

UNIVERSIDAD SAN FRANCISCO DE QUITO

Colegio de Música

Concierto Final Adriana Castelo

Adriana Lucía Castelo Loyo
Diego Celi, M.A. , Director de Trabajo de Titulación

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

Quito, diciembre de 2014


**Universidad San Francisco de Quito
Colegio de Música**

HOJA DE APROBACION DE PROYECTO

Concierto Final Adriana Castelo


Adriana Castelo

Diego Celi, M.A.
Director de Proyecto



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Miembro del Comité de Proyecto



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Miembro del Comité de Proyecto



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Miembro del Comité de Proyecto



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Esteban Molina, M.Sc.
Decano del Colegio de Música



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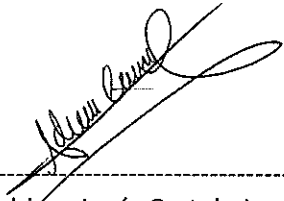
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Firma:



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Fecha: enero 2015

Documento de aprobación – Trabajo de titulación**Colegio de Música****Universidad San Francisco de Quito**

Adriana Lucía Castelo Loyo: Voz

Quito, 24 de Septiembre del 2013

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Propuesta de arreglos

Para este concierto final la opción A (jazz) es la escogida. Todos los miembros del ensamble (cinco) participarán en seis obras del recital. Estas 6 interpretaciones serán arreglos de la obra original. “Love you Madly” perteneciente a la Categoría 1: *Rhythm changes*, será interpretada en el estilo de be-bop, “Tenor Madness” perteneciente a la Categoría 2: Jazz blues, será interpretada en el estilo de swing, “Corcovado” perteneciente a la Categoría 3: Standard, será interpretada en el estilo de bossa nova, finalmente “Four” perteneciente a la categoría 4: Clásico de jazz, será interpretado en el estilo de swing.

Los siguientes cuatro temas incluyen dos en estilo swing: “Bye Bye Blackbird” y “Night and Day”. Finalmente las obras clásicas para vocalistas “Into the Night” de Clara Edwards y “When I Have Sung my Songs” perteneciente a Ernest Charles serán una adaptación de la obra original. En la obra clásica “Into the Night” participarán el piano y la voz; mientras que en la obra clásica “When I Have Sung my Songs” participarán la voz, batería, bajo y piano.

Propuesta de repertorio

1. Love You Madly (Duke Ellington, be-bop, 4 minutos, ♩=210).
2. Tenor Madness (Sonny Rollins, swing, 5 minutos, ♩=195).
3. Corcovado (A.C Jobim, bossa nova, 6 minutos, ♩=105).
4. Four (Miles Davis, swing, 4:30 minutos, ♩=178).
5. Into the Night (Clara Edwards, ballad, 4 minutos, ♩=80).
6. Bye Bye Blackbird (Ray Henderson, swing, 4 minutos, ♩=130).
7. Night and Day (Cole Porter, swing, 5 minutos, ♩=120).
8. When I Have Sung my Songs (Ernest Charles, rock ballad, 4 minutos, ♩=80).

Músicos

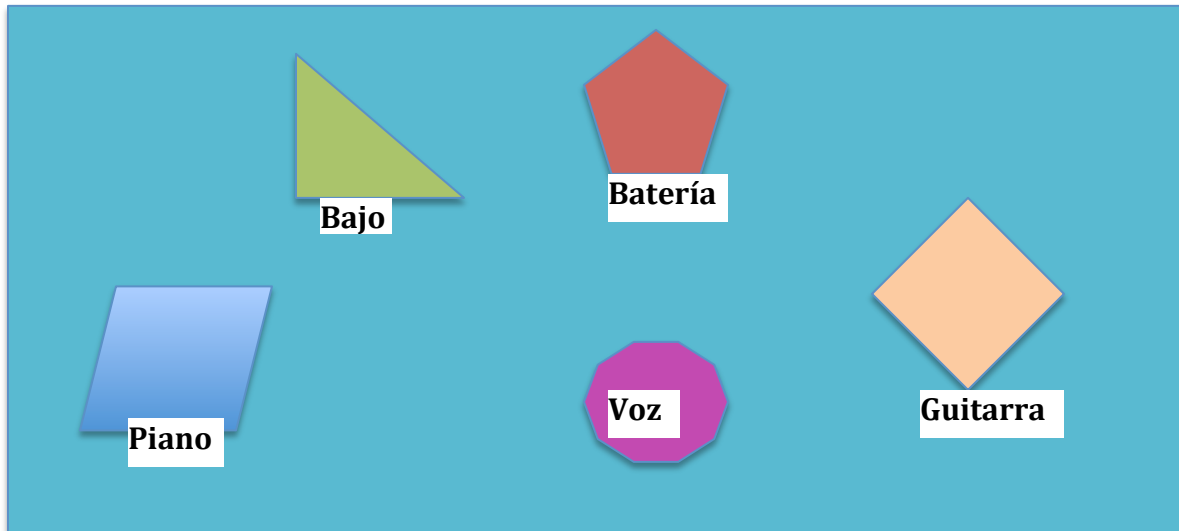
- Voz: Adriana Castelo L.
- Guitarra eléctrica: Paola Proaño
- Contrabajo: Jorge Rojas
- Piano: Juan Pacheco.
- Batería: José Hernández.

Rider técnico

- 1 micrófono Shure SM58.
- 1 amplificador de guitarra (microfoneado).
- 1 piano acústico (2 micrófonos condensadores)
- Una batería de jazz (2 toms, 1 floor tom, 1 bombo, 1 snare, 1 ride, 2 crash, 1 hi-hat).

- 6 stands porta-partituras.

Ubicación en escenario



Frente del Escenario

Firmas del comité de aprobación

Viktorija Pilatovic- Profesora de Instrumento.



Fecha 07 / 10 / 2013

Diego Celi, Vicedecano.



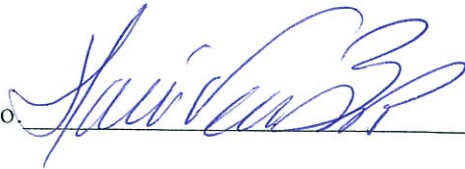
Fecha 08 / 10 / 2013

Jorge Balladares, Coordinador-Departamento de arreglos.



Fecha 8 / 10 / 2013

Teresa Brauer, Coordinadora-Producción musical y sonido.



Fecha 9 / 10 / 2013

Corcovado

Compositor: Antonio Carlos Jobim

Arreglista: Adriana Castelo

Año de Composición: 1960

Estilo: Bossa nova

Tempo: 150bpms

Corcovado

INTRO

Antonio Carlos Jobim (1960)
Adriana Castelo L.

Bossa nova ♩ = 105

Alto

Electric Guitar

Piano

Acoustic Bass

Drum Set

The introduction features a 4/4 bossa nova rhythm. The electric guitar plays a melodic line with dynamics ranging from *f* to *ff* and *p* to *f*, including triplets. The piano provides harmonic support with chords and arpeggios, dynamics from *mf* to *f*. The acoustic bass plays a walking bass line with dynamics from *f* to *p*. The drum set uses a pattern of eighth notes on the snare and hi-hat, with dynamics from *mf* to *f*.

Chords: C7/G, C7/F, G^bdim7

A

A

E. Gtr.

Pno.

A.B.

D. S.

The vocal line (A) enters with the lyrics: "Qui-et nights of qui - et stars, qui - et chords from my gui - tar". The electric guitar (E. Gtr.) plays a melodic line with dynamics from *mp* to *p*. The piano (Pno.) provides harmonic support with chords and arpeggios, dynamics from *mp*. The acoustic bass (A.B.) plays a walking bass line with dynamics from *mp*. The drum set (D. S.) uses a pattern of eighth notes on the snare and hi-hat, with dynamics from *p*.

Chords: C7/G, C7, G^bdim7

Corcovado

mp *f* *mp*

A. *mp* *mf*

E.Gtr. *mp* *mf*

Pno. *mp* *mf*

A.B. *mp* *mf*

D. S. *mf*

9 float-ing on the si - lence that our - su rrounds

F-7 B^b7sus4 E^bdim7 E^bmaj7 C-7

mp *mf* *mp* *mp* *mf* *mp*

A. *mp* *mf* *mp* *mf* *mp*

E.Gtr. *mp* *mf* *mp* *mf*

Pno. *mp*

A.B. *mp*

D. S. *mp*

13 us. Qui-et thoughts and qui - et dreams, qui-et walks by qui - et streams

E^b-7 A^b7 D-7 G7(b13)

Corcovado

mf *f* *mp*

A
17 , and a win - dow ___ looks out on the moun-tains and the sea, ___ oh how love -

E.Gtr.

Pno.
mp *mf* *mp* *mf*

C7(9) C-7 A^b7(#11) G^bdim7

A.B.
mp *mf* *mp* *mf*

D. S.
mp *mf*

B *mf* *f* *mp* *mf* *ff*

A
21 § - ly. Quero a vi - da ___ sem - pre ___ assim, Com vo-cê per - to de ___ mim A

E.Gtr.
mf

Pno.
mf

C7/G G^bdim7(b13)

A.B.
mf *f*

D. S.
mf

Corcovado

mf *mp*

A
25 *mf* *mp*
tè o a - pa gar da vel - ha cha

E.Gtr.

Pno. *mf*

F-7 B^b7 E^bmaj7 E^bmaj7

A.B. *mf*

D. S. *mf*

f *mf* *f* *mf*

A
29 *f* *mf* *f* *mf*
- ma. E eu que e - ra tris - te de-scen-te des - te mun -

E.Gtr. *f* *mf* *f*

Pno. *f* *mf* *f*

E^b-7 A^b7(#11) D-7 G-7

A.B. *f* *mf* *f*

D. S. *f* *mf* *f*

Corcovado

f *mf*

A. *f* *mf*

33 - do ao en-con-trar vo-cê eu con - he -

E.Gtr. *mf*

Pno. *mf* (FILL) *f*

C-7 F 7(b9) D-7 G7(b9,#5)

A.B. *mf*

D. S. *mf*

f *mf* ⊕

A. *f* *mf* ⊕

37 - cie, a gue fe - li - ci - da - de meu a

E.Gtr. *mf* ⊕

Pno. *mf* ⊕

C-7 F7 B♭6 A♭7(#11) G♭7

A.B. *mf* ⊕

D. S. *mf* (FILL) ⊕

Corcovado

SOLO VOZ x 2

A

41

(Only Second time)

E. Gtr. *mp*

(Only first time)

Pno. *mp*

C7/G C7 G^bdim7

A.B. *mp*

(H.H) (brushes) *mp* (SIMILE)

A

45

E. Gtr. *mf* *f mp* *mf*

Pno. F-7 B^b7sus4 E^bdim7 E^bmaj7 C-7

A.B.

D. S.

Corcovado

A

49

E.Gtr.

Pno.

A.B.

D. S.

E^b-7 A^b7 D-7 G7(b13)

A

53

E.Gtr.

Pno.

A.B.

D. S.

C7 C-7 A^b7(#11) G^bdim7

Corcovado

A

57

E.Gtr

Pno.

C7/G

G^bdim7(b13)

A.B.

D. S.

A

61

E.Gtr

Pno.

F-7

B^b7sus4

E^bmaj7

E^bmaj7

A.B.

D. S.

A 


65

E.Gtr. 


Pno. 
Eb-7 Ab7(#11) D-7 G-7


A.B. 


D. S. 

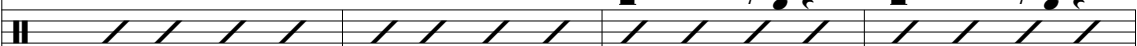
A 

69

E.Gtr. 

Pno. 
C-7 F7(b9) D-7 G7(b9,#5)

A.B. 

D. S. 

Corcovado

SHOUT

A.

E. Gtr.

Pno.

A.B.

D. S.

C-7 F7sus4 C7/G C7

E. Gtr.

Pno.

A.B.

D. S.

G^b 7(b13) F-7 B^b7sus4 B^b7(b9)

Corcovado

Musical score for measures 81-84. The score is in B-flat major and 4/4 time. It features five staves: E. Gtr., Pno., A.B., and D. S. The E. Gtr. and Pno. parts are marked with a forte (*f*) dynamic. The Pno. part includes a box labeled 'C' above the first measure. The A.B. part has a melodic line with some grace notes. The D. S. part consists of a rhythmic pattern of eighth notes. Chord symbols are provided below the Pno. staff: E^bmaj7(#5), C-7, E^b-7, and A^b7. The E. Gtr. part includes triplets and accents.

Musical score for measures 85-88. The score continues with five staves: E. Gtr., Pno., A.B., and D. S. The E. Gtr. and Pno. parts are marked with a forte (*f*) dynamic in measure 85, which then changes to mezzo-piano (*mp*) for the remainder of the section. The A.B. part has a melodic line with accents. The D. S. part has a rhythmic pattern. Chord symbols are provided below the Pno. staff: D7b9, G7(b13), G-6, and C7. The E. Gtr. part includes accents and slurs.

Corcovado

D *mf* *f* *mp*

A 89 mor. Quero a vi - da — sem - pre —

E.Gtr. *f* *mp* *f* (Top note voicing)

Pno. *f* *mp* *fp*

A.B. *f* *mp* *f*

D. S. *f* *mf* *f*

f-7 A^b7(#11) B^b-7 E^b7 D^b7(9)/A^b D^b7(9)

mf *ff* *mf*

A 93 assim, Com vo-cê per - to de — mim A — tè o a - pa gar da — vel - ha

E.Gtr. *mp*

Pno. *mp*

A.B. *mf* *ff* *mf*

D. S. *mp*

Gdim7(b13) G^b-7 B7 B7(b9)

(SIMILE)

Corcovado

97 *mp* cha

E

E.Gtr. *mf* *f*

Pno. *mf* *f*

A.B. *mp* *f*

D. S. *mf* *f*

E maj7(13) D^b-7 E-7

100

101

E.Gtr.

Pno.

A.B.

D. S.

A 7(#11) E^b-7 A^b-7

Corcovado

Musical score for measures 103-105. The score is arranged for E. Gtr., Pno., A.B., and D.S. The key signature is three flats (B-flat major/C minor). Measure 103 starts with a treble clef and a 7/8 time signature. The guitar part features a melodic line with accents. The piano part has a bass line with chords and a treble line with chords. The bass line includes the following chords: D^b-7, G^b7(b9), and E^b-7. The double bass part has a rhythmic pattern of eighth notes with accents. The drum set part is indicated by a double bar line with diagonal slashes.

Musical score for measures 106-108. The score is arranged for E. Gtr., Pno., A.B., and D.S. The key signature is three flats (B-flat major/C minor). Measure 106 starts with a treble clef and a 7/8 time signature. The guitar part features a melodic line with triplets and accents. The piano part has a bass line with chords and a treble line with chords. The bass line includes the following chords: A^b7(b9,#5), D^b-7, G^b7sus4, and G^bdim7. The double bass part has a rhythmic pattern of eighth notes with accents. The drum set part is indicated by a double bar line with diagonal slashes.

Corcovado

F

mf *f* *mp* *mf* *f* *mp*

A
- ma. Qui-et nights of qui - et stars, qui-et chords from my gui -

E.Gtr.
mp *mf* *p* *mp* *mf* *p*

Pno.
(Top note voicing)
mp C7 G^bdim7

A.B.
mp

D. S.
(H.H) (sticks) *mp* (SIMILE)

mp *f* *mp*

A
113 - tar float-ing on the si - lence that our - surrounds

E.Gtr.
mp *mf* *p*

Pno.
F-7 B^b7sus4 E^bdim7 E^bmaj7 C-7

A.B.

D. S. (FILL)

Corcovado

G

A *mp* *mf* *mp* *mp* *mf* *mp*

us. Qui-et thoughts and ___ qui - et ___ dreams, qui-et walks by ___ qui - et streams

E.Gtr. *mf*

Pno. E \flat -7 A \flat 7 D-7 G7(b13)

A.B. *mf*

D. S. *mf*

A *mf* *f* *mp* D.S. al Coda

121 , and a win - dow ___ looks out on the moun-tains and the sea, ___ oh how ___ love

E.Gtr. D.S. al Coda

Pno. D.S. al Coda C7 C-7 A \flat 7(#11) G \flat dim7

A.B. D.S. al Coda

D. S. D.S. al Coda > > *mf*

Corcovado

H

E.Gtr. *mf* *f*

Pno. *mf* *f*
C6 A-6 G#dim7(b13) G-7

A.B. *mf* *f*

D. S. *mf* *f*

E.Gtr. *pp* *f* *fff* **Fine**

Pno. *pp* *f* *fff* **Fine**

A.B. *pp* *f* *fff* **Fine**

D. S. *pp* *f* *fff*

F#7(#9) F7 A-7(9,11) Fmaj7(9,#11,13) G7 D-7(9,11) C7(#9,b13) Cmaj7(#11)

When I Have Sung my Songs

Compositor: Ernest Charles

Arreglista: Adriana Castelo

Año de Composición: 1934

Estilo: Ballad

Tempo: 80bpms

Score

When I Have Sung my Songs

Ernest Charles (1934)

Adaptación: Adriana Castelo L.

Ballad ♩ = 80

A

Alto

Piano

Acoustic Bass

Drums

When I have sung my songs to

A

Pno.

you I'll sing no more. T'would be a sac-ri-lege to sing at an-oth-er

A

Pno.

door. We've worked so hard to hold our dreams, just you and

When I Have Sung my Songs

13 *f* *mp* *mf*

A I, I could not share them all a - gain I'd ra-ther

Pno.

16 *ff* *f* *ff*

A die with just the thought that I had loved so

Pno.

19

A well so true. That I could ne - ver sing a -

Pno.

When I Have Sung my Songs

A

f \rightrightarrows *ff* *mf*

23 gain. That I could ne - ver ne-ver sing a - gain ex -

Pno.

B

A

27 ce - ept to you

Pno.

C

A

p \rightrightarrows *f*

33 When I have sung my songs to you I'll sing no more.

Pno.

mf

33 B \flat -7 F7(9,13)/A B \flat maj7 F-7 G-7

A.B.

D.S.

33 (H.H) (Sticks) *ff* (Simile)

When I Have Sung my Songs

36 *p* *f* *p*

A T'would be a sac - ri - lege to sing at an - oth - er door.

Pno.

36 G-7 A-7b5 G-7 D-7 Bb+maj7 B-7b5

A.B.

D.S.

39 *f* *mf*

A We've worked so hard to hold our dreams, just you and

Pno.

39 C-7(9) A-7b5 G-7(b9)

A.B.

D.S.

When I Have Sung my Songs

42 *f* *mp* *mf*

A

I, I could not share them all a - gain I'd ra-ther

Pno. (Top note voicing)

A.B. *D-7b5* *C-7(9)* *D maj*

D.S.

45 *ff* *f* *ff*

A

die with just the thought that I had loved so

Pno. *ff*

A.B. *G-7b5* *G maj* *C-7* *Db-7* *G-7b5*

D.S.

When I Have Sung my Songs

48

A

well so true. That I could

Pno.

f *mf* *f*

48 E-7b5 G-7 Bbmaj7

A.B.

48

D.S.

51

A

ne - ver sing a - gain. That I could ne - ver ne-ver sing a -

f *ff*

Pno.

p *ff* (Top note voicing)

51 G-6 G-7 Bbmaj Cmaj7 C-7b5

A.B.

51

D.S.

When I Have Sung my Songs

55 *mf*

A gain ex - ce - ept to you

Pno. *mf*

55 B♭maj7 C-7 B♭-

A.B.

55

D.S.

58

A

Pno. *p*

58 B♭maj7 B♭- B♭maj7

A.B.

58 (fill)

D.S.

Night and Day

Compositor: Cole Porter

Arreglista: Adriana Castelo

Año de Composición: 1932

Estilo: Swing

Tempo: 120bpms

Night and day

C. Porter (1932)

Adriana Castelo L.

Intro swing
♩ = 120

Voice

Electric Guitar
p ————— *f*

Piano
p ————— *f*

F#-7b5/A F-7/Ab E-7/G Eb° 7/Gb

Acoustic Bass
p ————— *f*

Drum Set
1 (Ride) (sticks) (SIMILE) *mf*

E. Gtr.

Pno.

D-7/F G7(b13) C6 D-7 G-7

A.B.

D. S.

Night and day

Vox. *f* Night and da

E.Gtr. *mf*

Pno. *fp* *mf* *mf*

A.B. *mf*

D. S. *mf*

C6 D-7 G-7 C6 *mf* D-7b5(b13) G-7

A

Vox. ay you are the one, on ly you

Pno. *p*

A.B. *p*

D. S. *p* (sticks) *p* (Ride) (SIMILE)

D-7b5/A \flat G7(b13) Cmaj7

Night and day

Vox. be - neath the moon and un - der the sun. Wheth - er

Pno.

A.B. D-7b5 G7 G7alt Cmaj7(13)

D. S.

17

Vox. near to me or far, it's no mat - ter, dar - ling where you are, I

Pno. *p* *ff*

A.B. F#7b5 F-7b5 E-7 Eb° 7

D. S.

21

Night and day

Vox. *mp* *ff*
 think of you _____ night and day. _____ Day and ni

Pno. *mp* *f*

A.B. *mp* *f*

D. S.

D-7b5(13) G7 G7(b13) Cmaj7

25

Vox. *f*
 ight _____ why is it so, _____ that this long-

E. Gtr. *f*

Pno.

A.B.

D. S.

D-7b5/Ab G7(b13) Cmaj7

29

Night and day

Vox. *ing for you fol - lows where - ever I go? In the*

E.Gtr.

Pno.

A.B. *D-7b5 G7(b13) G7alt Cmaj7(13)*

D. S. *33*

Vox. *mf > > > > f*
roar - ing traf - fic's boom, In the si - lence of my lone - ly room, I

E.Gtr. *p f*

Pno. *p f*

A.B. *F#-7b5 F-7b5 E-7(11) Eb° 7*

D. S. *37*

Night and day

Vox. think of you _____ night and day. _____ Night and

E. Gtr.

Pno.

D-7(b5) G7 G7(b13) Cmaj7 Cmaj7/B \sharp B \flat 7(#11) A \flat maj7 A7(b9,b13)

A.B.

41

D. S.

B

Vox. day _____ un-der the hide of me, _____ there's an

E. Gtr.

Pno.

E \flat maj7/G G7(#9) Cmaj7

A.B.

45

D. S.

Night and day

Vox. Oh, such a hun-gry year - ing, burn - ing in - side of me _____ and it's

Pno.

A.B.

D. S.

49

Ebmaj7 G7(#9) Cmaj7 Cmaj7

Vox. tor-ment won't be through _____ til you let me spend my life mak-ing love to you

Pno.

A.B.

D. S.

53

F#-7b5 F-7b5 E-7(11) Eb° 7

Night and day

Vox. *day and night — night and day.*

Pno. *sfz*

A.B. *sfz*

D. S. *57* *>>>>*

D-7 D-7(b5) G7(b13) C6 D7 *sfz* G7(b13)

C Solo voz

Bossa nova

Vox. *f*

E. Gtr. *mf* (Top note voicing)

Pno. *mf* D-7b5/C G7 Cmaj7 Cmaj7

A.B. *mf*

D. S. *(t⁶/H)* *>* *(Simile)*

Night and day

Vox.

E.Gtr.

Pno.
D-7b5/Ab G7(#9) Cmaj7 Cmaj7

A.B.

D. S.
65

D swing

Vox.

E.Gtr.

Pno.
Gb-7b5(11) F-7b5 E-7 Eb° 7

A.B.

D. S.
68 (Ride) (sticks) p (SIMILE)

Night and day

Vox. 1.

E.Gtr. 1.

Pno. 1.
 D-7 G7(b13) Cmaj7 Cmaj7

A.B. 1.

D. S. 1.

Vox. 2.
 f

E.Gtr. 2.
 f

Pno. 2.
 Cmaj7 Bbmaj7 Ab7Db-7b5 D-7b5 G7(b13) C6

A.B. 2.
 f

D. S. 2.
 (Ride) *f*
 (sticks)

Vox.

Pno. Cmaj7 Ebmaj7 Cmaj7(13)

A.B.

D. S.

81

Vox.

Pno. Cmaj7(13) F#7b5 F-7 E-7

A.B.

D. S.

85

Vox.

Pno. Eb° 7 D-7(b5) G7(b13) C#dim7 C6

A.B.

D. S.

89

Night and day

Shout

Vox. 

E.Gtr. 
(Top note voicing)

Pno. 
mp
D7 G7(b13) F-7b5/B♭ B♭7(b13) E♭6

A.B. 
mf

D. S. 
93 >>> (Ride) (SIMILE) *p*
(sticks)

Vox. 

E.Gtr. 

Pno. 
E♭maj7 F-7b5/B♭ B♭7 E♭6

A.B. 

D. S. 
97

Vox. 

E.Gtr. 

Pno. 
E♭maj7 A-7b5 A♭-7b5 G-7

A.B. 

D. S. 

Vox. 

E.Gtr. 

Pno. 
G♭° 7 F-7(b5) B♭7(b13) E♭maj7
subito *p* *f*

A.B. 
subito *p*

D. S. 
subito *p*

Night and day

E

Vox. 

E.Gtr. 

Pno. *ff* 

A.B. *ff* 

D. S. *ff* 

F-7b5/B \sharp B \flat 7(b13) E \flat 6

Vox. 

E.Gtr. 

Pno. 

A.B. 

D. S. 

E \flat maj7 B \sharp B \flat 7(b13) E \flat maj7

Night and day

Vox. 

E.Gtr. 

Pno. 
Ebmaj7 A-7b5 Ab-7 G-7

A.B. 

D. S. 

Vox. 

E.Gtr. 

Pno. 
Gb° 7 F-7(b5) Bb7 Ebmaj7(13)

A.B. 

D. S. 

Night and day

F

Vox.  Night and day un-der the hide of me,


E.Gtr. 


Pno.  F 7(b13) Bbmaj7


A.B. 


125

D. S. 

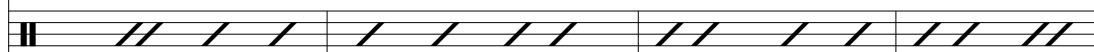
Vox.  there's an oh, such a hun-gry yearn - ing, burn - ing in - side of me

E.Gtr. 

Pno.  Bbmaj7 Dbmaj7 F 7(#9) Bbmaj7

A.B. 

129

D. S. 

Night and day

Vox. — and it's tor - ment won't be through — til you let me spend my

E.Gtr.

Pno. Bbmaj7 E-7b5 Eb-7(#11) D-7

A.B. 133

D. S.

This system of music includes five staves. The vocal line (Vox.) is in treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "— and it's tor - ment won't be through — til you let me spend my". The electric guitar (E.Gtr.) and piano (Pno.) parts are in the same key and time. The piano part features chords: Bbmaj7, E-7b5, Eb-7(#11), and D-7. The double bass (A.B.) part is in bass clef and includes a triplet of eighth notes. The drum set (D. S.) part is represented by a series of diagonal slashes.

Vox. life mak-ing love to you day and night — Night and Day —

E.Gtr.

Pno. Db° 7 C-7 C-7(b5) F7(b13) Bb6 C7 D7(b13)

A.B. 137

D. S.

This system of music includes five staves. The vocal line (Vox.) is in treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "life mak-ing love to you day and night — Night and Day —". The electric guitar (E.Gtr.) and piano (Pno.) parts are in the same key and time. The piano part features chords: Db° 7, C-7, C-7(b5), F7(b13), Bb6, and C7 D7(b13). The double bass (A.B.) part is in bass clef and includes a triplet of eighth notes. The drum set (D. S.) part is represented by a series of diagonal slashes.

Night and day

Vox.

E.Gtr.

Pno.

A.B.

D. S.

p *p* *p*

B♭maj7 C7alt C7(#11) Dmaj7 C7 D7(b13) B♭maj7 C7alt C7(#11) Dmaj7 C7 D7(b13)

141 Δ (Fill) Δ (Fill)

Vox.

E.Gtr.

Pno.

A.B.

D. S.

fff *fff* *fff* *fff* *fff*

B♭maj7 B♭maj7 C7 D7(b13) B♭maj7 B♭maj7 B♭maj7(#11)

145 Δ (Fill) Δ (Fill)

Fine Fine Fine Fine Fine

