



7

Vocal  
new dawn, it's a new day, it's a new life for me and I'm feeling good.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1  
Harmon

Tpt. 2  
Harmon

Tpt. 3  
Harmon

Tpt. 4  
Harmon

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.  
Abmaj7 Fm7 Dm7(b5) Fm/G G+7

Bass  
Abmaj7 Fm7 Dm7(b5) Fm/G G+7

Dr.







26 30

Vocal: Dra gon fly out in the sun, you know what I mean, don't you know, but ter flys all hav ing fun, you know what I mean, sleep in peace when day is done, that's what I mean, and this

Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., J. Gtr., Pno., Bass, Dr.

Chords: Cm, Cm/Bb, A $\flat$ maj7, Cm/G, G7, Cm, Cm/Bb, A $\flat$ maj7, G7(sus4), G7, E $\flat$ , Cm7, A $\flat$ maj7, F7

Dynamic markings: *mp*, *f*

Rehearsal mark 30



Vocal

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Bass

Dr.

38

4



44

Vocal

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Bass

Dr.

Stars - when you shine - you know how I feel.      scent of a pine,      you know how I feel.      Oh

*mp*

*mp*

*mp*

*mp*

Cm/G    F<sup>9</sup>    Dm<sup>7(b5)</sup>    G<sup>7</sup> Ab<sup>13</sup> A<sup>13</sup> Bb<sup>13</sup> B<sup>13</sup>    Cm    Cm/Bb    Abmaj<sup>7</sup>    G<sup>+</sup>    Cm    Cm/Bb    Abmaj<sup>7</sup>    G<sup>+</sup>

46

4

Vocal

free - dom is a mine and I know how - I feel-, it's a new dawn, it's a new day, — it's a new life, it's a new dawn, — it's a new day, it's a new life. — it's a

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Bass

Dr.

Cm Cm/Bb Am7(b5) A♭maj7 Cm Cm/Bb Am7(b5) A♭maj7 Cm/G Fm7 Ebmaj9 Dm7(b5) G7(b9)

8



62

Vocal: I feel so good, I feel so good

Alto 1, Alto 2, Tenor 1, Tenor 2: *p*, *mp*

Bari. Sax.: *p*, *mp*

Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4: Harmon

Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.

J. Gtr.: Cm Cm/Bb A<sup>b</sup>maj7 Cm/G Cm Cm/Bb A<sup>b</sup>maj7 Cm/G Cm Cm/Bb A<sup>b</sup>maj7 Cm/G Cm<sup>9</sup>

Pno.: Cm Cm/Bb A<sup>b</sup>maj7 Cm/G Cm Cm/Bb A<sup>b</sup>maj7 Cm/G Cm Cm/Bb A<sup>b</sup>maj7 Cm/G Cm<sup>9</sup>

Bass: Cm Cm/Bb A<sup>b</sup>maj7 Cm/G *mp* Cm/Bb A<sup>b</sup>maj7 Cm/G *mp* Cm/Bb A<sup>b</sup>maj7 Cm/G

Dr.: 4 8

Vocal Alto

# Feeling Good

Leslie Brucusse / Anthony Newley  
arr: Roger Holmes

♩. = 66

1 2 3 4 5 6 7 8 9 10 11 12

Birds fly-ing high you know what I mean sun in the sky

Detailed description: This block contains the first line of music, measures 1 through 12. The time signature is 12/8. The melody consists of eighth and quarter notes. There are four-measure rests in measures 2, 4, 6, 8, and 10. The lyrics are: "Birds fly-ing high you know what I mean sun in the sky".

4 5 6 7 8 9 10 11 12

you know\_ how I feel breeze drif-ting on by, - -

Detailed description: This block contains the second line of music, measures 4 through 12. The melody continues with eighth and quarter notes. There are four-measure rests in measures 5, 7, 9, and 11. The lyrics are: "you know\_ how I feel breeze drif-ting on by, - -".

6 7 8 9 10 11 12

- you know how I feel, it's a new dawn, it's a new day, it's a

Detailed description: This block contains the third line of music, measures 6 through 12. The melody continues with eighth and quarter notes. There are four-measure rests in measures 7, 9, and 11. The lyrics are: "- you know how I feel, it's a new dawn, it's a new day, it's a".

8 9 10 11 12

new life\_ for - me\_ and I'm feel-ing\_ good.

Detailed description: This block contains the fourth line of music, measures 8 through 12. The melody continues with eighth and quarter notes. There are four-measure rests in measures 9, 11, and 12. The lyrics are: "new life\_ for - me\_ and I'm feel-ing\_ good.". A double bar line with repeat dots is above measure 10.

11 **Tempo 72**

I'm - - feel-ing good.

Detailed description: This block contains the fifth line of music, measures 11 and 12. The melody continues with eighth and quarter notes. There are four-measure rests in measures 11 and 12. The lyrics are: "I'm - - feel-ing good.". A tempo change to 72 is indicated above measure 11.

15 **15**

Fish in the sea, you know how I feel, ri-ver run-ning free,

Detailed description: This block contains the sixth line of music, measures 15 through 12. The time signature changes to 6/8. The melody consists of eighth and quarter notes. There are four-measure rests in measures 16, 18, and 20. The lyrics are: "Fish in the sea, you know how I feel, ri-ver run-ning free,". A box containing the number 15 is above measure 15.

18 19 20 21 22

you know how I feel - - blos-som on the tree,\_\_\_\_\_

Detailed description: This block contains the seventh line of music, measures 18 through 22. The melody continues with eighth and quarter notes. There are four-measure rests in measures 19, 21, and 22. The lyrics are: "you know how I feel - - blos-som on the tree,\_\_\_\_\_".

20 21 22 23 24

you know how I feel it's a new dawn, it's a new day, it's a

Detailed description: This block contains the eighth line of music, measures 20 through 24. The melody continues with eighth and quarter notes. There are four-measure rests in measures 21, 23, and 24. The lyrics are: "you know how I feel it's a new dawn, it's a new day, it's a".

22 23 24

new life - - for - me,\_\_\_\_\_ and I'm feel-ing\_\_\_\_\_

Detailed description: This block contains the ninth line of music, measures 22 through 24. The melody continues with eighth and quarter notes. There are four-measure rests in measures 23 and 24. The lyrics are: "new life - - for - me,\_\_\_\_\_ and I'm feel-ing\_\_\_\_\_".


24 **24**

good.

Detailed description: This block contains the tenth line of music, measures 24 through 24. The melody continues with eighth and quarter notes. There are four-measure rests in measures 24 through 24. The lyrics are: "good.". A box containing the number 24 is above measure 24.


26

59 60



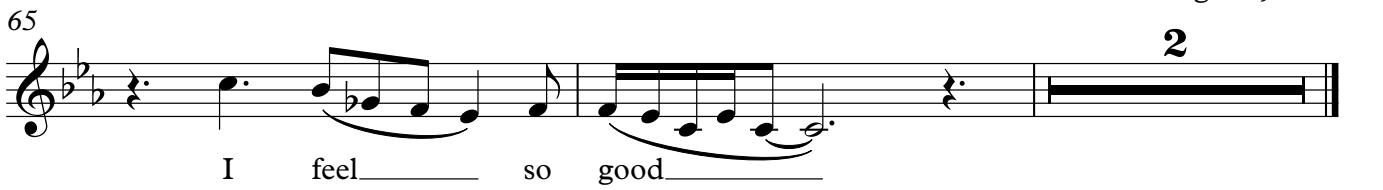
feel- ing \_\_\_\_\_ good \_\_\_\_\_ I'm \_\_\_\_\_ feel-ing good

62



I \_\_\_\_\_ feel \_\_\_\_\_ so \_\_\_\_\_ good,

65



I feel \_\_\_\_\_ so good \_\_\_\_\_

**2**

Alto 1

# Feeling Good

Leslie Brucusse / Anthony Newley

arr: Roger Holmes

♩ = 66

*mp*

*mf*

**11 Tempo 72**

**14** **15** **4** *p*

*cresc.* **22** **24** *mf* *mp*

**26** **30** *mp*

**32** **34** *f*

**35**

**38**

**42** **3**

V.S.



Alto 1

45 46

*mp*

48

51

54

56 56

60 60

**4**

*p* *mp*

Alto 2

# Feeling Good

Leslie Brucusse / Anthony Newley

arr: Roger Holmes

♩ = 66

Musical staff 1: Treble clef, 12/8 time signature. Measures 1-5. Dynamics: *mp*.

Musical staff 2: Treble clef. Measures 6-10. Dynamics: *mf*.

11 **Tempo 72**

Musical staff 3: Treble clef. Measures 11-13. Tempo change to 72.

Musical staff 4: Treble clef. Measures 14-16. Includes a 4-measure rest. Dynamics: *p*.

Musical staff 5: Treble clef. Measures 17-21. Includes a 24-measure rest. Dynamics: *cresc.*, *mf*, *mp*.

Musical staff 6: Treble clef. Measures 22-25. Includes a 3-measure rest. Dynamics: *mp*.

Musical staff 7: Treble clef. Measures 26-31. Includes a 34-measure rest. Dynamics: *f*.

Musical staff 8: Treble clef. Measures 32-37.

Musical staff 9: Treble clef. Measures 38-41. Includes a 38-measure rest.

Musical staff 10: Treble clef. Measures 42-44. Includes a 3-measure rest.

Alto 2

45 46

*mp*

48

51

54

56 56

60 60

**4**

*p* *mp*

Tenor 1

# Feeling Good

Leslie Brucusse / Anthony Newley

arr: Roger Holmes

♩. = 66

mp

6

mf

11 **Tempo 72**

14

15

4

p

22

24

cresc. mf mp mf

26

30

3

mp

32

34

f

35

38

42

3

V.S.

Tenor 1

45 46

*mp*

48

51

54

56 56

60 60

**4**

*p* *mp*

Tenor 2

# Feeling Good

Leslie Brucusse / Anthony Newley

arr: Roger Holmes

♩. = 66

mp

6

mf

11 **Tempo 72**

14

15

4

p

22

cresc.

mf

mp

mf

26

3

30

mp

32

34

f

35

38

42

3

V.S.

Tenor 2

45 46

*mp*

48

51

54

56 56

60 60

**4**

*p* *mp*

Bari. Sax.

# Feeling Good

Leslie Brucusse / Anthony Newley

arr: Roger Holmes

♩. = 66

*mp*

6

*mf*

11 **Tempo 72**

*mp*

14

15

4

*p*

21

*cresc.*

24

24

4

*mp*

*mf*

30

30

*mp*

*f*

34

34

*mp*

37

38

*mp*

40

*mp*

V.S.





Trumpet 1

# Feeling Good

Leslie Brucusse / Anthony Newley

arr: Roger Holmes

♩. = 66

7 Harmon

11 Tempo 72

Open

15 24

15 9 Harmon

mp

26 4 30 2

mp f

34 34

37 38

40

43

46 46

49 2

The musical score is written for a single trumpet part in the key of B-flat major. It begins with a tempo of 66 beats per minute and a 12/8 time signature. The first staff contains measures 1 through 7, with a 'Harmon' instruction above measure 7. The second staff starts at measure 11 with a tempo change to 72 and an 'Open' instruction above measure 11. It includes dynamic markings of *f* and *mp*. The third staff continues from measure 15, featuring a 'Harmon' instruction and a *mp* dynamic. The fourth staff starts at measure 26, with dynamic markings of *mp* and *f*. The fifth staff begins at measure 34. The sixth staff starts at measure 37. The seventh staff begins at measure 40. The eighth staff starts at measure 43. The ninth staff begins at measure 46. The final staff starts at measure 49 and ends with a double bar line and a '2' below it, indicating a two-measure rest.

Trumpet 1

53

56

56

60

60

8

Harmon

Trumpet 2

# Feeling Good

Leslie Brucusse / Anthony Newley

arr: Roger Holmes

♩ = 66

7 Harmon

11 Tempo 72

Open

15 24

9 Harmon

26 30 2

mp f

34 34

37 38

40

43

46 46

49 2

The musical score is written for a trumpet in B-flat. It begins with a tempo of quarter note = 66. The first system (measures 1-7) is marked 'Harmon' and features a whole rest followed by a melodic phrase. The second system (measures 8-15) is marked 'Open' and 'f', containing a complex melodic line. The third system (measures 16-25) is marked 'Harmon' and 'mp', with a melodic line. The fourth system (measures 26-33) is marked 'mp' and 'f', featuring a melodic line with a crescendo. The fifth system (measures 34-36) is marked '34' and contains a rhythmic pattern. The sixth system (measures 37-40) is marked '38' and contains a melodic line. The seventh system (measures 41-45) contains a melodic line. The eighth system (measures 46-48) is marked '46' and contains a melodic line. The ninth system (measures 49-50) is marked '2' and contains a melodic line.

Trumpet 2

53

Musical staff 53: Treble clef, key signature of one flat, 4/4 time. Measures 53-55 contain eighth-note patterns with accents and slurs. Measure 56 contains a quarter note with an accent.

56 **56**

Musical staff 56: Treble clef, key signature of one flat, 4/4 time. Measures 56-59 contain quarter notes with accents. Measures 60-61 contain eighth-note patterns with accents. Measure 62 contains a quarter note with an accent.

60 **60**

Musical staff 60: Treble clef, key signature of one flat, 4/4 time. Measure 60 contains a whole rest. Measure 61 contains a whole note with an accent. Measure 62 contains a whole note with an accent.

8

Harmon

Trumpet 3

# Feeling Good

Leslie Brucusse / Anthony Newley

arr: Roger Holmes

♩ = 66

7 Harmon

11 Tempo 72

Open

15 24

15 9 Harmon

mp

26 4 30 2

mp f

34 34

37 38

40

43

46 46

49 2

The musical score is written for a trumpet in the key of B-flat major and 12/8 time. It consists of nine staves of music. The first staff begins with a tempo marking of quarter note = 66 and a rehearsal mark at measure 7 labeled 'Harmon'. The second staff starts at measure 11 with a tempo change to 72 and a rehearsal mark at measure 15 labeled 'Open'. The third staff has rehearsal marks at measures 15 and 24, with a dynamic marking of 'f' at measure 15 and 'mp' at measure 24. The fourth staff has rehearsal marks at measures 26, 30, and 34, with dynamic markings of 'mp' and 'f'. The fifth staff has a rehearsal mark at measure 37. The sixth staff has a rehearsal mark at measure 40. The seventh staff has a rehearsal mark at measure 43. The eighth staff has a rehearsal mark at measure 46. The ninth staff has a rehearsal mark at measure 49 and ends with a double bar line and a '2' indicating a second ending.

Trumpet 3

53

Musical staff 53: Treble clef, key signature of one flat, 4/4 time. Measures 53-55 contain eighth-note patterns. Measure 56 contains quarter notes. Dynamic markings include hairpins.

56 **56**

Musical staff 56: Treble clef, key signature of one flat, 4/4 time. Measures 56-59 contain quarter notes with accents. Measure 60 contains a half note with an accent.

60 **60**

Musical staff 60: Treble clef, key signature of one flat, 4/4 time. Measure 60 contains a whole rest. Measure 61 contains a half note with an accent. A box labeled "8" is above the staff, and a box labeled "Harmon" is above the staff.

Trumpet 4

# Feeling Good

Leslie Brucusse / Anthony Newley

arr: Roger Holmes

♩ = 66

7 Harmon

11 Tempo 72

Open

15 24

9 Harmon

26 30 2

mp f

34 34

37 38

40

43

46 46

49 2

The musical score is written for a trumpet in the key of B-flat major and 4/4 time. It consists of nine staves of music. The first staff (measures 1-10) features a 7-measure rest followed by a 'Harmon' instruction and a melodic line. The second staff (measures 11-24) is marked 'Tempo 72' and 'Open', starting with a forte (f) dynamic. The third staff (measures 15-24) has a 9-measure rest followed by a 'Harmon' instruction and a melodic line starting at measure 24 with a mezzo-piano (mp) dynamic. The fourth staff (measures 26-30) has a 4-measure rest followed by a 2-measure rest, then a melodic line starting at measure 30 with a mezzo-piano (mp) dynamic. The fifth staff (measures 34-34) shows a sequence of eighth-note patterns. The sixth staff (measures 37-38) continues the eighth-note patterns. The seventh staff (measures 40-40) continues the eighth-note patterns. The eighth staff (measures 43-43) continues the eighth-note patterns. The ninth staff (measures 46-46) has a 46-measure rest followed by a melodic line. The final staff (measures 49-49) has a 49-measure rest followed by a melodic line and a 2-measure rest.



Trumpet 4

53

Musical staff 53: Treble clef, key signature of one flat, starting with a repeat sign. The staff contains a sequence of eighth notes with slurs and accents, followed by a quarter note and a half note.

56 **56**

Musical staff 56: Treble clef, key signature of one flat, starting with a repeat sign. The staff contains a sequence of quarter notes with slurs and accents, followed by a quarter note and a half note.

60 **60**

8

Harmon

Musical staff 60: Treble clef, key signature of one flat, starting with a repeat sign. The staff contains a sequence of quarter notes with slurs and accents, followed by a quarter note and a half note. A box labeled '8' is positioned above the staff, and a box labeled 'Harmon' is positioned above the staff.

Trombone 1

# Feeling Good

Leslie Brucusse / Anthony Newley  
arr: Roger Holmes

♩. = 66

2

*mp*

6

11 **Tempo 72**

*f*

14

15

8

*p* *mf*

24

24

*mp* *mf* *mp*

27

30

30

*mp* *f*

34

34

37

38

40

V.S.

Trombone 1

43

Musical staff for measures 43-45. Measure 43 starts with a quarter rest, followed by eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 44 has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 45 has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3.

46

46

Musical staff for measures 46-49. Measure 46 starts with a quarter rest, followed by eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 47 has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 48 has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 49 has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3.

50

Musical staff for measures 50-52. Measure 50 starts with a quarter rest, followed by eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 51 has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 52 has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3.

53

Musical staff for measures 53-55. Measure 53 starts with a quarter rest, followed by eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 54 has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 55 has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3.

56

56

Musical staff for measures 56-59. Measure 56 starts with a quarter rest, followed by eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 57 has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 58 has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 59 has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3.

60

60

*mp*

Musical staff for measures 60-62. Measure 60 starts with a quarter rest, followed by eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 61 has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 62 has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3.

63

Musical staff for measures 63-65. Measure 63 starts with a quarter rest, followed by eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 64 has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 65 has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3.

66

Musical staff for measures 66-68. Measure 66 starts with a quarter rest, followed by eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 67 has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 68 has a quarter rest, eighth notes G2, A2, B2, C3, D3, E3, F3, G3.

Trombone 2

# Feeling Good

Leslie Brucusse / Anthony Newley

arr: Roger Holmes

♩. = 66

2

*mp*

6

11 **Tempo 72**

14

15

8

*p* *mf*

24

24

*mp* *mf* *mp*

27

30

30

*mp* *f*

34

34

37

38

40

V.S.



Trombone 3

# Feeling Good

Leslie Brucusse / Anthony Newley

arr: Roger Holmes

$\text{♩} = 66$

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a 12/8 time signature and a tempo of quarter note = 66. The first system (measures 1-5) features a melodic line starting with a fermata on a whole note, followed by a series of eighth notes. A dynamic marking of *mp* is present. Measure 2 is boxed with the number 2. The second system (measures 6-10) includes a 6/8 time signature change and a double bar line. Measure 6 is boxed with the number 6. The third system (measures 11-13) is marked **Tempo 72** and *f*. The fourth system (measures 14-15) contains a measure rest for 8 measures, with measure 15 boxed. Dynamics *p* and *mf* are indicated. The fifth system (measures 16-23) includes measure rests for 24 measures, with measure 24 boxed. Dynamics *mp*, *mf*, and *mp* are shown. The sixth system (measures 24-29) continues the melodic line. The seventh system (measures 30-33) includes a measure rest for 30 measures, with measure 30 boxed. Dynamics *mp* and *f* are indicated. The eighth system (measures 34-36) continues the melodic line. The ninth system (measures 37-40) includes a measure rest for 38 measures, with measure 38 boxed. The tenth system (measures 41-46) concludes the piece with a melodic line.

V.S.

Trombone 3

45

46

49

52

55

56

58

60

62

65

Bass Trombone

# Feeling Good

Leslie Brucusse / Anthony Newley

arr: Roger Holmes

$\text{♩} = 66$   
4

11 **Tempo 72**

14

15

8

24

24

27

30

30

34

34

37

38

40

43

V.S.



Bass Trombone

46 46

49

52

55

56

58

60

62

65

Guitar

# Feeling Good

Leslie Brucusse / Anthony Newley

arr: Roger Holmes

♩. = 66

7

Tempo 72

11 Cm Cm/Bb Abmaj7 Cm/G Cm Cm/Bb

14 Abmaj7 G+7 Cm 15 Cm/Bb Abmaj7 Cm/G

17 Cm Cm/Bb Abmaj7 G7(sus4) G7 Cm Cm/Bb

20 Abm7(b5) Abmaj7 Cm/G Fm7 Ebmaj9 Dm7(b5)

23 Fm7 G+7 Cm 24 Cm(#5) Cm6 Cm(#5)

*mp* *mf* *mp*

26 Cm Cm/Bb Abmaj7 Cm/G G7 Cm Cm/Bb

29 Abmaj7 G7(sus4) G7 Eb 30 Cm7

31 Abmaj7 F7 Eb Bb/D Cm7 Cm/Bb Abmaj7 Fm/G G+7

34 Cm 34 Cm/Bb Abmaj7 Cm/G Cm/Bb Cm Cm/Bb

V.S.

## Guitar

37  $A\flat\text{maj}7$   $G^+7$  Cm **38**  $Cm/B\flat$   $A\flat\text{maj}7$   $Cm^6$   $G^7$

40 Cm  $Cm/B\flat$   $A\flat\text{maj}7$   $Cm/G$  Cm  $Cm/B\flat$

43  $Am^7(b5)$   $A\flat\text{maj}7$   $Cm/G$   $F^9$

45  $Dm^7(b5)$   $G^7$   $A\flat^{13}$   $A^{13}$   $B\flat^{13}$   $B^{13}$  Cm **46**  $Cm/B\flat$

47  $A\flat\text{maj}7$   $G^+7$  Cm  $Cm/B\flat$   $A\flat\text{maj}7$   $G^+7$

50 Cm  $Cm/B\flat$   $Am^7(b5)$   $A\flat\text{maj}7$  Cm  $Cm/B\flat$

53  $Am^7(b5)$   $A\flat\text{maj}7$   $Cm/G$   $Fm^7$   $E\flat\text{maj}9$   $Dm^7(b5)$   $G^7(b9)$

56 Cm **56**  $Cm/B\flat$   $Am^7(b5)$   $A\flat\text{maj}7$   $Fm^6$   $G^+7$

59 **60** Cm  $Cm/B\flat$   $A\flat\text{maj}7$   $Cm/G$  Cm  $Cm/B\flat$

63  $A\flat\text{maj}7$   $Cm/G$  Cm  $Cm/B\flat$   $A\flat\text{maj}7$   $Cm/G$

66 Cm  $Cm/B\flat$   $A\flat\text{maj}7$   $Cm/G$   $Cm^9$

Piano

# Feeling Good

Leslie Brucusse / Anthony Newley

arr: Roger Holmes

♩. = 66

Musical notation for measures 1-5. The score is in C minor, 12/8 time. The bass line consists of a steady eighth-note accompaniment. Chords are indicated above the staff: Cm, Cm/Bb, Abmaj7, Cm/G, G7, Cm, Cm/Bb, Abmaj7, Cm/G, G7, Cm, Cm/Bb.

Musical notation for measures 6-10. Measure 6 starts with Am7(b5) and Abmaj7. Measure 7 has Abmaj7 and Fm7. Measure 8 has Dm7(b5) and Fm/G. Measure 9 has G+7. Measure 10 ends with a double bar line and repeat sign. Chords are indicated above the staff: Am7(b5), Abmaj7, Abmaj7, Fm7, Dm7(b5), Fm/G, G+7, G7.

11 **Tempo 72**

Musical notation for measures 11-12. The tempo is marked as 72. The bass line features a rhythmic pattern of eighth notes. Chords are indicated above the staff: Cm, Cm/Bb, Abmaj7, Cm/G. A dynamic marking of *f* is present.

Musical notation for measures 13-14. The bass line continues with the eighth-note pattern. Chords are indicated above the staff: Cm, Cm/Bb, Abmaj7, G+7. A dynamic marking of *f* is present.

Musical notation for measures 15-16. A box containing the number 15 is placed above measure 15. The bass line continues with the eighth-note pattern. Chords are indicated above the staff: Cm, Cm/Bb, Abmaj7, Cm/G. A dynamic marking of *f* is present.

Musical notation for measures 17-18. The bass line continues with the eighth-note pattern. Chords are indicated above the staff: Cm, Cm/Bb, Abmaj7, G7(sus4), G7, Cm, Cm/Bb. A dynamic marking of *f* is present.

V.S.

20

*A* $\flat$ *m*7(*b*5) *A* $\flat$ *maj*7 *C**m*/*G* *F**m*7

22

*E* $\flat$ *maj*9 *D**m*7(*b*5) *F**m*7 *G*+7

24 **24**

*mp* *C**m* *C**m*(#5) *mf* *C**m*6 *C**m*(#5) *mp*

26

*C**m* *C**m*/*B* $\flat$  *A* $\flat$ *maj*7 *C**m*/*G*

28

*C**m* *C**m*/*B* $\flat$  *A* $\flat$ *maj*7 *G*7(*sus*4) *G*7

30 **30**

*E* $\flat$  *C**m*7 *A* $\flat$ *maj*7 *F*7 *E* $\flat$  *B* $\flat$ /*D* *C**m*7 *C**m*/*B* $\flat$

33

34

Abmaj7 Fm/G G+7 Cm Cm/Bb

35

Abmaj7 Cm/G Cm/Bb Cm Cm/Bb Abmaj7 G+7

38

38

Cm Cm/Bb Abmaj7 Cm<sup>6</sup> G<sup>7</sup>

40

Cm Cm/Bb Abmaj7 Cm/G

42

Cm Cm/Bb Am<sup>7(b5)</sup> Abmaj7

44

Cm/G F<sup>9</sup> Dm<sup>7(b5)</sup> G<sup>7</sup> Ab<sup>13</sup> A<sup>13</sup> Bb<sup>13</sup> B<sup>13</sup>

46

46

Musical score for measures 46-47. The piece is in C minor (three flats). The right hand plays a continuous eighth-note pattern. The left hand plays a bass line with chords and rests. Chords are: Cm, Cm/Bb, A $\flat$ maj7, G $^+$ 7.

48

Musical score for measures 48-49. The piece is in C minor (three flats). The right hand plays a continuous eighth-note pattern. The left hand plays a bass line with chords and rests. Chords are: Cm, Cm/Bb, A $\flat$ maj7, G $^+$ 7.

50

Musical score for measures 50-51. The piece is in C minor (three flats). The right hand plays a continuous eighth-note pattern. The left hand plays a bass line with chords and rests. Chords are: Cm, Cm/Bb, Am $^7(b5)$ , A $\flat$ maj7. A dynamic marking of *f* is present at the start of measure 50.

52

Musical score for measures 52-53. The piece is in C minor (three flats). The right hand plays a continuous eighth-note pattern. The left hand plays a bass line with chords and rests. Chords are: Cm, Cm/Bb, Am $^7(b5)$ , A $\flat$ maj7.

54

Musical score for measures 54-55. The piece is in C minor (three flats). The right hand plays a continuous eighth-note pattern. The left hand plays a bass line with chords and rests. Chords are: E $\flat$ maj $^9$ , Dm $^7(b5)$ , G $^7(b9)$ .

56

56

Musical score for measures 56-58. The piece is in C minor (three flats). The right hand plays a continuous eighth-note pattern. The left hand plays a bass line with chords and rests. Chords are: Cm, Cm/Bb, Am $^7(b5)$ , A $\flat$ maj7, Fm $^6$ , G $^+$ 7.

59 60 Cm Cm/Bb A<sup>b</sup>maj7 Cm/G Cm Cm/Bb

63 A<sup>b</sup>maj7 Cm/G Cm Cm/Bb A<sup>b</sup>maj7 Cm/G

66 Cm Cm/Bb A<sup>b</sup>maj7 Cm/G Cm<sup>9</sup>

*mp*



Bass Guitar

# Feeling Good

Leslie Brucusse / Anthony Newley  
arr: Roger Holmes

$\text{♩} = 66$

Cm Cm/Bb A<sup>b</sup>maj7 Cm/G G<sup>7</sup> Cm Cm/Bb A<sup>b</sup>maj7 Cm/G G<sup>7</sup> Cm Cm/Bb

6 Am<sup>7</sup>(b5) A<sup>b</sup>maj7 A<sup>b</sup>maj7 Fm<sup>7</sup> Dm<sup>7</sup>(b5) Fm/G G<sup>7</sup> G<sup>7</sup> //

**Tempo 72**

11 Cm Cm/Bb A<sup>b</sup>maj7 Cm/G Cm Cm/Bb

*f*

14 A<sup>b</sup>maj7 G<sup>7</sup> Cm **15** Cm/Bb A<sup>b</sup>maj7 Cm/G

*f*

17 Cm Cm/Bb A<sup>b</sup>maj7 G<sup>7</sup>(sus4) G<sup>7</sup> Cm Cm/Bb

20 A<sup>b</sup>m<sup>7</sup>(b5) A<sup>b</sup>maj7 Cm/G Fm<sup>7</sup> E<sup>b</sup>maj9 Dm<sup>7</sup>(b5)

23 Fm<sup>7</sup> G<sup>7</sup> Cm **24** Cm(#5) Cm<sup>6</sup> Cm(#5)

*mp* *mf* *mp*

26 Cm Cm/Bb A<sup>b</sup>maj7 Cm/G Cm Cm/Bb

*f*

29 A<sup>b</sup>maj7 G<sup>7</sup>(sus4) G<sup>7</sup> E<sup>b</sup> **30** Cm<sup>7</sup> A<sup>b</sup>maj7 F<sup>7</sup> E<sup>b</sup> B<sup>b</sup>/D Cm<sup>7</sup> Cm/Bb

33 A<sup>b</sup>maj7 Fm/G G<sup>7</sup> Cm **34** Cm/Bb

*f*

V.S.

## Bass Guitar

35  $A\flat\text{maj}7$   $C\text{m}/G$   $C\text{m}/B\flat$   $C\text{m}$   $C\text{m}/B\flat$   $A\flat\text{maj}7$   $G^+7$

38  $C\text{m}$  **38**  $C\text{m}/B\flat$   $A\flat\text{maj}7$   $C\text{m}^6$   $G^7$   $C\text{m}$   $C\text{m}/B\flat$

41  $A\flat\text{maj}7$   $C\text{m}/G$   $C\text{m}$   $C\text{m}/B\flat$   $A\text{m}^7(b5)$   $A\flat\text{maj}7$

44  $C\text{m}/G$   $F^9$   $D\text{m}^7(b5)$   $G^7$   $A\flat^{13}$   $A^{13}$   $B\flat^{13}$   $B^{13}$

46  $C\text{m}$  **46**  $C\text{m}/B\flat$   $A\flat\text{maj}7$   $G^+7$   $C\text{m}$   $C\text{m}/B\flat$

49  $A\flat\text{maj}7$   $G^+7$   $C\text{m}$   $C\text{m}/B\flat$   $A\text{m}^7(b5)$   $A\flat\text{maj}7$

52  $C\text{m}$   $C\text{m}/B\flat$   $A\text{m}^7(b5)$   $A\flat\text{maj}7$

55  $E\flat\text{maj}9$   $D\text{m}^7(b5)$   $G^7(b9)$   $C\text{m}$  **56**  $C\text{m}/B\flat$   $A\text{m}^7(b5)$   $A\flat\text{maj}7$

58  $F\text{m}^6$   $G^+7$   $C\text{m}$  **60**  $C\text{m}/B\flat$   $A\flat\text{maj}7$   $C\text{m}/G$

*mp*

62  $C\text{m}$   $C\text{m}/B\flat$   $A\flat\text{maj}7$   $C\text{m}/G$   $C\text{m}$   $C\text{m}/B\flat$

*mp*

65  $A\flat\text{maj}7$   $C\text{m}/G$   $C\text{m}$   $C\text{m}/B\flat$   $A\flat\text{maj}7$   $C\text{m}/G$

*mp*

Drums

# Feeling Good

Leslie Brucusse / Anthony Newley  
arr: Roger Holmes

♩. = 66

6

11 **Tempo 72**

15 **15**

24 **24**

33 **34**

38 **38**

46 **46**

59 **60**

*mp*