

To Carmen Candiales Zandia, from Maracay, Venezuela

I went to Boston for a Haircut I

MICHAEL WOLFGANG DREWES

Words and Music by
MICHAEL WOLFGANG DREWES

Moderato ♩ = 100

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- Tenor Solo:** A single staff with a treble clef and a key signature of one flat (Bb). It contains a whole rest for the first five measures and a whole note in the sixth measure.
- Alto Sax:** A staff with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and quarter notes across the first five measures, followed by a whole note in the sixth measure.
- Tenor Sax:** A staff with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and quarter notes across the first five measures, followed by a whole note in the sixth measure.
- Trumpet:** A staff with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and quarter notes across the first five measures, followed by a whole note in the sixth measure.
- Bass Trombone:** A staff with a bass clef and a key signature of one flat (Bb). It contains a series of eighth and quarter notes across the first five measures, followed by a whole note in the sixth measure.
- Lead Guitar:** A staff with a treble clef and a key signature of one flat (Bb). It contains a series of eighth and quarter notes across the first five measures, followed by a whole note in the sixth measure.
- Rhythm Guitar:** A staff with a treble clef and a key signature of one flat (Bb). It contains a series of eighth and quarter notes across the first five measures, followed by a whole note in the sixth measure.
- Bass Guitar:** A staff with a bass clef and a key signature of one flat (Bb). It contains a series of eighth and quarter notes across the first five measures, followed by a whole note in the sixth measure.
- Synthesizer:** A grand staff (treble and bass clefs) with a key signature of one flat (Bb). It contains a series of eighth and quarter notes across the first five measures, followed by a whole note in the sixth measure.
- Drum Set:** A staff with a drum clef and a key signature of one flat (Bb). It contains a series of eighth and quarter notes across the first five measures, followed by a whole note in the sixth measure.

A central watermark is overlaid on the score, featuring the word "musicalion" in a large, orange, sans-serif font, with the phrase "klicken für mehr" in a smaller, orange, sans-serif font below it. The watermark is enclosed in a white, rounded rectangular box with a thin orange border.

Chord symbols are written above the Synthesizer staff: C, F, F/C, C, F, F/C, C, Bb, Gm7 C7/G, F.

Moderato ♩ = 100

A musical score for a jazz ensemble, featuring eight staves. The instruments are: A. Sax (Alto Saxophone), T. Sax (Tenor Saxophone), Tpt. (Trumpet), B. Tbn. (Baritone Trombone), Lead (Lead Saxophone), Rhy. (Rhythm), Bass, Synth. (Synthesizer), and Dr. (Drums). The score is in 4/4 time and features a central watermark that reads "musicalion" with the text "klicken für mehr" below it. The watermark is overlaid on the Lead, Rhy., and Bass staves. The Lead staff has a melodic line with eighth and sixteenth notes. The Rhy. staff has a steady eighth-note pattern. The Bass staff has a simple bass line. The Synth. staff has a series of chords: Bb, Bb, Bb/F, F, Bb, F, F, F, C. The Dr. staff has a simple eighth-note pattern.

5

A. Sax

T. Sax

Tpt.

B. Tbn.

Lead

Rhy.

Bass

Synth.

Dr.

musicalion
klicken für mehr

Bb Bb Bb/F F Bb F F F C

10

T. Solo

I went to Bos - ton for a Hair -

A. Sax

T. Sax

Tpt.

B. Tbn.

Lead

Rhy.

Bass

Synth.

Dr.

musicalion
klicken für mehr

C F F/C C F F/C C B $\flat$ Gm ^{7} C ^{7} /G F

15

T. Solo

cut and came back with a flu.

A. Sax

T. Sax

Tpt.

B. Tbn.

Lead

Rhy.

Bass

Synth.

Dr.

musicalion
klicken für mehr

B $\flat$ B $\flat$ B $\flat$ /F F B $\flat$ F F F C

20

T. Solo

I am a litt - le spor - ty boy,

A. Sax

T. Sax

Tpt.

B. Tbn.

Lead

Rhy.

Bass

Synth.

Dr.

musicalion
klicken für mehr

C⁷/E C⁷ C⁷/E C⁷ C⁷/E C⁷/E F Dm⁷ B^b/D C⁷(omit5)

25

T. Solo

for the Bos - ton Sox I root with joy!

A. Sax

T. Sax

Tpt.

B. Tbn.

Lead

Rhy.

Bass

Synth.

Dr.

musicalion
klicken für mehr

F F/C F(add4)/CC7 Bb/D C7/E C7(omit3) C9(omit5) F

30

T. Solo

A. Sax

T. Sax

Tpt.

B. Tbn.

Lead

Rhy.

Bass

Synth.

Dr.

A hand - some la - dy with strong

musicalion
klicken für mehr

C F F/C C F F/C C B $\flat$ Gm ^{7} C ^{7} /G

35

T. Solo

hands. cut my beard and did my

A. Sax

T. Sax

Tpt.

B. Tbn.

Lead

Rhy.

Bass

Synth.

Dr.

musicalion
klicken für mehr

F Bb Bb Bb/F F Bb F F F

40

T. Solo

hair:_____ My looks are state - ly

A. Sax

T. Sax

Tpt.

B. Tbn.

Lead

Rhy.

Bass

Synth.

Dr.

musicalion
klicken für mehr

C C C⁷/E C⁷ C⁷/E C⁷ C⁷/E C⁷/E

45

T. Solo

and so fair.

A. Sax

T. Sax

Tpt.

B. Tbn.

Lead

Rhy.

Bass

Synth.

Dr.

musicalion
klicken für mehr

F Dm⁷B^b/DC⁷(omit5) F F/C F(add⁴)/CC⁷ B^b/D

50

T. Solo

And se - ven ra - zor -

A. Sax

T. Sax

Tpt.

B. Tbn.

Lead

Rhy.

Bass

Synth.

Dr.

musicalion
klicken für mehr

C⁷/E C⁷(omit3) C⁹(omit5) F C⁷/E C⁷ C⁷/E C⁷ C⁷/E C⁷/E

55

T. Solo

blades were spent; for my beard a -

A. Sax

T. Sax

Tpt.

B. Tbn.

Lead

Rhy.

Bass

Synth.

Dr.

musicalion
klicken für mehr

F Dm⁷B^b/D C⁷(omit5) F F/C F(add⁴)/C C⁷ B^b/D

60

T. Solo

lone they went.

A. Sax

T. Sax

Tpt.

B. Tbn.

Lead

Rhy.

Bass

Synth.

Dr.

musicalion
klicken für mehr

C7/E C7(omit3) C9(omit5) F B $\flat$ E $\flat$ E $\flat$ /B $\flat$ B $\flat$

64

A. Sax

T. Sax

Tpt.

B. Tbn.

Lead

Rhy.

Bass

Synth.

Dr.

musicalion
klicken für mehr

E $\flat$ E $\flat$ /B $\flat$ B $\flat$ A $\flat$ Fm ^{7} B $\flat$ ^{7} /F E $\flat$ A $\flat$ A $\flat$ A $\flat$ /E $\flat$ E $\flat$

The image displays a musical score for a jazz ensemble, spanning measures 64 to 73. The score is written for eight parts: Alto Saxophone (A. Sax), Tenor Saxophone (T. Sax), Trumpet (Tpt.), Baritone Trombone (B. Tbn.), Lead, Rhythm (Rhy.), Bass, and Synthesizer (Synth.). The key signature is B-flat major (two flats). The time signature is 4/4. The Lead part features a melodic line with eighth and sixteenth notes. The Rhythm part consists of a steady eighth-note pattern. The Bass part provides a simple harmonic foundation with quarter and eighth notes. The Synthesizer part plays block chords, with specific chord symbols (E $\flat$, E $\flat$ /B $\flat$ B $\flat$, A $\flat$, Fm ^{7} B $\flat$ ^{7} /F, E $\flat$, A $\flat$, A $\flat$, A $\flat$ /E $\flat$ E $\flat$) written above the staff. The Drum (Dr.) part is indicated by a double bar line, suggesting a standard jazz drum pattern. A large, semi-transparent watermark with the text "musicalion" and "klicken für mehr" is centered over the Lead and Rhythm parts.

69

T. Solo

A. Sax

T. Sax

Tpt.

B. Tbn.

Lead

Rhy.

Bass

Synth.

Dr.

musicalion
klicken für mehr

I am not
oth - er -

A $\flat$ E $\flat$ E $\flat$ E $\flat$ B $\flat$ B $\flat$ E $\flat$ E $\flat$ /B $\flat$ B $\flat$

klicken für mehr

79

T. Solo

A. Sax

T. Sax

Tpt.

B. Tbn.

Lead

Rhy.

Bass

Synth.

Dr.

Let us get out on the go,

musicalion
klicken für mehr

E $\flat$ A $\flat$ A $\flat$ /E $\flat$ E $\flat$ A $\flat$ E $\flat$ E $\flat$ E $\flat$ B $\flat$

84

T. Solo

to Fen - way Sta - dium will we go,

A. Sax

T. Sax

Tpt.

B. Tbn.

Lead

Rhy.

Bass

Synth.

Dr.

musicalion
klicken für mehr

Bb7/D Bb7 Bb7/D Bb7 Bb7/D Bb7/D Eb Cm7 Ab/C Bb7(omit5)

89

T. Solo

where the Bos - ton Sox a - wait us soon!

A. Sax

T. Sax

Tpt.

B. Tbn.

Lead

Rhy.

Bass

Synth.

Dr.

musicalion
klicken für mehr

E_b E_b/B_b $E_b(\text{add}4)/B_b$ B_b7 A_b/C B_b7/D $B_b7(\text{omit}3)$ $B_b9(\text{omit}5)$ E_b

94

T. Solo

No mat - ter if the

A. Sax

T. Sax

Tpt.

B. Tbn.

Lead

Rhy.

Bass

Synth.

Dr.

musicalion
klicken für mehr

C F F/C C F F/C C

98

T. Solo

sky is grey, we still go out and

A. Sax

T. Sax

Tpt.

B. Tbn.

Lead

Rhy.

Bass

Synth.

Dr.

musicalion
klicken für mehr

B $\flat$ Gm ^{7} C ^{7} /G F B $\flat$ B $\flat$ B $\flat$ /F F B $\flat$

103

T. Solo

do the play! To Bos - ton from the

A. Sax

T. Sax

Tpt.

B. Tbn.

Lead

Rhy.

Bass

Synth.

Dr.

musicalion
klicken für mehr

F F F C C F F/C C F F/C C

108

T. Solo

South, I came to see what the

A. Sax

T. Sax

Tpt.

B. Tbn.

Lead

Rhy.

Bass

Synth.

Dr.

musicalion
klicken für mehr

B $\flat$ Gm ^{7} C ^{7} /G F B $\flat$ B $\flat$ B $\flat$ /F F

112 rit.

T. Solo

game is like to be!

A. Sax

T. Sax

Tpt.

B. Tbn.

Lead

Rhy.

Bass

Synth.

Dr.

rit.

2'24.4"

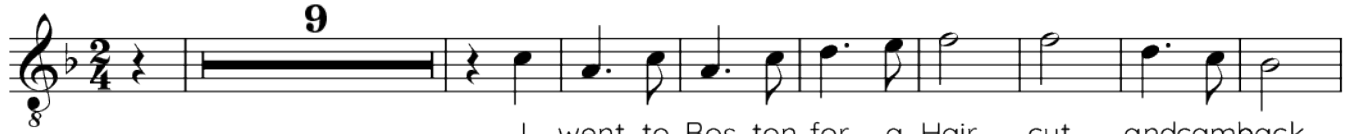
Tenor Solo

I went to Boston for a Haircut I

MICHAEL WOLFGANG DREWES

Words and Music by
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Moderato ♩ = 100



I went to Bos-ton for a Hair - cut and came back



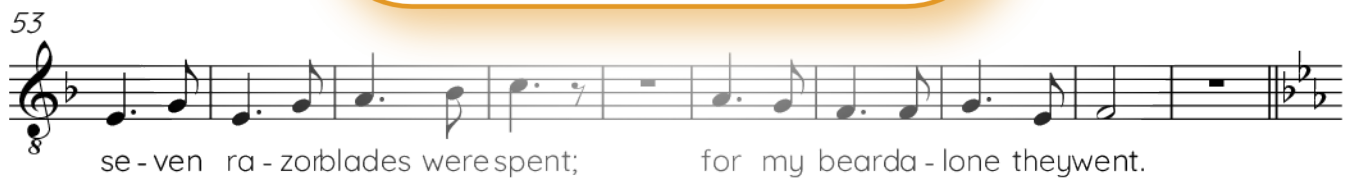
with a flu. I am a litt - le spor-ty boy, for the Bos-ton Sox I root with



joy! A handomela - dy with strong hands cut my beard and did my



hair: And



se - ven ra - zor blades were spent; for my beard a - lone they went.



I am not good for a - ny sports, but sports. oth - er - wise quite good



Let us get out on the go, to Fen-way Sta-dium will we go, where the



Bos - ton Sox or wait, us, soon

95
8 No mat-ter if the sky is grey, we still go out and do theplay!

105
8 To Bos - ton from the South, I came to see
rit.

111
8 what the game is like to be!_____ 2'24.4"



Alto Sax

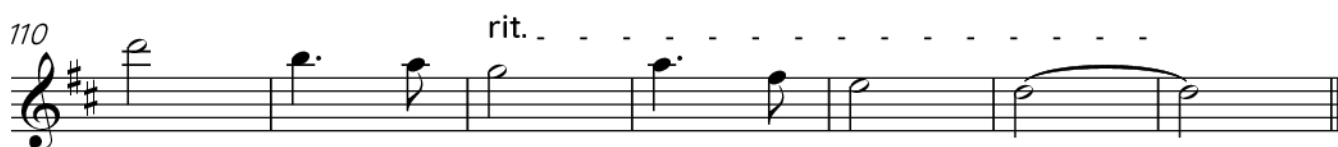
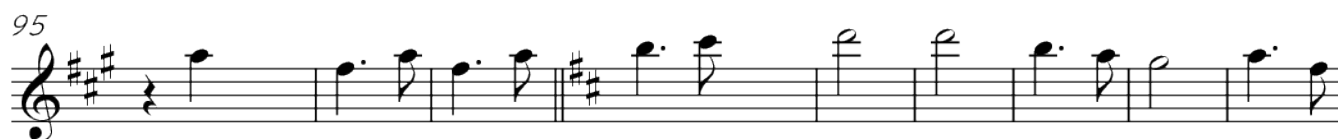
I went to Boston for a Haircut I

MICHAEL WOLFGANG DREWES

Words and Music by
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Moderato ♩ = 100





2'24.4"

**musicalion**

klicken für mehr

Tenor Sax

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Moderato ♩ = 100



2

Tenor Sax



2'24,4"



musicalion

klicken für mehr

Trumpet

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95



105



2'24.4"

**musicalion**

klicken für mehr

Bass Trombone

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12



24



36



48



59



69



79



90



2

Bass Trombone

95



105



2'24,4"



musicalion

klicken für mehr

Lead Guitar

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Moderato ♩ = 100

The musical score is written for lead guitar in 2/4 time, featuring a key signature of one flat (Bb). The tempo is marked 'Moderato' with a quarter note equal to 100 beats per minute. The score consists of ten staves of music, with measure numbers 6, 11, 16, 21, 26, 31, 36, 41, and 46 indicated at the beginning of their respective staves. The notation includes various guitar-specific techniques such as slurs, ties, and bends. A central watermark for 'musicalion' is overlaid on the score, featuring the text 'musicalion' in a large, bold, orange font and 'klicken für mehr' in a smaller, orange font below it, all enclosed within a glowing orange oval. The watermark also includes a small icon of a hand clicking a mouse button.



103

108

112 rit.

2'24.4"

The image displays a lead guitar musical score for measures 103 through 112. The notation is written on a single staff in treble clef with a key signature of one flat (B-flat). Measures 103 and 108 are marked at the beginning of their respective lines. Measure 112 is marked with a 'rit.' (ritardando) instruction. The music consists of a continuous eighth-note pattern, primarily using the lower strings (indicated by ledger lines). The final measure (112) concludes with a double bar line and a time signature of 2'24.4".



Rhythm Guitar

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Moderato ♩ = 100

11

22

33

44

54

63

72

81

90

musicalion
klicken für mehr

95

104

110

rit. - - - - -

2'24.4"

The musical score is written for a Rhythm Guitar in treble clef with a key signature of one flat (B-flat). It consists of three staves of music. The first staff (measures 95-103) features a complex, fast-paced rhythmic pattern with many beamed sixteenth and thirty-second notes. The second staff (measures 104-109) continues this pattern, with a large, multi-measure rest spanning measures 104-105. The third staff (measures 110-114) begins with a 'rit.' (ritardando) marking, followed by a dashed line indicating a continuation of the pattern. The staff ends with a large, multi-measure rest spanning measures 110-114, with a time signature of 2'24.4" written below it.



Bass Guitar

I went to Boston for a Haircut I

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Words and Music by
MICHAEL WOLFGANG DREWES

Moderato ♩ = 100



95



105

**musicalion**

klicken für mehr

Synthesizer

I went to Boston for a Haircut I

MICHAEL WOLFGANG DREWES

Words and Music by

MICHAEL WOLFGANG DREWES

Moderato ♩ = 100

C F F/C F F/C B♭ G7 G F B♭ B♭ B♭/F B♭ F FF C C

11 F F/C F F/C B♭ G7 G F B♭ B♭ B♭/F B♭ F FF C C7/E C7 C7/E

22 C7 C7/E F D B♭/D (omit 5) F F/C (add 4) B♭/D C7 (omit 5) F C F F/C

33 F F/C B♭ G7 G C C7/E C7 C7/E

44 C7 C7/E F D B♭/D (omit 5) F F/C (add 4) B♭/D C7 (omit 3) C9 (omit 5) F C7/E

53 C7 C7/E C7 C7/E F D B♭/D (omit 5) F F/C (add 4) B♭/D C7 (omit 5) F B♭

63 E $\flat$ E $\flat$ /B $\flat$ E $\flat$ E $\flat$ /B $\flat$ A $\flat$ B $\flat$ 7/F $\flat$ E $\flat$ A $\flat$ A $\flat$ A $\flat$ /E $\flat$ A $\flat$ E $\flat$ E $\flat$ E $\flat$ B $\flat$ B $\flat$

73 E $\flat$ E $\flat$ /B $\flat$ E $\flat$ E $\flat$ /B $\flat$ A $\flat$ B $\flat$ 7/F $\flat$ E $\flat$ 1. A $\flat$ B $\flat$ E $\flat$ 2. E $\flat$ A $\flat$ A $\flat$ /E $\flat$ A $\flat$ E $\flat$ E $\flat$ E $\flat$ B $\flat$ B $\flat$

84 B $\flat$ 7/D $\flat$ B $\flat$ 7/D $\flat$ B $\flat$ 7/D $\flat$ B $\flat$ 7/D $\flat$ E $\flat$ C $\flat$ B $\flat$ 7(omit5) E $\flat$ E $\flat$ /B $\flat$ E $\flat$ /B $\flat$ /C B $\flat$ B $\flat$ 7/E $\flat$ B $\flat$ B $\flat$ 7/E $\flat$

95 C F B $\flat$ F F C

105 C F F/C C F F/C C B $\flat$ G $\flat$ C $\flat$ /G F B $\flat$

111 B $\flat$ B $\flat$ /F F B $\flat$ rit. F F F C F F

Drum Set

I went to Boston for a Haircut I

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MICHAEL WOLFGANG DREWES

Moderato ♩ = 100



9



18



27



36



45



54



63



72



80



88



95



103



110

rit. _ _ _ _ _



2'24.4"

**musicalion**

klicken für mehr

Typ: Digitale Noten zum Download

Titel: [I went to Boston for a Haircut - 1 \(Ich ging nach Boston für einen Haarschnitt\)](#)

Komponist: [Michael Drewes](#)

Epoche: 21. Jahrhundert

Thema: Geselligkeit

Reihe/Zyklus: Die Carmen-Candiales-Lieder

Schwierigkeit: Mittel bis schwer

Instrumentierung Gruppe: Sologesang mit (Kammer-)Orchester

Arrangement: Solo>Ten+Trompete+Git2+Sx2+Pos+Px+Sy

Instrumentierung: Trompete = Trp(1), Gesang Solo>Tenor(1), Gitarre = Git(2), Perkussion (alle Schlagzeuge) = Px(1), Posaune = Pos(1), Saxophon = Sx(2), Synthesizer = Sy(1)

Am 29. März 2024 flog ich nach Boston, und was mir dort passierte, hatte mich zu dieser Komposition angeregt.