



## **SAXOPHONE VACANCY**

The United States Naval Academy Band is seeking a saxophone instrumentalist to perform with the jazz combo, second line brass band, popular music groups, wind ensemble, and ceremonial and marching units. While jazz style and improvisation are the emphasis of this audition, a demonstration of proficiency in classical saxophone tone, technique, and performance style is a requirement. Candidates have two options for participating in the preliminary round:

1. Live, in-person audition
2. Submitted audio recording

To be considered for the live audition only, applicants must submit a one-page resume to [auditions@usna.edu](mailto:auditions@usna.edu) by November 5, 2025 at 11:59 p.m. EST. The live audition will be held on November 19, 2025. The audition committee reserves the right to dismiss any candidate not meeting the highest professional standards.

To participate in the audio recording preliminary round for this audition, applicants must submit audio recordings and a one-page resume to [auditions@usna.edu](mailto:auditions@usna.edu) by October 12, 2025 at 11:59 p.m. EST. Recorded round results will be released by October 16, 2025. Applicants who are not advanced from the preliminary audio recording may still participate in the live preliminary round.

All travel arrangements and expenses are the responsibility of the candidate. Active-duty musicians from all branches of the U.S. military must also send a letter of endorsement from their commanding officer.

Starting salary for a new member of the U.S. Naval Academy Band is \$75,760 - \$82,924. Other benefits include 30 days paid leave annually, full medical coverage for members and their dependents, education tuition assistance, the GI Bill, and student loan repayment up to \$65,000.

Upon successful completion of recruit training, those selected for positions in the U.S. Naval Academy Band are advanced to the pay grade of E-6 (Musician First Class) and are contractually obligated for permanent assignment to the U.S. Naval Academy Band, Annapolis, MD. All applicants must be age 17 to 41 and otherwise qualified for service in the U.S. Navy. Please note that the Navy has strict requirements with regard to medical readiness and physical appearance. For more information, please contact [auditions@usna.edu](mailto:auditions@usna.edu), or visit us on the web at <https://usna.edu/USNABand>.

# Application Instructions

## TGS WKT GO GP VUHQ T'CNN' CRRNE CP VU

All applicants must submit a one-page resume to [auditions@usna.edu](mailto:auditions@usna.edu) by November 5, 2025 at 11:59 p.m. EST.

## TGS WKT GO GP VUHQ T'EWTTGP V'O KNKCTI 'O GO DGTU

30WUOP cx { "r gtuqppgn<lp"cf f klqp"q"uwo klkpi "j g"qpnkg"cr r ncvkqp. "Uckqtu"o wuv'tqwg"c"  
Ur gelcn'Rtqi tco "Uetggplpi "hqt "PCXRGTU"35281; 4+"j tqwi j "j gk"ej clp"qh'eqo o cpf 0'  
Uckqtu"o wuv'eqo r ngv"ugevklpu"C."F 3."cpf "F 4"qh'y g'hqt "cpf "tgegkxg"eqo o cpf "  
gpf qtugo gpv0Vj g'o go dgtu"ej clp"qh'eqo o cpf "y knhqty ctf "j g'tgs wguv"q"F kgevqt."Hggv"  
Dcpf "Cevxklgu"xlk"j g'O W'Gprkugf "F gckrgt0Tgs wguv"htqo "pqp/O W'Uckqtu'y kn'dg"  
hqty ctf gf "q"j g"cr r tqr tlcvg"tclpi "f gckrgt"cpf "j g'P cxcnCecf go { "Dcpf "cwf klkpu"  
uwr gtxkuqt0

40Cm'qyj gt"cevxg/f wv { "o klkct { <lp"cf f klqp"q"uwo klkpi "j g"qpnkg"cr r ncvkqp."ugt xleg"  
o go dgtu"o wuv'uwo k/c"ngvgt"qh'gpf qtugo gpv'htqo "{ qwt"qh'leg"lp"ej cti g"q  
cwf klkpuB wupcQf w0

## AUDIO RECORDING REQUIREMENTS

Audio recordings must contain performances of the following selections with a live band or a recording. No audio editing is permitted. Submit recordings as MP3 files.

CANDIDATES MUST SUBMIT THE FOLLOWING THREE SELECTIONS FOR THE AUDIO RECORDING SUBMISSION BY OCTOBER 12, 2025 AT 11:59 P.M. EST.

**1. Confirmation** (alto or tenor)

With backing track or live musicians  
Head and at least one solo chorus

**2. Ferling #22** (alto or tenor)

**3. Man of the Hour** (alto)

Beginning to the bar before the breakup strain (no repeats); end on downbeat F.

# **Complete Audition Repertoire**

## **Classical/Ceremonial**

1. Americans We (alto)
2. Ferling #22 (alto or tenor)
3. Dahl, Sinfonietta, Mvt. 2 (alto)
4. Hindemith, Symphony in Bb, Excerpt 1 (alto)
  - a. Full page; Half note = 92
5. Hindemith, Symphony in Bb, Excerpt 2 (alto)
  - a. Beginning to Bar 38
6. Ibert, Concertino Da Camera, Mvt. 1 (alto)
7. Fillmore, Man of the Hour (alto)

## **Jazz/Commercial**

- 8-9. Confirmation (alto or tenor)
  - a. Head and solo
- 10-11. Along Came Betty (alto or tenor)
  - a. Head and Solo
- 12-13. Chromazone (alto or tenor)
  - a. Beginning to Letter I, including solo.
- 14-15. La Fiesta (alto or tenor)
  - a. m. 82-98, m. 443-451
- 15-16. Struttin with some BBQ (alto or tenor)
  - a. Head and Solo
- 17-18. Minor March (alto or tenor)

Please prepare all selections as presented in this packet.

## Solo Alto Saxophone

MARCH

## HENRY FILLMORE

1524

Cornet

*f* *ff* *mf* *f* *ff* *ff* *pp* *p* *ff* *ff* *pp-ff* *ff*

TRIO

Fillmore Music House, Cin. O.

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**Nº 22**  
**from 48 Studies for Oboe or Saxophone**

Franz Wilhelm Ferling (1796–1874)  
Op. 31

**Allegro moderato** (♩ = 112)

*f*

*p*

*cresc.* - - - - - *f*

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6

1st E $\flat$  Alto Saxophone  
2. Pastoral Nocturne

Andantino con moto (♩. = 63-60)  
4

1 [A]

*pp* bring out *mf dolce*

*espr.*

[B]

*pp*

Handwritten annotations: '1 2 3 4 5' above the second staff, and 'bring out' and 'mf dolce' above the first staff.

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62 (E) *f*

65

68 3 1 3 *ff* 3 3

71 3 1

74 3

76 *cresc.*

78 *Molto agitato (d = d)* *f* *mf*

81 (F)

85 5

Detailed description: This is a musical score for a single melodic line in treble clef. The key signature has two flats (Bb). The score consists of eight staves of music, numbered 62 through 85. Measure 62 begins with a circled 'E' above the staff. Dynamics include *f* (forte) at measure 62, *ff* (fortissimo) at measure 68, *cresc.* (crescendo) at measure 76, *f* at measure 78, and *mf* (mezzo-forte) at measure 81. Articulation includes slurs and accents. Rhythmic markings include '3' for triplets and '1' for single notes. A tempo/mood instruction 'Molto agitato (d = d)' appears at measure 78. The score ends at measure 85 with a final note marked with a '5'.

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## II

Andantino grazioso (♩ 56)

The musical score is written for a single melodic line in treble clef, 2/4 time. It begins with a first ending bracket over measures 1-4. The tempo is marked 'Andantino grazioso' with a quarter note equal to 56 beats per minute. The key signature has two flats (Bb). The score includes various dynamics: *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), and *p espr.* (piano, expressive). There are also articulations like accents and slurs. The score is divided into sections marked with circled letters: (A) at measure 9, (B) at measure 18, (C) at measure 34, and (D) at measure 37. Measure numbers 1, 6, 9, 13, 18, 25, 31, 34, and 37 are indicated at the start of their respective staves. The score ends with a final double bar line at measure 40.

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## CONCERTINO DA CAMERA

pour Saxophone Alto et Onze instruments

SAXOPHONE ALTO SOLO

JACQUES IBERT

(1935)

Ouvrage protégé - PHOTOCOPIE INTERDITE même partielle  
(loi du 11-03-1957) constituerait contrefaçon (code pénal art. 425)

I

Allegro con moto (♩ = 126)

1 1 6 1

*f* *p sub.*

2

3

4

*pp*

*S<sup>va</sup> ad lib.....*

5

7 2

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## SAXOPHONE ALTO SOLO

*rall. molto - - //* **6** *Tempo*

*mp.* *p sost.*

**7**

**8**

**9**

**10**

*S<sup>va</sup> ad lib.*

**11** *p*

**12**

**13**

**14**

A.L. 19 185

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## SAXOPHONE ALTO SOLO

3

Measures 15-23 of the Saxophone Alto Solo. The score is written in treble clef with a key signature of one flat (B-flat). Measure 15 begins with a forte (*f*) dynamic and a 3/2 time signature. Measures 16-17 continue with complex rhythmic patterns. Measure 18 is marked *rall.* (rallentando) and *Tempo*. Measure 19 is marked *f*. Measure 20 is marked *mf*. Measure 21 is marked *p*. Measure 22 is marked *f*. Measure 23 is marked *tr* (trill) and *ff* (fortissimo). The score includes various musical notations such as slurs, ties, and dynamic markings.

A. L. 19 185

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# The Man of the Hour

MA

630

1st Eb Alto Saxophone

MARCH

HENRY FILLMORE

1436

*ff* *ff* *f* *ff* *f* *ff* *ff* *f* *p-ff*

TRIO

Trumpet

Fillmore Music House Cin. O.

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# CONFIRMATION

CHARLIE PARKER

$\text{♩} = 208$   
(4-bar Intro)

Chords indicated in the score: G, F#9, B7, Em, A7, Dm, G7, C7, Bm, E7, Am, D7, G, Dm, G7, C, C, F#9, B7, Em, A7, Dm, G7, C7, Bm, E7, Am, D7, G.

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# Confirmation Lead Sheet

for Eb Horns

Charlie Parker

**A**

Up-Tempo Swing

Chord progression for Section A (first system):

DΔ7 C#Ø7 F#7b9 B-7 E7 A-7 D7

Chord progression for Section A (second system):

G7 F#-7 B7 E7 A7b9

**A**

Chord progression for Section A (third system):

DΔ7 C#Ø7 F#7b9 B-7 E7 A-7 D7

Chord progression for Section A (fourth system):

G7 F#-7 B7 E-7 A7 DΔ7

**B**

Chord progression for Section B (first system):

A-7 D7 GΔ7

Chord progression for Section B (second system):

C-7 F7 BbΔ7 E-7 A7alt

**A**

Chord progression for Section A (fifth system):

DΔ7 C#Ø7 F#7b9 B-7 E7 A-7 D7

Chord progression for Section A (sixth system):

G7 F#-7 B7 E-7 A7 DΔ7 A7

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Along Came Betty,  
Eb

Chords and musical notation for 'Along Came Betty' (Eb major):

- Staff 1: Gm7, Abm7, Db7, Gm7, Abm7, Db7
- Staff 2: F#Maj7, F7, EMaj7, Eb7
- Staff 3: Ebm7, Em7, A7, Ebm7, Em7, A7
- Staff 4: DMaj7, F#7+, Bm7, E7
- Staff 5: Am7, D7b9, F#m7b5, B7b9, Em7
- Staff 6: Dbm7b5, F#7b9, Dm7, G7
- Staff 7: Gm7, Abm7, Db7, Gm7, Abm7, Db7
- Staff 8: Am7b5, D7, Gm7b5, C7#9
- Staff 9: FMaj7, Abm7, Db7

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B $\flat$

# ALONG CAME BETTY

7.

BENNY GOLSON

Medium Swing

The musical score for "Along Came Betty" by Benny Golson is presented in a single system with 8 staves. The key signature is B-flat major (B $\flat$ ). The tempo is marked "Medium Swing". The score includes various chords and a "3" time signature. The chords are: C m7, D $\flat$  m7, C m7, D $\flat$  m7, G $\flat$ 7, B $\Delta$ 7, B $\flat$ 7, A $\Delta$ 7, A $\flat$ 7, A $\flat$  m7, A m7, A $\flat$  m7, A m7, D7, G $\Delta$ 7, B+7, E m7, A7, D m7, G7, B m7 $\flat$ 5, E7, A m7, A m7/G, F $\sharp$  m7 $\flat$ 5, B7 $\sharp$ 9, G m7, C7, C m7, D $\flat$  m7, C m7, D $\flat$  m7, G $\flat$ 7, D m7 $\flat$ 5, G7 $\flat$ 9, C m7 $\flat$ 5, F7 $\sharp$ 9, and B $\flat$ 7 $\Delta$ 7. The "3" time signature appears three times, indicating a triplet or a 3/4 time signature.

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Tenor Saxophone

# Chromazone

Funk ♩ = 120

Mike Stern

**A** Cm

3

1. 2.

6 **B**

3 3

8

1. 2.

**C**

1. 2.

**D**

V.S

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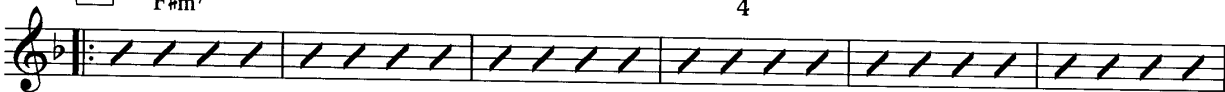
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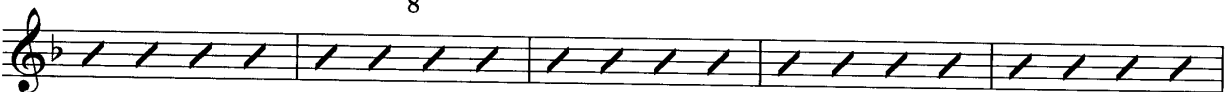
2

Tenor  
Saxophone**E****F****G**Sax solo  
F#m7

4

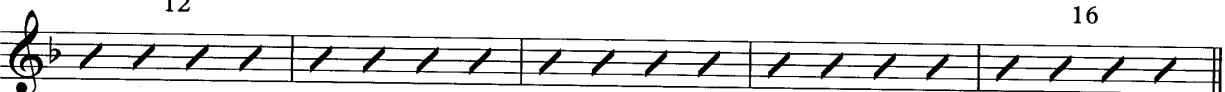


8



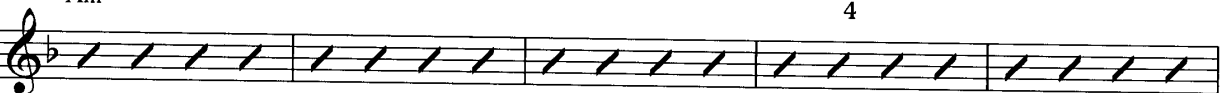
12

16



Am7

4



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A hand-drawn diagram showing a profile with three segments labeled 1, 2, and 3. Segment 1 is the steepest, segment 2 is the least steep, and segment 3 is the steepest again. A dashed line labeled 'c' is at the top left.

V.S.

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Tenor  
Soprano

The musical score consists of six staves. The first staff begins with a treble clef and a key signature of one flat (Bb). It contains a series of eighth and sixteenth notes, some beamed together, and a final measure with a whole note. The second staff continues the melody, featuring a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The third staff shows a change in rhythm with more complex beaming. The fourth staff includes a key signature change to two flats (Bb, Eb) and a time signature change to 2/4. The fifth staff is marked with a 'Cm7' chord symbol and the instruction 'Vamp, solo & fade', and it contains a series of slanted lines representing a sustained or fading sound. The sixth staff is empty.

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# Chromazone

Alto Saxophone

Funk  $\text{♩} = 120$

Mike Stern

**A** Gm

3

6 **B**

8

**C**

**D**

V.S.

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2

Alto  
Saxophone

**E**

**F**

**G**

Sax solo

C#m7

4

8

12

16

Em7

4

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Alto

3

H

I

16 7

1. 2.

A7(#9) Bb9 A7(#9) Bb9 A7(#9) Fm Eb7(#9)

1. 2.

V.S

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**C**

1.

2.

$\oplus$

Gm<sup>7</sup> Vamp, solo & fade

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# "LA FIESTA"

Chick Corea  
M.Zenon

Tenor Sax.

(PIANO RUBATO) 40 A TEMPO (BASS A TEMPO) 8 (DRUMS IN) 8 A (MELODY IN) 8 A1 (VIBES & PIANO) 16

82 A2 *mp*

86

90 3

96 3 4

103 8 15 1. 3 2. 3 (WITH TROMBONE)

125 SLOWER (♩ = 160) SPEEDING UP.....

133 SPEEDING UP..... SPEEDING UP.....

141 (FASTER) (FASTER) 8<sup>va</sup>

149 A TEMPO (♩ = 230)

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155 D

174

187 loco

194 E **B<sub>7sus</sub>** (OPEN SOLOS) **C<sub>maj9(b5)</sub>**  
(1ST X ONLY)

202 **B<sub>7sus</sub>** **C<sub>maj9(b5)</sub>** **D<sub>ADD9</sub>** **C<sub>maj7(#5)</sub>** **C<sub>#m9</sub>**

210 **A<sub>maj9(#11)</sub>** **G<sub>maj9(#5)</sub>** **E<sub>maj7(#5)</sub>** **F<sub>7sus</sub>** **F<sub>#maj9(b5)</sub>**

218 **G<sub>#ADD9</sub>** **F<sub>#maj9(b5)</sub>** **F<sub>7sus</sub>** **F<sub>7sus</sub>** **F<sub>#maj9(b5)</sub>**

226 **G<sub>#ADD9</sub>** **A<sub>#7alt</sub>** **D<sub>#7sus</sub>** **E<sub>maj9(b5)</sub>** **F<sub>#ADD9</sub>** **E<sub>maj9(b5)</sub>**

234 **D<sub>#7sus</sub>** **D<sub>#7sus</sub>** **E<sub>maj9(b5)</sub>** **B<sub>m9(maj7)</sub>** **D<sub>maj7</sub>** **C<sub>#</sub>**

242 **F<sub>#phrygian</sub>**

252

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261 **F#**phrygian

Musical notation for measures 261-266. The key signature is F# (one sharp). The scale is F# phrygian. The notation shows a sequence of eighth and sixteenth notes across six measures, with a 3/4 time signature change at the end.

271

3/4 7/8 3/4

278

(LAST X ONLY)

*mp*

281 **F** **B** <sup>7sus</sup> (BACKS) **C** <sup>maj9(b5)</sup>

Diagram 10.10 shows measures 281 through 284. Measure 281 contains the chords **F** and **B** <sup>7sus</sup>. Measure 282 contains the chord **B** <sup>7sus</sup>. Measure 283 contains the chord **C** <sup>maj9(b5)</sup>. Measure 284 contains the chord **C** <sup>maj9(b5)</sup>. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The chords are sustained across measures, indicated by long horizontal lines and vertical stems.

285 **D**<sup>add9</sup> **C**<sup>maj9(b5)</sup> **B**<sup>7sus</sup> **B**<sup>7sus</sup> **C**<sup>maj9(b5)</sup>

293 **D**ADD<sup>9</sup> **C** maj7(#5) **C**#m9 **A** maj9(#11) **G** maj9(#5) **E** maj7(#5)

301

$F_{7sus}$   $F^{\#}maj9(b5)$

305 

313 **G#ADD9** **A#7alt** **D#7sus** **E maj9(b5)** **F#ADD9** **E maj9(b5)**

321 **D<sup>#</sup>7<sub>sus</sub>** **D<sup>#</sup>7<sub>sus</sub>** **E maj9(b5)** **B m9(maj7)** **D maj7** **C<sup>#</sup>**

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329 **F# phrygian**

336

341

348 **G** (DRUM SOLO) (1ST X ONLY)

367 **G1** 4 (SOLO CONTINUES)

386 **G2** *mp*

396

403

407 5

415 **H** 18

(UNDER MELODY)

433 *mp*

438

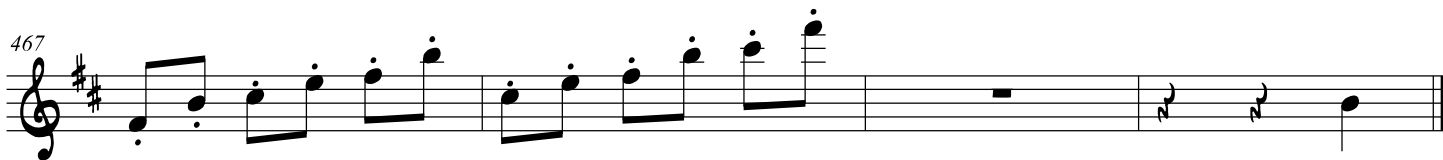
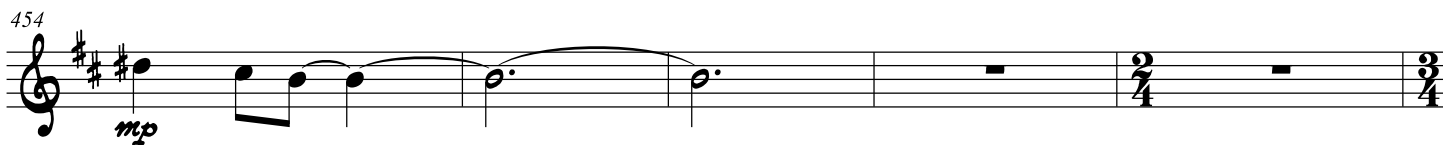
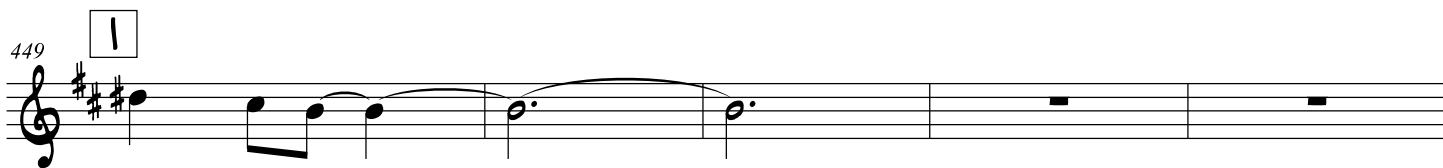
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(WITH TROMBONE)



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Alto Sax.

# "LA FIESTA"

Chick Corea  
M.Zenon

(PIANO RUBATO) 40 A TEMPO (BASS A TEMPO) 8 (DRUMS IN) 8

(WITH VIBES)

58 **A** *f* 3

66 **A1** (VIBES & PIANO) 16

82 **A2** (UNDER TRUMPET) *mp*

90 3 4 3

103 **B** 15 1. 3 2. 3

125 **LOWER** (♩ = 160) 7 *SPEEDING UP.....* *SPEEDING UP.....*

141 (FASTER) (FASTER)

**A TEMPO** ♩ = 230

155 **D** 4 2 4 2

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174 *mf*

179

184

189

(OPEN SOLOS) 194 **E** **F#7sus** (1ST X ONLY) **G maj9(b5)**

**Aadd9** **G maj9(b5)** **F#7sus**

202 **F#7sus** **G maj9(b5)** **Aadd9** **G maj7(#5)** **G#m9**

210 **E maj9(#11)** **D maj9(#5)** **B maj7(#5)** **C7sus** **C#maj9(b5)**

218 **D#add9** **C#maj9(b5)** **C7sus** **C7sus** **C#maj9(b5)**

226 **D#add9** **F7alt** **A#7sus** **B maj9(b5)** **C#add9** **B maj9(b5)**

234 **A#7sus** **A#7sus** **B maj9(b5)** **F#m9(maj7)** **A maj7** **G#**

242 **C#phrygian**

252

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261 **C#phrygian**

271

278 (LAST X ONLY) *mp*

281 **F** **F#7sus** (BACKS) **G maj9(b5)**

285 **AADD9** **G maj9(b5)** **F#7sus** **F#7sus** **G maj9(b5)**

293 **AADD9** **G maj7(#5)** **G#m9**

297 **F maj9(#11)** **D maj9(#5)** **B maj7(#5)**

301 **C 7sus** **C#maj9(b5)**

305 **D#ADD9** **C#maj9(b5)** **C 7sus** **C 7sus** **C#maj9(b5)**

313 **D#ADD9** **F 7alt** **A#7sus**

317 **B maj9(b5)** **C#ADD9** **B maj9(b5)**

321 **A#7sus** **A#7sus**

325 **B maj9(b5)** **F#m9(maj7)** **A maj7** **G#**

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**C#phrygian**

329

334

339

348 **G** (DRUM SOLO) (1st X ONLY)

353 4 2 4 2

367 **G1** 4 (SOLO CONTINUES) 4 2 4 2

386 **G2** *mp*

396

403

407 5

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415 H 18

433 (UNDER MELODY)

437

441 (WITH MELODY)

445

449 I

454 I mp

459

467

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# STRUTTIN' WITH SOME BAR-B-Q LILLIAN ARMSTRONG

Handwritten musical score for Tenor Saxophone. The score is written on ten staves in 4/4 time. It includes various musical notations such as eighth notes, quarter notes, and rests, along with handwritten chord symbols above the notes. The chords include Bb, Bb7, F7, Cmi7, BbMaj7, Bb, Bb/A, G7, F#o, Gmi7, Eb, Ebmi6, Bb, Bb/A, G7, Dmi7, G7, Bb, and (F7). A circled 'A' is placed at the beginning of the fifth staff. At the bottom right, the text "SOLOS START FROM (A)" is written.

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347.

LILL ARMSTRONG

## STRUTTIN' W/ SOME BAR-B-Q

Handwritten musical score for Alto Saxophone, featuring various chord symbols and musical notation. The score is divided into measures, with a section labeled (A) starting at measure 5. The chords and notes are as follows:

- Measure 1: F, F#°
- Measure 2: C7, F, F#°
- Measure 3: C7, Gmi7, C7
- Measure 4: F, F#°
- Measure 5: C7, G7, C7
- Measure 6: F, F#°
- Measure 7: C7, F, F/Eb, D7
- Measure 8: Gmi7, C7, C#°
- Measure 9: Dmi7, G7, C7
- Measure 10: F, F#°
- Measure 11: F, F#°
- Measure 12: Bb, F, F/Eb, D7
- Measure 13: Bbmib, F, F/Eb, D7
- Measure 14: A-mi7, #, D7
- Measure 15: Gmi7, C7, F, (C7)
- Measure 16: (SOLOS from (A))

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# TENOR SAXOPHONE

## MINOR MARCH

WRITTEN BY: JACKIE MCLEAN  
PERFORMED BY: STEFON HARRIS & BLACKOUT  
TRANSCRIBED AND ARRANGED BY: TYLER TOLLES

$\text{♩} = 150$  MARCH FEEL

7 8<sup>va</sup>-----  
2ND X ONLY (A)

10 (8)-----

14 (8)-----

17 (8)-----

21 (8)----- (B) SWING 7 8<sup>va</sup>-----  
(8)----- 22-28

30 (C)

34 (8)-----

37 (D) GMIN SOPRANO SOLO (SWING)

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# TENOR SAXOPHONE

3

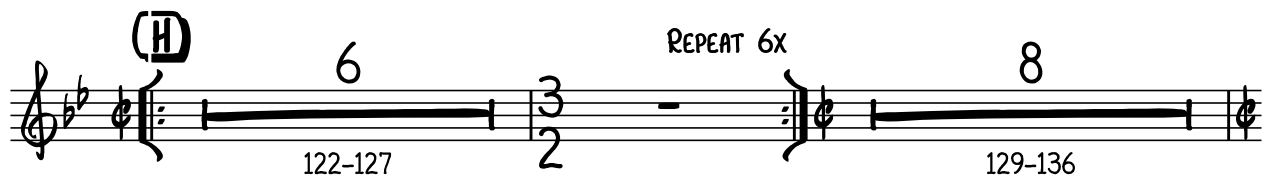
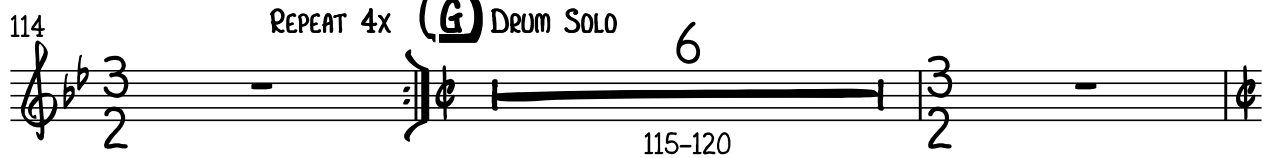
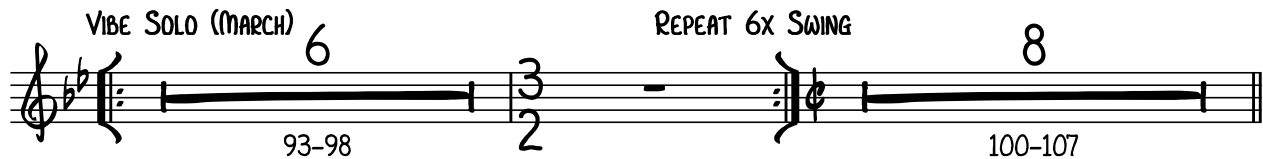
81



85



89



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## TENOR SAXOPHONE

137  $G_m$   $C^7$   $F_m$   $Bb^7$   $Ebm$   $Ab^7$   $A^7$   $D^7(b9)$   
 ENTER 3x

143 REPEAT 4x (4TH X ONLY) (I) HEAD OUT (MARCH)

146 (8)

149 (8)

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ALTO SAXOPHONE

MINOR MARCH

WRITTEN BY: JACKIE MCLEAN  
PERFORMED BY: STEFON HARRIS & BLACKOUT  
TRANSCRIBED AND ARRANGED BY: TYLER TOLLES

$\text{♩} = 150$  MARCH FEEL

7 2ND X ONLY (A)

10

14

17

21 (B) SWING 7

22-28

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## ALTO SAXOPHONE

29 **(C)**

33

36 **(D)** DMIN SOPRANO SOLO (SWING)

40

45 DMIN

51 A<sup>MIN</sup>7<sup>b5</sup> D7<sup>b9</sup> G<sup>MIN</sup>7

56 C7 F<sup>MAJ</sup>7 E<sup>MIN</sup>7<sup>b5</sup> A7<sup>b9</sup>

61 DMIN

67 **(E)** DMIN

72

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# ALTO SAXOPHONE

3

77 Dmin



83

Amin7b5

D7b9

Gmin7



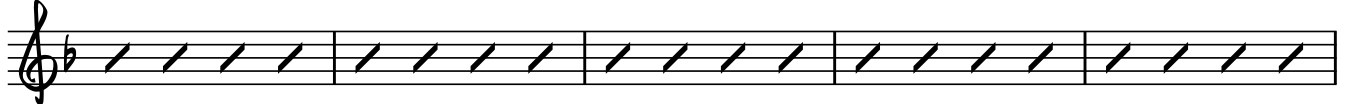
88

C7

Fmaj7

Emin7b5

A7b9

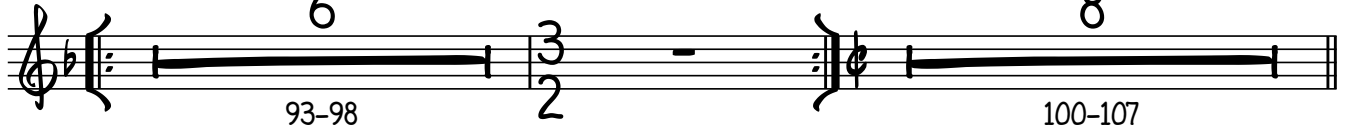


VIBE SOLO (MARCH)

6

REPEAT 6X SWING

8



(F)

Dm ALL 4XS

G7

Cm

F7

Bbm

Eb7

E7

A7(b9)



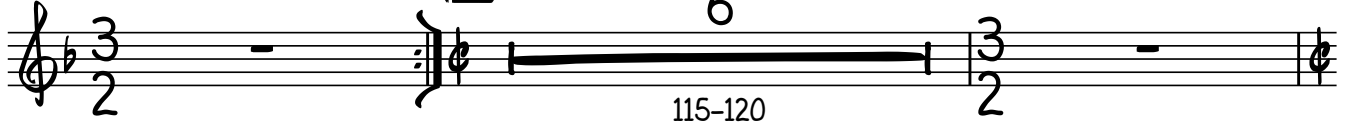
114

REPEAT 4X

(G)

DRUM SOLO

6

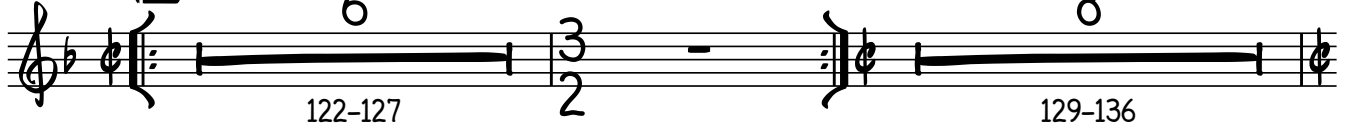


(H)

6

REPEAT 6X

8



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## ALTO SAXOPHONE

137  $D_m$   $G^7$   $C_m$   $F^7$   $B\flat_m$   $E\flat^7$   $E^7$   $A^7(b^9)$   
ENTER 3X

REPEAT 4X HEAD OUT (MARCH)

143 (4TH X ONLY) (1)

146

149

3

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