

## **Forord**

Når man har skrevet, eller i mitt tilfelle komponert, en masteroppgave så har man gjerne fått gode innspill og hjelp på veien. Dette er også tilfelle for min masteroppgave. Det er noen mennesker som har hjulpet meg såpass at de fortjener en ekstra takk. Først vil jeg takke veilederen min Ståle Kleiberg for gode råd, veiledning og konstruktiv kritikk. Deretter vil jeg gi en spesiell takk til Margaretha Krug Aase for tekstskriving og Vegard Stolpenessæter for all teknisk hjelp. I tillegg vil jeg takke Toril Bye Rinnan for dataprogrammet som hun har skrevet.

Til slutt vil jeg takke Berit Bye Rinnan for mye støtte, hjelp og konstruktiv tilbakemelding og for å få meg i gang igjen når jeg synes det er vanskeligst.

## **Introduksjon**

I dette masterstudiet i komposisjon har hovedfokus vært på å forbedre meg som komponist. Jeg har fokusert på å lære meg forskjellige stilarter og instrumentsammensetninger. Jeg har mange inspirasjonskilder, men de som har vært viktigst for meg de siste to årene har bl.a. vært Dvořák, Grieg, Miles Davis og Duke Ellington.

Verkene som utfyller masteren er, i kronologisk rekkefølge:

1. Til kjærlighetens pris
2. Portretter av en mann
3. Two Strokes
4. Waves (både i janitsjar og orkesterversjon)

Her følger en presentasjon av de enkelte verkene.

### **Til kjærlighetens pris**

Sommeren 2011 ble jeg kontaktet av NTNU for å skrive en miniopera til de klassiske sangstudentene på utøvende musikk. Librettoen var en diktsamling av Ingrid Storholmen og verket

skulle vare i rundt 15 minutter. Besetningen jeg ble tildelt var en sopran, en mezzosopran og en bariton pluss en valgfri orkesterbesetning på inntil 5 medlemmer. Den største utfordringen var å sette musikk til lyrikken slik at det kunne bli en handling ut av det. Operaens handling ble til slutt et kjærlighetsforhold mellom en psykolog og en schizofren pasient. De kvinnelige sangerene spilte begge personlighetene til pasienten. Jeg valgte å la musikken variere sent, så tanken om å være på et sinnssykehus ble ivaretatt. Jeg følte teksten bygget opp stemningen i handlingen, og ville at det skulle være det bærende elementet, slik at musikken heller komplementerer og støtter opp det lyriske. Pianoet ble kjernen av instrumentalistene på grunn av dets store rytmiske og harmoniske potensiale, og de øvrige instrumentene ble spunnet rundt dette. Det harmoniske grunnprinsippet jeg har brukt har en ganske enkel teori. På den ene siden ville jeg bytte akkorder uten å flytte annet enn basstonen, som man ser allerede fra første takt. På den andre siden ville jeg snu det og si at bassen flytter seg ikke, men resten av instrumentene skaper akkordene slik det er blant annet fra takt 74. De øvrige harmoniske figurene er enten basert rundt pianoets rytme eller for å understreke utrop som for eksempel i takt 233. Melodien er lagt slik at psykologen og mezzosopranen har lignende rytmisk og harmonisk forløp, mens sopranen kommer med stikk av disharmoni og annen rytmikk for å si sitt standpunkt og prøver å dra med mezzosopranen. Utover verket blir de to kvinnelige rollene stadig mer ulike hverandre, før de kommer til en enighet nær slutten.

## **Portretter av en mann**

Portretter av en mann er en storbandsuite som handler om hva mennesker tror og syns om andre om man ikke åpner seg. Historien er at en rik anerkjent mann har dødd, og handlingen foregår i begravelsen hans og det etterfølgende gravølet. Den avdøde var rik og suksessfull, men mente at sosiale bånd uten profitt ikke var verdt tiden man brukte på de. De forskjellige låtene i suiten handler om hvert sitt individ av de få gjestene som har møtt opp, og hvilket forhold de hadde til den avdøde. Summen av dette er at ingen av gjestene egentlig kjente den avdøde fordi jobb var alt han hadde, og setter derfor spørsmålstegn ved hva som er viktig i livet. Det hele ender med gravølet der alle gjestene tenker at de ikke har noe der å gjøre, samtidig som den avdøde ser tilbake på livet og tenker over hvorfor det har endt slik. Teksten på «Gravøl» er skrevet av Margaretha Krug Aase. Suiten er bygd slik at hvert enkelt individ har sin distinkte stemme, men de er likevel nok til slik at man kan høre sammenhengen. Ideen min til dette verket kom fra Duke Ellingtons «Sacred concert». Tanken var å gjenskape konseptet til Ellington, men i en mer moderne innpakning.

## **Two Strokes**

Høsten 2012 ble jeg invitert til å melde meg på UNMs (Ung Nordisk Musikk) årlige konkurranse. Oppgaven var fri, og jeg stod åpen til å gjøre hva jeg ville. Fordi jeg ikke var veldig kjent med perkusjon så endte jeg opp med å komponere et verk for tre slagverkere. Den første satsens grunnidé er tall. Det begynner med en 12-tonemelodi som forskyves med en tone, og så minker det grunnleggende tallet i musikken sakte men sikkert mot 1. Målet var å komponere en moderne og relativt håndgripelig sats som brukte tall og rytmeforskyvinger som parametere.

Den andre satsen er inspirert av et verk av David Grant der musikerene får elektronisk beskjed fra dirigenten hva de skal spille. Jeg ville videreutvikle det konseptet og komponerte 29 motiv for tre slagverkere med tre instrumenter hver. Deretter fikk jeg Toril Bye Rinnan til å skrive tre dataprogram for meg, som for hver utøver genererer ett av utøverens tre instrumenter og et tilfeldig tall mellom 1 og 29 som representerer motivet. Dette motivet skal gjentas inntil programmet bytter instrument og/eller motiv. Dataprogrammet er vedlagt i en CD bak i oppgaven.

## **Waves**

Det siste verket mitt heter Waves, og skal beskrive bølger i alle former. Verket er skrevet først og fremst som et janitsjarorkesterverk, men etter oppfordring fra veilederen min, Ståle Kleiberg, valgte jeg å skrive det om til symfoniorkester i tillegg. På den måten kunne jeg også bruke verket til Trondheim symfoniorkestres prosjekt «Unge Talenter». Verket er først og fremst et arbeid i instrumentering. Det har gått mye tid til å prøve ut forskjellige kombinasjoner av instrumenter. Jeg har i tillegg hatt stort fokus på videreutvikle temaer. Eksempelvis er klarinettmelodien i takt 53 basert på samme melodi som fløyte har i introen. På samme måte er bassen fra takt 84 basert på klarinettene i takt 53. Dette er gjennomgående for hele stykket. Jeg varierer et lite tema så mye jeg kan, uten at det blir ukjent eller oppbrukt. I tillegg har jeg blandet storbandfrasering og harmonisering inn i verket blant annet i takt 92.

Trondheim 29.04.2013

Erlend Furholt Moen



Erlend Moen

# Waves

for  
Symfoniorkester

# Waves

Erlend Moen

**Slow, rubato** **A**

Flute 1 & 2

Oboe 1 & 2

Bassoon 1 & 2

Clarinet in B $\flat$  1 & 2

Bass Clarinet in B $\flat$

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2 & 3

Horn in F 1 & 2

Horn in F 3 & 4

Trombone 1 & 2

Trombone 3 & Bass Trombone

Tuba

Scratch cymbal

Cymbals

Bass Drum

Wood Plank

Claves

Violin I

Violin II

Viola

Violoncello

Contrabass

*mf*

*pp*

*p*

*ff*

*ff*

*a 1*

From backstage

open

muted

sim...

To S. D.

Fl. 1 & 2

Hn. 1 & 2

Hn. 3 & 4



Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

Cl. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Return to stage

Cym.

B. D.

Susp. Cymbal

Triangle

To Susp. Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

Cl. 1 & 2

Tri.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cymbals

*p*

a 2

Detailed description: This is a page of a musical score for an orchestra, page 4. It features ten staves of music. The top four staves are for woodwinds: Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, and Clarinets 1 & 2. The fifth staff is for the Triangle (Tri.), and the sixth is for the Bass Drum (B. D.). The bottom four staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A '31' is written at the beginning of the first staff. A 'Cymbals' marking with a dynamic of *p* appears in the Triangle staff. An 'a 2' marking is present in the Bassoon staff. The page is numbered '4' in the top left corner.



40 *rit.* **Fast, driving** **C**  $\text{♩} = 220$

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2 *a 2* *mp*

Cl. 1 & 2

B. Cl. *mp*

**Fast, driving** **C**  $\text{♩} = 220$

Hn. 3 & 4 *rit.* *a 2 open* *mp*

Tba. *mp*

Cym. *f*

B. D. *mp*

Clv. Claves *mp*

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Cb. *mp*

50

Fl. 1 & 2  
*mf*

Bsn. 1 & 2

Cl. 1 & 2  
*mf* a 1 *f*

B. Cl.

Hn. 3 & 4

Tba.

B. D.

Civ.

Vln. I  
*f* *div*

Vln. II  
*mf* *div* *mp*

Vla.

Vc.

Cb.







**E**  
a 2

82

Bsn. 1 & 2  
*mf*

Cl. 1 & 2  
*mf*

B. Cl.  
*mf*

**E**

Tpt. 1  
*fp* *f*

Tpt. 2 & 3  
*fp* *f*

Hn. 3 & 4

Tba.

B. D.

S. D.

Clv.

Vln. I

Vln. II

Vla.

Vc.  
*mf*

Cb.  
*mf*



96

Bsn. 1 & 2

Cl. 1 & 2

B. Cl.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn

Tba.

B. D.

S. D.

Clv.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 96, contains parts for a variety of instruments. The woodwind section includes Bsn. 1 & 2, Cl. 1 & 2, B. Cl., Tpt. 1, Tpt. 2 & 3, Hn. 1 & 2, Hn. 3 & 4, Tbn. 1 & 2, Tbn. 3 & B. Tbn, and Tba. The percussion section includes B. D., S. D., and Clv. The string section includes Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a common time signature and features complex rhythmic patterns, including triplets and sixteenth notes. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The percussion instruments play rhythmic patterns, with the snare drum (S. D.) featuring prominent triplet figures.



103

**F**

Fl. 1 & 2 *ff*

Ob. 1 & 2 *ff*

Bsn. 1 & 2 *ff*

Cl. 1 & 2 *ff*

B. Cl. *ff*

Tpt. 1 *ff*

Tpt. 2 & 3 *ff*

Hn. 1 & 2 *ff*

Hn. 3 & 4 *ff*

Tbn. 1 & 2 *ff*

Tbn. 3 & B. Tbn *ff*

Tba. *ff*

Xylophone *ff*

Cym. *ff*

B. D. *ff*

S. D. *ff*

Clv. *ff*

Vln. I *ff*

Vln. II *ff* unis

Vla. *ff*

Vc. *ff*

Cb. *ff*

109

Fl. 1 & 2 *ff* *mf*

Ob. 1 & 2 *ff* *mf*

Bsn. 1 & 2 *ff* *f*

Cl. 1 & 2 *ff* *mf*

B. Cl. *ff* *f*

Tpt. 1 *ff* *ff*

Tpt. 2 & 3 *ff* *ff*

Hn. 1 & 2 *ff*

Hn. 3 & 4 *ff*

Tbn. 1 & 2 *ff* *ff*

Tbn. 3 & B. Tbn. *ff* *f*

Tba. *ff* *f*

Xyl. *ff* *ff*

B. D. *ff*

S. D. *ff*

Clv. *ff* To Cym.

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *f*

Cb. *ff* *f*

**G**

116

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

Cl. 1 & 2

B. Cl.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn.

Tba.

Xyl.

B. D.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*fp*

*f*

*f*

*f*

*f*

*f*

Musical score for measures 123-128. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet 1 & 2, Bass Clarinet, Trumpet 1, Trumpets 2 & 3, Horns 1 & 2, Horns 3 & 4, Trombone 1 & 2, Trombones 3 & Bass Trombone, Tuba, Xylophone, Bass Drum, Snare Drum, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f* (forte) and *mp* (mezzo-piano), and includes performance markings like accents and slurs. The key signature is B-flat major, and the time signature is 4/4.

131

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

Cl. 1 & 2

B. Cl.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn.

Tba.

Xyl.

B. D.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a 2

a 2

This page of a musical score, numbered 18, contains the following parts and markings:

- Fl. 1 & 2:** Flute parts with a dynamic marking of *p* and a rehearsal mark **H** at the end of the first measure.
- Ob. 1 & 2:** Oboe parts.
- Bsn. 1 & 2:** Bassoon parts with a dynamic marking of *p*.
- Cl. 1 & 2:** Clarinet parts.
- B. Cl.:** Bass Clarinet part.
- Tpt. 1:** Trumpet 1 part.
- Tpt. 2 & 3:** Trumpets 2 and 3 part.
- Hn. 1 & 2:** Horns 1 and 2 part.
- Hn. 3 & 4:** Horns 3 and 4 part.
- Tbn. 1 & 2:** Trombones 1 and 2 part.
- Tbn. 3 & B. Tbn.:** Trombone 3 and Baritone Trombone part, with a dynamic marking of *p*.
- Tba.:** Tuba part with a dynamic marking of *p*.
- Xyl.:** Xylophone part with a dynamic marking of *pp*. Includes markings "To Susp. Cym." and "Cymbals".
- B. D.:** Bass Drum part with a dynamic marking of *f* and *mp*.
- S. D.:** Snare Drum part with a dynamic marking of *f*.
- Vln. I:** Violin I part.
- Vln. II:** Violin II part.
- Vla.:** Viola part.
- Vc.:** Violoncello part with a dynamic marking of *p*.
- Cb.:** Contrabass part with a dynamic marking of *p*.

144

Fl. 1 & 2

Bsn. 1 & 2

Tbn. 3 & B. Tbn

Tba.

Cym.

B. D.

Vc.

*f*

*a1*

To Gong

*f*

*p*



151

Fl. 1 & 2

Bsn. 1 & 2

Tbn. 3 & B. Tbn

Tba.

B. D.

Vc.



158

Fl. 1 & 2

Bsn. 1 & 2

Tbn. 3 & B. Tbn

Tba.

B. D.

Vc.

*f*

165

Fl. 1 & 2

Bsn. 1 & 2

Tbn. 3 & B. Tbn

Tba.

B. D.

Vc.



172

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

Cl. 1 & 2

Tbn. 3 & B. Tbn

Tba.

B. D.

S. D.

Vln. I

Vln. II

Vla.

Vc.

*pp* *mf*

*mf*

*pp* *mf*

*pp* *mf*

*pp* *mf*

*mf*

*mp* *mf*

*mp*

*pp* *mf*

*pp* *mf*

*pp* *mf*

*mf*



179

Ob. 1 & 2

Bsn. 1 & 2

Cl. 1 & 2

This block contains the musical notation for three woodwind parts: Oboe 1 & 2, Bassoon 1 & 2, and Clarinet 1 & 2. The Oboe part is in the treble clef and features a melodic line with several long, expressive slurs. The Bassoon part is in the bass clef and consists of a rhythmic pattern of eighth notes. The Clarinet part is in the bass clef and plays sustained chords with long slurs.

Tbn. 3 & B. Tbn

Tba.

This block contains the musical notation for two brass parts: Trombone 3 & Baritone Trombone, and Tuba. Both parts are in the bass clef and play a rhythmic pattern of eighth notes with a consistent interval.

B. D.

S. D.

This block contains the musical notation for two percussion parts: Bass Drum (B. D.) and Snare Drum (S. D.). The Bass Drum part is in the alto clef and plays a steady pattern of quarter notes. The Snare Drum part is in the alto clef and features a complex rhythmic pattern with various accents and rests.

Vln. I

Vln. II

Vla.

Vc.

This block contains the musical notation for three string parts: Violin I, Violin II, and Viola. The Violin I and II parts are in the treble clef and play sustained chords with long slurs. The Viola part is in the alto clef and also plays sustained chords with long slurs. The Violoncello (Vc.) part is in the bass clef and plays a rhythmic pattern of eighth notes.

186

Ob. 1 & 2 *mf*

Bsn. 1 & 2 *mf*

Cl. 1 & 2

B. Cl.

Hn. 1 & 2 *mp*

Hn. 3 & 4 *mp*

Tbn. 1 & 2 *mp*

Tbn. 3 & B. Tbn. *mf*

Tba. *mf*

Gong *mf*

Cym.

B. D.

S. D.

Vln. I

Vln. II

Vla.

Vc. *mf*

Cb. *mf*

**J**

193

Bsn. 1 & 2

Cl. 1 & 2

B. Cl.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn.

Tba.

B. D.

S. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

To T. D.

This page of a musical score, numbered 193, contains parts for various instruments. The top section includes Bsn. 1 & 2, Cl. 1 & 2, B. Cl., Tpt. 1, Tpt. 2 & 3, Hn. 1 & 2, Hn. 3 & 4, Tbn. 1 & 2, Tbn. 3 & B. Tbn., and Tba. The middle section includes B. D., S. D., and Cym. The bottom section includes Vln. I, Vln. II, Vla., Vc., and Cb. Dynamic markings such as *mf* and *f* are present throughout the score. The Cym. part includes a measure marked 'To T. D.'. The score is written in a key signature of two flats and a 4/4 time signature.

199

Bsn. 1 & 2

Cl. 1 & 2

B. Cl.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn.

Tba.

Gong

B. D.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 199 to 204. The score is arranged in a system with multiple staves. The instruments and their parts are as follows: Bsn. 1 & 2 (Bassoon) play a rhythmic eighth-note pattern. Cl. 1 & 2 (Clarinet) play sustained notes with long slurs. B. Cl. (Bass Clarinet) plays a rhythmic eighth-note pattern. Tpt. 1 (Trumpet) and Tpt. 2 & 3 (Trumpets) play sustained notes with long slurs. Hn. 1 & 2 (Horn) and Hn. 3 & 4 (Horns) play sustained notes with long slurs. Tbn. 1 & 2 (Tuba) and Tbn. 3 & B. Tbn. (Tuba and Bass Tuba) play a rhythmic eighth-note pattern. Tba. (Tuba) plays a rhythmic eighth-note pattern. Gong (Gong) has a single note at the beginning of the first measure. B. D. (Bass Drum) and S. D. (Snare Drum) play rhythmic patterns. Vln. I (Violin I) and Vln. II (Violin II) play sustained notes with long slurs. Vla. (Viola) plays sustained notes with long slurs. Vc. (Violoncello) and Cb. (Cello) play a rhythmic eighth-note pattern.

205

This page of a musical score, numbered 205, contains staves for the following instruments: Bsn. 1 & 2, Cl. 1 & 2, B. Cl., Tpt. 1, Tpt. 2 & 3, Hn. 1 & 2, Hn. 3 & 4, Tbn. 1 & 2, Tbn. 3 & B. Tbn., Tba., B. D., S. D., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a key signature of two flats and a common time signature. The woodwinds and brasses play rhythmic patterns, while the strings provide harmonic support with sustained notes and rhythmic accompaniment.

211

Bsn. 1 & 2

Cl. 1 & 2

B. Cl.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn.

Tba.

Gong

B. D.

S. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Tri.

Tenor Drum

*mf*

218

Bsn. 1 & 2

Cl. 1 & 2

B. Cl.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn.

Tba.

B. D.

S. D.

T. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 218, contains measures 218 through 223. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Bsn. 1 & 2, Cl. 1 & 2, B. Cl., Tpt. 1, Tpt. 2 & 3, Hn. 1 & 2, Hn. 3 & 4, Tbn. 1 & 2, Tbn. 3 & B. Tbn., and Tba. The brass section includes B. D., S. D., T. D., and Cb. The string section includes Vln. I, Vln. II, Vla., Vc., and Cb. The score features various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is B-flat major, and the time signature is 4/4. The page number 27 is located in the top right corner.

224 **K**

Fl. 1 & 2 *mf* *f*

Ob. 1 & 2 *mf* *f*

Bsn. 1 & 2 *f*

Cl. 1 & 2 *f* a 2

B. Cl. *f*

**K**

Tpt. 1 *f*

Tpt. 2 & 3 *f*

Hn. 1 & 2 *f*

Hn. 3 & 4 *f*

Tbn. 1 & 2 *f*

Tbn. 3 & B. Tbn. *f*

Tba. *f*

B. D. *f*

S. D. *f*

T. D. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



237

Fl. 1 & 2  
Ob. 1 & 2  
Bsn. 1 & 2  
Cl. 1 & 2  
B. Cl.  
Tpt. 1  
Tpt. 2 & 3  
Hn. 1 & 2  
Hn. 3 & 4  
Tbn. 1 & 2  
Tbn. 3 & B. Tbn.  
Tba.  
B. D.  
S. D.  
T. D.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This page of a musical score covers measures 237 to 242. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets 1 & 2, Bass Clarinet, Trumpets 1, 2 & 3, Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, Trombones 3 & Bass Trombone, and Tuba. The percussion section consists of Bass Drum, Snare Drum, and Tom Drum. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various musical notations such as slurs, ties, and dynamic markings across all instruments.

238

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

Cl. 1 & 2

B. Cl.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn

Tba.

B. D.

S. D.

T. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*a2*

*3*

*3*

*div.*

244

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

Cl. 1 & 2

B. Cl.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn.

Tba.

B. D.

S. D.

T. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

a 2 3 3 3 3

3 3

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets 1 & 2, and Bass Clarinet. The brass section includes Trumpets 1, 2 & 3, Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, Trombone 3 & Baritone, and Tuba. The percussion section includes Bass Drum, Snare Drum, and Tom Drum. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various musical notations such as rests, notes, and triplets. A rehearsal mark '244' is placed at the beginning of the first staff. The woodwind parts have specific fingerings or techniques indicated, such as 'a2' and 'a 2 3 3 3 3'. The string parts show rhythmic patterns and articulation marks.

This page of a musical score, numbered 32, contains staves for various instruments. At the top left, the number '257' is written above the Flute 1 & 2 staff. A box containing the letter 'L' is positioned above the first measure of the Flute 1 & 2 staff. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet 1 & 2, and Bass Clarinet. The brass section includes Trumpet 1, Trumpets 2 & 3, Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, Trombones 3 & Bass Trombone, and Tuba. The percussion section includes Bass Drum (B.D.), Snare Drum (S.D.), and Tom Drum (T.D.). The string section includes Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score features dynamic markings such as *mp* and *mf*, and performance instructions like *pizz.* and *unis.* A second box containing the letter 'L' is located above the first measure of the Trumpet 1 staff.

261

Cl. 1 & 2

Vln. I

Vln. II

Vla.



272

Ob. 1 & 2

Cl. 1 & 2

B. Cl.

Gong

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mp*

*mf*

*mp*

*arco*

*mf*

*mp*

Triangle

282

Ob. 1 & 2

Cl. 1 & 2

B. Cl.

Tri.

To Gong

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.



291

Cl. 1 & 2

B. Cl.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

302

Cl. 1 & 2

B. Cl.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

M

*p*

*p*

*ppp*

*p*

*ppp*

*ppp* arco

*ppp*



313

Fl. 1 & 2

Bsn. 1 & 2

Cl. 1 & 2

B. Cl.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

B. D.

Vln. II

Vla.

Vc.

Cb.

a

*p*

*p*

*pp*

*pp*

a 2

*pp*

*pp*

*pp*

*pp*

Musical score for measures 323-327. The score includes parts for Fl. 1 & 2, Cl. 1 & 2, B. Cl., Hn. 1 & 2, Tbn. 3 & B. Tbn., Tba., B. D., Vln. II, Vla., Vc., and Cb. The Fl. 1 & 2 part features a melodic line with a *mp* dynamic. The Cl. 1 & 2 part has a *mp* dynamic. The B. Cl. part has a *mp* dynamic. The Hn. 1 & 2 part has a *a 2* dynamic. The Tbn. 3 & B. Tbn. part has a *mp* dynamic. The B. D. part has a *p* dynamic. The Vln. II part has a *mp* dynamic. The Vla., Vc., and Cb. parts have a *p* dynamic. The score is marked with *mp* and *p* dynamics.



Musical score for measures 332-336. The score includes parts for Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, B. Cl., Hn. 1 & 2, Hn. 3 & 4, B. D., Vln. II, Vla., Vc., and Cb. The Fl. 1 & 2 part features a melodic line with a *mf* dynamic. The Ob. 1 & 2 part has a *mf* dynamic. The Cl. 1 & 2 part has a *mf* dynamic. The B. Cl. part has a *mf* dynamic. The Hn. 1 & 2 part has a *a 2* dynamic. The Hn. 3 & 4 part has a *mp* dynamic. The B. D. part has a *mf* dynamic. The Vln. II part has a *mf* dynamic. The Vla., Vc., and Cb. parts have a *mf* dynamic. The score is marked with *mf* and *mp* dynamics.



341

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

Cl. 1 & 2

B. Cl.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn.

Tba.

B. D.

S. D.

Vln. II

Vla.

Vc.

Cb.

*f*

*ff*

*mf*

*arco*

*a 2*

*trb 2*

Detailed description: This page of a musical score, numbered 37, begins at measure 341. It features a full orchestral ensemble. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets 1 & 2, Bass Clarinet, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpets 3 & Bass Trumpets, and Trombones. The brass section includes Bells (B. D.), Snare Drum (S. D.), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a common time signature with a key signature of one sharp (F#). The woodwinds and strings play sustained notes, while the brass and percussion provide rhythmic and harmonic support. Dynamics range from *f* (forte) to *ff* (fortissimo), with some passages marked *mf* (mezzo-forte). Performance instructions include *arco* for the Violin II and *a 2* for several woodwinds. The score is divided into measures by vertical bar lines, with some measures containing multiple rests or specific articulation marks.

350  
*ff*

Ob. 1 & 2

Bsn. 1 & 2

Cl. 1 & 2

B. Cl.

Hn. 1 & 2 a 2

Hn. 3 & 4 a 2

Tbn. 1 & 2

Tbn. 3 & B. Tbn

Tba.

B. D. *fff*

S. D. *ff*

T. D. *ff*

Vln. I *ff* arco divi

Vln. II *ff* div.

Vla. *fff*

Vc. *fff*

Cb. *fff*

Detailed description: This is a page of a musical score for orchestra, covering measures 350 to 355. The score is arranged in a standard orchestral layout with parts for woodwinds, brass, percussion, and strings. The woodwind section includes Oboe 1 & 2, Bassoon 1 & 2, Clarinet 1 & 2, Bass Clarinet, Horns 1 & 2 (marked 'a 2'), Horns 3 & 4 (marked 'a 2'), Trombone 1 & 2, Trombone 3 & Bass Trombone, and Tuba. The brass section includes Trumpet 1 & 2, Trombone 3 & Bass Trombone, and Tuba. The percussion section includes Bass Drum (B. D.), Snare Drum (S. D.), and Tom Drum (T. D.). The string section includes Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 350 with a forte fortissimo (*ff*) dynamic marking. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The brass section provides harmonic support with sustained notes. The percussion section features a steady drum pattern. The score concludes at measure 355 with a final *fff* dynamic marking.

357

Fl. 1 & 2 *ff* a1

Ob. 1 & 2 *ff* a2

Bsn. 1 & 2 *ff*

Cl. 1 & 2 *ff*

B. Cl. *ff*

Tpt. 1 *ff*

Tpt. 2 & 3 *ff*

Hn. 1 & 2 *ff* a2

Hn. 3 & 4 *ff* a2

Tbn. 1 & 2 *ff*

Tbn. 3 & B. Tbn. *ff*

Tba. *ff*

B. D.

S. D.

T. D.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

363 **N** opt 8vb

**Fl. 1 & 2** *fp* *f*

**Ob. 1 & 2** *fp*

**Bsn. 1 & 2** *fp* *f*

**Cl. 1 & 2** *fp* *ff*

**B. Cl.** *fp* *f*

**Tpt. 1** *fp*

**Tpt. 2 & 3** *fp*

**Hn. 1 & 2** *fp*

**Hn. 3 & 4** *fp*

**Tbn. 1 & 2** *fp*

**Tbn. 3 & B. Tbn** *fp* *f*

**Tba.** *fp* *f*

**Tri.** *fff* *p* *f*

**B. D.** *fff* *p* *f*

**S. D.** *fff* *f*

**T. D.** *fff* *f*

**Vln. I** *fp* *f unis*

**Vln. II** *fp* *f unis*

**Vla.** *fp* *f*

**Vc.** *f* *f*

**Cb.** *f*

This page of a musical score, numbered 41, contains the following parts and markings:

- Fl. 1 & 2:** Flute parts with a starting measure number of 370. The notation includes various notes, rests, and dynamic markings.
- Bsn. 1 & 2:** Bassoon parts with rhythmic patterns and rests.
- Cl. 1 & 2:** Clarinet parts with sustained notes and dynamic markings.
- B. Cl.:** Bass Clarinet part with rhythmic patterns.
- Hn. 1 & 2:** Horn 1 & 2 part, marked with *a 2* and *f*.
- Hn. 3 & 4:** Horn 3 & 4 part, marked with *a 2* and *f*.
- Tbn. 1 & 2:** Trumpet 1 & 2 part, marked with *a 2* and *f*.
- Tbn. 3 & B. Tbn.:** Trumpet 3 & Baritone Trumpet part.
- Tba.:** Trombone part.
- Cym.:** Cymbal part, featuring a *Gong* marking.
- B. D., S. D., T. D.:** Bass Drum, Snare Drum, and Tom Drum parts with rhythmic patterns.
- Vln. I, Vln. II, Vla.:** Violin I, Violin II, and Viola parts with sustained notes and dynamic markings.
- Vc.:** Violoncello part with rhythmic patterns.
- Cb.:** Contrabass part with rhythmic patterns.

This page of a musical score, numbered 42, contains the following instruments and parts:

- Fl. 1 & 2:** Flute parts with long notes and slurs.
- Bsn. 1 & 2:** Bassoon parts with rhythmic eighth-note patterns.
- Cl. 1 & 2:** Clarinet parts with long notes and slurs.
- B. Cl.:** Bass Clarinet part with rhythmic eighth-note patterns.
- Hn. 1 & 2:** Horn parts with rhythmic eighth-note patterns.
- Hn. 3 & 4:** Horn parts with rhythmic eighth-note patterns.
- Tbn. 1 & 2:** Trombone parts with rhythmic eighth-note patterns.
- Tbn. 3 & B. Tbn:** Trombone parts with rhythmic eighth-note patterns.
- Tba.:** Tuba part with rhythmic eighth-note patterns.
- Gong:** Gong part with a single note.
- B. D.:** Bongos part with rhythmic eighth-note patterns.
- S. D.:** Snare Drum part with rhythmic eighth-note patterns.
- T. D.:** Tom Drum part with rhythmic eighth-note patterns.
- Vln. I:** Violin I part with long notes and slurs.
- Vln. II:** Violin II part with long notes and slurs.
- Vla.:** Viola part with long notes and slurs.
- Vc.:** Violoncello part with rhythmic eighth-note patterns.
- Cb.:** Contrabass part with rhythmic eighth-note patterns.

382

Fl. 1 & 2

Bsn. 1 & 2

Cl. 1 & 2

B. Cl.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn

Tba.

Gong

B. D.

S. D.

T. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

43

This page of a musical score, numbered 44, contains the following parts and staves:

- Fl. 1 & 2:** Flute parts with a measure number of 388. The notation includes various notes, rests, and dynamic markings.
- Bsn. 1 & 2:** Bassoon parts with rhythmic patterns and rests.
- Cl. 1 & 2:** Clarinet parts with melodic lines and rests.
- B. Cl.:** Bass Clarinet part with a steady rhythmic accompaniment.
- Hn. 1 & 2:** Horns 1 and 2 part with rhythmic accompaniment.
- Hn. 3 & 4:** Horns 3 and 4 part with rhythmic accompaniment.
- Tbn. 1 & 2:** Trumpets 1 and 2 part with rhythmic accompaniment.
- Tbn. 3 & B. Tbn.:** Trumpets 3 and Baritone Trumpet part with rhythmic accompaniment.
- Tba.:** Trombone part with rhythmic accompaniment.
- Gong:** Gong part with a single strike in the final measure.
- B. D.:** Bass Drum part with a rhythmic pattern.
- S. D.:** Snare Drum part with a rhythmic pattern.
- T. D.:** Tom Drum part with a rhythmic pattern.
- Vln. I:** Violin I part with melodic lines and rests.
- Vln. II:** Violin II part with melodic lines and rests.
- Vla.:** Viola part with melodic lines and rests.
- Vc.:** Violoncello part with rhythmic accompaniment.
- Cb.:** Contrabass part with rhythmic accompaniment.



This page of a musical score, numbered 45, covers measures 394 through 400. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes 1 & 2, Bassoons 1 & 2, Clarinets 1 & 2, Bass Clarinet, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpets 3 & Bass Trumpets, and Trombones. The percussion section includes Gong, Bass Drum (B.D.), Snare Drum (S.D.), and Tom Drum (T.D.). The string section includes Violins I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.).

Key features of the score include:

- Measures 394-396:** Flutes 1 & 2 play a melodic line with a slur and a fermata. Bassoons 1 & 2 play a rhythmic pattern of eighth notes. Clarinets 1 & 2 play a melodic line with a slur and a fermata. Bass Clarinet plays a rhythmic pattern of eighth notes. Horns 1 & 2 and Horns 3 & 4 play a rhythmic pattern of quarter notes. Trumpets 1 & 2 and Trumpets 3 & Bass Trumpets play a rhythmic pattern of quarter notes. Trombones play a rhythmic pattern of quarter notes. Gong, B.D., S.D., and T.D. play a rhythmic pattern of quarter notes.
- Measures 397-399:** The woodwinds continue their melodic and rhythmic patterns. The strings play a rhythmic pattern of quarter notes.
- Measure 400:** The Flutes 1 & 2 and Clarinets 1 & 2 play a melodic line with a slur and a fermata. The Bassoons 1 & 2, Bass Clarinet, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpets 3 & Bass Trumpets, Trombones, Gong, B.D., S.D., and T.D. play a rhythmic pattern of quarter notes. The Violins I and II, Viola, and Vc. play a melodic line with a slur and a fermata. The Cb. plays a rhythmic pattern of quarter notes.

The score includes various musical notations such as slurs, fermatas, and dynamic markings like *mf* (mezzo-forte). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

This page of a musical score, numbered 46, contains the following parts and markings:

- Ob. 1 & 2:** Treble clef, *ff* dynamic, marked with a circled **O**. Features a long, sustained note with a slur.
- Bsn. 1 & 2:** Bass clef, rhythmic eighth-note pattern.
- Cl. 1 & 2:** Treble clef, *f* dynamic, rhythmic eighth-note pattern.
- B. Cl.:** Bass clef, rhythmic eighth-note pattern.
- Tpt. 1:** Treble clef, *ff* dynamic, marked with a circled **O**. Features a long, sustained note with a slur.
- Tpt. 2 & 3:** Treble clef, *ff* dynamic, marked with a circled **O**. Features a long, sustained note with a slur.
- Hn. 1 & 2:** Treble clef, rhythmic eighth-note pattern.
- Hn. 3 & 4:** Treble clef, rhythmic eighth-note pattern.
- Tbn. 1 & 2:** Bass clef, rhythmic eighth-note pattern.
- Tbn. 3 & B. Tbn.:** Bass clef, rhythmic eighth-note pattern.
- Tba.:** Bass clef, rhythmic eighth-note pattern.
- Gong:** Percussion, marked with a double bar line and a vertical line.
- B. D.:** Percussion, rhythmic eighth-note pattern.
- S. D.:** Percussion, rhythmic eighth-note pattern.
- T. D.:** Percussion, rhythmic eighth-note pattern.
- Vln. I:** Treble clef, *ff* dynamic, marked *arco*. Features a long, sustained note with a slur.
- Vln. II:** Treble clef, *ff* dynamic, rhythmic eighth-note pattern.
- Vla.:** Bass clef, *ff* dynamic, marked *div.*. Features a long, sustained note with a slur.
- Vc.:** Bass clef, *ff* dynamic, features a long, sustained note with a slur.
- Cb.:** Bass clef, rhythmic eighth-note pattern.

406

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

Cl. 1 & 2

B. Cl.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn.

Tba.

Gong

B. D.

S. D.

T. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*a<sup>2</sup>*

Detailed description: This page of a musical score covers measures 406 through 411. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet 1 & 2, and Bass Clarinet. The brass section consists of Trumpet 1, Trumpets 2 & 3, Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, Trombones 3 & Bass Trombone, and Tuba. The percussion section includes Gong, Bass Drum, Snare Drum, and Tom Drum. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The flute part begins in measure 406 with a rest, followed by a melodic line starting in measure 407, marked with a forte (*ff*) dynamic and an *a<sup>2</sup>* fingering. The oboe and bassoon parts feature sustained chords and melodic fragments. The woodwinds and brass provide harmonic support with various rhythmic patterns. The percussion parts are active, with the snare and tom drums playing rhythmic patterns and the bass drum providing a steady pulse. The strings play sustained chords and moving lines, contributing to the overall texture of the music.

Musical score page 48, featuring a variety of instruments. The score is divided into two systems. The first system includes Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets 1 & 2, Bass Clarinet, Trumpet 1, Trumpets 2 & 3, Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, Trombones 3 & Bass Trombone, and Tuba. The second system includes Gong, Bongos, Snare Drum, Tom Drum, Violin I, Violin II, Viola (marked 'unis'), Violoncello, and Contrabass. The score includes dynamic markings such as *ff* and *P*. A rehearsal mark '412' is present at the top left, and a 'P' dynamic marking is enclosed in a box at the top center. The music is written in a key with two flats and a 4/4 time signature. The first system shows the beginning of a phrase with a long note in the flutes and oboes, followed by rhythmic patterns in the woodwinds and brass. The second system continues with similar patterns, including a prominent drum line with snare and tom patterns. The strings provide a steady accompaniment.

418

Bsn. 1 & 2

B. Cl.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn

Tba.

Gong

B. D.

S. D.

T. D.

Vln. I

Vc.

Cb.

Tom-toms (or overturned bassdrum from drumset)

*ff*

423

Bsn. 1 & 2

Cl. 1 & 2

B. Cl.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn.

Tba.

Tom-t.

B. D.

S. D.

T. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

428

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

Cl. 1 & 2

B. Cl.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn

Tba.

Tom-t.

B. D.

S. D.

T. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*a 2*

3





Erlend Moen

# Waves

for Janitsjarorkester

# Waves

Erlend Moen

**Slow, rubato** **A**

Flute 1 & 2  
Oboe 1 & 2  
Bassoon 1  
Clarinet in Eb  
Clarinet in Bb 1  
Clarinet in Bb 2 & 3  
Bass Clarinet in Bb  
Alto Saxophone 1 & 2  
Tenor Saxophone 1 & 2  
Baritone Saxophone

*mf*

*a 1*

**Slow, rubato** **A**

Trumpet in Bb 1  
Trumpet in Bb 2 & 3  
Horn in F 1 & 2  
Horn in F 3 & 4  
Trombone 1 & 2  
Trombone 3 & Bass Trombone  
Euphonium  
Tuba

*a 1*  
From backstage  
open muted sim...

*pp*

Scratch cymbal

Cymbals  
Bass Drum  
Wood Plank  
Claves

*p*

*ff*  
To S. D.  
Wooden Plank

11

Fl. 1 & 2

Hn. 1 & 2

Hn. 3 & 4



21

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

Cl. 1

Cl. 2 & 3

*p* *mp*

*p* *mp*

*p* *mp*

a 1

a 2

Hn. 1 & 2

Hn. 3 & 4

Cym.

B. D.

Return to stage

Susp. Cymbal

Triangle

To Susp. Cym.

*pp* *mp*

*pp*



30

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

Cl. 1

Cl. 2 & 3

B. D.

a 2

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

Cl. 1

Cl. 2 & 3

B. Cl.

Bari. Sax.

38

rit.

Fast, driving

**C** ♩ = 220

a 2

*mp*

Hn. 3 & 4

Euph.

Tba.

rit.

Fast, driving

**C** ♩ = 220

a 2 open

*mp*

Tri.

B. D.

Clv.

Cymbals

*p* < *f*

Claves

*mp*

48

FL. 1 & 2  
Bsn. 1 & 2  
Eb Cl.  
Cl. 1  
Cl. 2 & 3  
B. Cl.  
Bari. Sax.  
Hn. 3 & 4  
Euph.  
Tba.  
B. D.  
Clv.

*mf* *f* *mf*

Detailed description: This block contains the musical score for measures 48 through 55. The score is arranged in a standard orchestral layout with 13 staves. The instruments are: Flutes 1 & 2 (top), Bassoons 1 & 2, Eb Clarinet, Clarinet 1, Clarinets 2 & 3, Bass Clarinet, Baritone Saxophone, Horns 3 & 4, Euphonium, Trombone, Baritone Drum, and Cymbal. The key signature has one flat (Bb). The time signature is 4/4. Dynamics include *mf* (mezzo-forte) and *f* (forte). The flute part has a melodic line starting at measure 48. The bassoon and bass clarinet parts have a steady eighth-note accompaniment. The Eb clarinet and clarinet 1 parts have a more active melodic line starting at measure 50. The percussion parts provide a rhythmic foundation.



56

FL. 1 & 2  
Bsn. 1 & 2  
Eb Cl.  
Cl. 1  
Cl. 2 & 3  
B. Cl.  
Bari. Sax.  
Hn. 3 & 4  
Euph.  
Tba.  
B. D.  
Clv.

*f* a 2

Detailed description: This block contains the musical score for measures 56 through 63. The instrumentation remains the same as in the previous block. The key signature has one flat (Bb). The time signature is 4/4. Dynamics include *f* (forte). The flute part has a melodic line starting at measure 56. The bassoon and bass clarinet parts have a steady eighth-note accompaniment. The Eb clarinet and clarinet 1 parts have a more active melodic line starting at measure 58. The percussion parts provide a rhythmic foundation. A first ending bracket labeled 'a 2' spans measures 59-61.

64

Fl. 1 & 2

Bsn. 1 & 2

Eb Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bari. Sax.

Hn. 3 & 4

Euph.

Tba.

B. D.

Clv.

a 2

a 2

This page of a musical score contains measures 64 through 71. The score is arranged in a grand staff format with ten staves. The instruments are: Fl. 1 & 2 (flutes), Bsn. 1 & 2 (bassoons), Eb Cl. (E-flat clarinet), Cl. 1 (clarinet), Cl. 2 & 3 (clarinets), B. Cl. (bass clarinet), Bari. Sax. (baritone saxophone), Hn. 3 & 4 (horns), Euph. (euphonium), Tba. (trombone), B. D. (bass drum), and Clv. (cymbal). The flute parts (Fl. 1 & 2) feature melodic lines with accents and dynamic markings like 'a 2'. The woodwind parts (Bsn., Eb Cl., Cl. 1, Cl. 2 & 3, B. Cl., Bari. Sax.) provide harmonic support with various rhythmic patterns. The brass parts (Hn., Euph., Tba.) play sustained chords and rhythmic figures. The percussion parts (B. D., Clv.) provide a steady rhythmic foundation. The score is written in a key signature of one sharp (F#) and a common time signature (C).

72

Fl. 1 & 2 *a2* **D** *mf* *f*

Ob. 1 & 2 *f*

Bsn. 1 & 2

E♭ Cl. *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 & 3

B. Cl.

Bari. Sax.

**D**

Tpt. 1 *f*

Tpt. 2 & 3 *a1* *f*

Hn. 3 & 4

Euph.

Tba.

Cym. Cymbals To Xyl. *ppp* *f*

B. D. *mf* 3 3

Clv.

79 E

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 3 & 4

Euph.

Tba.

B. D.

S. D.

Clv.

*mf*

*fp*

*pp* *mp*



85

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

B. D.

S. D.

Clv.

91

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn

Euph.

Tba.

B. D.

S. D.

Clv.

The musical score for page 91 is arranged in a standard orchestral layout. It includes parts for woodwinds (Bassoon 1 & 2, Eb Clarinet, Clarinet 1, Clarinet 2 & 3, Bass Clarinet, Baritone Saxophone), brass (Trumpet 1, Trumpet 2 & 3, Horns 1 & 2, Horns 3 & 4, Trombone 1 & 2, Trombone 3 & Bass Trombone, Euphonium, Tuba), and percussion (Bass Drum, Snare Drum, Cymbals). The score is written in a key signature of one flat and a 4/4 time signature. The woodwinds and brass sections play melodic lines with various articulations, while the percussion provides a steady rhythmic accompaniment. Dynamics such as *f* and *mf* are indicated throughout. The page number 91 is located at the top left of the score.

This musical score page, numbered 98, is arranged in a standard concert band format. It features the following parts from top to bottom:

- Bsn. 1 & 2:** Bassoon parts in bass clef.
- E♭ Cl.:** Eb Clarinet part in treble clef.
- Cl. 1:** Clarinet 1 part in treble clef.
- Cl. 2 & 3:** Clarinet 2 and 3 parts in treble clef, playing a rhythmic accompaniment.
- B. Cl.:** Bass Clarinet part in bass clef.
- Bari. Sax.:** Bari. Saxophone part in bass clef.
- Tpt. 1:** Trumpet 1 part in treble clef.
- Tpt. 2 & 3:** Trumpet 2 and 3 parts in treble clef.
- Hn. 1 & 2:** Horns 1 and 2 parts in treble clef.
- Hn. 3 & 4:** Horns 3 and 4 parts in treble clef.
- Tbn. 1 & 2:** Trombone 1 and 2 parts in bass clef.
- Tbn. 3 & B. Tbn.:** Trombone 3 and Bass Trombone parts in bass clef.
- Euph.:** Euphonium part in bass clef.
- Tba.:** Tuba part in bass clef.
- B. D.:** Bass Drum part in common time.
- S. D.:** Snare Drum part in common time, featuring triplet patterns.
- Clv.:** Cymbal part in common time.

**F**

104

Fl. 1 & 2 *ff*

Ob. 1 & 2 *ff*

Bsn. 1 & 2 *ff*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 & 3 *ff*

B. Cl. *ff*

A. Sax. 1 & 2 *ff*

T. Sax. 1 & 2 *ff*

Bari. Sax. *ff*

**F**

Tpt. 1 *ff*

Tpt. 2 & 3 *ff*

Hn. 1 & 2 *ff*

Hn. 3 & 4 *ff*

Tbn. 1 & 2 *ff*

Tbn. 3 & B. Tbn *ff*

Euph. *ff*

Tba. *ff*

Xylophone

Xyl. *ff*

B. D. *ff*

S. D. *ff*

Clv. *ff*

110

Fl. 1 & 2  
Ob. 1 & 2  
Bsn. 1 & 2  
Eb Cl.  
Cl. 1  
Cl. 2 & 3  
B. Cl.  
A. Sax. 1 & 2  
T. Sax. 1 & 2  
Bari. Sax.  
Tpt. 1  
Tpt. 2 & 3  
Hn. 1 & 2  
Hn. 3 & 4  
Tbn. 1 & 2  
Tbn. 3 & B. Tbn.  
Euph.  
Tba.  
Xyl.  
B. D.  
S. D.  
Clv.

**G**

*mf*  
*f*  
*mf*  
*f*  
*mf*  
*f*  
*mf*  
*f*  
*mf*  
*f*  
*ff*  
*ff*  
*f*  
*f*  
*ff*

a 2

To Cym.

116

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Tbn. 1 & 2

Tbn. 3 & B. Tbn.

Euph.

Tba.

Xyl.

B. D.

S. D.

*ff* *fp*

*ff* *fp*

122

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

T. Sax. 1 & 2

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn

Euph.

Tba.

Xyl.

B. D.

S. D.

129

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

T. Sax. 1 & 2

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn

Euph.

Tba.

Xyl.

B. D.

S. D.



135

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

T. Sax. 1 & 2

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn.

Euph.

Tba.

Xyl.

B. D.

S. D.

The musical score for page 17 is a complex orchestral arrangement. It begins with a measure number of 135. The score is divided into two systems. The first system includes Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Eb Clarinet, Clarinet 1, Clarinets 2 & 3, Bass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophones 1 & 2, and Bari. Saxophone. The second system includes Trumpet 1, Trumpets 2 & 3, Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, Trombones 3 & Baritone Trombone, Euphonium, Tuba, Xylophone, Bass Drum, and Snare Drum. The notation is dense, with many notes and rests across all staves. The key signature has one flat (Bb), and the time signature is 4/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings and articulation symbols throughout the piece.

**H**

141

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

T. Sax. 1 & 2

Bari. Sax.

**H**

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn

Euph.

Tba.

Xyl.

B. D.

S. D.

To Susp. Cym. Cymbals To Gong

147

Fl. 1 & 2

Bsn. 1 & 2

Tbn. 3 & B. Tbn

Euph.

Tba.

B. D.

153

Fl. 1 & 2

Bsn. 1 & 2

Tbn. 3 & B. Tbn

Euph.

Tba.

B. D.

160

Fl. 1 & 2

Bsn. 1 & 2

Tbn. 3 & B. Tbn

Euph.

Tba.

B. D.

167

Fl. 1 & 2

Bsn. 1 & 2

Tbn. 3 & B. Tbn

Euph.

Tba.

B. D.

173

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

Cl. 2 & 3

Tbn. 3 & B. Tbn

Euph.

Tba.

B. D.

S. D.

I

a l

*mf*

*pp* — *mf*

*mf*

*mp* — *mf*

*mf*



180

Ob. 1 & 2

Bsn. 1 & 2

Cl. 2 & 3

Tbn. 3 & B. Tbn

Euph.

Tba.

B. D.

S. D.

187 J

Ob. 1 & 2 *mf*

Bsn. 1 & 2 *mf*

Cl. 2 & 3

B. Cl. *mf*

Bari. Sax. *mf*

Hn. 1 & 2 *mp*

Hn. 3 & 4 *mp*

Tbn. 1 & 2 *mp*

Tbn. 3 & B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

Cym. Gong *mf*

B. D.

S. D.

193

Bsn. 1 & 2

E♭ Cl.

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn.

Euph.

Tba.

B. D.

S. D.

Cym.

*f*

*mf*

*a2*

*a1*

To T. D.

*mf*

199

Bsn. 1 & 2

E♭ Cl.

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn.

Euph.

Tba.

Gong

B. D.

S. D.

205

Bsn. 1 & 2

E♭ Cl.

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn.

Euph.

Tba.

B. D.

S. D.

a 2



211

Bsn. 1 & 2

Eb Cl.

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn.

Euph.

Tba.

Gong

B. D.

S. D.

Cym.

To Tri.

Tenor Drum

Tenor Drum

*mf*

217

Bsn. 1 & 2

E♭ Cl.

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn

Euph.

Tba.

B. D.

S. D.

T. D.

Detailed description: This page of a musical score covers measures 217 through 222. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Bsn. 1 & 2 (Bassoon), Eb Cl. (E-flat Clarinet), Cl. 2 & 3 (Clarinets), B. Cl. (Bass Clarinet), A. Sax. 1 & 2 (Alto Saxophones), Bari. Sax. (Baritone Saxophone), Tpt. 1 (Trumpet), Tpt. 2 & 3 (Trumpets), Hn. 1 & 2 (Horns), Hn. 3 & 4 (Horns), Tbn. 1 & 2 (Tubas), Tbn. 3 & B. Tbn (Tubas and Baritone Tuba), Euph. (Euphonium), Tba. (Tuba), B. D. (Bass Drum), S. D. (Snare Drum), and T. D. (Tom Drum). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings and articulation symbols throughout. The key signature changes from two flats to one flat and one sharp between measures 220 and 221. The score is written in a clear, professional font with standard musical notation.

223

**K**

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

T. Sax. 1 & 2

Bari. Sax.

**K**

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn

Euph.

Tba.

B. D.

S. D.

T. D.

229

Fl. 1 & 2  
Ob. 1 & 2  
Bsn. 1 & 2  
Eb Cl.  
Cl. 1  
Cl. 2 & 3  
B. Cl.  
A. Sax. 1 & 2  
T. Sax. 1 & 2  
Bari. Sax.  
Tpt. 1  
Tpt. 2 & 3  
Hn. 1 & 2  
Hn. 3 & 4  
Tbn. 1 & 2  
Tbn. 3 & B. Tbn.  
Euph.  
Tba.  
B. D.  
S. D.  
T. D.

Detailed description: This page of a musical score, numbered 229, contains 21 staves. The top two staves (Fl. 1 & 2 and Ob. 1 & 2) feature woodwinds with long, sustained notes. The Bsn. 1 & 2 staff has a rhythmic pattern of eighth notes. The Eb Cl., Cl. 1, Cl. 2 & 3, and B. Cl. staves show various melodic and harmonic lines. The saxophone section (A. Sax. 1 & 2, T. Sax. 1 & 2, Bari. Sax.) provides harmonic support. The brass section (Tpt. 1, Tpt. 2 & 3, Hn. 1 & 2, Hn. 3 & 4, Tbn. 1 & 2, Tbn. 3 & B. Tbn., Euph., Tba.) is highly active with rhythmic patterns. The bottom three staves (B. D., S. D., T. D.) represent the drum set, with B. D. playing a steady eighth-note pattern, S. D. playing a complex rhythmic pattern, and T. D. playing a simple eighth-note pattern.

235

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

T. Sax. 1 & 2

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn

Euph.

Tba.

B. D.

S. D.

T. D.

Detailed description: This page of a musical score, numbered 235, contains measures 235 through 240. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinet 1, Clarinets 2 & 3, Bass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophones 1 & 2, and Baritone Saxophone. The brass section includes Trumpets 1, 2 & 3, Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, Trombones 3 & Bass Trombone, Euphonium, and Tuba. The percussion section includes Bass Drum, Snare Drum, and Tom Drum. The woodwinds and brass play sustained notes with various articulations, while the percussion provides a rhythmic accompaniment. The key signature has one flat, and the time signature is 4/4. The page number 235 is located at the top left of the first staff.

241 a 2

Fl. 1 & 2  
Ob. 1 & 2  
Bsn. 1 & 2  
Eb Cl.  
Cl. 1  
Cl. 2 & 3  
B. Cl.  
A. Sax. 1 & 2  
T. Sax. 1 & 2  
Bari. Sax.  
Tpt. 1  
Tpt. 2 & 3  
Hn. 1 & 2  
Hn. 3 & 4  
Tbn. 1 & 2  
Tbn. 3 & B. Tbn.  
Euph.  
Tba.  
B. D.  
S. D.  
T. D.

247

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

T. Sax. 1 & 2

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn

Euph.

Tba.

B. D.

S. D.

T. D.

L

*mp*

*mf*

*a 1*

255

Cl. 1

Cl. 2 & 3

A. Sax. 1 & 2

T. Sax. 1 & 2

264

Cl. 1

Cl. 2 & 3

A. Sax. 1 & 2

T. Sax. 1 & 2

275

Ob. 1 & 2

Cl. 1

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

T. Sax. 1 & 2

Gong

B. D.

Triangle

*mp*

*mf*

284

Ob. 1 & 2

Cl. 1

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

T. Sax. 1 & 2

Tri.

B. D.

To Gong



293

Cl. 1

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

T. Sax. 1 & 2

B. D.



303

Cl. 1

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

T. Sax. 1 & 2

Hn. 1 & 2

B. D.

M

M

a 2

ppp



314

Fl. 1 & 2

Bsn. 1 & 2

Cl. 1

Cl. 2 & 3

B. Cl.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

B. D.

pp

pp

a 1

a 2

p

pp

Musical score for measures 323-328. The score includes parts for Fl. 1 & 2, Cl. 1, Cl. 2 & 3, B. Cl., Hn. 1 & 2, Tbn. 3 & B. Tbn., Euph., Tba., and B. D. The Fl. 1 & 2 part features a melodic line with a slur and a dynamic marking of *mp*. The Cl. 1 part has a dynamic marking of *mp*. The Cl. 2 & 3 part has a dynamic marking of *mp*. The B. Cl. part has a dynamic marking of *mp*. The Hn. 1 & 2 part has a dynamic marking of *mp*. The Tbn. 3 & B. Tbn. part has a dynamic marking of *mp*. The Euph. part has a dynamic marking of *mp*. The Tba. part has a dynamic marking of *mp*. The B. D. part has a dynamic marking of *p* and *mp*. The score includes a first ending bracket labeled 'a 2' and a second ending bracket labeled 'a 1'.



Musical score for measures 331-336. The score includes parts for Fl. 1 & 2, Ob. 1 & 2, Cl. 1, Cl. 2 & 3, B. Cl., Hn. 1 & 2, Hn. 3 & 4, and B. D. The Fl. 1 & 2 part features a melodic line with a slur and a dynamic marking of *mf*. The Ob. 1 & 2 part has a dynamic marking of *mf*. The Cl. 1 part has a dynamic marking of *mf*. The Cl. 2 & 3 part has a dynamic marking of *mf*. The B. Cl. part has a dynamic marking of *mf*. The Hn. 1 & 2 part has a dynamic marking of *mp* and *mf*. The Hn. 3 & 4 part has a dynamic marking of *mp* and *mf*. The B. D. part has a dynamic marking of *mf*. The score includes a first ending bracket labeled 'a 2' and a second ending bracket labeled 'a 1'.



348

Ob. 1 & 2 *ff*

Bsn. 1 & 2 *ff* a 2

Cl. 1 *ff*

Cl. 2 & 3 *ff*

B. Cl. *ff*

Bari. Sax. *ff*

Hn. 1 & 2 *ff* a 2

Hn. 3 & 4 *ff* a 2

Tbn. 1 & 2 *ff*

Tbn. 3 & B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

B. D. *ff*

S. D. *fff*

Detailed description: This page of a musical score, numbered 36, covers measures 348 through 353. It is arranged for a large ensemble including woodwinds, brass, and percussion. The woodwind section consists of two oboes (measures 348-353), two bassoons (measures 348-353), clarinets in Bb (1, 2 & 3), bass clarinet, and baritone saxophone. The brass section includes two horns in Bb (measures 348-353), two horns in F (measures 348-353), two trombones (measures 348-353), three trombones and a bass trombone, euphonium, and tuba. The percussion section features a bass drum (measures 348-353) and a snare drum (measures 348-353). The score is written in a key signature of two flats (Bb and Eb) and a 4/4 time signature. Dynamics are marked as *ff* (fortissimo) for most instruments, and *fff* (fortississimo) for the snare drum. The woodwinds and brass parts feature complex rhythmic patterns, often with accents and slurs. The bassoon part includes a first alternative (a 2). The bass drum part uses a series of vertical lines to indicate sustained notes, and the snare drum part features a rhythmic pattern of eighth and sixteenth notes.





opt 8vb

367

Fl. 1 & 2 *f*

Bsn. 1 & 2

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 & 3 *ff* a 1

B. Cl.

A. Sax. 1 & 2 *f*

T. Sax. 1 & 2 *f* a 1

Bari. Sax.

Hn. 1 & 2 a 2

Hn. 3 & 4 a 2

Tbn. 1 & 2 *f* a 2

Tbn. 3 & B. Tbn.

Euph.

Tba.

Cym. *f* > To Gong

B. D. *f*

S. D. *f*

T. D. *f*

Gong

373

Fl. 1 & 2

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

T. Sax. 1 & 2

Bari. Sax.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn.

Euph.

Tba.

Gong

B. D.

S. D.

T. D.



379

Fl. 1 & 2

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

T. Sax. 1 & 2

Bari. Sax.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn.

Euph.

Tba.

B. D.

S. D.

T. D.



390

Fl. 1 & 2

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

T. Sax. 1 & 2

Bari. Sax.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn.

Euph.

Tba.

Gong

B. D.

S. D.

T. D.

396

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

T. Sax. 1 & 2

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn.

Euph.

Tba.

Gong

B. D.

S. D.

T. D.

O

O

402

Ob. 1 & 2  
Bsn. 1 & 2  
Eb Cl.  
Cl. 1  
Cl. 2 & 3  
B. Cl.  
A. Sax. 1 & 2  
T. Sax. 1 & 2  
Bari. Sax.  
Tpt. 1  
Tpt. 2 & 3  
Hn. 1 & 2  
Hn. 3 & 4  
Tbn. 1 & 2  
Tbn. 3 & B. Tbn.  
Euph.  
Tba.  
Gong  
B. D.  
S. D.  
T. D.

Detailed description of the musical score: This page contains a full orchestral score for 15 measures. The woodwind section includes Oboes 1 & 2, Bassoons 1 & 2, Eb Clarinet, Clarinet 1, Clarinets 2 & 3, Bass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophones 1 & 2, and Baritone Saxophone. The brass section includes Trumpets 1, 2 & 3, Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, Trombones 3 & Bass Trombone, Euphonium, and Tuba. The percussion section includes Gong, Bass Drum (B. D.), Snare Drum (S. D.), and Tom Drum (T. D.). The score features complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms, with various articulations and dynamics markings throughout.

407

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

T. Sax. 1 & 2

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn

Euph.

Tba.

Gong

B. D.

S. D.

T. D.

*ff*

*a2*



417

Bsn. 1 & 2

B. Cl.

T. Sax. 1 & 2

Bari. Sax.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn.

Euph.

Tba.

Gong

B. D.

S. D.

T. D.

Tom-toms (or overturned bassdrum from drumset)

*ff*



422

Bsn. 1 & 2

Eb Cl.

Cl. 1

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

T. Sax. 1 & 2

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 & B. Tbn.

Euph.

Tba.

Tom-t.

B. D.

S. D.

T. D.

*ff*

427

Fl. 1 & 2  
Ob. 1 & 2  
Bsn. 1 & 2  
Eb Cl.  
Cl. 1  
Cl. 2 & 3  
B. Cl.  
A. Sax. 1 & 2  
T. Sax. 1 & 2  
Bari. Sax.  
Tpt. 1  
Tpt. 2 & 3  
Hn. 1 & 2  
Hn. 3 & 4  
Tbn. 1 & 2  
Tbn. 3 & B. Tbn.  
Euph.  
Tba.  
Tom-t.  
B. D.  
S. D.  
T. D.

ff

a 2

3

3





# PORTRETTET AV EN MANN

## OVERTURE

PORTRETTET AV EN MANN FORTELLER HISTORIEN TIL TIL EN MANN SETT GJENNOM ØYNE TIL HANS NÆRMESTE.  
DENNE MANNENS NÆRMESTE ER I HANS BEGRAVELSE, OG HVER LÅT I SERIEN  
GIR ET ANNET PERSPEKTIV PÅ DEN AVDØDE.

MANNEN SOM HAR DØDD HADDE EN VIKTIG STILLING I ET VIKTIG FIRMA, OG VAR GODT ANERKTJENT.

LÅTA OVERTURE ER BEGRAVELSEN SETT FRA HANS EGEN KISTE.

# OVERTURE

PORTRÆTTER AV EN MANN

ERLEND MOEN

STRAIGHT

$\text{♩} = 190$

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

BASS TROMBONE

GUITAR

PIANO

BASS GUITAR

DRUMS

$Dm^9$   $Gm^{11}/D$   $sb^{maj9}/C$   $C^9$

$Dm^9$   $Gm^{11}/D$   $sb^{maj9}/C$   $C^9$

$Dm^9$  AS WRITTEN  $Gm^{11}/D$   $sb^{maj9}/C$   $C^9$

STRAIGHT  $\text{♩} = 190$   
AS WRITTEN OR AD LIB

$mf$   $mf$   $mf$   $mf$

3 3 3

8 **A**

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

**A** LIGHT GROOVE AD LIB

$Dm^9$  SIM...  $Gm^{11}/D$   $Bbmaj^9/C$



15

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

C<sup>9</sup> Dm<sup>9</sup> Gm<sup>11</sup>/D Bbmaj<sup>9</sup>/C

HEAVIER GROOVE

8

22

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

C<sup>9</sup>

F7(9)5(4)

AS WRITTEN

SUB p

PNO.

C<sup>9</sup>

F7(9)5(4)

F7(9)5(4)

SIM OR AD LIB

SUB p

BASS

C<sup>9</sup>

F7(9)5(4)

SUB p

HEAVIER GROOVE

8

DR.

SUB p

29

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAGI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

43

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Detailed description: This is a page of a musical score for a jazz ensemble, starting at measure 43. The score is arranged in a standard orchestral layout with multiple staves. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari Sax) are in the top system, with Alto 1 and Tenor 1 having lyrics. The instrumental parts include four trumpets (TPT. 1-4), three trombones (TBN. 1-3), and a bass trombone (B. TBN.). The rhythm section consists of a J. Gtr. (Jazz Guitar), PNO. (Piano), Bass, and Dr. (Drum). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The vocal lines feature melodic phrases with lyrics, while the instrumental parts provide harmonic support and texture. The piano part features a steady accompaniment with a mix of chords and single notes. The bass line is a simple, rhythmic pattern. The drum part provides a steady beat with occasional accents.

49



Dm<sup>9</sup>  
SAXSOLO

Gm<sup>11</sup>/D

Musical score for Saxophones (Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax.) and Trumpets (TPT. 1-4) and Trombones (TBN. 1-3, B. TBN.).

Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax. parts are marked *ff* and play melodic lines. The saxophone solo section (measures 49-51) is marked *Dm<sup>9</sup> SAXSOLO* and *Gm<sup>11</sup>/D*. The saxophone parts are silent during this section.

Trumpets and Trombones play sustained notes, marked *ff*. The section is marked *Dm<sup>9</sup> SAXSOLO* and *Gm<sup>11</sup>/D*.

Musical score for Trumpets (TPT. 1-4) and Trombones (TBN. 1-3, B. TBN.).

Trumpets and Trombones play sustained notes, marked *ff*. The section is marked *Dm<sup>9</sup> SAXSOLO* and *Gm<sup>11</sup>/D*.

Musical score for J. GTR. (Jazz Guitar).

Jazz guitar part marked *ff*. The section is marked *Dm<sup>9</sup>* and *Gm<sup>11</sup>/D*.

Musical score for PNO. (Piano).

Piano part marked *ff*. Chords: Gm, Ab, Eb, D, Dm<sup>9</sup>, Gm<sup>11</sup>/D. The section is marked *Dm<sup>9</sup>* and *Gm<sup>11</sup>/D*.

Musical score for BASS.

Bass part marked *ff*. The section is marked *Dm<sup>9</sup>* and *Gm<sup>11</sup>/D*.

Musical score for DR. (Drums).

Drum part marked *ff*. The section is marked *Dm<sup>9</sup>* and *Gm<sup>11</sup>/D*.

56

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

$Bb$ maj<sup>9</sup>/C

C<sup>9</sup>

Dm<sup>9</sup>

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

$Bb$ maj<sup>9</sup>/C

C<sup>9</sup>

Dm<sup>9</sup>



63 *Gm11/D* *Bbmaj9/C* *C9*

ALTO 1 *Gm11/D* *Bbmaj9/C* *C9* *mf*

ALTO 2 *Gm11/D* *Bbmaj9/C* *C9* *mf*

TENOR 1 *mf*

TENOR 2 *mf*

SARI. SAX. *mf*

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

*Gm11/D* *Bbmaj9/C* *C9* *Dm9*

J. GTR. *mf*

*Gm11/D* *Bbmaj9/C* *C9* *Dm9*

PNO. *mf*

*Gm11/D* *Bbmaj9/C* *C9* *Dm9*

BASS *mf*

*Gm11/D* *Bbmaj9/C* *C9* *Dm9*

DR. *mf*

LIGHTER GROOVE

*D*



70

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Cmaj7 Am7 G7 Cmaj7 Ebmaj7 Dm7 F#m7 B7 C#m7 Em7/B A7 G7

79 **E**

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

**E**

Cmaj7 F7 B7 E7 Am7 F#7 B7

86

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAGG. SAX.

1. 2.

*f*

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

*f*

J. GTR.

PNO.

BASS

E7 Am7 F#7 Am7

DR.

1. 2.

E7 Am7 F#7 Am7

F

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

NC G7/D Am7/C Gm7/Bb F/A Cmaj7/G Bb7/F Ebmaj7 Dm7 Cmaj7 D7/F#

PNO.

NC G7/D Am7/C Gm7/Bb F/A Cmaj7/G Bb7/F Ebmaj7 Dm7 Cmaj7 D7/F#

BASS

NC G7/D Am7/C Gm7/Bb F/A Cmaj7/G Bb7/F Ebmaj7 Dm7 Cmaj7 D7/F#

DR.

NC G7/D Am7/C Gm7/Bb F/A Cmaj7/G Bb7/F Ebmaj7 Dm7 Cmaj7 D7/F#

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

**G** HEAVY GROOVE

Musical score for a band, including vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax), brass (Tpt. 1-4, Tbn. 1-3, B. Tbn.), guitar (J. Gtr.), piano (PNO.), bass, and drums (DR.).

The score is written for a 12-piece band. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax) feature melodic lines with dynamic markings such as *f* (forte). The brass section (Tpt. 1-4, Tbn. 1-3, B. Tbn.) consists of sustained notes. The guitar (J. Gtr.), piano (PNO.), and bass parts provide harmonic support with rhythmic patterns. The drum part (DR.) features a consistent rhythmic accompaniment.

116

This musical score is for a band with vocalists. It consists of 16 measures across 14 staves. The vocalists (Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari. Sax.) have melodic lines with lyrics. The instrumentalists (Tpt. 1-4, Tbn. 1-3, B. Tbn., J. Gtr., Pno., Bass, and Dr.) provide accompaniment. The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked 'Allegro'.

**Vocalists:**  
ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI. SAX.

**Instrumentalists:**  
TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
B. TBN.  
J. GTR.  
PNO.  
BASS  
DR.

Musical score for a jazz ensemble. The score is divided into vocal parts and instrumental parts. The vocal parts include Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone Saxophone. The instrumental parts include Trumpet 1-4, Trombone 1-3, Bass Trombone, Jazz Guitar, Piano, Bass, and Drums. The score is in 4/4 time and features various musical notations such as notes, rests, and dynamics. A rehearsal mark 'H' is present at the top and bottom of the page. The piano part includes a chord symbol  $C7(SU54)$ . Dynamics include  $mp$  and  $mf$ .



Musical score for a jazz ensemble, page 21, rehearsal mark 131. The score includes parts for Alto 1 & 2, Tenor 1 & 2, Baritone Saxophone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Jazz Guitar, Piano, Bass, and Drums. The music features a mix of melodic lines and rhythmic accompaniment with dynamic markings such as *mf* and *ff*.

Musical score for a jazz ensemble. The score is divided into two systems. The first system includes vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI. SAX.) and instrumental parts (TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN.). The second system includes J. GTR., PNO., BASS, and DR. The score features complex rhythmic patterns, including syncopation and triplets, and includes dynamic markings such as *Gm*, *Ab*, and *Eb*. The key signature changes from one flat to two flats, and the time signature changes from 4/4 to 3/8.

145



Musical score for vocal instruments: ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BARI. SAX. Each staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains musical notation, while the subsequent measures are empty.

Musical score for brass instruments: TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, and B. TBN. Each staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains musical notation, while the subsequent measures are empty.

J. GTR. staff with musical notation and chord symbols:  $Dm^9$ ,  $Gm^{11}/D$ , and  $Bbmaj^9/C$ .

PNO. staff with musical notation and chord symbols:  $D$ ,  $Dm^9$ ,  $Gm^{11}/D$ , and  $Bbmaj^9/C$ .

BASS staff with musical notation and chord symbols:  $Dm^9$  AS WRITTEN,  $Gm^{11}/D$ , and  $Bbmaj^9/C$ .

DR. staff with musical notation and a repeat sign. Below the staff, the text "AS WRITTEN OR AD LIB" is present. The notation includes a 5-measure rest in the second measure and a 5-measure rest in the fourth measure.

LIGHT GROOVE

Musical score for Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari Sax. The Alto parts feature a melodic line starting in the third measure with a dynamic marking of *mf*. The Tenor and Bari Sax parts are currently silent.

Musical score for Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Tenor 1, Tenor 2, Tenor 3, and Baritone Tenor. The Trumpet 1 and 2 parts feature a melodic line starting in the third measure with a dynamic marking of *mf*. The other parts are currently silent.

J. GTR. part with a melodic line starting in the third measure. Chord changes are indicated above the staff:  $C^9$ ,  $Dm^9$  SIM...,  $Gm^{11}/D$ , and  $Bb^maj^9/C$ . The dynamic marking is *mf*.

PNO. part with a complex accompaniment starting in the third measure. Chord changes are indicated above the staff:  $C^9$ ,  $Dm^9$  SIM...,  $Gm^{11}/D$ , and  $Bb^maj^9/C$ . The dynamic marking is *mf*.

BASS part with a melodic line starting in the third measure. Chord changes are indicated above the staff:  $C^9$ ,  $Dm^9$ ,  $Gm^{11}/D$ , and  $Bb^maj^9/C$ . The dynamic marking is *mf*.

DR. part with a rhythmic pattern starting in the third measure. The dynamic marking is *mf*. The text "LIGHT GROOVE" and "LIGHT GROOVE AD LIB" is written above the staff.

159

Musical score for Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari. Sax. The Alto parts play a melodic line with eighth and quarter notes. The Tenor and Bari. Sax parts are silent, indicated by a horizontal line with a dash.

Musical score for Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Tenor 1, Tenor 2, Tenor 3, and B. Tenor. Trp. 1 and 2 play the same melodic line as the Alti. Trp. 3, 4, Tenor 1, 2, 3, and B. Tenor play sustained notes with a *mf* dynamic marking.

Musical score for J. GTR., PNO., BASS, and DR. The guitar and bass parts play a rhythmic line with eighth notes. The piano part has a bass line with chords. The drum part is a simple rhythmic pattern. Chord symbols  $C^9$ ,  $Dm^9$ , and  $Gm^{11}/D$  are written above the piano and bass staves.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

$Bb$ major/C                      C<sup>9</sup>                      F7(sus4)  
AS WRITTEN

$Bb$ major/C                      C<sup>9</sup>                      F7(sus4)                      F7(sus4)  
SIM OR AD LIB

$Bb$ major/C                      C<sup>9</sup>                      F7(sus4)

173

Musical score for vocal parts: ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BARI. SAX. All parts are currently silent, indicated by horizontal lines on the staves.

Musical score for brass and woodwind parts: TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, and B. TBN. The parts feature melodic lines with slurs and dynamic markings such as *mf* and *f*.

Musical score for rhythm section: J. GTR., PNO., BASS, and DR. The guitar and piano parts include dynamic markings like *f*. The bass and drum parts provide a rhythmic accompaniment.

Musical score for vocal and saxophone parts. Includes staves for ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BARI. SAX. with musical notation and dynamics.

Musical score for brass and woodwind parts. Includes staves for TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, and B. TBN. with musical notation and dynamics.

Musical score for guitar, piano, bass, and drums. Includes staves for J. GTR., PNO., BASS, and DR. with musical notation and dynamics.



187

Musical score for vocal parts: ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BARI. SAX. The score consists of five staves with musical notation including notes, rests, and bar lines.

Musical score for brass and woodwind parts: TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, and B. TBN. The score consists of eight staves with musical notation including notes, rests, and bar lines.

Musical score for rhythm section: J. GTR., PNO., BASS, and DR. The score consists of four staves with musical notation including notes, rests, and bar lines.

This musical score is for a full orchestra and vocal ensemble. It features the following parts:

- Vocal Ensemble:** Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari. Sax. (Baritone Saxophone).
- Brass Section:** Trumpets 1-4 (TPT. 1-4) and Trombones 1-3 (TBN. 1-3) and Bass Trombone (B. TBN.).
- String Section:** Violins (J. GTR.), Piano (PNO.), Bass, and Drums (DR.).

The score is written in 4/4 time and includes dynamic markings such as *fff* (fortissimo) and *mf* (mezzo-forte). The piano part includes chord changes to *Gm*, *Ab*, and *Eb*. The music concludes with a double bar line and repeat dots.

## KOLLEGA ELIAS

ELIAS ER MANNENS KOLLEGA. RANGSMESSIG ER ELIAS NOEN FÅ STEG UNDER MANNEN OG ELIAS ER FORNØYD MED DET. MANNEN BLIR BEUNDRET AV ELIAS FOR HANS ARBEIDSSOMHET HANS INTEGRITET OG HANS SUKSESS. MEN ELIAS ER FAST BESTEMT PÅ AT HAN LIKEVEL IKKE VIL BLI SOM SIN OVERORDNEDE.

DET VIL NEMLIG BETY Å BLI NOEN ELIAS IKKE VIL BLI. MANNENS SUKSESS BETINGER ET INNESLUTTET LIV DER JOBB OG PROFITT ALLTID KOMMER I FØRSTE REKKE. MANNEN HADDE INGEN NÆRE BEKJENTSKAPER

ELIAS VIL IKKE BLI SLIK

# KOLLEGA ELIAS

ERLEND MOEN

SWING

$\text{♩} = 225$

The musical score is arranged in a standard orchestral layout. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone Saxophone) are written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The instrumental parts (Trumpet 1-4, Trombone 1-3, Bass Trombone, Piano, and Bass Guitar) are also in treble clef, while the Drum set is in a drum set clef. The score begins with a dynamic marking of *f* (forte) and a tempo of  $\text{♩} = 225$ . The piano part includes chord markings: *Gmaj7 Amaj7 Gmaj7 Gmaj7 Amaj7 G Gmaj7 Amaj7 Gmaj7 Gmaj7 Amaj7*. The bass guitar part is marked "AS WRITTEN" and includes the tempo and style markings "SWING" and "AD LIB". The drum set part features a consistent rhythmic pattern of eighth notes.

8 **A**

ALTO 1 *mf*

ALTO 2 *mf*

TENOR 1 *mf*

TENOR 2 *mf*

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1 *f*

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO. *mf* G Gmaj7 Amaj7 Gmaj7 Gmaj7 Amaj7 G Gmaj7 Amaj7 Gmaj7

BASS *mf*

DR. **A**

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Gmaj7 Amaj7 G Gmaj7 Amaj7 Gmaj7 Gmaj7 Amaj7 G Gmaj7 Amaj7

22

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

30

8

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. Gtr.

Gmaj7 Amaj7 G Gmaj7 Amaj7 Gmaj7 Gmaj7 Amaj7 G

PNO.

BASS

8

DR.



37

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.



This page of a musical score, numbered 10 and marked with rehearsal mark 59, features a large ensemble of instruments. The parts are arranged as follows:

- Alto 1 & 2:** Two staves in treble clef with a key signature of one sharp (F#). They play a melodic line with some chromaticism.
- Tenor 1 & 2:** Two staves in treble clef, mirroring the alto parts.
- Baritone Saxophone:** One staff in bass clef, playing a low, sustained line with occasional grace notes.
- Trumpet 1-4:** Four staves in treble clef, playing a melodic line similar to the allos.
- Trombone 1-3:** Three staves in bass clef, playing a harmonic line.
- Bass Trombone:** One staff in bass clef, playing a low, sustained line.
- Electric Guitar:** One staff in treble clef, playing a sustained, arpeggiated accompaniment.
- Piano:** One staff in treble clef, playing a sustained, arpeggiated accompaniment.
- Bass:** One staff in bass clef, playing a sustained, arpeggiated accompaniment.
- Drums:** One staff in common time, playing a complex rhythmic pattern with triplets.

The score is written in a key signature of one sharp (F#) and a common time signature. The music is characterized by sustained notes and arpeggiated accompaniment in the lower instruments, and more active melodic lines in the upper instruments. The drum part features a consistent rhythmic pattern with triplets.

66

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

72

**D** SWING

This musical score is for a jazz ensemble. It features the following parts:

- ALTO 1 & 2:** Melodic lines in the upper register, marked *ff*.
- TENOR 1 & 2:** Melodic lines in the middle register, marked *ff*.
- BARI. SAX:** Bass line in the lower register, marked *ff*.
- TPT. 1-4:** Four trumpet parts with melodic lines, marked *ff*.
- TBN. 1-3:** Three trombone parts with melodic lines, marked *ff*.
- B. TBN.:** Bass trombone part, marked *ff*.
- J. GTR.:** Electric guitar part, featuring a **SOLO** section with chords *Gmaj7*, *A7*, and *Gmaj7*.
- PNO.:** Piano accompaniment, marked *f*.
- BASS:** Bass line, marked *f*.
- DR.:** Drum part, marked *f*.

Performance instructions include **1. X ONLY** and **LONG FALL** markings above the notes in the final measures of several parts. A **SWING** tempo marking is present at the bottom right, along with a **D** dynamic marking and **AD LIB** instructions.

HEAVIER

79

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

*mf*

*mf*

*mf*

*mf*

Gmaj7 Amaj7 Gmaj7 Gmaj7 Amaj7 Gmaj7 Gmaj7 Amaj7 Gmaj7 Em13

Gmaj7 Amaj7 G Gmaj7 Amaj7 Gmaj7 Gmaj7 Amaj7 G SIM...

HEAVIER AS WRITTEN OR SIMILAR

87

Musical score for rehearsal mark 87, featuring vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax.), brass parts (Tpt. 1-4, Tbn. 1-3, B. Tbn.), guitar (J. Gtr.), piano (PNO.), bass, and drums (DR.).

The score is written for a full band and vocal ensemble. The key signature is one sharp (F#), and the time signature is 4/4. The rehearsal mark 87 is indicated at the top left of the page.

**Vocal Parts:** Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari. Sax. are all marked with a whole rest (—) throughout the entire passage, indicating they are silent.

**Brass Parts:** Trumpets 1 and 2 are marked with a whole rest. Trumpets 3 and 4 play a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. Tenor 1, 2, and 3 are marked with a whole rest. Bass Trombone (B. Tbn.) plays a line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5.

**Other Instruments:** J. Gtr. plays a rhythmic pattern of eighth notes. PNO. plays a line of half notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7. BASS plays a line of half notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5. DR. plays a complex rhythmic pattern with triplets.



94

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Detailed description: This page of a musical score, numbered 94, contains 13 staves. The top five staves are for woodwinds: Alto 1 and 2, Tenor 1 and 2, and Baritone Saxophone. The next five staves are for brass: Trumpet 1 and 2, Trumpet 3 and 4, and Trombone 1, 2, and 3. The bottom three staves are for rhythm section: J. Gtr. (Jazz Guitar), PNO. (Piano), Bass, and DR. (Drums). The key signature is one sharp (F#). The Alto and Tenor parts are mostly rests. The Baritone Saxophone and Bass Trombone parts feature a melodic line with slurs and accents. The Trumpet 3 and 4 parts play a rhythmic pattern of eighth notes. The Piano and Bass parts play a melodic line with slurs. The Drums part features a complex rhythmic pattern with many sixteenth notes.

101

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

**E**

*ff*

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

*ff*

J. GTR.

PNO.

BASS

DR.

*ff*

*gma113* *F% gma113*

*gma113* *F% gma113*

*gma113* *F% gma113* *gbmaj7#11/F gma7#11/F#*

**E** DRUMSOLO

109

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Chord Chart:

- J. GTR.: Gmaj7, Fmaj7#11/A Em11/G, Dm11/F Cmaj11/E Gmaj11, Em13, Fmaj13#11, Em13, Fmaj13#11, Em13
- PNO.: Gmaj7, Fmaj7#11/A Em11/G, Dm11/F Cmaj11/E Gmaj11, Em13, Fmaj13#11, Em13, Fmaj13#11, Em13
- BASS: Gmaj7, Fmaj7#11/A Em11/G, Dm11/F Cmaj11/E Gmaj11, Em13, Fmaj13#11, Em13, Fmaj13#11, Em13

119

**F**

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

*f*  $ma13\sharp11$   $Dm13$  FILLS IN E DORIAN

PNO.

*f*  $ma13\sharp11$   $Dm13$  SIM...

BASS

*f*  $ma13\sharp11$   $Dm13$

DR.

**F** AS WRITTEN OR SIMILAR

This musical score page, numbered 126, features a variety of instruments and vocal parts. The vocalists include Alto 1 and 2, Tenor 1 and 2, and Baritone Saxophone. The instrumental ensemble consists of four Trumpets (TPT. 1-4), three Trombones (TBN. 1-3), a Bass Trombone (B. TBN.), a Bass, a Guitar (J. GTR.), a Piano (PNO.), and a Drummer (DR.). The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts feature melodic lines with lyrics, while the instrumental parts provide harmonic support and rhythmic texture. Dynamics such as *f* (forte) are indicated throughout the score.

This page of a musical score, numbered 20 and 132, features a vocal ensemble and a full orchestra. The vocal parts include Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone Saxophone. The instrumental parts include Trumpets 1-4, Trombones 1-3, Baritone Trombone, Electric Guitar, Piano, Bass, and Drums. The score is written in a key with one sharp (F#) and a 4/4 time signature. The vocal lines are marked with a forte (*f*) dynamic. The instrumental parts for the brass and woodwinds also feature complex rhythmic patterns and dynamics. The guitar, piano, and bass parts provide harmonic support with sustained chords and rhythmic accompaniment. The drum part consists of a steady, rhythmic pattern.

SWING **G**

138

ALTO 1 *f* *ff* 1. X ONLY LONG FALL

ALTO 2 *f* *ff* 1. X ONLY LONG FALL

TENOR 1 *f* *ff* 1. X ONLY LONG FALL

TENOR 2 *f* *ff* 1. X ONLY LONG FALL

BARI. SAX. *f* *ff* 1. X ONLY LONG FALL

TPT. 1 *f* *ff* 1. X ONLY LONG FALL

TPT. 2 *f* *ff* SOLO *Gmaj7* *Ama7* *Gmaj7* *Gmaj7* *Ama7* *Gmaj7*

TPT. 3 *f* *ff* 1. X ONLY LONG FALL

TPT. 4 *f* *ff* 1. X ONLY LONG FALL

TBN. 1 *f* *ff* 1. X ONLY LONG FALL

TBN. 2 *f* *ff* 1. X ONLY LONG FALL

TBN. 3 *f* *ff* 1. X ONLY LONG FALL

B. TBN. *f* *ff* 1. X ONLY LONG FALL

J. GTR. *f* *Gmaj7* *Ama7* *Gmaj7* *Gmaj7* *Ama7* *G*

PNO. *f* *Gmaj7* *Ama7* *Gmaj7* *Gmaj7* *Ama7* *G*

BASS *f*

DR. *f* SWING **G** AD LIB

HEAVIER

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- ALTO 1**: Treble clef, G major key signature.
- ALTO 2**: Treble clef, G major key signature.
- TENOR 1**: Treble clef, G major key signature.
- TENOR 2**: Treble clef, G major key signature.
- BAR. SAX.**: Bass clef, G major key signature.
- TPT. 1**: Treble clef, G major key signature.
- TPT. 2**: Treble clef, G major key signature.
- TPT. 3**: Treble clef, G major key signature.
- TPT. 4**: Treble clef, G major key signature.
- TBN. 1**: Bass clef, G major key signature.
- TBN. 2**: Bass clef, G major key signature.
- TBN. 3**: Bass clef, G major key signature.
- B. TBN.**: Bass clef, G major key signature.
- J. GTR.**: Treble clef, G major key signature.
- PNO.**: Grand staff (treble and bass clefs), G major key signature.
- BASS**: Bass clef, G major key signature.
- DR.**: Drum set notation.

Key musical elements include:

- Chord Progressions**: Gmaj7, Amaj7, Gmaj7, Gmaj7, Amaj7, Gmaj7. Later changes to E<sup>m</sup>13 and FILL IN E DORIAN.
- Melodic Lines**: Tenors and Trumpets 3 & 4 play melodic lines starting in the second system. Piano has a melodic line in the right hand.
- Rhythm**: Drums play a consistent pattern. Piano has a walking bass line in the left hand.
- Dynamics**: *mf* (mezzo-forte) is used throughout.
- Performance Markings**: "HEAVIER" appears at the top and bottom of the page. "SIM..." is written above the piano part.



152

This musical score page, numbered 23, begins at rehearsal mark 152. It features a multi-staff arrangement for a jazz ensemble. The vocal parts include Alto 1 and Alto 2 (both silent), Tenor 1 and Tenor 2 (with active melodic lines), and Bari Sax (with a bass line). The brass section consists of Trumpet 1 (silent), Trumpet 2 (playing a rhythmic pattern of eighth notes), Trumpet 3 and 4 (with active melodic lines), Trombone 1, 2, and 3 (all silent), and Bass Trombone (with a bass line). The rhythm section includes J. Gtr. (with sustained chords), Pno. (with sustained chords), Bass (with a bass line), and Dr. (with a complex rhythmic pattern featuring triplets). The key signature is one sharp (F#), and the time signature is 4/4.

This musical score is for a band and includes the following parts:

- Vocalists:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BARI. SAX. The vocal parts feature melodic lines with some rests and phrasing.
- Trumpets:** TPT. 1, TPT. 2, TPT. 3, and TPT. 4. TPT. 2 has a rhythmic pattern of slanted lines. TPT. 3 and 4 have melodic lines.
- Trombones:** TBN. 1, TBN. 2, TBN. 3, and B. TBN. TBN. 1, 2, and 3 have rests. B. TBN. has a melodic line.
- Instrumental:** J. GTR. (Jazz Guitar), PNO. (Piano), BASS, and DR. (Drums). The guitar, piano, and bass parts feature sustained chords and arpeggiated patterns. The drums play a consistent rhythmic pattern.

This musical score page, numbered 166, contains measures 166 through 168. The ensemble consists of the following instruments:

- Alto 1 & 2:** Play melodic lines in the upper register, primarily using half and quarter notes with slurs.
- Tenor 1 & 2:** Play rhythmic accompaniment in the middle register, often using eighth and sixteenth notes.
- Baritone Saxophone:** Provides a low-frequency melodic line with long slurs.
- Trumpet 1-4:** Trumpet 1 and 3 play melodic lines, while Trumpet 2 plays a rhythmic pattern of slanted lines. Trumpet 4 plays a melodic line.
- Trombone 1-3:** Trombone 1 and 3 play melodic lines, while Trombone 2 is mostly silent.
- Bass Trombone:** Provides a low-frequency melodic line with long slurs.
- Jazz Guitar, Piano, and Bass:** Play sustained, arpeggiated chords, often with long slurs.
- Drums:** Play a consistent rhythmic pattern of eighth notes.



180

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.



194

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

201

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI. SAX.

TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
B. TBN.

J. GTR.  
PNO.  
BASS  
DR.



209

J SWING

Musical score for Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari. Sax. The score consists of five staves. The first four staves (Alto 1, Alto 2, Tenor 1, Tenor 2) contain melodic lines with various rhythmic patterns and accidentals. The fifth staff (Bari. Sax.) contains a bass line. The score is divided into two systems by a double bar line. The first system covers measures 1-4, and the second system covers measures 5-8. The key signature is one sharp (F#) and the time signature is 4/4.

Musical score for Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Tenor 1, Tenor 2, Tenor 3, and Baritone Tenor. The score consists of eight staves. The first four staves (TPT. 1-4) contain melodic lines. The last four staves (TEN. 1-4) contain bass lines. The score is divided into two systems by a double bar line. The first system covers measures 1-4, and the second system covers measures 5-8. The key signature is one sharp (F#) and the time signature is 4/4.

Musical score for J. Gtr., PNO., Bass, and Dr. The score consists of four staves. The J. Gtr. and PNO. staves contain melodic lines with chords and dynamics. The Bass staff contains a bass line. The Dr. staff contains a drum pattern. The score is divided into two systems by a double bar line. The first system covers measures 1-4, and the second system covers measures 5-8. The key signature is one sharp (F#) and the time signature is 4/4. Chord symbols Gmaj7, Amaj7, and G are present above the J. Gtr. and PNO. staves. A 'J SWING' section marker is located at the beginning of the second system. The text 'AD LIB' is written below the Dr. staff.

217

K

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Gmaj7 Amaj7 Gmaj7 Gmaj7 Amaj7 G Gmaj7 Amaj7 Gmaj7 Gmaj7 Amaj7 G Gmaj7 Amaj7 Gmaj7 Gmaj7 Amaj7 G

K

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

ALTO 1 *mf*

ALTO 2 *mf*

TENOR 1 *mf*

TENOR 2 *mf*

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS *mf*

DR. *mf*

*Gmaj7 Amaj7 G Gmaj7 Amaj7 Gmaj7 Gmaj7 Amaj7 G Gmaj7 Amaj7 Gmaj7*

247



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Gmaj7 Amaj7 G Gmaj7 Amaj7 Gmaj7 Gmaj7 Amaj7 G Gmaj7 Amaj7 Gmaj7



255

Musical score for Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari. Sax. All staves are empty.

Musical score for Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. Tpt. 1-4 and Tbn. 2-3 are empty. Tbn. 1 has a melodic line with a triplet in the 7th measure.

Musical score for J. Gtr., PNO., BASS, and DR. J. Gtr. is empty. PNO. has a complex accompaniment with chords labeled Gmaj7, Amaj7, and G. BASS has a simple bass line. DR. has a drum pattern.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAX. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Gmaj7 Amaj7 G Gmaj7 Amaj7 Gmaj7 Gmaj7 Amaj7 G Gmaj7 Amaj7



270

Musical score for Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari. Sax. All staves are empty.

Musical score for Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, and Bass Trombone. All staves are empty.

Musical score for J. GTR. Staff is empty.

Musical score for PNO. Includes piano accompaniment with chords: Gmaj7, Gmaj7 Amaj7, G.

Musical score for BASS. Includes a bass line with notes and rests.

Musical score for DR. Includes a drum line with rhythmic notation.



## TJUKKE MAX

MAX, ELLER TJUKKE MAX SOM HAN GJERNE KALLES ER MANNENS ENESTE VENN FRA BARNDOMMEN.

DA DE VAR UNGE VAR DE UADSKILLELIGE OG FANT PÅ ALT MULIG RART SAMMEN.

NÅ ER DET BARE SINNE OG AVSKY IGJEN. IMENS MANNEN KJEMPET SEG OPP I VERDEN

GJORDE MAX DET MOTSATTE, PÅ FLERE MÅTER. MAX ER MANNENS ENESTE BÅND TIL

DEN KRIMINELLE VERDEN OG MED MAX PÅ TOPPEN.

MAX ER STOR OG GLAD PÅ UTSIDEN, MEN PÅ INNSIDEN ER MAX - SOM MANNEN - HARD, KALD,

KALKULERENDE OG NÅDELØS.

DEN ENESTE GRUNNEN TIL AT MAX ER I BEGRAVELSEN ER FOR Å HÅNE EN GAMMEL

KOMPIS FOR Å HA VALGT FEIL KONTAKTER OG LIVSMÅL.

# TJUKKE MAX

ERLEND MOEN

VERY FAST SWING ♩ = 270+

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

BASS TROMBONE

GUITAR

BASS GUITAR

DRUMS

VERY FAST SWING ♩ = 270+

8 **A**

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

*f*

*f*

**A** AD LIB

*f*

*f*

**A** AD LIB

Cmaj9 Fmaj7 Cmaj9 G7 Cmaj9 Fmaj7 Cmaj9 Abmaj7

Cmaj9 Fmaj7 Cmaj9 G7 Cmaj9 Fmaj7 Cmaj9 Abmaj7

Cmaj9 Fmaj7 Cmaj9 G7 Cmaj9 Fmaj7 Cmaj9 Abmaj7

14

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

*Cmaj7 Fmaj7 Cmaj9 G7 Cmaj9 Fmaj7 Em7 G7 Fmaj7 Eb7 E9*

20

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

A<sup>9</sup> D<sup>9</sup> G<sup>9</sup>





32

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

Cmaj9 Fmaj7 Em7 G7 Fmaj7 Eb7 Abmaj7 Gm7 Bb7 Eb7

J. GTR.

Cmaj9 Fmaj7 Em7 G7 Fmaj7 Eb7 Abmaj7 Gm7 Bb7 Eb7

PNO.

Cmaj9 Fmaj7 Em7 G7 Fmaj7 Eb7 Abmaj7 Gm7 Bb7 Eb7

BASS

DR.

37 **B** FUNK  
♩ = 135

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

*mf*  
AS WRITTEN

**B** FUNK  
♩ = 135

*mf*

Ab7(#11) Fm(maj9) E9 Ab7(#11)



45 FUNK ♩ = 135

Musical staves for ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BARI. SAX. Each staff shows a whole rest in the first three measures and a half note chord in the fourth measure. The chords are: ALTO 1 (Bb), ALTO 2 (Bb), TENOR 1 (Bb), TENOR 2 (Bb), and BARI. SAX. (Bb). All notes are marked with a forte (*f*) dynamic.

Musical staves for TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, and B. TBN. Each staff shows a whole rest in all four measures.

Musical staves for J. GTR., PNO., BASS, and DR. The J. GTR. and PNO. staves show rhythmic slash notation. The BASS staff contains a melodic line with a *mf* dynamic and the instruction "AS WRITTEN". The DR. staff shows rhythmic slash notation with a *mf* dynamic. Chord symbols above the J. GTR. staff are: Ab7(#11), Fm(maj9), E9, Ab7(#11), Fm(maj9), E9. The tempo "FUNK ♩ = 135" is repeated at the bottom.

49 **C**

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

**C**

DR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Fm(maj9) E9 Ab7(9#11) Fm(maj9) E9

Fm(maj9) E9 Ab7(9#11) Fm(maj9) E9

55

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

Ab7(9) Fm(maj9) E9 Eb7(9)

PNO.

Ab7(9) Fm(maj9) E9 Eb7(9)

BASS

DR.

58

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

C9(#11) Ab9(#5) F#9(#5) A7(#5)

C9(#11) Ab9(#5) F#9(#5) A7(#5)



62

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

*C#7(#5)* *Bm9(#5)* *F#m(maj7)*

*AD LIB*

66 **D** DOUBLE TIME FEEL

Musical score for vocal instruments: ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BARI. SAX. Each part begins with a dynamic marking of *f* and contains melodic lines in 4/4 time.

Musical score for brass instruments: TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, and B. TBN. The trumpet parts (TPT. 1-4) have melodic lines starting in the third measure with a dynamic marking of *f*. The trombone parts (TBN. 1-3 and B. TBN.) have rhythmic accompaniment consisting of quarter notes.

Musical score for guitar and piano: J. GTR. and PNO. The guitar part has a dynamic marking of *f*. The piano part includes the instruction "AS WRITTEN" and a dynamic marking of *f*. The piano part consists of two staves.

Musical score for bass and drums: BASS and DR. The bass part has a dynamic marking of *f*. The drum part includes the instruction "DOUBLE TIME FEEL" and a dynamic marking of *f*.

69

Musical score for Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari Sax. The score consists of five staves. The Alto 1 and Alto 2 parts are in treble clef, while the Tenor 1, Tenor 2, and Bari Sax parts are in bass clef. The music features a melodic line with various intervals and rests, primarily in the second and third measures.

Musical score for Trumpets 1-4, Trombones 1-3, and Bass Trombone. The score consists of eight staves. Trumpets 1-4 are in treble clef, and Trombones 1-3 and Bass Trombone are in bass clef. The music features a complex melodic line with many accidentals and dynamic markings such as *ff* and *mf*.

Musical score for J. Gtr. and PNO. The score consists of two staves. The J. Gtr. part is in treble clef, and the PNO. part is in bass clef. The music features a rhythmic accompaniment with a steady eighth-note pattern and various accidentals.

Musical score for Bass. The score consists of one staff in bass clef, showing a rhythmic accompaniment with a steady eighth-note pattern.

Musical score for DR. The score consists of one staff in bass clef, showing a rhythmic accompaniment with a steady eighth-note pattern.

73

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Detailed description: This page of a musical score, numbered 18, contains measures 73 through 75. The score is arranged in a multi-staff format. The top section features five woodwind parts: Alto 1 and Alto 2 (treble clef), Tenor 1 and Tenor 2 (treble clef), and Bari. Sax. (bass clef). These parts enter in measure 73 with various melodic lines. Below the woodwinds are seven brass parts: Trumpets 1-4 (treble clef) and Trombones 1-3 (bass clef), plus a Bass Trombone (bass clef). The brass parts provide harmonic support with chords and rhythmic patterns. The bottom section includes the J. Gtr. (treble clef), PNO. (grand staff), Bass (bass clef), and Dr. (drum set). The guitar and piano parts play a consistent rhythmic accompaniment, while the bass and drums provide a steady pulse. The key signature has one sharp (F#) and the time signature is 4/4.

76

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

OPEN DRUM SOLO

79

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

**E**

**E**

83

Musical score for page 83, featuring vocal parts (Alto, Tenor, Baritone Sax), brass (Trumpets, Trombones), guitar, piano, bass, and drums. The score is divided into three systems. The first system includes Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone Sax. The second system includes Trumpets 1-4, Trombones 1-3, and Bass Trombone. The third system includes Jazz Guitar, Piano, Bass, and Drums. The music is in 4/4 time and features complex rhythmic patterns and melodic lines.





90

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Detailed description: This page of a musical score, numbered 90, contains parts for various instruments. The vocal section includes Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari. Sax. The brass section consists of four trumpets (TPT. 1-4) and four trombones (TBN. 1-3, B. TBN.). The piano section features a J. Gtr. and a PNO. The bass and drum parts are also present. The score is written in a key signature of one flat and a 4/4 time signature. The vocal parts have lyrics, and the instrumental parts include dynamic markings such as *f* (forte).



96 ♩ = 270 SWING

ALTO 1 *mf*

ALTO 2 E<sup>9</sup> *mf*

TENOR 1

TENOR 2 *mf*

BARI. SAX. *mf*

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR. E<sup>9</sup>

PNO. E<sup>9</sup>

BASS E<sup>9</sup>

DR. ♩ = 270 SWING

100

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

*ff*

*p*

A<sup>9</sup>

D<sup>9</sup>

105

**FUNK**  
♩ = 135

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

110  $\text{♩} = 270$  SWING

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

$\text{♩} = 270$  SWING

*mf*

$E^9$

$A^9$

114

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

D<sup>9</sup>

G<sup>9</sup>

*mf*

119 **H** FUNK ♩ = 135

Musical score for Funk piece 119, featuring Alto, Tenor, Baritone Sax, Trumpet, Trombone, Guitar, Piano, Bass, and Drums. The score is in 4/4 time with a tempo of 135 beats per minute. The key signature has one flat (B-flat). The score is divided into two systems. The first system includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone Saxophone (BARI. SAX.), Trumpet 1 (TPT. 1), Trumpet 2 (TPT. 2), Trumpet 3 (TPT. 3), Trumpet 4 (TPT. 4), Trombone 1 (TBN. 1), Trombone 2 (TBN. 2), Trombone 3 (TBN. 3), Bass Trombone (B. TBN.), Electric Guitar (J. GTR.), Piano (PNO.), Bass, and Drums (DR.). The second system includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone Saxophone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Electric Guitar, Piano, Bass, and Drums. The score features a variety of musical notations, including rests, eighth notes, quarter notes, and sixteenth notes, as well as dynamic markings like *f* and *mf*. A guitar solo is indicated in the piano part. The score concludes with a double bar line and repeat dots.



123 ♩ = 270 SWING

Musical score for ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BAR. SAX. The score shows melodic lines for these instruments, with a dynamic marking of *mf* (mezzo-forte) starting in the fourth measure.

Musical score for TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, and B. TBN. The TBN parts feature sustained notes with a dynamic marking of *mf* (mezzo-forte).

Musical score for J. QTR., PNO., and BASS. The J. QTR. and PNO. parts feature rhythmic patterns with a dynamic marking of *E<sup>9</sup>*, *A<sup>9</sup>*, and *D<sup>9</sup>*. The BASS part features a rhythmic pattern.

♩ = 270 SWING

Musical score for DR. (Drum) featuring a rhythmic pattern.

129

FUNK ♩ = 135

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. QTR.

PNO.

BASS

DR.

FUNK ♩ = 135

134

♩ = 270 SWING

Musical score for a jazz ensemble, page 33. The score includes parts for Alto 1 & 2, Tenor 1 & 2, Bari Sax, Trumpet 1-4, Trombone 1-3, Bass Trombone, J. Gtr., PNO., Bass, and Dr. The music is in 4/4 time with a tempo of 270 SWING. The score is divided into two systems. The first system covers measures 134-137, and the second system covers measures 138-141. Dynamics range from *f* to *ff*. The key signature has one flat (Bb). The bass line includes chord changes from E<sup>9</sup> to A<sup>9</sup>. The drum part features a consistent swing pattern.



145

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI. SAX.

TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
B. TBN.

J. GTR.  
PNO.  
BASS  
DR.

Cmaj9 Fmaj7 Cmaj9 Abmaj7 Cmaj7 Fmaj7 Cmaj9 G7 Cmaj9 Fmaj7 Em7 G7 Fmaj7 Eb7

151

Musical score for a jazz ensemble, page 36, starting at rehearsal mark 151. The score includes parts for Alto 1 & 2, Tenor 1 & 2, Bari. Sax., Trumpets 1-4, Trombones 1-3, Bass Trombone, J. Gtr., PNO., Bass, and Drums. The music features a rhythmic pattern of eighth notes and rests, with specific chord voicings for E major 9 and F major 9 indicated above the guitar and piano parts. The drums play a 'DRUMSOLO' pattern.

157

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

D<sup>9</sup> Gmaj7 Emaj9

D<sup>9</sup> Gmaj7 Emaj9

162

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Chord markings in Piano part:  
 Measure 162: Dbmaj7  
 Measure 163: Dbmaj7  
 Measure 164: Gbmaj7 Ebmaj7 A7 Dmaj7  
 Measure 165: Gbmaj7 Ebmaj7 A7 Dmaj7



## **DIR. RIKHARDT**

**DIREKTØR RIKHARDT ER EN GAMMELDAGS OG STOLT MANN. HAN ER EN BEKTENT AV MANNEN OG BEUNDERER HAN FOR HANS PÅGANGSMOT, ÆRLIGHET OG EFFEKTIVITET. MANNEN OG RIKHARDT SPISTE LUNST MED HVERANDRE FRA TID TIL ANNEN, SOM ALLTID ENDETE OPP I EN ARBEIDSRELEVANT DISKUSJON. RIKHARDT ER, I LIKHET MED MANNEN, IKKE INTERESSERT I TRIVIELLE SOSIALE BÅND, MED MINDRE DET KAN GI GEVINST.**

**DETTE ER OGSÅ GRUNNEN TIL AT HAN MØTER OPP I BEGRAVELSEN. MANNEN VAR INGEN VENN, MEN GOD KONKURRANSE OG EN VERDIG MOTSTANDER.**

**OG SLIK HUSKES MANNEN.**

# DIR. RIKHARDT

ERLEND MOEN

SWING

♩ = 230

OPEN DRUM SOLO

**A**

The musical score is arranged in a system with five staves. The top staff is for Alto 1, which begins with a melodic line in 4/4 time, marked *mf*. The second staff is for Trumpet 1, which mirrors the Alto 1 part. The third staff is for Piano, with a right-hand part marked *mf* and the instruction "AS WRITTEN". The fourth staff is for Bass Guitar, also marked *mf* and "AS WRITTEN", with a  $Bb7(9\text{US4})$  chord indicated. The bottom staff is for Drums, marked *mf* and "SHUFFLE-FEEL AD LIB", featuring a complex rhythmic pattern with triplets and accents. The score is divided into two systems by a double bar line. The first system includes parts for Alto 2, Tenor 1, Tenor 2, Bari. Sax., Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, and Bass Trombone, all of which are currently silent. The second system includes parts for Guitar, Piano, Bass Guitar, and Drums. The Alto 1 and Trumpet 1 parts continue with their melodic lines, while the Piano and Bass Guitar parts provide harmonic support. The Drums part continues with its shuffle feel and triplet patterns.

7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

C#7(9)5(4)

13

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. QTR.

PNO.

BASS

DR.

8b7(SUS4)

8b7(SUS4)

19

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

F#7(SUS4)

Bb7(SUS4)

8

25

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

C7(SUS4) E7(SUS4) D7(SUS4) G7(SUS4) Abmaj7

J. GTR.

PNO.

C7(SUS4) E7(SUS4) D7(SUS4) G7(SUS4) Abmaj7

BASS

DR.

8

31

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

E $\flat$ 7(SUS4) F $\sharp$ maj7 D $\flat$ 7(SUS4) Cmaj7 A $\flat$ maj7 A7(SUS4)

DR.

37

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

EMaj7      Fmaj7   D7(b9)      Db7(SUS4)      F7   Bb7      Am7      G7(SUS4)

DR.



HEAVIER GROOVE



43

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI. SAX.

*f*

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

*fp*

J. GTR.

PNO.

BASS

E7/F#

Bbm<sup>9</sup>

Am7(b5)

Bbm<sup>9</sup>

E7/F#

Bbm<sup>9</sup>  
AS WRITTEN OR SIMILAR

Am7(b5)

Bbm<sup>9</sup>

HEAVIER GROOVE



DR.

3

Musical score for vocal parts: ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BARI. SAX. The score consists of five staves with musical notation including notes, rests, and dynamic markings.

Musical score for instrumental parts: TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, and B. TBN. The score consists of eight staves. TPT. 3, TPT. 4, TBN. 3, and B. TBN. have musical notation starting from the second measure with a *mf* dynamic marking.

Musical score for rhythm and bass parts: J. GTR., PNO., BASS, and DR. The score consists of four staves. J. GTR., PNO., and BASS have chord symbols above them:  $\text{G}^\circ$ ,  $\text{Bbm}^9$ ,  $\text{Am}7(\text{b}9)$ ,  $\text{Bbm}^9$ ,  $\text{G}^7$ , and  $\text{Bbm}^9$ . DR. has a drum pattern represented by slashes.

54

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Am7(b5)    Bbm9    g°    Bbm9    Am7(b5)    Bbm9

60

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

87      Bbm<sup>9</sup>      Am<sup>7(b9)</sup>      Bbm<sup>9</sup>      8°      Bbm<sup>9</sup>

66

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Am7(b5)    Bbm9    87    Bbm9    Am7(b5)    Bbm9

72

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

8°      Bbm<sup>9</sup>      Am7(b9)      Bbm<sup>9</sup>      B<sup>7</sup>



83

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Chord symbols: Cmaj13, A7/C#, Dmaj9, Eb°, Em7, Dbmaj7/F



89

PICK UP TO SOLO

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. QTR.

PNO.

BASS

DR.

F#maj7    G7(SUS4)    E7(b9)/G#    A7(SUS4)

F#maj7    G7(SUS4)    E7(b9)/G#    A7(SUS4)

F#maj7    G7(SUS4)    E7(b9)/G#    A7(SUS4)



96

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI. SAX.

*Bbm<sup>9</sup>* *Am7(b9)* *Bbm<sup>9</sup>* *B<sup>o</sup>* *Bbm<sup>9</sup>* *Am7(b9)*

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. QTR.

PNO.

BASS

DR.

*Bbm<sup>9</sup>* *Am7(b9)* *Bbm<sup>9</sup>* *B<sup>o</sup>* *Bbm<sup>9</sup>* *Am7(b9)*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

103 *Bbm<sup>9</sup>* *87* *Bbm<sup>9</sup>* *Am7(b9)* *E7(b9)/G#* *Am<sup>9</sup>*

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

109 *Bbm<sup>9</sup>* *Am7(b5)* *Ab7(#11)* *Dbmaj7* *C7(sus4)* *E7(sus4)*

ALTO 1

ALTO 2

TENOR 1 *Bbm<sup>9</sup>* *Am7(b5)* *Ab7(#11)* *Dbmaj7* *C7(sus4)* *E7(sus4)*

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

*Bbm<sup>9</sup>* *Am7(b5)* *Ab7(#11)* *Dbmaj7* *C7(sus4)* *E7(sus4)*

J. GTR.

PNO. *Bbm<sup>9</sup>* *Am7(b5)* *Ab7(#11)* *Dbmaj7* *C7(sus4)* *E7(sus4)*

BASS *Bbm<sup>9</sup>* *Am7(b5)* *Ab7(#11)* *Dbmaj7* *C7(sus4)* *E7(sus4)*

DR.

SHUFFLE-FEEL AD LIB

3

115 D7(SUS4) G7(SUS4) Abmaj7 Eb7(SUS4) F#maj7 Db7(SUS4)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

D7(SUS4) G7(SUS4) Abmaj7 Eb7(SUS4) F#maj7 Db7(SUS4)

J. GTR.

PNO.

BASS

DR.

121 Cmaj7 Abmaj7 A7(sus4) Emaj7 Fmaj7 D7(b9) Db7(sus4)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

Cmaj7 Abmaj7 A7(sus4) Emaj7 Fmaj7 D7(b9) Db7(sus4)

J. GTR.

PNO.

BASS

DR.

127 F7 Bb7 Am7 G7(SUS4) E7/F# **E**

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

F7 Bb7 Am7 G7(SUS4) E7/F# NC

J. GTR.

F7 Bb7 Am7 G7(SUS4) E7/F# NC

PNO.

F7 Bb7 Am7 G7(SUS4) E7/F# F7(SUS4)

BASS

DR.

**E**

133

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. QTR.

*f*

PNO.

BASS

DR.

F7(SUS4)      G7(SUS4)      Ab7(SUS4)      G7(SUS4)





ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

*D7(SUS4)* *C7(SUS4)* *D7(SUS4)*

*p* *mf*

3

151

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. QTR.

PNO.

BASS

DR.

*C7(SUS4)* *D7(SUS4)*

F

157

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. QTR.

$\flat 7$ ( $\text{SU54}$ )

PNO.

$\flat 7$ ( $\text{SU54}$ )

BASS

F

DR.

163

Musical score for five saxophone parts: ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BARI. SAX. Each staff contains a whole rest for the entire duration of the page.

Musical score for four trumpet parts (TPT. 1-4) and three trombone parts (TBN. 1-3, B. TBN.). The trumpet parts have whole rests. The trombone parts enter in the fourth measure with a dynamic marking of *f* and play a complex rhythmic pattern consisting of eighth and sixteenth notes.

Musical score for J. GTR. (Jazz Guitar) with a whole rest for the entire duration of the page.

Musical score for PNO. (Piano) with a melodic line in the right hand and a bass line in the left hand. The bass line features a walking bass pattern with a *8b7(SUS4)* chord marking.

Musical score for BASS with a melodic line in the right hand and a bass line in the left hand, mirroring the piano part.

Musical score for DR. (Drums) with a complex rhythmic pattern featuring triplets and various drum notations.

169

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

175

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

*mf*

*mf*

*mf*

*mf*

J. QTR.

PNO.

8b7(SUS4)

BASS

8b7(SUS4)

DR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. QTR.

PNO.

BASS

DR.



187

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI. SAX.

TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
B. TBN.

J. QTR.

PNO.

BASS

DR.

Musical score for a jazz ensemble. The score is divided into two systems. The first system includes Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari. Sax. The second system includes Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., J. Gtr., PNO., BASS, and DR. The Alto and Tenor parts feature melodic lines with dynamic markings such as *f*. The Trombone parts include harmonic accompaniment with notes like  $\flat F$  and  $\flat B$ . The Piano and Bass parts feature harmonic accompaniment with notes like  $\flat F$  and  $\flat B$ . The Drums part features a rhythmic pattern with triplets and accents. The score is written in 4/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. QTR.

PNO.

BASS

DR.

8b7(9US4)

C7(9US4)

8b7(9US4)

C7(9US4)

G

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

E7(SUS4) D7(SUS4) G7(SUS4) Abmaj7 Eb7(SUS4) F#maj7

DR.

210

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

Db7(SUS4) Cmaj7 Abmaj7 A7(SUS4) Emaj7

DR.

215

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

Musical notation for woodwinds: Alto 1, Alto 2, Tenor 1, Tenor 2, and Bari. Sax. The notation includes various notes, rests, and articulation marks across four measures.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

Musical notation for brass: Trumpets 1-4 and Trombones 1-3. The notation shows notes and rests for each instrument across four measures.

J. GTR.

PNO.

BASS

Fmaj7    D7(b9)    Db7(sus4)    F7    Bb7    Am7

Fmaj7    D7(b9)    Db7(sus4)    F7    Bb7    Am7

Fmaj7    D7(b9)    Db7(sus4)    F7    Bb7    Am7

Musical notation for rhythm section: J. Gtr., Pno., Bass, and Chords. The notation shows rhythmic patterns and chord symbols across four measures.

DR.

Musical notation for drums. The notation shows a drum set pattern with accents and triplets across four measures.







## CECILIA - SØSTEREN

CECILIA ER MANNENS SØSTER OG MOTSTYKKE. HUN ER SUKSESSFULL, MEN HAR VALGT Å LA SOSIALE BÅND VÆRE GRUNNLAGET FOR TILLIT. DETTE HAR HUN IRRITERT MANNEN SOM MENER HUN KASTER BORT VERDIFULL TID OG ENERGI PÅ DET. DE TO SØSKENE HAR DERFOR ET KJØLIG FORHOLD TIL HVERANDRE, DER DEN ENESTE INTERAKSJONEN DE HAR ER PÅ OBLIGATORISKE FAMILIESELSKAP DER DE OVERLEVERER UPERSONLIGE GAVER TIL HVERANDRE.

CECILIA ER SINT FOR AT BRØREN IKKE TOK DEL I LIVSSTILEN HUN MENER ER BEST, OG ER I BEGRAVELSEN KUN FORDI DET ER FAMILIE.



7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

**A**

*mf*

*mf*

2ND X ONLY

*mf*

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

*mf*

2ND X ONLY

*mf*

2ND X ONLY

*mf*

2ND X ONLY

*mf*

2ND X ONLY

*mf*

J. GTR.

PNO.

BASS

DR.

F7 E7 Am F7 E7 Am F7 E7 Am F7 E7

F7 E7 Am F7 E7 Am F7 E7 Am F7 E7

F7 E7 Am F7 E7 Am F7 E7 Am F7 E7

*mf*

*mf*

*mf*

**A**

*mf*

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Am F7 E7 Am F7 E7 Am F7 E7



27 1 2. 8

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

F7 G7 F7 G7 Cm G7 Cm F7 Bb7

F7 E7 F7 G7 Cm G7 Cm F7 Bb7

F7 G7 F7 G7 Cm G7 Cm F7 Bb7

WALKING AD LIB

1 2. 8

33

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Ebmaj7 Ebm7 Ab7 Dbmaj7 Dm7 G7 Cm G7

39

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Cm F7 Bb7 Ebmaj7 Ebm7 Ab7 Dbmaj7 F#7 B7





52 Am F7 E7 Am F7 E7 Am F7 E7 Am

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

59 F7 E7 Am F7 G7(b9) Cm G7(b9) Cm F7 Bb7 Ebmaj7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

F7 E7 Am F7 G7(b9) Cm G7(b9) Cm F7 Bb7 Ebmaj7

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

F7 E7 Am F7 G7(b9) Cm G7(b9) Cm F7 Bb7 Ebmaj7

J. GTR.

PNO.

BASS

DR.

Cm WALKING AD LIB

67 Ebm7 Ab7 Dbmaj7 Dm7 G7(b9) Cm G7(b9) Cm F7 Bb7 Ebmaj7

ALTO 1

ALTO 2

TENOR 1 Ebm7 Ab7 Dbmaj7 Dm7 G7(b9) Cm G7(b9) Cm F7 Bb7 Ebmaj7

TENOR 2

BARI. SAX. Ebm7 Ab7 Dbmaj7 Dm7 G7(b9) Cm G7(b9) Cm F7 Bb7 Ebmaj7

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1 Ebm7 Ab7 Dbmaj7 Dm7 G7(b9) Cm G7(b9) Cm F7 Bb7 Ebmaj7

TBN. 2

TBN. 3

B. TBN.

J. GTR. Ebm7 Ab7 Dbmaj7 Dm7 G7(b9) Cm G7(b9) Cm F7 Bb7 Ebmaj7

PNO. Ebm7 Ab7 Dbmaj7 Dm7 G7(b9) Cm G7(b9) Cm F7 Bb7 Ebmaj7

BASS Ebm7 Ab7 Dbmaj7 Dm7 G7(b9) Cm G7(b9) Cm F7 Bb7 Ebmaj7

DR.

75 Ebm7 Ab7 Dbmaj7 F#7 B7 E7  
 To 46 FOR MORE SOLOS D

ALTO 1  
 ALTO 2  
 TENOR 1  
 TENOR 2  
 BARI. SAX.

TPT. 1  
 TPT. 2  
 TPT. 3  
 TPT. 4  
 TBN. 1  
 TBN. 2  
 TBN. 3  
 B. TBN.

J. GTR.  
 PNO.  
 BASS  
 DR.

Musical score for ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BARI. SAX. The first five measures are rests, and the sixth measure contains a melodic line starting with a *ff* dynamic marking.

Musical score for TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, and B. TBN. The first five measures contain melodic lines for trumpets and tenors, with some triplets. The sixth measure contains chords for the tenors and bass trombone.

Musical score for J. GTR., PNO., BASS, and DR. The guitar and piano parts consist of rhythmic slash marks. The bass part has a melodic line with chords F7, E7, and Am. The drum part has a rhythmic pattern.

88

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

F7 G7 Cm G7 Cm F7 Bb7 Ebmaj7

f

f

f

f

f

WALKING AD LIB



100

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Ebm7 Ab7 Dbmaj7 Dm7 G7 Cm G7 Cm

106

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

F7      Bb7      Ebmaj7      Ebm7      Ab7

F7      Bb7      Ebmaj7      Ebm7      Ab7

F7      Bb7      Ebmaj7      Ebm7      Ab7

109

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Chords:  $\text{Dbmaj7}$ ,  $\text{F}\sharp 7$ ,  $\text{B}7$ ,  $\text{E}7$ ,  $\text{Am}$



## GRAVØL

GRAVØLET ER ETTER SELVE BEGRAVELSEN. DE FORSKJELLIGE GJESTENE SER PÅ HVERANDRE OG LURER PÅ HVEM DE ER OG HVEM DE VAR FOR MANNEN. ALLE TENKER DET SAMME PÅ SIN MÅTE: "INGEN KJENTE HAN EGENTLIG".

NOEN AV GJESTENE FØLER DE BURDE GJORT MER FOR MANNEN, ANDRE AT DE HAR GJORT FOR MYE. GJESTENE KJENNER IKKE HVERANDRE OG INGEN KJENNER DEN AVDØDE.

SAMTIDIG ER DET MANNENS BLIKK FRA HINSIDEN. DER SER HAN HVA GJESTENE MENER. DER SER HAN HVEM HAN ER OG IKKE ER.



8

VOICE

HVEM ER HAN

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

f<sup>ma</sup>7(#11)    b<sup>b</sup>ma<sup>7</sup>    A<sup>7</sup>    D<sup>m</sup>9    C<sup>7</sup>(b9)    F<sup>7</sup>    E<sup>m</sup>7    C<sup>ma</sup>7

f<sup>ma</sup>7(#11)    b<sup>b</sup>ma<sup>7</sup>    A<sup>7</sup>    D<sup>m</sup>9    C<sup>7</sup>(b9)    F<sup>7</sup>    E<sup>m</sup>7    C<sup>ma</sup>7

f<sup>ma</sup>7(#11)    b<sup>b</sup>ma<sup>7</sup>    A<sup>7</sup>    D<sup>m</sup>9    C<sup>7</sup>(b9)    F<sup>7</sup>    E<sup>m</sup>7    C<sup>ma</sup>7

A

15

VOICE

SOM TEG SIT-TER VED EN AN - NEN MANN MED HO-DET NED

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Cm/Bb Dbmaj7 b7b9 Em7 bbmaj7#11/F G9 Cm9 Dm7



VOICE

ET AN-NET VE SEN. IN-NEN FOR ET AN-NET JEG Å SLI-TE FOR HVEM

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

F<sup>9</sup> Bb(add9) A<sup>9</sup> Ebm7(#11) D7 Em7 C#m7(b9) F#7(b9)

30 **8**

VOICE

SIT TER DER HVEM SNAK-KER HER EN DAU-DINGS HÅND Å VARM-ES VED

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

**8**

AS WRITTEN OR AD LIB

Chords: Bm7, G, F#7, Dmaj7, F#7(b9), B9, C7(b9)

VOICE

AT-TEN ÅR I GRAV-BL FYLL AT-TEN ÅR I MØR-KE HULL HER SLI- TES STE-LEN I TVUN-GET ID-YLL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

B<sup>9</sup> G F#7 Dmaj7 F#7(b9)/E F7(#11) Bm<sup>9</sup>



VOICE

JEQ SI - ER ALT MED HVI - TE SMIL. I PEN - E FAR -

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

87<sup>b9</sup> Em<sup>7</sup> Cmaj<sup>7</sup> Cm/B<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> 87<sup>b9</sup> Em<sup>7</sup>

87<sup>b9</sup> Em<sup>7</sup> Cmaj<sup>7</sup> Cm/B<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> 87<sup>b9</sup> Em<sup>7</sup>

87<sup>b9</sup> Em<sup>7</sup> AD LIB Cmaj<sup>7</sup> Cm/B<sup>b</sup> D<sup>b</sup>maj<sup>7</sup> 87<sup>b9</sup> Em<sup>7</sup>



49

VOICE

GER. ——— MED FLØY-EL TIL ET HEL-VE-TE | MØRK SA-ROKK EN SKTÆRS-ILD | EN GAM-MEL KROPP —

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

$Bb\maj7(\sharp 11)/F$   $G^9$   $Cm^9$   $Dm7$   $Bm7(b9)$   $Am^9$   $A7(b9)$   $Dm^9$



VOICE

AT-TEN ÅR I GRAV-ØL FYLL AT-TEN ÅR I MØR-KE HULL HER SLI- TES SJE-LEN I TVUN-GET ID-YLL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

C7(b9) B9 G F#7 Dmaj7 F#7(b9)/E F7(#11)

C7(b9) B9 G F#7 Dmaj7 F#7(b9)/E F7(#11)

C7(b9) B9 G F#7 Dmaj7 F#7(b9)/E F7(#11)

**E** MYSTICAL

68

VOICE

EN AV - GRUNN O - VER HVIL - KET TAP? ET BARN BÆNT NED.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

**E** MYSTICAL





VOICE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

G F#7 Dmaj7 F#7(b9) B9 C7(b9) B9



VOICE

BRÅTT ————— MEN UT - EN FRED OG

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.

Cmaj7 Cm/Bb C7(b9) B7(b9)

95

VOICE

TEG OG TEG TEG VAR ET AN - NET STED

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

J. GTR.

PNO.

BASS

DR.



# Two Strokes

Two Strokes is a composition written for three percussion players.  
The instruments necessary for playing this composition is:

- Chimes
- Anvil
- Gong
- Bass drum
- Snare drum
- Tenor drum
- 3x Marimbas (one for each player)
- Tenor Blocks
- Udu
- Congas
- Xylophone
- Drumset

Marimba is the only instrument where all three performers play at the same time.  
The rest of the instruments can be shared between performers.

Take extra care in observing the accents and the dynamics.



# Two Strokes

## First stroke

Erlend Moen

$\text{♩} = 50$   
Chimes and anvil

Percussion 1 *pp* *ppp ff*

To Tenor drum Tenor Drum

Bass drum *ppp f*

$\text{♩} = 50$  Gong *ppp fff*

To Snare drum Snare drum *ppp ff p f*

6

Perc. 1

Perc. 2 To Marimba *p fff*

Perc. 3 *p fff*

8

Perc. 1 *p*

Perc. 3 *p*

10

Perc. 1 *mp*

Perc. 2 Marimba *p*

Perc. 3 *mp*

11

Perc. 1

Perc. 2

Perc. 3

12

Perc. 1 {  *mf*

Perc. 2 { 

Perc. 3 {  *mf*

13

Perc. 1 { 

Perc. 2 { 

Perc. 3 { 

14

Perc. 1 {  *f*

Perc. 2 { 

Perc. 3 {  *f*

15

Perc. 1 { 

Perc. 2 { 

Perc. 3 { 

16

Perc. 1 { 

Perc. 2 { 

Perc. 3 { 

17

Perc. 1 *ff*

Perc. 2

Perc. 3 *ff* To Marimba

18 To Marimba

Perc. 1

Perc. 2 *f*

Perc. 3 *f* Marimba

19

Perc. 2

Perc. 3

20

Perc. 1 Marimba *ff*

Perc. 2 *ff*

Perc. 3 *ff*

21

Perc. 1

Perc. 2

Perc. 3

22

Perc. 1 { Bass clef, eighth notes, continuous pattern

Perc. 2 { Treble clef, eighth notes, continuous pattern

Perc. 3 { Treble clef, eighth notes, continuous pattern

23

Perc. 1 { Bass clef, eighth notes, continuous pattern

Perc. 2 { Treble clef, eighth notes, continuous pattern

Perc. 3 { Treble clef, eighth notes, continuous pattern

24

Perc. 1 { Bass clef, eighth notes, continuous pattern

Perc. 2 { Treble clef, eighth notes, continuous pattern

Perc. 3 { Treble clef, eighth notes, continuous pattern

25

Perc. 1 { Bass clef, eighth notes, continuous pattern

Perc. 2 { Treble clef, eighth notes, continuous pattern

Perc. 3 { Treble clef, eighth notes, continuous pattern

26

Perc. 1 { Bass clef, eighth notes, ending with a fermata and a double bar line. **To Congas**  $\text{♩} = 250$

Perc. 2 { Treble clef, eighth notes, ending with a fermata and a double bar line. **To Gong** **Gong** **To Marimba**  $\text{♩} = 250$

Perc. 3 { Treble clef, eighth notes, ending with a fermata and a double bar line. **To Temple blocks** **Temple blocks**  $mf$

29 Congas

Perc. 1 *mf*

Perc. 3

33

Perc. 1

Perc. 2 Marimba *f*

Perc. 3

36

Perc. 1

Perc. 2 *ff* *f* *ff*

Perc. 3

39

Perc. 1

Perc. 2 *ff* *mf* *f* *f*

Perc. 3

42

Perc. 1

Perc. 2 *mf* *ff* *mf*

Perc. 3

45

Perc. 1 { 

Perc. 2 {  *ff* *p* *f* 5

Perc. 3 { 

48

Perc. 1 { 

Perc. 2 {  *ff*

Perc. 3 { 

50

Perc. 1 { 

Perc. 2 {  *f* *ff* 3

Perc. 3 { 

53

Perc. 1 { 

Perc. 2 {  *f* 3 3 3

Perc. 3 { 

55

Perc. 1 { 

Perc. 2 {  *ff* 5 6

Perc. 3 { 

57

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

Perc. 3 *f* *ff*

60

Perc. 1 *mp* *f* *ff*

Perc. 2 *mp* *f* *ff*

Perc. 3 *mp* *f* *ff*

63

Perc. 1 *mf* *ff*

Perc. 2 *mf* *f*

Perc. 3 *mf*

To Udu

66

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Udu

69

Perc. 1 { Perc. 2 { Perc. 3 {

72

Perc. 1 { Perc. 2 { Perc. 3 {

75

Perc. 1 { Perc. 2 { Perc. 3 {

80

Perc. 1 { Perc. 3 {



88

Perc. 1 *ppp*

Perc. 2 Anvil *mf* To Snare drum Snare drum *fff*

Perc. 3 Chimes *mp*

96

Perc. 1 To Udu

Perc. 2 *ppp fff ppp fff ppp fff* To Tenor drum

Perc. 3

104

Udu  $\text{♩} = 240$

Perc. 1 *ppp*

Perc. 2 Tenor drum *ppp*

Perc. 3 to Xylophone  $\text{♩} = 240$

111

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 Xylophone *mf*



115

Perc. 1

Perc. 2

Perc. 3

119

Perc. 1 {    
 Perc. 2 {    
 Perc. 3 { 

123

Perc. 1 {    
 Perc. 2 {    
 Perc. 3 { 

127

Perc. 1 {    
 Perc. 2 {    
 Perc. 3 { 

131

Perc. 1 {    
 Perc. 2 {    
 Perc. 3 { 

135

Perc. 1 { 

Perc. 2 { 

Perc. 3 { 

139

Perc. 1 { 

Perc. 2 { 

Perc. 3 { 

143

Perc. 1 { 

Perc. 2 { 

Perc. 3 { 

147

Perc. 1 { 

Perc. 2 { 

Perc. 3 { 

Perc. 1 { 

Perc. 2 { 

Perc. 3 { 

Perc. 1 { 

Perc. 2 { 

Perc. 3 { 

*sub ppp*

Perc. 1 { 

Perc. 2 { 

Perc. 3 { 

Perc. 1 { 

Perc. 2 { 

Perc. 3 { 

170

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

176

Perc. 1

Perc. 2

Perc. 3

182

Perc. 1

Perc. 2

Perc. 3

191

Perc. 1

Perc. 2

Perc. 3



The second movement of "Two Strokes" is quite special. As an attachment to this movement there is a computer program. This program randomizes an instrument and a motive. Each performer needs a computer that can execute this program. The random instruments are as follows:

Performer number one: Snare drum, Bass drum and Anvil.

Performer number two: Udu, Congas and Temple blocks

Performer number three: Marimba, Xylophone and Vibraphone.

(other similar instruments are also good, just be sure they are able to play all of the motives)

The motives are also randomized by this program and they are numbered in the score.

Understandable the three lines for each motive is for each performer.

Important! Each motive is to be repeated until the program switches to the next motive!

Since several of these motives have different time signatures it is very important that the performers have a collective understanding of the tempo. Therefore it is advised that the performers use a metronome in a monitor or similar device (or conductor).

It is also necessary for the performer to listen carefully to the other performers. Though the dynamics are set, there should be variations depending on what motive the other performers play.

The instrument and motive will change regularly and the performer should finish the motive that he or she is currently playing before advancing to the next motive and instrument.

The movement lasts for ten minutes. When the program finishes, finish the motive currently played.

If there are no computers available, dice can be used. For instruments I recommend a 6-sided die (1-2 is instrument one, 3-4 is instrument 2 etc.) and for motives I recommend a 20-sided die and a 10-sided die. You roll the two dice and add them together. The number 10 (or 0 on some dice) on the 10-sided die is 0 so a roll of 3 on the 20-sided die and a 0 on the 10-sided die is 3.

Take care that some changes in instrument and motives will need to change fast and there might not be a lot of time to change instruments. Organize the scene accordingly.

The tempo is written 110-126. This doesn't mean that each performer should interpret his or her own tempo, but rather that the three performers should agree to a collective tempo between 110 and 126.

# Two Strokes

## Second Stroke

♩=110-126

Erlend Moen

Motive 1

mf p

Motive 2

mf p

3

3

Motive 3

f mf

6

p f

Motive 4

mf



9 Motive 5

mf *f*

12 Motive 6

mf *f*

15 Motive 7

mf

Motive 8

mf

18

*ff*

Motive 9

*ff*

21

Musical score for measures 21-23. It features three staves: two for the piano (left and right hands) and one for the treble clef. The music consists of eighth and sixteenth notes with accents and slurs.

Motive 10

Motive 10. A short musical phrase in 4/4 time, consisting of a single whole note on a single staff.

Motive 11

Motive 11. A musical phrase in 6/8 time, consisting of eighth and sixteenth notes with accents and slurs. It is marked *pp* (pianissimo) on all three staves.

24

Musical score for measures 24-26. It features three staves. The music is marked *fff* (fortississimo) and includes accents and slurs.

Motive 12

Motive 12. A musical phrase in 13/16 time, consisting of eighth and sixteenth notes with accents and slurs. It is marked *mf* (mezzo-forte) on all three staves.

28

Musical score for measures 28-30. It features three staves with eighth and sixteenth notes, including accents and slurs.

Motive 13

Motive 13. A musical phrase in 4/4 time, consisting of eighth and sixteenth notes with accents and slurs. It is marked *mf* (mezzo-forte) on all three staves.

31

Musical score for measures 31-33. It features three staves with eighth and sixteenth notes, including accents and slurs.

Motive 14

Motive 14. A musical phrase in 4/4 time, consisting of eighth and sixteenth notes with accents and slurs. It is marked *mf* (mezzo-forte) and *p* (piano) on all three staves.

34

Motive 15

37 Motive 16

40

Motive 17

43

Motive 18

45

Musical score for measures 45-46. It consists of three staves: two for the piano (treble and bass clefs) and one for the violin (treble clef). The music features a rhythmic pattern of eighth notes with accents and slurs.

Motive 196

Motive 196. It consists of three staves: two for the piano (treble and bass clefs) and one for the violin (treble clef). The time signature is 3/4. The music features a rhythmic pattern of eighth notes with accents and slurs. The dynamic marking is *mf*.

47

Musical score for measures 47-48. It consists of three staves: two for the piano (treble and bass clefs) and one for the violin (treble clef). The music features a rhythmic pattern of eighth notes with accents and slurs.

Motive 20

Motive 20. It consists of three staves: two for the piano (treble and bass clefs) and one for the violin (treble clef). The time signature is 9/8. The music features a rhythmic pattern of eighth notes with accents and slurs. The dynamic marking is *mf*.

50

Musical score for measures 50-51. It consists of three staves: two for the piano (treble and bass clefs) and one for the violin (treble clef). The time signature is 4/4. The music features a rhythmic pattern of eighth notes with accents and slurs.

52

Motive 21

Motive 21. It consists of three staves: two for the piano (treble and bass clefs) and one for the violin (treble clef). The time signature is 4/4. The music features a rhythmic pattern of eighth notes with accents and slurs. The dynamic marking is *mf*.

55 Motive 22

*mf*

*mf*

*mf*

58 Motive 23

*mp*

*mp*

*mp*

Motive 24

*mf*

*mf*

*mf*

61

*p*

*p*

*p*

Motive 25

*p*

*p*

*p*

63

*p*

*p*

*p*

Motive 26

*mf*

*mf*

*mf*

65

*ff*

10  
8

10  
8

10  
8

66

Motive 27

*mf*

10  
8

10  
8

10  
8

Motive 28

*mf*

7  
16

7  
16

7  
16

68

*mf*

Motive 29

*fff* *ppp* *fff* *ppp fff*

*fff* *ppp* *fff* *ppp fff*

*fff* *ppp* *fff* *ppp fff*

**TIL KJÆRLIGHETENS PRIS**

TIL KJÆRLIGHETENS PRIS ER EN MINIOPERA FOR EN SOPRAN, EN MEZZOSOPRAN, EN BARITON OG ET LITE ORKESTER.

HANDLINGEN UTSPILLER SEG PÅ ET SINNSSYKEHUS DER MEZZOEN ER INNLAGT MED SPLITTET PERSONLIGHET.

SOPRANEN SPILLER PASIENTENS ANDRE PERSONLIGHET. BARITONEN SPILLER PASIENTENS PSYKOLOG SOM GJENNOMFØRER EN BEHANDLINGSMETODE DER HAN SPILLER UT FANTASIEN OG TANKENE TIL PASIENTEN OG PRØVER Å NØSTE OPP PROBLEMET FRA INNSIDEN AV PASIENTENS EGET SINN. HAN SPILLER HER KJÆRESTEN TIL PASIENTEN.

BARITONEN AVSLØRES IKKE FOR VERKEN PUBLIKUM ELLER ØVRIGE SANGERE SOM LEGE FØR NÆRMERE SLUTTEN AV OPERAEN.



## TIL KJÆRLIGHETENS PRIS

TEKST: INGRID STORHOLMEN

ERLEND MOEN

PIANO

*dolce*  $\text{♩} = 112$

*p*

PNO.

Cb.

*p*

MEZZO

17 *mp*

*mf*

HÅN - - - DEN MIN BLIR IK - KE TRETT MOT KIN - NET DITT. NÅR VI IK - KE KAN VIT - E HVI - KEN MAG - E.

PNO.

Cb.

SOPRAN

25 *mf*

FOR - DI TEG IK - KE VIL FAL - LE. FAN - GES TEG

MEZZO

SOM RUM - LER

BARITON

*mf*

ER DET NER HET

PNO.

Cb.

35 **8**

SOPRAN  
ER LUFT OG JEG PUS-TER UN- DER VANN TIL DET ER GODT Å PUS- TE

MEZZO  
SET-TATT ER ET ORD PUS-TER OV- ER VANN TIL DET ER VONDT Å PUS-

FL.  
*mp*

CL.  
*mp*

BSN.  
*mp*

PNO.  
*mf*

CB.  
*mp*



39

SOPRAN  
LAG-ES DEN I DEG I DEG

MEZZO  
TE STILL - HET-EN MEL-LOM OSS I MEG

BARITON  
JEG ER REDD JEG PUS-TER OPP LUFT-EN. PUS-TER DEN VEKK FRA DEG LAG-ES DEN I MEG I DEG

FL.  
*p*

CL.  
*p*

BSN.  
*p*

PNO.  
*p*

CB.  
*p* PIZZ.

45

SOPRAN

MEZZO

BARITON

FL.

CL.

BSN.

PNO.

CS.

*p* KRYSS KRYSS

*mf* TO ØY-EN-BRYN-HÅR LIQ-GER I - GTEN PÅ PUT-EN NES-TEN I KRYSS DU PRØ-VER Å

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

ARCO

**C**



52

SOPRAN

MEZZO

BARITON

FL.

CL.

BSN.

PNO.

CS.

*f* JEG VIL INN-TIL DEG DU

*mf* JEG SER DEG OG BLIR RØRET FOR MEG ER DET KJER-LIG HET

PAS-SE INN I GEN-SER-ENDIN FOR MEG ER DET KJER-LIG HET

*p*

*f*

*p*

*mf*

59

SOPRAN  
Å - PNER DEG MOT MEG DRIK - KER DEG SELV IN - NE I MEG JEG KJEN - NER I - GJEN LUK - TEN DIN FIN - GRE - NE MOT

FL.  
CL.  
BSN.  
PNO.  
Cb.



66

SOPRAN  
HAL - SEN SOM ER DEN MÅT - EN

MEZZO  
PÅ DEN MÅT - EN

BARITON  
JEG RØR - ER MEG MOT DEG OG KJEN - NER AT SNART.

FL.  
CL.  
BSN.  
PNO.  
Cb.

75 *mf*

MEZZO  
 BARITON

FL.  
 CL.  
 BSN.

PNO.  
*CON MOTO*

CB.

SET-TER MEG I STOL-EN OG KTEN-NEK VAR - MEN ET-TER DEG LUK - TER FOR Å KTEN-NE BLAND-ING-EN AV OSS\_ I



79

SOPRAN  
 MEZZO  
 BARITON

FL.  
 CL.  
 BSN.

PNO.

CB.

LAK-E-NET *mf* OG DET SOM ER ØMT  
 BLAND - ING - EN AV DET SOM ER DEI - LIG DEI-LIG DU KOM-MER HIT

*mp*

*mf*

86

SOPRAN  
VI SOV-ER LENG-ER ENN VI SKAL BLA-DER I EN PARK VI LÅ SAM-MEN I EN-NÅ HIK - STER DU I MEG JEG KTEN-NER HVOR-DAN DU HIK - STER

BARITON  
BAK TAN-KEN EN KRANS VI LÅ SAM-MEN I

FL.  
CL.  
BSN.

PNO.

Cb.

*f*



93

SOPRAN  
I MEG

MEZZO  
ER DET PÅSS TIL HE-LE MEG I HÅND-EN DIN I KVELD, KJE RE?..

BARITON  
HÅND-EN HOLD-ER ORD-EN - E I HÅND-EN SÅ SMÅ

FL.  
CL.  
BSN.

PNO.

Cb.

*mf*

100

MEZZO

BARITON

FL.

CL.

BSN.

PNO.

Cs.

HEND-EN - E IN-NI MEG FING - RE FYL LER MEG

DE ER \_ HÅND-EN MIN ER TRETT I DAG MEL-LØM ØY-ET DIN ÅRM

*mf*

*f*

*f*



107

SOPRAN

MEZZO

FL.

CL.

BSN.

PNO.

Cs.

HEND-ER LØP-ER BORT-OV - ER DEG AL-LER-HELST DEG K'TEN NER DU JEG K'TEN - NER

UT ET-TER DEG K'TENN AT DEG

*f*

*mf*

*f*

*f*

113 *mf* RIT. . . . .

SOPRAN  
K'TEN-NER DU JEG K'TEN - NER

MEZZO  
*mf*  
K'TENN AT DEG

FL.  
*mp* *p* *pp*

CL.  
*mp* *p* *pp*

BSN.  
*mf* *p* *pp*

PNO.  
*mf* *p* *pp*

CB.  
*mf* *p* *pp* RIT. . . . .

119 **E** RUBATO

SOPRAN  
JEG TAR DEG VE-RE PÅ-TENT

MEZZO  
HEN-DE-NE SER TÅR-EN-E DE TØR-KER SMIL-ET DE STRYK - ER FRAM VÅT-HET-EN DE LAG - ER LAR DEG

BARITON  
BRANN

129

SOPRAN  
MEN VI BLE HELT STIL-LE NÅR VI SNAK-KER VI FOR-SIN-KER TID-EN JEG VEN-TER VED DIN SID -

MEZZO  
MEN SÅ TIL-LE VI BLIR

BARITON  
KUN-NE VI SAQT ELS-KER ET HTE-RTE I TO

137

SOPRAN  
- E I VAN-NET FOR LEN-GE SID - EN BUR-DE JEG... FOR-LATT DEN VI SO-VE

MEZZO  
VI LEG-GER OSS FOR Å SOV - E TET-TER-E SAM-MEN ENN FØR

BARITON  
HVA ER IQ-JEN AV NAT - TEN DA



145 ACCEL. . **F** ♩=120

SOPRAN

MEZZO

BARITON

FL.

CL.

BSN.

PNO.

Cb.

BY - NE

VI - LEG-GER OSS FOR Å SOV - E TET-TER-E SAM-MEN ENN FØR

ACCEL. . **F** ♩=120

152

SOPRAN

MEZZO

BARITON

FL.

CL.

BSN.

PNO.

Cb.

FØLG MEG TIL GAT - E-HØR-NET SIT-TE NEI, SIT-TE

MY - KE AV SORG VEN-TE VEN-TE

MIN KJER-LIG-HET GÅR MED DEG KAN DU QTØ-RE

158

SOPRAN

SIT-TE NEI. SIT-TE DU SYR INN BLOD-STRIK-ER PÅ BRUD-E-

MEZZO

VEN-TE VEN-TE

BARITON

SID - EN FØRST MÅ DU GÅ MANG-LER ET STED ÅSTAR-TE FRA DET ER SED - RE Å GÅ TO HEM

FL.

CL.

BSN.

PNO.

Cs.



165

SOPRAN

KTOL-EN MIN TEG MÅ LUF - TES AL - VOR VEN-TE AL - VOR

MEZZO

VEN-TER PÅ FOR SENT SI ES DET SI ES

BARITON

DEN EN - E AV OSS MÅ UT SI - ER TEG

FL.

CL.

BSN.

PNO.

Cs.

172

SOPRAN

VEN-TE AL-VOR VEN-TE AL-VOR VEN-TE

HOL-DEJ TEG UT Å LEV - E SÅ

MEZZO

DET SI-ES DET SI-ES DET DU KOM-MER HJEM TIL MEG I KVELD

BARITON

SI-ER TEG SI-ER TEG SI-ER TEG

FL.

CL.

BSN.

PNO.

CB.



179

SOPRAN

U-SANT I DO - SKÅL-A BLAND-ER MORQ-EN-UR-IN-EN VÅR SEG

TEG VIL GÅ A-LEN-E

MEZZO

SOM TEG SKY-LER NED

BARITON

DET ER VÅR OG DET

PNO.

CB.

186

**G**

MEZZO *ff* HOL-DEE HTER-TET HARDT HARDT HAR HTER-TET MITT I SEK-KEN MIN.BER-RER DET HTEM IK-KE ET TRO-FE. MEN MÅ HA DET. FOR Å SE

BARITON REG - NER

FL. *ff*

CL. *ff*

BSN. *ff*

PNO. *ff*

CB. *ff*

**G**

*f*

190

SOPRAN *mf* JEG FOR - LAT-ER DEG FOR DEG

MEZZO *mf* LAP-PEN DU GA MEG

BARITON *f* ER DU STERK NOK NÅ TIL Å FOR-LAT-E JEG VIL LIK - E - VEL SAV-NE DEG

FL. *fp* *fp* *fp* *f* *mf*

CL. *fp* *fp* *fp* *f* *mf*

BSN. *fp* *fp* *fp* *f* *mf* *f*

PNO. *f*

CB. *f*

186 *f*

SOPRAN  
SMER-TEN ER EN PLIKT DEN LØP-ER MEL-LØM DIN RYGG TIL MIN HÅND

MEZZO  
OG TIL - SAK - E VI - A HTER-TET NA-TUR-LIG VIS

FL.

CL.

BSN.

PNO.

CS.



ACCEL. . . ♩=130 **H**

202

SOPRAN  
JEG ER LEI

MEZZO  
MEN VIL LI - KE-VEL HA MER ALT JEG FÅR VIL JEG HA

BARITON  
NAT-UR-LIG - VIS KYS-SER DU MEG DU LYV-ER

FL.

CL.

BSN.

PNO.

CS.

ACCEL. . . ♩=130 **H**

ARCO

208

SOPRAN

*f*

SÄR ER MEG HEL - LER ENN Å LA MEG TRO MER ENN JEG FÅR TRO

MEZZO

JEG VIL GI FOR Å HA.

BARITON

AL - ORI FOR MEG

FL.

CL.

BSN.

PNO.

*mf*

CB.

*mf*



214

SOPRAN

*ff*

GI FOR Å MIS-TE DET-TE ER TID-EN JEG MIS-TET

MEZZO

GI FOR Å FÅ. GI FOR Å GI VI SMI - LER FOR -

BARITON

GI FOR Å GLEM-ME OG IK-KE GLEM-ME TID

FL.

*ff*

*mf*

CL.

*ff*

*mf*

BSN.

*ff*

*mf*

PNO.

*mf*

CB.



233 **ff**

SOPRAN  
TIL DU IK-KE SER MEG LEN-GER KUT-TER DEG OPP I SÅ SMÅ BIT-ER AT DU FIN-NES OV-ER ALT JEG KAN MIS-TE DEG SLIK KAN JEG MIS-TE MEG

BARITON  
EN KNU - TE

FL. **ff** *mf*

CL. **ff** *mf*

BSN. **ff** *mf*

PNO. **ff** *mf*

Cb. **ff** *mf*

239

SOPRAN  
AV-SLAG-ET

MEZZO  
Å IK-KE FÅ NO - E NO-E SOM HELST

BARITON  
KANS LANGS-MED RYGG-SØY-LEN DET-TE HAR JEG VEN-TET PÅ AV DET SOM FOR - VEN - TES

FL. *f*

CL. *f*

BSN. *f*

PNO. *f*

Cb. *f*

245

MEZZO  
LA-DET. VE-RE RENT TY-DE-LIG LA DET SI - LE INN I OR-GAN-EN - E MIN-E JEG KLAM-RER MEG FAST TIL DEN

BARITON  
TID-EN HAR LAGT SEG TIL

PNO. *mf*

Cb. *mf*



252

SOPRAN

BARITON

FL.

CL.

BSN.

PNO.

CB.

*f*

SKTÆR ØR-EN-E AV ORD-EN-E DE SKAL IK-KE HØ-RE SÅ

TID-EN HAR LAGT SEQ TIL JEG KLAM-RER MEG FAST TIL DEN

*mp*

*mp*

*mp*

*f*

*f*



259

SOPRAN

MEZZO

BARITON

FL.

CL.

BSN.

PNO.

CB.

MAN-GE SKRØK EG-E-NE SKRØK MI-NE TIL-FEL-DIG-E SKRØK

VONDT Å VE-RE SÅ TENT, DOM-MEN DIR-RER I GOL-VET

LEG-GER MEG DER FOR Å KOM-ME NÆR-ME-RE DEG

*mp*

*mp*

*mp*

*mf*

*mf*

*mf*

*mp*



280

SOPRAN  
 — VI KAN IK-KE MIS - TE DREPTE ELS-KET FALT MENS VI STOD TROD-DE VI

MEZZO  
 — VI KAN IK-KE MIS - TE DET VI SNAK-KET MENS VI SNAK-KET FALT MENS VI STOD OPP - REIST STOD VI FRØS VI UN-DER VAR -

BARITON  
 — UN-DER DYN-EN FRØS

FL.  
 —

CL.  
 —

BSN.  
 —

PNO.  
 —

CS.  
 —

287

SOPRAN  
 — VAR MEN ER LÅNT. LØYET SKALV — SLIK JEG SKALV —

MEZZO  
 MEN VAR-MET JEG DEG SKALV — SLIK JEG SKALV —

BARITON  
 VI VAR-MET JEG MEG SKALV QTOR-DE DU. HIK-STET QTOR-DE DU SKALV QTOR-DE DU. HIK-STET QTOR-DE DU

FL.  
 —

CL.  
 —

BSN.  
 —

PNO.  
 —

CS.  
 —

294

SOPRAN

*f* HVOR SKAL VI I END-E - LØS-HET ER DET - TE Å REV - NE *ff* REV-NER TEG

MEZZO

TEG

BARITON

SKALV GJØR-DE DU. HIK-STET GJØR-DE DU

FL.

*mf*

CL.

*mf*

PNO.

*mf*

CS.

*mf*

301

MEZZO

KYS-SER ORD-EN - E DU GA MEG TEG PUS-TER DEM LEV-EN-DE IG-TEN. OG HOLD-ER DEM VÅR - ME I HEND-EN - E

BARITON

MIN KTE - RE

FL.

CL.

BSN.

*mf*

PNO.

*p*

CS.

*p*

308

SOPRAN

MEZZO

BARITON

FL.

CL.

BSN.

PNO.

Cb.

SLIK ROS - ER FLAS SER...

SLIK RO - SER FAL - LER

JEG LEG - GER KRON - BLAD - ER I HEND - EN - E DIN - E OG FÅR TIL - BAK - E EN RO - SE

315

SOPRAN

BARITON

FL.

CL.

BSN.

PNO.

Cb.

*f* **K**

SE - PO - NE - RER BOK - STA - VE - NE EN FOR EN

AL - DRI HAR JEG LOV - ET NO - EN MER

*f* **K**

321

SOPRAN

TIL ORD - ET STÅR TOMT TIL - BAK - E RYK - KER KNIV - EN UT AV SET - NING - EN JEG LIK - ER AR - RET IK - KE SÅ - RET

PNO.

CL.

BGN.

PNO.

CB.

327

MEZZO

BARITON

CL.

BGN.

PNO.

CB.

*f*

HVOR - DAN SER NES - TE VER - DEN UT BÆR SENG - EN UT I DAG - EN

KAN DEN VEN - NLIGST SE - GYN - NE SNART

*mf*

*mf*

PIZZ.

332

MEZZO

BARITON

FL.

CL.

BGN.

PNO.

CB.

JEG SKAL KTE - NE MER LUFT

ET BREV GJEMT I EN STEIN - SPEKK

*f*

*f*

*f*

*f*

ARCO



