

Fri-Aug-05, 2011 @ Trane Studio

Luanda's songs

- Bala Con Bala [mp3](#)
- Jacksoul [mp3](#)
- Tanta Saudade [mp3](#)
- Bonita [mp3](#)
- Ronco Da Cuica [YouTube](#)
- Exoterico [YouTube](#) (Gilberto Gil)

B.E.T. arrangements

- Corcovado [lead sheet](#) | no audio
- Agua De March [lead sheet](#) | [midi](#) | [mp3](#) (chart's empty, just chord changes)
- Samba De Uma Nota So [bass chart](#) | [lead sheet](#) | [midi](#)
- Bananeira [bass chart](#) | [lead sheet](#) | [mp3](#) (audio is Bebel Gilberto)
- Felicidade [lead sheet](#) | [YouTube](#) (we're doing this Hendrik Muerkens arrangement)
- Chega De Saudade [lead sheet](#) | [midi](#) | [mp3](#) (Colin - important drum break)
- Agua De Beber [lead sheet](#) | [midi](#)
- Insensitiz (How Insensitive) - let's do this in Cmin for Luanda

LEAD SHEET

Água De Beber

ARRANGED FOR PERMUTACAO'S

BY: ANTONIO CARLOS JOBIM
ARRANGED BY: NICK "BROWMAN" ALI & ATTILA FIAS

Intro

Musical notation for the Intro section, measures 1-5. The key signature is one flat (F major/D minor) and the time signature is 4/4. The notation includes a repeat sign at the beginning. Chord symbols above the staff are: Am (with 'Flugel cues' written below it), Am7/G, F#dim7, Am, Am7/G, and F#dim7. Measure 5 contains two first endings: '1. Em11' and '2. Vox Am7'.

Verse

A

Musical notation for the Verse section, measures 6-21. The key signature is one flat and the time signature is 4/4. Chord symbols above the staff are: B7, E7, Am, Dm, G7, C, B7, Bbdim, Am, Abdim, Gm11, C7(#9) B7(#9), Bm7(b5), E7, and Am. Measure numbers 10, 14, and 18 are indicated at the start of their respective lines.

Chorus

B

Musical notation for the Chorus section, measures 22-31. The key signature is one flat and the time signature is 4/4. Chord symbols above the staff are: D7, Dm, Am, D7, Dm, Am, and Em7(b5). Measure numbers 26 and 30 are indicated at the start of their respective lines.

LEAD SHEET

Corcovado

ARRANGED FOR PERMUTACAO S

BY: ANTONIO CARLOS JOBIM
ARRANGED BY: NICK "BROWNMAN" ALI

A1 **D7/A** **A^bdim**

Gm7 **C7sus4** **Fdim** **Fmaj7**

A2 **Fm7** **B^b7** **Em7** **A7(^b13)**

D7 **Dm7** **A^bdim**

B **D7/A** **A^bdim**

Gm7 **C7sus4** **Fdim** **Fmaj7**

C **Energy increase!!**
Fm7 **Fm6** **Em7** **Am7**

Dm7 **G7(^b9)** **Em7** **A7**

Dm7 **G7(^b9)** **D** **C** **E^b7** **Dm7** **D^b7**

5
9
13
17
21
25
29
33

Cha-cha-cha... eventually double-time feel

OPEN

D is always open, cue A1 for blowing
Blowing form is whole page, w/ D open

BASS

Samba de Uma Nota So

ARRANGED FOR PERMUTAGAOS

Samba

Intro

ARRANGED BY:
NICK "BROWMAN" ALI & ATILLA FIAS

Am¹¹ Bm¹¹ C⁷sus⁴ D⁹sus⁴

4

A

Am¹¹ Bm¹¹ C⁷sus⁴ D⁹sus⁴

5

Am¹¹ Bm¹¹ C⁷sus⁴ D⁹sus⁴

9

E^b6/G D^b/G Cmaj⁷/G A^bmaj⁷(^b5)/G A⁷sus⁴

13

Bm[#] C⁷sus⁴ D⁷sus⁴ B^b7sus⁴

17

Baiao

B

Cm⁷ F/E^b Dm⁷ Cm⁷ Gm⁷ G/F

22

B^bm⁷/F Edim Fm/E^b B^b/D G^bmaj⁷ A^bmaj⁷([#]11)

26

Samba

C

D⁷sus⁴ Em⁷ F⁷sus⁴ G⁷sus⁴

30

Am¹¹ Bm¹¹ C⁷sus⁴ D⁷sus⁴

34

BASS

To Coda ⊕

E^b6/G **D^b/G** **Cmaj7/G** **A^bmaj7(^b5)/G** **A7sus4**

38

Detailed description: This block contains the first staff of music, measures 38 to 41. The key signature has two flats (Bb and Eb). Measure 38 starts with a bass clef and a key signature of two flats. The notes are G2, Bb2, D3, G3, Bb3, D4, G4, Bb4, D5, G5. Measure 39: G2, Bb2, D3, G3, Bb3, D4, G4, Bb4, D5, G5. Measure 40: G2, Bb2, D3, G3, Bb3, D4, G4, Bb4, D5, G5. Measure 41: G2, Bb2, D3, G3, Bb3, D4, G4, Bb4, D5, G5.

B^bmaj7 **E^bmaj7** **Am7** **D7sus4** **A^bmaj7(#11)**

42

Detailed description: This block contains the second staff of music, measures 42 to 45. Measure 42: G2, Bb2, D3, G3, Bb3, D4, G4, Bb4, D5, G5. Measure 43: G2, Bb2, D3, G3, Bb3, D4, G4, Bb4, D5, G5. Measure 44: G2, Bb2, D3, G3, Bb3, D4, G4, Bb4, D5, G5. Measure 45: G2, Bb2, D3, G3, Bb3, D4, G4, Bb4, D5, G5.

⊕ **Coda**
OPEN

B^bmaj7 **E^bmaj7** **Am7** **D7sus4** **A^bmaj7(#11)**

47

Detailed description: This block contains the third staff of music, measures 47 to 50. Measure 47: G2, Bb2, D3, G3, Bb3, D4, G4, Bb4, D5, G5. Measure 48: G2, Bb2, D3, G3, Bb3, D4, G4, Bb4, D5, G5. Measure 49: G2, Bb2, D3, G3, Bb3, D4, G4, Bb4, D5, G5. Measure 50: G2, Bb2, D3, G3, Bb3, D4, G4, Bb4, D5, G5.

on cue

B^bmaj7 **E^bmaj7** **Am7** **D7sus4** **A^bmaj7(#11)**

51

Detailed description: This block contains the fourth staff of music, measures 51 to 54. Measure 51: G2, Bb2, D3, G3, Bb3, D4, G4, Bb4, D5, G5. Measure 52: G2, Bb2, D3, G3, Bb3, D4, G4, Bb4, D5, G5. Measure 53: G2, Bb2, D3, G3, Bb3, D4, G4, Bb4, D5, G5. Measure 54: G2, Bb2, D3, G3, Bb3, D4, G4, Bb4, D5, G5.

BASS

Bananeira

ARRANGED FOR PERMUTAÇÃOS

BY: BEBEL GILBERTO

ARRANGED BY: NICK "BROWMAN" ALI & TÍLTA FIAS

Intro

Em

GROOVE

Em7

Musical notation for the Intro section, starting with a 4/4 time signature. It features a series of eighth notes and quarter notes, with a double bar line and repeat sign. The key signature is one flat (Em).

A1

Em7

Musical notation for the first staff of section A1, starting at measure 10. It features eighth notes and quarter notes.

Am7

Em7

Musical notation for the second staff of section A1, starting at measure 14. It features eighth notes and quarter notes.

A2

Em7

Musical notation for the first staff of section A2, starting at measure 18. It features eighth notes and quarter notes.

Am7

Musical notation for the second staff of section A2, starting at measure 22. It features eighth notes and quarter notes.

B

Am7

D7

Gmaj9

Musical notation for the first staff of section B, starting at measure 26. It features quarter notes and half notes.

F#m7(b5)

F#m7

B7(#9)

B13

Musical notation for the second staff of section B, starting at measure 30. It features quarter notes and half notes.

A3

Em7

Musical notation for the first staff of section A3, starting at measure 34. It features eighth notes and quarter notes.

Am7

Em7

Musical notation for the second staff of section A3, starting at measure 38. It features eighth notes and quarter notes.

C - Interlude

Em7

sim...

Musical notation for the C - Interlude section, starting at measure 42. It features eighth notes and quarter notes, followed by a section with diagonal lines indicating a solo.

AABA, AABA, C, AABA, SOLOS, C, AABA

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LEAD SHEET

Aguas De Março

ARRANGED FOR PERMUTAÇÃOS

BY: ANTONIO CARLOS JOBIM
ARRANGED BY: NICK "BROWMAN" ALI & ATILLA FIAS

Intro $E^b\text{maj}^9$

$E^b\text{m}^9$

D^9

$G7(\flat 9)$

Musical staff 1 (treble clef, 4/4 time signature)

$C\text{m}^7$

$F7(\sharp 5)$

$B^b\text{maj}^9$

$E^b\text{maj}^9/F$

$F\sharp\text{m}^7/F$

Musical staff 2

A B^b

B^b7/A^b

$G\text{m}^6$

$E^b\text{m}(\text{maj}7)/G^b$

Musical staff 3

B^b

B^b7/A^b

$G\text{m}^6$

$E^b\text{m}(\text{maj}7)/G^b$

Musical staff 4

B B^b

B^b7

$E^b\text{maj}^7$

$E^b\text{m}^6$

Musical staff 5

$B^b\text{maj}^7$

B^b7

$E^b\text{maj}^7$

$E^b\text{m}^6$

Musical staff 6

C $B^b\text{maj}^7$

B^b7/A^b

$G\text{m}^6$

$E^b\text{m}(\text{maj}7)/G^b$

Musical staff 7

B^b

B^b7/A^b

$G\text{m}^6$

$E^b\text{m}(\text{maj}7)/G^b$

Musical staff 8

D1 B^b

B^b7/A^b

$G\text{m}^6$

$E^b\text{m}(\text{maj}7)/G^b$

Musical staff 9

B^b

B^b7

$E^b\text{maj}^7$

$E^b\text{m}^6$

Musical staff 10

$B^b\text{maj}^7$

B^b7/A^b

$G\text{m}^6$

$E^b\text{m}(\text{maj}7)/G^b$

Musical staff 11

D2 B^b

B^b7/A^b

$G\text{m}^6$

$E^b\text{m}(\text{maj}7)/G^b$

Musical staff 12

45

LEAD SHEET

49 B^b B^b7 E^bmaj7 E^bm6

53 B^bmaj7 B^b7/A^b $Gm6$ $E^bm(maj7)/G^b$

E 57 B^b B^b7 E^bmaj7 E^bm6

61 B^bmaj7 B^b7/A^b $Gm6$ $E^bm(maj7)/G^b$

65 B^b B^b7/A^b $Gm6$ $E^bm(maj7)/G^b$

D3 69 B^b B^b7 E^bmaj7 E^bm6

73 B^bmaj7 B^b7/A^b $Gm6$ $E^bm(maj7)/G^b$

77 B^b B^b7/A^b $Gm6$ $E^bm(maj7)/G^b$

D4 81 B^b B^b7 $Gm6$ E^bm6

85 B^bmaj7 B^b7/A^b $Gm6$ $E^bm(maj7)/G^b$

89 B^b B^b7/A^b $Gm6$ $E^bm(maj7)/G^b$

93

LEAD SHEET

Feleicidade

BY: HENDRIK MEURKENS
ARRANGED BY: STEVE SACKS

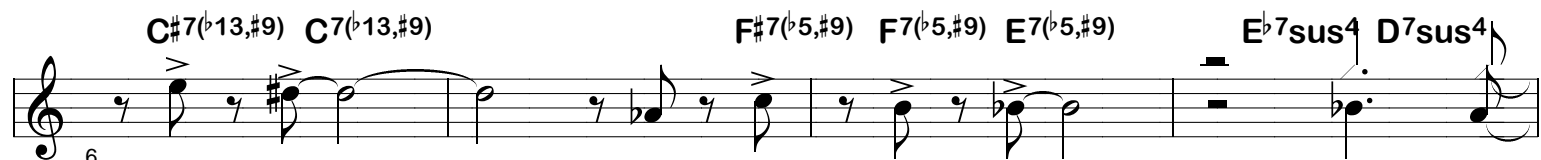
Intro

> A^b7sus⁴ B^b7sus⁴ A^b7sus⁴ B^b7sus⁴ D7(^b13,[#]9)



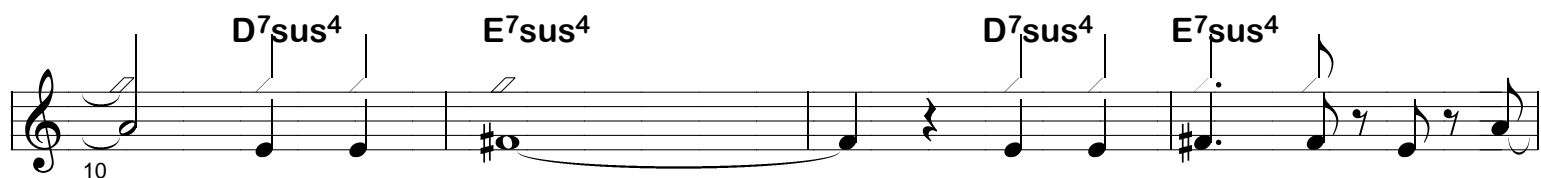
C[#]7(^b13,[#]9) C7(^b13,[#]9) F[#]7(^b5,[#]9) F7(^b5,[#]9) E7(^b5,[#]9) E^b7sus⁴ D7sus⁴

6



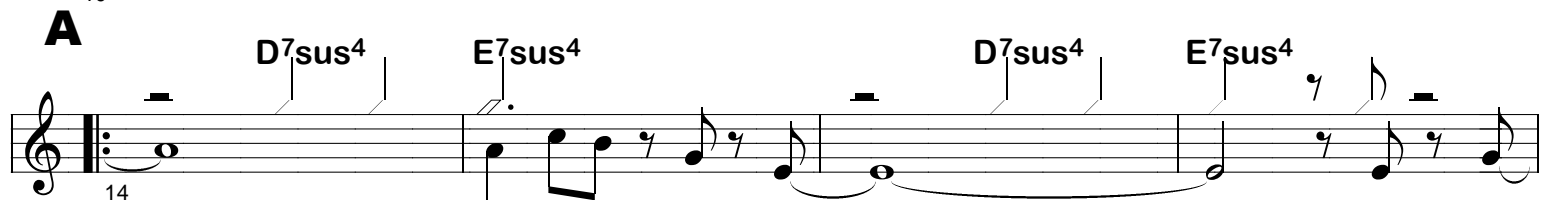
D7sus⁴ E7sus⁴ D7sus⁴ E7sus⁴

10



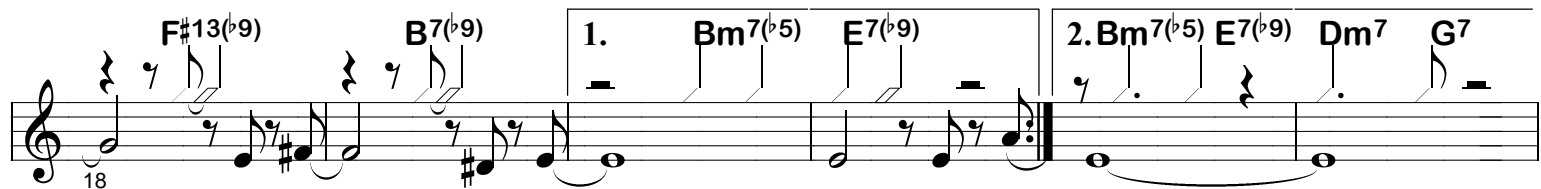
A D7sus⁴ E7sus⁴ D7sus⁴ E7sus⁴

14



F[#]13(^b9) B7(^b9) 1. Bm7(^b5) E7(^b9) 2. Bm7(^b5) E7(^b9) Dm7 G7

18



B Cmaj⁷ Fmaj⁷ Bm7(^b5) E7([#]9)

24



Am⁷ Dm⁷ Em⁷ Fm⁷ G^bm⁷ A^bm⁷ D^b7 Gm⁷ C7

28



Fmaj⁷ E⁺7 D7sus⁴ D/C

32



Bm7(^b5) E7(^b9) Am⁷ D/A Am⁷

36



LEAD SHEET

C

Cmaj7/G F/G Cdim(maj7)/G D^b7sus4

C7sus4 C7 Fmaj7/C F6/C

Dm7 G7 Em7 A7 F#m7(b5)

F#m7(b5) B7(b9) Fm7 B^b7 Bm7(b5) E7(b9)

D

Am7 D7 Gm7 To ⊕ C7

1. Fmaj7 B^b6 Bm7(b5) E7 E+7 E^b6/9 (#11)

2. 2nd ending on soloist cue
Fmaj7 Bm7(b5) E7 E^b6/9 (#11)

SOLOS: ABCD, soloist cues 2nd ending
After solos ABCD, Coda ⊕

Coda

⊕ D7(b13,#9) C#7(b13,#9) C7(b13,#9) F#7(b5,#9) F7(b5,#9) E7(b5,#9)

70

FINE

LEAD SHEET

Chega De Saudade

Bass Intro:

tapping 'F' in 8ths with a big hard beat bass ARRANGED FOR PERMUTACAO S
note on beat 3 of bars 1 and 3

INTRO |: D- | Eb7 | Ab7 (b5) | Dbmaj7 (b5) :|

ARRANGED BY:
NICK "BROWNMAN" ALI & ATTILA FIAS

A Voice in w/ slow bossa on cue

Dm Dm7/C E7/B

Bbm6/A Dm Em7(b5) A7

Dm Bm7(b5) E7 Am

Bbmaj7 Bb6 A7(b9)

B

Dm Dm7/C E7/B

Bbm6/A Dm D7(b9)

Gm A7 Dm Dm7/C

Bdim7 Bbm6/A Dm (Em7 A7)

Brown counts in new tempo!

NEW TEMPO - perc break

LEAD SHEET

C SAMBA

Dmaj7

B7(#5)/D#

Em7

A⁹sus4

A7

Ddim7

Dmaj7

F#m7

Fdim7

Em7

E9

Gm6

A7

D Dmaj7

Bm7

E7

F#7

Bm7

Bbm7

Am7

D7

Gmaj7

Gm7

F#m7

B13

B7(#5)

3x

E9

A¹³sus4

F#m7

B7(#5)

E9

A⁹sus4

Solo Break
D6

A7(#5)

FINE