

BASS

GREG YASINITSKY

Commissioned in Celebration of the Tenth Anniversary of the Jazz Education Network

JEN-TEN

Dedicated to JEN Founders Mary Jo Papich and Lou Fischer

UPTEMPO SWING $\text{♩} = 216$

The musical score is written for bass in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music, each with measure numbers 1, 5, 10, 15, 20, 25, 30, 35, and 40. The score includes various chords and dynamics. Chords are written above the staff, and dynamics like *f*, *mf*, and *mp* are written below. Some measures are boxed with their measure numbers (9, 17, 25, 34, 42). A 'SOLO' section is indicated above the final staff. The piece concludes with a double bar line.

Chords and dynamics include: *f*, Eb9(#11), F9(#11), Eb9(#11), F9(#11), Eb9(#11), D+7(#9), DbMA7(#11), As Is, *mf*, *mp*, 17, Cm(MA7), *mf*, 25, Eb9(#11), F9(#11), Eb9(#11), *mp*, 30, D+7(#9), DbMA7(#11), 34, As Is, *mp*, *f*, *mf*, 35, 40, 42, Cm(MA7), SOLO, Ab9(#11), Fmi7, *f*.

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45 $G_+7(\#9)$ $C_{MI}(MA7)$ $A^b9(\#11)$ G_9^{sus} $G_+7(\#9)$

50 $C_{MI}(MA7)$ $A^b9(\#11)$ $F_{MI}7$ $G_+7(\#9)$ $F_{MI}7$

55 $G_+7(\#9)$ $C_{MI}(MA7)$ 58 $E^b9(\#11)$

60 $F_9(\#11)$ $E^b9(\#11)$ $D_+7(\#9)$

65 $D^bMA7(\#11)$ 66 $C_{MI}(MA7)$ $A^b9(\#11)$ $F_{MI}7$ $G_+7(\#9)$

70 $F_{MI}7$ $G_+7(\#9)$ END SOLO $C_{MI}(MA7)$ $D_+7(\#9)$ $D^bMA7(\#11)$

DUET WITH TENOR SOLO
74 $C_{MI}(MA7)$ $A^b9(\#11)$ $F_{MI}7$ $G_+7(\#9)$ $C_{MI}(MA7)$

79 $A^b9(\#11)$ G_9^{sus} $G_+7(\#9)$ 82 $C_{MI}(MA7)$ $A^b9(\#11)$

84 $F_{MI}7$ $G_+7(\#9)$ $F_{MI}7$ $G_+7(\#9)$ $C_{MI}(MA7)$

89 90 $E^b9(\#11)$ $F_9(\#11)$

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94 $E\flat 9(\#11)$ $D+7(\#9)$ $D\flat MA7(\#11)$ 98 $C_{MI}(MA7)$

99 $A\flat 9(\#11)$ $F_{MI}7$ $G+7(\#9)$ $F_{MI}7$ $G+7(\#9)$

104 $C_{MI}(MA7)$ $G+7(\#9)$ 106 $C_{MI}(MA7)$ $A\flat 9(\#11)$ $F_{MI}7$

109 $G+7(\#9)$ $C_{MI}(MA7)$ $A\flat 9(\#11)$ G^9_{SUS} $G+7(\#9)$

114 $C_{MI}(MA7)$ $A\flat 9(\#11)$ $F_{MI}7$ $G+7(\#9)$ $F_{MI}7$

mf

119 $G+7(\#9)$ $C_{MI}(MA7)$ 122 $E\flat 9(\#11)$

f *mp*

124 $F9(\#11)$ $E\flat 9(\#11)$ $D+7(\#9)$

129 $D\flat MA7(\#11)$ 130 $C_{MI}(MA7)$ $A\flat 9(\#11)$ $F_{MI}7$ $G+7(\#9)$

mf *p*

134 $F_{MI}7$ $G+7(\#9)$ $C_{MI}(MA7)$

f *mf*

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138 Eb9(#11) F9(#11) Eb9(#11) F9(#11) Eb9(#11)

143 D+7(#9) DbMA7(#11) 146 Cm(MA7) Ab9(#11)

148 Fm7 G+7(#9) Cm(MA7) Ab9(#11) G9sus

153 G+7(#9) 154 Cm(MA7) Ab9(#11) Fm7 G+7(#9)

158 Fm7 G+7(#9) Cm(MA7) 162 Eb9(#11)

163 F9(#11) Eb9(#11)

168 D+7(#9) DbMA7(#11) 170 Cm(MA7) Ab9(#11) Fm7

173 G+7(#9) Fm7 G+7(#9) Cm(MA7) G+7(#9)

178 Cm(MA7) Ab9(#11) Fm7 G+7(#9) Cm(MA7)

183 Ab9(#11) G9sus G+7(#9) 186 Cm(MA7) Ab9(#11)

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188 F_{MI7} $G_{+7(\#9)}$ F_{MI7} $G_{+7(\#9)}$ $C_{MI}(MA7)$

193 194 $E_{b9}(\#11)$ $F9(\#11)$

198 $E_{b9}(\#11)$ $D_{+7(\#9)}$ $D_{bMA7}(\#11)$

202 $C_{MI}(MA7)$ $A_{+7(\#9)}$ $A_{b9}(\#11)$ $G_{bMA7}(\#11)$ F_{MI7} $A_{b9}(\#11)$ $G_{+7(\#9)}$

206 F_{MI7} $G_{+7(\#9)}$ 1. $C_{MI}(MA7)$ 2. $C_{MI}(MA7)$

211 $D_{bMA7}(\#11)$ 212 C_{MI6} B_{b9} A_{b9} F_{MI7} $A_{b9}G_{+7(\#9)}$

216 F_{MI7} $G_{+7(\#9)}$ $C_{MI}(MA7)$ 220 $E_{b9}(\#11)$

221 $F9(\#11)$ $E_{b9}(\#11)$

226 $D_{+7(\#9)}$ $D_{bMA7}(\#11)$ 228 $C_{MI}(MA7)$ $A_{+7(\#9)}$ $A_{bMA7}(\#11)$ F_{MI7}

231 $G_+7(\#9)$ F_{MI7} $G_+7(\#9)$ $C_{MI}(MA7)$

236 $C_{MI}6$ Bb^9_{SUS} $Ab^9(\#11)$ $Gb^9(\#11)$ $F^9(\#11)$ **238** 6

246 6 $C_{MI}6$ $Gb^9(\#11)$ F_{MI7} $E^9(\#11)$ **254** $Eb^9(\#11)$

256 $F^9(\#11)$ $Eb^9(\#11)$ $D_+7(\#9)$

261 $DbMA7(\#11)$ **262** $C_{MI}(MA7)$ Ab^9 F_{MI7} $G_+7(\#9)$

266 F_{MI7} $G_+7(\#9)$ $C_{MI}(MA7)$ $D_+7(\#9)$ $DbMA7(\#11)$

271 **272** $C_{MI}6$ $A_+7(\#9)$ Ab^9 $GbMA7$ F_{MI7} Ab^9 $G_+7(\#9)$

276 $C_{MI}6$ $A_+7(\#9)$ Ab^9 F_{MI7} G^9_{SUS} **280** $G_+7(\#9)$ $DbMA7$ $C_{MI}6$ $A_+7(\#9)$

281 Ab^9 $GbMA7$ F_{MI7} Ab^9 $G_+7(\#9)$ F_{MI7} $EbMA7$ $D_+7(\#9)$ $DbMA7$

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286 $C_{MI}(MA7)$ $A5\ 1s$ 288 5

295 296 D^bMA7 $C_{MI}6$ $A+7(\#9)$ A^b9 G^bMA7 $F_{MI}7$ A^b9 $G+7(\#9)$

300 $F_{MI}7$ E^bMA7 $D+7(\#9)$ D^bMA7 $C_{MI}(MA7)$ $A5\ 1s$ 2

306

311 314

316

321 322

326 330

331 $C_{MI}(MA7)$

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338

336

A+7(#9) Ab9(#11)

Musical staff with bass clef, key signature of two flats, and a dynamic marking of f .

341

Musical staff with bass clef, key signature of two flats, and a dynamic marking of f .

345

GbmA7(#11) Fm7

346

Musical staff with bass clef, key signature of two flats, and a dynamic marking of f .

349

D+7(#9)

Musical staff with bass clef, key signature of two flats, and a dynamic marking of mf .

354

DbMA7(#11)

Musical staff with bass clef, key signature of two flats, and a dynamic marking of f .

358

As 1s

Musical staff with bass clef, key signature of two flats, and a dynamic marking of mf .

362

DRUMS

F9(#11)

Musical staff with bass clef, key signature of two flats, and a dynamic marking of f . Includes drum notation and a triplet symbol.

368

DRUMS

Eb9(#11)

SHORT CADENZAS FROM
BASS, TENOR 1, TROMBONE 1,
TRUMPET 2 & DRUMS

DbMA7(#11)

Musical staff with bass clef, key signature of two flats, and a dynamic marking of ff . Includes drum notation and a double bar line.