

1. 1491

from Topics in American History

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1 OPEN: A deserted North American or Caribbean beach in 1491 Free Improv. (may use extended techniques) out of time...and not super busy

take bamboo fl. in D (approx.)

5 Glock bass line on cue as before

Flute: *pp* blow air through horn like ocean waves... ...eventually abandon waves and interpret other directions

Clarinet in B \flat : *pp* blow air through horn like ocean waves... ...eventually abandon waves and interpret other directions

Tenor Sax: *pp* blow air through horn like ocean waves... ...eventually abandon waves and interpret other directions may include mixed mutes or use hand like plunger

Trumpet in B \flat : *pp* blow air through horn like ocean waves... ...eventually abandon waves and interpret other directions may include mixed mutes

Trombone: *pp* use slide? as before

Electric Guitar: *pp* as before

Piano: *pp* free improv. inside piano include glisses and high single note figures plenty of sustain pedal

Double Bass: *pp* include free-ish arco high harmonics as before

Glockenspiel: *pp* brass mallets include various hand percussion gestures, with free-ish wind chimes-like glock notes here and there also may improvise occasional white or black note Glock glisses

mf solo freely, relaxed end solo

9

11

Triplet jazz on cue ♩ = 100

take alto

Fl. *p* as before

B♭ Cl. *p* as before

T. Sx. *p* as before

B♭ Tpt. *p* as before

Tbn. *p* as before

E.Gtr. *p* as before

Pno. *p* as before

D.B. *p* as before

Glk. *p* continue as at bar 1 ready with drum set sticks

Measures 11-15: *mf* 3 4 3 4 3

17

...as before, no time pressure, whenever you get set w/ the alto

become less active

23

alto

A. Fl.

Musical score for A. Fl., B♭ Cl., and T. Sax. parts. The A. Fl. part has a dynamic marking of *mf* and a tempo change to *pp* at measure 23. The B♭ Cl. and T. Sax. parts have dynamic markings of *mf* and *pp*. The A. Fl. part has a tempo change to 3/4 at measure 23. The B♭ Cl. and T. Sax. parts have tempo changes to 4/4 at measure 23. The A. Fl. part has a tempo change to 3/4 at measure 23. The B♭ Cl. and T. Sax. parts have tempo changes to 4/4 at measure 23.

B♭ Tpt.

Musical score for B♭ Tpt. and Tbn. parts. The B♭ Tpt. part has a dynamic marking of *mf* and a tempo change to *pp* at measure 23. The Tbn. part has a dynamic marking of *mf* and a tempo change to *pp* at measure 23. The B♭ Tpt. part has a tempo change to 4/4 at measure 23. The Tbn. part has a tempo change to 4/4 at measure 23.

E.Gtr.

Musical score for E.Gtr. part. The E.Gtr. part has a dynamic marking of *mf* and a tempo change to *pp* at measure 23. The E.Gtr. part has a tempo change to 4/4 at measure 23.

Pno.

Musical score for Pno. part. The Pno. part has a dynamic marking of *mf* and a tempo change to *pp* at measure 23. The Pno. part has a tempo change to 3/4 at measure 23.

D.B.

Musical score for D.B. part. The D.B. part has a dynamic marking of *mf* and a tempo change to *pp* at measure 23. The D.B. part has a tempo change to 4/4 at measure 23.

D. S.

Musical score for D. S. part. The D. S. part has a dynamic marking of *mf* and a tempo change to *pp* at measure 23. The D. S. part has a tempo change to 4/4 at measure 23.

take Flugel

[wind melodies]

[wind melodies]

A. Fl. ²⁴ *mf*

B♭ Cl. *mf*

T. Sax. *mf*

Flghn.

Tbn.

E. Gtr.

Pno.

D. B.

D. S.

Measures 24-28 are shown. The score includes various musical notations such as slurs, triplets, and dynamic markings. Large numbers '4' and '3' are placed vertically between the staves to indicate the time signature for each measure.

32

A. Fl. *mf* *f*

B♭ Cl. *mf* *f*

T. Sx. *mf* *f*

Flghn. *mf* *f*

Tbn. *mf* *f*

E.Gtr. *f* big entrance rock overdrive

Pno. *mf* *f*

D.B. *f*

D. S.

f

38

Open TRB solo

35

A. Fl.

B \flat Cl.

T. Sx.

Flghn.

Tbn.

E.Gtr.

Pno.

D.B.

D. S.

bass line for your reference

improvise weird send off... ...then tacet...then maybe creep in clean

comp rough bass line for your reference

may vary or embellish

[react to 'weird' guitar send off]

On cue - TRB solo continues
w/ backgrounds 2 or 3 times...TBA

47 Jazz waltz

41

A. Fl.

B \flat Cl.

T. Sx.

Flghn.

Tbn.

E.Gtr.

Pno.

D.B.

D. S.

mf

mf

mf

mf

warm clean

comp same bass line in effect

comp

comp D7-ish

D pedal (D7-ish)

D pedal (D7-ish)

D7-ish cool down solo...

51

59

solo

A. Fl.

B \flat Cl.

T. Sx.

Flghn.

Tbn.

E.Gtr.

Pno.

comp - setting up 59

comp

mp

p

Dm B \flat Maj7/D Dm B \flat Maj7/D Dm B \flat Maj7/D A \flat 9(#11) Gm11

D.B.

broken 1 feel

Dm B \flat Maj7/D Dm B \flat Maj7/D Dm B \flat Maj7/D A \flat 9(#11) Gm11

D. S.

take brushes in advance of 59 broken 1 feel

brushes

mp

p

66

A. Fl. *mp* *mf*

B \flat Cl.

T. Sx.

Flghn.

Tbn.

E.Gtr.

Pno. *mp* *mf*

D.B. *mp* *mf*

D. S. *mp* *mf*

2 3 2 3

4 4 4 4

F *Em9(b5)* *A+7(b9)* *Bbm* *G \flat Maj7/B \flat* *E9(#11)* *Ebm11* */D \flat* *Cm9(b5)* *F+7(b9)*

64 *F* *Em9(b5)* *A+7(b9)* *Bbm* *G \flat Maj7/B \flat* *E9(#11)* *Ebm11* */D \flat* *Cm9(b5)* *F+7(b9)*

64 *mp* *mf*

73 75 end solo 82

A. Fl. *mp* 3

B♭ Cl. *mp* *mf* *mp* 2 3

T. Sx. *mp* *mf* *mp* 4 4

Flghn. lead *mp* *mf* *mp* 4 4

Tbn. *mp* *mf* *mp*

E.Gtr.

Pno. *mp* 3 2 3

D.B. *mp* *mf* *mp* 4 4

D. S. *mp* *mf* *mp*

73 A+7(#9) Dm B♭Maj7/D A♭9(#11) Gm11 /F Em9(b5) A+7(b9) B♭m

91 **Open**
Gm solo EbMaj7/G Db9(#11)

83

A. Fl. *mf* *mp*

B♭ Cl. *mf* *mp*

T. Sax. *mf* *mp*

Flghn. *mf* *mp*

Tbn. *mf* *mp*

E.Gtr. comp Dm B♭Maj7/D Ab9(#11)
[take lead in comping, then give way to piano]

Pno. [tacet at first, then creep in and take over comping]
comp Dm B♭Maj7/D Ab9(#11)

D.B. 83 G♭Maj7/B♭ E9(#11) Ebm11 /D♭ Cm9(b5) F+7(b9) A+7(#9) Dm B♭Maj7/D Ab9(#11)
mf *mp*
brushes (STICKS on the repeat)

D. S. 83 *mf* *mp*

2 3 4 4

1st time only

end lead

1st time only

1st time only

1st time only

	94	Cm11	/Bb	Am9(b5)	D+7(b9)	Ebm	B Maj7/Eb	A 9(#11)	Abm11	/Gb	Fm9(b5)
A. Fl.											
Bb Cl.											
T. Sx.											
Flghn.											
Tbn.											
	94	Gm11	/F	Em9(b5)	A+7(b9)	Bbm	GbMaj7/Bb	E9(#11)	Ebm11	/Db	Cm9(b5)
E.Gtr.											
Pno.											
		Gm11	/F	Em9(b5)	A+7(b9)	Bbm	GbMaj7/Bb	E9(#11)	Ebm11	/Db	Cm9(b5)
D.B.											
	94	Gm11	/F	Em9(b5)	A+7(b9)	Bbm	GbMaj7/Bb	E9(#11)	Ebm11	/Db	Cm9(b5)
D. S.											

On cue

109

end solo

106 B \flat +7(b9) D+7(#9) E \flat m *mf*

A. Fl.

B \flat Cl.

T. Sax.

Flghn.

Tbn.

106 F+7(b9) A+7(#9) lead melody PU last time *mf* smooth rock overdrive

E.Gtr.

106 F+7(b9) A+7(#9)

Pno.

106 F+7(b9) A+7(#9) B \flat m G \flat Maj7/B \flat E9(#11) E \flat m11 /D \flat Cm9(b5) F+7(b9)

D.B.

OK to pedal A for page turn... *mf*

106 F+7(b9) A+7(#9)

D. S.

8 *mf*

118 Triplet jazz

The musical score is arranged for a jazz ensemble. It consists of the following parts and markings:

- A. Fl.:** Starts at measure 116 with a 3/4 time signature, then changes to 4/4, 3/4, 4/4, and 3/4. Dynamics include *mp* and *f*.
- B♭ Cl.:** Similar to A. Fl., with 3/4 and 4/4 time signatures and dynamics *mp* and *f*.
- T. Sax.:** 4/4 time signature, dynamics *mp* and *f*.
- Flghn.:** 4/4 time signature, dynamics *mp* and *f*.
- Tbn.:** Solo section starting at measure 116, labeled "mild reprise of your earlier solo" and "end solo".
- E. Gtr.:** Starts at measure 116 with a 4/4 time signature, dynamics *mp* and *f*, and includes an "end lead" section.
- Pno.:** 3/4 and 4/4 time signatures, includes a *Dm6* chord marking.
- D.B.:** 4/4 time signature, dynamics *mp*, includes "sticks" marking and *A+7(#9)* chord.
- D. S.:** 4/4 time signature, dynamics *mp*.

OK to drop out at 124 for page turn (creep back in)

124 TACET until conducted, rubato

A. Fl. *mf* TACET until conducted, rubato

B♭ Cl. *mf* TACET until conducted, rubato

T. Sx. *mf* 2nd time only: solo w/ rubato chorale "active" fermata Cm(Maj7) rest A Maj7(#11) D dim A♭7(b9) G 7sus simile... G+7

Flghn. 124 TACET until conducted, rubato

Tbn. *mf*

E.Gtr. 124

Pno. 124 you POSSIBLY TACET for this section changes here for you in case we want to try something... [the repeat through the chorale includes flugel solo] D2 A♭6 D6 B♭m(Maj7) G Maj7(#11) C dim G♭7(b9) F 7sus F+7

D.B. 124 play this section like a 3 bar loop, and be ready after ANY 4/4 bar for cue to 142 [the repeat through the chorale includes flugel solo] may vary or embellish

D. S. 124 [the repeat through the chorale includes flugel solo]

play this section like a 3 bar loop, and be ready after ANY 4/4 bar for cue to 142

130

A. Fl.

B♭ Cl.

T. Sax.

Flghn.

Tbn.

E.Gtr.

Pno.

D.B.

D. S.

C(add2) Am9 D+7 F#dim A dim F#7(#9) Daddsus Edim E+7 Fm D A+7 Maj7

B♭(add2) Gm9 C+7 Edim G dim E7(#9) Caddsus D dim D+7 Ebm G+7 C Maj7

After 2nd time chorale, the cue for next section may come after any 3 bar phrase.

System 1 (Measures 136-140):

- A. Fl.:** Melodic line with slurs and triplets. Measure 136 starts with a 3/4 time signature.
- B♭ Cl.:** Melodic line with slurs and triplets. Measure 136 starts with a 3/4 time signature.
- T. Sax.:** Melodic line with slurs and triplets. Measure 136 starts with a 4/4 time signature.
- Flghn.:** Harmonic accompaniment with slurs and triplets. Measure 136 starts with a 4/4 time signature.
- Tbn.:** Melodic line with slurs and triplets. Measure 136 starts with a 4/4 time signature.
- E.Gtr.:** Rhythmic accompaniment with slurs and triplets. Measure 136 starts with a 4/4 time signature.
- Pno.:** Harmonic accompaniment with slurs and triplets. Measure 136 starts with a 3/4 time signature.
- D.B.:** Rhythmic accompaniment with slurs and triplets. Measure 136 starts with a 4/4 time signature.
- D.S.:** Rhythmic accompaniment with slurs and triplets. Measure 136 starts with a 4/4 time signature.

System 2 (Measures 141-145):

- Pno.:** Harmonic accompaniment with slurs and triplets. Measure 141 starts with a 4/4 time signature.
- D.B.:** Rhythmic accompaniment with slurs and triplets. Measure 141 starts with a 4/4 time signature.
- D.S.:** Rhythmic accompaniment with slurs and triplets. Measure 141 starts with a 4/4 time signature.

Chord Progressions:

- Flghn.:** Gaddsus, B+7, Bb7, Ebm, C, Ab, B7(#11), E(add2)
- Pno.:** Faddsus, A+7, Ab7, Dbm, Bb, Gb, A7(#11), D(add2)

On cue

142

take flute

The musical score consists of nine staves. The Flute (Fl.) staff is mostly empty with a few notes. The B♭ Clarinet (B♭ Cl.) staff features a melodic line with triplets and slurs, starting at measure 142 with a *mf* dynamic. The Tenor Saxophone (T. Sx.) staff follows a similar melodic pattern with triplets and slurs. The Flgihn. staff also contains a melodic line with triplets and slurs. The Trombone (Tbn.) staff provides harmonic support with a similar melodic line. The Electric Guitar (E.Gtr.) staff is marked 'rock overdrive' and features a rhythmic pattern of triplets with accents. The Piano (Pno.) staff plays a complex accompaniment with triplets and slurs, alternating between 3/4 and 4/4 time signatures. The Double Bass (D.B.) and Drum Set (D. S.) staves provide the bass and rhythmic foundation, with the drum set playing a consistent pattern.

148

flute

Fl.

B♭ Cl.

T. Sx.

Flghn.

Tbn.

E.Gtr.

Pno.

D.B.

D. S.

f

FILL

154

This musical score page features seven staves. The woodwind section includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tenor Saxophone (T. Sax.), Flageolet (Flghn.), and Trombone (Tbn.). The guitar part (E.Gitr.) includes triplets and a forte dynamic marking. The piano part (Pno.) features a grand staff with triplets and accents. The double bass part (D.B.) and double bass drum part (D. S.) are also present. Large time signature changes from 4/4 to 3/4 and back to 4/4 are indicated across the staves. The score includes various musical notations such as slurs, accents, and dynamic markings.

160

Back to the beach / open

take bamboo fl. in D (approx.)

the decresc. is only in advance of 164

Fl. *ff* *p* eventually get to blowing air through horn like ocean waves...

B♭ Cl. *ff* *p* eventually get to blowing air through horn like ocean waves...

T. Sx. *ff* *p* eventually get to blowing air through horn like ocean waves...

Flghn. *ff* *p* some hand muting on the flugel? eventually get to blowing air through horn like ocean waves...

Tbn. *ff* *p* may include mixed mutes eventually get to blowing air through horn like ocean waves...

E.Gtr. *ff* *p* use slide?

Pno. *ff* *p* free improv. inside piano include glisses and high single note figures plenty of sustain pedal

D.B. *ff* *p* include free-ish arco high harmonics some quiet, droning low D underneath...

D. S. *ff* *p* include various hand percussion gestures, with free-ish wind chimes-like glock notes here and there take Glock for 164 brass mallets also may improvise occasional white or black note Glock glisses

3
4
3
4

164

Glock melody on cue

bamboo flute prominent along with piano and glock (play out)

"Active"
fermata

Fl. *pp* blow air through horn like ocean waves...

B♭ Cl. *pp* blow air through horn like ocean waves...

T. Sax. *pp* blow air through horn like ocean waves...

Flghn. *pp* blow air through horn like ocean waves...

Tbn. *pp*

E. Gtr. *pp*

Pno. *pp* inside the piano prominent along with bamboo flute and glock (play out)

D.B. *pp* low D still all good to the end

Glk. *mf* freely, relaxed solo end solo *ppp* (final hand perc. gestures)