

Four Brothers

(1948)
(Performers: "Manhattan Transfer")

Music: Jimmy Giuffrè

Lyrics: Jon Hendricks

Up

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Musical notation for the first system, including treble clef, key signature of two flats, and various chords: $A^b MA^7$, $A^b m^6$, Gm^7 , $F\#0$.

Take a seat and cool it 'cause unless you over-rule it we are
settle down and listen 'cause you don't know what you're miss-in' and we're
might as well admit it, we're the best that ever did it, but in

Musical notation for the second system, including treble clef, key signature of two flats, and various chords: $E^b MA^7$, C^9 .

read-y to show you some blow-in'. A
read-y to give you a show-in'. A
case you ain't too sure a know-in', we

Musical notation for the third system, including treble clef, key signature of two flats, and various chords: Fm^7 , $F\#0$, Gm^7 , C^7 .

romp-in' and a stomp-in' is a lot of fun, Four
move-in' it and groov-in' it has just be-gun, Four
gon-na let you listen to us one by one, Four

Musical notation for the fourth system, including treble clef, key signature of two flats, and various chords: Fm^7 , B^b7 , $E^b MA^7$, C^7 .

Broth-ers who are blow-in' our horns. So Broth-ers who are blow-in' our horns. We

Musical notation for the fifth system, including treble clef, key signature of two flats, and various chords: $A^b m^7$, D^b7 , $G^b MA^7$.

got a lit-tle mes-sage that you're gon-na en-joy,

Musical notation for the sixth system, including treble clef, key signature of two flats, and various chords: Bm^7 , E^7 , $A MA^7$, Am^7 , D^7 .

Ain't no sense in dodg-in' the facts. So set-tle in your eas-y chair and

if you ev- er had a care, for- get it! It's time to re- lax. We
 Broth- ers who are blow- in' our horns. Four Broth- ers, Four Broth- ers, Four
 Broth- ers, { al- though we sound like more. Four ly four.
 We like to blow but we don't know how time can fly and how our cares pass a- way.
 We wish the time would nev- er go so we could take our time and blow 'til judg- ment day. Four
 Broth- ers, Four Broth- ers, Four Broth- ers, now just fi- nal word:
 I'd like to know you and I hope I don't for- get you. It's real- ly a plea- sure and I
 hope I don't look silly to you. I'm hop- in' the sto- ry that I told did not up- set you.
 Sor- ry now in con- clu- sion were you hop- ing that you heard four. So just be- fore we go, we
 do want you to know, we're glad you let us show you how we al- ways end up with that jazz.

GMA⁷ **G^{#0}** **Am⁷** **D¹³** **GMA⁷** **C⁷**
Fm⁷ **B^{b7}** **E^bMA⁷** **C** **F⁹** **B^{b9}** **E^{b6}** **C⁷**
F⁹ **B^{b9}** **Fm⁷** **F^{#0}** **E^{b6}/G¹** **E^{b6}** **C⁷** | 2. **E^{b6}**
D **A^bm⁷** **D^{b7}** **G^bMA⁹** **E^bm⁷** **Bm⁷** **E¹³(b9)** **AMA⁹** **F[#]m⁷**
Am⁷ **D⁷** **GMA⁷** **G^{#0}** **Am⁷** **D⁷** **GMA⁷** **C⁷**
F⁹ **B^{b9}** **E^{b6}** **C⁷** **F⁹** **B^{b9}** **Fm⁷** **F^{#0}** **E^{b6}/G** **E^{b6}**
E **A^bMA⁷** **A^bm⁶**
Gm⁷
F^{#0} **Fm⁷** **B^b₁₁¹³**