

JULY 2025

Latin
Rock
Exchange

Set One

Lost Due To Incompetence - Yesca - Am

Additional percussion:

Cowbell, guiro

Keyboard sounds:

Organ

Songwriters: YESCA

Cowbell start, guitar riff plays a few times then timbale roll into whole band

Verses: Am, G, F, G, Am

Chorus: F, E, F, E

Guitar solo loud across a verse

Then quieter guitar solo, band drops down

Chorus: F, E, F, E

Keyboard solo quiet, then build louder

Band drops down for optional radio dispatch call:

Attention all units, attention all units

This is Sargent Stadanko, attention all units this is Sargent Stadanko

We are changing from a code 3 direct pursuit, to a code 347

Completely lost due to incompetence

Guitar riff plays a few times then timbale roll into whole band outro

Verses: Am, G, F, G, Am

Play until a cue, then stop on the last four notes of the main riff.

LOST DUE TO INCOMPETENCE

ORGAN (THROUGHOUT)

INTRO

PERC +GTR.

VERSE

PLAY 4 TIMES

CHORUS

F Δ E Δ 7 F Δ E7

GTR. SOLO

PLAY 8 TIMES

INTERLUDE

"ATTENTION ALL..."

GTR. SOLO

x? x?

Oye Como Va - Santana version **Am D7**

Additional percussion:

Cabasa, shaker, guiro

Am D7 Repeat

Keyboard sounds:

Organ, piano

Organ intro, cowbell, Timbale roll

Guitar melody 8 bars

4 bar break (the full signature break)

CHORUS

Oye cómo va

Mi ritmo

Bueno pa' gozar

Mulata

Oye cómo va

Mi ritmo

Bueno pa' gozar

Mulata

2 bar break (first half of signature break)

Guitar solo

Listen for guitar cues for accents x 3

Then drop volume a lot... - 4 bars ... chimes

Bridge (Am descending phrase) x 3 Guitar Am descending phrase
2 bar building eighths

Keyboard solo (timbale and congas trade rolls) for - 16 or 32 bars

2 bar break (first half of signature break)

CHORUS

Songwriters: Tito Puente

Oye cómo va
Mi ritmo
Bueno pa' gozar
Mulata

Oye cómo va
Mi ritmo
Bueno pa' gozar
Mulata

Build up for - 4 bars of eighths with 3 accents at the end

Guitar solo outro (timbale and congas trade rolls)

Cue for 4 bar full break

Huhhhghhh!

OYE COMO VA

ORGAN (THROUGHOUT)

INTRO

+PERC X2
+GTR X3

PLAY 4 TIMES

CHORUS

GTR SOLO

X? Am7 D7 X?

PLAY 3 TIMES Am7 D7

BRIDGE

KEYS SOLO

X? Am7 D7 X?

CHORUS

GTR SOLO

X? Am7 D7 X?

"HUQHI!"

Detailed description of the musical score: The score is written for guitar (GTR), keys, and percussion (PERC). It begins with an 'INTRO' section (measures 1-6) featuring a guitar melody with a double bar line and a repeat sign, followed by a 'PLAY 4 TIMES' instruction. The first 'CHORUS' (measures 7-10) follows, with a guitar melody and a double bar line. The 'GTR SOLO' (measures 11-14) is marked with 'X?' and 'Am7 D7' chords. The second 'CHORUS' (measures 15-18) is marked with 'PLAY 3 TIMES' and 'Am7 D7' chords. The 'BRIDGE' (measures 19-22) features a guitar melody with a double bar line and a repeat sign. The 'KEYS SOLO' (measures 23-26) is marked with 'X?' and 'Am7 D7' chords. The third 'CHORUS' (measures 27-30) is marked with 'PLAY 3 TIMES' and 'Am7 D7' chords. The 'GTR SOLO' (measures 31-34) is marked with 'X?' and 'Am7 D7' chords. The final 'CHORUS' (measures 35-38) is marked with 'PLAY 3 TIMES' and 'Am7 D7' chords. The score concludes with a 'HUQHI!' instruction (measures 39-42).

OYE COMO VA

4 GTR IN 8

f

SING: PLAY:

17 0 - YE CO-MO VA MI RIT-MO BUE-NO PA' GO-ZAR MU-LA - TA

23 4 8

39 5 4

53 6 SOLO (OPEN) X?

mp *f* 3

ON CUE 4 SING:

65 0 - YE CO-MO VA MI RIT - MO

PLAY:

73 BUE - NO PA' GO - ZAR MU - LA - TA *mp*

SOLO (OPEN) X?

77 3 *f*

83

OYE COMO VA

4 GTR IN 8 *f*

SING: PLAY:

17 0 - YE CO-MO VA MI RIT-MO BUE-NO PA' GO-ZAR MU-LA - TA

23

29 8 5

47 4 6 *mp* *f* 3

SOLO (OPEN) X? ON CUE 4

61

SING: PLAY:

71 0 - YE CO - MO VA MI RIT - MO BUE - NO PA' GO - ZAR MU - LA - TA

75 *mp* *f* 3

SOLO (OPEN) X? ON CUE

79

ALTO SAX
(ALTERNATE TO TENOR PART)

OYE COMO VA

ARR. BY KYLE GEMBERLING

The musical score is written for Alto Saxophone in G major (one sharp) and 4/4 time. It includes various musical notations such as treble clef, key signature, time signature, and dynamic markings. The score is divided into measures, with measure numbers 17, 23, 39, 53, 65, 73, 77, and 83 indicated. The lyrics are written below the staff, and there are cues for singing and playing. The score includes a guitar introduction (GTR IN) and a solo section (SOLO (OPEN)).

4 GTR IN 8

f

SING: PLAY:

17 O - YE CO-MO VA MI RIT-MO BUE-NO PA' GO-ZAR MU-LA - TA

23

39

53 *mp* *f* SOLO (OPEN) X?

65 ON CUE 4 PLAY: SING: O - YE CO-MO VA MI RIT - MO

73 BUE - NO PA' GO - ZAR MU - LA - TA *mp*

77 SOLO (OPEN) X?

83 ON CUE

TENOR SAX
(ALTERNATE TO ALTO PART)

OYE COMO VA

ARR. BY KYLE GEMBERLING

4 GTR IN 8

f

SING: PLAY:

17 0 - YE CO-MO VA MI RIT-MO BUE-NO PA' GO-ZAR MU-LA - TA

23 4 8

39 5 4

53 6 SOLO (OPEN) X?

mp *f*

ON CUE 4 SING:

65 0 - YE CO-MO VA MI RIT - MO

73 BUE - NO PA' GO - ZAR MU - LA - TA *mp* PLAY:

77 SOLO (OPEN) X?

f

83

SWAY - BUBLE VERSION in Dm

Horn melody intro

Em A7 Em A7 Dm

VERSE 1

Em A7 Em A7 Dm

Em A7
When marimba rhythms start to play

Em A7 Dm
Dance with me, make me sway

Em A7
Like a lazy ocean hugs the shore

Em A7 Dm
Hold me close, sway me more

Em A7
Like a flower bending in the breeze

Em A7 Dm
Bend with me, sway with ease

Em A7
When we dance you have a way with me

Em A7 Dm
Stay with me, sway with me

BRIDGE

C7
Other dancers may be on the floor

Fmaj7
Dear, but my eyes will see only you

A7
Only you have that magic technique

Bb7 A7
When we sway I go weak

VERSE 2

Em A7
I can hear the sounds of violins

Em A7 Dm
Long before it begins

Em A7
Make me thrill as only you know how

Em A7 Dm
Sway me smooth, sway me now

Additional percussion:

cowbell, shaker, guiro

Keyboard sounds:

Piano, marimba, strings

INSTRUMENTAL VERSE - Horn melody intro

Em A7 Em A7 Dm
Em A7 Em A7 Dm

BRIDGE**C7**

Other dancers may be on the floor

Fmaj7

Dear, but my eyes will see only you

A7

Only you have that magic technique

Bb7 A7

When we sway I go weak

VERSE 3 - Voice, Percussion and violin only**Em A7**

I can hear the sounds of violins

Em A7 Dm

Long before it begins

Em A7

Make me thrill as only you know how

Em A7 Dm

Sway me smooth, sway me now

VERSE 3

When marimba rhythms start to play

Em A7 Em A7 Dm

Dance with me, make me sway

Like a lazy ocean hugs the shore

Em A7 Em A7 Dm

Hold me close, sway me more

Count 8 beats (2 bars) then MODULATE up a half step

Like a flower bending in the breeze

Fm Bb7 Fm Bb7 Ebm

Bend with me, sway with ease

When we dance you have a way with me

Stay with me, sway with me

Fm Bb7 Fm Bb7 Ebm**Vocalist scats/solos a last chorus with the big ending with 5 accents**

SWAY

PIANO
STRINGS

INTRO

PIANO

(HORN PICKUPS)

+OCT. BELOW (LH)

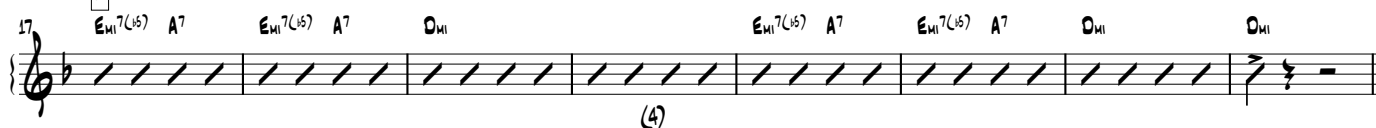


A

SIMPLE COMPING, MOSTLY HALF NOTES



A



B



A

+STRING (ONLY TOP MELODY)



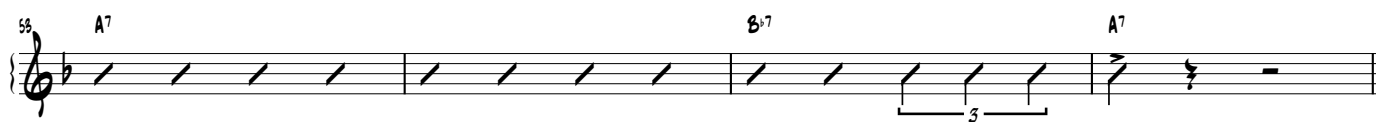
A



B



A



57 **A** **STRINGS**

65 **A** **PIANO**

+OCT. BELOW (LH)

69

74 **A**

F_{M1}7(L_{b5}) B^b7 F_{M1}7(L_{b5}) B^b7 E^b_{M1} F_{M1}7(L_{b5}) B^b7 F_{M1}7(L_{b5}) B^b7 E^b_{M1}

COMPIING W/ OCCASIONAL MONTUNOS (4) (8)

80 **A**

F_{M1}7(L_{b5}) B^b7 F_{M1}7(L_{b5}) B^b7 E^b_{M1} F_{M1}7(L_{b5}) B^b7 F_{M1}7(L_{b5}) B^b7 E^b_{M1}

(4) (8)

90 **A**

F_{M1}7(L_{b5}) B^b7 F_{M1}7(L_{b5}) B^b7 E^b_{M1} F_{M1}7(L_{b5}) B^b7 F_{M1}7(L_{b5}) B^b7 E^b_{M1} E^b_{M1}⁶

(4)

SWAY

ALTO SAX

PERFORMED BY MICHAEL BUBLE

5

17

22

29

34

37

40

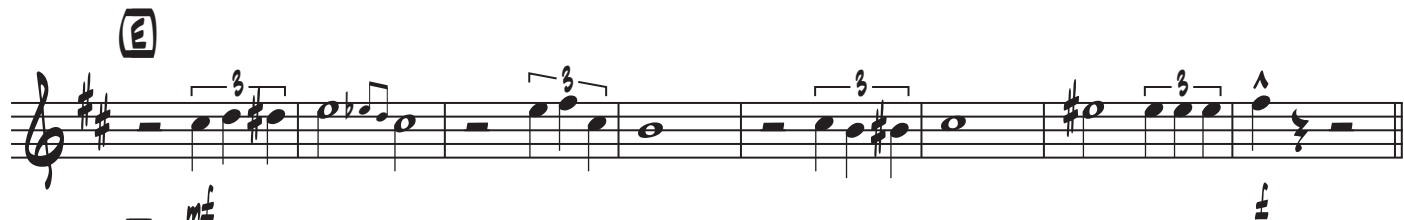
(A)

(B) (TPT SOLO)

(C)

(D)

V.S.



TENOR SAX

SWAY

PERFORMED BY MICHAEL BUBLE

5

17

22

31

35

39

44

A

B

C

D

E

F

2

E

F *BEHIND VOX*

G

62

68

73

78

82

87

SWAY

TRUMPET IN B $\flat$

PERFORMED BY MICHAEL BUBLE

5

[A] 8 (HARMON)

OPEN 23

SOLO 25

30

36

[D]

45

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

Tuyo - Rodrigo Amarante - C#m

Additional percussion:

Cabasa, shaker, guiro

INTRO - Guitar melody

C#m7 D#m7 G#7 C#m7
C#m7 D#m7 G#7 C#m7
D#m7 C#m7

Keyboard sounds:

Piano, accordion, strings

Guitar:

Spanish acoustic

VERSE 1 & 2

D#m7 G#7
Soy el fuego que arde tu piel
C#m7
Soy el agua que mata tu sed
D#m7 G#7
El castillo, la torre, yo soy,
C#m7 C#
La espada que guarda el caudal

BRIDGE

F#m7 B7
Tú el aire que respiro yo
Emaj7 Amaj7
Y la luz de la luna en el mar
Eb G#7
La garganta que ansio mojar
C#m7
Que temo ahogar de amor

CHORUS

F#m G#7
¿Y cuáles deseos me vas a dar?
A G#7
Dices tú, 'mi tesoro basta con mirarlo'
C#m7 B A G#
Y tuyo será
C#m7 B C#m7
Y tuyo será

Songwriters: Rodrigo
Amarante for the Netflix
show "Narcos"

GUITAR MELODY OVER VERSE

D#m7 G#7 C#m7
D#m7 G#7 C#m7 C#

BRIDGE

F#m7 B7
Tú el aire que respiro yo
Emaj7 Amaj7
Y la luz de la luna en el mar
Eb G#7
La garganta que ansio mojar
C#m7
Que temo ahogar de amor

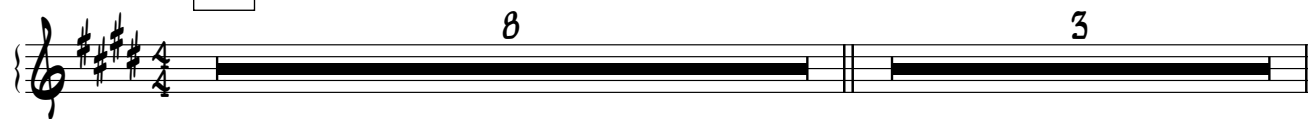
CHORUS

F#m G#7
¿Y cuáles deseos me vas a dar?
A G#7
Dices tú, 'mi tesoro basta con mirarlo'
C#m7 B A G#
Y tuyo será
C#m7 B A G#
Y tuyo será
C#m7 B C#m7

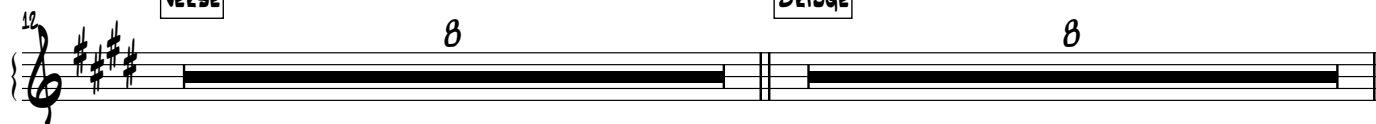
TU40

STRINGS

INTRO



VERSE

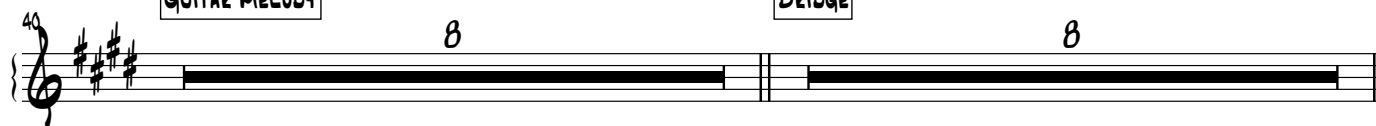


BRIDGE

CHORUS



GUITAR MELODY



BRIDGE

CHORUS



Cowbell, shaker, guiro

Piano, strings

Lilly, Lilly, Lilly, Lilly, stay!

“Spanish fall” horn line x 2

SOLOS over CHORUS/ MAIN THEME

Fm C7

BRIDGE x 2

He searched the city streets
He tempted her with treats
But nobody stopped to taste them
Some are in his pocket
Some are in a locket
He couldn't bring himself to waste them

Ever since she's gone
Some days he can't go on
She runned for another
Pressed up against the glass
He prays that she will pass
Now he's living with his mother

Percussion break 2 bars

CHORUS

Lilly comes when you stop to call her
Lilly runs when you look away
Lilly leaves kisses on your collar
Lilly, Lilly, Lilly, Lilly, stay!

Lilly comes when you stop to call her
Lilly runs when you look away
Lilly leaves kisses on your collar
Lilly, Lilly, Lilly, Lilly, stay!
Stay, stay, stay, stay

“Spanish fall” horn line once.

Then 5 accented ending.

LILLY

PIANO (THROUGHOUT)

(HORN PICKUPS) **INTRO**

+OCT. BELOW LH

5

CHORUS

(LH CONT. THROUGHOUT)

15

17

21

BRIDGE

25 C^7 F_{m} C^7 F_{m}

(TINKLY ARPEGGIOS; FOLLOW RHYTHM) (4)

29 $G^+ \Delta$ F_{m} G^7 C^7

(3)

CHORUS

33

40

SOLOS

44 x?

(BASIC MONTUNO, EXPAND AS SOLOS GO ON)

BRIDGE

48 (4)

(TINKLY ARPEGGIOS; FOLLOW RHYTHM)

50 G^bΔ F_{M1} G⁷

56 (4)

60 (ARPEGGIATED RIDDLE DOWN)

CHORUS

65

73

77

80 C⁷ F_{M1}

ALTO SAX

LILLY

PINK MARTINI

5

VOCALS IN 7

16 mf

22 8 "LILLY COMES..."

34

40 f TRUMPET SOLO VOCALS IN 8 8 8 9

75 mf "LILLY COMES..."

81 1. 2.

TENOR SAX

LILLY

PINK MARTINI

5

VOCALS IN

7

16

mf

22

8

"LILLY COMES..."

34

40

TRUMPET SOLO

8

8

8

9

75

"LILLY COMES..."

mf

81

1.

2.

LILLY

TRUMPET IN Bb

PINK MARTINI

6

VOCALS IN

17

23

"LILLY COMES..."

37

G MIN D7 G MIN

42

D7 G MIN FLUTTER D7

47

G MIN D7 G MIN

52

2

LILLY

"LILLY COMES..."

58

8

9

mf

58 59 60 61 62 63 64 65 66 67 68 69

79

1.

70 71 72 73 74 75 76 77 78 79 80 81

85

2.

82 83 84 85 86 87 88 89 90 91 92 93 94 95

Guajira - Santana - Am/ E7

Additional percussion:

Cowbell, shaker, guiro

Bass line montuno plays twice, then percussion, then band joins.

Keyboard sounds:

Piano, organ

The whole song is Am / E7 ,

Chorus

Am E7

Vamonos guajira

Vamos a bailar (Carinito)

Vamonos guajira

Vamos a bailar

Verse

Am E7

Que lo que quiere guajira

Si tu quieres bailar.

Yo te a garro la mano

Y vamos a bailar.

Chorus

Am E7

Vamonos guajira

Vamos a bailar

Si morena

Vamonos guajira

Vamos a bailar

Verse

Am E7

Que lo que quiere guajira

Si tu quieres bailar

Ben be len ben be len ben be len ben

Y vamos a gozar.

Chorus

Am E7

Vamonos guajira

Vamos a bailar (Primorcito)

Vamonos guajira

Vamos a bailar.

Perc Break 2 bars

Piano solo for 16 bars (or more)

After 16 bars band sings along and piano plays montuno

Guajira

Te quiero

Guajira

Te quiero

Guajira

Te quiero

Guajira

Te quiero

Perc Break 2 bars

Trumpet solo for 16 bars

3/4 time sig change for first guitar solo for 16 bars

4/4 time sig; second guitar solo and melody for 8 bars

Chorus

Am E7

Vamonos guajira

Vamonos bailar

Vamonos guajira

Vamonos bailar.

Double time guitar solo for 16 bars

Am E7

4/4 time for 4 bars

Last Chorus

GUATIRA

PIANO (THROUGHOUT)

INTRO

4 2

(BASS PICKUPS) +PERC (4)

SOLO
A_M

CHORUS

11 A_M E⁷ 2 2 2

(START HERE, GRADUALLY ADD IN MORE FILLS AND BECOME BUSIER)

VERSE

19 A_M E⁷ FILL 2 2 2

CHORUS

27 A_M E⁷ 2 2 2

VERSE

35 A_M E⁷ FILL 2 2 2

CHORUS

43 A_M E⁷ 2 2 2

SOLO

51 A_M E⁷(#9) A_M E⁷ PLAY 8 TIMES +LH OCT. BELOW PLAY 12 TIMES

(DROP OUT OF MONTUNO SPORADICALLY TO ADD FILLS)

PERC. BREAK 2

TRP. SOLO A_M E⁷ PLAY 8 TIMES

GTR. SOLO PLAY 8 TIMES

COMP IN TRIPLETS

GUATIRA

Ami

63

A⁷ E⁷ PLAY 4 TIMES A⁷ E⁷ 2

The musical notation for the guitar solo is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked '63'. The solo consists of a sequence of eighth and quarter notes. Above the staff, the chords A⁷ and E⁷ are indicated. A box labeled 'PLAY 4 TIMES' encompasses a specific rhythmic pattern. The solo concludes with a double bar line and a repeat sign, followed by a '2' indicating a second ending.

$$A_{MI}$$

69

2 2 A^m E⁷ PLAY 8 TIMES

DOUBLE TIME

75

Ami E7 PLAY 4 TIMES Ami

NORMAL TIME

In These Shoes - Kirsty McCall - Gm / D7

Additional percussion:

Cowbell, shaker, guiro

Keyboard sounds:

Organ, piano,

Piano and horns intro

VERSE

I once met a man with a sense of adventure
He was dressed to thrill wherever he went
He said: Let's make love on a mountain top
Under the stars on a big hard rock
I said: In these shoes?
I don't think so
I said: Honey, let's do it here

PERC BREAK

VERSE

So I'm sitting at a bar in Guadalajara
In walks a guy with a faraway look in his eyes
He said: I've got a powerful horse outside
Climb on the back, I'll take you for a ride
I know a little place, we can get there for the break of day
I said: In these shoes?
No way, Jose
I said: **STOP** Honey, let's stay right here

TRUMPET MELODY

CHORUS (Trumpet continues to solo)

No le gusta caminar No puede montar a caballo
Como se puede bailar? Es un escandolo

THREE HITS

VERSE - shhhhh

Then I met an Englishman
Oh, he said
Won't you walk up and down my spine
It makes me feel strangely alive

*Songwriters: Peter Wilfred
Glenister / Kirsty Mccoll /
William Correa / Melvin
Clark Lastie*

BREAK IT DOWN

I said: In these shoes?
I doubt you'd survive
I said: Honey, let's do it **STOP, then THREE HITS**

TRUMPET MELODY

CHORUS (Trumpet continues to solo)

No le gusta caminar No puede montar a caballo
Como se puede bailar? Es un escandolo

THREE HITS

CHORUS _ Break it down again

No le gusta caminar No puede montar a caballo
Como se puede bailar? Es un escandolo

CHORUS _ Full band

No le gusta caminar No puede montar a caballo
Como se puede bailar? Es un escandolo
No le gusta caminar No puede montar a caballo
Como se puede bailar?

SAME PERC BREAK from the end of first verse ends the song

IN THESE SHOES?

ALTO SAX

KIRSTY MACCOLL

6

Vox IN

10

14

19

(PLAY 7 TIMES)

(8TH TIME)

36

40

51

7x

7

mf

f

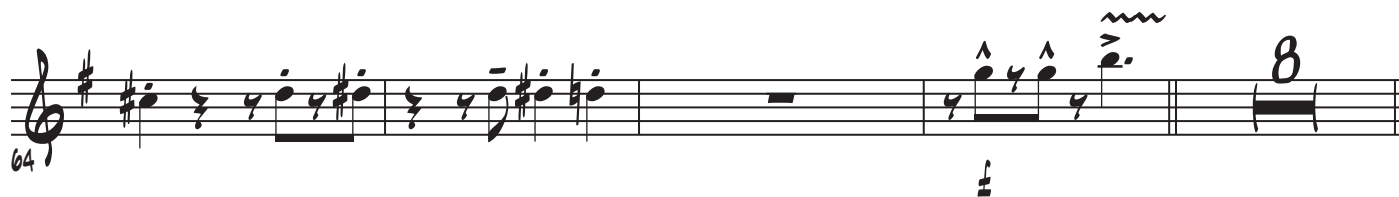
mf

f

mf

f

mf



TENOR SAX

IN THESE SHOES?

KIRSTY MACCOLL

6 **mf**

Vox IN

10

14 **f**

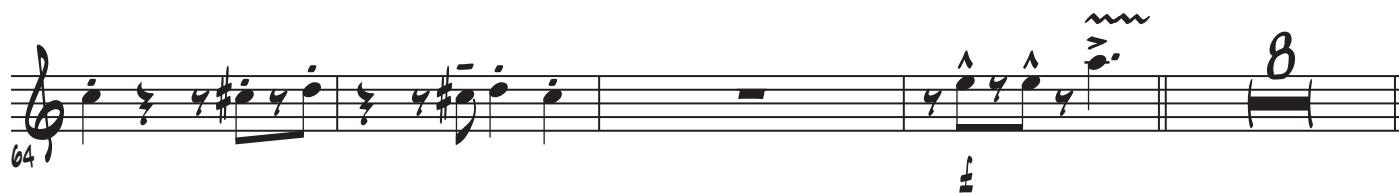
19 **(PLAY 7 TIMES)** **7x**

(TPT SOLO STARTS 5TH TIME)

36 **(8TH TIME)** **f**

40 **mf**

51 **f** **mf**



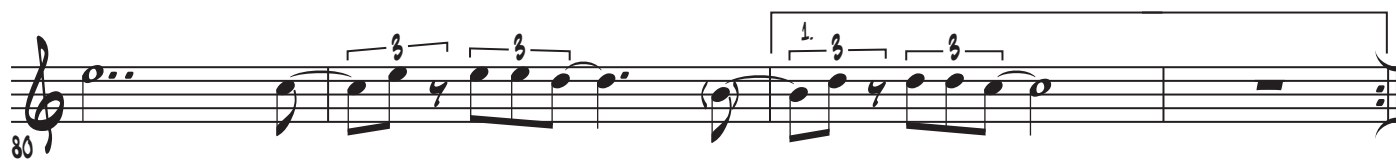
TRUMPET IN B $\flat$

[illegible]

IN THESE SHOES?



LAST X DON'T PLAY



Kiss oF Life - Sade - Amaj7

Additional percussion:
Cabasa, shaker, wood block

INTRO

Amaj7 F#m7

Dmaj7 C#m7 Bm7 F#m7

VERSE

Amaj7

There must have been an angel by my side

F#m7

Something heavenly led me to you

Dmaj7 C#m7

Look at the sky

F#m7

It's the color of love

Amaj7

There must have been an angel by my side

F#m7

Something heavenly came down from above

Dmaj7 C#m7

He led me to you

F#m7

He led me to you

BRIDGE

Bm F#m7

He built a bridge to your heart

Bm F#m7

All the way

Bm F#m7

How many tons of love inside?

Bm F#m7

I can't say

Keyboard sounds:
Rhodes, strings

VERSE

Amaj7

When I was led to you

F#m7

I knew you were the one for me

Dmaj7

C#m7

F#m7

I swear the whole world could feel my heartbeat

Amaj7

When I lay eyes on you

F#m7

Ahh la la la yaa

Dmaj7

C#m7

You wrap me up in

F#m7

The color of love

Chorus

Bm

F#m7

You gave me the kiss of life

Bm

F#m7

Kiss of life

Bm

F#m7

You gave me the kiss that's like

Bm

F#m7

The kiss of life

SAX SOLO - OVER VERSE

Amaj7

F#m7

Dmaj7

C#m7

Bm7

F#m7

VERSE

Amaj7

F#m7

Wasn't it clear from the start?

Dmaj7

C#m7

Look the sky is full of love

F#m7

Yeah, the sky is full of love

CBHORUS

Bm **F#m7**

You gave me the kiss of life

Bm **F#m7**

Kiss of life

Bm **F#m7**

You gave me the kiss that's like

Bm **F#m7**

The kiss of life

Bm **F#m7**

You gave me the kiss of life

Bm **F#m7**

Kiss of life

Bm **F#m7**

You gave me the kiss as life

Bm **F#m7**

The kiss of life

Bm **F#m7**

You wrapped me up in the color of love

Bm **F#m7**

In the moonlight, baby

Bm **F#m7**

It must have been an angel came down from above

Bm **F#m7**

Giving me love, yeah

Bm **F#m7**

Giving me love, yeah

Bm **F#m7**

You gave me the kiss of life

Bm - Acapella

Kiss of life

KISS OF LIFE

PIANO/EP (MIXED)
STRINGS

INTRO

A Δ PIANO/EP

COMP BELOW MELODY

F $^{\sharp}$ M7

5 D Δ C $^{\sharp}$ M7 B M 7 F $^{\sharp}$ M7

VERSE

A Δ

F $^{\sharp}$ M7

9 (4)

13 D Δ C $^{\sharp}$ M7 B M 7 F $^{\sharp}$ M7

17 A Δ F $^{\sharp}$ M7 (4)

21 D Δ C $^{\sharp}$ M7 B M 7 F $^{\sharp}$ M7

BRIDGE

B M 7

F $^{\sharp}$ M7

2

2

2

25

VERSE

A Δ STRINGS

F $^{\sharp}$ M9

D Δ

C $^{\sharp}$ M7

B M 7

F $^{\sharp}$ M9

COMP W/ PIANO/EP

33

41 A M F $^{\sharp}$ M9 D Δ C $^{\sharp}$ M7 B M 7 F $^{\sharp}$ M7

CHORUS (STILL STRINGS MELODY)

49

B $\flat$ M7 F $\sharp$ M9 B $\flat$ M7 F $\sharp$ M11 B $\flat$ M7 F $\sharp$ M9 B $\flat$ M7 F $\sharp$ M9

(CONT. COMP W/ PIANO/EP)

SAX SOLO

57

A Δ PIANO/EP F $\sharp$ M7

(4)

61

D Δ C $\flat$ M7 B $\flat$ M7 F $\sharp$ M7

VERSE

65

A Δ STRINGS PIANO/EP F $\sharp$ M7

(4)

69

D Δ C $\flat$ M7 B $\flat$ M7 F $\sharp$ M7

CHORUS

73

B $\flat$ M7 F $\sharp$ M9 B $\flat$ M7 F $\sharp$ M9

+STRINGS PAD 2ND TIME ON
+TASTEFUL FILLS 3RD/4TH TIMES

(4)

77

B $\flat$ M7 F $\sharp$ M9 B $\flat$ M7 F $\sharp$ M9

PLAY 4 TIMES

(8)

Corazon Espinado - Santana - Bm / F#7

Additional percussion:

Cabasa, shaker, guiro

Keyboard sounds:

Piano,

*Jose Fernando Emilio Olvera
Sierra*

Whole bands starts together

¡Óyelo, Latinos!
¡Vámono'!
Esa mujer me está matando
Me ha espinado el corazón

Por más que trato de olvidarla
Mi alma no da razón
Mi corazón aplastado
Dolido y abandonado

A ver, a ver, tú sabes, dime, mi amor
¿Por favor, qué dolor nos quedó?
Ah-a-ah-ay, corazón espinado

¡Cómo duele, me duele, mamá!
Ah-a-ah-ay, cómo me duele el amor
¡Cómo duele, cómo duele el corazón!
Cuando uno es bien entregado

Pero no olvides, mujer, que algún día dirás
Ay-ay-ay, cómo me duele el amor
Ah-a-ah-ay, corazón espinado

¡Cómo duele, me duele, mamá!
Ah-a-ah-ay, cómo me duele el amor
Ah-a-ah-ay, corazón espinado
Ah-a-ah-ay, cómo me duele el amor

¡Échale, Carlitos!
Cómo duele el olvido
Cómo duele el corazón
Cómo me duele estar vivo
Sin tenerte a un lado amor

Corazón espinado
Corazón espinado
Corazón espinado

Ay-ay-ay
No sabe, no sabe
No sabe, no sabe
No sabe, no sabe

Corazón espinado
Corazón espinado
Corazón espinado
Corazón espinado

Send love, love, love to the people now
Send love, love, love to the children now
Send love, love, love to the people now
Send love, love, love to the children now

CORAZON ESPINADO

PIANO

INTRO



GTR. SOLO



VERSE

PLAY 4 TIMES



CHORUS



VERSE



CHORUS

PLAY 3 TIMES

Musical notation for the Chorus, measures 21-24. The key signature is two sharps (F# and C#). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and quarter notes, with a repeat sign at the end of measure 24.

Musical notation for the Chorus, measures 25-28. The key signature is two sharps (F# and C#). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and quarter notes, with a repeat sign at the end of measure 28.

GTR SOLO

Musical notation for the GTR Solo, measures 29-32. The key signature is two sharps (F# and C#). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and quarter notes, with a repeat sign at the end of measure 32.

Musical notation for the Chorus, measures 33-36. The key signature is two sharps (F# and C#). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and quarter notes, with a repeat sign at the end of measure 36.

BRIDGE

Musical notation for the Bridge, measures 37-42. The key signature is two sharps (F# and C#). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and quarter notes, with a repeat sign at the end of measure 42.

Musical notation for the Bridge, measures 43-48. The key signature is two sharps (F# and C#). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and quarter notes, with a repeat sign at the end of measure 48.

49 E_{M1} F#7

53 CHORUS

57

61 GTR. SOLO

67 CHORUS

BEGIN TO IMPROVISE AROUND MONTUNO MORE

71 GTR. SOLO/OUTRO X?

Corazon Espinado

Guitar part

Santana / Fher Sierra

Arr. Jack Maiolo

♩ = 100

Intro

Bm Em F# Bm Em F#



piano + drums

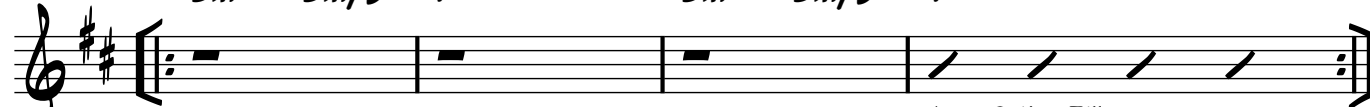
Bm Bm/D F# Bm Bm/D F#



+ Band & Git Solo

Verse 1 & 2

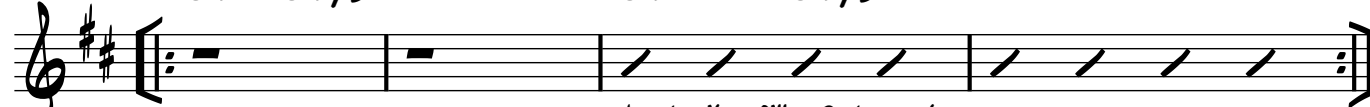
Bm Bm/D F# Bm Bm/D F# 4x



Lead Guitar Fill

Chorus

Bm Bm/D F# Bm Bm/D F#



Lead guitar fill on 2nd repeat

Verse 3

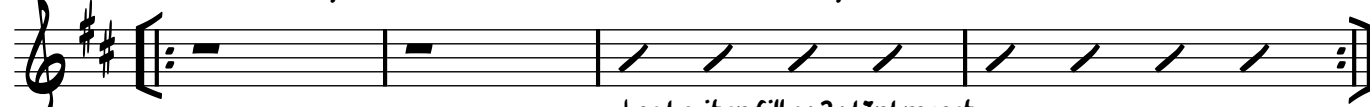
Bm Bm/D F# Bm Bm/D F# 2x



Lead Guitar fill

Chorus

Bm Bm/D F# Bm Bm/D F# 3x



Lead guitar fill on 2nd, 3rd repeat

Bm Bm/D F# Bm Bm/DF# Bm Bm/DF#



Build up to solo thru hits piano continues Riff

Solo

Bm Bm/D F# Bm Bm/D F# 4x!



Bridge

Em Bm

Lead guitar fill

Em Bm

Lead guitar fill

D A

Lead guitar fill

Em F#

Chorus

Bm Bm/D F# Bm Bm/D F#

Bm Bm/D F# Bm Bm/D F#

Staff text

Guit Solo

Bm Bm/D F# Bm Bm/D F# repeat till cue

backings on cue

Ending

Bm Bm/D F# Bm Bm/D F#

Lets Never Stop Falling In love - by Pink Martini Fm / C7

Additional percussion:

Cabasa, shaker, guiro

INTRO (strings, piano, or accordion)

Fm C7 C#7 C7

Keyboard sounds:

Strings, piano

VERSE

Fm C7 Fm C7

... I wish a falling star could fall forever

Fm C7 Fm Fm

And sparkle through the clouds and stormy weather

BRIDGE

Bbm

And in the darkness of the night

Fm

The star would shine a glimmering light

G7 C7

And hover above our love

VERSE

Fm C7 Fm C7

... Please, hold me close and whisper that you love me

Fm C7 Fm Fm

And promise that your dreams are only of me

BRIDGE

Bbm Fm

... When you are near, everything's clear

C7 Fm

Earth is a beautiful heaven

Bbm Fm

Always I hope that we follow the star

G7 C7

And be forever floating above

SHORT VERSE

*Songwriters: China Forbes /
Thomas Lauderdale*

Fm	C7	Fm	G7
... I know a falling star can't fall forever			
Fm	C7	Fm	
But let's never stop falling in love			

MIDDLE VAMP (Tango)

Fm	C7
SOLOS	
Fm	C7

BRIDGE (stop time perc)

Bbm	Fm
... When you are near, everything's clear	
Bbdim	Fm
Earth is a beautiful heaven	
Bbm	Fm
Always I hope that we shine like the star	
G7	C7
And be forever floating above	

Fm	C7	Fm	G7
... I know a falling star can't fall forever			

Fm	C7	Fm	G7
But let's never stop falling in love			

Fm	C7	Fm	G7
No, let's never stop falling in love			

Fm	G7	Fm	C7	Fm
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PIANO

LET'S NEVER STOP FALLING IN LOVE

INTRO

4

VERSE

F_{M1} C⁷

(COMP UNDERNEATH FIGURES THROUGHOUT)

7

F_{M1} C⁷ F_{M1} C⁷

(4)

11

F_{M1} B^b_{M1} FILL

(8)

15

F_{M1} FILL G⁷ C⁷

(4)

21

VERSE

F_{M1} C⁷ F_{M1} C⁷ F_{M1} C⁷

27

BRIDGE

F_{M1} B^b_{M1} F_{M1} C⁷ F_{M1}

33

B^b_{M1} F_{M1} G⁷ C⁷

+2 OCT. BELOW

The piano score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of seven staves of music. The first staff begins with an 'INTRO' section (measures 1-4) and a 'VERSE' section (measures 5-8). The second staff continues the verse (measures 9-12). The third staff includes the verse (measures 13-16), a 'BRIDGE' section (measures 17-18), and a 'FILL' (measures 19-20). The fourth staff continues the verse (measures 21-24) and includes another 'FILL' (measures 25-26). The fifth staff begins a 'BRIDGE' section (measures 27-32). The sixth staff continues the bridge (measures 33-36) and ends with a 'FILL' (measures 37-38). Chord symbols (F_{M1}, C⁷, B^b_{M1}, G⁷) are placed above the staff to indicate the harmonic structure. Measure numbers (7, 11, 15, 21, 27, 33) are placed at the start of their respective staves. A note at the bottom right indicates '+2 OCT. BELOW' for the final measure.

STRINGS

LET'S NEVER STOP FALLING IN LOVE

INTRO

+2 OCT. BELOW

VERSE

BRIDGE (ADD CHORD TONES TASTEFULLY THROUGHOUT)

VERSE

BRIDGE

VERSE

+OCT BELOW

This musical score is written for strings in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into several sections: an 8-measure introduction, a 12-measure verse, a 6-measure bridge, and a final 8-measure verse. The notation includes various musical elements such as eighth and sixteenth notes, rests, triplets, and dynamic markings like accents. Chord symbols (Fm, C7, Bbm, G7, Fm6) are placed above the staff to indicate harmonic structure. A specific instruction, '+2 OCT. BELOW', is provided for the first measure of the introduction, and '+OCT BELOW' is at the end of the final measure. Section labels 'INTRO', 'VERSE', and 'BRIDGE' are enclosed in boxes above the staff. A performance instruction '(ADD CHORD TONES TASTEFULLY THROUGHOUT)' is written in parentheses above the bridge section.

2

VAMP

STRINGS

45

F_{M1} C⁷ F_{M1} C⁷

(FILL OUT HARMONY BELOW)

49

F_{M1} C⁷ F_{M1} C⁷ F_{M1} C⁷ F_{M1} C⁷

SOLO SECTION

53

F_{M1} C⁷ F_{M1} C⁷ F_{M1} C⁷ F_{M1} C⁷

57

F_{M1} C⁷ F_{M1} C⁷ F_{M1} C⁷ F_{M1} C⁷

BRIDGE

61

B^b_{M1} F_{M1} C⁷ F_{M1} B^b_{M1} F_{M1} C⁷ F_{M1} B^b_{M1} F_{M1} C⁷

VERSE

67

G⁷ C⁷ F_{M1} C⁷ F_{M1} C⁷ F_{M1} G⁷

73

F_{M1} C⁷ F_{M1} G⁷ F_{M1} C⁷ F_{M1} C⁷

79

F_{M1} G⁷ F_{M1} G⁷ F_{M1} C⁷ 1

LET'S NEVER STOP FALLING IN LOVE

STRINGS + PIANO (FULL PART)

The image shows a musical score for the 'Intro' of 'The Sound of Silence'. It consists of two staves: 'STRINGS' and 'PIANO'. Both staves are in 4/4 time and have a key signature of three flats (B-flat, E-flat, A-flat). The 'STRINGS' staff begins with a melodic line in the right hand, starting on a whole note G4, followed by a half note F#4, and then a series of eighth and sixteenth notes. The 'PIANO' staff is mostly empty, with a few notes visible in the right hand, including a whole note G4 and a half note F#4, which correspond to the notes in the 'STRINGS' staff. The word 'INTRO' is written in a box above the first measure of both staves.

4

S

PNO

VERSE

VERSE

(COMP UNDERNEATH FIGURES THROUGHOUT)

[illegible]

12

S

BRIDGE

B^bM

F_M

BRIDGE

B^bM

F_M

FILL

FILL

PNO

(8)

(4)

LET'S NEVER STOP FALLING IN LOVE

17 VERSE

S F_{M1}

PNO F_{M1}

22 VERSE

S F_{M1}

PNO F_{M1}

28 BRIDGE

S B^b_{M1} F_{M1} C⁷ F_{M1} B^b_{M1}

PNO B^b_{M1} F_{M1} C⁷ F_{M1} B^b_{M1}

34 VERSE

S F_{M1} C⁷ F_{M1} C⁷

PNO F_{M1} G⁷ C⁷ F_{M1} C⁷

+2 OCT. BELOW

39 VERSE

S F_{M1}⁶ G⁷ F_{M1} C⁷

PNO F_{M1}⁶ G⁷ F_{M1} C⁷

GRANDIOSE ARP UP & DOWN (4)

+OCT BELOW

+OCT BELOW

LET'S NEVER STOP FALLING IN LOVE

3

44

S

VAMP

F_{M1}

C⁷

(FILL OUT HARMONY BELOW)

PNO

VAMP

F_{M1}

C⁷

C⁷

F_{M1}

MELODY NOTES OF CHORDS; FILL OUT HARMONY

48

S

F_{M1}

C⁷

C⁷

F_{M1}

PNO

F_{M1}

C⁷

C⁷

F_{M1}

52

S

SOLO SECTION

F_{M1}

C⁷

C⁷

F_{M1}

PNO

SOLO SECTION

F_{M1}

C⁷

C⁷

F_{M1}

56

S

F_{M1}

C⁷

C⁷

F_{M1}

PNO

F_{M1}

C⁷

C⁷

F_{M1}

60

S

BRIDGE

B^b_{M1}

F_{M1}

C⁷

F_{M1}

B^b_{M1}

PNO

BRIDGE

LET'S NEVER STOP FALLING IN LOVE

66

S

F_{M1} G⁷ C⁷ F_{M1} C⁷

VERSE

PNO

F_{M1} C⁷

(LIGHT COMPING, MOSTLY ROLLED CHORDS)

71

S

F_{M1} G⁷ F_{M1} C⁷ F_{M1}

PNO

F_{M1} G⁷ F_{M1} C⁷ F_{M1}

(4)

76

S

G⁷ F_{M1} C⁷ F_{M1} G⁷

PNO

G⁷ F_{M1} C⁷ F_{M1} G⁷

(8) (12)

81

S

F_{M1} G⁷ F_{M1} C⁷ F_{M1}

PNO

F_{M1} G⁷ F_{M1} C⁷ F_{M1}

(16)

Latin
Rock
Exchange

Set Two

Donde Estas , Yolanda - Pink Martini - Em / B7

Additional percussion:

Cowbell, shaker, guiro

INTRO - MONTUNO

Em B7 Repeat x 2

Keyboard sounds:

Piano, accordion, strings

Horn Melody (See sheet music)

Em B7 Repeat x 2

Perc; ends with two accents

CHORUS

Em **B7**
¿Dónde estás, dónde estás, Yolanda?

Em **B7**
¿Qué pasó, qué pasó, Yolanda?

Em **B7**
Te busqué, te busqué, Yolanda

Em **B7**
Y no estás, y no estás, Yolanda

VERSE

Em **B7**
¿Dónde estás, dónde estás, Yolanda?

Em **B7**
¿Qué pasó, qué pasó, Yolanda?

Em **B7**
Te busqué, te busqué, Yolanda

Em **B7**
Y no estás, y no estás, Yolanda

BRIDGE

Songwriters: Manuel Jimenez Fernandez

Am

Tus ojos me miraron

Em

Tus labios me besaron

B7

Con todo el fuego ardiente

Em E

Ardiente de mujer

Am

La luz de tu mirada

Em

El fuego de tus labios

A A B

Flecharon a mi pecho

Em

Y de ti me enamoré

CHORUS

Em

B7

¿Dónde estás, dónde estás, Yolanda?

Em

B7

¿Qué pasó, qué pasó, Yolanda?

Em

B7

Te busqué, te busqué, Yolanda

Em

B7

Y no estás, y no estás, Yolanda

VERSE

Em

B7

¿Dónde estás, dónde estás, Yolanda?

Em

B7

¿Qué pasó, qué pasó, Yolanda?

Em

B7

Te busqué, te busqué, Yolanda

Em

B7

Y no estás, y no estás, Yolanda

Repeat x 2
Repeat x 2
Perc; ends with two accents

Em **B7**
¿Dónde estás, dónde estás, Yolanda?

¿Qué pasó, qué pasó, Yolanda?

Te busqué, te busqué, Yolanda

Y no estás, y no estás, Yolanda

Em **B7**
;Dónde estás, dónde estás, Yolanda?

¿Qué pasó, qué pasó, Yolanda?

Te busqué, te busqué, Yolanda

Y no estás, y no estás, Yolanda

Me dicen que paseabas

En un carro, Yolanda

Muy guapa y arrogante

Y todos te silbaban

Si un día te encontrara

No sé qué puedo hacer

No sé, me vuelvo loco

Si ya no te vuelvo a ver

ICHORUS

Em

B7

¿Dónde estás, dónde estás, Yolanda?

Em

B7

¿Qué pasó, qué pasó, Yolanda?

Em

B7

Te busqué, te busqué, Yolanda

Em

B7

Y no estás, y no estás, Yolanda

VERSE

Em

B7

¿Dónde estás, dónde estás, Yolanda?

Em

B7

¿Qué pasó, qué pasó, Yolanda?

Em

B7

Te busqué, te busqué, Yolanda

Em

B7

Y no estás, y no estás, Yolanda

Horn Melody just once and end

Em

B7

Em

B7

TRUMPET IN Bb

DONDE ESTAS, YOLANDA?

ALTO SAX

PINK MARTINI

The musical score is written for Alto Saxophone in 4/4 time, featuring a key signature of three sharps (F#, C#, G#). The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a melodic line with a slur over the first four measures, a triplet of eighth notes in the fifth measure, and a final measure with a quarter rest. A dynamic marking of mf is placed below the first measure. The second staff continues the melody with a slur over the first four measures, a triplet of eighth notes in the fifth measure, and a final measure with a quarter rest. A dynamic marking of mf is placed below the first measure. A box containing a target symbol and the text "- 320 X" is positioned above the fifth measure. The third staff is labeled "ENDING:" and contains a melodic line with a slur over the first four measures, a triplet of eighth notes in the fifth measure, and a final measure with a quarter rest. A dynamic marking of mf is placed below the first measure. A dashed line connects the box in the second staff to the box in the third staff. A crescendo hairpin is located below the second staff, and a decrescendo hairpin is located below the third staff.

DONDE ESTAS, YOLANDA?

TENOR SAX

PINK MARTINI

musical score for Tenor Saxophone, featuring two staves and an ending section. The key signature is D major (two sharps) and the time signature is 4/4.

The first staff contains two measures of music. The first measure is marked *mf* and features a triplet of eighth notes. The second measure is marked *mf* and features a triplet of eighth notes. A dynamic marking *mf* is also present below the first measure.

The second staff contains two measures of music. The first measure is marked *mf* and features a triplet of eighth notes. The second measure is marked *mf* and features a triplet of eighth notes. A dynamic marking *mf* is also present below the first measure. A box containing a treble clef and the text "- 320 X" is positioned above the second measure. A dashed line connects the end of the first staff to the beginning of the ending section.

The ending section is marked "ENDING:" and contains one measure of music. It is marked *mf* and features a triplet of eighth notes. A dynamic marking *mf* is also present below the measure.

Evil Ways - Santana - Gm / C7

Additional percussion:

Cabasa, shaker, guiro

Keyboard sounds:

Organ, piano, Rhodes

Songwriters: Clarence

Arthur Henry

You've got to change your evil ways, baby
Before I stop lovin' you
You've got to change, baby
And every word that I say is true

You've got me runnin' and hidin' all over town
You've got me sneakin' and a peepin' and runnin' you down
This can't go on

Lord knows, you've got to change, baby
Baby, when I come home, baby
My house is dark, and my thoughts are cold
You hang around, baby
With Jean and Joan and a who knows who

I'm gettin' tired of waiting and fooling around
I'll find somebody that won't make me feel like a clown
This can't go on

Lord knows, you've got to change
When I come home, baby
My house is dark, and my thoughts are cold
You hang around baby
With Jean and Joan and a who knows who?

I'm gettin' tired of waiting and fooling around
I'll find somebody that won't me feel like a clown
This can't go on
Yeah, yeah, yeah

DOS GARDENIAS - Buena Vista Social Club - Em

Additional percussion:

Cabasa, shaker, guiro

Keyboard sounds:

Piano, accordion,

Guitar:

Spanish acoustic

Trumpet intro melody (or other instrument)

VERSE 1
Em C B7 Em
Em

Dos gardenias para ti

Con ellas quiero decir

C B7
Te quiero, te adoro, mi vida

F#m
Ponles toda tu atención

B7 Em C B7
Que serán tu corazón y el mío

Em
Dos gardenias para ti

Bm E7 Am
Que tendrán todo el calor de un beso

D Em
De esos besos que te di

Am
Y que jamás te encontrarán

B7 Em
En el calor de otro querer

Bridge

Em
A tu lado vivirán y se hablarán

F#7
Como cuando estás conmigo

Bm B7 Em C B7
Y hasta creerán que te dirán

Em C B7
Te quiero

Em

Pero si un atardecer

Bm

Em

Am

Las gardenias de mi amor se mueren

Em

Es porque han adivinado

C

B7

Que tu amor me ha traicionado

Em

Porque existe otro querer

Trumpet melody

Em Bm7 Em Am

Em C7 B7 Em

Bridge

Em

A tu lado vivirán y se hablarán

Como cuando estás conmigo **F#7**

Y hasta creerán que te dirán

Te quiero

Pero si un atardecer

Las gardenias de mi amor se mueren

Es porque han adivinado

Que tu amor me ha traicionado

Porque existe otro querer

Am

Em

Es porque han adivinado

C B7

Que tu amor me ha traicionado

Em C

B7

Em

Porque existe otro..... querer

Dos Gardenias

Acoustic Guitar

Buena Vista Social Club

Intro $\text{♩} = 92$ horn melody

1 Em B^7 Em

5 **A** Em C B^7 Em

9 C^7 B^7 $\text{F}^\#_{\text{m}}7^{\flat 5}$

13 $\text{B}^7_{\flat 9}$ Em C^7 B^7 **A2** Em

17 $\text{Bm}^7_{\flat 5}$ E^7 Am Em

21 Am^6/C B^7 Em **B** Em HORN

25 $\text{F}^\#$ $\text{D}^\#\text{dim}/\text{A}$ C^7

29 $\text{B}^7_{\flat 9}$ Em C^7 B^7 Em

33 Bm^7 E^7 Am Em

37 Am^6/C B^7 Em To Coda $\text{Band out, horn alone}$ **Instr** $\text{HORN CONTINUES IMPROV.}$ BAND IN

2

41 $Bm7^b5$ $E7$ Am Em



45 $C7$ $B7$ Em HORN ENDSON MELODY PAUSE D.S. al Coda



48 Am Em/G $C7$ PAUSE, SINGER IMPROV WHOLE BAND IN WITH VOX Em HORN



52 $F\#m7^b5$ $B7$ Em Em^6



DOS GARDENIAS

5

A 4 4

A2 6

B 6 7

C *DOLCE* 3

39

44

B2 6 9

3

ON CUE 3

66

Black Magic Woman - by Santana - Dm7

Additional percussion:
Cowbell, shaker, guiro

Dm7

Keyboard sounds:
Organ, piano,

Keyboard and percussion intro 16ths

Guitar melody	Gm	Dm7	Gm	Dm7
	Dm7	A7	Dm7	Gm
	Dm7	A7	Dm7	

Dm7 **8 bars of organ build before the verse - rhythm changes to straight 8ths & cowbell** **Dm7**

VERSE 1

	Dm7	
Got a black magic woman		
A7		
I've Got a black magic woman		
Dm7		
I've got a black magic woman		
Gm		
Got me so blind, I can't see		
Dm7		
That she's a black magic woman		
A7	Dm7	
She's trying to make a devil outta me		

VERSE 2

	Dm7	
Turn your back on me, baby		
A7		
Don't turn your back on me, baby		
Dm7		
Yes, don't turn your back on me, baby		
Gm		
Stop messing 'round with your tricks		
Dm7		
Don't turn your back on me, baby		
A7	Dm7	
You just might pick up my magic sticks		

Dm7 A7 Dm7 Gm

Dm7 A7 Dm7

Dm7
Got your spell on me, baby

A7
You got your spell on me, baby

Dm7
Yes, you got your spell on me, baby

Gm
Turning my heart into stone

Dm7
I need you so bad, magic woman,

A7
I can't leave you alone.

End of guitar melody line with slight retard

Koop Island Blues - Song by Koop Bbm7

Additional percussion:
Woodblock, shaker, guiro

INTRO - Melodica melody, incidental percussion - ocean sfx
Bbm7 F7 Bbm7 F7

Keyboard sounds:
Marimba, melodica,
accordion, strings

VERSE

Bbm7

Hello, my love

F7
It's getting cold on this island

Bbm7

I'm sad alone

F7
I'm so sad on my own

BRIDGE

Ebm7

The truth is

Bbm7
We were much too young

Ebm7

Now I'm looking for you

F7
Or anyone like you

VERSE

Bbm7

We said goodbye

F7
With a smile on our faces

Bbm7

Now you're alone

F7
You're so sad on your own

BRIDGE

Ebm7

The truth is

Bbm7

We ran out of time

Ebm7

Now you're looking for me

F7

Or anyone like me

SOLOS OVER VERSE & BRIDGE

VERSE

Bbm7

F7

Bbm7

F7

BRIDGE

Ebm7

Bbm7

Ebm7

F7

VERSE

Bbm7

Hello, my love

F7

It's getting cold on this island

Bbm7

I'm sad alone

F7

I'm so sad on my own

BRIDGE

Ebm7

The truth is

Bbm7

We were much too young

Ebm7

Now I'm looking for you

F7

Or Anyone like you

Bbm7

Perhaps, Perhaps, Perhaps - Dm

Additional percussion:

Cowbell, shaker, guiro

Big horn melody intro:

F#m C#7 x 4

Keyboard sounds:

Piano, strings

VERSE 1

F#m

You won't admit you love me

Bm

F#m

Bm

And so how am I ever to know?

F#m

You only tell me

D

C#7

F#m

Perhaps, perhaps, perhaps

VERSE 2

F#m

Y así pasan los días

Bm

C#7

Fm

Y yo desesperado

D

C#7

F#m

Y tú, tú, contestando

D

C#7

F#m

Quizás, quizás, quizás

BRIDGE

C#7

If you can't make your mind up

F#

We'll never get started

C#7

And I don't wanna wind up

F#

Being parted, broken hearted

VERSE 3

So if you really love me, say yes
But if you don't, dear
Confess
And please don't tell me
Perhaps, perhaps, perhaps

HORN SECTION PLAYS MELODY INTRO

VERSE 4

Siempre que te pregunto
Que cuándo cómo y dónde
Tú siempre me respondes
Quizás, quizás, quizás

VERSE 5

A million times I ask you
And then I ask you over again
You only answer
Perhaps, perhaps, perhaps

BRIDGE

Estás perdiendo el tiempo
Pensando, pensando
Por lo que más tú quieras
Hasta cuando, hasta cuando

Y así pasan los días
(Los días)
Y yo desesperado
Y tú, tú contestando
Quizás, quizás, quizás
Perhaps, Perhaps, Perhaps

ALTO SAX

PERHAPS, PERHAPS, PERHAPS

AS PERFORMED BY DANIEL BOAVENTURA

ARR. BY KYLE GEMBERLING

5

A1 *f* 5

mf *f* 3

A2 *mf*

21

B

29 *f* *mf* *f*

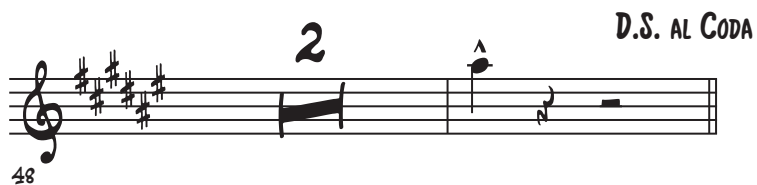
A3 *f* *mf*

To CODA

mf

Detailed description: This is a musical score for Alto Saxophone in 4/4 time, featuring a key signature of three sharps (F#, C#, G#). The score is divided into several measures across five systems. The first system starts with a dynamic of *f* and includes a measure with a '5' fingering. The second system begins with a measure marked **A1** and a '5' fingering, followed by measures with *mf* and *f* dynamics, and a triplet of eighth notes. The third system starts with a measure marked **A2** and *mf* dynamics. The fourth system begins with a measure marked 21 and *f* dynamics, including a triplet. The fifth system starts with a measure marked **B**. The sixth system begins with a measure marked 29, featuring *f* and *mf* dynamics, and a crescendo leading to a *f* dynamic. The seventh system starts with a measure marked **A3**, followed by measures with *f* and *mf* dynamics, and a measure marked 'To CODA' with a Coda symbol. The final measure of the score has a *mf* dynamic.

C



TENOR SAX

PERHAPS, PERHAPS, PERHAPS

AS PERFORMED BY DANIEL BOAVENTURA

ARR. BY KYLE GEMBERLING

5

A1 5

A2

21

B

29

A3

To CODA

f

mf

f

mf

The musical score is written for Tenor Saxophone in the key of D major (indicated by two sharps) and 4/4 time. It begins with a treble clef and a key signature of two sharps. The first staff starts with a forte (*f*) dynamic and features a series of eighth and quarter notes, some with accents. The second staff continues the melody, marked with a 5. The third staff introduces a first ending bracket labeled **A1**, followed by a measure with a 5 and a triplet of eighth notes marked *mf* and *f*. The fourth staff shows a second ending bracket labeled **A2**, with a *mf* dynamic. The fifth staff continues the melody, marked with a 21 and a triplet of eighth notes marked *f*. The sixth staff introduces a section bracket labeled **B**, starting with a descending eighth-note scale. The seventh staff continues the melody, marked with a 29, and includes dynamics *f* and *mf*. The eighth staff introduces a section bracket labeled **A3**, with a *mf* dynamic. The score concludes with a 'To CODA' instruction and a Coda symbol (a circle with a cross), followed by a final measure marked *mf*.

PERHAPS, PERHAPS, PERHAPS

39

3

fp

f

3

43

3

47

D.S. AL CODA

51

mf

mf

54

3

3

3

3

The musical score is written for a single melodic line in treble clef, featuring a key signature of three sharps (F#, C#, G#). The piece is titled 'PERHAPS, PERHAPS, PERHAPS'. The score begins at measure 39 with a rest, followed by a triplet of eighth notes. A dynamic marking of *fp* (fortissimo piano) is placed below the first triplet, and a crescendo hairpin leads to a *f* (fortissimo) marking above the next triplet. A boxed 'C' time signature appears above the staff at measure 41. The music continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 43 shows a triplet of eighth notes. Measure 47 is marked 'D.S. AL CODA'. Measure 51 begins with a Coda symbol (a circle with a cross) above the staff, followed by a *mf* (mezzo-forte) dynamic marking. The score concludes at measure 54 with a final triplet of eighth notes and a fermata over the last note.

TRUMPET IN B $\flat$

PERHAPS, PERHAPS, PERHAPS

AS PERFORMED BY DANIEL BOAVENTURA

ARR. BY KYLE GEMBERLING

7

A1 f 6

A2 mf 3

23 f 3 f **B** 3 f **To CODA** f

30 f **A3** f **C** 2 f 3 3

38 f 3 3

44 3

48 **D.S. AL CODA** 51

53 3 3 3 3

Detailed description: This is a musical score for a trumpet in B-flat. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The score is divided into several systems. The first system starts with a dynamic of f and includes a fermata. The second system begins with measure 7, marked **A1** with a f dynamic and a 6-measure rest. The third system starts at measure 14, marked **A2** with a mf dynamic. The fourth system begins at measure 23, marked f , and includes a section marked **B** with a 3-measure rest and a f dynamic, leading to a **To CODA** instruction. The fifth system starts at measure 30, marked f , and includes a section marked **A3** with a f dynamic. The sixth system begins at measure 38, marked f , and includes a section marked **C** with a 2-measure rest and a f dynamic. The seventh system starts at measure 44, marked f , and includes a section marked **D.S. AL CODA** with a f dynamic. The eighth system begins at measure 51, marked f , and includes a section marked **Coda** with a f dynamic. The score concludes with a final measure at measure 53, marked f .

Smooth Operator - Sade - Dm

Additional percussion:
Cabasa, shaker, wood block

Congas/drums and bass lick start song

INTRO x 4

Dm7

VERSE 1 (Spoken) OPTIONAL

Dm7

He's laughing with another girl

Dm7

And playing with another heart

Dm7

Placing high stakes making hearts ache

Dm7

He's loved in seven languages

Dm7

Diamond nights and ruby lights high in the sky

Dm7

Heaven help him when he falls

VERSE 2

Dm7 Am7 Gm7 Am7 x2

Diamond life, lover boy

Dm7 Am7 Gm7 Am7

We move in space with minimum waste and maximum joy

Dm7 Am7 Gm7 Am7

City lights and business nights

Dm7 Am7 Gm7 Am7

When you require streetcar desire for higher heights

Gm7 Am7 Dm7

No place for beginners or sensitive hearts

Gm7 Am7 Dm7

When sentiment is left to chance

Gm7 Am7 Dm7

No place to be ending but somewhere to start

No need to ask....

CHORUS

Songwriters: Andrew Hale / Helen Adu / Paul
Denman / Stuart Matthewman

Dm7 **Am7** **Gm7** **Am7**

He's a smooth operator

Dm7 **Am7** **Gm7** **Am7**

Smooth operator

Dm7 **Am7** **Gm7** **Am7**

Smooth operator

Dm7 **Am7** **Gm7** **Am7**

Smooth operator

BRIDGE

Dm7 **Am7** **Gm7** **Am7**

Coast to coast, LA to Chicago, western of Maine

Dm7 **Am7** **Gm7** **Am7**

Across the north and south, to Key Largo, love for sale

BASS BREAK SOLO

Dm7 **Gm7** **Am7** **X2**

SAX SOLO

Dm7 **Am7** **Gm7** **Am7** **X2**

VERSE

Dm7 **Am7** **Gm7** **Am7**

Face to face, each classic case

Dm7 **Am7** **Gm7** **Am7**

We shadow box and double cross

Dm7 **Am7** **Gm7** **Am7**

Yet need the chase

Gm7 **Am7** **Dm7**

A license to love, insurance to hold

Gm7 **Am7** **Dm7**

Melts all your memories and change into gold

Gm7 **Am7** **Dm7**

His eyes are like angels but his heart is cold

No need to ask

CHORUS

Dm7 Am7 Gm7 Am7

He's a smooth operator

Dm7 Am7 Gm7 Am7

Smooth operator

Dm7 Am7 Gm7 Am7

Smooth operator

Dm7 Am7 Gm7 Am7

Smooth operator

BRIDGE

Dm7 Am7 Gm7 Am7

Coast to coast, LA to Chicago, western male

Dm7 Am7 Gm7 Am7

Across the north and south, to Key Largo, love for sale

CHORUS

Dm7 Am7 Gm7 Am7

Smooth operator

Dm7 Am7 Gm7 Am7

Smooth operator

Dm7 Am7 Gm7 Am7

Smooth operator

Dm7 Am7 Gm7 Am7

Smooth operator

Dm7 Am7 Gm7 Am7

Smooth operator

Dm7 Am7 Gm7 Am7

Smooth operator

Dm7 Am7 Gm7 Am7

Smooth operator

Dm7 Am7 Gm7 Am7

Smooth operator

Dm7 Am7 Gm7 Am7

Smooth operator

Dm7 Am7 Gm7 Am7

Smooth operator

Dm7 Acapella

Smooth operator

SMOOTH OPERATOR

E PIANO

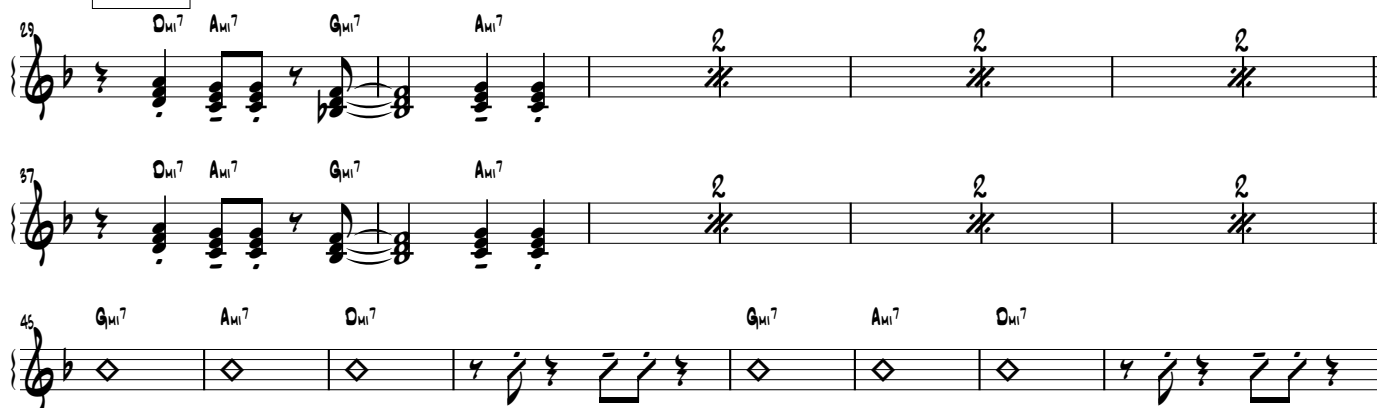
INTRO



VERSE



PRECHORUS



CHORUS



BRIDGE



BASS SOLO



SAX SOLO

81 D_{mi}^7 C G_{mi}^7 A_{mi}^7 2 2 2

PRECHORUS

89 D_{mi}^7 A_{mi}^7 G_{mi}^7 A_{mi}^7 2 2 2

97 G_{mi}^7 A_{mi}^7 D_{mi}^7 G_{mi}^7 A_{mi}^7 D_{mi}^7

CHORUS

105 G_{mi}^7 A_{mi}^7 D_{mi}^7 1 D_{mi}^7 A_{mi}^7 G_{mi}^7 A_{mi}^7

+2 OCT. BELOW

111 D_{mi}^7 A_{mi}^7 G_{mi}^7 A_{mi}^7 D_{mi}^7 A_{mi}^7 G_{mi}^7 A_{mi}^7 D_{mi}^7 A_{mi}^7 G_{mi}^7 A_{mi}^7

BRIDGE

117 D_{mi}^7 A_{mi}^7 G_{mi}^7 A_{mi}^7 2 2 D_{mi}^7 A_{mi}^7 G_{mi}^7 A_{mi}^7

CHORUS

125 D_{mi}^7 A_{mi}^7 G_{mi}^7 A_{mi}^7 D_{mi}^7 A_{mi}^7 G_{mi}^7 A_{mi}^7 D_{mi}^7 A_{mi}^7 G_{mi}^7

CHORUS

130 A_{mi}^7 D_{mi}^7 A_{mi}^7 G_{mi}^7 A_{mi}^7 D_{mi}^7 A_{mi}^7 G_{mi}^7 A_{mi}^7

135 D_{mi}^7 A_{mi}^7 G_{mi}^7 A_{mi}^7 D_{mi}^7 A_{mi}^7 G_{mi}^7 A_{mi}^7 G_{mi}^7 C

140 $x?$ D_{mi}^7 A_{mi}^7 G_{mi}^7 A_{mi}^7 D_{mi}^7 A_{mi}^7 G_{mi}^7 A_{mi}^7 $x?$

Quando - Buble and Nelly Furtado version - Bm

Additional percussion:

Shaker, cabasa, guiro

INTRO

Bm7 E7 x4

VERSE 1 & 2

Tell me when will you be mine **Bm7 E7**

Tell me quando, quando, quando **Amaj7**

We can share a love divine **(F#m7) Bm7 E7**

Please, don't make me wait again **Amaj7**

When will you say yes to me **Bm7 E7**

Tell me quando, quando, quando **Amaj7**

You mean happiness to me **Bm7 E7**

Oh, my love please tell me when **Amaj7**

BRIDGE

Every moment's a day **(F#m7) Em7 A7**

Every day seems a lifetime **Dmaj7**

Let me show you the way **F#m7 B7 F#m7**

To a joy beyond compare **B7 E7**

Keyboard sounds:

Piano, strings

*Songwriters: Alberto Testa
/ Tony Renis / Pat Boone*

VERSE 3

I can't wait a moment more **Bm7** **E7**

Tell me quando, quando, quando **Amaj7**

Say it's me that you adore **Bm7** **E7**

And then, darling tell me when **Amaj7**

SOLOS - Sax **Bm7** **E7** **Amaj7**
Bm7 **E7** **Amaj7**

BRIDGE

Every moment's a day **Em7** **A7**

Every day seems a lifetime **Dmaj7**

Let me show you the way **F#m7** **B7** **F#m7**

To a joy beyond compare **B7** **E7**

VERSE 4

	Dm7	G7	Dm7
I can't wait a moment more			
A7	F#m7	B7	F#m7
Tell me quando, quando, quando			
Bm7	E7		
Say it's me that you adore			
Amaj7		E7	
And then, darling tell me when			
Amaj7		E7	
Oh, my darling tell me when			
Amaj7		E7	
And then darling tell me when			
Amaj7		E7	
Oh, my darling tell me when			
Amaj7			
OOO, ooo, oooh oooh,			

Mais Que Nada - by Sergio Mendez - Fm/ Bb7

Additional percussion:
Cabasa, shaker, woodblock

INTRO - Plano opens with pattern x4 then band joins

Fm Bb7 X4

CHORUS x2

Fm Bb7 Fm Bbm Eb7

O.....ariá raiô

Fm Bb7 Fm Bb7

Obá obá obá

Fm Bb7 Fm Bbm Eb7

O.....ariá raiô

Fm Bb7 Fm Bb7

Obá obá obá

C7

VERSE

Fm

Mas que nada

C7

Sai da minha frente

Fm

Que eu quero passar

C7

Pois o samba está animado

Fm Gm C7 Fm Bb B Bb

O que eu quero é sambar

BRIDGE

Bbm7

Este samba

Eb7 AbMaj7

Que é misto de maracatu

Bbm7 C7

É samba de preto velho

Fm

Samba de preto tu

Keyboard sounds:
Piano

VERSE

Mas que nada
Sai da minha frente
Que eu quero passar
Pois o samba está animado
O que eu quero é sambar

CHORUS

Oariá raiô
Obá obá obá
Oariá raiô
Obá obá obá

VERSE

Mas que nada
Sai da minha frente
Que eu quero passar
Pois o samba está animado
O que eu quero é sambar

Este samba
Que é misto de maracatu
É samba de preto velho
Samba de preto tú

Mas que nada
Um samba como este tão legal
Você não vai querer
Que eu chegue no final

CHORUS

Oariá raiô
Obá obá obá
Oariá raiô

PIANO SOLO VAMP OUT for 32 bars or more

Obá obá obá
Obá obá obá
Obá obá obá
Obá obá **obá**

*Songwriters: Mark Paul Topham /
Graeme Leslie Ripley / Christopher John
Scott / Martin Knotts / Jorge Ben*

A Night To Remember - Beabadoobee - Gm7/C7

Additional percussion:
Cabasa, shaker, woodblock

VERSE (No bass until the bridge)

Gm7 C7
Swore I'd seen you before
Watched you walk through the door
Something in your eye
Reminded me of somebody I used to know
You touch my back
I took your hand
Something from your touch felt shockingly familiar
And I'd swore I'd seen you before
Gm7 Am D7
Oh, I swore I'd seen you before

Keyboard sounds:
Strings, piano

BRIDGE (bass joins in with strings)

Gm7 Am7 D7
Underneath the sheets, you enchanted me
Gm7 Am7 D7
And whispered sweet nothings in my ear
G7
I shivered beneath you
Cm7
All wrapped up in embers
Am7 D7 Gm7
It was a night to remember

Gm7 C7
(Vamp, solos until Elie signals to sing)

VERSE

(just vox and drums)
Then I walked away
(band joins)
You asked me to stay
Well, you're thinkin' of what could've been
But you've become someone I've seen before
Gm7 Am D7
I swore I'd seen you before

(Vamp out for at least 32 bars, solos between guitar, keys, flute, baritone)

No One To Depend On - Santana

Gm C

Songwriters: Santana

Gm C

Additional percussion:
Cowbell, shaker, guiro

Guitar and vibraphone melody with incidental percussion

Keyboard sounds:
Vibraphone, Organ, Piano,

Percussion break

Guitar melody

Ain't got nobody that I can depend on
Ain't got nobody that I can depend on

2 bar signature break Guitar riff into verse

Ain't got nobody that I can depend on (**"one drop" breaks**)
Ain't got nobody that I can depend on

Guitar melody - 4 bars

Guitar and band call and response/trade 2s?

Ain't got no one, no tengo a nadie
That I know of, no tengo a nadie
That I can depend on, no tengo a nadie
Ain't got no one, no tengo a nadie
That I know of, no tengo a nadie
That I can depend on, no tengo a nadie

4 bar big percussion break, handclaps, long guitar and organs solo vamp jam.

Wait for big signature percussion break to lead us into last chorus

Ain't got nobody that I can depend on
Ain't got nobody that I can depend on

4 bar big signature break repeats between various percussion instruments, then ends all together with the faked slap echo effect.



Set Three

Spill the Wine - War - C7

Additional percussion:

Guiro, cowbell, shaker

Verse

I was once out strolling one very hot summer's day
When I thought I'd lay myself down to rest
In a big field of tall grass
I laid there in the sun and felt it caressing my face
As I fell asleep and dreamed
I dreamed I was in a Hollywood movie
And that I was the star of the movie
This really blew my mind
The fact that me, an overfed long haired leaping gnome
Should be the star behind a Hollywood movie, hmm
There I was
I was taken to a place
The hall of the mountain kings
I stood high by the mountain tops
Naked to the world
In front of
Every kind of girl
There was long ones, tall ones, short ones, brown ones
Black ones, round ones, big ones, crazy ones
Out of the middle, came a lady
She whispered in my ear
Something crazy

She said...

Chorus

Spill the wine, take that pearl
Spill the wine, take that pearl
Spill the wine, take that pearl
Spill the wine, take that pearl

Verse

I could feel hot flames of fire roaring at my back
As she disappeared, but soon she returned
In her hand was a bottle of wine
In the other, a glass
She poured some of the wine from the bottle into the glass
And raised it to her lips
And just before she drank it, she said.....

Chorus

Spill the wine, take that pearl
Spill the wine, take that pearl
Spill the wine, take that pearl
Spill the wine, take that pearl

It's on girl, all you gotta do is spill that wine
Spill that wine, let me feel, let me feel hot, yeah! Yeah!
Spill the wine, spill the wine, spill the wine, spill the wine
Spill the wine, spill the wine, spill the wine

Take that pearl!

SPILL THE WINE

ORGAN

INTRO

(NO VIBRATO)



VERSE

(NO VIBRATO)



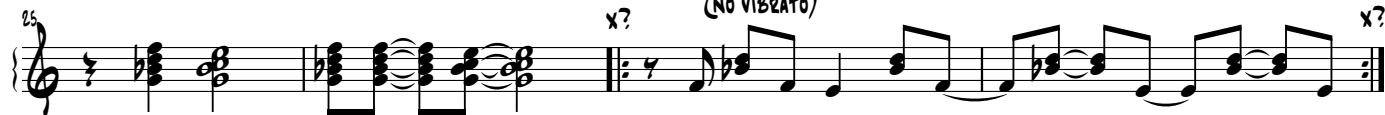
CHORUS

(VIBRATO)



VERSE

(NO VIBRATO)



CHORUS

(VIBRATO)



OUTRO



La Bamba - Los Lobos Version - C / F/ G

Guitar Intro riff x2

Additional percussion:

Cowbell, shaker, guiro

Keyboard sounds:

Piano, accordion, strings

VERSE 1

Para bailar La Bamba
Para bailar La Bamba
Se necesita una poca de gracia
Una poca de gracia
Pa' mí, pa' ti, ay arriba, ay arriba
Ay arriba, Ay arriba
Por ti seré, por ti seré, por ti seré

VERSE 2

Yo no soy marinero
Yo no soy marinero, soy capitán
Soy capitán, soy capitán

CHORUS

Bamba, bamba
Bamba, bamba
Bamba, bamba, bamba

VERSE 3

Para bailar La Bamba
Para bailar La Bamba
Se necesita una poca de gracia
Una poca de gracia
Pa' mí, pa' ti, ay arriba, ay arriba

Guitar and another instrument solo across verse

Guitar Intro x 1

VERSE 4

Para bailar La Bamba
Para bailar La Bamba
Se necesita una poca de gracia
Una poca de gracia

CHORUS

Bamba, bamba
Bamba, bamba
Bamba, bamba

Repeat chorus - Dont do the Los Lobos outro

Bamba, bamba
Bamba, bamba
Bamba, **bamba!**

Flor D'Luna - Santana - Dm - Instrumental

Additional percussion:

Cabasa, shaker, guiro

Guitar melody starts song

Keyboard sounds:

Organ, piano, strings

Verse 1

Dm A7

Dm Gm7

Dm A7 Dm

Verse 2

Dm A7

Dm Gm7

Dm A7 Dm

Chorus

Gm C F F

A7 Dm

Gm C F F

A7 Dm

Verse 3

Dm A7

Dm Gm7

Dm A7 Dm

Bridge - Guitar solo

Dm A7

Vamp percussion breaks

4 bar build with whole band and stop time into Chorus

Chorus

Gm C F F

A7 Dm

Gm C F F

A7 Dm

Verse 4 - (shhhh....)

Dm A7

Dm Gm7

Dm A7 Dm

Bridge - Guitar solo

Dm A7

Vamp percussion breaks

End

FLOR O'LUNA

ORGAN
STRINGS/PAOS
PIANO

VERSE

ORGAN

A⁷SUS

A⁷

QTR. PICKUPS

5

COMP MOSTLY WHOLE NOTES

(4)

6

D-9

D-Δ

D-9

G-9

(8)

10

D-9

A⁷

D-9

(4)

14

D-9

A⁷SUS

A⁷

(4)

18

D-9

D-Δ

D-9

G-9

(8)

22

D-9

A⁷

D-9

(4)

CHORUS

STRINGS/PAOS+ORGAN

G-9

C⁷(b9)

C⁹

FΔ⁹

STILL MOSTLY WHOLE NOTES

(4)

30

A⁷SUS

A⁷

D-9

(8)

34

G-9

C⁷(b9)

C⁹

FΔ⁹

(4)

38 A^7_{sus} A^7 D^-9

42 **VERSE** D^-9 **ORGAN** A^7_{sus} A^7 (4)

46 D^-9 D^-9 D^-9 G^-9 (8)

50 D^-9 A^7 D^-9 **BRIDGE** **PIANO** $+OCT. BELOW LH$

55 $x?$ D^-9 **GTR. SOLO** $E-7(b9)$ $A^7(b9)$ $x?$

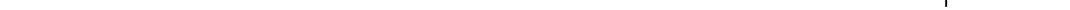
59 **BUILD** *cresc.* *f sub.*

63 **CHORUS** G^-9 **STRINGS/PAOS+ORGAN** $C^7(b9)$ C^9 $F\Delta^9$ (4)

67 A^7_{sus} A^7 D^-9 (8)

71 G^-9 $C^7(b9)$ C^9 $F\Delta^9$ (4)

75 **A7sus** **A7** **D⁹**



78

VERSE

D⁹ ORGAN A⁷_{sus} A⁷

(4)

87 D^{-9} A^7 D^{-9} $\text{x}^?$ D^{-9} PIANO $\text{E}^{-7}(\text{b}9)$ $\text{A}^7(\text{b}9)$ $\text{x}^?$

GTR. SOLO/OUTRO

LH COMP

Cisco Kid - War - Dm

Additional percussion:

Cabasa, shaker, guiro

VERSES

The Cisco Kid was a friend of mine
The Cisco Kid was a friend of mine
He drink whiskey, Poncho drink the wine
He drink whiskey, Poncho drink the wine

We met down on the fort of Rio Grande
We met down on the fort of Rio Grande
Eat the salted peanuts out of can
Eat the salted peanuts out the can

The outlaws had us pinned down at the fort
The outlaws had us pinned down at the fort
Cisco came in blastin', drinkin' port
Cisco came in blastin', drinkin' port

Bridge

C, C#, D

Ay, yay, Yay,

C, C#, D

Woo, woo, woo

They rode the sunset, horse was made of steel
They rode the sunset, horse was made of steel
Chased a gringo last night through a field
Chased a gringo last night through a field

Keyboard sounds:

Clavinet, organ

Bridge

C, C#, D

Ay, yay, Yay,

C, C#, D

Woo, woo, woo

The Cisco Kid (harmonies) was a friend of mine

The Cisco Kid he was a friend of mine

The Cisco Kid was a friend of mine

The Cisco Kid was a friend of mine

Ooh, ooh, ooh, ooh, ooo-oo-oo-oo-oh

Ooh, ooh, ooh, ooh, ooo-oo-oo-oo-oh

Outro.

Half a Minute - by Matt Bianco - Fmaj7

Additional percussion:

Cabasa, shaker, guiro

Guitar opens with chord rhythm

Keyboard sounds:

Piano, strings

Then intro with band:

Fmaj7 Bb7 x4

Guitar:

Spanish acoustic

Verse 1

Fmaj7

What is there to say

Bb7

Fmaj7

Bb7

When all the love has slipped away in half a minute

Fmaj7

Bb7

There is always something we can blame

Fmaj7

Bb7

But in the end, it's just the same

Chorus

Ebmaj7

B7

Emaj7

C7

Suddenly, you find yourself alone

Fmaj7

Abmaj7

Gm7

Half a minute

Fmaj7

Abmaj7

Gm7

Half a minute

Verse 2

Songwriters: Daniel Phillip White / Marcos
Ammi Poncioni Ferreira / Mark Vincent Reilly

Verse 2

Fmaj7

What is there to say

Bb7

Fmaj7

Bb7

When all the dream just fades away in half a minute

Fmaj7

Bb7

Every explanation we can find

Fmaj7

Bb7

Will never change it, we are through

Chorus

Ebmaj7

B7

Emaj7

Suddenly, you find yourself alone

Fmaj7

Abmaj7

Gm7

Half a minute

Fmaj7

Abmaj7

Gm7

Half a minute

PIANO SOLO INTO VOCAL UNISON Line **Fmaj7** **Bb7**

Ebmaj7

B7

Emaj7

C7

Suddenly, you find yourself alone

Half a minute

Fmaj7

Abmaj7

Gm7

Half a minute

Fmaj7

Abmaj7

Gm7

Baritone solo

Fmaj7

Bb7

Repeat to the end

De doo doo de do doooo etc

Half a minute

Half a minute

Half a minute

Half a minute (**accapella last line**)

HALF A MINUTE

BY MATT BIANCO

ARR. BY KYLE GEMBERLING

124

TENOR SAX

HALF A MINUTE

BY MATT BIANCO

ARR. BY KYLE GEMBERLING

♩ = 215

4 2 2

mf

VERSE 16 8 CHORUS 2 3

13

VERSE 2 16 8 CHORUS 2 2 3

45

PIANO SOLO 16 (VOX IN 8 CHORUS 3 2

77

107 3

111 3

117 3

121

GMAJ⁹ F⁷/C C⁷

125

REPEAT

AD Nauseum

BARITONE SAX

HALF A MINUTE

BY MATT BIANCO

ARR. BY KYLE GEMBERLING

♩ = 215

4 2 2

mf

VERSE 16 8 CHORUS 2 3

f

VERSE 2 16 8 CHORUS 2 2 3

PIANO SOLO 16 (VOX IN 8) CHORUS 3 2

77 2ND X ONLY

107 3

112 3

117 3

121

125 D^{MAJ}9 C⁷/G G⁷ REPEAT AD NAUSEUM

ALTO SAX

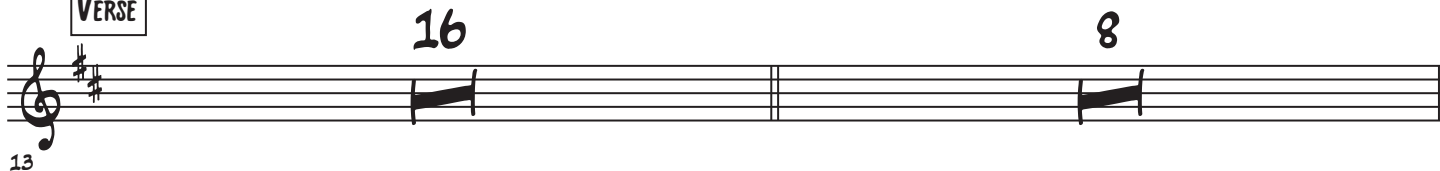
HALF A MINUTE

BY MATT BIANCO
ARR. BY KYLE GEMBERLING

♩ = 215



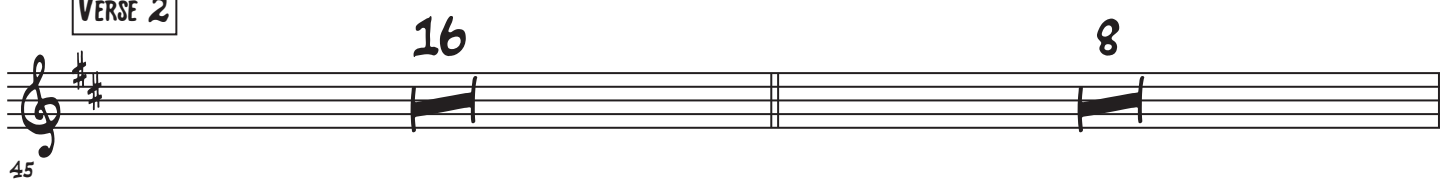
VERSE



CHORUS



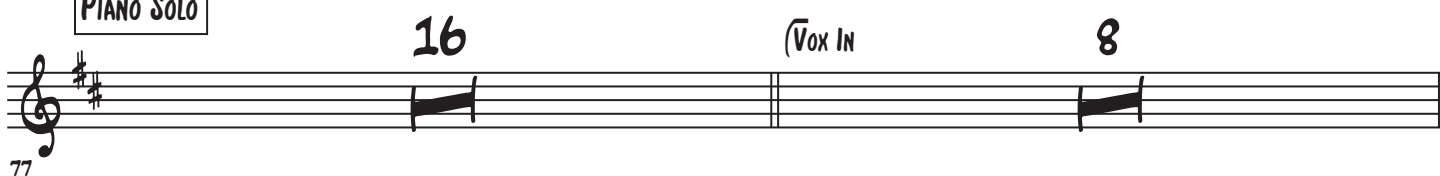
VERSE 2



CHORUS 2



PIANO SOLO



CHORUS 3

REPEAT
AD NAUSEUM

SAMBA PA TI - Santana - G

Additional percussion:

Cabasa, shaker, guiro

GUITAR melody opens verse

VERSE 1

G Bm Em Am

G Bm Em Am

Bridge

D Am D...

Am Bm Am Dv

VERSE 2

G Bm Em Am

G Bm Em Am

Bridge

D Am D...

Am Bm Am D

Keyboard plays 8 beats (2 bars) of D

VERSE 3

G Bm Em Am

G Bm Em Am

End Jam solos

G Am Repeat

Keyboard sounds:

Organ, piano

Songwriters:Santana

Spooky - Em - Atlanta Rhythm Section version

Additional percussion:

Cabasa, shaker, guiro

INTRO

A-A#- Bm X4

Keyboard sounds:

Rhodes, organ

Em7 A7 X4

VERSE 1

Em7 A7 Em7 A7
In the cool of the evening when everything is gettin' kind of groovy
Em7 A7 Em7 A7
I call you up and ask you if you like to go with me and see a movie
Em7
First you say no, you've got some plans for the night
A7 Bbdim
And then you stop, and say, "All right"
Em7 A7 Em7 Bm7
Love is kinda crazy with a spooky little girl like you

VERSE 2

Em7 A7 Em7 A7
You always keep me guessin', I never seem to know what you are thinkin'
Em7 A7 Em7 A7
And if some fella looks at you, it's for sure your little eye will be a-winkin'
Em7
I get confused 'cause I don't know where I stand
A7 Bbdim
And then you smile, and hold my hand
Em7 A7 Em7
Love is kinda crazy with a spooky little girl like you
Bm7
Spooky!

MODULATE up a half step to E#m

Cm
Spooky!

GUITAR SOLO over whole form - maybe sax or flute solo too

*Songwriters: Buddy Buie /
Harry Middlebrooks / James
B. Cobb Jr. / Mike Shapiro*

Fm7	Bb7	Fm7	Bb7
Fm7	Bb7	Fm7	Bb7
Fm		Bb7	Bdim
Fm7	Bb7	Fm7	Cm

VERSE 3

Fm7	Bb7	Fm7	Bb7
------------	------------	------------	------------

If you decide someday to stop this little game that you are playin'

Fm7	Bb7	Fm7	Bb7
------------	------------	------------	------------

I'm gonna tell you all what my heart's been a-dyin' to be sayin'

Fm7

Just like a ghost, you've been a-hauntin' my dreams

A#7	Bdim
------------	-------------

So I'll propose on Halloween

Fm7	Bb7	Fm7	Cm7
------------	------------	------------	------------

Love is kinda crazy with a spooky little girl like you

Cm7

Spooky

GUITAR SOLO - LONGER FORM!!

Fm7	Bb7	Fm7	Bb7
Fm7	Bb7	Fm7	Bb7
Fm7	Bb7	Fm7	Bb7
Fm7	Bb7	Fm7	Bb7
Fm		Bb7	Bdim
Fm7	Bb7	Fm7	Cm7

ELECTRIC PIANO SOLO over first form

Fm7	Bb7	Fm7	Bb7
Fm7	Bb7	Fm7	Bb7
Fm		Bb7	Bdim
Fm7	Bb7	Fm7	Cm
Cm	Cm	Cm	Cm

She's Not There - Santana

Am7

Additional percussion:

Cowbell, shaker, guiro

Keyboard sounds:

Organ, piano

Songwriter: Rod Argent

No one told me about her
The way she lied
Well, no one told me about her
How many people cried

Well, it's too late to say you're sorry
How would I know, why should I care?
Please, don't bother trying to find her
She's not there, ooh

Nobody told me about her
What could I do?
Well, nobody told me about her
Though they all knew

Well, it's too late to say you're sorry
How would I know, why should I care?
Please, don't bother trying to find her
She's not there

Well, let me tell you about the way she looked
The way she acted, the color of her hair
Her voice is soft and cool, her eyes are clear and bright
But she's not there

Well, it's too late to say you're sorry
How would I know, why should I care?
Please, don't bother trying to find her
She's not there

Well, let me tell you 'bout the way she looked
The way she acted, the color of her hair
Her voice is soft and cool, her eyes are clear and bright
But she's not there

EVIL WAYS

ORGAN

INTRO

(DRUM FILL) G_{mi}^7 C^7 (4) (8)

p LIGHT COMPING

VERSE

10 G_{mi}^7 C^7 (4) (8)

CHORUS

18 G_{mi}^7 C^7 (4) D^7 G_{mi}^7 C^7 (4)

f mf

VERSE

28 G_{mi}^7 C^7 (4) (8)

p LIGHT COMPING

CHORUS

36 G_{mi}^7 C^7 (4) D^7

f

ORGAN SOLO

42 $x?$ G_{mi}^7 C^7 $x?$ G_{mi}^7 C^7 G_{mi}^7 C^7

VERSE

47 G_{mi}^7 C^7 (4) (8)

p LIGHT COMPING

CHORUS

55 G_{mi}^7 C^7 (4) D^7 $x?$ G_{mi}^7 C^7 $x?$

f

GTR SOLO/OUTRO

BIG! CONTINUE TO GROW W/ SOLOIST

Low Rider - War - G

G Cowbell and Timbale intro

All my friends know the low rider
The low rider is a little higher

Sax and harmonica melody

The low rider drives a little slower
Low rider, is a real goer

Sax and harmonica melody

Low rider knows every street, yeah
Low rider, is the one to meet, yeah

Sax and harmonica melody

Low rider don't use no gas now
The low rider don't drive too fast

Sax and harmonica melody

Take a little trip, take a little trip
Take a little trip and see
Take a little trip, take a little trip
Take a little trip with me

Sax and harmonica melody

Additional percussion:

Cowbell, guiro

Keyboard sounds:

Organ, harmonica, clavinet

Songwriters: War

LOW RIDER

E. PIANO (PLINKY, STEEL DRUMS)

INTRO

4

2

9

VERSE

2

2

2

17

CHORUS (HORNS)

2

2

2

2

2

25

VERSE

2

2

2

33

CHORUS (HORNS)

2

2

2

2

2

41

VERSE

2

2

2

49

CHORUS (HORNS)

2

2

2

2

2

57

VERSE

2

2

2

65

CHORUS (HORNS)

2

2

2

2

2

73

BRIDGE

81

SAX SOLO/OUTRO

x?

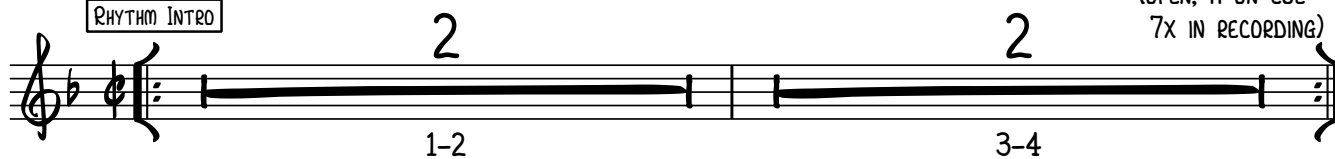
x?

SAMBA DE SAUSALITO

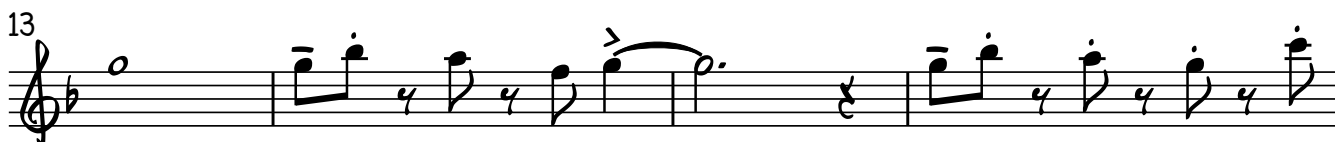
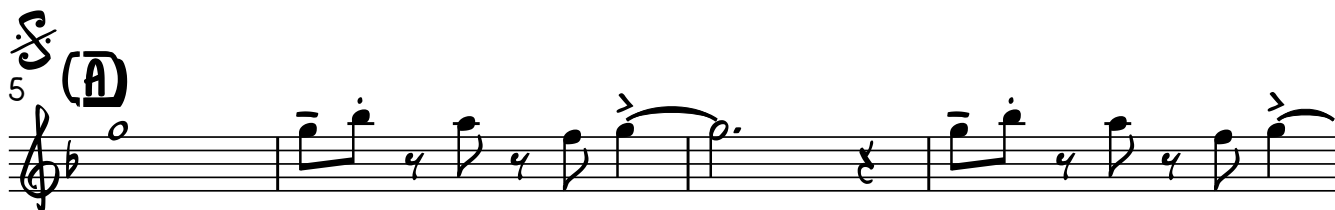
SANTANA
TRNSC. QUINN WALKER
FOR LATIN ROCK EXCHANGE

SALSA ♩ = 250

RHYTHM INTRO



(OPEN, A ON CUE-
7X IN RECORDING)



FLUTE/CONCERT, (LEAD SHEET VOX MELODY PART)

2
29 **(C)**

33

37

41 **To CODA**

45 **(D) C7** **D.S. AL CODA**

49

Piano / Chord Chart

Cha Cha Cha ♩ = 115

Cuban Pete

Tito Puente

Arr./Tnsc. by Quinn Walker

Gm⁹ Fmaj⁹ Gm⁹ Am⁷ Gm⁷ C⁷

5 **A** F⁶

9 Gm⁷ C⁷ Gm⁷ C⁷ F⁶ A^{b7} Gm⁷ C⁷

13 **B** F⁶

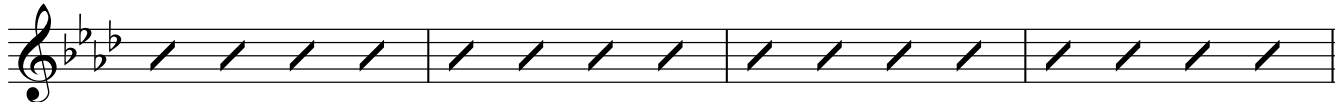
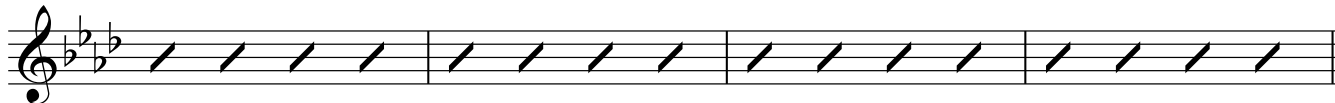
17 Gm⁷ C⁷ Gm⁷ C⁷ F⁶ C⁷ F⁶

21 **C** Cm⁷ F⁷ Cm⁷ F⁷ Cm⁷ F⁷ Cm⁷ F⁷

25 B^{b6} B^{b6}

29 **D** Dm⁷ G⁷ Dm⁷ G⁷ Dm⁷ G⁷ Dm⁷ G⁷

33 Cmaj⁷ A^{7(b9)/C#} G^{7/D} C

37 **E** F⁶41 Gm⁷ C⁷ Gm⁷ C⁷ F⁶44 **F** Ebm⁷ Ab⁷ Ebm⁷ Ab⁷ Ebm⁷ Ab⁷ Ebm⁷ Ab⁷ Ebm⁷ Ab⁷49 Db⁶ Ebm⁷ Ab⁷ Db⁶ Db⁶53 **G** Fm⁷ Bb⁷ Fm⁷ Bb⁷ Fm⁷ Bb⁷ Fm⁷ Bb⁷57 Eb⁶ Fm⁷ Bb⁷ Eb⁶ Eb⁷61 **H** Ab⁶65 Bbm⁷ Eb⁷ Bm⁷ Eb⁷ Ab⁶ Abmaj⁹

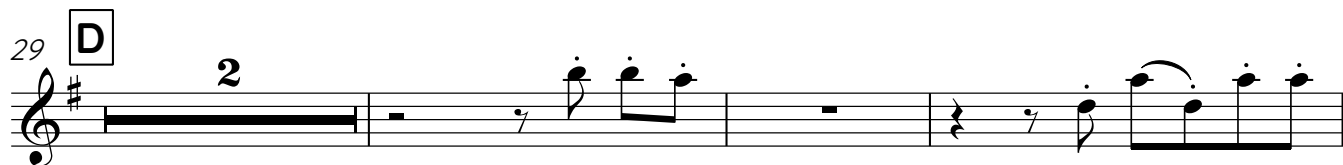
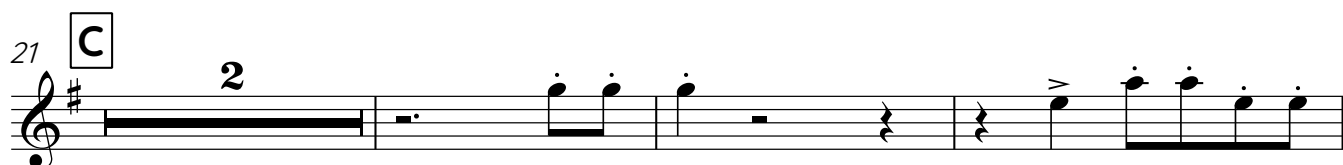
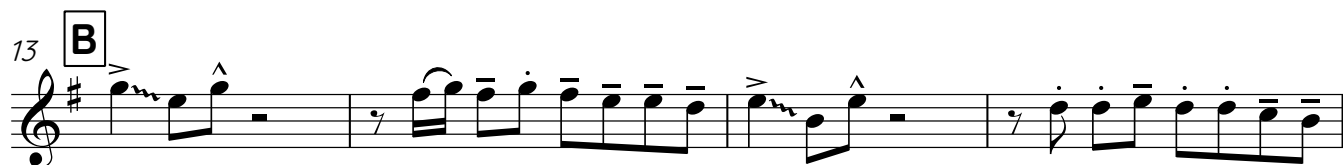
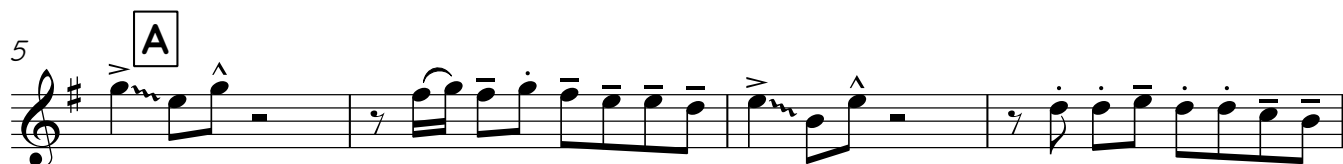
Trumpet

Cuban Pete

Tito Puente

Arr./Tnsc. by Quinn Walker

Cha Cha Cha ♩ = 115



2

Trumpet



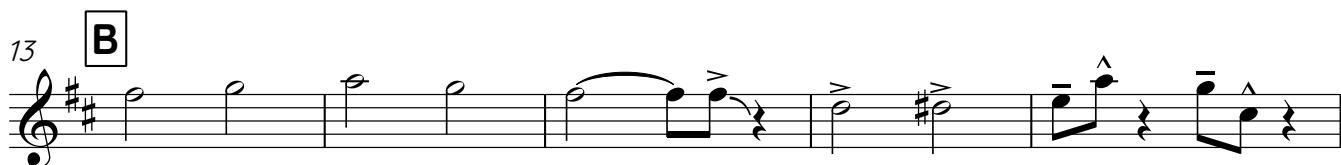
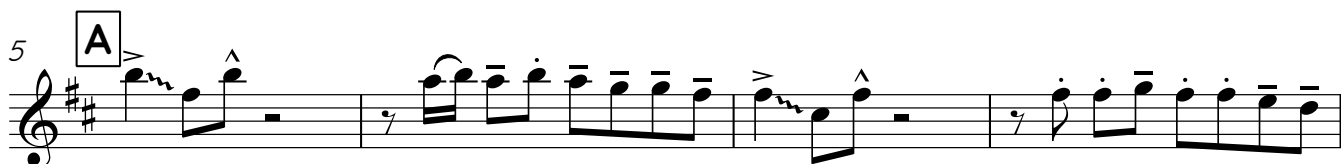
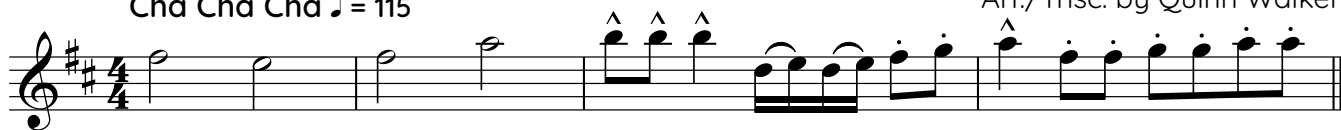
Cuban Pete

Alto Saxophone

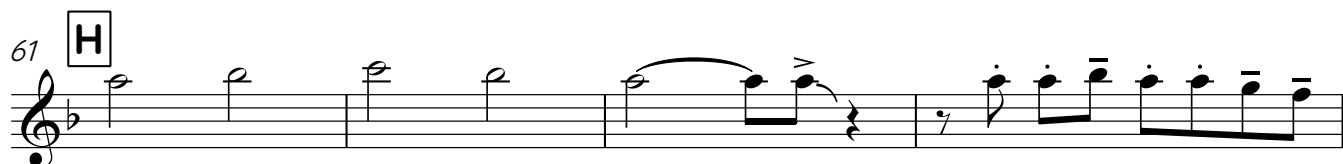
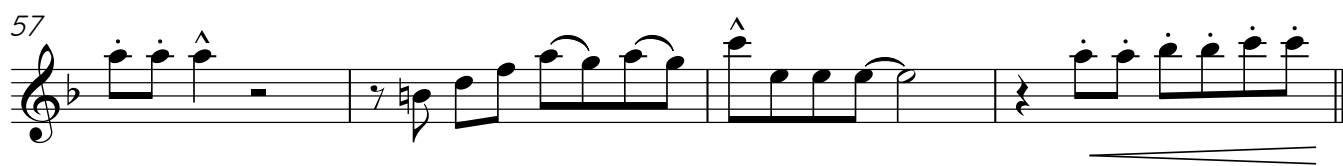
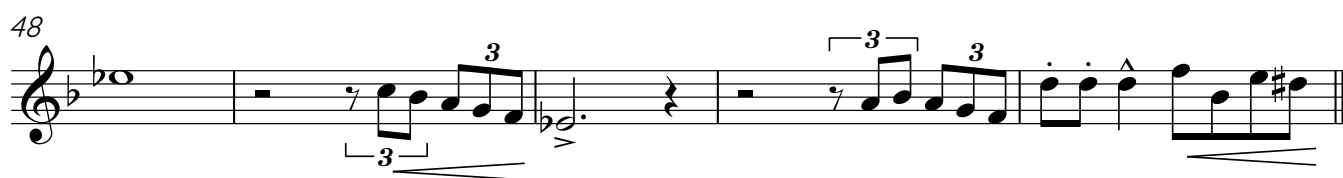
Tito Puente

Arr./Tnsc. by Quinn Walker

Cha Cha Cha ♩ = 115



Alto Saxophone



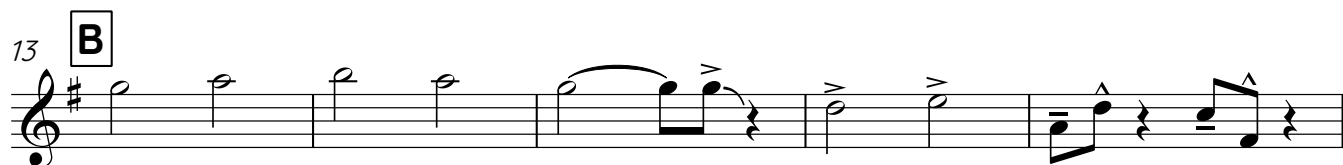
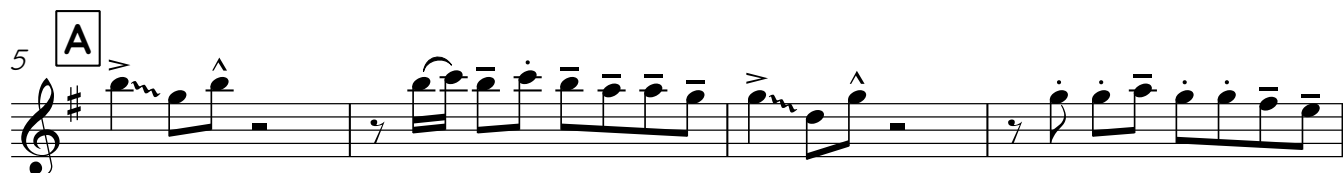
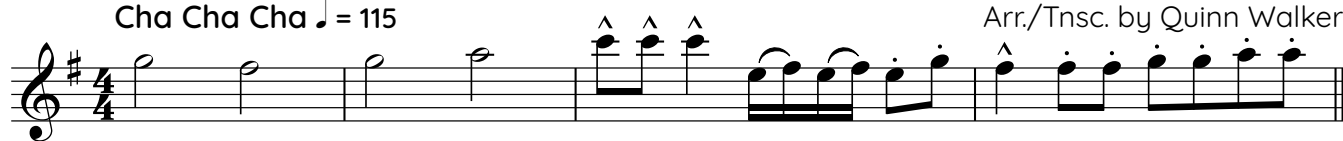
Tenor Saxophone

Cuban Pete

Tito Puente

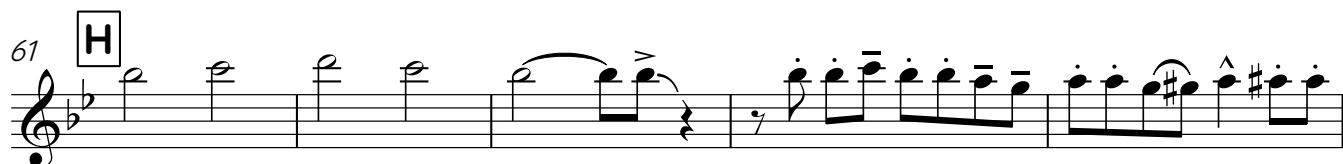
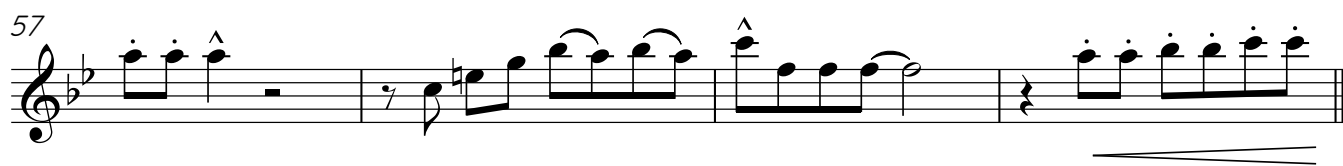
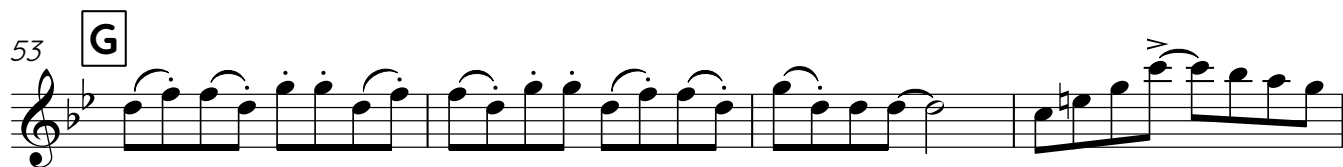
Arr./Tnsc. by Quinn Walker

Cha Cha Cha ♩ = 115



2

Tenor Saxophone



Smooth

Carlos Santana
arr. Shaun Evans

Vocals
♩ = 125 (Latin Rock)

7

7

7

7

1. Man its a

10 **A**

hot one Like ev-en inch-es from the midday sun I hear you whispering the

kit-a (Repeat good on 18 S) My Spanish hearted Mon a Lis-a You're my rea-son for

one thing If you would leave it'd be a cry in shame In ev-ery breath in every

14

1. 2.

words me ev-ery-one But you stay so cool 2. My wan a groove

rea-son 3 That step in my out 4. I'm from the round' and

word I hear your name call in' me

V.S.

2

19

B

Vocals

And if you said *f* This life ain't good en-ough I would give my world to
round' And if you said

This system contains four staves. The first staff has a treble clef and contains the vocal melody for measures 19-22. The lyrics are written below the first staff. The second, third, and fourth staves are empty, representing piano accompaniment.

23

life you up I could change my life to bet-ter suit your mood

This system contains four staves. The first staff has a treble clef and contains the vocal melody for measures 23-25. The lyrics are written below the first staff. The second, third, and fourth staves are empty, representing piano accompaniment.

26

Be-cause you're so smooth *f* And its

This system contains four staves. The first staff has a treble clef and contains the vocal melody for measures 26-29. The lyrics are written below the first staff. The second, third, and fourth staves are empty, representing piano accompaniment. A triplet of eighth notes is marked with a '3' and a bracket in measure 27.

Vocals

3

30 **C**

just like the ocean under the moon It's the same as the emotion that I get from you... You've

Four staves of music. The first staff contains the vocal melody with lyrics. The other three staves are empty.

34

got the kind of lov-in' that can be so... Smootheah Give me your heart Make it real

Four staves of music. The first staff contains the vocal melody with lyrics. The other three staves are empty.

37

To Coda

3

Or just for - get a - bout it

Four staves of music. The first staff contains the vocal melody with lyrics. The other three staves are empty. Measures 39 and 40 are marked with a '3' above each staff, indicating a triplet or a specific musical instruction.

4 41

Vocals
D.S. al Coda Coda

mf 3. I'll tell you

D.S. al Coda

For Guitar Solo

43

D

(Go On On Cue)

3 3 3 3

'Cause its

51

E

just like the ocean underneath the moon It's the same as the emotion that I get from you... You've

Vocals

5

55

got the kind of lov - in' that can be so____ Smooth yeah

This system contains measures 55 and 56. Measure 55 has a vocal line with the lyrics "got the kind of lov - in' that can be so____ Smooth yeah". The melody starts on a G4, goes up to A4, then B4, and ends on a dotted G4. Measures 56 and 57 are empty staves with a whole rest in each.

57

Give me your heart Make it real Or Just for - get a - bout it

This system contains measures 57 and 58. Measure 57 has a vocal line with the lyrics "Give me your heart Make it real". The melody starts on a G4, goes up to A4, then B4, and ends on a dotted G4. Measure 58 has a vocal line with the lyrics "Or Just for - get a - bout it". The melody starts on a G4, goes up to A4, then B4, and ends on a dotted G4. Measures 59 and 60 are empty staves with a whole rest in each.

59 **F**

This system contains measures 59 and 60. Both measures are empty staves with a whole rest in each.

6

Vocals

60

Or just forget about it Or just forget about it Or

This system contains measures 60 through 63. The vocal line features a rhythmic pattern of eighth notes and rests. The lyrics are: "Or just forget about it Or just forget about it Or". The piano accompaniment consists of four empty staves.

64

— just for-get a-bout it Give me your heart Make it real Or just for-get a-bout it

This system contains measures 64 through 66. The vocal line continues with the lyrics: "— just for-get a-bout it Give me your heart Make it real Or just for-get a-bout it". The piano accompaniment consists of four empty staves.

67

G

For Vamp

Yeah Just forget about it Yeah Just forget about it

This system contains measures 67 through 70. The vocal line features the lyrics: "Yeah Just forget about it Yeah Just forget about it". The piano accompaniment consists of four empty staves.

Last X

Vocals

(Fall On Cue)

7

7/8

The musical score is written for four staves. The top staff is for the vocal line, and the bottom three staves are for the piano accompaniment. The vocal line begins with a treble clef and a 7/8 time signature. The lyrics are: "Yeah Just for-for get a-bout it rit. .". The piano accompaniment consists of three staves, each with a treble clef. The first staff has a whole rest in the first measure, followed by a half note in the second measure, and then whole rests in the third and fourth measures. The second and third staves have whole rests in all four measures. The fourth staff has a whole rest in the first measure, followed by a half note in the second measure, and then whole rests in the third and fourth measures. The score ends with a double bar line.

Yeah Just for-for get a-bout it *rit.* .

Keys

Smooth

Carlos Santana
arr. Shaun Evans

♩ = 125 (Latin Rock)

Am F E7 Am F E7

5 *f* Am F E7 Am F E7

9 **A** (Repeat good on D.S.) Am F E7 Am F E7

13 *mf* D_M D_M/C D_M/B E7 1. Am F E7

17 2. Am F E7

20 **B** Am F E7 Am F E7

24 Am F E7 D_M D_M/C D_M/B

27 E_M7 F_{#M} B E7(9)

30 **C** Am F E7 *cresc.* Am F E7

f V.S.

2

Keys

34 *Am* *F* *E7* *DM* *E7* To Coda

38 *Am* *F* *E7* *Am* *F* *E7* D.S. al Coda

Open For Guitar Solo

Coda

42 *Am* *D* *F* *E7* *Am* *F* *E7*

(Go On On Cue) *DM* *DM/C* *DM/B* *EM7* *F#M* *B* *E7(9)*

50 *Am* *E* *F* *E7* *Am* *F* *E7* *cresc.*

54 *Am* *F* *E7* *DM* *E7* *ff* *F* *E7*

58 *Am* *F* *E7* *Am* *F* *E7*

62 *Am* *F* *E7* *Am* *F* *E7*

66 *Am* *G* *F* *E7* *Am* *F* *E7* For Vamp

(Fall On Cue)

70 *Am* *F* *E7* *rit.* *Am7(13)* Last X

2 38 *f* **Guitar** D.S. al Coda

Coda *f* **Open For Guitar Solo** **D** *ff* Blow!!! *ff* **Am** **F** **E7** **Am** **F** **E7**

46 (Go On On Cue) **Dm** **Dm/C** **Dm/B** **Em7** **F#m** **B** **E7(#9)** (End Solo) *mf* *cresc.*

51 **E** *f* Blow! **Am** **F** **E7**

57 **Dm** **E7** **F** *ff* 3

62 *ff* 3 Blow! **E7** D.S. al Coda

67 **Am** **G** **F** **E7** **Am** **F** **E7** For Vamp

71 **Am** **F** **E7** **Am7(#13)** *rit.* **Am7(#13)** (Fall On Cue) Last X

Bass

Smooth

Carlos Santana
arr. Shaun Evans

♩ = 125 (Latin Rock)

Am F E7 Am F E7

f

5 Am F E7 Am F E7

A

10 Am F E7 Am F E7 Dm Dm/C Dm/B

(Repeat good on D.S.)

mf

15 E7 1. Am F E7 2. Am F E7

20 Am **B** F E7 Am F E7 Am F E7

25 Dm Dm/C Dm/B Em7 F#m B

cresc.

29 E7(♯9) Am **C** F E7 Am F E7

f

33 Am F E7 Dm E7

ff

To Coda

2 Bass D.S. al Coda

38 Am F E7

Open For Guitar Solo

Coda 42 Am **D** F E7 (Go On On Cue)

f *sim...*

47 Dm Dm/C Dm/B Em7 F#m B E7(9)

mf *cresc.*

51 Am **E** F E7 Am F E7

f

55 Am F E7 Dm E7

ff

59 Am **F** F E7 Am F E7

63 Am F E7 Am F E7

67 Am **G** F E7 For Vamp Am F E7

sim...

71 Last X Am F E7 *rit.* (Fall On Cue)

Trumpet I

Smooth

Carlos Santana
arr. Shaun Evans

♩ = 125 (Latin Rock)

f

5

A (Repeat good on D.S.)

9

-2 3 2nd X Only

16 1. 1st X Only 2.

B 2 2

mf

Trumpet I

26

30 **C** *cresc.*

34 *f* To Coda

38 *ff* D.S. al Coda

42 Coda

47

51 **E** *mf* *cresc.*

55 *f*

59 **F** *ff*

67 **G** *f* [For Vamp]

Open For Guitar Solo

3

2 (Go On On Cue)

Detailed description of the musical score: The score is for Trumpet I, spanning measures 26 to 67. It is written in treble clef with a key signature of two sharps (F# and C#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *cresc.*, *f*, *ff*, and *mf*. Section markers C, E, F, and G are enclosed in boxes. Performance instructions include 'Open For Guitar Solo' and 'For Vamp'. The score ends with a repeat sign at measure 67.

Trumpet I

70

First staff (measures 70-71): Measure 70 contains a quarter rest, an eighth note G4 with an accent, a quarter rest, an eighth note A4 with an accent, and a quarter note B4. Measure 71 contains a repeat sign, an eighth note G4, a quarter rest, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Above measure 71 is the text "Last X".

72

Second staff (measures 72-74): Measure 72 contains a quarter rest, an eighth note G4 with an accent, a quarter rest, an eighth note A4 with an accent, and a quarter note B4. Measure 73 contains a quarter rest, an eighth note A4 with an accent, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Above measure 73 is the text "-2". Measure 74 contains a quarter rest, an eighth note G4, a quarter rest, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Above measure 74 is the text "rit.". Below measure 74 is the number "3". Above measure 75 is the text "(Fall On Cue)". The staff ends with a double bar line.

Alto Saxophone

Smooth

Carlos Santana
arr. Shaun Evans

♩ = 125 (Latin Rock)

5

9

15

20

f

mf

A

3

2nd X Only

1. 1st X Only 2.

B

2

2

mf

Alto Saxophone

26

30 **C** *cresc.* *f*

34 *f* To Coda

38 *ff* D.S. al Coda

42 Coda **D** *ff* 2 (Go On On Cue)

47

51 **E** *mf* *cresc.* *f*

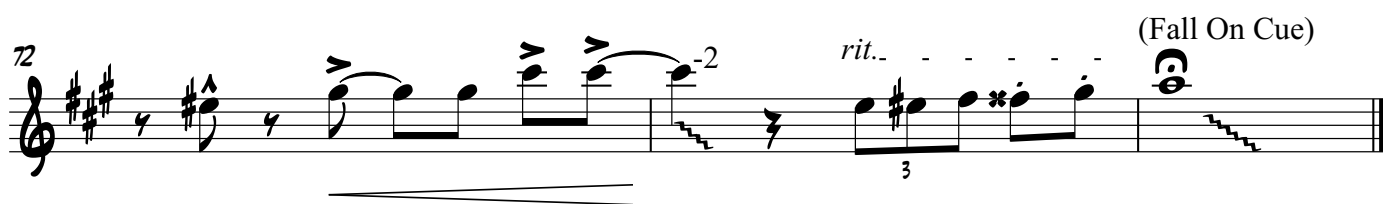
55 *f*

59 **F** *ff*

67 **G** *f* For Vamp

Alto Saxophone

3



Tenor Saxophone

Smooth

Carlos Santana
arr. Shaun Evans

♩ = 125 (Latin Rock)

5

9

14

20

A

B

f

mf

(Repeat good on D.S.)
2nd X Only

1st X Only

2

2

2

Tenor Saxophone

26

30 **C** *cresc.* *f*

34 *f* To Coda

38 *ff* *ff* D.S. al Coda

42 Coda **D** *ff* 3 *-3* 2 (Go On On Cue)

47

51 **E** *mf* *cresc.* *f*

55 *f*

59 **F** *ff* 4

67 **G** *f* For Vamp

Tenor Saxophone

3

70

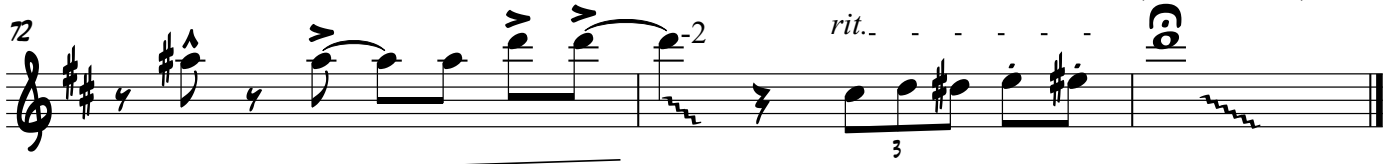
| Last X



(Fall On Cue)

72

rit.



TRUMPET IN B $\flat$

IT HAD BETTER BE TONIGHT

AS PERFORMED BY MICHAEL BUBLE

MUSIC BY HENRY MANCINI,

WORDS BY JOHNNY MERCER

ARR. BY KYLE GEMBERLING

LATIN STRAIGHT 4/4

The musical score is written for Trumpet in B $\flat$ and is in 4/4 time with a Latin Straight feel. It consists of nine staves of music. The key signature has three sharps (F#, C#, G#). The score includes various musical notations such as triplets, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of three sharps. The second staff has a measure rest marked with an 8. The third staff has a measure rest marked with a 16. The fourth staff has a measure rest marked with a 24. The fifth staff has a measure rest marked with a 45. The sixth staff has a measure rest marked with a 66. The seventh staff has a measure rest marked with a 76. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of three sharps. The second staff has a measure rest marked with an 8. The third staff has a measure rest marked with a 16. The fourth staff has a measure rest marked with a 24. The fifth staff has a measure rest marked with a 45. The sixth staff has a measure rest marked with a 66. The seventh staff has a measure rest marked with a 76. The score includes various musical notations such as triplets, slurs, and dynamic markings.

IT HAD BETTER BE TONIGHT

84 **[F]**

89 **[G]**

100 **[H] SWING**

106 **[I] LATIN STRAIGHT 8/8's**
OPT. 8VA

123 **[J]**

131

138 **[K]**

149

157 **[L]**
OPT. 8VA

ALTO SAX

IT HAD BETTER BE TONIGHT

AS PERFORMED BY MICHAEL BUBLE

MUSIC BY HENRY MANCINI,

WORDS BY JOHNNY MERCER

ARR. BY KYLE GEMBERLING

LATIN STRAIGHT 11'S

This musical score is for the Alto Saxophone part of the song "It Had Better Be Tonight" as performed by Michael Buble. The arrangement is by Kyle Gemberling and is in the key of D major (indicated by four sharps: F#, C#, G#, D#). The tempo and feel are "LATIN STRAIGHT 11'S". The score is written on ten staves, with measure numbers 6, 14, 20, 28, 36, 42, 48, and 55 marked at the beginning of their respective staves. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests. Dynamic markings include f (forte), mp (mezzo-piano), and $m\sharp$ (mezzo-forte). There are also crescendo and decrescendo hairpins. Performance instructions include "tr" (trill) and "LEAD" with a dashed line. Rehearsal marks are labeled with circled letters: (A) at measure 18, (B) at measure 22, (C) at measure 38, and (D) at measure 52. A double bar line with repeat dots appears at measure 44. The score concludes with a final measure at measure 59.

60

66

74

84

89

105

110

125

II LATIN STRAIGHT 12's

III

IV SWING

IT HAD BETTER BE TONIGHT

3

(LEAD) -----

135

143

149

155

161

167

173

179

185

191

197

203

209

215

221

227

233

239

245

251

257

263

269

275

281

287

293

299

305

311

317

323

329

335

341

347

353

359

365

371

377

383

389

395

401

407

413

419

425

431

437

443

449

455

461

467

473

479

485

491

497

503

509

515

521

527

533

539

545

551

557

563

569

575

581

587

593

599

605

611

617

623

629

635

641

647

653

659

665

671

677

683

689

695

701

707

713

719

725

731

737

743

749

755

761

767

773

779

785

791

797

803

809

815

821

827

833

839

845

851

857

863

869

875

881

887

893

899

905

911

917

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941

947

953

959

965

971

977

983

989

995

1001

1007

1013

1019

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1037

1043

1049

1055

1061

1067

1073

1079

1085

1091

1097

1103

1109

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1127

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TENOR SAX

IT HAD BETTER BE TONIGHT

AS PERFORMED BY MICHAEL BUBLE

MUSIC BY HENRY MANCINI,

WORDS BY JOHNNY MERCER

ARR. BY KYLE GEMBERLING

LATIN STRAIGHT 4/4'S

Musical score for Tenor Sax, featuring Latin Straight 4/4's. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo/style is indicated as 'LATIN STRAIGHT 4/4'S'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, mp, mf, f). It also includes section markers (A, B, C, D) and measure numbers (6, 14, 30, 44, 52, 57). The score is arranged by Kyle Gemberling.

IT HAD BETTER BE TONIGHT

3

(K)



Ran Kan Kan - Tito Puente - C / D

Rana, sagüero y rumba, araña peludi-ta
Rana, sagüero y rumba, araña peludi-ta
Rana, sagüero y rumba, araña peludi-ta
Rana, sagüero y rumba, araña peludi-ta
¡Eeeh!

Ran kan kan, kan kan
Tito, Tito suena los timbales
Ran kan kan, kan kan
Pero qué rico y que bueno suenan tus timbales

Ran kan kan, kan kan
Timba que timba, timba-timbalero
Ran kan kan, kan kan
Ran kan, que ran kan, ran kan, que ran kan
¡Eeeh!

Ran kan kan, kan kan
Timba, timba, timba, timba-timbalero
Ran kan kan, kan kan
Ponme a la gente en ir a Tito a gozar

Ran kan kan, kan kan
Sigue gozando, sigue gozando tu timbal
Ran kan kan, kan kan
Pero que ran kan, kan, ran kan, que ran kan
Ran kan kan, kan kan

RAN KAN KAN

PIANO

[illegible]

55



58



61



65



71



74



79

80

OPEN PERC. SOLO

85

D

X?

Dsus²

89

93

PEO.

PEO.

PEO.

D⁹

97

D⁵

D⁵₁₃

(4)

PERC. FILL

TRUMPET IN B $\flat$

RAN KAN KAN

AS PERFORMED BY TITO PUENTE

ARR. BY KYLE GEMBERLING

f

6

12

20

40

48

55

61

VOX IN 4 4X

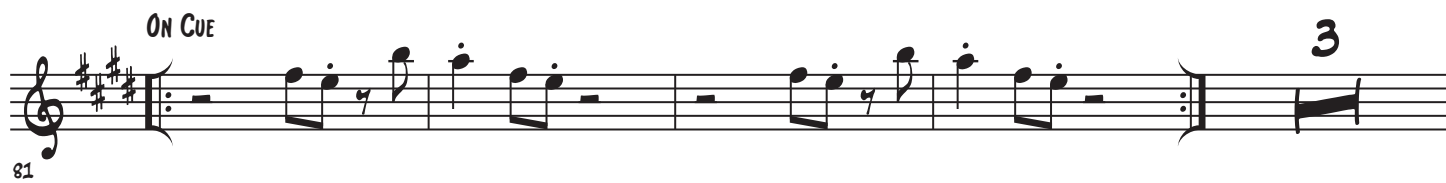
VOX IN 16

VOX IN 16 **TIMBALE SOLO (OPEN)** 4 ?

81

ON CUE

3



Musical staff 81-87. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a repeat sign. The melody consists of eighth and quarter notes. A fermata is placed over the final measure of the first section, which is marked with a '3' indicating a triplet. The staff ends with a double bar line.

88



Musical staff 88-92. The staff continues the melody from the previous staff. It features eighth and quarter notes with accents (^) over several notes. The staff ends with a double bar line.

93

RIT.

CUED



Musical staff 93-95. The staff continues the melody. It includes a double bar line followed by a repeat sign and then a measure with a fermata. The word 'CUED' is written above the staff. The staff ends with a double bar line.

TENOR SAX

RAN KAN KAN

AS PERF. BY TITO PUENTE

ARR. BY KYLE GEMBERLING

f

6

12

(VOX IN) 4 4x

20

(VOX IN) 16

40

48

55

61

(VOX IN) 16 (TIMBALE SOLO (OPEN)) 4 ?

81

ON CUE

3

Musical staff 81-87: Treble clef, key of D major (F#, C#, G#). The staff begins with a repeat sign. The melody consists of eighth and quarter notes. A fermata is placed over the final measure, which contains a whole note G#4. The number '3' is written above the staff at the end of the measure.

88

Musical staff 88-92: Treble clef, key of D major. The staff contains a series of eighth and quarter notes, some with accents (^). The staff ends with a repeat sign.

93

RIT.

CUED

Musical staff 93-96: Treble clef, key of D major. The staff contains a series of eighth and quarter notes, some with accents (^). The staff ends with a double bar line. The word 'RIT.' is written below the staff. The word 'CUED' is written above the staff, with a double bar line and a 'C' symbol above it.

ALTO SAX

RAN KAN KAN

AS PERF. BY TITO PUENTE

ARR. BY KYLE GEMBERLING

f

6

12

20

40

48

55

61

(Vox In) 4 4x

(Vox In) 16

(Vox In) 16

(TIMBALE SOLO (OPEN)) 4 ?

81

ON CUE

3

Musical staff 81-87: Treble clef, key of D major (F#, C#, G#). The staff begins with a repeat sign. The melody consists of eighth and quarter notes with stems pointing down. A fermata is placed over the final measure of the first system, which contains a quarter note G#.

88

Musical staff 88-92: Treble clef, key of D major. The staff contains a series of eighth and quarter notes, some with accents (^) above them. The melody continues with eighth notes and quarter notes, ending with a repeat sign.

93

RIT.

CUED

Musical staff 93-96: Treble clef, key of D major. The staff begins with three measures of eighth notes with accents (^) above them. This is followed by two measures of whole rests. The staff ends with a double bar line and the word 'CUED' written vertically.