

Blues You Can't Refuse

C♯ Instruments

A7 E♭7#11 D7 G7#11 A7 F7#11 E_m7 E♭7#11

D7 D_m7 G7 AΔ B_m7 C#_m7 F#7#9

B_m7 E7_{ALT} AΔ C7 FΔ B♭7#11

Detailed description: This block contains the first three systems of musical notation for the C# Instruments part. The first system (bars 1-4) features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It includes a 3/4 rest in bar 1 and a 4/4 rest in bar 4. The second system (bars 5-8) continues the melody with a 3/4 rest in bar 5 and a 4/4 rest in bar 8. The third system (bars 9-12) concludes the piece with a 3/4 rest in bar 9 and a 4/4 rest in bar 12. Chord symbols are placed above the notes, and bar numbers 1 through 12 are indicated below the staff.

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Blues You Can't Refuse

C₇ Instruments

A7 E♭7#11 D7 G7#11 A7 F7#11 E_m7 E♭7#11

D7 D_m7 G7 AΔ B_m7 C#_m7 F#7#9

B_m7 E7_{ALT} AΔ C7 FΔ B♭7#11

Detailed description: This block contains the first three systems of musical notation for the C7 Instruments part. The first system (bars 1-4) features a bass clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It includes a 3/4 rest in bar 1 and a 4/4 rest in bar 4. The second system (bars 5-8) continues the melody with a 3/4 rest in bar 5 and a 4/4 rest in bar 8. The third system (bars 9-12) concludes the piece with a 3/4 rest in bar 9 and a 4/4 rest in bar 12. Chord symbols are placed above the notes, and bar numbers 1 through 12 are indicated below the staff.

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MELODIC POINTS OF INTEREST: Three-against-four phrasing in bars 1–4. Three-against-four phrasing again in bars 5–6. Brief quote from *Confirmation* in bar 7. Bars 10–12 imply opening motif.

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CD#1 & 5—TRACKS 16 & 17

B \flat Instruments

B7 **F7#11** **E7** **A7#11** **B7** **G7#11** **F#m7** **F7#11**

E7 **Em7** **A7** **B Δ** **C#m7** **D#m7** **G7#9**

C#m7 **F#7^{ALT}** **B Δ** **D7** **G Δ** **C7#11**

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E \flat Instruments

F#7 **C7#11** **B7** **E7#11** **F#7** **D7#11** **C#m7** **C7#11**

B7 **Bm7** **E7** **F# Δ** **G#m7** **A#m7** **D#7#9**

G#m7 **C#7^{ALT}** **F# Δ** **A7** **D Δ** **G7#11**

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CHORDAL POINTS OF INTEREST: Only three bars have one chord per bar. Second half of bar 1 uses tritone sub as do second half of bars 3 & 4. Chords ascend diatonically in bar 7 to first chord of bar 8. *Lady Bird* turnaround in bars 11–12.