

# Bb LEAD SHEET

# Água De Beber

ARRANGED FOR PERMUTACAO S

BY: ANTONIO CARLOS JOBIM

ARRANGED BY: NICK "BROWMAN" ALI & ATTILA FIAS

## Intro

**Bm** **Bm7/A** **G#dim7** **Bm** **Bm7/A** **G#dim7**

Flugel cues

1. **F#m11**

2. **Vox Bm7**

## Verse

### A

**C#7** **F#7** **Bm**

**Em** **A7** **D**

**C#7** **Cdim** **Bm** **Bbdim** **Am11** **D7(#9)C#7(#9)**

**C#m7(b5)** **F#7** **Bm**

## Chorus

### B

**E7** **Em** **Bm**

**E7** **Em** **Bm** **F#m7(b5)**

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# Bye Bye Blackbird (Magni)

**A**

4/4 **F<sub>Δ7</sub>** |

∕.

**G<sub>-7</sub> C<sub>7</sub> | F<sub>Δ7</sub> |**

**F<sub>/A</sub>** |

**A<sub>o</sub><sup>b</sup>** |

**G<sub>-7</sub> C<sub>7</sub> | A<sub>-7</sub> D<sub>7<sub>b</sub>9</sub> |**

**G<sub>-</sub>** |

**G<sub>-</sub>  
/F<sup>#</sup>** |

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

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

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

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

**F<sub>Δ</sub>** |

∕.

**B**

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

∕.

**A<sub>∅</sub>** |

**D<sub>7<sub>b</sub>9</sub>** |

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

∕.

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

**F<sub>Δ7</sub>** |

**A<sub>7<sub>b</sub>9</sub>  
/E** |

**A<sub>∅</sub>  
/E<sub>b</sub>** |

**D<sub>7<sub>b</sub>9</sub>** |

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

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

**F<sub>Δ7</sub>** |

**G<sub>-7</sub> C<sub>7</sub> ||**

# TRUMPET

# CAZAVAN

(BET ARRANGEMENT BY BROWN)

BY DUKE ELLINGTON  
ARRANGED BY BROWNMAN

$\text{♩} = 260$  Dancehall

**A** **D7**

**D7**

**D7sus4** **Dm9** band out!

**9 montuno**  
**Gm7** **F9** **E<sup>b</sup>9** **D7(#5,#9)**

**B** **Songo**  
**G9**

**13** **C9**

**17** **F7**

**21** **B<sup>b</sup>6** **A7** **E<sup>b</sup>7**

**C** **Dancehall**  
**D7**

**29** **D7**

**33** **D7**

**37** **D7sus4** **Dm9** band out

**41** **Gm7** **F9** **E<sup>b</sup>9** **D7(#5,#9)**

(BOSSA) 94.

# CORCOVADO (QUIET NIGHTS...)

JOSIM

(INTRO - SLOWLY)

Chords and annotations include: B-, Bb07, A-7, D7, Gmaj7, C7, B-, B-/A, E/G#, G07 (Intro Bossa), E7/B, Bb0, A-7, D7sus4, G0, Gmaj7, G-7, C7, F#-7, B7(b13), E7, E-7, Bb0, E7/B, Bb0, A-7, D7sus4, G0, Gmaj7, G-7, G-6, F#-7, B-7, E-7, A7(b9), F#-7, B7, E-7, A7, D7sus4, F, E-, Eb-.

(LAST X ONLY)

# A Foggy Day

**A** $\frac{4}{4}$  |  $E_{\Delta 7}^b$  ||  $E_{\circ 7}$  ||  $F_{-7}$  ||  $B_7^b$  ||  $E_{\Delta 7}^b$  ||  $C_{\emptyset 7}$  ||  $F_7$  ||  $B_7^b$  ||**B**|  $E_{\Delta 7}^b$  ||  $B_{-7}^b E_7^b$  ||  $A_{\Delta 7}^b$  ||  $D_7^b$  ||  $G_{-7}$  ||  $C_7$  ||  $F_7$  ||  $B_7^b$  ||**A**|  $E_{\Delta 7}^b$  ||  $E_{\circ 7}$  ||  $F_{-7}$  ||  $B_7^b$  ||  $E_{\Delta 7}^b$  ||  $C_{\emptyset 7}$  ||  $F_7$  ||  $B_7^b$  ||**C**|  $B_{-7}^b$  ||  $E_7^b$  ||  $A_{\Delta 7}^b$  ||  $D_7^b$  ||  $E_6^b F_{-7}$  ||  $G_{-7} A_{-6}^b$  ||  $G_{-7} C_7$  ||  $F_{-7} B_7^b$  ||  $E_6^b$  ||  $F_{-7} B_7^b$  ||

# MAS QUE NADA (TENOR)

**(A)**

F#m7 B9 F#m7 B9 Bm7 E9

5 F#m7 B9 F#m7 B9 F#m7 B9 F#m7 B9

9 F#m7 B9 F#m7 C#m7 Cm7 Bm7 E9

13 F#m7 B9 F#m7 B9 F#m7 B9 F#m7 C7(#9)

**(B)**

17 F#m7 C7(#9) F#m7 C7(#9)

21 F#m7 C#9 C#7(b9) F#m7 C#9(SUS4) F#m7 C#9(SUS4)

**(C)**

25 Bm7 E9 Amaj9 A6

29 **B7/D#** **E/D** **C#m7** **F#m7** **F#m7** **C#7(#9)**

33 **(D)** **F#m7** **C#7(#9)** **F#m7** **C#7(#9)**

37 **F#m7** **C#9** **C#7(b9)** **F#m7** **C#9(SUS4)** **F#m7** **C#9(SUS4)**

# My Funny Valentine (pt 1)

**In**

$\frac{4}{4}$  | **A<sub>-7</sub>** |

**E<sub>7</sub><sup>#9</sup><sub>#5</sub>** |

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

**E<sub>7</sub><sup>#9</sup><sub>#5</sub>** |

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

**E<sub>7</sub><sup>#9</sup><sub>#5</sub>** |

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

**E<sub>7</sub><sup>#9</sup><sub>#5</sub>** ||

**A**

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

**E<sub>7</sub><sup>#9</sup><sub>#5</sub>** |

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

**D<sub>13</sub>** |

| **F<sub>Δ</sub>** |

**E<sub>-7</sub> A<sub>7</sub><sup>#11</sup> | **B<sub>-11</sub>** |**

**E<sub>7</sub><sup>#9</sup>** |

| **A<sub>-9</sub>** |

**E<sub>7</sub><sup>#9</sup><sub>#5</sub>** |

**A<sub>-9</sub>** |

**D<sub>13</sub>** |

| **F<sub>Δ</sub>** |

**F<sup>#</sup><sub>-9</sub> B<sub>7</sub><sup>#9</sup> | **E<sub>-7</sub> A<sub>7</sub><sup>#11</sup> | **B<sub>-11</sub>** |****

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

| **C<sub>Δ9</sub> F<sub>/C</sub>** |

**C<sub>Δ9</sub> F<sub>/C</sub>** |

**C<sub>Δ9</sub> F<sub>/C</sub>** |

**C<sub>Δ9</sub> F<sub>/C</sub><sup>m6</sup>** |

| **C<sub>Δ</sub> D<sub>-7</sub>** |

**E<sub>-7</sub> A<sub>7</sub><sup>#11</sup> | **B<sub>-11</sub>** |**

**E<sub>7</sub><sup>#9</sup>** |

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

**E<sub>7</sub><sup>#9</sup><sub>#5</sub>** |

**A<sub>-7</sub> C** |

**D<sub>13</sub>** |

| **D<sub>-9</sub> E<sub>-7</sub> F<sub>Δ</sub>** |

**E<sub>7</sub><sup>#9</sup><sub>#5</sub>** |

**A<sub>-7</sub> A<sub>7</sub><sup>b</sup><sub>#5</sub> | **G<sub>-7</sub> F<sub>13</sub><sup>#</sup> F<sub>7</sub><sup>#</sup>** |**

| **F<sub>Δ</sub>** |

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

**E<sub>7</sub><sup>#9</sup><sub>#5</sub>** |

**In**

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

**E<sub>7</sub><sup>#9</sup><sub>#5</sub>** |

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

**E<sub>7</sub><sup>#9</sup><sub>#5</sub>** |



# LOVE ME (TENOR)

RHUMBA

DRUM FILL  $Bm^{(maj7)}$  REPEAT UNTIL CUE

4/4 time signature. Drum notation: / / / / | / / / / | : / / / / | / / / / | : / / / / |

5 **A**  $Bm^7$   $Em^7$   $A^7$   $D^{maj7}$   $Bm^7$   $Em^7$   $A^7$   $D^{maj7}$

Notes:  $Bm^7$   $Em^7$   $A^7$   $D^{maj7}$   $Bm^7$   $Em^7$   $A^7$   $D^{maj7}$ . Drum notation: / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / |

13  $Bm^7$   $Em^7$   $A^7$   $D^{maj7}$   $Bm^7$   $Em^7$   $A^7$

Drum notation: / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / |

20  $D$   $D^{\#07}$   $Em^7$   $F0^7$   $F^{\#7}$  TO CODA **B**  $Bm$   $G^7$   $E^7$   $A^7(SUS4)$  **4x**

Notes:  $D$   $D^{\#07}$   $Em^7$   $F0^7$   $F^{\#7}$  TO CODA  $Bm$   $G^7$   $E^7$   $A^7(SUS4)$ . Drum notation: / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / |

FUNKY TUMBAO

25  $Bm$   $D^7$   $G^7$   $C^7$  **1.**  $Bm^{(maj7)}$  DRUM FILL

Notes:  $Bm$   $D^7$   $G^7$   $C^7$   $Bm^{(maj7)}$ . Drum notation: / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / |

REPEAT TO A FOR VERSE

**2.**  $E^7$   $E^7$   $F^{\#7}(\#9)$  SOLOS **C**  $Bm$   $G^7$   $E^7$   $A^7(SUS4)$

Notes:  $E^7$   $E^7$   $F^{\#7}(\#9)$  SOLOS  $Bm$   $G^7$   $E^7$   $A^7(SUS4)$ . Drum notation: / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / |

REPEAT AD LIB UNTIL CUE ON

$Bm$   $D^7$   $G^7$   $C^7$   $Bm^{(maj7)}$  DRUM FILL

Notes:  $Bm$   $D^7$   $G^7$   $C^7$   $Bm^{(maj7)}$ . Drum notation: / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / |

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

$Bm$   $G^7$   $E^7$   $A^7(SUS4)$  **8x**  $Bm$   $D^7$   $G^7$   $C^7$

Notes:  $Bm$   $G^7$   $E^7$   $A^7(SUS4)$   $Bm$   $D^7$   $G^7$   $C^7$ . Drum notation: / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / |

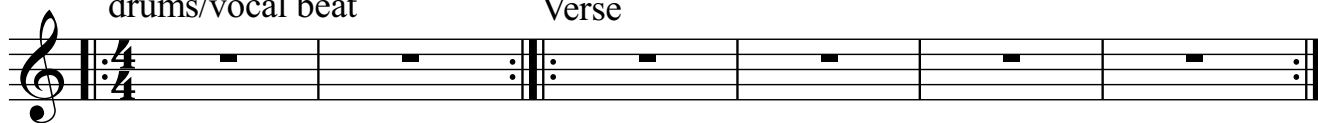
DRUM SOLO  $Bm$   $G^7$   $E^7$   $A^7(SUS4)$  REPEAT AD LIB CUED  $Bm$   $G^7$   $E^7$

Notes:  $Bm$   $G^7$   $E^7$   $A^7(SUS4)$   $Bm$   $G^7$   $E^7$ . Drum notation: / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / |

# Black Velvet (Tenor)

drums/vocal beat

Verse



7 Pre-chorus

Csus

Csus

Bsus

Bbsus

Absus

Ebsus

Eb



11 Chorus

Bb-7

Eb

Bb-7

BΔ7

F#Δ7



15 Bb-7

F-7

E-7

Eb-7

C#7|3

C+7

F-7



20 Verse

F-7



24 F-7

Ab

G-

F-

EbΔ7

F-7



28 Pre-chorus

Csus

Csus

Bsus

Bbsus

Absus

Ebsus

Eb



32 Chorus

Bb-7

Eb

Bb-7

BΔ7

F#Δ7



36 Bb-7

F-7

E-7

Eb-7

C#7|3

C+7

F-7

sax solo fill



41 solos  
F-7

sax trades with vocals

45 Pre-chorus  
Csus Csus Bsus Bbsus Absus Ebsus Eb

49 Chorus  
Bb-7 Eb Bb-7 BΔ7 F#Δ7

53 Bb-7 F-7 E-7 Eb-7

1. C#713 C+7 F-7

57 2. C#713 C+7 F-7

repeat and fade

# DEVIL MAY CARE (TENOR)

FUNKY ♩ = 90

BEATBOX/DRUM INTRO

Musical staff for Beatbox/Drum Intro, measures 1-4. The staff is in 4/4 time and contains rhythmic slashes representing the drum pattern.

5 N.C. A7<sup>ALT.</sup> N.C. A7<sup>ALT.</sup>

Musical staff for measures 5-8. Measure 5 contains a triplet of eighth notes (F#, G, A) followed by a quarter note (B) and a quarter rest. Measure 6 contains a quarter rest. Measure 7 contains a triplet of eighth notes (F#, G, A) followed by a quarter note (B) and a quarter rest. Measure 8 contains a quarter note (B) and a quarter rest. Chords N.C. and A7<sup>ALT.</sup> are indicated above the staff.

9 D<sub>m</sub> E<sub>b</sub>+7 D<sub>m</sub> E<sub>m</sub>7 A7(b9) D<sub>m</sub> B<sub>m</sub>7(b5) E<sub>m</sub>7(b5) A7<sup>ALT.</sup>

Musical staff for measures 9-12. Measure 9 contains a triplet of eighth notes (F#, G, A) followed by a quarter note (B) and a quarter rest. Measure 10 contains a quarter rest. Measure 11 contains a quarter rest. Measure 12 contains a quarter note (B) and a quarter rest. Chords D<sub>m</sub>, E<sub>b</sub>+7, D<sub>m</sub>, E<sub>m</sub>7, A7(b9), D<sub>m</sub>, B<sub>m</sub>7(b5), E<sub>m</sub>7(b5), and A7<sup>ALT.</sup> are indicated above the staff.

13 D<sub>m</sub> E<sub>b</sub>+7 D<sub>m</sub> B<sub>m</sub>7(b5) E7(b9) A7 D<sub>m</sub> D7(#9)

Musical staff for measures 13-16. Measure 13 contains a quarter note (B) and a quarter rest. Measure 14 contains a quarter rest. Measure 15 contains a quarter rest. Measure 16 contains a quarter note (B) and a quarter rest. Chords D<sub>m</sub>, E<sub>b</sub>+7, D<sub>m</sub>, B<sub>m</sub>7(b5), E7(b9), A7, D<sub>m</sub>, and D7(#9) are indicated above the staff.

17 G<sub>m</sub>7 C7 F<sup>MAJ</sup>7 A<sub>b</sub>07 G<sub>m</sub>7 C7 F F+ F6 F<sup>MAJ</sup>7

Musical staff for measures 17-20. Measure 17 contains a quarter rest. Measure 18 contains a quarter rest. Measure 19 contains a quarter rest. Measure 20 contains a quarter rest. Chords G<sub>m</sub>7, C7, F<sup>MAJ</sup>7, A<sub>b</sub>07, G<sub>m</sub>7, C7, F, F+, F6, and F<sup>MAJ</sup>7 are indicated above the staff.

21 F<sub>m</sub>7 B<sub>b</sub>7 E<sub>b</sub>MAJ7 E<sub>m</sub>7(b5) A7(b9) D<sup>MAJ</sup>7 F7 B<sub>b</sub>MAJ7 E<sub>b</sub>7

Musical staff for measures 21-24. Measure 21 contains a quarter rest. Measure 22 contains a quarter rest. Measure 23 contains a quarter rest. Measure 24 contains a quarter note (B) and a quarter rest. Chords F<sub>m</sub>7, B<sub>b</sub>7, E<sub>b</sub>MAJ7, E<sub>m</sub>7(b5), A7(b9), D<sup>MAJ</sup>7, F7, B<sub>b</sub>MAJ7, and E<sub>b</sub>7 are indicated above the staff.

25 D<sub>m</sub> E<sub>b</sub>+7 D<sub>m</sub> E<sub>m</sub>7 A7(b9) D<sub>m</sub> B<sub>m</sub>7(b5) B<sub>b</sub>7(#11) TO CODA

Musical staff for measures 25-28. Measure 25 contains a quarter rest. Measure 26 contains a quarter rest. Measure 27 contains a quarter rest. Measure 28 contains a quarter rest. Chords D<sub>m</sub>, E<sub>b</sub>+7, D<sub>m</sub>, E<sub>m</sub>7, A7(b9), D<sub>m</sub>, B<sub>m</sub>7(b5), B<sub>b</sub>7(#11), and TO CODA are indicated above the staff.

2 29  $E_m7(b5)$   $A7_{ALT.}$  N.C.  $A7_{ALT.}$

REPEAT FOR SOLOS (NO SHOTS)  
TO CODA LAST X

31  $E_m7(b5)$   $A7_{ALT.}$  N.C.  $A7_{ALT.}$  3x  $Bb7$   $A+7$   $G13(\#11)$

3x

# Murder By Numbers (Tenor)

## Intro

3 F#-11 Gsus<sup>2</sup>/B C#-11 C<sup>Δ</sup>7

5  Verse F#-11 Gsus<sup>2</sup>/B C#-11 C<sup>Δ</sup>7 3x

7 G#-11 G<sup>Δ</sup>7#11 C#-7 D<sup>6</sup>/<sub>9</sub>

9 F#-11 Gsus<sup>2</sup>/B C#-11 C<sup>Δ</sup>7 3x G#-11 G<sup>Δ</sup>7#11 C#-7 D<sup>6</sup>/<sub>9</sub> F#-7

etc.

Chorus  
2 (with backbeat)  
13

**To Coda**

**D.S. al Coda**  
(all repeats good)

F#-7 G#-7 A6 G#-7 F#-7 4x

Solos

F#-11 Gsus2/B C#-11 CΔ7 F#-11 Gsus2/B C#-11 CΔ7

F#-11 Gsus2/B C#-11 CΔ7

1.2. etc...  
G#-11 GΔ7#11 C#-7 D6%

Last x  
G#-11 GΔ7#11 C#-7 D6%

Last Verse

Piano only

F#-11 Gsus2/B C#-11 CΔ7 3x G#-11 GΔ7#11 C#-7 D6%

Band in

F#-11 Gsus2/B C#-11 CΔ7 3x G#-11 GΔ7#11 C#-7 D6% F#-7

Chorus (with backbeat)

F#-7 G#-11 A6 G#-7 F#-7 3 4x

Chorus (with afro-cuban feel)

F#-7 G#-7 A6 G#-11 F#-7 4x



# 1234 (TENOR)

INTRO C#7(SUS4) F#m7 E7(SUS4) Am7 B7(SUS4)

7 TIME E maj7 A7(SUS4) D maj7 B7(SUS4)

(SUGGESTED CHORD RHYTHM)

11 **A** E maj7 A7(SUS4) D maj7 B7(SUS4) **4x**

15 **B** G maj7/A C#m7 F#m7 G maj7/A C#m7 Fmaj7

23 G maj7/A C#m7 F#m7 To CODA 1

27 Em7 F#m7 G/F REPEAT TO A FOR VERSE AND SOLOS  
GO TO CODA LAST TIME ON SOLOS

<sup>1</sup> Em7 F#m7 G/F

**C** A maj7/C# D maj7 G maj7 E/G# F#m7 Fmaj7

QUIET!

2

E<sup>maj7</sup> A<sup>7(SUS4)</sup> D<sup>maj7</sup> B<sup>7(SUS4)</sup> E<sup>maj7</sup> A<sup>7(SUS4)</sup> D<sup>maj7</sup> B<sup>7(SUS4)</sup>

A musical staff in treble clef containing eight measures of rhythmic slashes, representing a guitar accompaniment pattern.

**D** G<sup>maj7/A</sup> C<sup>#m7</sup> F<sup>#m7</sup>

A musical staff in treble clef containing four measures of rhythmic slashes, representing a guitar accompaniment pattern.

G<sup>maj7/A</sup> C<sup>#m7</sup> F<sup>maj7</sup> G<sup>maj7/A</sup>

A musical staff in treble clef containing six measures of rhythmic slashes, representing a guitar accompaniment pattern.

C<sup>#m7</sup> F<sup>#m7</sup> To CODA 2 E<sup>m7</sup> F<sup>#m7</sup> G/F

REPEAT AD LIB UNTIL  
CUED TO GO TO CODA 2

A musical staff in treble clef showing notes with slurs and ties. The first two measures have rhythmic slashes. The third measure has a half note E4. The fourth measure has a half note F#4. The fifth and sixth measures have half notes G4 and F4 respectively, tied together. The staff ends with a double bar line and repeat dots.

**2**  
C<sup>#7(SUS4)</sup> F<sup>#m7</sup> E<sup>7(SUS4)</sup> Am<sup>7</sup> B<sup>7(SUS4)</sup>

A musical staff in treble clef with a key signature of one sharp (F#). It contains six measures of notes with slurs. The notes are: C#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), and B4 (quarter). The staff ends with a double bar line.

# Nature Boy/Old Devil Moon

Eb- F-7b5

Eb- F-7b5

Eb- Eb-/D Eb-/Db Eb-/C

7 B<sup>Δ</sup>7

F-7b5 Bb7b9

F-7b5 Bb7b9

11

Bb7+ Eb-

F7b9

Bb7

Bb7<sup>alt</sup>

Bb7<sup>alt</sup>

17 Eb-

F-7b5 Bb7b9

Eb-

F-7b5 Bb7b9

Eb-

/D

/Db

/C

23 /B

/Bb

F-7b5

Bb7b9

Eb-

C-7b5

29 F7b9

Bb7b9

Eb- Drum fill . . . . .

**3**

35

Acapella

**14**

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



band in (Merengue feel)

Verse + solos

51 Eb7

Db7

Eb7

Db7

Eb7

Db7

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

57 Eb7

Db7

Eb<sup>Δ</sup>7

Bb-7

Eb7b9

Samba

61  $A\flat\Delta7$   $A\flat-7$   $D\flat7$   $F\#\flat-7$   $B7$   $E\Delta7$   $B\flat7$

Merengue

67  $E\flat7$   $D\flat7$   $E\flat7$   $D\flat7$

Samba

71  $C\Delta7$   $C-7$   $F7$   $F-7$   $B\flat7$

Merengue

77  $E\flat7$   $D\flat7$   $E\flat7$   $D\flat7$

Samba

81  $E\flat7$   $D\flat7$   $E\flat\Delta7$   $B\flat-7$   $E\flat7\flat9$

Samba

85  $A\flat\Delta7$   $A\flat-7$   $D\flat7$   $F\#\flat-7$   $B7$   $E\Delta7$   $B\flat7$

Repeat for solos then  
D.S. for head out

$E\flat7$   $D\flat7$   $E\flat7$   $D\flat7$  repeat ad lib

cued

$E\flat7$   $D\flat7$   $E\flat7$   $D\flat7$

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

$E\flat7$   $D\flat7$

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

# Round Midnight 1 1

**A**

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

1.

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

2.

**B<sub>ø7</sub>** **E<sub>ø7</sub>** **A<sub>7</sub>** | **D-** **D-** ||  
fine /C

**B**

**B<sub>ø7</sub>** **E<sub>7</sub>** | **A<sub>7</sub>** | **B<sub>ø7</sub>** **E<sub>7</sub>** | **A<sub>7</sub>** |

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

D.C. at 2nd ending

474. YOU ARE THE SUNSHINE OF MY LIFE

- STEVIE WONDER

INTRO

D A/G F#7 B7b9

E-7 A7 D E-7 A7 and 4

Dmi7 E-7 A7 Dmi7 E-7 A7

Dmi7 E-7 A7 C#-7b5 F#7 alt.

Bmi7 C#-7 F#7 B- A-(mi7) B-7

E7 E-7 A7

WHOLE TUBE MODULATES 1/2 STEP

# (UP) THERE WILL NEVER BE ANOTHER YOU

Handwritten musical score for the song "There Will Never Be Another You". The score is written on ten staves of music, with chord symbols written above the notes. The key signature is one flat (Bb) and the time signature is 4/4. The score includes a repeat sign and a "FINE" marking at the end.

Chord symbols and their positions above the staves:

- Staff 1: Ebmaj7, D-7 b5, G7 b9
- Staff 2: C-7, Bb-7, Eb7
- Staff 3: Abmaj7, F-7 b5, Bb7, Ebmaj7, C-7
- Staff 4: F7, (C-7 F7), F-7, Bb7
- Staff 5: Ebmaj7, D-7 b5, G7 b9
- Staff 6: C-7, Bb-7, Eb7
- Staff 7: Abmaj7, F-7 b5, Bb7, Ebmaj7, G-7, C7
- Staff 8: Ebmaj7, D7, G7, C7, F-7, Bb7, Eb (Bb7)

The score concludes with a "FINE" marking at the bottom right.

# A NIGHT IN TUNISIA

**BASS LINE**

The score consists of a bass line and ten staves of melody. The bass line is written in a 7/4 time signature and includes chords such as F7, A, E-, F7, E-, F7, and E-. The melody is written in a key with one sharp (F#) and includes various chord annotations: F7, E-, F7, E-, F#-7b5, B7b5, E-, E-, B-7b5, E7b9, A-, A-7, D7, A-7b5, D7b9, G6, F#-7b5, B7b5, E- (with a circled 'D.S. AL FINE' and 'CODA' marking), (INTERLUDE) F#-7b5, F7#11, E-, F7#11, A7#11, A-(HARSH), A-7, Ab7#9, GA, F#-7b5, B7b9.

Two empty musical staves are provided at the bottom of the page for additional notation or practice.



460.

# WHAT IS THIS THING CALLED LOVE

- COLE PORTER

(BASS)

Handwritten musical score for bass, featuring ten staves of music with various chord annotations. The score is written in 4/4 time and includes a double bar line at the beginning of the first staff. The chords are: G-7 b5, C7, F-, D-7 b5, G7 alt., Cmaj7, G-7 b5, C7, F-, D-7 b5, G7 alt., Cmaj7, C-7, F7, Bb maj7, Ab7, D-7, G7, G-7 b5, C7, F-, Db7, G+7, C6, and D7. There are also some rhythmic markings like '3' and '3-' above notes.

Bill Evans - "Portrait In Jazz"

FINE