

Tenebrae

jazz waltz in D phrygian · complete packet

Concert pitch

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Tenebrae

Concert pitch

jazz waltz in D phrygian · head and changes

Claude, 2026

Intro

Dark jazz waltz ♩ = 138

Rhythm section, D pedal

D7sus(b9)

E♭maj7#11/D

D7sus(b9)

E♭maj7#11/D



A

D7sus(b9)

E♭maj7#11



5 B♭maj7#5

A7sus(b9)

A7alt



9 A' D7sus(b9)

E♭maj7#11



13 A♭maj7#5

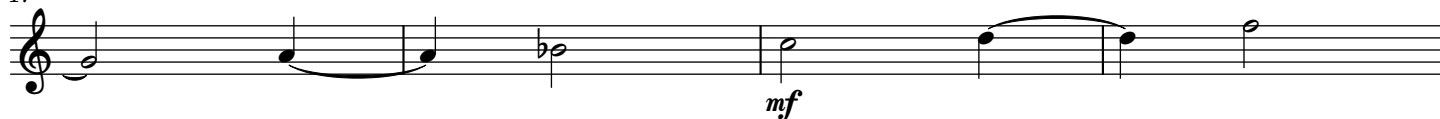
D♭maj7#11



B

17 C7#11

B7alt



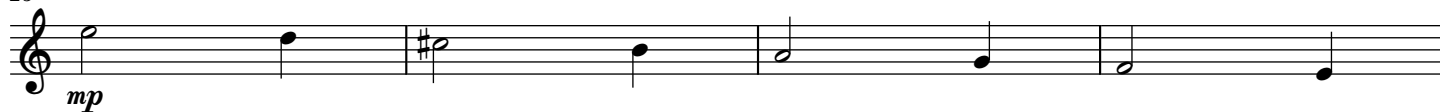
21 B♭7#11

A7alt



C

25 Dm(maj9)



29 B♭maj7#5

E♭maj7#11

Solos on A A' B C · last time to Coda



Coda

33 D7sus(b9)



Score in C

Tenebrae · duo solo

two choruses for trumpet and guitar · counterpoint on the changes

Claude, 2026

A

Dark jazz waltz ♩ = 138

fugato

Chorus 1

D7sus(b9)

E♭maj7#11

Trumpet (C)

Guitar

mf

mf

5

B♭maj7#5

A7sus(b9)

A7alt

Tpt.

Gtr.

mf

9

A'

D7sus(b9)

canon

E♭maj7#11

Tpt.

Gtr.

mf

13

A♭maj7#5

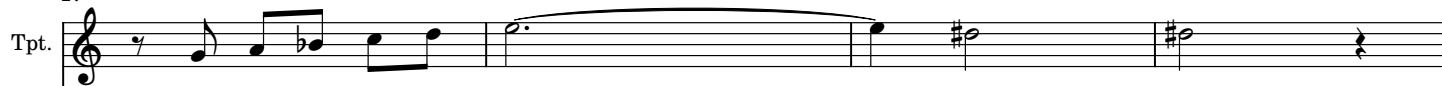
D♭maj7#11

Tpt.

Gtr.

mf

17 **B** *suspensions*
C7#11 B7alt

Tpt. 

Gtr. 

21 Bb7#11 A7alt

Tpt. 

Gtr. 

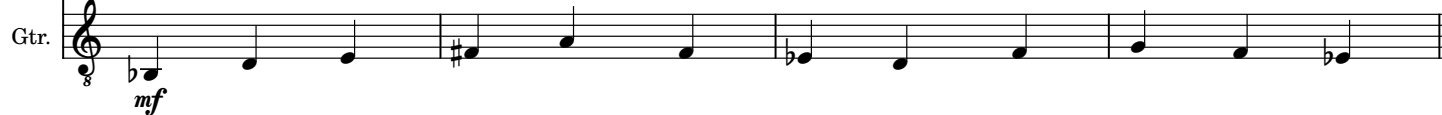
25 **C** *cantus firmus below*
Dm(maj9)

Tpt. 

Gtr. 

29 Bbmaj7#5 Ebmaj7#11

Tpt. 

Gtr. 

A Chorus 2
D7sus(b9) Ebmaj7#11

33

Tpt.

Gtr.

37 Bbmaj7#5 A7sus(b9) A7alt

Tpt.

Gtr.

A' *diminution*
D7sus(b9) Ebmaj7#11

41

Tpt.

Gtr.

augmentation

45 *hocket*
Abmaj7#5 Dbmaj7#11

Tpt.

Gtr.

mf

49 **B** *stretto*
C7#11 B7alt

Tpt. *mf*

Gtr. *mf*

53 *unison*
Bb7#11 A7alt

Tpt. *f* *ff*

Gtr. *f* *ff*

57 **C** *lament on top*
Dm(maj9)

Tpt. *mp*

Gtr. *mp*

61 Bbmaj7#5 Ebmaj7#11

Tpt. *p*

Gtr. *p*

Tenebrae · duo solo

Study score in C two choruses for trumpet and guitar · counterpoint on the changes

Claude, 2026

A

Dark jazz waltz ♩ = 138

fugato

Chorus 1

D7sus(b9)

E♭maj7#11

Trumpet (C)

mf

SUBJECT (Y an eighth early, X, turn)

COUNTERSUBJECT

CS ends on X

Guitar

mf

ANSWER (tonal: tritone -> 5th)

5

B♭maj7#5

A7sus(b9)

A7alt

Tpt.

episode: Z down vs Z up (voice exchange)

CS up a tone

head bar 8 quoted

Gtr.

SUBJECT on A (the dominant)

tail bent to A7alt

9

A'

D7sus(b9)

canon

E♭maj7#11

Tpt.

follows gtr 1 bar later, 8va

Gtr.

canon leader

13

A♭maj7#5

D♭maj7#11

Tpt.

canon ends; paraphrase of head bars 13-16

contrary motion

voices cross

pivot G (#11)

Gtr.

free: parallel 10ths

crosses above tpt

falls back below

B *suspensions*
C7#11

17

Tpt. *florid (5th species)* *preparation: E = 3rd of C* *B7alt* *4-3: E over B resolves to D#*

Gtr. *8* *bass-like: root, #11, 3* *florid under the held E* *3rd species* *prepares A*

21 *Bb7#11* *A7alt*

Tpt. *florid while gtr holds* *f* *4-3: D over A resolves to C#*

Gtr. *8* *suspension: A (maj7 of Bb) -> Ab* *parallel 10ths* *altered run*

C *cantus firmus below*
Dm(maj9)

25

Tpt. *mp* *7-6 chain above the lament* *chain breaks: Dm(maj9) arpeggio*

Gtr. *8* *mp* *CANTUS FIRMUS: head bars 25-28*

29 *Bbmaj7#5* *Ebmaj7#11*

Tpt. *mf* *countersubject returns* *phrygian cadence: C rises to D*

Gtr. *8* *mf* *phrygian cadence: Eb falls to D*

A Chorus 2
D7sus(b9) Ebmaj7#11

33

Tpt. cadence arrives: octave

Gtr. 8 guitar alone: SUBJECT INVERTED (4ths down)

37 Bbmaj7#5 A7sus(b9) A7alt

Tpt. head bar 5 quoted bars 7-8 with parts swapped: subject below

Gtr. 8 parallel 10ths, then contrary countersubject on top

A' *diminution*
D7sus(b9) Ebmaj7#11

41

Tpt. *f* subject in triplets sequenced up

Gtr. *f* A Eb D (X in slow motion)
SUBJECT IN AUGMENTATION: D

hocket
45 Abmaj7#5 Dbmaj7#11

Tpt. *mf* one line shared, note by note Z (E D C) inside the hocket breath: both tacet

Gtr. 8 *mf*

B *stretto*
C7#11

49

Tpt. *mf*
head's hemiola; gtr follows 1 beat later, a 10th below

Gtr. *mf*
canon at the lower 10th

B7alt

unison
Bb7#11

53

Tpt. *f*
octave unison

Gtr. *f*

A7alt

ff

CLIMAX: X at the top (b9 -> root)

unison splits; voices cross

C *lament on top*
Dm(maj9)

57

Tpt. *mp*
head's lament; gtr 2-3 chain below

Gtr. *mp*
2-3 chain (bars 25-28 inverted)

Bbmaj7#5

61

Tpt. *p*
phrygian cadence again

Gtr. *p*
guitar alone: head bars 29-30

Ebmaj7#11

C -> D on the next downbeat

Eb -> D on the next downbeat

Tenebrae • duo solo

Trumpet in C

two choruses for trumpet and guitar · counterpoint on the changes

Claude, 2026

A

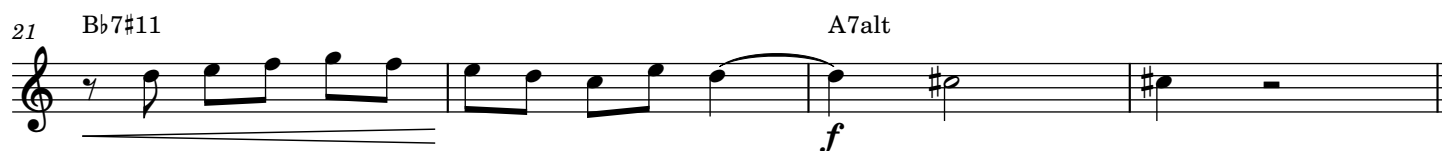
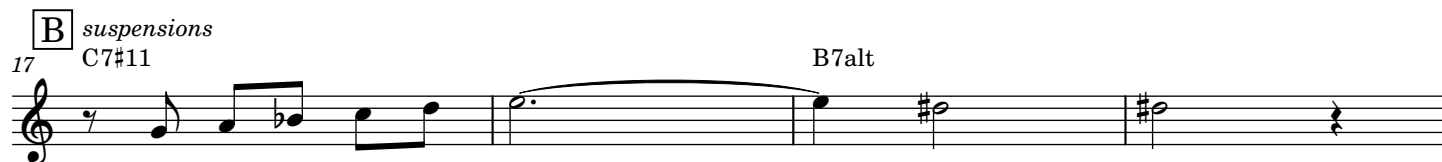
Dark jazz waltz ♩ = 138

fugato

Chorus 1

D7sus(b9)

E♭maj7#11



A Chorus 2
 33 D7sus(b9) E♭maj7#11

37 B♭maj7#5 A7sus(b9) A7alt

A' *diminution*
 41 D7sus(b9) E♭maj7#11

hocket
 45 A♭maj7#5 D♭maj7#11

B *stretto*
 49 C7#11 B7alt

unison
 53 B♭7#11 A7alt

C *lament on top*
 57 Dm(maj9)

61 B♭maj7#5 E♭maj7#11

Tenebrae • duo solo

Guitar

two choruses for trumpet and guitar • counterpoint on the changes

Claude, 2026

A

Dark jazz waltz ♩ = 138

Chorus 1
D7sus(b9)

E♭maj7#11

mf

5

B♭maj7#5

A7sus(b9)

A7alt

9

A' D7sus(b9)

E♭maj7#11

13

A♭maj7#5

D♭maj7#11

B

17 C7#11

B7alt

21

B♭7#11

A7alt

C

25 Dm(maj9)

mp

29

B♭maj7#5

E♭maj7#11

mf

A Chorus 2
33 D7sus(b9) Ebmaj7#11

37 Bbmaj7#5 A7sus(b9) A7alt

A' augmentation
41 D7sus(b9) Ebmaj7#11

45 Abmaj7#5 Dbmaj7#11

B C7#11 B7alt

53 Bb7#11 A7alt

C Dm(maj9)

61 Bbmaj7#5 Ebmaj7#11

Tenebrae • solo etude

Trumpet in C two choruses for trumpet • one technique per eight bars Claude, 2026

Dark jazz waltz ♩ = 138

A • 1 • Chromaticism and enclosures

D7sus(b9)

E♭maj7#11

mf

5 B♭maj7#5 A7sus(b9) A7alt

A' • 2 • Beat displacement and rhythmic shifting

D7sus(b9)

E♭maj7#11

9

A♭maj7#5

D♭maj7#11

13

B • 3 • Diminished (half-whole) scale on the dominants

C7#11

B7alt

17

B♭7#11

A7alt

21

C • 4 • Triad pairs

Dm(maj9)

25

B♭maj7#5

E♭maj7#11

29

A • 5 • Pentatonic shifting

33 D7sus(b9) Ebmaj7#11

37 Bbmaj7#5 A7sus(b9) A7alt

A' • 6 • Fourths (quartal lines)

41 D7sus(b9) Ebmaj7#11

45 Abmaj7#5 Dbmaj7#11

B • 7 • The altered scale

49 C7#11 B7alt

53 Bb7#11 A7alt

C • 8 • Playing out: minor a half step up, then back in

57 Dm(maj9)

61 Bbmaj7#5 Ebmaj7#11

Tenebrae • solo etude

Study score in C two choruses for trumpet • one technique per eight bars Claude, 2026

Dark jazz waltz ♩ = 138

A • 1 • Chromaticism and enclosures

D7sus(b9)

E♭maj7#11

mf
enclose E♭ (the b9) chromatic passing tones off the beat; G F E♭ on it
enclose A: B♭ above, G# below enclose C; E anticipates bar 5

5
enclose F# (#5) double chromatic approach C-C#-D enclose E (5th) enclose C# (3rd), then X

A' • 2 • Beat displacement and rhythmic shifting

D7sus(b9)

E♭maj7#11

4-note group (A D E♭ D) against 3/4: accent on 1, 3, then 2 quarter-note triplets: 3 against 2 same triplet one beat later

13
cell on the beat one eighth late two eighths late (moved to D♭) three eighths late

B • 3 • Diminished (half-whole) scale on the dominants

C7#11

B7alt

C half-whole: 1 b9 #9 3 #11 5 dim7 A F# E♭ C, then b9 -> 3 cell (3 1 b9 #9) down in minor 3rds

21
major triads a minor 3rd apart: B♭, D♭ ...then G, E dim7 from the #11: E♭ C A F# dim7 from the b9: B♭ C# E G

C • 4 • Triad pairs

Dm(maj9)

G / A (IV/V of D melodic minor) 3 3

29
C / D (II/III of B♭ lydian augmented) 3 3 F / E♭ (II/I of E♭ lydian) 3

A • 5 • Pentatonic shifting

33 D7sus(b9) Ebmaj7#11

F pentatonic: plain sus sound same shape in Eb pentatonic: the b9 appears Bb pentatonic F pentatonic: Bb -> A brings the #11

37 Bbmaj7#5 A7sus(b9) A7alt

C pentatonic A minor-6 pentatonic: G -> F# brings the #5 Bb pentatonic over A7sus(b9) Eb pentatonic over A7alt (the tritone pentatonic)

A' • 6 • Fourths (quartal lines)

41 D7sus(b9) Ebmaj7#11

4ths planing up: A-D, Bb-Eb, C-F zigzag of 4ths and 5ths stacked 4ths A D G, C F

45 Abmaj7#5 Dbmaj7#11

Bb-E is the augmented 4th of the chord Db lydian is a stack of 4ths

B • 7 • The altered scale

49 C7#11 B7alt

C altered = Db melodic minor upper triads Ab and Gb (bVI, bV) B altered = C melodic minor C melodic minor straight up

53 Bb7#11 A7alt

Bb altered = B melodic minor upper triads E and F# (bV, bVI) A altered = Bb melodic minor diminished below, whole-tone above; C# -> D

C • 8 • Playing out: minor a half step up, then back in

57 Dm(maj9)

IN: D melodic minor OUT: Eb melodic minor over Dm(maj9) OUT: Ab triad, Ebm IN: Eb -> E snaps back

61 Bbmaj7#5 Ebmaj7#11

OUT: the head's whole-tone fall from G IN: the same fall from F# IN: the head's pivot A head bar 32: Eb -> D into the out-head

Trumpet in B $\flat$

Tenebrae

jazz waltz in D phrygian · head and changes

Claude, 2026

Intro

Dark jazz waltz $\text{♩} = 138$

Rhythm section, D pedal

E7sus(b9)

Fmaj7#11/E

E7sus(b9)

Fmaj7#11/E



A

E7sus(b9)

Fmaj7#11

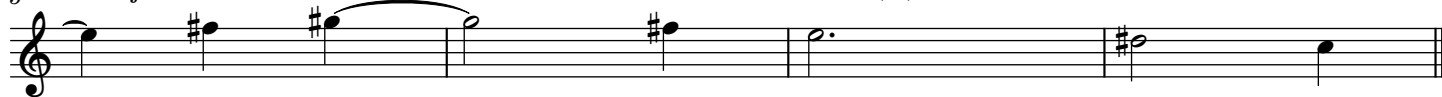


5

Cmaj7#5

B7sus(b9)

B7alt



A'

E7sus(b9)

Fmaj7#11



13

B $\flat$ maj7#5

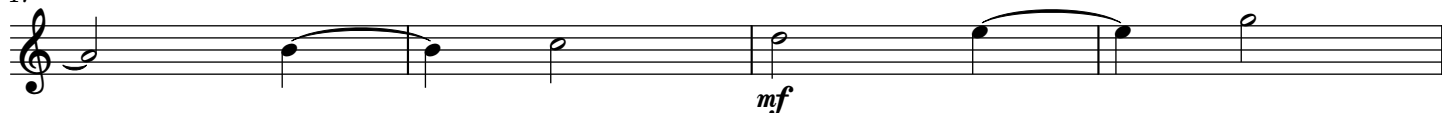
E $\flat$ maj7#11



B

D7#11

C#7alt



21

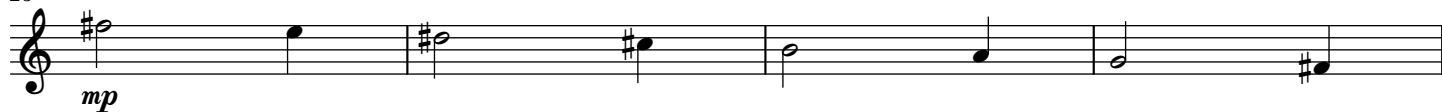
C7#11

B7alt



C

Em(maj9)



29

Cmaj7#5

Fmaj7#11

Solos on A A' B C · last time to Coda



Coda

33

E7sus(b9)



Tenebrae • duo solo

Score • tpt in B $\flat$ two choruses for trumpet and guitar • counterpoint on the changes

Claude, 2026

A

Dark jazz waltz ♩ = 138

fugato

Chorus 1

E7sus(b9)

Fmaj7#11

Trumpet in B $\flat$

Guitar

mf

mf

5

Tpt.

Gtr.

Cmaj7#5

B7sus(b9)

B7alt

9

Tpt.

Gtr.

A' E7sus(b9)

canon

Fmaj7#11

13

Tpt.

Gtr.

B $\flat$ maj7#5

E $\flat$ maj7#11

17 **B** *suspensions*
D7#11 C#7alt

Tpt.

Gtr.

21 C7#11 B7alt

Tpt.

Gtr.

25 **C** *cantus firmus below*
Em(maj9)

Tpt.

Gtr.

29 Cmaj7#5 Fmaj7#11

Tpt.

Gtr.

A Chorus 2
E7sus(b9) Fmaj7#11

33

Tpt.

Gtr.

37 Cmaj7#5 B7sus(b9) B7alt

Tpt.

Gtr.

A' *diminution*
E7sus(b9) Fmaj7#11

41

Tpt.

Gtr.

f 3

augmentation

f

hocket
Bbmaj7#5 Ebmaj7#11

45

Tpt.

Gtr.

mf

mf

49 **B** *stretto*
D7#11 C#7alt

Tpt. *mf*

Gtr. *mf*

53 *unison*
C7#11 B7alt

Tpt. *f* *ff*

Gtr. *f* *ff*

57 **C** *lament on top*
Em(maj9)

Tpt. *mp*

Gtr. *mp*

61 Cmaj7#5 Fmaj7#11

Tpt. *p*

Gtr. *p*

Tenebrae • duo solo

Trumpet in B $\flat$

two choruses for trumpet and guitar • counterpoint on the changes

Claude, 2026

A

Dark jazz waltz ♩ = 138

fugato

Chorus 1

E7sus(b9)

Fmaj7#11

5

mf

Cmaj7#5

B7sus(b9)

B7alt

9 **A'**

E7sus(b9)

canon

Fmaj7#11

13

Bbmaj7#5

Ebmaj7#11

17 **B**

suspensions

D7#11

C#7alt

21

C7#11

B7alt

25 **C**

cantus firmus below

Em(maj9)

29

Cmaj7#5

Fmaj7#11

A Chorus 2
 33 E7sus(b9) Fmaj7#11

37 Cmaj7#5 B7sus(b9) B7alt

A' diminution
 41 E7sus(b9) Fmaj7#11

45 *hocket* Bbmaj7#5 Ebmaj7#11
mf

B *stretto*
 49 D7#11 C#7alt
mf

53 *unison* C7#11 B7alt
f *ff*

C *lament on top*
 57 Em(maj9)

61 Cmaj7#5 Fmaj7#11
p

Tenebrae • solo etude

Trumpet in B $\flat$

two choruses for trumpet • one technique per eight bars

Claude, 2026

Dark jazz waltz $\text{♩} = 138$

A • 1 • Chromaticism and enclosures

E7sus(b9)

Fmaj7#11

5

mf

5

Cmaj7#5

B7sus(b9)

B7alt

A' • 2 • Beat displacement and rhythmic shifting

E7sus(b9)

Fmaj7#11

9

3

3

13

B $\flat$ maj7#5

E $\flat$ maj7#11

B • 3 • Diminished (half-whole) scale on the dominants

D7#11

C#7alt

17

21

C7#11

B7alt

C • 4 • Triad pairs

Em(maj9)

25

3

3

29

Cmaj7#5

Fmaj7#11

3

3

33 E7sus(b9) Fmaj7#11

37 Cmaj7#5 B7sus(b9) B7alt

41 E7sus(b9) Fmaj7#11

45 B♭maj7#5 E♭maj7#11

The musical notation shows a sequence of notes across four measures. Measure 45 starts with a Bb5 and ends with an Eb4. Measure 46 starts with an Eb4 and ends with a G3. Measure 47 starts with an Eb4 and ends with a G3. Measure 48 starts with an Eb4 and ends with a G3. The notes are connected by stems and beams, indicating a continuous melodic line.

49 D7#11 C#7alt

Measures 49-52: D4 quarter, E4 quarter, F#4 quarter, G4 quarter | A4 quarter, Bb4 quarter, C5 quarter, D5 quarter | E5 quarter, F#5 quarter, G5 quarter, A5 quarter | B5 quarter, C6 quarter, D6 quarter, E6 quarter.

53 C7#11 B7alt



57 Em(maj9)

Musical notation for measure 57, Em(maj9) chord. The notation is on a single staff with a treble clef. It contains four eighth notes: G4, B4, D5, and G4. The notes are beamed together. The key signature has one sharp (F#) and the time signature is 4/4.

61 Cmaj7#5 Fmaj7#11