

D.S. al solos; solo form
is **A** (once) **B** (indef.).
After solos, D.S. al Coda.

B $(E^b7(\#9))$
 E^b7

A^b7 (A^7) A^b7 $(E^b7(\#9))$ E^b7 $C7(\#9)$ (8)

$F7(\#11)$ $B^b7(\#9)$ $(E^b7(\#9))$ E^b7

(Solo till cue)

Play letter **C** before 2nd solo.
Play letter **D** before last solo;
D.S. before other solos.

C (Interlude - play before 2nd solo)

E^b bass E^b7 $D7(b9)$ D^b7 $C7$

(trp. alto ten.) (pn. tacet)

B^b bass B^b7 $A7(b9)$ A^b7 $G7(add MA7)$

(add pn.) $F7(\#11)$ $B^b7(\#9)$

(trp. fill) (to **A** for 2nd solo (trp.))

(drums tacet) (pn.)

(bs.) E^b D^b E^b D^b $B^b_{MI}7$

(pn. L.H.)

Till cue On cue

(rit.)

Chords in parentheses are optional. Flute sounds one octave higher than written.
Piano left hand doubles bass one octave lower than written at sign and at letter A.
Piano and bass play written notes at letter A for solos.

(Continued on next page)

(Interlude - play before last solo)

D
(trp. alto ten.)

1st x: 8va b.

E^b

$A^b 9_{sus}$

E^b

$G7(alt.)$

$C7(\#9)$

$F13$

$B^b 7$

8va b.

$E^b 7(\#9)$

(loco)

Melody in bars 16-18 of letter D is slightly different than Cannonball's recorded version.

To **A** for last solo;
after solos, D.S. al Coda