

Glass Meridian

Original post-bop tune and composed trumpet/guitar duo solo

F major centre | 4/4 | medium-up swing, quarter = 164 | 32 bars: A A2 B C. Head once, duo for two choruses, then head out. End on the written F6/9 in bar 32. No extra turnaround or hidden repeat is needed.

How to play it

Keep the quarter-note pulse grounded and the eighths light. A modest swing ratio suits the quicker passages. Two chord symbols divide a bar at beat 3. The guitar solo is a single-note contrapuntal voice: do not add continuous comping beneath it. With bass and drums, let them hold the form; piano or extra chordal comping should be sparse. As a bare trumpet/guitar duo, the changes remain the harmonic reference but the texture will be more open.

Take rests literally: they create handovers and breaths. Bring the indicated foreground voice forward without forcing the other into the background. The last four bars relax dynamically; keep time through the release. There are no quoted compositions or transcribed solos; the brief bebop gestures are generic vocabulary.

The recurring idea

The core cell is concert **A-C-G-B**: up a minor third, down a fourth, then up a major third. In the head it enters on the and of 1 and opens into D. It returns over different roots, in wider note values, and in broken exchanges. F and G major triads supply the bright F-Lydian colour; major-9/sharp-11 harmony and the E-major bridge broaden the tonal field without losing the swing form.

What changes across the solo

Chorus I, bars 1-8: trumpet quotes the cell; guitar answers a bar later and then takes over while trumpet rests. Bars 6-7 combine a rising trumpet with a descending guitar and a guitar withdrawal. **9-16:** guitar takes the F/G triad-pair run and later gives the motif a new home over C and A-flat; trumpet uses held tones and short replies. **17-24:** the E-major area opens up, the guitar briefly shifts a pentatonic fragment, and bars 21-22 divide the line into gaps and replies. **25-32:** the opening cell breaks apart and an altered-dominant descent resolves onto C over the final F chord.

Chorus II, bars 33-40: the trumpet stretches the cell into 3+3+2 eighth-note spans while guitar runs F/G triad shapes underneath. **41-48:** guitar restates the head while trumpet rests or answers in slower values. **49-56:** a wider-register climax: trumpet pairs F-major-pentatonic and B-major-pentatonic fragments in bar 50 while guitar recalls the bridge melody. **57-64:** the guitar answers below the returning head; both lines settle to F/A and release together.

Parts, pitch and range

Each individual solo part has chorus I on page 1 and chorus II on page 2; their bar numbers continue 1-64. The combined concert score uses two pages per chorus. Trumpet PDFs and MusicXML are supplied both at concert pitch and transposed for B-flat, including the chord symbols. The guitar is deliberately shown at **sounding pitch**, with no conventional guitar octave displacement.

Concert ranges: head D4-A5; trumpet solo C4-C6; guitar F3-F5 (middle C = C4). The trumpet has three brief concert-C6 peaks, written D6 in the B-flat part, at solo bars 20, 52 and 55. For a lower-register reading, take complete phrases 20-21 and 52-55 down an octave; the files retain the original line.

Files and import

The folder contains engraved PDFs, MusicXML, and native MuseScore .mscz files. Open the .mscz files for the checked layout; MusicXML is the portable editing copy. Open **output/iReal/import_glass_meridian.html** and use its import link, or use File > Open in iReal Pro. Set iReal playback to jazz swing, tempo 164 and two choruses. The import preview was checked in iReal Pro; the tune was not added to the library.

Checks: every measure totals four beats; both solo choruses use the same 32 changes; imported MuseScore sounding pitches match the source; B-flat notes are exactly a major second above concert notation; every iReal bar occupies four cells. Original music generated by Codex / OpenAI, 26 September 2026.

Glass Meridian

Head | concert pitch | 32 bars - A A2 B C

A

♩ = 164

Medium-up swing - light eighths; two chords = two beats each

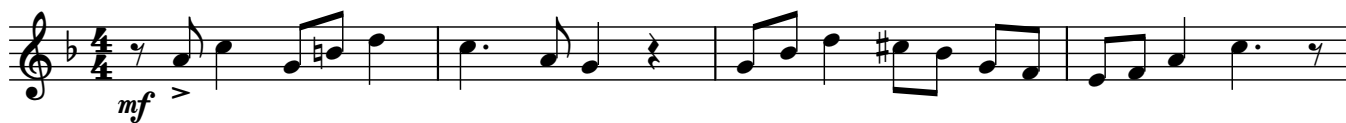
Fmaj9#11

Fmaj9#11

Em7b5

A7alt

Dm9



5

Dbmaj9#11

Cm9

F13

Bbmaj9#11

Gm9

C7alt



9

A2

Fmaj9#11

Ebmaj9#11

Dm9

G13#11

Cmaj9#11



13

Bm7b5

E7alt

Am9

Abmaj9#11

Gm9

C7alt



17

B

Emaj9#11

Emaj9#11

Gmaj9#11

F#m7b5

B7alt



21

Em9

A13#11

Dm9

G13#11

Gm9

C7alt



25

C

Fmaj9#11

Ebmaj9#11

Dm9

G13#11

Dbmaj9#11

C7alt



29

Fmaj9#11

D7alt

Gm9

C7alt

F⁶₉



Glass Meridian

Head | trumpet in B-flat | written pitch and transposed chords

A

♩ = 164

Medium-up swing - light eighths; two chords = two beats each

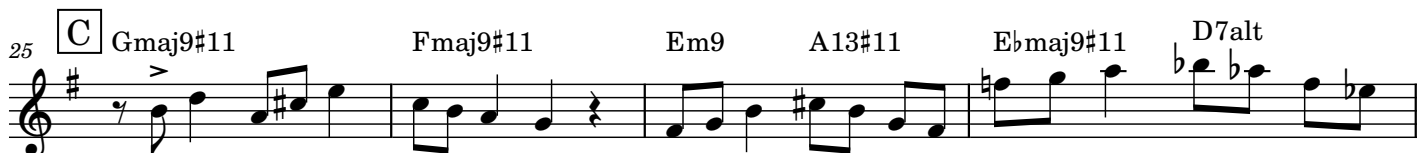
Gmaj9#11

Gmaj9#11

F#m7b5

B7alt

Em9



Glass Meridian - Duo Solo

Two choruses | concert score | guitar at sounding pitch

I / A

♩ = 164

I - let the answer in

Medium-up swing - light eighths; two chords = two beats each

Fmaj9#11

Fmaj9#11

Em7b5

A7alt

Dm9

Trumpet

mp

Single-note counterline; leave air

Guitar

mp

5

D♭maj9#11

Cm9

F13

B♭maj9#11

Gm9

C7alt

Tpt.

Gtr.

I / A2

Guitar forward

9

Fmaj9#11

E♭maj9#11

Dm9

G13#11

Cmaj9#11

Tpt.

Bring out the theme

Gtr.

13

Bm7b5

E7alt

Am9

A♭maj9#11

Gm9

C7alt

Tpt.

Gtr.

17 **I / B** Open the colour
Emaj9#11 Emaj9#11 Gmaj9#11 F#m7b5 B7alt

Tpt.

Gtr. Light and mobile

21 Trade the gaps
Em9 A13#11 Dm9 G13#11 Gm9 C7alt

Tpt.

Gtr. Answer the gaps

I / C
Fragments of the head
25 Fmaj9#11 Ebmaj9#11 Dm9 G13#11 Dbmaj9#11 C7alt

Tpt.

Gtr.

29 Fmaj9#11 D7alt Gm9 C7alt F9

Tpt.

Gtr.

II / A

II - longer arcs

33 Fmaj9#11 Fmaj9#11 Em7b5 A7alt Dm9

Tpt. *mf*

Gtr. *mf* Under the long line

37 Dbmaj9#11 Cm9 F13 Bbmaj9#11 Gm9 C7alt

Tpt.

Gtr.

II / A2

Guitar leads

41 Fmaj9#11 Ebmaj9#11 Dm9 G13#11 Cmaj9#11

Tpt.

Gtr. Take the foreground

45 Bm7b5 E7alt Am9 Abmaj9#11 Gm9 C7alt

Tpt.

Gtr.

II / B

Build; keep the swing

Emaj9#11

Emaj9#11

49

Tpt.

Gtr.

f

Head motif, broadened

f

Gmaj9#11

F#m7b5

B7alt

51

Tpt.

Gtr.

Em9

A13#11

53

Tpt.

Gtr.

Dm9

G13#11

Gm9

C7alt

55

Tpt.

Gtr.

II / C

Let the head return

Fmaj9#11

Ebmaj9#11

Dm9

G13#11

Dbmaj9#11

C7alt

57

Tpt.

Gtr.

mf

Echo, then release

mf

Ease back
Fmaj9#11

D7alt

Gm9

C7alt

F⁶₉

61

Tpt.

Gtr.

mp

mp

Glass Meridian - Trumpet

Two choruses | concert pitch | chorus I p.1 - chorus II p.2

I / A

♩ = 164

I - let the answer in

Medium-up swing - light eighths; two chords = two beats each

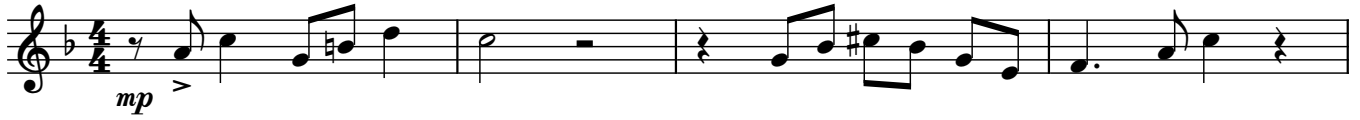
Fmaj9#11

Fmaj9#11

Em7b5

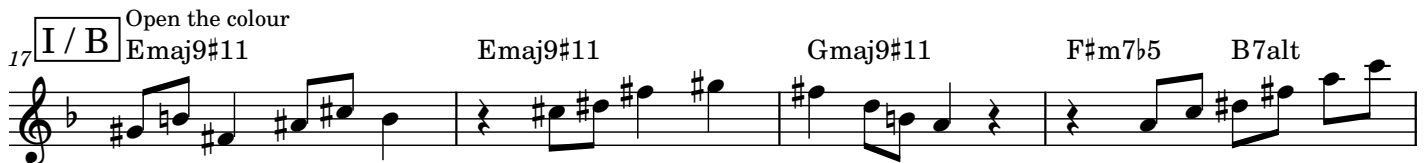
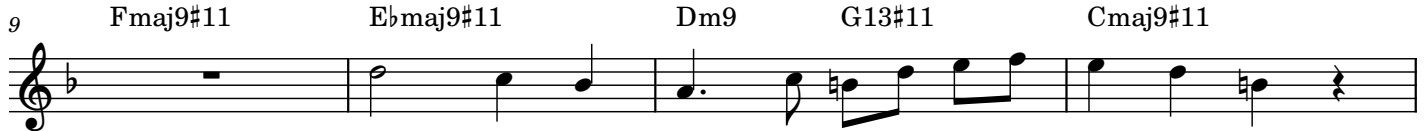
A7alt

Dm9



I / A2

Guitar forward



I / C

Fragments of the head



II / A

II - longer arcs

33 Fmaj9#11 Fmaj9#11 Em7b5 A7alt Dm9

37 Dbmaj9#11 Cm9 F13 Bbmaj9#11 Gm9 C7alt

II / A2

Guitar leads

41 Fmaj9#11 Ebmaj9#11 Dm9 G13#11 Cmaj9#11

45 Bm7b5 E7alt Am9 Abmaj9#11 Gm9 C7alt

II / B

Build; keep the swing

49 Emaj9#11 Emaj9#11 Gmaj9#11 F#m7b5 B7alt

53 Em9 A13#11 Dm9 G13#11 Gm9 C7alt

II / C

Let the head return

57 Fmaj9#11 Ebmaj9#11 Dm9 G13#11 Dbmaj9#11 C7alt

61 Fmaj9#11 D7alt Gm9 C7alt F9

Glass Meridian - Trumpet in Bb

Two choruses | written pitch and chords | chorus I p.1 - chorus II p.2

I / A

♩ = 164

I - let the answer in
Medium-up swing - light eighths; two chords = two beats each

Gmaj9#11

Gmaj9#11

F#m7b5

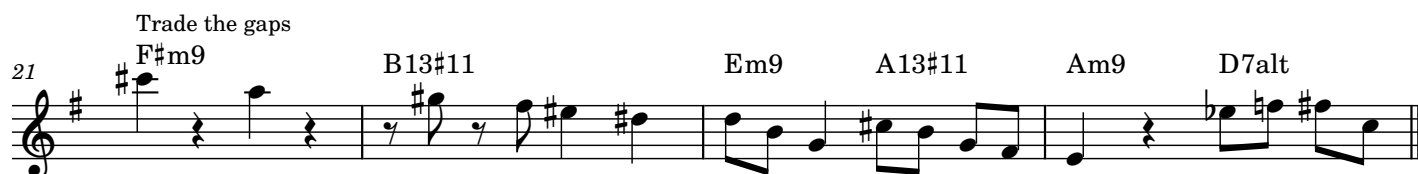
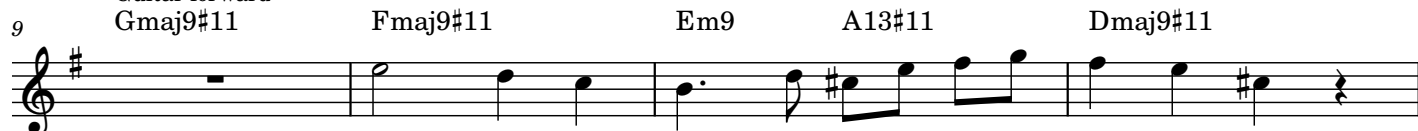
B7alt

Em9



I / A2

Guitar forward



I / C

Fragments of the head



II / A

II - longer arcs

33 *mf* Gmaj9#11 Gmaj9#11 F#m7b5 B7alt Em9

37 Ebmaj9#11 Dm9 G13 Cmaj9#11 Am9 D7alt

II / A2

Guitar leads

41 Gmaj9#11 Fmaj9#11 Em9 A13#11 Dmaj9#11

45 C#m7b5 F#7alt Bm9 Bbmaj9#11 Am9 D7alt

II / B

Build; keep the swing

49 *f* F#maj9#11 F#maj9#11 Amaj9#11 G#m7b5 C#7alt

53 F#m9 B13#11 Em9 A13#11 Am9 D7alt

II / C

Let the head return

57 *mf* Gmaj9#11 Fmaj9#11 Em9 A13#11 Ebmaj9#11 D7alt

61 *mp* Gmaj9#11 E7alt Am9 D7alt G₉⁶

Glass Meridian - Guitar

Two choruses | sounding pitch (no octave transposition) | I p.1 - II p.2

I / A

♩ = 164

Single-note counterline; leave air

Medium-up swing - light eighths; two chords = two beats each

Fmaj9#11

Fmaj9#11

Em7b5

A7alt

Dm9



I / A2

Bring out the theme

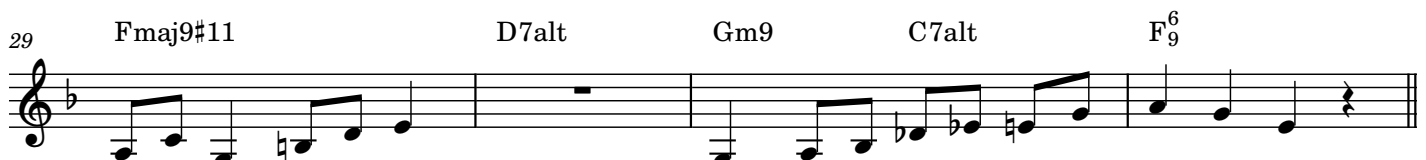


I / B

Light and mobile



I / C



II / A

Under the long line

33 Fmaj9#11 Fmaj9#11 Em7b5 A7alt Dm9

37 Dbmaj9#11 Cm9 F13 Bbmaj9#11 Gm9 C7alt

II / A2

Take the foreground

41 Fmaj9#11 Ebmaj9#11 Dm9 G13#11 Cmaj9#11

45 Bm7b5 E7alt Am9 Abmaj9#11 Gm9 C7alt

II / B

Head motif, broadened

49 Emaj9#11 Emaj9#11 Gmaj9#11 F#m7b5 B7alt

53 Em9 A13#11 Dm9 G13#11 Gm9 C7alt

II / C

Echo, then release

57 Fmaj9#11 Ebmaj9#11 Dm9 G13#11 Dbmaj9#11 C7alt

61 Fmaj9#11 D7alt Gm9 C7alt F9

Glass Meridian

Concert chord chart | swing | quarter = 164 | 32 bars

A

1 Fmaj9(#11)	2 Fmaj9(#11)	3 Em7b5 / A7alt	4 Dm9
5 Dbmaj9(#11)	6 Cm9 / F13	7 Bbmaj9(#11)	8 Gm9 / C7alt

A2

9 Fmaj9(#11)	10 Ebmaj9(#11)	11 Dm9 / G13(#11)	12 Cmaj9(#11)
13 Bm7b5 / E7alt	14 Am9	15 Abmaj9(#11)	16 Gm9 / C7alt

B

17 Emaj9(#11)	18 Emaj9(#11)	19 Gmaj9(#11)	20 F#m7b5 / B7alt
21 Em9	22 A13(#11)	23 Dm9 / G13(#11)	24 Gm9 / C7alt

C

25 Fmaj9(#11)	26 Ebmaj9(#11)	27 Dm9 / G13(#11)	28 Dbmaj9(#11) / C7alt
29 Fmaj9(#11)	30 D7alt	31 Gm9 / C7alt	32 F6/9

A slash between two full chord symbols divides the bar at beat 3. Head in; two duo choruses; head out. F6/9 closes every pass. End on that chord after the out-head.