

B.C. III

C-score

Fredrik Olofsson 1999

♩ = 160

Vocal Parts:

- Soprano: Treble clef, 4/4 time. Starts with a rest, then enters in the second measure with a melodic line marked *f*.
- Alto: Treble clef, 4/4 time. Starts with a rest, then enters in the second measure with a melodic line marked *f*.
- Tenor 1: Treble clef, 4/4 time. Starts with a rest, then enters in the second measure with a melodic line marked *f*.
- Tenor 2: Treble clef, 4/4 time. Starts with a rest, then enters in the second measure with a melodic line marked *f*.
- Baritone: Bass clef, 4/4 time. Starts with a melodic line marked *ff*, then has a rest for the remainder of the piece.

Instrumental Parts:

- Trumpet 1-4: Treble clef, 4/4 time. Each part starts with a melodic line marked *ff*, then has a rest for the remainder of the piece.
- Trombone 1-3: Bass clef, 4/4 time. Each part starts with a melodic line marked *ff*, then has a rest for the remainder of the piece.
- Bass Trombone: Bass clef, 4/4 time. Starts with a melodic line marked *ff*, then has a rest for the remainder of the piece.
- Guitar: Treble clef, 4/4 time. Marked "dist. solo ad lib." with a series of slashes indicating sustained notes.
- Piano: Grand staff, 4/4 time. Features a complex harmonic texture with multiple voices. Marked *f*.
- Bass: Bass clef, 4/4 time. Features a complex harmonic texture with multiple voices. Marked *f*.
- Drums: Drum set notation, 4/4 time. Starts with a rhythmic pattern marked *f* and "ride", then has a rest for the remainder of the piece.

Chordal Annotations:

- Chord symbols: B^7 , C^7
- Other markings: *organ*, *sim. ad lib.*

This musical score is for a concert band, titled "C-score" and "B.C. III", page 2. The score is written in 3/4 time and includes parts for the following instruments:

- Ss. (Soprano Saxophone): Features a melodic line with eighth-note patterns and slurs.
- As. (Alto Saxophone): Features a melodic line with eighth-note patterns and slurs.
- Ts.1 (Tenor Saxophone 1): Features a melodic line with eighth-note patterns and slurs.
- Ts.2 (Tenor Saxophone 2): Features a melodic line with eighth-note patterns and slurs.
- Bs. (Baritone Saxophone): Features a melodic line with eighth-note patterns and slurs.
- Tp.1-4 (Trumpets): Each part features a melodic line with eighth-note patterns and slurs.
- Tb.1-4 (Tubas): Each part features a melodic line with eighth-note patterns and slurs.
- B.Tb. (Baritone Tuba): Features a melodic line with eighth-note patterns and slurs.
- Gt. (Guitar): Features a rhythmic pattern of eighth notes.
- Pi. (Piano): Features a complex melodic line with slurs and ties.
- Bas. (Bass): Features a complex melodic line with slurs and ties.
- Dr. (Drum): Features a rhythmic pattern of eighth notes.

The score is written in 3/4 time and includes various musical notations such as slurs, ties, and dynamic markings. The key signature is one flat (B-flat major or D minor).

9 9

Ss.

Tr.1

Tb.1

Gt.

long gliss Em⁷
solo ad lib.

Pi.

mp *mf*

Bas.

Dr.

mp *mf* ride sim. ad lib.

OPEN REPEAT

ON CUE:

16 17

Ss. *mf* *tacet 1x*

As. *mf* *tacet 1x*

Ts.1 *mf* *tacet 1x*

Ts.2 *mf* *tacet 1x*

Bs. *f* *3x only*

Tp.1 *f* *3x only*

Tp.2 *f* *3x only*

Tp.3 *f* *3x only*

Tp.4 *f* *3x only*

Tb.1 *f* *3x only*

Tb.2 *f* *3x only*

Tb.3 *f* *3x only*

B.Tb. *f* *3x only*

Gt. $F7 \#9$ $Bb^9 13$ $F7 \#9$ $Bb^9 13$

Pi. *mf-f* *(b)*

Bas. *mf* *mf-f*

Dr. *mf-f*

23

Ss. *mf* (x = slap tongue)

As. *mf* (x = slap tongue)

Ts.1

Ts.2 *mf* (x = slap tongue)

Bs. *mf* (b)

1.2. 3.

29

Tp.1

Tp.2

Tp.3

Tp.4

Tb.1

Tb.2

Tb.3

B.Tb.

Gt. *mf* (muted)

F7 #9 Bb9 13 F7 #9 Bb9 13 Bb9 13 end solo

Pi. (b) (b) (b) (b)

Bas. *mf*

Dr. *mf*

30

Ss.

As.

Ts.1

Ts.2

Bs.

Detailed description: This block contains the string section of the score. It includes five staves: Ss. (Violins), As. (Violas), Ts.1 (First Trombones), Ts.2 (Second Trombones), and Bs. (Cellos/Double Basses). The Ss. and As. parts feature rhythmic patterns with accents and slurs. The Bs. part has a more active line with slurs and accents. The Ts.1 and Ts.2 parts are mostly rests. The time signature changes from 3/4 to 3/4.

Tp.1

Tp.2

Tp.3

Tp.4

Detailed description: This block contains the trumpet section of the score, consisting of four staves (Tp.1 to Tp.4). All four staves are mostly empty, indicating rests for the trumpets throughout this section.

Tb.1

Tb.2

Tb.3

B.Tb.

Detailed description: This block contains the trombone section of the score, consisting of four staves (Tb.1 to B.Tb.). All four staves are mostly empty, indicating rests for the trombones throughout this section.

Gt.

Detailed description: This block contains the guitar part of the score. It features a complex rhythmic pattern with many accidentals and slurs, typical of a guitar accompaniment.

Pi.

mp

Detailed description: This block contains the piano part of the score. It consists of two staves (treble and bass clef). The piano part is mostly rests, with a few notes in the treble clef. The dynamic marking *mp* (mezzo-piano) is present.

Bas.

Detailed description: This block contains the bass part of the score. It features a rhythmic pattern with slurs and accents, similar to the string section.

Dr.

sim. ad lib.

Detailed description: This block contains the drum part of the score. It consists of a single staff with a rhythmic pattern of slashes, indicating a steady drum accompaniment. The instruction *sim. ad lib.* (simulacrum ad libitum) is present.

36

41

Ss.

As.

Ts.1

Ts.2

Bs.

F7 #9
solo ad lib.

Tp.1

Tp.2

Tp.3

Tp.4

Tb.1

Tb.2

Tb.3

B.Tb.

Gt.

Pi.

Bas.

Dr.

42

Ss.

As.

Ts.1

Ts.2

Bs.

Tp.1

Tp.2

Tp.3

Tp.4

Tb.1

Tb.2

Tb.3

B.Tb.

Gt.

Pi.

Bas.

Dr.

49 49

Ss.

As.

Ts.1

Ts.2

Bs.

Tp.1

Tp.2

Tp.3

Tp.4

Tb.1

Tb.2

Tb.3

B.Tb.

Gt.

Pi.

Bas.

Dr.

56 57

Chord Symbols: $B\flat^9 13$, $F7 \#9$

Staff Labels: Ss., As., Ts.1, Ts.2, Bs., Tp.1, Tp.2, Tp.3, Tp.4, Tb.1, Tb.2, Tb.3, B.Tb., Gt., Pi., Bas., Dr.

Dynamic Markings: *f*

Other Notations: (b) , (\flat) , (\sharp) , (\flat)

Performance Indicators: >

The score consists of 17 staves. Measures 56 and 57 are shown. The Ss. and As. staves have whole rests. The Ts.1 staff has a rhythmic pattern of slashes. The Bs. staff has a melodic line starting in measure 57. The woodwind section (Tp.1-4, Tb.1-3, B.Tb.) plays chords starting in measure 57. The Gt. staff has a chordal accompaniment. The Pi., Bas., and Dr. staves have rhythmic accompaniment.

63 65

Ss. *f*

As. *f*

Ts.1 *F7 #9* *Bb9 13* *E7 #9* *A9 13* *E7 #9* *A9 13* *E7 #9*

Ts.2 *f*

Bs. *f*

Tp.1

Tp.2

Tp.3

Tp.4

Tb.1

Tb.2

Tb.3

B.Tb.

Gt. *8*

Pi.

Bas.

Dr.

70

Ss.

As.

Ts.1

Ts.2

Bs.

A⁹13

E7#9

A⁹13

end solo

Tp.1

Tp.2

Tp.3

Tp.4

Tb.1

Tb.2

Tb.3

B.Tb.

Gt.

Pi.

Bas.

Dr.

mf

77

76

Ss. *ff*

As. *ff*

Ts.1 *ff*

Ts.2 *ff*

Bs. *ff*

Tp.1

Tp.2

Tp.3

Tp.4

Tb.1

Tb.2

Tb.3

B.Tb.

Gt.

Pi.

Bas.

Dr. *f* ride *sim. ad lib.*

85

82

Ss.

As.

Ts.1

Ts.2

Bs.

Tp.1

Tp.2

Tp.3

Tp.4

Tb.1

Tb.2

Tb.3

B.Tb.

Gt.

Pi.

Bas.

Dr.

solo ad lib.

B⁷

C⁷

88

Ss. *mf*

As. *mf*

Ts.1 *mf*

Ts.2 *mf*

Bs.

Tp.1

Tp.2

Tp.3

Tp.4

Tb.1

Tb.2

Tb.3

B.Tb.

Gt. *mf*

Pi. *mf*

Bas. *mf*

Dr. *mf*