

# SANCTICITY

John Scofield guitar solo

from the live CD

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

Jazz Heritage CD 522980L

*Sanctity*, 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 <sup>1</sup>common jazz/bebop melodic vocabulary addressing harmonically clear pitches and contrasted those lines with some side slipping and unexpected leaps and note choices. He set up the listener's 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 provide 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  $B\flat$ , 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*.



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  $G\sharp$  makes it an  $E\flat 7$  chord ( $V7/V$ ) in m. 13. The  $F\sharp$  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.

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<sup>1</sup>Some 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.

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

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

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 has become 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  $F\sharp$  over the  $B7$ .

17  $F\sharp 7$   $B7$

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  $E7$   $A7$   $A\flat 7$   $D\flat$

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



45

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.

49

Scofield used an extended D major 9 arpeggio over the E7, which created a mixolydian sound. This contrasted with the lydian dominant sound used previously. 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.

53

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 b9 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.

57



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 C#, 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

85

The triadic superimposition in mm.91-92 is closely related to that of mm.59-60. The Ab in m.91 in this phrase is followed by a Gb triad over the Bb7 chord. The notes of the Gb triad yield the color tones #9, root and b13 over the Bb7 chord. The Db and Gb notes also suggest the resolution to Eb minor, over which Scofield has several times substituted an Eb7.

89

This time, rather than raise the third for the surprise effect, Scofield went the other direction and lowered the fifth of the Eb suggesting an Eb7, the ii7 chord in the parallel key of Db minor. This chorus ends moving chromatically from the F to the Ab, encircled the third of the Bb chord and Eb minor chords in a similar fashions.

93

The unresolved Gb 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 Db triad in mm.97-98. He suggested the Fm7 chord again in m.99 by emphasizing the Eb and Ab, its third and seventh. The box shows a common chromatic approach to the third of the Bb7 chord. The notes needed to modulate from Db to Eb 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, b9 and root of the Bb7. The notes could be labeled in relationship to the Bb7 chord (13, #5, #11, 4, #9), but it would explain little. The notes seem to have been chosen for their ambiguity.

97

There has been a pattern of ambiguity throughout the solo when approaching the fifth measure of the A section. He has pointed to Eb minor and substituted Eb7 instead; pointed to Eb major and resolved it to Eb minor; pointed to Eb minor and suggested Ebø7. In m.101, the A♯ (enharmonic B♭) suggested an Ebø7 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♭, that continues to the C♯ in m.105 using octave displacement between the G♭ and the F in the higher octave. Scofield followed voice leading principles in m.104. The D♭, the seventh of Ebm resolves to the C♯, the third of A♭; the F, the 9th of Ebm resolves to the Eb, the fifth of A♭.

101

Scofield side-slips to D major briefly in mm.105-106 and returns moving up the D♭ 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♯, the third of B♭. Outline no.1 is the simplest step progression, but in the example beginning with the D♯ (shown with circled notes) is angular and interesting. The E♯ moving to F interrupts the step line, but ultimately they meet at the G♭, the third of the Eb minor chord in m.109. In effect there are two lines pointing to the G♭: (1) D-C♭-B♭-A♭-G♭ and (2) E-F-G♭.

105

After pointing to the Eb minor, the A♯ suggested an Ebø7 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 Ebs were bent sharp pointing to the E♯ in m.113.

109

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

113

There is a sequence of outline no.1 over mm.117-118 and answered in m119. The F# in m.120 followed by the Ab in m.121 suggest the opening of *Stompin' at the Savoy* again.

117

*Stompin' at the Savoy* is further suggested by the melodic material in mm.122-123 which leads to the modulating tone Cb over the Bb7 chord in m.124.

121

The use of the Cb over the Bb7 chord again points to Eb minor, but the previous three times he had chosen to resolve to an Eb7. In m.125, he returned instead to an Eb7 chord heard clearly as he approached the Gb from above and below from the preceding measure, arpeggiated 3-5-7-b9, and continued down the scale to the C, the third of Ab. The resulting outline no.1 is shown with circled notes.

Scofield played very general Db triadic material in m.126, nothing specific to the Ab 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 Eb, the 9th of the Db chord. Ending on the unresolved 9th and not the tonic allows the second soloist to begin his solo with a sense of continued motion.

125

## 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 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 that 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 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

The musical notation shows three melodic outlines over a Dm7-G7 progression. The first two outlines are for Dm7, and the last two are for G7. The notation is in C major, 4/4 time, and consists of two staves (treble and bass clef). The first outline (no.1) is a 3-5-7-9 arpeggio for Dm7. The second outline (no.2) is a 3-5-7-9 arpeggio for G7. The third outline (no.3) is a 3-5-7-9 arpeggio for Dm7. The fourth outline (no.4) is a 3-5-7-9 arpeggio for G7.

### 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.

Musical notation for m.17. The key signature has two sharps (F# and C#). The time signature is common time (C). The melody consists of eighth notes: C#4, D#4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D#4, C#4. Above the staff, the following chords are indicated: C#m7 (over C#4), F#7 (over F#4), B7 (over B4), C#m7 (over C#4), F#7 (over F#4), and B (over B4).

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

Musical notation showing a simplified chromatic motion. The key signature has two sharps (F# and C#). The time signature is common time (C). The melody consists of eighth notes: C#4, C4, B4, A#4, G#4, F#4, E4, D#4, C#4. Above the staff, the following chords are indicated: C#m7 (over C#4), F#7 (over F#4), and B (over B4).

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:

Musical notation for mm.21-23. The key signature has two sharps (F# and C#). The time signature is common time (C). The melody consists of eighth notes: C#4, D#4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D#4, C#4. Above the staff, the following chords are indicated: Bm7 (over B4), E7 (over E4), A7 (over A4), Bm7 (over B4), E7 (over E4), and A (over A4).

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

Musical notation for mm.39-40. The key signature has three flats (Bb, Eb, Ab). The time signature is common time (C). The melody consists of half notes: Bb3, Eb3, Ab3, Gb3, Fb3, Eb3, Dbb3, Cbb3. Above the staff, the following chords are indicated: Bbm7 (over Bb3), Eb7 (over Eb3), and Ab7 (over Ab3).

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

Musical notation showing a chromatic line. The key signature has three flats (Bb, Eb, Ab). The time signature is common time (C). The melody consists of half notes: Ebb3, Ab3, Gb3, Fb3, Eb3, Dbb3, Cbb3. Above the staff, the following chords are indicated: Ebbm7 (over Ebb3), Ab7 (over Ab3), and Db (over Db3).

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.

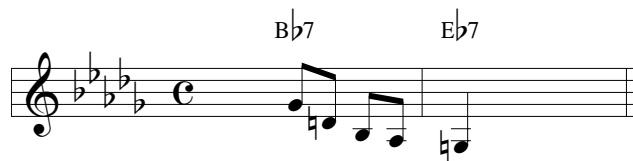
mm.45-47



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 in mm.87-88. The circled notes indicate the implied Em7. 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, 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  $E\flat m 7$  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 $\flat$  implying an  $E\flat 7$  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.



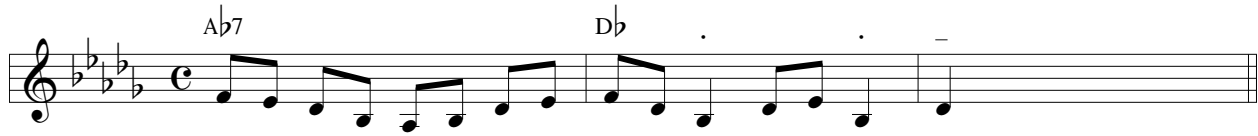
This pentatonic bluesy line began the third chorus and echoes some of the material from mm.14-15. The 5-6-1-3 pattern and the encircled F $\sharp$  return.



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.

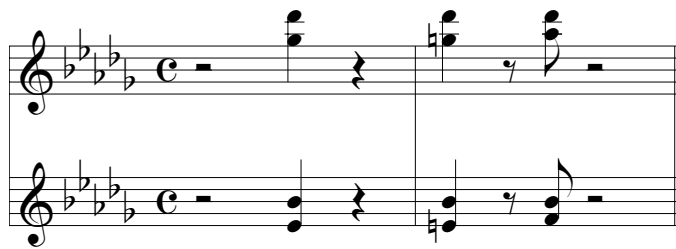


### QUOTES & REFERENCES:

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.





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.

Musical notation for the A section of Sancticity, showing two staves of music in D-flat major. The first staff has a key signature of three flats and a common time signature. The second staff continues the melody with various chords indicated above the notes: E-flat major 7, A-flat major 7, and D-flat major.

Scofield in mm.25-26:

Musical notation for Scofield's variation in mm.25-26, showing a single staff of music in D-flat major. The notation includes a key signature of three flats and a common time signature. The number 25 is written below the first measure.

### ENCIRCLING & APPROACHES:

This is a common way of elaborating a simple line. The essence of the line from m.5 over the E-flat major 7 is F to G-flat. Scofield made it more interesting when, after playing the F, he played the D-flat and comes up to the G-flat. He echoes this motion later in mm.21-22.

m.5

Musical notation for m.5, showing a single staff of music in E-flat major 7. The notation includes a key signature of three flats and a common time signature.

mm.21-22

Musical notation for mm.21-22, showing a single staff of music in E7. The notation includes a key signature of one sharp and a common time signature.

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 C-flat in this excerpt from mm.16-17. The C-flat may imply #11 but in this particular context sounds like a lower neighbor or leading tone to the C#.

Musical notation for mm.16-17, showing a single staff of music in F#7. The notation includes a key signature of two sharps and a common time signature.



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

The musical notation consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is three flats (B-flat major). The time signature is common time (C). The notation is divided into four measures. Above each measure, a chord symbol is written: Dbmaj9, Bb13b9, Dbmaj9, and Bb7b13#9. The treble staff shows the superimposed triads for each measure, while the bass staff shows the underlying chords. The first measure has a D-flat major triad (D-flat, F, A-flat) superimposed over a D-flat major 9 chord. The second measure has a B-flat major triad (B-flat, D-flat, F) superimposed over a B-flat 13 flat 9 chord. The third measure has a D-flat major triad (D-flat, F, A-flat) superimposed over a D-flat major 9 chord. The fourth measure has a B-flat major triad (B-flat, D-flat, F) superimposed over a B-flat 7 flat 13 sharp 9 chord.

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 a giving another shown in the different approaches and resolutions to what would be Ebm, Eb7 or Ebø7. 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

The musical score for the first chorus of Sancticity is presented in 6/8 time. It consists of 32 measures, divided into eight lines of four measures each. The key signature is three flats (B-flat major/C minor). The score includes various chords and articulations:

- Line 1: Measure 1 (1) starts with a  $D\flat$  chord. Measure 4 (4) features a  $B\flat 7\flat 9$  chord.
- Line 2: Measure 5 (5) starts with an  $E\flat m7$  chord. Measure 6 (6) features an  $A\flat 7$  chord. Measure 7 (7) features a  $D\flat$  chord.
- Line 3: Measure 9 (9) starts with a  $D\flat$  chord. Measure 12 (12) features a  $B\flat 7\flat 9$  chord.
- Line 4: Measure 13 (13) starts with an  $E\flat m7$  chord. Measure 14 (14) features an  $A\flat 7$  chord. Measure 15 (15) features a  $D\flat$  chord. Measure 16 (16) features a triplet of eighth notes.
- Line 5: Measure 17 (17) starts with an  $F\sharp 7$  chord. Measure 20 (20) features a  $B7$  chord.
- Line 6: Measure 21 (21) starts with an  $E7$  chord. Measure 22 (22) features an  $A7$  chord. Measure 23 (23) features an  $A\flat 7$  chord.
- Line 7: Measure 25 (25) starts with a  $D\flat$  chord. Measure 32 (32) features a  $B\flat 7\flat 9$  chord.
- Line 8: Measure 29 (29) starts with an  $E\flat m7$  chord. Measure 30 (30) features an  $A\flat 7$  chord.

SECOND CHORUS

The musical score for the second chorus of Sancticity is presented in a single system with ten staves. The key signature is three flats (B-flat major/C minor), and the time signature is 4/4. The score is divided into measures 33 through 61. The first staff (measures 33-36) features a melodic line in the treble clef with a  $D\flat$  chord above and a  $B\flat 7\flat 9$  chord below. The second staff (measures 37-40) continues the melody with  $E\flat m7$ ,  $A\flat 7$ ,  $D\flat$ ,  $B\flat m7$ ,  $E\flat 7$ , and  $A\flat 7$  chords. The third staff (measures 41-44) returns to the  $D\flat$  and  $B\flat 7\flat 9$  chords. The fourth staff (measures 45-48) uses  $E\flat m7$ ,  $A\flat 7$ , and  $D\flat$  chords. The fifth staff (measures 49-52) is a bass line in the bass clef with  $F\sharp 7$  and  $B7$  chords. The sixth staff (measures 53-56) continues the bass line with  $E7$ ,  $A7$ , and  $A\flat 7$  chords. The seventh staff (measures 57-60) features a melodic line in the treble clef with  $D\flat$  and  $B\flat 7\flat 9$  chords. The final staff (measures 61-64) concludes with  $E\flat m7$ ,  $A\flat 7$ , and  $D\flat$  chords.

THIRD CHORUS

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

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

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

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

81  $F\sharp 7$   $B7$

85  $E7$   $A7$   $A\flat 7$

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

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

FOURTH CHORUS

The musical score for the fourth chorus consists of ten staves of music, each with a measure number and chord annotations. The key signature is three flats (B-flat major/C minor). The staves are as follows:

- Staff 1: Measure 97. Chords: D $\flat$  and B $\flat$ 7 $\flat$ 9.
- Staff 2: Measure 101. Chords: E $\flat$ m7, A $\flat$ 7, D $\flat$ , E $\flat$ 7, and A $\flat$ 7.
- Staff 3: Measure 105. Chords: D $\flat$  and B $\flat$ 7 $\flat$ 9.
- Staff 4: Measure 109. Chords: E $\flat$ m7, A $\flat$ 7, and D $\flat$ .
- Staff 5: Measure 113. Chords: F $\sharp$ 7 and B7.
- Staff 6: Measure 117. Chords: E7, A7, and A $\flat$ 7.
- Staff 7: Measure 121. Chords: D $\flat$  and B $\flat$ 7 $\flat$ 9.
- Staff 8: Measure 125. Chords: E $\flat$ m7, A $\flat$ 7, and D $\flat$ . Includes a triplet of eighth notes.