

# You've Made Me So Very Happy

arr. by Bob Reed

**Tempo:** ♩ = 96

**Key Signature:** Three sharps (F#, C#, G#)

**1st Alto Saxophone**  
Musical notation for the first alto saxophone part.

**2nd Alto Saxophone**  
Musical notation for the second alto saxophone part.

**1st Tenor Saxophone**  
Musical notation for the first tenor saxophone part.

**2nd Tenor Saxophone**  
Musical notation for the second tenor saxophone part.

**Baritone Saxophone**  
Musical notation for the baritone saxophone part.

**1st Trumpet in B♭**  
Musical notation for the first trumpet in B-flat.

**2nd Trumpet in B♭**  
Musical notation for the second trumpet in B-flat.

**3rd Trumpet in B♭**  
Musical notation for the third trumpet in B-flat.

**4th Trumpet in B♭**  
Musical notation for the fourth trumpet in B-flat.

**1st Trombone**  
Musical notation for the first trombone part.

**2nd Trombone**  
Musical notation for the second trombone part.

**3rd Trombone**  
Musical notation for the third trombone part.

**Bass Trombone**  
Musical notation for the bass trombone part.

**Electric Guitar**  
Musical notation for the electric guitar part, including a chord progression: Dm7, Cma7, Dm7.

**Bass guitar**  
Musical notation for the bass guitar part.

**Piano**  
Musical notation for the piano part, including dynamics: mf, mp.

**Drum Set**  
Musical notation for the drum set part, including dynamics: mf, mp.



14

A. Sax.  
A. Sax.  
T. Sax.  
T. Sax.  
B. Sax.  
Tpt.  
Tpt.  
Tpt.  
Tpt.  
Tbn.  
Tbn.  
Tbn.  
B. Tbn.  
E. Gtr.  
Bass  
Pno  
Dr.

Chords:  $Dm^7$ ,  $G^7sus^4(omit5)$ ,  $Dm^11(omit5)$ ,  $G^7sus^4(omit5)$ ,  $Dm^11$ ,  $G^7$ ,  $Cma^7$

20

A. Sax.

A. Sax.

T. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

E. Gtr.

Bass

Pno

Dr.

27

A. Sax.  
A. Sax.  
T. Sax.  
T. Sax.  
B. Sax.  
Tpt.  
Tpt.  
Tpt.  
Tpt.  
Tbn.  
Tbn.  
Tbn.  
B. Tbn.  
E. Gtr.  
Bass  
Pno  
Dr.

Chord symbols:  $Dm^7$ ,  $E^b m^7 Dm^7$ ,  $E^b m^7 Dm^7$ ,  $E^b m^7 Dm^7$ ,  $E^b m^7 Dm^7$ ,  $G^7 sus^4(omits)$ ,  $Dm^11(omits)$ ,  $Dm^11(omits)$ ,  $G^7 sus^4(omits)$ ,  $Dm^11(omits)$ ,  $G^7 sus^4(omits)$ ,  $Dm^11(omits)$ ,  $G^7 sus^4(omits)$ .

33

A. Sax.

A. Sax.

T. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

E. Gtr.

Bass

Pno

Dr.

G<sup>7</sup> C<sup>ma</sup><sup>7</sup> A<sup>7</sup> D<sup>im</sup>(omit5) C<sup>sus</sup><sup>4</sup> G<sup>sus</sup><sup>4</sup> D<sup>im</sup>(omit5) C<sup>sus</sup><sup>4</sup> D<sup>7</sup><sup>sus</sup><sup>4</sup>(omit5)

39

A. Sax.  
A. Sax.  
T. Sax.  
T. Sax.  
B. Sax.

Tpt.  
Tpt.  
Tpt.  
Tpt.  
Tbn.  
Tbn.  
Tbn.  
B. Tbn.

E. Gtr.  
Bass  
Pno  
Dr.

Dn C#m7 Gsus4 Gsus4 Dn C#m7 Gsus4 G7 Cma7  
f A B

44

A. Sax.

A. Sax.

T. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

E. Gtr.

Bass

Pno

Dr.

*P*



49

A. Sax.

A. Sax.

T. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

E. Gtr.

Bass

Pno

Dr.

Chords: Dm7, Abm7, Gm7, Dm9, Em9

55

A. Sax.   
 A. Sax.   
 T. Sax.   
 T. Sax.   
 B. Sax.   
 Tpt.   
 Tpt.   
 Tpt.   
 Tpt.   
 Tbn.   
 Tbn.   
 Tbn.   
 B. Tbn.   
 E. Gtr.   
 Bass   
 Pno   
 Dr.

Chord symbols:  $F^{ma7}$ ,  $G^{b07}$ ,  $A$ ,  $B^b$ ,  $C$

Dynamics: *mp*

Musical notation includes rests for saxophones and trumpets in the first two measures, followed by melodic lines for trumpets and trombones. The guitar and bass play chords and bass lines, while the piano and drums provide accompaniment.

61

A. Sax. 

A. Sax. 

T. Sax. 

T. Sax. 

B. Sax. 

Tpt. *mf* 

Tpt. *mf* 

Tpt. *mf* 

Tpt. *mf* 

Tbn. *mf* 

Tbn. *mf* 

Tbn. *mf* 

B. Tbn. *mf* 

E. Gtr. *mf* 

Bass *mf* 

Pno *mf* 

Dr. *mf* 

Chord progression: G Dm Dm Dm | E<sup>b</sup>m | A<sup>b</sup>m E<sup>b</sup>m E<sup>b</sup>m E<sup>b</sup>m | Dm

66

A. Sax.   
 A. Sax.   
 T. Sax.   
 T. Sax.   
 B. Sax.   
 Tpt.   
 Tpt.   
 Tpt.   
 Tpt.   
 Tbn.   
 Tbn.   
 Tbn.   
 B. Tbn.   
 E. Gtr.   
 Bass   
 Pno   
 Dr.

66   
 67   
 68   
 69   
 70   
 71

*f*   
*f*   
*f*   
*f*   
*f*   
*f*   
*f*   
*f*   
*f*   
*f*   
*f*   
*f*   
*f*   
*f*   
*f*   
*f*

B $\flat$  D $\flat$  D $\flat$ 2 D $\flat$  G $\flat$  D $\flat$  G $\flat$  D $\flat$  G $\flat$    
 B $\flat$  D $\flat$  D $\flat$ 2 D $\flat$  G $\flat$  D $\flat$  G $\flat$  D $\flat$  G $\flat$    
 B $\flat$  D $\flat$  D $\flat$ 2 D $\flat$  G $\flat$  D $\flat$  G $\flat$  D $\flat$  G $\flat$

D $\flat$    
 F $\flat$ m7

72

A. Sax.  
A. Sax.  
T. Sax.  
T. Sax.  
B. Sax.  
Tpt.  
Tpt.  
Tpt.  
Tpt.  
Tbn.  
Tbn.  
Tbn.  
B. Tbn.  
E. Gtr.  
Bass  
Pno  
Dr.

Chord symbols:  $\text{E}^{\flat}\text{m}^7$ ,  $\text{A}^{\flat 9}$ ,  $\text{D}^{\flat}\text{m}^7$ ,  $\text{B}^{\flat 7}$ ,  $\text{E}^{\flat}\text{m}^7$ ,  $\text{B}^{\flat 9}$ ,  $\text{Fm}^7$

78

A. Sax. A. Sax. T. Sax. T. Sax. B. Sax. Tpt. Tpt. Tpt. Tpt. Tbn. Tbn. Tbn. B. Tbn. E. Gtr. Bass Pno Dr.

Chord changes: B<sup>b</sup>7, E<sup>b</sup>m<sup>7</sup>, A<sup>b</sup>7(b<sup>9</sup>), G<sup>b</sup>9, C<sup>b</sup>ma<sup>7</sup>, G<sup>b</sup>9, C<sup>b</sup>ma<sup>7</sup>.

Chord change: D<sup>b</sup>ma<sup>7</sup>

mf

86

A. Sax.

A. Sax.

T. Sax.  $A^{b9}$   $D^{bma7}$   $A^{b9}$   $D^{bma7}$   $A^{b9}$   $D^{bma7}$

T. Sax.

B. Sax.

Tpt. Harmon Mute

Tpt. Harmon Mute *mf*

Tpt. Harmon Mute *mf*

Tpt. Harmon Mute *mf*

Tbn. *mf*

Tbn. *mf*

Tbn. *mf*

B. Tbn.  $G^{b9}$   $C^{bma7}$   $G^{b9}$   $C^{bma7}$   $G^{b9}$   $C^{bma7}$

E. Gtr.

Bass  $G^{b9}$   $C^{bma7}$   $G^{b9}$   $C^{bma7}$   $G^{b9}$   $C^{bma7}$

Pno

Dr.

92

A. Sax.

A. Sax.

T. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

B. Tbn.

E. Gtr.

Bass

Pno

Dr.

$A^{b9}$

$D^bma^7$

$A^{b9}$

$D^bma^7$

$A^{b9}$

$G^{b9}$

$C^bma^7$

$G^{b9}$

$C^bma^7$

$G^{b9}$

$C^bma^7$

$G^{b9}$



# You've Made Me So Very Happy

1st Alto Saxophone

arr. by Bob Reed

$\text{♩} = 96$

1-10: Musical notation for measures 1-10. Measure 10 contains a fermata with the number 5 below it. Dynamics: *f* at the start, *mf* at the end.

11-20: Musical notation for measures 11-20. Measure 20 contains a fermata with the number 6 below it.

21-28: Musical notation for measures 21-28. Measure 21 contains a fermata with the number 5 below it.

29-37: Musical notation for measures 29-37. Measure 34 contains a fermata with the number 4 below it.

38-42: Musical notation for measures 38-42. Measure 42 contains a fermata with the number 4 below it. Dynamics: *f* at the end.

43-46: Musical notation for measures 43-46. Measure 46 contains a fermata with the number 4 below it.

47-65: Musical notation for measures 47-65. Measure 65 contains a fermata with the number 15 below it.

66-71: Musical notation for measures 66-71. Measure 71 contains a fermata with the number 5 below it. Dynamics: *f* at the end.

72-76: Musical notation for measures 72-76. Measure 76 contains a fermata with the number 5 below it.

77-86: Musical notation for measures 77-86. Measure 86 contains a fermata with the number 16 below it. Tempo:  $\text{♩} = 84$ .

# You've Made Me So Very Happy

2nd Alto Saxophone

arr. by Bob Reed

♩ = 96

*f* *mf*

5

11

6

21

5

29

4

38

*f*

43

47

15

66

*f*

72

77

♩ = 84

16

1st Tenor Saxophone **You've Made Me So Very Happy**

arr. by Bob Reed

$\text{♩} = 96$

*f* *mf*

11 6 5

26 4

35

42 *f*

47 15

67 *f*

74

81  $\text{♩} = 84$  2  $D^{\flat}ma^7$   $A^{\flat 9}$   $D^{\flat}ma^7$   $A^{\flat 9}$

89  $D^{\flat}ma^7$   $A^{\flat 9}$   $D^{\flat}ma^7$   $A^{\flat 9}$

93  $D^{\flat}ma^7$   $A^{\flat 9}$   $D^{\flat}ma^7$   $A^{\flat 9}$

# You've Made Me So Very Happy

2nd Tenor Saxophone

arr. by Bob Reed

$\text{♩} = 96$

*f* *mf*

11

21

29

38

43

47

66

72

77

$\text{♩} = 84$

5

6

4

15

16

# You've Made Me So Very Happy

Baritone Saxophone

arr. by Bob Reed

$\text{♩} = 96$

11 *f* **5** *mf*

15 **6** **5**

29 **4**

38 *f*

43

47 **15**

66 *f*

72

77  $\text{♩} = 84$  **16**

1st Trumpet in Bb

# You've Made Me So Very Happy

arr. by Bob Reed

♩ = 96

12 *sfz* *mf*

18 **2** **5**

29

35 **2**

42 *f*

47 **6** *mp*

59 *mf*

66 *f*

73

80 **8** *mf* Harmon Mute

92

2nd Trumpet in B $\flat$

# You've Made Me So Very Happy

arr. by Bob Reed

$\text{♩} = 96$

$\text{tr}$   $\text{tr}$  **5** *mf*  
 $\text{sfz}$

12

18 Solo (Harmon Mute)  $\text{Em}^7$   $\text{Dma}^7$   $\text{Em}^7$

24  $\text{Dma}^7$   $\text{Em}^7$   $\text{Dma}^7$  end solo open

29

35 **2**

42 **f**

47 **6** *mp*

59 *mf*

66

74

82  $\text{♩} = 84$  **8** Harmon Mute *mf*

3rd Trumpet in B $\flat$

# You've Made Me So Very Happy

arr. by Bob Reed

$\text{♩} = 96$

12 *sfz*

18 **2** **5** *mf*

29

35 **2**

42 *f*

47 **6** *mp*

58 *mf*

65 *f*

72

79  $\text{♩} = 84$  **8** Harmon Mute *mf*

92



4th Trumpet in B $\flat$

# You've Made Me So Very Happy

arr. by Bob Reed

$\text{♩} = 96$

*tr* *tr* **5** *mf*

12 *sfz*

18 **2** **5**

29

35 **2**

42 *f*

47 **6** *mp*

58 *mf*

65 *f*

72

79  $\text{♩} = 84$  **8** Harmon Mute *mf*

92

Detailed description of the musical score: The score is written for a 4th Trumpet in B-flat. It begins with a tempo of 96 beats per minute. The first staff (measures 1-11) features a trill (tr) and a five-measure rest (5), with dynamics *sfz* and *mf*. The second staff (measures 12-17) continues with eighth-note patterns. The third staff (measures 18-28) includes a two-measure rest (2) and a five-measure rest (5). The fourth staff (measures 29-34) continues the eighth-note patterns. The fifth staff (measures 35-41) starts with a two-measure rest (2). The sixth staff (measures 42-46) features a forte (*f*) dynamic and accents (>). The seventh staff (measures 47-57) includes a six-measure rest (6) and a mezzo-piano (*mp*) dynamic. The eighth staff (measures 58-64) has a mezzo-forte (*mf*) dynamic. The ninth staff (measures 65-71) features a forte (*f*) dynamic and a key signature change to B-flat major. The tenth staff (measures 72-78) continues in B-flat major. The eleventh staff (measures 79-91) has a tempo of 84, an eight-measure rest (8), and a Harmon Mute instruction. The final staff (measures 92-98) concludes with a mezzo-forte (*mf*) dynamic.

1st Trombone

# You've Made Me So Very Happy

arr. by Bob Reed

♩ = 96

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of 11 staves of music. The tempo is marked as ♩ = 96. The score includes various dynamics such as *sfz*, *mf*, *f*, and *mp*. There are several measures with rests, some of which are marked with a '5' or '8' above them, indicating a five-measure or eight-measure rest. The music features a mix of eighth and sixteenth notes, often beamed together, and some measures with triplets. The score concludes with a final cadence on the 11th staff.

12

18

29

35

42

47

59

66

73

81

93

*sfz* *mf* *f* *mp* *mf* *f* *mf*

5 2 5 6 8

♩ = 84

2nd Trombone

# You've Made Me So Very Happy

arr. by Bob Reed

♩ = 96

5

*sfz* *mf*

12

18

2 5

29

35

2

42

*f*

47

6 *mp*

59

*mf*

66

*f*

73

81

♩ = 84 8 *mf*

93

3rd Trombone

# You've Made Me So Very Happy

arr. by Bob Reed

♩ = 96

5

*sfz* *mf*

12

18

2 5

29

35

2

42

*f*

47

6

*mp*

59

*mf*

66

*f*

73

81

♩ = 84

8

*mf*

93

Bass Trombone

# You've Made Me So Very Happy

arr. by Bob Reed

♩ = 96

12 *sfz* *mf*

18 *2* *5*

29

35 *2*

42 *f*

47 *6* *mp*

59 *mf*

65 *f*

72

79 *♩ = 84* *8* *mf*

92

Detailed description: This is a musical score for Bass Trombone, titled "You've Made Me So Very Happy" arranged by Bob Reed. The score is written in bass clef and begins with a tempo marking of ♩ = 96. The key signature is one flat (B-flat major). The score is divided into measures, with measure numbers 12, 18, 29, 35, 42, 47, 59, 65, 72, 79, and 92 indicated. Dynamic markings include *sfz*, *mf*, *f*, and *mp*. There are several fingering indications: a "5" above the first staff, "2" and "5" above the second staff, "2" above the third staff, "6" above the fifth staff, and "8" above the eighth staff. The score includes various musical notations such as slurs, accents, and rests. At the end of the piece, there is a double bar line and a fermata over the final note.

# You've Made Me So Very Happy

arr. by Bob Reed

Piano

$\text{♩} = 96$

G

mf

mp

G

Dm7

Cma7

Dm7

Cma7

Dm7

Cma7

Ebm7

mf

Dm7

Ebm7 Dm7

Ebm7 Dm7

Ebm7

mf

Dm7

G7sus4(omit5)

Dm11

G7sus4(omit5)

G7

mf

Cma7

A7

Dm7

Cma7

Dm7

Cma7

mf

Dm7

Cma7

Ebm7 Dm7

Ebm7

mf

Dm7

Ebm7 Dm7

G7sus4(omit5)

Dm11

G7sus4(omit5)

mf

G7

Cma7

A7

mf

Piano

2 37 Dm<sup>7</sup> Cma<sup>7</sup> Csus<sup>4</sup> Gsus<sup>4</sup> Dm<sup>7</sup> Cma<sup>7</sup> Csus<sup>4</sup> D<sup>7</sup> sus<sup>4</sup> (omits 5) Cma<sup>7</sup> Csus<sup>4</sup> Gsus<sup>4</sup> Dm<sup>7</sup> Cma<sup>7</sup> Csus<sup>4</sup> G<sup>7</sup>

*mf*

41 Cma<sup>7</sup> A<sup>7</sup> B<sup>b</sup>

*f*

45 F C B<sup>b</sup>

48 E<sup>b</sup>m<sup>7</sup> Dm<sup>7</sup> A<sup>b</sup>m<sup>7</sup> Gm<sup>7</sup>

51 Dm<sup>9</sup>

53 Em<sup>9</sup>

55 Fma<sup>7</sup> G<sup>b</sup>o<sup>7</sup> G

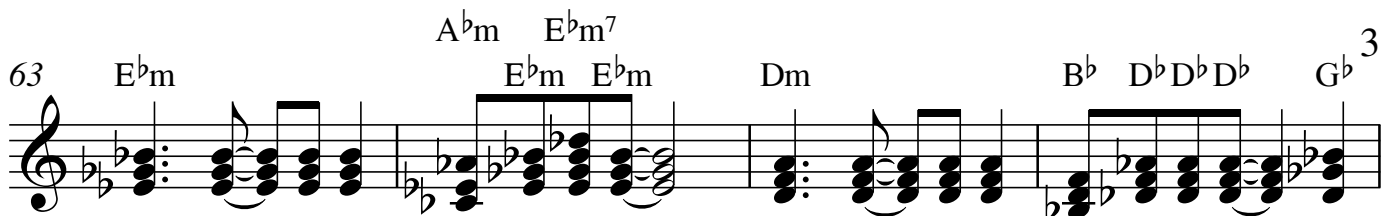
*mp*

58 A B<sup>b</sup> C Dm G Dm<sup>7</sup> Dm

*mf*

Piano

63  $E^b m$   $A^b m$   $E^b m^7$   $E^b m$   $E^b m$   $D m$   $B^b$   $D^b D^b D^b$   $G^b$ <sup>3</sup>

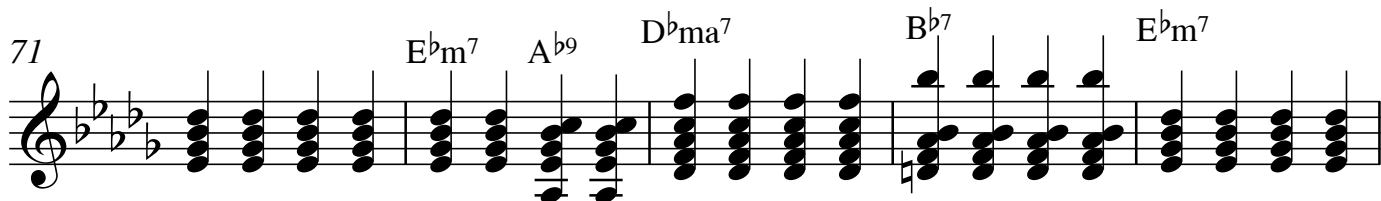


67  $D^b$   $G^b$   $D^b$   $G^b$   $D^b$   $E^b m^7$

*f*



71  $E^b m^7$   $A^b 9$   $D^b m a^7$   $B^b 7$   $E^b m^7$



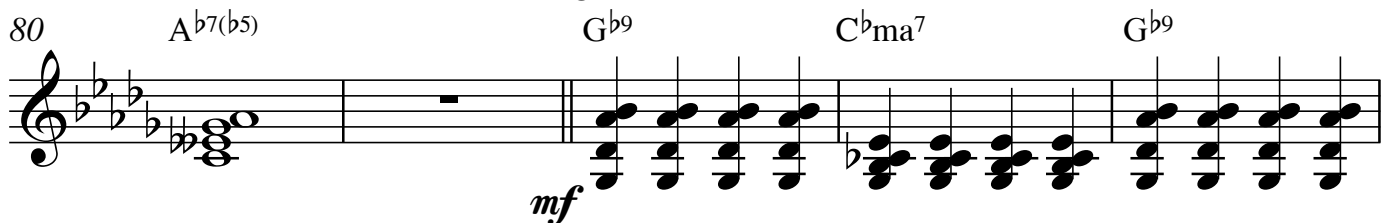
76  $B^9$   $F m^7$   $B^b 7$   $E^b m^7$

$\text{♩} = 84$

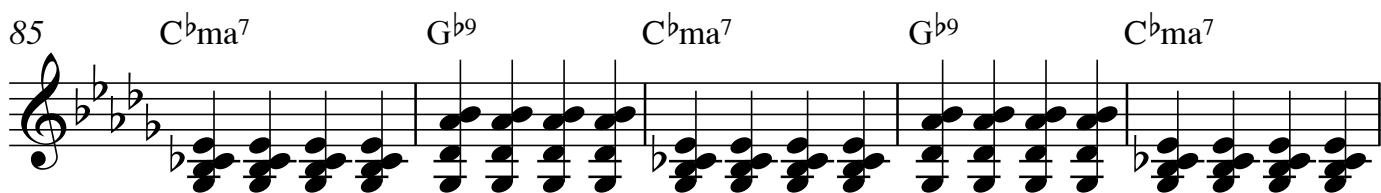


80  $A^b 7(b5)$   $G^b 9$   $C^b m a^7$   $G^b 9$

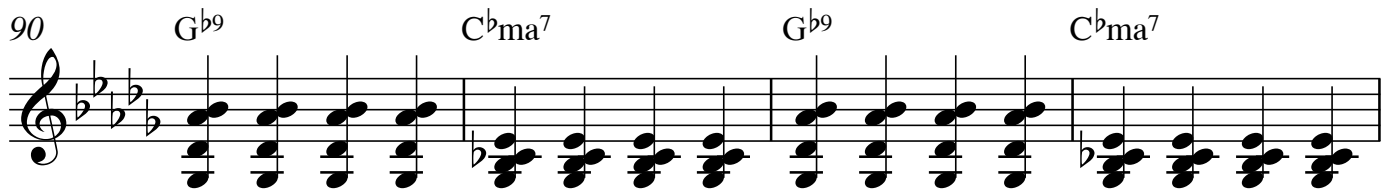
*mf*



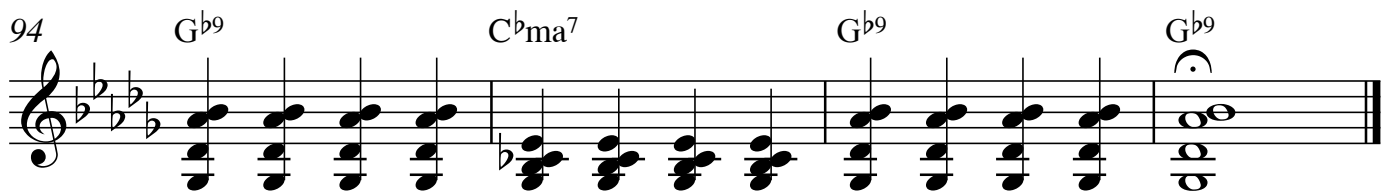
85  $C^b m a^7$   $G^b 9$   $C^b m a^7$   $G^b 9$   $C^b m a^7$



90  $G^b 9$   $C^b m a^7$   $G^b 9$   $C^b m a^7$



94  $G^b 9$   $C^b m a^7$   $G^b 9$   $G^b 9$





Electric Guitar

# You've Made Me So Very Happy

arr. by Bob Reed

$\text{♩} = 96$   
4

*mp* *mf*

11 *mp* *mf*

15 *mp* *mf*

21 *mp* *mf*

27

31

37

42 *f*

46

Chords: Dm7, Cma7, Dm7, Cma7, Dm7, Cma7, Ebm7, Dm7, Ebm7Dm7, G7sus4, Dm11, G7, Cma7, A7, Dm7, Cma7, Dm7, Cma7, Dm7, Cma7, Ebm7, Dm7, Ebm7Dm7, G7sus4, Dm11, Dm11, G7, Cma7, A7, Dm7, Cma7, Csus4, Gsus4, Dm7, Cma7, Csus4, D7sus4, Cma7, Csus4, Gsus4, Dm7, Cma7, Csus4, G7, Cma7, A7, Bb, F, C, Bb, Ebm7Dm7, Abm7, Gm7

Electric Guitar

51 Dm<sup>9</sup> Em<sup>9</sup>

54 Fma<sup>7</sup> G<sup>b</sup>o<sup>7</sup>

57 G A B<sup>b</sup> C Dm G Dm<sup>7</sup> Dm Dm

*mp* *mf*

63 E<sup>b</sup>m A<sup>b</sup>m E<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m Dm B<sup>b</sup> D<sup>b</sup>9 D<sup>b</sup> G<sup>b</sup> D<sup>b</sup> G<sup>b</sup> D<sup>b</sup> G<sup>b</sup>

68 D<sup>b</sup> E<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>9

*f*

73 D<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>m<sup>7</sup> B<sup>9</sup> Fm<sup>7</sup>

78 B<sup>b</sup>7 E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>7(b5) G<sup>b</sup>9 C<sup>b</sup>ma<sup>7</sup>

*mf* ♩ = 84

84 G<sup>b</sup>9 C<sup>b</sup>ma<sup>7</sup> G<sup>b</sup>9 C<sup>b</sup>ma<sup>7</sup> G<sup>b</sup>9

89 C<sup>b</sup>ma<sup>7</sup> G<sup>b</sup>9 C<sup>b</sup>ma<sup>7</sup> G<sup>b</sup>9

93 C<sup>b</sup>ma<sup>7</sup> G<sup>b</sup>9 C<sup>b</sup>ma<sup>7</sup> G<sup>b</sup>9 G<sup>b</sup>9

Bass guitar

# You've Made Me So Very Happy

arr. by Bob Reed

♩ = 96

Musical notation for measures 1-6. Measure 1 starts with a *mf* dynamic. Measure 6 ends with a *mp* dynamic.

Musical notation for measures 7-11. Measure 11 ends with a *mf* dynamic.

Musical notation for measures 12-16. Measure 16 ends with a *mf* dynamic.

Musical notation for measures 17-21. Measure 21 ends with a *mp* dynamic.

Musical notation for measures 22-26. Measure 26 ends with a *mf* dynamic.

Musical notation for measures 27-31. Measure 31 ends with a *mf* dynamic.

Musical notation for measures 32-36. Measure 36 ends with a *mf* dynamic.

Musical notation for measures 37-40. Measure 40 ends with a *mf* dynamic.

Musical notation for measures 41-44. Measure 44 ends with a *f* dynamic.

Musical notation for measures 45-48. Measure 48 ends with a *f* dynamic.



48

Musical notation for measures 48-53. Measure 48 features a complex rhythmic pattern with eighth and sixteenth notes. Measure 49 has a similar pattern. Measure 50 has a quarter rest followed by a quarter note. Measure 51 has a quarter rest followed by a quarter note. Measure 52 has a quarter rest followed by a quarter note. Measure 53 has a quarter rest followed by a quarter note.

54

Musical notation for measures 54-60. Measure 54 has a quarter note. Measure 55 has a quarter note. Measure 56 has a quarter note. Measure 57 has a quarter note. Measure 58 has a quarter note. Measure 59 has a quarter note. Measure 60 has a quarter note. *mp*

61

Musical notation for measures 61-65. Measure 61 has a quarter note. Measure 62 has a quarter note. Measure 63 has a quarter note. Measure 64 has a quarter note. Measure 65 has a quarter note. *mf*

66

Musical notation for measures 66-69. Measure 66 has a quarter note. Measure 67 has a quarter note. Measure 68 has a quarter note. Measure 69 has a quarter note. *f*

70

Musical notation for measures 70-73. Measure 70 has a quarter note. Measure 71 has a quarter note. Measure 72 has a quarter note. Measure 73 has a quarter note.

74

Musical notation for measures 74-78. Measure 74 has a quarter note. Measure 75 has a quarter note. Measure 76 has a quarter note. Measure 77 has a quarter note. Measure 78 has a quarter note.

79

Musical notation for measures 79-85. Measure 79 has a quarter note. Measure 80 has a quarter note. Measure 81 has a quarter note. Measure 82 has a quarter note. Measure 83 has a quarter note. Measure 84 has a quarter note. Measure 85 has a quarter note. *mf*

86

Musical notation for measures 86-91. Measure 86 has a quarter note. Measure 87 has a quarter note. Measure 88 has a quarter note. Measure 89 has a quarter note. Measure 90 has a quarter note. Measure 91 has a quarter note.

92

Musical notation for measures 92-98. Measure 92 has a quarter note. Measure 93 has a quarter note. Measure 94 has a quarter note. Measure 95 has a quarter note. Measure 96 has a quarter note. Measure 97 has a quarter note. Measure 98 has a quarter note.

Drum Set

# You've Made Me So Very Happy

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♩ = 96

Musical notation for measures 1-5. The first staff shows a melody with a dynamic marking of *mf*. The second staff shows a drum set accompaniment with a dynamic marking of *mp*.

Musical notation for measures 6-9. The first staff shows a melody with a dynamic marking of *mf*. The second staff shows a drum set accompaniment with a dynamic marking of *mp*.

Musical notation for measures 10-13. The first staff shows a melody with a dynamic marking of *mf*. The second staff shows a drum set accompaniment with a dynamic marking of *mp*.

Musical notation for measures 14-17. The first staff shows a melody with a dynamic marking of *mf*. The second staff shows a drum set accompaniment with a dynamic marking of *mp*.

Musical notation for measures 18-21. The first staff shows a melody with a dynamic marking of *mf*. The second staff shows a drum set accompaniment with a dynamic marking of *mp*.

Musical notation for measures 22-25. The first staff shows a melody with a dynamic marking of *mf*. The second staff shows a drum set accompaniment with a dynamic marking of *mp*.

Musical notation for measures 26-29. The first staff shows a melody with a dynamic marking of *mf*. The second staff shows a drum set accompaniment with a dynamic marking of *mp*.

Musical notation for measures 30-33. The first staff shows a melody with a dynamic marking of *mf*. The second staff shows a drum set accompaniment with a dynamic marking of *mp*.

Musical notation for measures 34-37. The first staff shows a melody with a dynamic marking of *mf*. The second staff shows a drum set accompaniment with a dynamic marking of *mp*.

Drum Set

37

Musical staff for measures 37-39. The notation includes a drum set icon on the left. The staff contains rhythmic patterns with various note values and rests, including eighth and sixteenth notes, and rests. Some notes have 'x' marks above them, indicating cymbal use.

40

Musical staff for measures 40-42. The notation includes a drum set icon on the left. The staff contains rhythmic patterns with various note values and rests, including eighth and sixteenth notes, and rests. Some notes have 'x' marks above them, indicating cymbal use. A dynamic marking *f* is present at the end of the staff.

43

Musical staff for measures 43-45. The notation includes a drum set icon on the left. The staff contains rhythmic patterns with various note values and rests, including eighth and sixteenth notes, and rests. Some notes have 'x' marks above them, indicating cymbal use.

46

Musical staff for measures 46-48. The notation includes a drum set icon on the left. The staff contains rhythmic patterns with various note values and rests, including eighth and sixteenth notes, and rests. Some notes have 'x' marks above them, indicating cymbal use.

49

Musical staff for measures 49-52. The notation includes a drum set icon on the left. The staff contains rhythmic patterns with various note values and rests, including eighth and sixteenth notes, and rests. Some notes have 'x' marks above them, indicating cymbal use. A triplet of eighth notes is marked with a '3' above it.

53

Musical staff for measures 53-57. The notation includes a drum set icon on the left. The staff contains rhythmic patterns with various note values and rests, including eighth and sixteenth notes, and rests. Some notes have 'x' marks above them, indicating cymbal use. A dynamic marking *mp* is present at the end of the staff.

58

Musical staff for measures 58-60. The notation includes a drum set icon on the left. The staff contains rhythmic patterns with various note values and rests, including eighth and sixteenth notes, and rests. Some notes have 'x' marks above them, indicating cymbal use.

61

Musical staff for measures 61-62. The notation includes a drum set icon on the left. The staff contains rhythmic patterns with various note values and rests, including eighth and sixteenth notes, and rests. Some notes have 'x' marks above them, indicating cymbal use. A dynamic marking *mf* is present at the beginning of the staff.

63

Musical staff for measures 63-64. The notation includes a drum set icon on the left. The staff contains rhythmic patterns with various note values and rests, including eighth and sixteenth notes, and rests. Some notes have 'x' marks above them, indicating cymbal use.

Drum Set

65

Musical notation for measures 65-67. The staff shows a drum set part with various rhythmic patterns, including eighth and sixteenth notes, and rests. The time signature is 2/4.

68

Musical notation for measures 68-72. The staff shows a drum set part with various rhythmic patterns, including eighth and sixteenth notes, and rests. The time signature is 2/4. A dynamic marking *f* is present at the start of measure 69.

73

Musical notation for measures 73-75. The staff shows a drum set part with various rhythmic patterns, including eighth and sixteenth notes, and rests.

76

Musical notation for measures 76-79. The staff shows a drum set part with various rhythmic patterns, including eighth and sixteenth notes, and rests. A sharp sign (#) is present above the staff in measure 79.

80

Musical notation for measures 80-86. The staff shows a drum set part with various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking *mf* is present. A tempo marking  $\text{♩} = 84$  and a triplet symbol  $\frac{3}{3}$  are also present.

87

Musical notation for measures 87-90. The staff shows a drum set part with various rhythmic patterns, including eighth and sixteenth notes, and rests.

91

Musical notation for measures 91-93. The staff shows a drum set part with various rhythmic patterns, including eighth and sixteenth notes, and rests.

94

Musical notation for measures 94-96. The staff shows a drum set part with various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking *mf* is present.

## You've Made Me So Very Happy

## Intro

Four Bars of G (Bass, Sax &amp; Guitar Lead &amp; Horns)

## Verse 1

Dm7                    Cmaj7  
                           I've lost at love before  
 Dm7                    Cmaj7  
                           got mad and closed the door  
 Dm7                    Cmaj7                    Ebm7  
                           but you said try, just once more  
 Dm7 Dm7 Dm7 Dm7    Ebm7  
                           I chose you for the one  
 Dm7 Dm7 Dm7 Dm7    Ebm7  
                           now I'm havin' so much fun  
 Dm7 Dm7 Dm7 Dm7    Ebm7  
                           you treated me so kind  
 Dm7/G  
 I'm about to lose my mind  
 Gsus4                    Gsus4  
 You made me so very happy  
 Gsus4  
 I'm so glad you  
 Gsus4 G7 Cmaj7 A7  
 came into my life

## Verse 2

Dm7                    G7 Cmaj7  
 The others were untrue  
 Dm7                    G7 Cmaj7  
 but when it came to lovin' you  
 Dm7                    G7 Cmaj7                    Ebm7  
 I'd spend my whole life with you  
 Dm7 Dm7 Dm7 Dm7    Ebm7  
                           'cause you came and you took control  
 Dm7 Dm7 Dm7 Dm7    Ebm7  
                           you touched my very soul  
 Dm7 Dm7 Dm7 Dm7    Ebm7  
                           you always showed me that  
 Dm7/G  
 lovin' you is where it's at  
 Gsus4                    Gsus4  
 You made me so very happy  
 Gsus4  
 I'm so glad you  
 Gsus4 G7 Cmaj7 A7  
 came into my life

## Horn Interlude

Dm7 Gsus4  
 Dm7 Gsus4 Thank you Baby  
 Dm7 Gsus4  
 Dm7 G7 Cmaj7 A7  
                           Yeah Yeahhhhhh



**Bridge**

Bb (3x) followed by bass / guitar lick  
 I love you so much you see  
 Bb (3x) followed by bass / guitar lick  
 You're even in my dreams  
 F (3x) followed by bass / guitar lick  
 I can hear you  
 C (3x) followed by bass / gtr lick  
 Baby I can hear you calling me  
 Bb (3x) followed by bass / guitar lick  
 I'm so in love with you  
 Bb (3x) followed by bass / guitar lick  
 all I ever want to do is  
 Ebm7 Dm7 stop  
 thank you baby  
 Ebm7 Dm7 stop  
 thank you baby

**Transition**

Dm9 for 2 bars  
 Em9 for 2 bars  
 Fmaj7 F#dim7  
 G A Bb C  
 Dm7 for 2 bars  
 Ebm7 for 2 bars  
 Dm7 Db Gb Db Gb Db Gb Db (extra 2 beats)

**Verse 3**

Ebm7 Ebm7  
 You made me so very happy  
 Ebm7 Ab9 Dbmaj7 Bb7  
 I'm so glad you came into my life (wait for horns)  
 Ebm7 B9  
 you made me so very happy  
 Fm7 Bb7  
 you made me so so very happy baby  
 Ebm7 Ab7(b5) hold then pause  
 I'm so glad you came  
 NC Gb9 Cbmaj7  
 into my life

**Ending Vamp**  
 sax plays organ licks

Gb9 Cbmaj7 (six times) then 2 bars of Gb9

**spoken over vamp**

Ev'ry day of my life  
 I wanna thank you  
 You made me so very happy  
 Oh, I wanna spend my life thanking you  
 thank you baby  
 thank you baby