

# CHANZON

**CLARINET 1 IN B $\flat$**   
INTRO  
*p*

**CLARINET 2 IN B $\flat$**   
INTRO  
*p*

**ALTO 1**  
INTRO  
*p*

**TENOR SAXOPHONE**  
INTRO

**TENOR 1**  
INTRO  
*p*

**TRUMPET 1.3**  
INTRO

**TRUMPET 2.4**  
INTRO

**TROMBONE 1.3**  
INTRO

**TROMBONE 2.4**  
INTRO

**(G.)**  
INTRO

**GUITAR**  
INTRO  
*FM $^6$*

**PIANO**  
INTRO  
PIANOIMPROVISATION OVER *FM $^6$*  8 TAKTER

**BASS GUITAR**  
INTRO  
*FM $^6$*

5

CL.  
CL.  
ALTO 1  
TEN. SAX.  
TENOR 1  
TPT. 1  
TPT. 2  
TBN. 1  
TBN. 2  
TBN. 3  
GTR.  
PNO.  
BASS

A

9

CL.

CL.

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

FM D<sup>b</sup> DM7-5 FM7

FM D<sup>b</sup> DM7-5 FM AM7-5

FM D<sup>b</sup> DM7-5 FM7

13

CL.

CL.

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

8<sup>b</sup>M7 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7

8<sup>b</sup>M7 8<sup>b</sup>M7 E<sup>b</sup>9 A<sup>b</sup>Δ E<sup>b</sup>0

8<sup>b</sup>M7 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7

17

CL.

CL.

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

D<sup>b</sup>Δ      C7-9      Fm<sup>b</sup>      Fm7

D<sup>b</sup>Δ      C7-9      Fm<sup>b</sup>      Fm7

D<sup>b</sup>Δ      C7-9      Fm<sup>b</sup>      Fm7

CL.

CL.

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

VACKERT

VACKERT

VACKERT

DM7-5

DM7-5

G7

C

GM7-5

Gb7

DM7-5

DM7-5

G7

CΔ

GM7-5

Gb7

DM7-5

DM7-5

G7

C

GM7-5

Gb7

Detailed description: This is a page of a musical score for a jazz ensemble. It features ten staves for woodwinds and brass (Clarinets, Alto Saxophone, Tenor Saxophone, Tenor 1, Trumpets 1 & 2, and Trombones 1, 2, & 3), a guitar (GTR.), piano (PNO.), and bass (BASS). The key signature is three flats (B-flat major/D-flat minor). The score is divided into four measures. The woodwinds and brass parts are mostly silent, with some entries in the final measure. The piano accompaniment is active throughout, with specific chord changes indicated above the staff. The guitar and bass parts provide a rhythmic foundation. The name 'VACKERT' is written above the piano part in the final measure.

25

CL.

CL.

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

FM G° FM<sup>6</sup> FM<sup>7</sup> B<sup>b</sup>M<sup>7</sup> B<sup>b</sup>M<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>

PNO.

FM<sup>6</sup> G° FM<sup>6</sup> FM<sup>7</sup> B<sup>b</sup>M<sup>7</sup> B<sup>b</sup>M<sup>7</sup> E<sup>b</sup>7-9 A<sup>b</sup>Δ

BASS

FM G° FM<sup>6</sup> FM<sup>7</sup> B<sup>b</sup>M<sup>7</sup> B<sup>b</sup>M<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>

32

CL. 1

CL. 2

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

Chord progression for GTR and BASS:

Ab7	Db	C7	Fm	Fm	G7
Ab7	DbΔ	C7 <sup>9</sup>	Fm <sup>6</sup>	FmΔ	G7 <sup>-9</sup>



38

CL.

CL.

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

C<sup>7</sup> F<sub>M</sub><sup>6</sup> F<sub>M</sub> F<sub>M</sub><sup>6</sup> // //

C<sup>7</sup> F<sub>M</sub><sup>6</sup> IMPROVISERA ÖVER F<sub>M</sub><sup>6</sup> I 8 TAKTER

C<sup>7</sup> F<sub>M</sub><sup>6</sup> F<sub>M</sub> F<sub>M</sub><sup>6</sup> // //

44

CL.

CL.

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

D

D

50

CL.

CL.

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

$A^7$   $D^7$   $B^bM7-5$   $C^7$   $Fm$   $F^0$   $B^bM7$   $E^b7sus$   $E^b7$

$A^7$   $D^7$   $B^bM7-5$   $C^7$   $Fm$   $F^0$   $B^bM7$   $E^b7sus$   $E^b7$

57

CL.

CL.

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

$A^b$   $E^bM7$   $A^b$   $D^b$   $D^bM$   $A^b$   $H^o$   $B^bM7$

64 E

CL.

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

7/8

**F** SOLO TAKTER

CL. *F<sup>MA7</sup> A<sup>b7</sup> D<sup>b</sup>MA<sup>7</sup> D<sup>b</sup>M<sup>6</sup> C<sup>M7</sup> B<sup>o</sup>*

CL.

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1 *p*

TPT. 2 *p*

TBN. 1 *p*

TBN. 2 *p*

TBN. 3

GTR. *B<sup>b</sup>M<sup>7</sup> E<sup>b</sup>SUS E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> B<sup>b</sup>M<sup>7-5</sup> C<sup>M</sup> H<sup>o</sup>*

PNO. *A<sup>b</sup>MA<sup>7</sup> A<sup>b</sup>7 D<sup>b</sup>MA<sup>7</sup> D<sup>b</sup>M<sup>6</sup> C<sup>M7</sup> H<sup>o</sup>*

BASS *B<sup>b</sup>M<sup>7</sup> E<sup>b</sup>SUS E<sup>b</sup>7 **F**A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> B<sup>b</sup>M<sup>7-5</sup> C<sup>M</sup> H<sup>o</sup>*

79  $B^bM7$   $E^b7$   $A^b$   $B^bM7E^b7-9$  **G**

CL. 1

CL. 2

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

$B^bM7$   $E^b7$   $A^b$   $G^bM7-5$   $C^7$   $F^M$   $D^b$   $DM7-5$   $F^M7$

$B^bM7$   $E^b7$   $A^b$   $G^bM7-5$   $C^7$   $F^M$   $D^b$   $DM7-5$   $F^M$   $AM7-5$

$B^bM7$   $E^b7$   $A^b$   $G^bM7-5$   $C^7$  **G**  $F^M$   $D^b$   $DM7-5$   $F^M7$

87

CL.  
CL.  
ALTO 1  
TEN. SAX.  
TENOR 1  
TPT. 1  
TPT. 2  
TBN. 1  
TBN. 2  
TBN. 3  
GTR.  
PNO.  
BASS

8<sup>b</sup>M7 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup>Δ C7-9 F<sup>M</sup>6

8<sup>b</sup>M7 8<sup>b</sup>M7 E<sup>b</sup>9 A<sup>b</sup>Δ E<sup>b</sup>Δ D<sup>b</sup>Δ C7-9 F<sup>M</sup>6

8<sup>b</sup>M7 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup>Δ C7-9 F<sup>M</sup>6

Detailed description: This page of a musical score, rehearsal mark 87, features a large ensemble. The woodwind section includes two Clarinets (CL.), Alto 1, Tenor Saxophone (TEN. SAX.), and Tenor 1. The brass section consists of three Trumpets (TPT. 1, 2) and three Trombones (TBN. 1, 2, 3). The rhythm section includes Guitar (GTR.), Piano (PNO.), and Bass. The piano part is divided into two staves. The guitar and bass parts are primarily rhythmic, playing eighth notes. The piano part features complex chord voicings. The woodwinds have melodic lines, with the two Clarinets playing a similar line in the second half of the page. The Trombone 3 part has a more active line with slurs. The overall mood is somber due to the key signature of three flats.



94

IMPROVISERA!

CL.

CL.

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

VACKERT

VACKERT

VACKERT

VACKERT

ARTIE SHAW-TON

Fm7    Dm7-5    Dm7-5    G7    C    Gm7-5    Gb7    Fm

Fm7    Dm7-5    Dm7-5    G7    CΔ    Gm7-5    Gb7    Fm6

Fm7    Dm7-5    Dm7-5    G7    C    Gm7-5    Gb7    Fm

100

CL.

CL.

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

$G^\circ$   $Fm^6$   $Fm^7$   $Bb^m7$   $Bb^m7$   $E^b7$   $A^b$   $A^b7$   
 $G^\circ$   $Fm^6$   $Fm^7$   $Bb^m7$   $Bb^m7$   $E^b7-9$   $A^b\Delta$   $A^b7$

107

CL.

CL.

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

D<sup>b</sup> C<sup>7</sup> F<sup>M</sup> F<sup>M</sup> G<sup>7</sup>

D<sup>b</sup> $\Delta$  C<sup>7</sup><sup>9</sup> F<sup>M</sup><sup>6</sup> F<sup>M</sup> $\Delta$  G<sup>7-9</sup>

D<sup>b</sup> C<sup>7</sup> F<sup>M</sup> F<sup>M</sup> G<sup>7</sup>

112

CL.

CL.

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

C7 FM6 FM

C7 FM6

C7 FM6 FM6 FM6 C