

Four Brothers

(1948)
(Performers: "Manhattan Transfer")

Music: Jimmy Giuffre

Lyrics: Jon Hendricks

Up

i

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 , $F\#0$, $B^b 13$, 11 .

Take a seat and cool it 'cause un- less you o- ver- rule it we are
set- tle down and list- en 'cause you don't know what you're miss- in' and we're
might as well ad- mit it, we're the best that ev- er 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 list- en to us one by one, Four

Musical notation for the fourth system, including treble clef, key signature of two flats, and various chords: $1. Fm^7$, $B^b 7$, $E^b MA^7$, C^7 ; $2. Fm^7$, $B^b 7$, $E^b MA^7$.

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: $A^b m^7$, $D^b 7$, $G^b MA^7$.

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**