

# CHICAGO ELEVATED

PHILIPP TERIETE

**ELECTRIC GUITAR**  $\text{♩} = 50$  (DISTORTED) Rit. (WAH-WAH) SEMPRE

**ALTO SAX** *pp* *mp*

**PIANO** *pp* *mp*

**BASS** *p*

**DRUM SET** *pp* *mp* *mf* FILL, GIVE CUE

FREE IMPROVISATION ON CYMBALS, THEN LEAD TO BAR 2 AND GIVE CUE

CHICAGO ELEVATED

2

♩ = 180 ON DRUM CUE  
HENDRIX STYLE

The musical score is arranged in five systems, each with a 5/4 time signature and a key signature of one flat (Bb). The first system includes a 6-string guitar (E.GTR.) part with a treble clef, playing a complex rhythmic pattern of eighth notes with accents and slurs, marked with a forte (f) dynamic. The second system features an alto saxophone (A. SX.) part with a treble clef, playing a melodic line of quarter notes with a slur and a forte (f) dynamic. The third system is for piano (PNO.), consisting of two staves (treble and bass clefs) with a grand staff, playing a dense, rhythmic accompaniment of eighth notes, marked with a forte (f) dynamic and the instruction 'ON DRUM CUE'. The fourth system is for bass (BASS) with a bass clef, playing a melodic line of quarter notes with a slur and a forte (f) dynamic. The fifth system is for double bass (D. S.) with a drumstick clef, playing a rhythmic pattern of eighth notes with accents, marked with a mezzo-forte (mf) dynamic. Each system concludes with a double bar line and a 7-measure repeat sign.

**A** (SOLO TONE)

**E.GTR.**  
12 *mf* *sfz*

**A. SX.**  
12 *mf* *sfz*

**PNO.**  
12 *sfz* *sfz*

**BASS**  
12 *sfz* *sfz*

**D. S.**  
12 *f* *sfz* *sfz*

**Chords:** B<sup>b</sup>(#11) Asus7 A<sup>b</sup>DIM G<sup>7</sup>(#9) B<sup>b</sup>(#11) Asus7 A<sup>b</sup>DIM G<sup>7</sup>(#9)

CHICAGO ELEVATED

4

8<sup>va</sup>

E.GTR.

16

A. SX.

16

PNO.

16

$D^b(\#11)$   $G^7/D$   $E_{MAJ}^7$   $G^b$   $D^b(\#11)$   $G^7/D$   $A^b_{DIM}$   $G^{7(\#9)}$   
*sfz*

BASS

16

D. S.

16

(B)

E.GTR. 20 *mf* *sfz*

A. SX. 20 *mf* *sfz*

PNO. 20 *sfz* *sfz*

BASS 20 *sfz*

D. S. 20 *f* *sfz*

*B<sup>b</sup>(#11)* *A<sup>sus</sup>7* *A<sup>b</sup>DIM* *G<sup>7</sup>(#9)* *B<sup>b</sup>(#11)* *A<sup>sus</sup>7* *A<sup>b</sup>DIM* *G<sup>7</sup>(#9)*

Detailed description of the musical score: The score is for a piece titled 'Chicago Elevated', page 5, section (B). It features five staves: Electric Guitar (E.GTR.), Alto Saxophone (A. SX.), Piano (PNO.), Bass, and Drums (D. S.). The key signature is B-flat major (two flats) and the time signature is 7/4. The piece is marked with a tempo of 20. The E.GTR. and A. SX. parts start with a *mf* dynamic and feature melodic lines with slurs and accents. The PNO. part has a *sfz* dynamic and includes chords and arpeggios. The Bass part provides harmonic support with chords *B<sup>b</sup>(#11)*, *A<sup>sus</sup>7*, *A<sup>b</sup>DIM*, and *G<sup>7</sup>(#9)*, marked with *sfz*. The Drums part starts with a *f* dynamic and includes a *sfz* dynamic, with a drum pattern of eighth notes and a double bass drum pattern. The score is divided into two systems, each with a repeat sign at the end.

CHICAGO ELEVATED

6

*g<sup>ua</sup>*-----

**E.GTR.**  
24  
*f* *sfz* *sfz*

**A. SX.**  
24  
*f* *sfz* *sfz*

**PNO.**  
24  
*f* *sfz* *sfz* *mf*

**BASS**  
24  
*f* *sfz*

**D. S.**  
24  
*sfz*

**Chords:**  
*D<sup>b</sup>(#11)* *G<sup>7</sup>/D* *E<sup>MAJ</sup>7* *G<sup>b</sup>* *D<sup>b</sup>* *G<sup>7</sup>/D* *E* *E<sup>b7</sup>*

The score is written for five instruments: Electric Guitar (E.GTR.), Alto Saxophone (A. SX.), Piano (PNO.), Bass (BASS), and Drums (D. S.). The music is in a key with one flat (B-flat major or F minor) and features a complex rhythmic structure with time signatures of 7/4, 5/4, 8/4, and 7/4. Dynamics range from *f* (forte) to *sfz* (sforzando) and *mf* (mezzo-forte). The piano part includes a *g<sup>ua</sup>* (glissando) marking at the beginning. The bass part includes chord markings: *D<sup>b</sup>(#11)*, *G<sup>7</sup>/D*, *E<sup>MAJ</sup>7*, *G<sup>b</sup>*, *D<sup>b</sup>*, *G<sup>7</sup>/D*, *E*, and *E<sup>b7</sup>*. The drum part features a 2/5 time signature change and a *sfz* dynamic marking.









CHICAGO ELEVATED

10

D

E.GTR.

Electric guitar staff with a melodic line in the key of B-flat major. The line consists of eighth and quarter notes, with a dynamic marking of *mp*. A slur covers the entire staff.

A. SX.

Alto saxophone staff with rests in all measures. The measure number 44 is written at the beginning.

PNO.

Piano staff with a melodic line in the key of B-flat major, mirroring the electric guitar. The dynamic marking is *mp*. A slur covers the entire staff.

Ped.

\* Ped.

\*

G<sup>b7(b5)</sup>

F<sup>SUS7(b5)</sup>

BASS

Bass staff with a walking bass line in the key of B-flat major. The dynamic marking is *mp*.

D. S.

Drum set staff with a rhythmic pattern of eighth notes and rests. The measure number 44 is written at the beginning.

CHICAGO ELEVATED

**E.GTR.**  
50

**A. SX.**  
50

**PNO.**  
50  
*p*  
PED.  
**B 7(b5)**  
\*

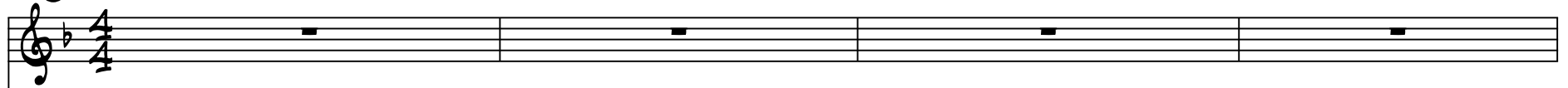
**BASS**  
50  
*p*

**D. S.**  
50  
*pp*

CHICAGO ELEVATED

12  
(E) ♩ = 90 HALF-TIME

E.GTR.

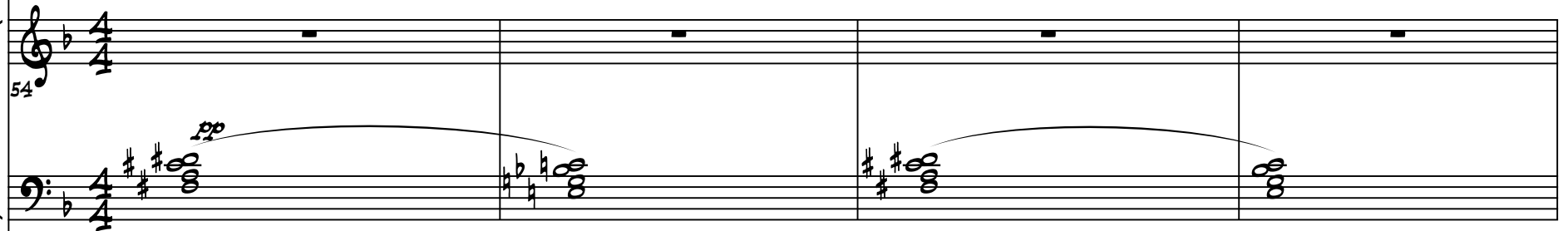


A. SX.



54

PNO.



54

*pp*

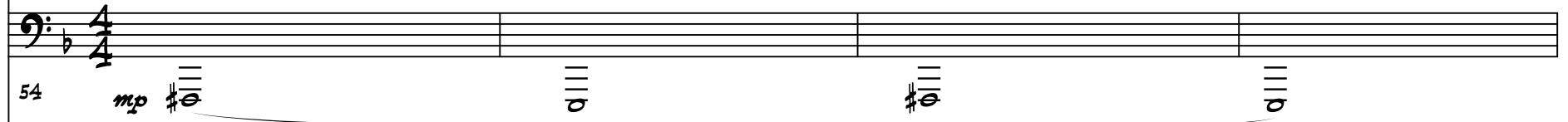
F#m16

C7/E

F#m16

C7/E

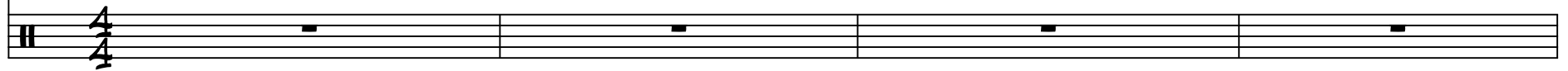
BASS



54

*mp*

D. S.



54

E.GTR.

58 *mp*

A. SX.

58 *mp*

PNO.

58 *mp*

F#M 16

C7/E

F#M 16

C7/E

BASS

58

D. S.

58 *mp* 2

CHICAGO ELEVATED

14

E. GTR.

62

A. SX.

62

PNO.

62 *mp*

F#M 16

C7/E

F#M 16

C7/E

BASS

62

D. S.

62

F#M 16 FREE AND INCREASINGLY CRAZY

C7/E

F#M 16

C7/E

E.GTR.

66

F#M 16 FREE AND INCREASINGLY CRAZY

C7/E

F#M 16

C7/E

A. SX.

66

PNO.

66

F#M 16 FREE AND INCREASINGLY CRAZY

C7/E

F#M 16

C7/E

*mf*

BASS

66

FREE AND INCREASINGLY CRAZY

tr tr tr tr

2

D. S.

66

CHICAGO ELEVATED

16

OPEN REPEAT

F#M 16

C7/E

F#M 16

C7/E

E.GTR.

70

OPEN REPEAT

F#M 16

C7/E

F#M 16

C7/E

A. SX.

70

F#M 16

C7/E

F#M 16

C7/E

PNO.

70

OPEN REPEAT  
FREE AND INCREASINGLY CRAZY

OPEN REPEAT

ON CUE *sfz*

BASS

70

OPEN REPEAT

DOUBLE-TIME FEEL LEADING TO F

D. S.

70

*f*



CHICAGO ELEVATED

ON CUE

(F)  $\text{♩} = 180$  <sup>8va</sup> (SOLO TONE)

E.GTR.  $\frac{7}{4}$   $\frac{5}{4}$   $\frac{7}{4}$   $\frac{5}{4}$   $\frac{7}{4}$   $\frac{5}{4}$   $\frac{7}{4}$

*f* *sfz*

A. SX.  $\frac{7}{4}$   $\frac{5}{4}$   $\frac{7}{4}$   $\frac{5}{4}$   $\frac{7}{4}$   $\frac{5}{4}$   $\frac{7}{4}$

ON CUE (SOLO TONE)

*f* *sfz*

74

PNO.  $\frac{7}{4}$   $\frac{5}{4}$   $\frac{7}{4}$   $\frac{5}{4}$   $\frac{7}{4}$   $\frac{5}{4}$   $\frac{7}{4}$

*f* *sfz* *sfz*

BASS  $\frac{7}{4}$   $\frac{5}{4}$   $\frac{7}{4}$   $\frac{5}{4}$   $\frac{7}{4}$   $\frac{5}{4}$   $\frac{7}{4}$

*f* *sfz* *sfz*

$D^b(\#11)$   $C_{sus7}$   $B_{DIM}$   $B^{b7(\#9)}$   $D^b(\#11)$   $C_{sus7}$   $B_{DIM}$   $B^{b7(\#9)}$

D. S.  $\frac{7}{4}$   $\frac{5}{4}$   $\frac{7}{4}$   $\frac{5}{4}$   $\frac{7}{4}$   $\frac{5}{4}$   $\frac{7}{4}$

*f* *sfz* *sfz*

CHICAGO ELEVATED

18

(8<sup>va</sup>)

E.GTR.

78 *f* *sfz*

A. SX.

78 *f* *sfz*

PNO.

78 *f* *sfz*

E(#11)

B<sup>b</sup>7/F

GMAJ<sup>7</sup>

A

E<sup>b</sup>(#11)

A<sup>7</sup>/E

B<sup>b</sup>DIM

A<sup>7</sup>

BASS

78 *f*

D. S.

78 *sfz*

CHICAGO ELEVATED

(8<sup>va</sup>)

G

E.GTR.

E.GTR. staff with musical notation. Dynamics: *mp*, *sfz*. Time signature changes: 7/4, 5/4, 7/4, 5/4, 7/4.

A. SX.

A. SX. staff with musical notation. Dynamics: *mp*, *sfz*. Time signature changes: 7/4, 5/4, 7/4, 5/4, 7/4.

PNO.

PNO. staff with musical notation. Dynamics: *mp*, *sfz*. Time signature changes: 7/4, 5/4, 7/4, 5/4, 7/4.

$B^b(\#11)$   $A_{sus7}$   $A^b_{DIM}$   $G^{7(\#9)}$   $B^b(\#11)$   $A_{sus7}$   $A^b_{DIM}$   $G^{7(\#9)}$

BASS

BASS staff with musical notation. Dynamics: *mp*, *sfz*. Time signature changes: 7/4, 5/4, 7/4, 5/4, 7/4.

D. S.

D. S. staff with musical notation. Dynamics: *mp*, *sfz*. Time signature changes: 7/4, 5/4, 7/4. Includes a double bar line with a 2/5 time signature change.

CHICAGO ELEVATED

(8va)

GUITAR SOLO

86

E.GTR. *mf* *sfz* *sfz*

A. SX. *mf* *sfz* *sfz* *mf*

PNO. *mf* *sfz* *f* *sfz* *mf*

BASS *mf* *f* *sfz*

D. S. *sfz*

*D<sup>b</sup>(#11)* *G<sup>7</sup>/D* *E<sup>MAJ</sup>7* *G<sup>b</sup>* *D<sup>b</sup>* *G<sup>7</sup>/D* *E* *E<sup>b7</sup>*

Detailed description of the musical score: The score is for a piece titled 'Chicago Elevated' on page 20. It features five staves: E.GTR. (Electric Guitar), A. SX. (Alto Saxophone), PNO. (Piano), BASS, and D. S. (Drum Set). The key signature has one flat (Bb), and the time signature is 7/4. The score is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The guitar part is marked as a solo and includes a 'GUITAR SOLO' section starting at measure 7. Dynamic markings include *mf* (mezzo-forte), *sfz* (sforzando), and *f* (forte). Chord symbols are provided for the bass line: *D<sup>b</sup>(#11)*, *G<sup>7</sup>/D*, *E<sup>MAJ</sup>7*, *G<sup>b</sup>*, *D<sup>b</sup>*, *G<sup>7</sup>/D*, *E*, and *E<sup>b7</sup>*. The drum set part features a complex rhythmic pattern with accents and a 'GUITAR SOLO' section starting at measure 7.

CONTINUE GLISSANDI FREELY, RALLENTANDO "BRINGING THE TRAIN TO A STOP"

(H)

B<sup>b</sup>

A<sup>SUS</sup>7

A<sup>b</sup>DIM

G<sup>7</sup>

E.GTR.

90 *sfz* *mp*

A. SX.

90 *mp*

PNO.

90 *mp*

B<sup>b</sup>

A<sup>SUS</sup>7

A<sup>b</sup>DIM

G<sup>6</sup>

B<sup>b</sup>

A<sup>SUS</sup>7

A<sup>b</sup>DIM

G<sup>7</sup>

BASS

90 *mp*

D. S.



B<sup>b</sup>(#11)

E.GTR.

5/4 time signature. The staff contains four measures of music, each consisting of a single measure with a diagonal slash (//) indicating a glissando.

98

CONTINUE GLISSANDI FREELY, RALLENTANDO "BRINGING THE TRAIN TO A STOP"

B<sup>b</sup>(#11)

A. SX.

5/4 time signature. The staff contains four measures of music. The first measure has a whole note with a glissando line. The second measure has a whole note with a glissando line. The third and fourth measures each contain four eighth notes with glissando lines.

98

*p*

PNO.

5/4 time signature. The piano part consists of two staves. The upper staff has a series of eighth notes with glissando lines. The lower staff has a series of chords, each consisting of a bass note and a higher note, with glissando lines.

98

*p*

B<sup>b</sup>(#11)

FREE FILLS

*p*

BASS

5/4 time signature. The bass staff contains four measures of music, each consisting of a single measure with a whole note.

98

D. S.

5/4 time signature. The drum set staff contains four measures of music. The first measure has a series of eighth notes with glissando lines. The second, third, and fourth measures each contain a single measure with a diagonal slash (//) indicating a drum fill.

98

CHICAGO ELEVATED

24

E.GTR. 102

A. SX. 102

PNO. 102

BASS 102

D. S. 102

FADE OUT

FADE OUT

FADE OUT

FADE OUT

FADE OUT

FADE OUT

*p*

The musical score is arranged in five systems. The first system is for E.GTR. (Electric Guitar) in treble clef, showing a rhythmic pattern of eighth notes with accents and a 'FADE OUT' instruction. The second system is for A. SX. (Alto Saxophone) in treble clef, showing a similar rhythmic pattern with a 'FADE OUT' instruction. The third system is for PNO. (Piano) in grand staff, with a melodic line in the right hand and a harmonic accompaniment in the left hand, both ending with a 'FADE OUT' instruction. The fourth system is for BASS in bass clef, showing a simple rhythmic pattern of quarter notes with a 'FADE OUT' instruction. The fifth system is for D. S. (Drum Set) in a drum staff, showing a rhythmic pattern with a 'FADE OUT' instruction and a dynamic marking of *p* (piano).