

Transposed Score

# Brooklyn Suite V. Closing Shards

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♩ = 125 straight 8ths

1 open (guitar note) 2 on cue 2

to Sax. 1 *mf* *mf* 2

o Sax. 2 *mf* *mf* 2

1. Sax. 1 *mf* *mf* 2

1. Sax. 2 - - - - - 2

3ar. Sax. *mf* *mf* 2  
hocket with bs. trombone

umpet 1 - - - - - 2

umpet 2 *mf* *mf* 2

umpet 3 *mf* *mf* 2

umpet 4 *mf* *mf* 2

ombone 1 *mf* *mf* 2

ombone 2 *mf* *mf* 2

ombone 3 *mf* *mf* 2

Bs. Trb. *mf* *mf* 2  
hocket with bari.

E. Guitar *mf* *mf* 2  
still distortion SOLO: BMaj9(b13) B Harmonic Major  
improvise dynamics

Piano piano tacet

bl. Bass *mf* *mf* 2

Drums *mf* *mf* 2  
sticks





14

Alt 1

Alt 2

Ten 1

Ten 2

Bar

14

Tpt 1

Tpt 2

Tpt 3

Tpt 4

Tbn 1

Tbn 2

Tbn 3

B. Tb

14 A<sup>b</sup>Maj9(b13) // // //

Gtr

14

Pno

14 A<sup>b</sup>Maj9(b13) // // //

Bs

14

D S

V. Closing

18 on cue

Alt 1 *f* *mf* *f* *mp*

Alt 2 *f* *mf* *f* *mp*

Ten 1 *f* *mf* *f* *mp*

Ten 2 *f* *mf* *f* *mp*

Bar *mf* / /

Tpt 1 *f* *mf* *f* *mp*

Tpt 2 *f* *mf* *f* *mp*

Tpt 3 *f* *mf* *f* *mp*

Tpt 4 *f* *mf* *f* *mp*

Tbn 1 *f* *mf* *f* *mp*

Tbn 2 *f* *mf* *f* *mp*

Tbn 3 *f* *mf* *f* *mp*

B. Tb *mf* / /

Gtr 18 BMaj9(b13) / / / /

Pno 18

Bs 18 *mf*

D S 18 *mf*



26 26

Alt 1 *mf*

Alt 2 *mf*

Ten 1 *mf*

Ten 2 *mf*

Bar

Tpt 1 *mf*

Tpt 2 *mf*

Tpt 3 *mf*

Tpt 4 *mf*

Tbn 1

Tbn 2

Tbn 3

B. Tb

Gtr *mf*

Pno

Bs *mf*

D S *mf*

soloistic through 41

This musical score is for the fifth ending of a piece, labeled "V. Closing" on page 8. The score is written for a large ensemble and includes the following parts:

- Vocalists:** Alt 1, Alt 2, Ten 1, Ten 2, and Baritone. The vocal parts feature melodic lines with various ornaments and dynamics.
- Trumpets:** Four parts (Tpt 1-4). Tpt 1 and Tpt 4 play a melodic line, while Tpt 2 and Tpt 3 play a rhythmic accompaniment.
- Trombones:** Four parts (Tbn 1-3 and B. Tb). All trombone parts play a rhythmic accompaniment, with a dynamic marking of *mf* (mezzo-forte).
- Guitar:** A single part playing a melodic line with various ornaments.
- Piano:** The piano part is mostly silent, with some light accompaniment in the final measure.
- Bass:** A single part playing a rhythmic accompaniment.
- Drums:** A single part playing a rhythmic accompaniment.

The score is in 7/4 time and features a variety of musical notations, including slurs, accents, and dynamic markings. The key signature has one flat (B-flat major or D minor). The piece concludes with a final cadence in the last measure.







This musical score page, titled "V. Closing - 11 -", features a variety of instruments. The vocal parts (Alts 1 & 2, Tenors 1 & 2) and Baritone part are marked with a double bar line and a slash, indicating they are silent for the duration of this section. The Trumpet and Trombone sections are active, with many notes marked with accents (>) and dynamic markings such as *f* and *ff*. The Baritone part features a melodic line with accents and dynamic markings. The Guitar part consists of a rhythmic accompaniment with accents. The Piano part is currently silent. The Bass part provides a steady accompaniment with accents and dynamic markings. The Drum set part is marked with a double bar line and a slash, indicating it is silent.

Alt 1 *ff* A<sup>b</sup>Maj9(b13) (Ab Harmonic Major)

Alt 2 *ff* A<sup>b</sup>Maj9(b13) (Ab Harmonic Major)

Ten 1 *ff* D<sup>b</sup>Maj9(b13) (Db Harmonic Major)

Ten 2 *ff* D<sup>b</sup>Maj9(b13) (Db Harmonic Major)

Bar *ff* A<sup>b</sup>Maj9(b13) (Ab Harmonic Major)

Tpt 1 *ff* D<sup>b</sup>Maj9(b13) (Db Harmonic Major)

Tpt 2 *ff* D<sup>b</sup>Maj9(b13) (Db Harmonic Major)

Tpt 3 *ff* D<sup>b</sup>Maj9(b13) (Db Harmonic Major)

Tpt 4 *ff* D<sup>b</sup>Maj9(b13) (Db Harmonic Major)

Tbn 1 *ff* B<sup>b</sup>Maj9(b13) (B Harmonic Major)

Tbn 2 *ff* B<sup>b</sup>Maj9(b13) (B Harmonic Major)

Tbn 3 *ff* B<sup>b</sup>Maj9(b13) (B Harmonic Major)

B. Tbn *ff* B<sup>b</sup>Maj9(b13) (B Harmonic Major)

Gtr *ff* B<sup>b</sup>Maj9(b13) (B Harmonic Major)  
cool down...

Pno

Bs

D S *ff* both

45 45 open gradually more sparse 46 on cue more sparse breathe leisurely as necessary V. Closing 13 -

Alt 1 *mp* gradually more sparse *p* more sparse *rit.* breathe leisurely as necessary

Alt 2 *mp* gradually more sparse *p* more sparse *rit.* breathe leisurely as necessary

Ten 1 *mp* gradually more sparse *p* more sparse *rit.* breathe leisurely as necessary

Ten 2 *mp* gradually more sparse *p* more sparse *rit.* breathe leisurely as necessary

Bar *mp* gradually more sparse *p* more sparse *rit.* breathe leisurely as necessary

Tpt 1 *mp* gradually more sparse *p* more sparse *rit.*

Tpt 2 *mp* gradually more sparse *p* more sparse *rit.*

Tpt 3 *mp* gradually more sparse *p* more sparse *rit.*

Tpt 4 *mp* gradually more sparse *p* more sparse *rit.*

Tbn 1 *mp* gradually more sparse *p* more sparse *rit.*

Tbn 2 *mp* gradually more sparse *p* more sparse *rit.*

Tbn 3 *mp* gradually more sparse *p* more sparse *rit.*

B. Tb *mp* gradually more sparse *p* more sparse *rit.*

Gtr *mp* gradually more sparse clean, warm sustain notes as much as possible *p* ⑤ ④ ③ ② ① ③ *rit.*

Pno

Bs *mp* gradually more sparse *p* more sparse *rit.*

D S *mp* gradually more sparse *p* more sparse *rit.*

48

Alt 1

Alt 2

Ten 1

Ten 2

Bar

48

Tpt 1

Tpt 2

Tpt 3

Tpt 4

Tbn 1

Tbn 2

Tbn 3

B. Tb

SOLO: volume swells with delay and volume pedal

48

Gtr

48

Pno

48

Bs

arco

band cuts off

as long as the guitar is swelling, you can stay in, but be out well before the guitar totally evaporates

*ppp*

48

D S

let ring

as long as the guitar is swelling, you can stay in, but be out well before the guitar totally evaporates

active fermata mostly cymbals