



# Yamazaki Hiroshi

États-Unis

## Second Mission

### A propos de l'artiste

Hiroshi Yamazaki began playing classical piano at the age of seven in Osaka, Japan. As a young adult, he attended the Osaka College of Music. It was there where Hiroshi was introduced to jazz, the style of music that would quickly become his passion. At age 22, Hiroshi gave his first professional jazz performance, leading a trio at the popular S.A.B. Hall in Osaka.

Shortly after completing his collegiate studies in Japan, Hiroshi moved to New York City. There, he continued to grow as a musician and a performer. New York allowed Hiroshi to forge his own voice not only as an improviser, but also as a composer and arranger. His New York City performance debut took place in 1988 at the Jazz Center of New York. Also featured at the same show were bassist Paul West and drummer Leroy Williams. Other memorable performances followed, with Hiroshi leading groups at some of the most popular jazz venues in New York City such as the VillageGate, the Bluenote, and Birdland. Hirosh... (la suite en ligne)

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### A propos de la pièce



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**Compositeur :** Hiroshi, Yamazaki  
**Arrangeur :** Hiroshi, Yamazaki  
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**Editeur :** Hiroshi, Yamazaki  
**Instrumentation :** Guitare, Contrebasse, Guitare Jazz, Synthétiseur, Batterie  
**Style :** Jazz

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# Second Mission

Hiroshi Yamazaki

♩ = 200

Musical notation for measures 1-4. Measure 1 contains a melodic line in the right hand and a whole rest in the left hand. Measures 2-4 contain chords in both hands. Chord labels: B Maj7, B<sup>b</sup>7(#9), E9, E<sup>b</sup>Maj7, D7, D<sup>b</sup>m7, G<sup>b</sup>7.

Musical notation for measures 5-10. Measure 5 contains a whole rest in the right hand and a chord in the left hand. Measures 6-10 contain chords in both hands. Chord labels: B Maj7, B<sup>b</sup>7(#9), E9, E<sup>b</sup>Maj7, A<sup>b</sup>Maj7, A m7, A<sup>b</sup>m7, D<sup>b</sup>7.

Musical notation for measures 11-15. Measure 11 contains a whole rest in the right hand and a chord in the left hand. Measures 12-15 contain chords in both hands. Chord labels: G m7, F<sup>#</sup>m7, F m7, E7, E<sup>b</sup>Maj7, D7(#9). A "To Coda" symbol is above measure 15.

Musical notation for measures 16-19. Measure 16 contains a whole rest in the right hand and a chord in the left hand. Measures 17-19 contain chords in both hands. Chord labels: D<sup>b</sup>m7, G<sup>b</sup>7, E<sup>b</sup>dim, E<sup>b</sup>Maj7, G<sup>b</sup>. A first ending bracket labeled "1" spans measures 15-19.

Musical notation for measures 20-23. Measure 20 contains a whole rest in the right hand and a chord in the left hand. Measures 21-23 contain chords in both hands. Chord labels: E, F/E<sup>b</sup>, F/E<sup>b</sup>, E<sup>b</sup>6. A second ending bracket labeled "2" spans measures 16-23.

*D.S. al Coda*

*Fine*