

Bb pitch

HOJE (TODAY)

SAMBA
Paul Busby
PRS

$\text{♩} = 100$

CODA

$B^{\flat}\Delta 9$

solos

Bb pitch
Hoje p.2

Musical staff 1: Treble clef, key signature of one flat. Chords: C^Δ, /, F7(+11), /.

Musical staff 2: Treble clef, key signature of one flat. Chords: Em⁷, E^b°, Dm⁷, G⁷, C^Δ, C[#]°, F[#]7(b9).

Musical staff 3: Treble clef, key signature of one flat. Chords: Bm⁷, Bm⁷/A, G[#]°, C[#]7(b9), F[#]m⁷, F[#]m⁷/E, D[#]°, G[#]7(b9).

Musical staff 4: Treble clef, key signature of one flat. Chords: C[#]°, F[#]7(b9), Bm, Am⁷, D⁷.

Musical staff 5: Treble clef, key signature of one flat. Chords: C[#]°, C[#]°, Cm^Δ, F7(+11), /.

Musical staff 6: Treble clef, key signature of one flat. Chords: Em⁷, E^b°, Dm⁷, G⁷, C^Δ, B[°], E⁷(b9).

Musical staff 7: Treble clef, key signature of one flat. Chords: Am⁷, Am⁷/G, F[#]°, Fm^Δ, Em⁷, G[#]°, Am⁷, A⁷(b9-5).

Musical staff 8: Treble clef, key signature of one flat. Chords: D⁷(9+11), Dm⁷, G⁷, D^bΔ, C⁶, B⁷(b9+5). Includes handwritten notes above the staff: a vertical line, a slanted line, and a slur over a note.

after solos DC al 
with pick-up

HOJE (TODAY)

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Paul Busby
PRS

Concert pitch

$\text{♩} = 100$ A^{7+} $B^{\flat}\Delta$ $A^{7+}B^{\flat}\Delta$ $E^{\flat}7(+11)$ $E7(\#9)$ $E^{\flat}9$

$E^{\flat}9$ $Dm7$ $D^{\flat}\circ \frac{F7}{C}$ $F7$ $B^{\flat}\Delta$

B° $E7+$ Am $\frac{Am7}{G}$ $F\#^{\circ}$ $B7(b9)$ Em $\frac{Em7}{D}$ $D^{\flat}\circ$

$D^{\flat}\circ$ $G^{\flat}7(b9)$ B° $E7(b9)$ $B^{\flat}7(-5)$ Am^{69}

Gm^{13} C^{13} B° $C^{\#}\circ$ B° $B^{\flat}m\Delta$ $E^{\flat}7(+11)$ $E7(\#9)$ $E^{\flat}9$

$E^{\flat}9$ $Dm7$ $D^{\flat}\circ \frac{F7}{C}$ $F7$ $B^{\flat}\Delta$

A° $D7(b9)$ $Gm7$ $\frac{Gm^{11}}{F}$ E° $E^{\flat}m\Delta$ $\frac{B^{\flat}addC}{D}$ $F\#^{\circ}$ $Gm7$

$Gm7 / A^{\flat}7(+11)$ $G7(b9)$ $C^{9(+11)}$ $Cm9$ F^{11} B^{Δ} $B^{\flat}6$ $A7(b9+5)$ ⊕

to solos (see next page)

CODA

B^{Δ} $B^{\flat}6$ $A7(b9+5)$ $A^{\flat}\Delta9$

2

solos

Concert pitch
Hoje p.2

Musical staff 1: Treble clef, key signature of two flats. Chords: B \flat Δ , /, E \flat 7(+11), /.

Musical staff 2: Treble clef, key signature of two flats. Chords: Dm7, D \flat \circ , Cm7, F7, B \flat Δ , B \circ , E7(\flat 9).

Musical staff 3: Treble clef, key signature of two flats. Chords: Am7, $\frac{Am7}{G}$, F $\#$ \circ , B7(\flat 9), Em7, $\frac{Em7}{D}$, C $\#$ \circ , F $\#$ 7(\flat 9).

Musical staff 4: Treble clef, key signature of two flats. Chords: B \circ , E7(\flat 9), Am, Gm7, C7.

Musical staff 5: Treble clef, key signature of two flats. Chords: B \circ , B \circ , B \flat m Δ , E \flat 7(+11), /.

Musical staff 6: Treble clef, key signature of two flats. Chords: Dm7, D \flat \circ , Cm7, F7, B \flat Δ , A \circ , D7(\flat 9).

Musical staff 7: Treble clef, key signature of two flats. Chords: Gm7, $\frac{Gm7}{F}$, E \circ , E \flat m Δ , Dm7, F $\#$ \circ , Gm7, G7(\flat 9-5).

Musical staff 8: Treble clef, key signature of two flats. Chords: C 9 (+11), Cm7, F7, B Δ , B \flat 6, A7(\flat 9+5) :||. Includes accents (>) and a fermata over the final chord.

after solos DC al \diamond
with pick-up

Eb pitch

HOJE (TODAY)

SAMBA
Paul Busby
PRS

$\text{♩} = 100$

The main musical score consists of ten staves of music in treble clef, key of F major (one sharp), and 2/4 time. The tempo is marked as quarter note = 100. The music features a rhythmic pattern of eighth and sixteenth notes, often with accents and slurs. The first staff begins with a double bar line. The final staff of this section ends with a double bar line and a circled cross symbol (⊕).

to solos (see next page)

CODA

F Δ 9

The CODA section consists of a single staff of music in treble clef, key of F major. It contains five measures: the first four measures are whole rests, and the fifth measure contains a series of diagonal slashes followed by a double bar line.

solos

♯ | : G^Δ / C7(+11) /

Bm⁷ B^b° Am⁷ D⁷ G^Δ G[♯]° C[♯]7(b9)

F[♯]m⁷ $\frac{F^{\sharp}m^7}{E}$ D[♯]° G[♯]7(b9) C[♯]m⁷ $\frac{C^{\sharp}m^7}{B}$ A[♯]° D[♯]7(b9)

G[♯]° C[♯]7(b9) F[♯]m Em⁷ A⁷

G[♯]° G[♯]° Gm^Δ C7(+11) /

Bm⁷ B^b° Am⁷ D⁷ G^Δ F[♯]° B⁷(b9)

Em⁷ $\frac{Em^7}{D}$ C[♯]° Cm^Δ Bm⁷ D[♯]° Em⁷ E⁷(b9-5)

A⁹(+11) Am⁷ D⁷ G[♯]Δ G⁶ F[♯]7(b9+5) :||

after solos DC al 
with pick-up

Trombone

HOJE
(TODAY)

SAMBA
Paul Busby
PRS

$\text{♩} = 100$

The first staff of music is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a treble clef and a sharp sign, indicating a first ending. The melody consists of eighth and quarter notes with various accents and slurs.

The second staff of music continues the melody from the first staff, featuring similar rhythmic patterns and accents.

The third staff of music continues the melody, showing a change in the rhythmic pattern with more eighth notes.

The fourth staff of music continues the melody, featuring a mix of eighth and quarter notes.

The fifth staff of music continues the melody, similar to the first staff with a first ending.

The sixth staff of music continues the melody, featuring a mix of eighth and quarter notes.

The seventh staff of music continues the melody, similar to the third staff.

The eighth staff of music continues the melody, ending with a fermata and a circled cross symbol (⊕).

to solos (see next page)

CODA

$A^{\flat}\Delta 9$

The ninth staff of music is the coda, consisting of four measures of whole rests followed by two measures of diagonal slashes and a final double bar line.

$B^{\flat}\Delta$	z	$E^{\flat}7(+11)$	z
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Dm^7 $D^{\flat}\circ$	Cm^7 F^7	$B^{\flat}\Delta$	B° $E^7(\flat 9)$
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Am^7 $\frac{Am^7}{G}$	$F^{\sharp}\circ$ $B^7(\flat 9)$	Em^7 $\frac{Em^7}{D}$	$C^{\sharp}\circ$ $F^{\sharp}7(\flat 9)$
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B°	$E^7(\flat 9)$	Am	Gm^7 C^7
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B°	B° $B^{\flat}m^{\Delta}$	$E^{\flat}7(+11)$	z
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Dm^7 $D^{\flat}\circ$	Cm^7 F^7	$B^{\flat}\Delta$	A° $D^7(\flat 9)$
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Gm^7 $\frac{Gm^7}{F}$	E° $E^{\flat}m^{\Delta}$	Dm^7 $F^{\sharp}\circ$	Gm^7 $G^7(\flat 9-5)$
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$C^9(+11)$	Cm^7 F^7	B^{Δ} $B^{\flat}6$	$A^7(\flat 9+5)$
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after solos DC al \blacklozenge
with pick-up

HOJE (TODAY)

SAMBA
Paul Busby
PRS

Bass

$\text{♩} = 100$

A⁷⁺

B^bΔ

A⁷⁺ B^bΔ

E^b7

E⁷ E^b7

First staff of music: Bass line starting with a whole rest, followed by a series of eighth and quarter notes in a descending pattern.

E^b7

Dm⁷

D^b° $\frac{F7}{C}$

F⁷

B^bΔ

Second staff of music: Bass line with eighth and quarter notes, including a triplet of eighth notes.

B^ø

E⁷⁺

Am

$\frac{Am7}{G}$ F[#]°

B⁷

Em

$\frac{Em7}{D}$ D^b°

Third staff of music: Bass line with eighth and quarter notes, including a triplet of eighth notes.

D^b°

G^b7

B^ø

E⁷

B^b7

Am

Fourth staff of music: Bass line with eighth and quarter notes, including a triplet of eighth notes.

Gm⁷

C¹³

B^ø

C[#]° B^ø

B^bm

E^b7

E⁷ E^b7

Fifth staff of music: Bass line with eighth and quarter notes, including a triplet of eighth notes.

E^b7

Dm⁷

D^b° $\frac{F7}{C}$

F⁷

B^bΔ

Sixth staff of music: Bass line with eighth and quarter notes, including a triplet of eighth notes.

A^ø

D⁷

Gm⁷

$\frac{Gm7}{F}$ E^ø

E^bm

$\frac{B^b}{D}$

F[#]° Gm⁷

Seventh staff of music: Bass line with eighth and quarter notes, including a triplet of eighth notes.

Gm⁷ / A^b7 G⁷ C⁷

Cm⁷

F¹¹ B^Δ

B^bΔ A⁷⁺



Eighth staff of music: Bass line with eighth and quarter notes, including a triplet of eighth notes.

to solos (see next page)

CODA

B

B^b

A⁷⁺

A^b

CODA section: Bass line with eighth and quarter notes, including a triplet of eighth notes and a double bar line.

solos

Bass line 1: $B^{\flat}\Delta$ / z / $E^{\flat}7(+11)$ / z

Bass line 2: Dm^7 $D^{\flat}\circ$ / Cm^7 F^7 / $B^{\flat}\Delta$ / B° $E^7(\flat 9)$

Bass line 3: Am^7 $\frac{Am^7}{G}$ / $F^{\sharp}\circ$ $B^7(\flat 9)$ / Em^7 $\frac{Em^7}{D}$ / $C^{\sharp}\circ$ $F^{\sharp}7(\flat 9)$

Bass line 4: B° / $E^7(\flat 9)$ / Am / Gm^7 C^7

Bass line 5: B° / B° $B^{\flat}m^{\Delta}$ / $E^{\flat}7(+11)$ / z

Bass line 6: Dm^7 $D^{\flat}\circ$ / Cm^7 F^7 / $B^{\flat}\Delta$ / A° $D^7(\flat 9)$

Bass line 7: Gm^7 $\frac{Gm^7}{F}$ / E° $E^{\flat}m^{\Delta}$ / Dm^7 $F^{\sharp}\circ$ / Gm^7 $G^7(-5)$

Bass line 8: C^9 / Cm^7 F^7 / B B^{\flat} A^7 / A^7 :||

after solos DC al \clubsuit

Drums

HOJE (TODAY)

SAMBA
Paul Busby
PRS

$\text{♩} = 100$



Drum notation on a bass clef staff. It begins with a whole rest, followed by a quarter note on the second line. A double bar line is followed by a circled coda symbol. The text "play 16" is written below the staff.

to Coda

Drum notation on a bass clef staff. It starts with a whole rest, then a quarter rest, followed by a quarter note on the second line with an accent (>). This is followed by a dotted quarter note on the second line with an accent, and a quarter note on the second line with an accent. Below the staff, there is a slash with a dot (/:) and a series of eighth notes on the second line. The text "play 13" is written below the staff.

Drum notation on a bass clef staff. It consists of two measures, each containing a whole rest. The text "play 16" is written below each measure.

DS al

CODA

Drum notation on a bass clef staff. It starts with a quarter note on the second line, followed by a dotted quarter note on the second line, and a quarter note on the second line. This is followed by a double bar line with a repeat sign (//) and a second ending bracket labeled "2" above it. The notation ends with a quarter note on the second line and a final double bar line.

**SCALE
CHORD**

HOJE

Concert Pitch

: B ^b Δ	∕	$\frac{B^b m}{E^b 7}$	∕
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$\frac{B^b}{Dm^7}$	$\frac{DmH}{D^b \circ}$	$\frac{B^b}{Cm^7}$	F ⁷	B ^b Δ	$\frac{AmH}{Dm}$	$\frac{Fm}{E^7}$	
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$\frac{G}{Am^7}$	Am ⁷ (G bass)	F [#] ∅	$\frac{EmH}{Cm}$	$\frac{D}{Em^7}$	Em ⁷ (D bass)	C [#] ∅	$\frac{BmH}{Gm}$	$\frac{Gm}{F^{\#7}}$
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$\frac{AmH}{Dm^{(7)}}$	$\frac{Fm}{E^7}$	Am	$\frac{F}{Gm^7}$	C ⁷
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$\frac{Dm^{(7)}}{B^{\emptyset}}$	B [∅]	$\frac{B^b m}{B^b m^{\Delta}}$	E ^{b7}	∕
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$\frac{B^b}{Dm^7}$	$\frac{DmH}{D^b \circ}$	$\frac{B^b}{Cm^7}$	F ⁷	B ^b Δ	$\frac{GmH}{Cm^7}$	$\frac{E^b m}{D^7}$	
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$\frac{F}{Gm^7}$	Gm ⁷ (F bass)	E [∅]	E ^b m ^Δ	$\frac{B^b}{Dm^7}$	F [#] ∅	Gm ⁷	$\frac{A^b m}{G^7}$
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$\frac{Gm}{C^7}$	$\frac{B^b}{Cm^7}$	F ⁷	$\frac{G^b}{B^{\Delta} / B^b 6}$	$\frac{B^b m}{A^7}$	A ⁷	
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SCALE
CHORD

HOJE

Bb pitch

: C ^Δ	∴	$\frac{Cm}{F7}$	∴
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$\frac{C}{Em7}$	$\frac{EmH}{E\flat^{\circ}}$	$\frac{C}{Dm7}$	G ⁷	C ^Δ	$\frac{BmH}{Em}$	$\frac{Gm}{F\#7}$	
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$\frac{A}{Bm7}$	Bm ⁷ (A bass)	G [∅]	$\frac{F\#mH}{C\#7}$	$\frac{E}{F\#m7}$	F [∅] m ⁷ (E bass)	D [∅]	$\frac{C\#mH}{G\#7}$
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$\frac{BmH}{Em^{(7)}}$	$\frac{Gm}{F\#7}$	Bm	$\frac{G}{Am7}$	D ⁷
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$\frac{Em^{(7)}}{C\#^{\emptyset}}$	C [∅]	$\frac{Cm}{Cm^{\Delta}}$	F ⁷	∴
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$\frac{C}{Em7}$	$\frac{EmH}{E\flat^{\circ}}$	$\frac{C}{Dm7}$	G ⁷	C ^Δ	$\frac{AmH}{Dm7}$	$\frac{Fm}{E7}$	
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$\frac{G}{Am7}$	Am ⁷ (G bass)	F [∅]	Fm ^Δ	$\frac{C}{Em7}$	G [∅]	Am ⁷	$\frac{B\flat m}{A7}$
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$\frac{Am}{D7}$	$\frac{C}{Dm7}$	G ⁷	$\frac{A\flat}{D\flat^{\Delta}}$ / C ⁶	$\frac{Cm}{B7}$	B ⁷	
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SCALE
CHORD

HOJE

E_b pitch

: G ^Δ	∕	$\frac{Gm}{C7}$	∕
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$\frac{G}{Bm^7}$	$\frac{BmH}{B^{\flat\circ}}$	$\frac{G}{Am^7}$	D ⁷	G ^Δ	$\frac{F^{\sharp}mH}{G^{\sharp}\emptyset}$	$\frac{Dm}{C^{\sharp}7}$	
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$\frac{E}{F^{\sharp}m^7}$	F [♯] m ⁷ (E bass)	D [♯] ∅	$\frac{C^{\sharp}mH}{G^{\sharp}7}$	$\frac{B}{C^{\sharp}m^7}$	C [♯] m ⁷ (B bass)	A [♯] ∅	$\frac{G^{\sharp}mH}{D^{\sharp}7}$
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$\frac{F^{\sharp}mH}{Bm^{(7)}}$	$\frac{Dm}{C^{\sharp}7}$	F [♯] m	$\frac{D}{Em^7}$	A ⁷	
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$\frac{Bm^{(7)}}{G^{\sharp}\emptyset}$	G [♯] ∅	$\frac{Gm}{Gm^{\Delta}}$	C ⁷	∕
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$\frac{G}{Bm^7}$	$\frac{BmH}{B^{\flat\circ}}$	$\frac{G}{Am^7}$	D ⁷	G ^Δ	$\frac{EmH}{F^{\sharp}\emptyset}$	$\frac{Cm}{B^7}$	
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$\frac{D}{Em^7}$	Em ⁷ (D bass)	C [♯] ∅	Cm ^Δ	$\frac{G}{Bm^7}$	D [♯] ∅	Em ⁷	$\frac{Fm}{E^7}$
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$\frac{Em}{A^7}$	$\frac{G}{Am^7}$	D ⁷	$\frac{E^{\flat}}{A^{\flat\Delta}}$ / G ⁶	$\frac{Gm}{F^{\sharp}7}$	F [♯] 7	:
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