

Bass

# VANESSA

Paul Busby  
PRS

$\bullet = 168$  *in 4*

G7sus4 G7 G7 F7sus4 F7 F7

G7sus4 G7 F7sus4 F7 Eb7sus4 Eb7 D7(-5)

Gm7 Eb7 D7 Db7 Cm7 F7

E7(+5) Am7 Eb7 D7 C#m7 F#7

B7sus4 B7 B7sus4 B7 A7sus4 A7 A7sus4 A7 Abm7

C#m7 F#7 B7sus4 Em7 A7 Eb7 Ab7 Ab7

Dbm7  $\frac{Dbm7}{B}$  Bb<sup>∅</sup> Eb7 Abm7  $\frac{Abm7}{Gb}$  F<sup>∅</sup> Bb7

To CODA

Ebm7 Ab7 G F#7  $\oplus$  B Em7 F#7sus4

solos

$\text{Dm7}$ G	$\%$	$\text{Cm7}$ F	$\%$
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$\text{Dm7}$ G	$\text{Cm7}$ F	$\text{Bbm7}$ Eb	D7(alt)
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Gm7	Eb7(-5)	D7(#9) Db7(#9)	Cm7 F7
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E7(alt)	Am7	Eb7(#9) D7(#9)	C#m7 F#7(alt)
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$\text{F\#m7}$ B	$\%$	$\text{Em7}$ A	$\%$
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C#m7 F#13	Em7 A13	Ab7(alt)	$\%$
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Dbm7	Bb $\emptyset$ Eb7(#9)	Abm7	F $\emptyset$ Bb7(#9)
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Ebm7 Ab7(alt)	G $\Delta$ F#7(alt)	B $\Delta$	Em7 $\text{C\#m7}$ F#
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CODA

DC al  $\Phi$

B	Em7 F#7sus4	B	Em7 F#7sus4
/ / / /	/ / / /	/ / / /	/ / / /

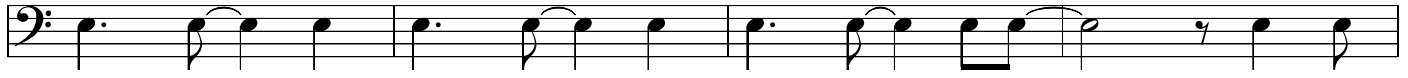
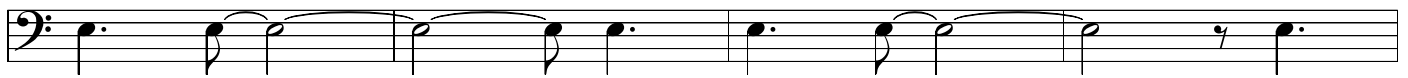
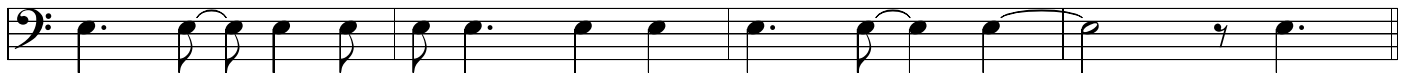
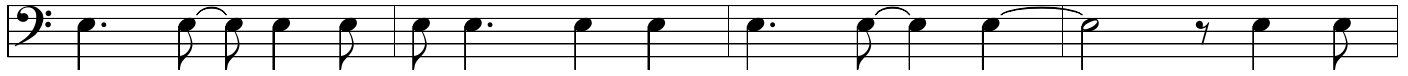
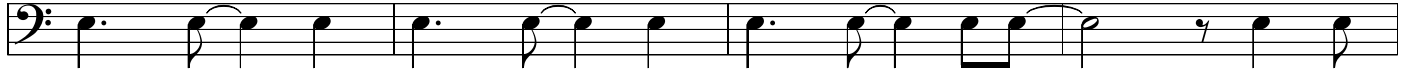
B	Em7 F#7sus4 Ab	$\%$	$\%$	$\%$
/ / / /	/ / / /	/ / / /	/ / / /	/ / / /

Drums *shuffle feel*

# VANESSA

Paul Busby  
PRS

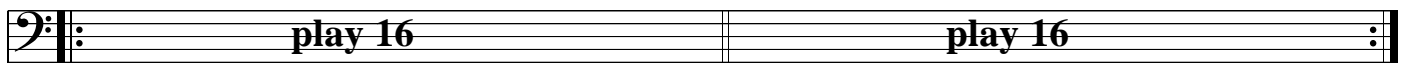
♩ = 168 *phrasing of tune*



*to CODA*  
⊕



**solos**



DC al ⊕

**CODA**



Alto lead

# VANESSA

Paul Busby  
PRS

♩ = 168

to CODA

after solos DS al ⊕

**CODA**

solos

Musical staff 1: Treble clef, key signature of one sharp (F#). Measure 1: Bm7 over E. Measure 2: slash. Measure 3: Am7 over D. Measure 4: slash.

Musical staff 2: Treble clef, key signature of one sharp (F#). Measure 1: Bm7 over E. Measure 2: Am7 over D. Measure 3: Gm7 over C. Measure 4: B7(b9).

Musical staff 3: Treble clef, key signature of one sharp (F#). Measure 1: Em7. Measure 2: C7(-5). Measure 3: B7(#9) Bb7(#9). Measure 4: Am7 D7.

Musical staff 4: Treble clef, key signature of one sharp (F#). Measure 1: C#7(#9). Measure 2: F#m7. Measure 3: C7(#9) B7(#9). Measure 4: Bbm7 Eb7(b9).

Musical staff 5: Treble clef, key signature of one sharp (F#). Measure 1: Ebm7 over Ab. Measure 2: slash. Measure 3: Dbm7 over Gb. Measure 4: slash.

Musical staff 6: Treble clef, key signature of one sharp (F#). Measure 1: Bbm7 Eb7. Measure 2: Dbm7 Gb7. Measure 3: F7(b9). Measure 4: slash.

Musical staff 7: Treble clef, key signature of one sharp (F#). Measure 1: Bbm7. Measure 2: G<sup>ø</sup> C7(#9). Measure 3: Fm7. Measure 4: C<sup>ø</sup> G7(#9).

Musical staff 8: Treble clef, key signature of one sharp (F#). Measure 1: Cm7 F7(#9). Measure 2: E<sup>Δ</sup> Eb7(b9). Measure 3: Ab<sup>Δ</sup>. Measure 4: Dbm7 Bbm7 over Eb. Ends with a double bar line.

DC al  $\phi$

# VANESSA

Paul Busby  
PRS

Piano

♩ = 168 cue

Chord voicings: Dm7/G, G13, Cm7/F, F13, Bbm7/Eb, Eb13, D7(-5), Gm7, Eb13, D7(#9), Db7(#9-5), Cm11, F7, E7(+5), Am11, F/A, Eb7(#9), D7(#9), C#m11, F#9, F#m9/B, B9, F#m7/B, B9, Em9/A, A9, Em7/A, G#m11, C#m7, F#13, B11, Em9, A9, Eb7(#9+5), Ab7(+5), Ab7, Ebm7/Ab, Ab7, Dbm7/B, Bb<sup>0</sup>, Eb7(b9), Abm11, Abm7/Gb, F<sup>0</sup>, Bb7, Ebm7, Ab7(#9), G<sup>Δ</sup>, F#7(#9), B<sup>Δ</sup>, Em9, C#m11/F# *to solos*

**CODA** after solos DC at ⊕  
(with pick up)

Chord voicings: B<sup>Δ</sup>, Em7, C#m11/F#, B<sup>Δ</sup>, Em7, C#m7/F#, B<sup>Δ</sup>, Em7, C#m7/F#, Ab<sup>Δ</sup>, %

solos

Musical staff 1: Treble clef, key signature of one flat. Chords: Dm7 (G), slash, Cm7 (F), slash.

Musical staff 2: Treble clef, key signature of one flat. Chords: Dm7 (G), Cm7 (F), Bbm7 (Eb), D7(alt).

Musical staff 3: Treble clef, key signature of one flat. Chords: Gm7, Eb7(-5), D7(#9) Db7(#9), Cm7 F7.

Musical staff 4: Treble clef, key signature of one flat. Chords: E7(alt), Am7, Eb7(#9) D7(#9), C#m7 F#7(alt).

Musical staff 5: Treble clef, key signature of one flat. Chords: F#m7 (B), slash, Em7 (A), slash.

Musical staff 6: Treble clef, key signature of one flat. Chords: C#m7 F#13, Em7 A13, Ab7(alt), slash.

Musical staff 7: Treble clef, key signature of one flat. Chords: Dbm7, Bb<sup>∅</sup> Eb7(#9), Abm7, F<sup>∅</sup> Bb7(#9).

Musical staff 8: Treble clef, key signature of one flat. Chords: Ebm7 Ab7(alt), G<sup>△</sup> F#7(alt), B<sup>△</sup>, Em7 C#m7 (F#) :||

Trombone harmony

# VANESSA

Paul Busby  
PRS

$\text{♩} = 168$

First staff of music in bass clef, 4/4 time. It begins with a double bar line and a key signature change to one flat (B-flat). The tempo is marked as quarter note = 168. The staff contains several measures of music with notes, rests, and slurs.

Second staff of music in bass clef, continuing the piece with various note values and slurs.

Third staff of music in bass clef, featuring a key signature change to two flats (B-flat and E-flat) and various musical notations.

Fourth staff of music in bass clef, including a key signature change to three flats (B-flat, E-flat, and A-flat) and a dynamic marking of  $\text{mf}$ .

Fifth staff of music in bass clef, continuing the melodic and harmonic development.

Sixth staff of music in bass clef, featuring a key signature change to three sharps (F#, C#, G#).

Seventh staff of music in bass clef, containing triplet markings over groups of notes.

to CODA  
⊕

Eighth staff of music in bass clef, leading to the end of the section with a double bar line and a circled cross symbol.

after solos DC al ⊕

An empty musical staff line.

## CODA

First staff of the CODA section in bass clef, starting with a key signature change to three sharps (F#, C#, G#).

Second staff of the CODA section in bass clef, concluding the piece with a final triplet and a double bar line.



solos

<b>B</b> : Dm7 G	⌘	Cm7 F	⌘
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<b>B</b> : Dm7 G	Cm7 F	Bbm7 Eb	D7alt
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<b>B</b> : Gm7	Eb7(-5)	D7(#9) Db7(#9)	Cm7 F7
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<b>B</b> : E7alt	Am7	Eb7(#9) D7(#9)	Dbm7 Gb7(b9)
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<b>B</b> : F#m7 B	⌘	Em7 A	⌘
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<b>B</b> : C#m7 F#7	Em7 A7	Ab7alt	⌘
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<b>B</b> : Dbm7	Bbø Eb7(#9)	Abm7	Fø Bb7(#9)
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<b>B</b> : Ebm7 Ab7alt	G <sup>Δ</sup> F#7alt	B <sup>Δ</sup>	Em7 F#7sus4 :
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DC al  $\phi$

Tenor harmony

# VANESSA

Paul Busby  
PRS

$\text{♩} = 168$

The first section of the tenor harmony consists of ten staves of music in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as quarter note = 168. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills and accents throughout. The section concludes with a double bar line and a diamond-shaped symbol (⊕) below the staff.

after solos DC al ⊕

An empty musical staff with a treble clef, intended for a solo.

## CODA

The CODA section consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a series of notes, including a triplet of eighth notes. The second staff continues the melody with a triplet of eighth notes and concludes with a double bar line.

solos

Em7 A	∕	Dm7 G	∕
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Em7 A	Dm7 G	Cm7 F	E7alt
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Am7	F7(-5)	E7(#9) Eb7(#9)	Dm7 G7
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F#7alt	Bm7	F7(#9) E7(#9)	Ebm7 Ab7(b9)
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Abm7 Db	∕	F#m7 B	∕
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Ebm7 Ab7	F#m7 B7	Bb7alt	∕
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Ebm7	Cø F7(#9)	Bbm7	Gø C7(#9)
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Fm7 Bb7alt	A <sup>Δ</sup> Ab7alt	Db <sup>Δ</sup>	Gbm7 Ab7sus4 ∕
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DC al ϕ

Trumpet/Clarinet/Soprano

# VANESSA

Paul Busby  
PRS

$\bullet = 168$

The main musical score consists of ten staves of music in 4/4 time. It begins with a tempo marking of 168. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the fifth staff, and then to two flats (Bb and Eb) in the seventh staff. The score includes various musical notations such as slurs, accents, and triplets. The final staff of this section contains the instruction "to CODA" with a circled cross symbol and "to solos" at the end.

## CODA

The CODA section consists of two staves of music in 4/4 time, featuring triplets and a final double bar line.

solos

Em7 A	∕	Dm7 G	∕
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Em7 A	Dm7 G	Cm7 F	E7(b9)
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Am7	F7(-5)	E7(#9) Eb7(#9)	Dm7 G7
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F#7(#9)	Bm7	F7(#9) E7(#9)	Ebm7 Ab7(b9)
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Abm7 Db	∕	F#m7 B	∕
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Ebm7 Ab7	F#m7 B7	Bb7(b9)	∕
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Ebm7	C <sup>∅</sup> F7(#9)	Bbm7	G <sup>∅</sup> C7(#9)
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Fm7 Bb7(#9)	A <sup>△</sup> Ab7(b9)	Db <sup>△</sup>	Gbm7 Ebm7 Ab
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DC al  $\phi$

**SCALE  
CHORD**

**VANESSA**

**Bb Pitch**

||:  $\frac{Em^7}{A^{11}}$  |  $\neq$  |  $\frac{Dm^7}{G^{11}}$  |  $\neq$  |

|  $\frac{Em^7}{A^{11}}$  |  $\frac{Dm^7}{G^{11}}$  |  $\frac{Cm^7}{F^{11}}$  |  $\frac{Fm}{E^7}$  |

|  $\frac{G}{Am^7}$  |  $\frac{Cm}{F^7}$  |  $\frac{Fm}{E^7}$   $\frac{Em}{E^{\flat 7}}$  |  $\frac{C}{Dm^7}$   $G^7$  |

|  $\frac{Gm/0}{F^{\sharp 7}}$  |  $\frac{A}{Bm^7}$  |  $\frac{F^{\sharp}m}{F^7}$   $\frac{Fm}{E^7}$  |  $\frac{D^{\flat}}{E^{\flat}m^7}$   $\frac{Am/0}{A^{\flat 7}}$  ||

|  $\frac{G^{\sharp}m^7}{C^{\sharp 11}}$  |  $\neq$  |  $\frac{F^{\sharp}m^7}{B}$  |  $\neq$  |

|  $\frac{C^{\sharp}}{D^{\sharp}m^7}$   $G^{\sharp 7}$  |  $\frac{E}{F^{\sharp}m^7}$   $B^7$  |  $\frac{Bm}{B^{\flat 7}}$  |  $\neq$  |

|  $\frac{D^{\flat}}{E^{\flat}m^7}$  |  $C^{\emptyset}$   $F^7$  |  $\frac{A^{\flat}}{B^{\flat}m^7}$  |  $G^{\emptyset}$   $C^7$  |

|  $\frac{E^{\flat}}{Fm^7}$   $\frac{Bm}{B^{\flat 7}}$  |  $\frac{E}{A^{\Delta}}$   $\frac{Am}{G^{\sharp 7}}$  |  $C^{\sharp \Delta}$  |  $\frac{E}{F^{\sharp}m^7}$   $\frac{D^{\sharp}m^7}{G^{\sharp 11}}$  :||

**SCALE  
CHORD**

**VANESSA**

Concert Pitch

: $\frac{Dm^7}{G^{11}}$		/:		$\frac{Cm^7}{F^{11}}$		/:	
$\frac{Dm^7}{G^{11}}$		$\frac{Cm^7}{F^{11}}$		$\frac{B^{\flat}m^7}{E^{\flat}^{11}}$		$\frac{E^{\flat}m}{D^7}$	
$\frac{F}{Gm^7}$		$\frac{B^{\flat}m}{E^{\flat}^7}$		$\frac{E^{\flat}m}{D^7}$		$\frac{B^{\flat}}{Cm^7} \quad F^7$	
$\frac{Fm^{/0}}{E^7}$		$\frac{G}{Am^7}$		$\frac{Em}{E^{\flat}^7}$		$\frac{E^{\flat}m}{D^7} \quad \frac{B}{C^{\sharp}m^7} \quad \frac{Gm^{/0}}{F^{\sharp}^7} \quad   $	
$\frac{F^{\sharp}m^7}{B^{11}}$		/:		$\frac{Em^7}{A^{11}}$		/:	
$\frac{B}{C^{\sharp}m^7} \quad F^{\sharp}^7$		$\frac{D}{Em^7} \quad A^7$		$\frac{Am}{A^{\flat}^7}$		/:	
$\frac{B}{C^{\sharp}m^7}$		$B^{\flat}\emptyset \quad E^{\flat}^7$		$\frac{G^{\flat}}{A^{\flat}m^7}$		$F\emptyset \quad B^{\flat}^7$	
$\frac{D^{\flat}}{E^{\flat}m^7}$		$\frac{Am}{A^{\flat}^7}$		$\frac{D}{G^{\Delta}}$		$\frac{Gm}{F^{\sharp}^7} \quad B^{\Delta} \quad \frac{D}{Em^7} \quad \frac{C^{\sharp}m^7}{F^{\sharp}^{11}} \quad :  $	

**SCALE**  
**CHORD**

**VANESSA**

**E<sub>b</sub> Pitch**

||:  $\frac{Bm^7}{E^{11}}$  |  $\neq$  |  $\frac{Am^7}{D^{11}}$  |  $\neq$  |

|  $\frac{Bm^7}{E^{11}}$  |  $\frac{Am^7}{D^{11}}$  |  $\frac{Gm^7}{C^{11}}$  |  $\frac{Cm}{B^7}$  |

|  $\frac{D}{Em^7}$  |  $\frac{Gm}{C^7}$  |  $\frac{Cm}{B^7}$   $\frac{Bm}{B^{\flat 7}}$  |  $\frac{G}{Am^7}$   $D^7$  |

|  $\frac{Dm^{/0}}{C^{\sharp 7}}$  |  $\frac{E}{F^{\sharp m^7}}$  |  $\frac{C^{\sharp m}}{C^7}$   $\frac{Cm}{B^7}$  |  $\frac{A^{\flat}}{B^{\flat m^7}}$   $\frac{Em^{/0}}{E^{\flat 7}}$  ||

|  $\frac{E^{\flat m^7}}{A^{\flat 11}}$  |  $\neq$  |  $\frac{D^{\flat m^7}}{G^{\flat 11}}$  |  $\neq$  |

|  $\frac{A^{\flat}}{B^{\flat m^7}}$   $E^{\flat 7}$  |  $\frac{B}{C^{\sharp m^7}}$   $F^{\sharp 7}$  |  $\frac{F^{\sharp m}}{F^7}$  |  $\neq$  |

|  $\frac{A^{\flat}}{B^{\flat m^7}}$  |  $G^{\emptyset}$   $C^7$  |  $\frac{E^{\flat}}{Fm^7}$  |  $D^{\emptyset}$   $G^7$  |

|  $\frac{B^{\flat}}{Cm^7}$   $\frac{F^{\sharp m}}{F^7}$  |  $\frac{B}{E^{\Delta}}$   $\frac{Em}{E^{\flat 7}}$  |  $A^{\flat \Delta}$  |  $\frac{B}{D^{\flat m^7}}$   $\frac{B^{\flat m^7}}{E^{\flat 11}}$  :||