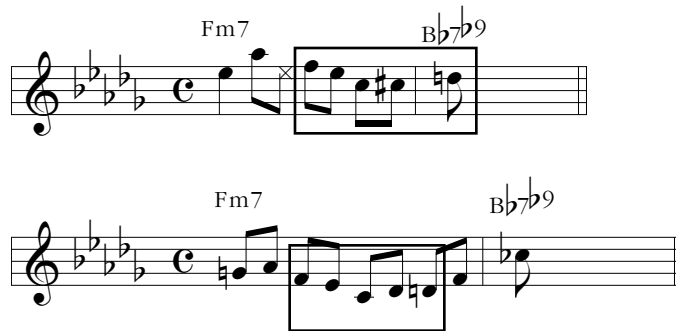
mm.21-22



This is a common pattern over a dominant chord. Scofield chromatically approached the seventh and encircles the C# with the upper neighbor tone D# and the lower neighbor tone Cb in this excerpt from mm.16-17. The Cb may imply #11 but in this particular context sounds like a lower neighbor or leading tone to the C#.



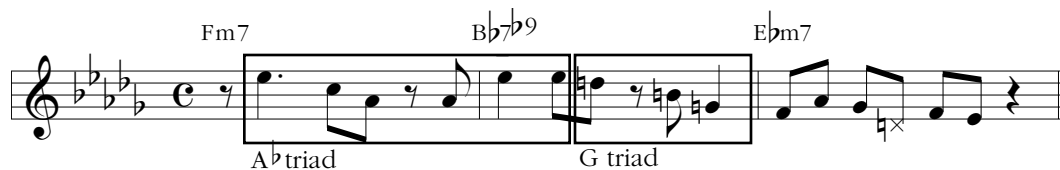
Here is another common chromatic approach found in countless jazz improvisations that is heard in mm.99-100 and m.107.



TRIADIC SUPERIMPOSITIONS

There are two interesting contrasting uses of triadic superimposition. They occur in the same part of the form, in the third and fourth measures of the last A section.

An A \flat triad was used over the D \flat (or Scofield could have been implying the 3-5-7 of an Fm7 chord.) In the second chorus in m.60, Scofield played a G triad over the B \flat 7 chord suggesting the 13th, \flat 9 and third of the B \flat 7 chord. The presence of the G \sharp suggested resolution to a E \flat major, but Scofield resolves instead to an E \flat m.



At the end of Scofield's second chorus he played an A \flat triad again, but this time, in m.92, he played a G \flat major triad over the B \flat 7 chord yielding the \sharp 9, Root, and \flat 13. The presence of the G \flat implies a resolution to E \flat minor, but again Scofield went for the unexpected and suggested E \flat \flat 7.



This example shows the relationship of the superimposed triads to the underlying chords.

This improvisation gives the listener a chance to hear Scofield out of the usual context of playing over his own compositions. Scofield exhibited the respect for the past in his imaginative use of common jazz melodic vocabulary and his references to the melodic material from *Sancticity* and *Stompin' at the Savoy*. There is his comic dramatic flair for setting up one expectation and giving another shown in the different approaches and resolutions to what would be E-flat m, E-flat 7 or E-flat 7 b9. There is balance and contrast between traditional jazz vocabulary and Scofield's individual vocabulary, between the blues and pentatonic flavored lines and the more sophisticated harmonic specificity and triadic superimpositions. And: it all swings.

Here is the entire solo without commentary:

FIRST CHORUS

1 $D\flat$ $B\flat 7 9$

5 $E\flat m7$ $A\flat 7$ $D\flat$

9 $D\flat$ $B\flat 7 9$

13 $E\flat m7$ $A\flat 7$ $D\flat$ 3

17 $F\sharp 7$ $B7$

21 $E7$ $A7$ $A\flat 7$

25 $D\flat$ $B\flat 7 9$

29 $E\flat m7$ $A\flat 7$

SECOND CHORUS

33 $D\flat$ $B\flat 7\flat 9$

37 $E\flat m7$ $A\flat 7$ $D\flat$ $B\flat m7$ $E\flat 7$ $A\flat 7$

41 $D\flat$ $B\flat 7\flat 9$

45 $E\flat m7$ $A\flat 7$ $D\flat$

49 $F\sharp 7$ $B7$

53 $E7$ $A7$ $A\flat 7$

57 $D\flat$ $B\flat 7\flat 9$

61 $E\flat m7$ $A\flat 7$ $D\flat$

THIRD CHORUS

65 $D\flat$ $B\flat 7 9$

69 $E\flat m7$ $A\flat 7$ $D\flat$

73 $D\flat$ $B\flat 7 9$

77 $E\flat m7$ $A\flat 7$ $D\flat$

81 $F\sharp 7$ $B 7$ $\uparrow \uparrow \uparrow$

85 $E 7$ $A 7$ $A\flat 7$

89 $D\flat$ $B\flat 7 9$

93 $E\flat m7$ $A\flat 7$ $D\flat$ $B\flat 7$ $E\flat m7$ $A\flat 7$

FOURTH CHORUS

97 $D\flat$ $B\flat 7\flat 9$

101 $E\flat m7$ $A\flat 7$ $D\flat$ $E\flat 7$ $A\flat 7$

105 $D\flat$ $B\flat 7\flat 9$

109 $E\flat m7$ $A\flat 7$ $D\flat$

113 $F\sharp 7$ $B7$

117 $E7$ $A7$ $A\flat 7$

121 $D\flat$ $B\flat 7\flat 9$

125 $E\flat m7$ $A\flat 7$ $D\flat$ 3