

AFTERNOON IN PARIS

TRANSCRIPTION : PIERRE CULLAZ

JOHN LEWIS

Toujours destinés à deux guitares, une basse et une batterie .

The first system of musical notation consists of three staves. The top two staves are in treble clef and contain a series of chords, with a long slur spanning across both staves. The bottom staff is in bass clef and contains a melodic line with eighth notes.

The second system of musical notation consists of three staves. The top two staves are in treble clef and contain a series of chords, with a long slur spanning across both staves. The bottom staff is in bass clef and contains a melodic line with eighth notes.

The third system of musical notation consists of three staves. The top two staves are in treble clef and contain a series of chords, with a long slur spanning across both staves. The bottom staff is in bass clef and contains a melodic line with eighth notes. Above the first staff, there is a dashed line with the text "8 alta" and a bracket. Above the second staff, there is a circled "1" with the text "loco" below it. Above the third staff, there is a circled "3".

9 8 alta

8 alta - - - - - Al Coda

1^o 8 alta | 2^o 8 alta

8 alta

8 alta

8 alta

Coda 8 alta loco

Grille chorus

C	Cm7 - F7	Bb	Bbm7 - Eb7	Ab	Dm7 - G7			
19	Em7 - A7	Dm7 - G7	20	C	A7	Dm7	G7	17
C	A7	Dm7	G7	C#m7 - F#7	Dm7 - G7	C	25	
Cm7 - F7	Bb	Bbm7 - Eb7	Ab	Dm7 - G7	Em7 - A7	Dm7 - G7		

AFTERNOON IN PARIS

- JOHN LEWIS

- ARRANGEMENT PIERRE CULLAZ

INTRO C

1

5

A C CMIN7 F7 Bb BbMIN7 Eb7

13

1. Emin7 A7 DMIN7 G7

2. C A7

23

Detailed description: This is a piano and guitar reduction of the jazz standard 'Afternoon in Paris'. The score is written in 4/4 time and begins with an 8-measure introduction. The piano part features a melodic line with grace notes and slurs, while the guitar part provides harmonic support with chords and triplets. The key signature has one flat (Bb). The piece is divided into sections: an 8-measure introduction, a first section (measures 9-12) with a first ending (measures 13-16) and a second ending (measures 17-18). The first ending concludes with a double bar line, and the second ending leads to the final two measures of the piece.

B D_{MIN}^7 G^7 C

D_{MIN}^7 G^7 $C^{\#MIN}7$ $F^{\#7}$ D_{MIN}^7 G^7 **D.S. AL CODA**

CODA D_{MIN}^7 G^7 C