



*f*

*dim.*

solos

Dm7     $\frac{B\emptyset}{E}$     D $\flat$ m7     $\frac{B\flat\emptyset}{E\flat}$

Cm7    Dm7    Bm7     $\frac{G\#\emptyset}{B}$

Em7     $\frac{C\#\emptyset}{F\#}$     C $\#\emptyset$     D $\Delta(+5)$

Bm7     $\frac{G\#\emptyset}{C\#}$     F $\#$ m7     $\frac{E\flat\emptyset}{A\flat}$     A $\flat$ 7( $\flat$ 9)

D $\flat$  $\Delta$     G $\flat$  $\Delta$     D $\Delta$  E $\Delta$     F $\#\Delta$  E $\Delta$     D $\flat$  $\Delta$     G $\flat$  $\Delta$     D $\Delta$  E $\Delta$     F $\#\Delta$  G $\#\$ m7

B $\flat$  $\Delta$     E $\flat$  $\Delta$     C $\Delta$     F $\Delta$     Am7    D13( $\flat$ 9)

DS al  $\oplus$

CODA

*f*

# LAS BELLAS SEVILLANAS

(The Barbaras of Seville)

Latin  
Paul Busby  
PRS

Tenor

♩ = 180

Musical staff 1: Treble clef, 2/4 time signature. The staff contains a sequence of notes with accents (>) and a dynamic marking of *mf*.

Musical staff 2: Treble clef, 2/4 time signature. The staff contains a sequence of notes with accents (>) and a dynamic marking of *mf*.

Musical staff 3: Treble clef, 2/4 time signature. The staff contains a sequence of notes with accents (>) and a dynamic marking of *mf*.

Musical staff 4: Treble clef, 2/4 time signature. The staff begins with a section marked with a circled 'S' and the number 15. It contains a sequence of notes with accents (>) and a dynamic marking of *p*. A triplet of notes is indicated with a bracket and the number 3.

Musical staff 5: Treble clef, 2/4 time signature. The staff contains a sequence of notes with accents (>) and a dynamic marking of *p*. A triplet of notes is indicated with a bracket and the number 3.

Musical staff 6: Treble clef, 2/4 time signature. The staff contains a sequence of notes with accents (>) and a dynamic marking of *p*.

Musical staff 7: Treble clef, 2/4 time signature. The staff contains a sequence of notes with accents (>) and a dynamic marking of *cresc.* followed by *mf*.

Musical staff 8: Treble clef, 2/4 time signature. The staff contains a sequence of notes with accents (>) and a dynamic marking of *mf*.

Musical staff 9: Treble clef, 2/4 time signature. The staff contains a sequence of notes with accents (>) and a dynamic marking of *mf*.

Musical staff 10: Treble clef, 2/4 time signature. The staff contains a sequence of notes with accents (>) and a dynamic marking of *dim (no dim on DS)*. The staff ends with a double bar line and the text "to Coda".

**CODA**

Musical staff 11: Treble clef, 2/4 time signature. The staff contains a sequence of notes with accents (>) and a dynamic marking of *f*.

Musical staff 12: Treble clef, 2/4 time signature. The staff contains a sequence of notes with accents (>) and a dynamic marking of *f*. The staff ends with a double bar line.

to Solos  
(next page)

solos

Dm7 / / B<sup>∅</sup> (on E) / /

Dbm7 / / Bb<sup>∅</sup> (on Eb) / /

Cm7 / / Dm7 / /

Bm7 / / G#<sup>∅</sup> (on C#) / /

Em7 / / C#<sup>∅</sup> (on F#) / /

C#<sup>∅</sup> / / D<sup>△</sup> (+5) / /

Bm7 / / G#<sup>∅</sup> (on C#) / /

F#m7 / / Eb<sup>∅</sup> (on Ab) / Ab7(b9)

Db<sup>△</sup> / Gb<sup>△</sup> / D<sup>△</sup> E<sup>△</sup> / F#<sup>△</sup> E<sup>△</sup>

Db<sup>△</sup> / Gb<sup>△</sup> / D<sup>△</sup> E<sup>△</sup> / F#<sup>△</sup> G#m7

Bb<sup>△</sup> / Eb<sup>△</sup> / C<sup>△</sup> / F<sup>△</sup>

Am7 (on D) / / D13(b9) / /

# LAS BELLAS SEVILLANAS

(The Barbaras of Seville)

Latin  
Paul Busby  
PRS

Trombone

$\text{♩} = 180$

*mf*

15

*p*

*cresc.*

*mf*

to Coda

to Solos  
(next page)

**CODA**

*dim (no dim on DS)*

*f*

solos

Bass clef staff: Cm7 / / A<sup>∅</sup> (on D) / /

Bass clef staff: Bm7 / / G#<sup>∅</sup> (on C#) / /

Bass clef staff: Bbm7 / / Cm7 / /

Bass clef staff: Am7 / / F#<sup>∅</sup> (on B) / /

Bass clef staff: Dm7 / / Dm (on E) / /

Bass clef staff: B<sup>∅</sup> / / C<sup>△</sup>(+5) / /

Bass clef staff: Am7 / / F#<sup>∅</sup> (on B) / /

Bass clef staff: Em7 / / C#<sup>∅</sup> (on F#) / F#7(b9)

Bass clef staff: B<sup>△</sup> / E<sup>△</sup> / C<sup>△</sup> D<sup>△</sup> / E<sup>△</sup> D<sup>△</sup>

Bass clef staff: B<sup>△</sup> / E<sup>△</sup> / C<sup>△</sup> D<sup>△</sup> / E<sup>△</sup> F#m7

Bass clef staff: Ab<sup>△</sup> / Db<sup>△</sup> / Bb<sup>△</sup> / Eb<sup>△</sup>

Bass clef staff: Gm7 (on C) / / C13(b9) / /

# LAS BELLAS SEVILLANAS

(The Barbaras of Seville)

Straight 8's  
Paul Busby  
PRS

$\text{♩} = 180$

Piano

Intro

The musical score consists of ten staves of piano accompaniment. The first staff is an introduction marked *mf*. The second staff continues the introduction with a *sim* marking. The third staff begins with a circled 'S' and the word 'cue' below it, followed by a *mp* marking. The score includes various chords such as F11, Eb11, Db11, Dm7, Cm11, B6(+11), Cm11, Bbm9, Abm11, A7(#9), Gm11, GbΔ(+11), F11, Eb11, Db11, Dm7, Cm11, B6(+11), Cm11, Bbm9, Abm11, Gm11, GbΔ(+11), F, A<sup>∅</sup>, D, Bm11, G#<sup>∅</sup>, C#, Bbm11, Cm11, Am9, F#<sup>∅</sup>, B, Dm7, Dm6, Dm6, B<sup>∅</sup>, C<sup>Δ</sup> (+5), Am7, F#<sup>∅</sup>, F#<sup>∅</sup>, Em9, C#<sup>∅</sup>, F#, and F#7(b9). The score also features musical notations such as accents (>), slurs, and a *cresc.* marking at the end.

Piano

Musical score for piano, featuring four staves of treble clef notation. The first three staves contain melodic lines with various chords and dynamics. The fourth staff contains a bass line with chords and a 'To CODA' instruction.

Chords: B<sup>Δ</sup>, E<sup>Δ</sup>, C<sup>Δ</sup>, D<sup>Δ</sup>, E<sup>Δ</sup>, D<sup>Δ</sup>, Ab<sup>Δ</sup>, B<sup>Δ</sup>, Db<sup>Δ</sup>, Bb<sup>Δ</sup>, Db<sup>Δ</sup>, Eb<sup>Δ</sup>, Dm11, Eb, C13(b9-5), To CODA

Dynamics: *f*, *dim.* (no dim on DS)

solos

Musical staff with chords and slash marks indicating solo sections.

Chords: Cm7, A<sup>∅</sup>/<sub>D</sub>, Bm7, G#<sup>∅</sup>/<sub>C#</sub>

Musical staff with chords and slash marks.

Chords: Bbm7, Cm7, Am7, F#<sup>∅</sup>/<sub>B</sub>

Musical staff with chords and slash marks.

Chords: Dm7, Dm/<sub>E</sub>, B<sup>∅</sup>, C<sup>Δ</sup> (+5)

Musical staff with chords and slash marks.

Chords: Am7, F#<sup>∅</sup>/<sub>B</sub>, Em7, C#<sup>∅</sup>/<sub>F#</sub>, F#7(b9)

Musical staff with chords.

Chords: B<sup>Δ</sup>, E<sup>Δ</sup>, C<sup>Δ</sup> D<sup>Δ</sup>, E<sup>Δ</sup> D<sup>Δ</sup>, B<sup>Δ</sup>, E<sup>Δ</sup>, C<sup>Δ</sup> D<sup>Δ</sup>, E<sup>Δ</sup> F#m7

Musical staff with chords and slash marks.

Chords: Ab<sup>Δ</sup>, Db<sup>Δ</sup>, Bb<sup>Δ</sup>, Eb<sup>Δ</sup>, Gm7/<sub>C</sub>, C13(b9)

CODA

Musical staff with melodic lines and chords.

Chords: F<sup>Δ</sup>, Eb6, Db<sup>Δ</sup>, F<sup>Δ</sup>, Eb6, Db<sup>Δ</sup>, F<sup>Δ</sup>, Eb6, Db<sup>Δ</sup>, Cm11

Boxed text: DS al  $\phi$

Musical staff with bass line and chords.

Chords: B6(+11), B6(+11), Abm7, F11, F



♩ = 180

Bass

# LAS BELLAS SEVILLANAS

(The Barbaras of Seville)

Straight 8's  
Paul Busby

Intro

*mf*

§

Cm11

F

A<sup>∅</sup>  
D

*mp*

Bm11

G#<sup>∅</sup>  
C#

Bbm11

Cm11

Am9

F#<sup>∅</sup>  
B

Dm7

Dm7  
E

Dm6  
E

B<sup>∅</sup>

C<sup>Δ</sup> (+5)

Am7

Am  
B

Em9

C#<sup>∅</sup>  
F#

F#7(b9)

B E C D C D E D

B E C D C D E F#m7

Ab B Db Bb Db Eb Dm11 Db6

G<sup>∅</sup>/<sub>C</sub> C13(b9-5) To CODA

solos

Cm7 A<sup>∅</sup>/<sub>D</sub> Bm7 G#<sup>∅</sup>/<sub>C#</sub>

Bbm7 Cm7 Am7 F#<sup>∅</sup>/<sub>B</sub>

Dm7 Dm/E B<sup>∅</sup> C<sup>^</sup> (+5)

Am7 F#<sup>∅</sup>/<sub>B</sub> Em7 C#<sup>∅</sup>/<sub>F#</sub> F#7(b9)

B E C D E D B E C D E F#m7

Ab Db Bb Eb Gm7/C C13(b9)

DS al  $\phi$

CODA

*f* B(-5) B Eb F

# LAS BELLAS SEVILLANAS

(The Barbaras of Seville)

Straight 8's  
Paul Busby  
PRS

♩ = 180

Drums

Intro

*f* *fill*

*closed High-hat*

♩ *simile*  
**play 16** **play 16**

*mp* *fill*

*f* *fill*

*fill*

*fill* **To Coda**

*solos* *dim.* *no dim on DS*  
(in 8) **play 16** **play 16** **play 16**

**CODA** *fill* 2

*f* *fill* *fill*