

Haven't Met You Yet

Words & Music by:
Michael Buble, Alan Chang & Amy Foster
This Arrangement by Ed Wilson

♩ = 120 Shuffle (Bounce All Quavers)

8

9 *Lead*

I'm not sur - prised, not ev - 'ry - thing lasts, I've bro - ken my heart

AA Backing

so man - y times, I've stopped keep - ing track. Talk my - self in, I talk my - self

17

out, I get all worked up, then I let my - self down. I tried so ver - y

hard not to lose it. I came up with a mil - li - on ex - cus - es,

TURN PAGE

I thought I thought of ev - 'ry pos - is - bil - i - ty.

25

And I know some - day that it - 'll all turn out. You'll make me work

day that it - 'll all turn out. work

so we can work to work it out. And I promise you, kid, that I'll give

so we can work to work it out.

so much more than I get. I just have - n't met you

I just have - n't met you

33

yet Mm

yet

37

I might have to wait. I'll nev - er give up. I guess it's half tim-

- ing and the oth - er half's luck. Wher - ev - er you are, when - ev - er it's

45

right, you'll come out of no - where and in - to my life. I know that we can

be so a - maz - ing. And, ba - by, your love is gon-na change me.

And now I can see ev - 'ry pos - si - bil - i - ty. Hh

TURN PAGE

53

And some-how, I know that it -'ll all turn out. You'll make me work

know that it -'ll all turn out. work

so we can work to work it out. And I prom

so we can work to work it out.

- ise you, kid, that I'll give so much more than I get. I

61

just have - n't met you yet They say all's

just have - n't met you yet

fair in love and war. But I won't need

to fight it. We'll get it right and we'll be u - nit - ed.

Band Soli

71

7

78

I know that we can be so a - maz - ing. And be - ing in your

life is gon-na change me. And now I can see ev - 'ry sin - gle pos -

- si - bil - i - ty, mm. And some - day I know

TURN PAGE

87

it - 'll all turn out

And I'll work to work

it out.

Prom - ise you kid,

I'll give more than

I get, than I get

than I get than I get

than I get than I get

Oh, you know

96

it - 'll all turn out.

And you'll make me work

so we can work to work it out.

And I prom - ise you kid,

to give so much more than I get

And I prom - ise you kid,

104

Yeah, I just have-n't met you yet.

I just have-n't met you yet

I just have-n't met you yet. Oh, I prom-ise you kid, to

give so much more - than I get

I said love, love, love, love,

I just have- n't met you yet.

love, love, love, love, love, love, love, love,

I just have - n't met you yet.

love, love,

ALTO SAX 1

Haven't Met You Yet

Words & Music by:
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♩ = 120 **Shuffle** (Bounce All Quavers)

8 9 8

17 **4**

Soft & Build

25

Crescendo---->

33 **3** 37 **4** 45

fp

53

Crescendo---->

61

mf

Legato



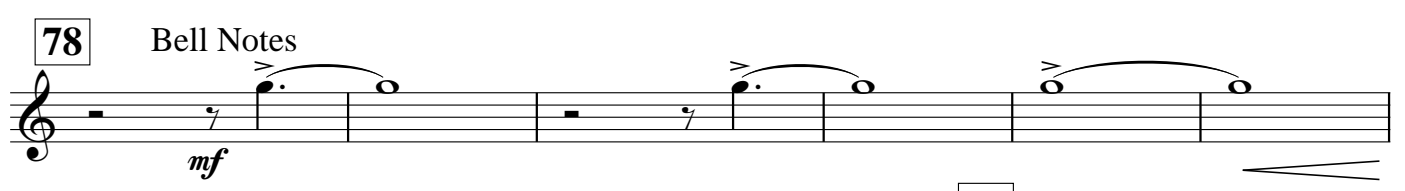
71 *f*



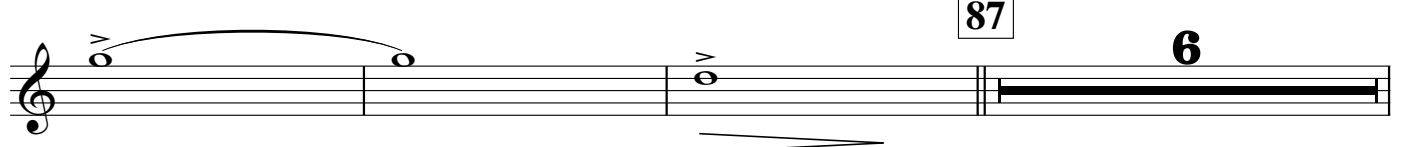
ff straight



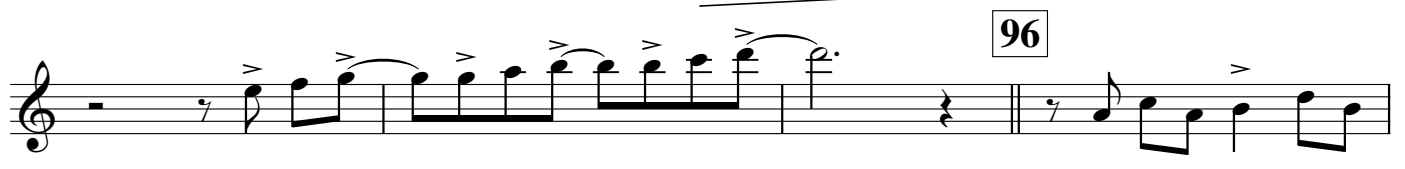
78 Bell Notes *mf*



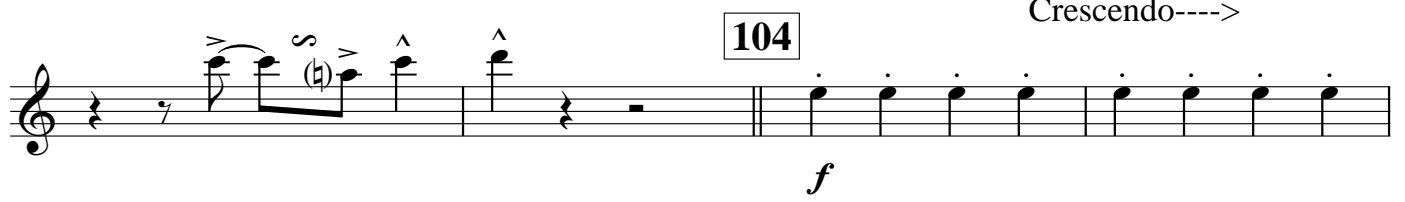
87 6



96



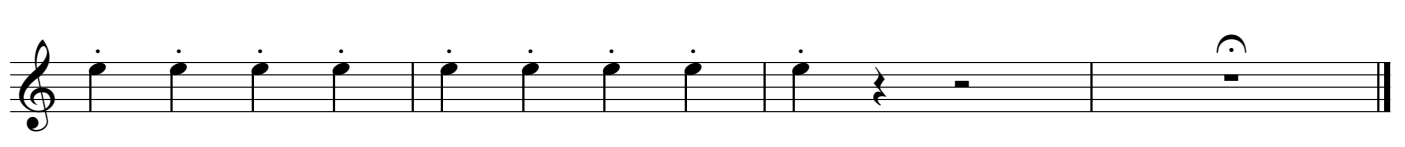
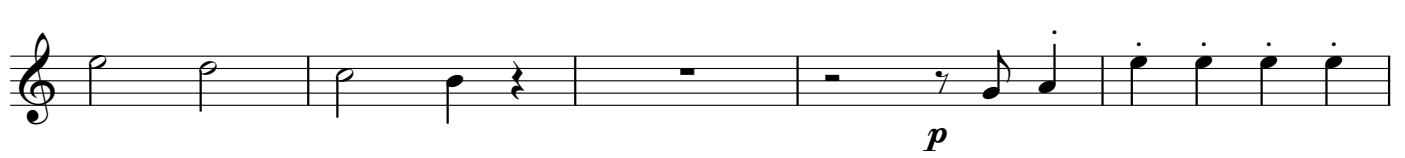
104 *f* Crescendo---->



2 *mp*



p



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♩ = 120 **Shuffle** (Bounce All Quavers)

8 9 8

17 4

25 *Soft & Build*

Crescendo----->

33 3 37 4

45

fp

53

Crescendo----->

61 *mf* *Legato* *f*

Musical staff with notes and a fermata.

71

Musical staff with notes and dynamic marking *ff*.

Musical staff with notes and dynamic marking *straight*.

78

Bell Notes

Musical staff with notes and dynamic marking *mf*.

Musical staff with notes and dynamic marking *mf*.

87

6

Musical staff with notes and dynamic marking *mf*.

96

Musical staff with notes and dynamic marking *mf*.

Musical staff with notes and dynamic marking *mf*.

104

Crescendo---->

Musical staff with notes and dynamic marking *f*.

2

Musical staff with notes and dynamic markings *mp* and *p*.

Musical staff with notes and dynamic marking *p*.

TENOR SAX 1

Haven't Met You Yet

Words & Music by:
Michael Buble, Alan Chang & Amy Foster
This Arrangement by Ed Wilson

♩ = 120 Shuffle (Bounce All Quavers)

Soli w/Bari.

f

9 6 17

Soft & Build

25

Crescendo---->

33

37

45

53

fp

Musical staff with notes and dynamics. Includes a dynamic marking *mf* and a **61** measure marker.

Crescendo---->

Legato

Musical staff with notes and dynamics. Includes dynamic markings *mf* and *f*.

Musical staff with notes and dynamics. Includes a dynamic marking *f*.

Musical staff with notes and dynamics. Includes a dynamic marking *ff* and a **71** measure marker.

Musical staff with notes and dynamics. Includes a dynamic marking *ff* and the word "straight".

Musical staff with notes and dynamics. Includes a dynamic marking *mf* and the text "Bell Notes".

Musical staff with notes and dynamics. Includes a dynamic marking *mf* and a **87** measure marker.

Musical staff with notes and dynamics. Includes a dynamic marking *f* and a **96** measure marker.

Musical staff with notes and dynamics. Includes a dynamic marking *f* and a **104** measure marker.

Crescendo---->

Musical staff with notes and dynamics. Includes a dynamic marking *f* and a **2** measure marker.

Musical staff with notes and dynamics. Includes dynamic markings *mp* and *p*.

Musical staff with notes and dynamics. Includes a dynamic marking *p*.

Lead o/Bones

Haven't Met You Yet

Words & Music by:
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This Arrangement by Ed Wilson

♩ = 120 Shuffle (Bounce All Quavers)

Soli w/Bari.

f

9 6

Soft & Build

17

25

Crescendo---->

33

37

45

53 *fp*

Musical staff with notes and dynamics. Includes a **Crescendo** marking and a **Legato** instruction.

61

Musical staff with notes and dynamics. Includes **mf** and **f** dynamic markings.

Musical staff with notes and dynamics.

71

Musical staff with notes and dynamics. Includes **ff** dynamic marking.

Musical staff with notes and dynamics. Includes a **straight** marking.

78

Bell Notes

Musical staff with notes and dynamics. Includes **mf** dynamic marking.

87

6

Musical staff with notes and dynamics.

96

Musical staff with notes and dynamics.

Musical staff with notes and dynamics. Includes a **Crescendo** marking.

104

Musical staff with notes and dynamics. Includes **f** dynamic marking and a **2** measure rest.

Musical staff with notes and dynamics. Includes **mp** and **p** dynamic markings.

Musical staff with notes and dynamics.

BARITONE SAX

BIG BAND SERIES PDF

Haven't Met You Yet

Words & Music by:
Michael Buble, Alan Chang & Amy Foster
This Arrangement by Ed Wilson

♩ = 120 Shuffle (Bounce All Quavers)

Soli w/Bass Bone

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It begins with a dynamic marking of *f*. The score consists of ten staves of music. Measure numbers 9, 17, 25, 33, 37, 45, and 53 are indicated in boxes. Performance instructions include "Soft & Build" starting at measure 17, "Crescendo---->" starting at measure 25, and "fp" (fortissimo) starting at measure 45. The score concludes with another "Crescendo---->" instruction at the end.

61

Musical staff 1: Treble clef, key signature of two flats. Starts with a quarter rest, followed by eighth notes with accents. Dynamics: *mf*.

Musical staff 2: Treble clef, key signature of two flats. Starts with eighth notes with accents, followed by a half note. Dynamics: *f* to *ff*.

71

Musical staff 3: Treble clef, key signature of two flats. Starts with eighth notes with accents, followed by a quarter rest and eighth notes. Dynamics: *f*.

78

Bell Notes

Musical staff 4: Treble clef, key signature of two flats. Features half notes with accents. Dynamics: *mf*.

87

Bass Bone *CUE*

"PLAY"

Musical staff 5: Treble clef, key signature of two flats. Features quarter notes with accents. Dynamics: *mf*. Includes a *Crescendo* marking.

96

Musical staff 6: Treble clef, key signature of two flats. Features eighth notes with accents. Dynamics: *fp*.

Musical staff 7: Treble clef, key signature of two flats. Features eighth notes with accents. Dynamics: *fp*. Includes a *Crescendo* marking.

104

Musical staff 8: Treble clef, key signature of two flats. Features eighth notes with accents. Dynamics: *f*.

Musical staff 9: Treble clef, key signature of two flats. Features eighth notes with accents. Dynamics: *mf*.

Musical staff 10: Treble clef, key signature of two flats. Features eighth notes with accents. Dynamics: *mp*.

Musical staff 11: Treble clef, key signature of two flats. Features eighth notes with accents. Dynamics: *p*.

TRUMPET 1

Haven't Met You Yet

Words & Music by:
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This Arrangement by Ed Wilson

♩ = 120 Shuffle (Bounce All Quavers)

8 9 8

17 4

Soft & Build

25

f Crescendo---->

33 4

37 7 45

fp

53

f

Crescendo---->

61 8

71 *ff*

78 9

Detailed description: This block contains musical notation for measures 71 through 78. Measure 71 starts with a dynamic marking of *ff*. The notation includes various note values, rests, and accents. A fermata is placed over the final note of measure 78. A bracket labeled '9' spans the final measure of the system, indicating a nine-measure phrase.

87 No Vib. *mf*

fp Crescendo

Detailed description: This block contains musical notation for measures 87 through 95. Measure 87 is marked 'No Vib.' and *mf*. A crescendo hairpin is shown between measures 90 and 95. The dynamic marking *fp* appears at the end of the system. The notation includes notes with accents and slurs.

96

Crescendo---->

Detailed description: This block contains musical notation for measures 96 through 103. Measure 96 begins with a rest. The notation features notes with accents and slurs. A crescendo hairpin is shown below the staff, labeled 'Crescendo---->'.

104 In Stand *mf*

mp

p

Detailed description: This block contains musical notation for measures 104 through 111. Measure 104 starts with a four-measure rest, indicated by a '4' in a box, and is marked 'In Stand' and *mf*. The dynamic marking *mp* appears in the second system, and *p* appears in the third system. The notation includes notes with accents and slurs.

71 *ff*

78 9

Detailed description: This block contains two staves of music. The first staff starts at measure 71 with a dynamic marking of *ff*. It features a melodic line with accents and slurs. The second staff continues from measure 78, ending with a fermata and the number 9, indicating a 9-measure rest.

87 No Vib. *mf*

Crescendo *fp*

Detailed description: This block contains two staves of music. The first staff starts at measure 87 with the instruction 'No Vib.' and a dynamic marking of *mf*. The second staff continues with a 'Crescendo' marking and ends with a dynamic marking of *fp*.

96

Crescendo---->

104 4

Detailed description: This block contains two staves of music. The first staff starts at measure 96. The second staff continues with a 'Crescendo---->' marking and ends with a fermata and the number 4, indicating a 4-measure rest.

In Stand *mf*

mp *p*

Detailed description: This block contains three staves of music. The first staff starts with the instruction 'In Stand' and a dynamic marking of *mf*. The second staff continues with dynamic markings of *mp* and *p*. The third staff concludes the section.

TRUMPET 3

BIG BAND SERIES PDF

Haven't Met You Yet

Words & Music by:
Michael Buble, Alan Chang & Amy Foster
This Arrangement by Ed Wilson

♩ = 120 Shuffle (Bounce All Quavers)

8 9 8 17 4

25

Soft & Build *f*

Crescendo---->

33 4 37 7

45

fp

53

f

Crescendo---->

61 8

71 *ff*

78 9

87 No Vib. *mf*

Crescendo *fp*

96

Crescendo---->

104 In Stand *mf*

4

mp

p

TRUMPET 4

BIG BAND SERIES PDF

Haven't Met You Yet

Words & Music by:
Michael Buble, Alan Chang & Amy Foster
This Arrangement by Ed Wilson

♩ = 120 Shuffle (Bounce All Quavers)

8 9 8

17 4

Soft & Build

25

f Crescendo---->

33 4

37 7 45

fp

53

f

Crescendo---->

61 8

71 *ff*

78 9

Detailed description: This block contains two staves of music. The first staff starts at measure 71 with a dynamic marking of *ff*. It features a melodic line with various rhythmic values and accents. The second staff continues from measure 71, ending at measure 78 with a dynamic marking of *9*. A thick black bar covers the staff from measure 78 to the end of the page.

87 No Vib. *mf*

Crescendo *fp*

Detailed description: This block contains two staves of music. The first staff starts at measure 87 with the instruction "No Vib." and a dynamic marking of *mf*. The second staff continues from measure 87, ending at measure 95 with a dynamic marking of *fp*. A crescendo hairpin is shown between the two staves.

96

Crescendo---->

Detailed description: This block contains two staves of music. The first staff starts at measure 96. The second staff continues from measure 96, ending at measure 103 with a crescendo hairpin pointing to the right.

104 4 In Stand *mf*

mp

p

Detailed description: This block contains three staves of music. The first staff starts at measure 104 with a dynamic marking of *mf* and a "4" above the staff. The second staff continues from measure 104, ending at measure 111 with a dynamic marking of *mp*. The third staff continues from measure 104, ending at measure 111 with a dynamic marking of *p*.

TROMBONE 1

BIG BAND SERIES PDF

Haven't Met You Yet

Words & Music by:
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This Arrangement by Ed Wilson

♩ = 120 **Shuffle** (Bounce All Quavers)

4

9

6

Soft & Build

17

25

f

Crescendo---->

33

37

45

53

f

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Musical staff with notes and accents.

61

Crescendo---->

4

Musical staff with notes and dynamics.

71

Musical staff with notes and dynamics.

fp

ff

78

9

Musical staff with notes and dynamics.

87

No Vib.

Musical staff with notes and dynamics.

mf

Musical staff with notes and dynamics.

96

Crescendo

fp

Musical staff with notes and dynamics.

Musical staff with notes and accents.

104

Crescendo---->

Musical staff with notes and dynamics.

f

Musical staff with notes and dynamics.

mf

Musical staff with notes and dynamics.

mp

Musical staff with notes and dynamics.

p

TROMBONE 2

BIG BAND SERIES PDF

Haven't Met You Yet

Words & Music by:
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This Arrangement by Ed Wilson

♩ = 120 Shuffle (Bounce All Quavers)

4

9

6

Soft & Build

17

25

f

Crescendo---->

33

37

45

53

f

fp

Musical staff with notes and accents.

61

Crescendo---->

4

Musical staff with notes and dynamics.

71

f

fp

Musical staff with notes and dynamics.

ff

78

9

Musical staff with notes and dynamics.

87

No Vib.

Musical staff with notes and dynamics.

mf

Musical staff with notes and dynamics.

96

Crescendo

fp

Musical staff with notes and dynamics.

Musical staff with notes and accents.

104

Crescendo---->

Musical staff with notes and dynamics.

f

Musical staff with notes and dynamics.

mf

Musical staff with notes and dynamics.

mp

Musical staff with notes and dynamics.

p

TROMBONE 3

BIG BAND SERIES PDF

Haven't Met You Yet

Words & Music by:
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This Arrangement by Ed Wilson

♩ = 120 Shuffle (Bounce All Quavers)

4

9

6

Soft & Build

17

25

f

Crescendo---->

33

37

45

53

fp

f

Musical staff with notes and accents.

61

Crescendo---->

4

Musical staff with notes and dynamics.

71

f

fp

Musical staff with notes and dynamics.

ff

78

9

Musical staff with notes and dynamics.

87

No Vib.

Musical staff with notes and dynamics.

mf

Crescendo

Musical staff with notes and dynamics.

96

fp

Musical staff with notes and dynamics.

Musical staff with notes and accents.

104

Crescendo---->

Musical staff with notes and dynamics.

f

Musical staff with notes and dynamics.

mf

Musical staff with notes and dynamics.

mp

Musical staff with notes and dynamics.

p

TROMBONE 4

Haven't Met You Yet

Words & Music by:
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This Arrangement by Ed Wilson

♩ = 120 **Shuffle** (Bounce All Quavers)
Soli w/Bari.

9

17

Soft & Build

25

Crescendo---->

33

37

45

53

fp ← *f*

Crescendo---->

61

4

f *fp* *ff*

71

f *fp* *ff*

78

87

No Vib.

9

mf

Crescendo *fp*

96

f *fp* *ff*

Crescendo---->

104

f

mf

mp

p

PIANO

Haven't Met You Yet

PIANO

Haven't Met You Yet

BIG BAND SERIES PDF

Words & Music by:
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This Arrangement by Ed Wilson

♩ = 120 Shuffle (Bounce All Quavers)

Chords: D^b, G^bΔ, E^bm⁹, B^bm⁷, A^b

Chords: D^b, G^bΔ, E^bm⁹, B^bm⁷, A^b

9 Chords: D^b, G^bΔ, E^bm⁹, B^bm⁷, A^b

Chords: D^b, G^bΔ, E^bm⁹, A^b, Dm⁷

17 Chords: E^bm⁷, D^b/F, E^bm⁷, A^b

$E^b m^7$ D^b/F G^b A^b

25 $G^b \Delta$ A^b D^b $G^b \Delta$ A^b F^7 $B^b m$

$E^b m^7$ F^7 $B^b m^7$ $D^b 7$ G^b A^b

Crescendo ---->

33 D^b $G^b \Delta$ $E^b m^9$ $B^b m^7$ A^b

37 D^b Vocal In $G^b \Delta$ $E^b m^9$ $B^b m^7$ A^b

TURN PAGE

Chords: D^b , $G^b\Delta$, $E^b m^9$, A^b , Dm^7

45 Chords: $E^b m^7$, D^b/F , $E^b m^7$, A^b

Chords: $E^b m^7$, D^b/F , G^b , A^b

53 Chords: $G^b\Delta$, A^b , D^b , $G^b\Delta$, A^b , F^7 , $B^b m$

Chords: $E^b m^7$, F^7 , $B^b m^7$, $D^b 7$, G^b , A^b

Crescendo--->

61 **B^bm** **F/A** **D^b7/A^b** **E^b7/G** **E^bm⁷**

mf *f*

D^b/F **G^b** **A^b**

>

A^b **B^b** **71** **E^b** **A^bΔ** **B^b** **G⁷** **Cm**

ff

A^bΔ **G⁷** **Cm⁷** **E^b7** **A^b** **B^b**

>

78 **Fm⁷** Bell Notes **E^b/G** **Fm⁷** **B^b**

mf

TURN PAGE

Fm⁷ E^b/G A^b B^b

87 A^b Δ B^b E^b A^b Δ B^b Cm

mf
"Opt. Tacet if FULL BRASS SECTION"

Fm⁷ G⁷ Cm E^b7 A^b B^b

Crescendo "PLAY" *fp*

96 A^b Δ B^b E^b A^b Δ B^b G⁷ Cm

Fm⁷ G⁷ Cm⁷ E^b7 A^b

Crescendo--->

Musical notation system 1. Treble clef: A^b , B^b , E^b , $A^b\Delta$. Bass clef: f . Measure 104 is boxed. Includes slurs, accents, and dynamic markings.

Musical notation system 2. Treble clef: Fm^9 , Cm^7 , B^b , E^b , $A^b\Delta$. Bass clef: mf . Includes slurs and accents.

Musical notation system 3. Treble clef: Fm^9 , Cm^7 , B^b , E^b , $A^b\Delta$. Bass clef: mp . Includes slurs and accents.

Musical notation system 4. Treble clef: Fm^9 , Cm^7 , B^b , E^b , $A^b\Delta$. Bass clef: p . Includes slurs and accents.

Musical notation system 5. Treble clef: Fm^9 , Cm^7 , B^b , E^b . Bass clef: ϕ . Includes slurs and accents.

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♩ = 120 Shuffle (Bounce All Quavers)

f

D^b $G^b\Delta$ $E^b m^9$ $B^b m^7$ A^b

D^b $G^b\Delta$ $E^b m^9$ $B^b m^7$ A^b

9 D^b $G^b\Delta$ $E^b m^9$ $B^b m^7$ A^b

D^b $G^b\Delta$ $E^b m^9$ A^b Dm^7

17 $E^b m^7$ D^b/F $E^b m^7$ A^b

$E^b m^7$ D^b/F G^b A^b

25 $G^b\Delta$ A^b D^b $G^b\Delta$ A^b F^7 $B^b m$

$E^b m^7$ F^7 $B^b m^7$ D^b7 G^b A^b

Crescendo---->

33 D^b $G^b\Delta$ $E^b m^9$ $B^b m^7$ A^b

37 D^b Vocal In $G^b\Delta$ $E^b m^9$ $B^b m^7$ A^b

Chord progression: D^b $G^b\Delta$ E^bm^9 A^b Dm^7

45 E^bm^7 D^b/F E^bm^7 A^b

E^bm^7 D^b/F G^b A^b

53 $G^b\Delta$ A^b D^b $G^b\Delta$ A^b F^7 B^bm

E^bm^7 F^7 B^bm^7 D^b7 G^b A^b

Crescendo---->

61 B^bm F/A D^b7/A^b E^b7/G

mf

E^bm^7 D^b/F G^b A^b

f A^b B^b 71 E^b $A^b\Delta$ B^b G^7 Cm

ff

$A^b\Delta$ G^7 Cm^7 E^b7 A^b B^b

Light Rhythmic Fills

78 Fm^7 E^b/G Fm^7 B^b

mf

Fm^7 E^b/G A^b B^b B^b

TURN PAGE (time)

opt. TACET (6 Bars)

87

A^bΔ B^b E^b A^bΔ B^b Cm Fm⁷ G⁷

Musical staff with guitar notation and chords for measures 87-92.

Cm E^b7 A^b "PLAY" B^b

Musical staff with guitar notation and chords for measures 93-95.

96

A^bΔ B^b E^b A^bΔ B^b G⁷ Cm

Musical staff with guitar notation and chords for measures 96-101.

Fm⁷ G⁷ Cm⁷ E^b7 A^b A^b B^b

Musical staff with guitar notation and chords for measures 102-103.

Crescendo---->

104

E^b A^bΔ Fm⁹

Musical staff with guitar notation and chords for measures 104-106.

f

Cm⁷ B^b E^b A^bΔ

Musical staff with guitar notation and chords for measures 107-109.

mf

Fm⁹ Cm⁷ B^b E^b

Musical staff with guitar notation and chords for measures 110-112.

mp

A^bΔ Fm⁹ Cm⁷ B^b

Musical staff with guitar notation and chords for measures 113-115.

E^b A^bΔ

Musical staff with guitar notation and chords for measures 116-118.

p

Fm⁹ Cm⁷ B^b E^b

Musical staff with guitar notation and chords for measures 119-121.

BASS

Haven't Met You Yet

Words & Music by:
Michael Buble, Alan Chang & Amy Foster
This Arrangement by Ed Wilson

♩ = 120 Shuffle (Bounce All Quavers)

f

9

17

$E^b m^7$ D^b/F $E^b m^7$ A^b

$E^b m^7$ D^b/F G^b A^b

25

$G^b \Delta$ A^b D^b $G^b \Delta$ A^b F^7 $B^b m$

$E^b m^7$ F^7 $B^b m^7$ $D^b 7$ G^b A^b

33

Crescendo---->

37

Vocal In

45

E^bm⁷

D^b/F

E^bm⁷

A^b

Bass line for measure 45, starting with a half note E^b and a quarter note G^b, followed by a quarter note A^b and a quarter note B^b.

E^bm⁷

D^b/F

G^b

A^b

Bass line for measure 46, starting with a half note E^b and a quarter note G^b, followed by a quarter note A^b and a quarter note B^b.

53

G^bΔ

A^b

D^b

G^bΔ

A^b

F⁷

B^bm

Bass line for measure 53, starting with a quarter note G^b, a quarter note A^b, a quarter note B^b, and a quarter note C^b.

E^bm⁷

F⁷

B^bm⁷

D^b7

G^b

A^b

Bass line for measure 54, starting with a quarter note E^b, a quarter note F⁷, a quarter note G^b, and a quarter note A^b.

Crescendo---->

61

B^bm

F/A

D^b7/A^b

E^b7/G

E^bm⁷

Bass line for measure 61, starting with a quarter note B^b, a quarter note C^b, a quarter note D^b, and a quarter note E^b.

mf

f

D^b/F

G^b

A^b

Bass line for measure 62, starting with a quarter note D^b, a quarter note E^b, a quarter note F⁷, and a quarter note G^b.

A^b

B^b

71 E^b

A^bΔ

B^b

G⁷

Cm

Bass line for measure 71, starting with a quarter note A^b, a quarter note B^b, a quarter note C^b, and a quarter note D^b.

ff

A^bΔ

G⁷

Cm⁷

E^b7

A^b

B^b

Bass line for measure 72, starting with a quarter note A^b, a quarter note B^b, a quarter note C^b, and a quarter note D^b.

78

Fm⁷

E^b/G

Fm⁷

B^b

Bass line for measure 78, starting with a quarter note F^m, a quarter note G^b, a quarter note A^b, and a quarter note B^b.

mf

Fm⁷

E^b/G

A^b

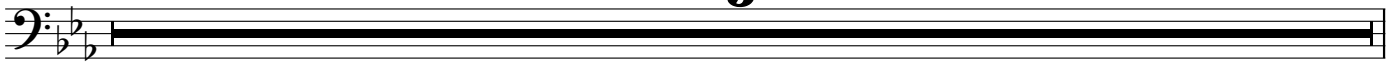
B^b

Bass line for measure 79, starting with a quarter note F^m, a quarter note G^b, a quarter note A^b, and a quarter note B^b.

TURN PAGE(time)

87

5



ease in

A^b



96

A^bΔ

B^b

E^b

A^bΔ

B^b

G⁷

Cm



Fm⁷

G⁷

Cm⁷

E^b7

A^b

B^b



Crescendo---->

104

f



mf



mp



p



DRUMS

Haven't Met You Yet

Words & Music by:
Michael Buble, Alan Chang & Amy Foster
This Arrangement by Ed Wilson

♩ = 120 Shuffle (Bounce All Quavers)

Hi Hat

The drum score for the Hi Hat part is written on a single staff in 4/4 time. It begins with a dynamic marking of *f* (forte). The notation consists of a series of eighth notes with 'x' marks above them, indicating the hi-hat sound. The score is divided into measures, with measure numbers 9, 17, 25, 33, 37, 45, 53, and 61 marked in boxes. There are several repeat signs (slashes with dots) and specific musical instructions: *FILL* with triplet markings at measures 17-18, 25-26, 45-46, and 53-54; *Crescendo----->* at measure 25; *Fill* with an accent at measure 37; and *FILL* with triplet markings at measure 45. The score ends with a dynamic marking of *mf* (mezzo-forte) at measure 61.

Ride Cym

71 *f* *FILL* *ff* *FILL*

78 *mf*

87 PLAY if "NO" conductor *"PLAY" ease in*

96 (5) *Fill*

104 *f* *mf* *mp* *p*

TAMBOURINE

BIG BAND SERIES PDF

Haven't Met You Yet

Words & Music by:
Michael Buble, Alan Chang & Amy Foster
This Arrangement by Ed Wilson

♩ = 120 Shuffle (Bounce All Quavers)

The score is written for a tambourine in 4/4 time with a shuffle feel. It consists of ten staves of music, each starting with a measure number in a box. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and rests, with some notes marked with an 'x' to indicate a specific playing technique. Dynamics are indicated by *f*, *mf*, and *ff*. A 'Crescendo' marking with a right-pointing arrow is used in two places. A 'Vocal In' marking appears at measure 37. The score concludes with a double bar line.

9 *f*

17

25

33

37 Vocal In

45

53

61 *mf*

71 *f*

ff

78

87

Musical staff showing measures 78 through 87. Measures 78-81 contain specific rhythmic notation with stems and flags. Measures 82-87 are represented by a thick black bar with the number 8 above it, indicating a measure rest.

96

Musical staff starting at measure 96. The notation includes stems with flags and slash marks (/:) indicating specific rhythmic patterns.

Musical staff continuing from the previous one, showing measures 97 through 103. It features slash marks and a final note with an accent (^) and a dynamic marking (>).

104

Musical staff starting at measure 104. The notation includes stems with flags and slash marks. A dynamic marking *f* is placed below the first note.

Musical staff showing measures 105 through 111. The notation consists of slash marks (/:) indicating rhythmic patterns. A dynamic marking *mf* is placed below the first note.

Musical staff showing measures 112 through 118. The notation consists of slash marks (/:) indicating rhythmic patterns. A dynamic marking *mp* is placed below the first note.

Musical staff showing measures 119 through 125. The notation consists of slash marks (/:) indicating rhythmic patterns. A dynamic marking *p* is placed below the first note. The staff ends with a fermata over a note.

VIBRAPHONE

BIG BAND SERIES PDF

Haven't Met You Yet

Words & Music by:
Michael Buble, Alan Chang & Amy Foster
This Arrangement by Ed Wilson

♩ = 120 Shuffle (Bounce All Quavers)

8 9 8 17 8

25

Crescendo---->

33 37 8

45 8 53

Crescendo---->

61

mf

5

71

ff

Musical staff with notes and a bracketed annotation "straight" above a series of eighth notes.

78 Bell Notes *mf*

Musical staff with the annotation "Bell Notes" and dynamic marking *mf*. It features a half note with an accent and a quarter rest.

Musical staff with notes and accents.

87 9

Musical staff with a whole note and the number "9" above it.

96

Musical staff with notes and accents.

Crescendo---->

Musical staff with notes and a crescendo annotation "Crescendo---->".

104 7 *mp*

Musical staff with a whole note, the number "7" above it, and dynamic marking *mp*.

p

Musical staff with notes and dynamic marking *p*.

Musical staff with notes and a circled chord.

SOLO

Haven't Met You Yet

Words & Music by:
Michael Buble, Alan Chang & Amy Foster
This Arrangement by Ed Wilson

♩ = 120 **Shuffle** (Bounce All Quavers)

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of ten staves of music. Measure numbers are indicated in boxes above the staves: 8, 9, 16, 25, 33, 37, 45, 53, 61, and 71. The score includes various musical notations such as rests, eighth notes, quarter notes, and sixteenth notes. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). Performance instructions include accents (^), slurs, and a trill (tr) in measure 71. There are also repeat signs and first/second endings indicated by double bar lines and dots.

CLARINET

BIG BAND SERIES PDF

Haven't Met You Yet

Words & Music by:
Michael Buble, Alan Chang & Amy Foster
This Arrangement by Ed Wilson

♩ = 120 Shuffle (Bounce All Quavers)

The musical score is written for Clarinet in 4/4 time with a shuffle feel. It consists of nine staves of music. The first staff contains three measures of whole rests, with measure numbers 8, 9, 17, and 8 placed above the staff. The second staff begins at measure 25 with a forte (*f*) dynamic. It features eighth-note patterns with accents and slurs. The third staff contains a two-measure rest followed by eighth-note patterns with slurs and accents. The fourth staff begins at measure 33 with a melodic line of eighth notes. The fifth staff contains two measures of whole rests, with measure numbers 37, 45, and 8 placed above. The sixth staff begins at measure 53 with eighth-note patterns and accents. The seventh staff contains a two-measure rest followed by eighth-note patterns with slurs and accents. The eighth staff begins at measure 61 with a mezzo-forte (*mf*) dynamic, featuring dotted quarter notes. The final staff contains a three-measure rest followed by eighth-note patterns with slurs and accents, ending with a trill.

71 *ff*

straight

78 9 87 9

96

2

104 7 *mp*

p

SOLO "C" tc

Haven't Met You Yet

♩ = 120 Shuffle
(Bounce All Quavers)

Play in "ANY" register

Words & Music by:
Michael Buble, Alan Chang & Amy Foster
This Arrangement by Ed Wilson

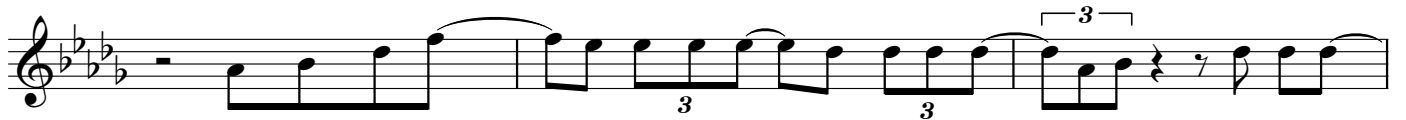
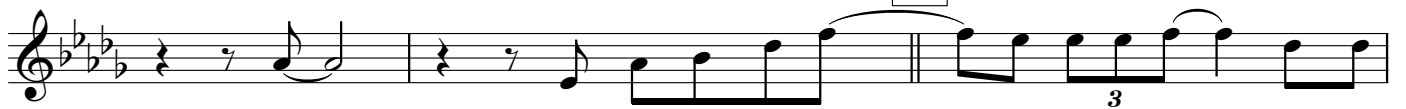
The musical score is written on a single treble clef staff in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is 120 beats per minute with a shuffle feel. The score consists of 37 measures, with measure numbers 8, 9, 17, 25, 33, and 37 indicated in boxes. The music features a mix of eighth and quarter notes, often beamed together in groups of three (trios). There are several rests and dynamic markings throughout. The piece concludes with a double bar line at the end of measure 37.



45



53



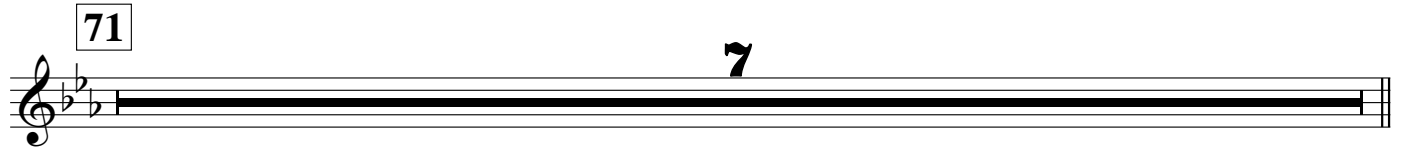
61



Band Soli

TURN PAGE

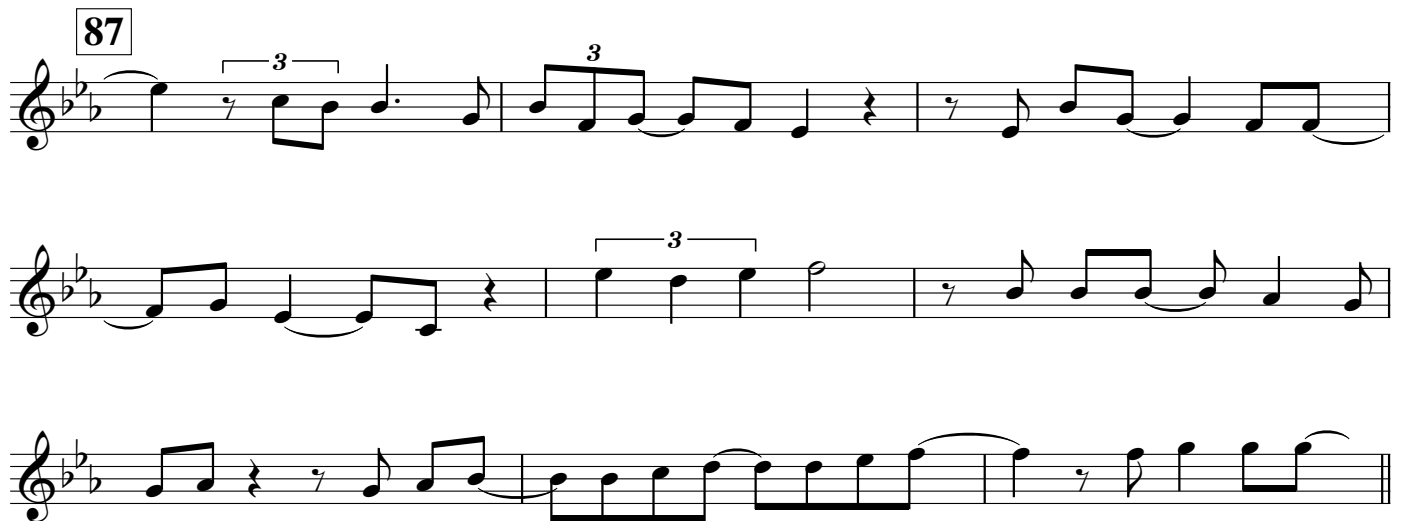
71 **7**



78



87



96



104

The image shows a musical score for the solo 'C' section of the song 'Haven't Met You Yet'. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music consists of five staves of notation. The first staff begins with a double bar line and a measure number '104' in a box. The notation includes quarter notes, eighth notes, and rests. A fermata is placed over a note in the third staff. A second measure number '2' is placed above a measure in the third staff, indicating a second ending. The score concludes with a double bar line and repeat dots at the end of the fifth staff.

SOLO "C" bc

Haven't Met You Yet

♩ = 120 Shuffle
(Bounce All Quavers)

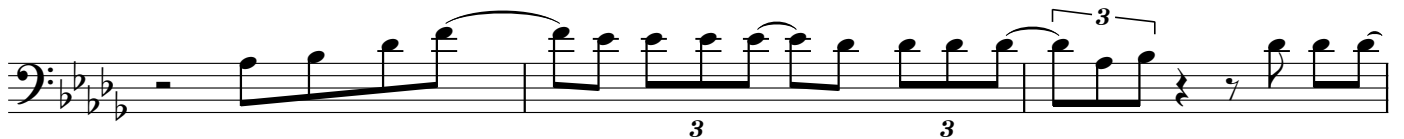
Play in "ANY" register

Words & Music by:
Michael Buble, Alan Chang & Amy Foster
This Arrangement by Ed Wilson

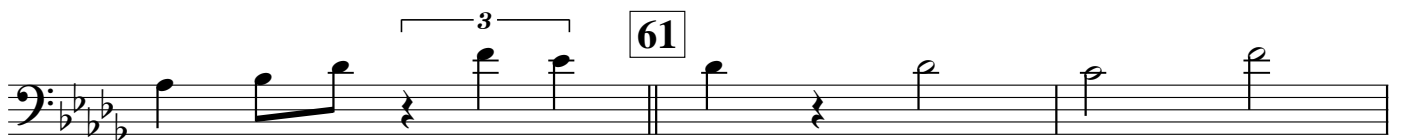
The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a measure containing a whole note chord marked with a circled '8'. The second staff starts with a measure marked with a circled '9'. The score includes various rhythmic patterns, including eighth notes, quarter notes, and triplet eighth notes. There are several measures with rests, and the piece concludes with a double bar line. Measure numbers 17, 25, and 33 are indicated in boxes above the staff lines.



45



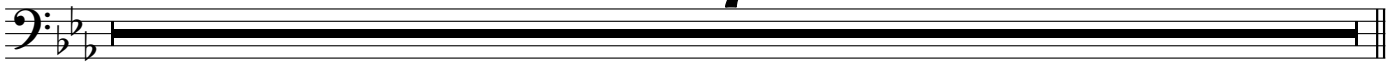
61



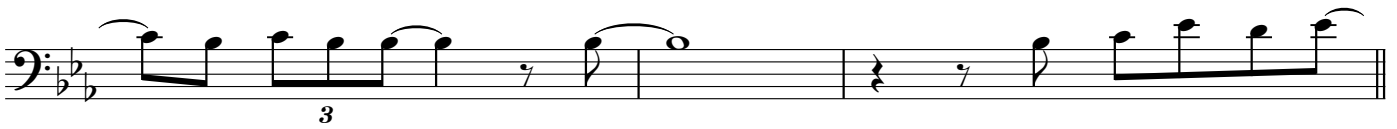
TURN PAGE

71

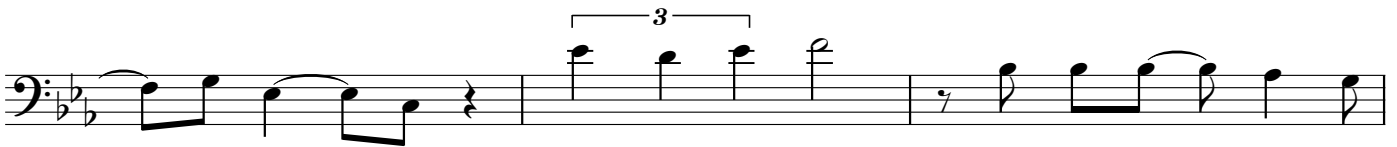
7



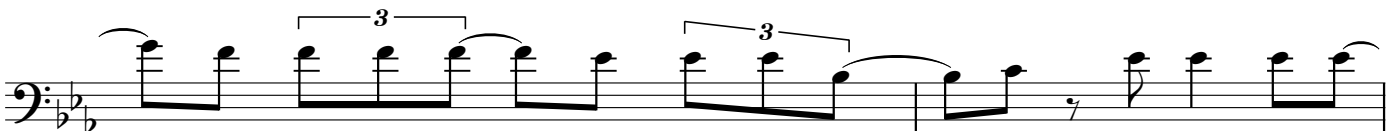
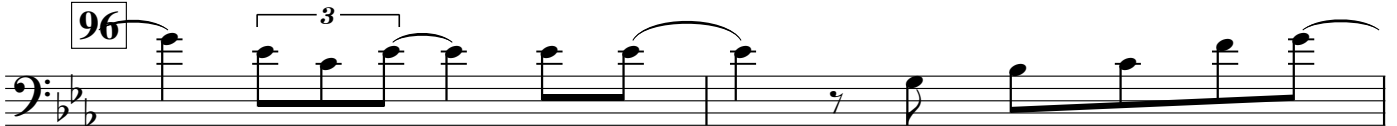
78



87



96



SOLO "Bb"

BIG BAND SERIES PDF

Haven't Met You Yet

Words & Music by:
Michael Buble, Alan Chang & Amy Foster
This Arrangement by Ed Wilson

♩ = 120 Shuffle
(Bounce All Quavers)

Play in "ANY" register

8

9

3

3

3

17

3

3

25

3

3

3

3

3

3

33

37

3

The first two staves of the solo are in the key of B-flat major (two flats) and 4/4 time. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. Both staves feature eighth and quarter notes with rests, and include a triplet of eighth notes in measures 3 and 7.

45

The third and fourth staves continue the solo. The third staff contains measures 9 through 12, and the fourth staff contains measures 13 through 16. Measures 13 and 14 feature a triplet of eighth notes. Measures 15 and 16 feature a triplet of quarter notes.

53

The fifth and sixth staves continue the solo. The fifth staff contains measures 17 through 20, and the sixth staff contains measures 21 through 24. Measures 19 and 20 feature a triplet of quarter notes. Measures 23 and 24 feature a triplet of eighth notes.

The seventh staff contains measures 25 through 28. It features a continuous eighth-note line in measures 25 and 26, followed by quarter notes in measures 27 and 28.

61

The eighth staff contains measures 29 through 32. It features a triplet of eighth notes in measure 29, followed by quarter notes in measures 30 and 31, and a half note in measure 32.

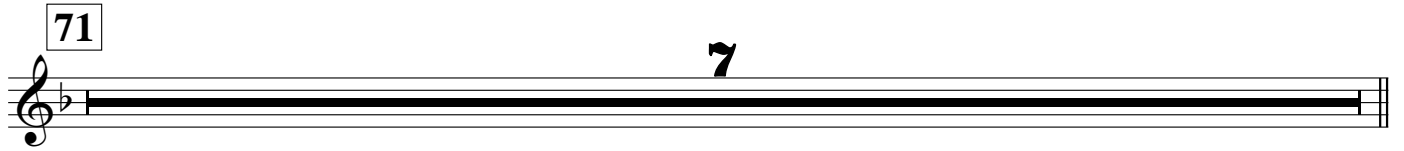
The ninth staff contains measures 33 through 36. It features a triplet of eighth notes in measure 33, followed by quarter notes in measures 34 and 35, and a half note in measure 36.

The tenth staff contains measures 37 through 40. It features quarter notes in measures 37 and 38, followed by a half note in measure 39, and a final quarter note in measure 40. The staff ends with a double bar line.

Band Soli

TURN PAGE

71 **7**



78



87



96



SOLO "Eb"

BIG BAND SERIES PDF

Haven't Met You Yet

♩ = 120 Shuffle
(Bounce All Quavers)

Play in "ANY" register

Words & Music by:
Michael Buble, Alan Chang & Amy Foster
This Arrangement by Ed Wilson

8

9

3

3

3

17

3

3

25

3

3

3

33

37

45

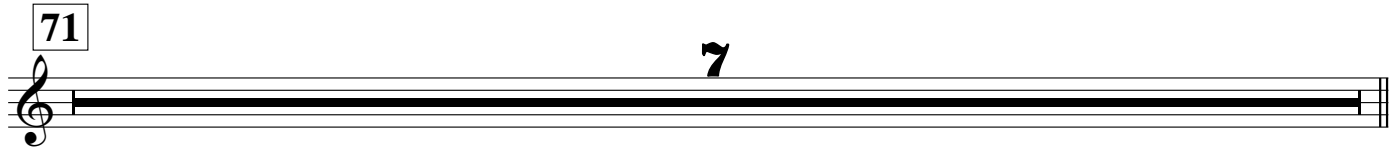
53

61

Band Soli

TURN PAGE

71 7




78



87



96



Musical score for the solo in Eb, measures 104-108. The score consists of five staves of music. Measure 104 is marked with a box containing the number 104. Measure 105 contains a first ending bracket labeled with the number 2. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

PICCOLO TRUMPET (Optional)

Words & Music by:
Michael Buble, Alan Chang & Amy Foster
This Arrangement by Ed Wilson

Haven't Met You Yet

♩ = 120 Shuffle
(Bounce All Quavers)

8 9 8 17 8 25 8

33 4 37 8 45 8 53 8

61 **Bridge** Voice cue = "They say all's fair" etc. 10

71 SOLI W/Saxes *ff*

straight

TACET till END

2

ED WILSON'S BIG BAND SERIES

Haven't Met You Yet

Arranged by ED WILSON

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***Vocal Arrangement with optional Instrumental Solos
Suits Male Vocal Range***

Key - "Db to Eb"

Level 3½+



INSTRUMENTATION

CONDUCTOR'S SCORE	TRUMPET 1	PIANO
VOCAL	TRUMPET 2	GUITAR
ALTO SAX 1	TRUMPET 3	BASS
ALTO SAX 2	TRUMPET 4	DRUM KIT
TENOR SAX 1	TROMBONE 1	TAMBOURINE (optional)
TENOR SAX 2	TROMBONE 2	VIBRAPHONE (optional)
BARITONE SAX	TROMBONE 3	FLUTE (optional)
	TROMBONE 4	CLARINET (optional)
		"Bb" SOLO (Optional)
		"Eb" SOLO (Optional)
		"C"TC SOLO (Optional)
		"C" BC SOLO (Optional)
		PICCOLO TRUMPET (Optional)

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Cat. No. WP PDF

Haven't Met You Yet

Arranged by Ed Wilson

Duration: 4 Minutes

LEVEL 3¹/₂+

CONDUCTOR'S NOTES

Haven't Met You Yet was co written and recorded by **Michael Buble** and became a huge hit for him.

All quavers (eighth notes) are to be swung (bounced).

The drum part is very much open to interpretation - depending on conditions.

Example: The quavers on the high hat could be played with brushes on the snare drum at the start, then go to sticks later on where the chart is much louder.

If there is another percussionist available, they should play these quavers on a shaker freeing up the drummer immensely.

There are many dynamics sprinkled throughout the chart - so make the most of them.

*Example: **fp** < in bar 52*

Soft & build bar 21

Crescendo bar 29 etc

There is an optional piccolo trumpet part supplied - this part is covered by the saxes at bar 71.

*The singer should keep the tempo going at bar 86 and throughout the brass choir section that follows - **unless this section is conducted** - then it would be a nice effect if sung rubato. If a full brass section is available, then I suggest you tacet the piano and hi-hat cymbal.*

*The volume begins to fade from bar 104, to the end. If the dynamic markings are adhered to then this should happen naturally. **Ensure that the trumpets play into the stands from bar 108.***

The vibraphone solo in the last bar is optional.

*If you are using this chart as **an instrumental solo**, it will **best suit trumpet or alto sax.***

Haven't Met You Yet is available for:

Big Band Female key

Big Band Male key

Mix & Match Combo Female key

Mix & Match Combo Male key

Haven't Met You Yet

BIG BAND SERIES PDF

♩ = 120 Heavy Swing

Arranged by Ed Wilson

(Bounce All Quavers)

2

3

4

The musical score is arranged in a standard big band format with the following parts:

- Voice:** Four staves, all containing rests.
- AA Vocal Backing:** One staff, containing rests.
- Alto Sax 1 & 2:** Two staves, all containing rests.
- Tenor Sax 1 & 2:** Two staves, playing a melodic line with accents and slurs. Includes the instruction "Soli w/Bari." and dynamic marking *f*.
- Baritone Sax:** One staff, playing a melodic line with accents and slurs. Includes the instruction "Soli w/Bass Bone" and dynamic marking *f*.
- Trumpet 1-4:** Four staves, all containing rests.
- Trombone 1-3:** Three staves, all containing rests.
- Trombone 4:** One staff, playing a melodic line with accents and slurs. Includes the instruction "Soli w/Bari." and dynamic marking *f*.
- Guitar:** One staff, playing a rhythmic pattern of eighth notes. Includes dynamic marking *f* and chord symbols: D^b , $G^b\Delta$, $E^b m^9$, $B^b m^7$, and A^b .
- Piano:** Two staves, playing a harmonic accompaniment. Includes dynamic marking *f* and the instruction "Chords Supplied".
- Bass:** One staff, playing a melodic line with accents and slurs. Includes dynamic marking *f*.
- Drums:** One staff, playing a Hi Hat pattern. Includes dynamic marking *f*.
- Tambourine:** One staff, playing a rhythmic pattern. Includes dynamic marking *f*.
- Vibraphone (Optional):** One staff, containing rests.
- Flute (Optional):** One staff, containing rests.
- Clarinet (Optional):** One staff, containing rests.

5

6

7

8

Voice

Voc. Back.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

Tamb.

Vib.

Fl.

Cl.

D^{\flat} $G^{\flat}\Delta$ $E^{\flat}m^{\circ 9}$ $B^{\flat}m^7$ A^{\flat}

9

10

11

12

Voice *I'm not sur - prised, not ev - 'ry - thing lasts, I've bro - ken my heart so man - y times, I've stopped*

Voc. Back.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr. *D^b G^bΔ E^bm⁹ B^bm⁷ A^b*

Pno.

Bass

Dr.

Tamb.

Vib.

Fl.

Cl.

13

14

15

16

Voice
keep - ing track. Talk my - self in, I talk my - self out, I get all worked up, then I let my - self down.

Voc. Back.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr. D^b $G^b\Delta$ $E^b m^o$ A^b Dm^7

Pno.

Bass

Dr.

Tamb.

Vib.

Fl.

Cl.

Soft & Build

17

18

19

20

Voice *I tried so ver - y hard not to lose it. I came up with a mil - li - on ex - cus - es,*

Voc. Back.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

E^bm⁷ D^b/F E^bm⁷ A^b

Gtr.

Pno.

Chords Supplied

Bass

Dr.

Tamb.

Vib.

Fl.

Cl.

21

22

23

24

Voice *I thought I thought of ev - ry pos - is - bil - i - ty. And I know some - day*

Voc. Back. *day*

Alto 1 *Soft & Build*

Alto 2 *Soft & Build*

Tenor 1 *Soft & Build*

Tenor 2 *Soft & Build*

Bari. *Soft & Build*

Tpt. 1 *Soft & Build*

Tpt. 2 *Soft & Build*

Tpt. 3 *Soft & Build*

Tpt. 4 *Soft & Build*

Tbn. 1 *Soft & Build*

Tbn. 2 *Soft & Build*

Tbn. 3 *Soft & Build*

Tbn. 4 *Soft & Build*

E^bm⁷

D^b/F

G^b

A^b

Gtr. *Soft & Build*

Pno. *Soft & Build*

Bass *Soft & Build*

Dr. *Soft & Build*

Tamb. *Soft & Build*

Vib. *Soft & Build*

Fl. *Soft & Build*

Cl. *Soft & Build*

FILL

25

26

27

28

Voice *3* that it - 'll all turn out. You'll make me work so we can work to work it out. *3* And I prom-

Voc. Back. *3* that it - 'll all turn out. work so we can work to work it out. *3*

Alto 1 *f*

Alto 2 *f*

Tenor 1 *f*

Tenor 2 *f*

Bari. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tpt. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tbn. 4 *f*

Gtr. *G^bΔ A^b D^b G^bΔ A^b F⁷ B^bm*

Pno.

Bass

Dr.

Tamb.

Vib. *f*

Fl. *f*

Cl. *f*

29

30

31

32

Voice
- ise you, kid, that I'll give so much more than I get. I just have - n't met you

Voc. Back.
I just have - n't met you

Alto 1
Crescendo---->

Alto 2
Crescendo---->

Tenor 1
Crescendo---->

Tenor 2
Crescendo---->

Bari.
Crescendo---->
Crescendo---->

Tpt. 1
Crescendo---->

Tpt. 2
Crescendo---->

Tpt. 3
Crescendo---->

Tpt. 4
Crescendo---->

Tbn. 1
Crescendo---->

Tbn. 2
Crescendo---->

Tbn. 3
Crescendo---->

Tbn. 4
Crescendo---->

Gtr.
E^bm⁷ F⁷ B^bm⁷ D^b7 G^b A^b
Crescendo---->

Pno.
Crescendo---->

Bass
Crescendo---->

Dr.
Crescendo---->

Tamb.
Crescendo---->

Vib.
Crescendo---->

Fl.
Crescendo---->

Cl.
Crescendo---->

33

34

35

36

Voice

Voc. Back.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

Tamb.

Vib.

Fl.

Cl.

yet Mm

yet

D^b $G^b\Delta$ $E^b m^9$ $B^b m^7$ A^b

37

38

39

40

Voice
Voc. Back.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.
Vocal In

Pno.

Bass

Dr.

Tamb.

Vib.

Fl.

Cl.

41

42

43

44

Voice: luck. Wher - ev - er you are, when - ev - er it's right, you'll come out of no - where and in - to my life.

Voc. Back.

Alto 1
 Alto 2
 Tenor 1
 Tenor 2
 Bari.

Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4

Gtr. D^b $G^b\Delta$ $E^b m^9$ A^b Dm^7

Pno.
 Bass

Dr. *Fill*
 Tamb.
 Vib.
 Fl.
 Cl.

45

46

47

48

Voice
I know that we can be so a - maz - ing. And, ba - by, your love is gon-na change me.

Voc. Back.

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4

Gtr.
E^bm⁷ D^b/F E^bm⁷ A^b

Pno.

Bass

Dr.

Tamb.

Vib.
Fl.
Cl.

57

58

59

60

Voice
ise you, kid, that I'll give so much more than I get. I just have - n't met you

Voc. Back.
I just have - n't met you

Alto 1
Crescendo---->

Alto 2
Crescendo---->

Tenor 1
Crescendo---->

Tenor 2
Crescendo---->

Bari.
Crescendo---->

Tpt. 1
Crescendo---->

Tpt. 2
Crescendo---->

Tpt. 3
Crescendo---->

Tpt. 4
Crescendo---->

Tbn. 1
Crescendo---->

Tbn. 2
Crescendo---->

Tbn. 3
Crescendo---->

Tbn. 4
Crescendo---->

Gtr.
Crescendo---->
E^bm⁷ F⁷ B^bm⁷ D^b7 G^b A^b

Pno.
Crescendo---->

Bass
Crescendo---->

Dr.
Crescendo---->

Tamb.
Crescendo---->

Vib.
Crescendo---->

Fl.

Cl.

61

62

63

64

65

Voice
 yet They say all's fair in love and war. But I won't need

Voc. Back.
 yet

Alto 1
mf *f* Legato

Alto 2
mf *f* Legato

Tenor 1
mf *f* Legato

Tenor 2
mf *f* Legato

Bari.
mf *f*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1
f

Tbn. 2
f

Tbn. 3
f

Tbn. 4
f

Gtr.
 B^bm F/A D^b7/A^b E^b7/G E^bm⁷
mf *f*

Pno.
mf *f*

Bass
mf

Dr.
mf Ride Cym *f*

Tamb.
mf

Vib.
mf *f*

Fl.
mf

Cl.
mf

66

67

68

69

Voice

Voc. Back.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

Tamb.

Vib.

Fl.

Cl.

to fight it. We'll get it right and we'll be u - nit - ed.

fp

fp

fp

fp

fp

FILL

D^b/F

G^b

A^b

78

79

80

81

Voice
I know that we can be so a - maz - ing. And be - ing in your life is gon - na change me.

Voc. Back.

Alto 1
Bell Notes *mf*

Alto 2
Bell Notes *mf*

Tenor 1
Bell Notes *mf*

Tenor 2
Bell Notes *mf*

Bari.
Bell Notes *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.
Fm⁷ Light Rhythmic Fills *mf* Eb/G Fm⁷ B^b

Pno.
Bell Notes *mf*

Bass
mf

Dr.
mf

Tamb.

Vib.
Bell Notes *mf*

Fl.

Cl.

82 83 84 85 86

Voice
And now I can see ev-'ry sin - gle pos - si - bil - i - ty, mm. And some - day I know

Voc. Back.

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4

Gtr. Fm⁷ E^b/G A^b B^b B^b

Pno.
Bass
Dr.
Tamb.
Vib.
Fl.
Cl.

87

88

89

90

Voice *mf* it - 'll all turn out *mf* And I'll work to work it out.

Voc. Back.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. *mf* Bass Bone **CUE** No Vib.

Tpt. 1 *mf* No Vib.

Tpt. 2 *mf* No Vib.

Tpt. 3 *mf* No Vib.

Tpt. 4 *mf* No Vib.

Tbn. 1 *mf* No Vib.

Tbn. 2 *mf* No Vib.

Tbn. 3 *mf* No Vib.

Tbn. 4 *mf* No Vib.

Gtr. *mf* **A^bΔ** **B^b** **E^b** **A^bΔ** **B^b** **Cm**
opt. TACET (6 Bars)

Pno. *mf* "Opt. Tacet if FULL BRASS SECTION"

Bass

Dr. PLAY if "NO" conductor

Tamb.

Vib.

Fl.

Cl.

91

92

93

Voice
Prom - ise you kid, I'll give more than I get, than I get

Voc. Back.
than I get

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.
"PLAY"

Tpt. 1
Crescendo

Tpt. 2
Crescendo

Tpt. 3
Crescendo

Tpt. 4
Crescendo

Tbn. 1
Crescendo

Tbn. 2
Crescendo

Tbn. 3
Crescendo

Tbn. 4
Crescendo

Gtr.
Fm7 G7 Cm Eb7 Ab "PLAY"

Pno.
Crescendo "PLAY"

Bass
ease in

Dr.
"PLAY" ease in

Tamb.

Vib.

Fl.

Cl.

94

95

96

97

Voice
than I get than I get. Oh, you know it - 'll all turn out. And you'll make me work

Voc. Back.
than I get than I get.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.
B^b A^b B^b E^b

Pno.

Bass

Dr.

Tamb.

Vib.

Fl.

Cl.

98

99

100

101

Voice

Voc. Back.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

Tamb.

Vib.

Fl.

Cl.

so we can work to work it out. And I promise you kid, to give so much more than I get

Crescendo---->

Crescendo---->

Crescendo---->

Crescendo---->

Crescendo---->

Crescendo---->

Crescendo---->

Crescendo---->

Crescendo---->

Crescendo---->

Crescendo---->

Crescendo---->

Crescendo---->

Crescendo---->

Crescendo---->

Crescendo---->

Crescendo---->

Crescendo---->

Crescendo---->

Crescendo---->

Crescendo---->

A^b_Δ B^b G⁷ Cm Fm⁷ G⁷ Cm⁷ E^b₇ A^b

110

111

112

113

Voice
give so much more - than I get

Voc. Back.
I said love, love, love, love,

Alto 1
mp

Alto 2
mp

Tenor 1
mp

Tenor 2
mp

Bari.
mp

Tpt. 1
mp

Tpt. 2
mp

Tpt. 3
mp

Tpt. 4
mp

Tbn. 1
mp

Tbn. 2
mp

Tbn. 3
mp

Tbn. 4
mp

Gtr.
Fm⁹ Cm⁷ B^b E^b A^b
mp

Pno.
mp

Bass
mp

Dr.
mp

Tamb.
mp

Vib.
mp

Fl.
mp

Cl.
mp

114

115

116

117

Voice: I just have - n't met you yet.

Voc. Back.: love, love, love, love, love, love, love, love,

Alto 1: *p*

Alto 2: *p*

Tenor 1: *p*

Tenor 2: *p*

Bari.: *p*

Tpt. 1: *p*

Tpt. 2: *p*

Tpt. 3: *p*

Tpt. 4: *p*

Tbn. 1: *p*

Tbn. 2: *p*

Tbn. 3: *p*

Tbn. 4: *p*

Gtr.: *p*

Pno.: *p*

Bass: *p*

Dr.: *p*

Tamb.: *p*

Vib.: *p*

Fl.: *p*

Cl.: *p*

Chord symbols: Fm⁹, Cm⁷, B^b, E^b, A^bΔ

118

119

120

Voice I just have - n't met you yet.

Voc. Back. love, love,

Alto 1

Alto 2

Tenor 1 Lead o/Bones

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr. Fm⁹ Cm⁷ B^b E^b

Pno.

Bass

Dr.

Tamb.

Vib. SOLO

Fl.

Cl.