

SLAGVERK

Du kan selv velge utdrag utfra hvilke instrument du ønsker å vise, og har tilgang på.
Du må velge minimum tre av utdragene.

Du skal kun spille det som står i røde klammer:

Armenian Dances:

- Skarptromme (perc 1 - oppe): Fra 5 takter før 87, til og med 8. takt i 87
- Tamburin (perc 2 - nede): Fra 165 til 10 takter før 186
- Xylofon (perc 3 - oppe): Fra opptakt til 4 takter før 338, til og med første takt i 347
- Pauker (timpani):
 - Fra opptakt til 2. takt i 19, til 2 takter før 30
 - 4 takter før 165, til og med 4. takt i 165

Peer, du lyver; Javel Kaptein!

- Trommesett:
 - Fra tall 6 til tall 7
 - Fra 5. takt i tall 10, til tall 12
- Congas:
 - Fra tall 8 til tall 9
 - Fra 5. takt i tall 10, til tall 11
- Vibrafon: Fra tall 9 til tall 10
- Klokkespill: Fra takten før tall 19 til tall 22

Armenian Dances

(Part I)

Percussion I (Snare & Bass Drums.)

Broadly, and sustained

Alfred Reed (1972)

The musical score is written on a single staff with a treble clef and a 4/4 time signature. It begins with a dynamic marking of *sfz = ff* and a tempo instruction of "Broadly, and sustained". The score is divided into measures, with measure numbers 6, 9, 14, 19, 30, 40, 48, 59, 69, and 101 marked in boxes. The tempo changes to "a tempo, broadly" at measure 14, then to "Con moto" at measure 30. At measure 48, the snare drum is turned off, and the tempo is marked "L'istesso tempo" and "poco rit.". At measure 69, the tempo changes to "Allegretto non troppo" and the dynamic is *p*. The score continues with a *sempre p* marking. At measure 87, the snare drum is turned on again, and the dynamic is *f*. The score ends at measure 101 with a *f* dynamic. Handwritten red annotations include a bracket around measures 48-69 labeled "SNARE DRUM" and another bracket around measures 87-101.

Armenian Dances

(Part I)

Percussion II (Suspended & Pair
of Cymbals, Tambourine)

Alfred Reed(1972)

Broadly, and sustained

Sus. Cym. *mf* *ff* 6 9 3

hold back *ff* (let ring) a tempo, broadly *mp* *ff* 14 5 19 9 30 Con moto 10

40 8 48 11 59 L'istesso tempo 10 poco rit. 69 Allegretto non troppo * *p* Tamb.

(to tambourine)

sempre p

87

101 2

(With timp. stick, normally) *f* (let ring)

* play with metal triangle beater on edge of Cym.

Percussion II

117

p

127

137

f

147

p

157 *f* (let ring)

f

165 *f*

TAMBURIN

p sub.

186

194

202

210

p

Broadly, with expression

poco allarg. poco rit.

186 8 194 8 202 8 210 10 2 2

Armenian Dances

(Part I)

Percussion III
(Bells, Xylophone, Vibraphone)

Broadly, and sustained

Alfred Reed(1972)

Percussion III

Vibraphone (Bells)

Bells.

mp

mp

(4 mallets)

127

mp (non arpeggio)

mf

mp

(Bells)

mp

137

5

Vibra.

mp

5

147 to Xylo. 10

157 Xylophone.

f (Hard mallets)

(Bells)

mp

10

Bells

f (hard mallets)

(let Ring)

Percussion III

165 *ff*

ff

3

5 (Bells) *p* Soli

Broadly, with expression

186 8 194 8 202 8

210 (to xylo) 10 *poco allarg.* 2 *poco rit.* 2 224 **Xylophone** **Allegro vivo con fuoco** 6 *sfz* (hard mallets) *f*

Xylo 234 *p* 4 *mf*

Bells *p* Soli

8 (Xylo.) *f* 251 14 *f*

268 Xylo *sfz* *p* Soli

Bells *f* *pp* *p*

Percussion III

(Xylo)
cresc.

(Bells)
cresc.

288

f

p Soli

cresc.

cresc.

molto

8va

(3 hard mallets)

304

ff

f

6

Soli 317

f

4

to Vibra. 6

4

Percussion III

326 *Vibraphone (soft mallets, no motor)* *Soli Xylo.* *f*

p

338 *8va* *Soli* *f*

p

347 *8va* *cresc.* *al* *ff* *7* *7* *ff* *(To Bells)* *(Bells)* *(hard mallets)* *ff*

357 *Furioso* *fff* *6*

369 *6* *(to metal mallets)* *ff* *fff (Let all tones ring together)*

2 *2*

Detailed description: This is a musical score for Percussion III, consisting of seven systems of two staves each. The first system (measures 326-337) features a vibraphone part with a melody in the upper staff and a rhythmic accompaniment in the lower staff. A red bracket highlights the start of the 'Soli Xylo.' section at measure 326. The second system (measures 338-346) continues the vibraphone melody, with an '8va' marking and a 'Soli' instruction. The third system (measures 347-356) shows a dynamic increase from 'cresc.' to 'ff', with a red bracket highlighting a specific melodic phrase. It includes instructions for 'To Bells' and 'Bells' with '7' measures each, and a note to use 'hard mallets'. The fourth system (measures 357-368) is marked 'Furioso' and 'fff', with a '6' measure rest in the lower staff. The fifth system (measures 369-370) features a '6' measure rest in the lower staff and a 'ff' dynamic, with a note to switch to 'metal mallets'. The final system (measures 371-372) has a '2' measure rest in the lower staff and a '2' measure rest in the upper staff, with a final instruction to play 'fff (Let all tones ring together)'.

Armenian Dances

(Part I)

Timpani

Broadly, and sustained

Alfred Reed (1972)

3

(medium hard felt sticks) *ff*

f

3

9 Str. B.

14

p

pp

pp cresc.

hold back slightly

molto

19 a tempo, broadly 3

sfz

ff

f

mf

3

poco a poco dim.

al

p

2

L'istesso tempo

30 Con moto

10

40

8

48

11

59

5 *poco rit.*

(Soft sticks)

mf

69 Allegretto non troppo

P (medium hard sticks) (Let ring)

sempre p (always short)

87

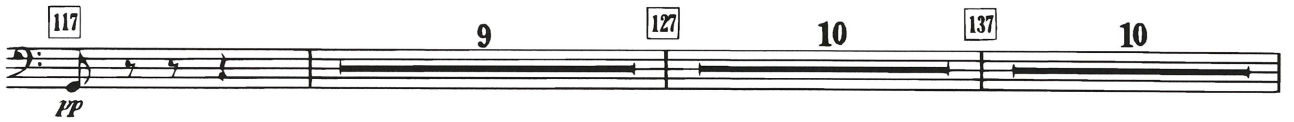
Ti mpani



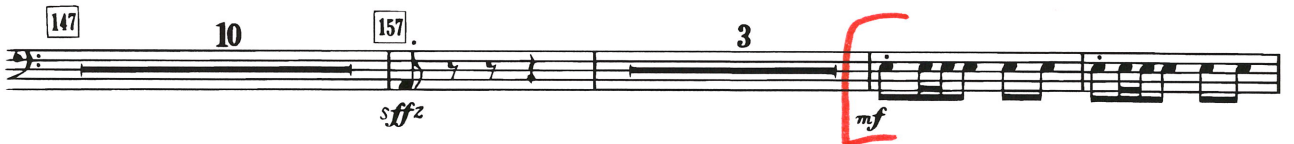
101
f (Let ring)



3
mp *poco a poco dim.*



117 9 127 10 137 10
pp



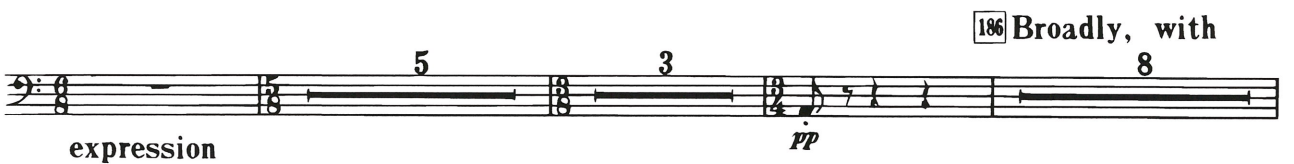
147 10 157 3
sffz *mf*



165
poco a poco cresc. molto al - - - - f



3
mf



186 Broadly, with
5 3 8
pp
expression



194 7 202 7 210 10
p



poco allarg. 2 *poco rit.* 2 224 Allegro vivo con fuoco
sffz *p*



dim.

DRUMS

PEER, DU LYVER; JA VEL, KAPTEIN!

E. GRIEG/

ARR.: L. E. GUOIM

"MARCH" ♩ = 112

(PEER, YOU'RE LYING; YES, SIR!)

1 (PLAY IF NO MARCHING DRUMS)

5 1

9

13

17 2

25 3

30

35 4

39

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DRUMS "BOLERO" = 96

PEER, DU LYVEE!

50 6

Musical notation for measure 50, measure 6. It features a 6/8 time signature and a common time signature. The notation includes a series of eighth notes with accents, followed by a double bar line and a repeat sign. A red bracket highlights the first two measures.

58 7

Musical notation for measure 58, measure 7. It features a 6/8 time signature and a common time signature. The notation includes a series of eighth notes with accents, followed by a double bar line and a repeat sign.

66 8 "CHA-CHA" = 116

Musical notation for measure 66, measure 8. It features a 6/8 time signature and a common time signature. The notation includes a series of eighth notes with accents, followed by a double bar line and a repeat sign.

74 9

Musical notation for measure 74, measure 9. It features a 6/8 time signature and a common time signature. The notation includes a series of eighth notes with accents, followed by a double bar line and a repeat sign.

82 10 "MAMBO" = 116

Musical notation for measure 82, measure 10. It features a 6/8 time signature and a common time signature. The notation includes a series of eighth notes with accents, followed by a double bar line and a repeat sign. A red bracket highlights the first two measures.

92 11

Musical notation for measure 92, measure 11. It features a 6/8 time signature and a common time signature. The notation includes a series of eighth notes with accents, followed by a double bar line and a repeat sign. A red bracket highlights the last two measures.

100 12

Musical notation for measure 100, measure 12. It features a 6/8 time signature and a common time signature. The notation includes a series of eighth notes with accents, followed by a double bar line and a repeat sign.

108 13 CONT. 2-BAR-PATTERN

Musical notation for measure 108, measure 13. It features a 6/8 time signature and a common time signature. The notation includes a series of eighth notes with accents, followed by a double bar line and a repeat sign. A '3' is written below the first measure.

116 14

Musical notation for measure 116, measure 14. It features a 6/8 time signature and a common time signature. The notation includes a series of eighth notes with accents, followed by a double bar line and a repeat sign. A '3' is written below the first measure.

124 15

Musical notation for measure 124, measure 15. It features a 6/8 time signature and a common time signature. The notation includes a series of eighth notes with accents, followed by a double bar line and a repeat sign.

CONGAS/TOM-TOMS **PEER, DU LYVER; JA VEL, KAPTEIN!**

E. GRIEG/
ARR.: L. E. GUOIM

"MARCH" $\text{♩} = 112$ (PEER, YOU'RE LYING; YES, SIR!)

4 1 8 4 2 8 3 10 4 7 5 7

"BOLERO" $\text{♩} = 96$

50 6 (CONGAS)

58 7

"CHA-CHA" $\text{♩} = 116$

66 8

74 9

"MAMBO" $\text{♩} = 116$

82 10 4

92 11

100 12

108 13

116 14

123 15

Ordrenummer: 000025114 Finn Arne Dahl Hanssen nmf-sor@musikkorps.no 29. apr. 2024 09.17.09 Lisens til 1 utskrift

PEER, DU LYVER; JA VEL, KAPTEIN!

E. GRIEG/

ARR.: L.E. GUDIM

BELLS/VIBRAPHONE

"MARCH" $\text{♩} = 112$

BELLS: (PEER, YOU'RE LYING; YES, SIR!)

4 1 8 4 2 8 3 10 4 7

42 5

3 6 "BOLEZO" $\text{♩} = 96$
8

58 7

63 3 8 8 9 **VIBRAPHONE:**

77

"MAMBO" $\text{♩} = 116$

82 10 10 11 8 12 8 13 8 14 8 15 8

132 16 **CYMBALS(A2):**

142

(G.P.)

148 17 "SLOW WALTZ" $\text{♩} = 128$ 18 19

BELLS: 6

162 20 7

BELLS/VIBRAPHONE

PEER, DU LYVE!

175

21

Musical staff 175-180: Treble clef, key signature of one flat, eighth and quarter notes.

181

22

7

POCO RIT. 23 A TEMPO

Musical staff 181-193: Treble clef, key signature of one flat, includes a red bracket and a fermata.

194

Musical staff 194-200: Treble clef, key signature of one flat, eighth and quarter notes.

200

Musical staff 200-206: Treble clef, key signature of one flat, eighth and quarter notes.

207

24

4

Musical staff 207-217: Treble clef, key signature of one flat, includes a fermata and a measure rest.

218

25

5

26

7

Musical staff 218-234: Treble clef, key signature of one flat, includes a measure rest and a fermata.

235

2

27

7

"LATIN WALTZ" ♩ = 200

VIBRAPHONE:

2

Musical staff 235-248: Treble clef, key signature of one flat, includes a time signature change to 3/4 and a measure rest.

249

3

28

13

4

Musical staff 249-270: Treble clef, key signature of one flat, includes a time signature change to 3/4 and a measure rest.

271

29

2

3

Musical staff 271-278: Treble clef, key signature of one flat, includes a time signature change to 3/4 and a measure rest.

279

30

2

6

31

10

Musical staff 279-310: Treble clef, key signature of one flat, includes a time signature change to 3/4 and a measure rest.

2