

# 1234 (Bb)

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

B7(SUS4)

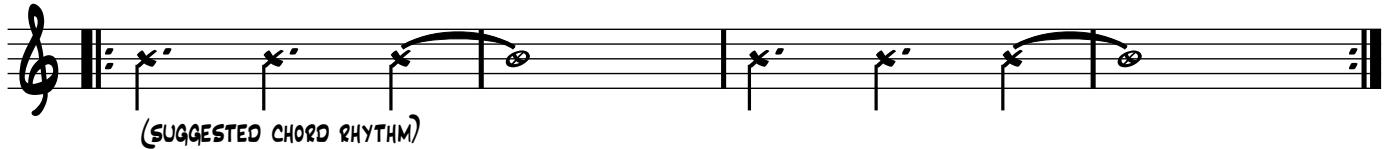


7 TIME Emaj7

A7(SUS4)

Dmaj7

B7(SUS4)



11 VERSE 1 Emaj7

A7(SUS4)

Dmaj7

B7(SUS4)

[4x]



15 CHORUS  
Gmaj7/A

C#m7

F#m7

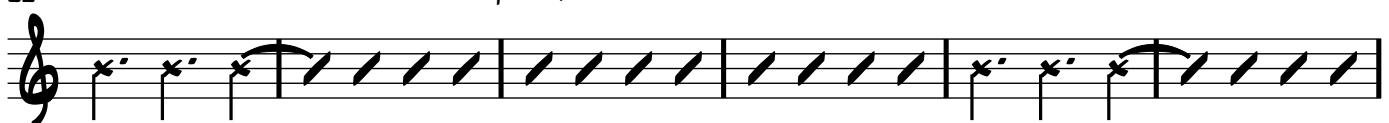
Gmaj7/A



21 C#m7 Fmaj7

Gmaj7/A

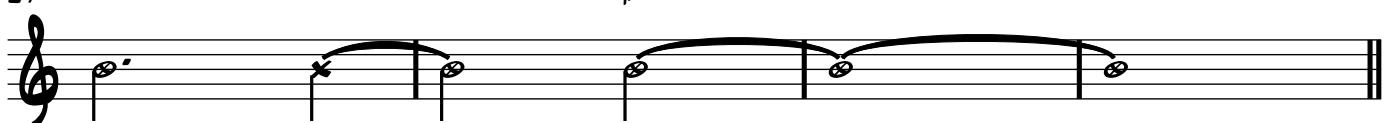
C#m7 F#m7



27 Em7

F#m7

G/F

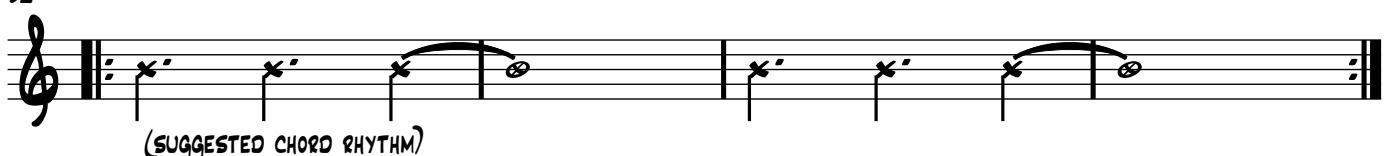


31 Emaj7

A7(SUS4)

Dmaj7

B7(SUS4)



35 VERSE 2

Emaj7 A7(SUS4)

Dmaj7

B7(SUS4)

Emaj7 A7(SUS4)

Dmaj7 B7(SUS4)



2  
43 Emaj7 A7(SUS4) Dmaj7 B7(SUS4) Emaj7 A7(SUS4) Dmaj7 B7(SUS4)

3

CHORUS  
51 Gmaj7/A C#m7 F#m7 Gmaj7/A

57 C#m7 Fmaj7 Gmaj7/A C#m7 F#m7

63 Em7 F#m7 G/F

SOLOS  
67 Emaj7 A7(SUS4) Dmaj7 B7(SUS4) Emaj7 A7(SUS4) Dmaj7 B7(SUS4)

75 Emaj7 A7(SUS4) Dmaj7 B7(SUS4) Emaj7 A7(SUS4) Dmaj7 B7(SUS4)

83 Gmaj7/A C#m7 F#m7 Gmaj7/A C#m7 Fmaj7

91 Gmaj7/A C#m7 F#m7 1. 2. ETC.  
Em7 F#m7 G/F

LAST X  
Em7 F#m7 G/F

VERSE 3 Amaj7/C#

Dmaj7 Gmaj7

E/G#

F#m7 Fmaj7

3

Handwritten musical notation for the first line of Verse 3. It consists of two staves of eighth-note patterns. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp (C#). The second staff starts with a treble clef and a key signature of one sharp (C#).

QUIET!

Emaj7 A7(SUS4)

Dmaj7 B7(SUS4)

Emaj7 A7(SUS4)

Dmaj7 B7(SUS4)

Handwritten musical notation for the second line of Verse 3. It consists of two staves of eighth-note patterns. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp (C#). The second staff starts with a treble clef and a key signature of one sharp (C#).

CRESCE.

CHORUS Gmaj7/A

C#m7

F#m7

Handwritten musical notation for the first line of the Chorus. It consists of two staves of eighth-note patterns. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp (C#). The second staff starts with a treble clef and a key signature of one sharp (C#).

Gmaj7/A

C#m7 Fmaj7

Gmaj7/A

Handwritten musical notation for the second line of the Chorus. It consists of two staves of eighth-note patterns. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp (C#). The second staff starts with a treble clef and a key signature of one sharp (C#).

C#m7

F#m7

TO CODA Em7

F#m7

G/F

REPEAT AD LIB UNTIL  
CUED TO GO TO CODA

Handwritten musical notation for the transition to the Coda. It consists of two staves of eighth-note patterns. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp (C#). The second staff starts with a treble clef and a key signature of one sharp (C#).

Handwritten musical notation for the Coda. It consists of two staves of eighth-note patterns. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp (C#). The second staff starts with a treble clef and a key signature of one sharp (C#).

C#7(SUS4)

F#m7

E7(SUS4)

Am7

B7(SUS4)

# A Night In Tunisia (Bb)

4/4 time signature, key of Bb. The score consists of two staves. The top staff is for bassoon or tuba, featuring eighth-note patterns with grace notes. The bottom staff is for piano, showing harmonic changes between Eb7, D-6, Eb7, and D-6 chords.

**[A]**

4/4 time signature, key of Bb. The piano part starts with a triplet pattern over Eb7. It then moves to D-6, followed by another Eb7 triplet, and finally D-6. The bassoon part enters at measure 8, playing a continuous eighth-note line. Measures 12-13 show a transition with E-7b5, A7b5, and D-6 chords.

**[B]**

4/4 time signature, key of Bb. The piano part begins with A-7b5, followed by D7b9, and then G-. The bassoon part continues its eighth-note line throughout this section.

**D.S. al CODA**

4/4 time signature, key of Bb. The piano part starts with G-7b5, followed by C7b9, Fmaj7, and E-7b5. The bassoon part joins in at the end of this section.

**[C]**

4/4 time signature, key of Bb. The piano part starts with E-7b5, followed by A7b6, and D-6. The bassoon part continues its eighth-note line throughout this section.

2

*E<sub>b</sub>7#11*

26

*D-7*

*G7#11*

30

*G-maj7**G-7*

*C7b9*

34

Fine Solo Break

*Fmaj7*

*E-7b5*

38

*A7b9*

DS

# Corcovado Interlude (Bb)

## HALF WAY THROUGH THE FORM

# Tighten Up (Bb)

SLOW RNB/FAST LATIN

INTRO G<sup>#</sup>m B<sup>MAJ7</sup> E<sup>MAJ7</sup> A7(#11) G<sup>#</sup>m B<sup>MAJ7</sup> E<sup>MAJ7</sup> B<sup>b7</sup> E<sup>b7(b9)</sup>

VERSE G<sup>#</sup>m B<sup>MAJ7</sup> ON DC  
1ST X ONLY E<sup>MAJ7</sup> A7(#11) G<sup>#</sup>m B<sup>MAJ7</sup> E<sup>MAJ7</sup> B<sup>b7</sup> E<sup>b7(b9)</sup>

1. G<sup>#</sup>m B<sup>MAJ7</sup> E<sup>MAJ7</sup> A7(#11) 2. G<sup>#</sup>m B<sup>MAJ7</sup> E<sup>MAJ7</sup> A7(#11) TO CODA

Drum fill sets up DBL Time

FAST LATIN

13 G<sup>#</sup>m7 D<sup>#</sup>m7 G<sup>#</sup>m7 D<sup>#</sup>m7

17 G<sup>#</sup>m7 D<sup>#</sup>m7 B<sup>MAJ7</sup> D<sup>MAJ7</sup> F<sup>#</sup>7(SUS4)

21 G<sup>#</sup>m7 D<sup>#</sup>m7 G<sup>#</sup>m7 D<sup>#</sup>m7

25 G<sup>#</sup>m7 D<sup>#</sup>m7 B<sup>MAJ7</sup> D<sup>MAJ7</sup> F<sup>#</sup>7(SUS4) DC FOR VERSE 2

2  
29 SOLOS G<sup>#</sup>m Bmaj7 Emaj7 A7(#11) G<sup>#</sup>m Bmaj7 Emaj7 Bbm7 Eb7(b9)

33 G<sup>#</sup>m Bmaj7 Emaj7 A7(#11) G<sup>#</sup>m Bmaj7 Emaj7 Bbm7 Eb7(b9)

FAST LATIN  
37 =o G<sup>#</sup>m7 D<sup>#</sup>m7 G<sup>#</sup>m7 D<sup>#</sup>m7

41 G<sup>#</sup>m7 D<sup>#</sup>m7 Bmaj7 Dmaj7 F#7(SUS4)

45 G<sup>#</sup>m7 D<sup>#</sup>m7 G<sup>#</sup>m7 D<sup>#</sup>m7

49 G<sup>#</sup>m7 D<sup>#</sup>m7 Bmaj7 Dmaj7 F#7(SUS4)

DC TO CODA  
(LAST X)

53 FAST LATIN =o G<sup>#</sup>m7 D<sup>#</sup>m7 G<sup>#</sup>m7 D<sup>#</sup>m7

57 G<sup>#</sup>m7 D<sup>#</sup>m7 Bmaj7 Dmaj7 F#7(SUS4) 3x

61                    G<sup>#</sup>m7            D<sup>#</sup>m7            G<sup>#</sup>m7            D<sup>#</sup>m7

A musical staff in G major (one sharp) and common time. It consists of four measures. The first measure has two eighth-note strokes followed by a fermata over the next two measures. The second measure has a single eighth-note stroke. The third measure has two eighth-note strokes followed by a fermata over the next two measures. The fourth measure has a single eighth-note stroke.

65                    G<sup>#</sup>m7            D<sup>#</sup>m7            Bmaj7            Dmaj7            F<sup>#</sup>7(SUS4)            G<sup>#</sup>m7 >

A musical staff in G major (one sharp) and common time. It consists of six measures. The first measure has two eighth-note strokes followed by a fermata over the next two measures. The second measure has a single eighth-note stroke. The third measure has two eighth-note strokes followed by a fermata over the next two measures. The fourth measure has a single eighth-note stroke. The fifth measure has two eighth-note strokes followed by a fermata over the next two measures. The sixth measure ends with a greater-than sign (>).

# Superstition/I Wish Mashup (Bb)

"I WISH" BASS INTRO

ADD GUITAR

5 ADD KEYS AND DRUMS

9 VERSE

Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7

13

C7 D7 Gm Bbm6 C7 D7 Gm C7(#9)

17

Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7

21

C7 D7 Gm Bbm6 C7 D7 Gm C7(#9)

25 CHORUS

Fm7 > Bb7 Fm7 > Bb7 Fm7 > Bb7 Fm7 > Bb7

>

29 KEYS/BASS AND DRUMS ONLY N.C.

(KEYS) (BASS)

>

"VERY SUPER..."

## 2 "SUPERSTITIOUS"

33 F<sub>m</sub>7

F<sub>m</sub>7

ETC.

37 (CLAV PART)  
UNISON HORN/BASS LINE N.C.

2

41 C7 C<sup>#</sup>7 C7 B7(b5) B<sub>b</sub>7 C+7 >>>

45 F<sub>m</sub>7

F<sub>m</sub>7

49 SOLOS F<sub>m</sub>7 REPEAT UNTIL DONE

## "I WISH" VERSE/ CLAV AND DRUMS ONLY

53 F<sub>m</sub>7

2

57 (CLAV PART)

2

F<sub>m</sub>7

"THIRTEEN  
MONTH..."

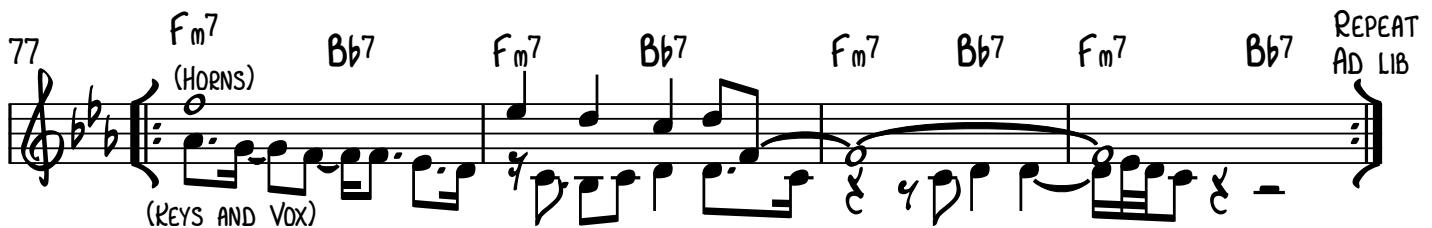
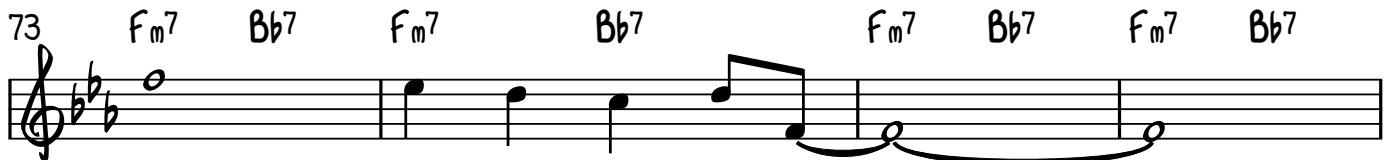
61 EVERYONE IN! UNISON LINE

2

65 C7 C<sup>#</sup>7 C7 B7(b5) B<sub>b</sub>7 C+7 >>>

ADD "I WISH"  
BASS LINE

3



85 KEYS/BASS AND DRUMS ONLY N.C.

