

# Should You Ever

Latin Funk

Anthony D. Villa

♩ = 108

The musical score is arranged in a grand staff format with seven parts. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as ♩ = 108. The Soprano Saxophone, Alto Saxophone, and Tenor Saxophone parts are currently blank, indicated by a horizontal line with a fermata. The Trombone part is also blank. The Piano part consists of a complex rhythmic accompaniment with many sixteenth and thirty-second notes, including grace notes and slurs. The Acoustic Bass part follows a similar rhythmic pattern to the piano. The Drum Set part is represented by a series of diagonal slashes indicating a steady beat.

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2

4

Sop. Sax.

Alto Sax.

Ten. Sax.

Tbn.

Pno.

A. Bass

Dr.

7

Sop. Sax.

Alto Sax.

Ten. Sax.

Tbn.

Pno.

A. Bass

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9 *f* Am<sup>7</sup> C#m<sup>7</sup> last time only G<sup>9</sup>(#5) Cm<sup>7</sup> Bm<sup>7</sup> Bbm<sup>7</sup>

Sop. Sax.

Alto Sax.

Ten. Sax.

Tbn.

Pno. Gm<sup>7</sup> Bm<sup>7</sup> last time only F<sup>9</sup>(#5) Bbm<sup>7</sup> Am<sup>7</sup> Abm<sup>7</sup>

A. Bass Gm<sup>7</sup> Bm<sup>7</sup> last time only F<sup>9</sup>(#5) Bbm<sup>7</sup> Am<sup>7</sup> Abm<sup>7</sup>

Dr. *f*



14 Eb<sup>7</sup> Abmaj<sup>7</sup> G<sup>7</sup>(#9) F#<sup>9</sup> Fmaj<sup>7</sup> E<sup>7</sup>

Sop. Sax.

Alto Sax.

Ten. Sax.

Tbn.

Pno. Db<sup>7</sup> Gbmaj<sup>7</sup> F<sup>7</sup>(#9) E<sup>9</sup> Ebmaj<sup>7</sup> D<sup>7</sup>

A. Bass Db<sup>7</sup> Gbmaj<sup>7</sup> F<sup>7</sup>(#9) E<sup>9</sup> Ebmaj<sup>7</sup> D<sup>7</sup>

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4

19 Ebmaj7 D9 Bbm7 A11 D7(#5) Ab7(#11) Gmaj7

Sop. Sax.

Alto Sax.

Ten. Sax.

Tbn.

Pno. Dbmaj7 C9 Abm7 G11 C7(#5) Gb7(#11) Fmaj7

A. Bass Dbmaj7 C9 Abm7 G11 C7(#5) Gb7(#11) Fmaj7

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24 F#7(#5) F#13 Bm7 Eb7(#11) A9(#5) Dm7 G7 Cmaj7 F#9 Fmaj7

Sop. Sax.

Alto Sax.

Ten. Sax.

Tbn.

Pno. E7(#5) E13 Am7 Db7(#11) G9(#5) Cm7 F7 Bbmaj7 E9 Ebmaj7

A. Bass E7(#5) E13 Am7 Db7(#11) G9(#5) Cm7 F7 Bbmaj7 E9 Ebmaj7

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30  $Bb7(\#11)$   $Am7$   $D^{13}$   $Gm7$   $C^{11}$   $C7(b9)$   $Fmaj7$   $Eb^{13}(\#11)$  **To Coda** <sup>5</sup>

Sop. Sax.

Alto Sax.

Ten. Sax.

Tbn.

Pno.  $Ab7(\#11)$   $Gm7$   $C^{13}$   $Fm7$   $Bb^{11}$   $Bb7(b9)$   $Ebmaj7$   $Db^{13}(\#11)$

A. Bass  $Ab7(\#11)$   $Gm7$   $C^{13}$   $Fm7$   $Bb^{11}$   $Bb7(b9)$   $Ebmaj7$   $Db^{13}(\#11)$

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**To Coda**

35

Sop. Sax.

Alto Sax.

Ten. Sax.

Tbn.

Pno.

A. Bass

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6

39

Sop. Sax.

Alto Sax.

Ten. Sax.

Tbn.

Pno.

A. Bass

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41

Sop. Sax.

Alto Sax.

Ten. Sax.

Tbn.

Pno.

A. Bass

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Open for solos

43

Am<sup>7</sup> C#m<sup>7</sup> G<sup>9</sup>(#5) Cm<sup>7</sup> Bm<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> G<sup>7</sup>(#9)<sup>7</sup>

Sop. Sax.

Alto Sax.

Ten. Sax.

Tbn.

Pno.

A. Bass

Dr.

50

F#<sup>9</sup> Fmaj<sup>7</sup> E<sup>7</sup> Ebmaj<sup>7</sup> D<sup>9</sup> Bbm<sup>7</sup> A<sup>11</sup> D<sup>7</sup>(#5)

Sop. Sax.

Alto Sax.

Ten. Sax.

Tbn.

Pno.

A. Bass

Dr.

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8

57

Gmaj7 F#7(#5) F#13 Bm7 Eb7(#11) A9(#5) Dm7 G7 Cmaj7 F#9

Sop. Sax.

Dmaj7 C#7(#5) C#13 F#m7 Bb7(#11) E9(#5) Am7 D7 Gmaj7 C#9

Alto Sax.

Gmaj7 F#7(#5) F#13 Bm7 Eb7(#11) A9(#5) Dm7 G7 Cmaj7 F#9

Ten. Sax.

Fmaj7 E7(#5) E13 Am7 Db7(#11) G9(#5) Cm7 F7 Bbmaj7 E9

Tbn.

Fmaj7 E7(#5) E13 Am7 Db7(#11) G9(#5) Cm7 F7 Bbmaj7 E9

Pno.

Fmaj7 E7(#5) E13 Am7 Db7(#11) G9(#5) Cm7 F7 Bbmaj7 E9

A. Bass

Dr.

63

Fmaj7 Bb7(#11) Am7 D13 Gm7 C11 C7(b9) Fmaj7 Eb13(#11) **To bar 35 after each solo**

Sop. Sax.

Cmaj7 F7(#11) Em7 A13 Dm7 G11 G7(b9) Cmaj7 Bb13(#11) **D.S. al Coda**

Alto Sax.

Fmaj7 Bb7(#11) Am7 D13 Gm7 C11 C7(b9) Fmaj7 Eb13(#11)

Ten. Sax.

Ebmaj7 Ab7(#11) Gm7 C13 Fm7 Bb11 Bb7(b9) Ebmaj7 Db13(#11)

Tbn.

Ebmaj7 Ab7(#11) Gm7 C13 Fm7 Bb11 Bb7(b9) Ebmaj7 Db13(#11)

Pno.

Ebmaj7 Ab7(#11) Gm7 C13 Fm7 Bb11 Bb7(b9) Ebmaj7 Db13(#11)

A. Bass

Dr.

Ebmaj7 Ab7(#11) Gm7 C13 Fm7 Bb11 Bb7(b9) Ebmaj7 Db13(#11) **D.S. al Coda**



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Alternate Solo Changes

on last chorus of solo

Sop. Sax.  $Fmaj7$   $Bb7(\#11)$   $Fmaj7$   $Bb7(\#11)$   $Fmaj7$   $Bb7(\#11)$   $Am^7 D^7$   $Gm^7$   $C^7$   $Fmaj7$   $Eb^{13}(\#11)$   
 Alto Sax.  $Cmaj7$   $F7(\#11)$   $Cmaj7$   $F7(\#11)$   $Cmaj7$   $F7(\#11)$   $Em^7 A^7$   $Dm^7$   $G^7$   $Cmaj7$   $Bb^{13}(\#11)$   
 Ten. Sax.  $Fmaj7$   $Bb7(\#11)$   $Fmaj7$   $Bb7(\#11)$   $Fmaj7$   $Bb7(\#11)$   $Am^7 D^7$   $Gm^7$   $C^7$   $Fmaj7$   $Eb^{13}(\#11)$   
 Tbn.  $Ebmaj7$   $Ab7(\#11)$   $Ebmaj7$   $Ab7(\#11)$   $Ebmaj7$   $Ab7(\#11)$   $Gm^7 C^7$   $Fm^7$   $Bb^7$   $Ebmaj7$   $Db^{13}(\#11)$   
 Pno.  $Ebmaj7$   $Ab7(\#11)$   $Ebmaj7$   $Ab7(\#11)$   $Ebmaj7$   $Ab7(\#11)$   $Gm^7 C^7$   $Fm^7$   $Bb^7$   $Ebmaj7$   $Db^{13}(\#11)$   
 A. Bass  $Ebmaj7$   $Ab7(\#11)$   $Ebmaj7$   $Ab7(\#11)$   $Ebmaj7$   $Ab7(\#11)$   $Gm^7 C^7$   $Fm^7$   $Bb^7$   $Ebmaj7$   $Db^{13}(\#11)$   
 Dr.  $Ebmaj7$   $Ab7(\#11)$   $Ebmaj7$   $Ab7(\#11)$   $Ebmaj7$   $Ab7(\#11)$   $Gm^7 C^7$   $Fm^7$   $Bb^7$   $Ebmaj7$   $Db^{13}(\#11)$  Fill



Sop. Sax.  $\Theta$   
 Alto Sax.  
 Ten. Sax.  
 Tbn.  
 Pno.  
 A. Bass  $\Theta$   
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10

Sop. Sax.

Alto Sax.

Ten. Sax.

Tbn.

Pno.

A. Bass

Dr.

This system contains the first three measures of the piece. It features staves for Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Trombone, Piano (treble and bass clefs), and Double Bass. The drum part consists of a steady eighth-note pattern. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part includes a fermata over the final chord of the system, which is labeled as Fmaj7(#11).

Sop. Sax.

Alto Sax.

Ten. Sax.

Tbn.

Pno.

A. Bass

Dr.

This system contains the next three measures of the piece. It features staves for Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Trombone, Piano (treble and bass clefs), and Double Bass. The drum part continues with the same eighth-note pattern. The key signature changes to one sharp (F#) and one flat (Bb), and the time signature remains 4/4. The piano part includes a fermata over the final chord of the system, which is labeled as Ebmaj7(#11).