

# LEAD SHEET

# Água De Beber

ARRANGED FOR PERMUTACAO'S

BY: ANTONIO CARLOS JOBIM  
ARRANGED BY: NICK "BROWMAN" ALI & ATTILA FIAS

## Intro

Musical notation for the Intro section, measures 1-5. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes a repeat sign at the beginning. Chords are indicated above the staff: Am, Am7/G, F#dim7, Am, Am7/G, F#dim7. Performance instructions include "Flugel cues" and two endings: "1. Em11" and "2. Vox Am7".

## Verse

### A

Musical notation for the Verse section, measures 6-21. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes a repeat sign at the beginning. Chords are indicated above the staff: B7, E7, Am, Dm, G7, C, B7, Bbdim, Am, Abdim, Gm11, C7(#9) B7(#9), Bm7(b5), E7, Am.

## Chorus


### B

Musical notation for the Chorus section, measures 22-30. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes a repeat sign at the beginning. Chords are indicated above the staff: D7, Dm, Am, D7, Dm, Am, Em7(b5).

# Black Velvet

drums/vocal beat

Verse



7 Pre-chorus

Bbsus Bbsus Asus Absus Gbsus Dbsus Db



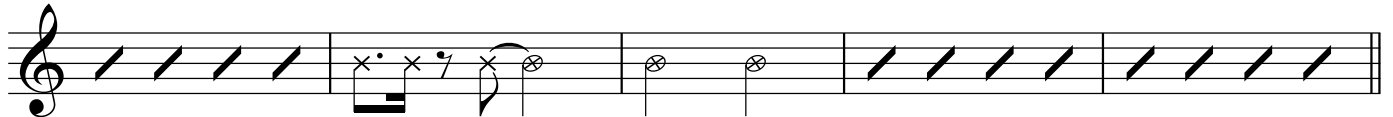
11 Chorus

Ab-7 Db Ab-7 AΔ7 EΔ7



15 Ab-7

Eb-7 D-7 Db-7 B713 Bb+7 Eb-7



20 Verse

Eb-7



24 Eb-7

Gb F- Eb-DbΔ7 Eb-7



28 Pre-chorus

Bbsus Bbsus Asus Absus Gbsus Dbsus Db



32 Chorus

Ab-7 Db Ab-7 AΔ7 EΔ7



36 Ab-7

Eb-7 D-7 Db-7 B713 Bb+7 Eb-7 sax solo fill



41 solos sax trades with vocals  
 Eb-7

45 Pre-chorus  
 Bbsus Bbsus Asus Absus Gbsus Dbsus Db

49 Chorus  
 Ab-7 Db Ab-7 AΔ7 EΔ7

53 Ab-7 Eb-7 D-7 Db-7

1.  
 B713 Bb+7 Eb-7

57 2. B713 Bb+7 Eb-7 repeat and fade

# Murder By Numbers

Afro-cuban 12/8

Intro

3 E-11 F#sus2/A B-11 BbΔ7

5 Verse

E-11 F#sus2/A B-11 BbΔ7 3x

7 F#-11 FΔ7#11 B-7 C6/9

9 E-11 F#sus2/A B-11 BbΔ7 3x F#-11 FΔ7#11 B-7 C6/9 E-7

etc.

Chorus  
2 (with backbeat)  
13

To Coda

D.S. al Coda  
(all repeats good)

E-7 F#-7 G6 F#-7 E-7 4x

Solos

E-11 F#sus2/A B-11 BbΔ7 E-11 F#sus2/A B-11 BbΔ7

E-11 F#sus2/A B-11 BbΔ7

1.2. etc...  
F#-11 FΔ7#11 B-7 C%

Last x  
F#-11 FΔ7#11 B-7 C%

Last Verse

Piano only

E-11 F#sus2/A B-11 BbΔ7 3x F#-11 FΔ7#11 B-7 C%

Band in

E-11 F#sus2/A B-11 BbΔ7 3x F#-11 FΔ7#11 B-7 C% E-7

Chorus (with backbeat)

E-7 F#-11 G6 F#-7 E-7 4x 3

Chorus (with afro-cuban feel)

E-7 F#-7 G6 F#-11 E-7 4x

Esus<sup>2</sup>

# 1234

B<sup>7</sup>SUS E-<sup>7</sup> D<sup>7</sup>SUS G-<sup>7</sup> A<sup>7</sup>SUS

Musical staff with notes and a bass line. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

7 D<sup>Δ</sup>7 G<sup>7</sup>SUS C<sup>Δ</sup>7 A<sup>7</sup>SUS

Musical staff with slash marks. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

11 **A** D<sup>Δ</sup>7 G<sup>7</sup>SUS C<sup>Δ</sup>7 A<sup>7</sup>SUS **4X**

Musical staff with slash marks. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

15 **B** F<sup>Δ</sup>7/G B-<sup>7</sup> E-<sup>7</sup> F<sup>Δ</sup>7/G B-<sup>7</sup> E<sup>b</sup>Δ7

Musical staff with slash marks. The notes are: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

23 F<sup>Δ</sup>7/G B-<sup>7</sup> E-<sup>7</sup> To CODA 1

Musical staff with slash marks. The notes are: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

27 D-<sup>7</sup> E-<sup>7</sup> F/E<sup>b</sup>

REPEAT TO A FOR VERSE AND SOLOS  
GO TO CODA LAST TIME ON SOLOS

Musical staff with notes and a bass line. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

1 **C** QUIET!  
31 D-<sup>7</sup> E-<sup>7</sup> F/E<sup>b</sup> G<sup>Δ</sup>7/B

Musical staff with notes and a bass line. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

39 C<sup>Δ</sup>7 F<sup>Δ</sup>7 D/F# E-<sup>7</sup> E<sup>b</sup>Δ7 D<sup>Δ</sup>7 G<sup>7</sup>SUS

Musical staff with slash marks. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

47 C<sup>Δ</sup>7 A<sup>7</sup>SUS D<sup>Δ</sup>7 G<sup>7</sup>SUS C<sup>Δ</sup>7 A<sup>7</sup>SUS

Musical staff with slash marks. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

2

53 FΔ7/G

B-7

E-7

57 FΔ7/G

B-7

E♭Δ7

FΔ7/G

63 B-7

E-7

To CODA 2

D-7

E-7

F/E♭

REPEAT AD LIB UNTIL  
CUED TO GO TO CODA 2

2

69 B7sus

E-7

D7sus

G-7

A7sus



# Bye Bye Blackbird (Magni)

**A**

4/4 **E<sup>b</sup><sub>Δ7</sub>** |

∕.

**F<sub>-7</sub> B<sup>b</sup><sub>7</sub> | E<sup>b</sup><sub>Δ7</sub> |**

**E<sup>b</sup><sub>/G</sub>** |

**G<sup>b</sup><sub>0</sub>** |

**F<sub>-7</sub> B<sup>b</sup><sub>7</sub> | G<sub>-7</sub> C<sub>7b9</sub> |**

**F<sub>-</sub>** |

**F<sub>-</sub><sub>/E</sub>** |

**F<sub>-</sub><sub>/E<sup>b</sup></sub>** |

**B<sup>b</sup><sub>7</sub>** |

**F<sub>-7</sub>** |

**B<sup>b</sup><sub>7</sub>** |

**E<sup>b</sup><sub>Δ</sub>** |

∕.

**B**

**E<sup>b</sup><sub>7</sub>** |

∕.

**G<sub>0</sub>** |

**C<sub>7b9</sub>** |

**F<sub>-7</sub>** |

∕.

**A<sup>b</sup><sub>-7</sub> B<sub>7</sub> | F<sub>-7</sub> B<sup>b</sup><sub>7</sub> ||**

**E<sup>b</sup><sub>Δ7</sub>** |

**G<sub>7b9</sub><sub>/D</sub>** |

**G<sub>0</sub><sub>/D<sup>b</sup></sub>** |

**C<sub>7b9</sub>** |

**F<sub>-7</sub>** |

**B<sup>b</sup><sub>7</sub>** |

**E<sup>b</sup><sub>Δ7</sub>** |

**F<sub>-7</sub> B<sup>b</sup><sub>7</sub> ||**

# BASS

# CAZAVAN

(CHIVA ARRANGEMENT BY BROWN)

BY DUKE ELLINGTON  
ARRANGED BY BROWNMAN

$\text{♩} = 260$  Dancehall

**A**  $C^7$

13

9 tumbao

band out!

**B**  $F^9$  Songo

17  $B^b9$

21  $E^b7$

25  $A^b6$   $G^7$   $D^b7$

**C**  $C^7$  Dancehall

33  $C^7$

37  $C^7sus4$   $Cm^9$  band out

41

45  $Fm^7$   $E^b9$   $D^b9$   $C^7(\#5,\#9)$

Bossa

# CORCOVADO - ("QUIET NIGHTS...")

- JOBIM

(INTRO - SLOWLY)

Handwritten musical score for "CORCOVADO - ('QUIET NIGHTS...') - JOBIM". The score is written on ten staves. The first staff is in 4/4 time and marked "INTRO - SLOWLY". The music is in G major. Chords are written above and below the notes. The score ends with a double bar line and a repeat sign.

Chords and markings:

- Staff 1: A- (Fmaj7), Bb7, A- (Abo), A-/G, G-7, C7
- Staff 2: D7/A, D7/A, Abo, F0, Fmaj7, Fmaj7
- Staff 3: F-7, Bb7, E-7, A7 (bis)
- Staff 4: D7, D-7, Abo
- Staff 5: D7/A, Abo
- Staff 6: G-7, C7sus4, F0, Fmaj7, Fmaj7
- Staff 7: F-7, F-6, E-7, A-7
- Staff 8: D-7, G7b9, E-7, A7
- Staff 9: D-7, G7, Baião, C-7, Eb, DΔ, DΔ

# DEVIL MAY CARE

FUNKY ♩ = 90

BEATBOX/DRUM INTRO

4/4

5 N.C. G7<sup>ALT.</sup> N.C. G7<sup>ALT.</sup>

9 C<sub>m</sub> D<sub>b</sub>+7 C<sub>m</sub> D<sub>m</sub>7 G7(b9) C<sub>m</sub> A<sub>m</sub>7(b5) D<sub>m</sub>7(b5) G7<sup>ALT.</sup>

13 C<sub>m</sub> D<sub>b</sub>+7 C<sub>m</sub> A<sub>m</sub>7(b5) D7(b9) G7 C<sub>m</sub> C7(#9)

17 F<sub>m</sub>7 B<sub>b</sub>7 E<sub>b</sub>MAJ7 G<sub>b</sub>07 F<sub>m</sub>7 B<sub>b</sub>7 E<sub>b</sub> E<sub>b</sub>+ E<sub>b</sub>6 E<sub>b</sub>MAJ7

21 E<sub>b</sub>m7 A<sub>b</sub>7 D<sub>b</sub>MAJ7 D<sub>m</sub>7(b5) G7(b9) C<sub>m</sub>MAJ7 E<sub>b</sub>7 A<sub>b</sub>MAJ7 D<sub>b</sub>7

25 C<sub>m</sub> D<sub>b</sub>+7 C<sub>m</sub> D<sub>m</sub>7 G7(b9) C<sub>m</sub> A<sub>m</sub>7(b5) A<sub>b</sub>7(#11) TO CODA

2 29 Dm7(b5) G7ALT. N.C. G7ALT.

REPEAT FOR SOLOS (NO SHOTS)  
TO CODA LAST X

31 Dm7(b5) G7ALT. N.C. G7ALT. 3x Ab7 G+7 F13(#11)

# A Foggy Day

**A** $\frac{4}{4}$  |  $D_{\Delta 7}^b$  ||  $D_{o7}$  ||  $E_{-7}^b$  ||  $A_7^b$  ||  $D_{\Delta 7}^b$  ||  $B_{\emptyset 7}^b$  ||  $E_7^b$  ||  $A_7^b$  ||**B**|  $D_{\Delta 7}^b$  ||  $A_{-7}^b$   $D_7^b$  ||  $G_{\Delta 7}^b$  ||  $C_7^b$  ||  $F_{-7}$  ||  $B_7^b$  ||  $E_7^b$  ||  $A_7^b$  ||**A**|  $D_{\Delta 7}^b$  ||  $D_{o7}$  ||  $E_{-7}^b$  ||  $A_7^b$  ||  $D_{\Delta 7}^b$  ||  $B_{\emptyset 7}^b$  ||  $E_7^b$  ||  $A_7^b$  ||**C**|  $A_{-7}^b$  ||  $D_7^b$  ||  $G_{\Delta 7}^b$  ||  $C_7^b$  ||  $D_6^b$   $E_{-7}^b$  ||  $F_{-7}$   $G_{-6}^b$  ||  $F_{-7}$   $B_7^b$  ||  $E_{-7}^b$   $A_7^b$  ||  $D_6^b$  ||  $E_{-7}^b$   $A_7^b$  ||

# LOVE ME

RHUMBA

DRUM FILL

A-Δ7

REPEAT UNTIL CUE

5 **A** A-7 D-7 G7 CΔ7 A-7 D-7 G7 CΔ7

13 A-7 D-7 G7 CΔ7 A-7 D-7 G7

20 C C#o7 D-7 D#o7 E7+ TO CODA **B** FUNKY!  
A- F7 D7 G7sus **4X**

25 A- C7 F7 Bb7 **1.** A-Δ7 DRUM FILL REPEAT TO A FOR VERSE

**2.** D7 D7 E7#9 **C** SOLOS  
A- F7 D7 G7sus REPEAT AD LIB  
UNTIL CUE ON

A- C7 F7 Bb7 A-Δ7 DRUM FILL

REPEAT TO A FOR VERSE,  
DRUMS ONLY UNTIL BAR 13, TAKE CODA

A- F7 D7 G7sus **8X** A- C7 F7 Bb7

DRUM SOLO A- F7 D7 G7sus REPEAT CUED  
AD LIB A- F7 D7

# MAS QUE NADA

**(A)**

Em7 A9 Em7 A9 Am7 D9

5 Em7 A9 Em7 A9 Em7 A9 Em7 A9

9 Em7 A9 Em7 Bm7 Bbm7 Am7 D9

13 Em7 A9 Em7 A9 Em7 A9 Em7 B7(#9)

**(B)**

17 Em7 B7(#9) Em7 B7(#9)

21 Em7 B9 B7(b9) Em7 B9(SUS4) Em7 B9(SUS4)

25 **(C)** Am7 D9 Gmaj9 G6



29 A7/C# D/C Bm7 Em7 Em7 B7(#9)

33 (D) Em7 B7(#9) Em7 B7(#9)

37 Em7 B9 B7(b9) Em7 B9(SUS4) Em7 B9(SUS4)

# My Funny Valentine (pt 1)

**In**

$\frac{4}{4}$  | **G<sub>-7</sub>** | **D<sub>7</sub><sup>#9</sup><sub>#5</sub>** | **G<sub>-7</sub>** | **D<sub>7</sub><sup>#9</sup><sub>#5</sub>** |

| **G<sub>-7</sub>** | **D<sub>7</sub><sup>#9</sup><sub>#5</sub>** | **G<sub>-7</sub>** | **D<sub>7</sub><sup>#9</sup><sub>#5</sub>** ||

**A**

|| **G<sub>-7</sub>** | **D<sub>7</sub><sup>#9</sup><sub>#5</sub>** | **G<sub>-7</sub>** | **C<sub>13</sub>** |

| **E<sub>Δ</sub><sup>b</sup>** | **D<sub>-7</sub> G<sub>7</sub><sup>#11</sup> | A<sub>-11</sub>** | **D<sub>7</sub><sup>#9</sup>** |

| **G<sub>-9</sub>** | **D<sub>7</sub><sup>#9</sup><sub>#5</sub>** | **G<sub>-9</sub>** | **C<sub>13</sub>** |

| **E<sub>Δ</sub><sup>b</sup>** | **E<sub>-9</sub> A<sub>7</sub><sup>#9</sup><sub>#5</sub> | D<sub>-7</sub> G<sub>7</sub><sup>#11</sup> | A<sub>-11</sub>** | **D<sub>7</sub><sup>b9</sup>** |

| **B<sub>Δ9</sub><sup>b</sup> E<sub>B<sub>b</sub></sub><sup>b</sup> | B<sub>Δ9</sub><sup>b</sup> E<sub>B<sub>b</sub></sub><sup>b</sup> | B<sub>Δ9</sub><sup>b</sup> E<sub>B<sub>b</sub></sub><sup>b</sup> | B<sub>Δ9</sub><sup>b</sup> E<sub>B<sub>b</sub></sub><sup>m6</sup>** |

| **B<sub>Δ</sub><sup>b</sup> C<sub>-7</sub> | D<sub>-7</sub> G<sub>7</sub><sup>#11</sup> | A<sub>-11</sub>** | **D<sub>7</sub><sup>#9</sup>** |

| **G<sub>-7</sub>** | **D<sub>7</sub><sup>#9</sup><sub>#5</sub>** | **G<sub>-7</sub> B<sup>b</sup> | C<sub>13</sub>** |

| **C<sub>-9</sub> D<sub>-7</sub> E<sub>Δ</sub><sup>b</sup> | D<sub>7</sub><sup>#9</sup><sub>#5</sub>** | **G<sub>-7</sub> G<sub>7</sub><sup>b</sup><sub>#5</sub> | F<sub>-7</sub> E<sub>13</sub> E<sub>7</sub>** |

| **E<sub>Δ</sub><sup>b</sup>** | **D<sub>-7</sub> G<sub>7</sub><sup>#11</sup> | C<sub>-9</sub>** | **D<sub>7</sub><sup>#9</sup><sub>#5</sub>** |

**In**

| **G<sub>-7</sub>** | **D<sub>7</sub><sup>#9</sup><sub>#5</sub>** | **G<sub>-7</sub>** | **D<sub>7</sub><sup>#9</sup><sub>#5</sub>** |

# Nature Boy/Old Devil Moon

After acapella hard stop, Brown counts in med funk tempo

FUNK! C#- D#-7b5 C#- D#-7b5 C#- C#-/B# C#-/B C#-/A#

7 A<sup>Δ</sup>7 D#-7b5 G#7b9 D#-7b5 G#7b9

11 G#7+ C#- D#7b9 G#7 G#7alt G#7alt

17 C#- D#-7b5 G#7b9 C#- D#-7b5 G#7b9 C#- /B# /B /A#

23 /A /G# D#-7b5 G#7b9 C#- A#-7b5

29 D#7b9 G#7b9 C#- Drum fill. . . . . 3

35 Acapella Devil Moon - Verse 1 14

Ba - bo - da - yo - bah Ts - k - ts - k

band in (Merengue feel) Verse + solos

51 Db7 B7 Db7 B7 Db7 B7

Ba-bo-da-yo - bah Ts-k-ts-k

57 Db7 B7 Db<sup>Δ</sup>7 Ab-7 Db7b9

Samba

61 Gb<sup>Δ</sup>7 F#-7 B<sup>7</sup> E-7 A<sup>7</sup> D<sup>Δ</sup>7 Ab<sup>7</sup>

67 Db<sup>7</sup> B<sup>7</sup> Db<sup>7</sup> B<sup>7</sup>

71 Bb<sup>Δ</sup>7 Bb-7 Eb<sup>7</sup> Eb-7 Ab<sup>7</sup>

77 Db<sup>7</sup> B<sup>7</sup> Db<sup>7</sup> B<sup>7</sup>

81 Db<sup>7</sup> B<sup>7</sup> Db<sup>Δ</sup>7 Ab-7 Db<sup>7</sup>b<sup>9</sup>

85 Gb<sup>Δ</sup>7 F#-7 B<sup>7</sup> E-7 A<sup>7</sup> D<sup>Δ</sup>7 Ab<sup>7</sup>

Repeat for solos then  
D.S. for head out

Db<sup>7</sup> B<sup>7</sup> Db<sup>7</sup> B<sup>7</sup> repeat ad lib

cued Db<sup>7</sup> B<sup>7</sup> Db<sup>7</sup> B<sup>7</sup>

Ba - do - da - yo - bah ts - k - ts - k Ba - do - da - yo - bah - ts - k - ts - k

Db<sup>7</sup> B<sup>7</sup> unison

Ba - do - da - yo - bah ts - k - ts - k

# Round Midnight 1 1

**A**

C- A<sub>ø7</sub> | D<sub>ø7</sub> G<sub>7</sub> | C-<sub>7</sub> F<sub>7</sub> | A<sup>b</sup><sub>-7</sub>D<sup>b</sup><sub>7</sub> G-<sub>7</sub>C<sub>7</sub> |

F-<sub>7</sub> B<sup>b</sup><sub>7</sub> | E<sup>b</sup><sub>Δ7</sub> A<sup>b</sup><sub>Δ7</sub> | A<sub>ø7</sub> D<sub>ø7</sub> | G<sub>7</sub> |

1.

2.

A<sub>ø7</sub> D<sub>ø7</sub>G<sub>7</sub> | C-<sub>7</sub> C-<sub>7</sub> / B<sup>b</sup> ||

fine

**B**

A<sub>ø7</sub> D<sub>7</sub> | G<sub>7</sub> | A<sub>ø7</sub> D<sub>7</sub> | G<sub>7</sub> |

F-<sub>7</sub>B<sup>b</sup><sub>7</sub> E<sup>b</sup><sub>Δ7</sub> | A<sup>b</sup><sub>7</sub> G<sub>7</sub> | C-<sub>7</sub> B<sup>b</sup><sub>7</sub> | A<sup>b</sup><sub>7</sub> G<sub>7</sub> ||

D.C. al 2nd ending

474.

(Rock)

# YOU ARE THE SUNSHINE OF MY LIFE

- STEVIE NICKER

**INTRO**

Chords for the Intro:  
Cmaj7, G/F, E-7, A7b9, D-7, G7, C, D-7, G7, Cmaj7, D-7, G7, Cmaj7, D-7, G7, B-7b5, E7 alt., Amaj7, B-7, E7, A-, A-(maj7), A-7, D7, D-7, G7

(WHOLE TUNE MODULATES UP  $\frac{1}{2}$  STEP)

# There Will Never Be Another You

**A** $\frac{4}{4}$  |  $D_{\Delta 7}^b$  |

/.

|  $C_{\emptyset 7}$  ||  $F_{7b9}$  ||  $B_{-7}^b$  |

/.

|  $A_{-7}^b$  ||  $D_7^b$  ||**B**|  $G_{\Delta 7}^b$  ||  $C_{7\#11}^b$  ||  $D_{\Delta 7}^b$  ||  $B_{-7}^b$  ||  $E_7^b$  |

/.

|  $E_{-7}^b$  ||  $A_7^b$  ||**A**|  $D_{\Delta 7}^b$  |

/.

|  $C_{\emptyset 7}$  ||  $F_{7b9}$  ||  $B_{-7}^b$  |

/.

|  $A_{-7}^b$  ||  $D_7^b$  ||**C**|  $G_{\Delta 7}^b$  ||  $C_{7\#11}^b$  ||  $D_{\Delta 7}^b$  ||  $G_{\emptyset 7} C_7$  ||  $D_{\Delta 7}^b G_7^b$  ||  $F_{-7} B_7^b$  ||  $E_{-7}^b A_7^b$  ||  $D_6^b A_7^b$  ||

# What Is This Thing Called Love

**A** $\frac{4}{4}$  **F**<sub>ø7</sub>**B**<sub>7b9</sub>**E**<sup>b</sup><sub>-6</sub>

/.

**C**<sub>ø7</sub>**F**<sub>7#5</sub>**B**<sup>b</sup><sub>Δ7</sub>

/.

**B****B**<sup>b</sup><sub>-7</sub>**E**<sup>b</sup><sub>7</sub>**A**<sup>b</sup><sub>Δ7</sub>

/.

**G**<sup>b</sup><sub>7</sub>

/.

**C**<sub>ø7</sub>**F**<sub>7</sub>**A****F**<sub>ø7</sub>**B**<sub>7b9</sub>**E**<sup>b</sup><sub>-6</sub>

/.

**C**<sub>ø7</sub>**F**<sub>7#5</sub>**B**<sup>b</sup><sub>Δ7</sub>

/.



# A NIGHT IN TUNISIA

- DIZZY GILLESPIE

1. MED. AFRO

BASS  
LINE:

Handwritten musical score for "A Night in Tunisia" by Dizzy Gillespie. The score consists of ten staves of music. The first staff is labeled "BASS LINE:". The music is written in 4/4 time with a key signature of one flat (Bb). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Chord symbols are written above and below the staves, including Eb7, D-, E-7b5, A7b5, D7b9, G-, G-7, C7, C7b9, F6, E-7b5, A7b5, D.5, Eb7 #11, D-, G7 #11, G-(maj7), G-7, Gb7 #9, and Eb7 #9. There are also first and second endings marked with "1." and "2.". An "INTERLUDE" section is marked with a box on the sixth staff. A "SOLO BREAK" section is marked with a circle on the tenth staff. The score ends with a double bar line and a repeat sign.

ICE MARGAS - "THE COOKER"