

# - Ouvertyr - "PITESMASK"

HARALD ERIC 2002

Intro 1 54 *maestoso*

This musical score is for the introduction of the overture "Pitesmask" by Harald Eric, 2002. It is marked "Intro 1" and "54" measures long, with a tempo of "maestoso". The score is written for a full orchestra and includes the following instruments and parts:

- Fløj 1 & II**: Flute 1 & 2. Dynamics: *p*, *mf*, *p*. Includes a first-octave (*a2*) marking.
- Oboe**: Dynamics: *mf*, *f*, *mp*.
- Klirinet i Bb**: Clarinet in Bb. Dynamics: *mp*, *mf*, *f*.
- Alt Saxofon I & II**: Alto Saxophone I & II.
- Tenor Saxofon**: Tenor Saxophone.
- Baryton Saxofon**: Baritone Saxophone. Dynamics: *mp*, *mf*.
- Horn i F I & II**: Horn in F I & II. Dynamics: *mp*, *mf*. Includes a second-octave (*a2*) marking.
- Trumpet i Bb I**: Trumpet in Bb I. Dynamics: *p*, *mf*, *p*.
- Trumpet i Bb II & III**: Trumpet in Bb II & III. Dynamics: *mf*, *f*, *mp*, *f*. Includes a first-octave (*a2*) marking.
- Trombon I**: Trombone I. Dynamics: *mp*, *mf*.
- Trombon II & III**: Trombone II & III. Dynamics: *mp*, *mf*. Includes a second-octave (*a2*) marking.
- Gitar I**: Guitar I.
- Gitar II**: Guitar II.
- Piano**: Piano.
- Syntesizer**: Synthesizer. Dynamics: *p*, *mp*. Includes a "string section" marking.
- Harp**: Harp.
- Elbas**: Electric Bass.
- Timpani Eb-Ab-Bb**: Timpani Eb-Ab-Bb. Dynamics: *mp*, *mf*.
- Slagverk**: Percussion. Includes a cymbal part with dynamics *ppp* and *f*.
- Percussion**: Percussion.
- Trumset**: Drumset.
- Violin I**: Violin I.
- Violin II**: Violin II. Dynamics: *p*, *mf*, *mp*.
- Viola**: Viola. Dynamics: *p*, *mf*, *mp*.
- Cello**: Cello. Dynamics: *p*, *mp*.

OUVERTYR - PITESMASK

Intro II gioia

Intro III  $\text{♩} = 110$  energico

Fl. I & II  
Ob.  
Bb Kl.  
A. Sx. I & II  
T. Sx.  
B. Sx.  
Hn. I & II  
Bb Tpt. I  
Tpt. II & III  
Tbn. I  
Tbn. II & III  
Gtr. I  
Gitar II  
Pno.  
Synth  
Hp.  
E.B.  
Timp.  
Sb.  
Perc.  
Tr.  
Vln. I  
Vln. II  
Vla.  
Vcl.

Fl. I & II

Ob.

Bb Kl.

A. Sax. I & II

T. Sax.

B. Sax.

Hrn. I & II

Bb Tpt. I

Bb Tpt. II & III

Tbn. I

Tbn. II & III

Git. I

Git. II

Pao.

Synth

Hp.

E.B.

Timp.

Slv.

Perc.

Tr.

Vln. I

Vln. II

Vla.

Vcl.

Fl. I & II  
Ob.  
Bb Kl.  
A. Sax. I & II  
T. Sax.  
B. Sax.  
Hn. I & II  
Bb Tpt. I  
Tpt. II & III  
Tbn. I  
Tbn. II & III  
Gtr. I  
Gitar II  
Pno.  
Synth  
Hp.  
E.B.  
Timp.  
Sh.  
Perc.  
Tr.  
Vln. I  
Vln. II  
Vla.  
Vcl.

35  
a2  
mp < mf  
mp < mf  
mp < mf  
mp < mf  
mp < mf  
35  
a2  
mf  
mp < f  
mp < f  
mp < f  
mp < f  
35  
E♭ A♭/E♭ sim. Fm7/E♭ B♭us/E♭ B♭/E♭ E♭ A♭  
wah-wah funk guitar sim.  
35  
E♭ A♭/E♭ sim. Fm7/E♭ B♭us/E♭ B♭/E♭ E♭ A♭  
soft synthpad sim.  
35  
D♭ C♭ B♭ / E♭ F♭ G♭ A♭  
mp  
35  
E♭ A♭/E♭ sim. Fm7/E♭ B♭us/E♭ B♭/E♭ E♭ A♭  
pss  
35  
congas sim.  
fill in  
35  
mp  
mp  
mp

Musical score for OVERTYR - PITESMASK, page B. The score includes the following parts:

- Fl. I & II
- Ob.
- Bb Kl.
- A. Sx. I & II
- T. Sx.
- B. Sx.
- Hrn. I & II
- Bb Tpt. I
- Bb Tpt. II & III
- Tbn. I
- Tbn. II & III
- Git. I
- Git. II
- Pao.
- Synth.
- Hp.
- E.B.
- Timp.
- Slv.
- Perc.
- Tr.
- Vln. I
- Vln. II
- Vla.
- Vcl.

The score features various musical notations including dynamics (*mf*, *mp*), articulation (*acc.*, *stacc.*), and performance directions (*shaker ad lib*). Chord symbols are present above the guitar and piano parts, such as F7/A, B<sup>b</sup>sus, B<sup>b</sup>, Fad9, Gm7 sim., B<sup>b</sup>, Csus, C, F/A, B<sup>b</sup>, and G7/B.

OUVERTYR - PITESMASK

54 **C** *lirico* *solo* **D** *eroico*

Fl. I & II *p* *mp*

Ob. *solo* *mp*

Bb Kl. *p* *mp*

A. Sx. I & II

T. Sx.

B. Sx. *p* *mp*

Hn. I & II

Bb Tpt. I *mf* *mf*

Tpt. II & III

Tbn. I *mf*

Tbn. II & III *a 2* *mp*

Gtr. I *Csus* *C*

Gitar II

Pno. *Csus* *C* *A<sup>b</sup>* *B<sup>b</sup>/A<sup>b</sup> sim.* *A<sup>b</sup>* *B<sup>b</sup>/A<sup>b</sup>*

Synth. *Csus* *C* *A<sup>b</sup>* *B<sup>b</sup>/A<sup>b</sup>* *A<sup>b</sup>* *B<sup>b</sup>/A<sup>b</sup>*

Hp. *DCBb/EFGA* *mp*

E.B. *Csus* *C* *A<sup>b</sup>* *B<sup>b</sup>/A<sup>b</sup> sim.* *A<sup>b</sup>* *B<sup>b</sup>/A<sup>b</sup>*

Timp.

Sb. *cymbals ad lib*

Perc.

Tr. *2*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vcl. *mp*

E

Fl. I & II  
Ob.  
Bb Kl.  
A. Sx. I & II  
T. Sx.  
B. Sx.  
Hn. I & II  
Bb Tpt. I  
Bb Tpt. II & III  
Tbn. I  
Tbn. II & III  
Gtr. I  
Gitar II  
Pao.  
Synth.  
Hp.  
E.B.  
Timp.  
Slv.  
Perc.  
Tr.  
Vln. I  
Vln. II  
Vla.  
Vcl.

Chord symbols: A<sup>b</sup>, B<sup>b</sup>/A<sup>b</sup>, Fm7, B<sup>b</sup>7, Gm7, Cm7, Fm7, B<sup>b</sup>11, A<sup>b</sup>, B<sup>b</sup>/A<sup>b</sup>, Gm7.

Performance instructions: *mf*, *sim.*, *schaeffer guitar*, *synthbrass of the 80's*, *tambourine*, *congas*, *fill in*.

Musical score for the Overture "Pitesmask" (Part F). The score includes parts for woodwinds, brass, strings, guitar, piano, synthesizer, harp, and percussion.

**Fl. I & II**: Flute I and II parts, mostly resting.

**Ob.**: Oboe part, mostly resting.

**Bb Kl.**: Bassoon part, mostly resting.

**A. Sx. I & II**: Alto Saxophones I and II, mostly resting.

**T. Sx.**: Tenor Saxophone, mostly resting.

**B. Sx.**: Baritone Saxophone, mostly resting.

**Hn. I & II**: Horn I and II parts. Measure 74 starts with  $f$  dynamics. Horn II has a  $a2$  marking.

**Bb Tpt. I**: Trumpet I,  $f$  dynamics.

**Tpt. II & III**: Trumpets II and III,  $f$  dynamics. Horn II has a  $a2$  marking.

**Tbn. I**: Trombone I,  $f$  dynamics. Horn II has a  $a2$  marking.

**Tbn. II & III**: Trombones II and III,  $f$  dynamics. Horn II has a  $a2$  marking.

**Gtr. I**: Electric Guitar I, chords: Cm7, Bb11, B11, Bb11, Eb7 solo "funky", Ab/Eb.

**Gitar II**: Electric Guitar II, *wah-wah funk guitar*, *sim.*

**Pno.**: Piano, chords: Cm7, Bb11, B11, Bb11, *play figure in octaves*.

**Synth**: Synthesizer, chords: Cm7, Eb7, Ab/Eb, *"crunchy hammond"*.

**Hp.**: Harp,  $mf$  dynamics.

**E.B.**: Double Bass, chords: Cm7, Bb11, B11, Bb11, Eb7, Ab/Eb.

**Timp.**: Timpani, mostly resting.

**Sh.**: Snare Drum, rhythmic pattern.

**Perc.**: Percussion, rhythmic pattern.

**Tr.**: Tom-tom,  $mf$  dynamics.

**Vln. I**: Violin I,  $f$  dynamics, then  $mp$  and  $mf$ .

**Vln. II**: Violin II,  $f$  dynamics, then  $mf$  and  $mp$ .

**Vla.**: Viola,  $f$  dynamics, then  $mf$  and  $mp$ .

**Vk.**: Violoncello,  $f$  dynamics, then  $mf$  and  $mp$ .





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Fl. I & II

Ob.

Bb Kl.

A. Sx. I & II

T. Sx.

B. Sx.

Hrn. I & II

Bb Tpt. I

Tpt. II & III

Tbn. I

Tbn. II & III

Gtr. I

Gitar II

Pno.

Synth

Hp.

E.B.

Timp.

Sb.

Perc.

Tr.

Vln. I

Vln. II

Vla.

Vcl.

lead dist guitar A<sup>b</sup> E<sup>b</sup>G B<sup>b</sup>11 A<sup>b</sup> E<sup>b</sup>G B<sup>b</sup>11 A<sup>b</sup> E<sup>b</sup>G B<sup>b</sup>11 A<sup>b</sup> E<sup>b</sup>G B<sup>b</sup>11

dist

C7/E A<sup>b</sup>E<sup>b</sup> B<sup>b</sup>7/D A<sup>b</sup> E<sup>b</sup>G B<sup>b</sup>11 A<sup>b</sup> E<sup>b</sup>G B<sup>b</sup>11 A<sup>b</sup> E<sup>b</sup>G B<sup>b</sup>11 A<sup>b</sup> E<sup>b</sup>G B<sup>b</sup>11

soft bright pad

(to D) D<sup>b</sup> - D

fill in

woodblocks

mf

OUVERTYR - PITESMASK

1

Fl. I & II *mf* *a 2*

Ob.

Bb Kl. *mp*

A. Sx. I & II *mf* *a 2*

T. Sx. *mf*

B. Sx. *mf*

Hr. I & II *mf* *solo*

Bb Tpt. I *mf*

Bb Tpt. II & III *mf* *solo*

Tbn. I

Tbn. II & III

Git. I *A<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> Gm7 Cm7 Fm7 B<sup>b</sup>11 A<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> Gm7 Cm7 B<sup>b</sup>*

Gitarr II

Pao. *A<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> Gm7 Cm7 Fm7 8m B<sup>b</sup>11 A<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> Gm7 Cm7 B<sup>b</sup> 8<sup>th</sup>*

Synth *104* *"synthbrass of the 80's"*

Hp.

E.B. *A<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> Gm7 Cm7 Fm7 B<sup>b</sup>11 A<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> Gm7 Cm7 B<sup>b</sup>*

Timp. *104*

Slv. *tambourine*

Perc. *congas*

Tr.

Vln. I *unis. mf* *mp*

Vln. II *unis. mf*

Vla. *unis. mf* *mp*

Vcl. *unis. mf* *mp*

OUVERTYR - PITESMASK

112 *rit.* **J**  $\text{♩} = 60$  *espressivo* *maestoso* **K** *grandioso*

Fl. I & II *mp* *f* *mf* *mp* *a2* *mf*

Ob. *f* *mf* *mp*

Bb Kl. *f* *mf* *mp* *mf*

A. Sax. I & II *mf* *mp* *mp*

T. Sax. *f* *mf* *mp* *mf*

B. Sax. *f* *mf* *mp* *mf*

Hrn. I & II *f* *mp* *mp* *a2* *mf*

Bb Tpt. I *f* *mp* *mf*

Tpt. II & III *mp* *a2* *mf*

Tbn. I *f* *mp*

Tbn. II & III *f* *a2* *mp* *mf*

Gtr. I *E<sup>b</sup> in guitar* Fm7 A<sup>b</sup> B<sup>b</sup> sus B<sup>b</sup> E<sup>b</sup>/G A<sup>b</sup> F7/A B<sup>b</sup> sus B<sup>b</sup>

Gitar II

Pno. *E<sup>b</sup>* Fm7 A<sup>b</sup> sim. B<sup>b</sup> sus B<sup>b</sup> E<sup>b</sup>/G A<sup>b</sup> F7/A B<sup>b</sup> sus B<sup>b</sup>

Synth *mp* "string section"

Hp. *D C B<sup>b</sup> / E<sup>b</sup> F G A<sup>b</sup>* *mp* *sons étouffés* *f* *goss.*

E.B. *E<sup>b</sup>* Fm7 A<sup>b</sup> sim. B<sup>b</sup> sus B<sup>b</sup> E<sup>b</sup>/G A<sup>b</sup> F7/A B<sup>b</sup> sus B<sup>b</sup>

Timp. *mp* *mf*

Sb. *cymbals ad lib* *mf* *caash cymbal* *zasciare sommare*

Perc. *mf* *triangle* *zasciare sommare*

Tr. *mp* *cymbals ad lib* *mf*

Vln. I *f* *mf* *mp* *f*

Vln. II *mf* *mp* *f*

Vla. *f* *mf* *mp* *f*

Vcl. *f* *mf* *mp* *f*

*molto ritardando*

**Instrumental Parts:**

- Fl. I & II
- Ob.
- Bb Kl.
- A. Sax. I & II
- T. Sax.
- B. Sax.
- Hrn. I & II
- Bb Tpt. I
- Bb Tpt. II & III
- Tbn. I
- Tbn. II & III
- Git. I
- Gitarr II
- Pao.
- Synth
- Hp.
- E.B.
- Timp.
- Slv.
- Perc.
- Tr.
- Vln. I
- Vln. II
- Vla.
- Vlc.

**Dynamic Markings:** *mp*, *p*, *mf*, *sf*, *pp*

**Performance Instructions:** *molto ritardando*, *sim.*, *bass drum*, *z.s.*

**Chord Markings (Harp):** Db - D, D, Db, sim.