

Bass

# Soul With A Capital "S"

Written by Tower of Power

Arranged for Jazz Ensemble & arr. for Jazz Ensemble by Jackson Crook

The bass line is written in 8/8 time, key of B-flat major. It begins with a tempo marking of ♩. = 155. The first staff contains measures 1-4, with a first ending bracket labeled 'A' spanning measures 3-4. The second staff contains measures 5-6, with a tempo change to ♩. = 120 and a triplet of eighth notes in measure 6. The third staff contains measures 7-8, with a 'POWER!' instruction and a triplet of eighth notes in measure 7. The fourth staff contains measures 9-10, with a 'B' section bracket and a triplet of eighth notes in measure 9. The fifth staff contains measures 11-12, with a 'Dm7' chord marking in measure 11. The sixth staff contains measures 13-14, with a triplet of eighth notes in measure 13. The seventh staff contains measures 15-16, with a triplet of eighth notes in measure 15. The eighth staff contains measures 17-18, with a triplet of eighth notes in measure 17. The ninth staff contains measures 19-20, with a triplet of eighth notes in measure 19. The piece concludes with a final triplet of eighth notes in measure 20.

Section C

Section C consists of four measures of music in 8/8 time. The first measure has a treble clef, a key signature of two sharps (F# and C#), and a common time signature of 8. The melody starts with a quarter note G4, followed by an eighth note A4, and then a quarter rest. The bass line is a whole note chord of F#4 and C#5. The second measure continues the melody with eighth notes G4, A4, B4, and C5, followed by a quarter rest. The bass line is a whole note chord of F#4 and C#5. The third measure has a treble clef, a key signature of two sharps, and a common time signature of 8. The melody starts with a quarter note D5, followed by an eighth note E5, and then a quarter rest. The bass line is a whole note chord of F#4 and C#5. The fourth measure continues the melody with eighth notes D5, E5, F#5, and G5, followed by a quarter rest. The bass line is a whole note chord of F#4 and C#5. A double bar line is at the end of the fourth measure.

Measures 1-4 of Section C. Chords: F#m7, Gmaj7, F#m7. A double bar line is at the end of the fourth measure.

Section D

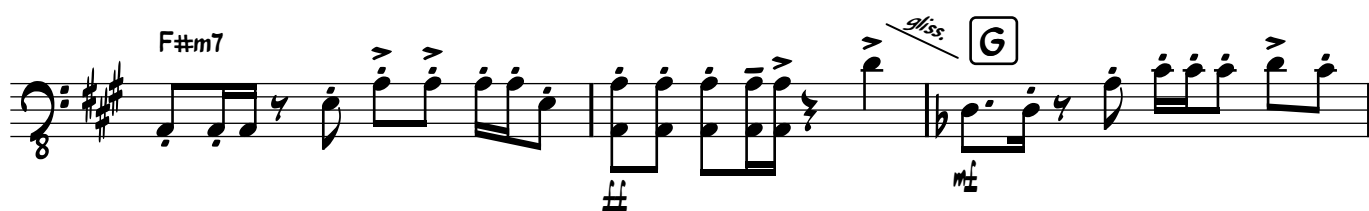
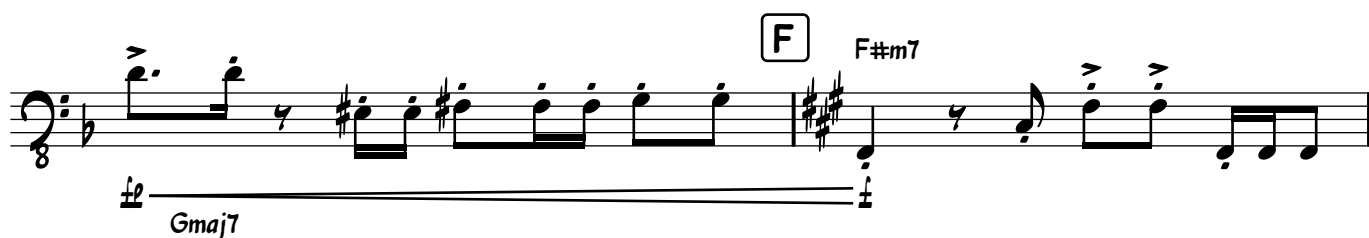
Section D consists of eight measures of music in 8/8 time. The first measure has a treble clef, a key signature of two sharps (F# and C#), and a common time signature of 8. The melody starts with a quarter note G4, followed by an eighth note A4, and then a quarter rest. The bass line is a whole note chord of F#4 and C#5. The second measure continues the melody with eighth notes G4, A4, B4, and C5, followed by a quarter rest. The bass line is a whole note chord of F#4 and C#5. The third measure has a treble clef, a key signature of two sharps, and a common time signature of 8. The melody starts with a quarter note D5, followed by an eighth note E5, and then a quarter rest. The bass line is a whole note chord of F#4 and C#5. The fourth measure continues the melody with eighth notes D5, E5, F#5, and G5, followed by a quarter rest. The bass line is a whole note chord of F#4 and C#5. The fifth measure has a treble clef, a key signature of two sharps, and a common time signature of 8. The melody starts with a quarter note G4, followed by an eighth note A4, and then a quarter rest. The bass line is a whole note chord of F#4 and C#5. The sixth measure continues the melody with eighth notes G4, A4, B4, and C5, followed by a quarter rest. The bass line is a whole note chord of F#4 and C#5. The seventh measure has a treble clef, a key signature of two sharps, and a common time signature of 8. The melody starts with a quarter note D5, followed by an eighth note E5, and then a quarter rest. The bass line is a whole note chord of F#4 and C#5. The eighth measure continues the melody with eighth notes D5, E5, F#5, and G5, followed by a quarter rest. The bass line is a whole note chord of F#4 and C#5. A double bar line is at the end of the eighth measure.

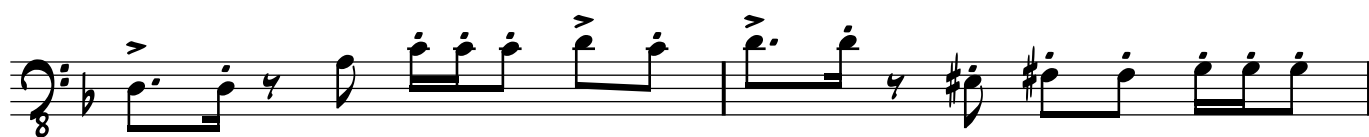
Measures 5-8 of Section D. Chords: F#m7, Gmaj7, F#m7. A double bar line is at the end of the eighth measure.

Section E

Section E consists of two measures of music in 8/8 time. The first measure has a treble clef, a key signature of two sharps (F# and C#), and a common time signature of 8. The melody starts with a quarter note G4, followed by an eighth note A4, and then a quarter rest. The bass line is a whole note chord of F#4 and C#5. The second measure continues the melody with eighth notes G4, A4, B4, and C5, followed by a quarter rest. The bass line is a whole note chord of F#4 and C#5. A double bar line is at the end of the second measure.

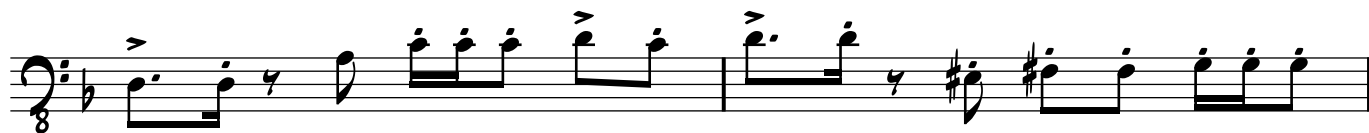
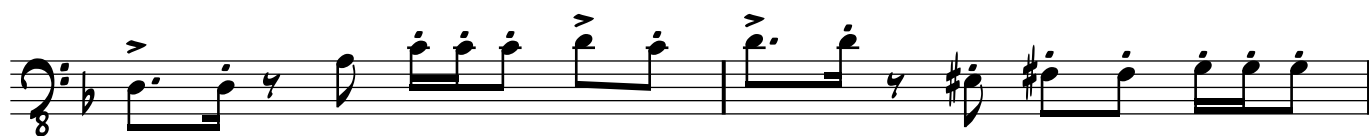
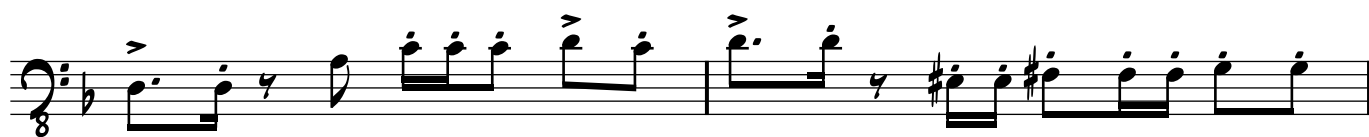
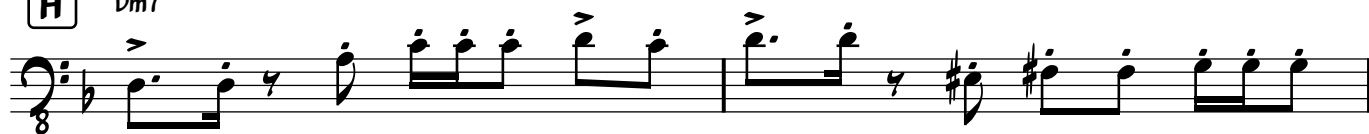
Measures 9-10 of Section E. Chords: Dm7. A double bar line is at the end of the second measure.





H

Dm7



I

F#m7

Gmaj7

F#m7



J

F#m7

♩. = 155



