



Gustav Anderson

United States (USA), Norwalk

EARLIEST AUTUMN

About the artist

A ROSE BY ANY OTHER NAME.....Hello...in order to keep my sheet music separate from my MP3 music on Freescores I, LEONARD ANDERSON, have established this second account...GUSTAV is my middle name.....to hear my MP3's click on LEONARD ANDERSON under INTERPRETER

Qualification: BA, MA, Ed.D, Ph.D in music and education

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-gustavanderson.htm>

About the piece



Title: EARLIEST AUTUMN
Composer: Anderson, Gustav
Arranger: Anderson, Gustav
Copyright: GA@ARP
Publisher: Anderson, Gustav
Instrumentation: Jazz Quartet
Style: Jazz

Gustav Anderson on [free-scores.com](https://www.free-scores.com)



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EARLIEST AUTUMN

A22 LA

MELODY 58 TROMBONE

CHORDS: C7, C7, F#7, E7, Eb7

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434 GUITAR, ELECTRIC, RHYTHM JAZZ BALLAD SW 060

782 BASS, ACOUSTIC, JAZZ BALLAD SW 060

CHORDS: D7, Eb7, C7, F#7

CHORDS: G-7, C7, F#7, E7, Eb7

Chord progression: D7, D7, C7, F#7, G-7

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb). It contains a melodic line with eighth and quarter notes, including triplets. The middle staff is in treble clef and contains a harmonic accompaniment with chords and some melodic fragments. The bottom staff is in bass clef and contains a bass line with chords and some melodic fragments. Chord symbols are placed above the top staff: D7, D7, C7, F#7, and G-7.

Chord progression: F, G-7, C7, F#7, Ab7, G-7, C7

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue the harmonic and bass accompaniment. Chord symbols are placed above the top staff: F, G-7, C7, F#7, Ab7, G-7, and C7.

Chord progression: F#7, F-7, Bb7, Eb7, Ab7, G, F#9, E7

The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the harmonic and bass accompaniment. Chord symbols are placed above the top staff: F#7, F-7, Bb7, Eb7, Ab7, G, F#9, and E7.

Eb7 Db^{7(b9)} C9 F#7 E7 Eb#7

This system contains the first six measures of the piece. The top staff features a melodic line with eighth and quarter notes, including triplets and a half note. The middle staff provides harmonic support with chords and some melodic fragments. The bottom staff shows a bass line with sustained notes and rests.

D7 Db#7 C7 F Db7

This system contains measures 7 through 11. The melodic line continues with eighth notes and quarter notes, featuring a triplet. The middle staff includes more complex chordal textures and some sixteenth-note passages. The bass line remains mostly sustained with occasional movement.

G-7 C7 F#7 E7 Eb#7

This system contains measures 12 through 16. The melodic line becomes more active with sixteenth-note runs. The middle staff features dense chordal blocks and some melodic fragments. The bass line includes some eighth-note movement.

D7 D $\flat$ 7 C7 F Δ 7

This system contains the first four measures of the piece. The melody in the treble clef features eighth and sixteenth notes, with trills marked by a '3' and a bracket. The bass line consists of block chords. The key signature has one flat (Bb).

G-7 C7 F Δ 7 E7 E $\flat$ 7

This system contains measures 5 through 9. The melody continues with similar rhythmic patterns and trills. The bass line includes some moving lines in measures 7 and 8, and returns to block chords in measure 9. The key signature changes to two flats (Bb, Eb) starting in measure 7.

D7 D $\flat$ 7 C7 F Δ 7 G-7 A $\flat$ o

This system contains measures 10 through 14. The melody and bass line continue. The final measure (14) features a whole note chord in the bass line, marked with an 'o' for octaves. The key signature changes to three flats (Bb, Eb, Ab) starting in measure 12.

F/A F G-7 C7 FΔ7 AbO G-7 C7

This system contains the first four measures of the piece. The top staff features a melodic line with eighth and quarter notes, including triplets. The middle staff shows harmonic accompaniment with chords and rests. The bottom staff contains a bass line with sustained notes and rests.

FΔ7 F-7 Bb7 Eb Ab7 G F9 E7

This system contains measures 5 through 8. The melodic line continues with various intervals and triplets. The accompaniment includes more complex chord voicings and some sixteenth-note patterns in the bass line.

Eb7 Db7(b9)C9 FΔ7 E7 EbΔ7

This system contains measures 9 through 12. It features more intricate melodic passages, including sixteenth-note runs, and complex chord structures like Db7(b9)C9 and EbΔ7.

The main musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melody with various intervals, including a tritone (F# to C), and is marked with several chords: D7, D7b9, C7, C7, and F6/9. The middle staff is also in treble clef and contains a harmonic accompaniment with chords and some melodic fragments. The bottom staff is in bass clef and contains a simple bass line. The score is divided into measures by bar lines, with some measures containing multiple beams for eighth or sixteenth notes.

This section continues the musical score from the previous system. It consists of three staves. The top staff continues the melody from the previous system. The middle staff continues the harmonic accompaniment, featuring a complex chord structure with many notes beamed together. The bottom staff continues the bass line. The section ends with a double bar line.