

RHYTHM

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ARR: TODD BUFFA

WATCH WHAT HAPPENS

INTRO:

VOCAL Pickup 2nd x - CUE ONLY

Intro musical notation for guitar. It consists of four measures. The first measure has a chord of EbΔ7. The second measure has EbΔ7 and AbΔ7. The third measure has EbΔ7. The fourth measure has EbΔ7, AbΔ7, and Bb11. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature.

Section A1 musical notation for guitar. It consists of two staves of four measures each. The first staff has a treble clef, a key signature of two flats, and a 4/4 time signature. The first measure has a chord of EbΔ7, and the third measure has a chord of F9. The second staff has a bass clef and a 4/4 time signature. The first measure has a chord of F-9, and the second measure has F-9 and Bb7. The third measure has EbΔ7 and EΔ7, and the fourth measure has FΔ7 and EΔ7. Measure numbers 1, 2, 3, 4, 5, 6, 7, and 8 are indicated below the staves.

Section A2 musical notation for guitar. It consists of two staves of four measures each. The first staff has a treble clef, a key signature of two flats, and a 4/4 time signature. The first measure has a chord of EbΔ7, and the third measure has a chord of F9. The second staff has a bass clef and a 4/4 time signature. The first measure has a chord of F-9, and the second measure has F-9 and Bb7. The third measure has EbΔ7 and EΔ7/Eb, and the fourth measure has FΔ7/Bb and GbΔ7/B. Measure numbers 9, 10, 11, 12, 13, 14, 15, and 16 are indicated below the staves.

Section B musical notation for guitar. It consists of two staves of four measures each. The first staff has a treble clef, a key signature of two flats, and a 4/4 time signature. The first measure has a chord of A11, and the third measure has a chord of C11. The second staff has a bass clef and a 4/4 time signature. The first measure has a chord of FΔ7, and the second measure has F-11. The third measure has Gb7+11 and Ab11, and the fourth measure has EΔ7+11 and 10Δ. Measure numbers 17/51, 18/52, 19/53, 20/54, 21/55, 22/56, 23/57, and 24/58 are indicated below the staves.

C

25 E^b67 26 $F-9$ 27 $F-9 B^b7$ 28 E^b6 29 $F-9$ 30 $F-9 B^b7$ 31 E^b6 32 $C\#-7 B-7 E^b6$ 33 E^b6 34 $A67/B$ 35 $E7^b5$ 36 $A7\#11$

D

37 F^{11} (Solo) 38 F^{11} (Solo) 39 $B67^b5$ 40 $B67^b5$ 41 $G67^b5$ 42 $G67^b5$ 43 $F\#^{11}$ 44 $F\#^{11}$ 45 D^{11} 46 D^{11} 47 A^b67^b5 48 A^b67^b5

CODA

49 E^b67 50 E^b67 51 $F9$ 52 $F9$ 53 $F9$ 54 $F9$ 55 $F9$ 56 $F9$ 57 $F9$ 58 $F9$ 59 $F9$ 60 $F9$ 61 $F9$ 62 $F9$ 63 $F-9$ 64 $F-9 B^b7$ 65 E^b6 66 $C\#-7 B-7 E^b6$ 67 $C\#-7 B-7 E^b6$ 68 $C\#-7 B-7 E^b6$ 69 $C\#-7 B-7 E^b6$ 70 $C\#-7 B-7 E^b6$ 71 $C\#-7 B-7 E^b6$ 72 $C\#-7 B-7 E^b6$ 73 $C\#-7 B-7 E^b6$

SUGAR

TURKENTINE / DANIEL

(Bis) 1.-7. 18.

[A] Cm7 Am7(b5) Dm7(b5) G7+ Cm7 G7+

Cm7 (B9bis) Cm7/Bb Am7(b5) Dm7(b5) G7+

Cm7 Bbm9 Eb13 AbΔ9 Db7(#11)

Dm7(b5) G7+ G7+ [E] G7+

Cm7 Am7(b5) Dm7(b5) G7+ Cm7 G7+

Cm7 (B9bis) Cm7/Bb Am7(b5) Dm7(b5) G7+

Cm7 Bbm9 Eb13 AbΔ9 Db7(#11) Dm7(b5)



Handwritten musical notation on a staff with a treble clef and key signature of two flats. Chords are indicated above the staff: G7+, Fb7(#11), G7, (OPEN-SOLDS), Cm7, Am7(b5), Dm7(b5), G7+.

Handwritten musical notation on a staff with a treble clef and key signature of two flats. Chords are indicated above the staff: Cm7, G7+, G7+, Cm7, (B9b13), Cm7/Bb, Am7(b5).

Handwritten musical notation on a staff with a treble clef and key signature of two flats. Chords are indicated above the staff: Dm7(b5), G7+, G7+, Cm7, Bbm9, Eb13.

Handwritten musical notation on a staff with a treble clef and key signature of two flats. Chords are indicated above the staff: Fb9, Db7(#11), Dm7(b5), G7+.

Handwritten musical notation on a staff with a treble clef and key signature of two flats. Chords are indicated above the staff: F#7(#11), G7+.

D.S. al Coda

Empty musical staff with a treble clef and key signature of two flats.

Handwritten musical notation for the Coda section. It starts with a treble clef and key signature of two flats. The notation includes notes and rests with chord indications: Cm7, G7+, and G7+. There are first and second endings marked with '1.' and '2.'.

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YOU KNOW IT'S WRONG

E HARRIS

PAUL SILK

A

1.-2. ENDING TOP
3.-4. " " O.C.

Chord progression for first staff: F, B \flat m7, E \flat 7, E \flat m7, A \flat 7, Gm7 (triple), C7sus(b9)

Chord progression for second staff: Fm7, F \sharp A7, Gm7, Gm7, C7

1. 3.

Chord progression for third staff: Fm7, E \flat m7, A \flat 7, D \flat A7, Gm7 (triple), C7sus(b9)

Chord progression for fourth staff: Fm7, F \sharp A7, Gm7, C7

2. 4.

Chord progression for fifth staff: F, Cm7, F7, B \flat A7, B \flat m7 (triple), E \flat 9

Chord progression for sixth staff: A \flat A7, D \flat A7, F, F (ON FINE BEAT ONE), F

(SOLO SECTION) **B**

Chord progression for seventh staff: F, B \flat m7, E \flat 7, E \flat m7, A \flat 7, Gm7, C7(b9)

Chord progression for eighth staff: Fm7, F \sharp A, Gm7, C7

(Lim)

"Wlows"

(PAGE 2)

Fm7 Ebm7 Ab7 Db7 Gm7 C7(b9)


Fm7 F#A7 Gm7 C7

F Bbm7 Eb7 Ebm7 Ab7 Gm7 C7sus(b9)

Fm7 F#A7 Gm7 C7sus C7

F Cm7 F7 Bb Bbm7 Eb7

Ab Db7 F

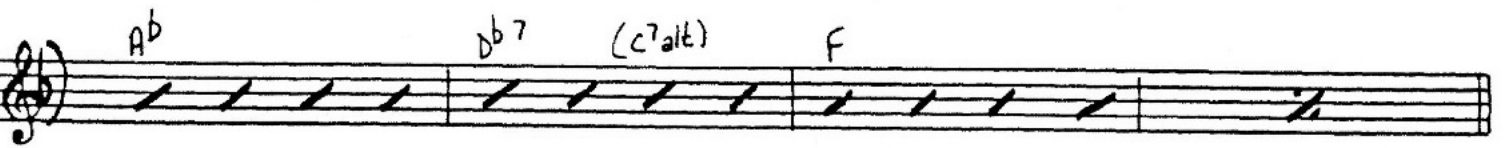
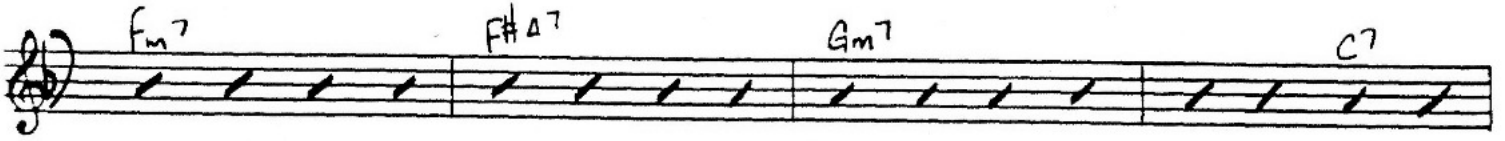
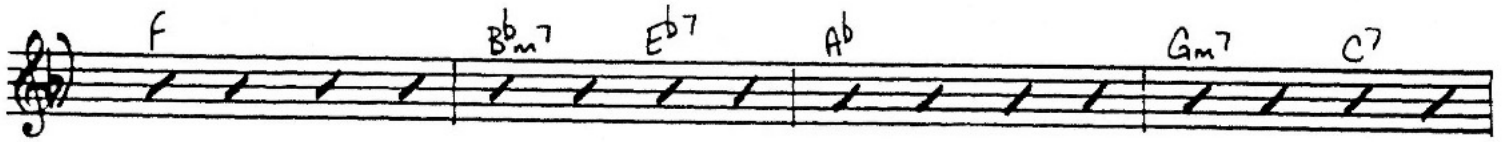
(START CHORDS) 

F Bbm7 Eb7 Ebm7 Ab7 Gm7 C7

Fm7 F# Gm7 C7(#11) C7sus

Fm7 Ebm7 Ab7 Db Gm7 C7

Fm7 F#A7 Gm7 C7



D.C. al fine
ENDINGS 344
to fine

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