**GENERAL**

- chorus five is unique in its lack of balance and pattern in instrumentation
- the ensembles emphasizes the structure of the chorus in the A sections, consistently introducing whichever instrument plays next
- the ensembles vary in intensity determining the intensity of the following solo
- the bass line provides a constant register for the chorus

**PRIOR**

- descends, ascends softly, descends again with more emphasis
- final note is accentuated through repetition
- piano overlaps end of solo to transition to ensemble
- tenor sax subdues the melody to create a shift to a cohesive ensemble

**SECTION A1**

- ensemble consists of four distinct beats and one last beat that is drawn out to a distinct pause before the tenor sax begins
- sax solo utilizes longer, pusing notes unlike the other instruments

**SECTION A2**

- same group of four distinct beats and one last beat that is drawn into the piano solo
- the ensemble introduction to the piano is less intense than in A1, forshadowing the softness of the piano in comparison to the tenor sax
- the piano solo begins and is broken by pauses, like a speaker pausing in thought before finishing a statement

**SECTION B**

- more so than A2, this piano section is a “run” through notes close in proximity, scattered with strategically spaced pauses.
- the constant rise and fall of the base is the only sound complimenting the piano

**SECTION A3**

- the trumpet in the ensemble stands out more here than before and the ensemble as a whole is louder again to in match the tenor sax in intensity
- the tenor sax decrescendos everytime he descends and crescendos everytime he ascends

**AFTER**

- another ensemble, consistent with the three present in chorus five