

fog dance (Gianni Savelli) as recorded on "Que la fête commence" Alfa Music 2009

A

TRUMPET IN B♭

TENOR SAX.

PIANO

SASS

DRUM SET

triangle

Detailed description: This system contains the first six staves of the musical score. The top staff is for Trumpet in B♭, followed by Tenor Saxophone, Piano (grand staff), Bass, and Drum Set. The drum set part includes a triangle. The music is in 4/4 time and features a melodic line in the trumpet and saxophone, a harmonic accompaniment in the piano, and a steady bass line. The drum set provides a rhythmic foundation with a triangle.

♭ TPT.

T. Sax.

PIANO

Cb.

D. S.

Detailed description: This system contains the next six staves of the musical score. The top staff is for B♭ Trumpet, followed by Tenor Saxophone, Piano (grand staff), Bass, and Drum Set. The piano part continues with complex chordal textures. The bass line remains consistent. The drum set part is mostly rests, with a '7' marking below the staff.

15

B♭ TPT.

T. SX.

CL.

D. S.

23

B♭ TPT.

T. SX.

CL.

D. S.

PIANO SOLO AD LIS SHORT

NO CRESCENDO SPASSE

mallet effects

brushes

A

54 59

melody and bass lines ref.

Detailed description: This block contains the musical score for section A, measures 54 through 59. It features five staves: B♭ Trumpet, T. Saxophone, Piano, Cello, and Double Bass. The B♭ Trumpet and T. Saxophone parts are identical, consisting of eighth-note patterns with rests. The Piano part features a complex harmonic texture with chords and moving lines in both hands. The Cello and Double Bass parts provide a rhythmic and melodic foundation, with the Cello part explicitly labeled as 'melody and bass lines ref.'.

A

60 65

gradual accelerando to I (tempo 180-190) NO RUSH

Detailed description: This block contains the musical score for section A, measures 60 through 65. It features five staves: B♭ Trumpet, T. Saxophone, Piano, Cello, and Double Bass. The B♭ Trumpet and T. Saxophone parts are identical, showing a gradual increase in tempo. The Piano part continues with its complex harmonic texture. The Cello and Double Bass parts provide a rhythmic and melodic foundation, with the Cello part explicitly labeled as 'gradual accelerando to I (tempo 180-190) NO RUSH'.

86

1. 2.

B \flat TPT. $F^{\#}$ MIN PHYGIAN B PHEYGIAN \sharp $F^{\#}$ MIN PHYGIAN B PHEYGIAN \sharp B^{\flat} MIXLOLIDIAN B^{\flat}

T. SX. EMIN PHYGIAN APHEYGIAN \sharp EMIN PHYGIAN APHEYGIAN \sharp A^{\flat} MIXLOLIDIAN A^{\flat}

CL. EMIN PHYGIAN APHEYGIAN \sharp EMIN PHYGIAN APHEYGIAN \sharp A^{\flat} MIXLOLIDIAN A^{\flat} SCALE

D. S. EMIN PHYGIAN APHEYGIAN \sharp EMIN PHYGIAN APHEYGIAN \sharp A^{\flat} MIXLOLIDIAN A^{\flat} SCALE

87

B \flat TPT. B^{\flat} MIXLOLIDIAN B^{\flat} (\square) C ADD 9(N05) $A^{\flat}7$ C ADD 9(N05) $C-7$ $F-7$ $B^{\flat}15$ $E^{\flat}15$ C ADD 9(N05) 4 times C ADD 9(N05) $A^{\flat}7$ C ADD 9(N05)

T. SX. A^{\flat} MIXLOLIDIAN A^{\flat} C ADD 9(N05) $F^{\#}7$ C ADD 9(N05) $B^{\flat}-7$ $E^{\flat}-7$ $A^{\flat}15$ $D^{\flat}15$ C ADD 9(N05) $F^{\#}7$ C ADD 9(N05) $F^{\#}7$ C ADD 9(N05)

CL. A^{\flat} MIXLOLIDIAN A^{\flat} C ADD 9(N05) $F^{\#}7$ C ADD 9(N05) $B^{\flat}-7$ $E^{\flat}-7$ $A^{\flat}15$ $D^{\flat}15$ C ADD 9(N05) $F^{\#}7$ C ADD 9(N05) $F^{\#}7$ C ADD 9(N05)

D. S. A^{\flat} MIXLOLIDIAN A^{\flat} C ADD 9(N05) $F^{\#}7$ C ADD 9(N05) $B^{\flat}-7$ $E^{\flat}-7$ $A^{\flat}15$ $D^{\flat}15$ C ADD 9(N05) $F^{\#}7$ C ADD 9(N05) $F^{\#}7$ C ADD 9(N05)

118

B♭ Trp. C-7 F-7 B♭15 E♭15 D ADD 9(N05) A♭7 D ADD 9(N05) A♭7 D ADD 9(N05) C-7 F-7 B♭15 E♭15 D ADD 9(N05) A♭7 D ADD 9(N05) A♭7 D ADD 9(N05)

T. Sax. B♭-7 E♭-7 A♭15 D♭15 C ADD 9(N05) F#7 C ADD 9(N05) F#7 C ADD 9(N05) F#7 C ADD 9(N05) F#7 C ADD 9(N05)

Cl. B♭-7 E♭-7 A♭15 D♭15 C ADD 9(N05) F#7 C ADD 9(N05) F#7 C ADD 9(N05) F#7 C ADD 9(N05)

D. S. A♭7

120

B♭ Trp. C-7 F-7 B♭15 E♭15 D ADD 9(N05) A♭7

T. Sax. B♭-7 E♭-7 A♭15 D♭15 C ADD 9(N05) F#7

Cl. B♭-7 E♭-7 A♭15 D♭15 C ADD 9(N05) F#7

D. S.