

Torstein Aagaard-Nilsen

Triptych

Rhapsody for

Piano and Brass Band



2023

Triptych - rapsodi for piano og brass band er skrevet på oppdrag fra Rune Alver, som en del av et prosjekt han har kalt "brass møter klassisk".

Musikken i pianopartiene er et bearbejdet utvalg fra de tre suiteene Øyeblikksbilder som ble komponert for Rune Alver i tidsrommet 2021-2023. Jeg kaller det en rapsodi i stede for klaverkonsert, men må innrømme at verket inneholder alle elementer en klaverkonsert normalt inneholder. Prosjektet er støttet av Komponistenes vederlagsfond.

Triptych vil kunne oppleves som en reise i ulike stemninger, i musikalske landskap, i ulike farger og øyeblikk. Dette skaper til slutt et helt bilde. Som tittelen indikerer er det tre deler:

Første sats har et folkloristisk preg, med naturtoneklanger og musikalske landskapsbilder.

Andre sats er preget av alvor. Verdens uroligheter preger virkeligheten til mange i mye større grad nå enn før 22 februar 2022.

Tredje sats er lys og optimistisk. Den må være slik. Vi kan ikke miste håpet.

September 2023
Torstein Aagaard-Nilsen

Percussion requirements

Percussion 1:

Deep drum (Tom-tom), Bongo, Triangle, Cymbal (loose), Tambourine, 2 Wine glasses, Wind chimes (metal)

Percussion 2:

Metal bar, Glockenspiel, Tubular bells, 2 Wine glasses, Wind chimes (glass)

Percussion 3:

Snare drum, Vibraphone, Glockenspiel (share with perc. 2), 2 Wine glasses, Wind chimes (metal)

Please notice:

All the brass players in the band should bring one item of metal to produce a high pitched "pling".

DURATA: ca. 27'

Komponistenes vederlagsfond

Score

Triptych

for piano and brass band

Torstein Aagaard-Nilsen

2023

I

Moderato ♩ = c. 88

11

The score is for a brass band and piano. It begins with a piano introduction at measure 11, marked *f* and *pp*. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The brass band enters with a *f* dynamic. The E♭ Cornet, Solo Cornet in B♭, Repiano Cornet in B♭, 2nd and 3rd Cornets in B♭, Flugelhorn, Solo Horn in E♭, 1st and 2nd Horns in E♭, 1st and 2nd Baritone in B♭, 1st, 2nd, and Bass Trombones, Euphonium, Eb Bass, and Bb Bass all play a similar melodic line. The percussion parts include Cymbal, Glsp., and Vibraph. with dynamics ranging from *f* to *pp* and *mp*. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.

Allegretto flessibile ♩ = c.80

20

Piano score for Pno., Eb Cnt., Solo Cnt., Rep., 2nd Cnt., 3rd Cnt., Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Perc. 1, Perc. 2, Perc. 3. Includes musical notation, dynamics (mf, p dolce), and performance instructions (Ped. ad lib.).

21

Pno.

pp *cresc.* *f*

21

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

mf *p*

Str. mute *f*

Str. mute *f*

f

f

f

f

f

Poco meno mosso

36 *cresc.* *f* *secco* *p dim.* 39

Pno.

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

mf *mf* *mf* *mf* *mf* *mf* *mf*

Hn's

Barit's

Moderato,
poco meno mosso

Semplice e flessibile ♩ = c. 90

45

Pno. *pp* *dolchiss.*

E♭ Cnt.

Solo Cnt.

Rep. *pp* Hrm. mute

2nd Cnt. *pp* Hrm. mute

3rd Cnt. *pp* Hrm. mute

Flghn. *p* *dolce e espress.*

Solo Hn. *p* *dolce e espress.*

1st Hn. *p* *dolce e espress.*

2nd Hn. *p* *dolce e espress.*

1st Bar. *p*

2nd Bar. *p*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2 *p*

Perc. 3 *p*

58 61 73

Pno.

E♭ Cnt. *p* Hrm. mute Solo Crt.

Solo Cnt. *p* One Hrm. mute

Rep. *p* Hrm. mute

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn. *p* Mute

1st Hn. *p* Mute

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. *p* Hrm. mute

2nd Tbn. *p* Hrm. mute

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2 *p* (Gl.)

Perc. 3 *p* (Vib.)

75

Pno.

85

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

pp

pp

pp

86

Pno.

3

(trem.)

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

pp

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94 **Meno mosso**

Piano score for Pno. and vocal/ensemble parts. The piano part features complex rhythmic patterns with triplets and sextuplets. The vocal parts include a Solo Cnt. line with a melodic line and lyrics, and other vocal parts (Rep., 2nd Cnt., 3rd Cnt., Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar.) which are mostly silent. The percussion parts (Perc. 1, 2, 3) are also mostly silent, with Perc. 2 and 3 having a few notes at the end of the page.

94 **Meno mosso**

Pno.

3 3 3 3 6 6

94 Solo Cnt.

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

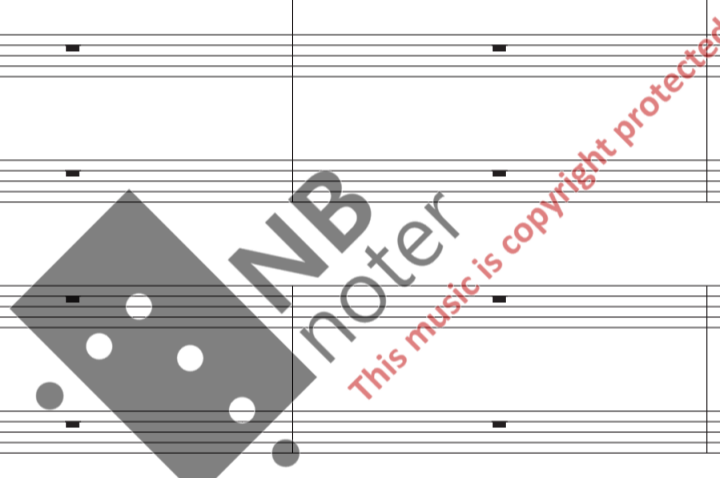
Perc. 1

Perc. 2

Perc. 3

ppp

ppp



Moderato ♩ = c. 88

100

109

Pno. *dolchiss.* *ff*

E♭ Cnt. *f*

Solo Cnt. *f* Open All

Rep. *f* Open

2nd Cnt. *f* Open

3rd Cnt. *f* Open

Flghn. *f* Open

Solo Hn. *f* Open

1st Hn. *f* Open

2nd Hn. *f* Open

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f* Open

2nd Tbn. *f* Open

B. Tbn. *f*

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

Perc. 1 Cymbal *mf* *p* *f*

Perc. 2 (Gl.) *f*

Perc. 3 (Vib.) *f*

111 *8va* *loco*

Pno. *mf* 5 6 6 6

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn. *pp dolce e espress.*

1st Hn. *pp dolce e espress.*

2nd Hn. *pp dolce e espress.*

1st Bar. *mp dolce e espress.*

2nd Bar. *mp dolce e espress.*

1st Tbn. *p pp*

2nd Tbn. *p pp*

B. Tbn. *p pp*

Euph. *mp dolce e espress. p*

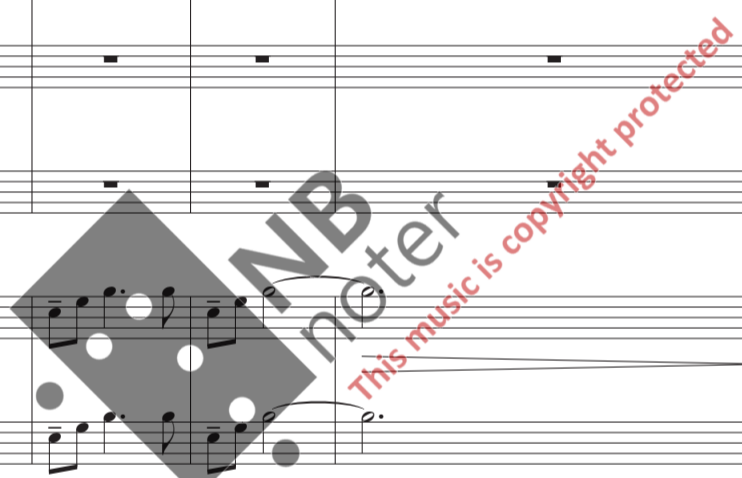
E♭ Bass *pp dolce e espress.*

B♭ Bass *p pp*

Perc. 1

Perc. 2

Perc. 3

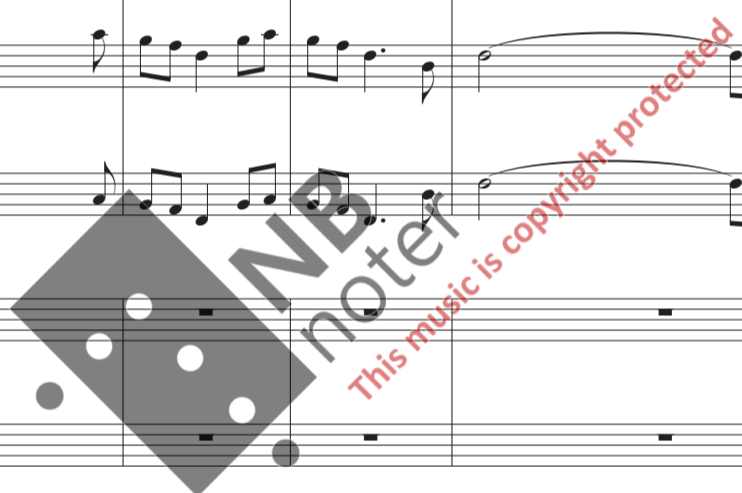


120

8va

Piano score for 'Triptych' starting at measure 120. The score includes parts for Piano (Pno.), Eb Clarinet (Eb Cnt.), Solo Clarinet (Solo Cnt.), Repetitive Clarinet (Rep.), 2nd Clarinet (2nd Cnt.), 3rd Clarinet (3rd Cnt.), Flute (Flghn.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Eb Bass, Bb Bass, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).

Key performance markings include *pp dolce e espress.* for the Horns and *mp* for the Euphonium. A dynamic marking of *8vb* is also present. The piano part features complex rhythmic patterns with sixteenth-note runs and triplets.



130

127

Pno.

f

dim.

p

6

3

E♭ Cnt.

pp dolce e espress.

Solo Cnt.

pp dolce e espress.

Rep.

pp dolce e espress.

2nd Cnt.

pp dolce e espress.

3rd Cnt.

pp dolce e espress.

Flghn.

pp

Solo Hn.

1st Hn.

2nd Hn.

Crt.s

1st Bar.

pp

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

135

Pno. *cresc.* *f* *poco marcato* *loco*

6 6 3 6 6 6 6 6 6 6

8^{va}

135

E♭ Cnt.

Solo Cnt. *p*

Rep.

2nd Cnt.

3rd Cnt.

Flghn. *p*

Solo Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar.

2nd Bar.

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn. *p*

Euph.

E♭ Bass *p*

B♭ Bass *p*

Perc. 1

Perc. 2

Perc. 3

141 *8^{va}*

Pno.

141

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

Bb Bass

Perc. 1

Perc. 2

Perc. 3

pp

pp

pp dolce e espress.

pp dolce e espress.

8^{va}

8^{vb}

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146

Pno.

mf

6

dim.

mf

pp

pp

pp

pp

146

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

Bb Bass

Perc. 1

Perc. 2

Perc. 3

152

154

Pno.

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

p

dim.

mp

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Poco ritard.

164

Pno. *pp* *p* *pp*

Eb Cnt. *pp* Hrm. mute

Solo Cnt. *pp*

Rep. *pp* Hrm. mute

2nd Cnt. *pp* Hrm. mute

3rd Cnt. *pp* Hrm. mute

Flghn. *pp* Mute

Solo Hn. *pp* Mute

1st Hn. *pp*

2nd Hn. *pp*

1st Bar. *pp*

2nd Bar. *pp*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *pp*

Eb Bass *ppp*

Bb Bass *ppp*

Perc. 1

Perc. 2 (Gl.) *pp*

Perc. 3 (Vib.) *pp*

Cadenza

168

Piano score for measures 168-177. The score is in 2/4 time. The right hand starts with a treble clef and a key signature of one sharp (F#). The left hand starts with a bass clef and a key signature of one flat (Bb). The music features a series of eighth-note patterns in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *p* and *loco*. An 8va line is indicated above the right hand.



Piano score for measures 178-183. The score is in 3/4 time. The right hand starts with a treble clef and a key signature of one flat (Bb). The left hand starts with a bass clef and a key signature of one flat (Bb). The music features a series of eighth-note patterns in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *pp*, *slent.*, *a tempo, ma ad lib.*, and *p*. An 8va line is indicated above the right hand, and a 15ma line is indicated above the left hand.



Piano score for measures 184-190. The score is in 3/4 time. The right hand starts with a treble clef and a key signature of one flat (Bb). The left hand starts with a bass clef and a key signature of one flat (Bb). The music features a series of eighth-note patterns in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *mp* and *loco*. An 8va line is indicated above the right hand.



Piano score for measures 191-197. The score is in 3/4 time. The right hand starts with a treble clef and a key signature of one flat (Bb). The left hand starts with a bass clef and a key signature of one flat (Bb). The music features a series of eighth-note patterns in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *dim.*, *p*, *cresc.*, and *f*. An 8va line is indicated above the right hand.

199 A tempo

198

Pno.

mp *poco marcato*

6 3 6 6 6

E♭ Cnt.

Open *f*

Solo Cnt.

Rep.

Open *f*

2nd Cnt.

Open *f*

3rd Cnt.

Open *f*

Flghn.

Open *f* Solo *p dolce e espress.*

Solo Hn.

Open *f* *p dolce e espress.*

1st Hn.

f *p dolce e espress.*

2nd Hn.

f *p dolce e espress.*

1st Bar.

f *p*

2nd Bar.

f *p*

1st Tbn.

f

2nd Tbn.

f

B. Tbn.

f

Euph.

f

E♭ Bass

f

B♭ Bass

f

Perc. 1

Cymbal *f*

Perc. 2

Gl.sp. *f*

Perc. 3

Vibraph. *f*

209

8va

208

Pno.

208

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

mf

mf

mf

pp

mp

mp

One

II

Tranquillo ♩ = c. 40

Alla marcia ♩ = c. 96

218

Pno. *mp legato*

E♭ Cnt.

Solo Cnt. *p cresc.*

Rep. *p cresc.*

2nd Cnt. *p cresc.*

3rd Cnt. *p cresc.*

Flghn. *p cresc.*

Solo Hn. *p cresc.*

1st Hn. *p cresc.*

2nd Hn. *p cresc.*

1st Bar. *p cresc.*

2nd Bar. *p cresc.*

1st Tbn. *p cresc.*

2nd Tbn. *p cresc.*

B. Tbn. *p cresc.*

Euph. *Both p cresc.*

E♭ Bass *p cresc.*

Bb Bass *p cresc.*

Perc. 1 *Deep tom-t. f*

Perc. 2 *Metal bar p cresc.*

Perc. 3 *Snare dr. p cresc.*

230

♩ = c. 40

239

♩ = c. 96

Piano score for *Triptych*, measures 229-239. The score includes parts for Piano (Pno.), Eb Clarinet (Eb Cnt.), Solo Clarinet (Solo Cnt.), Repetition (Rep.), 2nd Clarinet (2nd Cnt.), 3rd Clarinet (3rd Cnt.), Flute (Flghn.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Eb Bass, Bb Bass, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).

Measures 229-238 are marked with **ff** and *pesante martellato sempre*. Measure 239 is marked with **ff**. The piano part (measures 239-240) is marked with **pp**. The tempo markings are $\text{♩} = c. 40$ and $\text{♩} = c. 96$.

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240

Pno.

245 $\text{♩} = c. 40$

ff *sf pp* *poco rubato*

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

♩ = c. 96

♩ = c. 40

Piano score for Triptych, page 28. The score includes parts for Piano (Pno.), Eb Clarinet (Eb Cnt.), Solo Clarinet (Solo Cnt.), Repetitive Clarinet (Rep.), 2nd Clarinet (2nd Cnt.), 3rd Clarinet (3rd Cnt.), Flute (Flghn.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Eb Bass, Bb Bass, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).

The score is divided into two systems. The first system (measures 249-255) features the piano accompaniment and the vocal ensemble. The piano part begins with a *mp legato* texture in the right hand and a *p* texture in the left hand. The vocal ensemble consists of Eb Cnt., Solo Cnt., Rep., 2nd Cnt., and 3rd Cnt., all playing *ff* chords. The Solo Cnt. and Rep. parts include the instruction "One" and *pp* dynamics. The Flghn. part is marked *p sotto voce*. The Solo Hn. part is also marked *p sotto voce*. The 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, and Bb Bass parts all play *ff* chords.

The second system (measures 256-262) continues the piano accompaniment and the vocal ensemble. The piano part features a *pp* texture in the right hand and a *poco rubato* texture in the left hand. The vocal ensemble continues with *ff* chords. The Flghn. part is marked *p sotto voce*. The Solo Hn. part is also marked *p sotto voce*. The 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, and Bb Bass parts all play *ff* chords. The Percussion parts include Triang. (*pp*), Gl.sp. (*poco rubato*), and Vibraph. (*poco rubato*).

The score includes various musical notations such as dynamics (*mp*, *p*, *ff*, *pp*), articulation (*legato*, *poco rubato*), and performance instructions (*One*, *sotto voce*). The time signature is 4/16, and the key signature is Bb major.

257

Pno. *p sotto voce* *sf pp* *p* *mp* *p* *lunga*

257

E♭ Cnt. *4/16*

Solo Cnt. *4/16*

Rep. *4/16*

2nd Cnt. *4/16*

3rd Cnt. *4/16*

Flghn. *4/16*

Solo Hn. *4/16*

1st Hn. *4/16*

2nd Hn. *4/16*

1st Bar. *4/16*

2nd Bar. *4/16*

1st Tbn. *4/16*

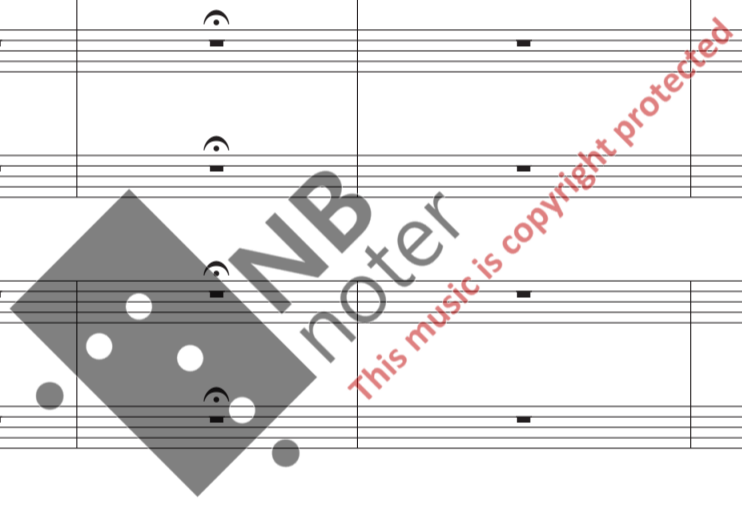
2nd Tbn. *4/16*

B. Tbn. *4/16*

Euph. *4/16*

E♭ Bass *4/16*

B♭ Bass *4/16*



Perc. 1 *4/16*

Perc. 2 (Gl.) *pp* *4/16*

Perc. 3 (Vib.) *pp* *4/16*

♩ = c. 96

269

Piano score for Triptych, page 30, measures 264-273. The score includes parts for Piano (Pno.), Eb Clarinet (Eb Cnt.), Solo Clarinet (Solo Cnt.), Repetition (Rep.), 2nd Clarinet (2nd Cnt.), 3rd Clarinet (3rd Cnt.), Flute (Flghn.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Eb Bass, Bb Bass, Percussion 1 (Tom-t.), Percussion 2 (Metal), and Percussion 3 (S.dr.).

The score is in 4/16 time with a tempo of approximately 96 beats per minute. The key signature has one sharp (F#). The music features a complex rhythmic pattern of eighth and sixteenth notes. Dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo), with frequent use of *cresc. poco a poco* (crescendo poco a poco) and *p* (piano). The piano part features a dense texture of chords and arpeggios, with some measures marked *ff*. The woodwind and brass parts have similar rhythmic patterns, often with *cresc. poco a poco* markings. The percussion parts include Tom-toms, Metal, and Snare Drum, all with *cresc. poco a poco* markings.

Measures 264-273 show a progression of dynamics and textures. Measure 269 is marked with a box containing the number 269. The score ends with a double bar line and repeat signs.

276 278 ♩ = c. 40 ♩ = c. 96

Pno. *p sotto voce* *p* *mf*

E♭ Cnt. *ff*

Solo Cnt. *ff*

Rep. *ff*

2nd Cnt. *ff*

3rd Cnt. *ff*

Flghn. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Perc. 1 (Tom-t.) *ff*

Perc. 2 (Metal) *ff*

Perc. 3 *ff*

287 288 $\text{♩} = c. 40$ *lunga*

Pno. *mf* *dim.* *pp* *mp legato* *p* *sotto voce*

E♭ Cnt. *pp*

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn. *pp*

Solo Hn. *pp*

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1 (Tri.) *pp*

Perc. 2 (Gl.) *pp*

Perc. 3 (Vib.) *pp*

lunga 295 ♩ = c. 96

300

Pno.

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2 (Metal)

Perc. 3 (S.dr.)

ff

p

8vb

crescendo poco a poco.....

(Tom-t.)

(Metal)

(S.dr.)

Serioso ♩ = c. 60

305

Pno. *p dolce*
Una corda
Ped. sempre

305

E♭ Cnt. *fff*

Solo Cnt. *fff*
Cup mute
pp dolce

Rep. *fff*

2nd Cnt. *fff*

3rd Cnt. *fff*

Flghn. *fff*
pp dolce

Solo Hn. *fff*
pp dolce

1st Hn. *fff*
pp

2nd Hn. *fff*
pp

1st Bar. *fff*

2nd Bar. *fff*

1st Tbn. *fff*

2nd Tbn. *fff*

B. Tbn. *fff*

Euph. *fff*

E♭ Bass *fff*

B♭ Bass *fff*

Perc. 1 *fff*

Perc. 2 *fff*

Perc. 3 *fff*
(Vib.)
pp dolce
See

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315

Pno. *ff* *p dolce* *ff* *p dolce*

Tri corde *Una corda* *Tri corde* *8vb*

317

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn. *pp* *pp* *cresc.*

2nd Hn. *pp* *pp* *cresc.*

1st Bar. *f* *pp* *f* *pp* *cresc.*

2nd Bar. *f* *pp* *f* *pp* *cresc.*

1st Tbn. *f* *pp* *f* *pp*

2nd Tbn. *f* *pp* *f* *pp*

B. Tbn. *f* *pp* *f* *pp*

Euph. *f* *pp* *f* *pp*

E♭ Bass *f* *pp* *f* *pp*

B♭ Bass *f* *pp* *f* *pp*

Perc. 1

Perc. 2

Perc. 3

323 *molto cresc.* *lunga* **325** *pp dolce* *lunga* *p dolce* *cresc.*

Pno. *marc.* *fff* *Una corda* *pp* *8va* *8vb*

E♭ Cnt. *pp* *Open* *ff* *pp cresc.*

Solo Cnt. *pp* *ff* *pp cresc.*

Rep. *Str. mute* *p* *f* *pp cresc.*

2nd Cnt. *Str. mute* *p* *f* *pp cresc.*

3rd Cnt. *Str. mute* *p* *f* *pp cresc.*

Flghn. *p* *f* *pp* *cresc.*

Solo Hn. *p* *f* *pp* *cresc.*

1st Hn. *f* *pp* *pp cresc.*

2nd Hn. *f* *pp* *pp cresc.*

1st Bar. *f* *f* *pp* *pp cresc.*

2nd Bar. *f* *f* *pp* *pp cresc.*

1st Tbn. *f* *pp*

2nd Tbn. *f* *pp*

B. Tbn. *f* *pp*

Euph. *f* *pp*

E♭ Bass *f* *pp*

B♭ Bass *f* *pp*

Perc. 1 *Cymbal hard st.* *p* *f* *Tam-tam*

Perc. 2 *mf*

Perc. 3 *pp* *cresc.*

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lunga

lunga

lunga

337

Dolente

ca. 15 sec.

Musical score for Triptych [Score], page 37. The score is for a 4/4 time signature and includes parts for Piano (Pno.), Eb Clarinet (Eb Cnt.), Solo Clarinet (Solo Cnt.), Repetition (Rep.), 2nd Clarinet (2nd Cnt.), 3rd Clarinet (3rd Cnt.), Flute (Flghn.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Eb Bass, Bb Bass, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).

The Piano part features a complex texture with multiple layers of chords and arpeggios. Dynamics range from *pp* to *ff*. Performance markings include *lunga* (long), *p dolce*, *cresc.*, and *8va* (octave up). A *chromatic cluster* is indicated in the final measures.

The woodwind and brass sections play sustained chords, primarily at *mf* dynamics. The Horns and Trombones have dynamic markings of *pp* and *f* in the latter part of the score. Percussion parts include cymbal and tam-tam sounds, with Perc. 1 marked *p* to *f* and Perc. 2 marked *pp* and *f*.

A large watermark "NB noter" is overlaid on the score, along with the text "This music is copyright protected".

342

Pno. *ppp quasi coro, dolce e espress. sempre*

350

mp

ppp dolce e espress. sempre

chromatic cluster

342

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

(Tri.)

ppp

pp

(Vib.)

pp

ppp

354

Pno.

G.P. 360

ppp dolce e espress. sempre

Ped. ad lib.

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

Cup mute

ppp dolce e espress. sempre

Cup mute

ppp dolce e espress. sempre

Cup mute

ppp dolce e espress. sempre

Cup mute

ppp dolce e espress. sempre

Mute

ppp dolce e espress. sempre

Mute

ppp dolce e espress. sempre

Mute

ppp dolce e espress. sempre

Mute

ppp dolce e espress. sempre

One Mute

ppp dolce e espress. sempre

Gl.sp.

ppp

369

366

Pno.

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

ppp dolce e espress. sempre
Mute

ppp dolce e espress. sempre
Mute

ppp dolce e espress. sempre
Mute

ppp dolce e espress. sempre
Mute

ppp dolce e espress. sempre

ppp dolce e espress. sempre

ppp dolce e espress. sempre

ppp

Open

ppp

pp

lunga

377

Pno.

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

III

Senza rigore ♩ = c. 52

Pno.

p delicatezza senza rigore

Ped. ad lib.

Perc. 1

Wine glasses
Wind chimes

pp

Create a very soft and delicate soundscape
Play for ca 23 seconds. Rest for ca 23 seconds. Continue until bar 422.

Perc. 2

Wine glasses
Wind chimes

pp

Create a very soft and delicate soundscape
Rest for ca 17 seconds. Play for ca 17 seconds. Continue until bar 423.

Perc. 3

Wine glasses
Wind chimes

pp

Create a very soft and delicate soundscape
Rest for ca 13 seconds. Play for ca 13 seconds. Continue until bar 424.

Pno.

Perc. 1

Perc. 2

Perc. 3

Bar 394: All brass players:
play a 'metal thing'.
Stop at bar 418 (on cue).
Take your time. Dynamic: "pp".

394

Pno.

(senza dim.)

Perc. 1

Perc. 2

Perc. 3

398

8^{va}

loco

8^{va} lunga

loco

8^{va}

cresc.

f p f p

Perc. 1

Perc. 2

Perc. 3

402

Accel. poco a poco

406 *A tempo*

cresc. poco a poco

f p

Perc. 1

Perc. 2

Perc. 3

408

Slent.

Piu mosso ♩ = c. 92

All trills: a minor sec.

Red. ad lib.

8^{va}

Perc. 1

Perc. 2

Perc. 3

Bar 418:
All brass players:
stop plinging.

413 **414**

Pno.

Perc. 1

Perc. 2

Perc. 3



Percussion:
stop activity.-----

419 **423**

Pno.

Perc. 1

Perc. 2

Perc. 3

Hymnus

Pno. **426**
 6-6 *mf* 3-3 *pp* 3-3
 8vb

E♭ Cnt. **426**
 Cup mute
pp *espress.*

Solo Cnt. **426**
 Cup mute
pp *espress.*

Rep. **426**
 Cup mute
pp *espress.*

2nd Cnt. **426**
 Cup mute
pp *espress.*

3rd Cnt. **426**
 Cup mute
pp *espress.*

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. **426**
 Cup mute
pp *espress.*
 Tbn2 -----

2nd Tbn. **426**
 Tbn1
 Cup mute -----
pp *espress.*
 Cup mute
pp *espress.*

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2 **426**
 Gl.sp.
p *espress.*
 Vibraph.

Perc. 3 **426**
p *espress.*

437

449

Pno. *mp espress.*

437

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

p

458

Musical score for Triptych, page 47, starting at measure 452. The score includes parts for Piano, five Cornets (E♭, Solo, Rep., 2nd, 3rd), four Horns (Flg., Solo, 1st, 2nd), two Baritone Saxophones, two Tenor Saxophones, Bass Trombone, Euphonium, Eb Bass, Bb Bass, and three Percussion parts. The score features dynamic markings such as *pp*, *espress.*, and *Mute*. A large watermark "MB noter" and "This music is copyright protected" is overlaid on the score.

469

Pno.
466
dim. poco a poco
pp

E♭ Cnt.
466

Solo Cnt.
pp

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.
dim. poco a poco

1st Hn.
dim. poco a poco

2nd Hn.
dim. poco a poco

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3
dim. poco a poco

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Allegro energico ♩. = c. 126

489 G.P.

Piano score for Triptych, page 49. The score includes parts for Pno., Eb Cnt., Solo Cnt., Rep., 2nd Cnt., 3rd Cnt., Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Perc. 1, Perc. 2, and Perc. 3. The music is in 6/8 time and features dynamic markings such as *p*, *cresc.*, *leggiero sempre*, *f*, and *dimin.*. The Pno. part includes a *f* dynamic and a *mf* *dimin.* marking. The woodwinds and brass parts include 'Open' markings and dynamic changes. Percussion 1 includes a 'Bongo with sticks' marking. A large watermark 'NB noter' is overlaid on the score.

Piano score for 'Triptych' starting at measure 495. The score includes parts for Piano (Pno.), Eb Clarinet (Eb Cnt.), Solo Clarinet (Solo Cnt.), Repetition (Rep.), 2nd Clarinet (2nd Cnt.), 3rd Clarinet (3rd Cnt.), Flute (Flghn.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Eb Bass, Bb Bass, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).

Key performance instructions include *leggero sempre* for the Eb Clarinet and various dynamic markings such as *p* (piano), *f* (forte), and *cresc.* (crescendo). The score features complex rhythmic patterns and dynamic shifts across multiple staves.

514

507

Pno.

507

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

Tubular bells *l.v.*

f

Vibraph. *l.v.*

f

G.P. 525

519

Pno. *ff* *dim.*

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2 *l.v.*

Perc. 3 *l.v.*

534

Allarg.

Piano score for Pno. and Percussion. The Pno. part includes dynamics *mf*, *cresc.*, and *f*. Perc. 1 includes dynamics *mp*, *p*, and *f*. The score is for measures 533-534.

533

533

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

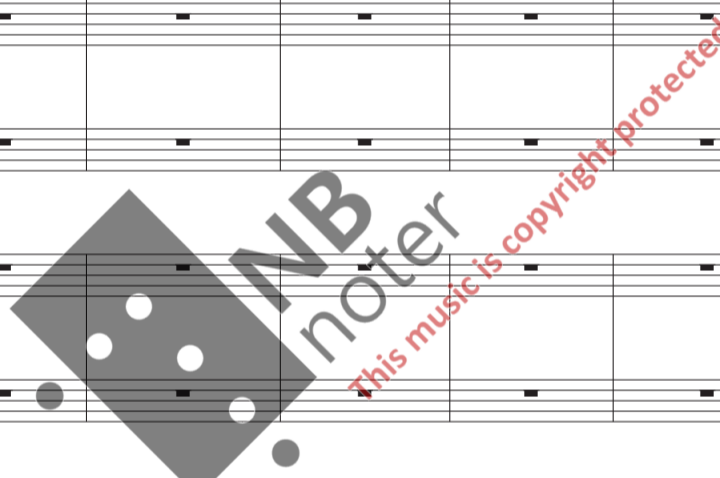
E♭ Bass

B♭ Bass

Perc. 1 (Bongo)

Perc. 2

Perc. 3



545 A tempo

553

Pno.

545

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

560

Pno. *cresc. poco a poco*

557

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1 *cresc. poco a poco*

Perc. 2

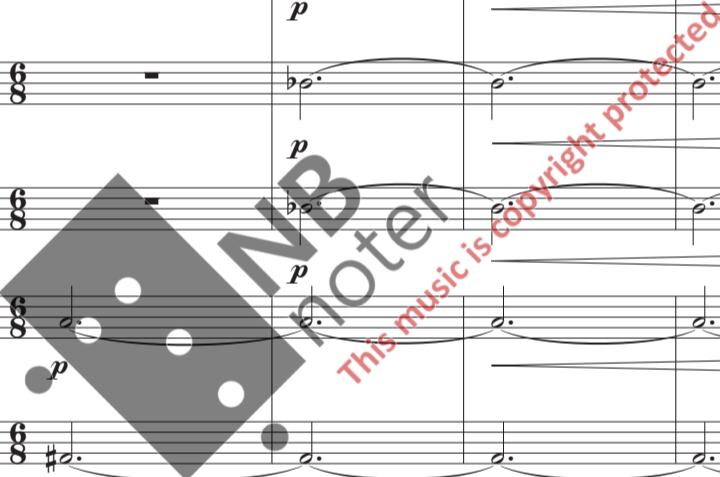
Perc. 3

571

Ritenu

Piano score for 'Triptych' starting at measure 568. The score includes parts for Piano (Pno.), Eb Clarinet (Eb Cnt.), Solo Clarinet (Solo Cnt.), Repetition (Rep.), 2nd Clarinet (2nd Cnt.), 3rd Clarinet (3rd Cnt.), Flute (Flghn.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Eb Bass, Bb Bass, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).

The Piano part features dynamics of *ff*, *mp cresc.*, and *ff*. The woodwinds and brass parts include dynamics of *p*, *f*, and *mf*. The Percussion 1 part includes a *ff* dynamic and a Cymbal effect. The score concludes with a *Ritenu* (Ritardando) marking.



A tempo

G.P.

579

Pno.

The piano part consists of two staves (treble and bass clefs) which are currently empty, indicating a rest for the instrument during this section.

579

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

This section contains the musical notation for woodwinds and percussion. The woodwinds (E♭ Clarinet, Solo Clarinet, Reeds, 2nd Clarinet, 3rd Clarinet, Flute, Solo Horn, 1st Horn, 2nd Horn, Baritone Saxophone) all have dynamic markings of *mp* (mezzo-piano) and *f* (forte) with crescendo hairpins. The 1st and 2nd Baritone saxophones have dynamic markings of *p* (piano) and *mf* (mezzo-forte). The percussion parts (Perc. 1, 2, 3) also include dynamic markings and specific instrument labels like Bongo, Tub. bells, and Vib.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

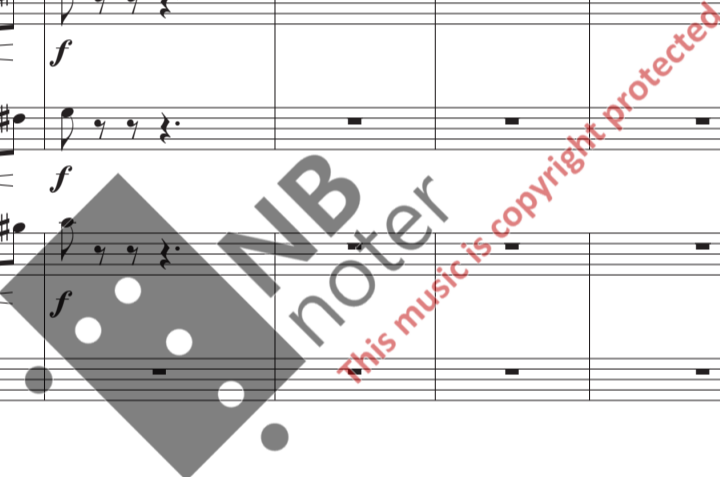
Bb Bass

Perc. 1

Perc. 2

Perc. 3

This section contains the musical notation for lower brass and percussion. The 1st and 2nd Trombones, and Baritone Trombone have dynamic markings of *f* (forte). The Euphonium, Eb Bass, and Bb Bass have dynamic markings of *p* (piano), *mf* (mezzo-forte), and *f* (forte). Percussion parts continue with dynamic markings of *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). Labels include Bongo, Tub. bells, and Vib.



590

Pno. *mf cresc. poco a poco* *ff* *mf subito* *cresc.*

E♭ Cnt. *mf*

Solo Cnt. *p* *f*

Rep. *p* *f*

2nd Cnt. *p* *f*

3rd Cnt. *p* *f*

Flghn. *mf*

Solo Hn. *mf*

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph.

E♭ Bass

B♭ Bass

Perc. 1 *p* *cresc.*

Perc. 2

Perc. 3

606

614

Piano score for Triptych, measures 603-614. The score includes parts for Piano (Pno.), Eb Clarinet (Eb Cnt.), Solo Clarinet (Solo Cnt.), Repetitive Clarinet (Rep.), 2nd Clarinet (2nd Cnt.), 3rd Clarinet (3rd Cnt.), Flute (Flghn.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Eb Bass, Bb Bass, Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3).

Key performance markings include *f* (forte), *p* (piano), *mp* (mezzo-piano), *legg.* (leggiero), and *cresc.* (crescendo). The piano part features a *f* dynamic starting at measure 603. The woodwinds and brass parts generally follow a *p* to *mp* dynamic arc with *cresc.* markings. Percussion parts include patterns for Tub. bells and Gl. sp.

615

Pno.

E♭ Cnt.

Solo Cnt.

Rep.

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

mf

cresc.

f

mp (legg.)

(trem.)

> > >

mf

mf

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629

Piano score for Triptych, page 61, starting at measure 625. The score includes parts for Pno., Eb Cnt., Solo Cnt., Rep., 2nd Cnt., 3rd Cnt., Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Perc. 1, Perc. 2, and Perc. 3. The music is in a key with two flats and a 4/4 time signature. A large watermark 'NB noter' and the text 'This music is copyright protected' are overlaid on the score. Dynamics include *p* (piano) and *mf* (mezzo-forte).

641

Pno. *ff* *mf* *cresc. poco a poco*

E♭ Cnt.

Solo Cnt. *p* *f*

Rep. *p* *f*

2nd Cnt. *p* *f*

3rd Cnt. *p* *f*

Flghn. *f* *mp*

Solo Hn. *f* *mp*

1st Hn. *f* *mp*

2nd Hn. *f* *mp*

1st Bar. *f* *mp*

2nd Bar. *f* *mp*

1st Tbn. *f* *mp*

2nd Tbn. *f* *mp*

B. Tbn. *f* *mp*

Euph. *f* *mp*

E♭ Bass *f* *mp*

B♭ Bass *f* *mp*

Perc. 1 *f*

Perc. 2 *p* *mf*

Perc. 3 *p* *mf*

Allarg. **A tempo**

Pno. *ff*

E♭ Cnt. *mp cresc.* *f*

Solo Cnt. *mp* *cresc.* *f*

Rep. *mp* *cresc.* *f*

2nd Cnt. *mp* *cresc.* *f*

3rd Cnt. *mp* *cresc.* *f*

Flghn. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f* *ff* *f*

E♭ Bass *cresc.* *f*

B♭ Bass *cresc.* *f*

Perc. 1 *mp cresc.* *f* + Tom-t. *f*

Perc. 2 *mp cresc.* *f*

Perc. 3 *mp cresc.* *f*