

eeee

for

TRUMP*e*T

T*e*NORSAX

[amplified] ACCORD*e*ON and

[EL*e*CTRIC] [fretless] BASS

Anders Brødsgaard 2002

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Duration: ca. 5 minutes

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I ♩ = 104

1 "slap-effect" 2 3 4 5 6

Trumpet (written in C) *fff* (ord.) ("slap") *fff* ord. staccatissimo "slap"

Tenor saxophone (written in C) *fff* ("slap-effect") (ord.) ("slap") *fff* ord. "slap"

Accordion *fff* imitate "slap-effect" (ord.) ("slap") *fff* ord. staccatissimo

Bass guitar *fff* pizz. "slap-effect" (ord.) ("slap") *fff* ("slap")

II

7 8 9 10 11

Tp. *ord.*

Ts. *ord. staccatissimo*

Acc. *ord.*

B.g. *pizz. ord.*

III

12 13 14 15

Musical score for measures 12-15. The score is for four instruments: Trumpet (Tp.), Trombone (Ts.), Accordion (Acc.), and Bassoon (B.g.). The key signature is one sharp (F#) and the time signature is 2/4. Measure 12 is in 2/4, and measures 13-15 are in 4/4. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. The Trumpet and Trombone parts have a similar melodic line, while the Accordion and Bassoon provide harmonic support with chords and moving lines.

16 17 18 19

Musical score for measures 16-19. The score is for four instruments: Trumpet (Tp.), Trombone (Ts.), Accordion (Acc.), and Bassoon (B.g.). The key signature is one sharp (F#) and the time signature is 2/4. Measure 16 is in 2/4, and measures 17-19 are in 4/4. The music continues with complex rhythmic patterns. The Trumpet and Trombone parts have a similar melodic line, while the Accordion and Bassoon provide harmonic support with chords and moving lines.

IV

20 21 22 23 24

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

Ts. *f* *f* *pp* *f*

Acc. *f*

B.g. ("slap") *f* (ord.)

25 26 27 28 29

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

Ts. *ppp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f*

Acc. *ppp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f*

B.g.

30 31 32 33 34

Tp. *ff* *pp* *f* *fp* *f* *fp* *f* *f* *p*

Ts. *ff* *pp* *f* *fp* *f* *p* *f* *fp* *f*

Acc. *ff* *pp* *f* *fp* *f* *fp* *fp* *f* *p* *f*

B.g.

35 36 37 38 39

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

Ts. *pp* *ff* *fp* *f* *fp* *f* *fp* *f* *fpp*

Acc. *pp* *ff* *fp* *f* *fp* *f* *fp* *fp* *f* *fpp*

B.g.

40 41 42 43 44 45 46

V

Tp. *ff*

Ts. *ff*

Acc. *ff* *poco f*

B.g. *l.v.* *cantabile* *mp*

47 48 49 50 51

Tp.

Ts. *pppp* *mp* (with bass)

Acc. *f* *pp* *f* (accents ad lib. in dim.)

B.g.

52 53 54 55 56

Tp.

Ts.

Acc.

B.g.

pp *mp*

ff *pp* *f* *ff*

57 58 59 60 61 62

Tp.

Ts.

Acc.

B.g.

VI with harmon mute

p *mp* *poco* *f*

ff *p* *ff* *p* *ff*

mp (with bass)

63 64 65 66 67 68

Tp. *f* *p*

Ts. *mp* Fade long notes with bass pizz. (until m.74)

Acc. Fade long notes with bass pizz. (until m.74)

B.g.

69 70 71 72 73 74 75

Tp. *f* *f*

Ts. *(non legato)* *f* (fade with bass) *f* *sim.*

Acc. *f* (fade with bass) *f* *sim.*

B.g. *f* *f*

VII

76 77 78 79

Tp. *ff marcato* *p < ff* *p < ff* *p < ff* *p < ff*

Ts. *ff marcato* *p < ff* *p < ff* *p < ff* *p < ff*

Acc. *ff marcato* *p < ff* *p < ff* *p < ff* *p < ff*

B.g. *ff marcato* *p < ff* *p < ff* *p < ff* *p < ff*

VIII

80 81 82 83

Tp. *ff* *p* *ffp* *ff* *p sub.*

Ts. *ff* *p* *ffp* *ff* *p sub.*

Acc. *ff* *p* *ffp* *ff* *p sub.*

B.g. *ff* *ff* *sub. mf legato*

84 85 86 87

Tp.

Ts.

Acc.

B.g.

mf non legato

88 89 90 91 92

Tp.

Ts.

Acc.

B.g.

mf

mf non legato

93 94 95 96 97

Trp. *senza sord.* *pp*

Ts.

Acc.

B.g.

98 99 100 101 102 103

IX

Trp. *ff*

Ts. *ff*

Acc. *ff*

B.g. *ff*

X

104 105 106 107

Tp. *pp*

Ts. *pp*

Acc. *pp*

f (dialogue with bass)

B.g. *p*

108 109 110 111

Tp.

Ts.

Acc.

B.g.

112 113 114 115

Tp.

Ts.

Acc.

B.g.

f *pp*

f *pp*

f *pp*

XI

116 117 118 119

Tp.

Ts.

Acc.

B.g.

ff

ff

ff

ff

120 121 122 123

Tp.

Ts.

Acc.

B.g.

XII

124 125 126 127 128

Tp.

Ts.

Acc.

B.g.

fff

129 130 131 132

Tp.

Ts.

Acc.

B.g.

133 134 135 136

Tp.

Ts.

Acc.

B.g.

XIII

ff

"slap"

imitate "slap-effect"