

Universidad San Francisco de Quito

Colegio de Música

Trabajo de Titulación: Música Contemporánea

Mateo Nicolás Chávez Espinosa

Diego Celi, M.A., Director Trabajo de Titulación

Trabajo de Titulación presentado como requisito
para la obtención del título de Licenciado en Música Contemporánea

Quito, diciembre de 2013

Universidad San Francisco de Quito
Colegio de Música

HOJA DE APROBACION TRABAJO DE TITULACION

Trabajo de titulación: Música Contemporánea

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Quito, diciembre de 2013

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Firma:

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Fecha: Quito, diciembre de 2013

Documento de aprobación – Trabajo de titulación**Instituto de Música Contemporánea****Universidad San Francisco de Quito****Mateo Nicolás Chávez Espinosa: Piano****Quito, 17 de enero de 2013****00022252****Teléfonos: 2262-624 / 0987534807****mateo.chavez@estud.usfq.edu.ec****Propuesta de arreglos, composiciones o transcripciones**

Para este recital se propone un repertorio mezclado entre el género jazz y la música clásica. La primera parte del concierto será a piano solo y se interpretarán cuatro temas. Las partituras de estas composiciones serán obtenidas de libros o publicaciones en Internet.

La segunda parte del concierto se llevará a cabo con un ensamble de siete instrumentos: piano, batería, bajo, trompeta, saxofón alto, saxofón tenor y saxofón barítono; los cuales interpretarán cuatro obras significativas dentro del jazz. Cabe recalcar que estas cuatro piezas no son originales, sino arreglos. En la primera composición, *Billie's Bounce*, abrirá el piano con una introducción a tempo dentro de la tonalidad del tema, en medio de la cual entrarán la sección rítmica y los vientos. Posteriormente, la trompeta presentará la melodía. En la re-exposición de la misma, el piano tomará un papel protagónico y la trompeta quedará en segundo plano. Se terminará la obra con la melodía en la trompeta armonizada con los saxofones. En la segunda pieza, *My Funny Valentine*, harán la introducción el piano y el bajo en una tonalidad mayor, luego seguirá una modulación hacia la tonalidad del tema y entrará la trompeta con la melodía.

Los demás vientos harán acordes largos que funcionarán como soporte armónico; el piano tomará la función de embellecer la melodía. En la tercera obra, *Oleo*, se tomará un enfoque distinto; se dará más importancia al ritmo que a la armonización de la melodía. La introducción la harán: el piano, el bajo, la batería, y algunos vientos. Para la última composición, *Spain*, se abrirá con piano y saxofón tenor. La melodía sonará, en su mayoría, al unísono con el ensamble.

Propuesta de repertorio

1. Las dos primeras de las treinta Variaciones Goldberg (Johann Sebastián Bach, barroco, 6min, 90 bpm).
2. Fantasía en re menor K.397 (Mozart, clásico, 5 min, 65 bpm).
3. Ludus Tonalis, Preludio (Paul Hindemith, música atonal libre del siglo XX, 4 min, 75 bpm).
4. Impromptu en Ab mayor Opus 90 No. 4 (Franz Schubert, romántico, 7 min, 80 bpm).
5. *Billie's Bounce* (Charlie Parker, jazz blues, 5 min, 165 bpm).
6. *My Funny Valentine* (Rodgers / Hart, estándar del jazz, 5 min , 65 bpm).
7. *Oleo* (Sonny Rollins, rhythm changes, 6 min, 225 bpm).
8. *Spain* (Chick Corea, clásico del jazz, 6 min, 136).

Músicos

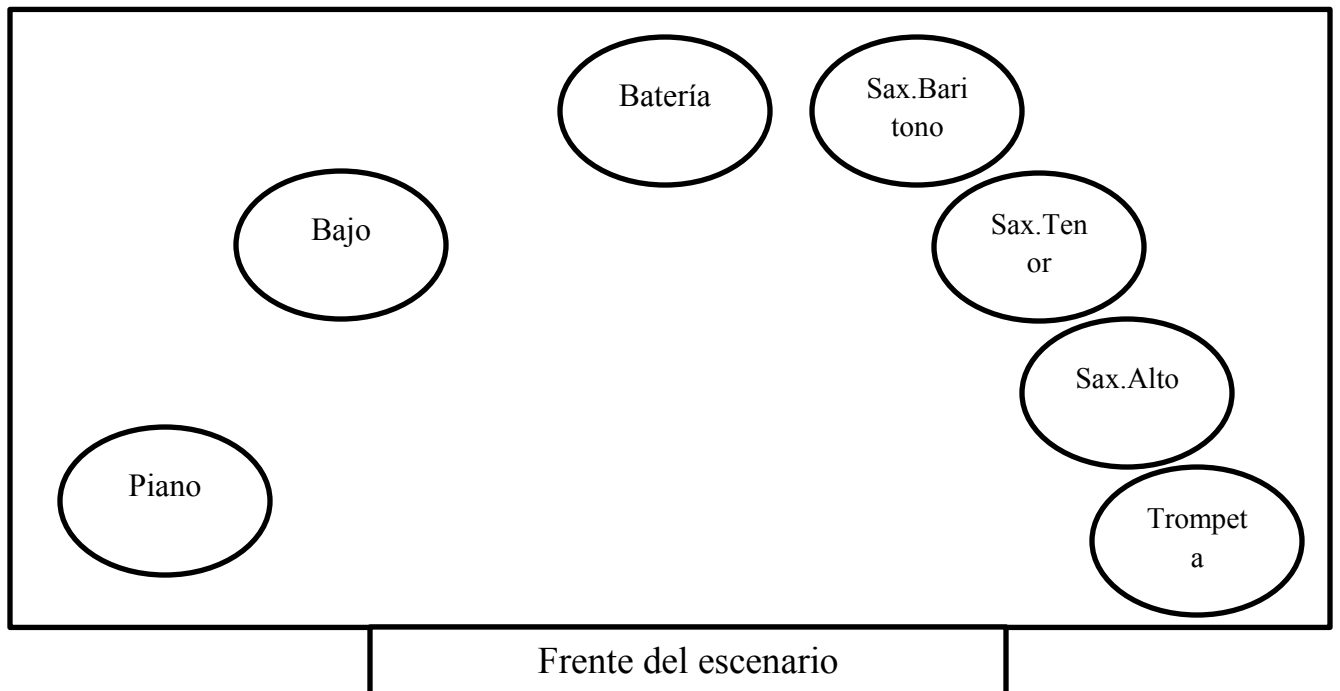
- Piano: Mateo Chávez.
- Bajo: Jorge Recabarren.
- Batería: José Hernández.
- Trompeta: Pablo Gutiérrez.

- Saxofón alto: Johan Vallejo.
- Saxofón tenor: Daniel Bitran
- Saxofón Barítono: Luis Sigüenza.

Rider técnico

- La batería sonnor del estudio IMC, para jazz (1 stand para *hi-hat*, 2 stands para platos, 1 bombo, 1 pedal para bombo de 18 pulgadas, 1 asiento para batería, 1 *tom* de 12 pulgadas, 1 *tom* de piso de 14 pulgadas).
- Un amplificador de bajo (por caja directa).
- Un piano acústico, 1 micrófono para el piano.
- Cuatro micrófonos para vientos.
- 6 stands porta-partituras.

Ubicación en escenario



Firma del comité de aprobación

Paulina Von Peter Aleman. _____
Fecha ____ / ____ / ____

Miguel Gallardo. _____
Fecha ____ / ____ / ____

Diego Celi, Vice Decano. _____
Fecha ____ / ____ / ____

Jorge Balladares, coordinador-departamento de arreglos. _____
Fecha ____ / ____ / ____

Teresa Brauer, coordinadora-producción musical y sonido. _____
Fecha ____ / ____ / ____

Billie's Bounce

Compositor: Charlie Parker

Arreglista: Mateo Chávez

Año de composición: 1945

Estilo: Jazz Blues

Tempo: bpm = 165

SCORE

BILLIE'S BOUNCE

CHARLIE PARKER (1945)
ARRANGED BY: MATEO CHAVEZ

INTRO SWING
♩ = 165

TRUMPET IN B♭

ALTO SAX.

TENOR SAX.

BARITONE SAX.

PIANO

ACOUSTIC BASS

DRUM SET

B♭ TPT.

PNO.

A.B.

BILLIE'S BOUNCE

2

This musical score is for the piece "Billie's Bounce". It is arranged for a jazz ensemble and includes parts for the following instruments: B♭ Trumpet (B♭ TPT.), Alto Saxophone (A. SX.), Tenor Saxophone (T. SX.), Bass Saxophone (B. SX.), Piano (PNO.), Alto Bass (A.B.), and Drums (D. S.). The score is divided into two systems. The first system covers measures 1 through 11, and the second system covers measures 12 through 14. The key signature is one flat (B♭), and the time signature is 4/4. The piano part includes a series of chords: A-7, A7b5(b9), A7, B♭maj7, D7(b9,#9), G-7, C7, B♭7, A7(9), and A♭7. The drum part features a consistent bass drum and snare pattern with occasional cymbal accents. The saxophone and trumpet parts have melodic lines with various articulations and dynamics markings such as *mf*, *sfz*, and *acc*. A first ending bracket is present in the piano part at the end of the first system.

BILLIE'S BOUNCE

A

Musical score for the first system (measures 15-24). The score includes staves for Bb Trumpet (B♭ TRP.), Piano (PNO.), Alto Saxophone (A.B.), and Drum Set (D.S.). The key signature is Bb and the time signature is 4/4. Measure numbers 15, 20, and 24 are indicated. Chords are written above the A.B. staff: B♭7(9,13), B♭7(9,13), F7, C-7, F7, B♭7, and A7. The drum set part includes a 'SIMILE' marking.

Musical score for the second system (measures 25-34). The score includes staves for Bb Trumpet (B♭ TRP.), Piano (PNO.), Alto Saxophone (A.B.), and Drum Set (D.S.). The key signature is Bb and the time signature is 4/4. Measure numbers 20, 25, and 30 are indicated. Chords are written above the A.B. staff: A♭7, G7, G♭7, F7, E7, E♭7, D7, and G-7. The drum set part continues with the 'SIMILE' marking.

Musical score for the third system (measures 35-44). The score includes staves for Bb Trumpet (B♭ TRP.), Piano (PNO.), Alto Saxophone (A.B.), and Drum Set (D.S.). The key signature is Bb and the time signature is 4/4. Measure numbers 24, 29, and 34 are indicated. Chords are written above the A.B. staff: C7, F7, D7, B♭7, G-7, and C7. The drum set part includes a 'FILL' marking.

BILLIE'S BOUNCE

4

Sheet music for the first system of "Billie's Bounce". The system includes staves for B♭ Trumpet (B♭ Tpt.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Piano (PNO.), Alto Bass (A.B.), and Drum Set (D. S.). The key signature is B♭ major. The piano part includes chord voicings: F7, B♭7, F7, C-6, and F7. The piano part also includes the instruction "TOP NOTE VOICING".

Sheet music for the second system of "Billie's Bounce". The system includes staves for B♭ Trumpet (B♭ Tpt.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Piano (PNO.), Alto Bass (A.B.), and Drum Set (D. S.). The key signature is B♭ major. The piano part includes chord voicings: B♭7, B♭7, F7(9,13), D7, and G-7. The piano part also includes the instruction "TOP NOTE VOICING".

BILLIE'S BOUNCE

36

B♭ TRP.

A. SX.

T. SX.

B. SX.

PNO.

A.B.

D. S.

C⁷ F⁷/C D⁷/C G⁻⁷/C C⁷

39

PNO.

A.B.

D. S.

39

39

F⁷ B♭⁷ F⁷ C⁻⁷ F⁷ B♭⁷ B♭⁹ F⁷

46

PNO.

A.B.

D. S.

46

46

ON CUE

D⁷ G⁻⁷ C⁷ F⁷ D⁷ G⁻⁷ C⁷

BILLIE'S BOUNCE

6

51

B♭ TPT.

A. SX.

T. SX.

B. SX.

PNO.

A.B.

D. S.

57

B♭ TPT.

A. SX.

T. SX.

B. SX.

PNO.

A.B.

D. S.

BILLIE'S BOUNCE

①

Ensemble: Bb Tpt., A. Sax., T. Sax., B. Sax., PNO., A.B., D. S.

Chord Progression (Piano):
System 1: F7(#9) Bb7 F7 F7(#9) Bb7
System 2: F7 D7 G-7 C7

Performance Instructions: ff, mf, SIMILE, FILL

BILLIE'S BOUNCE

8

8b Tpt. 

A. Sax. 

T. Sax. 

B. Sax. 


PNO. 


A.B. 

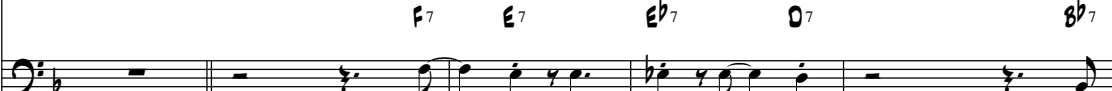
D. S. 

Chord symbols: F7, Bb7(#11), Gb7(#11)

②

PNO. 

A.B. 

D. S. 

Chord symbols: F7, E7, Eb7, D7, Bb7

PNO. 

A.B. 

D. S. 

Chord symbols: Bb7, F7, D7

BILLIE'S BOUNCE

84

PNO.

A.B.

D. S.

87

Bb TPT.

A. SX.

T. SX.

B. SX.

87

PNO.

A.B.

D. S.

BILLIE'S BOUNCE

10

Musical score for the first system of "Billie's Bounce". The score includes parts for B♭ Trumpet (B♭ Trp.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Piano (PNO.), Alto Bass (A.B.), and Drum Set (D. S.). The key signature is B♭ major. The piano part features a melodic line with a trill in the first measure and a sequence of chords: B♭^o7, F7, D7, and A♭⁷(13). The drum set part shows a steady bass drum pattern with snare accents.

Musical score for the second system of "Billie's Bounce". The score includes parts for B♭ Trumpet (B♭ Trp.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Piano (PNO.), Alto Bass (A.B.), and Drum Set (D. S.). A section marker [E] is placed above the first measure of the B♭ Trp. part. The piano part features a melodic line with a trill in the first measure and a sequence of chords: G⁷, C⁷, F⁷, G♭⁷, G⁷, and A♭⁷. The A.B. part includes a "C PEDAL" instruction. The drum set part shows a steady bass drum pattern with snare accents.

BILLIE'S BOUNCE

Musical score for measures 101-105. The score includes parts for Bb Trumpet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Piano, Alto Bass, and Double Bass. The piano part includes chord markings: A7, Bb7, Bb7, and C7. The double bass part includes a rhythmic pattern of quarter notes and eighth notes.

Musical score for measures 106-110. The score includes parts for Bb Trumpet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Piano, Alto Bass, and Double Bass. The piano part includes chord markings: A7, Bb7, Bb7, and C7. The double bass part includes a rhythmic pattern of quarter notes and eighth notes.

My Funny Valentine

Compositor: Rodgers/Hart

Arreglista: Mateo Chávez

Año de composición: 1937

Estilo: Standard

Tempo: bpm = 65

MY FUNNY VALENTINE

SCORE

RODGERS/HART 1937

ARRANGED BY: MATEO CHAVEZ

INTRO

RUBATO

TRUMPET IN B♭

ALTO SAX.

TENOR SAX.

BARITONE SAX.

PIANO

ACOUSTIC BASS

DRUM SET

The first system of the score includes staves for Trumpet in B♭, Alto Sax., Tenor Sax., Baritone Sax., Piano, Acoustic Bass, and Drum Set. The piano part features a melody with notes G4, A4, B♭4, C5, B♭4, A4, G4, F4, E4, D4, C4. Chords above the piano staff are F⁶₉, C⁹, D-7, Cmaj7, F⁶₉, C⁹, and F-. The tempo is marked 'RUBATO'.

PNO.

The second system continues the piano part. Chords above the staff are G7, C, A♭9, and G. The piano part includes a melodic line with notes G4, A4, B♭4, C5, B♭4, A4, G4, F4, E4, D4, C4. A '15MA' (15th measure) is indicated with a dashed line. The system ends with a double bar line and repeat sign.

PNO.

A.B.

D.S.

BALLAD

A TEMPO ♩ = 65

(ESCOBILLAS)

The third system includes staves for Piano, Acoustic Bass, and Drum Set. The piano part has notes G4, A4, B♭4, C5, B♭4, A4, G4, F4, E4, D4, C4. The Acoustic Bass part has notes G2, F2, E2, D2, C2, B1, A1, G1. The Drum Set part has notes G2, F2, E2, D2, C2, B1, A1, G1. The tempo is marked 'BALLAD' and 'A TEMPO ♩ = 65'. The system ends with a double bar line and repeat sign.

MY FUNNY VALENTINE

Chord progression: C-7, C7(b13), C7sus4(9), C7(b13)

17

Section A

Chord progression: C-6, G7(b9), C, C-maj7, C-7, C-6

24

MY FUNNY VALENTINE

8b TPT.

A. SX.

T. SX.

B. SX.

PNO.

A.B.

D. S.

29

8b TPT.

T. SX.

PNO.

A.B.

D. S.

35

MY FUNNY VALENTINE

40

B♭ TPT. *mf*

A. SX. *mf*

T. SX. *mf*

B. SX. *mf*

PNO. *mf*

A.B. *mf*

D. S. *mf* (SARQUETAS) (SIMILE)

44

B♭ TPT. *mf*

A. SX. *mf*

T. SX. *mf*

B. SX. *mf*

PNO. *mf*

A.B. *mf*

D. S. *mf* (ESCOBILLAS)

MY FUNNY VALENTINE

Bb Tpt.
Musical notation with triplets and dynamics markings like *mf*.

A. Sax.
Musical notation with triplets and dynamics markings like *mf*.

T. Sax.
Musical notation with triplets and dynamics markings like *mf*.

B. Sax.
Musical notation with triplets and dynamics markings like *mf*.

PNO.
Piano accompaniment with chords and dynamics markings like *mf*.

A.B.
Bass line with chords: C, C-maj7, C-7, C-6, *mf*, Abmaj7, D-7b5, G7, C-7.

D. S.
Drum set notation with *mf*, **SIMILE**, and **DOUBLE TIME** (♩ = 150) **SWING** markings.

Bb Tpt.
Musical notation with dynamics markings like *mf*.

A. Sax.
Musical notation with dynamics markings like *mf*.

T. Sax.
Musical notation with dynamics markings like *mf*.

B. Sax.
Musical notation with dynamics markings like *mf*.

PNO.
Piano accompaniment with dynamics markings like *mf*.

A.B.
Bass line with chords: Bb-7, A7(#11).

D. S.
Drum set notation with **FILLS** and **(SAQUETAS)** markings.

49

55

MY FUNNY VALENTINE

8

B♭ TPT.

A. SX.

T. SX.

B. SX.

PNO.

A.B.

D.S.

59

G⁷

A^b maj7

PEDAL EN G

STIMILE

PNO.

A.B.

D.S.

64

WALKING

C- C-maj7 C-7 C-6 A^b maj7 F-7

PNO.

A.B.

D.S.

71

D-7b5 G⁷(9)

C- C-maj7 C-7 F7 A^b maj7

PNO.


A.B.

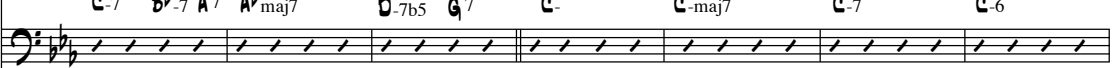
D.S.

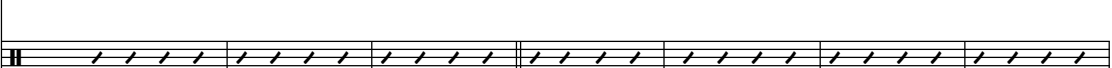
78

F-7 F-7b5 B^b7 E^b maj7 F- G- F- E^b maj7 F- G- F- E^b maj7 G⁷(9)

MY FUNNY VALENTINE


PNO. 

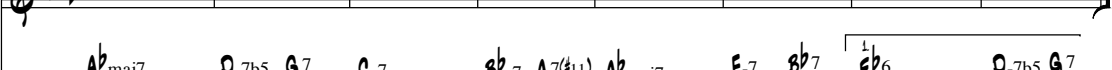
A.B. 

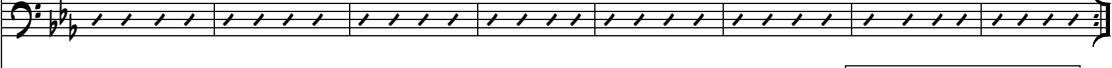
D.S. 

86

C-7 Bb-7 A7 Abmaj7 D-7b5 G7 C- C-maj7 C-7 C-6

PNO. 

A.B. 

D.S. 

89

Abmaj7 D-7b5 G7 C-7 Bb-7 A7(#11) Abmaj7 F-7 Bb7 Eb6 D-7b5 G7

1 ON CUE

Bb TPT. 

A. SX. 

T. SX. 

B. SX. 

PNO. 

A.B. 

D.S. 

92

2. 2. 2. 2. 2. 2.

F-6 G7(b9,b13) Abma7/G G7alt

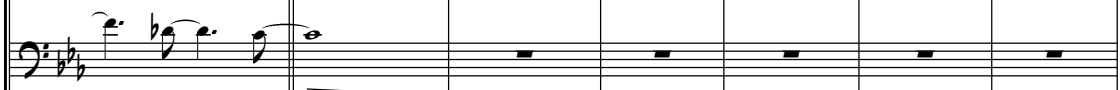
Eb6 Eo7(b13)

FILL - - - - FILL - - - -

MY FUNNY VALENTINE

8b Tpt. 

A. Sax. 

T. Sax. 

B. Sax. 

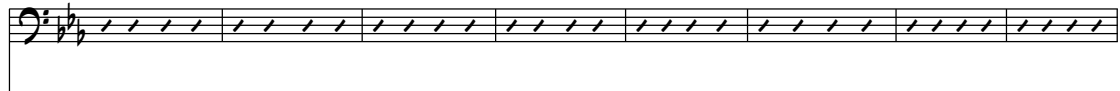
PNO. 


A.B. 

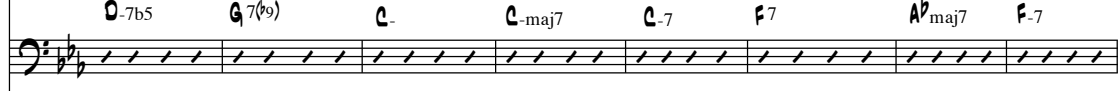
D. S. 

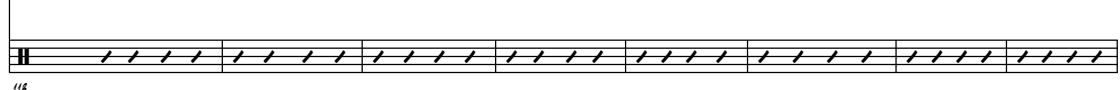
106

C- C-maj7 C-7 C-6 Abmaj7 F-7

B. Sax. 


PNO. 


A.B. 


D. S. 


115

D-7b5 G7(b9) C- C-maj7 C-7 F7 Abmaj7 F-7

B. Sax. 

PNO. 

A.B. 

D. S. 

121

F-7b5 Bb7 Ebmaj7 F- G- F- Ebmaj7 F- G- F- Ebmaj7 G7(b9)

MY FUNNY VALENTINE

153

B. SX.

PNO.

A. B.
 C-7 Bb-7 A7 Abmaj7 D-7b5 G7 C- C-maj7 C-7 C-6

D. S.

155

B. SX.

PNO.

A. B.
 Abmaj7 D-7b5 G7 C-7 Bb-7 A7(#11) Abmaj7 F-7 Bb7 Eb6

D. S.

142

Bb TPT.

A. SX.

T. SX.

B. SX.

PNO.

A. B.
 D-7b5 G7(b9,b13) C-7 C7alt. F-7 G7

D. S.

MY FUNNY VALENTINE

B♭ TPT.
 A. SX.
 T. SX.
 B. SX.
 PNO.
 A. B.
 D. S.

146

B♭ TPT.
 A. SX.
 T. SX.
 B. SX.
 PNO.
 A. B.
 D. S.

rit. ----- RUBATO

A TEMPO
 ♩ = 65

FILL ----- D♭ maj7(#11) D-7b5 G7(9) C-9

(ESCOBILLAS)

151

MY FUNNY VALENTINE

158

H

B♭ Tpt. *m²*

T. Sax. *m²*

PNO. *m²*

A.B. *m²*

D.S. *m²*

(SIMILE)

C *C-maj7* *C-7* *C-6* *A^b maj7(9,13)*

163

B♭ Tpt. *m²*

A. Sax. *m²*

T. Sax. *m²*

S. Sax. *m²*

PNO. *m²*

A.B. *m²*

D.S. *m²*

F-7 *D-7b5* *G7(b9,b13)* *C-* *C-maj7* *C-7*

MY FUNNY VALENTINE

The musical score is arranged for a jazz ensemble. It features the following parts:

- Bb Tpt.:** Trumpet part with melodic lines and dynamics markings like *mf* and *f*.
- A. Sax.:** Alto saxophone part with melodic lines and dynamics markings like *mf* and *f*.
- T. Sax.:** Tenor saxophone part with melodic lines and dynamics markings like *mf* and *f*.
- B. Sax.:** Bass saxophone part with melodic lines and dynamics markings like *mf* and *f*.
- PNO.:** Piano accompaniment with chords and melodic fragments. Includes a section marked *rit.* and *FILLS*.
- A.B.:** Alto Bass part with a bass line and dynamics markings like *mf* and *f*.
- D. S.:** Drum set part with a steady rhythm and dynamic markings like *mf* and *f*.

Chord progressions for the Alto Bass part include: $A^{\flat} \text{maj7}(9,13)$, $D-7b5$, $G7$, $C-7$, $B^{\flat}7$, $A7(b9, \#11)$, $A^{\flat} \text{maj7}$, $F-7$, $B^{\flat}7(9,13)$, $E \text{maj7}b5$, and $E^{\flat}6$.

Spain

Compositor: Chick Corea

Arreglista: Mateo Chávez

Año de composición: 1971

Estilo: Clásico del Jazz

Tempo: bpm = 135

SPAIN

SCORE

CHICK COREA 1971

ARRANGED BY: MATEO CHAVEZ

INTRO

RUBATO

Musical score for the introduction of "Spain". The score includes staves for TRUMPET IN Bb, ALTO SAX., TENOR SAX., BARITONE SAX., PIANO (with *mf* dynamic), ACOUSTIC BASS, and DRUM SET. The key signature is two sharps (F# and C#) and the time signature is common time (C). The introduction consists of a series of whole notes in the piano part, while the other instruments are silent.

Piano accompaniment for measures 9-16. The key signature is two sharps (F# and C#). The chord is $F_{sus4}(b9)/B$. The piano part features a complex texture with arpeggiated chords and sustained notes.

Piano accompaniment for measures 17-24. The key signature is two sharps (F# and C#). The chord is G_{maj7}/B with a *mf* dynamic. The piano part continues with arpeggiated chords and sustained notes.

Piano accompaniment for measures 25-32. The key signature is two sharps (F# and C#). The chord is A^9 with a *mf* dynamic. The piano part continues with arpeggiated chords and sustained notes. Measure 32 includes a $B(11)$ chord.

SPAIN

PNO.

A⁹ G

35

Detailed description: This system shows the first two measures of the piano accompaniment. The right hand plays a melody of quarter notes in G major, starting with A⁹ and moving to G. The left hand plays a steady bass line of octaves. A dynamic marking of *mf* is present. A rehearsal mark with three slashes is at measure 35.

PNO.

B⁹

41

Detailed description: This system covers measures 3-4. The right hand continues the melodic line with eighth notes. The left hand plays a bass line of eighth notes. A dynamic marking of *mf* is present. A rehearsal mark with three slashes is at measure 41.

PNO.

A/C# E-7 G(#11)

47

Detailed description: This system covers measures 5-6. The right hand plays a melodic line with some ties. The left hand plays a bass line with chords. Chord symbols A/C#, E-7, and G(#11) are indicated. A dynamic marking of *mf* is present. A rehearsal mark with three slashes is at measure 47.

PNO.

F^{sus4(b9)}

53

Detailed description: This system covers measures 7-8. The right hand plays a melodic line with ties. The left hand plays a bass line with chords. Chord symbol F^{sus4(b9)} is indicated. A dynamic marking of *mf* is present. A rehearsal mark with three slashes is at measure 53.

A. SX.

A. T.M.P.O.

$\text{♩} = 80$

B-7 F^{sus4/B} G(9,#11)/B

D. S.

65

Detailed description: This system includes the solo saxophone and double bass parts. The saxophone part (A. SX.) has a melodic line with a triplet. The double bass part (D. S.) has a bass line with chords. Chord symbols B-7, F^{sus4/B}, and G(9,#11)/B are indicated. A dynamic marking of *mf* is present. A rehearsal mark with three slashes is at measure 65.

SPAIN

A. SX. 

PNO. 

A.B. 

D. S. 

F sus4/B *A/B G/B*

7

A. SX. 

PNO. 

A.B. 

D. S. 

B-7 *F sus4* *E-(11)* *F# sus4*

(SOLO 2DA. VEZ)

FILL

77

B♭ TPT. *mf*

A. SX.

T. SX. *mf*

B. SX. *mf*

PNO.

A.B. *G* *F#7(b9,b13)* *E-7* *A7*

D. S. *mf* *SIMILE*

B♭ TPT.

A. SX.

T. SX.

B. SX.

PNO.

A.B. *Dmaj7* *Gmaj7* *C#7* *F#7* *Bsus4*

D. S.

8

A. SX.

PNO.

A.B.

D. S.

A. SX.

PNO.

A.B.

D. S.

105

9

A. SX.

PNO.

A.B.

D. S.

112

Gmaj7

SIMILE

The musical score is arranged in two systems. The first system includes parts for Bb Trumpet (Bb Tpt.), First Saxophone (1. Sax.), Second Saxophone (2. Sax.), Piano (PNO.), and Double Bass (A.B.). The second system includes parts for Bb Trumpet (Bb Tpt.), First Saxophone (1. Sax.), Second Saxophone (2. Sax.), Piano (PNO.), and Double Bass (A.B.). The Double Bass part in the second system includes specific chord markings: A7(9,13), Dmaj7(9), and Gmaj7(#11). The score features complex melodic lines with triplets and slurs, and a piano accompaniment with dense chordal textures. A double bar line with a repeat sign is present at the beginning of the second system.

SPAIN

B♭ TPT.
T. SX.
B. SX.

PNO.

A.B.

C7(#9,b13) F#7(b9)

D. S.

B♭ TPT.
T. SX.
B. SX.

PNO.

A.B.

B-9

D. S.

FILL -----

①

B♭ Tpt. *mf*

A. Sax.

T. Sax. *mf*

B. Sax. *mf*

PNO. *G* *F#7(b9,b13)* *E-7* *A7*

A.B.

D.S. *SIMILE*

157

B♭ Tpt.

A. Sax.

T. Sax.

B. Sax.

PNO.

A.B. *Dmaj7* *Gmaj7* *C#7* *F#7* *Bsus4*

D.S.

148

E

A. SX. 

PNO. 

A. B. 

D. S. 

E


A. SX. 


PNO. 

A. B. 

D. S. 

PNO. 

A. B. 

D. S. 

SPAIN

PNO.

A.B.

D.S.

166

PNO.

A.B.

D.S.

171

PNO.

A.B.

D.S.

176

A. SX.

PNO.

A.B.

D.S.

184

180

A. SX.

PNO.

A.B. E-7(9) A7(9,13)

D. S.

185

A. SX.

PNO.

A.B. Dmaj7(9) Gmaj7(#11)

D. S.

190

A. SX.

PNO.

A.B. C7(#9,b13) F#7(b9) B-(9)

D. S.

195

A. SX. ON CUE **F**

PNO.

A.B.

D. S.

PNO. A.B. D.S.

210

B♭ Tpt. A. Sax. T. Sax. B. Sax.

PNO. A.B. D.S.

216

B♭ Tpt. A. Sax. T. Sax. B. Sax.

PNO. A.B. D.S.

222

G^{maj7}

F#^{7(b9,b13)}

E-7(9)

A7(9,13)

Musical score for measures 227-231. The score includes parts for Bb Tpt., A. Sax., T. Sax., B. Sax., PNO., A.B., and D.S. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features complex rhythmic patterns with triplets and slurs. Chords are indicated as Dmaj7(9) and Gmaj7(#11).

227

Musical score for measures 232-236. The score includes parts for Bb Tpt., A. Sax., T. Sax., B. Sax., PNO., A.B., and D.S. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features complex rhythmic patterns with triplets and slurs. Chords are indicated as C7(#9,b13), F#7(b9), and B-(9).

232

SPAIN



Score for the first system, measures 137-141. The score includes parts for B♭ Tpt., A. Sax., T. Sax., B. Sax., PNO., A.B., and D. S. The key signature is two sharps (F# and C#). The music features a melodic line in the upper woodwinds and brass, and a rhythmic accompaniment in the lower woodwinds and strings. A rehearsal mark '137' is located below the D. S. part. A section labeled '(D.C. AL CODA)' begins at measure 141.

Score for the second system, measures 142-146. The score includes parts for B♭ Tpt., A. Sax., T. Sax., B. Sax., PNO., A.B., and D. S. The key signature is two sharps (F# and C#). The music continues the melodic and rhythmic themes from the previous system. A rehearsal mark '143' is located below the D. S. part.

5. 4.

B♭ Tpt.

A. Sx.

T. Sx.

B. Sx.

PNO.

A.B.

D. S.

248

FILL - - - FILL - - -

D7(9,#11)/F#

B♭ Tpt.

A. Sx.

T. Sx.

B. Sx.

PNO.

A.B.

D. S.

254

G7(9,13)

D/bb

B7sus4

FILL - - - FILL - - - FILL - - -