

Marcos Raúl Hernández Rayas

"Welcome Blues"

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**Allegro**

1 C<sup>maj7/D</sup> D<sup>7</sup> B<sup>maj7/D♭</sup> D♭<sup>7</sup> C<sup>7</sup> *Riff de Guitarra*

This section consists of four measures of piano music. The first measure starts in C major (Cmaj7) and ends in D major (D7). The second measure starts in B major (Bmaj7) and ends in D flat major (D♭7). The third measure starts in C major (C7) and ends in G major (G7). The fourth measure is labeled "Riff de Guitarra". The piano part features eighth-note patterns with grace notes.

5 C<sup>maj7/D</sup> D<sup>7</sup> B<sup>maj7/D♭</sup> D♭<sup>7</sup> C<sup>7</sup> *Riff de Piano*

This section continues the piano riff from the previous section. It consists of four measures (5-8) starting in C major (Cmaj7), ending in D major (D7), then B major (Bmaj7), D flat major (D♭7), and finally C major (C7). The piano part maintains the eighth-note grace-note pattern established earlier.

9 A *Funky cha-cha*

This section begins at measure 9 and is labeled "A Funky cha-cha". It consists of four measures of piano music. The piano part features eighth-note patterns with grace notes, similar to the previous sections but with a distinct funk feel.

13

This section continues the piano riff from the previous section. It consists of four measures (13-16) starting in C major (Cmaj7), ending in D major (D7), then B major (Bmaj7), D flat major (D♭7), and finally C major (C7). The piano part maintains the eighth-note grace-note pattern established earlier.

17

This section concludes the piano riff. It consists of four measures (17-20) starting in C major (Cmaj7), ending in D major (D7), then B major (Bmaj7), D flat major (D♭7), and finally C major (C7). The piano part concludes with a final eighth-note grace-note pattern.