



Universidad Nacional Autónoma de México

Facultad de Música



Third Stream Music: Reflexión sobre la búsqueda de integración entre la música de concierto y el jazz, desde los campos académico y creativo

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Introducción

En el siguiente proyecto de titulación busco describir algunos puntos de encuentro y de quiebre entre la música de concierto y el *jazz*, analizando obras compuestas entre 1940 y 1962, que fue cuando el cornista y compositor estadounidense Gunther Schuller reflexiona acerca la posibilidad de escribir una música que sea un punto medio entre ambos tipos de música, y su búsqueda se conoció como *Tercera Corriente* o como *Third Stream Music*.

Posteriormente analizo pasajes de obras de Igor Stravinsky, Leonard Bernstein, Milton Babbitt y del propio Gunther Schuller, en donde los compositores exploran la politonalidad, el *blues*, el serialismo y trabajar con dobles ensambles, con el objetivo de alcanzar cierto tipo de integración entre elementos idiomáticos del *jazz* y técnicas de composición desarrolladas a principios del siglo XX.

El concepto de la *Tercera Corriente* tuvo su primera mención en 1957, como consecuencia de las respuestas y de los comentarios que Schuller realizó en múltiples entrevistas y artículos , por lo cual también hago mención de cómo fueron recibidas las obras escritas bajo la premisa de la *Third Stream* por parte del público, de la crítica y de la academia.

Por otra parte, expondré cómo he buscado incorporar elementos del *jazz* en mi música, en particular dentro de la pieza *Mesa para Cinco*, para ensamble pierrot, explicando los materiales, la instrumentación, armonía y forma involucradas en mi búsqueda particular con esta obra.

Finalmente, cierro el trabajo con una reflexión acerca de la posibilidad de que en el contexto de una universidad pueda existir mayor vinculación, desde lo académico y estudiantil, entre las dos “corrientes” y así enriquecer la formación de futuros músicos con miras a su posible quehacer profesional.

1. Antecedentes, contexto y origen de la *Third Stream Music*

El siglo XX significó, desde el punto de vista de la creación musical, un momento que trajo múltiples cuestionamientos de los compositores en diversos temas, al desarrollarse distintos conceptos y teorías alrededor de la armonía, la forma, la orquestación, y donde los nombres y la obra de Igor Stravinsky (1882-1971), Arnold Schoenberg (1874-1951), Claude Debussy (1862-1918) y Béla Bartók (1881-1945), por ejemplo, desarrollando nuevos modelos, procesos, esquemas armónicos o técnicas de orquestación, enriqueciendo el lenguaje musical hacia el primer cuarto del siglo pasado.

El desarrollo del lenguaje musical en este tiempo se vio influenciado por distintos factores: En el caso de Debussy y de Stravinsky, la expansión de la armonía tonal, incorporando escalas provenientes de otras regiones del mundo, particularmente de origen oriental, la bitonalidad o la politonalidad, el uso de armonía de color, dentro del contexto de la tonalidad, así como la asimilación e incorporación de melodías populares del este de Europa a su obra, como en el caso de Stravinsky y Bartók, estilizando y complejizando dichas melodías; Por otro lado Schoenberg introduce la atonalidad libre y posteriormente técnicas y procesos como el serialismo o el dodecafonismo, con la llamada Segunda Escuela de Viena. Estos compositores realizaron también importantes búsquedas respecto al timbre y al sonido en sus orquestaciones.

Instituciones como el Conservatorio de París, la Academia Franz Liszt en Budapest, el Conservatorio de Viena y durante un periodo la Universidad de California en Los Angeles, en donde Debussy, Bartók y Schoenberg trabajaron respectivamente, promovieron nuevos objetos de estudio en el campo de la creación musical.

En Norteamérica, desde su independencia, su expansión territorial hacia el oeste y en el último cuarto del siglo XIX, se generan varios momentos de sincretismo, al haber una constante interacción de migrantes europeos y africanos junto con los *nuevos americanos* nacidos en el “Nuevo Mundo”, que produjeron cambios en el lenguaje, en la gastronomía, en las actividades artísticas y por lo tanto en la música.

Un elemento clave en el desarrollo de la música en esta región fue producto de las comunidades de origen africano, quienes cantaban constantemente en el campo, ya fueran cantos de lo que hoy conocemos como *blues* u otro tipo de versos, conocidos como *spirituals*, que eran cantos de alabanza, los cuales llamaron la atención del compositor Antonin Dvořák (1841-1904), quien en 1892 fuera invitado a dirigir el ya extinto Conservatorio Nacional de Música de América, ubicado en la ciudad de Nueva York. En 1893 la Orquesta Filarmónica de Nueva York le comisiona la composición de una sinfonía para representar el encuentro de la cultura europea y africana en territorio americano, escribiendo su *Sinfonía número 9 en Mi menor "From the New World"*, Op. 95, B. 178 influenciado por las melodías de los *spirituals*.

Hasta ese momento, todavía no existía un concepto sólido de *jazz*, sino que aquellos guiños al género, por medio del *ragtime* (también conocido como *Cakewalk*) y del *blues*, con autores como Scott Joplin (1868-1917) o Robert Johnson (1911-1938), comenzaban a tener mayor difusión, tanto en América como en Europa, particularmente en París, donde compositores como Debussy o Stravinsky tuvieron un mayor acercamiento a los ritmos y melodías propios de dichos estilos; mientras tanto, circulaba el término de *nueva música americana*. Con bandas marchantes en Nueva Orleans, dotadas de percusiones y metales, dando espacio dentro de su discurso a la improvisación, es que comienza a adquirir mayor fuerza y utilizarse con mayor regularidad el término *jazz*.

De manera paralela, en el ámbito de la música de concierto, comienzan a asimilarse muchos de los elementos y melodías que el *jazz* ofrecía, y fueron incorporándose en obras de distintos autores, principalmente estadounidenses. Quizá el músico más representativo durante la primera parte del siglo XX, fue el pianista y compositor George Gershwin (1898-1937). Sin embargo, cabe destacar que el *jazz* por mucho tiempo fue considerado una música que se desempeñaba principalmente en las calles, por lo que la institucionalización del *jazz* o la incorporación de clases, talleres o programas académicos de *jazz*, desde el punto de vista estrictamente musical y vinculado a la academia, se dio hasta 1947, con una producción amplia de grabaciones, conciertos y películas en donde el *jazz* estaba involucrado.

Aquí comienzan, de manera esporádica, a impartirse pequeños cursos y talleres de *jazz*, lo que da lugar en ese mismo año a que la Universidad del Norte de Texas (*UNT* por sus siglas en inglés), diseñara el primer programa de educación superior en estudios de *jazz* (Karns, 2016) en el mundo.

Sobre Gunther Schuller

En Nueva York, nace Gunther Schuller (22 de noviembre de 1925-21 de junio de 2015), quien a una temprana edad comenzó a estudiar música, llegando a ser cornista principal de la Orquesta Sinfónica de Cincinnati a los 15 años, y fue 6 años después, en 1949, que tuvo su primer acercamiento real con el *jazz*, al formar parte de un noneto, dirigido por el trompetista Miles Davis (1926-1991), con quien grabó 4 temas del icónico álbum *Birth of the Cool* (Capitol Records, 1949-50).

Uno de los principales aporte a la música de Schuller, en sus facetas como compositor, historiador de la música, musicólogo y educador, comenzó con un artículo publicado en la revista *Sunday Review of Literature*, en enero de 1957, estableciendo una búsqueda de integración entre la música clásica y el *jazz*, diciendo que: “Utilizar en el *jazz*...formas clásicas (barrocas y clásicas) (se) puede, en el mejor de los casos, producir sólo resultados específicos y limitados, pero no pueden abrir el camino a un nuevo orden musical” (Schuller, 1957).

En un principio, Schuller consideraba poco viable integrar la música clásica y el *jazz* si sólo se trabajaran materiales idiomáticos del *jazz* enmarcados en formas tradicionales de la música académica. Meses más tarde, establece una distinción entre dos “corrientes” en la música, una Primera corriente, que comprende la música académica, sinfónica y de concierto y la Segunda corriente, en donde todo aquello relacionado al *jazz*---desde el *ragtime* hasta el *bebop*---se encuentra ahí, para posteriormente acuñar el término “*Third Stream Music*”, que puede traducirse como música de la tercera corriente o tercera vertiente, que fue mencionado por primera vez en el verano de 1957 en la Universidad Brandeis, y se refería a la búsqueda de un acercamiento entre el particular lenguaje del *jazz* con las técnicas de composición modernas (Gallegos, 2015, p. 169). Dos años después, en la revista *Musical America*,

Schuller propone una primera definición formal del concepto, como “...la espontaneidad improvisatoria y vitalidad rítmica del jazz con procesos de composición y técnicas adquiridas en la música de Occidente durante 700 años de desarrollo musical” (Schuller, 1986, p. 115).

En principio la definición llegaba a causar controversia al tratar de definir, por así decirlo, “qué tanto *jazz*” y “qué tanto de clásico” debe contener una pieza para considerarse *Third Stream*, sin embargo, podría considerarse que *Third Stream* es aquella música que aunque presente más elementos jazzísticos o propios de la música “clásica”, mantuviera un punto medio entre ambos aspectos (Pinson, 2002, p. 10).

A raíz de su propuesta, comenzaron a desprenderse dudas y a generarse opiniones divididas, por parte de la crítica, el público y la comunidad musical, sobre qué podría significar exactamente la música de la tercera corriente, a lo que en 1961, después de las primeras publicaciones y críticas realizadas, así como de las primeras obras de esta corriente compuestas y estrenadas, Schuller establece algunos criterios sobre lo que no debiera ser considerado *Third Stream Music*:

- No es *jazz* con cuerdas
- No es *jazz* interpretado en instrumentos “clásicos”
- No es música clásica interpretada por músicos de *jazz*
- No es insertar un trozo de Ravel o Schoenberg en progresiones armónicas de *be-bop*, ni viceversa
- No es *jazz* interpretado en forma de fuga
- No es una fuga interpretada por músicos de *jazz*
- No está diseñada para estar enteramente vinculada al *jazz* o a la música clásica, es sólo otra opción entre las tantas que hay para los músicos creativos de hoy (Schuller, 1986, p. 120).

Por tanto, se logra inferir que, por definición, tampoco existiría algo que se defina como *Third Stream Jazz*, puesto que se contradice el principio de integración de ambas corrientes.

Siguieron realizándose grabaciones y más presentaciones en vivo de música de la *Third Stream*, con autores como el propio Schuller, Milton Babbitt (1920-2009) o el contrabajista de *jazz* Charles Mingus (1922-1979), y también llegó a formar parte de los conciertos didácticos televisados en los programas de Leonard Bernstein (1918-1990), hasta que en 1967, diez años después de la primera mención del término, Schuller ocupara el cargo de Presidente del Conservatorio de Nueva Inglaterra (*NEC* por sus siglas en inglés). Fue tal la influencia que ejerció en el Conservatorio, que con el fin de explorar más sus ideas de la tercera corriente, logra la apertura de un primer programa equivalente a licenciatura, especializado en *jazz* dentro del *NEC*, y en 1973, abre el departamento de *Third Stream* en el Conservatorio, el cual fue coordinado en un principio por el compositor estadounidense Ran Blake (*NECA*, Sin Fecha).

Desde mediados de los años sesenta, al día de hoy, en distintas regiones del mundo, por ejemplo en España (Pruñosa, 2017), se ha evaluado la posibilidad de incorporar las ideas de la *Third Stream Music* como una propuesta didáctica que contribuya a un mejor desarrollo musical de los estudiantes y que responda, desde las universidades y conservatorios, a las necesidades y tendencias actuales que el campo de la música ofrece dentro del quehacer profesional; asimismo invitan a un pensamiento creativo tendiente a integrar de forma ecléctica, buscando tanto puntos de encuentro como de quiebre que puedan hallarse entre las escuelas de música clásica (conservatorios, escuelas superiores, universidades) y las escuelas o programas de estudio en *jazz* en instituciones similares.

A continuación, se realizará un recorrido histórico a partir del análisis de pasajes de dos obras compuestas antes del surgimiento de la *Third Stream*, comentarios sobre la recepción del término en los primeros años, el análisis de pasajes de dos obras compuestas en los primeros años de desarrollo del concepto, y finalmente se hablará sobre cómo incorporo personalmente, algunas de las variables propuestas por Schuller en una pieza original mía, incluyendo mis reflexiones y conclusiones al respecto.

2. Análisis de pasajes de obras previas a *Third Stream*: *Ebony Concerto* de Igor Stravinsky y *Prelude, Fugue and Riffs* de Leonard Bernstein

Un momento clave en la búsqueda de vincular el *jazz* con la música de concierto, previo al concepto de *Third Stream* se da entre las décadas de 1930 y 1940. Entre los ensambles más populares durante este periodo en el contexto del *jazz* estaban las *Big Bands*, grandes ensambles con secciones de metales, saxofones y percusión, principalmente.

Entre estos ensambles estaba la *Big Band* de Woody Herman (1913-1987). , “...conocida entonces como *Herman’s Herd(...)*” (Britannica, 2021), El ensamble comisionó obras que estuvieran inspiradas en el *jazz* a distintos compositores, entre ellos a Igor Stravinsky, quien compone el *Ebony Concerto* (1945), estrenado en Carnegie Hall en enero de 1946 y tres años después a Leonard Bernstein, quien escribió la obra *Prelude, Fugue and Riffs* (1949).

Debido a la temporal disolución de la banda de Herman en ese mismo año, la obra de Bernstein fue estrenada hasta el 16 de octubre de 1955 con Benny Goodman (1909-1986) en el clarinete, dentro del programa de televisión *The World of Jazz*, en un capítulo titulado “*What is Jazz?*”.

Ebony Concerto (1946) de Igor Stravinsky (1882-1971)

Es una pieza para clarinete solo y ensamble de jazz en 3 movimientos. La dotación instrumental y las características de cada movimiento son las siguientes:

- 1 Clarinete solo en Si bemol
- 2 Saxofones Alto
- 2 Saxofones Tenor
- 1 Saxofón Barítono
- 1 Clarinete bajo en Si bemol
- 1 Corno en Fa (agregado por Stravinsky a la dotación original de la banda)
- 5 Trompetas en Si bemol
- 3 Trombones
- 1 Piano
- 1 Arpa (agregado por Stravinsky a la dotación original de la banda)
- 1 Guitarra
- 1 Contrabajo
- 1 set de batería (con los tom-toms escritos en 1 pentagrama, y los platillos y demás tambores en otro pentagrama)

Movimiento	I. Allegro moderato	II. Andante	III. Moderato
Extensión (compases)	cc. 1-104	cc.105-130	cc. 131-273
Forma	Forma Sonata (Primer tema en Si bemol mayor y Segundo tema en Mi bemol mayor)	A-B-A	Tema y Variaciones con Coda
Elemento(s) característico(s)	Ritmos que evocan al <i>ragtime</i>	Un color armónico que evoca al <i>blues</i>	Contraste rítmico, uso de <i>glissandi</i> y <i>lip slurs</i> , hay más densidad instrumental.

Tabla 1: Generalidades sobre cada movimiento del *Ebony Concerto (1946)*

Análisis de Pasajes de cada movimiento

I. Allegro Moderato

En este primer movimiento, escrito en forma sonata, aparece el primer tema en la tonalidad de Si bemol Mayor, y el segundo tema en la tonalidad de Mi bemol Mayor. Ambos están unidos por un puente que trabaja, armónicamente hablando, con escalas octatónicas.

Con respecto al primer tema, la mayor parte del material surge del motivo presentado en el compás 1, en donde cada una de las trompetas está tocando el mismo ritmo, de manera homofónica y casi siempre en movimiento paralelo.

The image shows a musical score for five Bb Trumpets. The score is written in a grand staff with five staves, numbered 1 to 5. The music is in 4/4 time and consists of four measures. The notation is homophonic, with each trumpet part playing the same rhythmic pattern in parallel motion. The first measure shows the initial motif, and the subsequent measures continue this pattern with some harmonic variation.

Imagen 1: Pasaje de la Primera parte del Tema 1, interpretado por las trompetas
(cc. 1-4)

En términos de orquestación, esta textura homofónica con las voces en paralelo reforzando una determinada melodía, es utilizada regularmente para la escritura de *big band*, y que en la composición y arreglo de *jazz* se conoce como *Soli*. Esta textura será una constante a lo largo de las obras de Bernstein y Stravinsky comentadas en este capítulo.

Estos pasajes en *Soli* suelen escribirse por sección de instrumentos o por “bloques”. En el caso de *Ebony Concerto*, esta textura está presente ya sea con las 5 trompetas o con los 5 saxofones. No llegan a tocar simultáneamente ambas secciones un mismo material, ya que la pieza perdería balance y habría poca claridad en los materiales que

tienen funciones de acompañamiento, tales como los que tocan la sección rítmica (contrabajo, percusión y guitarra y piano), al igual que el material de los trombones, el corno y el arpa.

Imagen 2: Pasaje de la Segunda parte del Tema 1, interpretado por los saxofones
(cc. 14-17)

En el puente (cc. 18-43), se superponen distintos tipos de escalas, además de que aparecen por primera vez las percusiones, estableciendo un juego rítmico entre el arpa y los tom-toms.

El arpa toca arpeggios ascendentes y descendentes sobre una escala octatónica semitono-tono, además de que juega con el color de un acorde de Si bemol Mayor/menor con algunas notas añadidas, propias de la escala utilizada:

Imagen 3: Escala octatónica (simétrica disminuida Half-Whole) tocada por el arpa en el Puente

En el arpa hay indicaciones en cifrado anglosajón sobre en qué arpeggios deberá tocarse un Re Natural (D[♮]) y en qué otro arpeggio deberá tocarse un Re bemol (D[♭]), facilitando de alguna manera la lectura al intérprete, y brindando claridad sobre la cualidad del acorde que está arpegiando.



Imagen 4: Inicio del puente, arpeggios de escala octatónica en el arpa
(cc.18-22)

En el compás 26, aparece por primera vez el piano, tocando un material a partir de una escala pentáfona sobre Do:



Imagen 5: Materiales del piano y del Corno, escala pentáfona mayor (cc. 28-32)

Para completar la superposición armónica de la primera parte del puente, los Saxofones Altos trabajan sobre una escala de La menor melódica (ascendente), mientras que los Saxofones Tenores, apoyados en algunas notas por trombones y trompetas, trabajan sobre una escala que puede entenderse como una escala de La menor natural con la 3^a Mayor añadida, dándole nuevamente un color *blue* a la música.

Los saxofones, las trompetas y los trombones acompañan al piano y al corno tocando principalmente negras en *staccatto*, produciendo intervalos de 2ª menor y 3ª menor.

Escala menor melódica (ascendente); Saxofones Altos

Escala menor natural (3ª Mayor añadida); Saxofones Tenores, Trompetas, Trombones

Superposición de ambas escalas comenzando la segunda escala en el b3, y los intervalos que llegan a aparecer

Imagen 6: Escalas que tocan saxofones altos, saxofones tenores, trompetas y trombones durante la primera parte del puente (cc. 22-34)

El segundo tema es interpretado por el clarinete solista, en la tonalidad de Mi bemol Mayor, con gran parte del ensamble acompañando armónicamente, confirmando la tonalidad, además de que hay un contrapunto que realiza el Trombón 1, notas largas en el clarinete bajo hacia el final de la presentación del tema, y concluye con una nota pedal en el clarinete bajo sobre Mi₁, así como un acorde de Mi Mayor tocado por la guitarra y el arpa, para llegar a la sección conclusiva de la exposición volviendo a presentar la cabeza del tema 1.

9

The image shows a page of a musical score, numbered 9 at the top. It contains two systems of music, labeled 10 and 11. The first system (measures 10-11) includes parts for Solo Cl., Trpts. (1-5), Trbns. (1-3), Bass, and Drs. The second system (measures 11-12) includes parts for Solo Cl., Trpts. (1-5), Trbns. (1-3), Bass, and Drs. The score is written in a key signature of two flats and a 4/4 time signature. The Solo Cl. part in measure 10 has a box with the number 10 and a first ending bracket. The Trbns. 1 part in measure 10 has a box with the number 10 and a first ending bracket. The Bass part in measure 10 has the word 'pizz.' written above it. The Drs. part in measure 10 has a box with the number 10. The Solo Cl. part in measure 11 has a box with the number 11 and a first ending bracket. The Trbns. 1 part in measure 11 has a box with the number 11 and a first ending bracket. The Drs. part in measure 11 has a box with the number 11. The word 'HARMONICS' is written above the Trpts. parts in measures 10 and 11. The word 'pizz.' is written above the Bass part in measure 10. The word 'Solo Cl.' is written to the left of the Solo Cl. part in measures 10 and 11. The word 'Trpts.' is written to the left of the Trpts. parts in measures 10 and 11. The word 'Trbns.' is written to the left of the Trbns. parts in measures 10 and 11. The word 'Bass' is written to the left of the Bass part in measures 10 and 11. The word 'Drs.' is written to the left of the Drs. part in measures 10 and 11.

Imagen 7: Primera parte del segundo tema, contrapunto del trombón 1 con el clarinete solo y acompañamiento del resto del ensamble (cc.44-51)

11

The image shows a page of a musical score, numbered 11 at the top center. The score is for measures 14 through 19. The instruments listed on the left are Solo Cl., Bass Cl., Trpts. (3 and 4), Trbns. (1 and 2), Harp, Guitar, and C. (Cello). The Solo Clarinet part has a rehearsal mark '14' in a box. The Bass Clarinet part has a long note with a fermata. The Trumpets and Trombones parts have 'p marc.' markings. The Harp and Guitar parts have complex chordal textures. The Cello part has a long note with a fermata. The score is in a key with one flat and a 4/4 time signature.

Imagen 8: Sección conclusiva de la exposición. Nota pedal en el clarinete bajo, acorde de Mi Mayor en arpa y guitarra, y cabeza del tema 1 para cerrar la sección (cc.60-64)

La sección de desarrollo en este primer movimiento es muy breve, pero efectiva, así como modulante, y puede dividirse en tres momentos dicha sección: Un primer momento (cc. 65-68), con el clarinete realizando un arpeggio ascendente y varios saltos sobre La bemol, acompañado por los saxofones y la guitarra, principalmente. Posteriormente hay un segundo momento (cc. 69-71) retomando la primera parte del material del tema 1 en los metales, comenzando en Fa Mayor y ascendiendo cromáticamente en los siguientes 2 compases; y finalmente llega a un tercer momento (cc. 72-77), una nueva nota pedal en el clarinete bajo, mientras el clarinete solista toca distintos arpeggios en Re Mayor, Sol Mayor y Re menor, todos ellos con notas agregadas, como la 7ª Mayor, por ejemplo, y así llegar a la Reexposición del primer movimiento.

Musical score for the first moment of development (measures 65-68). The score includes parts for Solo Clarinet (Solo Cl.), Alto Saxophone (Alto S.), Tenor Saxophone (Ten. S.), Bass Clarinet (Bass Cl.), Harp, Guitar, and Bass. The Solo Clarinet part features a melodic line starting at measure 15. The other instruments provide harmonic support. A double bar line is present at the end of the section.

Imagen 9: Primer momento del desarrollo (cc.65-68)

Musical score for the second moment of development (measures 69-71). The score includes parts for Solo Clarinet (Solo Cl.), Bass Clarinet (Bass Cl.), Trumpets (Trpts.), Trombones (Trbns.), Piano, Guitar, and Bass. The Solo Clarinet part continues from the previous section. The Trumpets and Trombones parts are marked with "HARMONIES". The Piano part has a dynamic marking of "sf". A double bar line is present at the end of the section.

Imagen 10: Segundo momento del desarrollo (cc. 69-71)

The image shows a musical score for three instruments: Solo Cl., Bass Cl., and Bass. The score is divided into two systems. The first system (measures 72-77) features a Solo Cl. part with a melodic line starting on a whole note, followed by eighth and sixteenth notes. The Bass Cl. part provides a harmonic accompaniment with a similar rhythmic pattern. The Bass part consists of a simple harmonic line. Dynamics include *p* and *pp*. The second system continues the Solo Cl. and Bass Cl. parts, with the Solo Cl. part ending on a whole note. Dynamics include *mf* and *pp*. The score is marked with measure numbers 72, 73, 74, 75, 76, and 77.

Imagen 11: Tercer momento del desarrollo
(cc. 72-77)

En la reexposición, el primer tema y puente tienen muy pocas variantes, solo se modifican notas en algunos de los acordes que tocan las trompetas, el arpa y el piano. El material armónico es el mismo, aunque es utilizado de distinta manera instrumentalmente.

En el segundo tema hay cambios significativos, ya que la melodía principal, ahora en Si bemol Mayor, la toca la Trompeta 1, y el contrapunto lo tiene con el Saxofón Barítono.

En la sección conclusiva del movimiento, se confirma la tonalidad de Mi bemol Mayor, y participan, la guitarra, el arpa, las maderas y las trompetas con sordina *plunger*, tocando el motivo del primer tema.

Alto S. 1 & 2
 Ten. S. 1
 Bar. S.
 Fr. H.
 Trpt. 1
 Piano
 Harp
 T. T.
 Drs.

Imagen 12: Primera parte del segundo Tema en la Reexposición, melodía en la trompeta 1(cc. 83-87)

Solo Cl.
 Alto S. 1 & 2
 Ten. S. 1 & 2
 Bar. S.
 Fr. H.
 Trpts. 3
 4
 5

Imagen 13: Sección Conclusiva del movimiento (cc. 101-104)

II. Andante

El segundo movimiento está escrito en forma A-B-A, y es un movimiento más lento, en el que se evoca con mayor presencia un color *blue*, jugando con la ambigüedad Mayor/menor sobre Fa y superponiendo una escala octatónica Tono-Semitono a partir de Fa.



The image shows a musical score for saxophones, measures 105-109. The tempo is marked "Andante" with a quarter note equal to 84 (♩ = 84). The score is for four parts: Solo Bb Clarinet, Bb Clarinets (1 and 2), Bb Tenors, and Eb Baritone. The saxophones play a melodic line starting in measure 105, marked with a first ending bracket. The melody is characterized by a blue-jazz feel, with a mix of major and minor inflections. The dynamics are marked "p" (piano) and "p espr." (piano, expressive). The key signature has one flat (Bb), and the time signature is common time (C).

Imagen 14: Parte A del segundo movimiento, melodía en saxofones (cc. 105-109)



The image shows the accompaniment for the saxophone melody in measures 105-109. The score includes parts for Trombones (1, 2, 3), Piano, Harp, Bass, and Drums. The piano part provides harmonic support with chords and arpeggios, marked with a first ending bracket. The bass line is marked "arco" (arco) and "p" (piano). The drums play a steady rhythm, marked "frit" (frit) and "p" (piano). The key signature has one flat (Bb), and the time signature is common time (C).

Imagen 15: Parte A del segundo movimiento, Acompañamiento (cc. 105-109)

Las trompetas con sordina *harmon* realizan una segunda presentación con variantes del material inicial sobre la escala octatónica *Whole-Half* mencionada previamente, en *pianissimo*, y más adelante aparece un material con más movimiento en el saxofón tenor y en el saxofón barítono, en donde es evidente el juego con la ambigüedad Mayor/menor, manteniendo a la percusión, bajo, piano y trombones realizando el mismo acompañamiento.

Es un movimiento con un carácter que sugiere pesadez, a pesar de que la instrumentación no es tan densa.

The image shows a musical score for measures 1110-1113. It features five staves: Tenor Saxophone 1 (Ten. S. 1), Baritone Saxophone (Bar. S.), French Horn (Fr. H.), and four staves for Trumpets (Trpls. 1-5). The trumpets are marked 'harm. mute' and 'pp'. The saxophones play an octatonic scale. The French Horn part is marked 'muted' and 'p'. The score includes dynamic markings like 'pp' and 'p', and articulation like 'acc' and 'trill'.

Imagen 16: Parte A del segundo movimiento, trompetas en escala octatónica con sordina, saxofones tocando sobre Fa mayor/menor (cc. 1110-1113)

Este asunto de jugar con la 3ª menor y 3ª Mayor dentro de una tonalidad no era algo nuevo dentro de la obra de Stravinsky, y no había una intención de sonar *jazzy* como tal, y en este caso simplemente lo incorpora a distintos momentos de la pieza y llega a percibirse como una decisión de estilo, más que una cuestión de exploración armónica.

El último acorde de este movimiento puede entenderse, en armonía de jazz, como un acorde Fa mayor con 9ª, 11ª y 13ª agregadas, sin embargo, es muy probable que Stravinsky haya pensado únicamente en un acorde de Fa Mayor con notas añadidas, con el fin de obtener ese color armónico.

III. Moderato

El tercer movimiento del *Ebony Concerto* consiste en un tema y variaciones, con 1 presentación del tema y 3 variaciones---en donde la segunda variación el tema tiene pocos cambios---y cierra con una coda con el ensamble completo a un acorde de Re Mayor con séptima menor.

The image shows a page of a musical score for the first movement of the *Ebony Concerto*, measures 131-135. The score is for a full orchestra and includes the following parts: Bb Bass Clarinet, French Horns, Bb Trumpets (1, 2, 3, 4, 5), Trombones (1, 2, 3), Piano, Harp, Guitar, Bass, Tom-Tom, and Cymbals/Drums. The Bb Bass Clarinet part starts with a *mf* dynamic and a melodic line. The French Horns part is marked *open*. The Bb Trumpets part has *pp* dynamics and *open* markings. The Trombones part is marked *pp*. The Piano, Harp, and Cymbals/Drums parts are mostly silent. The Guitar part is marked *mf* and *arco Solo*. The Bass part is marked *mf* and has a melodic line. The Tom-Tom part has a rhythmic pattern. The Cymbals/Drums part has a rhythmic pattern. The score is in 4/4 time and the key signature has one sharp (F#).

Imagen 17: Tema del primer movimiento, en el clarinete bajo y el contrabajo con arco (cc.131-135)

Las variaciones 1 y 3 son variaciones de tipo ornamental, y presentan cambios de tempo, tocándose más rápido. La variación 2 tiene mucho movimiento rítmico en *staccatto* en los clarinetes, contrastado con figuras en *legato* de los trombones, sugiriendo procesos de imitación rítmica, así como el uso de glissandi a intervalos de

3ª o de 6ª por parte de los trombones o los *lip slurs* de la trompeta 1. Los *glissandi* y los *lip slurs* son los elementos que considero el atributo más cercano al *jazz*, sobre todo al de la década de 1920 (Bruce, 2018, min. 1:47-02:16). La variación 3 es en un tempo más moderado, casi a manera de marcha, y emplea procesos similares a los de la variación 1.

Imagen 18: Variación 1, melodía principal en saxofón tenor (cc. 142-146)

Imagen 19: *Glissandi* de los trombones y *lip slurs* de la trompeta (cc.172-175)

40

36 37

Solo Cl.

Alto S.

Ten. S.

Bar. S.

Bass Cl.

Fr. H.

Trpts.

Trbns.

Piano

Harp

Guitar

Bass

Drx.

36 37

Imagen 20: *Tutti en la Coda* (cc.265-273)

Prelude, Fugue and Riffs (1949) de Leonard Bernstein (1918-1990)

Es una pieza para clarinete solo y ensamble de *jazz*, con la siguiente dotación instrumental:

- 1 clarinete solo en Si bemol
- 2 Saxofón Alto (Saxofón Alto I alterna con clarinete en Si bemol)
- 2 Saxofones Tenor
- 1 Saxofón Barítono
- 5 trompetas en Si bemol
- 3 Trombones
- 1 Trombón bajo (en ocasiones se indica como Trombón 4)
- 1 Piano
- 2 Percusionistas
 - Percusión 1: 4 *Tom-toms*, *hi-hat*, tarola, bombo, 1 platillo suspendido
 - Percusión 2: Xilófono, Vibráfono, *Wood blocks*, 2 timbales (en Re bemol y Fa), y
 - 1 Contrabajo solo

Los tres movimientos se tocan de manera continua y tienen las siguientes características:

Sección	<i>I. Prelude</i>	<i>II. Fugue</i>	<i>III. Riffs</i>
Extensión (compases)	cc. 1-104	cc.105-130	cc. 131-273
Forma	Preludio	Fuga (a la manera de)	Binaria
Elemento(s) característico(s)	Escrito solo para los metales	Escrito solo para los saxofones	Escrito para todo el ensamble

Tabla 2: Generalidades sobre cada movimiento de *Prelude, Fugue and Riffs (1949)*

Análisis de Pasajes de cada movimiento

I. Prelude

Es un movimiento en una forma monotemática, y es de tipo *antecedente-consecuente*, que está escrito principalmente para los metales (trompetas y trombones), sin embargo llegan a intervenir en algunos pasajes tanto el contrabajo como los percusionistas.

Leonard Bernstein

**Prelude
for the Brass**

Fast and exact $J = 160$

The score is arranged in five systems. The first system contains five staves for the brass instruments: 1. Trumpet 1, 2. Trumpet 2, 3. Trumpet 3, 4. Trumpet 4, and 5. Trumpet 5. The second system contains four staves for the trombones: 1. Trombone 1, 2. Trombone 2, 3. Trombone 3, and 4. Trombone 4. The third system contains two staves for the Percussion: Bass Drum and Bass. The fourth system contains one staff for the Bass. The fifth system contains one staff for the Bass. The score is in 4/4 time and consists of 7 measures. The brass instruments play a melodic line with various dynamics (ff, p) and articulations (with Harmon mute, with delicacy). The percussion and bass provide a rhythmic accompaniment.

Imagen 21: Antecedente del *Prelude* en el primer movimiento (cc. 1-7)

Rítmica y melódicamente escribe los metales en *soli* y hay poca intervención de la sección rítmica en esta sección. Hay cambios de compases y uso de compases irregulares a lo largo del antecedente.

Por otro lado, en el consecuente aparece un material más cercano al *blues*, escribiendo tresillos a manera de *swing* con un *tempo* más lento que al principio; la batería toca un ritmo de *slow rock* y Bernstein escribe que lo toque *ad lib.*, sin una rítmica específica, solamente escribe una indicación de estilo.

30

♩ = *♩* (but with a bit more drag)
♩ = 80 → *♩* = 65

1, 2, 3, 4, 5 (Db Tpt.)

1, 2, 3, 4 (Tbn.)

Perc. (B. Dr., Hi-Hat)

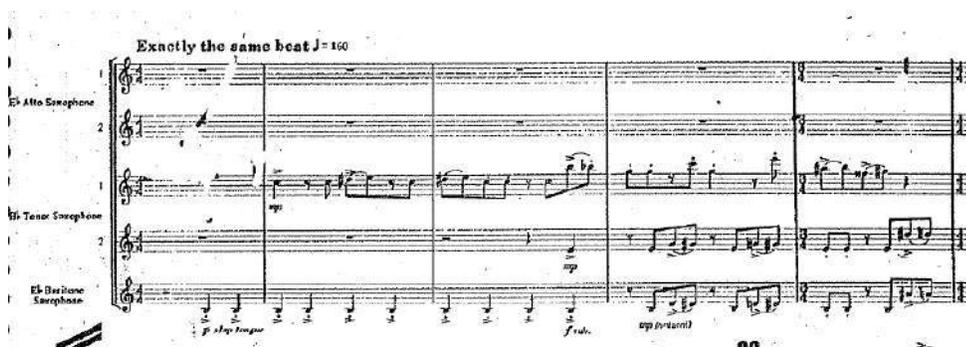
Bass

Imagen 22: Consecuente del *Prelude*, con ritmo de swing e indicaciones ad libitum para el baterista (cc. 32-35)

En el compás 54 regresa a la sección de antecedente, y aprovecha el impulso rítmico de la sección para hacer la transición (aunque se tocan de manera continua no aparece la indicación de *attacca* en la partitura) hacia el segundo movimiento de la pieza.

II. Fugue

Este movimiento está escrito exclusivamente para los saxofones, y el tratamiento del material es contrapuntístico, sin embargo no es una fuga, en el sentido riguroso de la forma. El material principal del movimiento lo toca el saxofón tenor 1. El movimiento comienza con el saxofón barítono tocando la misma rítmica del bombo en el primer movimiento, solo que en *staccatto* y *pianissimo*, manteniendo el impulso rítmico de la pieza.



Exactly the same beat J=160

1
2
1
2

1. Alto Saxophone
2. Alto Saxophone
1. Tenor Saxophone
2. Tenor Saxophone
1. Baritone Saxophone
2. Baritone Saxophone

p *stacc.* *mp* *f* *rit.* *pp* *(bristling)* *mf*

The image shows the beginning of the 'Fugue' movement, measures 81-85. It features six staves for saxophones: two Alto Saxophones (1 and 2), two Tenor Saxophones (1 and 2), and two Baritone Saxophones (1 and 2). The tempo is marked 'Exactly the same beat J=160'. The music starts with a rhythmic pattern in the baritone saxophones, followed by the tenor saxophones. Dynamics range from *p* to *mf*, with markings for *stacc.*, *mp*, *f*, *rit.*, and *pp*. The notation includes various rhythmic values and articulation marks.

Imagen 23: Principio de la *Fugue*, con el maerial principal presentado por el saxofón tenor (cc. 81-85)

Más adelante hay pasajes de imitación rítmica y de imitación melódica, y aunque el desarrollo polifónico del material está presente, en la mayor parte del movimiento busca llegar los *solí*, es decir, a una textura homofónica.



100

110

The image shows a passage from the 'Fugue' movement, measures 100-110. It features six staves for saxophones: two Alto Saxophones (1 and 2), two Tenor Saxophones (1 and 2), and two Baritone Saxophones (1 and 2). The music is characterized by complex rhythmic patterns and polyphonic textures. Dynamics range from *p* to *ff*. The notation includes various rhythmic values and articulation marks.

Imagen 24: Pasaje de la *Fugue*, con superposición de ritmos y textura polifónica y homofónica (cc. 100-110)

III. Riffs

Un *riff* es una idea musical, generalmente breve. Es la manera coloquial de hablar de un *refrain*, es decir un refrán o frase recurrente.

El tercer movimiento, escrito *For Everyone*, muestra por primera vez al piano, manteniendo el impulso rítmico de la pieza a partir de corcheas en staccatto, y de la presentación de el *riff* por parte del clarinete, que es el siguiente, mostrado en notas reales:

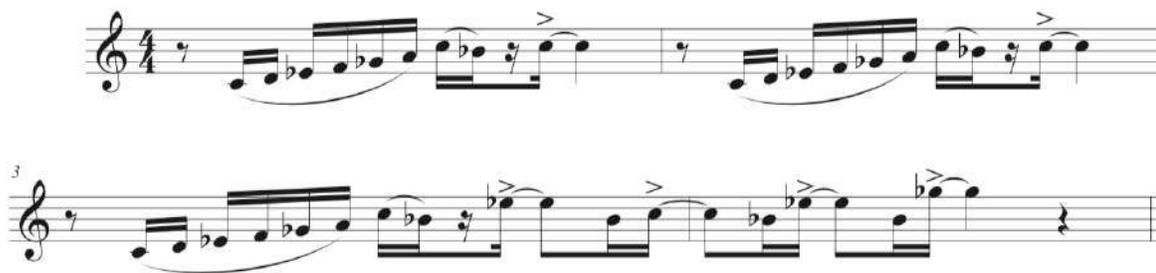


Imagen 25: El *riff* (primera presentación de los cc. 159-162)

Esta sección es tocada a un tempo más rápido y tiene una sensación más de *swing*, y a lo largo del movimiento hay distintas presentaciones del *riff*, ya sea octavado, por imitación o de manera individual por parte de los distintos instrumentos del ensamble.

Algunas de las indicaciones o palabras que Bernstein utiliza en la partitura para darle un carácter más jazzístico a la interpretación de los músicos, es indicarle al contrabajo tocar con técnica *slap and pluck*, es decir, que una nota la va a tocar en *pizzicato* y otra nota la va a tocar golpeando la cuerda. Asimismo, se refiere la batería, como *traps* que es una manera de referirse a este *kit* de percusión.

En el compás 232, hay una recapitulación del consecuente del *Prelude*, brindando contraste a lo repetitivo del *riff*, y dando una suerte de respiro para retomar la elaboración del *riff*, cada vez con mayor densidad instrumental y llegar a un *Tutti* en *fortissimo* del *riff*, seguido de un *glissando* indeterminado por cada uno de los

instrumentos, excepto del clarinete, quien sostiene un Sol bemol agudo y *forte*, y dos compases después, concluir la pieza.

The image shows a page of a musical score for a symphony orchestra. It covers measures 232 to 235. The score is arranged in systems. The first system contains five string staves (1-5), four bass staves (1-4), and two tenor staves (10-11). The second system contains four bass staves (1-4), two tenor staves (10-11), and a double bass staff (12). The third system contains woodwind and percussion parts: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet (Cl.), Bassoon (B.), Trombone (Tbn.), Tom-Tom (Tom-Tom), Cymbal (Cym.), and Bass Drum (B. Dr.). The music is written in a key with one flat and a 3/4 time signature. Dynamics include *fff* (fortissimo) and *ff* (fortissimo). Performance instructions include "(open)", "(pizz.)", "ad lib. (slow rock)", and "ff slow drag".

Imagen 26: Recapitulación del consecuente del primer movimiento, *Prelude*
(cc. 232-235)

32

In tempo
1. 2. 3. or more
last time

47327

Imagen 27: Tutti final del riff, final de la pieza (cc. 292-296)

3. Recepción del concepto de la *Third Stream*

Antes de hablar acerca de las siguientes dos obras, que corresponden a la etapa “temprana” del concepto de *Third Stream*, haré mención de un par de artículos periodísticos y académicos, los cuales hacen una crítica y comparten opiniones acerca del concepto, después de la realización de algunos conciertos entre el año 1957 y 1970.

El periodista y crítico estadounidense Nat Hentoff escribió para la revista *Metronome* en 1961 una opinión escéptica acerca del concepto de la tercera corriente, cuestionando la posibilidad de que perdurara esta nueva música, y empleó términos como que era música “implacablemente pueril (...o...) conscientemente flatulenta”(Hentoff, 1961, pp. 9-11), y que en muchos casos pareciera una manera en la que trataba de legitimarse al jazz al supeditarlos a estructuras o convenciones de la música clásica o sinfónica, manifestando su opinión negativa hacia la Tercera Corriente; sin embargo, reconoció algunos logros en obras del propio Schuller que podrían brindar un futuro interesante en términos de creación musical, debido a la amplias posibilidades que ofrece esta integración de las “dos corrientes”.

Don Banks escribió en 1970 un artículo publicado por la *Royal Music Association* de Reino Unido, y expresaba que “...algunos mantendrán que el jazz verdadero es negroide en su concepción, y descartaría la contribución hecha por muchos intérpretes y compositores blancos. Los límites de la *third-stream music*, entonces están mal definidos y abiertos a la contención: puede significar (que es) música tocada por una orquesta sinfónica con solistas de jazz, o música tocada solamente por un grupo de músicos de jazz. Usualmente el requisito básico es que (la música) incluirá músicos capaces de interpretar y tocar jazz” (Banks, 1970, pp. 59-67).

Es decir, la recepción se inclinaba hacia cuestiones negativas, en cuanto a la posible falta de solidez del concepto para trascender y dar pie a un nuevo modelo de composición o a un nuevo estilo, y había preguntas alrededor del tipo de dotaciones que podrían prestarse para escribir música *Third Stream*, pero sobre todo, sobre qué

tipo de intérpretes requiere este tipo de música, si es conveniente trabajar con músicos dedicados enteramente al *jazz*, a la música clásica o que tengan conocimiento sobre las convenciones teóricas y prácticas de ambos tipos de música, así como el tipo de notación que se va a utilizar para escribir las partituras, de qué manera van a escribirse algunas figuras rítmicas, si va a haber pasajes de improvisación, y que esa improvisación tenga un sentido real con el discurso de una determinada obra. Llegaron a ser bien recibidas piezas como *Sketches on Spain* (1960) de Miles Davis, en donde *jazzea* pasajes del Concierto de Aranjuez (1939) de Joaquín Rodrigo (1901-1999), sin embargo no la consideran estrictamente una obra de *Third Stream*.

A raíz de las primeras impresiones sobre esta nueva música a finales de la década de los años cincuenta y principios de los años sesenta, Schuller busca definir la *Third Stream* a partir de lo que no es, como se enlista en la primera sección de esta tesina; trajo como consecuencia diferentes contradicciones, ya que seguía escribiéndose *jazz* utilizando una sección de cuerdas u orquestas sinfónicas, y aunque enfatiza que utilizar trozos de música de compositores clásicos o académicos y *jazzearlos* no podría considerarse de *Third Stream*, consideraba válido utilizar procesos iguales o similares a los de compositores clásicos, con el fin de generar un material nuevo.

Algunas de estas técnicas, procesos, y dotaciones instrumentales se siguen explorando desde que se acuñó el concepto de *Third Stream*, y es común encontrar obras que se consideran de la tercera corriente, y cuya lista de instrumentos son una orquesta sinfónica y un ensamble de *jazz*, con un director para los dos ensambles o con un director por ensamble, donde hay pasajes de improvisación o materiales escritos con notación aleatoria o no específica a lo largo de estas piezas.

A continuación, haré un análisis de pasajes de dos de las primeras obras consideradas de *Third Stream*, en donde están presentes el serialismo, la escritura para dar una sensación de improvisación y el uso de dos ensambles distintos en una misma pieza, mezclando *jazz* y música de concierto.

4. Análisis de pasajes de primeras obras *Third Stream: All Set* de Milton Babbitt y *Journey into Jazz* de Gunther Schuller

All Set (1957) de Milton Babbitt (1920-2009)

Fue una de las tantas piezas comisionadas y estrenadas en un festival de música de la Universidad Brandeis, que está escrita para un ensamble de jazz de 8 instrumentos. El título sugiere un proceso serial de “sets combinatorios”, es decir, que estableciendo una organización inicial, con 4 formas y/o transposiciones de alguna de las series, habría constante interacción entre ellas a lo largo de la pieza, particularmente desde la distribución de una serie en los distintos instrumentos del ensamble.

La pieza está compuesta para:

- 1 Saxofón Alto
- 1 Saxofón Tenor
- 1 Trompeta en Si bemol
- 1 Trombón
- 1 Contrabajo
- 1 Piano
- 1 Vibráfono
- 1 Percusión (bombo, tarola, tom grande, tom pequeño, 3 platillos suspendidos y hi-hat)

El objetivo de la pieza era establecer un vínculo entre el serialismo, trabajado en algunos momentos con rigor y en otros con mayor flexibilidad, integrando a la complejidad armónica propia de esta técnica aquello que Babbitt denominaba “*jazz-like properties*”, es decir, aquellos elementos pudieran resultar idiomáticos del lenguaje del jazz, tales como la percusión y su tratamiento rítmico, la manera en como se intercalan los pasajes de solista de cada instrumento, así como la respuesta o función que desempeñan los otros instrumentos en estos *solos*.

Es una obra que no emplea procesos de serialismo integral o total, sino que se enfoca principalmente en las relaciones interválicas que surgen como consecuencia de la combinación constante de estos “sets”.

El “set” inicial, es decir, las primeras 4 primeras formas de la serie empleadas por Babbitt en *All Set* son la serie Original (P₀), la serie en Retrógrado (R₀), la sexta transposición de la serie en Inversión (I₇) y la sexta transposición de la serie en Retrógrado de la Inversión (RI₇).

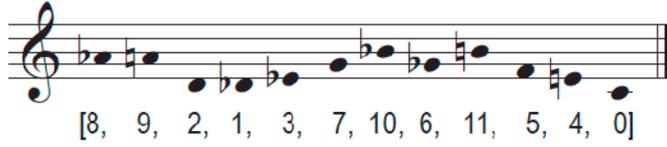
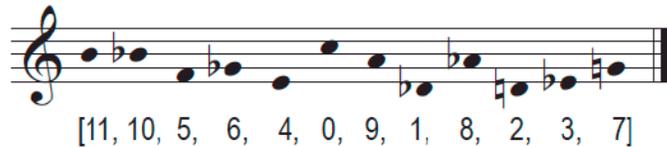
<p>P₀ (Serie Original)</p>	 <p>[0, 4, 5, 11, 6, 10, 7, 3, 1, 2, 9, 8]</p>
<p>I₇ (Inversión)</p>	 <p>[7, 3, 2, 8, 1, 9, 0, 4, 6, 5, 10, 11]</p>
<p>R₀ (Retrógrado)</p>	 <p>[8, 9, 2, 1, 3, 7, 10, 6, 11, 5, 4, 0]</p>
<p>R₇ (Retrógrado de la Inversión)</p>	 <p>[11, 10, 5, 6, 4, 0, 9, 1, 8, 2, 3, 7]</p>

Imagen 28: 4 formas de la serie iniciales de *All Set* (1957)

Es una pieza muy vital, que tiene aires de *jazz*, los cuales pueden entenderse, ya que durante un momento temprano de su carrera, Milton Babbitt estuvo involucrado, no componiendo, pero sí tocando *jazz* en vivo con diferentes ensambles, por lo que comprendía las posibilidades técnicas y tímbricas de los instrumentos en este ensamble y de cómo organizar el material, rítmica y melódicamente, para obtener un resultado que eventualmente pudiera considerarse de *Third Stream*.

Sin embargo, la mayor parte de las presentaciones de las formas de la serie, desde el principio y a lo largo de la pieza, operan principalmente de manera rigurosa, tal y como se muestra en las siguientes imágenes, indicando los pitch classes y la altura en donde aparecen en su primera presentación. El material de los saxofones y la trompeta está escrito en notas reales:

Transposicion de la serie en Inversion (I7)

Sax Alto
(Notas reales)

[7, 3, 2, 8, 1, 9, 0, 4, 6, 5, 10, 11]

Transposicion de la serie en Inversion (I7)

Sax Tenor
(Notas reales)

[7, 3, 2, 8, 1, 9, 0, 4, 6, 5, 10, 11]

Imagen 29: Saxofones utilizando la serie en inversión (I7) (cc.1-8)

Serie Original (P0)

Trompeta
(Notas reales)

[0, 4, 5, 11, 6, 10, 7, 3, 1, 2, 9, 8]

Serie Original (P0)

Trombon

[0, 4, 5, 11, 6, 10, 7, 3, 1, 2, 9, 8]

Imagen 30: Trompeta y Trombón utilizando la serie original (P0) (cc. 1-8)

Serie en Retrogrado (R0)

Bajo

[8, 9, 2, 1, 3, 7, 10, 6, 11, 5, 4, 0]

Imagen 31: El bajo utiliza la serie en retrógrado en su primera presentación (cc. 9-16)

Serie en Retrogado y Retrogrado de la Inversion superpuestas (R0, RI7)

R0 [8, 9, 2, 1, 3, 7, 10, 6, 11, 5, 4, 0]

Vibrafono

RI7 [11, 10, 5, 6, 4, 0, 9, 1, 8, 2, 3, 7]

Imagen 32: El vibráfono superpone la serie en Retrógrado y en Retrógrado de la inversión (cc.1-8)

Serie en Retrogado y Retrogrado de la Inversion superpuestas (R0, RI7)

* el pitch class 3 de RI7 aparece en la mano izquierda

RI7 [11, 10, 5, 6, 4, 0, 9, 1, 8, 2, 3*, 7]

Piano

R0 [8, 9, 2, 1, 3, 7, 10, 6, 11, 5, 4*, 0]

*el pitch class 4 de R0 aparece en la mano derecha

Imagen 33: El piano superpone R0 (Mano derecha) y RI7 (Mano izquierda) (cc. 1-8)

Babbitt afirma lo siguiente desde el punto de vista armónico de la pieza:

“El hecho de que los primeros dos *pitch classes* de P_0 y los dos primeros *pitch classes* de I_7 juntos forman una triada mayor-menor (como una triada de blues) es, por supuesto, idiomático” (Dembski, 1987, p. 117).

Este es un ejemplo, derivado de la combinación de distintos *pitch classes*, acerca de las “jazz-like properties”, que sirven como guiños al género:

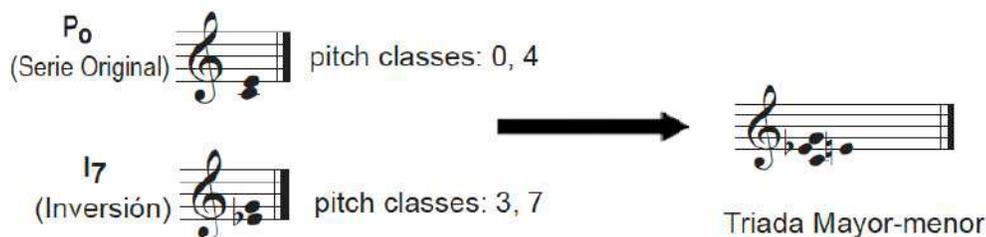


Imagen 34: Relación interválica de los 2 primeros *pitch classes* de P_0 y de I_7 , resultando en una triada mayor/menor

Esta relación interválica entre las 2 primeros *pitch classes* de las series Original y en Inversión ocurre desde el plano horizontal, o sea, desde lo melódico. Rara vez sonarán las 4 notas a manera de acorde.

Los pasajes que están escritos para dar la sensación de un instrumento solista con acompañamiento son el elemento más cercano al *jazz* que tiene *All Set*, debido a que evoca la improvisación *estilo Chicago* (*Chicago-style Jazz Improvisation*), que se volvió común en ensambles de *Dixieland* y *jazz* durante las décadas de 1920 y 1930.

En la improvisación *estilo Chicago*, los materiales “...contenían ornamentos mutuos, en donde la mayoría (de los instrumentos) tenían una suerte de solo en primer plano mientras en segundo plano los (demás) instrumentos (...)” (Britannica, 2020) Tocaban pequeñas contramelodías acompañando al solista principal. Cada instrumento del ensamble en *All Set* tiene por lo menos un pasaje solista.

En los solos en *All Set*, cada instrumento del ensamble tiene entre 8 y 12 compases en los que tocan un material determinado, y los demás instrumentos

desempeñan funciones de acompañamiento o de añadir contrapunto o contramelodías, intercambiar roles y poco a poco generar mayor densidad instrumental. Es común en solos de ensambles de *jazz*, darle el último solo a la batería o al bajo, antes de que se vuelva a tocar el tema principal de la pieza principal y concluir. Esto es justo lo que realiza Babbitt en la obra.

El orden de los primeros 6 solos en la pieza es el siguiente:

No. de solo	Extensión (compases)	Instrumento solista	Instrumento(s) Acompañamiento	Contrapunto/ Contramelodías
1	9-19	Piano	Batería	Bajo
2	20-29	Saxofón tenor	Batería	Bajo, Piano, Saxofón Alto
3	30-39	Saxofón alto	Batería, Bajo	Saxofón Tenor, Plano
4	40-46	Vibráfono	Batería, Bajo, Piano	Saxofón Tenor, Saxofón Alto
5	47-55	Trombón	Batería, Bajo, Piano	N/A
6	56-64	Saxofón Alto, Saxofón Tenor, Piano (Melodía de timbres)	Bajo, Batería	N/A

Tabla 3: Información sobre los primeros 6 solos de *All Set*

A lo largo de todos los solos, el instrumento que se mantiene constante es la batería, y en ninguno de los solos mencionados, ni en solos posteriores, tocan los instrumentos en conjunto. Esto ocurre hasta el compás 374.

En el compás 375 al punto de menor densidad instrumental con el solo del bajo acompañado únicamente por la batería:

AMP-96417-48

Imagen 35: Primera parte del solo de bajo en *All Set* (cc. 375-377)

El solo de bajo es tocado hasta el compás 396, en donde se toca un acorde con todo el ensamble, seguido por una sección conclusiva de 16 compases hacia el final de la pieza. Considero importante resaltar que no hay material que se repita a lo largo de toda la obra y que el material evoluciona de manera constante y gradual.

Eb o.
 Sax
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibas
 Piano

Imagen 36: *Tutti* después del solo de bajo (cc. 375-377)

Eb A.
 Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibas
 Piano

AMP-96417-48

Imagen 37: Compases finales de *All Set* (cc. 409-413)

Journey into Jazz (1962) de Gunther Schuller (1925-2015)

Es una obra para orquesta de cámara (llamada en la partitura como orquesta pequeña) y ensamble de jazz, con un narrador, cuyo texto fue escrito por Nat Hentoff---aquel autor de un artículo que vislumbraba un panorama aparentemente negativo sobre el desarrollo de la *Third Stream*---. La obra fue comisionada por la empresa *Broadcast Music Inc.*, y estrenada en el primer Festival Internacional de Jazz de Washington, D.C., el 30 de mayo de 1962, con la Orquesta Sinfónica Nacional de Estados Unidos, dirigida por Schuller y con el actor Ray Reinhardt como narrador. Algunos de los primeros fragmentos del texto son:

Inglés

This is the story of Edwin Jackson—a boy who learned about jazz (...)

By the time he was five, Eddie had his own trumpet

At six, he was given a phonograph that was as small and sturdy as he. And at seven, a transistor radio was added to fill a bit more of Eddie's huge hunger for music

Suddenly one day, Eddie scotch taped a bold sign on the door of his room: DO NOT ENTER—MUSIC IS BEING MADE

The loudest by far was the trumpet. Soon Eddie had a real trumpet and a real teacher, whose tastes in music were as strong as Eddie's

Español

Esta es la historia de Edwin Jackson---un niño que aprendió acerca del jazz (...)

Para cuando cumplió cinco años, Eddie tuvo su propia trompeta

A los seis, le fue entregado un fonógrafo que era tan pequeño y escandaloso como él. Y a los siete, un radio de transistores fue agregado para llenar un poco más el amplio hambre de música de Eddie

De repente un día, Eddie pegó con cinta un aviso audaz en la puerta de su cuarto---NO ENTRAR, LA MUSICA ESTA HACIENDOSE

Lo más ruidoso por mucho era la trompeta. Pronto Eddie tuvo una trompeta e verdad y un verdadero profesor, cuyos gustos en música eran tan fuertes como los de Eddie

La historia parte del interés que el personaje de Edwin tiene por practicar y aprender sobre el *jazz*, con algunos momentos donde se frustra pero al final del camino, logra su objetivo.

La dotación instrumental es la siguiente:

- 1 Narrador
- 1 Orquesta pequeña
 - 1 Flauta
 - 1 Oboe
 - 1 Clarinete en Si bemol
 - 1 Fagot
 - 1 Corno en Fa
 - 1 Trompeta en Si bemol
 - 1 Percusión: Platillo suspendido, Platillo Sizzle (Ride), Platillo Sock (Hi-hat), Tarola
 - 1 Arpa
 - Sección de Cuerdas (Violín I, Violín II, Viola, Violoncello y Contrabajo)
- 1 Ensamble de *Jazz*
 - 1 saxofón alto
 - 1 saxofón tenor
 - 1 trompeta en Si bemol (Solista, representa a Edwin Jackson)
 - Batería
 - Bajo

La obra tiene una duración estimada de 18 minutos y es una de las primeras piezas que integra a dos ensambles—uno “clásico” y otro de *jazz*—tocando simultáneamente, y aunque en ocasiones tocan por separado ambos ensambles, en diversos pasajes llegan a tocar de manera conjunta.

La primera parte de la pieza comienza únicamente con el narrador dando el inicio de la historia de Edwin Jackson, seguido por arpeggios por las cuerdas y el arpa, con una armonía modulante, pero teniendo como centro un color Lidio sobre Do, y se agregan melodías que ayudan a enfatizar lo mencionado en el texto por parte de las maderas, principalmente el oboe y el clarinete.

The image shows a musical score for the first four measures of the piece "Journey Into Jazz". The score is arranged in a system with multiple staves. The instruments listed on the left are Harp, Alto Saxophone (Eb)*, Tenor Saxophone (Bb)*, Trumpet (Bb)*, Drums, Bass*, NARRATOR, Violins (1 and 2), Viola, Cello, and Bass*. The Harp part begins with arpeggiated chords in D Lydian mode, marked with a mezzo-piano (mp) dynamic and a tempo of quarter note = 108. The Narrator part has the lyrics: "This is the story of Edwin Jackson - a boy who learned about jazz." The string parts (Violins, Viola, Cello) play pizzicato arpeggiated figures, also marked with a mezzo-piano (mp) dynamic. The woodwind and brass parts are mostly silent in these measures.

Imagen 38: Primeros Compases de *Journey Into Jazz* (cc. 1-4), arpeggios en Do Lidio por el arpa y las cuerdas

El personaje de Edwin Jackson toca la trompeta, sin embargo las primeras partes para este instrumento son escritas para la trompeta de la orquesta, y que sirven como una manera de representar recuerdos que tiene el personaje de *Edwin* acerca de los obsequios que sus padres le regalaban. Más adelante, las partes para la trompeta solista (es decir, el instrumento que representa al protagonista de la historia) van a estar debidamente escritas en la sección del ensamble de *jazz*.

The image shows a musical score for the trumpet part of a piece. The score is written for a trumpet (Tpt.) and includes a narrator (NARR.) part. The trumpet part begins with the instruction "cos auct. (Straight mate)" and "limiting a boy trumpet". The music is marked "mp" (mezzo-piano). The narrator part includes the text "By the time he was five, Eddie had his own trumpet." The score is arranged in a system with staves for Flute (Flt.), Trumpet (Tpt.), Percussion (Perc.), Harp (Hp.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Solo Trumpet (SOLO TPT.), Drums (Drs.), Bass, and Narrator (NARR.).

Imagen 39: Primer material de trompeta, escrito para la trompeta de la orquesta (cc. 14-16)

Al ser una pieza con objetivos bastante didácticos, y que recuerdan a algunas obras escritas anteriormente para orquesta con un narrador contando una historia, Schuller hace citas de distintas piezas para representar lo que escuchaba Edwin en el fonógrafo y en su radio de transistores: Para la música que escucha en el fonógrafo, citó el tema del Pato en *Pedro y el Lobo* de Sergei Prokofiev, y para la música que escucha en la

radio, citó el final de la Obertura de *William Tell* de Gioachino Rossini, primero los presenta por separado y luego los superpone, añadiendo una melodía de la trompeta, para representar los sonidos que salen del cuarto del personaje:



Imagen 40: Tema del pato en Pedro y el Lobo, en el oboe (cc. 39-40)



Imagen 41: Fragmento del Final de la obertura de William Tell, en el corno y la trompeta (cc. 41-42)



Imagen 42: Superposición de temas del pato de *Pedro y el Lobo*, de *William Tell* y melodía de la trompeta (c. 44)

El primer material escrito para la trompeta solista está ubicado en el compás 51, donde Edwin está practicando sus escalas mayores, y añade algunas notas falsas, además de que hay una indicación de tocar con mucha rigidez y con un sonido poco definido, tal y como lo haría un estudiante de instrumento en sus primeros días de práctica:

Imagen 43: Primer material de la trompeta solista, practicando escalas (cc. 49-52)

En los siguientes compases la trompeta toca diferentes escalas y arpeggios, en tonalidades distintas a las del resto de la orquesta, mostrando su avance en el instrumento, cuando de repente escucha instrumentos en otra casa que están tocando *jazz* y le llama la atención y decide visitarlos.

Es interesante en este momento cómo a medida que va mejorando en el instrumento el protagonista, la orquesta---y en particular las cuerdas---tienen mayor movimiento y le dan mayor tensión a la situación, incluso en el momento donde entra por primera vez el ensamble de *jazz*, en el compás 83, pareciera que las cuerdas hacen todo lo posible por evitar que Edwin escuche esa música.

Específicamente de la parte del ensamble de *jazz*, en la primera aparición, está escrita con notación tradicional, colocando *slashes*---es decir, líneas diagonales para indicar cada tiempo del compás en donde el músico va a acompañar o improvisar--- y con un solo del saxofón tenor; en la línea del bajo, hay otra indicación pidiéndole al intérprete que toque una línea sobre un *blues* en Si bemol *ad lib*. El ritmo de *swing* está escrito con una corchea con puntillo y una semicorchea, en lugar de colocar una indicación de *swing* al principio de la partitura. Además, la sección de la orquesta se mantiene en 4/4 y el ensamble de *jazz* está en *cut time*, es decir, tiene el doble de compases, y además se toca a un tempo más rápido su material.

(As if from a distance)
Twice as fast (♩ = 96)

Alto Sax. —
Ten. Sax. *ppp* —
SOLO TPT. —
Des. *ppp* *Time, ad lib., extremely soft* —
Bass *ppp* *pizz. By Rhyth. Walk* —
NARR. nearby, a small jazz band was playing. Leading all the other instruments was a tenor saxophonist, who sounded here during and
(♩ = 96 sempre).
Vn. 1 *p* *arco* —
Vn. 2 *(div.) p* —
Vla. *p* *arco* —
Vc. *(div.)* —
Cb. —

Imagen 44: Primera aparición del ensamble de jazz (cc. 83-86)

Avanza la historia, con el ensamble de *jazz* tocando el mismo *blues* en Si bemol, y en el compás 111, aparece la primera intervención de la trompeta dentro del ensamble, que son intentos de Edwin por improvisar junto con el resto de los músicos, sin embargo, lo que hace es tocar pasajes muy *legato*, demasiado tonales y fuera del estilo, a lo que uno de los músicos le interrumpe y le dice que practique y cuando entienda de qué se trata el *jazz*, que vuelva con ellos:

The image shows a musical score for a jazz ensemble. The instruments listed are Alto Sax., Ten. Sax., SOLO TPT., Drs., and Bass. The Alto Sax. and Ten. Sax. parts are mostly rests. The SOLO TPT. part features a melodic line with a dynamic marking of *mp*. Annotations include "(Tenor Sax. uninfluenced by the 'square' Trumpet)", "open/legitimate style", and "(cracked note)". The Drs. and Bass parts consist of rhythmic patterns represented by diagonal lines.

Imagen 45: Primer intento de solo de la trompeta en el ensamble de *jazz*
(cc. 111-118)

En el compás 140, regresa la orquesta con un material similar al del principio, con arpeggios en las cuerdas, con armonía modulante aunque el “centro” está en Fa lidio:

The image shows a musical score for a string ensemble. The instruments listed are Vn. 1, Vn. 2, Vla., Vc., and Cb. The score includes a tempo marking of $\text{♩} = 76$. The string parts feature arpeggiated figures with a dynamic marking of *p*. Annotations include "div." and "div. a 3". The instruction "*P con dolce espressione*" is written at the bottom.

Imagen 46: Nueva presentación del material inicial, en las cuerdas (cc. 140-142)

En esta sección, Schuller busca representar el aprendizaje del *jazz* por parte de Edwin a partir de nuevas citas de obras sinfónicas de los periodos clásico y romántico y con una melodía en la trompeta; el personaje sigue yendo y viniendo con el ensamble de *jazz* y es rechazado un par de veces más porque todavía “no pertenece” al grupo (c.187 y el texto del compás 198), porque no es capaz de escuchar a los otros músicos, de tocar contramelodías que acompañen a los solistas, porque se desentiende de la armonía o porque que le falta *swing*.

La sección final, y climática de la pieza comienza en el compás 436, con las cuerdas en tremolo acompañando al ensamble de *jazz*, con tres solos simultáneos, por parte del saxofón alto, el saxofón tenor y la trompeta:

Imagen 47: Sección climática de la pieza, con el triple solo en el ensamble de *jazz* (cc. 436-440)

Finalmente, en el texto se narra que Edwin invita a las personas a escuchar la música que él está haciendo, seguido por los últimos tres compases en donde la mayor parte de los instrumentos de la orquesta y el ensamble de jazz participan, para cerrar la pieza:

80 **452** (♩ = 108) ♩ = 162

Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
Perc. S.D.
Hp.

Alto Sax. Solo Eb Gm7 Gb7 E7 Eb
 Ten. Sax. Eb Gm7 Gb7 E7 Eb
 SOLO TPT. Eb Gm7 Gb7 E7 Eb
 Drs. Time, ad lib.
 Bass Walk Eb Gm7 Gb7 E7

NARR. * * It said: MUSIC IS BEING MADE...COME ON IN !!

Vns. 1 2
 Vln.
 Vc.
 Cb.

* Can be played only if separate Clarinet part is used throughout.
 ** The entire narration occurs during the fermata, before the next downbeat.

Imagen 48: Sección conclusiva de la pieza (cc. 452-455)

Mesa para Cinco (2021) de Enrique Muñoz (1994-): Interacción de elementos del jazz y procesos de composición de la música clásica contemporánea del siglo XX

Compuse esta pieza entre agosto de 2019 y 2020, de la mano del maestro Leonardo Coral en la Facultad de Música de la UNAM y posteriormente con el profesor Jody Rockmaker en la Universidad Estatal de Arizona (ASU por sus siglas en inglés), durante un periodo de intercambio académico, y debido la contingencia sanitaria no había podido estrenarla todavía, sin embargo, a lo largo de 2021 realicé algunas revisiones a la pieza.

Está escrita para ensamble pierrot, sin percusión y sin voz:

- 1 flauta
- 1 clarinete en Si bemol
- 1 violín
- 1 violoncello
- 1 piano

Tiene una duración estimada de 11 minutos, distribuidos en 4 movimientos con las siguientes características:

Movimiento	I. <i>Groovy</i>	II. <i>Cantabile</i>	III. Intenso	IV. <i>Calm</i>
Extensión (Compases)	cc. 1-73	cc.74-144	cc. 145-215	cc. 216-251
Forma	A-B-A			A-B

Tabla 4: Características de Mesa Para Cinco

De los cuatro movimientos de la obra, es en el primero, *Groovy*, que hago de manera más consciente esta búsqueda de integración entre elementos propios del *jazz* y técnicas de composición desarrollados en la primera mitad del siglo XX, tal y como lo sugiere la definición de la *Third Stream*.

La parte A la compuse en forma *blues* sobre Fa, con un color modal, basado en los acordes sugeridos capítulo 14 de la *Técnica de mi lenguaje musical* de Olivier Messiaen, de donde tomé acordes en posición y con función de dominante para la mayoría de los acordes correspondientes al I y IV grados en un *blues* (Messiaen, 1993, p. 97). Para el grado V utilicé acordes superponiendo quintas justas:

Acorde de dominante en Fa Acorde de dominante en Si bemol Quintas superpuestas

Imagen 49: Plan armónico para la sección del *blues* (cc. 1-30; cc. 57-73)

Los acordes que cumplen la función del V grado los interpreto con un ritmo que es presentado al inicio de la pieza, que le añade vitalidad al material, a partir del siguiente motivo:

Celula Rítmica Acordes Motivo Material del piano

Imagen 50: Célula rítmica y motivo del piano en el *blues* (cc. 1-30; cc 57-73)

La forma *blues* de la pieza está compuesta de la siguiente manera, respetando la forma *standard* de 12 compases:

Dominante sobre Fa (I)

Dominante sobre Si bemol (IV) Dominante sobre Fa (I)

Quintas superpuestas (V) Quintas superpuestas transpuestas 1 tono abajo (V) Quintas superpuestas con el motivo rítmico (V)

Imagen 51: Plan armónico con motivo rítmico del piano en vuelta de *blues* de 12 compases en la sección A (cc. 1-30; cc. 57-73)

El material melódico de la sección A es tocado por el clarinete, la flauta y el violín, ya sea como melodía principal o como contramelodías. Armónicamente, estos materiales tienen un color eólico, dórico y pentáfono, principalmente, y se superponen a la armonía propuesta para el piano.

Imagen 52: Primeros compases de la vuelta de *blues* del clarinete (cc. 6-9)

Imagen 53: Final de la vuelta del clarinete y principio de la vuelta de la flauta, contramelodías en el violín (cc. 16-18)

Para concluir la sección del *blues* hay una transición con el maerial pentáfono en el cello, violín, clarinete y flauta, mientras el piano toca arpeggios ascendentes sobre un acorde por cuartas.

A musical score for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The score consists of two staves. The first staff shows a chord of B-flat major (B-flat, D-flat, F, A-flat) in the right hand and a chord of E-flat major (E-flat, G, B-flat, D) in the left hand. The second staff shows the arpeggiated figure of the B-flat major chord in the right hand and the E-flat major chord in the left hand, with notes beamed together and slurred across measures.

Acorde por cuartas Figura en arpeggios del acorde

Imagen 54: Acorde en el piano para el final del *blues* (cc. 32-34)

Para la parte B de este movimiento, utilicé materiales rítmicos del danzón dentro de un contexto serial de 12 notas, el ritmo iba también a ser menos sincopado y con menos movimiento, aunque iban a participar los 5 instrumentos, y distribuyo la melodía—y por tanto, la serie--- a todo el ensamble.

Las formas de la serie con las que trabajé---y que vuelvo a utilizar eventualmente en el II movimiento son:

P0
Serie original

[3, 9, 10, 4, 5, 11, 0, 6, 7, 1, 2, 8]

I0
Serie en Inversion

[3, 9, 8, 2, 1, 7, 6, 0, 11, 5, 4, 10]

R0
Serie en retrogrado

[8, 2, 1, 7, 6, 0, 11, 5, 4, 10, 9, 3]

RI0
Serie en Retrogrado de la inversion

[10, 4, 5, 11, 0, 6, 7, 1, 2, 8, 9, 3]

Imagen 55: 4 formas de las serie en *Mesa para Cinco* (cc. 35-54)

De todos los instrumentos del ensamble, el que trabaja con una de las series de forma estricta es el cello en *pizzicato*, tocando una línea de bajo que hace referencia a un ritmo de danzón:



Imagen 56: Ritmo de danzón en el cello utilizando la serie Original (cc. 35-57)

Los otros instrumentos que utilizan la serie Original, con un poco de mayor flexibilidad, son el piano como acompañamiento y el clarinete con un material melódico:



Imagen 57: Acompañamiento del piano utilizando la serie Original (cc. 35-57)



Imagen 58: Melodía del clarinete la serie Original (cc. 35-57)

Hay una segunda melodía, tocada con la serie en Retrógrado, por parte de la flauta, y este material será eventualmente utilizado en la recapitulación de la parte A:



Imagen 59: Melodía de la flauta utilizando la serie en Retrógrado (cc. 43-47)

A partir del compás 49, vuelve a presentarse el material del clarinete, distribuido entre el violín, la flauta y el propio clarinete. A continuación muestro la distribución de la melodía del clarinete a partir del compás 50:

Imagen 60: Material del clarinete distribuido en flauta, clarinete y violín (cc. 49-57)

En el compás 55, llegamos nuevamente a la parte A, al *blues*, en donde solamente se toca una vuelta, en la que la flauta lleva la melodía principal, tocando la primera parte de la melodía y en la segunda parte se sustituye por la melodía de la misma flauta, pero en el pasaje serial, al igual que el contrapunto del violín en la parte B, ahora interpretado por el clarinete, y busco con estos cambios al material atenuar un poco el

impulso de la pieza previo a su sección conclusiva, superponiendo la cabeza de la serie original distribuida en flauta, clarinete y violín al motivo rítmico del piano:

Imagen 61: Material del violín y la flauta en la sección B, ahora tocados por la flauta y el clarinete, sobre la armonía del *blues* (cc. 60-62)

Imagen 62: Sección conclusiva del primer movimiento (cc. 71-73)

Conclusiones y reflexiones finales

Desde antes de realizar mis estudios en la FaM hubo interés por comprender técnicas de composición de música clásicas, así como formas y estilos propios del *jazz*. De hecho audicioné con un *ragtime* para piano solo y el tercer movimiento de mi Sonata para piano número 1 es precisamente una pieza en este estilo, y conforme fui avanzando en mis estudios me preguntaba sobre las diferencias que existían en la notación, y era algo que al principio me parecía absurdo, el hecho escribir lo más preciso posible el ritmo que quería como compositor, en lugar de solamente colocar una indicación de “swing 8ths” o algo por el estilo. Durante el análisis de estas piezas noté que algunos de los compositores que menciono en el trabajo se enfrentaron a intérpretes a quienes les costaba trabajo leer distintos ritmos y que había que hacer ajustes a la escritura a partir de quién iba a tocar la música.

Esa es una de las primeras conclusiones que me llevo, que hay que ser consciente del tipo de intérprete que va a tocar tu música, y en función de eso determinar la manera de escribir la partitura que permita al músico, independientemente de su formación o campo de trabajo, leer y montar la música de la forma más eficiente posible.

En el *Ebony Concerto*, lo que encuentro evidente es que Stravinsky escribe una pieza propia, solo que con la dotación para la que le fue comisionada la obra; el resultado es, desde mi perspectiva, una de las piezas más tonales dentro de su catálogo, y que si bien utiliza distintas técnicas en los instrumentos para apoyar a un sonido de Big Band, en realidad es que los elementos idiomáticos del *jazz* son un tanto lejanos, quizá el uso de diferentes sordinas en la trompeta y el trombón y la ambigüedad mayor/menor para darle un color *blue* a la obra, son cuestiones que pueden acercarse al mundo del *jazz*, sin embargo, la percusión, que representa la parte más importante de una base rítmica para este tipo de dotaciones, tenía pocas intervenciones que no evocaban al *jazz*.

Por otro lado, el *Prelude, Fugue and Riffs* de Bernstein muestra un acercamiento más profundo al lenguaje del *jazz* y al *swing* que en muchas ocasiones requiere el estilo, incorporando pasajes de notación *ad libitum* sobre materiales con una escritura más precisa, asimismo, la manera de tratar el ritmo en cada uno de los movimientos y la importancia que tiene la batería, sobre todo en el último movimiento, es lo que le agrega más cualidades cercanas al *jazz* en la pieza.

Aunque me parece curioso que es una pieza escrita en formas tradicionales y logra un resultado interesante en cuanto a la manera en que músicos de *jazz* se aproximarían a una fuga, o a un material contrapuntístico, que si bien, no hay como tal un sujeto, contrasujeto o episodios, entendiendo el segundo movimiento como material contrapuntístico *per se*. Para cuando se presenta el *riff* en el último movimiento, el carácter cambia por algo muy festivo, que invita al baile y al disfrute de la música.

La improvisación, que es uno de los aspectos más característicos del *jazz*, se encuentra de manera más clara en el *Journey into Jazz* de Schuller, además de que es una pieza didáctica en el sentido de que la parte de la trompeta solista comienza con un material escrito con mucho detalle, y conforme avanza la obra el músico adquiere más libertad, hasta el punto en el que puede improvisar sin la necesidad de tener figuras rítmicas o alturas de referencia; sin embargo, tomando en cuenta las consideraciones de Schuller sobre qué NO debiera ser considerado *Third Stream* y que publicó un año antes de que se estrenara su obra, hace bastantes citas a “clásicos” de la música de concierto y les agrega líneas melódicas *jazzy*, por lo cual llega a contradecirse de alguna manera.

En el caso de *All Set*, fue bastante enriquecedor escuchar la pieza y comprobar el alto grado de organización que Babbitt tiene con sus materiales. Además, logra una sensación de que los instrumentos están improvisando sobre distintas formas de la serie, y lo encontré de mucho interés, a pesar de que es una pieza rápida y rítmicamente compleja. En conclusión considero que sí logra establecer un acercamiento importante hacia lo que pudiera considerarse como música de la Tercera Corriente.

Finalmente, con el caso de mi pieza, Mesa para Cinco, la decisión de trabajar el material dentro de una forma *blues* y contrastar con serialismo es producto de un primer “experimento” que realicé con el último movimiento de una obra para quinteto de alientos, llamada *El Mojado*, en donde utilizando compases irregulares y escalas octatónicas, enmarco el material en una forma *blues* de 12 compases. El resultado de la pieza fue interesante, aunque el resultado final fue un tanto desafortunado. Sin embargo, seguía habiendo interés por experimentar de esta manera, y fue tras varias piezas y ejercicios que llegué a esta obra para quinteto logré un movimiento que pienso es contundente y que da material suficiente para seguir explorando y desarrollando a lo largo de los siguientes tres movimientos de la obra.

Mucho de mi interés o de motivación por comprender e integrar el *jazz* a mi música llegué a manifestarlo en clase, dentro del taller de Leonardo Coral, quien siempre compartía piezas que pudieran servir de referencia, tanto para lo que correspondía estudiar cada semestre como brindar orientación sobre qué escuchar en función de las motivaciones personales mías y de mis compañeros.

Además, ese interés se intensificó mientras estudié en Arizona durante el intercambio, en donde, al ser una universidad que ofrecía programas en *jazz* y en música clásica, hacía que ambos departamentos se enriquecieran mutuamente, y he llegado a pensar que establecer vínculos con otras carreras de la universidad, y más aún, con las demás carreras dentro de la Facultad, es algo que podría contribuir a tener un panorama más amplio, no solo en cuestiones de interpretación, creación, investigación y difusión de la música, sino para generar un sentido de colaboración y de retroalimentación entre las carreras y áreas, más estrecho.

Unos meses antes de que se declarara la pandemia por SaRs-CoV-2, fui invitado por el productor y compositor Rosino Serrano, quien comenzó a dar una clase optativa sobre armonía de *jazz*, a colaborar como su transcriptor en distintos proyectos, muchos de ellos enfocados en música pop o arreglos para big band, y posteriormente me invitó a colaborar académicamente con él, asistiendo y apoyando en distintas

funciones dentro de las clases que da en la Facultad, y para estar preparado debo escuchar, practicar y comprenderlo más que pueda sobre el lenguaje del jazz y su historia.

He realizado también el ejercicio de encontrar las relaciones que tienen ambas músicas desde un punto de vista teórico, y poco a poco busco ser capaz de comprender los procesos y técnicas que utilizan, y busco de manera paralela mejorar mis habilidades de improvisación, ya que la concibo como una antesala a la composición.

Realizar este trabajo representó manifestar muchas de las inquietudes que tenía desde que empecé a estudiar música formalmente, así como de plantearme retos y objetivos para el futuro, una vez que me haya graduado como compositor.

Es evidente que la relación entre ambos tipos de música ha sido muy estrecha, sobre todo en el segundo tercio del siglo XX, ya que la institucionalización de estudios de *jazz* en universidades y conservatorios se dio de manera rápida en Estados Unidos, en algunas partes de Europa y en Asia. En lo personal, la música clásica y el jazz representan parte de lo mismo, del mismo arte.

Tengo pensado en el futuro escribir música para Big Band, para dobles ensambles, experimentar con la improvisación libre, así como tener una carrera no solo creativa, sino académica, particularmente en cuestiones de teoría musical y análisis, y generar nuevas preguntas y llegar a hallazgos interesantes dentro de ese ámbito del desarrollo profesional de un compositor.

Aspiro a ser un compositor profesional, en toda la extensión de la palabra, y guiarme por los tres ejes rectores de la UNAM, en donde la docencia, la investigación y la difusión de la cultura sean una constante en mis acciones y decisiones, tanto creativas como académicas.

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Anexo: Partituras del *Ebony Concerto* (1946), *Prelude, Fugue and Riffs* (1955), *All set* (1957), *Journey into Jazz* (1962) y *Mesa para cinco* (2021)

Dedicated to Woody Herman

EBONY CONCERTO

by
Igor Stravinsky

Recorded by
The WOODY HERMAN Orchestra
Conducted by IGOR STRAVINSKY
On Columbia Record No. 7479M

EBONY CONCERTO

Allegro moderato (♩ = 88)

By Igor Stravinsky

Saxophones

Solo Bb Clarinet

E♭ Alto

Bb Tenors

E♭ Baritone

Bb Bass Clarinet

French Horns

Bb Trumpets

Trombones

Piano

Harp

Guitar

Bass

Tom-Tom

Cymbals
Drums

1 2

Alto S. 1 2

Ten. S. 1 2

Bar. S.

Trpls. 1 2 3 4 5

In Hal

mf In Hal

1 2

Alto S. 1 2

Ten. S. 1 2

Bar. S.

Trpls. 1 2 3 4 5

stacc.

stacc.

3

Alto S. 1 2

Ten. S. 1 2

Bar. S.

Fr. H.

Harp

Bass

f *sub.p* *sub.f*

4

5

Alto S. 1 2

Ten. S. 1 2

Bar. S.

Harp

Bass

J. T.

mf *sempre cresc.* *D^b* *mf* *p*

6

Alto S. 1 2

Ten. S. 1 2

Bar. S.

Fr. H. 1

Trpls. 2 3 4 5

Trbns. 1 2 3

Piano

Harp

Bass

T. T.

open

sf

f marc.

6

7

Alto S. 1 2

Ten. S. 1 2

Bar. S.

Fr. H.

Trpts. 1 2 3 4 5

Trbns. 1 2 3

Piano *sim.* *mf*

Harp

Bass

T. T.

Detailed description of the musical score: This page contains a full orchestral score for measures 1 through 4. The vocal parts (Alto, Tenor, and Baritone) are in the soprano clef with a key signature of one sharp (F#) and a 4/4 time signature. The instrumental parts include French Horns, Trumpets (1-5), Trombones (1-3), Piano, Harp, Bass, and Timpani. The Piano part features dynamic markings of *sim.* (sustained) and *mf* (mezzo-forte). The Trumpets and Trombones have a *sf* (sforzando) marking. A rehearsal mark '7' is placed above the first measure of the Alto part. The score is written in a standard musical notation style with various clefs and dynamic markings.

8

Alto S. 1 2

Ten. S. 1 2

Bar. S.

1st time change to B^b Bass Clarinet

Fr. H. muted poco sf

Trpls. 3 4 5

open mf stacc. marcato

Trbns. 1 2 3

mf stacc. marcato

mf stacc. marc.

mf stacc. marc.

harmonics poco sf

harmonics poco sf

harmonics poco sf

Piano sf-stacc sempre sf

Harp

Bass

T. T.

Drs. poco sf

8

Fr. H. 1 9

1 harmonics *p*

2 harmonics *p*

Trpts. 3 harmonics *p*

4

5

1 *p*

Trbns. 2 *p*

3 *p*

Piano *mf marcato*

Guitar 9

==

(1)

Solo Cl. *mf cantabile* *open*

Trbns. 1 *mf*

2

Piano

Harp *mf*

T. I. *felt*

(1)

10

Solo Cl.

1 2

3 4 5

Trpts. *harmon.*

1 2 8

Trbns.

Bass *pizz.*

Drs.

10

(1)

11

Solo Cl.

1 2

3 4 5

Trpts.

1 2 3

Trbns.

Bass

Drs.

11

12

Solo Cl.

Bass Cl.

Trpts.

Trbns.

Bass

Drs.

13

Solo Cl.

Bass Cl.

Trpts.

Trbns.

Bass

Drs.

open

13

(1) **14**

Solo Cl.

Bass Cl.

2

Trpts. 3 4

5

1 2 3

Trbns.

Harp

Guitar

C.

p marc.

p marc.

p marc.

14 *mf*

(1) **15**

Solo Cl.

1 2

Alto S.

Ten. S. 1

Bass Cl.

Harp

Guitar

Bass

mf

mf

mf

mf

mf

mf

mf

mf

15

(1.)

16

Solo Cl.

Bass Cl.

1

2

3

4

5

6

1

2

3

Trbns.

Piano

Guitar

Bass

16

(1.)

17

Solo Cl.

Bass Cl.

Bass

17

(1.)

Solo Cl.

Bass Cl.

Take 2nd Tenor Sax.

9a

Bar. S.

Fr. H. *p* *mutato*

Trpis. 2 *mf* *harmonics*

Trpis. 3 *p* *harmonics*

Trbns. 1 *mf* *harmonics*

Trbns. 2 *p* *harmonics*

Piano *mf marc.*

Guitar *f*

9a

10a

Alto S. *p* *sim.*

Ten. S. *p* *sim.*

Bar. S. *mf cant.*

Fr. H. *open* *p* *sim.*

Trpl. 1 *mf cant.*

Piano

Harp *marc.* *mf* *mf* *poco sf* *poco sf* *mf* *poco sf* *mf*

T. T. *p*

Drs. *p*

10b

Musical score for measures 11a and 12a. The score includes parts for Alto S. 1 & 2, Ten. S. 1 & 2, Bar. S., Fr. H., Trpt. 1, Harp, Bass, and Drs. The Harp part includes dynamic markings: *poco sf*, *mf*, *poco sf*, *mf*, *arco*, and *semp: sf*. The Bass part includes a *p* marking. The Drums part includes a *p* marking. The measures are labeled 11a and 12a.

Musical score for measure 13a. The score includes parts for Alto S. 1 & 2, Ten. S. 1 & 2, Bar. S., Fr. H., Trpt. 1, Harp, Bass, and Drs. The measures are labeled 13a.

14a

Musical score for measures 14a through 16a. The score includes parts for Alto S. 1, Ten. S. 2, Bar. S., Fr. H., Trpt. 1, Harp, Guitar, Bass, and Drs. The music is in 4/4 time with a key signature of one sharp (F#). The Alto and Tenor parts feature eighth-note patterns, while the Baritone part has a long melodic line. The Horn and Trumpet parts play sustained notes with some movement. The Harp, Guitar, and Bass provide harmonic support with various rhythmic patterns. The Drums part shows a steady bass drum and snare pattern.

16a

Musical score for measures 16a through 18a. The score includes parts for Solo Cl., Alto S. 1, Ten. S. 2, Bar. S., Fr. H., and Trpts. 3, 4, 5. The Solo Clarinet part has a melodic line with some grace notes. The Alto and Tenor parts continue with their eighth-note patterns. The Baritone part is mostly silent. The Horn and Trumpet parts play sustained notes with some movement. The Traps. 3, 4, and 5 parts play rhythmic patterns with some grace notes. The music is in 4/4 time with a key signature of one sharp (F#).

Andante (♩ = 84)

Saxophones

- Solo Bb Clarinet
- Bb Clarinets 1, 2, 3
- Bb Tenors 1
- Eb Baritone
- Bb Bass Clarinet

French Horns

- 1, 2

Bb Trumpets

- 3, 4, 5

Trombones

- 1, 2, 3

Piano

Harp

Bass

Drums

p espr.

p

arco

rit

1

1

Musical score for page 17, featuring Tenor Saxophone (Ten. S. 1), Baritone Saxophone (Bar. S.), French Horns (Fr. H. 1, 2), Trumpets (Trpts. 3, 4, 5), Trombones (Trbns. 8, 9), Piano, Harp, Bass, and Drums (Drs.).

Key performance instructions include:

- French Horns:** *muted*, *harm. mute*, *pp*
- Trumpets:** *harm. mute*, *pp*
- Harp:** *plucked and stopped*, *p*, *sim*

Rehearsal marks are present at the beginning of the Tenor Saxophone staff and the end of the Drum staff.

This page of a musical score, numbered 18, contains the following parts and staves:

- Solo Cl.:** Solo Clarinet part, featuring intricate sixteenth-note passages.
- Ten. S. 1:** Tenor Saxophone 1 part, mirroring the Solo Cl. with similar melodic lines.
- Bar. S.:** Baritone Saxophone part, playing a rhythmic accompaniment of eighth notes.
- Fr. H.:** French Horn part, starting with a *sforzando* (*sforz.*) dynamic marking.
- Trpts. 3, 4, 5:** Trumpets 3, 4, and 5 parts, providing harmonic support.
- Trbns. 2, 3:** Trombones 2 and 3 parts, playing a steady bass line.
- Piano:** Piano accompaniment, including both treble and bass clefs.
- Harp:** Harp accompaniment, featuring arpeggiated figures.
- Bass:** Bass line, providing the low-frequency foundation.
- Drs.:** Drums, indicated by a single staff at the bottom.

3

1.

1

2

3

Cls.

Fr. H.

1

2

Trpts.

3

4

1

2

3

Trbns.

Harp

plungers

p marc.

plungers

p marc.

3

4

4

1

2

3

Solo Cl.

Cls.

1

2

3

Trpts.

4

5

1

2

3

Trbns.

Harp

p

sim.

sim.

sim.

p

4

(1)

Solo Cl.

Bass Cl.

Trpts.

Trbns.

Harp

Bass

plucked and stopped

mf marc.

pizz.

mf

R

3a

Solo Cl.

Cl.

Bar. S.

Fr. H.

Harp

p

pp

p

3a

Moderato (♩ = 84)

Saxophones

- Solo Bb Clarinet
- Bb Clarinets (1, 2, 3)
- E♭ Altos (1, 2)
- Bb Tenors (1)
- E♭ Baritone
- Bb Bass Clarinet

French Horns

- 1
- 2
- 3
- 4
- 5

Bb Trumpets

- 1
- 2
- 3
- 4
- 5

Trombones

- 1
- 2
- 3

Piano

Harp

Guitar

Bass

Tom-Tom

Cymbals

Drums

mf
pp
pp
pp
pp
mf
arco Solo
pp

1

1

2

Bass Cl.

Trpts. 1, 2, 3, 4, 5

Piano

Guitar

Bass

Drs.

p

plungers

poco sf

p

mf

2

Con moto (♩ = 132)

3

4

Cl. 1, 2

Ten. S. 1

Harp

Guitar

Bass

T. T.

p

Solo

mf cant.

mf plucked and stopped

mf pizz.

p

felt

sim.

sim.

3

4

5

1
Cts.
2
Ten. S. 1
Harp
Guitar
Bass
T. T.
C. Drs.
brush
p

Detailed description: This block contains the first system of a musical score, measures 1 through 5. It features seven staves: Clarinets (1 and 2), Tenor Saxophone 1, Harp, Guitar, Bass, Trumpets (T. T.), and Cymbals/Drums (C. Drs.). The Clarinet parts have a melodic line with eighth notes. The Tenor Saxophone has a sustained, arched line. The Harp provides harmonic support with chords. The Guitar plays a rhythmic pattern of eighth notes. The Bass line is simple and steady. The Trumpets and Cymbals/Drums are mostly silent, with a 'brush' effect indicated for the drums in measure 5. A box with the number '5' is placed above the Clarinet 1 staff.

6

1
Cts.
2
Ten. S. 1
Trpt. 2
Harp
Guitar
Bass
T. T.
Drs.
Aarinen Solo
mf

Detailed description: This block contains the second system of a musical score, measures 6 through 10. It features seven staves: Clarinets (1 and 2), Tenor Saxophone 1, Trumpet 2, Harp, Guitar, Bass, Trumpets (T. T.), and Drums (Drs.). The Clarinet parts continue their melodic line. The Tenor Saxophone has a sustained line. The Trumpet 2 part has a melodic line starting in measure 6, labeled 'Aarinen Solo' and 'mf'. The Harp provides harmonic support. The Guitar plays a rhythmic pattern. The Bass line is steady. The Trumpets (T. T.) and Drums (Drs.) are mostly silent. A box with the number '6' is placed above the Clarinet 1 staff.

7

1
2

Cl.
Ten. S. 1
Trpt. 2
Harp
Guitar
Bass
T. T.

Solo
mf cant.



8

9

1
2

Cl.
Ten. S. 1
Harp
Guitar
Bass
T. T.

8

9

10

Cls. 1
2

Ten. S. 1

Bass Cl.

Fr. H.

Trpt. 1

1

Trbns. 2

3

Harp

Guitar

Bass

T. T.

Drs.

Str. Mute
poco
In Hat
not too loud
mf biting
Str. Mute Solo
p
flute tongue
trill
open gliss.
p
open

This musical score is for a jazz ensemble. It features the following instruments and parts:

- Cls.:** Clarinet 1 and 2. Both parts play a melodic line starting in the third measure, marked *p stacc.*
- Ten. S. 1:** Tenor Saxophone 1, playing a similar melodic line to the clarinets, also marked *p stacc.*
- Bass Cl.:** Bass Clarinet, playing a melodic line starting in the third measure, marked *p stacc.*
- Fr. H.:** French Horn, playing a harmonic accompaniment throughout the piece.
- Trpt. 4:** Trumpet 4, playing a melodic line with slurs and accents, marked *up slur*, *zip slur*, and *mf espr.*
- Trbns. 1, 2, 3:** Trombone 1, 2, and 3. Trombone 1 has a melodic line with slurs and accents, marked *p*. Trombones 2 and 3 play a rhythmic accompaniment.
- Harp:** Harp, playing a rhythmic accompaniment.
- Guitar:** Guitar, playing a rhythmic accompaniment.
- Bass:** Bass, playing a rhythmic accompaniment, marked *arco-spiccato* in the final measure.
- T. T.:** Tenor Trombone, playing a rhythmic accompaniment.
- C. Drs.:** Cymbals/Drums, playing a rhythmic accompaniment, marked *Brush* in the final measure.

12

1
Cis.
2
Bass Cl.
Fr. H.
Harp
Guitar
Bass
C. Drs.

12

Detailed description: This block contains the musical score for measures 12 and 13. The score is arranged in a system with ten staves. The instruments are: Clarinet 1 (Cis.), Clarinet 2 (Cis.), Bass Clarinet, French Horn, Harp, Guitar, Bass, and Contrabass. The music features a complex rhythmic pattern with many sixteenth notes. A double bar line is present at the end of measure 12, and the measure number '12' is boxed in the top right and bottom right of the system.

13

1
Cis.
2
Ten. S. 1
Bass Cl.
Fr. H.
Harp
Guitar
Bass
T. T.
C. Drs.

Solo
mf cant.
pizz.

13

Detailed description: This block contains the musical score for measures 13 and 14. The score is arranged in a system with ten staves. The instruments are: Clarinet 1 (Cis.), Clarinet 2 (Cis.), Tenor Saxophone 1, Bass Clarinet, French Horn, Harp, Guitar, Bass, Trombone, and Contrabass. The music continues with complex rhythmic patterns. A 'Solo' section is marked for the Tenor Saxophone 1 part, with dynamics 'mf cant.'. The Bass part has a 'pizz.' (pizzicato) marking. A double bar line is present at the end of measure 13, and the measure number '13' is boxed in the top center and bottom center of the system.

14 15

Cls. 1 2

Ten. S. 1

Bar. S.

Fr. H.

Trpl. 1

Harp

Guitar

Bass

T. T.

In. Holz

Str. Muze

mf

sf

sf sub. p

14 15

16

Ten. S. 1

Bar. S.

Fr. H.

Trpl. 1

Trbns. 1 2

Harp

Guitar

Solo

mf cant.

gliss.

gliss.

6

16

17 18

Cls. 1
Cms. 2

Ten. S. 1

Harp

Guitar

Bass

T. T.

17 18 19

Cls. 1
Cms. 2

Ten. S. 1

Harp

Guitar

Bass

T. T.

20

1
Clars.

2

Ten. S. 1

1
Trpls.

2

Piano

Harp

Guitar

Bass

T.

20

Moderato (♩ = 84)

21

22

Bass Cl.

1
Trpls.

2

3

4
5

Guitar

Bass

Dr.

21

22

23

Bass Cl.

1

Trpts. $\frac{2}{9}$

$\frac{4}{5}$

Piano

Guitar

Bass

Drs.

plungers +

poco sf - p

plungers +

poc

mf

23

==

Vivo (♩ = 132)

Solo Cl. $\frac{2}{4}$ *marcato*

Alto S. 1 $\frac{1}{2}$ *poco cresc*

Ten. S. 1 $\frac{1}{2}$

Harp *mf* *sim.*

Guitar *marcato*

Bass *pizz.* *mf*

T. T. *p* *felt*

Drs. *B.D.*

$\frac{2}{4}$

24

25

Solo Cl.

Alto S. 1
2

Ten. S. 1

Harp

Guitar

Bass

T. T.

Drs.

sim.

mf

p

25

Solo Cl.

Alto S. 1
2

Ten. S. 1

Harp

Guitar

Bass

T. T.

Drs.

mf

mf

26

Solo

Bass Cl.

Fr. H. *open*
p stacc.

Trbns. *In Hal p stacc.*
In Hal
p stacc.

Piano *poco marc.*

Bass

27

Solo

Alto S.

Bass Cl.

Fr. H. *sim.*

Trbns. *sim.*

Piano *poco marc.*

Bass

Musical score for page 34, featuring the following instruments and parts:

- Solo Cl.:** Treble clef, starting with a boxed measure number **28**. Dynamics include *mf* and *grazioso*. Includes triplet markings.
- Cl. 1:** Treble clef, mirroring the Solo Cl. part with *mf* and *grazioso* dynamics.
- Alto S. 1:** Treble clef, playing a melodic line.
- Ten. S. 1:** Treble clef, playing a melodic line.
- Bass Cl.:** Bass clef, playing a melodic line.
- Fr. H.:** Treble clef, playing a melodic line. Includes *plungers* markings and dynamics *p stacc.*
- Trpts.:** Treble clef, playing a melodic line. Includes *plungers* markings, *In Hal.* (In Halts), and dynamics *p stacc.*
- Trbns.:** Bass clef, playing a melodic line. Includes *In Hal.* and dynamics *p stacc.*
- Harp:** Treble clef, playing chords. Dynamics include *p*.
- Guitar:** Treble clef, playing chords. Dynamics include *p*.
- Bass:** Bass clef, playing a melodic line. Includes *arco* and *pizz.* markings, and dynamics *sf* and *p*.
- T. T.:** Treble clef, playing a melodic line. Includes *S.D. stick* marking and dynamic *p*.
- Drs.:** Bass clef, playing a melodic line. Includes dynamic *mf* and a boxed measure number **28** with a *p* dynamic.

Musical score for page 35, measures 28-30. The score is arranged in a multi-staff format with the following instruments and parts:

- Solo Cl.:** Solo Clarinet part, starting with a **[29]** section marker.
- Cl. 1:** Clarinet 1 part.
- Bar. S.:** Bassoon part.
- Fr. H.:** French Horn part.
- Trpis. 4, 5, 1:** Trumpet parts 4, 5, and 1.
- Trbns. 2, 3:** Trombone parts 2 and 3.
- Harp:** Harp part, including dynamics *f*, *arco*, and *sim.*
- Bass:** Bass part, including dynamics *f* and *sim.*
- T. T.:** Timpani part.
- Drs.:** Drums part, including dynamic *sf*.

The score includes various musical notations such as dynamics (*f*, *sf*, *sim.*), articulation (*arco*), and a section marker **[29]** appearing in the Solo Cl. and Drs. staves.

This musical score page, numbered 36, features a variety of instruments and vocal parts. The top section includes a Solo Clarinet (Cl.) and a Clarinet in B-flat (Cl. 1), both with melodic lines. Below them are the Tenor Saxophone (Ten. S.1) and Baritone Saxophone (Bar. S.), with the Tenor Saxophone part marked *Solo* and *f espr.* The middle section contains the French Horn (Fr. H.), Trumpets (Trpts. 4 and 5), and Trombones (Trbns. 1, 2, and 3). The bottom section includes the Piano, Harp, Guitar, Bass, Tuba (T. T.), and Drums (Drs.). The score is written in a key with one flat and a 4/4 time signature. A box containing the number 30 is located at the top right of the Solo Cl. staff and at the bottom center of the page.

31

Ten. S. 1

Piano

Harp

Guitar

Bass

Drs.

Solo mf

poco sf

31

32

Solo Cl.

Alto S. 2

Ten. S. 1

Bass Cl.

Piano

Harp

Guitar

Bass

T. T.

Drs.

Solo mf

p

p

32

This musical score page, numbered 38, contains the following parts and markings:

- 1st Clarinet (1o Cl.):** Features a melodic line with a triplet of eighth notes in the second measure and a dynamic marking of *p* in the third measure.
- 2nd Clarinet (2o Cl.):** Features a melodic line with a dynamic marking of *mf* in the first measure and *p* in the third measure.
- 3rd Clarinet (3o Cl.):** Features a melodic line with a dynamic marking of *mf* in the first measure and *p* in the third measure.
- Flute (Fl.):** Remains silent throughout the page.
- Oboe (Ob.):** Remains silent throughout the page.
- Bassoon (Fag.):** Remains silent throughout the page.
- Trumpet (Tr.):** Remains silent throughout the page.
- Trombone (Tbn.):** Remains silent throughout the page.
- Drum Set (Perc.):** Remains silent throughout the page.
- Piano (Piano):** Remains silent throughout the page.
- Arpeggiator (arp):** Features a rhythmic accompaniment of eighth notes.
- Guitar (Guitar):** Features a rhythmic accompaniment of eighth notes.
- Bass (Bass):** Features a rhythmic accompaniment of eighth notes.
- Double Bass (C. B.):** Features a rhythmic accompaniment of eighth notes.

Same Tempo (♩ = 64, ♩ = 138)

33 34 35

Solo Cl.

1

Alto S.

2

Ten. S. 1

Bar. S.

Bass Cl.

Fr. H.

Flutter-Tongue
Harm. Mute *p*

1

Trpts.

3
3

Harm. Mute *p*

4
6

Trbns.

1

Harm. Mute *p*

2
3

Piano

Harp

p non acc.

strm.

Guitar

arco

Bass

p

C. Drs.

brush
scratching

33 34 35

36

37

Solo Cl.
1
Alto S.
2
Ten. S. 1
Bar. S.
Bass Cl.
Fr. H.
1
Trpts.
3
4
5
2
Trbns.
2
3
Piano
Harp
Guitar
Bass
Drs.

36

37

Detailed description: This is a page of a musical score for a large ensemble. The page is numbered 40 at the top center. It contains two systems of music, labeled 36 and 37. The instruments listed on the left are Solo Clarinet, Alto Saxophone, Tenor Saxophone 1, Baritone Saxophone, Bass Clarinet, French Horn, Trumpets (3 parts), Trombones (2 parts), Piano, Harp, Guitar, Bass, and Drums. The score is written in standard musical notation with various dynamics and articulations. The page is oriented vertically in the image.

EBONY CONCERTO

SOLO Bb CLARINET

STRAVINSKI

ALLEGRO MODTO $\text{♩} = 88$

1 TPTS SAXES 2 SAXES 3 + #N. 4 SAXES

5 TPTS 6 HN/PNO 7 TPT I 8 PNO

9 10 TPTS PIANO

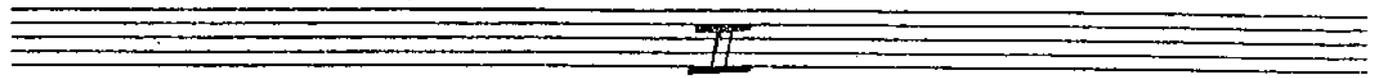
10 SOLO 11 CANT. 12 HR.

13 SOLO 14 BRABS

15 SOLO 16 BRABS

BRASS

Handwritten musical score for Brass instruments. The score consists of several staves. The top staff is labeled "BRASS" and contains a melodic line with various notes and rests. The second staff continues the melodic line with some triplets. The third staff includes a piano part labeled "PNO" with a dynamic marking of "pp" and a measure number "20". The fourth staff is labeled "12A" and "13A" in boxes, with a "TPT." marking. The fifth staff is labeled "14A" in a box, with a "SOLO" marking above it and "TPTS" below it. The bottom of the page shows several empty staves.



Andante (♩ = 84)

① 4 ② 2

Ten. Sac.

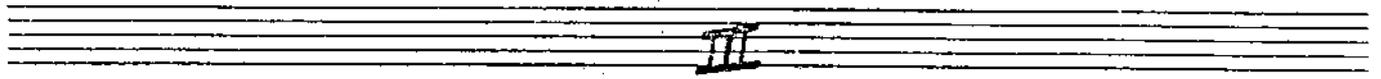
mf

I ③ 4 ④ 3

p

II ③A

p



Moderato (♩ = 94)

Con moto (♩ = 122)

① 4 ② 2 ③ 4

④ 4 ⑤ 4 ⑥ 4 ⑦ 4 ⑧ 4

⑨ 5 ⑩ 4 ⑪ 4 ⑫ 3 ⑬ 4

Musical staff 1: Treble clef, measures 14-18. Measure numbers 14, 15, 16, 17, 18 are circled. Time signatures are 4/4, 3/4, 4/4, 3/4, 4/4.

Musical staff 2: Treble clef, measures 19-23. Measure numbers 19, 20, 21, 22, 23 are circled. Tempo marking: *Moderato (♩ = 116)*. Time signatures are 4/4, 4/4, 4/4, 4/4.

Musical staff 3: Treble clef, measures 23-24. Measure numbers 23, 24 are circled. Tempo marking: *VIVO (♩ = 122)*. Performance markings: *2 marcato*, *poco cresc.*. Includes guitar chord diagrams and a circled note labeled "BASS CLAR".

Musical staff 4: Treble clef, measures 25-30. Features complex rhythmic patterns with triplets and slurs. Measure numbers 25, 26, 27, 28, 29, 30 are circled.

Musical staff 5: Treble clef, measures 31-35. Continuation of complex rhythmic patterns with triplets and slurs. Measure numbers 31, 32, 33, 34, 35 are circled.

Musical staff 6: Treble clef, measures 36-37. Measure numbers 36, 37 are circled. Ends with a 4/4 time signature.

Musical staff 7: Treble clef, measure 38. Measure number 38 is circled. Ends with a 4/4 time signature.

V.S.

Empty musical staves for bass clef instruments.

6

grazioso

mf

28 29 30 31 32 33 34 35 36 37

E♭ Alto Saxophone I

I. STRAVINSKY

EBONY CONCERTO

Allegro Moderato (♩=88)

(Trpt)

①

mf

stacc.

②

f

③

sub. p *sub. f* *mf*

④

⑤

⑥

⑦

⑧

3

⑨ 6 ⑩ 4 ⑪ 4 ⑫ 4 ⑬ 5 ⑭ 4

⑮ I CONT. *mf*

⑯ I CONT. ⑰ Clar. & B. Cl. ⑱ 2 (Pia. Solo) 3
D.C.

(piano) ⑩a *p*

⑪a

⑫a

⑬a

⑭a *pp*

B♭ Clarinet

Andante (♩=84)

① 4 ② 5 ③ I

(Brass Horn) p

I CONT.

④ I CONT.

II ③

B♭ Clarinet

Moderato (♩=124)

① 4 ② (Tr.Hs)

③ Con moto (♩=132)

④ Simile

⑤

Musical staff 1: Treble clef, 4/4 time signature. Circled measure number 6 is above the staff. The staff contains a sequence of notes and rests.

Musical staff 2: Treble clef, 4/4 time signature. Circled measure number 7 is above the staff. The staff contains a sequence of notes and rests.

Musical staff 3: Treble clef, 4/4 time signature. Circled measure number 8 is above the staff. The staff contains a sequence of notes and rests.

Musical staff 4: Treble clef, 4/4 time signature. Circled measure number 9 is above the staff. The staff contains a sequence of notes and rests.

Musical staff 5: Treble clef, 4/4 time signature. Circled measure number 10 is above the staff. The staff ends with a triplet of notes, indicated by a '3' below the staff.

Musical staff 6: Treble clef, 4/4 time signature. Circled measure number 11 is above the staff. The staff contains notes and rests, with some notes marked with a slash. Below the staff, the text *f marc.* is written.

Musical staff 7: Treble clef, 4/4 time signature. Circled measure numbers 12 and 13 are above the staff. The staff contains notes and rests, with some notes marked with a slash.

Musical staff 8: Treble clef, 4/4 time signature. Circled measure number 14 is above the staff. The staff contains notes and rests, with some notes marked with a slash.

Musical staff 9: Treble clef, 4/4 time signature. Circled measure numbers 15 and 16 are above the staff. The staff contains notes and rests, with triplets of notes indicated by '3' below the staff.

V.S.

17 *simile*

18

19

20 *Moderato* (♩=84) *(To ALTO SAX)*

21

22

23 *(Tutti)*

24 *SAX VIVO* (♩=122) *IN 4*

(Cl. Solo)

25

26

(PAX)

mfp *mfp* *mf*

27 *simile*

28

29

30

31

mfp *p*

32

33

34

35

36

mfp

37 *Solo*

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

sf

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

TEN SAX

BS. CL.

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

mf *mf* *mf*

33 Same tempo (♩ = 16130)

Handwritten note

Alto Sax II

I. STRAVINSKY

EBONY CONCERTO

Allegro moderato (♩ = 88)

(TRPT)

mf

stacc.

sub. p

sub. f

mf

3

9 I 6 10 11 12 13 5

14 2 CONT. 15 (Solo Clarinet) 811

16 17 (Clarinet & Bass Clarinet) 6

18 19 (PIANO) 20

21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

11A 12A

13A

14A

2 PP Mezzo

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes. A circled number '1' is written below the staff.

Handwritten musical notation on a single staff, continuing from the first staff. It features a treble clef and a key signature of one sharp. A circled number '2' is written below the staff.

Handwritten musical notation on a single staff. It includes a treble clef and a key signature of one sharp. The notation is more complex, with some notes beamed together. A circled number '3' is written below the staff, and the text "Con moto (♩=122)" is written to the right.

Handwritten musical notation on a single staff. It features a treble clef and a key signature of one sharp. The notation is simpler, with some notes beamed together. A circled number '4' is written below the staff, and the text "Moderato (♩=84)" is written to the right.

Two empty musical staves with a Roman numeral "III" centered between them.

Handwritten musical notation on a single staff. It features a treble clef and a key signature of one sharp. The notation includes a slur over several notes. A circled number '5' is written below the staff, and the text "II (84)" is written to the right.

Handwritten musical notation on a single staff. It features a treble clef and a key signature of one sharp. The notation includes a slur over several notes. A circled number '6' is written below the staff, and the text "I cant" is written to the right.

Handwritten musical notation on a single staff. It features a treble clef and a key signature of one sharp. The notation includes a slur over several notes. A circled number '7' is written below the staff, and the text "(trpts)" is written to the right.

Handwritten musical notation on a single staff. It features a treble clef and a key signature of one sharp. The notation is very sparse, with only a few notes. A circled number '8' is written below the staff, and the text "Andante (♩=54)" is written to the right.

Two empty musical staves with a Roman numeral "II" centered between them. The text "BY CLARINET" is written below the staves.

⑦

⑧

⑨

⑩

⑪

p stacc.

⑫

⑬

⑭

⑮

⑯

3

V.S.

17 *Simile*

18

19 *To Alto* 20

21 Moderato (♩ = 84) 22 23 *Tromp*

24 Vivo (♩ = 132) 25 *SAX* Solo Clar. mfp mf

25 mfp p

26 27 (To Bb Clarinet) (Bb clar) mfp

28 mfgregioso

29

30 31 32 *SAX* mfp mf p

13 Same tempo (♩ = 64, 1 = 135)

34

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a whole rest, followed by a dynamic marking 'p'. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. There are slurs over the first four notes and the last four notes. A circled measure number '34' is written above the staff.

35

Handwritten musical notation on a single staff. It continues the melody from the previous staff. The notes are quarter notes: D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9. A slur covers the entire line of notes. A circled measure number '35' is written above the staff.

37

Handwritten musical notation on a single staff. It continues the melody. The notes are quarter notes: D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9. There are slurs over the first four notes and the last four notes. A dynamic marking 'p' is written below the staff. A circled measure number '37' is written above the staff.

forte

Handwritten musical notation on a single staff. It continues the melody. The notes are quarter notes: D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9. A slur covers the entire line of notes.



4

Tenor Sax I

I. STRAVINSKY

EBONY CONCERTO

Allegro moderato (d=88)

Handwritten musical score for Tenor Saxophone I, featuring eight staves of music. The score includes various dynamics and articulations:

- Staff 1: *mf*, *Stacc.*
- Staff 2: *f*
- Staff 3: *f*
- Staff 4: *sub. p*, *sub. f*, *mf*
- Staff 5: *f*
- Staff 6: *f*
- Staff 7: *f*
- Staff 8: *f*, *3*



I

I CONT.

I CONT.

II

Andante (♩=84)
 p espress.

mf

(B♭ CLAR)
 (to B♭ CLAR)

(to TENOR SAX)

(TENOR SAX)
 Moderato (♩=124)

(Trpt)

Con moto (♩=124)
 Solo
 mf cant.

Musical score details: The score consists of seven systems of staves. The first system is marked 'Andante (♩=84)' and 'p espress.'. The second system has a 'mf' dynamic. The third system is for '(B♭ CLAR)' and '(to B♭ CLAR)'. The fourth system is for '(to TENOR SAX)'. The fifth system is for '(TENOR SAX)' and '(Trpt)'. The sixth system is marked 'Moderato (♩=124)'. The seventh system is marked 'Con moto (♩=124)' and 'Solo', with 'mf cant.' below. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical staff 1: Treble clef, 4/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Circled number 6 at the end.

Musical staff 2: Treble clef. Notes: quarter, quarter. Circled number 7 and 'Solo' above. 'mf cant.' below.

Musical staff 3: Treble clef. Notes: quarter, quarter. Circled number 9.

Musical staff 4: Treble clef. Notes: quarter, quarter. Circled number 10.

Musical staff 5: Treble clef. Notes: quarter, quarter. Circled number 11, 12, and 3.

Musical staff 6: Treble clef. Notes: quarter, quarter. Circled number 13 and 'Solo' above. 'mf cant.' below.

Musical staff 7: Treble clef. Notes: quarter, quarter. Circled number 15, 16, and 'Solo' above. 'mf cant.' below.

Musical staff 8: Treble clef. Notes: quarter, quarter. Circled number 17.

Musical staff 9: Treble clef. Notes: quarter, quarter. Circled number 19.

Musical staff 10: Treble clef. Notes: quarter, quarter. Circled number 20.

21 Moderato (♩ = 84) 22 23 (trpt.)

24 Vivo (♩ = 132) (Solo Clar) mfp mf

25 simile mfp p

26 27 2

28 29 3

30 Solo f (trpt.)

31

32 mfp mf p

33 Some Tempo Solo (♩ = 132) 34 35 p

36

5 2:1

Tenor Sax II

E. STRAVINSKY

EBONY CONCERTO

Allegro moderato (d=88)

mf (stacc.)

2

3 f

4 Sub. p Sub f mf

5

6

7

8 (Int x to Bass Clar) 3

9 I 6

I CONT. ⑩ ⑪ (Tromb.) ⑫ (Bass Clar.)

I CONT. ⑬

I CONT. ⑭

I CONT. ⑮ ⑯ ⑰

I CONT. ⑱ (TEN. SAX)

II ⑲A (TEN. SAX I)

⑪A SAX

⑫A

⑬A

⑭A

Bass Clarinet II

Andante (♩=84)

① 4 ② 5

I ③ 5 ④ 3 (Sopr I)

mf

3A I

p

pp

(Bass Clar.) III

Moderato (♩=84)

mf

①

② Con moto (♩=132)

p

④ 4 ⑥ 4 ⑧ 4 ⑨ 4 ⑩ 3

(trpt. I) ⑩

⑪

p stacc.

⑫ ⑬ ⑭

⑮ ⑯ ⑰ ⑱

⑳ (trpt I) ㉑ Moderato (♩=84)

p

㉒

㉓

㉔ *Vivo* (♩=122) ㉕ ㉖ Solo marc. (3 7 5 3)

p

㉗

㉘ ㉙

6

30 *TEN. SAX.* Solo *mf*

31 *mf* 33 Same tempo (♩ = 10/30)

34 35

36

37

2
Eb Baritone Saxophone

I. STRAVINSKY

EBONY CONCERTO

Allegro Moderato (♩=88)

(TRPTS) ① (SAXES) ② *mf* *stacc.*

③ *f*

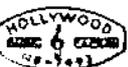
④ *Sub p* *Sub. f*

⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬

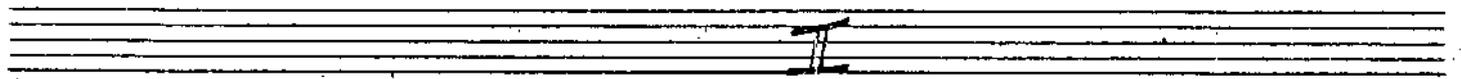
⑭ *I Clar.* ⑮ *Clar* ⑯ ⑰ *Solo Clar*

I Clar.
Solo Clar

⑱ *p* *mf cant.*



Handwritten musical score for the first system, consisting of four staves. The notation includes various note values, slurs, and dynamic markings. Circled numbers 10A, 11B, 12A, and 14A are placed above specific notes. The key signature has one sharp (F#).



Handwritten musical score for the second system, consisting of five staves. The first staff is marked *Andante* (♩ = 84) and *pass. press.*. The second staff has a circled number 1. The third staff has a circled number 2 and a dynamic marking *mf*. The fourth staff has a circled number 3 and a dynamic marking *pp*. The fifth staff has a circled number 4. The notation includes slurs, accents, and various note values.

III

Moderato (♩=84) ① 4 ② 2 ③ Con Moto (♩=122) 4

④ 4 ⑤ 4 ⑥ 4 ⑦ 4 ⑧ 4 ⑨ 5

⑩ 4 ⑪ 4 ⑫ 3 ⑬ 4 ⑭ 4

⑮ Trpt I

⑯ 4 ⑰ 4 ⑱ 4

⑲ 4 ⑳ Moderato (♩=84) ㉑ 4 ㉒ 4

㉓ 2 ㉔ Vivo (♩=122) 5 ㉕ 5 ㉖ 4

㉗ (Solo Clar.)

㉘ 30 3

Same Tempo (♩ = 64, 121/32)

Handwritten musical score on four staves. The first staff starts with a circled measure number 31, followed by a circled 32, and then a circled 33. The second staff has a circled 34. The third staff has a circled 35. The fourth staff has a circled 37. The music consists of quarter and eighth notes with various accidentals and slurs. A dynamic marking 'p' is present below the first staff.

Seven sets of empty musical staves, each consisting of a five-line staff and a four-line staff, arranged in two columns.



21
21

1

BASS CLARINET

(Part for additional player where the 2nd Tenor Sax. does not double)

EBONY CONCERTO I. STRAVINSKY

ALLEGRO MODTO $\text{♩} = 88$

Handwritten musical score for Bass Clarinet, Ebony Concerto I by Stravinsky. The score consists of six staves of music. The first four staves contain melodic lines with fingerings (1-5) and articulation marks (accents, slurs). The fifth and sixth staves contain harmonic accompaniment with slurs and dynamics like 'piano' and 'sf'. There are various annotations including 'in 2', 'piano', 'sf', and 'pedal'.

pedal
cut!

Bass Clarinet

Andante (♩=84)

3A II rubato

Bass Clar.

Moderato (♩=84)

Con moto (♩=102)

(8-pts. II) *p* *in 2* *stacc.* *p* *stacc.*

11 *p* *stacc.*

12 13 14

15 16 17 18 19

20 (trpt I) *p* 21 Moderato (♩=♩) *in 4*

22

23

24 Vivo (1=125) 25 26 (PIANO) *mf* *Pelo marc.*

27

28 29

baslar.

30 3 21 *TEN. SAX.* Solo 3

32 3 33 Same tempo (C♯4, 12/32)

34 35

36

37

TRUMPET I

STRAVINSKY
EBONY CONCERTO

8

2

Trumpet I in Bb

I. STRAVINSKY

EBONY CONCERTO

2 Allegro moderato (♩=88)

mf

① 3 ② 5 ③ 4 ④ ⑤ (Alt. Sax)

sf

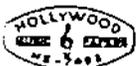
sim. sf

2

HARMON I HARMON P

11 12 13 14 15 16 Brass 3

17 (Solo Clar.)



(PIANO) *mf* *mf cant.*

(100)

(110)

(120)

(130)

(140)

4



Andante (♩ = 84)

HARMONY

(T.M. JAN)

pp

pp

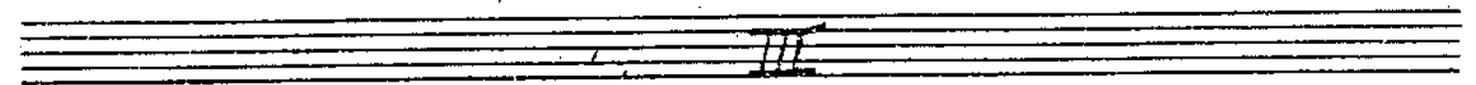
pp

Staccato

pp

Staccato moto

3) II



Moderato (♩ = 84)

HARMONY

pp

Con moto (♩ = 122)

⑨ (Tenor Sax 2) 5

IN HAT
(not too hard)

LIP SLUR ⑩

⑪ ⑫ ⑬ ⑭

IN HAT
sfp *f* *subito p*

LIP SLUR ⑮ *LIP SLUR* ⑯

⑰ ⑱ ⑲ *HARMONIC*

Moderato (♩=84)
FORN
pp ⑳

㉑ ㉒ ㉓ ㉔

㉕ ㉖ ㉗ ㉘ ㉙

Y.S.



6

Handwritten musical score for a clarinet solo, measures 29-37. The score is written on a single treble clef staff. Measures 29, 30, 31, and 32 are marked with a circled '3', indicating triplet rhythms. Measure 29 is circled. Measure 33 is marked with a circled '33' and the instruction 'Solo clar.' above it. Measure 34 is marked with a circled '34'. Measure 35 is marked with a circled '35'. Measure 36 is marked with a circled '36' and the instruction 'Same tempo (doubt 1st/2nd)' above it. Measure 37 is marked with a circled '37'. The word 'HARMONY' is written in capital letters below measure 33. The piece concludes with a double bar line and a repeat sign at the end of measure 37.

TRUMPET II

STRAVINSKY

EBONY CONCERTO

Trumpet II in Bb

I. STRAVINSKY

EBONY CONCERTO

Allegro Moderato (d=pp)

Handwritten musical score for Trumpet II in Bb, featuring a melody line and a bass line with various annotations and fingerings.

- Melody Line (Top Staff):**
 - Measures 1-4: Quarter notes, eighth notes, quarter notes.
 - Measure 5: **(Saxes)** annotation.
 - Measure 6: **OPEN** annotation.
 - Measure 7: **3** (fingerings).
 - Measure 8: **7** (fingering).
 - Measure 9: **3** (fingering).
 - Measure 10: **I HARMON** annotation.
 - Measure 11: **3** (fingering).
 - Measure 12: **8va** annotation.
 - Measure 13: **OPEN** annotation.
 - Measure 14: **3** (fingering).
 - Measure 15: **4** (fingering).
- Bass Line (Bottom Staff):**
 - Measures 1-4: Quarter notes, eighth notes, quarter notes.
 - Measure 5: **(Saxes)** annotation.
 - Measure 6: **OPEN** annotation.
 - Measure 7: **3** (fingerings).
 - Measure 8: **7** (fingering).
 - Measure 9: **3** (fingering).
 - Measure 10: **I CONT.** annotation.
 - Measure 11: **3** (fingering).
 - Measure 12: **8va** annotation.
 - Measure 13: **OPEN** annotation.
 - Measure 14: **3** (fingering).
 - Measure 15: **4** (fingering).

Clar Solo



3

I CONT
16 HARMON

I CONT
17 (Clay Solo)

10A

12A 13A 14A HORN

(PLUNGER)

II

Andante (♩=84) 3

① TEN SAX

HARMON

pp

②

pp

③

I CONT.

3

④

p

I CONT.

simile

II 30

III

Moderato (♩=84)

OPEN

pp

①

②

PLUNGER +

poco f



3 Box moto (1=132) 4 6 (TEN. SAX)

HARMON Solo 6 mf

7 8 9 10 4 PLUNGER READY!!

11 12 13 14 15 3

16 17 18 19 (TEN SAX)

HARMON 20 p

21 Moderato (2=84) ORHN pp

23 PLUNGER poco sf - p

24 Vivo (1=132) 25 26 27 4 V.S.

28 3 29 3 30 3 31 3 32

(Solo Clar.)

33 Same Tempo (♩ = 101st)

(HARMON) p

34

35

mp

36

p



TRUMPET III

STRAVINSKY

EBONY CONCERTO

10

2

B♭ Trumpet III

I. STRAVINSKY

EBONY CONCERTO

Allegro moderato (♩=88)

mf

JIN HAT

mf stacc.

(Tutti. I)

mf stacc. - marc.

HARMON

HARMON

cont.

I
CONT. (12)

I
CONT. (13)

I CONT. (14)

p marc.

I CONT. (15) (16) (HARMON)

I CONT. (17)

II (9A) (HARMON) (10A)

(11A) (12A) (13A) (14A)

HORN PRUNGER

+

Andante (♩=84)
 in 4
 Tenor Sax
 HARMON
 pp
 pp
 I
 I CONT.
 p
 simile
 I CONT.
 I (3A)

Moderato (♩=84)
 OPEN
 pp - 2
 PLUNGER
 poco ff
 Com moto (♩=120)



9. 5 10 4 11 4 12 3 13 4

14 4 15 3 16 3 17 4 18 4 19 4

20 Trypt I Moderato
p (OPEN) pp

22

PLUNGER + VIVO (1=12)
poco sf

25 5 26 4 27 (Alto Sax)

PLUNGER + 29 3 29 3

take Harmon Mute

30 3 31 3 32 Solo Clar

V.S. Harmon V.S.S.

6

33 Same tempo (dca, 1=130)
(HARMON)

TRUMPET IV

STRAVINSKY
EBONY CONCERTO

11²

Trumpet IV in Bb

I. STRAVINSKY

EBONY CONCERTO

Allegro moderato (dist)

①

② IN NAT

stacc.

mf

③

④

⑤

⑥

⑦

⑧

⑨

⑩ HARMON MUTE

(Solo Clar.)

11

12

13

I cont.

I cont.

I cont.



I CONT.

I CONT.

p marc

I CONT.

HARMON

M

14A

(3. Harm)

(PLUNGER)

4

II

Andante (♩ = 84)
3

① TEN. SAX.

HARMONY

pp

②

pp

III

I CONT.

3

p

(simile)

Pizz.

III

CREX

Moderato (♩ = 84)

pp

etc

①

②

PLUNGER

ppcsf p

③ Con Moto (♩ = 132)

④

⑤

⑥

⑦

8 4 9 5 10 4 11 4 12 3 13 4

14 4 15 3 16 3 17 4 18 4 19 4

20 (Soprano I) *pp* 21 *pp* Moderato (d.s. al f.)

22

23 *plunger* 24 *vivo* (1st/2d) *pp*

25 5 26 27 (Alto Sax) 1 2 3 4 5 6 7 8 9 10

plunger *in hat* 28 *pp stacc.*

29 30

2 31 3 32 *v.s.*

6

tr
Same Tempo (d.c. 12/38)

HARMON

Handwritten musical score for three staves. The first staff starts with a circled measure number 33, followed by a box labeled "HARMON". The second staff has circled measure numbers 35 and 36. The third staff has a circled measure number 37. The music consists of chords and melodic lines with various markings like "p" and "tr".

Seven empty musical staves.

TRUMPET V

STRAVINSKY

EBONY CONCERTO



12² Trumpet V in Bb

I. STRAVINSKY

EBONY CONCERTO

Allegro Moderato (♩=98)

The musical score consists of eight staves. The first staff shows the melodic line with a dynamic marking of *mf*. The second staff contains fingering numbers: 1, 3, 2, 5, 3, 4, 4. The third staff includes fingering numbers 5, 6, 7, 8, and a performance instruction "(Trpt. III)". The fourth staff has fingering numbers 2, 9, 5, a performance instruction "(Solo Clar)", and a circled number 10 with the instruction "(HARMON)". The fifth, sixth, seventh, and eighth staves are marked "I CONT." and contain circled numbers 11, 12, 13, and 14 respectively, indicating continuation of the melodic line.

I CONT.

15

16 (Harmon)

17 open

9A II

10A

11A

12A

13A

14A (3rd Horn) - (PLUNGER)

Andante (♩ = 84)

1

2

3

(Trombs)

I CONT.

(Harmon mute)

Sim.

II CONT.

13B



4

Moderato (♩=84)

OPEN IN²

pp

PLUNGER

poco sf

3 Con moto primo

4 5 6 7

8 9 10 11 12 3

13 14 15 3 16 3 17 18 4

19 20 (Cpt. I)

21 Moderato (♩=84) OPEN

pp

22

PLUNGER

23 VIVO (♩=132)

24 25 26 27

(ALTO SAX)

PLUNGER

28 IN HAT

p stacc.

29 30

31 32

HARMON Same Tempo (♩=64, ♩=51)

33 35

34

36



4

Horn in F

I. STRAVINSKY

EBONY CONCERTO

Allegro Moderato (dapp)

Musical score for Horn in F, starting at measure 1. The score is written on a single treble clef staff with a 4/4 time signature. It includes various performance instructions and fingering numbers:

- Measure 1: Fingering 1
- Measure 2: Fingering 2, *ALTO SAX*
- Measure 3: Fingering 3
- Measure 4: Fingering 4
- Measure 5: Fingering 5
- Measure 6: Fingering 6, *f marc.*
- Measure 7: Fingering 7
- Measure 8: Fingering 8
- Measure 9: Fingering 9, *MUTED*, *poco sf*, *b*, *I*
- Measure 10: Fingering 10
- Measure 11: Fingering 11
- Measure 12: Fingering 12, *CONT.*
- Measure 13: Fingering 13
- Measure 14: Fingering 14
- Measure 15: Fingering 15
- Measure 16: Fingering 16
- Measure 17: Fingering 17, *CONT.*
- Measure 18: Fingering 18, *MUTED*, *mf*
- Measure 19: Fingering 19, *OPEN*



(10A) OPEN
p *Simile*

(11A)

(12A)

(13A)

(14A) f

II

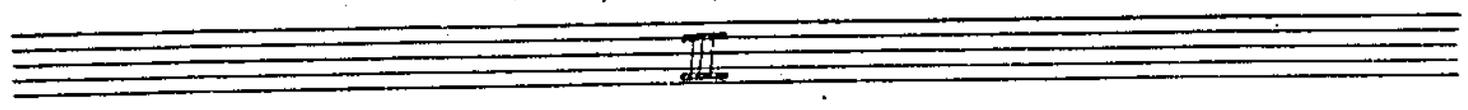
Andante (♩=84)

Muted p *pp*

③ I

I *pp* ④ II ⑤

II



Moderato (♩=84) Con Moto (♩=132)

① 4 ③ 2 ⑤ 4 ④ 4

⑥ 4 ⑦ 4 ⑧ 4 ⑨ TENOR SAX

STRATE MUTE ⑩ Flutter tongue

poco sf *p*

⑪ *mf espr.*

⑫ ⑬ 4

⑭ 3 STRATE MUTE ⑮ *p*

⑯ ⑰ OPEN 4

⑱ 4 ⑲ 4 ⑳ 4 ㉑ Moderato (♩=84) ㉒ 4

㉓ 2 ㉔ *Vivo* (♩=132) ㉕ *Solo Clar.*



Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat. The music features a melodic line with various rhythmic values, including eighth and sixteenth notes. Above the staff, there are handwritten numbers 4, 7, and 10, possibly indicating fret positions. A circled number 20 is placed above a measure, with the word "OPEN" written next to it. Below the staff, the instruction "p stacc." is written.

Handwritten musical notation on a single staff, continuing the melodic line from the previous staff. A circled number 27 is placed above a measure.

Handwritten musical notation on a single staff. A circled number 28 is placed above a measure, with the instruction "p stacc" written below it.

Handwritten musical notation on a single staff. Circled numbers 29 and 30 are placed above measures.

Handwritten musical notation on a single staff. It starts with a circled number 31 and a measure containing a "2". A circled number 32 is above a measure containing a "3". A circled number 33 is above a measure with a note. To the right, there are handwritten notes: "Some Samba (dact, 1st 1/2)", "(HARMON)", and "(Flutter tongue) p". Below the staff, the instruction "TO HARMON MUTE" is written.

Handwritten musical notation on a single staff. Circled numbers 34 and 35 are placed above measures.

Handwritten musical notation on a single staff. A circled number 36 is placed above a measure.

Handwritten musical notation on a single staff. A circled number 37 is placed above a measure.

Two empty musical staves at the bottom of the page.

TROMBONE I

STRAVINSKY
EBONY CONCERTO

3²

Trombone I

I. STRAVINSKY

EBONY CONCERTO

Allegro Moderato (dopp)

Musical staff with notes and fingerings: 1, 2, 5, 3, 4, 4

Musical staff with notes, fingerings (6), and dynamics: *f marc.*, *(PIANO)*, *sf*, *(OPEN)*

Musical staff with notes, fingerings (7), (8), and dynamics: *mf stacc. marc.*, *poco sf*, *HARMON*

Musical staff with notes, fingerings (9), and dynamics: *p*, *mf*, *(OPEN)*

Musical staff with notes, dynamics: *I CONT.*, *p*

Musical staff with notes, dynamics: *I CONT.*, *p*, *(12)*

Musical staff with notes, dynamics: *I CONT.*, *p*, *(13)*

Musical staff with notes, dynamics: *I CONT.*, *p*

I
CONT. (14) (15) (16) HARMON

I
CONT. (17) (18) HARMON

(19) (20) (21)

(22) (23) (24) (25)

II

Andante (188)

p

(2) *p marc.*

I (3) 2 PLUNGER *p marc.*

I CONT. (4) *p*

I CONT. (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100) (101) (102) (103) (104) (105) (106) (107) (108) (109) (110) (111) (112) (113) (114) (115) (116) (117) (118) (119) (120) (121) (122) (123) (124) (125) (126) (127) (128) (129) (130) (131) (132) (133) (134) (135) (136) (137) (138) (139) (140) (141) (142) (143) (144) (145) (146) (147) (148) (149) (150) (151) (152) (153) (154) (155) (156) (157) (158) (159) (160) (161) (162) (163) (164) (165) (166) (167) (168) (169) (170) (171) (172) (173) (174) (175) (176) (177) (178) (179) (180) (181) (182) (183) (184) (185) (186) (187) 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4

Moderato (♩=64)

Con Moto (♩=112)

(Tromb) OPEN

(Gliss)

BAR. SAX.

Moderato (♩=64)

Vivo (♩=132)

(Solo Clar.)

IN HAT

26

p stacc.

27

28

IN HAT

p stacc.

29

30

31

32

33

Same Tempo (d.c.)

HARMON

p

34

mp

35

mf

f

TROMBONE II

STRAVINSKY
EBONY CONCERTO

14²

Trombone II

I. STRAVINSKY

EBONY CONCERTO

Allegro Moderato (♩=120)

Musical staff with notes and circled fingerings 1, 4, 2, 5, 3, 4.

Musical staff with notes and circled fingerings 7, 5, 4, 6, 4, 7, 2.

Musical staff with notes, circled fingering 8, and dynamic markings (PIANO) and *mf sforz-marc.*

Musical staff with notes, circled fingering 9, and dynamic markings *poco f* and *p*.

Musical staff with notes, circled fingering 10, and a *CEAS* marking.

Musical staff with notes, circled fingering 11, and a *CEAS* marking.

Musical staff with notes, circled fingering 12, and a *CEAS* marking.

Musical staff with notes, circled fingering 13, and a *CEAS* marking.

I CONT

Musical staff with notes and circled measure numbers 14 and 15.

p marc.

I CONT.

Musical staff with notes and circled measure numbers 15 and 16.

HARMON

I CONT.

Musical staff with notes and circled measure numbers 17 and 18.

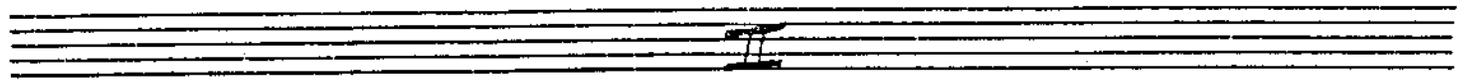
HARMON

p

Musical staff with circled measure numbers 10A, 11A, and 12A.

Musical staff with circled measure numbers 13A and 14A.





Andante (♩=84)

p

p marc.

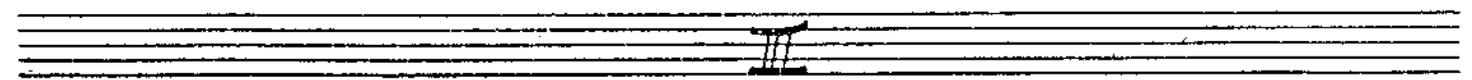
f *cont.*

p

f *cont.*

(*simile*)

f *cont.*



Moderato (♩=84)

Con moto (♩=112)

9 5 (10) *Gloss* (11) *OPIN* *p* *Gloss* *Gloss*

(11) 4 (12) 3 (13) 4

(14) 4 (15) 2 (16) *Gloss* (17) 4

(18) 4 (19) 4 (20) 4 (21) *Moderato (pizz.)*

(22) 4 (23) 2 (24) *Vivo (pizz.)* 5

(25) *Solo Clar.*

(26) *p stacc.*

(27) *simile* (28) *IN HAT* (29) *p stacc.*

(30) 2

V.S.



6

Same Tempo (As 64. 16/28)

Handwritten musical score for four staves. The first staff has circled numbers 31, 32, and 33. It includes dynamic markings 'p' and 'mp', and the word 'HARMONIC' written over a slur. The second and third staves have a 'mp' marking. The fourth staff has a 'f' marking. The music consists of quarter and eighth notes with various slurs and accents.

Seven empty musical staves.

TROMBONE III

STRAVINSKY

EBONY CONCERTO

5²

Trombone III

I. STRAVINSKY

EBONY CONCERTO

Allegro Moderato (♩=88)

① 4 ② 4 5 ③ 4

④ 4 ⑤ 4 ⑥ 4 ⑦ 2 (Piano)

8 (HARMON) mf stacc. poco sf

9 p

10 I. CONT.

11 I. CONT.

12 I. CONT.

13 I. CONT.

I cont. 14 *p marc.*

I cont. 15 16 *HARMON*

I cont. 17 *II* 18 *HARMON* *p*

10A 11A 12A 13A 14A

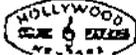
Andante (♩=64)

p

I 19 *2* *PLONGEE* *p marc.*

I 20 *simile* *p*

I *II*



4

Moderato (♩=84)

Com moto (♩=132)

(Solo Clar.)

Solo STRATE MORE

mf (biting)

Moderato (♩=84)

Vivo (♩=132)

(Solo Clar.)

(IN HAT)

p stacc.

5 6 7

Same Tempo (♩=64, ♩=131)

HARMON

HARP

STRAVINSKY
EBONY CONCERTO



17

2

Harp

I. STRAVINSKY

EBONY CONCERTO

Allegro Moderato (♩=11)

① ② ③

④

⑤

⑥

⑦

8 9 10
4 5 4
mf

11 12 13 14
4 4 5 2

15 16 17 18
3 3 6 2
mf

19 20 21 22
mf marc. mf sf sf

23 24 25 26
mf sf

27 28 29 30
sf

4

Andante $\text{♩} = 80$ II ②

blocked stopped

I

Simile

I cant.

I cant.

(blocked & stopped)

ng marc.

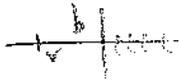
Two empty musical staves at the top of the page.

Musical notation for the first system. It includes a treble clef, a common time signature (C), and a key signature of one sharp (F#). The tempo is marked "Moderato (ass.)". The first two measures contain a whole note chord with a circled "0" above the first measure and a circled "2" above the second measure. The third measure contains a whole note chord with a circled "1" below it. The fourth measure contains a whole note chord with the word "PIANO" written below it. A circled "V.S." is located at the end of the system.

Seven empty musical staves below the first system.

WOOD
MUSIC

③ *Con moto* (*dsizz*)



mf (*Picked & Stopped*)

Handwritten musical notation for the first system, measures 12 and 13. The right hand has whole rests. The left hand plays a rhythmic pattern of eighth notes. Measure 12 is circled with the number 12, and measure 13 is circled with the number 13.

Handwritten musical notation for the second system, measures 14 and 15. The right hand has whole rests. The left hand continues the rhythmic pattern. Measure 14 is circled with the number 14, and measure 15 is circled with the number 15. A '2' is written above the first measure of the system.

Handwritten musical notation for the third system, measures 16 and 17. The right hand has whole rests. The left hand continues the rhythmic pattern. Measure 16 is circled with the number 16, and measure 17 is circled with the number 17. A 'b' is written above the first measure of the system.

Handwritten musical notation for the fourth system, measures 18 and 19. The right hand has whole rests. The left hand continues the rhythmic pattern. Measure 18 is circled with the number 18, and measure 19 is circled with the number 19. A '2' is written above the first measure of the system.

Handwritten musical notation for the fifth system, measures 20 and 21. The right hand has whole rests. The left hand continues the rhythmic pattern. Measure 20 is circled with the number 20, and measure 21 is circled with the number 21. A '3' is written above the first measure of the system.

Handwritten musical notation for the sixth system, measures 22 and 23. The right hand has whole rests. The left hand continues the rhythmic pattern. Measure 22 is circled with the number 22, and measure 23 is circled with the number 23. A '3' is written above the first measure of the system.

Handwritten musical score for piano, consisting of six systems of staves. The score includes tempo markings, dynamics, and measure numbers.

- System 1:**
 - Measures 21-23: *Moderato* (♩ = 84)
 - Measure 24: *Piano* (♩ = 112)
 - Measures 25-27: *Vivo* (♩ = 112)
- System 2:**
 - Measures 28-31: *Smile*
- System 3:**
 - Measures 32-33: *Smile*
 - Measures 34-35: *f*
 - Measures 36-37: *Smile*
- System 4:**
 - Measures 38-40: *f*
 - Measures 41-42: *Smile*
- System 5:**
 - Measures 43-44: *f*
 - Measures 45-46: *Smile*
- System 6:**
 - Measures 47-48: *f*
 - Measures 49-50: *Smile*

Same Tempo (SGL. 1413)

33 *p non opp. 2* 34 *simile*

35 *mf* 36

GUITAR

STRAVINSKY

EBONY CONCERTO

20

1957

8.2

Guitar

I. STRAVINSKY

EBONY CONCERTO

in 2

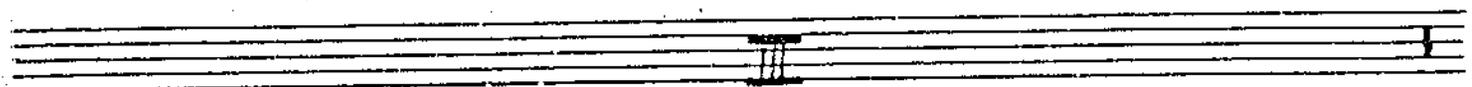
Allegro Moderato (♩ = 11)

Handwritten musical score for guitar, measures 1 through 11A. The score is written on a single staff in treble clef with a key signature of two flats (Bb, Eb). The tempo is marked 'Allegro Moderato' with a quarter note equal to 11 beats per minute. Measure numbers 1 through 11A are circled. Measure 10 is marked 'CLAR.' and measure 11 is marked 'Solo Clar.'. Measure 11A is marked 'I Cons.'. The score includes various musical notations such as chords, stems, and dynamic markings like 'piano' and 'sf'.

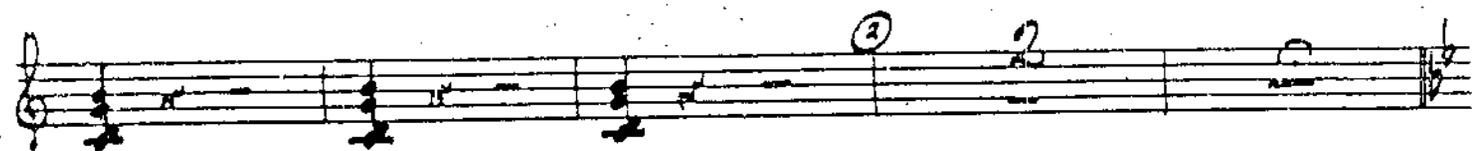


12A 130 14A 3

Andante (solo)



in 2
Moderato (♩ = 14)



in 2
Con moto (♩ = 122)



Handwritten musical score for guitar on page 5. The score consists of ten staves of music. The first staff is marked with a circled '10'. The second staff has circled numbers 11, 12, 13, 14, and 15. The third staff is marked with a circled '13'. The fourth staff is marked with a circled '14'. The fifth staff is marked with a circled '15' and a circled '16'. The sixth staff is marked with a circled '17'. The seventh staff is marked with a circled '18'. The eighth staff is marked with a circled '19' and a circled '20'. The ninth staff is marked with a circled '21' and contains the tempo marking 'Moderato (dura)'. The tenth staff is marked with a circled '22'. There are also some handwritten notes like 'LAST PAGE' and 'mf'.

6

in 4/4

24 Vivo (12/32)
marcato

mf

25

26

27

28

29

30

31

32

mf

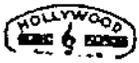
33 Same Tempo (12/32) in 2/4

34

35

36

37



PIANO

STRAVINSKY

EBONY CONCERTO

LIBRARY

2
6

Piano

I. STRAVINSKY

EBONY CONCERTO

Allergo moderato (258)

① ② ③ ④ ⑤

swr (HARD)

⑥

f marc. Simile

⑦

⑧

sf - stacc Sempre sf

⑨

mf marc. 2

I CONT.

Musical staff with circled measure numbers 10, 11, 12, 13, 14, 15, and 16. The staff contains rhythmic markings: a vertical line for measure 10, and numbers 4, 4, 4, 5, 4, 4 for measures 11 through 16. A 'BRAVE' marking is present at the end of the staff.

I CONT.

Musical staff with circled measure numbers 17 and 18. Measure 17 contains a '6' marking. Measure 18 contains a '2' marking. There are some handwritten annotations above measure 17.

mf marc.

Musical staff with melodic notation in both treble and bass clefs. A '5' marking is visible at the end of the staff.

Musical staff with circled measure numbers 10A, 11A, 12A, 13A, and 14A. The staff contains rhythmic markings: 4, 4, 4, 4, and 5 for measures 10A through 14A.

Four empty musical staves, likely for a second system or for additional parts.

II

Andante (♩=84)

Moderato (♩=114)

Con (♩=112) *rit.*

Musical notation system 1: Treble and bass staves with measures 10-19. Measure numbers 10, 11, 12, 13, 14, 15, 16, 17 are circled above the staff. Time signatures are 4/4, 4/4, 3/4, 4/4, 4/4, 3/4, 3/4, 4/4.

Musical notation system 2: Treble and bass staves with measures 18-20. Measure numbers 18, 19, 20 are circled above the staff. Time signature is 4/4. Includes the instruction "(Clar. I)" and a double bar line.

Musical notation system 3: Treble and bass staves with measures 21-23. Measure numbers 21, 22, 23 are circled above the staff. Includes the instruction "Moderato (clar.)". Time signatures are 4/4, 4/4, and (Bass clar).

Musical notation system 4: Treble and bass staves with measures 24-25. Measure numbers 24, 25 are circled above the staff. Includes the instruction "Vivo (clar.)" and "Solo clar)". Time signature is 5/4.

Musical notation system 5: Treble and bass staves with measure 26. Measure number 26 is circled above the staff. Includes the instruction "poco marcato".

Musical notation system 6: Treble and bass staves with measures 27-29. Measure numbers 27, 28, 29 are circled above the staff. Includes the instruction "(poco marcato)". Time signature is 3/4.

V.S.

Handwritten musical notation for measures 29 and 30. Measure 29 is marked with a circled '29' and contains a treble clef, a key signature of two flats, and a melody with a slur. The bass line has a dynamic marking 'f' and a slur. Measure 30 is marked with a circled '30' and contains a whole rest in the treble and a whole note in the bass. A large '2' is written between the staves, and the word '(Solo)' is written in the treble staff.

Handwritten musical notation for measures 31 and 32. Measure 31 is marked with a circled '31' and contains a treble clef, a key signature of two flats, and a melody with a slur. The bass line has a dynamic marking 'f' and a slur. Measure 32 is marked with a circled '32' and contains a whole rest in the treble and a whole note in the bass.

Handwritten musical notation for measures 33, 34, 35, and 36. Measure 33 is marked with a circled '33' and contains the text 'Same tempo (Bald 1/13)' and '(HARD)'. Measure 34 is marked with a circled '34' and contains '(HARD)'. Measure 35 is marked with a circled '35' and contains '(HARD)'. Measure 36 is marked with a circled '36' and contains '(HARD)'. The notation shows chords in the treble and bass staves.

Handwritten musical notation for measures 37 and 38. Measure 37 is marked with a circled '37' and contains a treble clef, a key signature of two flats, and a melody with a slur. The bass line has a dynamic marking 'f' and a slur. Measure 38 is marked with a circled '38' and contains a treble clef, a key signature of two flats, and a melody with a slur. The bass line has a dynamic marking 'f' and a slur.

BASS

STRAVINSKY

EBONY CONCERTO

1957
1958
1959
1960
1961

2
9

Bass

I. STRAVINSKY

EBONY CONCERTO

Allegro Moderato (♩ = 98)

Handwritten musical score for Bass, measures 1-13. The score is written on seven staves. Measure 1 starts with a treble clef, a key signature of one flat, and a common time signature. It includes fingerings (1-5), dynamics (f, mf), and performance instructions like "Pizz" and "clari.". Measures 2-13 continue the melodic line with various dynamics and articulations.



f *cont.*

Musical staff with notes and circled measure numbers 14 and 15.

f *cont.* 15

Musical staff with notes, rests, and circled measure numbers 16 and 17.

f *cont.*

Musical staff with notes, rests, and circled measure numbers 18, 19, and 20.

20 *arco*

Musical staff with notes and a circled measure number 21.

Musical staff with notes and a circled measure number 22.

Musical staff with a double bar line and a circled measure number 23.

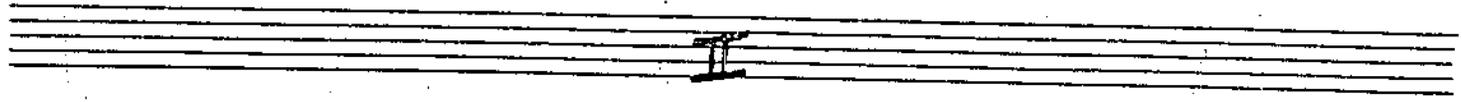
Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.



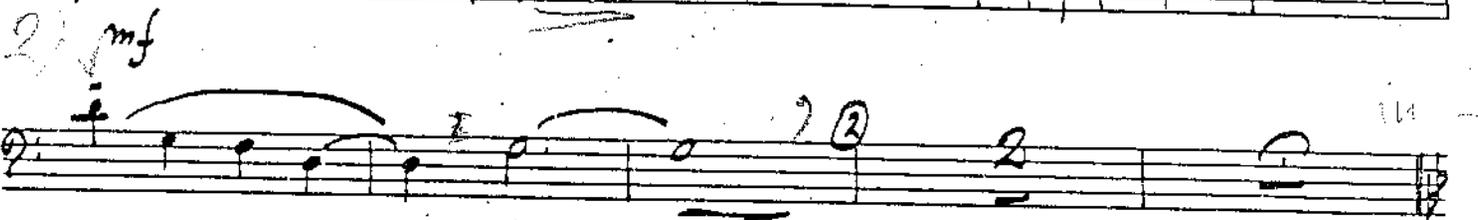


Andante (♩=84)
arco



Moderato (♩=84)

arco - Solo



Con moto (♩=108)

pizz



⑤

⑥

⑦

⑧

⑨

⑩

⑪ *arco spiccato*

⑫

⑬ *pizz*

⑭

⑮ 3

v.s.



6 1-3-

Musical staff 1: Treble clef, 2/4 time signature. Measure 16 circled. Measure 17 circled. A '3' is written above measure 16.

Musical staff 2: Treble clef, 2/4 time signature. Measure 18 circled.

Musical staff 3: Treble clef, 2/4 time signature. Measure 19 circled. Measure 20 circled.

Musical staff 4: Treble clef, 2/4 time signature. Measure 21 circled. *Moderato (♩=84)* and *arco. Solo* are written above the staff.

Musical staff 5: Treble clef, 2/4 time signature. Measure 22 circled. Measure 23 circled. A '2' is written below measure 23.

Musical staff 6: Treble clef, 2/4 time signature. Measure 24 circled. *Vivo (♩=132)* and *piss* are written above the staff. A *p* dynamic marking is below the staff.

Musical staff 7: Treble clef, 2/4 time signature. Measure 25 circled.

Musical staff 8: Treble clef, 2/4 time signature. Measure 26 circled. A '3' is written below measure 26.

Musical staff 9: Treble clef, 2/4 time signature. Measure 27 circled. Measure 28 circled. *arco* is written above measure 28. *f* and *p (piss)* dynamics are written below the staff.

Musical staff 10: Treble clef, 2/4 time signature. Measure 29 circled. *Arco* is written above measure 29. *f*, *similt*, and *ff* dynamics are written below the staff.



Musical staff 1: Treble clef, 2/4 time signature. Measure 29 circled. Dynamics: *sf* (measures 29-30), *ff* (measures 31-32). A fermata is placed over the final measure.

Musical staff 2: Treble clef, 2/4 time signature. Measure 32 circled. A fermata is placed over the final measure.

Musical staff 3: Treble clef, 2/4 time signature. Measure 33 circled. Tempo marking: *Same Tempo (♩ = 120)*. Measure 34 circled. Dynamics: *p*.

Musical staff 4: Treble clef, 2/4 time signature. Measure 35 circled. Dynamics: *p*.

Musical staff 5: Treble clef, 2/4 time signature. Measure 37 circled. Dynamics: *p*.

Empty musical staff 6.

Empty musical staff 7.

Empty musical staff 8.

Empty musical staff 9.

Empty musical staff 10.



Drums

I. STRAVINSKY

EBONY CONCERTO

Allegro Moderato (♩ = 88)

Musical staff with drum notation. Circled numbers 1, 2, 5, 3, 3 are placed above the staff. A circled number 6/8 is placed above the final measure.

4) TOM TOMS (Z.H)

Musical staff for Tom Toms. The dynamic marking *mf* is written below the staff. A circled number 4 is placed above the first measure.

Musical staff with circled number 5 above the first measure.

Musical staff with circled number 7 above the seventh measure.

Musical staff with circled number 8 above the eighth measure. The dynamic marking *poco sf* is written below the staff. The text *SN. DR.* is written above the staff.

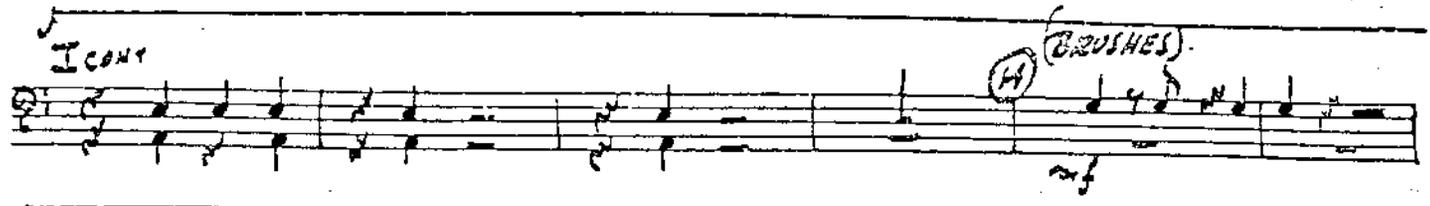
Musical staff with circled number 9 above the first measure, circled number 10 above the tenth measure, and the text *I (TOM TOMS)* written above the staff.

Musical staff with circled number 11 above the first measure and the text *I CONT.* written above the staff.

Musical staff with circled number 12 above the first measure, circled number 13 above the thirteenth measure, and the text *I CONT.* written above the staff.



I CONT



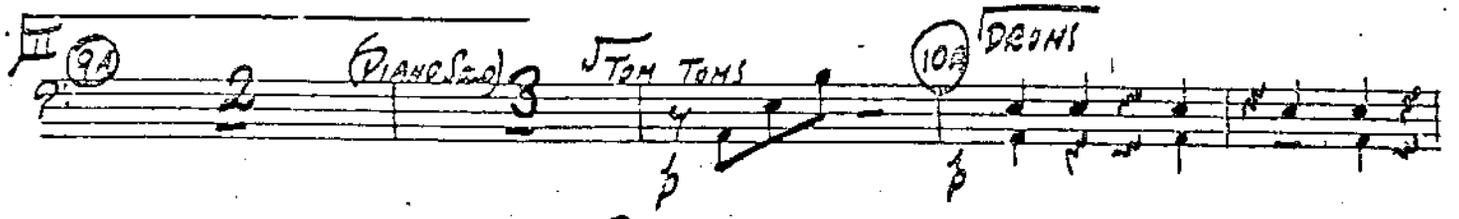
(14) (BRUSHES)

I CONT



(15) (16) (17)

II



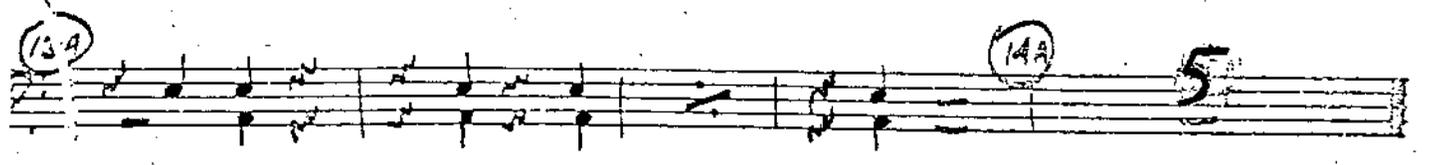
(9A) (PIANO) TOM TAMS



(11A)



(12A)



(13A) (14A)



II

Andante (1584)



(1)

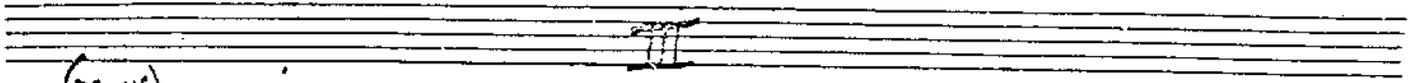


(2)



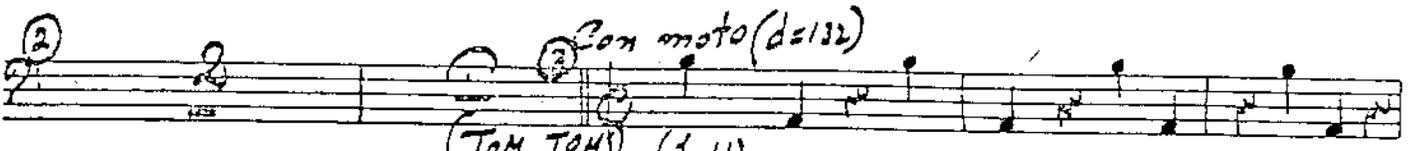
(3) (4) (5)





(DRUMS)

Moderato (♩ = 24)



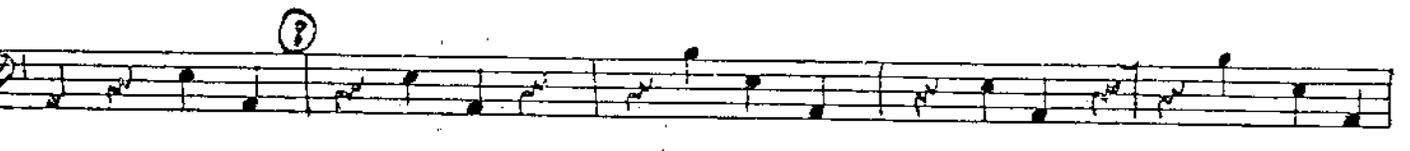
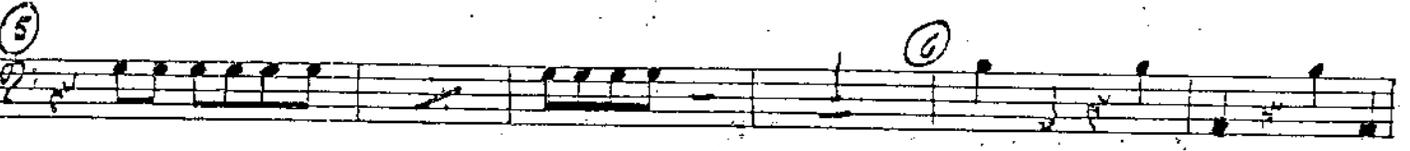
Con moto (♩ = 132)

(TOM TOMS) (f = 14)

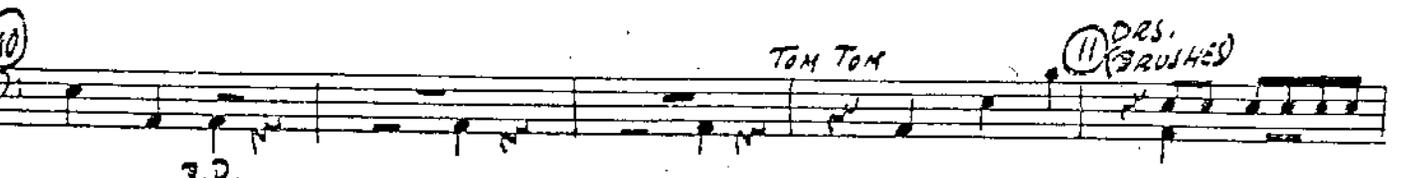


BRUSHES

p



1 2 3 2



f.d.

TOM TOM

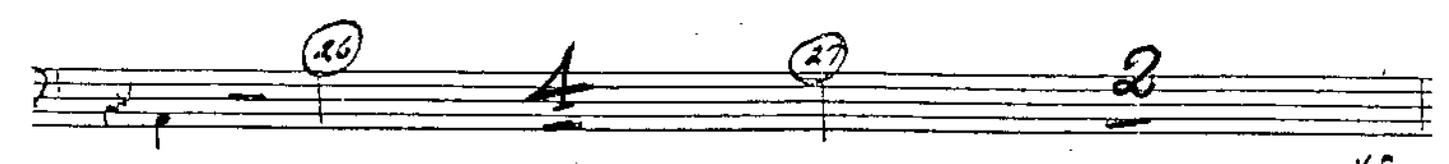
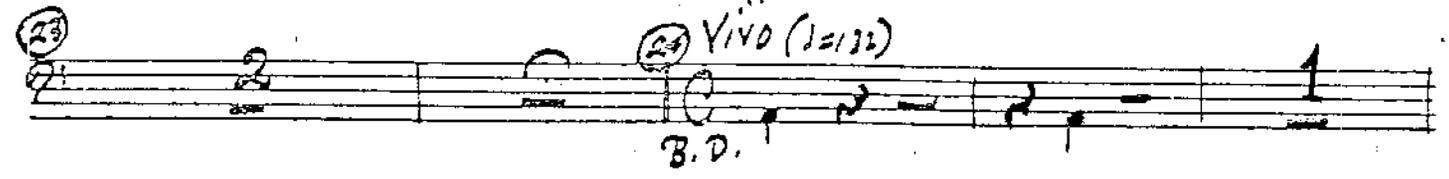
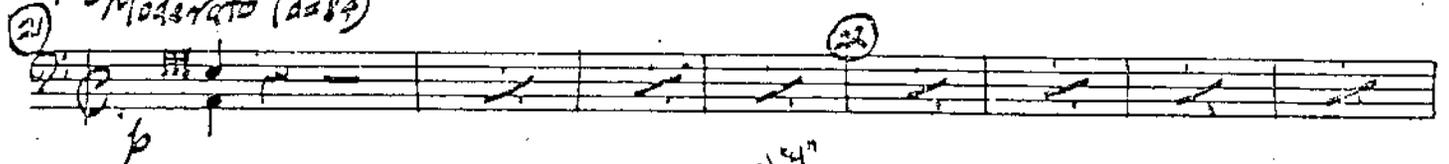
(11) DR. BRUSHES



13 (TOM TOMS)



Saxophone Moderato (d=84)



V.S.

3
mf
28 T.T. (SN. DR. STICK)
S.N.D.R.
B.D.

29

30 2
31 (DRS) poco sf

32 TOM TAMS

p
33 Same Tempo (8064, 12138)
BRUSHES SWISHING

34
35

36
37

38

39

40

Duration: 9 minutes

Leonard Bernstein

PRELUDE, FUGUE AND RIFFS

for Solo Clarinet and Jazz Ensemble

INSTRUMENTATION

Solo B \flat Clarinet	1st Trombone
1st E \flat Alto Saxophone (alternating with B \flat Clarinet)	2nd Trombone
2nd E \flat Alto Saxophone	3rd Trombone
1st B \flat Tenor Saxophone	Bass Trombone (4th Trombone)
2nd B \flat Tenor Saxophone	Piano
E \flat Baritone Saxophone	(2) Percussion
1st B \flat Trumpet	4 Tom-Toms
2nd B \flat Trumpet	Traps: Hi-Hat, Snare Drum, Bass Drum, etc.
3rd B \flat Trumpet	Xylophone
4th B \flat Trumpet	Vibraphone
5th B \flat Trumpet	Wood Block
	2 Timpani 
	String Bass (solo)

SCORE AND PARTS

EXTRA SCORE

AMBERSON ENTERPRISES, INC., Publisher
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Prefatory Note

Originally commissioned in 1949 by Woody Herman for his Band, PRELUDE, FUGUE and RIFFS was to be part of a series of jazz inspired works that already included Stravinsky's EBONY CONCERTO. The work was completed in November of 1949, but, by that time, Herman's band had disbanded, and so he never performed the work, nor did he pursue the series project any further.

The work lay dormant until 1952 when Bernstein revised it for a more conventional pit orchestra, in order to incorporate it, as a ballet sequence, into the musical comedy WONDERFUL TOWN. The new version did not survive its out-of-town performance, but bits of the music remained in the show as part of the "Conquering the City" dance and the "Conversation Piece" quartet.

The premiere performance of PRELUDE, FUGUE AND RIFFS finally took place on Mr. Bernstein's telecast of "What is Jazz?," on October 16, 1955, with Benny Goodman as the soloist.

A recording, with Mr. Goodman and with Mr. Bernstein as conductor, is available on Columbia Records ML6077/MS6677.

To Benny Goodman

Prelude, Fugue and Riffs

for Solo Clarinet and Jazz Ensemble

Leonard Bernstein

Prelude for the Brass

Fast and exact $J = 160$

1st Trumpet

2nd Trumpet

3rd Trumpet

4th Trumpet

5th Trumpet

Trombone

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Percussion

Bass Drum

Bass

ff

with Harmon mute

p with delicacy with Harmon mute

p with delicacy with Harmon mute

with delicacy

ff

ff

ff

ff

f

pizz.

ff

ff

10

1st Trumpet

2nd Trumpet

3rd Trumpet

4th Trumpet

5th Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Bass

mp

mf

f

p

1
2
3
4
5

B♭ Tpt.

mute off (open) p

side off (open) p

mute off (open) p

1
2
3
4

Tbn.

ff

ff

1
2
3
4

Perc.

D. Dr. f

(pizz.)

Bass

ff

1
2
3
4
5

B♭ Tpt.

f p cresc. mf cresc. molto ff

f p cresc. mf cresc. molto ff

f p cresc. mf cresc. molto ff

1
2
3
4

Tbn.

ff

ff

ff

1
2
3
4

Perc.

2 Tom Toms p cresc. f

Bass

mf cresc. f ff

J (but with a bit more drag)

J = 60 → *J* = 66

30

Bl Tpt. 1-5

Tbn. 1-4

Perc. B. Dr. Hi-Hat etc. ad lib. (very slow rock)

Bass

40

Bl Tpt. 1-5

Tbn. 1-4

Perc. *ad lib.*

Bass

02-Tpt. 1 2 3 4 5

Tba. 1 2 3 4

Perc. tom (lib.) tom (lib.)

Bass

Horn solo

Horn solo

ff *ff* *p sub.*

poco a poco Accel. (to achieve opening beat $J=160$) (in 4)

Bb-Tpt. 1 2 3 4 5

Tba. 1 2 3 4

Perc.

Bass

mp *cresc.* *mp* *cresc.* *mp cresc.*

sim. *p* *sim.*

50

accel.

1 *mf* *f cresc.* *ff*

2 *mf* *f cresc.* *ff*

3 *mf* *f cresc.* *ff*

4 *mf* *cresc.* *f*

5 *mf cresc.* *f*

1 *cresc.* *mf* *cresc.* *f*

2 *cresc.* *mf* *cresc.* *f*

3 *cresc.* *mf* *cresc.* *f*

4 *cresc.* *mf* *cresc.* *f*

Perc. Sn. Dr. *p* *cresc.*

Bass *cresc.* *mf* *cresc.* *f*

Original beat J = 160

60

1 *ff*

2 *ff*

3 *ff* Harmon mute *p* as before *mp*

4 *ff* Harmon mute *p* as before *mp*

5 *ff* Harmon mute *p* as before *mp*

1 *ff* mutes off

2 *ff* mutes off

3 *ff* (mutes off)

4 *ff* (mutes off)

Perc. Sn. Dr. *f* (5) (5) (5) (5)

Bass *ff* (5) (5) (5) (5)

Musical score for measures 65-70. The score consists of five staves (1-5) and three lower staves (6-8). Staves 1-5 are in treble clef, and staves 6-8 are in bass clef. The music features complex rhythmic patterns and dynamic markings. Key markings include *f*, *p cresc.*, *mf cresc. molto*, and *ff*. A *Tom-Tom* part is indicated on staff 7, and a *B. Dr.* part is on staff 8. The tempo is marked *Allegro* at the beginning of the section.

Musical score for measures 70-80. The score consists of five staves (1-5) and three lower staves (6-8). Staves 1-5 are in treble clef, and staves 6-8 are in bass clef. The music features complex rhythmic patterns and dynamic markings. Key markings include *fff*, *ff*, and *mf*. A *B. Dr.* part is indicated on staff 8. The tempo is marked *G.P.* (Grave) and *(in tempo)*. The score ends with the word *attacca* at the bottom right.

Fugue for the Saxes

Exactly the same beat $J = 160$

The musical score is divided into three systems, each with four staves. The instruments are labeled on the left of each system:

- System 1:** Eb Alto Saxophone (staves 1-2), Bb Tenor Saxophone (staves 3-4), Eb Baritone Saxophone (staves 5-6).
- System 2:** Eb A. Sax. (staves 1-2), Bb T. Sax. (staves 3-4), Eb Bar. Sax. (staves 5-6).
- System 3:** Eb A. Sax. (staves 1-2), Bb T. Sax. (staves 3-4), Eb Bar. Sax. (staves 5-6).

Key performance instructions and dynamics include:

- p stop tongue* (Alto Saxophone, first system)
- mp* (Tenor Saxophone, first system)
- f sub.* (Baritone Saxophone, first system)
- mp (natural)* (Baritone Saxophone, first system)
- mf* (Alto Saxophone, second system)
- mf* (Tenor Saxophone, second system)
- mf* (Baritone Saxophone, second system)
- mf cresc.* (Alto Saxophone, third system)
- cresc.* (Tenor Saxophone, third system)
- mf* (Tenor Saxophone, third system)
- mf cresc.* (Baritone Saxophone, third system)
- f* (Alto Saxophone, third system)
- f* (Tenor Saxophone, third system)
- f* (Baritone Saxophone, third system)

Rehearsal mark **90** is located at the beginning of the second system.

100

100

A. Sax. 1 2

2. Sax. 1 2

3. Sax. 1 2

Dynamic markings: *p*, *f*, *ff*

110

110

1. Sax. 1 2

2. Sax. 1 2

3. Sax. 1 2

Dynamic markings: *ff*, *p dolce*, *p*, *sicc.*, *sim.*

1. Sax. 1 2

2. Sax. 1 2

3. Sax. 1 2

Dynamic markings: *cresc.*, *f*, *p sub.*, *p sub.*, *p espansivo*

120

120

1. Sax. 1 2

2. Sax. 1 2

3. Sax. 1 2

Dynamic markings: *cresc.*, *f*, *p*, *pp*

150

A. Sax. 1 *(una voce.)* *dim.* *pp*

A. Sax. 2

T. Sax. 1 *dim.* *dim.*

T. Sax. 2 *dim.*

Bor. Sax. *dim.*

Riffs for Everyone

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone 1

Tenor Saxophone 2

E♭ Baritone Saxophone

Piano Solo (miked)

160

Cl. Solo *p lightly* *rit.*

Pno. *p* *dim.*

Cl. Solo *mf*

Pno. *p lightly* *dim.*

170

Cl. Solo *dim.*

Pno. *mf*

Bass *ppizz.*

B♭ Cl. Solo

mf

Pno

mp *sim.* *crac.*

Bass

mp *crac.*

B♭ Cl. Solo

Pno

f sempre

Perc.

Traps of lib., accompaniment (brushes)

mp

Bass

B♭ Cl. Solo

Pno.

Perc.

Traps

Bass

180

B♭ Cl. Solo

Pno.

Perc.

Xyl.

Traps

Bass

sim.

1
Tbn. *muted*
3
4
Pno.
Perc. *Xyl.*
Traps
Bass

1. Solo
1
A. Sax.
2
1
F. Sax.
2
3
Bar. Sax.
1
2
Tbn.
3
4
Pno.
Perc. *Xyl.*
Traps
(to Vibraphone)
Vib.
(pizz.)
Bass
sim.

Bb Cl. Solo
 1
 Eb Sax.
 2
 1
 Bb T. Sax.
 2
 Eb Bar. Sax.
 Pno.
 Perc.
 Vib.
 Traps
 Bass
 change to Bb Cl.
 ff

200

Bb Cl. Solo
 Bb Cl. 1
 Bb Trp. 1
 Tbn. 2
 Pno.
 Perc.
 Vib.
 Bass
 fade off
 mp
 Cym.
 mp

Eb Cl. Solo
 Bar. Sax.
 Tpt. 1
 Tbn. 1
 Pano.
 Perc.
 W. Dr.
 Cym.
 Xyl.
 cresc. sempre
 decr. sempre

210
 Eb Cl. Solo
 Bar. Sax.
 Tpt. 3
 Tbn. 2
 Tbn. 3
 Pano.
 Perc.
 W. Dr.
 Cym.
 Xyl.
 Bass
 molo
 mules
 p
 (mole)
 (mules)
 p
 p sub.
 (no Ped.)
 arco, sul pont.
 mp

Cl. Solo
 Eb Cl. 1
 Eb A. Sax. 2
 1
 2
 Eb T. Sax.
 1
 2
 Eb Bar. Sax.
 1
 2
 3
 4
 5
 1
 2
 3
 4
 Tbn.
 1
 2
 3
 4
 Pno.
 Vib.
 Perc.
 Bass
 pizz. arco, sul pont. pizz.

Eb Cl. Solo
 Eb Cl. 1
 Eb A. Sax. 2
 1
 2
 Bb T. Sax.
 1
 2
 Eb Bar. Sax.
 1
 2
 Bb Tpt. 3
 4
 5
 1
 2
 3
 4
 Tbn.
 1
 2
 3
 4
 Pno.
 Vib.
 Perc.
 Bass

B♭ Cl. Solo
 B♭ Cl. 1
 E♭ A. Sax. 2
 1
 B♭ T. Sax.
 2
 E♭ Bar. Sax.
 1
 2
 B♭ Tpt. 3
 4
 5
 Tbn.
 1
 2
 3
 4
 Pno.
 Vib.
 Perc.
 Tom-Toms (solo)
 Bosa

Musical score for a jazz ensemble. The score includes parts for:

- B♭ Cl. Solo
- B♭ Cl. 1
- E♭ A. Sax. 2
- 1
- B♭ T. Sax. 2
- E♭ Bar. Sax. 1, 2
- B♭ Tpt. 3, 4, 5
- Tbn. 1, 2, 3, 4
- Pno.
- Vib.
- Perc. (Tom-Toms solo)
- Bosa

Dynamics include *ff* and *fff*. The percussion part includes a section for Tom-Toms (solo).

Cl. Solo

B♭ Cl. 1

A. Sax. 2

1

B♭ T. Sax.

2

Bor. Sax.

1

2

B♭ Tpt. 3

4

5

Tbn.

1

2

3

4

Pno.

Perc.

4 Tom-Toms

Bass

Cl. Solo *alleg.* (*J = J*) *lib.*

B♭ Cl. 1 *ff* *fff*

E♭ A. Sax. 2 *fff*

1 *fff*

T. Sax. 2 *fff*

Bar. Sax. *fff*

(open) *fff*

(open) *fff*

open *fff*

open *fff*

open *fff*

B♭ Tpt. 3 *fff*

4 *fff*

5 *fff*

(*J = J*) (open) *fff* *solid*

open *fff* *solid*

open *fff* *solid*

open *fff* *solid*

open *fff* *solid*

Tbn. 1 *fff* *solid*

2 *fff* *solid*

3 *fff* *solid*

4 *fff* *solid*

Pno. *alleg.*

Tom-Tom *ff* *slow drag* *ad lib. (slow rock)*

Cym. *ff* *slow drag* *ad lib. (slow rock)*

B. Dr. *ff* *slow drag* *ad lib. (slow rock)*

ff *slow drag*

(*plaz.*)

Bass *ff*

Fl. Solo

B♭ Cl. 1

E.A. Sax. 2

1

T. Sax. 2

Bar. Sax.

1

2

B♭ Trpt. 3

4

5

1

2

Tbn. 3

4

Pno.

Cym. ad lib.

Perc. B. Dr. ad lib.

Bass

B♭ Cl. Solo

B♭ Cl. 1

E♭ A. Sax. 2

1

B♭ T. Sax. 2

2

E♭ Bar. Sax.

1

2

B♭ Trpt. 3

4

5

Tbn. 1

2

3

4

Pno.

Cym. ad lib.

Perc. B. Dr. ad lib.

Bass

Ct. Solo

1

2

T. Sax.

1

2

Bar. Sax.

1

2

B♭ Tpt.

1

2

3

4

Tbn.

Bass

simile

simile

rim.

mp

B♭ Ct. Solo

1

2

E♭ A. Sax. 2

1

B♭ T. Sax.

1

2

E♭ Bar. Sax.

1

2

3

4

Tbn.

Pno.

Traps ad lib. as 1

Bass

mp

solo

mp

mp

mp

mp

p lightly

Cl. Solo

Cl. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Trp. 3

Puo.

Perc.

Bass

p dolce

p dolce

Solo mf

mf

mf

260

Cl. Solo

Cl. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Bar. Sax.

Trp. 3

Puo.

Perc.

Bass

mf

mf

mf

mf

mp dolce

mp dolce

Eb Cl. Solo
 Eb Cl. 1
 Eb A. Sax. 2
 1
 Bb T. Sax.
 2
 Eb Bar. Sax.
 Tbn. 4
 Perc.
 Bass

270

Eb Cl. Solo
 Eb Cl. 1
 Eb A. Sax. 2
 1
 Bb T. Sax.
 2
 Eb Bar. Sax.
 Bb Tpt. 1
 Tbn. 4
 Pno.
 Vib.
 Perc.
 Bass

Eb Cl. Solo
 Eb Cl. 1
 Eb A. Sax. 2
 1
 Bl. T. Sax.
 2
 Bb Bar. Sax.
 1
 Solo
 2
 Bl. Tpt. 3
 4
 5
 1
 2
 Tbn.
 3
 4
 Pno.
 Vib.
 Perc.
 Traps
 Bass

Cl. Solo
 B♭ Cl. 1
 A. Sax. 2
 1
 ♭ T. Sax.
 2
 Bar. Sax.
 1
 2
 B♭ Trpt. 3
 4
 5
 1
 2
 Tbn.
 3
 4
 Pno.
 Perc.
 Tmpa
 Xyl.
 Bass

280

Solo

Musical score for Solo, Sax. 1, and Sax. 2 parts. The Solo part is in treble clef with a key signature of one flat and a 4/4 time signature. The Sax. 1 and Sax. 2 parts are in treble clef with a key signature of one flat and a 4/4 time signature. The Solo part features a melodic line with a dynamic marking of *ff*. The Sax. 1 and Sax. 2 parts feature a rhythmic accompaniment with a dynamic marking of *ff*.

Musical score for parts 1, 2, 3, 4, and 5. Parts 1 and 2 are in treble clef with a key signature of one flat and a 4/4 time signature. Parts 3, 4, and 5 are in treble clef with a key signature of one flat and a 4/4 time signature. The parts feature a rhythmic accompaniment with a dynamic marking of *ff*.

Musical score for parts 1, 2, 3, and 4 in bass clef. The parts feature a rhythmic accompaniment with a dynamic marking of *ff*.

Musical score for Piano part. The piano part features a rhythmic accompaniment with a dynamic marking of *ff*.

Musical score for Xyl. and Traps parts. The Xyl. part is in treble clef with a key signature of one flat and a 4/4 time signature. The Traps part is in bass clef with a key signature of one flat and a 4/4 time signature. The Xyl. part features a rhythmic accompaniment with a dynamic marking of *ff*. The Traps part features a rhythmic accompaniment with a dynamic marking of *ff*.

This page of a musical score is arranged in a standard concert band layout. It contains the following parts and staves from top to bottom:

- E♭ Cl. Solo**: A single staff for the solo clarinet.
- E♭ Cl. 1**: The first staff for the E♭ clarinet section.
- E♭ A. Sax. 2**: The second staff for the E♭ alto saxophone section.
- E♭ T. Sax. 1** and **2**: Two staves for the E♭ tenor saxophone section.
- E♭ Bar. Sax.**: A single staff for the E♭ baritone saxophone.
- E♭ Trp. 3**, **4**, and **5**: Three staves for the E♭ trumpet section.
- Tbn. 1**, **2**, **3**, and **4**: Four staves for the trombone section.
- Pno.**: A grand piano accompaniment staff.
- Perc.**: A percussion staff with the instruction "Tampa" written above it.
- Bass**: A bass line staff.

The score is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The piano part provides harmonic support with chords and arpeggios. The percussion part consists of rhythmic patterns indicated by diagonal lines.

Solo

fff

Cl. 1

fff

Sax. 2

fff

1

fff

Sax. 2

fff

Sax.

fff

1

fff

2

fff

3

fff

4

fff

5

fff

1

fff

2

fff

3

fff

4

fff

Xyl

Traps *ff*

with all possible sock

* This repeat should be made at least three times, and as many times as seems psychologically right (that is, to an "exhaustion point").

In tempo

1. 2. 3. or more

last time

E♭ Cl. Solo

E♭ Cl. 1

E♭ A. Sax. 2

E♭ T. Sax. 2

E♭ Bar. Sax.

Tuba

Perc.

Tramp.

Perc.

Bass

The musical score is arranged in a standard orchestral layout. The top staff is for the E♭ Clarinet Soloist. Below it are staves for E♭ Clarinet 1, E♭ Alto Saxophone 2, E♭ Tenor Saxophone 2, and E♭ Baritone Saxophone. The next section contains staves for Tuba, Percussion, Tramp, Percussion, and Bass. The score is divided into measures by vertical bar lines. A first ending section is marked '1. 2. 3. or more' and ends with a double bar line. A 'last time' section follows. Dynamics are indicated by 'pp' and 'fff'. Performance instructions like 'long' and 'coll' are placed above notes. The page number '11' is in the top left, and the number '4327' is in the bottom left.

MILTON BABBITT

All Set

for
Jazz Ensemble

(1957)

Commissioned
by the
Brandeis University Creative Arts Festival
of 1957

ASSOCIATED MUSIC PUBLISHERS, INC.

New York

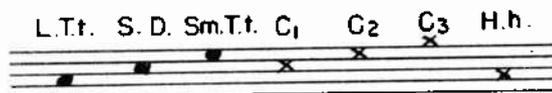
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INSTRUMENTATION

E \flat Alto Saxophone
B \flat Tenor Saxophone
Trumpet in B \flat
Trombone
Bass
Piano
Vibraphone

Percussion
Small Tom-tom
Large Tom-tom
Snare Drum
Bass Drum
3 Cymbals (16", 13", 8")
Hi-Hat

Percussion notation



Duration about 7:30 minutes

Instrumental parts available on rental from the publisher

For Gunther Schuller
ALL SET
For Jazz Ensemble

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Do Not Mark in Score

Milton Babbitt
(1957)

$\text{♩} = 108-120$

E♭ Alto Saxophone
B♭ Tenor Saxophone
Trumpet in B♭
Trombone
Bass
Drums
Cymbals
Vibraphone
Piano

E♭ A.
Sax.
B♭ T.
Tpt.
(B♭)
Tbn.
Bass
Drs
Vibes
Piano

Eb A. Sax.
 Bb T.
 Tpt (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

pizz. gliss. (always pizz till measure 396)
gliss.
p *mp*
p *mp*

Small Tom-tom

Eb A. Sax.
 Bb T.
 Tpt (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

mf *mf* *f* *gliss.*
mf *f*
mf *f*

Sm. T. t.

*This notation (♩ , etc.) always signifies a roll to be performed as fast as possible.

First system of a musical score, measures 1-4. The score includes parts for Eb A. Sax., Bb T., Tpt (Bb), Tbn., Bass, Drs., Vibes, and Piano. The Eb A. Sax. part has a circled '2' above it. The Bass part has a circled 'p' below it. The Drs. part includes the instruction 'Large Tom-tom' and 'S.D. (Damp half of snares to avoid rattle)'. The Vibes part includes 'ff', 'f', 'mf', 'B.D.', 'mp', 'p', and 'pp'. The Piano part includes 'ff' and 'A' markings.

Second system of a musical score, measures 5-8. The score includes parts for Eb A. Sax., Bb T., Tpt (Bb), Tbn., Bass, Drs., Vibes, and Piano. The Bb T. part has a circled '3' above it. The Bass part has 'gliss.' and 'mp' markings. The Drs. part includes 'L.T.', 'S.D.', 'p', 'mp', 'B.D.', 'mf', 'f', and 'ff' markings. The Piano part includes 'f' and 'mf' markings.

Eb A.
 Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

Sm. L.
 T.T. T.T.
 B.O.
 p sub.
 mp
 p
 mf

Eb A.
 Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

3
 mp
 mf
 mp
 B.O.
 f
 mf
 Ped.

Eb A.
 Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs. S.D.
 Vibes
 Piano

Dynamics: *mf*, *mp*, *mf*, *f*, *mf*, *mp*, *mf*, *p*



Eb A.
 Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs. S.D.
 Vibes
 Piano

Dynamics: *p*, *f sub.*, *f*, *gliss.*, *mf*, *mp*, *p*, *f sub.*, *mf*, *mf*, *f*, *mf*

Musical score for the first system, measures 1-4. The instruments are Eb A. Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, and Piano. The Eb A. Sax. part starts with a *mp* dynamic. The Bb T. part has a *p* dynamic. The Bass part starts with a *f* dynamic and has a triplet of eighth notes. The Drs. part has *mp* and *p* dynamics, with *Sm.T.t.* and *L.T.t.* markings. The Vibes part has *mp* and *p* dynamics. The Piano part has a *p* dynamic.



Musical score for the second system, measures 5-8. The instruments are Eb A. Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, and Piano. The Bb T. part has a *mp* dynamic. The Tbn. part has a *f* dynamic. The Bass part has a *mp* dynamic. The Drs. part has *f* and *p* dynamics, with *L.T.t.* and *Sm.T.t.* markings. The Vibes part has a triplet of eighth notes. The Piano part has a *p* dynamic.

Eb A.
 Sax.
 Bb T.

Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano



Eb A.
 Sax.
 Bb T.

Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

6

Ev

Sax

B♭ T.

Trpt. (B♭)

Tbn.

Bass

Sm.Tt. S.D.

Drs.

Vibes

Piano

p

p

mp

p

mp

ff

f

mf

Ev

Sax

B♭ T.

Trpt. (B♭)

Tbn.

Bass

Sm.Tt. S.D.

Drs.

Vibes

Piano

mp

f

mf

mp

p

sempre p

p

mp

p

mp

mf

f

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Musical score for the first system, measures 1-4. The score includes parts for Eb A Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibas, and Piano. Dynamics include *mf*, *p*, and *mp*. Performance markings include *L.T.I.* and *B.D.*. The piano part features a *p* dynamic in the first measure, *mp* in the second, and *mf* in the fourth. The saxophone part has *mf* in the first measure. The trumpet and trombone parts have *mf* in the first measure. The bass part has *mf* in the first measure. The drums part has *L.T.I.* and *B.D.* markings. The vibraphone part has *mp* in the second measure. The piano part has a *p* dynamic in the first measure, *mp* in the second, and *mf* in the fourth. The saxophone part has *mf* in the first measure. The trumpet and trombone parts have *mf* in the first measure. The bass part has *mf* in the first measure. The drums part has *L.T.I.* and *B.D.* markings. The vibraphone part has *mp* in the second measure.

Musical score for the second system, measures 5-8. The score includes parts for Eb A Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibas, and Piano. Dynamics include *mp*, *p*, *pp*, *f*, *gliss.*, and *f sub*. Performance markings include *L.T.I.* and *B.D.*. A circled number 7 is above the saxophone staff in measure 5. The saxophone part has *mp* in the first measure, *p* in the second, and *pp* in the third. The trumpet and trombone parts have *mp* in the first measure, *p* in the second, and *pp* in the third. The bass part has *mp* in the first measure, *pp* in the second, and *gliss.* in the third. The drums part has *L.T.I.* and *B.D.* markings. The vibraphone part has *mf* in the first measure, *f sub* in the second, and *f* in the third. The piano part has *f* in the first measure, *mf* in the second, and *p* in the third.

Musical score for measures 1-4. The score includes parts for Eb A., Sax., Bb T., Tpt (Bb), Tbn., Bass, Drs., Vibes, and Piano. The Bass part features glissando markings and dynamic changes from f to p. The Piano part includes a triplet of eighth notes in the right hand. The string part (Drs.) is marked L.T.T. and has a dynamic of mf.



Musical score for measures 5-8. The score includes parts for Eb A., Sax., Bb T., Tpt (Bb), Tbn., Bass, Drs., Vibes, and Piano. A circled number 8 is present in the top right of the saxophone part. The saxophone part has a dynamic of f. The Bass part has dynamics of mf, mp, and f. The Piano part has dynamics of mf and p. The string part (Drs.) is marked L.T.T. and has a dynamic of mf.

Musical score for the first system, featuring Eb A., Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, and Piano. The score includes dynamic markings such as *mf*, *mp*, *f*, and *mf*. Performance instructions include *S.D.* and *Sm. T.f.*. The piano part includes a *b₆* marking.



Musical score for the second system, featuring Eb A., Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, and Piano. The score includes dynamic markings such as *p*, *mp*, *mf*, *f*, and *gliss.*. Performance instructions include *S.D.* and *Sm. T.f.*. The piano part includes a *b₆* marking.

Eb A Sax. *p* *mf* *(mf)*
 Bb T. *p* *mf*
 Tpt. (Bb) *F* *mf*
 Tbn. *p* *mf*
 Bass *p* *mf* *(b)*
 Drs. B.D. *(p)*
 Vibes *mf*
 Piano



Eb A Sax. *(mf)* *f*
 Bb T. *(mf)* *f*
 Tpt. (Bb) *f*
 Tbn. *f*
 Bass *f*
 Drs. B.D.
 Vibes *f*
 Piano

10

Eb A. Sax. *f*
 Bb T. *(p)*
 Tpt. (Bb) *p*
 Tbn. *p*
 Bass *p* *gliss.*
 Drs. *f* *p* *(p)*
 Vibas *f*
 Piano *ff* *f*

Eb A. Sax. *mp* *mf* *f*
 Bb T. *mp* *f*
 Tpt. (Bb) *mp* *f*
 Tbn. *mp* *f*
 Bass *mp* *gliss.*
 Drs. *B.D.* *L.T.T.* *Sm.T.T.*
 Vibas *mf* *mp*
 Piano *mf* *mp*

Eb A.
 Sax.
 Bb T.

Tpt (Bb)
 Tbn

Bass

Drs.
 Vibes

Piano

f *mf* *p* *mp* *mf* *g/iss.* *(mp)* *mf*

S.D. L.T.1 Sm.T.1

Eb A.
 Sax.
 Bb T.

Tpt (Bb)
 Tbn

Bass

Drs.
 Vibes

Piano

f *mf* *p* *mp* *mf* *g/iss.* *f* *p*

S.D. Sm.T.1 L.T.1

Musical score for measures 1-11. The score includes parts for Eb A Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, and Piano. The Saxophone part features a melodic line with a dynamic marking of *p*. The Vibes part has a melodic line with dynamic markings of *f sub.* and *mp*. The Piano part provides harmonic support. Above the Vibes staff, there are markings: Sm.T.1, S.D., and L.T.1. Above the Saxophone staff, there is a circled number 12.

Musical score for measures 12-15. The score includes parts for Eb A Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, and Piano. The Saxophone part features a melodic line with a dynamic marking of *mf*. The Bass part has a melodic line with dynamic markings of *mf*, *f*, *p*, and *mp*. The Vibes part has a melodic line with dynamic markings of *mp* and *p*. The Piano part provides harmonic support. Above the Vibes staff, there are markings: L.T.1, S.D., Sm.T.1, and B.D.

Musical score for the first system, measures 1-4. The instruments are Eb Sax, Bb T, Tpt (Bb), Tbn, Bass, Drs, Vibes, and Piano. Dynamics include *mp*, *mf*, and *f*. The Drums part includes 'Sm. T.' and 'B.D.' markings.

Musical score for the second system, measures 5-8. The instruments are Eb Sax, Bb T, Tpt (Bb), Tbn, Bass, Drs, Vibes, and Piano. Dynamics include *f*, *mf*, and *pp*. A circled measure number '13' is present in the Eb Sax part. A handwritten 'A' is written above the Saxophone staff. The Drums part includes 'Sm. T.' and 'B.D.' markings.

First system of musical notation, measures 1-4. Instruments include Eb A Sax, Bb T., Tpt. (Bb), Tbn., Bass, Drs. (Sm.T.I., B.D.), Vibes, and Piano. Dynamics range from *pp* to *f*. A triplet of eighth notes is marked in the Sax and Tbn. parts in measure 4.

Second system of musical notation, measures 5-8. Instruments include Eb A Sax, Bb T., Tpt. (Bb), Tbn., Bass, Drs. (L.T.I., S.D.), Vibes, and Piano. Dynamics range from *mf* to *p*. A circled measure number '14' is above the Sax staff in measure 7.

Score for Eb A. Sax, Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, and Piano. The Eb A. Sax part features dynamics *mf* and *mf*. The Bass part features dynamics *p* and *f*. The Drs. part features dynamics *p*, *mp*, *mf*, and *p*. The Vibes part features dynamics *p* and *mf*. The Piano part features dynamics *p*. The section is marked with *S. D.* and *L.T.I.*.



Score for Eb A. Sax, Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, and Piano. The Eb A. Sax part features dynamics *p*, *mf*, *mp*, and *p*. The Bb T. part features dynamics *mf* and *f*. The Bass part features dynamics *mf*, *p*, and *mf*. The Drs. part features dynamics *mf* and *p*. The Vibes part features dynamics *mf* and *p*. The Piano part is empty. The section is marked with *L.T.I.* and *S. D.*.

15

Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano



Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

16

E♭ A. Sax. *p* *mf*

B♭ T.

Tpt. (B♭)

Tbn. *mf*

Bass *pp*

Dr. *f* B.D. *mp* *p*

Vibes

Piano

E♭ A. Sax.

B♭ T.

Tpt. (B♭)

Tbn.

Bass

Dr. *p* S.D. B.D. *f* L.T.T. Sm.T.t.

Vibes

Piano

17

Eb A. Sax. *ff*
 Bb T. *ff* *f* *mf*
 Tpt. (Bb) *ff* *f* *mf*
 Tbn.
 Bass *ff*
 Drs. Sm.T.I. L.T.I. S.D.
pp
 Vibes *ff* *f* *mf*
 Piano



Eb A. Sax.
 Bb T. *mp*
 Tpt. (Bb) *mp*
 Tbn. *p*
 Bass
 Drs. *p*
 Vibes *mp* *p* *pp*
 Piano

Brushes Cymbal 3 (8")

Musical score for the first system, measures 1-4. The score includes parts for Eb A. Sax, Bb T., Tpt. (Bb), Tbn, Bass, Drs., Vibes, and Piano. The Tbn part features a melodic line with a *mp* dynamic marking. The Drs. part includes a C.3 section and a B.D. section. The Piano part is mostly silent.



Musical score for the second system, measures 5-8. The score includes parts for Eb A. Sax, Bb T., Tpt. (Bb), Tbn, Bass, Drs., Vibes, and Piano. The Tbn part features a melodic line with dynamics *f*, *mf*, and *mp*. The Bass part features a melodic line with dynamics *mp*, *f*, and *mf*. The Drs. part includes a C.3 section and a B.D. section. The Piano part is mostly silent.

Eb A.
 Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano



Eb A.
 Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

Eb A.
 Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Crs.
 Vibes
 Piano

C.1 H.h. C.2
 B.D. 1
 mp p f mp

Eb A.
 Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Crs.
 Vibes
 Piano

H.h. C.2 C.1
 mf p mp B.D. mf

(21)

Score for measures 21-24. Instruments: Eb A. Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, Piano. Dynamics: mp, p, f, mf, p gliss., ff. Includes markings like '3' and 'p gliss.'

Score for measures 25-28. Instruments: Eb A. Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, Piano. Dynamics: p, mp, mf, f. Includes markings like 'C.2', 'C.1', 'C.3', and 'N'.

Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

Musical score for the first system, measures 18-22. It includes staves for Eb Alto Saxophone, Bb Tenor, Trumpet (Bb), Trombone, Bass, Drums, Vibes, and Piano. Dynamics range from *mp* to *f*. A circled '22' is above the saxophone staff. Performance markings include accents, slurs, and a '3' indicating a triplet.



Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

Musical score for the second system, measures 23-27. It includes staves for Eb Alto Saxophone, Bb Tenor, Trumpet (Bb), Trombone, Bass, Drums, Vibes, and Piano. Dynamics range from *mp* to *f*. Performance markings include accents, slurs, and a '3' indicating a triplet.

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Musical score for measures 1-22. The score includes parts for Eb A. Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, and Piano. Dynamics include (mp), mf, and f. Performance instructions include (always Brushesi), Sm.T.t., L.T.t., S.D., and B.D.

Musical score for measures 23-36. Measure 23 is circled. The score includes parts for Eb A. Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, and Piano. Dynamics include f, mf, and S.p. Performance instructions include Sm.T.t., L.T.t., S.p., and B.D.

Eb A. Sax. *mp* *p*
 Bb T. *mf*
 Tpt. (Bb)
 Tbn. *mf*
 Bass *gliss mp* *p*
 Drs. Sm.T. L.T. S.D. *mf* *p* B.D.
 Vibes *mf*
 Piano *mp*

Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn. *mf* *f* *mf* *p* *mf*
 Bass *mf* *f*
 Drs. Sm.T. L.T. S.D. B.D.
 Vibes *mf*
 Piano *mf* *f* *mf*

First system of a musical score. The instruments listed are Eb A. Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, and Piano. The Tbn. part includes dynamics *p*, *mp*, *mf*, and *f*. The Drs. part includes dynamics *p* and *mf*, and is marked with *L.T.I.*, *S.D.*, and *Sm.T.I.*. The Vibes part includes dynamics *mf* and *mp*. The Piano part is mostly silent. A double bar line is present at the end of the system.

Second system of a musical score. The instruments listed are Eb A. Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, and Piano. The Bb T. part includes dynamics *mp* and *mf*. The Tbn. part includes dynamics *mp* and *mf*. The Bass part includes dynamics *mp* and *mf*. The Drs. part includes dynamics *mp*, *f*, and *mp*, and is marked with *L.T.I.*, *S.D.*, and *Sm.T.r.*. The Vibes part includes dynamics *mf* and *mp*. The Piano part includes dynamics *mf* and *f*. A double bar line is present at the end of the system.

25

Eb A Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs. Sm.T.I. S.D. L.T.I.
 Vibes
 Piano



Eb A Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs. Sm.T.I. L.T.I. S.D.
 Vibes
 Piano

E♭ A.
 Sax.
 B♭ T.
 Tpt.
 (B♭)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

L.T.T. S.D. Sm.T.
 mp mf p
 mp mf p
 mp mf p

E♭ A.
 Sax.
 B♭ T.
 Tpt.
 (B♭)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

L.T.T. S.D. Sm.T.
 p f mf mf
 p mf p B.D. mf
 p mf p
 f mp (mp) p mp mf f

Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

27
 Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

First system of a musical score, measures 1-3. The score includes staves for Eb A. Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, and Piano. Dynamics include *pp*, *p*, *mf*, and *pp*. The Vibes part includes the instruction "L.T.T. Sticks".

Second system of a musical score, measures 4-6. The score includes staves for Eb A. Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, and Piano. Measure 4 is circled with the number 28. Dynamics include *f*, *mp*, *mf*, and *pp*. The Vibes part includes the instruction "S.D." and "B.D.". A triplets bracket is present in measure 5.

Musical score for measures 25-28. The score includes parts for Eb A. Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, and Piano. Dynamics include *mp*, *mf*, and *f*. Performance markings include *L.T.t.*, *Sm.T.t.*, and *S.D.*

Musical score for measures 29-32. The score includes parts for Eb A. Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, and Piano. Dynamics include *mf*, *mp*, *f*, *p*, and *mf*. Performance markings include *S.D.*, *Sm.T.t.*, and *L.T.t.*. A circled measure number '29' is present at the start of the second system.

E♭ A. Sax.
B♭ T.
Tpt. (B♭)
Tbn.
Bass
Drs.
Vibes
Piano
E♭ A. Sax.
B♭ T.
Tpt. (B♭)
Tbn.
Bass
Drs.
Vibes
Piano
AMP

First system of a musical score. The instruments and their parts are: Eb A. Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, and Piano. The score includes dynamic markings such as *mf*, *f*, *mp*, and *f*. The Drums (Drs.) part is specifically marked with *S.D.*, *Sm. T.*, and *L.T.*. The Vibes part includes the marking *mp sub.*. The Piano part is mostly blank in this system.



Second system of the musical score. The instruments and their parts are: Eb A. Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, and Piano. The score includes dynamic markings such as *f*, *mf*, *mp*, *p*, and *mf*. The Drums (Drs.) part is marked with *S.D.*, *L.T.*, and *Sm. T.*. The Vibes part includes the marking *mp*. The Piano part includes the marking *f*.

Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs. (L.T.f. S.D. Sm.T.t.)
 Vibes (B.D.)
 Piano (f p mp mf pp)

Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs. (L.T.f. S.D. Sm.T.t.)
 Vibes (B.D.)
 Piano (f)

Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

31

Eb A.
 Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

(mp) mf f mf
 (mp) mf f p mf
 (mp) mf p mf
 L.T. Sm. T.f. S.D. B.D. mf p mf
 p gliss. mf
 mf mp p ff

Eb A.
 Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

p p
 f mf=mp p
 mf mp p
 Sm. T.f. S.D. f mf mp p
 f mf=mp p
 f mf mp p

Eb A Sax. *mp*
 Bb T.
 Tpt. (Bb) *mp*
 Tbn. (*mp*)
 Bass *mp*
 Drs. C. 2 S.D. C. 3 C. 1 L.T. Sm.Tr.
 Vibes *mp* B.D. H.h.
 Piano *mf*

Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs. C. 3 L.T. S.D. Sm.Tr. C. 2
 Vibes
 Piano

Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

*stem down = foot; stem up = stick

Score for Eb A. Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., and Piano. The Eb A. Sax. part features dynamics *mp* and *p*. The Bb T. part features *mp*, *mf*, and *f*. The Tpt. (Bb) part features *mp* and *p*. The Tbn. part features *mp*, *p*, *gliss.*, *mf*, and *f*. The Bass part features *mp* and *f*. The Drs. part includes parts for Sm. T.r., C.1, C.2, L.T., S.D., and B.D. with dynamics *mf*, *mp*, *p*, and *mf*. The Piano part is empty.

Score for Eb A. Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, and Piano. The Eb A. Sax. part features dynamics *mf* and *p*. The Bb T. part features *mf* and *f*. The Tpt. (Bb) part features *mf* and *f*. The Tbn. part features *p*. The Bass part features *mf* and *f*. The Drs. part includes parts for L.T., C.1, C.2, and C.3 with dynamics *mp* and *mf*. The Vibes part includes parts for H.h. and B.D. The Piano part is empty.

Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

Sm.T.t.
 C.1 C.3 S.O. C.2
 H.H.
f *mp* *p*

Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

S.D. C.3 L.T. C.1 C.2
 B.D.
mf *f* *mf* *mp* *p*

Eb A. Sax. *p* *f* *mp*
 Bb T. *f* *mf* *p*
 Tpt. (Bb) *mf* *f* *f* *p*
 Tbn. *p* *p* *f*
 Bass *mf* *p*
 Drs. C.3 Sm.T.f. C.1 L.T.f. C.2
 Vibes H.h. *p* B.D.
 Pi *p*

35

Eb A. Sax. *p*
 Bb T. *f* *p*
 Tpt. (Bb) *f* *p*
 Tbn. *f* *p*
 Bass *f* *p*
 Drs. Sm.T.f. L.T.f. C.3 C.2
 Vibes *mf* *f* *p* H.h. B.D. *p*
 Piano *f*

Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

C.1 L.T.1 Sm.T.1 S.D. C.2 C.3
 mp mf f mf



Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

C.3 L.T.1 C.1 Sm.T.1 S.D. C.2
 mp p mp p

Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano
 Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

First system of a musical score. The instruments listed are Eb A. Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, and Piano. The Eb A. Sax., Bb T., and Piano parts are mostly blank. The Tpt. (Bb) part has a melodic line with dynamics *mf*, *f*, and *mf*. The Tbn. part has a rhythmic line with dynamics *mf*, *f*, and *p*. The Bass part has a simple line with dynamics *mf* and *mf*. The Drs. part has a melodic line with dynamics *mf*, *f*, and *mf*, and includes markings C.2, C.1, C.3, S.D., Sm.T.t., and L.T.t. The Vibes part has a rhythmic line with dynamics *mf* and *mf*. The Piano part is blank.

Second system of a musical score. The instruments listed are Eb A. Sax., Bb T., Tpt. (Bb), Tbn., Bass, Drs., Vibes, and Piano. The Eb A. Sax., Bb T., and Piano parts are mostly blank. The Tpt. (Bb) part has a melodic line with dynamics *mp*, *p*, and *mp*. The Tbn. part has a rhythmic line with dynamics *(p)* and *f*. The Bass part has a simple line with dynamics *p* and *f*. The Drs. part has a melodic line with dynamics *f* and *p*, and includes markings Sm.T.t., L.T.t., and S.D. The Vibes part has a rhythmic line with dynamics *p*, *p*, and *mp*. The Piano part is blank.

Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano



Eb A. Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

Eb A.
 Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano



Eb A.
 Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

Eb A.
 Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

Eb A.
 Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

Eb A.
 Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

Eb A.
 Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

Musical score for measures 18-21. The score includes parts for Eb A., Sax, Bb T., Tpt (Bb), Tbn, Bass, Drs, Vibas, and Piano. The Bass part includes markings for *arco* and *pizz*. The Vibas part includes markings for *L.T.t.*, *C.3*, *S.D.*, *C.1*, *Sm.T.t.*, *Hh*, *B.O.*, and *C.2*. Dynamics include *mf*, *p*, *ff*, and *f*.

Musical score for measures 22-25, starting with a double bar line and a circled measure number 40. The score includes parts for Eb A., Sax, Bb T., Tpt (Bb), Tbn, Bass, Drs, Vibas, and Piano. The Drs part includes markings for *C.1*, *Sm.T.t.*, *S.D.*, *L.T.t.*, and *C.3*. Dynamics include *mf*, *mp*, and *p*.

Eb A.
 Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

C.2 Sm.T. C.3 LT. S.D.
 p mp mf f
 arco pizz.

Eb A.
 Sax.
 Bb T.
 Tpt. (Bb)
 Tbn.
 Bass
 Drs.
 Vibes
 Piano

S.D. C.1 Sm.T. C.2 L.T. B.D.
 p mp mf ff
 flutter

GUNTHER SCHULLER

JOURNEY INTO JAZZ

for narrator, jazz ensemble
and small orchestra

full score

Music by Gunther Schuller
Text by Nat Hentoff

ASSOCIATED MUSIC PUBLISHERS, Inc.

JOURNEY INTO JAZZ

Gunther Schuller's **Journey Into Jazz**, with text by Nat Hentoff, was commissioned by Broadcast Music, Inc., and was first performed at the First International Jazz Festival, Washington, D.C., on May 30, 1962. The composer conducted the National Symphony Orchestra, with Ray Reinhardt narrating.

In March, 1964, an abbreviated version of the work was presented on the CBS Television Network with the composer conducting the New York Philharmonic, with narration by Leonard Bernstein.

Journey Into Jazz has been recorded by Columbia Records: CL 2247 / CS 9047.

I N S T R U M E N T A T I O N

ORCHESTRA:	Flute*	Percussion:	JAZZ ENSEMBLE:	E \flat Alto Saxophone*
	Oboe	Suspended Cymbal		B \flat Tenor Saxophone
	B \flat Clarinet*	Sizzle Cymbal		B \flat Trumpet
	Bassoon	Sock Cymbal		Drums
		Snare Drum		Bass
	F Horn	Harp		
	B \flat Trumpet	Strings		
	Narrator			

*The Flute, Clarinet, and Alto Saxophone parts are available both separately and as a composite part for one player doubling on all three instruments.

Journey Into Jazz

for Narrator, Jazz Ensemble, and Small Orchestra

Text by Nat Hentoff

Gunther Schuller

♩ = 108

Flute

Oboe

Clarinet (B♭)*

Bassoon

Horn (F)*

Trumpet (B♭)*

Percussion

Harp

Alto Saxophone (E♭)*

Tenor Saxophone (B♭)*

Trumpet (B♭)*

Drums

Bass *

SOLI

NARRATOR

This is the story of Edwin Jackson – a boy who learned about jazz.

♩ = 108

1 Violins

2 Violins

Viola

Cello

Bass *

* In the score all instruments, Basses included, are notated at actual pitch; the parts are transposed in the usual way.

5

Fl.

Ob.

Cl.

Bn.

poco cresc.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

1

2

Vns.

Vla.

Vc.

Cb.

(pizz.)

(pizz.)

(pizz.)

(pizz.)

When he was still quite small, Eddie Jackson had strong musical tastes.

* Indicates more or less exact entrance of narration. Arrow under final word(s) of a sentence indicates that it must coincide with corresponding moment of music.

10

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

Detailed description: This section of the score covers measures 10 through 13. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), Percussion (Perc.), and Piano (Hp.). The woodwinds and brass parts feature melodic lines with dynamic markings of *p* (piano) and *mp* (mezzo-piano). The piano part provides a harmonic accompaniment with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

NARR.

When his father sang, Eddie moaned.

When his mother sang, Eddie howled.

1

2

Vns.

Vla.

Vc.

Cb.

Solo Cb. (arco) (moaning)

ifx f

Detailed description: This section of the score covers measures 10 through 13 for the string section. It includes staves for Violin 1 (Vns. 1), Violin 2 (Vns. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The strings play a rhythmic accompaniment with eighth notes. The double bass part features a melodic line with dynamic markings of *ifx* (sforzando) and *f* (forte). A specific instruction for the double bass is "Solo Cb. (arco) (moaning)", indicating a solo performance using the arco (bowed) technique.

14

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

By the time he was five, Eddie had his own trumpet.

Vns.

Vla.

Vc.

Cb.

Fl. Ob. Cl. Bn. Hn. Tpt. Perc. Hp.

Harp (Hp.)

Alto Sax. Ten. Sax. SOLO TPT. Drs. Bass

NARR. Vns. Vla. Vc. Cb.

17

Fl.

Ob.

Cl.

Bn.

poco a poco cresc.

mf

pp *mf*

Hn.

Tpt.

pp *mf*

Perc.

Hp.

cresc.

mf

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

At six, he was given a phonograph
that was as small and sturdy as he.

And at seven, a transistor radio was added to fill
a bit more of Eddie's huge hunger for music.

1

2

Vns.

Vla.

Vc.

Cb.

cresc.

mf

mp

23

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

1

2

Vns.

Vla.

Vc.

Cb.

27

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

Suddenly one day, Eddie scotch taped a bold sign on the door of his room: **DO NOT ENTER - MUSIC IS BEING MADE**

1

2

Vns.

Vla.

Vc.

Cb.

32

Poco meno (♩ = 96)

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

con sord. (Straight mute)

mp

(S.D.)

Poco meno (♩ = 96)

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

The door was then closed.

From that day on, the sign appeared and remained in place from three to six every afternoon. From behind the door, Eddie's parents could hear the trumpet...

Poco meno (♩ = 96)

1 Vns

2 Vns

Vla.

Vc.

Cb.

con sord.

mp

con sord. div.

mp

mp

pizz.

arco

p

mp

37

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

Vns.

Vla.

Vc.

Cb.

or the phonograph...

or the radio;

41

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

and usually all three at once.

Solo Vn. (con sord.)

Vn. 1

others

Vn. 2

Vla.

Vc.

Cb.

44

poco rit.

Fl.

Cl.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

poco rit.

NARR.

The loudest by far was the trumpet. Soon Eddie had a real trumpet and a real teacher, whose tastes

Solo Vn.

Vn. 1

others

Vn. 2

Vla.

Vc.

Cb.

poco rit.

49

a tempo (♩ = 96)

Fl.

Ob. *dolce*

Cl. *pp*

Bn. *pp*

Hn.

Tpt.

Perc.

Hp.

a tempo (♩ = 96)

Alto Sax.

Ten. Sax.

SOLO TPT. *stiffly*

Drs.

Bass

NARR.

in music were as strong as Eddie's.

↑
Eddie's parents began to hear scales — first simple scales that soared slowly and floated back down again—

a tempo (♩ = 96)

1 Vns. *pp*

2 Vns. *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

53

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

senza sord.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

(as if correcting the previous mistake)

mp

mf

NARR.

uh, sometimes stumbling on the way.

Then more and more difficult scales that climbed quickly and fell with dizzying speed.

1

2

Vns.

Vla.

Vc.

Cb.

mp

mf

mf

mf

mf

57

Fl.

Ob. *mf* *p*

Cl. *mf*

Bn. *mf*

Hn. *mf*

Tpt.

Perc.

Hp. *mp* *mf*

Alto Sax.

Ten. Sax.

SOLO TPT. *mf*

Drs.

Bass

In time there were exercises
 whose notes seemed to rise in a spiral
 until they had filled the entire room.

NARR.

1 Vns. *mf* *P sub.* *espr.*

2 Vns. *mf* *P sub.*

Vla. *mf* *P sub.*

Vc. *mf* *P sub.*

Cb. *mf* *P sub.*

61

Fl. *pp*

Ob. *pp*

Cl. *mp* *tr*

Bn. *p* *cresc.*

Hn. *p* (9)

Tpt.

Perc. Susp. Cym. (felt sticks) *p* *mp*

Hp. *p*

Alto Sax.

Ten. Sax.

SOLO TPT. *mp* *in Hat*

Drs.

Bass

NARR. From the exercises, Eddie went on to play real tunes – tunes that sounded like a stream in a hurry, or a

Vns. 1 *p* *pp* *p* *mp*

Vns. 2 *p* *pp* *mp* *p* *mf* *stacc.*

Vla. *div.* *p* *mf* *stacc.*

Vc. *div.* *unis.*

Cb. *cresc.*

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

deep peaceful river,

Vns.

Vla.

Vc.

Cb.

Musical score for measures 64 and 65. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), Percussion (Perc.), Harp (Hp.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Solo Trumpet (SOLO TPT.), Drums (Drs.), and Bass. The Percussion part is marked '(Susp. Cym.)' and features a rhythmic pattern with dynamics *p*, *mp*, and *f*. The Solo Trumpet part has a melodic line starting in measure 64 with a dynamic of *mf*. The woodwinds and strings are mostly silent in this section.

Musical score for measures 66 and 67. The score includes parts for Narrator (NARR.), Violins (Vns.), Violas (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Narrator part has the text 'deep peaceful river,'. The Violins part has dynamics *p*, *mf*, and *f*, with markings for *pizz.* and *arco*. The Violas part has dynamics *mp* and *f*. The Violoncello and Contrabass parts have a *cresc.* marking. The score features complex rhythmic patterns and dynamic markings throughout.

Fl.

Ob. *mf* *ff*

Cl. *mf* *ff*

Bn. *mf* *ff*

Hn. *mf* *ff*

Tpt. *mf* *ff*
senza sord.

Perc. *p* *ff*

Hp. *f* *mf cresc.* *sim.* *3* *3* *3* *3* *ff*

Alto Sax.

Ten. Sax.

SOLO TPT. *mf* *f*

Drs.

Bass

NARR. or a storm, or sometimes like nothing Eddie's parents could imagine at all.

1 Vns. *f* *div.* *3* *f* *ff*

2 Vns. *mf* *ff*

Vla. *(div.) f* *mf* *ff*

Vc. *f* *mf* *ff*

Cb. *f* *mf* *ff*

73

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

duets. Gradually, it became difficult to tell Eddie apart from his teacher.

By the time he was fourteen,

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

pp sempre

(div.) sul pont.

p

no vibrato

p

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt. *p*

Perc. (Sizzle Cym.)

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT. *p*

Drs.

Bass

NARR. Eddie was a most accomplished and exceedingly proud trumpet player.

Vn. 1 (div.) *ord.* *mf*

Vn. 2 (div.) *ord.* *mf* *p*

Vla. (div.) *ord.* *mp* *unis. ord.* *3* *3* *p*

Vc. div. *mp* *p*

Cb. *gradually vibrato* *mp* *p*

79

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

One summer afternoon,
 although the sign was on Eddie's door and he was alone,
 he could not concentrate. Somewhere, in some other house

NARR.

Vn. 1

Vn. 2 (div.)

Vla.

Vc. (div.)

Cb.

(♩ = 96 *sempre*)

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

(As if from a distance)
Twice as fast (♩ = 96)

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR. nearby, a small jazz band was playing. Leading all the other instruments was a tenor saxophonist, who sounded more daring and

(♩ = 96 *sempre*)

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

87

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

Solo, ad lib.
B \flat

p

NARR. more full of surprises than any musician he had ever heard.
Eddie was curious – and he was disturbed.

Vns.

Vla.

Vc.

Cb.

unis.

cresc.

ppp

91

$\text{♩} = 116$

Fl. G.P.

Ob. *mf* G.P.

Cl. *mf* G.P.

Bn. *mf* G.P.

Hn. *mf* G.P.

Tpt. *mf* G.P.

Perc. G.P.

Hp. G.P.

$\text{♩} = 116$

Alto Sax. G.P.

Ten. Sax. *Bb7 Eb7 Bb* G.P.

SOLO TPT. G.P.

Drs. *short* G.P.

Bass *Bb7 Eb7* G.P.

↑ G.P.
 *Eddie took his trumpet, left his room, followed the sound, and discovered four young men in the cellar of a house on the next block. Seeing his trumpet, the young musicians asked Eddie to join them.

NARR.

$\text{♩} = 116$

1 Vns. *mf* G.P.

2 Vns. *mf* *div.* G.P.

Vla. *mf* G.P.

Vc. *mf* G.P.

Cb. G.P.

*It is suggested that the conductor give an extra bar preparation (for the jazz group) at the words "the young musicians."

95

Alto Sax. *Bb Blues: Solo, ad lib.*

Ten. Sax. *[Hatched]*

SOLO TPT. *Time, ad lib.*

Drs. *[Hatched]*

Bass *Bb Blues, Walk*

NARR.

107

Alto Sax. *[Rest]*

Ten. Sax. *[Hatched]*

SOLO TPT. *[Rest]*

Drs. *[Hatched]*

Bass *[Hatched]*

NARR. *Eddie looked, and he looked again, but nowhere could he see any printed music.*

He tried to play with them, but something was terribly wrong.

Alto Sax. *[Rest]*

Ten. Sax. *(Tenor Sax. uninfluenced by the "square" Trumpet)*

SOLO TPT. *open (legitimate style)*
mp

Drs. *[Hatched]*

Bass *[Hatched]*

NARR.

(cracked note)

119

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

(more courageously)

mf



131

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

(B \flat Blues, first 8 bars)

mf

Eddie just couldn't find a place for himself. Every time he tried, the music sputtered to a stop.



Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

gradually fades, falling apart

rit.

(giving up)

gradually fades, falling apart

gradually fades, falling apart

139

♩ = 76

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

♩ = 76

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

"Look, kid," the tenor man told him, "you know that horn alright, but you don't know jazz. When you do, come back again".

Eddie sadly trudged home.

Vn. 1

Vn. 2

Via.

Vc.

Cb.

p con dolce espressione

143

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

But he had been excited by the music he had heard in that cellar.
He began to listen to jazz records, mainly records
which featured trumpet players...

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

The musical score for measures 143-146 includes the following parts and markings:

- Flute (Fl.):** Rests in measures 143-145, then plays a half note G4 in measure 146 with a *mf* dynamic.
- Oboe (Ob.):** Plays a melodic line starting in measure 143 with a *p sub.* dynamic, moving to *mf* in measure 146.
- Clarinet (Cl.):** Rests throughout.
- Bassoon (Bn.):** Rests throughout.
- Horn (Hn.):** Rests throughout.
- Trumpet (Tpt.):** Rests throughout.
- Percussion (Perc.):** Rests throughout.
- Harpsichord (Hp.):** Plays a rhythmic accompaniment of eighth notes, starting with a *p sub.* dynamic.
- Alto Saxophone (Alto Sax.):** Rests throughout.
- Tenor Saxophone (Ten. Sax.):** Rests throughout.
- Solo Trumpet (SOLO TPT.):** Rests in measures 143-145, then plays a solo starting in measure 146 with a *mf* dynamic, marked "in Hat".
- Drum (Drs.):** Rests throughout.
- Bass (Bass):** Rests throughout.
- Violin 1 (Vn. 1):** Plays a melodic line with a *p sub.* dynamic, marked "(div. a3)" and "div. a2".
- Violin 2 (Vn. 2):** Plays a melodic line with a *p sub.* dynamic, marked "div." and "unis.".
- Viola (Vla.):** Plays a melodic line with a *p sub.* dynamic.
- Violoncello (Vc.):** Plays a melodic line with a *p sub.* dynamic, marked "div.".
- Double Bass (Cb.):** Plays a melodic line with a *p sub.* dynamic.

147

rit. accel.

Fl. *p*

Ob. *pp* *p*

Cl. *p*

Bn. *p*

Hn. *pp* *p*

Tpt. *pp* *p*

Perc. Susp. Cym. (sticks) *pp*

Hp. *lv.*

rit. accel.

Alto Sax.

Ten. Sax.

SOLO TPT. *3* *3* *3*

Drs.

Bass

NARR.

↑ and soon he was having fun trying to play some of his exercises and classical pieces in jazz time.

↑ Eddie also began to realize that each trumpet player had his own way of

rit. accel.

Vns. 1 *div.* *p* *pp*

Vns. 2 *p* *pp*

Vla. *p* *pp*

Vc. *div.* *p* *pp*

Cb. *p* *pp*

151 ♩ = 84

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Twice as fast (♩ = 168)

151 a-----b 152 a-----b 153 a-----b

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

plunger mute growl (ad lib.) gliss.

Time, ad lib. gradually come up to full dynamic

p gradually come up to full dynamic

NARR. playing. It was almost like people talking - in growls, in slides, and funny in-between

1

Vns.

2

Vla.

Vc.

Cb.

♩ = 84

unis. *mp* espr. *mp* unis.

mp unis. *mp*

154

Fl.

Ob.

Cl.

Ba.

Hr.

Tpt.

Perc.

Hp.

154 a-----b

155 a-----b

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

[alternate normal and half-valve fingering]

s

mf

NARR.

notes.

He also discovered the fun of different-sounding mutes.

1

Vns.

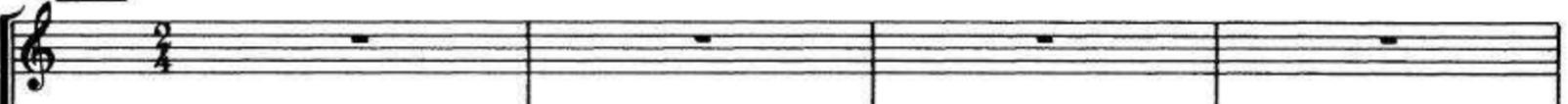
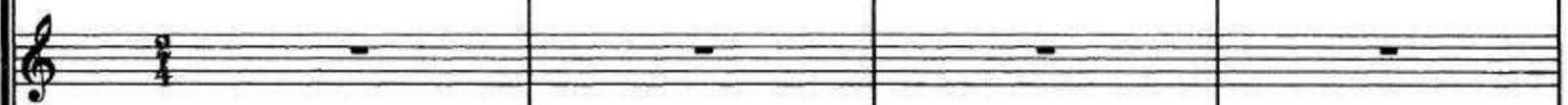
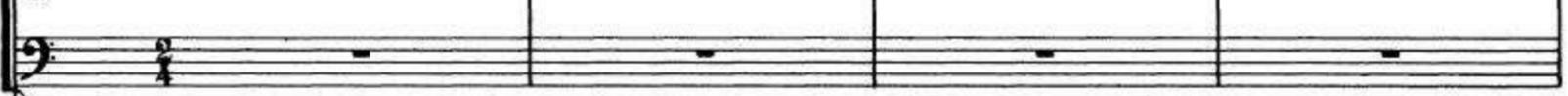
2

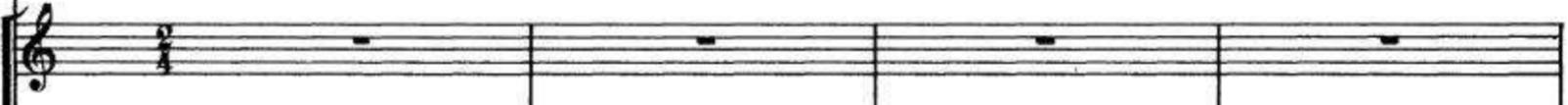
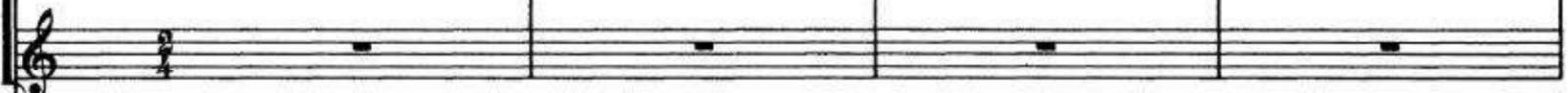
Vla.

Vc.

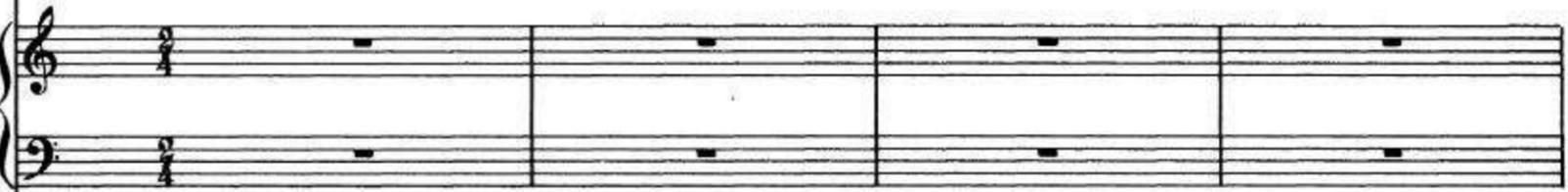
Cb.

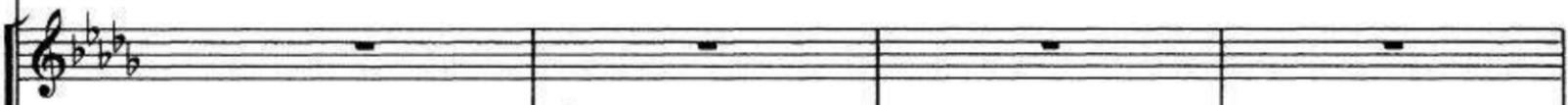
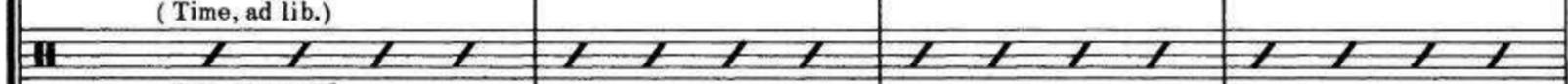
156

Fl. 
 Ob. 
 Cl. 
 Bn. 

Hn. 
 Tpt. 

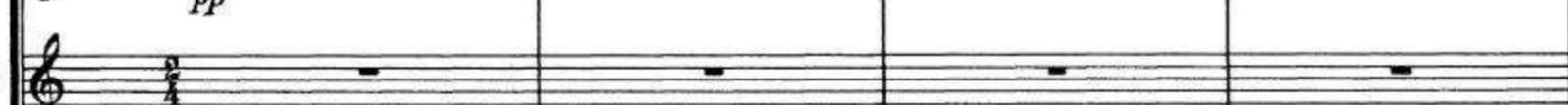
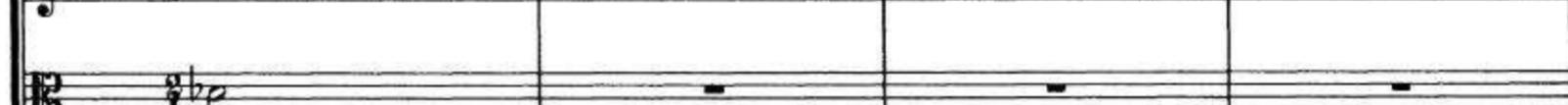
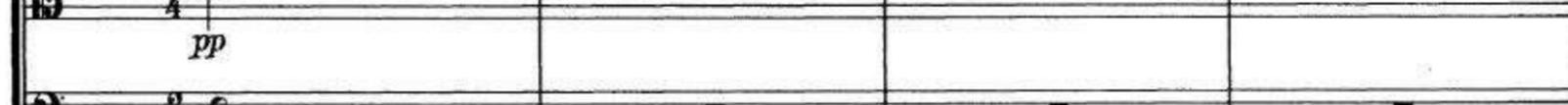
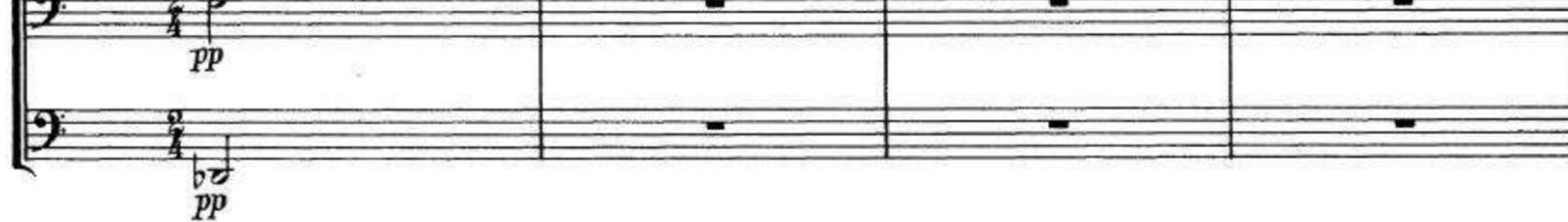
Perc. 

Hp. 

Alto Sax. 
 Ten. Sax. 
 SOLO TPT. 
 Drs. 
 Bass 

Harmon mute, stem extended
mf (Time, ad lib.) (hard swing)
 full, but not *f*
 Db Db7 Gb7 Gb7
 Walk, ad lib.

NARR.

1 Vns. 
 2 Vns. 
 Vla. 
 Vc. 
 Cb. 

160

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

Musical staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bn.). Each staff contains a whole rest in every measure, indicating that these instruments are silent during this section.

Musical staves for Horn (Hn.), Trumpet (Tpt.), Percussion (Perc.), and Harp (Hp.). Each staff contains a whole rest in every measure, indicating that these instruments are silent during this section.

Musical staves for Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Solo Trumpet (SOLO TPT.), Drums (Drs.), and Bass. The Alto Sax, Tenor Sax, and Solo TPT. staves contain melodic lines with various articulations and dynamics. The Drums staff shows a rhythmic pattern of slashes. The Bass staff contains a bass line with the following chord changes: Bb7, A7, E7, and Ab7.

Musical staves for Violin 1 (Vns. 1), Violin 2 (Vns. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Each staff contains a whole rest in every measure, indicating that these instruments are silent during this section.

163/169

Fl.
Ob.
Cl.
Bn.

Hn.
Tpt.

Perc.

Hp.

Alto Sax.
Ten. Sax.
SOLO TPT.
Drs.
Bass

Riff-like figures under Tpt.
Db Db7 Gb7 Bb7 A7 E7 Ab7 E7 Ab7 Db

Solo (♩) Db7 Gb7 Bb7 A7 E7 Ab7 E7 Ab7 Db

Db

Db Db7 Gb7 Bb7 A7 E7 Ab7 E7 Ab7 Db

NARR.

1
Vns.
2
Vla.
Vc.
Cb.

1. 2. pizz. mf pizz. mf pizz. mf pizz. mf

175

(♩ = 84)

accel. - - - - - ♩ = 112

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

(♩ = 84)

accel. - - - - - ♩ = 112

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

Finally Edwin Jackson felt ready.

He ran to the cellar in the house on the next block.

1

Vns.

2

Vla.

Vc.

Cb.

arco *f* *p*

arco *f* *p*

pizz. *f*

Fl.
Ob.
Cl.
Bn.

Hn.
Tpt.

Perc.
Hp.

Alto Sax. *relaxed swing*
mp

Ten. Sax. *relaxed swing*
mp

SOLO TPT.

Drs. *Time, ad lib. - relaxed swing*
mp

Bass *mp*

NARR.

1 Vns. *mp* *mf p*

2 Vns. *arco* *p* *mf p*

Vla.
Vc.
Cb.

Fl.
Ob.
Cl.
Bn.

Hn.
Tpt.

Perc.

Hp.

Alto Sax.
Ten. Sax.
SOLO TPT.
Drs.
Bass

NARR.

But when he started to play with the other young musicians, there was still something

1
Vns.
2
Vla.
Vc.
Cb.

Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
Perc.
Hp.

Alto Sax. *mf*
Solo, ad lib. (relaxed)

Ten. Sax. B B B7 E7 (Bm7)

SOLO TPT. open - angrily, roughly

Drs. Time, ad lib.

Bass Walk, ad lib. B B7 E7 (Bm7)

NARR.

terribly wrong.

1 Vns. *p sub.* *mf* *p* *fp*

2 Vns. *mp* *mf* *p*

Vla. (div.) *p sub.* *arco* *mp* *mf* *unis.* *p*

Vc. *mp* *mf*

Cb.

Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
Perc.
Hp.

Alto Sax.
Ten. Sax.
SOLO TPT.
Drs.
Bass

NARR.
Vns. 1
Vns. 2
Vla.
Vc.
Cb.

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

Vn. 1

Vn. 2

Vla.

Vc.

Cb.

mp *f*

con sord. (Straight, mute) *mp* *f* *mf*

B7

stop abruptly

B7

Eddie's horn stuck out as if he were all by himself. He still couldn't find a place for himself. He looked at his trumpet, but nothing was wrong

div. *f*

div. *f*

f

f

f

f

197 ♩ = 88

rit.

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

♩ = 88

rit.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

with it. He looked at the other players, and they were shaking their heads. "Look, kid," the tenor man told him, "you know how to play jazz on the trumpet, but you don't know how to play with people. When you do, come back again."

♩ = 88

rit.

1

Vns.

2

Vla.

Vc.

Cb.

Fl. *p* *mp* *rit.*

Ob. *mp* *mf*

Cl.

Bn. *mf* *p*

Hn.

Tpt.

Perc.

Hp. *p*

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

rit.

NARR. ↑ Eddie sadly trudged home. He thought and thought, and finally realized that on all the records he had heard, he had been listening only to the trumpet player, and not to what the other musicians were doing.

1 Vns. *p* *rit.*

2 Vns. *p* *div.*

Vla. *p*

Vc. *p*

Cb. *p dolce espr.*

204

a tempo

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

a tempo

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

Eddie began to listen to his records in a new way. He learned about blending with other instruments. He learned about improvising counter-melodies, tunes that fitted in with what the main soloist was playing.

a tempo

1 Vns.

2 Vns.

Vla.

Vc.

Cb.

209

Fl.

Ob. *mf*

Cl.

Bn. *P espr.*

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

Up to now, Eddie had been playing on top of the music, but now he tried to get inside the music.

1

2

Vns. *mp*

Vla. (div.)

Vc. (div.)

Cb.

213

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

mf *f*

senza sord.

mp *mf*

mf *f* *p*

f

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR. He played with big bands and small bands, with bad orchestras and good ones. And to the shock of his parents, Eddie began to improvise with everything!

1

2

Vns.

Vla.

Vc.

Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

f

f

f

f

217

molto rit.

Allegro (♩ = 132)

Fl.

Ob.

Cl.

Bn.

Hr.

Tpt.

Perc.

Hp.

molto rit.

Allegro (♩ = 132)

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

Eddie lept into symphonies and out again.

molto rit.

Allegro (♩ = 132)

1 Vns.

2 Vns.

Vla.

Vc.

Cb.

221

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

↑
He poked his
trumpet into
string quartets,

NARR.

1 Vns.

2 Vns.

Vla.

Vc.

Cb.

Solo Vn.

Solo Vn.

Solo Vla.

Solo Vc.

p

f

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

and he chattered with oboes,

violins,

harps,

1

Vns.

2

Vla.

Vc.

Cb.

(Solo)

(Solo)

(Solo)

(Solo)

tutti

tutti

tutti

tutti

mf

5

mf

mf

mf

mf

mf

The bottom section of the page contains a musical score for strings and woodwinds, along with a narrator's dialogue. The dialogue is: "and he chattered with oboes, violins, harps,". The musical score includes parts for Violins (1 and 2), Viola, Violoncello, and Contrabass. The woodwind parts for Flute, Oboe, Clarinet, Bassoon, Horn, and Trumpet are shown above. The score features various dynamics such as *mf* and *f*, and includes markings for *(Solo)* and *tutti*. The music is written in a key with one flat and a 2/4 time signature.

229

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

1 Vns.

2 Vns.

Vla.

Vc.

Cb.

and even a bassoon.

(♩ = 132 *sempre*)

Fl. *mp*

Ob. *mp*

Cl.

Bn.

Hn.

Tpt.

Perc. Sock Cym.(closed) *p*

Hp.

(♩ = 132 *sempre*)

Alto Sax.

Ten. Sax.

SOLO TPT. *open*

Drs. [fill in] on instr. of own choice

Bass

NARR.

Once again, Eddie felt ready and returned to the cellar of the house on the next block.

(♩ = 132 *sempre*)

1 Vns. *pizz.* *mf* *arco* *mp*

2 Vns. (div.) *pizz. unis.* *mf* *arco* *mp*

Vla. *pizz.* *mf* *arco* *mp*

Vc. *mp*

Cb. *pizz.* *mf*

239

Fl.
Ob.
Cl.
Bn.

Hn.
Tpt.

Perc.

Hp.

Alto Sax.
Ten. Sax.
SOLO TPT.
Drs.
Bass

NARR.

1
Vns.
2
Vla.
Vc.
Cb.

243

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

Gb7 F7

NARR.

1 Vns. no vibrato mf

2 Vns. no vibrato mf

Vla. no vibrato mf

Vc. no vibrato mf

Cb.

247

Fl.

Ob.

Cl.

Ba.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR. This time, when he started to play with the other jazz musicians, he thought he fitted in perfectly.

1 Vns.

2 Vns.

Vla.

Vc.

Cb.

Fl.
Ob.
Cl.
Bn.

Hn.
Tpt.

Perc.

Hp.

Alto Sax.
Ten. Sax.
SOLO TPT.
Drs.
Bass

NARR.

1 Vns.
2 Vns.
Vla.
Vc.
Cb.

256

Alto Sax. *mp*

Ten. Sax.

SOLO TPT. *mp*
Time, ad lib.

Drs.

Bass

C7-9 F7-9 Bbm C7-9 F7-9 Bbm C7-9 F7-9



261

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

Bb7 Eb7 Ab7 Db7 Gb7 F7 Bbm Gb7 F7

Bb7 Eb7 Ab7 Db7 Gb7 F7 Bbm Bbm7 Gb7 F7

(Ab in bass)



266

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs. (Time)

Bass

Bbφ Eb7 F7 C7 F7 Bbm C7 F7

Bbφ Eb7 F7 C7 F7 Bbm C7 F7

271

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

Chord changes: Eb m, Ab7, Db7, Gb7, Eb7, C7-9, F7-9, Eb m



276

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

Alto Sax. Solo break Bb m

Bass Chord changes: Bb m



280

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

Alto Sax. Solo: same changes as Tpt. (a little under Trumpet)

SOLO TPT. Solo (in a mechanical, inexpressive style)

Drs. Time, ad lib.

Bass Walk: same changes as Tpt.

SOLO TPT. Chord changes: C7-9, F7-9, Bb m, C7-9, F7-9, Bb m, C7-9, F7-9, Bb7, Eb7

286

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass



292

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass



298

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

↑ But after awhile, the other musicians stopped – and looked at him strangely.

304

♩ = 76

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

♩ = 76

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

Eddie felt chilled. "Look, kid,"
the tenor man said, "you know
everything except what to say
in the music. You and that
trumpet make a fine machine,

but jazz isn't a machine; jazz is
how you feel. What do you feel?
When you know, come back again."

Eddie sadly
trudged home.

♩ = 76

Vns.

Vla.

Vc.

Cb.

310

ca.5"

Fl.

Ob.

Cl.

Ba.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

Improvise, preferably in B \flat minor (about 5 seconds)

loud and angry

ca.5"

NARR.

At first he was puzzled.

But on his way home, he began to be angry. He rushed to his room, tore the sign off his door, grabbed his trumpet and began to play.

1

2

Vns.

Vla.

Vc.

Cb.

pizz.

pizz.

ca.5"

313

ca. 5''

NARR. The first notes were full of rage – raw and ugly. But for some strange reason, playing them made Eddie feel good. He looked at his trumpet, and he thought, “These are my notes! This music is me!” As the hours went by, the angry notes turned into triumphant notes...

315

NARR. ... then into happy ones –

317

ca. 10-12''

NARR. ...all kinds of notes, filling the room. “And all these notes are mine,” Eddie said. “These notes are how I feel.”

319

♩ = 76

Fl.
Ob.
Cl.
Bn.

Hn.
Tpt.

Perc.
Hp.

Susp. Cym. (felt stick) *lx*

♩ = 76

Alto Sax.
Ten. Sax.
SOLO TPT.
Drs.
Bass

NARR.

↑
Meanwhile, Eddie was growing up.

He was spending more and more time away from home.

♩ = 76

1
Vns.
2
Vla.
Vc.
Cb.

323

Fl.

Ob.

Cl.

Ba.

Hn.

Tpt.

Perc.
(Susp. Cym.)

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

He was becoming more and more restless, and he didn't quite know why.

There were times when he felt real good. There were others when he felt all alone.

Vns. 1

Vns. 2

Vla.

Vc.

Cb.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet) are at the top. The Percussion part includes a Suspension Cymbal. The strings (Violins 1 & 2, Viola, Violoncello, Contrabass) are at the bottom. The Narrator part is positioned below the strings. The score is marked with a rehearsal cue '323' in a box at the top left. The Percussion part has two measures with a suspension cymbal, marked with a piano 'p' dynamic and a fermata. The Narrator part has two lines of text with arrows pointing to measures in the string section. The string section has various musical notations, including dynamics like 'mp' and articulation marks like 'div.' and 'non div.'. There are also some triplets and slurs in the string parts.

327

Fl. Ob. Cl. Bn. Hn. Tpt. Perc. Hp. Alto Sax. Ten. Sax. SOLO TPT. Drs. Bass

NARR.

1 Vns. 2 Vns. Ma. Vc. Cb.

Sometimes he was afraid - afraid of not doing well enough in school, afraid of not being liked, afraid of how angry he could be at his parents, at his teachers, at his friends, and even at himself.

div. a3

div.

N.B. Beginning with the second measure of this page, the narration must begin, for each phrase, immediately after each fermata chord. The conductor must fit the duration of the fermatas to the text; thus, the later fermatas are shorter than the earlier ones.

330

Fl.

Ob. *mf*

Cl. *mf*

Bn. *mf*

Hn. *mf*

Tpt. *con sord. (Straight mute)* *mf*

Perc. (Susp. Cym.) *pp*

Hp. *mf*

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

rit.

Sometime Eddie couldn't sit down for having so many feelings bumping into each other inside of him.

NARR.

Vn. 1 div. a 3

Vn. 2 *div.*

Vla. *div.*

Vc.

Cb.

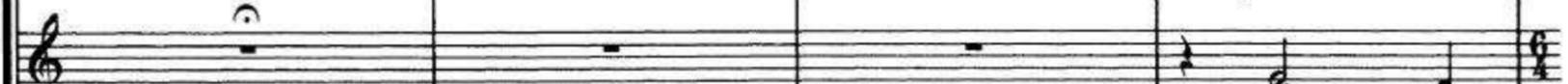
rit.

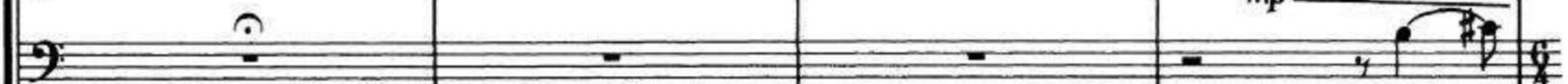
fp

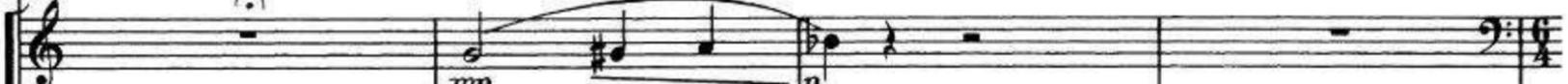
334

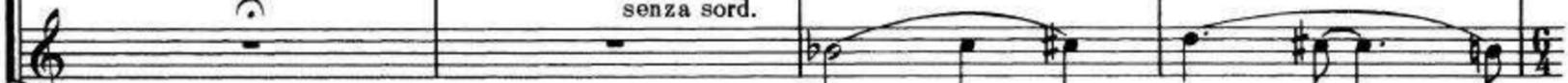
Fl. 

Ob. 

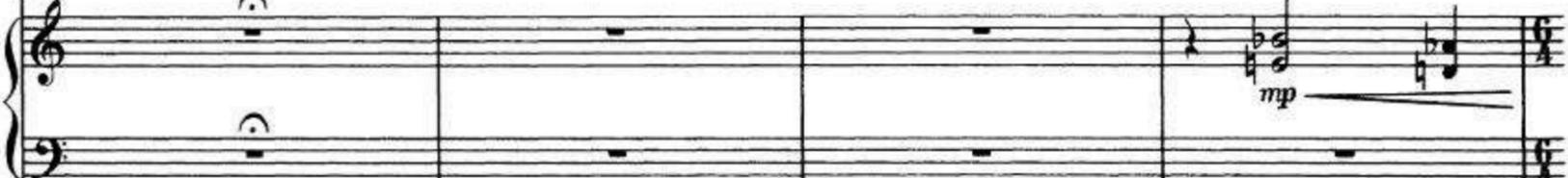
Cl. 

Bn. 

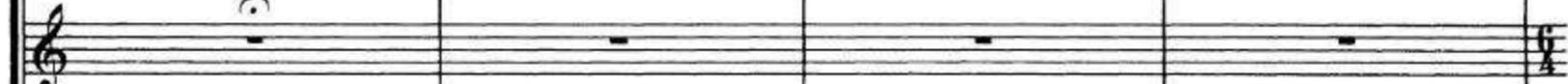
Hn. 

Tpt. 

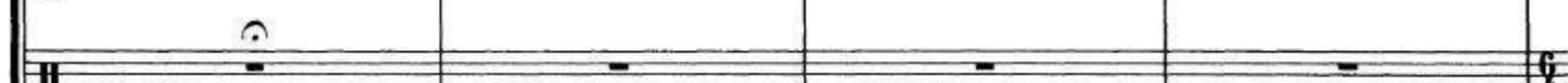
Perc. 

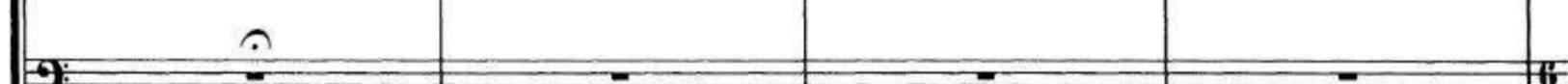
Hp. 

Alto Sax. 

Ten. Sax. 

SOLO TPT. 

Drs. 

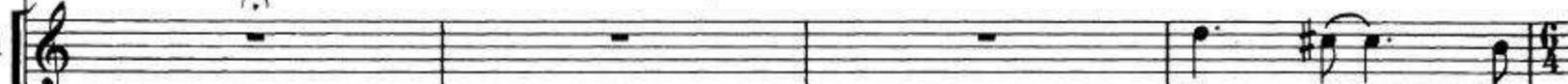
Bass 

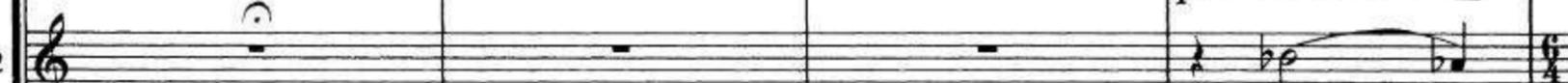
NARR.

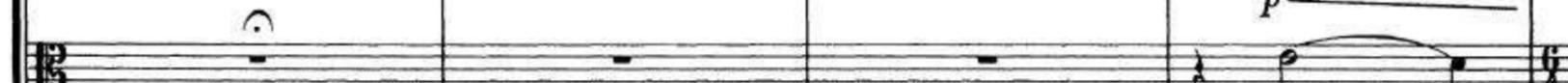
But whatever Eddie felt came out in his music; it was as if his trumpet had become a part of him.

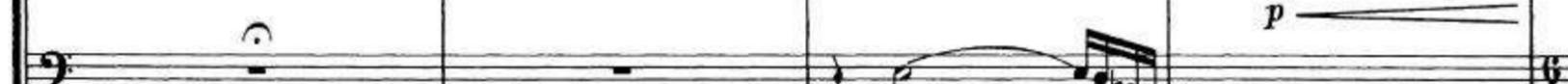
Eddie found the old sign:

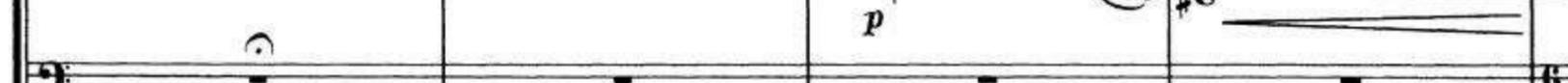
DO NOT ENTER - MUSIC IS BEING MADE

1 Vns. 

2 Vns. 

Vla. 

Vc. 

Cb. 

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. S.D.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

and put it back on his door.

Now Eddie felt really ready, and he went back to the cellar of the house on the next block.

1 Vns.

2 Vns.

Vla.

Vc.

Cb.

341

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs. *(relaxed)*
mp

Bass *(lightly)*
mp

NARR.

1

Vns.

2

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Alto Sax. *p sub.*

Ten. Sax. *p sub.*

SOLO TPT. *p sub.*

Drs. *p sub.*

Bass *p sub.*
Ab Ab7 Eb7 C7

NARR. *p sub.*
↑
And this time, when he started to play with the other jazz musicians,
he knew right away that he belonged.
↓

1 Vns.

2 Vns.

Vla.

Vc.

Cb.

* Ghost notes.

349

Fl. _____

Ob. _____

Cl. _____

Ba. _____

Hn. *mf* _____

Tpt. *mf* _____

Perc. _____

Hp. _____

Alto Sax. *mf* _____ *p*

Ten. Sax. *mf* _____ *p*

SOLO TPT. *mf* _____ *p*

Drs. *mf* _____ *p*

Bass *mf* _____ *p*

F7 Bb7 Eb7 C7 F7

NARR.

1 Vns. _____

2 Vns. _____

Vla. _____

Vc. _____

Cb. _____

353

Alto Sax.

Ten. Sax.

SOLO TPT.

(relaxed)

Drs.

Bass

mp

NARR. They played together for a long time, full of the pleasure of making music.



357

Alto Sax.

Ten. Sax.

SOLO TPT. Solo, ad lib. (last 8 bars of Eb major Blues)

Drs. Time, ad lib.

Bass Walk (last 8 bars of Eb major Blues)



365

Alto Sax.

Ten. Sax.

SOLO TPT. Solo, ad lib., Eb major Blues

Drs. Time, ad lib.

Bass Walk, Eb major Blues

377/389

Alto Sax. Solo, ad lib., Eb major Blues

Ten. Sax.

SOLO TPT.

Drs. Time, ad lib.

Bass Walk, Eb major Blues



401

Alto Sax. Solo, ad lib. Eb major Blues

Ten. Sax.

SOLO TPT.

Drs. Time, ad lib.

Bass Walk, Eb major Blues



413

Alto Sax. Eb major Blues *

Ten. Sax. Eb major Blues

SOLO TPT. Eb major Blues

Drs. Time, ad lib.

Bass Walk, Eb major Blues

* All three soloists in equal balance.

419

(♩ = 132 *sempre*)

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

(♩ = 132 *sempre*)

Alto Sax. (E♭ major Blues) *fade in last two bars*

Ten. Sax. (E♭ major Blues) *fade in last two bars*

SOLO TPT. (E♭ major Blues) * **STOP, out of breath**

Drs. (Time, ad lib.) *fade in last two bars*

Bass (Walk, E♭ major Blues) *fade in last two bars*

NARR.

Finally out of breath, Eddie stopped.
He found it hard to stop smiling.

(♩ = 132 *sempre*)

1 Vns.

2 Vns.

Vla.

Vc.

Cb.

* N.B. Only the trumpet stops suddenly; the others fade out in last two bars.

425

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR. "Say," he said to the tenor man, "where does it all end?
I mean, what more do I have to know?"

The tenor man grinned at him. "You just have to be yourself."

1 Vns.

2 Vns.

Vla.

Vc.

Cb.

430

♩ = 60

rit.

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

♩ = 60

rit.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR. There are things you won't be able to say in words, but you'll be able to say them on the trumpet. That's what jazz is—you. And that's why jazz is always changing. Because you change; and the people you play with change.

Ya dig?

1 Vns.

2 Vns.

Vla.

Vc.

Cb.

Fl.
Ob.
Cl.
Bn.

Hn.
Tpt.

Perc.
Hp.

Alto Sax. *f* *with energy and abandon* Solo, ad lib. Eb major Blues

Ten. Sax. *f* *with energy and abandon* Solo, ad lib. Eb major Blues

SOLO TPT. *f* *with energy and abandon* Solo, Eb major Blues

Drs. Time, ad lib., energetically *f*

Bass Eb major Blues *f*

NARR.

↑ Come on, let's blow!"

1
Vns. *p*

2

Vla.

Vc. div.

Cb.

441

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

Vns.

Vla.

Vc.

Cb.

fade out

fade out

fade out

fade out

fade out

dim.

dim.

dim.

dim.

unis.

div.

(div.)

pp

447

poco calando

♩ = 108

poco affrettando

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc.

Hp.

poco calando

♩ = 108

poco affrettando

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

NARR.

Late that night, when Edwin Jackson returned home,
he made a new sign and put it on his door.

poco calando

♩ = 108

poco affrettando

Vns. 1

Vns. 2

Vla.

Vc.

Cb.

pp

pp

pp

pizz.

mf

unis.

arco

452 (♩ = 108)

♩ = 152

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Perc. S.D.

Hp.

(♩ = 108)

♩ = 152

Alto Sax.

Ten. Sax.

SOLO TPT.

Drs.

Bass

Solo Eb Gm7 Gb7 E7 Eb

Eb Gm7 Gb7 E7 Eb

Eb Gm7 Gb7 E7 Eb

Time, ad lib.

Walk Eb Gm7 Gb7 E7

NARR.

** It said: MUSIC IS BEING MADE...COME ON IN !!

(♩ = 108)

♩ = 152

1 Vns.

2 Vns.

Vla.

Vc.

Cb.

pizz. arco

stacc.

ff

* Can be played only if separate Clarinet part is used throughout.

** The entire narration occurs during the fermata, before the next downbeat.

M e s a P a r a C

para flauta, clarinete, violín, violonchelo y piano

i
n
c
o

Movimientos

I. Groovy

II. Cantabile

III. Intenso

IV. Calm

Duración Estimada: 12 minutos

Música compuesta por

Enrique Muñoz Urquiza

(Esta hoja se ha dejado en blanco intencionalmente)

Mesa Para Cinco

para flauta, clarinete, violín, violonchelo y piano

Dedicada al grupo de los 5 Muñoz Urquiza

I. Groovy

Enrique Muñoz

Marcato con algo de groove ♩ = 120

Musical score for Flauta, Clarinete en Bb, Violín, Cello, and Piano. The score is in 4/4 time and marked *f*. The Flauta and Clarinete en Bb parts are mostly rests. The Violín and Cello parts are also mostly rests. The Piano part features a rhythmic pattern of eighth notes and chords, marked *f* and *cresc.*

Marcato con algo de groove ♩ = 120

Musical score for Fl. (Flauta), Bb Cl. (Clarinete), Vln. (Violín), Vc. (Violonchelo), and Pno. (Piano). The score is in 4/4 time and marked *f*. The Fl. and Bb Cl. parts are mostly rests. The Vln. and Vc. parts are also mostly rests. The Pno. part features a rhythmic pattern of eighth notes and chords, marked *f* and *cresc.*

3

Fl. *ff*

B \flat Cl.

Vln.

Vc. *ff*

Pno. *ff*

4

Fl.

B \flat Cl. *mf*

Vln. *ff*

Vc.

Pno.

5

Fl.

Bb Cl.

Vln. pizz.

Vc.

Pno. *mf*

Detailed description: This system contains measures 5 through 8. The Flute part is silent. The Bb Clarinet part has a melodic line starting in measure 5, with a slur over measures 6-7 and a fermata in measure 8. The Violin part is marked 'pizz.' and has a fermata in measure 5. The Viola part has a steady eighth-note accompaniment. The Piano part features a melodic line in the bass clef with a slur over measures 6-7 and a fermata in measure 8, and block chords in the treble clef.

9

Fl.

Bb Cl.

Vln.

Vc.

Pno.

Detailed description: This system contains measures 9 through 12. The Flute part is silent. The Bb Clarinet part has a melodic line starting in measure 9, with a slur over measures 10-11 and a fermata in measure 12. The Violin part is silent. The Viola part has a steady eighth-note accompaniment. The Piano part features a melodic line in the bass clef with a slur over measures 10-11 and a fermata in measure 12, and block chords in the treble clef.

13

Fl.

Bb Cl.

Vln.

Vc.

Pno.

f

ff

ff

tr

tr

arco

16

Fl.

Bb Cl.

Vln.

Vc.

Pno.

tr

ff

mf

f

pizz.

mf

19

Fl. Vln. Vc. Pno.

mf

Detailed description: This system contains measures 19, 20, and 21. The Flute part (Fl.) begins with a melodic line in measure 19, marked with a slur and a fermata. The Bassoon part (Bb Cl.) enters in measure 20 with a melodic line, marked with a slur and a fermata, and includes a dynamic marking of *mf*. The Violin (Vln.) and Viola (Vc.) parts have simple rhythmic accompaniment. The Piano (Pno.) part provides harmonic support with chords and arpeggiated figures.

22

Fl. Vln. Vc. Pno.

tr

Detailed description: This system contains measures 22, 23, and 24. The Flute part (Fl.) has a melodic line in measure 22, marked with a slur and a fermata, and includes a trill marking (*tr*) in measure 24. The Bassoon part (Bb Cl.) is silent. The Violin (Vln.) and Viola (Vc.) parts continue with their accompaniment. The Piano (Pno.) part provides harmonic support with chords and arpeggiated figures.

25

Fl. *mf*

Bb Cl. *mf*

Vln. *mf*

Vc. *f* arco

Pno. *f*

Detailed description: This system contains measures 25 and 26. The Flute part begins in measure 25 with a rest, then enters in measure 26 with a melodic line marked *mf*. The Bb Clarinet part also has a rest in measure 25 and enters in measure 26 with a similar melodic line marked *mf*. The Violin part has a rest in measure 25 and enters in measure 26 with a melodic line marked *mf*. The Viola part has a rest in measure 25 and enters in measure 26 with a melodic line marked *f* and *arco*. The Piano part consists of chords in both measures, marked *f*.

27

Fl. *ff*

Bb Cl. *ff*

Vln. *ff*

Vc. *ff* arco

Pno. *ff*

Detailed description: This system contains measures 27, 28, and 29. The Flute part begins in measure 27 with a rest, then enters in measure 28 with a melodic line marked *ff*. The Bb Clarinet part also has a rest in measure 27 and enters in measure 28 with a similar melodic line marked *ff*. The Violin part has a rest in measure 27 and enters in measure 28 with a melodic line marked *ff*. The Viola part has a rest in measure 27 and enters in measure 28 with a melodic line marked *ff* and *arco*. The Piano part consists of chords in all three measures, marked *ff*. In measure 29, the piano part features a complex chordal structure with some notes marked with accents.

30

Fl. *pp* *mf* *f*

Bb Cl. *pp* *mf* *f*

Vln. *pp* *mf* *f*

Vc. *mf* *f*

Pno. *mf* *f*

Ped.

33

Fl. *mf* *mp* *pp*

Bb Cl. *mf* *mp* *pp*

Vln. *mf* *mp* *pp*

Vc. *mf* *mp* *pp*

Pno. *mf* *mp* *mf*

35 $\text{♩} = \text{c. } 120$

Fl. *mp*

B♭ Cl. *mp*

Vln. *mp*

Vc. *mp*
pizz.

Pno.

39

Fl.

B♭ Cl. *mp*

Vln.

Vc. *mp*

Pno. *mp*
m.i.

43

Fl. *mp*

Bb Cl.

Vln. *mp*

Vc.

Pno. *m.i.*

46

Fl. *mf* *tr*

Bb Cl. *mf* *tr*

Vln. *mf* *arco*

Vc. *mf*

Pno. *mf*

53

Fl. *f*

Bb Cl. *f*

Vln. *f*

Vc.

Pno. m.i.

Detailed description: This system covers measures 53, 54, and 55. The Flute (Fl.) and Clarinet in B-flat (Bb Cl.) parts feature melodic lines with slurs and accents, both marked with a forte (*f*) dynamic. The Violin (Vln.) part has a long, sustained note in measure 54, also marked *f*. The Violoncello (Vc.) part has a melodic line in measure 55. The Piano (Pno.) part features arpeggiated chords in measures 53 and 55, with the instruction 'm.i.' (more intense) above the right-hand part.

56

Fl. *ff* *mf*

Bb Cl.

Vln. *f*

Vc. arco *f* pizz. *mp*

Pno. *f* *mf*

Detailed description: This system covers measures 56, 57, and 58. The Flute (Fl.) part has a melodic line in measure 56, marked *ff* (fortissimo) in the first half and *mf* (mezzo-forte) in the second half. The Clarinet (Bb Cl.) part is silent. The Violin (Vln.) part has a melodic line in measure 58, marked *f*. The Violoncello (Vc.) part starts in 'arco' (bowed) in measure 56, marked *f*, and switches to 'pizz.' (pizzicato) in measure 57, marked *mp*. The Piano (Pno.) part has arpeggiated chords in measure 56, marked *f*, and continues with chords in measures 57 and 58, marked *mf*.

59

Fl.

Bb Cl.

Vln.

Vc.

Pno.

mf

mp

pizz.

63

Fl.

Bb Cl.

Vln.

Vc.

Pno.

tr

mf

mf

f

66

Fl. *mf* *ff*

Bb Cl. *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff*

arco

Detailed description: This system contains measures 66 and 67. The Flute part begins with a rest in measure 66, followed by a sixteenth-note run in measure 67 starting on G4, marked *mf*, which then transitions to a fortissimo (*ff*) dynamic in measure 68. The Bass Clarinet, Violin, and Viola parts all play sustained chords in measure 66, marked *ff*. The Piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand, also marked *ff*. The Viola part is marked *arco*.

68

Fl. *f*

Bb Cl. *f*

Vln. *f*

Vc. *f*

Pno. *f*

Ped.

Detailed description: This system contains measures 68 and 69. In measure 68, the Flute and Bass Clarinet enter with a fortissimo (*f*) dynamic, playing a sixteenth-note run. The Violin and Viola parts play sustained chords, also marked *f*. The Piano part continues with its rhythmic accompaniment, marked *f*. In measure 69, the Flute and Bass Clarinet continue their run, marked *f*. The Piano part includes a *Ped.* (pedal) marking at the beginning of the measure.

II. Cantabile

74 Lento y Ligero ♩ = 50

Fl. *f* *pp*

B♭ Cl. *p* *pp*

Vln. *p* *pp*

Vc. *espress. mp* *mf* *pp*

Pno. *P* *Red.*

Lento y Ligero ♩ = 50

Detailed description: This system contains measures 74 through 77. The Flute part begins in measure 74 with a rest, then in measure 75 has a rest, and in measure 76 has a triplet of eighth notes marked *f*. In measure 77, it has a half note marked *pp*. The Bass Clarinet part has rests in measures 74 and 75, then a half note marked *p* in measure 76, and a half note marked *pp* in measure 77. The Violin part has rests in measures 74 and 75, then a half note marked *p* in measure 76, and a half note marked *pp* in measure 77. The Viola part has a half note marked *espress. mp* in measure 74, a half note marked *mf* in measure 75, and a half note marked *pp* in measure 76. The Piano part has rests in measures 74 and 75, then a half note marked *P* in measure 76, and a half note marked *Red.* in measure 77.

78

Fl. *pp* *mf* *pp*

B♭ Cl. *f* *pp* *mf* *pp*

Vln. *mf* *pp*

Vc. *mf* *pp*

Pno. *mf* *pp*

* *Red.* *

Detailed description: This system contains measures 78 through 81. The Flute part has a half note marked *pp* in measure 78, a rest in measure 79, a half note marked *mf* in measure 80, and a half note marked *pp* in measure 81. The Bass Clarinet part has a triplet of eighth notes marked *f* in measure 78, a half note marked *pp* in measure 79, a half note marked *mf* in measure 80, and a half note marked *pp* in measure 81. The Violin part has a half note marked *mf* in measure 79 and a half note marked *pp* in measure 80. The Viola part has a half note marked *mf* in measure 79 and a half note marked *pp* in measure 80. The Piano part has a half note marked *mf* in measure 79 and a half note marked *pp* in measure 80. At the bottom of the system, there are two asterisks with the word *Red.* between them.

82

Fl.

Bb Cl.

Vln.

Vc.

Pno.

f *3* *p* *f* *pp* *ff*

Detailed description: This system covers measures 82, 83, and 84. The Flute (Fl.) and B-flat Clarinet (Bb Cl.) parts are mostly silent, with notes appearing in measure 84 at a *p* dynamic. The Violin (Vln.) part begins in measure 82 with a triplet of eighth notes marked *f*, followed by a long note in measure 83 and a final note in measure 84 marked *p*. The Viola (Vc.) part has a long note in measure 83 marked *f* and a final note in measure 84 marked *p*. The Piano (Pno.) part features a triplet of eighth notes in measure 82 marked *f*, a long note in measure 83 marked *pp*, and a final note in measure 84. The bass line includes a *ff* dynamic in measure 83.

85

Fl.

Bb Cl.

Vln.

Vc.

Pno.

mf *pp* *mf* *pp* *mf* *pp* *pizz.* *mf* *mf* *pp* *ff*

Detailed description: This system covers measures 85, 86, and 87. The Flute (Fl.) and B-flat Clarinet (Bb Cl.) parts play long notes in measure 85, with dynamics *mf* and *pp* indicated. The Violin (Vln.) part is silent until measure 86, where it begins a rhythmic pattern marked *pizz.* and *mf*. The Viola (Vc.) part has long notes in measures 85 and 86, with dynamics *mf* and *pp*. The Piano (Pno.) part has long notes in measures 85 and 86, with dynamics *mf* and *pp*, and a *ff* dynamic in measure 87. The bass line includes a *ff* dynamic in measure 87.

88

Fl.

Bb Cl.

Vln.

Vc.

Pno.

p

p

mf

f

p

mf

Ped.

* Ped.

91

Fl.

Bb Cl.

Vln.

Vc.

Pno.

mp

mp

mp

mp

Ped.

94 *rit.*

Fl. *mf* *p*

B♭ Cl. *mf* *f* *pp*

Vln. *f* *pp*

Vc.

Pno. *mf* *pp*

3+3+3+3
With a waltz-like feel

98 *a tempo*

Fl. *p*

B♭ Cl. *p*

Vln. *pizz.* *p*

Vc. *pizz.* *p*

Pno. *p*

101 ♩ = 90

Fl. *mp* *p*

Bb Cl. *mp* *p*

Vln. *mp* *p*
arco

Vc. *mp* *p*

Pno. *mp* *p*
Ped. *

103

Fl. *mf*

Bb Cl. *mf*

Vln. *mf*

Vc. *mf*

Pno. *mf*
Ped. *

105

Fl.

Bb Cl.

Vln.

Vc.

Pno.

ff

mf

ff

ff

Detailed description: This system contains measures 105, 106, and 107. The key signature is one flat (Bb). The flute part begins with a whole rest in measure 105, followed by a sixteenth-note scale starting in measure 106. The Bb clarinet part has a whole rest in measure 105 and a sixteenth-note scale starting in measure 106. The violin and viola parts play a sixteenth-note scale starting in measure 106. The piano part has a whole rest in measure 105 and a half note in measure 106. Dynamics include *ff* for the woodwinds and strings, and *mf* for the piano.

108

Fl.

Bb Cl.

Vln.

Vc.

Pno.

p

p

p

Detailed description: This system contains measures 108, 109, and 110. The key signature is one flat (Bb). The flute part has a whole rest in measure 108 and a sixteenth-note scale starting in measure 109. The Bb clarinet part has a whole rest in measure 108 and a sixteenth-note scale starting in measure 109. The violin and viola parts have whole rests in measures 108 and 109, and a half note in measure 110. The piano part has a whole rest in measure 108 and a half note in measure 109. Dynamics include *p* for the woodwinds and strings, and *p* for the piano.

111

Musical score for measures 111-113. The score is for five instruments: Flute (Fl.), B-flat Clarinet (Bb Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 111-113. Starts with a dynamic marking of *f*. The melody consists of eighth and quarter notes.
- Bb Cl.:** Measures 111-113. Remains silent.
- Vln.:** Measures 111-113. Starts with a dynamic marking of *mf*. The melody consists of quarter notes.
- Vc.:** Measures 111-113. Remains silent.
- Pno.:** Measures 111-113. Starts with a dynamic marking of *mf*. The bass line consists of quarter notes.

114

Musical score for measures 114-116. The score is for five instruments: Flute (Fl.), B-flat Clarinet (Bb Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 114-116. Starts with a dynamic marking of *mf*. The melody consists of quarter notes.
- Bb Cl.:** Measures 114-116. Starts with a dynamic marking of *mf*. The melody consists of quarter notes.
- Vln.:** Measures 114-116. The melody consists of quarter notes.
- Vc.:** Measures 114-116. Remains silent.
- Pno.:** Measures 114-116. The bass line consists of quarter notes.

116

Fl. *p*

Bb Cl. *p*

Vln. *p*

Vc.

Pno. *p*

Detailed description: This system covers measures 116, 117, and 118. The Flute (Fl.) part begins in measure 116 with a quarter rest, followed by eighth notes G4, F4, E4, and D4. In measure 117, it has a quarter rest, then a quarter note G4, and a quarter rest. In measure 118, it plays a half note G4. The Bb Clarinet (Bb Cl.) part starts in measure 116 with eighth notes G4, F4, E4, and D4. In measure 117, it has a quarter rest, then a quarter note G4, and a quarter rest. In measure 118, it plays a half note G4. The Violin (Vln.) part is silent in measures 116 and 117, then plays a half note G4 in measure 118. The Violoncello (Vc.) part is silent throughout. The Piano (Pno.) part has a half note G4 in measure 116, a half note F4 in measure 117, and a half note E4 in measure 118. Dynamics of *p* are indicated for the Flute, Bb Clarinet, Violin, and Piano parts in measure 118.

119

Fl.

Bb Cl.

Vln.

Vc. *p*

Pno.

Detailed description: This system covers measures 119, 120, and 121. The Flute (Fl.) part has a half note G4 in measure 119, a half note G4 in measure 120, and a half note G4 in measure 121. The Bb Clarinet (Bb Cl.) part has a half note G4 in measure 119, a half rest in measure 120, and a half note G4 in measure 121. The Violin (Vln.) part has a half note G4 in measure 119, a half note G4 in measure 120, and a half note G4 in measure 121. The Violoncello (Vc.) part has a half note G4 in measure 119, a half note G4 in measure 120, and a half rest in measure 121. The Piano (Pno.) part has a half note G4 in measure 119, a half note F4 in measure 120, and a half note E4 in measure 121. A dynamic of *p* is indicated for the Violoncello part in measure 119.

122

Fl.

Bb Cl.

Vln.

Vc.

Pno.

Ped.

*

124 ♩ = 60

Fl.

Bb Cl.

Vln.

Vc.

Pno.

p *pp* *p*

p *pp* *p*

p *pp* *p*

♩ = 60

Ped.

127

Fl.

Bb Cl.

Vln.

Vc.

Pno.

rit.

mf

mf

mf

*

130

Fl.

Bb Cl.

Vln.

Vc.

Pno.

mf

mf

mf

mf

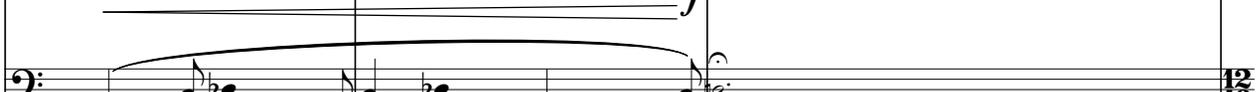
*

132

Fl.  **12/16**

Bb Cl.  **12/16**

Vln.  **12/16**

Vc.  **12/16**

Pno.  **12/16**

f

3+3+3+3
With a waltz-like feel

135

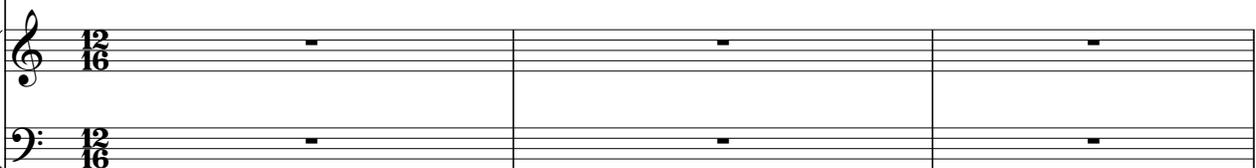
a tempo

Fl.  **12/16**

Bb Cl.  **12/16**

Vln.  **12/16**

Vc.  **12/16**

Pno.  **12/16**

p

pizz.

mp

138

Musical score for measures 138-140. The score is for five instruments: Flute (Fl.), Bass Clarinet (Bb Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 138-140. Starts with a rest, then plays a melodic line starting on B4, moving to A4, G4, F4, E4, D4, C4. Dynamics: *mp*.
- Bb Cl.:** Measures 138-140. Starts with a rest, then plays a melodic line starting on B3, moving to A3, G3, F3, E3, D3, C3. Dynamics: *mp*.
- Vln.:** Measures 138-140. Rests in measures 138 and 139. In measure 140, plays a melodic line starting on B4, moving to A4, G4, F4, E4, D4, C4. Dynamics: *mp*. Marking: *arco*.
- Vc.:** Measures 138-140. Rests in measures 138 and 139. In measure 140, plays a melodic line starting on B3, moving to A3, G3, F3, E3, D3, C3. Dynamics: *mp*.
- Pno.:** Rests in all three measures.

139

Musical score for measures 139-141. The score is for five instruments: Flute (Fl.), Bass Clarinet (Bb Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 139-141. Plays a melodic line starting on B4, moving to A4, G4, F4, E4, D4, C4. Dynamics: *mf*.
- Bb Cl.:** Measures 139-141. Plays a melodic line starting on B3, moving to A3, G3, F3, E3, D3, C3. Dynamics: *mf*.
- Vln.:** Measures 139-141. Plays a melodic line starting on B4, moving to A4, G4, F4, E4, D4, C4. Dynamics: *mf*.
- Vc.:** Measures 139-141. Plays a melodic line starting on B3, moving to A3, G3, F3, E3, D3, C3. Dynamics: *mf*. Marking: *pizz.*
- Pno.:** Measures 139-141. Plays a chord in measure 139, then rests. Dynamics: *mf*. Marking: *8va*.

rit.
140

Fl.
Bb Cl.
Vln.
Vc.
Pno.

p
*

142

Fl.
Bb Cl.
Vln.
Vc.
Pno.

mp *p* *pp*
mp *p* *pp*
mp *p* *pp*
mp *pp*

arco
arco

Ped.

III. Intenso

145 $\text{♩} = 170$

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

mf

p *f*

ff *p*

Ed.

149

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

f

f

f *p*

*

153

Musical score for measures 153-156. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 153-156. Dynamics: *p* (measures 153-154), *mp* (measures 155-156).
- Bb Cl.:** Measures 153-156. Dynamics: *p* (measures 153-154), *mp* (measures 155-156).
- Vln.:** Measures 153-156. Rested.
- Vc.:** Measures 153-156. Rested.
- Pno.:** Measures 153-156. Dynamics: *mp* (measures 153-156). Pedal markings: Ped. (measures 153, 155), * Ped. (measures 154, 156).

157

Musical score for measures 157-160. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 157-160. Dynamics: *mf* (measures 157-160).
- Bb Cl.:** Measures 157-160. Dynamics: *mf* (measures 157-160).
- Vln.:** Measures 157-160. Rested.
- Vc.:** Measures 157-160. Rested.
- Pno.:** Measures 157-160. Dynamics: *mf* (measures 157-160). Pedal markings: Ped. (measures 157, 159), * Ped. (measures 158, 160).

161

Musical score for measures 161-164. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Treble clef, key signature of two sharps (F# and C#). Measures 161-164 show a melodic line with a dynamic marking of *f* starting in measure 162.
- Bb Cl.:** Treble clef, key signature of two sharps. Measures 161-164 show a melodic line with a dynamic marking of *f* starting in measure 162.
- Vln.:** Treble clef, key signature of two sharps. Measures 161-164 are marked with a horizontal line, indicating they are silent.
- Vc.:** Bass clef, key signature of two sharps. Measures 161-164 show a rhythmic accompaniment of eighth notes with a dynamic marking of *f* starting in measure 162.
- Pno.:** Grand staff (treble and bass clefs), key signature of two sharps. Measures 161-164 show a complex accompaniment with a dynamic marking of *f* starting in measure 162.

Below the piano part, there are markings: *Ped.* under measure 161 and an asterisk *** under measure 162.

165

Musical score for measures 165-168. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Treble clef, key signature of two sharps. Measures 165-168 show a melodic line with a dynamic marking of *mf* starting in measure 166.
- Bb Cl.:** Treble clef, key signature of two sharps. Measures 165-168 show a melodic line with a dynamic marking of *mf* starting in measure 165.
- Vln.:** Treble clef, key signature of two sharps. Measures 165-168 show a melodic line with a dynamic marking of *mf* and a *pizz.* (pizzicato) marking starting in measure 165.
- Vc.:** Bass clef, key signature of two sharps. Measures 165-168 show a melodic line with a dynamic marking of *mf* and a *pizz.* marking starting in measure 165.
- Pno.:** Grand staff, key signature of two sharps. Measures 165-168 show a simple accompaniment with a dynamic marking of *mf* starting in measure 165.

169

Fl. *tr* *tr* *f*

Bb Cl. *tr* *tr* *f*

Vln. *f*

Vc.

Pno.

172

Fl. *mf* *tr*

Bb Cl. *mf* *tr*

Vln.

Vc.

Pno. *mp*

Ped. * Ped. *

174

Fl. *f* *p*

Bb Cl. *p*

Vln. arco *tr* *mf* *pizz.* *p*

Vc. arco *tr* *mf* *pizz.* *p*

Pno. *mf* *p*

Ped. *

Detailed description: This system covers measures 174 and 175. The key signature is two sharps (F# and C#). The time signature is 4/4. The Flute part starts with a long note in measure 174, marked *f*, and continues with eighth notes in measure 175, marked *p*. The Bb Clarinet part has a long note in measure 174, marked *f*, and eighth notes in measure 175, marked *p*. The Violin part has a long note in measure 174, marked *mf*, and eighth notes in measure 175, marked *pizz.* and *p*. The Viola part has a long note in measure 174, marked *mf*, and eighth notes in measure 175, marked *pizz.* and *p*. The Piano part has chords in measure 174, marked *mf*, and eighth notes in measure 175, marked *p*. A Pedal point is indicated in measure 175 with an asterisk.

176

Fl. *f*

Bb Cl. *f*

Vln. arco *f*

Vc. arco *f*

Pno. *f*

Detailed description: This system covers measures 176 and 177. The key signature is two sharps (F# and C#). The time signature changes to 5/4. The Flute part has eighth notes in measure 176, marked *f*, and eighth notes in measure 177, marked *f*. The Bb Clarinet part has eighth notes in measure 176, marked *f*, and eighth notes in measure 177, marked *f*. The Violin part has eighth notes in measure 176, marked *f*, and eighth notes in measure 177, marked *f*. The Viola part has eighth notes in measure 176, marked *f*, and eighth notes in measure 177, marked *f*. The Piano part has chords in measure 176, marked *f*, and chords in measure 177, marked *f*.

178

Fl.

Bb Cl.

Vln.

Vc.

Pno.

ff

180

Fl.

Bb Cl.

Vln.

Vc.

Pno.

ff

ff

ff

ff

p

mf

p

p

p

183

Musical score for measures 183-185. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.).

- Fl.:** Measure 183: whole note G4. Measure 184: whole rest. Measure 185: quarter note G4.
- B♭ Cl.:** Measure 183: quarter notes F#4, G4, A4. Measure 184: quarter notes G4, F#4, E4. Measure 185: quarter notes D4, E4, F#4.
- Vln.:** Measure 183: whole note G4. Measure 184: quarter notes G4, F#4, E4, D4. Measure 185: quarter note G4.
- Vc.:** Measure 183: whole note G3. Measure 184: whole note G3. Measure 185: whole note G3.
- Pno.:** Whole rests in both staves.

186

Musical score for measures 186-189. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.).

- Fl.:** Measure 186: quarter notes F#4, G4, A4. Measure 187: quarter notes G4, F#4, E4. Measure 188: quarter notes D4, E4, F#4. Measure 189: quarter notes G4, A4, B4.
- B♭ Cl.:** Measure 186: quarter notes F#4, G4, A4. Measure 187: quarter notes G4, F#4, E4. Measure 188: quarter notes D4, E4, F#4. Measure 189: whole rest.
- Vln.:** Measure 186: quarter notes F#4, G4, A4. Measure 187: quarter notes G4, F#4, E4. Measure 188: quarter notes D4, E4, F#4. Measure 189: quarter note G4.
- Vc.:** Measure 186: quarter notes G3, F#3, E3. Measure 187: quarter notes D3, E3, F#3. Measure 188: quarter notes G3, F#3, E3. Measure 189: quarter notes D3, E3, F#3.
- Pno.:** Measure 186: whole rests. Measure 187: whole rests. Measure 188: whole rests. Measure 189: quarter notes G3, F#3, E3.

190

Fl. *mf*

Bb Cl.

Vln. *f* sul pont.

Vc. *f* sul pont.

Pno. *p*

* ϕ

194

Fl. *ff*

Bb Cl. *ff*

Vln. *f* ord.

Vc. *mf* ord.

Pno. *mp*

198

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

p

p

p

p

p

tr

tr

202

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

mf

mf

mf

mf

mf

tr

tr

f

f

f

f

207

Fl. *p*

Bb Cl. *p*

Vln. *mf*
marcato

Vc. *mf*

Pno. *p*

8^{va}

Red. * Red. *

211

Fl. *f* *ff*

Bb Cl. *f* *ff*

Vln. *f* *ff*

Vc. *f* *ff*

Pno. *f* *ff*

3 3 3 3

IV. Calm

216 $\text{♩} = 80$

Fl. *pp* *p* *mf* *f* *mp*

B♭ Cl. *pp* *p* *mf* *f* *mp*

Vln. *pp* *p* *mf* *f* *ppp*

Vc. *pp* *p* *mf* *f* *ppp*

Pno. *p* *mp* *mf* *f*

*Red. **

221

Fl. *pp* *p* *mf*

B♭ Cl. *pp* *p* *mf*

Vln. *pp* *p* *mf*

Vc. *pp* *p* *mf*

Pno. *ppp* *mp* *mf* *f*

*Red. **

225

Fl. *p* chromatic scale, play notes close to each beam *cresc.*

B♭ Cl. *p*

Vln.

Vc.

Pno. *m.d.* *m.i.* *mp*

mf

227 $\flat \flat$

Fl. *f*

B♭ Cl. *f*

Vln. *f*

Vc. *pizz.* *f*

Pno. *f*

229

Musical score for measures 229-232. The score is for a full orchestra and includes parts for Flute (Fl.), B-flat Clarinet (Bb Cl.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.).

- Fl.:** Starts with a half note, followed by a triplet of eighth notes. Dynamics range from *mp* to *f*.
- Bb Cl.:** Starts with a triplet of eighth notes. Dynamics range from *mp* to *pp*.
- Vln.:** Starts with a half note, then a triplet of eighth notes. Dynamics range from *mp* to *f*. Includes markings for *arco* and *pizz.*
- Vc.:** Starts with a half note, then a triplet of eighth notes. Dynamics range from *mp* to *f*.
- Pno.:** Features a complex accompaniment with triplets and chords. Dynamics range from *mp* to *f*. Includes markings for *Red.* and ***.

233

Musical score for measures 233-234. The score is for a full orchestra and includes parts for Flute (Fl.), B-flat Clarinet (Bb Cl.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.).

- Fl.:** Remains silent in both measures.
- Bb Cl.:** Plays a half note in measure 233, followed by a half rest in measure 234.
- Vln.:** Plays a dense, tremolo-like texture consisting of many sixteenth notes in both measures.
- Vc.:** Plays a half note in measure 233, followed by a half note in measure 234.
- Pno.:** Features a complex accompaniment with tremolos and chords. Dynamics range from *mp* to *f*.

235

Fl.

Bb Cl.

Vln.

Vc.

Pno.

p

p

p

*

237

Fl.

Bb Cl.

Vln.

Vc.

Pno.

f

mf

mp

p

f

mf

mp

p

f

mf

mp

p

242 *rit.*

Musical score for measures 242-243. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.).

- Fl.:** Rest.
- Bb Cl.:** Rest, then a triplet of eighth notes (Bb, Ab, Gb) starting at measure 242, marked *f*.
- Vln.:** Rest, then a triplet of eighth notes (Bb, Ab, Gb) starting at measure 242, marked *mp*.
- Vc.:** Rest, then a triplet of eighth notes (Bb, Ab, Gb) starting at measure 242, marked *mp*.
- Pno.:** Pedal point accompaniment with a triplet of eighth notes (Bb, Ab, Gb) starting at measure 242, marked *mp*.

Measure 243 contains rests for all instruments.

243

Musical score for measures 243-244. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.).

- Fl.:** Rest.
- Bb Cl.:** Rest, then a triplet of eighth notes (Bb, Ab, Gb) starting at measure 243, marked *p*.
- Vln.:** Rest, then a triplet of eighth notes (Bb, Ab, Gb) starting at measure 243, marked *mp*.
- Vc.:** Rest, then a triplet of eighth notes (Bb, Ab, Gb) starting at measure 243, marked *mp*.
- Pno.:** Pedal point accompaniment with a triplet of eighth notes (Bb, Ab, Gb) starting at measure 243, marked *mp*.

Measure 244 contains rests for all instruments.

244

Musical score for measures 244-245. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measure 244 has a whole rest. Measure 245 has a melodic line starting with a triplet of eighth notes (G4, A4, B4) and continuing with a half note (C5).
- B♭ Cl.:** Measure 244 has a triplet of eighth notes (G4, A4, B4) and a half note (C5) in measure 245. A dynamic marking of *mp* is present.
- Vln.:** Measure 244 has a whole note (G4) and a half note (A4) in measure 245.
- Vc.:** Measure 244 has a whole note (G3) and a whole rest in measure 245. A dynamic marking of *pp* is present.
- Pno.:** Features a complex rhythmic pattern in the right hand and a steady eighth-note accompaniment in the left hand. A dynamic marking of *pp* is present.

245

Musical score for measures 245-246. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measure 245 has a triplet of eighth notes (G4, A4, B4) and a half note (C5). Measure 246 has a melodic line starting with a half note (C5) and continuing with a half note (B4). A dynamic marking of *mp* is present.
- B♭ Cl.:** Measure 245 has a half note (G4) and a half note (A4) in measure 246.
- Vln.:** Measure 245 has a whole note (G3) and a whole rest in measure 246.
- Vc.:** Measure 245 has a whole rest and a whole rest in measure 246. A dynamic marking of *pp* is present.
- Pno.:** Features a complex rhythmic pattern in the right hand and a steady eighth-note accompaniment in the left hand. A dynamic marking of *pp* is present.

46

246 $\text{♩} = 50$

Fl.

Bb Cl.

Vln.

Vc.

Pno.

pp

mf

$\text{♩} = 50$

247 *rit.*

Fl.

Bb Cl.

Vln.

Vc.

Pno.

pp

p

248

Musical score for measures 248-250. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Violin (Vln.), and Violoncello (Vc.), along with a Piano (Pno.) accompaniment. The Flute part has a whole rest in measure 248 and a triplet of eighth notes in measure 250, marked *mf*. The Bass Clarinet part has a whole rest in measure 248 and a triplet of eighth notes in measure 250, marked *mf*. The Violin and Violoncello parts have whole rests in measure 248 and are silent in measure 250. The Piano accompaniment features a complex rhythmic pattern of eighth and sixteenth notes in both hands.

249 ♩ = 40

Musical score for measures 249-251. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Violin (Vln.), and Violoncello (Vc.), along with a Piano (Pno.) accompaniment. The Flute part has a whole rest in measure 249 and a melodic line in measure 250, marked *p*. The Bass Clarinet part has a long note in measure 249 and a melodic line in measure 250, marked *p*. The Violin part has a whole rest in measure 249 and a melodic line in measure 250, marked *p*. The Violoncello part has a whole rest in measure 249 and is silent in measure 250. The Piano accompaniment features a complex rhythmic pattern of eighth and sixteenth notes in both hands, marked with a tempo of ♩ = 40.

250

Fl.
B \flat Cl.
Vln.
Vc.
Pno.

pp
pp
p *pp*
pp

Detailed description: This musical score page, numbered 48 and marked with rehearsal cue 250, features five staves. The Flute (Fl.) staff begins with a melodic line in the key of B-flat major, marked *pp*. The B-flat Clarinet (B \flat Cl.) staff provides a harmonic accompaniment, also marked *pp*. The Violin (Vln.) and Viola (Vc.) staves play a similar melodic line, with the Viola part marked *p* and the Violin part marked *pp*. The Piano (Pno.) part consists of a complex texture with multiple voices in both the right and left hands, marked *pp*. The score concludes with a double bar line and a final *pp* dynamic marking.