

# Me & Mrs. Jones

3

*ppp* — *mf*

8 **Sing** **A**

Me and Miss-es Jones We've got a thing go-in'

Vocal Adlib

Misses Jones, Misses Jones We've got a thing go-in'

12

on We both know that it's wrong But it's just too strong

on We both know that it's wrong But it's just too strong

16 **B**

to let it go now We meet ev - er - y day

to let it go now We've got - ta be ex - tra

19

at the same caf-é Six thir - ty I know I know she'll be there

care - ful That we don't build our hopes up too high

Alto Saxophone

2 22

Hold - ing hands Mak - ing all kinds of plans

'Cause she's got her own ob - li - ga - tions

24

While the juke - box plays our fav - o - rite song Me and Miss - es Miss - es Jones

And so and so do I Me and Miss - es Miss - es Jones

27 **C**

Vocal Adlib

Miss - es Jones, Misses Jones We've got a thing go - in' on

32

We both know that it's wrong But it's much too strong to let it go now

35 **D**

When it's time for us to be leav - in'

38

It hurts so much It hurts so much in side Now she'll go her way

41

And I'll go mine To - mor - row we'll meet the same place the same time Me

44 **E**

Vocal Adlib

and Miss - es Miss - es Jones Miss - es Jones, (et al.) We got a thing go - in'

Alto Saxophone

48

**F** *3xs!!*  
*(Vocal Adlib)*

on

51

1., 2.

Bass

# Me & Mrs. Jones

Billy Paul  
arr. Shaun Evans

## 12/8 Feel

1 E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup>

*mf*

5 E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup>

9 **A** E<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>sus E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup> B<sup>b</sup> Gm<sup>7</sup> Gm<sup>7</sup>F<sup>#</sup>m<sup>7</sup> Fm<sup>7</sup>

13 Fm<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>7(9b13) E<sup>b</sup>6/9

17 **B** G<sup>7</sup> Cm<sup>7</sup> Gm<sup>7</sup> Gm<sup>7</sup>F<sup>#</sup>m<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7

21 E<sup>b</sup>maj<sup>7</sup> G<sup>7</sup>/D Cm<sup>7</sup> Gm<sup>7</sup> F<sup>7</sup> /E<sup>b</sup> /D /C

*ff* *mf* *mf*

25 **C** B<sup>b</sup>sus B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>sus E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup> B<sup>b</sup>

*f*

29 Gm<sup>7</sup> F<sup>#</sup>m<sup>7</sup> Fm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>7

34 **D** E<sup>b</sup>maj<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> Gm<sup>7</sup> F<sup>#</sup>m<sup>7</sup>

## Bass

38  $Fm^7$   $B^b7(b9)$   $E^b maj^7$   $G^7/D$   $Cm^7$   $Gm^7$

42  $F^7$   $B^b sus$   $B^b7$   $E^b maj^7$   $A^b maj^7$

46  $E^b maj^7$   $A^b maj^7$   $E^b maj^7$   $A^b maj^7$   $E^b maj^7$   $A^b maj^7$   $E^b maj^7$   $A^b maj^7$   $F$   $E^b maj^7$   $A^b maj^7$

**3xs!!**

50  $E^b maj^7$   $A^b maj^7$   $E^b maj^7$   $A^b maj^7$   $E^b maj^7$   $A^b maj^7$   $E^b maj^7$   $A^b maj^7$   $E^b maj^7$   $A^b maj^7$

**1., 2.** **3.**

# Me & Mrs. Jones

Billy Paul  
arr. Shaun Evans

## 12/8 Feel

(Solo)

mf

5

9 **A** 2nd X Only

Gm7 Gm7 F#m7 Fm7

14 Fm7 Bbmaj7 Bb7(#9b13) Eb6/9 G7 **B** Cm7

19 Gm7 Gm7 F#m7 Fm7 Bb7 Ebmaj7 G7/D Cm7 Gm7

ff mf

24 F7 Bbsus Bb7 **C**

mf f

28 Gm7 F#m7 Fm7 Fm7

33 Bbmaj7 Bb7 Ebmaj7 G7 **D** Cm7 Gm7 F#m7

38 Fm7 Bb7(b9) Ebmaj7 G7/D Cm7 Gm7

ff mf

Guitar

42  $F^7$   $B^b_{sus}$   $B^b7$  **E**

*mf* *f* *mf*

46 **F 3xs!!**

*f*

50

1., 2. 3.

*f*

Drums

# Me & Mrs. Jones

Billy Paul  
arr. Shaun Evans

## 12/8 Feel

**Cross-stick** +

5 (6) (8) **A+**

10 (2) (4) **B+**

19 sim... ff mf

23 mf f

27 **C+** mf f sim...

31 **D+** sim... ff



Drums

40

*mf* *mf* *Ride*

43

*f* *mf* **E** *sim...*

47

*f* **F** *3xs!!*

51

*f*

Trombone

# Me & Mrs. Jones

Billy Paul  
arr. Shaun Evans

12/8 Feel

6 *mf* **A**

11 *f* *mp*

17 *mp* **B** *ff* *mp*

23 *mf* *f* *mp*

27 **C** *mp* *f* *mp*

33 *f* **D**

38 *ff* *mp* *mf*

43 *f* **E** *mf*

Detailed description: This is a musical score for Trombone in 12/8 time. The key signature has two flats (B-flat and E-flat). The score is divided into five sections labeled A through E. Section A (measures 6-10) starts with a mezzo-forte (*mf*) dynamic. Section B (measures 11-16) features a forte (*f*) dynamic followed by a mezzo-piano (*mp*) dynamic. Section C (measures 17-26) begins with a mezzo-forte (*mf*) dynamic, moves to forte (*f*) for a triplet of eighth notes, and returns to mezzo-piano (*mp*). Section D (measures 27-37) starts with mezzo-piano (*mp*), moves to forte (*f*) for a triplet, and then returns to mezzo-piano (*mp*). Section E (measures 38-43) begins with fortissimo (*ff*) for a triplet, then moves to mezzo-piano (*mp*) and mezzo-forte (*mf*). The score includes various articulations such as accents, slurs, and dynamic hairpins. Rehearsal marks are indicated by double bar lines with a repeat sign.

Trombone

48

**F** *3xs!!*

*f*

51

*mf*

*f*

Trumpet

# Me & Mrs. Jones

Billy Paul  
arr. Shaun Evans

**12/8 Feel**

*mf*

**A**

*mp* *f* **B**

*mp*

*mf* *ff* *mp* *mf* **C**

*f* *mp* *f*

*mp* **D**

*f* *ff* *mp* **E**

*mf* *f* *mf*

**F 3xs!!**

*f*

Detailed description: This is a trumpet part for the song 'Me & Mrs. Jones' by Billy Paul, arranged by Shaun Evans. The piece is in 12/8 time and features six distinct sections labeled A through F. Section A (measures 7-12) starts with a mezzo-forte (mf) dynamic and includes a first ending. Section B (measures 13-18) features a crescendo from mezzo-piano (mp) to forte (f) and includes a second ending. Section C (measures 19-24) has dynamics ranging from mf to fortissimo (ff) and includes a triplet. Section D (measures 25-35) starts with a forte (f) dynamic, has a first ending, and includes a triplet. Section E (measures 36-46) features dynamics from f to mf and includes a triplet. Section F (measures 47-52) is a first ending marked '3xs!!' (three times) and ends with a forte (f) dynamic. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

2

Trumpet

50

1., 2.

3.

*mf*

*f*

Tenor Saxophone

# Me & Mrs. Jones

Billy Paul  
arr. Shaun Evans

12/8 Feel

The musical score is written for Tenor Saxophone in a 12/8 time signature. It consists of ten staves of music, each starting with a measure number. The key signature has one flat (Bb). The score includes various musical notations such as slurs, accents, and dynamic markings. Section markers A, B, C, D, and E are placed in boxes above the staves. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The piece features several triplet patterns, particularly in measures 11, 17, 23, 28, 34, and 39. The score concludes with a final *mf* dynamic marking.

6 **A** *mf* *mp*

11 *f* *mp*

17 **B** *mf* *ff* *mp*

23 *mf* *f* *mp **C***

28 *f* *mp*

34 **D** *f*

39 *ff* *mp* *mf* *f*

44 **E** *mf*

Tenor Saxophone

49 **F** *3xs!!*

*f* *mf* *f*

# Me & Mrs. Jones

Billy Paul  
arr. Shaun Evans

## 12/8 Feel

*mf* E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup>

6 E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> **A** E<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>sus E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup> B<sup>b</sup>

11 Gm<sup>7</sup> Gm<sup>7</sup> G<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup> *(Solo)* Fm<sup>7</sup>

15 B<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>7(#9b13) E<sup>b</sup>6/9 G<sup>7</sup> **B** Cm<sup>7</sup> Gm<sup>7</sup> Gm<sup>7</sup> F#m<sup>7</sup>

20 Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> G<sup>7</sup>/D Cm<sup>7</sup> Gm<sup>7</sup>  
*ff* *mf*

24 F<sup>7</sup> B<sup>b</sup>sus B<sup>b</sup>7 **C** E<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>sus

28 E<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup> B<sup>b</sup> Gm<sup>7</sup> F#m<sup>7</sup> Fm<sup>7</sup>

32 Fm<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> G<sup>7</sup> **D** Cm<sup>7</sup>

37 Gm<sup>7</sup> F#m<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7(b9) E<sup>b</sup>maj<sup>7</sup> G<sup>7</sup>/D Cm<sup>7</sup> Gm<sup>7</sup>  
*ff* *mf*



2

B-3

42  $F^7$   $B^{\flat} \text{sus}$   $B^{\flat 7}$  **E** *(Solo)*  $E^{\flat} \text{maj}^7$   $A^{\flat} \text{maj}^7$

*mf* *f* *mf*

46  $E^{\flat} \text{maj}^7$   $A^{\flat} \text{maj}^7$   $E^{\flat} \text{maj}^7$   $A^{\flat} \text{maj}^7$   $E^{\flat} \text{maj}^7$   $A^{\flat} \text{maj}^7$  **F** *3xs!!*  $E^{\flat} \text{maj}^7$   $A^{\flat} \text{maj}^7$

*f*

50  $E^{\flat} \text{maj}^7$   $A^{\flat} \text{maj}^7$   $E^{\flat} \text{maj}^7$   $A^{\flat} \text{maj}^7$  **1., 2.**  $E^{\flat} \text{maj}^7$   $A^{\flat} \text{maj}^7$  **3.**  $E^{\flat} \text{maj}^7$   $A^{\flat} \text{maj}^7$

*f*