

for Lisa Bleil and the Balcony Big Band

# I Can Cook Too

Leonard Bernstein, Betty Comden, and Adolph Green  
Arranged by Clint Bleil  
based on Patti Austin version

Swing ♩=153 4 *mf*

Voice *mf*  
Oh I can

Alto 1 *f*

Alto 2 *f*

Tenor 1 *f*

Tenor 2 *f*

Bari *f*

Trumpet 1 *f*

Trumpet 2 *f*

Trumpet 3 *f*

Trumpet 4 *f*

Trumpet 5 *f*

Trombone 1 *f*

Trombone 2 *f*

Trombone 3 *f*

Bass Trombone *f*

Piano *f* G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

Upright Bass *f* Walk G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

Drum Set *mf* *f* Full Shuffle 4

V.S.

Bluesy! Ad Lib Rhythm

8 G7 Vocals Enter

Voice

cook too, on top of the rest, my sea-food's the best in town. Yes I can cook too, my fish can't be beat, my

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

*mp*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Pno.

Bass

Dr.

*mf*

8

4

9 10 11 12 13

G<sup>13</sup> D<sup>9</sup> G<sup>7</sup> **16** F<sup>#13</sup> F<sup>#13(b9)</sup> B<sup>13</sup> B<sup>9(#11)</sup> B<sup>13(b9)</sup>

Voice: sug-ar's the sweet-est a round. I'm a man's i - deal of a per-fect meal, right down to the dem-i - tasse. I'm a

Alto 1  
 Alto 2  
 Ten. 1  
 Ten. 2  
 Bari.  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tpt. 4  
 Tpt. 5  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 B. Tbn.  
 Pno.  
 Bass  
 Dr.

Chord progression: G<sup>13</sup> D<sup>9</sup> G<sup>7</sup> F<sup>#13</sup> F<sup>#13(b9)</sup> B<sup>13</sup> B<sup>9(#11)</sup> B<sup>13(b9)</sup>

Dynamics: *mp*

Rehearsal mark: **16**

Measure numbers: 14, 15, 17, 18, 19

E<sup>13</sup> E<sup>9</sup>(#11) E<sup>9</sup> A<sup>7</sup> A<sup>7</sup>(#5) D<sup>13</sup> **24** G<sup>13</sup> C<sup>13</sup>

Voice: pot of joy for a hun-gry boy, ba-by, I'm cook-in' with gas. Oh I'm a gum - drop, a sweet lol - li - pop, a

Alto 1: *mp*

Alto 2: *mp*

Ten. 1: *mp*

Ten. 2: *mp*

Bari.: *mp*

Tpt. 1: *f*

Tpt. 2: *f*

Tpt. 3: *f*

Tpt. 4: *f*

Tpt. 5: *f*

Tbn. 1: *f*

Tbn. 2: *f*

Tbn. 3: *f*

B. Tbn.: *f*

Pno.: E<sup>13</sup> E<sup>9</sup>(#11) E<sup>9</sup> A<sup>7</sup> A<sup>7</sup>(#5) D<sup>13</sup> G<sup>13</sup> C<sup>13</sup>

Bass: E<sup>13</sup> E<sup>9</sup>(#11) E<sup>9</sup> A<sup>7</sup> A<sup>7</sup>(#5) D<sup>13</sup> G<sup>13</sup> C<sup>13</sup>

**24**

Dr.: 20 21 22 23 25

Chord progression: G<sup>13</sup> E<sup>7</sup> E<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>) A<sup>13</sup> D<sup>9</sup> D<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>) G<sup>13</sup>

Voice: brook-trout right out\_ of the brook. And what's more, ba-by, I\_\_ can cook!\_\_

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

*mf*

Pno.

Bass

Dr.

Chord progression: G<sup>13</sup> E<sup>7</sup> E<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>) A<sup>13</sup> D<sup>9</sup> D<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>) G<sup>13</sup> C<sup>13</sup> C<sup>7</sup>alt. Fmaj<sup>13</sup>(<sup>#11</sup>)

Chord progression: G<sup>13</sup> E<sup>7</sup> E<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>) A<sup>13</sup> D<sup>9</sup> D<sup>7</sup>(<sup>#9</sup>/<sub>5</sub>) G<sup>13</sup> C<sup>13</sup> C<sup>7</sup>alt.

4

32 Fmaj13(#11) C13 F% C7 F% C13

Voice

Some girls make mag-a-zine cov - ers, some girls keep house on a dime. Some girls make won-der-ful lov - ers,

*mp*

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Pno.

Bass

Dr.

Fmaj13(#11) C13 F% C7 F% C13

*mp*

32

4

*mp*

33 34 35 36 37

7

F $\flat$ 6 F7/E $\flat$  Dm $^{11}$  G $^7$  **40** G $^{13}$  D $^{13}$  G $^{13}$  D7( $\sharp$ 5) Eb7( $\flat$  $^9$ ) D7( $\flat$  $^9$ )

Voice  
 but what a luck-y find I'm... I'd make a mag-a-zine cov - er, I do keep house on a dime.

Alto 1  
*mf*

Alto 2  
*mf*

Ten. 1  
*mf*

Ten. 2  
*mf*

Bari.  
*mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4  
*mf*

Tpt. 5

Tbn. 1  
*mf*

Tbn. 2  
*mf*

Tbn. 3  
*mf*

B. Tbn.

Pno.  
 F $\flat$ 6 F7/E $\flat$  Dm $^{11}$  G $^7$  G $^{13}$  D $^{13}$  G $^{13}$  D7( $\sharp$ 5) Eb7( $\flat$  $^9$ ) D7( $\flat$  $^9$ )

Bass  
 F $\flat$ 6 F7/E $\flat$  Dm $^{11}$  G $^7$  G $^{13}$  D $^{13}$  G $^{13}$  D7( $\sharp$ 5) Eb7( $\flat$  $^9$ ) D7( $\flat$  $^9$ )

Dr.  
 8 **40** 4

38 39 41 42 43

G<sup>9</sup> D<sup>13</sup> A<sup>9</sup> D<sup>7</sup> D<sup>13</sup>(sus4) **48** G<sup>7</sup> C<sup>13</sup>

Voice: I'd make a won-der-ful lov - er, I should be paid ov - er - time.. 'Cause I can bake, too, \_ on top of the lot, \_ my *mf*

Alto 1: *f* 3 3

Alto 2: *f* 3 3

Ten. 1: *f*

Ten. 2: *f*

Bari.: *f*

Tpt. 1: *f* 3 3

Tpt. 2: *f* 3 3

Tpt. 3: *f* 3 3

Tpt. 4: *f*

Tpt. 5: *f*

Tbn. 1: *f*

Tbn. 2: *f*

Tbn. 3: *f*

B. Tbn.: *f*

Pno.: G<sup>9</sup> D<sup>13</sup> A<sup>9</sup> D<sup>7</sup> D<sup>13</sup>(sus4) G<sup>13</sup> G<sup>7</sup> C<sup>13</sup> *mf*

Bass: G<sup>9</sup> D<sup>13</sup> A<sup>9</sup> D<sup>7</sup> D<sup>13</sup>(sus4) G<sup>13</sup> G<sup>7</sup> C<sup>13</sup> *mf*

Dr.: **48** *mf*

44 45 46 47 49



G<sup>13</sup> D<sup>13</sup> G<sup>7</sup> C<sup>13</sup> G<sup>9</sup> D<sup>13</sup> G<sup>6</sup> C<sup>#7alt.</sup>  
 Voice: ov-en's the hot - test you'll find. Yes, I can roast, too, my chick-ens just ooze, my gra-vy will lose you your mind. I'm a  
 Alto 1  
 Alto 2  
 Ten. 1  
 Ten. 2  
 Bari.  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tpt. 4  
 Tpt. 5  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 B. Tbn.  
 Pno. G<sup>13</sup> D<sup>13</sup> G<sup>7</sup> C<sup>13</sup> G<sup>9</sup> D<sup>13</sup> G<sup>6</sup> C<sup>#7alt.</sup>  
 Bass G<sup>13</sup> D<sup>13</sup> G<sup>7</sup> C<sup>13</sup> G<sup>9</sup> D<sup>13</sup> G<sup>6</sup> C<sup>#7alt.</sup>  
 Dr. 4  
 50 51 52 53 54 55

Chord progression: F#13, B13, B13(#11), B13, E13(#11), E13

Voice: brand new note on a ta - ble d'hote, but just try me a la carte. With a sin - gle course, you couldchoke a horse,

Alto 1, Alto 2, Ten. 1, Ten. 2, Bari. (p)

Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tpt. 5, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.

Chord progression: F#13, B13, B13(#11), B13, E13(#11), E13

Pno. (*f*, *p*)

Bass (*f*, *p*)

Dr. (Ala Jazz March, *f*, *p*)

57, 58, 59, 60, 61

A<sup>13</sup> A7(<sup>#9</sup>) D<sup>13</sup> G<sup>13</sup> C<sup>13</sup> G<sup>13</sup>

Voice: ba-by, you won't know where to start. Oh! I'm an hors d'ouvre, a jel-ly pre-serve, not in the rec - i-pe

Alto 1: *p* *mf* *mp*

Alto 2: *p* *mf* *mp*

Ten. 1: *p* *mf* *mp*

Ten. 2: *p* *mf* *mp*

Bari.: *p* *mf* *mp*

Tpt. 1-5: *mf*

Tbn. 1-3: *mf*

B. Tbn.: *mf*

Pno.: *mf*

Bass: *p* *mf* *f*

Dr.: *p* *mf* *f*

62 63 64 65 66 67

Shuffle

E7 E7(#9) A13 D7 G7  
 Voice book. And what's more, ba-by, I can cook!

Alto 1 *mf*  
 Alto 2 *mf*  
 Ten. 1 *mf*  
 Ten. 2 *mf*  
 Bari. *mf*  
 Tpt. 1 *mf*  
 Tpt. 2 *mf*  
 Tpt. 3 *mf*  
 Tpt. 4 *mf*  
 Tpt. 5 *mf*  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 B. Tbn.

Pno. E7 E7(#9) A13 D7 G7 C7 C#o7 G13(#11) C7(b9) C#o7  
 Bass E7 E7(#9) A13 D7 G7 C7 C#o7 G13(#11) C7(b9) C#o7  
 Dr. 4 4

68 69 70 71 72 73 74

75

Score for rehearsal mark 75, featuring multiple instrumental and vocal parts. The score includes staves for Voice, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-5, Trombone 1-3, Bass Trombone, Piano, Bass, and Drums.

**Instrumental Parts:**

- Alto 1:** *f* (forte)
- Alto 2:** *ff* (fortissimo), includes "Play 2nd Time Only" and "To Fl." (To Flute) markings.
- Ten. 1:** *ff* (fortissimo), includes "Play 2nd Time Only" and "To Fl." (To Flute) markings.
- Ten. 2:** *f* (forte)
- Bari.:** *f* (forte), includes "Play 2nd Time Only" marking.
- Tpt. 1:** *f* (forte), includes "Play 2nd Time Only" marking.
- Tpt. 2:** *f* (forte)
- Tpt. 3:** *f* (forte)
- Tpt. 4:** *f* (forte)
- Tpt. 5:** *f* (forte)
- Tbn. 1:** *f* (forte)
- Tbn. 2:** *f* (forte)
- Tbn. 3:** *f* (forte)
- B. Tbn.:** *f* (forte), includes "Play 2nd Time Only" marking.
- Pno.:** *f* (forte)
- Bass:** *f* (forte)
- Dr.:** *f* (forte), includes "75 Fill Between Hits" marking.

**Rehearsal Mark 75:** Located at the beginning of the score, marked with a box containing the number 75.

**Rehearsal Mark 76:** Located at the start of the drum part, marked with a box containing the number 76.

**Rehearsal Mark 77:** Located at the start of the drum part, marked with a box containing the number 77.

**Rehearsal Mark 78:** Located at the start of the drum part, marked with a box containing the number 78.

**Rehearsal Mark 79:** Located at the start of the drum part, marked with a box containing the number 79.

**Rehearsal Mark 80:** Located at the start of the drum part, marked with a box containing the number 80.

1. 2.

Voice

Alto 1

Fl.

Fl.

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Pno.

Bass

Dr.

To Alto Sax.

To Ten. Sax.

Tenor Solo  
A<sup>7</sup> D<sup>7</sup> A<sup>7</sup> E<sup>7</sup> A<sup>7</sup>

*mf*

Tenor Solo  
G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

*mf*

Tenor Solo  
G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

*mf*

81 82 83 84 85 86 87 88

Voice  
 Alto 1  
 Fl.  
 Fl.  
 Ten. 2  
 Bari.  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tpt. 4  
 Tpt. 5  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 B. Tbn.  
 Pno.  
 Bass  
 Dr.

D<sup>7</sup> A<sup>7</sup> E<sup>7</sup> A<sup>7</sup> A<sup>b7</sup> D<sup>b7</sup> F<sup>#7</sup>  
 C<sup>7</sup> G<sup>7</sup> D<sup>7</sup> G<sup>7</sup> F<sup>#7</sup> B<sup>7</sup> E<sup>7</sup>  
 4 4

89 90 91 93 94 95 96 97

Voice  
 Alto 1  
 Fl.  
 Fl.  
 Ten. 2  
 Bari.  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tpt. 4  
 Tpt. 5  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 B. Tbn.  
 Pno.  
 Bass  
 Dr.

B7 E7 A13 D7(#9) A13 C#7(#5) F#7(b9) B13 E7(#9)

A7 D7 G13 C7(#9) G13 B7(#5) E7(b9) A13 D7(#9)

8 4

98 99 101 102 103 104 105

*fp* *mf*



Some girls make won-der-ful jiv - ers,  
*mp*

Alto 1 *mf* *f* 3

Alto Sax. *mf* *f* 3

Ten. Sax. *mf* *f* 3

Ten. 2 A13 E13

Bari. *mf* *f* 3

Tpt. 1 *f* 3

Tpt. 2 *f* 3

Tpt. 3 *f* 3

Tpt. 4 *f* 3

Tpt. 5 *f* 3

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

B. Tbn. *f*

Pno. G13 D13 G13 C13 F6/6 F6/6 C13 *f* *mp*

Bass G13 D13 G13 C13 F6/6 C13 *f* *mp*

Dr. 106 107 108 109 110 111 *f* *mp*

F $\frac{6}{9}$  C $^{13}$  F $\frac{6}{9}$  C $^{13}$  F $\frac{6}{9}$  F $^7/E\flat$  Dm $^{11}$  G $^7$

Voice: some girls can hit a high C. Some girls make good tax - i driv - ers, but what a gen-ius is me.

Alto 1  
 Alto Sax.  
 Ten. Sax.  
 Ten. 2  
 Bari.  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tpt. 4  
 Tpt. 5  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 B. Tbn.  
 Pno.  
 Bass  
 Dr.

F $\frac{6}{9}$  C $^{13}$  F $\frac{6}{9}$  C $^{13}$  F $\frac{6}{9}$  F $^7/E\flat$  Dm $^{11}$  G $^7$

F $\frac{6}{9}$  C $^{13}$  F $\frac{6}{9}$  C $^{13}$  F $\frac{6}{9}$  F $^7/E\flat$  Dm $^{11}$  G $^7$

4

112 113 114 115 116 117

118

G6% D13(sus4) G6% D13 D7alt. G6% D13

Voice

I'd make a won-der-ful jiv - er, I e - ven hit a high C. I make the best tax - i driv - er,

Alto 1

*mf*

Alto Sax.

*mf*

Ten. Sax.

*mf*

Ten. 2

*mf*

Bari.

*mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Pno.

G6% D13(sus4) G6% D13 D7alt. G6% D13

Bass

G6% D13(sus4) G6% D13 D7alt. G6% D13

118

Dr.

4

As is

126

Voice: I rate a big Na-vy "E!"Cause I can fry, too, on top of the heap, my Cris-co's as deep as a pool. Yes I can

Chords: A<sup>7</sup>, D<sup>7</sup>alt., G<sup>7</sup>, C<sup>9</sup>, G<sup>13</sup>, D<sup>13</sup>, D<sup>7</sup>alt.

Instruments: Alto 1, Alto Sax., Ten. Sax., Ten. 2, Bari., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4 (w/ Saxes), Tpt. 5, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Pno., Bass, Dr.

Dynamics: *mf*, *f*, *mf*

Rehearsal Mark: 126

Measure numbers: 124, 125, 127, 128, 129

Section: 4

As is

134

8

134

130 131 132 133 135

Voice: up to my smor-gas bord. With a-round un-til you'll get your fill, ba-by, you'll nev-er be bored. Oh I'm a

Chords: B<sup>13</sup>, F7(#11), E<sup>9</sup>, A<sup>13</sup>, D<sup>13</sup>

Instruments: Alto 1, Alto Sax., Ten. Sax., Ten. 2, Bari., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tpt. 5, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Pno., Bass, Dr.

Dynamics: *mf*, *f*

Measure numbers: 136, 137, 138, 139, 140, 141

142

G13 C13 G13 E7(#9) E7alt A13 D13(sus4) D13

Voice

pa - té, a mar-ron gla-cé, a dish you will wish you had took. And what's more, ba-by, I can

Alto 1

*mp* *f*

Alto Sax.

*mp* *f*

Ten. Sax.

*mp* *f*

Ten. 2

*mp* *f*

Bari.

*mp* *f*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tbn. 1

*f*

Tbn. 2

*f*

Tbn. 3

*f*

B. Tbn.

*f*

Pno.

G13 C13 G13 E7(#9) E7alt A13 D13(sus4) D13

Bass

G13 C13 G13 E7(#9) E7alt A13 D13(sus4) D13

142

Dr.

4

Bm<sup>11</sup>(b5) E<sup>7</sup>alt. Am<sup>9</sup> D<sup>13</sup> G<sup>13</sup> C<sup>13</sup>  
 Voice cook. You know that once more, ba-by, I can cook! I can cook!  
 Alto 1  
 Alto Sax.  
 Ten. Sax.  
 Ten. 2  
 Bari.  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tpt. 4  
 Tpt. 5  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 B. Tbn.  
 Pno. Bm<sup>11</sup>(b5) E<sup>7</sup>alt. Am<sup>9</sup> D<sup>13</sup> G<sup>13</sup> C<sup>13</sup>  
 Bass Bm<sup>11</sup>(b5) E<sup>7</sup>alt. D<sup>13</sup> G<sup>13</sup> C<sup>13</sup>  
 Dr. 148 149 150 151 152 153



Voice

I can cook!

Alto 1

Alto Sax.

Ten. Sax.

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Pno.

Bass

Dr.

4

154 155 156 157 158 159

160

Voice

Alto 1

Alto Sax.

Ten. Sax.

Ten. 2

Bari.

Long Scoop

Long Scoop

Long Scoop

Long Scoop

Long Scoop

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Pno.

G<sup>13</sup> G<sup>13</sup>(#11) C<sup>9</sup>(b<sup>13</sup>/<sub>11</sub>) G<sup>13</sup> C<sup>13</sup> G<sup>7</sup>alt. C<sup>13</sup>

Bass

G<sup>13</sup> G<sup>13</sup>(#11) C<sup>9</sup>(b<sup>13</sup>/<sub>11</sub>) G<sup>13</sup> C<sup>13</sup> G<sup>7</sup>alt. C<sup>13</sup>

Dr.

160 161 162 163 164 165

Score for measures 166-171, featuring a variety of instruments and a piano accompaniment.

**Instrumentation:** Voice, Alto 1, Alto Sax., Ten. Sax., Ten. 2, Bari., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tpt. 5, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Pno., Bass, Dr.

**Key Signature:** Three sharps (F#, C#, G#).

**Tempo/Style:** Indicated by the *ff* (fortissimo) dynamic marking throughout the score.

**Measure 166:** Features a triplet of eighth notes in the Voice and Alto parts.

**Measure 167:** Continues the musical development with various melodic lines.

**Measure 168:** The focal point of the page, marked with a box and the number 168. It features a complex melodic line in the Voice and a rhythmic pattern in the Drums.

**Measure 169:** Continues the melodic and rhythmic patterns.

**Measure 170:** Features a change in the piano accompaniment, with chords G<sup>13</sup>, C<sup>13</sup>, and Ab<sup>13</sup>.

**Measure 171:** The final measure on the page, concluding the sequence.

**Chord Progression (Piano/Bass):** G<sup>13</sup> | C<sup>13</sup> | G<sup>13</sup> | C<sup>13</sup> | G<sup>13</sup> | C<sup>13</sup> | Ab<sup>13</sup>.

**Dynamic Markings:** *ff* (fortissimo) is used consistently across all instrumental parts.

**Rehearsal Markings:** Measure numbers 166, 167, 169, 170, and 171 are placed below the drum staff.

Voice  
 Alto 1  
 Alto Sax.  
 Ten. Sax.  
 Ten. 2  
 Bari.  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tpt. 4  
 Tpt. 5  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 B. Tbn.  
 Pno.  
 Bass  
 Dr.

G<sup>13</sup> C<sup>13</sup> G<sup>13</sup> D<sup>b7(b9)</sup> C<sup>9</sup> F<sup>9</sup> G<sup>13</sup> C<sup>13</sup> F<sup>13</sup> F<sup>7alt.</sup>  
 G<sup>13</sup> C<sup>13</sup> G<sup>13</sup> D<sup>b7(b9)</sup> C<sup>9</sup> F<sup>9</sup> G<sup>13</sup> C<sup>13</sup> F<sup>13</sup> F<sup>7alt.</sup>

172 173 174 175 176 177

Voice: This lit-tle la - dy can cook!\_

Alto 1, Alto Sax., Ten. Sax., Ten. 2, Bari., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tpt. 5, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Pno., Bass, Dr.

Chord progression: G<sup>13</sup> C<sup>13</sup> F<sup>13</sup> F<sup>7alt.</sup> G<sup>13</sup> Db<sup>7alt.</sup> C<sup>13</sup> A<sup>9</sup> A<sup>7alt.</sup> D<sup>7alt.</sup> G<sup>13</sup> G<sup>7alt.</sup>

Dr. Fill to "2"

178 179 180 181 182 183