

BRIGHT 6/8  
CHACAREOSO

# GALUMPHING

PABLO ELORZA

♩. = 110

5

G%

(BASS GROOVE)

5

CMA7/G

9

A

G%

(OVER BASS GROOVE) mp

13

CMA7/G

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17

G%

FMA7/G

mf

21

25

CMA7/G

G%

29

D7ALT

G%

f

2 33

33  $G\frac{6}{9}$

Measure 33: Treble clef, key signature of one sharp (F#). The staff contains a half note G4, a dotted quarter note A4, a dotted quarter note B4, and a half note C5, all beamed together. The bass staff contains a half note G3, a dotted quarter note F#3, a dotted quarter note E3, and a half note D3, all beamed together. Above the staff, there are three double bar lines with a slash, indicating a continuation of the chord.

37 **CMA7/G** % % % (FIRST TIME ONLY)

*mp*

41 **B** SOLOS  
G $\frac{6}{9}$

45 **CMA7/G** **%** **%** **%**

The image shows a musical score for measure 45. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a whole note chord CMA7/G. This is followed by three measures of rests, each marked with a percentage symbol (%).


49 **FMA<sup>7</sup>/G**



53  www.realbookargentina.com

57 C **G%** **D/F#**

61



G/F

⌋

C/E

⌋

65

C/E<sup>b</sup>

//

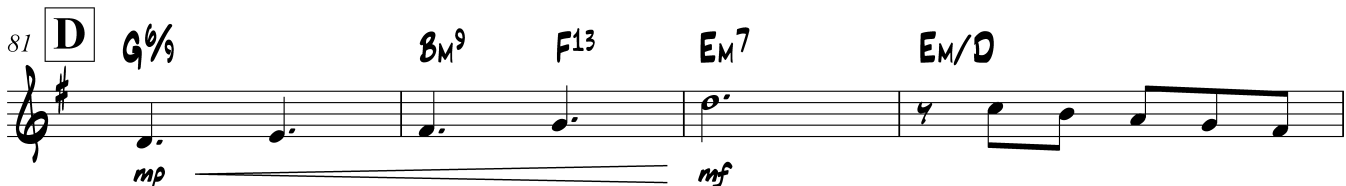
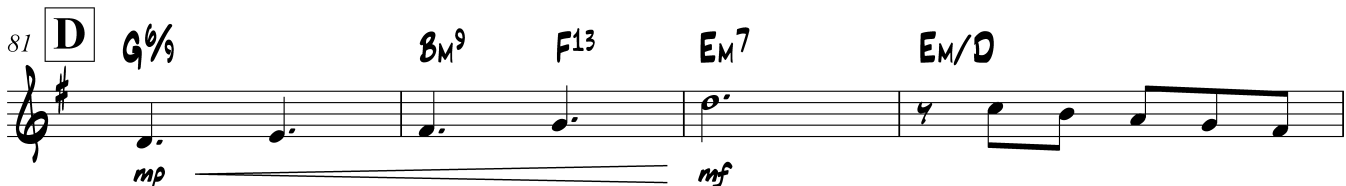
G<sup>6/9</sup>/D

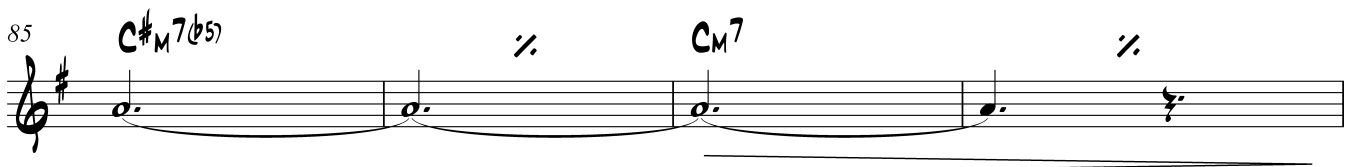
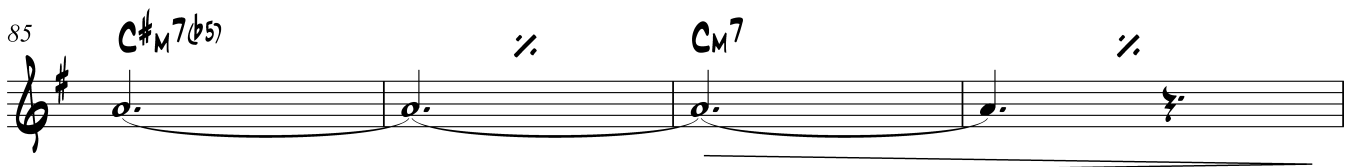
//

69

73 **D7sus4** 

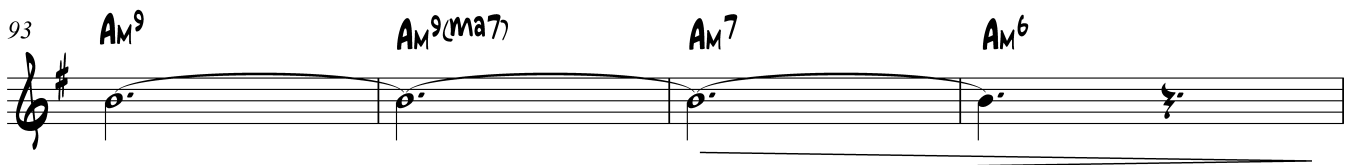
77 **D7(b9)sus4**  **D7(b9)**  *mp*  (AFTER SOLOS PICKUP TO CONTINUE)

81 **D** **G%** **B<sub>M</sub><sup>9</sup>** **F<sup>13</sup>** **E<sub>M</sub><sup>7</sup>** **E<sub>M</sub>/D**  *mp*  *mf*

85 **C#<sub>M</sub><sup>7(b5)</sup>**  **C<sub>M</sub><sup>7</sup>** 

89 **G%** **B<sub>M</sub><sup>9</sup>** **F<sup>13</sup>** **E<sub>M</sub><sup>7</sup>**  *mp*  *mf*

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93 **A<sub>M</sub><sup>9</sup>** **A<sub>M</sub><sup>9</sup>(*ma*7)** **A<sub>M</sub><sup>7</sup>** **A<sub>M</sub><sup>6</sup>** 

97 **G%** **B<sub>M</sub><sup>9</sup>** **C/B<sup>b</sup>** **A<sub>M</sub><sup>7</sup>**  *mp*  *mf*

101 **D/F#**  **D<sub>M</sub><sup>7</sup>/F** 

105 **G%** **A<sub>M</sub><sup>7</sup>** **B<sub>M</sub><sup>9</sup>** **F<sup>13</sup>** **E<sub>M</sub><sup>9</sup>** **/D#** **/D** **C#<sub>M</sub><sup>7(b5)</sup>**  *mp*  *mf*

4 109 **F<sup>MA7</sup>/C** **E<sup>7</sup>/G<sup>#</sup>**

113 **G<sup>MA7</sup>/A** **A<sup>13</sup>**

117 **E**

121 **G<sup>MA7</sup>/D** (REPEAT TILL FADE OUT)

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