

Swing  
Louis Prima Style

# Thong Song

Postmodern Jukebox

Rhythm

♩=238

**Intro** Ebm<sup>6</sup> Bbm

trio rubato w vox dr

5 Ebm<sup>6</sup>  
bs & pno *f*

9 Bbm

13 **A** Ebm<sup>6</sup> F<sup>7</sup>  
V bs sim

17 Bbm Bbm<sup>7b9</sup> 2x

21 **B** Ebm<sup>6</sup> Cm<sup>7b5</sup>  
PRE

25 Bbm 1. Bbm<sup>7b9</sup> 2. Bbm<sup>6</sup> C<sup>07</sup> Db<sup>6</sup> D<sup>07</sup>

31 **C** Ebm<sup>6</sup> Gbm<sup>A7</sup> F<sup>7b9</sup>  
CH Walk

35 Bbm Abm<sup>7</sup> Db<sup>7</sup>

## Thong Song - Rhythm

39  $G\flat MA^7$   $Cm^{7\flat 5}$   $F7\flat 9$

43  $B\flat m$   $1. Abm^7 Db^7$   $2. B\flat m$   $E\flat m$

49 **D**  $E\flat m$   $F^7$   
 break original feel

53  $B\flat m$   $B\flat 7\flat 9$

57  $E\flat m$   $F^7$   
 pno montuno

61  $B\flat m$   $B\flat 7\flat 9$   
 end montuno

65 **E**  $E\flat m$   $Cm^{7\flat 5}$   $E\flat m$   
 dr fill dr fill

69  $B\flat m$   $B\flat 7\flat 9$

73  $E\flat m$   $B^7$

77  $B\flat m$   $B\flat m^6$   $C^{\circ 7}$   $D\flat 6$   $D^{\circ 7}$

The musical score is written in a key signature of three flats (B-flat major / D-flat minor) and a 4/4 time signature. It consists of ten staves of music. The first staff (measures 39-42) features a rhythmic pattern of eighth notes with chords  $G\flat MA^7$ ,  $Cm^{7\flat 5}$ , and  $F7\flat 9$ . The second staff (measures 43-48) has a first ending with chords  $B\flat m$ ,  $Abm^7$ ,  $Db^7$ , and a second ending with  $B\flat m$  and  $E\flat m$ . The third staff (measures 49-52) is marked 'break' and 'original feel' with chords  $E\flat m$  and  $F^7$ . The fourth staff (measures 53-56) has a rhythmic pattern with chords  $B\flat m$  and  $B\flat 7\flat 9$ . The fifth staff (measures 57-60) has a rhythmic pattern with chords  $E\flat m$  and  $F^7$ , labeled 'pno montuno'. The sixth staff (measures 61-64) has a rhythmic pattern with chords  $B\flat m$  and  $B\flat 7\flat 9$ , labeled 'end montuno'. The seventh staff (measures 65-68) is marked 'PRE' and features eighth notes with chords  $E\flat m$  and  $Cm^{7\flat 5}$ , including 'dr fill' markings. The eighth staff (measures 69-72) has a rhythmic pattern with chords  $B\flat m$  and  $B\flat 7\flat 9$ . The ninth staff (measures 73-76) has a rhythmic pattern with chords  $E\flat m$  and  $B^7$ . The tenth staff (measures 77-80) has a rhythmic pattern with chords  $B\flat m$ ,  $B\flat m^6$ ,  $C^{\circ 7}$ ,  $D\flat 6$ , and  $D^{\circ 7}$ .

81 **F** Ebm<sup>6</sup> Gbm<sup>MA</sup><sup>7</sup> F7<sup>b9</sup>  
 CH Walk

85 Bbm Abm<sup>7</sup> Db<sup>7</sup>

89 Gbm<sup>MA</sup><sup>7</sup> Cm<sup>7b5</sup> F7<sup>b9</sup>

93 Bbm

97 **G** Bbm F<sup>7</sup>/C Bbm/Db F<sup>7</sup>/C 2x  
 INT bs/pno *mf*

101 Bbm F<sup>7</sup>/C Bbm/Db F<sup>7</sup>/C  
 bs/pno *sim*

105 Bbm F<sup>7</sup>/C Bbm/Db F<sup>7</sup>/C

109 Bbm F<sup>7</sup>/C Bbm/Db F<sup>7</sup>/C

113 Bbm F<sup>7</sup>/C Bbm/Db F<sup>7</sup>  
 dr fill

117 **H** Cm<sup>7b5</sup>  
 Walk - trpt solo

121 Bbm<sup>7</sup> Cm<sup>7</sup> Dbm<sup>7</sup> Ebm<sup>7</sup> Em<sup>7</sup>

125 **I** Em

V break

129 Bm

133 Em<sup>6</sup> F#<sup>7</sup>

bs sim

137 Bm

141 **J** Em<sup>6</sup> C#m<sup>7b5</sup>

PRE

145 1. Bm B7b9

149 2. Bm Bm<sup>6</sup> C#o<sup>7</sup> D<sup>6</sup> D#o<sup>7</sup>

153 **K** Em GMA<sup>7</sup> F#<sup>7</sup>

CH Walk

157 Bm Am<sup>7</sup> D<sup>7</sup>

161 GMA<sup>7</sup> C#m<sup>7b5</sup> F#<sup>7b9</sup>

dr cues

165 Bm

169 GMA<sup>7</sup> F#<sup>7</sup>

173 Bm

177 GMA<sup>7</sup> F#<sup>7</sup>

181 Bm Bm<sup>7</sup> C#m<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> BbMA<sup>7</sup>

rit..... FINE