

## This Will Be (An Everlasting Love)

# Vocals

**♩ = 130 (Shuffle)**

NATALIE COLE  
ARR. SHAUN EVANS

(Shuffle)

4

Hoo Ah ah Hoo

Ah ah yeah Hoo Hmm hmm

**A** 4 **B** 3

This will be an ev-er last-ing love This will be

I'm so glad You've found me in time And I'm so glad that

the one I've wait-ed for This will be the first time an-y-one has loved me

you've rec-ti-fied my mind This will be an ev-er-last-ing love for

Oh me Oh ho

**C**

Lov-in' you is some kin-dawon-der ful Be- acuse you've shown me

*V.S.*

30 *just how much you care You've given me the thrill of a life-time and made me believe you've got*

34 *more thrill to spare, oh This will be an ev-er- last - ing love Oh, yes*

38 *— it will now You've brought a lot of sun- shine in - to my life*

43 *You've filled me with hap-pi- ness I ne - ver knew You give me more joy that I've*

46 *ev - er dreamed of And no one No one can take the place of you - oo*

49 *This will be you and me Yes, sir-ry E-ter - nal-ly*

53 *Love-in' and squeez-in' and kis-sin' and pleas-in' To - geth-er for-ev-er through rain or waht-ev - er*

55

Yeah, yeah, yeah, yeah      You and me      So long as I'm liv in' through love I'll be giv-in' to

58

you I'll be ser-vin' cause you're so des-er-vin'      Hey      you're so des-er -      vin'      You're so des-

61

**G**

er-vin' Yeah, yeah yeah      Whoa      Love      in love      in love      in love

65

in love      in love      love love love love      In love      in love      in love      in love      in love      in love

70

**H** Open Vamp

love      love      From now on      From now on      From now on

73

For Vamp      Last X

From now on      From now on      From now on

# This Will Be (An Everlasting Love)

Trombone

NATALIE COLE  
ARR. SHAUN EVANS

♩ = 130 (Shuffle)

6 3

*fp* *mf*

13 **A**

*f* *mf* *f*

17 **B** *Tacet 1st X*

*f* *mf*

22

*mf*

27 **C** 5

*mf*

## Trombone

-This Will Be-

33 **D**

*sfz* *mf*

38

3 3 3

41 **E**

*mf* *mf*

45

*mf*

47

*mf cresc.*

49 **F**

*f*

54

3 3

57

3

61 **G**

3 3 3

66

3 3

71 **H** *Open Vamp*

For Vamp

74 *For Vamp* *Last X*

3

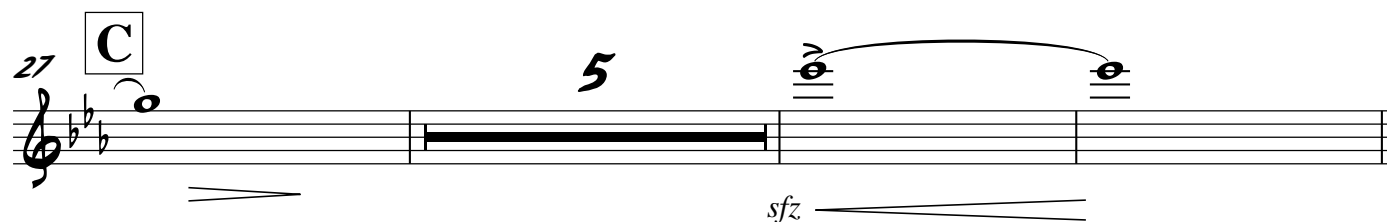
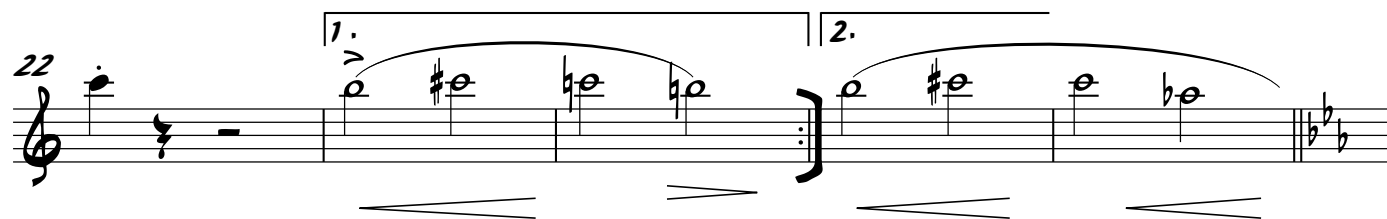
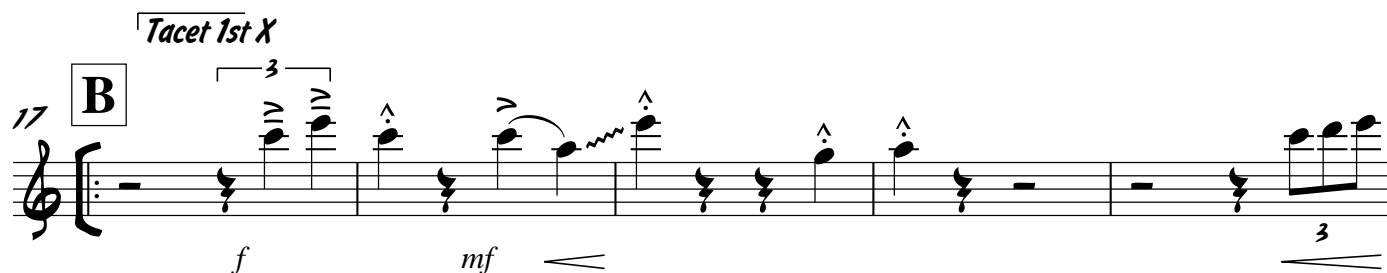
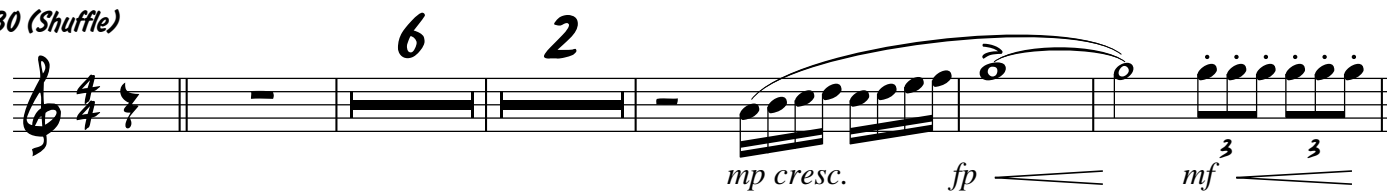
*ff*

# This Will Be (An Everlasting Love)

Tenor Saxophone

NATALIE COLE  
ARR. SHAUN EVANS

♩ = 130 (Shuffle)



2 **D** Tenor Saxophone -This Will Be-

35 *mf*

38

41 **E** *mf* *mf*

45 *mf* *mf cresc.*

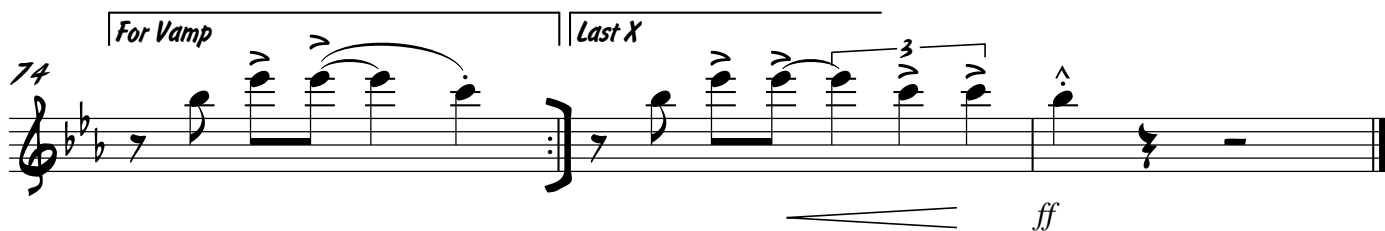
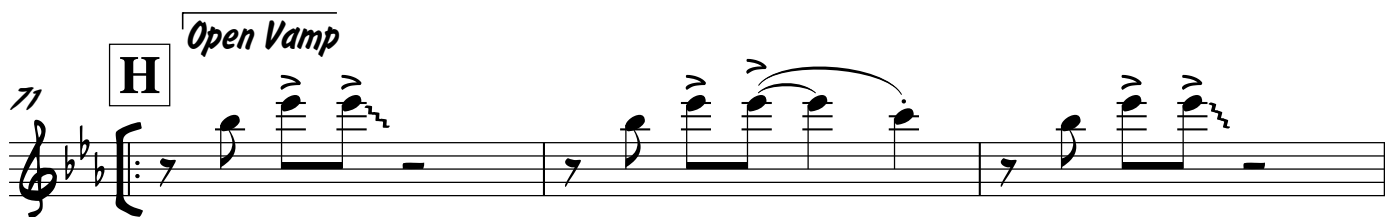
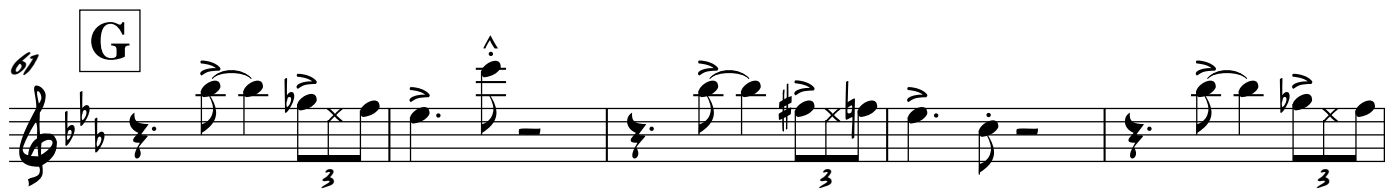
48 **F** *f*

52

56

Detailed description of the musical score: The score is for a Tenor Saxophone part. It begins at measure 35 with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. Measure 35 contains a triplet of eighth notes (F4, E-flat4, D4) followed by a quarter rest. Measure 36 has a quarter note (C4), a quarter rest, and a half rest. Measure 37 has a quarter note (B-flat3), a quarter rest, and a half note (A-flat3). Measure 38 starts with a triplet of eighth notes (G3, F3, E3), followed by a triplet of eighth notes (D3, C3, B-flat2), a quarter rest, and a half note (A-flat2). Measure 39 has a triplet of eighth notes (G3, F3, E3), a quarter rest, and a half note (D3). Measure 40 has a triplet of eighth notes (C3, B-flat2, A-flat2), a quarter rest, and a half note (G2). Measure 41 is the start of section E, featuring a triplet of eighth notes (F3, E3, D3), followed by a quarter rest, and then a triplet of eighth notes (C3, B-flat2, A-flat2). Measure 42 has a triplet of eighth notes (G3, F3, E3), a quarter rest, and a half note (D3). Measure 43 has a triplet of eighth notes (C3, B-flat2, A-flat2), a quarter rest, and a half note (G2). Measure 44 has a triplet of eighth notes (F3, E3, D3), a quarter rest, and a half note (C3). Measure 45 is the start of section F, featuring a triplet of eighth notes (B-flat3, A-flat3, G3), followed by a quarter rest, and then a triplet of eighth notes (F3, E3, D3). Measure 46 has a triplet of eighth notes (C3, B-flat2, A-flat2), a quarter rest, and a half note (G2). Measure 47 has a triplet of eighth notes (F3, E3, D3), a quarter rest, and a half note (C3). Measure 48 has a triplet of eighth notes (B-flat3, A-flat3, G3), a quarter rest, and a half note (F3). Measure 49 has a triplet of eighth notes (E3, D3, C3), a quarter rest, and a half note (B-flat2). Measure 50 has a triplet of eighth notes (A-flat2, G2, F2), a quarter rest, and a half note (E2). Measure 51 has a triplet of eighth notes (D2, C2, B-flat1), a quarter rest, and a half note (A-flat1). Measure 52 has a triplet of eighth notes (G1, F1, E1), a quarter rest, and a half note (D1). Measure 53 has a triplet of eighth notes (C2, B-flat1, A-flat1), a quarter rest, and a half note (G1). Measure 54 has a triplet of eighth notes (F1, E1, D1), a quarter rest, and a half note (C2). Measure 55 has a triplet of eighth notes (B-flat1, A-flat1, G1), a quarter rest, and a half note (B-flat1). Measure 56 has a triplet of eighth notes (A-flat1, G1, F1), a quarter rest, and a half note (A-flat1). The score ends with a double bar line at measure 56.





# This Will Be (An Everlasting Love)

Trumpet

♩ = 130 (Shuffle)

NATALIE COLE  
ARR. SHAUN EVANS

The score is written for a trumpet in 4/4 time with a shuffle feel at 130 bpm. It consists of six staves of music. The first staff begins with a whole rest, followed by a measure with a '6' above it, and another with a '2' above it. The melody then enters with a triplet of eighth notes, marked *mp cresc.*, followed by a half note marked *fp*, and a quarter note marked *mf* with a triplet of eighth notes. The second staff starts at measure 13 with a box labeled 'A'. It features a quarter note marked *f*, followed by eighth notes marked *mf*, and a half note marked *f* with a triplet of eighth notes. The third staff starts at measure 17 with a box labeled 'B' and a 'Tacet 1st X' marking. It begins with a quarter rest, followed by a quarter note marked *f*, and a half note marked *mf* with a triplet of eighth notes. The fourth staff starts at measure 22 with a first and second ending bracket. The first ending is a quarter note followed by a half note, and the second ending is a quarter note followed by a half note. The fifth staff starts at measure 27 with a box labeled 'C'. It begins with a quarter rest, followed by a half note marked *sfz*, and a quarter note marked *sfz* with a triplet of eighth notes. The sixth staff starts at measure 35 with a box labeled 'D'. It begins with a quarter rest, followed by a quarter note marked *mf*, and a half note marked *mf* with a triplet of eighth notes. The final staff starts at measure 38 with a triplet of eighth notes marked *mf*, followed by a quarter note marked *mf*, and a half note marked *mf* with a triplet of eighth notes.

**E**

Trumpet

-This Will Be-

7

*mf* 3 3 3 3 3 3 3 3

45

*mf* *mf cresc.*

Measures 56-59 of the piece. Measure 56 starts with a treble clef, key signature of two flats (B-flat and E-flat), and a common time signature. The melody begins with a quarter note G4, followed by an eighth note F#4, and a quarter note E4. Measure 57 continues with a quarter note D4, followed by a quarter note C4, and a quarter note B3. Measure 58 features a quarter note A3, followed by a quarter note G3, and a quarter note F3. Measure 59 concludes with a quarter note E3, followed by a quarter note D3, and a quarter note C3.

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a measure containing a dotted quarter note on G4 and an eighth rest. The second measure contains a quarter note on A4, a quarter note on B-flat4, and a quarter note on C5, with a triplet bracket underneath. The third measure contains a quarter note on B-flat4, a quarter note on A4, and a quarter note on G4, with a triplet bracket underneath. The fourth measure contains a quarter note on F4, a quarter note on E-flat4, and a quarter note on D4, with a triplet bracket underneath. The fifth measure contains a quarter note on C4, a quarter note on B3, and a quarter note on A3, with a triplet bracket underneath. The sixth measure contains a quarter note on G3, a quarter note on F3, and a quarter note on E3, with a triplet bracket underneath. The seventh measure contains a quarter note on D3, a quarter note on C3, and a quarter note on B2, with a triplet bracket underneath. The eighth measure contains a quarter note on A2, a quarter note on G2, and a quarter note on F2, with a triplet bracket underneath. The system ends with a double bar line.

71 **H** *Open Vamp*

The musical notation for measures 71-73 is in treble clef with a key signature of two flats (Bb and Eb). Measure 71 begins with a repeat sign and contains a half note G4, a quarter note A4, and a quarter note Bb4. Measure 72 contains a half note G4, a quarter note A4, and a quarter note Bb4. Measure 73 contains a half note G4, a quarter note A4, and a quarter note Bb4. The notation includes various musical symbols such as stems, beams, and repeat signs.

74 *For Vamp* *Last X*

The musical notation for measures 74 and 75 is as follows:

- Measure 74: A quarter rest, followed by a quarter note G4, and a half note A4.
- Measure 75: A quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5.

The notation includes various ornaments and dynamics, such as the *ff* (fortissimo) marking and the *For Vamp* and *Last X* markings.

# This Will Be (An Everlasting Love)

Guitar

NATALIE COLE  
ARR. SHAUN EVANS

♩ = 130 (Shuffle)

6

*mp*

10

*Cm7* *Dm7* *E♭maj7* *Dm7* *Cm7* *F9sus*

13 **A** *B♭* *Gm7* *Cm7* *F9sus* *B♭* *Gm7* *Cm7* *F9sus*

*mf*

17 **B** *B♭* *Gm7* *Cm7* *F9sus* *B♭* *Gm7* *Cm7* *F9sus* *B♭* *Gm7*

22 *Cm7* *F9sus* 1. *Dm7* *D♭9* *G♭maj7* *B9(b5)* 2. *Dm7* *D♭9* *G♭maj7* *A♭9sus*

*cresc.* *cresc.*

27 **C** *D♭* *B♭m7* *E♭m7* *A♭9sus* *D♭* *B♭m7* *E♭m7* *A♭9sus* *D♭* *B♭m7*

32 *E♭m7* *A♭9sus* *B♭m7/D♭* *E♭m7* *A♭9sus*

*mf cresc.*

35 **D** D<sup>b</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>9sus D<sup>b</sup> B<sup>b</sup>m<sup>7</sup>

38 E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>9sus D<sup>b</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>9sus

41 **E** E<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup> E<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup> Waa Fills

45 E<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup> Waa Fills

47 E<sup>b</sup>m<sup>7</sup> /F G<sup>b</sup>6 A<sup>b</sup>9sus

49 **F** D<sup>b</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>9sus D<sup>b</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>9sus D<sup>b</sup> B<sup>b</sup>m<sup>7</sup>

54 E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>9sus D<sup>b</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>9sus D<sup>b</sup> B<sup>b</sup>m<sup>7</sup>

58 E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>9sus D<sup>b</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>9sus

*mf*

*mf*

*mf*

*mf cresc.*

*f*

61 **G** D<sup>b</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>9sus D<sup>b</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>9sus D<sup>b</sup> B<sup>b</sup>m<sup>7</sup>

66 E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>9sus D<sup>b</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>9sus D<sup>b</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>9sus

71 **H** *Open Vamp* D<sup>b</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>9sus D<sup>b</sup> B<sup>b</sup>m<sup>7</sup>

74 *For Vamp* E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>9sus *Last X* E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>9sus D<sup>b</sup>

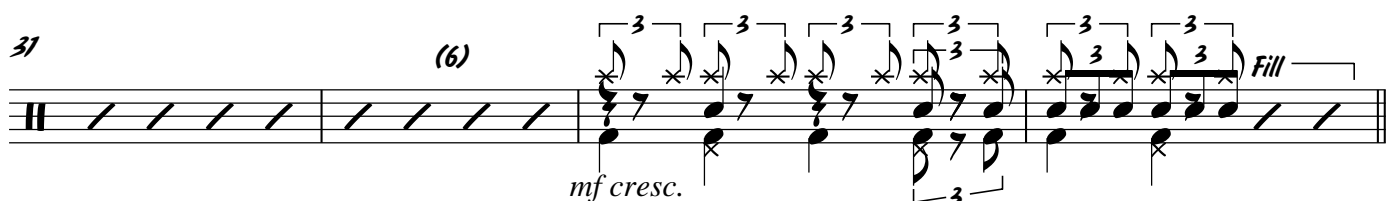
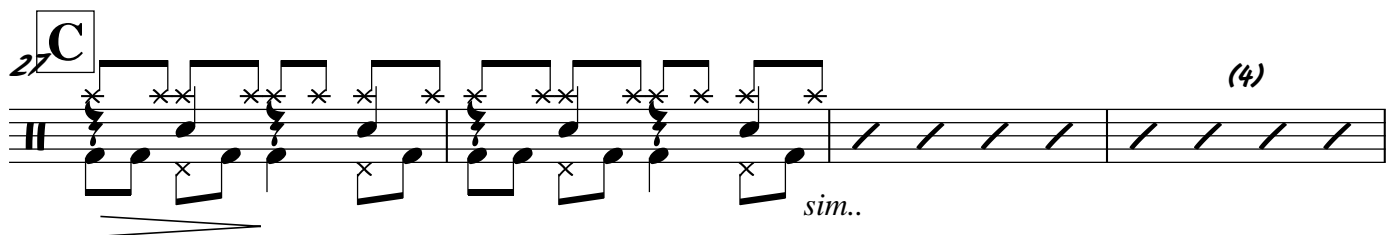
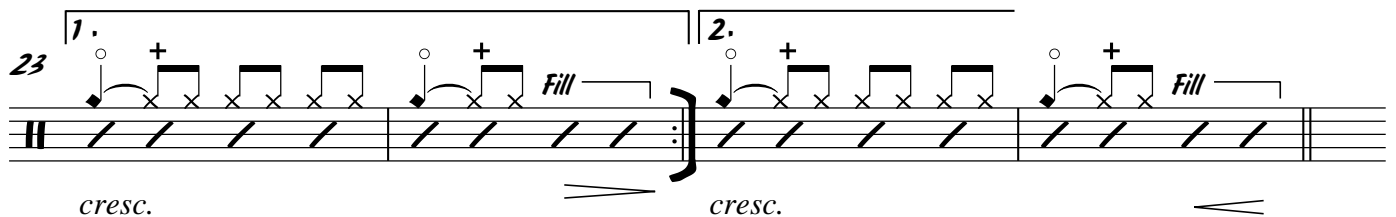
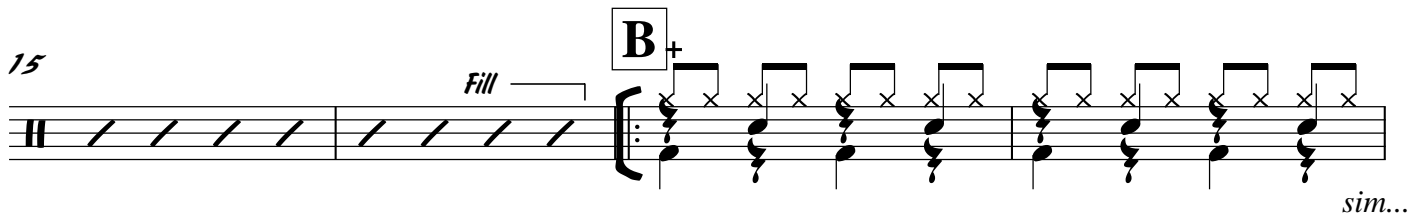
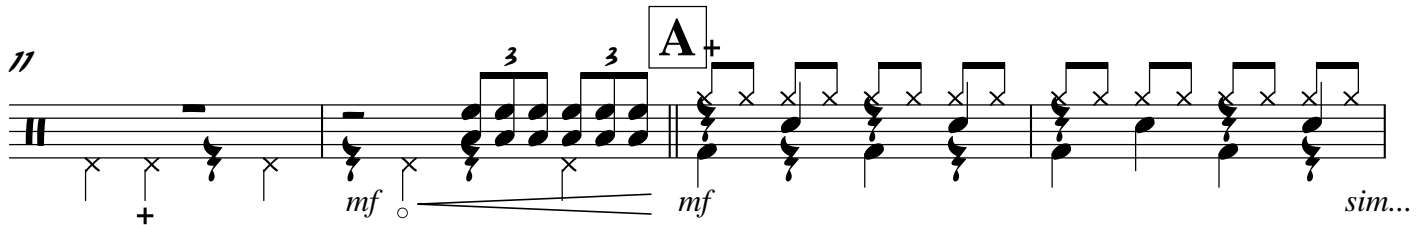
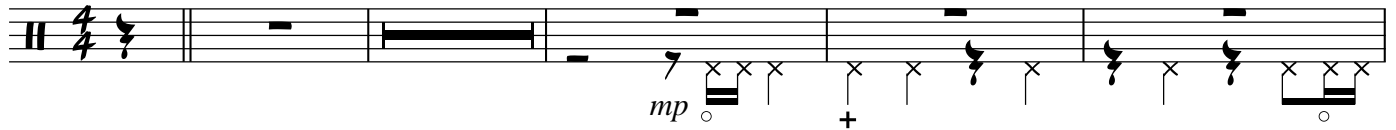
# This Will Be (An Everlasting Love)

Drums

♩ = 130 (Shuffle)

NATALIE COLE  
ARR. SHAUN EVANS

6



35 **D**

*mf* *sim..*

38 (4) (6)

(4) (6)

41 **E**

*mf* *mf*

45

*mf* *mf cresc.*

49 **F**

*f*

53

*f*

57

*f*



61 **G** <sup>+</sup>

sim...

65

sim...

68 *Fill*

sim...

71 **H** *Open Vamp*

sim...

73

*For Vamp* *Fill* *Last X* *Fill*

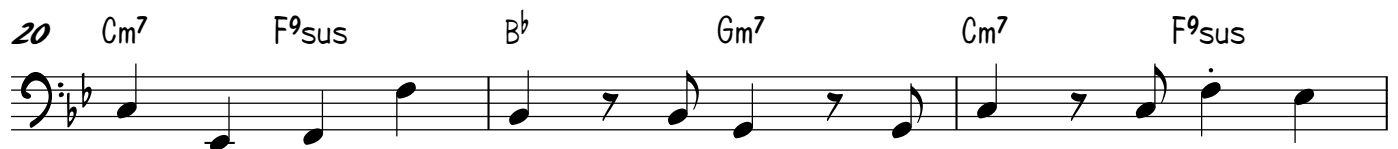
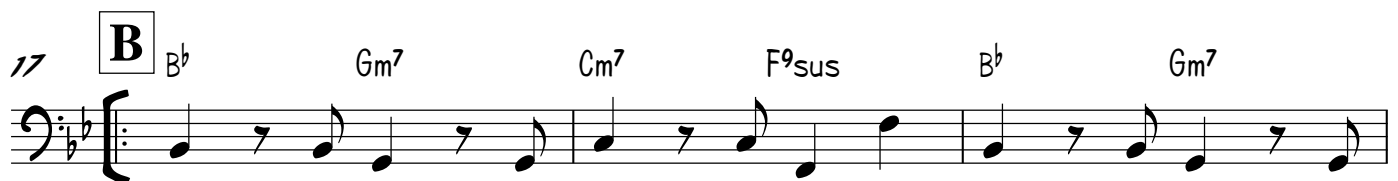
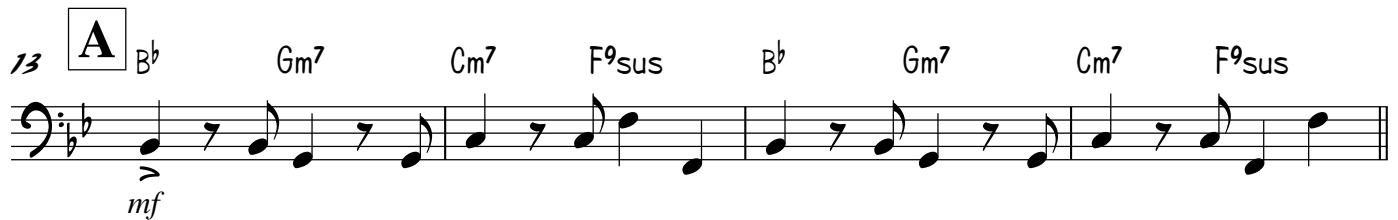
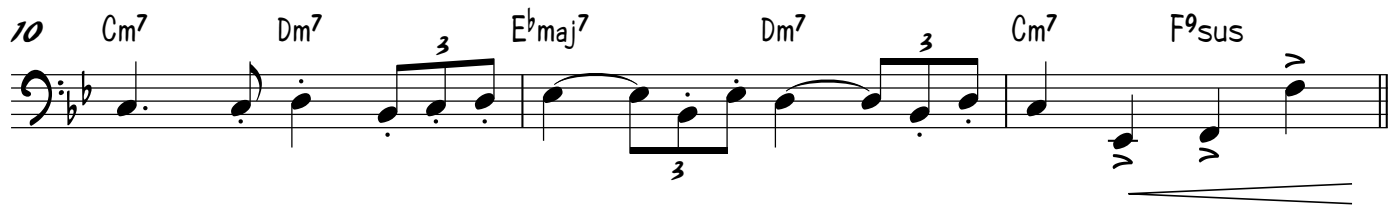
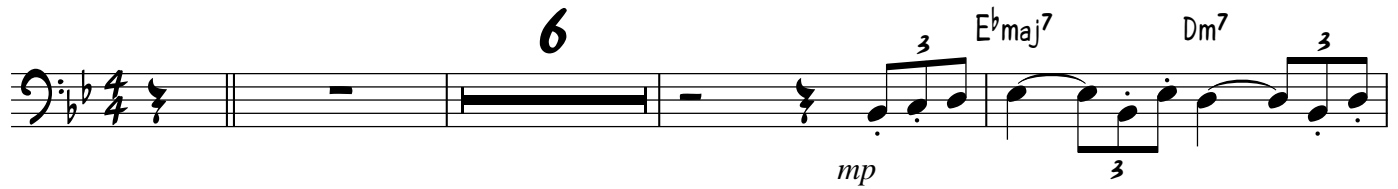
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# This Will Be (An Everlasting Love)

Bass

NATALIE COLE  
ARR. SHAUN EVANS

 = 130 (Shuffle)



23 1.  $Dm^7$   $D^b9$   $G^bmaj^7$   $B^9(b5)$  2.  $Dm^7$   $D^b9$   $G^bmaj^7$   $A^b9sus$

*cresc.* *cresc.*

27 **C**  $D^b$   $B^bm^7$   $E^bm^7$   $A^b9sus$   $D^b$   $B^bm^7$   $E^bm^7$   $A^b9sus$

31  $D^b$   $B^bm^7$   $E^bm^7$   $A^b9sus$   $B^bm^7/D^b$   $E^bm^7$   $A^b9sus$

*mf cresc.*

35 **D**  $D^b$   $B^bm^7$   $E^bm^7$   $A^b9sus$   $D^b$   $B^bm^7$

*mf*

38  $E^bm^7$   $A^b9sus$   $D^b$   $B^bm^7$   $E^bm^7$   $A^b9sus$

41 **E**  $E^bm^7$   $Fm^7$   $E^bm^7$   $Fm^7$

*mf* *mf*

45  $E^bm^7$   $Fm^7$   $E^bm^7 / F$   $G^b6$   $A^b9sus$

*mf* *mf cresc.*

49 **F**  $D^b$   $B^bm7$   $E^bm7$   $A^b9sus$   $D^b$   $B^bm7$   $E^bm7$   $A^b9sus$

*f*

53  $D^b$   $B^bm7$   $E^bm7$   $A^b9sus$   $D^b$   $B^bm7$   $E^bm7$   $A^b9sus$

57  $D^b$   $B^bm7$   $E^bm7$   $A^b9sus$   $D^b$   $B^bm7$   $E^bm7$   $A^b9sus$

61 **G**  $D^b$   $B^bm7$   $E^bm7$   $A^b9sus$   $D^b$   $B^bm7$   $E^bm7$   $A^b9sus$   $D^b$   $B^bm7$

66  $E^bm7$   $A^b9sus$   $D^b$   $B^bm7$   $E^bm7$   $A^b9sus$   $D^b$   $B^bm7$   $E^bm7$   $A^b9sus$

71 **H** *Open Vamp*  $D^b$   $B^bm7$   $E^bm7$   $A^b9sus$   $D^b$   $B^bm7$

74 *For Vamp*  $E^bm7$   $A^b9sus$  *Last X*  $E^bm7$   $A^b9sus$   $D^b$

*ff*

# This Will Be (An Everlasting Love)

Piano

♩ = 130 (Shuffle)

NATALIE COLE  
ARR. SHAUN EVANS

mf

4

8

12

14

*sim...*

V.S.

17 **B** B<sup>b</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>9</sup><sub>sus</sub> B<sup>b</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>9</sup><sub>sus</sub> B<sup>b</sup> Gm<sup>7</sup>

22 Cm<sup>7</sup> F<sup>9</sup><sub>sus</sub> Dm<sup>7</sup> D<sup>b9</sup> G<sup>b</sup>maj<sup>7</sup> B<sup>9</sup>(b5) Dm<sup>7</sup> D<sup>b9</sup>

*cresc.* *cresc.*

26 G<sup>b</sup>maj<sup>7</sup> A<sup>b9</sup><sub>sus</sub> **C** D<sup>b</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b9</sup><sub>sus</sub>

29 D<sup>b</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b9</sup><sub>sus</sub> D<sup>b</sup> B<sup>b</sup>m<sup>7</sup>

32 E<sup>b</sup>m<sup>7</sup> A<sup>b9</sup><sub>sus</sub> B<sup>b</sup>m<sup>7</sup>/D<sup>b</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b9</sup><sub>sus</sub>

*mf cresc.*

35 **D** D<sup>b</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b9</sup><sub>sus</sub> D<sup>b</sup> B<sup>b</sup>m<sup>7</sup>

*mf*

38 E<sup>b</sup>m<sup>7</sup> A<sup>b9</sup><sub>sus</sub> D<sup>b</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b9</sup><sub>sus</sub>

41 **E**  $E^b m^7$  3 3 3 3  $F m^7$

*mf*

43  $E^b m^7$  3 3 3 3  $F m^7$

*mf*

45  $E^b m^7$  3 3 3 3  $F m^7$

*mf*

47  $E^b m^7$  3  $/F$  3  $G^b 6$  3  $A^b 9_{sus}$  3 3 3 3

*mf cresc.*

The score consists of five systems of piano accompaniment. Each system has a grand staff (treble and bass clef). The first four systems (measures 41-46) feature a repeating triplet pattern in both hands, with a dynamic marking of *mf*. The fifth system (measures 47-50) introduces a crescendo and changes the right-hand pattern to include chords:  $E^b m^7$ ,  $/F$ ,  $G^b 6$ , and  $A^b 9_{sus}$ . The bass line in the fifth system consists of sustained notes. The key signature is three flats (B-flat major or D-flat minor).

49 **F**  $D^b$   $B^b m^7$   $E^b m^7$   $A^b 9_{sus}$   $D^b$   $B^b m^7$   $E^b m^7$   $A^b 9_{sus}$

*f*

The final system (measures 49-50) shows a series of chords:  $D^b$ ,  $B^b m^7$ ,  $E^b m^7$ ,  $A^b 9_{sus}$ ,  $D^b$ ,  $B^b m^7$ ,  $E^b m^7$ , and  $A^b 9_{sus}$ . The right hand plays a series of slanted lines, indicating a rapid or sustained sequence of notes. The dynamic marking is *f*. The key signature remains three flats.

53  $D^b$   $B^bm7$   $E^bm7$   $A^b9sus$   $D^b$   $B^bm7$

56  $E^bm7$   $A^b9sus$   $D^b$   $B^bm7$   $E^bm7$   $A^b9sus$

59  $D^b$   $B^bm7$   $E^bm7$   $A^b9sus$  **G**  $D^b$   $B^bm7$   $E^bm7$   $A^b9sus$   $D^b$   $B^bm7$

64  $E^bm7$   $A^b9sus$   $D^b$   $B^bm7$   $E^bm7$   $A^b9sus$   $D^b$   $B^bm7$

68  $E^bm7$   $A^b9sus$   $D^b$   $B^bm7$   $E^bm7$   $A^b9sus$

71 **H** *Open Vamp*  $D^b$   $B^bm7$   $E^bm7$   $A^b9sus$   $D^b$   $B^bm7$

74 *For Vamp*  $E^bm7$   $A^b9sus$  *Last X*  $E^bm7$   $A^b9sus$   $D^b$