

Anders Brødsgaard  
**Behind Bars**

for  
orkester  
2008

I. ♪ = 100 (dur. 6'06")

II. ♪ = 100 (dur. 9'52")

INSTRUMENTER:

2 fløjter  
2 oboer  
2 klarinetter  
2 fagotter

horn  
trompet  
basun

klaver

1. violiner (8)  
2. violiner (8)  
bratscher (4)  
celli (4)  
kontrabasser (2)

Partitur er noteret i C  
Alle stemmer er transponeret

# Behind Bars

Anders Brødsgaard 2008

## I

**I**  $\text{♩} = 100$  **II**

1. Flute  
2.

1. Oboe  
2.

1. Clarinet in B $\flat$   
2.

1. Bassoon  
2.

Horn

Trumpet

Trombone

Piano

VI.1  
*divisi in 4 piz.*  
*fff* *pppp* *fff* *pppp*

VI.2  
*divisi in 4 piz.*  
*fff* *pppp* *fff* *pppp*

Vle.  
*divisi in 4 piz.*  
*fff* *pppp* *fff* *pppp*

Vlc.  
*divisi in 4 piz.*  
*fff* *pppp* *fff* *pppp*

D.b.

7

VI.1 *pppp* *fff* *fff* *f* *p* *pp*

VI.2 *pppp* *fff* *fff* *f* *p* *pp*

Vle. *pppp* *fff* *fff* *f* *p* *pp*

Vlc. *pppp* *fff* *fff* *f* *p* *pp*

D.b. *pppp* *fff* *fff* *f* *p* *pp*

*pizz.*



III

15

Cl. *ppp* *f*

VI.1 *pppp* *fff* *fffz* *ppp* *divisi in 2 pizz. ord.*

VI.2 *pppp* *fff* *fffz* *ppp* *divisi in 2 pizz. ord.*

Vle. *pppp* *fff* *fffz* *ppp* *divisi in 2 pizz. ord.*

Vlc. *pppp* *fff* *fffz* *ppp* *divisi in 2 pizz. ord.*

D.b. *pppp* *fff* *fffz* *ppp* *pizz. ord.*

22

Fl. *pp*  $\triangleleft$  *f*

Ob. *pp*  $\triangleleft$  *f* *pp*  $\triangleleft$  *f*

Cl. *pp*  $\triangleleft$  *f*

VI.1 *unis.* *sffz* *divisi in 2* *ppp* *cresc.*

VI.2 *unis.* *sffz* *divisi in 2* *ppp* *cresc.*

Vle. *unis.* *sffz* *divisi in 2* *ppp*

Vlc. *unis.* *sffz*

D.b.

30

Fl. *f*

Ob. *mf*

Cl. *p* *pp*

Bs. *mp*

VI.1 *(cresc.)* *divisi in 4*

VI.2 *(cresc.)* *divisi in 4*

Vle. *cresc.*

Vlc. *divisi in 2* *pp* *cresc.*

D.b. *p* *cresc.*

IV

(staccato = quasi pizz. - sempre!)

38

Fl. *pp* *fff* *pp < sfz* *pp* *sfz*

Ob. *pp* *fff* *pp < sfz* *pp* *sfz*

Cl. *fff* *pp < sfz* *pp* *sfz*

Bs. *pp* *fff* *pp < sfz* *pp* *sfz*

Hr. *pp* *sfz*

Tp. *pp* *sfz*

Tb. *pp* *fff*

VI.1 *(cresc.)* *fff pp* *ff* *f* *p*

VI.2 *(cresc.)* *fff pp* *ff* *f* *p*

Vle. *(cresc.)* *fff pp* *ff* *f* *p*  
*divisi in 4*

Vlc. *(cresc.)* *fff pp* *ff* *f* *p*  
*divisi in 4*

D.b. *(cresc.)* *fff pp* *ff* *f* *p*

FL. *f p pp PPPP sfz PP*

Ob. *f p pp PPPP sfz PP*

Cl. *f p pp PPPP sfz PP*

Bs. *f p pp PPPP sfz PP*

Hr. *mf pp f*

Tp. *mf pp f*

Tb. *mf pp f*

1. *divisi in 8 pizz. gliss. sul A (=højest mulige tone på strengen) sul E pizz. gliss. fra højeste tone på strengen. Rytme ad lib.: poco rit/poco acc. gliss. sul E*

2. *fff PP fff*

3. *pizz. gliss. sul A (=højest mulige tone på strengen) (sul A) pizz. gliss. fra højeste tone på strengen. Rytme ad lib.: poco rit/poco acc. gliss. sul A*

4. *fff PP fff*

VI.1

5. *pizz. gliss. sul D (=højest mulige tone på strengen) (sul D) pizz. gliss. fra højeste tone på strengen. Rytme ad lib.: poco rit/poco acc. gliss. sul D*

6. *fff PP fff*

7. *pizz. gliss. sul G (=højest mulige tone på strengen) (sul G) pizz. gliss. fra højeste tone på strengen. Rytme ad lib.: poco rit/poco acc. gliss. sul G*

8. *fff PP fff*

VI.2

1. *divisi in 8 pizz. gliss. sul A (=højest mulige tone på strengen) pizz. gliss. fra højeste tone på strengen. Rytme ad lib.: poco rit/poco acc. gliss. sul A*

2. *fff PP fff*

3. *pizz. gliss. sul A (=højest mulige tone på strengen) pizz. gliss. fra højeste tone på strengen. Rytme ad lib.: poco rit/poco acc. gliss. sul A*

4. *fff PP fff*

5. *pizz. gliss. sul G (=højest mulige tone på strengen) pizz. gliss. fra højeste tone på strengen. Rytme ad lib.: poco rit/poco acc. gliss. sul D*

6. *fff PP fff*

7. *pizz. gliss. sul G (=højest mulige tone på strengen) pizz. gliss. fra højeste tone på strengen. Rytme ad lib.: poco rit/poco acc. gliss. sul G*

8. *fff PP fff*

Vlc.

1. *divisi in 4 pizz. gliss. sul C (=højest mulige tone på strengen) pizz. gliss. fra højeste tone på strengen. Rytme ad lib.: poco rit/poco acc. gliss. sul G*

2. *fff PP ff*

3. *pizz. gliss. sul C (=højest mulige tone på strengen) pizz. gliss. fra højeste tone på strengen. Rytme ad lib.: poco rit/poco acc. gliss. sul C*

4. *fff PP ff*

VIc.

1. *divisi in 4 pizz. gliss. sul C (=højest mulige tone på strengen) pizz. gliss. fra højeste tone på strengen. Rytme ad lib.: poco rit/poco acc. gliss. sul D*

2. *fff PP ff*

3. *pizz. gliss. sul C (=højest mulige tone på strengen) pizz. gliss. fra højeste tone på strengen. Rytme ad lib.: poco rit/poco acc. gliss. sul C*

4. *fff PP ff*

D.b.

*pizz. gliss. sul E (=højest mulige tone på strengen) pizz. gliss. fra højeste tone på strengen. Rytme ad lib.: poco rit/poco acc. gliss. sul A*

*fff PP ff*

V

54

Fl. *p* *f* *ff* *pppp* *f*

Ob. *p* *f* *ff* *pppp* *f*

Cl. *p* *f* *ff* *pppp* *f*

Bs. *p* *f* *ff* *pppp* *f*

Hr. *pp* *f* *ff* *pp* *f* *pp* *f*

Tp. *pp* *f* *ff* *pp* *f* *pp* *f*

Tb. *pp* *f* *ff* *pp* *f* *pp* *f*

pno. *pppp* *ff* *pppp*

Viol. I *fff* *pppp*

Viol. II *fff* *pppp*

Viola *fff* *pppp*

Violoncello *fff* *pppp*

Double Bass *fff* *pppp*

divisi in 4 arco

divisi in 2 arco

Ped.



60

Fl. *pppp* *f* *pppp* *f* a 2

Ob. *pppp* *f* *pppp* *f* a 2

Cl. *pppp* *f* *pppp* *f* a 2

Bs. *pppp* *f* *pppp* *f* a 2

Hr. *pp* *f* *pp* *f* *pp* *f*

Tp. *pp* *f* *pp* *f* *pp* *f*

Tb. *pp* *f* *pp* *f* *pp* *f*

pno. *f* *pppp* *pppp* *f* *pppp*

VI.1 *ff* *pppp* *f* *pppp* *f*

VI.2 *ff* *pppp* *f* *pppp* *f*

Vle. *ff* *pppp* *f* *pppp* *f*

Vlc. *ff* *pppp* *f* *pppp* *f*

D.b. *ff* *pppp* *f* *pppp* *f*

68

Fl. *pppp* *f* *pppp* *f* *pppp* *ff* *mf*

Ob. *pppp* *f* *pppp* *f* *pppp* *ff* *mf*

Cl. *pppp* *f* *pppp* *f* *pppp* *ff* *mf*

Bs. *pppp* *f* *pppp* *f* *pppp* *ff* *mf*

Hr. *pp* *f* *pp* *ff*

Tp. *pp* *f* *pp* *ff*

Tb. *pp* *f* *pp* *ff*

pno. *pppp* *f* *p* *f*

VI.1 *pppp* *f* *pp* *lontano* *unis. con sord.*

VI.2 *pppp* *f* *pp* *lontano* *unis. con sord.*

Vle. *pppp* *f*

Vlc. *pppp* *f* *pp* *lontano* *unis. arco*

D.b. *pppp* *f* *pp* *lontano* *pizz.*

Fl. *pppp* *f* *pppp*

Ob. *pppp* *f* *pppp*

Cl. *pppp* *f* *pppp*

Bs. *pppp* *f* *pppp*

Hr. *sfz*

Tr. *sfz*

Tb. *sfz*

pno. *p*

VI.1

VI.2 *divisi in 2*

Vle. *unis. con sord.* *pp lontano*

Vlc.

D.b.

Hr. *pppp* *f* *pppp*

Tp. *pppp* *f* *pppp*

Tb. *pppp* *f* *pppp*

pno. *pppp* *f*

Vi.1 *f* *pp*

Vi.2 *f* *pp* *un.*

Vle. *f* *pp*

Vlc. *divisi in 2* *un.* *mp*

D.b.



Fl. *pppp* *p* *f*

Ob. *pppp* *p* *f*

Cl. *pppp* *p* *f*

Bs. *p* *f*

Vi.1 *mf* *pppp* *divisi in 2*

Vi.2 *mf* *pppp*

Vle. *mf* *pppp*

Vlc. *mf* *pppp*

D.b. *mf* *pppp*

97

Fl.

Ob.

Cl.

Bs.

Hr.

Tp.

Tb.

pno.

VI.1

VI.2

Vle.

Vlc.

D.b.

*pizz.*  
*sfz*

*arco*  
*pppp*

*pizz.*  
*sfz*

*c. l. batt. pizz.*  
*sfz pp*

*pizz.*  
*sfz*

*arco*  
*pppp*

*pizz.*  
*sfz*

*c. l. batt. pizz.*  
*sfz pp*

*pizz.*  
*sfz*

*arco*  
*pppp*

*pizz.*  
*sfz*

*c. l. batt. pizz.*  
*sfz pp*

*pizz.*  
*sfz*

*arco*  
*pppp*

*pizz.*  
*sfz*

*c. l. batt. pizz.*  
*sfz pp*

103

Fl. *a 2* *ff*

2.Fl. (ossia) *2. ossia:* *ff*

Ob. *a 2* *ff*

2.Ob. (ossia) *2. ossia:* *ff*

Cl. *a 2* *ff*

2.Cl. (ossia) *2. ossia:* *ff*

pno. *ff*

VI.1 *divisi in 4* *fff* *unis.* *ff*

VI.2 *divisi in 4* *pizz.* *fff* *unis.* *ff*

Vle. *divisi in 4* *pizz.* *fff* *unis.* *ff*

Vlc. *divisi in 4* *pizz.* *fff* *unis.* *ff*

D.b. *(pizz.)* *fff* *ff*

110

Fl.  
2.Fl. (ossia)  
Ob.  
2.Ob. (ossia)  
Cl.  
2.Cl. (ossia)  
pno.  
VI.1  
VI.2  
Vle.  
Vlc.  
D.b.

115

Fl.

2.Fl. (ossia)

Ob.

2.Ob. (ossia)

Cl.

2.Cl. (ossia)

Bs.

2.Bs. (ossia)

Hr.

Tp.

Tb.

pno.

VI.1

VI.2

Vle.

Vlc.

D.b.



120

Fl.

2.Fl.  
(ossia)

Ob.

2.Ob.  
(ossia)

Cl.

2.Cl.  
(ossia)

Bs.

2.Bs.  
(ossia)

Hr.

Tp.

Tb.

pno.

VI.1

VI.2

Vle.

Vlc.

D.b.

*unis.*

*divisi in 2*

*unis.*

*divisi in 2*

*unis.*

*divisi in 2*

*unis.*

*divisi in 2*

*unis.*

*divisi in 2*

*unis.*

This page of the musical score, page 18 of 'Behind Bars I' by Anders Brødsgaard, contains measures 126 through 130. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Features a melodic line with trills and triplet figures.
- 2. Flute (2.Fl. (ossia)):** Provides a supporting melodic line.
- Oboe (Ob.):** Mirrors the flute's melodic line.
- 2. Oboe (2.Ob. (ossia)):** Provides a supporting melodic line.
- Clarinet (Cl.):** Features a melodic line with trills and triplet figures.
- 2. Clarinet (2.Cl. (ossia)):** Provides a supporting melodic line.
- Bassoon (Bs.):** Features a melodic line with trills and triplet figures.
- 2. Bassoon (2.Bs. (ossia)):** Provides a supporting melodic line.
- Horn (Hr.):** Features a melodic line.
- Trumpet (Tp.):** Features a melodic line with dynamic markings *fff* and *ff*.
- Tuba (Tb.):** Features a melodic line with dynamic marking *ff*.
- Piano (pno.):** Features a complex accompaniment with chords and arpeggios, including dynamic marking *ff*.
- Violin I (VI.1):** Features a melodic line with dynamic marking *unis.*
- Violin II (VI.2):** Features a melodic line with dynamic marking *divisi in 2 unis.*
- Viola (Vle.):** Features a melodic line.
- Violoncello (Vlc.):** Features a melodic line.
- Double Bass (D.b.):** Features a melodic line.

The score includes various musical notations such as trills, triplets, and dynamic markings (*fff*, *ff*, *unis.*, *divisi in 2 unis.*). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

131

Fl.  
2.Fl.  
(ossia)  
Ob.  
2.Ob.  
(ossia)  
Cl.  
2.Cl.  
(ossia)  
Bs.  
2.Bs.  
(ossia)  
Hr.  
Tp.  
Tb.  
pno.  
VI.1  
VI.2  
Vle.  
Vlc.  
D.b.

VIII

136

Fl. *fff*

2.Fl. (ossia) *fff*

Ob. *fff*

2.Ob. (ossia) *fff*

Cl. *fff*

2.Cl. (ossia) *fff*

Bs. *fff*

2.Bs. (ossia) *fff*

Hr. *fff*

Tp. *fff*

Tb. *fff*

pno. *fff*

Vi.1 *fff sempre*

Vi.2 *fff sempre*

Vle. *fff sempre*

Vlc. *fff sempre*

D.b. *fff sempre*

Fl.  
2.Fl. (ossia)  
Ob.  
2.Ob. (ossia)  
Cl.  
2.Cl. (ossia)  
Bs.  
2.Bs. (ossia)  
Hr.  
Tp.  
Tb.  
pno.  
Vl.1  
Vl.2  
Vle.  
Vlc.  
D.b.

144

Fl.  
2.Fl. (ossia)  
Ob.  
2.Ob. (ossia)  
Cl.  
2.Cl. (ossia)  
Bs.  
2.Bs. (ossia)  
Hr.  
Tp.  
Tb.  
pno.  
VI.1  
VI.2  
Vle.  
Vlc.  
D.b.

*p*

*divisi in 4*  
*divisi in 4*  
*divisi in 2*  
*divisi in 2*

148

Fl. *"quasi pizzicato"* *fff*

2.Fl. (ossia)

Ob. *"quasi pizzicato"* *p* *fff* *a 2* *fff*

2.Ob. (ossia)

Cl. *poco rit.* *(1. solo)* *a 2* *"quasi pizzicato"* *fff*

2.Cl. (ossia)

Bs. *"quasi pizzicato"* *p* *fff* *fff*

2.Bs. (ossia)

Hr. *"quasi pizzicato"* *pp sub.* *fff* *fff sempre*

Tp. *"quasi pizzicato"* *pp sub.* *fff* *fff sempre*

Tb. *"quasi pizzicato"* *pp sub.* *fff* *fff sempre*

pno. *fff* *p* *fff* *fff*

(*Red.*)

Vl.1

Vl.2

Vle.

Vlc.

D.b.

154

Fl.

Ob.

Cl.

Bs.

Hr. (overtoner på D) 11. overtone (1+2) *fff*

Tp.

Tb.

pno. (Ped.)

VI.1

VI.2

Vle.

Vlc.

D.b.



# Behind Bars

Anders Brødsgaard 2008

## II

IX

$\text{♩} = 100$

1. Clarinet  
2. Clarinet

Piano

1. violins  
2. violins

violas

'Celli

Double bass

*1. solo*

*f* *mf*

*f* *pppp*

*(con ped.)*

*div. con sord.* *pp* *p* *pp* *pp*

*pp* *p* *pp*

*pp*

*pp*

*pp*



8

Cl.

1. vl.

2. vl.

Vle.

Vlc.

D.b.

*f* *pp* *f* *p*

*> p* *pp* *pp* *p* *pp* *pp*

*pp* *p* *pp* *pp* *p* *pp*

18

Cl. *pp* *mf* *p*

Bs. *p*

1.vl. *p* *pp* *pp* *p* *pp* *pp* *p* *pp*

2.vl. *pp* *p* *pp* *pp* *p* *pp* *p*

Vle.

Vlc.

D.b.

26

Cl. *f*

Bs. *f* *gliss.*

Pno. *pppp* *ff*

1.vl. *pp* *p* *pp* *pp* *p* *senza sord.*

2.vl. *pp* *pp* *p* *pp* *p* *senza sord.*

Vle.

Vlc.

D.b.

X

32

Fl. *mp*

Ob. *p*

Cl. *p*

Bs.

1.vl. *pp un poco più aggressivo*

2.vl. *pp un poco più aggressivo*

Vle. *pp un poco più aggressivo*

Vlc. *pp un poco più aggressivo fp fp fp fp fp pp*

D.b. *pp un poco più aggressivo*

42

Fl. *p*

Ob. *p*

Cl.

1.vl.

2.vl.

Vle. *fp fp f*

Vlc. *div. unis.*

D.b.

Musical score for page 4 of "Behind Bars II" by Anders Brødsgaard. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hr.), Trumpet (Tp.), Trombone (Tb.), Piano (Pno.), Violin I (1.vl.), Violin II (2.vl.), Viola (Vle.), Violoncello (Vlc.), and Double Bass (D.b.). The score is in 3/4 time and features various dynamics and articulations.

Key features of the score include:

- Flute (Fl.):** Starts at measure 49 with a melodic line marked *p*. It features several slurs and dynamic markings including *p*, *pp*, *mp*, and *p*.
- Oboe (Ob.):** Remains mostly silent, with a few notes in the later measures marked *p*.
- Clarinet (Cl.):** Features a complex melodic line with many slurs and dynamic markings including *pp*, *p*, *mp*, and *p*.
- Bassoon (Bs.):** Provides harmonic support with sustained notes and slurs.
- Violins (1.vl., 2.vl.):** Violin I has a melodic line with slurs and dynamics. Violin II has a more rhythmic accompaniment with slurs and dynamics.
- Viola (Vle.):** Features a melodic line with a *p cresc.* marking and a dashed line indicating a dynamic change.
- Violoncello (Vlc.):** Features a melodic line with *div.* (divisi) and *unis.* (unison) markings.
- Double Bass (D.b.):** Provides a steady bass line with slurs and dynamics.

56 *pp* *ff* **XI**

Fl. *pp* *ff* *f*

Ob. *pp* *ff* *f*

Cl. *pp* *ff* *f*

Bs. *p* *ff* *ff* (2. bs.: con køkkenrullerør)

Hr. *f* 7. overtone [transp.: på E]

Tp. *f*

Tb. *f*

Pno. *p* *f*

1.vl. *f*

2.vl. *f*

Vle. *(cresc.)* *ff* *f*

Vlc. *f*

D.b. *f*

64

Fl. *fp* *f* *pppp* *p* *ff*

Ob. *f* *p*

Cl. *p* *ff*

Bs. *f* *ff*

Hr. 7. overtone [transp.: på A] 11. overtone [transp.: på D]

Tp. II pos. IV pos.

Tb. 3

Pno.

1.vl. *v*

2.vl. *v*

Vle. *v*

Vlc. *v*

D.b. *v*

70

Fl. *p* *ff*

Ob. *ff* *pp* *mf* *ff*

Cl. *f* *p* *ff*

Bs. *ff* *ff*

Hr. *ossia.*

Tp. *ossia.*

Tb.

Pno. *pp* *ff*

1.vl.

2.vl.

Vle. *ff*

Vlc.

D.b.

XII

78

Fl. *pp* *f*

Ob. *pp* *f*

Cl. *pp* *f*

Bs. *pp* *f*

Hr. *f* *f* *f* *fp*

Tp. *f* *f* *f* *fp*

Tb. *f* *f* *f*

1. *div. in 8* *pp* *f* *pp* *f* *pp* *mf*

2. *pp* *f* *pp* *f* *pp* *mf*

3. *pp* *f* *pp* *f* *pp* *mf*

4. *pp* *f* *pp* *f* *pp* *mf*

5. *pp* *f* *pp* *f* *pp* *mf*

6. *pp* *f* *pp* *f* *pp* *mf*

7. *pp* *f* *pp* *f* *pp* *mf* *unis.*

8. *pp* *f* *pp* *f* *pp* *mf*

1. *div. in 8* *unis.* *pp* *f* *pp* *f* *pp* *mf*

2. *pp* *f* *pp* *f* *pp* *mf*

3. *unis.* *pp* *f* *pp* *f* *pp* *mf*

4. *pp* *f* *pp* *f* *pp* *mf*

5. *unis.* *pp* *f* *pp* *f* *pp* *mf*

6. *pp* *f* *pp* *f* *pp* *mf*

7. *unis.* *pp* *f* *pp* *f* *pp* *mf*

8. *pp* *f* *pp* *f* *pp* *mf*

Vle. *ff*

Vlc. *ff*

D.b. *f*



88

1.

Ob.

Cl.

Bs.

Hr.

Tp.

Tb.

1. 2.

3. 4.

5. 6.

7. 8.

1. 2.

3. 4.

5. 6.

7. 8.

1. 2.

3. 4.

5. 6.

7. 8.

Vle.

Vlc.

D.b.

95

Ob. *< f >* *fp* *f* *fp*

Cl. *f* *< f >*

Bs. *fp* *fp* *fp*

Hr. *< f >* *fp* *fp* *fp*

Tp. *f* *fp* *sfz*

Tb. *f >* *< f >* *fp >* *fp*

I.vl. 1. *p* *div.* *unis.* *div.*

I.vl. 2. *p* *div.* *unis.* *div.*

I.vl. 3. *p* *div.*

I.vl. 4. *p*

I.vl. 5. *p*

I.vl. 6. *p*

I.vl. 7. *p*

I.vl. 8. *p*

2.vl. 1. *p* *div.* *unis.* *div.*

2.vl. 2. *p*

2.vl. 3. *p*

2.vl. 4. *p*

2.vl. 5. *p*

2.vl. 6. *p*

2.vl. 7. *p* *div.*

2.vl. 8. *p*

Vle. *div. in 2*

Vlc. 1. *div. in 2*

Vlc. 2. *div. in 2*

Vlc. 3. *div. in 2*

Vlc. 4. *div. in 2*

Db. *div. in 2*

102

Ob. *f* *f* *f* *p*

Cl. *f* *f* *fp*

Bs. *f* *fp* *fp*

Hr. *f*

Tp. *f*

Tbn. *f*

1.vl. *unis.* *tutti*

2.vl. *unis.* *tutti*

Vle. *div.* *div.*

Vlc. *div.* *div.*

D.b.

## XIII

106

Fl. *ff* *a2* *f*

Ob. *f* *a2*

Cl. *f* *a2*

Bs. *f*

Hr. *p* *f*

Tp. *f* *p* *f* *p* *f*

Tb. *fp* *f*

Pno. *f* *ff*

1.vl. *ff*

2.vl. *ff*

1. *unis.* *div.* *f*

2. *f*

3. *unis.* *div.* *f*

4. *f*

1. *f*

2. *f*

3. *f*

4. *f*

D.b. *div.* *f*

110

Fl.  
Ob.  
Cl.  
Bs.  
Hr.  
Tp.  
Tb.  
1.vl.  
2.vl.  
1.  
2.  
Vle.  
3.  
4.  
1.  
2.  
Vlc.  
3.  
4.  
D.b.

Detailed description: This page of a musical score, numbered 110, contains measures 110 through 114. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hr.), Trumpet (Tp.), Trombone (Tb.), Violin I (1.vl.), Violin II (2.vl.), Violins (1-4), Violas (1-4), and Double Bass (D.b.). The Flute part features a complex rhythmic pattern with many sixteenth notes and grace notes. The Oboe, Clarinet, and Bassoon parts have smoother, more melodic lines. The Horn, Trumpet, and Trombone parts provide harmonic support with sustained notes and some rhythmic movement. The Violin I and II parts play a steady eighth-note accompaniment. The Violins and Violas (1-4) and the Double Bass part provide a harmonic foundation with sustained chords and some rhythmic patterns.

116

Fl.

Ob.

Cl.

Bs.

Hr.

Tp.

Tb.

IV pos.

3 3

1.vl.

2.vl.

1. unis.

2.

Vle. unis.

3.

4.

1.

2.

Vlc.

3.

4.

1. tutti

2.

3.

4.

D.b.

12/

Fl.

1. *a 2*

2.

Ob.

Cl.

Bs.

*a 2*

Hr.

3

3

Tp.

Tb.

Pno.

*ff*

1.vl.

2.vl.

Vle.

1. *tutti*

2.

3.

4.

Vlc.

1. *unis.*

2. *tutti*

3. *unis.*

4.

D.b.

XIV

Musical score for page 16, featuring woodwinds, brass, strings, and piano. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hr.), Trumpet (Tp.), Trombone (Tb.), and Piano (Pno.). The second system includes Violin I (1.vl.), Violin II (2.vl.), Viola (Vle.), and Violoncello (Vlc.).

Measure 126 is marked with a *ff* dynamic. The woodwinds (Fl., Ob., Cl.) play a melodic line with a *ff* dynamic. The brass (Hr., Tp., Tb.) play a rhythmic pattern with a *f* dynamic. The strings (Vle., Vlc.) play a melodic line with a *ff* dynamic. The piano (Pno.) is silent.



Musical score for page 17, measures 130-134, Anders Brødsgaard: Behind Bars II. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hr.), Trumpet (Tp.), Trombone (Tb.), Piano (Pno.), Violin I (1.vl.), Violin II (2.vl.), Viola (Vle.), and Violoncello (Vlc.).

The score is written in 2/4 time, with a key signature of one flat. Measure 130 starts with a *pp* dynamic. The woodwinds (Fl., Ob., Cl., Bs.) play a complex rhythmic pattern of eighth notes with various accidentals. The brass instruments (Hr., Tp., Tb.) play a more melodic line with sustained notes and dynamic markings such as *pp* and *fff*. The Piano (Pno.) part is mostly silent, with some chords in measures 133-134. The Violin I (1.vl.) and Violin II (2.vl.) parts feature sustained notes with dynamic markings like *fff* and *non flag.* The Viola (Vle.) and Violoncello (Vlc.) parts play a rhythmic pattern of quarter notes.

XV

138 *a2*

Fl. *p* *a2* *f* *ff* *p* *f*

Ob. *fp* *p* *fp* *f* *p* *p*

Cl. *p* *a2* *p* *p* *p* *p* *f*

Bs. *(a2)* *p* *p* *p* *p* *p*

Hr. *p* *fp* *p* *p* *p* *p*

Tp. *fp* *p* *fp* *fp* *fp* *p*

Tb. *p* *p* *p* *p* *p* *p*

Pno. *f* *p* *pp*

1. *unis.* *tutti*

2. *fp* *p* *pp*

3. *fp* *p*

4. *fp* *p*

5. *fp* *p*

6. *fp* *p*

7. *fp* *p*

8. *fp* *p*

1. *div. in 4* *unis.* *div.*

2. *fp* *p* *p* *div.*

3. *fp* *p* *p* *div.*

4. *fp* *p* *p* *div.*

5. *fp* *p* *p* *div.*

6. *fp* *p* *p* *div.*

7. *fp* *p* *p* *div.*

8. *fp* *p* *p* *div.*

1. *p* *p* *p* *p*

2. *p* *p* *p* *p*

3. *p* *p* *p* *p*

4. *p* *p* *p* *p*

1. *p* *p* *p* *p*

2. *p* *p* *p* *p*

3. *p* *p* *p* *p*

4. *p* *p* *p* *p*

1. *p* *p* *p* *p*

2. *p* *p* *p* *p*

3. *p* *p* *p* *p*

4. *p* *p* *p* *p*

D.b. *p* *p* *p* *p*

146

Fl. *p* *pp* < *fp* *pp*

Ob. *fp* *pp* < *fp* *pp*

Cl. *f* *pp* < *fp* *pp*

Bs. *pp* < *fp* *pp*

Hr. *fp* *pp* — *fp* *pp*

Tp. *con sord. (harmon)*  
o = open  
+ = closed *pp* — *fp* *pp*

Tb. *pp* — *fp* *pp*

1.vl. *f* *pp* *ppp*

1. *fp* *fp* *pp*

2. *fp* *fp* *pp*

3. *fp* *fp* *pp*

4. *fp* *fp* *pp*

2.vl. 5. *fp* *fp* *pp*

6. *fp* *fp* *pp*

7. *fp* *fp* *pp*

8. *fp* *fp* *pp*

Vle. 1. *fp* *fp* *pp* *div.*

2. *fp* *fp* *pp* *div.*

3. *fp* *fp* *pp* *div.*

4. *fp* *fp* *pp* *div.*

Vlc. 1. *fp* *fp* *pp* *div.*

2. *fp* *fp* *pp* *div.*

3. *fp* *fp* *pp* *div.*

4. *fp* *fp* *pp* *div.*

D.b. *div.* *fp* *fp* *pp* *unis.*

XVI

155

Fl.

Ob.

Cl.

Bs.

Hr.

Tp.

Tb.

Pno.

1.vl.

1.  
2.

3.  
4.

2.vl.  
5.  
6.  
7.  
8.

Vle.  
1.  
2.  
3.  
4.

Vlc.  
1.  
3.  
4.

D.b.

*f* *p* *ff* *pp* *tutti* *pp*

162

Cl. *f* > *pp* *pp* *f*

Bs. 1. *pp* *p*

Pno. *f* > *ppp* *ppp* > *mf* *mp*

1.vl.

2.vl.

Vle.

Vlc.



169

Cl. *pp*

Pno. *p* > *pp* > *pp*

1.vl.

2.vl.

Vle.

Vlc.