

# JEŽÍŠKU PANÁČKU B FLAT

♩ = 170, NEW ORLEANS GROOVE

## INTRO

E $\flat$ 7

B $\flat$ 7

E $\flat$ 7

B $\flat$ 7

Bass line for the intro, measures 1-4. The key signature has two flats (B $\flat$  and E $\flat$ ), and the time signature is 4/4. The notes are: 1. E $\flat$  (quarter), G $\flat$  (quarter), F $\flat$  (quarter), E $\flat$  (quarter). 2. E $\flat$  (quarter), G $\flat$  (quarter), F $\flat$  (quarter), E $\flat$  (quarter). 3. E $\flat$  (quarter), G $\flat$  (quarter), F $\flat$  (quarter), E $\flat$  (quarter). 4. E $\flat$  (quarter), G $\flat$  (quarter), F $\flat$  (quarter), E $\flat$  (quarter).

5 E $\flat$ 7

B $\flat$ 7

C7

F9(SUS4)

Bass line for the intro, measures 5-8. The notes are: 5. E $\flat$  (quarter), G $\flat$  (quarter), F $\flat$  (quarter), E $\flat$  (quarter). 6. E $\flat$  (quarter), G $\flat$  (quarter), F $\flat$  (quarter), E $\flat$  (quarter). 7. E $\flat$  (quarter), G $\flat$  (quarter), F $\flat$  (quarter), E $\flat$  (quarter). 8. E $\flat$  (quarter), G $\flat$  (quarter), F $\flat$  (quarter), E $\flat$  (quarter), followed by a whole note chord F9(SUS4).

9 UNISON OF ALL INSTRUMENTS

Piano accompaniment for measures 9-12, section A. The right hand plays a melody: 9. B $\flat$  (quarter), A $\flat$  (quarter), G $\flat$  (quarter), F $\flat$  (quarter). 10. B $\flat$  (quarter), A $\flat$  (quarter), G $\flat$  (quarter), F $\flat$  (quarter). 11. B $\flat$  (quarter), A $\flat$  (quarter), G $\flat$  (quarter), F $\flat$  (quarter). 12. B $\flat$  (quarter), A $\flat$  (quarter), G $\flat$  (quarter), F $\flat$  (quarter). The left hand plays a bass line: 9. B $\flat$  (quarter), A $\flat$  (quarter), G $\flat$  (quarter), F $\flat$  (quarter). 10. B $\flat$  (quarter), A $\flat$  (quarter), G $\flat$  (quarter), F $\flat$  (quarter). 11. B $\flat$  (quarter), A $\flat$  (quarter), G $\flat$  (quarter), F $\flat$  (quarter). 12. B $\flat$  (quarter), A $\flat$  (quarter), G $\flat$  (quarter), F $\flat$  (quarter). A B $\flat$  chord is indicated above the first measure.

13

Piano accompaniment for measures 13-16, section B. The right hand plays a melody: 13. C $\flat$  (quarter), B $\flat$  (quarter), A $\flat$  (quarter), G $\flat$  (quarter). 14. C $\flat$  (quarter), B $\flat$  (quarter), A $\flat$  (quarter), G $\flat$  (quarter). 15. C $\flat$  (quarter), B $\flat$  (quarter), A $\flat$  (quarter), G $\flat$  (quarter). 16. C $\flat$  (quarter), B $\flat$  (quarter), A $\flat$  (quarter), G $\flat$  (quarter). The left hand plays a bass line with chords: 13. C $\flat$ 7, F7. 14. B $\flat$ maj7, G $\flat$ 7. 15. C $\flat$ 7, F7. 16. B $\flat$ maj7, B $\flat$ 7.

17

Piano accompaniment for measures 17-20. The right hand plays a melody: 17. E $\flat$  (quarter), D $\flat$  (quarter), C $\flat$  (quarter), B $\flat$  (quarter). 18. E $\flat$  (quarter), D $\flat$  (quarter), C $\flat$  (quarter), B $\flat$  (quarter). 19. E $\flat$  (quarter), D $\flat$  (quarter), C $\flat$  (quarter), B $\flat$  (quarter). 20. E $\flat$  (quarter), D $\flat$  (quarter), C $\flat$  (quarter), B $\flat$  (quarter). The left hand plays a bass line with chords: 17. E $\flat$ 6, E $\flat$ m6. 18. D $\flat$ 7, C $\sharp$ 0. 19. C $\flat$ 7, F7. 20. B $\flat$ 6.

21 DRUMS GROOVE A CAPELLA

Drum groove for measures 21-24. The notation shows a consistent rhythmic pattern of eighth notes in the bass line, with a double bar line at the end of measure 24.