

# SECOND LINE

(JOE AVERY BLUES)

BASS

TRADITIONAL  
Arranged by VICTOR L. GOINES

RUBATO

MEDIUM SWING  $\text{♩} = 180$

5  $B^{\flat}7$   $B^{\flat}7$   $B^{\flat}7$   $B^{\flat}7$   $E^{\flat}7$

6 7 8 9

10  $E^{\flat}7$   $B^{\flat}7$   $B^{\flat}7$   $F7$   $F7$

11 12 13 14

15  $B^{\flat}7$  16  $B^{\flat}7$  17  $B^{\flat}7$  18  $B^{\flat}7$   $B^{\flat}7$   $B^{\flat}7$

19

20  $B^{\flat}7$   $B^{\flat}7$   $E^{\flat}7$   $E^{\flat}7$   $B^{\flat}7$

21 22 23 24

25  $B^{\flat}7$   $F7$   $F9$   $B^{\flat}7$   $B^{\flat}7$

26 27 28 29

30  $B^{\flat}9$   $B^{\flat}9$  TO CODA  $B^{\flat}9$   $B^{\flat}7$   $E^{\flat}7$

31 32 33 34

35  $E^{\flat}7$   $B^{\flat}7$   $B^{\flat}7$   $F7$   $F9$

36 37 38 39

8<sup>b</sup>7 8<sup>b</sup>7 (42) 8<sup>b</sup>7 8<sup>b</sup>7 8<sup>b</sup>7

40 41 45 44

8<sup>b</sup>7 E<sup>b</sup>7 E<sup>b</sup>7 8<sup>b</sup>7 8<sup>b</sup>7

45 46 47 48 49

F7 F9 8<sup>b</sup>7 8<sup>b</sup>7 (54) 8<sup>b</sup>7

50 51 52 53 54

8<sup>b</sup>7 8<sup>b</sup>7 8<sup>b</sup>7 E<sup>b</sup>7 E<sup>b</sup>7

55 56 57 58 59

8<sup>b</sup>7 8<sup>b</sup>7 F7 F9 8<sup>b</sup>7

60 61 62 63 64

8<sup>b</sup>7 (66) 8<sup>b</sup>7 8<sup>b</sup>7 8<sup>b</sup>7 8<sup>b</sup>7

65 67 68 69

E<sup>b</sup>7 E<sup>b</sup>7 8<sup>b</sup>7 8<sup>b</sup>7 F7

70 71 72 73 74

F9 8<sup>b</sup>7 8<sup>b</sup>7 (78) 8<sup>b</sup>7 8<sup>b</sup>7

75 76 77 78 79

8<sup>b</sup>7 8<sup>b</sup>7 E<sup>b</sup>7 E<sup>b</sup>7 8<sup>b</sup>7

80 81 82 83 84

8<sup>b</sup>7 F7 F9 8<sup>b</sup>7 8<sup>b</sup>7

85 86 87 88 89

Detailed description: This image shows ten staves of bass line musical notation. Each staff contains a sequence of notes and rests, with chord symbols written above. The key signature has two flats (B-flat and E-flat). Measure numbers are written below the notes. Some measure numbers are enclosed in boxes: 42, 54, 66, and 78. The chords used include 8<sup>b</sup>7, E<sup>b</sup>7, F7, and F9. The notation includes eighth and quarter notes, as well as rests.

90  $B^b7$   $B^b7$   $B^b7$   $B^b7$   $E^b7$   
 91 92 93 94  
 $E^b7$   $B^b7$   $B^b7$   $F7$   $F9$   
 95 96 97 98 99  
 $B^b7$   $B^b7$  102  $B^b7$   $B^b7$   $B^b7$   
 100 101 103 104  
 $B^b7$   $E^b7$   $E^b7$   $B^b7$   $B^b7$   
 105 106 107 108 109  
 $F7$   $F9$   $B^b7$   $B^b7$  114  $B^b7$   
 110 111 112 113 *mf*  
 $B^b7$   $B^b7$   $B^b7$   $E^b7$   $E^b7$   
 115 *Cresc.* 116 117 118 119  
 $B^b7$   $B^b7$   $F7$   $F9$   $B^b7$   
 120 121 122 123 124  
 $B^b7$  126  $B^b7$   $B^b7$   $B^b7$   $B^b7$   
 125 127 128 129  
 $E^b7$   $E^b7$   $B^b7$   $B^b7$   $F7$   
 130 131 132 133 134  
 $F9$   $B^b7$   $B^b7$   $D.S. \text{ AL CODA}$   $\text{CODA}$   $B^b7$   $F7(\sharp 9)$   $B^b7$   
 135 136 137 138 139