

## Vocals

## CONGO SQUARE

Neville Bros.

♩ = 95 (Creole Blues - Straight ♩'s)

Open For Drums/Perc.

For Vamp

Last X

3

Well, it

A

S.

(Tacet Harmony 1st X)

8

(1. & D.S.) might be su - per sti - tious but some kind of some thin' is go-in' on down there

(2.) Hear'em in the dis - tance and them old folks up the Bay - ou say a prayer

10

Well, it might be su - per sti tious but some

You can hear'em in the dis tance and them

13

kind of some - thin' is go - in' on down there

old folks up the Bay - ou say a prayer

15

Well, it's an old time trad-i - tion when they

That's when them voo-doo peo - ple gath er and they

*To Coda* ⊕

17 To Load

play the drums at night in Con - go Square

19

1. 2.

*You can*

### Open For Solos

21 **B** 11 *For More Solos* *Last X*

*Well, my*


34 C

eyes would not believe it. With what I seen that night I could not turn a-way

37

Well, my eyes would not believe it With what I'd

39



seenthat night\_ I could not turn a- way\_ They had that

42

mo - jo — e - mo tion and I seen'em dan - cin' and pran - cin' with that snake

44

Open For Drum/Perc. Solo

46

**D**

For More Solos

Last X

*D.S. al Coda*

49

**E**

4

Coda

Trumpet I

# CONGO SQUARE

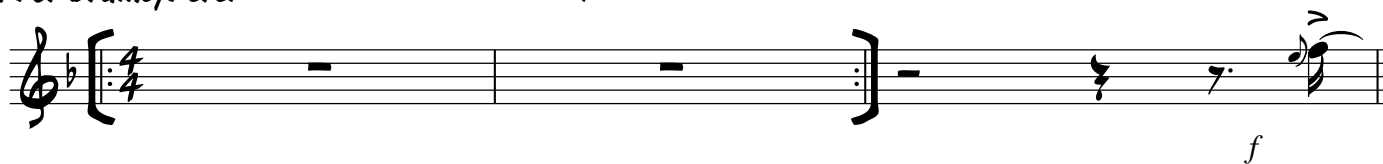
Neville Bros.

♩ = 95 (Creole Blues - Straight ♩'s)

Open For Drums/Perc.

For Vamp

Last X



20 2.

*f*

*Open For Solos*

21 B Dm<sup>7</sup> G<sup>9</sup>

26 Dm<sup>7</sup> A<sup>9</sup>

30 B<sup>b</sup>9 A<sup>9</sup>sus Dm<sup>7</sup> For More Solos A7(#5) Last X A7(#5)

34 C

39

43

# CONGO SQUARE

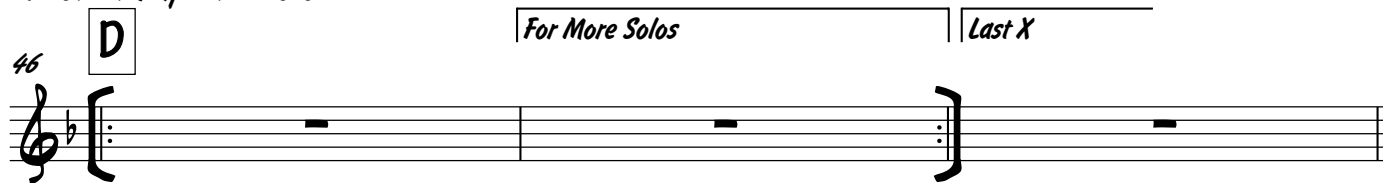
## Trumpet I

3

Open For Drum/Perc. Solo

46 **D**

For More Solos | Last X



*D.S. al Coda*

49

Coda

*cresc.*

*f*



50 **E**



52



## Trombone

## CONGO SQUARE

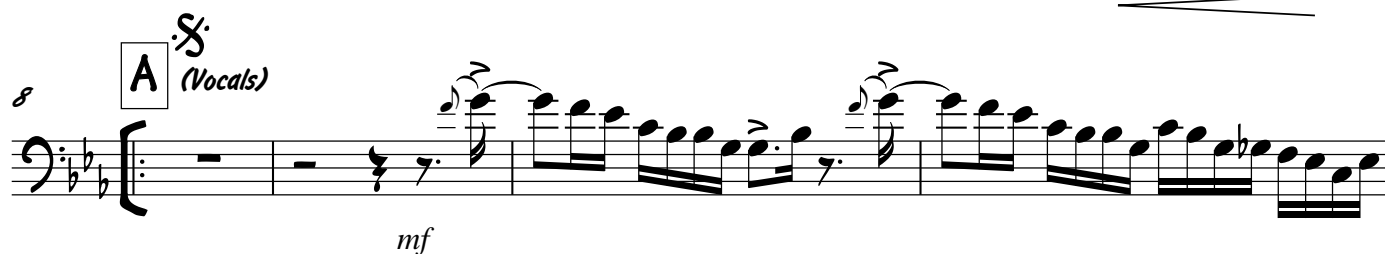
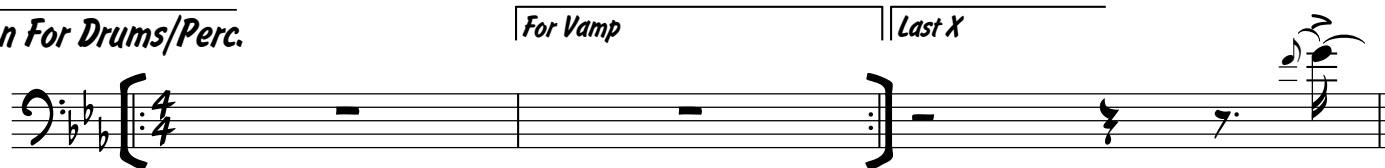
Neville Bros.

♩ = 95 (Creole Blues - Straight ♩'s)

Open For Drums/Perc.

For Vamp

Last X



19 1. 2.

*f* *f*

*Open For Solos*

21 B Cm7 F9

26 Cm7 G9

30 A<sup>b</sup>9 G<sup>9</sup><sub>SUS</sub> Cm7 For More Solos G7(#5) Last X G7(#5)

34 C *mf*

38

41



43

*cresc.* *f*

**Open For Drum/Perc. Solo**

46

**D**

For More Solos Last X

*D.S. al Coda*

49

Coda

*cresc.* *f*

50

**E**

*E*

52

*ff*

# CONGO SQUARE

**♩ = 95 (Creole Blues - Straight ♩'s)**

***For Vamp***

**Last X**

*n For Drums/Perc.*

*For Vamp*

*Last X*

*f*

8 **A** *(Vocals)*

*mf*

[illegible]

The first system of the musical score for 'The Little Boat' is written for a single melodic line in G major, 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4-B4, and then a quarter note C5. This is followed by a series of eighth notes: D5, E5, F#5, G5, A5, B5, C6, and D6. The melody then descends through a series of eighth notes: C6, B5, A5, G5, F#5, E5, D5, and C5. The system concludes with a double bar line. Above the staff, there are two first endings marked '1.' and '2.'. The first ending leads back to the beginning of the system, and the second ending leads to the beginning of the second system. The tempo is marked 'Allegretto' and the dynamics are 'f' (forte).

**Open For Solos**

21 **B** Dm<sup>7</sup> G<sup>9</sup>

26 Dm<sup>7</sup> A<sup>9</sup>

30 B<sup>b9</sup> A<sup>9</sup><sub>sus</sub> Dm<sup>7</sup> A7(#5) A7(#5)

**For More Solos** **Last X**

34 **C**

*mf*

38

42

*cresc.* *f*

# CONGO SQUARE

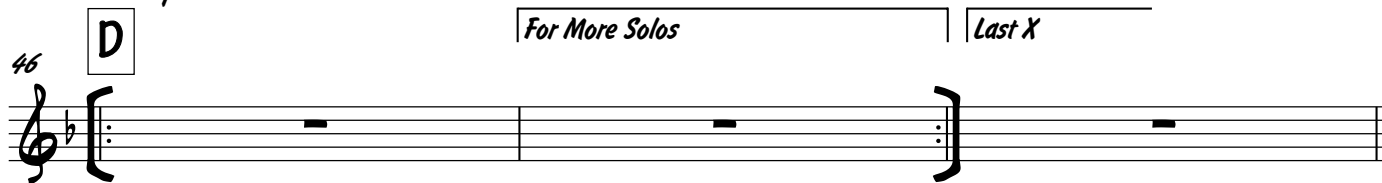
## Tenor Saxophone

3

Open For Drum/Perc. Solo

46 **D**

For More Solos Last X




*D.S. al Coda*

Coda 49

*cresc.* *f*



50 **E**



52

*ff*



Baritone Saxophone

# CONGO SQUARE

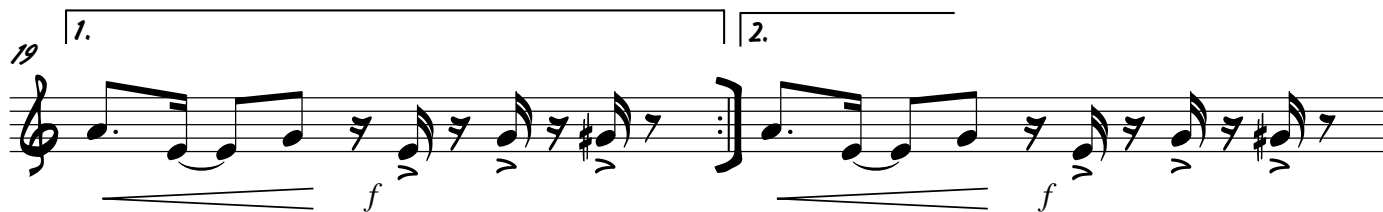
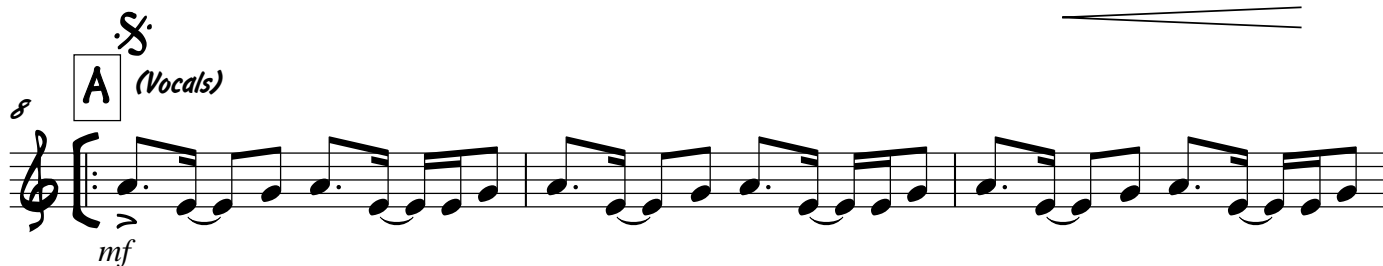
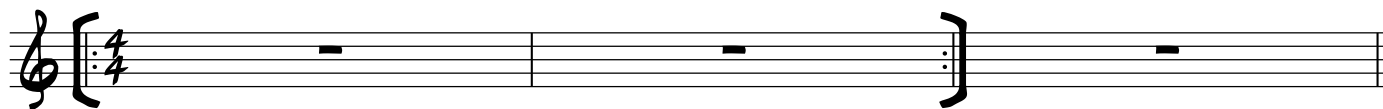
Neville Bros.

♩ = 95 (Creole Blues - Straight ♩'s)

Open For Drums/Perc.

For Vamp

Last X



**Open For Solos**

21 **B** Am<sup>7</sup> D<sup>9</sup>

26 Am<sup>7</sup> E<sup>9</sup>

30 F<sup>9</sup> E<sup>9</sup><sub>sus</sub> Am<sup>7</sup> E<sup>7</sup>(#5) E<sup>7</sup>(#5)

*For More Solos* | *Last X*

34 **C**

37

41

44

cresc.

f

# CONGO SQUARE

## Baritone Saxophone

3

Open For Drum/Perc. Solo

46 **D**

For More Solos | Last X

*D.S. al Coda*

49

Coda  $\oplus$

cresc. *f*

50 **E**

52

*ff*

Alto Saxophone

# CONGO SQUARE

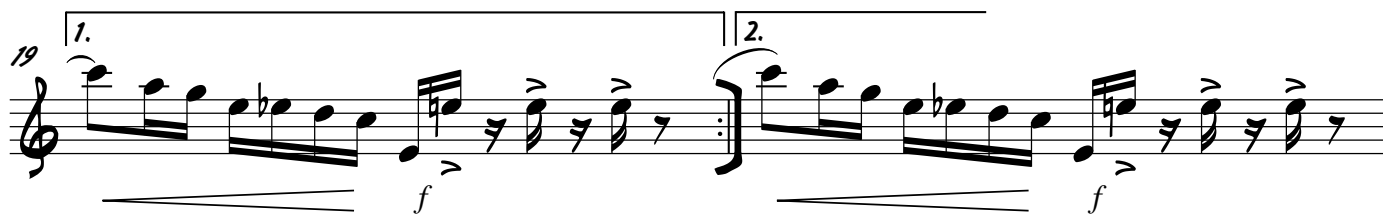
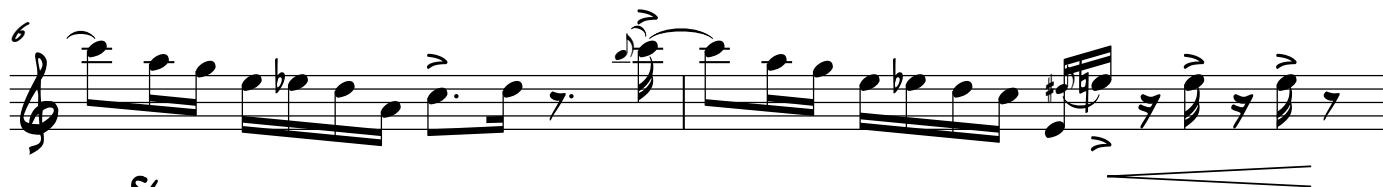
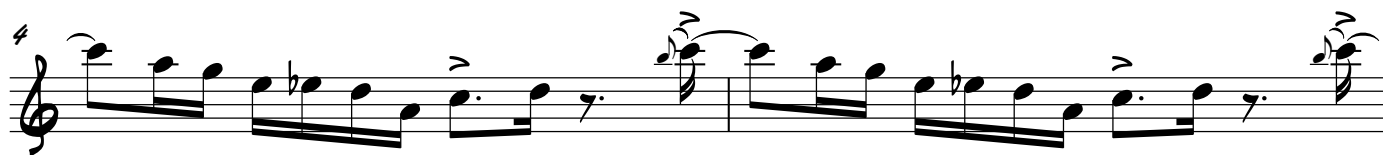
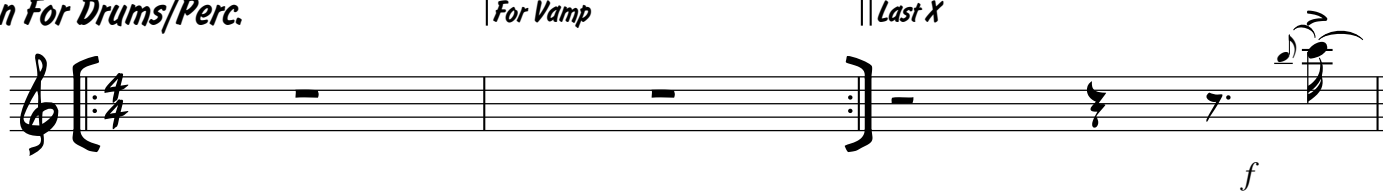
Neville Bros.

♩ = 95 (Creole Blues - Straight ♩'s)

Open For Drums/Perc.

For Vamp

Last X





**Open For Solos**

21 **B** Am<sup>7</sup> D<sup>9</sup>

26 Am<sup>7</sup> E<sup>9</sup>

30 F<sup>9</sup> E<sup>9</sup><sub>sus</sub> Am<sup>7</sup> E7(#5) E7(#5)

*For More Solos* *Last X*

34 **C**

*mf*

39

42

*cresc.* *f*

# CONGO SQUARE

Alto Saxophone

3

Open For Drum/Perc. Solo

46 **D**

For More Solos

Last X

*D.S. al Coda*

49

Coda

cresc.

f

50 **E**

52

ff

# CONGO SQUARE

♩ = 95 (*Creole Blues - Straight ♩'s*)

**For Vamp**

**Last X**

The first system of the musical score is written on a single staff in treble clef with a key signature of one flat (B-flat). It begins with a measure number '6' above the staff. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are several rests and a final measure with a fermata. The notation includes various musical symbols such as stems, beams, and note heads.

8 **A** (Vocals)

*mf*

13

Musical notation for measure 13, featuring a treble clef, a key signature of one flat, and a complex melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

16 *To Coda* 



Musical notation for measures 16-20. Measure 16: whole rest. Measure 17: whole rest. Measure 18: quarter rest, eighth note G4, eighth note F#4. Measure 19: eighth note E4, eighth note D4, eighth note C4, eighth note B3, eighth note A3, eighth note G3. Measure 20: eighth note F#3, eighth note E3, eighth note D3, eighth note C3, eighth note B2, eighth note A2.

19

1.

*f*

The first system of the musical score for 'The Rose Tree' is in 2/4 time, starting on a treble clef with a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B-flat4. The next measure contains a quarter note C5, a quarter note B-flat4, and a quarter note A4. The melody continues with a quarter note G4, a quarter note F4, and a quarter note E4. The final measure of the system contains a quarter note D4, a quarter note C4, and a quarter note B3. The system concludes with a double bar line and repeat dots.

20 2.

*f*

*Open For Solos*

21 **B** Dm<sup>7</sup> G<sup>9</sup>

26 Dm<sup>7</sup> A<sup>9</sup>

30 B<sup>b</sup>9 A<sup>9</sup>sus Dm<sup>7</sup> A7(#5) A7(#5)

*For More Solos* *Last X*

34 **C**

*mf*

39

43

*cresc.* *f*

Open For Drum/Perc. Solo

46 D

For More Solos Last X

*D.S. al Coda*

49

Coda

*cresc.* *f*

50 E

52

*ff*



**Open For Solos**

21 **B** Cm7 F9

26 Cm7 G9 A<sup>b</sup>9 G<sup>9</sup><sub>sus</sub>

31 Cm7 G7(#5) Last X G7(#5)

34 **C** Cm7 F9

39 Cm7 (F7/C Cm7) G9

43 A<sup>b</sup>9 G<sup>9</sup><sub>sus</sub> Cm7 G7(#5)

# CONGO SQUARE

Guitar

3

Open For Drum/Perc. Solo

46 **D** (1st X. Only) For More Solos Last X

*D.S. al Coda*

49 **Coda** **G7(#5)**

*cresc.* *f*

50 **E** **Cm7**

52 **G7(#5)**

*ff*



## Drums

## CONGO SQUARE

Neville Bros.

♩ = 95 (Creole Blues - Straight ♩'s)

Open For Drums/Perc.

1. *mf* *sim...* *For Vamp* *Last X*

4 *f* *sim...*

6 *Fill*

8 *(Vocals)* *A* *mf* *sim...*

11 *(4)* *Fill* *(6)*

15 *(8)* *Fill* *(10)* *To Coda*

19 *1.* *Fill* *2.* *Fill* *f*

## Open For Solos

21 **B** (Fills Throughout)

sim...

24 (4) (6) (8)

29 (10)

32 **For More Solos** **Last X**

34 **C**

mf sim...

37 (4) (6) (8)

42 (10)

cresc. f

# CONGO SQUARE

## Drums

3

Open For Drum/Perc. Solo

46 **D** **Blow!!** For More Solos Last X (End Solo)

*D.S. al Coda*

49 *Fill*

Coda

*cresc.*

50 **E** *Rd. Bell*

52 *Fill*

*ff*

## Bass

## CONGO SQUARE

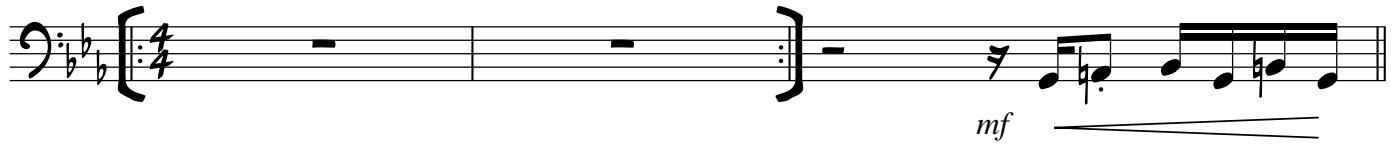
Neville Bros.

♩ = 95 (Creole Blues - Straight ♩'s)

Open For Drums/Perc.

For Vamp

Last X

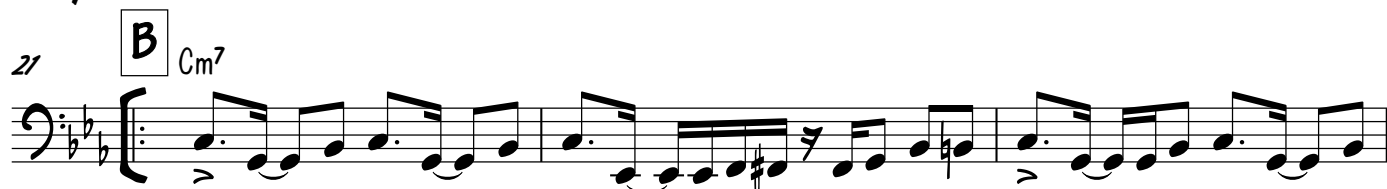


19 1. G7(#5) 2. G7(#5)



*Open For Solos*

21 B Cm7



24 F9



27 Cm7 G9



30 A<sup>b</sup>9 G9sus Cm7



32 For More Solos G7(#5) Last X G7(#5)



34 **C** Cm7

*mf*

37 F9

40 Cm7 (F7/C Cm7) G9

43 A<sup>b</sup>9 G<sup>9</sup><sub>sus</sub> Cm7 G7(#5)

*cresc.* *f*

**Open For Drum/Perc. Solo**

46 **D** (1st X. Only) For More Solos Last X

*D.S. al Coda*

49 G7(#5) **E** Cm7

*cresc.* *f*

51 G7(#5)

**Piano**

# CONGO SQUARE

Neville Bros.

♩ = 95 (*Creole Blues - Straight ♩'s*)

Open For Drums/Perc.

**For Vamp**

**Last X**

The first staff of music is in 4/4 time, with a key signature of two flats (Bb and Eb). It begins with a Cm7 chord. The melody starts on a whole note G4, followed by a half note F#4, and then a quarter note E4. The accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The staff ends with a double bar line.

[illegible]


8 **A** (Vocals)  
Cm7 F9

The first system of the musical score for 'Billie Jean' by Michael Jackson. It features a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The staff contains five measures of music, each represented by a slash (/) indicating a placeholder or a specific note. Above the staff, the letter 'A' is enclosed in a box, with '(Vocals)' written next to it. Below the staff, the dynamic marking 'mf' (mezzo-forte) is present. To the right of the staff, the chord 'F9' is written.

13 Cm<sup>7</sup>



A musical staff for measure 13, featuring a C minor 7 (Cm<sup>7</sup>) chord. The staff is in treble clef with a key signature of two flats (Bb and Eb). The measure contains a whole note chord, represented by a C4 note with a flat, a Bb4 note with a flat, an Eb5 note with a flat, and a C5 note with a flat. The staff is divided into three measures by vertical bar lines.

16  $G^9$   $A^b9$   $G^9_{sus}$   $Cm^7$  *To Coda* 

19

1.  $G7(\sharp 5)$   $f$

2.  $G7(\sharp 5)$   $f$

The first system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music is in 4/4 time. The first measure is a whole rest. The second measure is a whole note chord of G4 and B4, marked with a forte (f) dynamic and a breath mark. The third measure is a quarter note G4, marked with a breath mark. The fourth measure is a quarter note B4, marked with a breath mark. The fifth measure is a quarter note G4, marked with a breath mark. The sixth measure is a quarter note B4, marked with a breath mark. The seventh measure is a quarter note G4, marked with a breath mark. The eighth measure is a quarter note B4, marked with a breath mark. The ninth measure is a quarter note G4, marked with a breath mark. The tenth measure is a quarter note B4, marked with a breath mark. The system ends with a double bar line and a repeat sign.

*Open For Solos*

21 **B** Cm7 F9

26 Cm7 G9 A<sup>b</sup>9 G<sup>9</sup><sub>sus</sub>

31 Cm7 G7(#5) Last X G7(#5)

34 **C** Cm7 F9

*mf*

39 Cm7 (F7/C Cm7) G9

43 A<sup>b</sup>9 G<sup>9</sup><sub>sus</sub> Cm7 G7(#5)

*cresc.* *f*



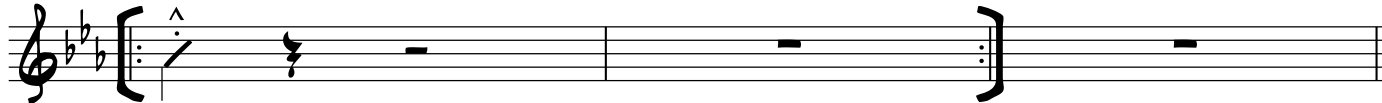
# CONGO SQUARE

Piano

3


Open For Drum/Perc. Solo


46 **D** (1st X. Only) For More Solos Last X




*D.S. al Coda*

49 **G7(#5)**

*Coda*  *cresc.* *f*



50 **E** **Cm7**



52 **G7(#5)** *ff*

