

UNIVERSIDAD SAN FRANCISCO DE QUITO

Colegio de Música

Concierto de Graduación

Josue Mettler Carrera

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

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

Quito, mayo 2015

Universidad San Francisco de Quito

Colegio de Música

HOJA DE APROBACIÓN DEL TRABAJO DE TITULACIÓN

Concierto de Graduación

Josue Mettler Carrera

Diego Celi, M.A.,

Director del Trabajo de Titulación



Michael Kihn, M.A.,

Miembro del Comité

Jorge Balladares, M.M.,

Miembro del Comité

Teresa Brauer, M.A.,

Miembro del Comité

Esteban Molina, M.Sc.,

Decano del Colegio de Música

Quito, mayo 2015

© DERECHOS DE AUTOR

Por medio del presente documento certifico que he leído la Política de Propiedad Intelectual de la Universidad San Francisco de Quito y estoy de acuerdo con su contenido, por lo que los derechos de propiedad intelectual del presente trabajo de investigación quedan sujetos a lo dispuesto en la Política.

Asimismo, autorizo a la USFQ para que realice la digitalización y publicación de este trabajo de investigación en el repositorio virtual, de conformidad a lo dispuesto en el Art. 144 de la Ley Orgánica de Educación Superior.

Firma:

.....

Nombre: Josue Mettler Carrera

C. I.: 1003083423

Lugar y fecha: Quito, mayo de 2015

Concierto de Graduación

Josué Mettler: Batería

Quito 31 de Enero de 2014

100644

2261967 / 0985016499

josuemettler@gmail.com

Propuesta de arreglos, composiciones o transcripciones

El repertorio del concierto estará basado en el jazz clásico. Existirán nueve temas a ser interpretados, todos los cuales estarán arreglados para un ensamble de cuatro instrumentos: guitarra, contrabajo, piano y batería. El tiempo estimado de cada composición será de cinco minutos, la gran mayoría de temas consistirán de introducción, exposición, puente, solos y *shout chorus* con ciertas variaciones. La estructura para los arreglos será la siguiente:

Tema 1: *Take the 'A' Train*

- Introducción: Será un comienzo con el piano procurando que no se parezca a la ya conocida introducción del tema.
- Exposición: El piano tocará la melodía, mientras la guitarra acompaña.
- Solo: Se interpretarán *trading fours* con la guitarra y la batería mientras el piano acompañará.
- Puente: Cambio de ritmo o cambio armónico.
- Re-exposición: Vuelta a la exposición con mayor intensidad.
- *Shout Chorus*: El final de la composición, posiblemente con algún solo.

Tema 2: *It Don't Mean a Thing*

- Introducción: Ejecutada por el piano.

- Exposición: Interpretado por la guitarra, que será acompañada por el piano.
- Solo: Solo de piano.
- Puente: Cambio de ritmo o cambio armónico.
- *Shout Chorus*: Final de la composición.

Tema 3: *Mack the Knife*

- Introducción: Comenzará la batería sola.
- Exposición: Entra el piano acompañando mientras la guitarra hace la melodía.
- Solo: Se interpretarán *trading fours* entre la guitarra y la batería.
- Re-exposición: Vuelta a la exposición.
- Puente: Cambio de ritmo o cambio armónico.
- *Shout Chorus*: Final de la composición con mayor intensidad.

Tema 4: *Four*

- Introducción: La batería comenzará sola.
- Exposición: La guitarra tocará la melodía, el piano acompañará.
- Solo: Solo de piano.
- Puente: Cambio rítmico o armónico.
- Re-exposición: Regreso a la exposición.
- *Shout Chorus*: Fin de la composición, quitando un instrumento poco a poco.

Tema 5: *Misty*

- Introducción: El piano hará unos kicks acompañado con la batería.
- Exposición: Muy parecido al estilo tocado por Richard “Groove” Holmes, melodía tocada por la guitarra.
- Solo: Se interpretarán *trading fours* entre el piano y la batería.
- Re-exposición: Regreso a la exposición.
- Puente: Cambio rítmico o armónico.

- *Shout Chorus*: Fin de la composición.

Tema 6: *Fly Me to the Moon*

- Introducción: El contrabajo comienza solo.
- Exposición: Entrará el piano tocando la melodía mientras la guitarra acompaña.
- Solo: Solo de piano.
- Puente: Cambio rítmico o armónico.
- Re-exposición: Vuelta al tema.
- *Shout Chorus*: Fin de la composición.

Tema 7: *Take Five*

- Introducción: Comienza solo la batería luego entra el contrabajo.
- Exposición: La guitarra tocará la melodía mientras el piano acompaña.
- Solo: Se interpretarán *trading fours* entre la guitarra y la batería.
- Puente: Cambio rítmico o armónico.
- Re-exposición: Regreso a la exposición.
- *Shout Chorus*: Al final de la composición solo quedará la batería y el contrabajo como en la introducción y terminan en *fade out*.

Tema 8: *Summertime*

- Introducción: La batería comenzará sola, luego entra el contrabajo.
- Exposición: El piano tocará la melodía, la guitarra acompañará.
- Solo: Se interpretarán *trading fours* entre el piano y la batería.
- Re-exposición: Regreso a la exposición.
- Puente: Cambio rítmico o armónico.
- *Shout Chorus*: Fin de la composición.

Tema 9: *All Blues*

- Introducción: La batería comenzará sola.

- Exposición: El piano entrará junto con el contrabajo, la guitarra acompañará.
- Solo: Se interpretarán *trading fours* entre el piano y la batería.
- Puente: Cambio rítmico o armónico.
- Re-exposición: Regreso a la exposición.
- *Shout Chorus*: Fin de la composición.

Propuesta de repertorio

1. *Take the 'A' Train* (Billy Strayhorn, jazz, 5 minutos, 140 bpm.).
2. *It Don't Mean a Thing* (Duke Ellington, jazz, 5 minutos, 165 bpm.).
3. *Mack the Knife* (Kurt Weill, jazz, 5 minutos, 160 bpm.).
4. *Four* (Eddie Vinson, jazz, 5 minutos, 160 bpm.).
5. *Misty* (Erroll Garner, jazz, 5 minutos, 170 bpm.).
6. *Fly Me to the Moon* (Bart Howard, jazz, 5 minutos, 125 bpm.).
7. *Take Five* (Paul Desmond, jazz, 5 minutos, 185 bpm.).
8. *Summertime* (George Gershwin, jazz, 5 minutos, 90 bpm.).
9. *All Blues* (Miles Davis, jazz, 5 minutos, 130 bpm.).

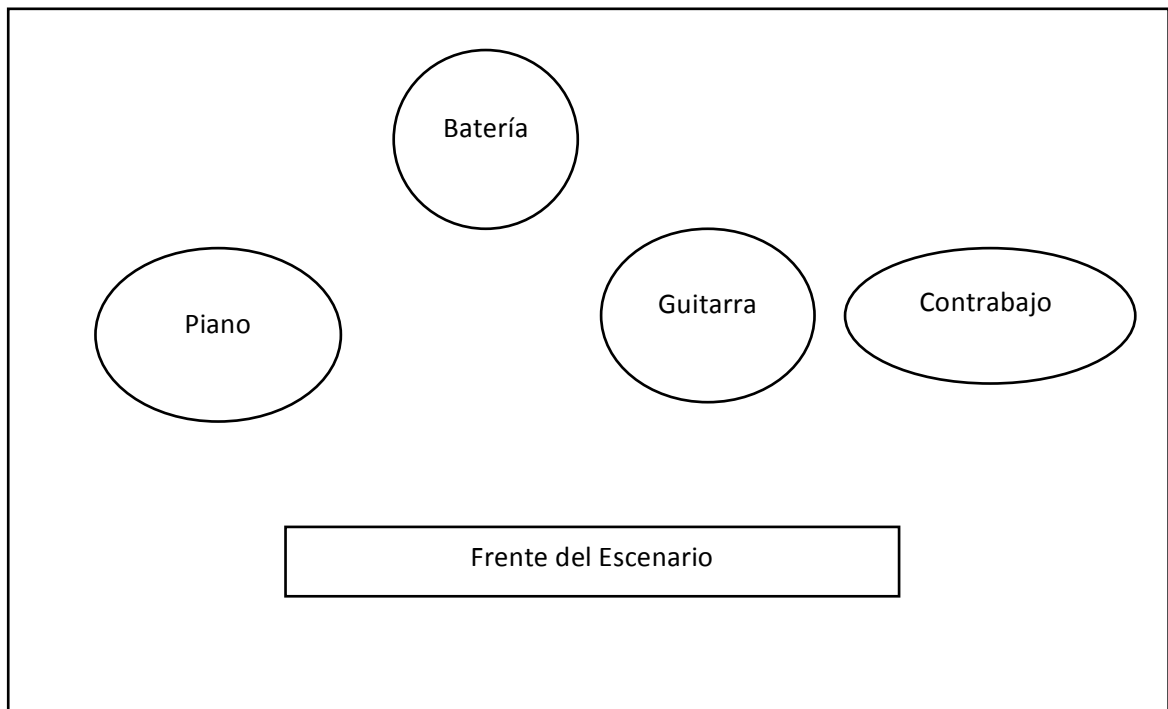
Músicos

- Batería: Josué Mettler.
- Contrabajo: Juan José Correa.
- Guitarra: Lenin Pazmiño.
- Piano: Juan Pablo Villota.

Rider Técnico

- Una batería (*1 high tom, 1 floor tom, 1 bombo, 1 snare, 1 ride, 1 crash, 1 hi-hat*).

- Un amplificador de guitarra (microfoneado).
- Cuatro stands porta-partituras.
- Un amplificador de bajo (por caja directa).
- Piano.
- Dos micrófonos.

Ubicación en escenario

Take Five

Compositor: Paul Desmond

Arreglista: Josue Mettler

Año de composición: 1959

Estilo: Jazz

Tempo: MM=185

Score

Take Five

Paul Desmond

Josue Mettler

A Swing ♩ = 185

Electric Guitar

Piano

Acoustic Bass

Drum Set

(Ride) (Simile) (Fill)

mp

5

E. Gtr.

A. B.

D. S.

B \flat -7 (Simile) *mp*

mp

9

E. Gtr.

A. B.

D. S.

Take Five

13

E.Gtr. *mf*

Pno. *mf*

A.B. *mf*

D. S. *mf*

B

17

E.Gtr. *ff*

Pno. *ff*

A.B. *ff* Eb-7

D. S. *ff* (Crash)

Take Five

C

E. Gtr. $\frac{5}{4}$

Pno. $\frac{5}{4}$ *mf* (Simile)

A. B. $\frac{5}{4}$ *mf* (Simile)

D. S. $\frac{5}{4}$ (Ride) *mf*

B \flat 7

Detailed description: This block contains the musical notation for measures 17 through 24. It features five staves: Electric Guitar (E. Gtr.), Piano (Pno.), Alto Saxophone (A. B.), Double Bass (D. S.), and Drum Set (D. S.). The key signature is B-flat major (two flats) and the time signature is 5/4. Measure 17 starts with a boxed 'C' above the staff. The E. Gtr. part has rests in measures 17-23 and a quarter note in measure 24. The Pno. part has a half note in measure 17, followed by rests, with a *mf* dynamic and a 'Simile' instruction. The A. B. part has a half note in measure 17, followed by eighth notes, and then a rhythmic pattern of slashes. The D. S. part has a half note in measure 17, followed by eighth notes, and then a rhythmic pattern of slashes. A *B \flat 7* chord symbol is placed above the A. B. staff in measure 17.

E. Gtr. $\frac{5}{4}$

Pno. $\frac{5}{4}$

A. B. $\frac{5}{4}$

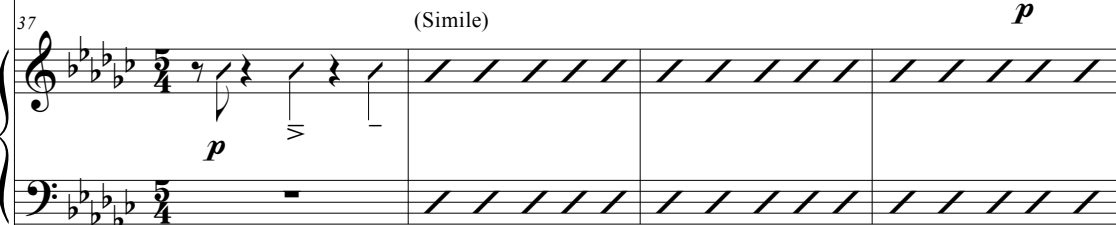
D. S. $\frac{5}{4}$

Detailed description: This block contains the musical notation for measures 25 through 28. It features the same five staves as the previous block. The E. Gtr. part has a melodic line in measure 25, followed by rests, and then another melodic line in measure 27. The Pno. part has rests in all four measures. The A. B. part has a rhythmic pattern of slashes in all four measures. The D. S. part has a rhythmic pattern of slashes in all four measures.

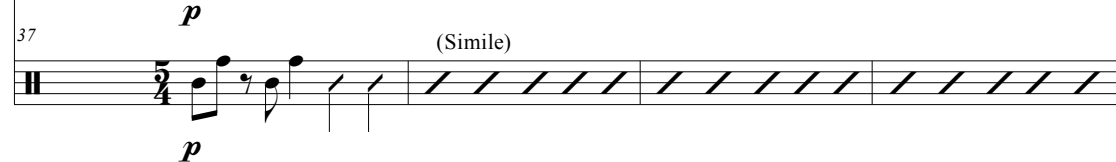
Take Five

E

E.Gtr. 

Pno. 
37 (Simile) *p*

A.B. 
37 Eb- Bb-7 (Simile) *p*

D. S. 
37 (Simile) *p*

E.Gtr. 
41

Pno. 
41

A.B. 
41

D. S. 
41 (Simile)

Take Five

45

E. Gtr.

Pno.

A. B.

D. S.

Bb-7

F

49

E. Gtr.

Pno.

A. B.

D. S.

mf

mf

Bbmaj7 Ab-6 Bb-7 Eb-7 Ab-7 Db7 Gbmaj7 Db7

(Ride) (Simile) (Crash)

mf

Take Five

53

E. Gtr. 

Pno. 


A. B. 

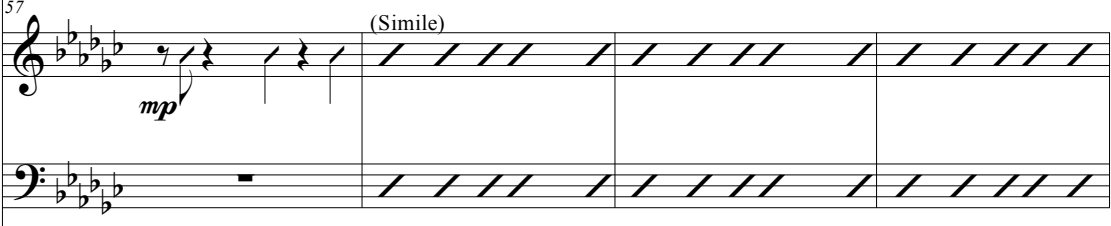
D. S. 


B♭maj7 A♭-6 B♭-7 E♭-7 A♭-7 D♭7 F-7 B♭7


G

57

E. Gtr. 

Pno. 

A. B. 

D. S. 

mp (Simile) *mp* (Simile) *mp* (Simile)

E♭- B♭-7 (Simile)

Take Five

61

E.Gtr.

Pno.

A.B.

D. S.

H (Solo)

65

E.Gtr.

Pno.

A.B.

D. S.

65 Eb- Bb-7 Eb- Bb-7 Eb- Bb-7 Eb- Bb-7

69


Pno.

69 Eb- Bb-7 Eb- Bb-7 Eb- Bb-7 Eb- Bb-7

A.B.

69 (Solo)

D. S.



I

(Solo)

E. Gtr.

73

Pno.

73 Bbmaj7 Ab6 Bb-7 Eb-7 Ab-7 Db7 Gbmaj7 Db7

A.B.

73

D. S.

Take Five

77


Pno.

77 $B\flat$ maj7 $A\flat$ -6 $B\flat$ -7 $E\flat$ -7 $A\flat$ -7 $D\flat$ 7 F-7 $B\flat$ 7

A.B.

77 (Solo)

D. S.



J (Solo)

E.Gtr.

81

Pno.

81 $E\flat$ - $B\flat$ -7 $E\flat$ - $B\flat$ -7 $E\flat$ - $B\flat$ -7 $E\flat$ - $B\flat$ -7

A.B.

81

D. S.

85

E.Gtr.

Pno.

A.B.

D. S.

ff

E♭- B♭-7 E♭- B♭-7 E♭- B♭-7 E♭- B♭-7

(Solo)

K (Power Chords / Distortion)

89

E.Gtr.

Pno.

A.B.


D. S.


E♭ B♭ E♭

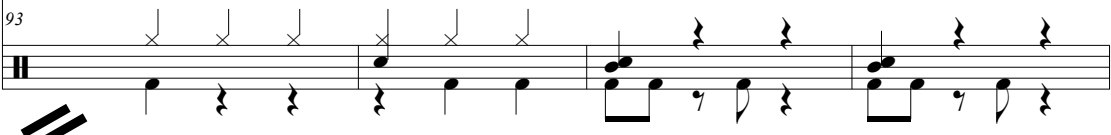
ff

(Crash)

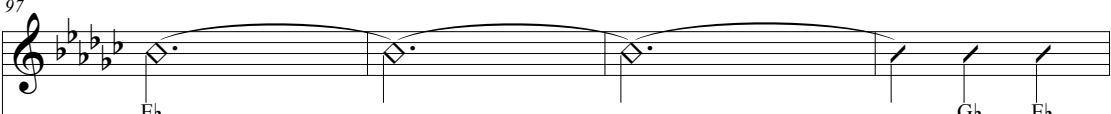
93

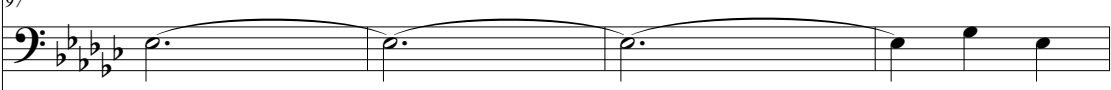
E.Gtr. 
 Db Eb Db

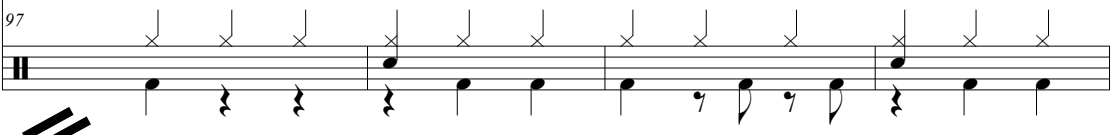
A.B. 

D. S. 


97


E.Gtr. 
 Eb Gb Eb

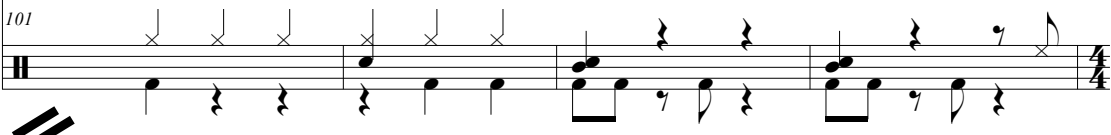
A.B. 

D. S. 


101

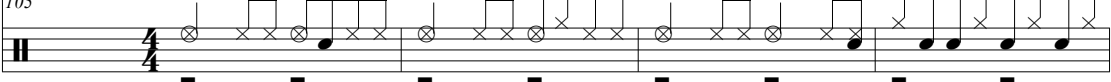
E.Gtr. 
 Db Bb Db F

A.B. 

D. S. 

105

A.B. 
 Eb

D. S. 

109

E.Gtr.

A.B.

D. S.

mf

L

113

E.Gtr.

Pno.

A.B.

D. S.

(Simile)

mf

Eb- Bb-7 (Simile)

mf

(Simile)

mf

117

E. Gtr.

Pno.

A. B.

D. S.

M

121

E. Gtr.

Pno.

A. B.

D. S.

mf

mf

mf

mf

B♭maj7 A♭-6 B♭-7 E♭-7 A♭-7 D♭7 G♭maj7 D♭7

(Ride) (Simile)

125

E.Gtr.

Pno.

A.B.

D. S.

Bbmaj7 Ab-6 Bb-7 Eb-7 Ab-7 Db7 F-7 Bb7

N

129

E.Gtr.

Pno.

A.B.

D. S.

mp (Simile)

mp (Simile)

mp (Simile)

mp (Simile)

Eb- Bb-7

141

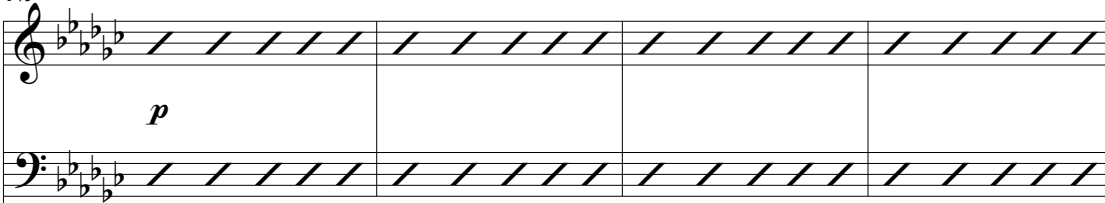
E.Gtr. 


Pno. 

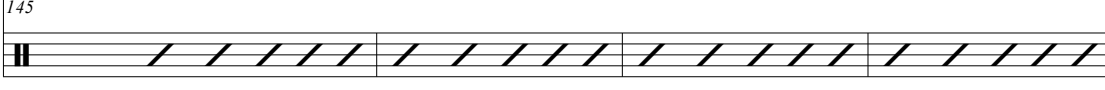
A.B. 

D. S. 

145

Pno. 

A.B. 

D. S. 

149

Pno.

149

A. B.

149

D. S.



153

A. B.

153

D. S.



157

D. S.

Fill



P

Pno.

mf

161

B \sharp maj7 A \flat -6 B \flat -7 E \flat -7 A \flat -7 D \flat 7 G \flat maj7 D \flat 7

A. B.

mf

161

Solo

D. S.

mf

165

Pno.

165

A.B.

D. S.

B♭maj7 A♭-6 B♭-7 E♭-7 A♭-7 D♭7 F-7 B♭7

169

Pno.

mp (Simile)

169

A.B.

mp E♭- B♭-7 (Simile)

169

D. S.

173

Pno.

173

A.B.

D. S.

Take Five

177

Pno. *mf*

A.B.

D. S.

Bbmaj7 A^b-6 B^b-7 Eb-7 A^b-7 D^b7 G^bmaj7 D^b7

181

Pno.

A.B.

D. S.

Bbmaj7 A^b-6 B^b-7 Eb-7 A^b-7 D^b7 F-7 B^b7

185

Pno. *mp* (Simile)

A.B. *mp* (Simile)

D. S.

E^b- B^b-7 (Simile)

Fly Me to the Moon

Compositor: Bart Howard

Arreglista: Josue Mettler

Año de composición: 1954

Estilo: Jazz

Tempo: MM=125

Score

Fly Me to the Moon

Bart Howard

Josue Mettler

Swing
A ♩ = 125

Electric Guitar

Piano

Acoustic Bass

Drum Set

A-7(13) A dim7

mp

Detailed description: This is the first system of a musical score for 'Fly Me to the Moon'. It features five staves: Electric Guitar, Piano, Acoustic Bass, and Drum Set. The Electric Guitar and Piano staves are currently empty, with a horizontal line indicating they are silent. The Acoustic Bass staff contains a melodic line in 4/4 time, starting with a half note G2, followed by quarter notes A2, B2, and C3. The first two measures are marked with a dynamic of *mp* and an accent (>). The first measure is also marked with the chord symbol A-7(13), and the second measure with A dim7. The Drum Set staff is empty, with a horizontal line indicating it is silent.

E.Gtr.

Pno.

A.B.

A-7(13) A dim7

Detailed description: This is the second system of the musical score. It features three staves: Electric Guitar (E.Gtr.), Piano (Pno.), and Acoustic Bass (A.B.). The Electric Guitar staff contains a melodic line in 4/4 time, starting with a half note G4, followed by quarter notes A4, B4, and C5. The first two measures are marked with a dynamic of *mp* and an accent (>). The first measure is also marked with the chord symbol A-7(13), and the second measure with A dim7. The Piano staff contains a harmonic accompaniment in 4/4 time, starting with a half note G4, followed by quarter notes A4, B4, and C5. The first two measures are marked with a dynamic of *mp* and an accent (>). The first measure is also marked with the chord symbol A-7(13), and the second measure with A dim7. The Acoustic Bass staff contains a melodic line in 4/4 time, starting with a half note G2, followed by quarter notes A2, B2, and C3. The first two measures are marked with a dynamic of *mp* and an accent (>). The first measure is also marked with the chord symbol A-7(13), and the second measure with A dim7.

Fly Me to the Moon

9

E.Gtr. *mf*

Pno. *mf*

A.B. *mf*

Abmaj7(9) F7

13

E.Gtr.

Pno.

A.B. *mf*

Gb7(9) F7 E7(b13)

Fly Me to the Moon

17

E.Gtr. *mp*

Pno. *mp*

A.B. *mp* A-7(13)

21

E.Gtr.

Pno.

A.B. *mp* A-7(13) A dim7

Fly Me to the Moon

25

E. Gtr. *mf*

Pno. *mf*

A.B. *mf* $A\flat maj7(9)$ $F7$

D. S. *mf* (Simile)

29

E. Gtr. *f*

Pno. *f*

A.B. *f* $G\flat7(9)$ $F7$ $E7(\flat13)$

D. S. *f*

B

This block contains the musical notation for measures 33 through 36. It features four staves: E. Gtr., Pno., A.B., and D. S. The E. Gtr. staff is in treble clef with a 3/4 time signature, showing a melodic line with accents and a *mp* dynamic. The Pno. staff is in grand staff with a 3/4 time signature, providing harmonic accompaniment with a *mp* dynamic. The A.B. staff is in bass clef with a 3/4 time signature, showing a bass line with accents and a *mp* dynamic, with chord symbols A-7, D-7, G7, Cmaj7, and C7. The D. S. staff is in bass clef with a 3/4 time signature, showing a drum pattern with a *mp* dynamic and a '(Simile)' instruction.

This block contains the musical notation for measures 37 through 40. It features four staves: E. Gtr., Pno., A.B., and D. S. The E. Gtr. staff is in treble clef with a 4/4 time signature, showing a melodic line with accents. The Pno. staff is in grand staff with a 4/4 time signature, providing harmonic accompaniment. The A.B. staff is in bass clef with a 4/4 time signature, showing a bass line with accents and a *mp* dynamic, with chord symbols Fmaj7, Bb-7(b5), E7, A-, and A7(b9). The D. S. staff is in bass clef with a 4/4 time signature, showing a drum pattern with a *mp* dynamic.

Fly Me to the Moon

41

E.Gtr. *mf*

Pno. *mf*

A.B. *mf*

D. S. *mf* (Simile)

41 D-7 G7(13) Cmaj7 E-7 A7

45

E.Gtr.

Pno.

A.B.

D. S.

45 D-7 G7(13) G7(9,13) Cmaj7 B♭7(b5) E7

Fly Me to the Moon

49

E.Gtr. *mp*

Pno. *mp*

A.B. *mp* A-7 D-7 G7 Cmaj7 C7

D. S. *mp* (Simile)

53

E.Gtr.

Pno.

A.B. *mp* Fmaj7 B \sharp -7(b5) E7 A- A7(b9)

D. S. (Crash)

Fly Me to the Moon

57 *mf* 1. *mf* 1. *mf* D-7 G7 E7 A7 1. (Simile)

61 *mf* 1. *mf* 1. *mf* D-7 G7 C6 Bb7(b5) E7 1. (Simile)

Fly Me to the Moon

65 2.

E.Gtr.

Pno.

A.B.

D. S.

E7 A7 D-7 G7

69

E.Gtr.

Pno.

A.B.

D. S.

C

mp (Solo)

mp


mp

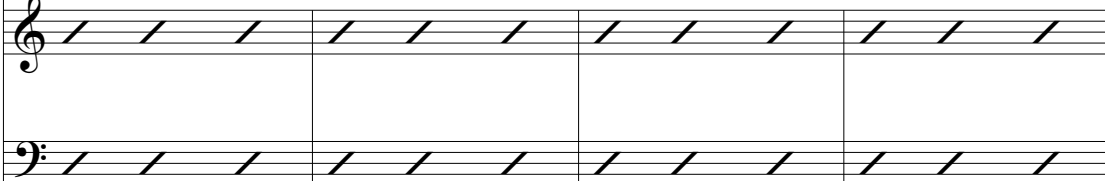
mp


C6 Bb7(b5) E7 A-7 D-7


Fly Me to the Moon

73

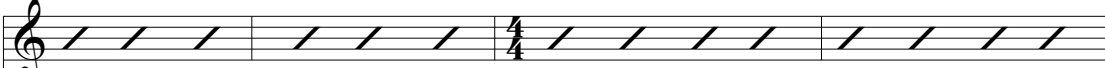
E.Gtr. 


Pno. 

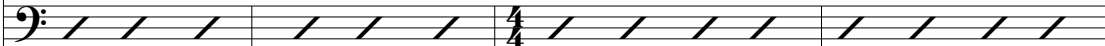
A.B. 
73 G7 Cmaj7 C7 Fmaj7 Bb7(b5)

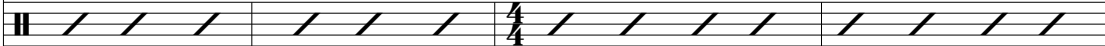
D. S. 

77


E.Gtr. 
mf

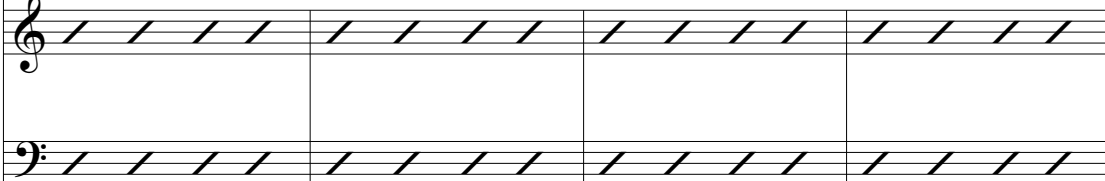
Pno. 
mf


A.B. 
77 E7 A- A7(b9) D-7 G7(13)
mf

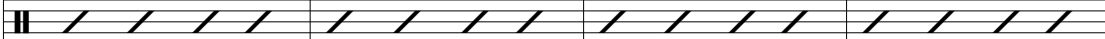
D. S. 
mf

81


E.Gtr. 

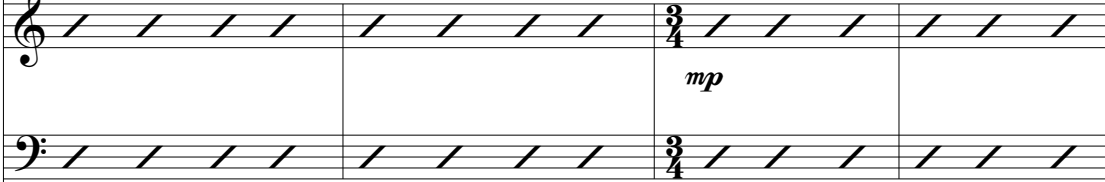
Pno. 

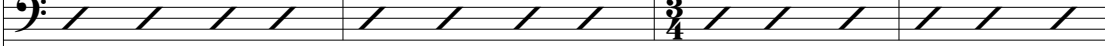
A.B.  81 Cmaj7 E-7 A7 D-7 G7(13)

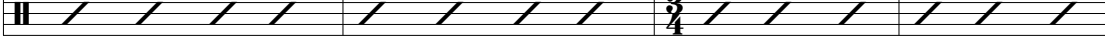
D. S.  81

85

E.Gtr.  *mp*

Pno.  *mp*

A.B.  85 Cmaj7 Bb7(b5) E7 A-7 D-7 *mp*

D. S.  85 *mp*

Fly Me to the Moon

89

E.Gtr.

Pno.

A.B.

D. S.

89 G7 Cmaj7 C7 Fmaj7 Bb7(b5)

Detailed description: This block contains the musical notation for measures 89 through 92. It features four staves: E.Gtr. (Electric Guitar), Pno. (Piano), A.B. (Acoustic Bass), and D. S. (Drum Set). The E.Gtr., Pno., and D. S. staves are filled with diagonal slashes, indicating a consistent rhythmic pattern. The A.B. staff shows the following chords: G7 in measure 89, Cmaj7 in measure 90, C7 in measure 91, Fmaj7 in measure 92, and Bb7(b5) in measure 93. The measure numbers 89, 90, 91, and 92 are indicated above the first four staves.

93

E.Gtr.

Pno.

A.B.

D. S.

93 E7 A- A7(b9) D-7 G7

Detailed description: This block contains the musical notation for measures 93 through 96. It features four staves: E.Gtr., Pno., A.B., and D. S. The E.Gtr., Pno., and D. S. staves are filled with diagonal slashes. The A.B. staff shows the following chords: E7 in measure 93, A- in measure 94, A7(b9) in measure 95, D-7 in measure 96, and G7 in measure 97. The measure numbers 93, 94, 95, and 96 are indicated above the first four staves.

97

E.Gtr.

Pno.

A.B.

D. S.

97 E7 A7 D-7 G7

101

E.Gtr.

Pno.

A.B.

D. S.

D

101 C6 B \flat -7(b5) E7 E7 E \flat 7 >


101 (Fill) (Fill)

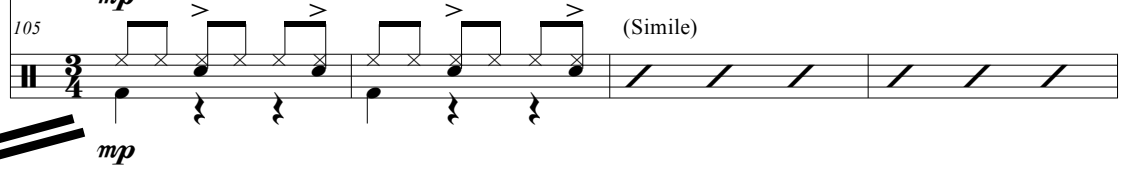
f >

f >

Fly Me to the Moon

E

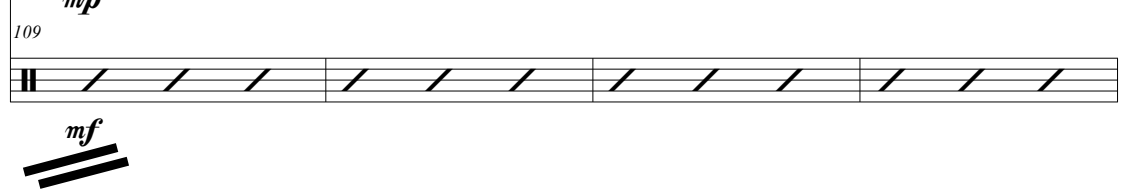
A.B. 

D.S. 

mp *mp* (Simile)

E.Gtr. 

A.B. 

D.S. 

mf *mp* *mf*

E.Gtr. 

Pno. 

A.B. 

D.S. 

mp *mf*

117

Pno.

A.B.

D. S.

f

f

f

Ab7 Db7 F dim7 E7

(Fill) (Fill) (Fill)

f

F

E. Gtr.

Pno.

A.B.

D. S.

mp

mp

mp

mp

A-7 D-7 G7 C maj7 C7

(Simile)

Fly Me to the Moon

125

E.Gtr.

Pno.

A.B.

D. S.

125 Fmaj7 B \sharp -7(b5) E7 A- A7(b9)

129

E.Gtr.

Pno.

A.B.

D. S.

129 D-7 G7(13) Cmaj7 E-7 A7

mf

mf

mf

(Simile)

Fly Me to the Moon

133

E.Gtr.

Pno.

A.B.

D. S.

133 D-7 G7(13) G7(9,13) Cmaj7 Bb7(b5) E7

137

E.Gtr.

Pno.

A.B.

D. S.

137 A-7 D-7 G7 Cmaj7 C7

mp

mp

mp

(Simile)

Fly Me to the Moon

141

E.Gtr.

Pno.

A.B.

D. S.

141 Fmaj7 B \sharp -7(b5) E7 A- A7(b9)

(Crash)

145

E.Gtr.

Pno.

A.B.

D. S.

145 D-7 G7 E7 A7

mf

1. (Simile)

149

E.Gtr.

Pno.

A.B.

D. S.

149 D-7 G7 C6 Bb7(b5) E7

153

E.Gtr.

Pno.

A.B.

D. S.

153 2. E7 A7 D-7 G7

Fly Me to the Moon

G

157

E.Gtr.

Pno.

A.B.

D. S.

157 C6 B \flat 7(b5) E7 A-7 B \flat 7

f

H

A.B.

D. S.

161

(Ride)

(Simile)

A-7 F-7 Fmaj7

Pno.

A.B.

D. S.

165

165 A-6 F-7 Fmaj7 B \flat 7 E7(b13)

(Fill) (Fill) (Fill)

(Power Chords)

169

E. Gtr.

Pno.

A. B.

D. S.

ff

ff

ff

ff

A-6 F-7 F maj7 B♭7 E7(♭13)

(Fill) (Fill) (Fill)

173

E. Gtr.

Pno.

A. B.

D. S.

ff

ff

ff

ff

A-6 F-7 F maj7 B♭7 E7(♭13)

(Fill) (Fill) (Fill)

Fly Me to the Moon

177

E. Gtr.

177

Pno.

177

A. B.

177

D. S.

The image shows a musical score for the song "Fly Me to the Moon" on page 22. The score is arranged for four instruments: Electric Guitar (E. Gtr.), Piano (Pno.), Alto Saxophone (A. B.), and Double Bass (D. S.). The music is in 4/4 time and the key signature has one sharp (F#). The score is divided into two measures, with the first measure starting at measure 177. The E. Gtr. part features a chord in the first measure and a single note in the second. The Pno. part has a chord in the first measure and a single note in the second. The A. B. part has a single note in the first measure and a single note in the second. The D. S. part has a diamond symbol in the first measure and a slash in the second. The score is written in a standard musical notation style with a treble clef for the guitar and piano, and a bass clef for the saxophone and double bass.

Four

Compositor: Eddie Vinson

Arreglista: Josue Mettler

Año de composición: 1954

Estilo: Jazz

Tempo: MM=160

Score

Four

Eddie Vinson

Josue Mettler

A Swing ♩ = 160

Electric Guitar

Piano

Electric Bass

Drum Set

5

Pno.

E.B.

D. S.

Four

Piano score for measures 9-12. The score includes parts for Piano (Pno.), Electric Bass (E.B.), and Drums (D. S.).

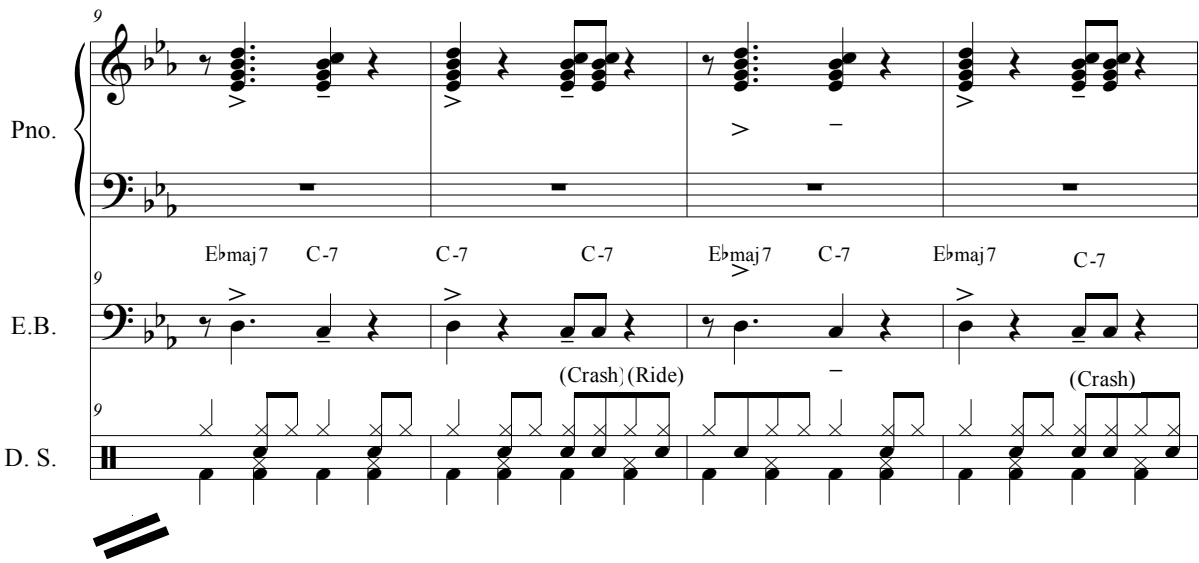
Pno. (Measures 9-12): Treble clef, key signature of two flats. Measure 9 has a dynamic marking $>$. Measure 10 has a dynamic marking $>$. Measure 11 has a dynamic marking $>$ and a fermata. Measure 12 has a dynamic marking $>$.

E.B. (Measures 9-12): Bass clef, key signature of two flats. Measure 9 has a dynamic marking $>$. Measure 10 has a dynamic marking $>$. Measure 11 has a dynamic marking $>$. Measure 12 has a dynamic marking $>$.

D. S. (Measures 9-12): Drum set notation. Measure 9 has a dynamic marking $>$. Measure 10 has a dynamic marking $>$. Measure 11 has a dynamic marking $>$. Measure 12 has a dynamic marking $>$.

Chord Progression (Measures 9-12): Ebmaj7 C-7 C-7 C-7 Ebmaj7 C-7 Ebmaj7 C-7

Drum Notation (Measures 9-12): (Crash) (Ride) - (Crash)



Piano score for measures 13-16. The score includes parts for Piano (Pno.), Electric Bass (E.B.), and Drums (D. S.).

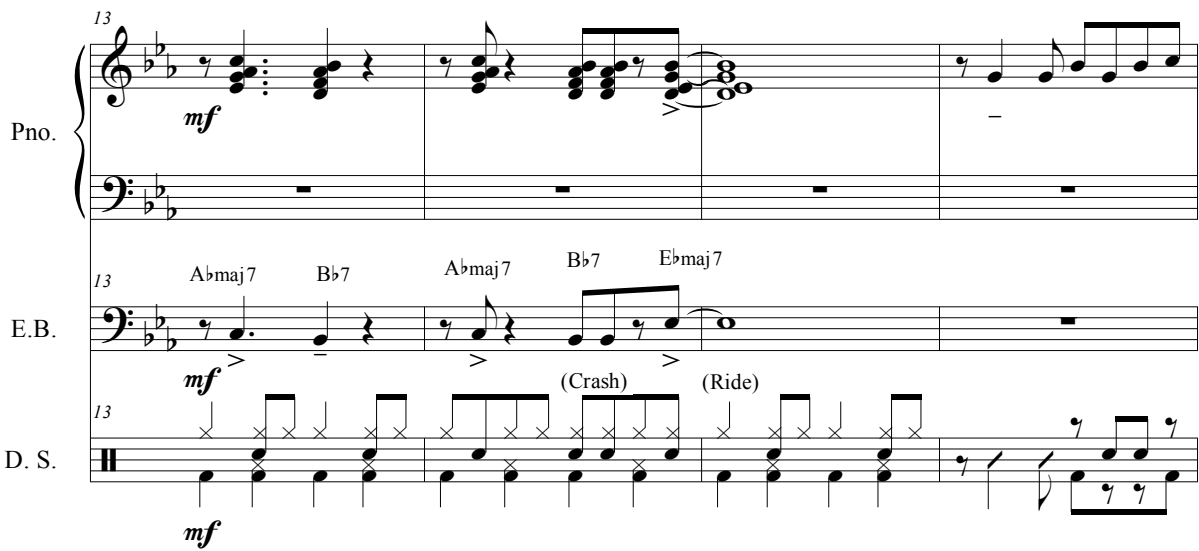
Pno. (Measures 13-16): Treble clef, key signature of two flats. Measure 13 has a dynamic marking mf . Measure 14 has a dynamic marking mf . Measure 15 has a dynamic marking mf . Measure 16 has a dynamic marking mf .

E.B. (Measures 13-16): Bass clef, key signature of two flats. Measure 13 has a dynamic marking mf . Measure 14 has a dynamic marking mf . Measure 15 has a dynamic marking mf . Measure 16 has a dynamic marking mf .

D. S. (Measures 13-16): Drum set notation. Measure 13 has a dynamic marking mf . Measure 14 has a dynamic marking mf . Measure 15 has a dynamic marking mf . Measure 16 has a dynamic marking mf .

Chord Progression (Measures 13-16): Abmaj7 Bb7 Abmaj7 Bb7 Ebmaj7

Drum Notation (Measures 13-16): (Crash) (Ride)



Musical score for measures 17-20, featuring E. Gtr., Pno., E. B., and D. S. parts. The score includes dynamics such as *f* and *Ebmaj7*, and articulation markings like *(Crash)*.

Musical score for measures 21-24, featuring E. Gtr., Pno., E. B., and D. S. parts. The score includes dynamics such as *mf* and *(Ride)*, and articulation markings like *Bb-7* and *Eb7*.

Four

25

E.Gtr. *f* *ff* *f*

Pno. *f*

E.B. *f* *ff* *f*

D. S. *f* *ff* *f*

Abmaj7 Ab-7 Db7

(Crash) (Ride)

29

E.Gtr.

Pno.

E.B. Ebmaj7 F#-7 Bb7 F7 Bb7

D. S. (Simile) (Crash)

33 1.

33 1.

33 1. Ebmaj7 F#-7 Bb7 F 7 Bb7 Ebmaj7

33 1. (Crash)

37 2.

37 2. (Solo Break)

37 2. G-7 Gb-7 F-7 Bb7 Ebmaj7

37 2. (Crash)

C

E.Gtr. *mp*

Pno. *mp*

E.B. *mp*

D. S. *mp*

41 Solo

41 Ebmaj7 Bb-7 Eb7

D. S. *mp*

45 Solo

E.Gtr. *mf*

Pno. *mf*

E.B. *mf*

D. S. *mf*

49 Solo

49 Ebmaj7 F#7 Bb7 F7 Bb7

D. S. *mf*

53 Solo

57 *Solo*

E.Gtr. *f*

Pno. *f*

E.B. *f* Ebmaj7

D. S. *f* *Solo*

61 *Solo*

E.Gtr. *f*

Pno. *f*

E.B. *f* Abmaj7

D. S. *f* *Solo*

Four

65 (Solo)

E.Gtr.

Pno.

E.B. Ebmaj7 F#7 Bb7

D. S. (Solo)

69 (Solo)

E.Gtr.

Pno.

E.B. G-7 Gb-7 F-7 Bb7

D. S. (Solo)

mp

D

D. S. (Simile)

p

77

E.B. *p*

D. S.

81

E.Gtr.

Pno. *mp*

E.B. *mp* Ebmaj7 Bb-7

D. S. *mp* (Simile)

85

Pno.

E.B. *mp* Ebmaj7 Bb-7

D. S. (Crash)

Four

E

E.Gtr. *mf*

Pno. *mf*

E.B. *mf* Ebmaj7 Dbmaj7

D. S. *mf* (Ride) (Simile)

E.Gtr. *f* *ff*

Pno.

E.B. Ebmaj7 Dbmaj7

D. S. (Simile)

Musical score for measures 97-100. The score is arranged in four staves: E.Gtr., Pno., E.B., and D. S. The key signature is B-flat major (two flats). Measure 97 starts with a treble clef for E.Gtr. and a grand staff for Pno. The E.Gtr. part features a melodic line with dynamics *f* and *mf*. The Pno. part has a complex chordal texture. The E.B. part shows a bass line with chords B \natural 7, A \flat 7, D \flat 7, F-7, and B \flat 7. The D. S. part consists of a rhythmic pattern of slashes. A first ending bracket labeled '1.' spans measures 99 and 100.

Musical score for measures 101-104. The score is arranged in four staves: E.Gtr., Pno., E.B., and D. S. The key signature is B-flat major (two flats). Measure 101 starts with a treble clef for E.Gtr. and a grand staff for Pno. The E.Gtr. part features a melodic line with dynamics *mf*. The Pno. part has a complex chordal texture with dynamics *mf*. The E.B. part shows a bass line with chords F-7, B \flat 7, E \flat maj7, and B \flat -7. The D. S. part features a rhythmic pattern with dynamics *mf* and markings for 'Crash' and 'Ride'. A box labeled 'F' is positioned above measure 101.

Musical score for measures 105-110. The score is written for four staves: E.Gtr., Pno., E.B., and D. S. The key signature is three flats (B-flat major/D-flat minor). The time signature is 4/4. The notation includes various dynamics such as *f* (forte), *ff* (fortissimo), and *ff₃* (fortissimo with a triplet). The E.Gtr. staff features a melodic line with a triplet of eighth notes in measure 109. The Pno. staff provides harmonic accompaniment with chords and moving lines. The E.B. staff shows a walking bass line with specific chord changes: Eb7, Abmaj7, and Ab-7. The D. S. staff features a drum part with a mix of eighth and sixteenth notes and rests.

E.Gtr.
Pno.
E.B. (Chords: Eb7, Abmaj7, Ab-7)
D. S.

Musical score for measures 109-114. The score is written for four staves: E.Gtr., Pno., E.B., and D. S. The key signature is three flats (B-flat major/D-flat minor). The time signature is 4/4. The notation includes various dynamics such as *f* (forte) and *ff* (fortissimo). The E.Gtr. staff features a melodic line with accents. The Pno. staff provides harmonic accompaniment with chords and moving lines. The E.B. staff shows a walking bass line with specific chord changes: Db7, Ebmaj7, F#7, Bb7, F7, and Bb7. The D. S. staff features a drum part with a mix of eighth and sixteenth notes, and a "Ride" pattern in measure 114.

E.Gtr.
Pno.
E.B. (Chords: Db7, Ebmaj7, F#7, Bb7, F7, Bb7)
D. S. (Includes: (Ride))

113

E.Gtr.

Pno.

E.B.

D. S.

1.

1. Ebmaj7 F#-7 Bb7 F7 Bb7

(Crash)

117

E.Gtr.

Pno.

E.B.

D. S.

2.

1. Ebmaj7 2. G-7 Gb-7 F-7 Bb7 Ebmaj7

(Crash)

G
(Power Chords)

Four

121

E.Gtr.

Pno.

E.B.

D. S.

f

f

f

f

Fill

Fill

Fill

f

125

E.Gtr.

Pno.

E.B.

D. S.

f

f

f

f

Fill

Fill

Fill

f

A7

Bb7

H

E.Gtr. *p*

Pno. *p*

E.B. *p*

129 Ebmaj7 C-7 Ebmaj7 C-7

E.Gtr. *f* *p*

Pno. *f* *p*

E.B. *f* *p*

D. S. *f*

133 Bb-7 Eb7 Abmaj7 F7

137

E.Gtr.

Pno.

E.B.

D. S.

f

f

f

f

Abmaj7 F7 Ab-7 Db7

141

E.Gtr.

Pno.

E.B.

D. S.

Ebmaj7 F#7 Bb7 F7 Bb7

145

E. Gtr.

Pno.

E. B.

D. S.

G-7 Gb-7 F-7 Bb7 Ebmaj7

Fill

fff

fff

fff

fff

fff

Detailed description: This is a musical score for a four-piece band. It consists of four staves: Electric Guitar (E. Gtr.), Piano (Pno.), Electric Bass (E. B.), and Drums (D. S.). The music is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The score starts at measure 145. The E. Gtr. staff has a melodic line with a final accented note. The Pno. staff has a rhythmic accompaniment with chords. The E. B. staff shows a series of chords: G-7, Gb-7, F-7, Bb7, and Ebmaj7. The D. S. staff has a drum pattern with a 'Fill' indicated by a dashed line. Dynamics include *fff* (fortissimo) and accents (>). A large hairpin is at the bottom of the page.