

TENOR SAX

# TEA FOR TWO

FROM THE "ALADDIN SESSIONS," JULY 15, 1942, LOS ANGELES

LESTER YOUNG SOLO

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TRANSCRIBED BY WILL R. ANDERSON

Cm7 F7 Cm7 F7 B<sup>b</sup>6 D<sup>b</sup>DIM

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains the first measure of the melody, starting with a sharp sign (F#) and a quarter note, followed by a series of eighth and quarter notes.

Cm7 F7 Cm7 F7 B<sup>b</sup>6

Musical staff 2: Continuation of the melody from staff 1, ending with a triplet of eighth notes.

5

Em7 A7 Em7 A7 D<sup>6</sup> D<sup>6</sup> F<sup>DIM</sup>

Musical staff 3: Continuation of the melody, featuring a series of eighth notes and quarter notes.

9

Em7 A7 Em7 A7 D<sup>6</sup> Cm7 F7

Musical staff 4: Continuation of the melody, ending with a quarter note and a half note.

13

Cm7 F7 Cm7 F7 B<sup>b</sup>6 D<sup>b</sup>DIM

Musical staff 5: Continuation of the melody, featuring a series of eighth notes and quarter notes.

17

Cm7 F7 Cm7 F7 DM7B5 G7B9

Musical staff 6: Continuation of the melody, ending with a quarter note and a half note.

21

Cm6 D<sup>DIM</sup> Cm6 B<sup>DIM</sup> D<sup>DIM</sup> Cm6 E<sup>b</sup>6 E<sup>b</sup>M6

Musical staff 7: Continuation of the melody, featuring a series of eighth notes and quarter notes.

25

B<sup>b</sup>6/D D<sup>b</sup>DIM Cm7 F7 B<sup>b</sup>6

Musical staff 8: Continuation of the melody, ending with a triplet of eighth notes.

29

3

2

TEA FOR TWO  
B<sup>b6</sup>

C<sup>M7</sup>

F<sup>7</sup>

C<sup>M7</sup>

F<sup>7</sup>

B<sup>b6</sup>/D

D<sup>bM7</sup>

33

C<sup>M7</sup>

F<sup>7</sup>

C<sup>M7</sup>

F<sup>7</sup>

B<sup>b6</sup>

37

E<sup>M7</sup>

A<sup>7</sup>

E<sup>M7</sup>

A<sup>7</sup>

D<sup>6</sup>

D<sup>6</sup>/F<sup>#</sup>

F<sup>DIM</sup>

41

E<sup>M7</sup>

A<sup>7</sup>

E<sup>M7</sup>

A<sup>7</sup>

D<sup>6</sup>

C<sup>M7</sup>

F<sup>7</sup>

45

C<sup>M7</sup>

F<sup>7</sup>

C<sup>M7</sup>

F<sup>7</sup>

B<sup>b6</sup>

B<sup>b6</sup>/D

D<sup>bDIM</sup>

49

C<sup>M7</sup>

F<sup>7</sup>

C<sup>M7</sup>

F<sup>7</sup>

D<sup>M7B5</sup>

G<sup>7B9</sup>

53

C<sup>M6</sup>

D<sup>DIM</sup>

C<sup>M6</sup>

B<sup>DIM</sup>

D<sup>DIM</sup>

C<sup>M6</sup>

57

E<sup>b6</sup>

E<sup>bM6</sup>

B<sup>b6</sup>/D

D<sup>bDIM</sup>

C<sup>M7</sup>

F<sup>7</sup>

60

B<sup>b6</sup>

B<sup>b6</sup>

D<sup>bDIM</sup>

C<sup>M7</sup>

63