

# Au Privave

## Bass for Standard Key

Charlie Parker

Up [Charlie Parker 1951] ( $\text{d} = 200$ )

Bass line for the first section of the piece. The key signature is one flat. The bass notes are: F, G<sub>MI</sub><sup>7</sup>, C<sup>7</sup>, F, G<sub>MI</sub><sup>7</sup>, C<sub>MI</sub><sup>7</sup>, F<sup>7(#5)</sup>. The bass part consists of eighth-note patterns.

Bass line for the second section of the piece. The key signature changes to no sharps or flats. The bass notes are: B<sub>b</sub><sup>7</sup>, B<sub>b</sub><sub>MI</sub><sup>7</sup>, E<sub>b</sub><sup>7</sup>, F, G<sub>MI</sub><sup>7</sup>, A<sub>MI</sub><sup>7</sup>, D<sup>7</sup>. The bass part consists of eighth-note patterns.

Bass line for the third section of the piece. The key signature changes to one sharp. The bass notes are: G<sub>MI</sub><sup>7</sup>, G<sub>MI</sub><sup>7</sup>, C<sup>7</sup>, F, D<sup>7(9)</sup>, G<sub>MI</sub><sup>7</sup>, C<sup>7</sup>. The bass part consists of eighth-note patterns. A measure repeat sign is shown at the end of the section.

⊕ Coda

Bass line for the coda of the piece. The key signature changes to one sharp. The bass notes are: G<sub>MI</sub><sup>7</sup>, C<sup>7</sup>, F<sub>MA</sub><sup>7</sup>. The bass part consists of eighth-note patterns.

Play head twice before and twice after solos, to coda on the final repeat.