

Geraldine

Russell Ferrante
(As played by the Yellowjackets)

Rubato (alto & pn. only)

$\text{♩} \approx 56$

Chord progression: $A^{bMA7} C B^{b13} A^b E^b/G F_{MI}^9 E^b_{(add\ 9)}/G A^b_{MA}^9 A^b$

(alto)

Chord progression: $D^b_{MA}^7 F C^{(add\ 9)}/F G^7/F E_{MI} C E F^{\#}_{sus} E^b F_{sus}/E^b F^{7(\#5)}/E^b F^7/E^b D^b_{MI}^7 B^b$

Chord progression: $A^b_{MA}^7/C D^{(add\ 11)}/C E^b_{MA}^7/G B^b_{(add\ 9)}/D C_{MA}^7/E A^b_{MA}^7/C B_{MI}^9 A^{(add\ 9)}/C^{\#}$

Chord progression: $D^+ B_{MI} D E_{MI}^7 F_{MA}^7/A$ 1. $E^b_{MA}^7/G E^b_{MA}^7_{(\#5)}/G A^b/B^b$ 2. $E^b_{MA}^7/G E^b_{MA}^7_{(\#5)}/G A^b/B^b$

rit.

Med. Latin (drums enter)

$\text{♩} = 91$

(marimba patch, 8va b.)

(3x's) (E^b_{MI})

marimba continues to end of [B] w/ slight variation bars 21-24

(alto w/ pn. 8va)

[B] $A^b_{MI}^{11}$ (1st x: melody 2nd x: alto solo)

(bs. & keyboards enter)

Chord progression: $E^b_{MI}^9 A^b_{MI}^{11} E^b_{MI}^9 A^b_{MI}^{11} E^b_{MI}^9 A^b_{MI}^{11}$

Chord progression: $B^{b13(\#9)}/A^b F^{\#}_{MI}^9(MA^7) B^{13(\#11)}$

Chord progression: $E^b_{MI}^9 E^b_{MI}^9$

C

*Ab*MA⁷ *E*b *C* *G* *Ab*(add 9) *F*MI¹¹ *B*b *D* *E*b *Ab*MI¹¹

*B*b¹³(b9) *Ab* *D*bMA⁷ *C*(add 9) *F* *F* *G*⁷ *F* *F*^{#sus} *E*b *F*^{sus} *E*b *F*⁷(#5) *E*b

*B*bMI¹¹ *Ab*MA⁷ *C* *D*(add 11) *C* *E*bMA⁷ *B*b(add 9) *D* *C*MA⁷ *E* *Ab*MA⁷ *C* *B*MI⁹

*B*MI⁹ *A*(add 9) *C*# *D*⁺ *B*MI *D* *E*MI⁷ *F*MA⁷(b5) *A* *F*MA⁷ *A* *E*bMA⁷ *G*

*E*bMA⁷ *G* *E*bMA⁷(#5) *G* *Ab* *B*b *Ab*MA⁷ *E*b *C* *G* *Ab*(add 9) *F*MI¹¹ *B*b *D* *E*b

*Ab*MI¹¹ *B*b¹³(b9) *Ab* *F*[#]MI⁹(MA⁷)

(sample fill)

*B*¹³(#11) *E*bMI⁹

(melody)

*E*bMI⁹

(alto w/ pn. 8va)

D *Ab*MI¹¹ *E*bMI⁹

(piano fills)

Vamp & fade

sample bass line
at **B**:

A single staff of bass clef notation showing a rhythmic bass line with eighth and quarter notes, primarily in the lower register.