

Galopp

FRA ENEBAKK

Christian Mærli - 1834
arr: Even K. Skatrud

$\text{♩} = 182$

ALTO SAXOPHONE 1

ALTO SAXOPHONE 2

TENOR SAXOPHONE 1

TENOR SAXOPHONE 2

BARITONE SAXOPHONE

TRUMPET IN B \flat 1

TRUMPET IN B \flat 2

TRUMPET IN B \flat 3

TRUMPET IN B \flat 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

BASS TROMBONE

STRINGS

ELECTRIC GUITAR

PIANO

ELECTRIC BASS

DRUM SET

$\text{♩} = 182$

6

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BAR. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

STR.

E. GTR.

PNO.

E. BASS.

DR.

mf

mf

mf

mf

mf

C7 F6 C7 F6 C7 F6 Dm7 Gm7 C7

C7 F6 C7 F6 C7 F6 Dm7 Gm7 C7

1) 3) 5) 7)

13

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BAR. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

STR.

E. GTR.

PNO.

E. BASS

DR.

F⁶ C⁷ F⁶ C⁷ F⁶ C⁷ F⁶ Dm⁷

9) 11) 13)

20

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BAR. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

STR.

E. GTR.

PNO.

E. BASS.

DR.

15)

17)

19)

f

f

f

f

Gm7 C7 F6 F6 Gm7 G7 C7 F6

Gm7 C7 F6 F6 Gm7 G7 C7 F6

26

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BAR. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

STR.

E. GTR.

PNO.

E. BASS

DR.

21)

23)

25)

32

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BAR. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

STR.

E. GTR.

PNO.

E. BASS

DR.

27)

29)

31)

38

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BAR. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

STR.

E. GTR.

PNO.

E. BASS.

DR.

33)

35)

37)

39)

F⁶ B \flat ⁶ F⁶ Dm⁷ Gm⁷ C⁷ F C⁷.13 F⁶ F⁷/A B \flat ⁶ Gm⁷ C⁷ C⁷/E

F⁶ B \flat ⁶ F⁶ Dm⁷ Gm⁷ C⁷ F C⁷.13 F⁶ F⁷/A B \flat ⁶ Gm⁷ C⁷ C⁷/E

45

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BAR. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

STR.

E. GTR.

PNO.

E. BASS.

DR.

41)

43)

45)

F⁶ F⁶ B^b6 F⁶ Dm7 Gm7 C7 F C7¹³ F⁶ F7/A B^b6 Gm7

52

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

STR.

E. GTR.

PNO.

E. BASS

DR.

47

49

51

53

C7 C7/E F6

F6 Gm7 C7 F6 Db7 C7 F6 Gm7

C7 C7/E F6 F6 Gm7 C7 F6 Db7 C7 F6 Gm7

60

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

STR.

E. GTR.

PNO.

E. BASS

DR.

55)

57)

59)

61)

C7 F6 F6 Gm7 C7 F6 D67 C7 F6

73

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BAR. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

STR.

E. GTR.

PNO.

E. BASS.

DR.

Chord progression for E. GTR. and PNO.:

- Measure 73: Bb6, Gb7
- Measure 74: F7, Gm7, Abdim, F7/A
- Measure 75: Bb7, Cm11, Dbdim, G7ALT
- Measure 76: Cm7, Gb7, F7
- Measure 77: Bb6, Gb7

78

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BAR. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

STR.

E. GTR.

PNO.

E. BASS.

DR.

F^7 Gm^7 $AbDIM$ F^7/A Bb^7 Cm^{11} $DbDIM$ G^7_{ALT} Cm^7 Gb^7 F^7 Bb^6 Gb^7 F^7 Gm^7 $AbDIM$ F^7/A Bb^7 Cm^{11} $DbDIM$ G^7_{ALT}

F^7 Gm^7 $AbDIM$ F^7/A Bb^7 Cm^{11} $DbDIM$ G^7_{ALT} Cm^7 Gb^7 F^7 Bb^6 Gb^7 F^7 Gm^7 $AbDIM$ F^7/A Bb^7 Cm^{11} $DbDIM$ G^7_{ALT}

F^7 Gm^7 $AbDIM$ F^7/A Bb^7 Cm^{11} $DbDIM$ G^7_{ALT} Cm^7 Gb^7 F^7 Bb^6 Gb^7 F^7 Gm^7 $AbDIM$ F^7/A Bb^7 Cm^{11} $DbDIM$ G^7_{ALT}

84

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BAR. SAX.

TRPT.

TRPT.

TRPT.

TRPT.

TBN.

TBN.

TBN.

TBN.

B. TBN.

STR.

E. GTR.

PNO.

E. BASS

DR.

89

ALTO SAX. *f*

ALTO SAX. *f*

TEN. SAX. *f*

TEN. SAX. *f*

BARI. SAX. *f*

TPT. *f*

TPT. *f*

TPT. *f*

TPT. *f*

TBN. *mf*

TBN. *mf*

TBN. *mf*

B. TBN. *mf*

STR.

E. GTR. *mf*

PNO. *mf*

E. BASS *mf*

DR. *f*

94

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

ff

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

ff

STR.

E. GTR.

C⁶ Dm⁷ G⁷ C⁶ C⁶

PNO.

E. BASS

C⁶ Dm⁷ G⁷ C⁶ C⁶

DR.

5) 7) 9)

99

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

STR.

E. GTR.

PNO.

E. BASS.

DR.

11)

13)

15)

105

ALTO SAX. *ff*

ALTO SAX. *ff*

TEN. SAX. *ff*

TEN. SAX. *ff*

BAR. SAX. *ff*

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

STR.

E. GTR. *mf*

PNO. *mf*

E. BASS *mf*

DR.

112

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BAR. SAX.

TRPT.

TRPT.

TRPT.

TRPT.

TBN.

TBN.

TBN.

B. TBN.

STR.

E. GTR.

PNO.

E. BASS

DR.

119

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BAR. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

STR.

E. GTR.

PNO.

E. BASS.

DR.

Chord progression for E. GTR, PNO, and E. BASS:

Bb7 Cm11 DbDim G7ALT Cm7 Gb7 F7 Bb6 F7 Gm7 AbDimF7/A Bb7 Cm11 DbDim G7ALT

Drum notation includes triplets and a *ff* (fortissimo) dynamic marking.

124

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BAR. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

STR.

E. GTR.

PNO.

E. BASS.

DR.

Chord progression for E. GTR, PNO, and E. BASS:

Cm7 Gb7 F7 Bb6 Gb7 F7 Gm7 Abdim F7/A Bb7 Cm11 Dbdim G7ALT Cm7 Gb7 F7

134

ALTO SAX. *f*

ALTO SAX. *f*

TEN. SAX. *f*

TEN. SAX. *f*

BAR. SAX. *ff*

TPT. *f*

TPT. *f*

TPT. *f*

TPT. *f*

TBN. *f*

TBN. *f*

TBN. *f*

B. TBN. *ff*

STR.

E. GTR. *G⁶ Am⁷ D⁷ G⁶ G⁶ Am⁷*

PNO. *G⁶ Am⁷ D⁷ G⁶ G⁶ Am⁷*

E. BASS *G⁶ Am⁷ D⁷ G⁶ G⁶ Am⁷*

DR. *5) 7) 9)*

140

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARL. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

STR.

E. GTR.

PNO.

E. BASS.

DR.

11)

13)

15)

D7

G6

G6

Am7

D7

G6

D7

G6

G6

Am7

D7

G6

146

ALTO SAX. *mp*

ALTO SAX. *mp*

TEN. SAX. *mp*

TEN. SAX. *mp*

BAR. SAX. *mp*

TPT. *mp*

TPT. *mp*

TPT. *mp*

TPT. *mp*

TBN. *mp*

TBN. *mp*

TBN. *mp*

B. TBN. *mp*

STR. *mp*

E. GTR. *mp*

PNO. *mp*

E. BASS *mp*

DR. *mp*

G^6 C^6 G^6 E_m7 A_m7 $D7$ G $D7_{-13}$ G^6 $G7/B$ C^6 A_m7 $D7$ $D7/F\sharp$

17) 19) 21) 23)

153

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

STR.

E. GTR.

PNO.

E. BASS

DR.

25)

27)

29)

31)

G⁶ Am⁷ D⁷ G⁶ Ebma⁷D⁷ G⁶ Am⁷ D⁷

161

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

STR.

E. GTR.

PNO.

E. BASS

DR.

G⁶ G⁶ Am⁷ D⁷

33) 35)

165

ALTO SAX.

ALTO SAX.

TEN. SAX.

TEN. SAX.

BARI. SAX.

TPT.

TPT.

TPT.

TPT.

TBN.

TBN.

TBN.

B. TBN.

STR.

E. GTR.

PNO.

E. BASS

DR.

37)

39)

Chord progression: G⁶ Eb⁷ D⁷ G⁶ Am⁷ D⁷ G⁶

ALTO SAXOPHONE 1

Galopp

FRA ENEBAKK

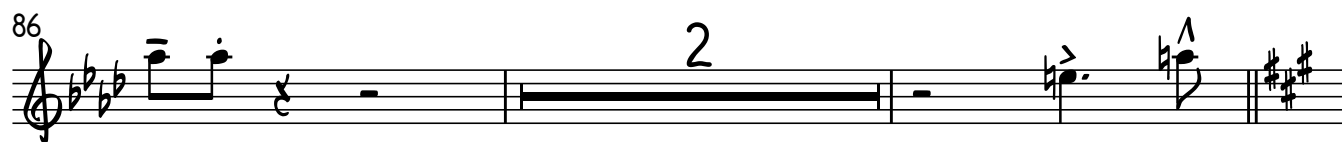
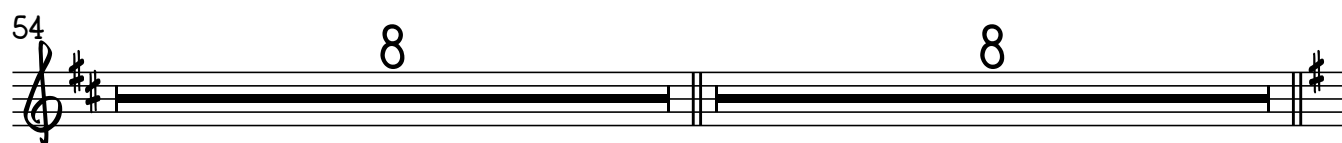
Christian Mærli - 1834

arr: Even K. Skatrud

♩ = 182



ALTO SAXOPHONE 1



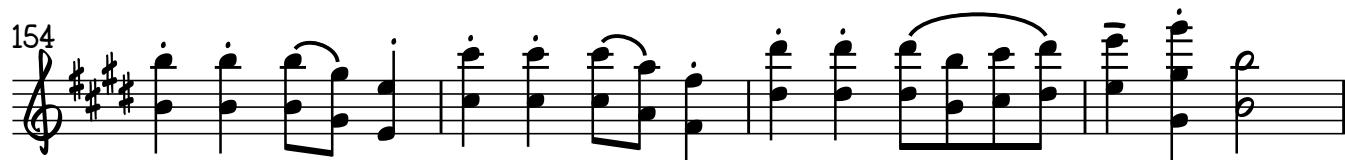
ALTO SAXOPHONE 1

3



V.S.

ALTO SAXOPHONE 1



ALTO SAXOPHONE 2

Galopp

FRA ENEBAKK

Christian Mærli - 1834

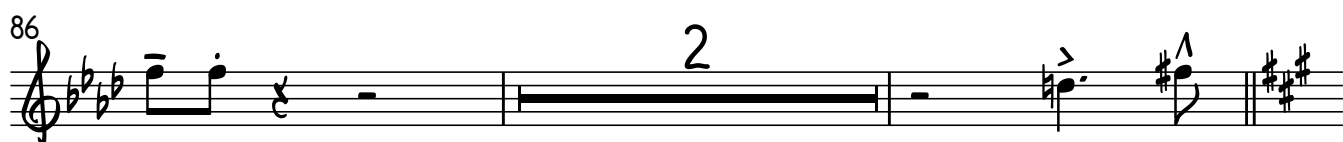
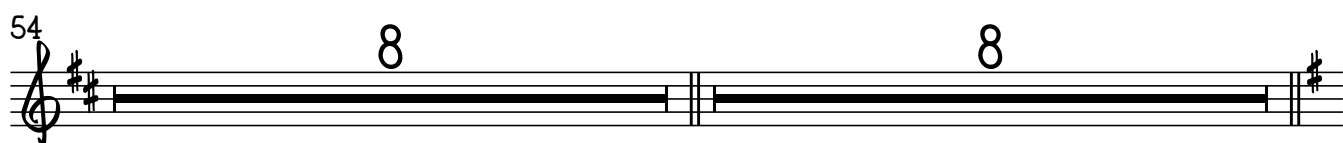
arr: Even K. Skatrud

♩ = 182

f *mf*

6 10 14 18 22 26 30 34 38

ALTO SAXOPHONE 2



ALTO SAXOPHONE 2

3



V.S.



TENOR SAXOPHONE 1

Galopp

FRA ENEBAKK

Christian Mærli - 1834
arr: Even K. Skatrud

$\text{♩} = 182$ 2

f *mf*

6

10

14

18

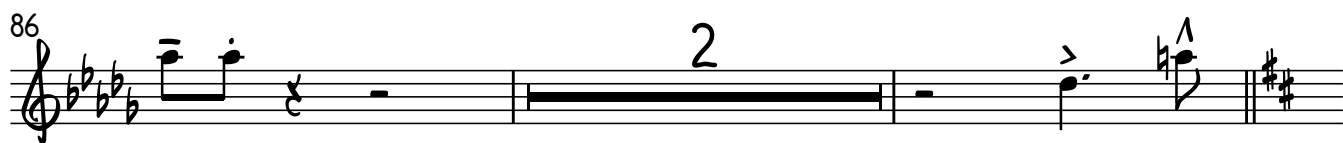
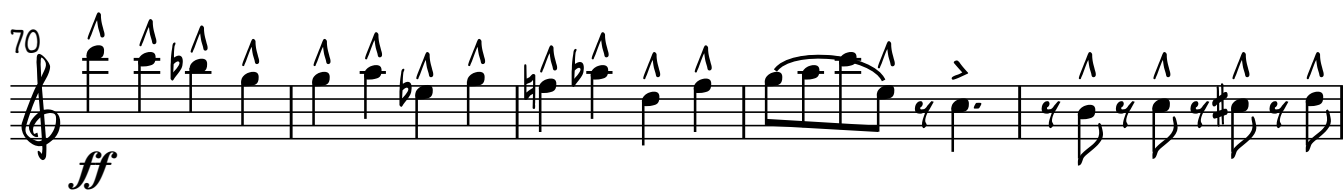
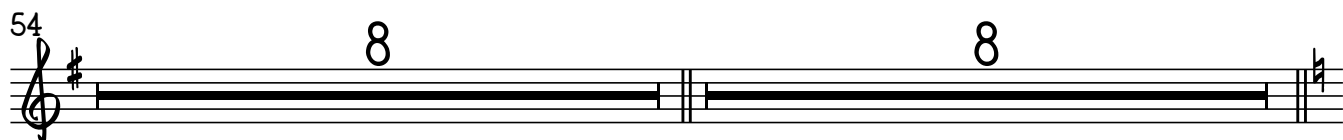
22

26

30

34

38



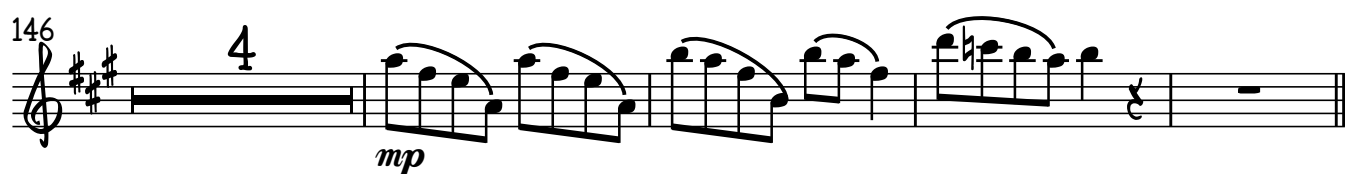
TENOR SAXOPHONE 1

3



V.S.

TENOR SAXOPHONE 1



TENOR SAXOPHONE 2

Galopp

FRA ENEBAKK

Christian Mærli - 1834
arr: Even K. Skatrud

$\text{♩} = 182$ 2

6

10

14

18

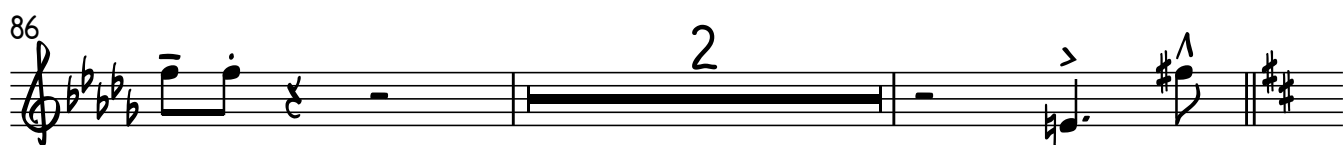
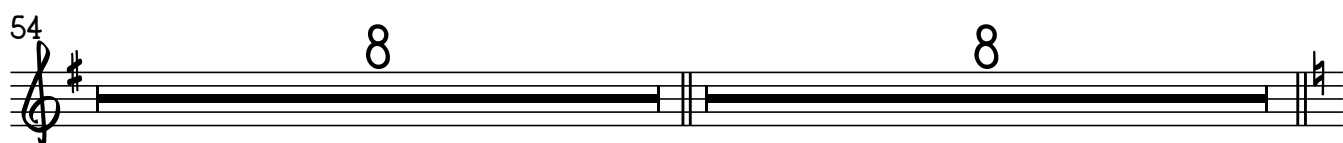
22

26

30

34

38

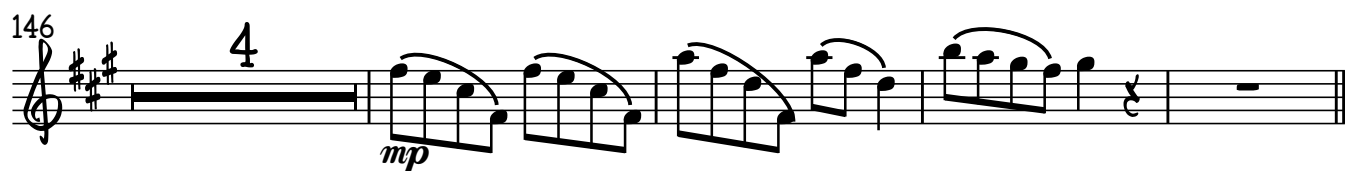


TENOR SAXOPHONE 2

3



V.S.



BARITONE SAXOPHONE

Galopp

FRA ENEBAKK

Christian Mærli - 1834
arr: Even K. Skatrud

$\text{♩} = 182$

f

6 8 7

22

25 3

27

30

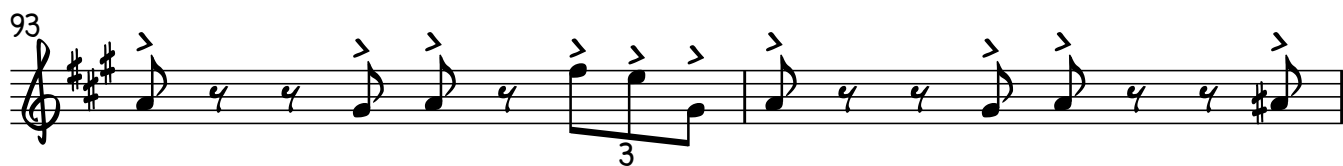
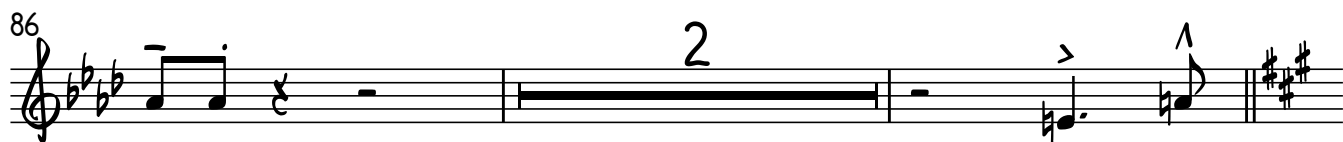
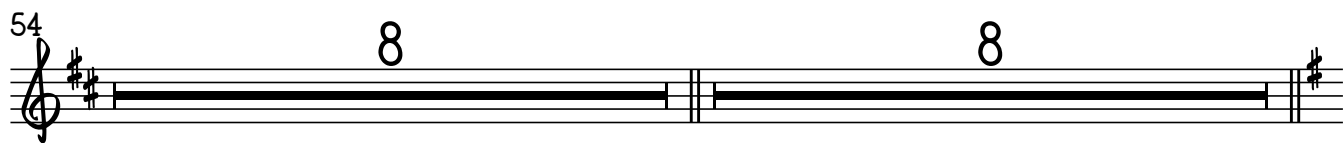
33 3

36

40

45

BARITONE SAXOPHONE



BARITONE SAXOPHONE

3



V.S.

BARITONE SAXOPHONE



TRUMPET IN B \flat 1

Galopp

FRA ENEBAKK

Christian Mærli - 1834
arr: Even K. Skatrud

$\text{♩} = 182$

4

6

7

8

22

3

3

30

8

8

46

8

57

62

66

70

76

ff

v.s.

TRUMPET IN B \flat *1*

126

TRUMPET IN B \flat 1

3



TRUMPET IN B \flat 2

Galopp

FRA ENEBAKK

Christian Mærli - 1834
arr: Even K. Skatrud

$\text{♩} = 182$

4

6

7

8

22

3

3

30

8

8

46

8

57

62

66

70

76

f

ff

V.S.

TRUMPET IN B \flat 2

81

86

90

98

102

106

112

117

122

126

f

ff

TRUMPET IN B \flat 2

3

130

2

3

f

138

142

146

mp

2

152

157

162

166

TRUMPET IN B \flat 3

Galopp

FRA ENEBAKK

Christian Mærli - 1834
arr: Even K. Skatrud

$\text{♩} = 182$

6 *f* 7 8

22 3 3 3

30 8 8

46 8

57

62

66

70 *ff*

76

v.s.

TRUMPET IN B \flat 3

81

81

86

Musical notation for measure 86: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The notation shows a half note G4, followed by a quarter rest, then a 2-measure rest, and finally a half note G4 with an accent mark.

98

98

[illegible]

106

106

112

ff

117

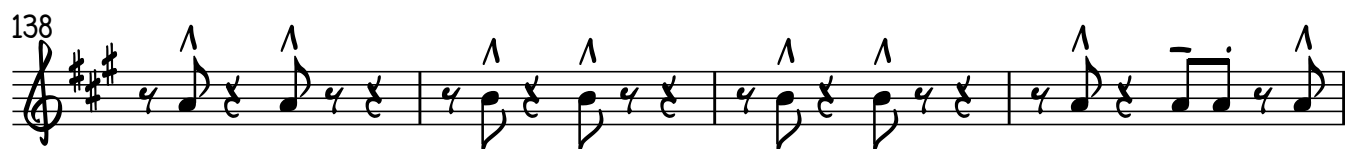
122

Musical notation for measure 122, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes with various accidentals and a fermata over the final note.

[illegible]

TRUMPET IN B \flat 3

3



TRUMPET IN B \flat 4

Galopp

FRA ENEBAKK

Christian Mærli - 1834
arr: Even K. Skatrud

$\text{♩} = 182$

6 *f* 7 8

22 3 3 3

30 8 8

46 8

57

62

66

70 *ff*

76

V.S.

TRUMPET IN B \flat 4

81

86

90

98

102

106

112

117

122

126

TRUMPET IN B \flat 4

3

130

2 3 3

f

138

142

146

152

157

162

166

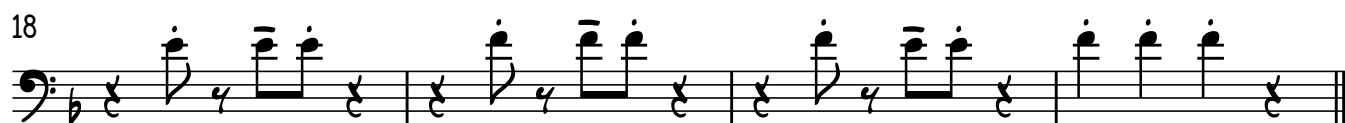
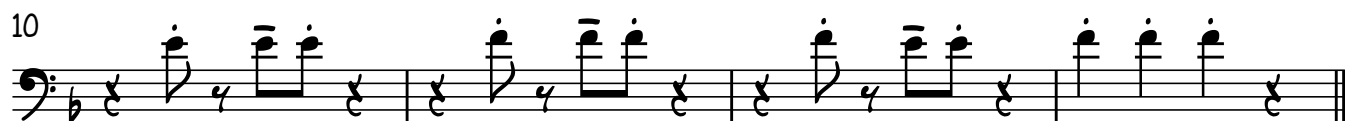
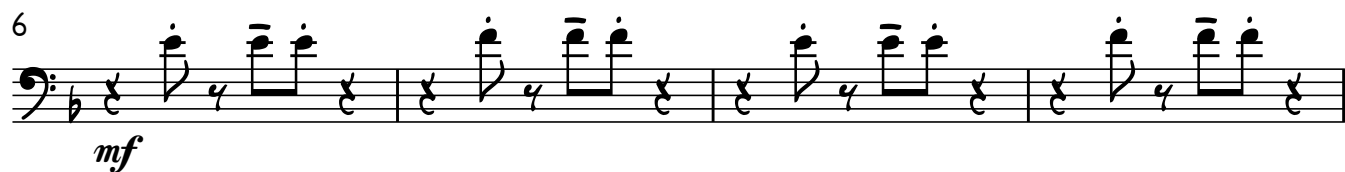
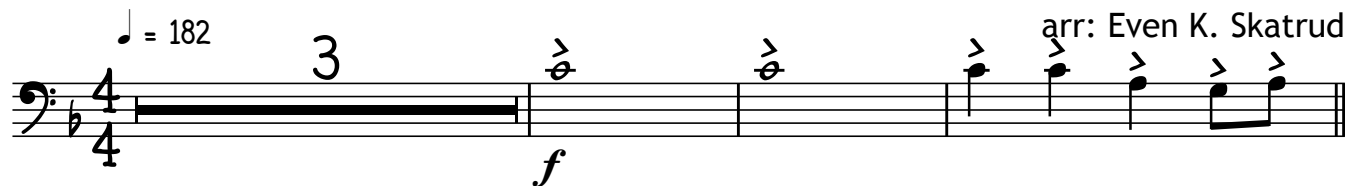
TROMBONE 1

Galopp

FRA ENEBAKK

Christian Mærli - 1834

arr: Even K. Skatrud



54



62



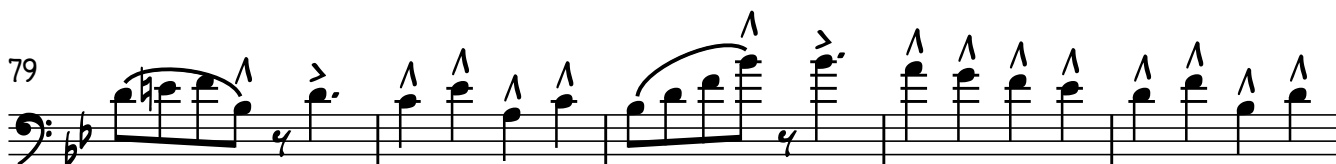
69

*ff*

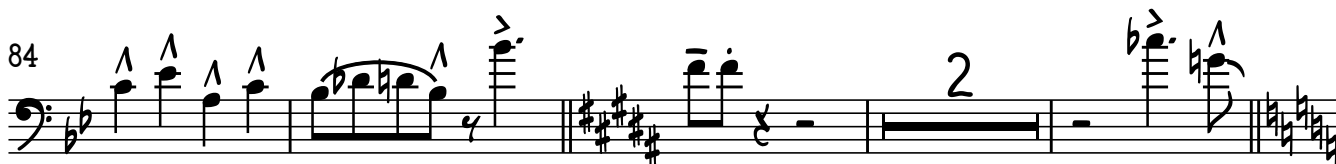
74



79



84



90

*mf*

94



98



102



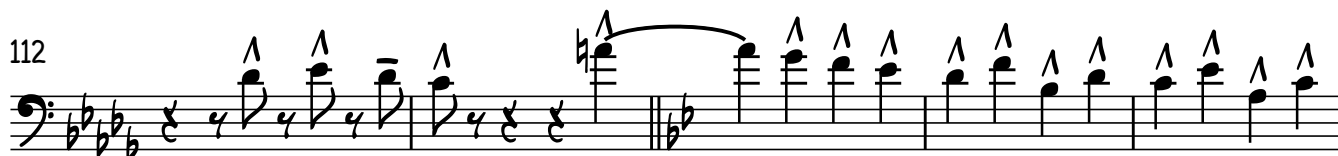
TROMBONE 1

3

106



112

*ff*

117



122



126



130

*mf*

134



138



142



146

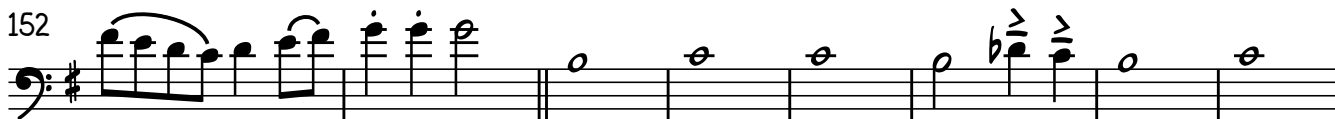
*mp*

2

4

TROMBONE 1

152



160



166



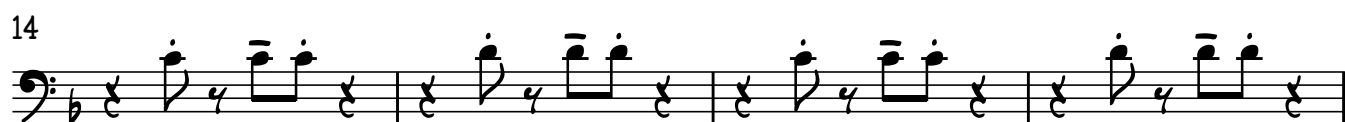
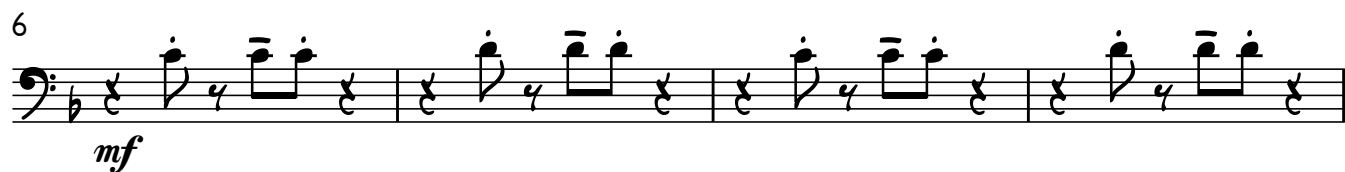
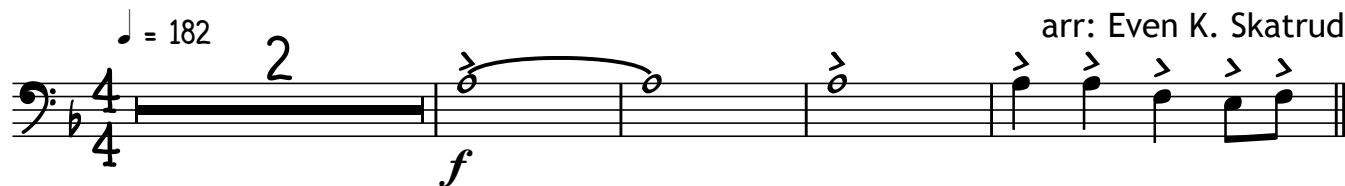
TROMBONE 2

Galopp

FRA ENEBAKK

Christian Mærli - 1834

arr: Even K. Skatrud



54



62



69



74



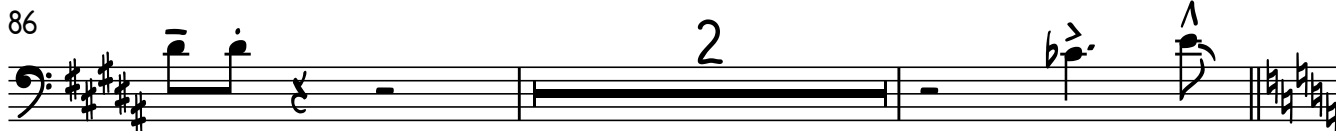
79



83



86



90

*mf*

94



98



TROMBONE 2

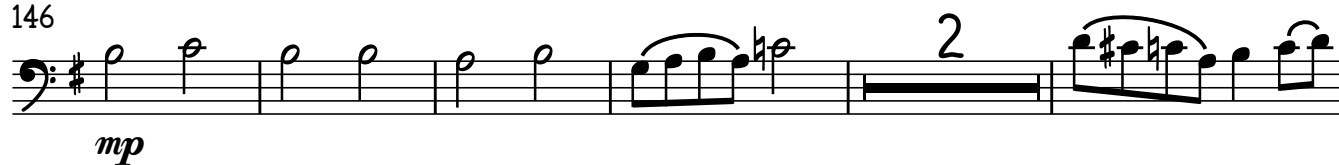
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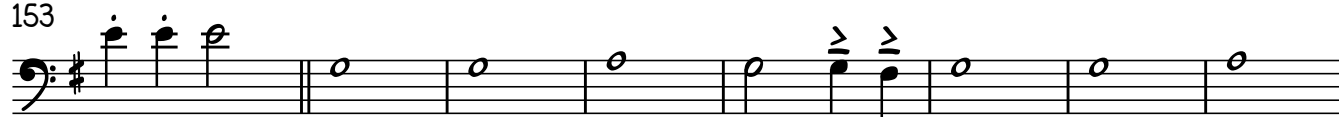
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TROMBONE 2

146



153



161



166



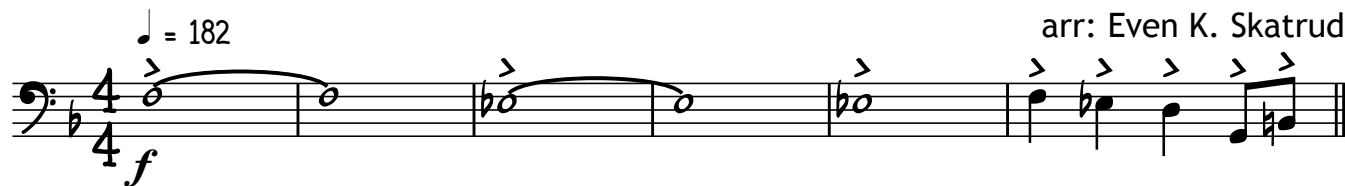
TROMBONE 3

Galopp

FRA ENEBAKK

Christian Mærli - 1834

arr: Even K. Skatrud



54



62



69



74



79



83



86



90

*mf*

94

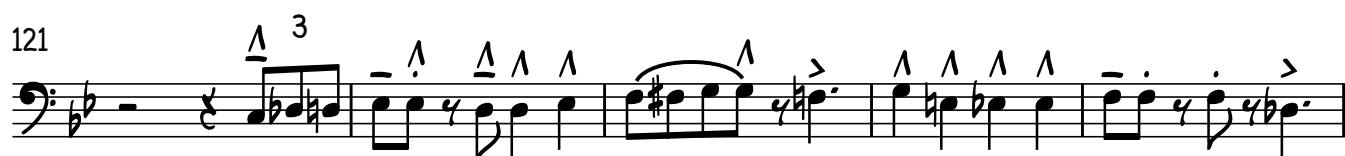
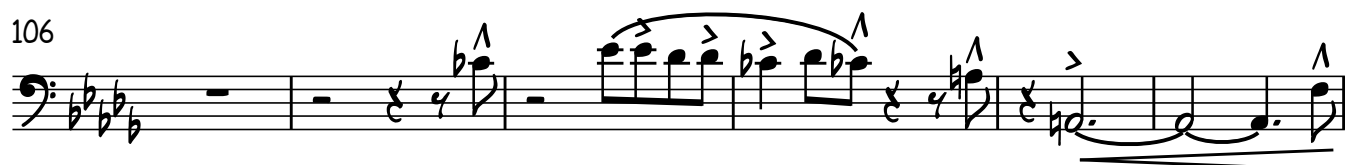


98



TROMBONE 3

3



V.S.

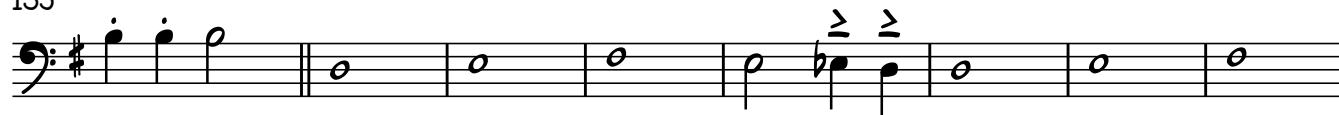
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TROMBONE 3

146



153



161



166

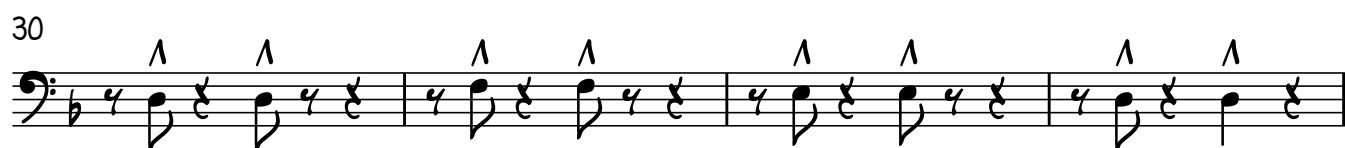
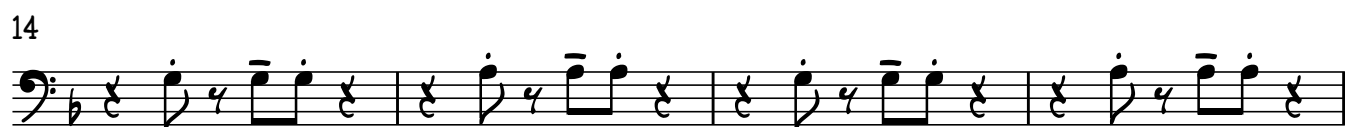
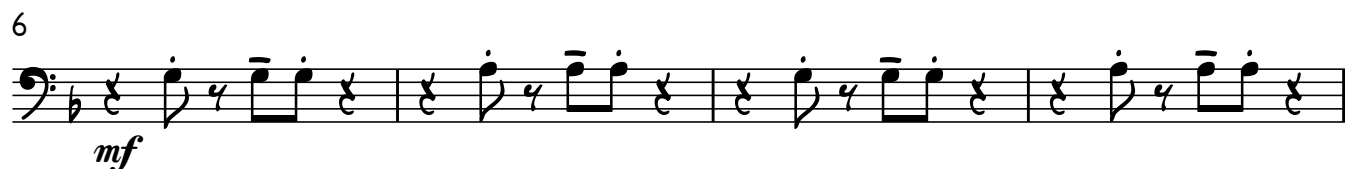
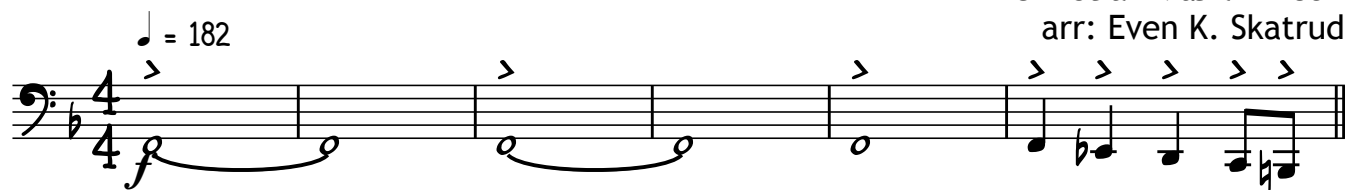


BASS TROMBONE

Galopp

FRA ENEBAKK

Christian Mærli - 1834
arr: Even K. Skatrud



BASS TROMBONE

54



62



69



74



78



82



85



90



94

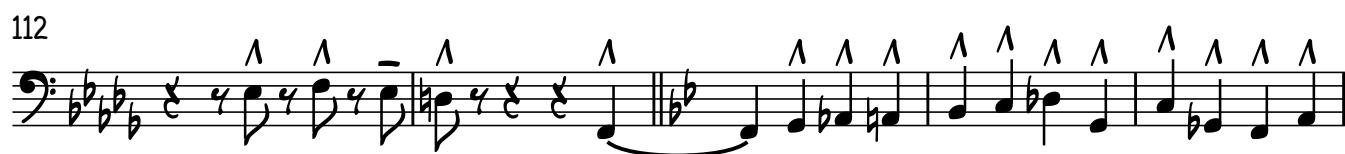


98



BASS TROMBONE

3



V.S.

BASS TROMBONE

136



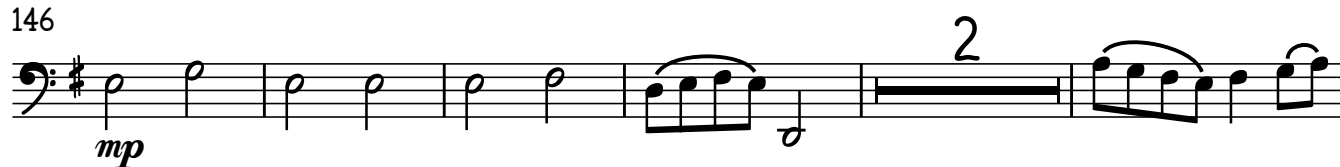
140



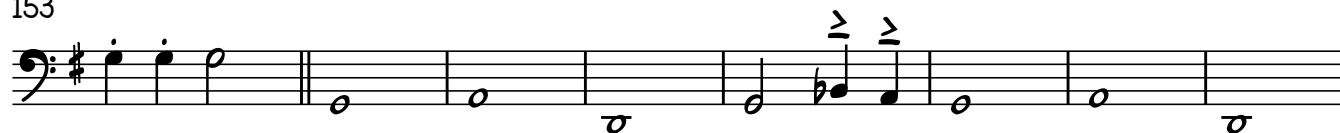
143



146



153



161



166



STRINGS

Galopp

FRA ENEBAKK

Christian Mærli - 1834
arr: Even K. Skatrud

$\text{♩} = 182$ 5

9

14

18

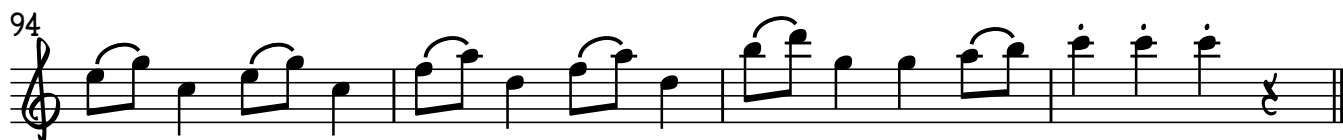
22

26

30

34

38 8 8



STRINGS

3

112

130

mf

134

138

142

146

mp

157

162

166

ELECTRIC GUITAR

Galopp

FRA ENEBAKK

Christian Mærli - 1834

arr: Even K. Skatrud

♩ = 182

6

C7 F6

9 F6 C7 F6 Dm7 Gm7 C7 F6

14 C7 F6 C7 F6

18 C7 F6 Dm7 Gm7 C7 F6

22 F6 Gm7 G7 C7 F6

26 F6 Gm7 C7 F6

30 F6 Gm7 C7 F6

34 F6 Gm7 C7 F6

38 F6 Bb6 F6 Dm7 Gm7 C7 F C7-13 F6 F7/A Bb6 Gm7 C7 C7/E

45 F6 F6 Bb6 F6 Dm7 Gm7 C7 F C7-13 F6 F7/A Bb6 Gm7

ELECTRIC GUITAR

2

52 C7 C7/E F⁶

57

62

66

70 F⁷ Gm⁷ Ab^{dim} F⁷/A Bb⁷ Cm¹¹ Db^{dim} G⁷ALT

72 *ff* Cm⁷ Gb⁷ F⁷ Bb⁶ Gb⁷

74 F⁷ Gm⁷ Ab^{dim} F⁷/A Bb⁷ Cm¹¹ Db^{dim} G⁷ALT

76 Cm⁷ Gb⁷ F⁷ Bb⁶ Gb⁷

78 F⁷ Gm⁷ Ab^{dim} F⁷/A Bb⁷ Cm¹¹ Db^{dim} G⁷ALT

80 Cm⁷ Gb⁷ F⁷ Bb⁶ Gb⁷

ELECTRIC GUITAR

3

82 F^7 Gm^7 A^bDim F^7/A B^b7 Cm^{11} D^bDim G^7_{ALT}

84 Cm^7 G^b7 F^7 B^b6 G^b7

86 B^6 $G\sharp m^7$ $C\sharp ma^7$ $F\sharp^7$ B^6 $G\sharp m^7$ $C\sharp m^7$ G^7 C^6
mf *mf*

90 C^6 Dm^7 D^7 G^7 C^6
mf

94 C^6 Dm^7 G^7 C^6

98 C^6 Dm^7 G^7 C^6

102 C^6 Dm^7 G^7 C^6 D^b6
mf

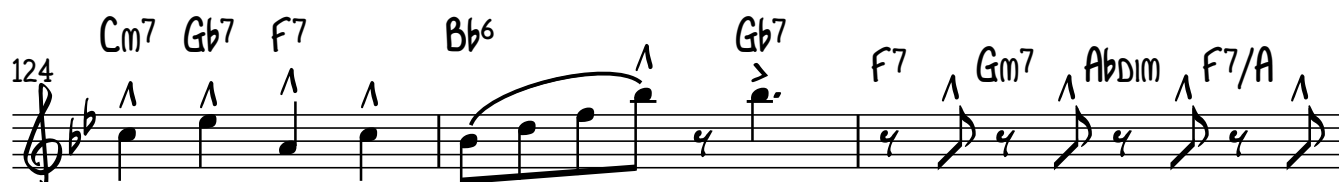
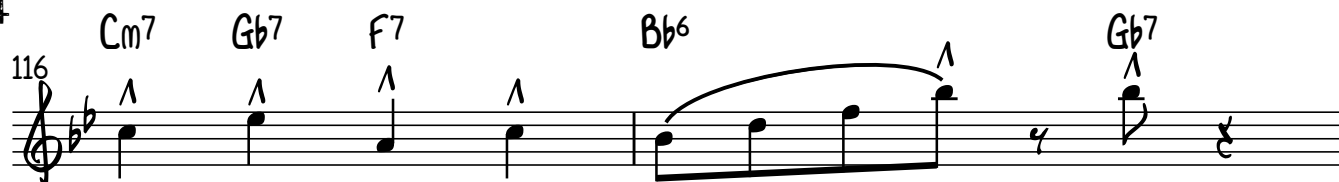
106 C^b6 A^6 F^6
mf *mf* *mf*

112 G^b6 A^b6 G^b6 F^6 F^7
mf *mf* *mf* *mf*

114 F^7 Gm^7 A^bDim F^7/A B^b7 Cm^{11} D^bDim G^7_{ALT}
ff

ELECTRIC GUITAR

4



ELECTRIC GUITAR

5

146 G⁶ C⁶ G⁶ E^{m7} A^{m7} D⁷ G D⁷⁻¹³ G⁶ G^{7/B} C⁶ A^{m7} D⁷ D^{7/F#}

mp

153 G⁶

158

162

166

PIANO

Galopp

FRA ENEBAKK

Christian Mærli - 1834

arr: Even K. Skatrud

$\frac{2}{4} = 182$

Musical notation for measures 1-3 of the piano introduction. The key signature has one flat (B-flat). The time signature is 4/4. Measure 1 contains a half note B-flat in the right hand and a half note B-flat in the left hand. Measures 2 and 3 contain rests in both hands.

4

Musical notation for measures 4-8. Measure 4 has a half note B-flat in the right hand and a half note B-flat in the left hand. Measures 5-8 feature a continuous eighth-note accompaniment in the right hand and a steady eighth-note bass line in the left hand. A *mf* (mezzo-forte) dynamic marking is present at the start of measure 6.

9

Musical notation for measures 9-13. This system continues the eighth-note accompaniment pattern established in the previous system.

14

Musical notation for measures 14-17. This system continues the eighth-note accompaniment pattern.

18

Musical notation for measures 18-21. This system continues the eighth-note accompaniment pattern.

22

Musical notation for measures 22-26. This system continues the eighth-note accompaniment pattern. The piece concludes with a repeat sign at the end of measure 26.

v.s.

26

Musical notation for measures 26-29. Treble and bass staves with a key signature of one flat and a 4/4 time signature. Measures 26-29 feature a complex texture with many beamed sixteenth notes and accents. Measure 30 begins with a simpler melody in the treble staff and sustained chords in the bass staff.

30

Musical notation for measures 30-33. Similar to the previous system, measures 30-33 have a complex texture with beamed sixteenth notes and accents. Measure 34 begins with a simpler melody in the treble staff and sustained chords in the bass staff.

34

Musical notation for measures 34-37. Measures 34-37 continue the complex texture with beamed sixteenth notes and accents. Measure 38 begins with a simpler melody in the treble staff and sustained chords in the bass staff.

38

Musical notation for measures 38-41. Measures 38-41 feature a simpler melody in the treble staff and sustained chords in the bass staff. Measure 42 begins with a more complex texture with beamed sixteenth notes and accents.

42

Musical notation for measures 42-45. Measures 42-45 continue the complex texture with beamed sixteenth notes and accents. Measure 46 begins with a simpler melody in the treble staff and sustained chords in the bass staff.

46

Musical notation for measures 46-49. Measures 46-49 feature a simpler melody in the treble staff and sustained chords in the bass staff.

50



54

F⁶ Gm⁷ C⁷ F⁶ Db⁷C⁷ F⁶ Gm⁷



60

C⁷ F⁶ F⁶ Gm⁷ C⁷



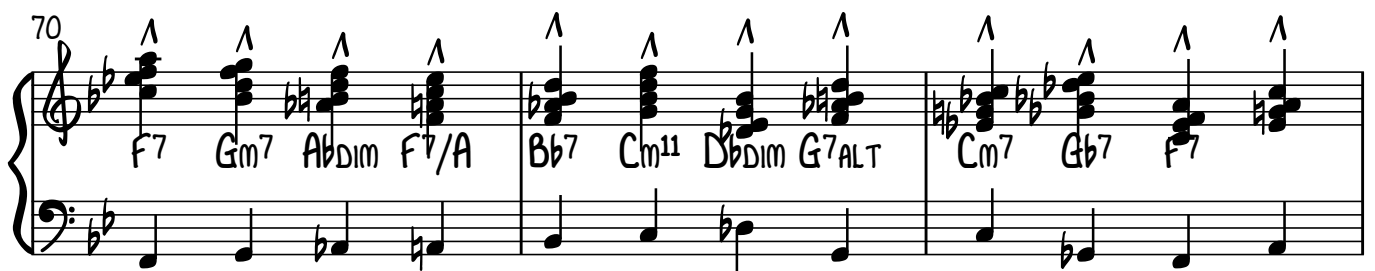
65

F⁶ Db⁷C⁷ F⁶ Gm⁷ C⁷ F⁶



70

F⁷ Gm⁷ Ab^{dim} F⁷/A Bb⁷ Cm¹¹ Db^{dim} G⁷ALT Cm⁷ Gb⁷ F⁷



73

Bb⁶ Gb⁷ F⁷ Gm⁷ Ab^{dim} F⁷/A



75

Bb7 Cm11 DbDIM G7ALT Cm7 Gb7 F7 Bb6 Gb7

78

F7 Gm7 Abdim F7/A Bb7 Cm1b Dbdim G7ALT Cm7 Gb7 F7

81

Handwritten musical score for measures 81-88 of 'The Sound of Silence'. The score is written on a grand staff with a treble and bass clef. The key signature has two flats (Bb and Eb). Measure 81 features a melodic line in the treble clef with a slur over four eighth notes (Bb4, A4, G4, F#4) and a final quarter note (E4). The bass clef has a single eighth note (Bb3). Chords are indicated below the staff: Bb6 for the first four notes and Gb7 for the last note. Measures 82-88 continue the melody and bass line with various chords: F7, Gm7, Abdim, F7/A, Bb7, Cm11, Dbdim, and G7ALT. The score includes dynamic markings like accents (^) and slurs, and articulation like staccato (>).

Bb6 Gb7 F7 Gm7 Abdim F7/A Bb7 Cm11 Dbdim G7ALT

86

SOLO

mf

mf

90 C⁶ Dm⁷ D⁷ G⁷ C⁶

mf

PIANO

5

94 C⁶ Dm⁷ G⁷ C⁶

Measures 94-97: Treble and bass staves. Chords: C⁶, Dm⁷, G⁷, C⁶. Eighth notes with accents.

98 C⁶ Dm⁷ G⁷ C⁶

Measures 98-101: Treble and bass staves. Chords: C⁶, Dm⁷, G⁷, C⁶. Eighth notes with accents.

102 C⁶ Dm⁷ G⁷ C⁶ D^{b6}

Measures 102-105: Treble and bass staves. Chords: C⁶, Dm⁷, G⁷, C⁶, D^{b6}. Measure 105 ends with a double bar line and a key signature change to three flats. *mf* dynamic.

106 C^{b6} A^{b6}

Measures 106-109: Treble and bass staves. Chords: C^{b6}, A^{b6}. Measure 106 starts with a key signature change to three flats. *mf* dynamic.

111 F⁶ G^{b6} A^{b6} G^{b6} F⁶ F⁷

Measures 111-113: Treble and bass staves. Chords: F⁶, G^{b6}, A^{b6}, G^{b6}, F⁶, F⁷. *mf* dynamic.

114 F⁷ Gm⁷ Ab^{dim} F⁷/A B^{b7} Cm¹¹ D^{bdim} G⁷ALT Cm⁷ G^{b7} F⁷

Measures 114-117: Treble and bass staves. Chords: F⁷, Gm⁷, Ab^{dim}, F⁷/A, B^{b7}, Cm¹¹, D^{bdim}, G⁷ALT, Cm⁷, G^{b7}, F⁷.

6

PIANO

117

Bb6 Gb7 F7 Gm7 Abdim F7/A Bb7 Cm11 Dbdim G7ALT

120

Cm7 Gb7 F7 Bb6 F7 Gm7 Abdim F7/A

123

Bb7 Cm11 Dbdim G7ALT Cm7 Gb7 F7 Bb6 Gb7

126

F7 Gm7 Abdim F7/A Bb7 Cm11 Dbdim G7ALT Cm7 Gb7 F7

129

Bb6 D7 G6 Am7 A7

132

D7 G6 G6 Am7 A7

PIANO

7

136

D7 G6 G6 Am7 D7

Musical notation for measures 136-140. Treble and bass staves. Chords: D7, G6, G6, Am7, D7. Rhythm: eighth notes and rests.

141

G6 G6 Am7 D7

Musical notation for measures 141-144. Treble and bass staves. Chords: G6, G6, Am7, D7. Rhythm: eighth notes and rests.

145

G6

Musical notation for measures 145-149. Treble and bass staves. Chord: G6. Rhythm: eighth notes and rests. *mp* (mezzo-piano) dynamic marking.

150

Musical notation for measures 150-153. Treble and bass staves. Rhythm: eighth notes and rests.

154

G6 Am7 D7 G6 Ebma D7 G6 Am7

Musical notation for measures 154-159. Treble and bass staves. Chords: G6, Am7, D7, G6, Ebma, D7, G6, Am7. Rhythm: eighth notes and rests.

160

D7 G6 G6 Am7 D7

Musical notation for measures 160-164. Treble and bass staves. Chords: D7, G6, G6, Am7, D7. Rhythm: eighth notes and rests.

8

PIANO

165

G⁶

E^b7D⁷

G⁶

A^m7

D⁷

G⁶

Musical score for piano, measures 165-169. The score is written for a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The tempo is marked PIANO. The notation includes chords and melodic lines. The bass line is mostly silent, indicated by a horizontal line. The treble line contains the following notes: Measure 165: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Measure 166: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Measure 167: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Measure 168: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Measure 169: F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). The score ends with a double bar line.

ELECTRIC BASS

Galopp

FRA ENEBAKK

Christian Mærli - 1834

arr: Even K. Skatrud

$\text{♩} = 182$

f

6 C7 F6 C7 F6 C7 F6 Dm7 Gm7 C7

13 F6 C7 F6 C7 F6 C7

19 F6 Dm7 Gm7 C7 F6 F6 Gm7 G7 C7

25 F6 F6 Gm7 C7 F6

30 F6 Gm7 C7 F6 F6 Gm7

36 C7 F6 F6 Bb6 F6 Dm7 Gm7 C7

41 F C7-13 F6 F7/A Bb6 Gm7 C7 C7/E F6

46 F6 Bb6 F6 Dm7 Gm7 C7 F C7-13 F6 F7/A Bb6 Gm7 C7 C7/E

53 F6 F6 Gm7 C7 F6 Db7 C7

ELECTRIC BASS

58 F⁶ Gm⁷ C⁷ F⁶

62 F⁶ Gm⁷ C⁷ F⁶ Db⁷ C⁷ F⁶

67 Gm⁷ C⁷ F⁶

70 F⁷ Gm⁷ Abdim F⁷/A Bb⁷ Cm¹¹ Dbdim G⁷ALT

72 Cm⁷ Gb⁷ F⁷ Bb⁶ Gb⁷ F⁷ Gm⁷ Abdim F⁷/A

75 Bb⁷ Cm¹¹ Dbdim G⁷ALT Cm⁷ Gb⁷ F⁷ Bb⁶ Gb⁷

78 F⁷ Gm⁷ Abdim F⁷/A Bb⁷ Cm¹¹ Dbdim G⁷ALT Cm⁷ Gb⁷ F⁷

81 Bb⁶ Gb⁷ F⁷ Gm⁷ Abdim F⁷/A Bb⁷ Cm¹¹ Dbdim G⁷ALT

84 Cm⁷ Gb⁷ F⁷ Bb⁶ Gb⁷ B⁶ G\$^{m7} C#ma⁷ F#⁷ B⁶ G#^{m7}

89 C#m⁷ G⁷ C⁶ C⁶ Dm⁷ D⁷ G⁷

ELECTRIC BASS

3

93 C⁶ C⁶ Dm⁷ G⁷ C⁶

98 C⁶ Dm⁷ G⁷ C⁶ C⁶

103 Dm⁷ G⁷ C⁶ D^b6

106 C^b6 A⁶ F⁶

112 G^b6 A^b6 G^b6 F⁶ F⁷

114 F⁷ Gm⁷ Abdim F⁷/A B^b7 Cm¹¹ D^bdim G⁷ALT Cm⁷ G^b7 F⁷

117 B^b6 G^b7 F⁷ Gm⁷ Abdim F⁷/A B^b7 Cm¹¹ D^bdim G⁷ALT

120 Cm⁷ G^b7 F⁷ B^b6 F⁷ Gm⁷ Abdim F⁷/A

123 B^b7 Cm¹¹ D^bdim G⁷ALT Cm⁷ G^b7 F⁷ B^b6 G^b7

ELECTRIC BASS

126 F⁷ Gm⁷Ab D¹ F⁷/A Bb⁷ Cm¹ Db D¹ G⁷ALT Cm⁷ Gb⁷ F⁷ Bb⁶ D⁷

130 G⁶ Am⁷ A⁷ D⁷ G⁶ G⁶ Am⁷

mf

136 D⁷ G⁶ G⁶ Am⁷ D⁷

141 G⁶ G⁶ Am⁷ D⁷ G⁶

146 G⁶ C⁶ G⁶ Em⁷ Am⁷ D⁷ G D⁷-13 G⁶ G⁷/B C⁶ Am⁷ D⁷ D⁷/F#

mp

153 G⁶ G⁶ Am⁷ D⁷ G⁶ EbMAJ D⁷

158 G⁶ Am⁷ D⁷ G⁶

162 G⁶ Am⁷ D⁷ G⁶ Eb⁷ D⁷

166 G⁶ Am⁷ D⁷ G⁶

DRUM SET

Galopp

FRA ENEBAKK

Christian Mærli - 1834

arr: Even K. Skatrud

$\text{♩} = 182$

6 1) 3)

10 5) 7)

14 9) 11)

18 13) 15)

22 17) 19)

26 21) 23)

30 25) 27)

34 29) 31)

38 33) 35)

v.s.

DRUM SET

42 37) 39)

46 41) 43)

50 45) 47)

54 49) 51)

58 53) 55)

62 57) 59) 61)

67 63) 3 3 3 3

70 *ff* > >

75 3 3 > > *ff*

79 > > >

DRUM SET

3

83

86

90

94

98

102

106

DRUM SET

111

114

119

123

127

130

134

138

142

146

mp

DRUM SET

5

