

CHANZON

INTRO

CLARINET 1 IN B \flat

CLARINET 2 IN B \flat

ALTO 1

TENOR SAXOPHONE

TENOR 1

TRUMPET 1.3

TRUMPET 2.4

TROMBONE 1.3

TROMBONE 2.4

(G.)

GUITAR

PIANO

BASS GUITAR

The musical score is for the piece 'CHANZON'. It is written in 4/4 time with a key signature of three flats (B-flat major/C minor). The score includes parts for Clarinet 1 and 2 in B-flat, Alto 1, Tenor Saxophone, Tenor 1, Trumpet 1.3 and 2.4, Trombone 1.3 and 2.4, Guitar, Piano, and Bass Guitar. The first five instruments (Clarinets, Alto, Tenor Saxophone, Tenor 1) play a melodic line starting with a half note G3, followed by quarter notes A3, B3, and C4, all under a slur. The piano part features an Fm6 chord in the right hand and a bass line of quarter notes G2, A2, B2, and C3, also under a slur. The guitar and bass guitar parts are marked with an Fm6 chord. The piano part includes the instruction 'INTRO PIANOIMPROVISATION OVER FM6 8 TAKTER'.

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^b DM7-5 FM7

FM D^b DM7-5 FM AM7-5

FM D^b DM7-5 FM7

13

This musical score is for a jazz ensemble and is divided into two systems. The first system includes parts for Clarinet 1 (CL.), Clarinet 2 (CL.), Alto Saxophone 1 (ALTO 1), Tenor Saxophone (TEN. SAX.), and Tenor 1 (TENOR 1). The second system includes parts for Trumpet 1 (TPT. 1), Trumpet 2 (TPT. 2), Trombone 1 (TBN. 1), Trombone 2 (TBN. 2), Trombone 3 (TBN. 3), Guitar (GTR.), Piano (PNO.), and Bass. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score is marked with a rehearsal cue '13' at the beginning. The saxophone parts are mostly silent, indicated by horizontal lines. The trombone parts feature melodic lines with various articulations and dynamics. The guitar, piano, and bass parts provide harmonic support with chords and rhythmic patterns. The guitar part includes a series of chords: B-flat major 7, E-flat 7, A-flat, and A-flat 7. The piano part features a complex chordal texture with chords like B-flat major 7, B-flat major 7, E-flat 9, A-flat, and E-flat. The bass part follows a similar chordal progression as the guitar.

17

CL.

CL.

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

$D^{\flat}\Delta$ $C7-9$ Fm^{\flat} $Fm7$

$D^{\flat}\Delta$ $C7-9$ Fm^{\flat} $Fm7$

25

CL.

CL.

ALTO 1

TEN. SAX.

TENOR 1

Detailed description: This section contains the first four staves of the score. The top staff is for Clarinet (CL.), the second for Clarinet (CL.), the third for Alto Saxophone (ALTO 1), and the fourth for Tenor Saxophone (TEN. SAX.). The fifth staff is for Tenor 1. The music is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The notation includes various note values, rests, and articulation marks.

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

Detailed description: This section contains the next five staves of the score. The sixth staff is for Trumpet 1 (TPT. 1), the seventh for Trumpet 2 (TPT. 2), the eighth for Trombone 1 (TBN. 1), the ninth for Trombone 2 (TBN. 2), and the tenth for Trombone 3 (TBN. 3). All of these staves are currently empty, indicating that these instruments are silent during this passage.

GTR.

FM G° FM⁶ FM⁷ B^bM⁷ B^bM⁷ E^b7 A^b

Detailed description: The eleventh staff is for Guitar (GTR.). It features a series of rhythmic patterns (quarter notes with flags) corresponding to the chord changes listed above it: FM, G°, FM⁶, FM⁷, B^bM⁷, B^bM⁷, E^b7, and A^b.

PNO.

FM⁶ G° FM⁶ FM⁷ B^bM⁷ B^bM⁷ E^b7-9 A^bΔ

Detailed description: The twelfth and thirteenth staves are for Piano (PNO.). The top part of the piano part shows chord voicings for the chords listed above: FM⁶, G°, FM⁶, FM⁷, B^bM⁷, B^bM⁷, E^b7-9, and A^bΔ. The bottom part of the piano part shows a bass line with eighth notes.

BASS

FM G° FM⁶ FM⁷ B^bM⁷ B^bM⁷ E^b7 A^b

Detailed description: The fourteenth staff is for Bass. It features a series of rhythmic patterns (quarter notes with flags) corresponding to the chord changes listed above it: FM, G°, FM⁶, FM⁷, B^bM⁷, B^bM⁷, E^b7, and A^b.

32

CL.
CL.
ALTO 1
TEN. SAX.
TENOR 1

TPT. 1
TPT. 2
TBN. 1
TBN. 2
TBN. 3

GTR.

PNO.

BASS

38

CL.

CL.

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

C⁷ F^{m6} F^m F^{m6} ∴ ∴

C⁷ F^{m6} IMPROVISERA ÖVER F^{m6} I 8 TAKTER

C⁷ F^{m6} F^m F^{m6} ∴ ∴

44

CL.

CL.

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

D

D^b

Detailed description of the musical score: The score is for a jazz ensemble. It begins at measure 44. The Clarinet (CL.) part has a melodic line starting in measure 49. The Alto Saxophone (ALTO 1) and Tenor Saxophone (TEN. SAX.) parts have a similar melodic line. The Tenor 1 (TENOR 1) part has a bass line. The Trumpet 1 (TPT. 1) and Trumpet 2 (TPT. 2) parts have a melodic line. The Trombone 1 (TBN. 1) and Trombone 2 (TBN. 2) parts have a bass line. The Trombone 3 (TBN. 3) part is silent. The Guitar (GTR.) part has a rhythmic pattern. The Piano (PNO.) part has a bass line. The Bass part has a rhythmic pattern. Measure 49 contains a circled 'D' and a circled 'D^b'.

50

CL. 1

CL. 2

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

$A^{\flat}7$ D^{\flat} $B^{\flat}M7_{-5}$ $C7$ F^M F° $B^{\flat}M7$ $E^{\flat}SUS$ $E^{\flat}7$

57

CL. 1

CL. 2

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

Ab EbM7 Ab Db DbM Ab H° BbM7

Ab EbM7 Ab Db DbM Ab H° BbM7

64 E

CL. 1

CL. 2

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

SOLO

E^b7 A^b D^bΔ B^bM7-5 C7+9 F_M7 F^o

E^b7 E^b D^bΔ B^bM7-5 C7+9 F_M7 F^o

7/16

F SOLO TAKTER

CL. $A^{\flat}MA7$ $A^{\flat}7$ $D^{\flat}MA7$ $D^{\flat}M6$ $Cm7$ B°

CL.

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1 *p*

TPT. 2 *p*

TBN. 1 *p*

TBN. 2 *p*

TBN. 3

GTR. $B^{\flat}M7$ $E^{\flat}SUS$ $E^{\flat}7$ A^{\flat} $A^{\flat}7$ D^{\flat} $B^{\flat}M7-5$ Cm H°

PNO. $A^{\flat}MA7$ $A^{\flat}7$ $D^{\flat}MA7$ $D^{\flat}M6$ $Cm7$ H°

BASS $B^{\flat}M7$ $E^{\flat}SUS$ $E^{\flat}7$ **F** A^{\flat} $A^{\flat}7$ D^{\flat} $B^{\flat}M7-5$ Cm H°

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

CL.

CL.

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 D^bM7-5 F^M7

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

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

87

CL. 1

CL. 2

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

Chord symbols: B^bM7 , E^b7 , A^b , A^b7 , $D^b\Delta$, $C7-9$, Fm^6

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

F_M⁷ D_M⁷⁻⁵ D_M⁷⁻⁵ G⁷ C G_M⁷⁻⁵ G^{b7} F_M

F_M⁷ D_M⁷⁻⁵ D_M⁷⁻⁵ G⁷ C^Δ G_M⁷⁻⁵ G^{b7} F_M^b

F_M⁷ D_M⁷⁻⁵ D_M⁷⁻⁵ G⁷ C G_M⁷⁻⁵ G^{b7} F_M

100

CL.

CL.

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

Chord Chart:

G° Fm6 Fm7 Bbm7 Bbm7 Eb7 Ab Ab7

G° Fm6 Fm7 Bbm7 Bbm7 Eb7-9 AbΔ Ab7

107

CL.

CL.

ALTO 1

TEN. SAX.

TENOR 1

TPT. 1

TPT. 2

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

Chord progression: D^b, C⁷, F^M, F^M, G⁷

Chord progression: D^b Δ , C⁷⁹, F^M⁶, F^M Δ , G⁷⁻⁹

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