

# CHERRY JUICE

COMPOSED AND ARRANGED BY  
THAD JONES

BASS

Start

FAST SWING  $\text{J} = 224$

Handwritten bass line in 2/4 time. The first measure starts with a bass note followed by eighth-note pairs. The second measure consists of eighth-note pairs. Dynamics include  $f$ .

Handwritten bass line in 2/4 time. The first measure shows eighth-note pairs. The second measure consists of eighth-note pairs. Dynamics include  $hp$  and  $ld$ .

Handwritten bass line in 2/4 time. The first measure shows eighth-note pairs. The second measure consists of eighth-note pairs. Measure 4 is indicated above the staff. Measure 8 is indicated below the staff.

Handwritten bass line in 2/4 time. The first measure shows eighth-note pairs. Measure 2 contains a boxed section labeled 'A' with dynamics  $mf$  and harmonic analysis  $(\text{ENS.})$  and  $G\text{M}_1 \text{ II}$ . Measures 3-7 show eighth-note pairs. Harmonic analysis for measures 3-7 includes  $F13(\#11)$ ,  $Bb7(\#9)$ , and  $Eb7(\#11)$ .

Handwritten bass line in 2/4 time. The first measure shows eighth-note pairs. Measures 2-6 show eighth-note pairs. Harmonic analysis for measures 2-6 includes  $A\text{M}_17(\text{b5})$ ,  $D7(\#11)$ ,  $G\text{M}_1 \text{ II}$ ,  $F13(\#11)$ , and  $Bb7(\#9)$ .

Handwritten bass line in 2/4 time. The first measure shows eighth-note pairs. Measures 2-6 show eighth-note pairs. Harmonic analysis for measures 2-6 includes  $Eb7(\#11)$ ,  $D7(\#9)$ ,  $G\text{M}_1 \text{ II}$ ,  $G7(\text{b9})$ ,  $C7(\#9)$ ,  $G9(\#11)$ ,  $C7(\#9)$ ,  $C7(\#9)$ ,  $G9(\#11)$ , and  $C7(\#9)$ .

Handwritten bass line in 2/4 time. The first measure shows eighth-note pairs. Measures 2-6 show eighth-note pairs. Harmonic analysis for measures 2-6 includes  $f$ ,  $A\text{M}_17(\text{b5})$ ,  $D7(\#9)$ ,  $G\text{M}_1 \text{ II}$ ,  $F13(\#11)$ ,  $Bb7(\#9)$ ,  $Eb7(\#11)$ ,  $D7(\#9)$ ,  $G\text{M}_1 \text{ II}$ , and  $D7(\#9)$ .

Handwritten bass line in 2/4 time. The first measure shows eighth-note pairs. Measures 2-6 show eighth-note pairs. Harmonic analysis for measures 2-6 includes  $F13(\#11)$ ,  $Bb7(\#9)$ ,  $Eb7(\#11)$ ,  $D7(\#9)$ ,  $G\text{M}_1 \text{ II}$ , and  $D7(\#9)$ .

Handwritten bass line in 2/4 time. The first measure shows eighth-note pairs. Measures 2-6 show eighth-note pairs. Harmonic analysis for measures 2-6 includes  $C$  (FLUGEL HORN SOLO),  $G\text{M}_1 \text{ II}$ ,  $F\text{M}_1 \text{ II}$ ,  $Bb7$ , and  $Eb7$ .

Handwritten bass line in 2/4 time. The first measure shows eighth-note pairs. Measures 2-6 show eighth-note pairs. Harmonic analysis for measures 2-6 includes  $A\text{M}_17(\text{b5})$ ,  $D7$ ,  $G\text{M}_1 \text{ II}$ ,  $F\text{M}_1 \text{ II}$ , and  $Bb7$ .

## BASS

2.

## CHERRY JUICE

**D** C+7(#9)

E♭7 D7 Gm17 G7

C 13 (#11) B♭7 (#11) A7 (#11) D7 (#9) Gm17 Fm17 Bb7

E♭7 D+7 (#9) Gm19 1. Gm19 D+7 (#9) 2. Gm19 STOP

**E** (ENS.) Gm17 Fm11 Bb7 E♭7 (#11) D7 (#9)

f D7 (#9) **F** (TENOR) Gm17 Fm17 Bb7

E♭7 D7 Gm17 G7 C7

C7 C7 Bb7 Am17 (bs) D7

Gm17 Fm17 Bb7 E♭7 D7 Gm17

**G** (TENOR) Gm17 Fm17 Bb7 (#9) E♭7 (#9) Am17 (bs) D7 (#9)

Gm11 Fm11 Bb7 (#9) E♭7 (#11) D7 (#11) Gm17 G+7 (#9)

**H** (ENS.) C7 (#11) C7 (#11) G7 C7 (#11) G7 (#9) C7 (#11) Bb7 (#11) Am17 (bs) D7 (#9)

f (TENOR) Gm17 Fm17 Bb7 E♭7 D7 Gm17