

TWO BASS HIT TAKE 2

RECORDED FEBRUARY 4, 1958 MILES DAVIS: MILESTONES (COLUMBIA CL1193)

J. LEWIS & D. GILLESPIE

♩ = 270 **D#M7(b5)** **DM7** **C#M7** **CM7**

CANNON

MILES/TRANE

TENOR BOTTOM

Bm7 **C7/E** **E7 AMAS** **EPEDAL** **W/COLTRANE**

AMAS **EPEDAL** **AMAS**

CM7 **F7** **Bbm7** **Bbm7** **Ebm7** **AbMAS7** **C7/E**

DRUM FILLS **DRUM FILLS**

EPEDAL **W/COLTRANE** **AMAS**

TRANE TOP

TWO BASS HIT - TAKE 2

2

E PEDAL

A MA3

TENSE BOTTOM

D#M7 G#7 D M7 G7 C#M7 F#7 C M7 F7 B M7

G#M7

C7/E A MA3 A A/Bb A A/Bb A A/Bb

TRANE TOP

A A/Bb D D/Eb D D/Eb D D/Eb D D/Eb

D7 D7 G7 G7

DRUM SOLO

ALL UNISON

C7 C7 F7

F7 D BLUES - TRANE 8 X

12

TURN PAGE

SOLO STARTS

8b7

Eb7

DM7

G7(b9)

CM7

F7(#11)

Bb6

Gm7

CM7

F7

Bb7

Eb7

Bb7

Fm7

Bb7

Eb6

(LAY BACK)

DM7

G7(b9)

CM7

F7

Bb6

Gm7

C7

F7

Bb7

Eb7

Bb7

Fm7

Bb7

Eb7

Ebm7

DM7

G7(b9)

CM7

Bb6

G7

CM7

F7

Bb7

TWO BASS HIT - TAKE 2

4

Handwritten musical score for "TWO BASS HIT - TAKE 2". The score is written on ten staves, each containing a single melodic line with various chords and musical notations.

Staff 1: Chords: E^b7 , B^b7 , F^M7 , $B^b7(b9)$, E^b7 . Includes a measure with a 4-measure rest.

Staff 2: Chords: E^bM7 , D^M7 , $G7(b9)$, C^M7 .

Staff 3: Chords: $F7$, B^b6 , $G7$, $C7$, $F7$, $E7/B^b$.

Staff 4: Continuation of the melodic line with various chords and rests.

Staff 5: Chords: E^b7 , D^M7 , $G7(b9)$.

Staff 6: Chords: C^M7 , $F7$, B^b6 , $G7(b9)$, $C7$, F^AUG7 .

Staff 7: Chords: B^b7 , E^b7 , F^M7 , B^b7 .

Staff 8: Chords: E^b7 , D^M7 , $G7(b9)$.

Staff 9: Chords: C^M7 , $F7$, B^b6 , $G7$, C^M7 , $F7(b9)$.

The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, along with dynamic markings like s (soft) and f (forte).

Handwritten musical score for "TWO BASS HIT - TAKE 2". The score is written on ten staves, each containing a single melodic line. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings (e.g., *s* for *soft*). Chord symbols are written above the staves, indicating the harmonic structure. Some staves include performance instructions like "LAY BACK" and "TUTTI".

Chord symbols and performance markings across the staves:

- Staff 1: B^b7
- Staff 2: $E^b7(b9)$, D^M7 , $G7(b9)$, C^M7
- Staff 3: $F7(\#11)$, B^bMA7 , G^M7 , C^M7 , $F7$, B^b7 , E^b (LAY BACK)
- Staff 4: B^b7 , F^M7 , B^b7 , $(TUTTI) E^b7$, E^b^M7
- Staff 5: D^M7 , $G7(b9)$, C^M7 , $F7$
- Staff 6: B^b9 , C^M7 , $F7$, B^bMA7 , F^M7 (LAY BACK), B^b7
- Staff 7: E^b7 , E^oIM , $D^M7(TUTTI)$, $G7(b9)$, C^M7
- Staff 8: $F7$, B^b6 , G^M7 , C^M7 , $F7$, B^b7
- Staff 9: F^M7 , $B^b7(\#11)$, E^b7 , E^oIM

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