

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 (F major/D minor) and the time signature is 4/4. The notation includes a repeat sign at the beginning. Chord symbols above the staff are: Am (with 'Flugel cues' written below it), Am7/G, F#dim7, Am, Am7/G, and F#dim7. Measure 5 contains two first endings: '1. Em11' and '2. Vox Am7'.

Verse

A

Musical notation for the Verse section, measures 6-21. The key signature is one flat (F major/D minor) and the time signature is 4/4. Chord symbols above the staff are: B7, E7, Am, Dm, G7, C, B7, Bbdim, Am, Abdim, Gm11, C7(#9) B7(#9), Bm7(b5), E7, and Am.

Chorus

B

Musical notation for the Chorus section, measures 22-30. The key signature is one flat (F major/D minor) and the time signature is 4/4. Chord symbols above the staff are: D7, Dm, Am, D7, Dm, Am, and Em7(b5).

Black Velvet

♩ = 102

vocal beat

(bass last time)

Bass line for the vocal beat, starting with a 4-measure rest followed by a melodic phrase in 4/4 time.

3 Verse (add drums/bass)

Bass line for the verse, starting with a 4-measure rest followed by a melodic phrase in 4/4 time.

Pre-chorus (add keys)

7 Bbsus Bbsus Asus Absus Gbsus Dbsus Db

Musical notation for the pre-chorus, including chord symbols and a dynamic marking of *sub p*.

Chorus

11 Ab-7 Db Ab-7 AΔ7 EΔ7

Musical notation for the first part of the chorus, including chord symbols and a dynamic marking of *sub p*.

15 Ab-7 Eb-7 D-7 Db-7 B7/13 Bb+7 Eb-7

Musical notation for the second part of the chorus, including chord symbols and a dynamic marking of *sub p*.

20 Verse Eb-7

Musical notation for the start of the second verse, including a dynamic marking of *sub p*.

24 Eb-7 Gb F- Eb-DbΔ7 Eb-7

Musical notation for the second part of the second verse, including chord symbols and a dynamic marking of *sub p*.

28 Pre-chorus Bbsus Bbsus Asus Absus Gbsus Dbsus Db

Musical notation for the pre-chorus of the second time through, including chord symbols and a dynamic marking of *sub p*.

32 Chorus Ab-7 Db Ab-7 AΔ7 EΔ7

Musical notation for the chorus of the second time through, including chord symbols and a dynamic marking of *sub p*.

36 $A\flat-7$ $E\flat-7$ $D-7$ $D\flat-7$ B^{713} $B\flat+7$ $E\flat-7$ sax solo fill

41 solos $E\flat-7$ sax trades with vocals

45 Pre-chorus $B\flat$ sus $B\flat$ sus A sus $A\flat$ sus $G\flat$ sus $D\flat$ sus $D\flat$

49 Chorus $A\flat-7$ $D\flat$ $A\flat-7$ $A\Delta 7$ $E\Delta 7$ *sub p*

53 $A\flat-7$ $E\flat-7$ $D-7$ $D\flat-7$ 1. B^{713} $B\flat+7$ $E\flat-7$

57 2. B^{713} $B\flat+7$ vocal cue $E\flat-7$ repeat and fade
"if you please"

Murder By Numbers

Afro-cuban 12/8

Intro

Musical notation for the Intro, consisting of two staves (treble and bass clef) in 12/8 time. The melody is a simple eighth-note pattern: G4, A4, B4, A4, G4, F4, E4, D4. The bass line follows a similar pattern: D3, C3, B2, A2, G2, F2, E2, D2. The piece ends with a double bar line and a fermata over the final notes.

3 E-11 F#sus2/A B-11 BbΔ7

Musical notation for measures 3 and 4. Measure 3 features a piano accompaniment with a steady eighth-note bass line and a treble staff with sustained chords. Measure 4 continues the bass line and changes the treble accompaniment. Both measures end with a double bar line and a fermata.

5 Verse

E-11 F#sus2/A B-11 BbΔ7 3x

Musical notation for measures 5 and 6, which are identical to measures 3 and 4. Both measures end with a double bar line and a fermata.

7 F#-11 FΔ7#11 B-7 C6%

Musical notation for measures 7 and 8. Measure 7 features a piano accompaniment with a steady eighth-note bass line and a treble staff with sustained chords. Measure 8 continues the bass line and changes the treble accompaniment. Both measures end with a double bar line and a fermata.

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

Musical notation for measures 9, 10, 11, and 12. Measures 9 and 10 are identical to measures 3 and 4. Measures 11 and 12 feature a piano accompaniment with a steady eighth-note bass line and a treble staff with sustained chords. The piece ends with a double bar line and a fermata.

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

Esus²

1234

INTRO B7(SUS4) Em7 D7(SUS4) Gm7 A7(SUS4)

7 TIME Dmaj7 G7(SUS4) Cmaj7 A7(SUS4)

11 **A** Dmaj7 G7(SUS4) Cmaj7 A7(SUS4) **4x**

15 **B** Fmaj7/G Bm7 Em7 Fmaj7/G Bm7 Ebmaj7

23 Fmaj7/G Bm7 Em7 To CODA 1

27 Dm7 Em7 F/Eb REPEAT TO A 4x AND B FOR VERSE AND SOLOS
GO TO CODA 1 LAST TIME ON SOLOS

¹ Dm7 Em7 F/Eb

C Gmaj7/B Cmaj7 Fmaj7 D/F# Em7 Ebmaj7

QUIET!

2

Dmaj7 G7(SUS4) Cmaj7 A7(SUS4) Dmaj7 G7(SUS4) Cmaj7 A7(SUS4)

A musical staff in treble clef containing eight measures of rhythmic notation, represented by diagonal slashes. Above the staff are the chord symbols: Dmaj7, G7(SUS4), Cmaj7, A7(SUS4), Dmaj7, G7(SUS4), Cmaj7, and A7(SUS4).

D Fmaj7/G Bm7 Em7

A musical staff in treble clef containing four measures of rhythmic notation, represented by diagonal slashes. Above the staff are the chord symbols: Fmaj7/G, Bm7, and Em7.

Fmaj7/G Bm7 Ebmaj7 Fmaj7/G

A musical staff in treble clef containing six measures of rhythmic notation, represented by diagonal slashes. Above the staff are the chord symbols: Fmaj7/G, Bm7, Ebmaj7, and Fmaj7/G.

Bm7 Em7 To CODA 2 Dm7 Em7 F/Eb

REPEAT AD LIB UNTIL
CUED TO GO TO CODA 2

A musical staff in treble clef. The first four measures contain rhythmic notation (diagonal slashes). The last two measures contain melodic notation with notes and stems. Above the staff are the chord symbols: Bm7, Em7, To CODA 2, Dm7, Em7, and F/Eb. The staff ends with a double bar line and repeat dots.

2
B7(SUS4) Em7 D7(SUS4) Gm7 A7(SUS4)

A musical staff in treble clef containing five measures of melodic notation with notes and stems. Above the staff are the chord symbols: B7(SUS4), Em7, D7(SUS4), Gm7, and A7(SUS4). The staff ends with a double bar line.

Bye Bye Blackbird (Magni)

A

4/4 | **E^b_{Δ7}** |

∕.

| **F₋₇ B^b₇ | E^b_{Δ7} |**

| **E^b_{/G}** |

| **G^b₀** |

| **F₋₇ B^b₇ | G₋₇ C_{7b9} |**

| **F₋** |

| **F₋_{/E}** |

| **F₋_{/E^b}** |

| **B^b₇** |

| **F₋₇** |

| **B^b₇** |

| **E^b_Δ** |

∕.

B

|| **E^b₇** |

∕.

| **G₀** |

| **C_{7b9}** |

| **F₋₇** |

∕.

| **A^b₋₇ B₇ | F₋₇ B^b₇ ||**

|| **E^b_{Δ7}** |

| **G_{7b9}_{/D}** |

| **G₀_{/D^b}** |

| **C_{7b9}** |

| **F₋₇** |

| **B^b₇** |

| **E^b_{Δ7}** |

| **F₋₇ B^b₇ ||**

LEAD SHEET

CAZAVAN

(BET ARRANGEMENT BY BROWN)

BY DUKE ELLINGTON
ARRANGED BY BROWNMAN

$\text{♩} = 260$ Dancehall

A

C7

C7

5C7sus4

Cm9 band out!

9 montuno

Fm7 E^b9 D^b9 C7(#5,#9)

13

B

F⁹ Songo

17 B^b9

21 E^b7

25 A^b6 G⁷ D^b7

29

C

Dancehall

C7

33 C7

37 C7sus4

Cm9 band out

41

Fm7 E^b9 D^b9 C7(#5,#9)

45

Bossa

CORCOVADO - ("QUIET NIGHTS...")

- JOBIM

(INTRO - SLOWLY)

Handwritten musical score for "Corcovado" by Jobim. The score is written on ten staves. The first staff is in treble clef with a 4/4 time signature. The second staff is in bass clef. The third staff is in bass clef with a "D=2" marking. The score includes various chords such as Fmaj7, Bb7, A-7, A-7/G, D/F#, F#7, G-7, C7, F#7, D7, D7/A, A-7, F-7, Bb7, E-7, A7(b9), D-7, A-7, G-7, C7, F#7, Fmaj7, F-7, F-6, E-7, A-7, D-7, G7b9, E-7, A7, D-7, G7, Baião, C-7, Eb, D, and Db. There are also some markings like "INTRO BOSSA" and "F#7" in parentheses.

DEVIL MAY CARE

FUNKY ♩ = 94

BEATBOX/DRUM INTRO

5 N.C. G7^{ALT.} N.C. G7^{ALT.}

9 Cm Db+7 Cm Dm7 G7(b9) Cm Am7(b5) Dm7(b5) G7^{ALT.}

13 Cm Db+7 Cm Am7(b5) D7(b9) G7 Cm C7(#9)

17 Fm7 Bb7 Ebmaj7 Gb07 Fm7 Bb7 Eb Eb+ Eb6 Ebmaj7

21 Ebm7 Ab7 Dbmaj7 Dm7(b5) G7(b9) Cmaj7 Eb7 Abmaj7 Db7

25 Cm Db+7 Cm Dm7 G7(b9) Cm Am7(b5) Ab7(#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

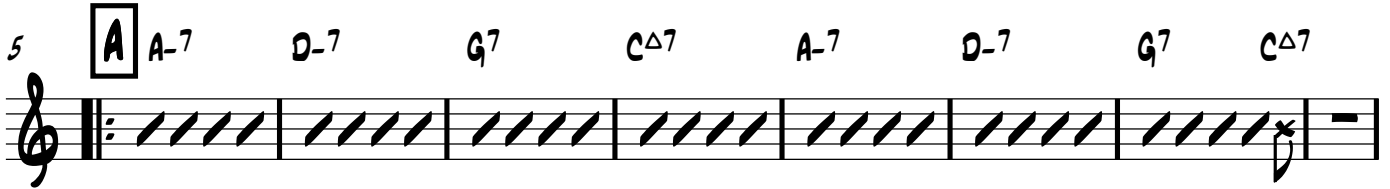
DRUM FILL

A-Δ7

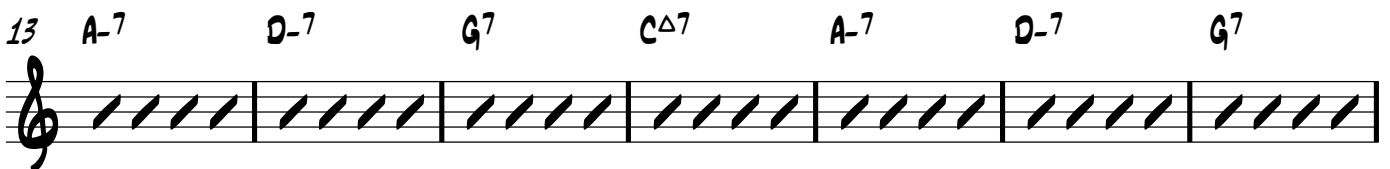
REPEAT UNTIL CUE



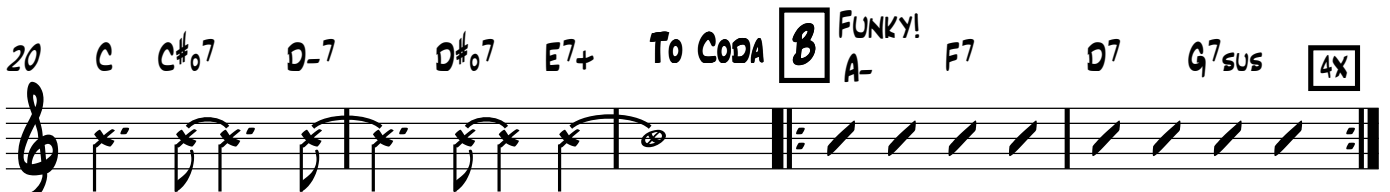
5 **A** A-7 D-7 G7 CΔ7 A-7 D-7 G7 CΔ7



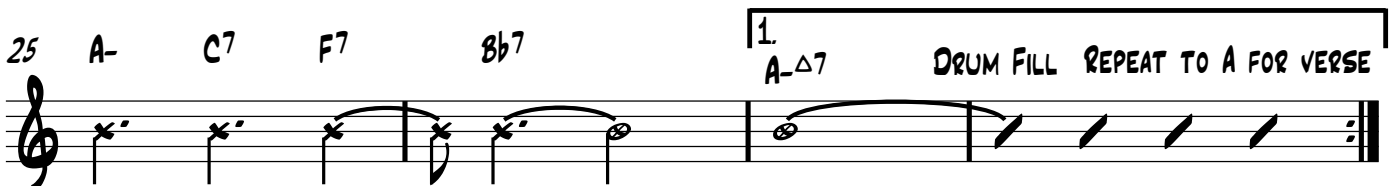
13 A-7 D-7 G7 CΔ7 A-7 D-7 G7



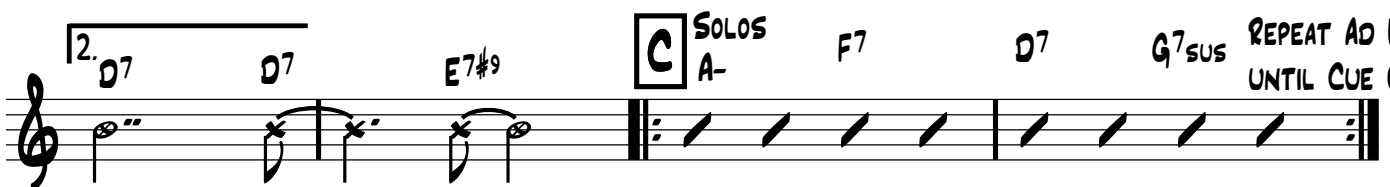
20 C C#o7 D-7 D#o7 E7+ TO CODA **B** FUNKY!
A- F7 D7 G7sus **4X**



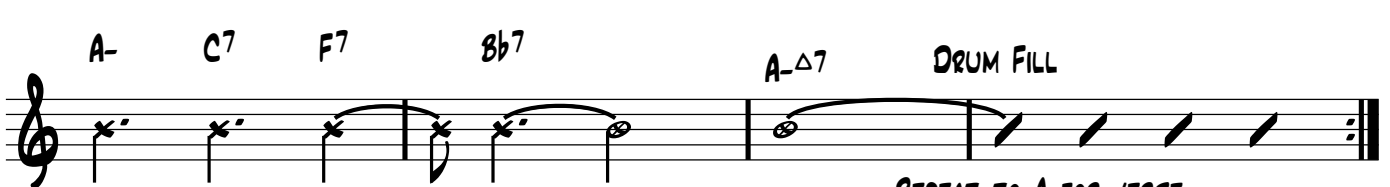
25 A- C7 F7 Bb7 **1.** A-Δ7 DRUM FILL REPEAT TO A FOR VERSE



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

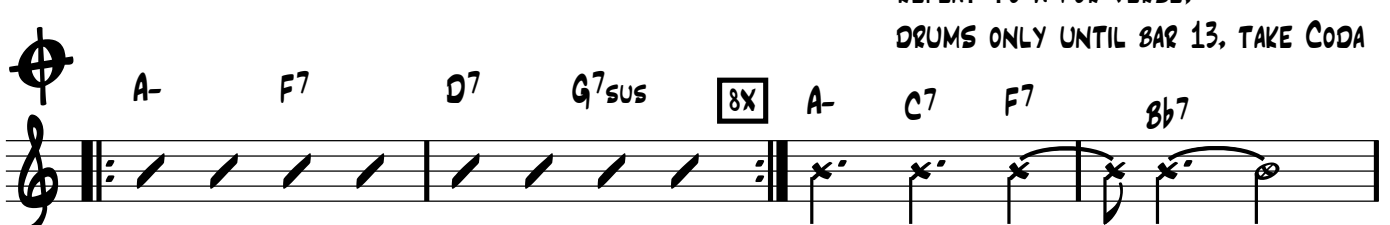


A- C7 F7 Bb7 A-Δ7 DRUM FILL

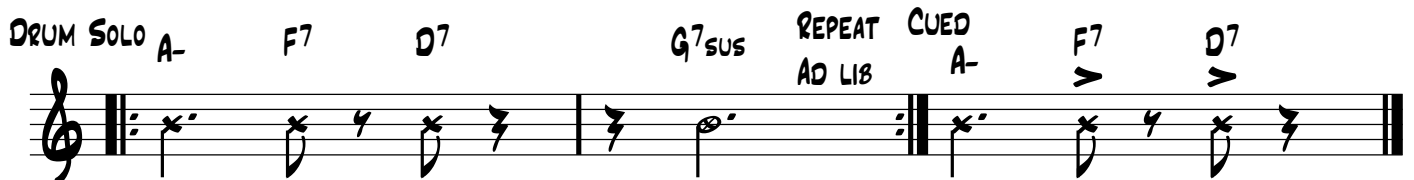


REPEAT TO A FOR VERSE,
DRUMS ONLY UNTIL BAR 13, TAKE CODA

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₋₇** | **D₇^{#9}_{#5}** | **G₋₇** | **D₇^{#9}_{#5}** |

| **G₋₇** | **D₇^{#9}_{#5}** | **G₋₇** | **D₇^{#9}_{#5}** ||

A

|| **G₋₇** | **D₇^{#9}_{#5}** | **G₋₇** | **C₁₃** |

| **E_Δ^b** | **D₋₇ G₇^{#11} | A₋₁₁** | **D₇^{#9}** |

| **G₋₉** | **D₇^{#9}_{#5}** | **G₋₉** | **C₁₃** |

| **E_Δ^b** | **E₋₉ A₇^{#9}_{#5} | D₋₇ G₇^{#11} | A₋₁₁** | **D₇^{b9}** |

| **B_{Δ9}^b E_{B_b}^b | B_{Δ9}^b E_{B_b}^b | B_{Δ9}^b E_{B_b}^b | B_{Δ9}^b E_{B_b}^{m6}** |

| **B_Δ^b C₋₇ | D₋₇ G₇^{#11} | A₋₁₁** | **D₇^{#9}** |

| **G₋₇** | **D₇^{#9}_{#5}** | **G₋₇ B^b | C₁₃** |

| **C₋₉ D₋₇ E_Δ^b | D₇^{#9}_{#5}** | **G₋₇ G₇^b_{#5} | F₋₇ E₁₃ E₇** |

| **E_Δ^b** | **D₋₇ G₇^{#11} | C₋₉** | **D₇^{#9}_{#5}** |

In

| **G₋₇** | **D₇^{#9}_{#5}** | **G₋₇** | **D₇^{#9}_{#5}** |

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^Δ7 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

band in (Merengue feel) Verse + solos

51 Db7 B7 Db7 B7 Db7 B7

57 Db7 B7 Db^Δ7 Ab-7 Db7b9

Samba

61 Gb^{Δ7} F#⁻⁷ B⁷ E⁻⁷ A⁷ D^{Δ7} Ab⁷

67 Db⁷ B⁷ Db⁷ B⁷

71 Bb^{Δ7} Bb⁻⁷ Eb⁷ Eb⁻⁷ Ab⁷

77 Db⁷ B⁷ Db⁷ B⁷

81 Db⁷ B⁷ Db^{Δ7} Ab⁻⁷ Db^{7b9}

85 Gb^{Δ7} F#⁻⁷ B⁷ E⁻⁷ A⁷ D^{Δ7} Ab⁷

Repeat for solos then
D.S. for head out

Db⁷ B⁷ Db⁷ B⁷ repeat ad lib

cued Db⁷ B⁷ Db⁷ B⁷

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

Db⁷ B⁷ unison

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

Round Midnight 1 1

A

C- A_{ø7} | D_{ø7} G₇ | C-₇ F₇ | A^b₋₇D^b₇ G-₇C₇ |

F-₇ B^b₇ | E^b_{Δ7} A^b_{Δ7} | A_{ø7} D_{ø7} | G₇ |

1.

2.

A_{ø7} D_{ø7}G₇ | C-₇ C-₇ / B^b ||

fine

B

A_{ø7} D₇ | G₇ | A_{ø7} D₇ | G₇ |

F-₇B^b₇ E^b_{Δ7} | A^b₇ G₇ | C-₇ B^b₇ | A^b₇ G₇ ||

D.C. al 2nd ending

474.

(Rock)

YOU ARE THE SUNSHINE OF MY LIFE

- STEVIE NICKER

INTRO

Chord symbols 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**_{ø7}**B**_{7b9}**E**^b₋₆

/.

C_{ø7}**F**_{7#5}**B**^b_{Δ7}

/.

B**B**^b₋₇**E**^b₇**A**^b_{Δ7}

/.

G^b₇

/.

C_{ø7}**F**₇**A****F**_{ø7}**B**_{7b9}**E**^b₋₆

/.

C_{ø7}**F**_{7#5}**B**^b_{Δ7}

/.

A NIGHT IN TUNISIA

- DIZZY GILLESPIE

MELO. 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 Fmaj7. 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"