Appendix: Scores

The page number where the composition is mentioned in the thesis is in parenthesis. The page number for its location in the appendix is in bold.

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The Bethlehem Suite (30) – page 15-16

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David and Goliath (52) – page 30

Fallet (56) – page 31-33
The Pilgrim

\[ \text{Mathias Hagen} \]

Tenor Saxophone

\[ \text{C(sus4)} \quad \text{Dmaj3} \quad \text{Bm7(#11)} \quad \text{Dmaj3} \quad \text{C(sus4)} \quad \text{Dmaj3} \quad \text{Bm7(#11)} \quad \text{Dmaj3} \]

Violin

\[ \text{C(sus4)} \quad \text{Dmaj3} \quad \text{Bm7(#11)} \quad \text{Dmaj3} \quad \text{C(sus4)} \quad \text{Dmaj3} \quad \text{Bm7(#11)} \quad \text{Dmaj3} \]

Jazz Guitar

\[ \text{C(sus4)} \quad \text{Dmaj3} \quad \text{Bm7(#11)} \quad \text{Dmaj3} \quad \text{C(sus4)} \quad \text{Dmaj3} \quad \text{Bm7(#11)} \quad \text{Dmaj3} \]

Piano

\[ \text{C(sus4)} \quad \text{Dmaj3} \quad \text{Bm7(#11)} \quad \text{Dmaj3} \quad \text{C(sus4)} \quad \text{Dmaj3} \quad \text{Bm7(#11)} \quad \text{Dmaj3} \]

Acoustic Bass

\[ \text{C(sus4)} \quad \text{Dmaj3} \quad \text{Bm7(#11)} \quad \text{Dmaj3} \quad \text{C(sus4)} \quad \text{Dmaj3} \quad \text{Bm7(#11)} \quad \text{Dmaj3} \]

Drum Set

\[ \text{J = 140} \]

\[ \text{Come in 2nd time - groove based on riff} \]
Ten. Sax.

Interlude - Opt. fill
Dmaj7 C7(#5) × Dmaj7 C7(#5) ×

Vln.

2nd time only
Interlude - Opt. fill
Dmaj7 C7(#5) × Dmaj7 C7(#5) ×

J. Gtr.

Interlude - Opt. fill
Dmaj7 C7(#5) × Dmaj7 C7(#5) ×

Pno.

Interlude - Opt. fill
Dmaj7 C7(#5) × Dmaj7 C7(#5) ×

As written

A. Bass

Dr.

2nd time only

Interlude - Opt. fill
Dmaj7 C7(#5) × Dmaj7 C7(#5) ×
As written

Break!
Two bar tutti break

Ten. Sax.

Vln.

J. Gtr.

Pno.

A. Bass

Dr.
Solo - open X

Ten. Sax.

Vln.

J. Gtr.

Pno.

A. Bass

Come inn 2nd time - groove based on riff

Dr.
On cue - solo continues

Bass solo - open x
Dmaj7 G7(#5) x
Dmaj7 G7(#5) x

Ten. Sax.

Vln.

J. Gtr.

Pno.

As written

A. Bass

Dr.
On cue

Ten. Sax.

Vln.

J. Gtr.

Pno.

A. Bass

Dr.

Break!

As written

Tacet

Break!
That love of which I purposed to sing. Is quite a different thing. For neither need to cling. When both can stand

think a while of love, and while I think, love is to me a world, sole meat and swee-test drink, and close connecting link between heaven and earth

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E

On cue

21

\[ \text{E} \text{m \ Ab(add9)/D} \text{m \ A} \text{b(add9)/C \ B} \text{m \ G} \text{maj7 \ E} \text{m7 \ D} \text{m7} \]

stur- dy oak s I mean, that side by side, with- stand the win- ter storm, and

25

\[ \text{E} \text{m7 \ G} \text{maj7 \ Ab(add9) \ E} \text{m7 \ G} \text{maj7 \ Ab(add9)} \]

spite of wind and tide, grow up the meadow's pride, for both are

F

Open X - long tones/fills

\[ \text{B} \text{m} \]

X4

G

Free improvisation

\[ \text{B} \text{m9} \]

H

\( \downarrow = 50 \)

Solo continues on cue with backgrounds

\[ \text{F} \text{m(add9) \ C} \text{m7(add11) \ B} \text{m9 \ Am7} \]

Voice

Sax

\[ \text{E} \text{m7(add9) \ B} \text{m/Db \ B} \text{m9 \ Ab} \]

Voice

Sax
Above they barely touch, but undermined

down their deepest source, Admiring you shall find. Their

roots are intertwined. Inseparably
The Bethlehem Suite

reflections on the future

Mathias Hagen

Part I - Doubt

---

Vers I

Doubt, Hope, Fear, Faith.

Vers II

What has been will never be again.
What will be has never been before.

Vers III

Doubting choices.
Hoping for success.
Fearing failure.
But faith remains.

Vers IV

Faith in life.
Faith in what will be.

Interlude - continuation of previous theme (harmonic minor)
Part II - Hope

Interlude - improvisation based on notated theme

Part III - Fear
Add more and more layers on loop, build in noise and intensity

Part IV - Faith
A

Rubato

\[ F_{m(add2)} \quad C^+ \quad D_{m(maj7)} \]

A - way from
everything

sense of
something lost

known_______
there_______
a -

5\[ A_{maj7} \]

\[ A_{maj(\#11)} \]

lone_______

out here____

moving
to be

A

\[ C_{m(add2)} \]

loved

slowly_______

A

All of the

B

In time

\[ E_{maj(\#11)} \quad E_{b_{maj7}} \quad E_{maj(\#11)} \quad C_{m7} \]

things you have done

where do you really belong

Where is the

\[ G_{m(add2)} \]

\[ B_{maj(\#11)} \quad E_{maj(\#11)} \quad E_{b_{maj7}} \]

place you seek

the place called home.
Winter Morning

A intro

\[ E_{maj7(\#11)} \quad B_{maj7(\#11)} \quad Bm(\text{add}2) \quad A \quad F_{maj7(\#5)} \quad Fm(\text{add}2) \]

Past the trees and far below my feet. Violent and

dark the ocean flows far beyond my reach.

B piano transition

\[ E_{maj7(\#11)} \quad Am(\text{add}2/C) \quad Gm(\text{add}2) \quad F \]

Lost for words and out of

dark the ocean flows far beyond my reach.

C \[ = 60 \]

syncopated double time feel

\[ Gm(\text{add}2) \quad F(\text{sus}4) \]

time hoping change will once be mine a

sense of peace

\[ F(\text{sus}4) \quad Gm(\text{add}2) \]

(pause) just to be Caged and bound, without con-
trol Burnt and tested, put in molds

fraid to leave

(pause) to be free

full time feel

colors all I see I’m waiting quietly right

syncopated double time feel

here In the midst of my despair

world moves on

(pause) I am gone

The
**G** double time feel continues
(possibility for sax solo on [G] after refrain)

\[
\begin{align*}
E_{maj7(#1)} & \quad Am_{7(b5)/C} & \quad Gm_{(add2)} & \quad F \\
\end{align*}
\]

past bound colors all I see I'm

col by my re - ve - rie

**H** full time feel piano transition

\[
\begin{align*}
E_{maj7(#1)} & \quad D_{maj7(#1)} & \quad B_{maj7(#1)} & \quad A_{b(Sus4)} \\
\end{align*}
\]

**I** outro

\[
\begin{align*}
E_{m(add2)} & \quad B_{m(add2)} & \quad A_{maj7(#1)} & \quad B_{m(add2)} & \quad A_{b} & \quad E_{maj7(#5)} & \quad F_{m(add2)} \\
\end{align*}
\]

White and gray, a barren land ahead. Morning is

\[
\begin{align*}
E & \quad B_{maj7(#1)} & \quad A_{maj7(#1)} & \quad G_{maj7(#1)} & \quad E_{(Sus4)} \\
\end{align*}
\]

here, a cold and dark start for all to share.
Looking for routes on a path that's hidden

Stumbling along through the darkness

Searching for something that can lead me

To reach the light that is seeing through the trees

Deep in the forests the light shines sparsely

Thin silver streams forming rivers

Carrying me through the green damp darkness

To find what's there in the clearing past the

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Jazz waltz
trees

Reaching the edge where it ends

Here at last now fully

Gone is doubt and fear through the trees

I've come

Over looking where land meets sea

Crashing waves hear my plea

Let me once again find this place for when I'm there

In the trees
The Lonely Tree

Mathias Hagen

A

$J = 130$

\[ \text{Fm(add2)} \]

\[ \text{Bm(add2)} \]

The lonely tree stands its ground the wind her only

\[ \text{Fm(add2)} \]

\[ \text{Bm(add2)} \]

friend safe and sound pretending to be

\[ \text{A7:maj} \]

\[ \text{Gm} \]

\[ \text{Em7:maj} \]

\[ \text{Bb} \]

strong but underneath the ground she's

\[ \text{Fm} \]

\[ \text{Eb/G} \]

\[ \text{Fm} \]

\[ \text{Eb/G} \]

\[ \text{Fm} \]

\[ \text{Eb/G} \]

\[ \text{Fm} \]

hurting

The rugged

B

\[ \text{Fm(add2)} \]

\[ \text{Bm(add2)} \]

cliff solid stone a mass of pain and

\[ \text{Fm(add2)} \]

\[ \text{Bm(add2)} \]

fear seldom shown protecting what's inside

\[ \text{A7:maj} \]

\[ \text{Gm} \]

\[ \text{Em7:maj} \]

\[ \text{Bb} \]

side a child a lonely one who's
C  Open x - sax solo

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<th>Eb/G</th>
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D  On cue - open x

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E  On cue - as written

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The rugged
cliff fades away the child is left to roam free to play now dancing in a
field of green a joyful scene he's
Prelude

Open improvisation around theme

Improvisation continues over bassline

A

B

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Arpeggios continue

Arpeggios repeat as in [D]
Home

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\( \text{d} = 100 \)

Half time ballad feel

\( \text{Abm(add2)/Eb} \)  \( \text{Emaj(7)/Gb} \)  \( \text{Gb} \)  \( \text{G}^0 \)  \( \text{Abm}^{11} \)  \( \times \)

\( \text{Emaj(7)/Gb} \)  \( \times \)  \( \text{Gb(add4)} \)  \( \times \)  \( \text{Ebm(add2)} \)  \( \text{G}^0 \)  \( \text{Abm}^{11} \)  \( \text{Es}^7 \)

\( \text{Abm(add2)} \)  \( \times \)  \( \text{E} \)  \( \text{B/D}^\# \)  \( \text{Abm}^{11} \)  \( \text{To Coda} \)

\( \text{Abm(add2)} \)  \( \text{Gb}^7 \)  \( \text{Abm(add2)} \)  \( \text{G}^0 \)  \( \text{Abm(add2)} \)  \( \times \)

Play 4X - long tones/fills

\( \text{E(add2)} \)  \( \text{Ebm(add2)} \)

D.S. al Coda

\( \text{Open X vamp - long tones/fills} \)

Theme played 2 X after vamp fades.

28
Stationary Motion

Mathias Hagen

\[ \text{\( J = 65 \) (very rubato)} \]

\[
\begin{array}{c}
\text{A} \\
\text{Dm} & \text{Am/C} & \text{Bbmaj7} & \text{A/C\#} & \text{Dm} & \text{Eb\( (sus4) \)} & \text{Emaj7\( \#11 \)} \\
\end{array}
\]

Flickering trees, concealing the vastness beyond. A

\[
\begin{array}{c}
\text{6} & \text{Cmaj7} & \text{Dm} & \text{Eb}\uparrow \\
\end{array}
\]

myriad of scenes, interrupted by darkness. The

\[
\begin{array}{c}
\text{10} & \text{Dbm} & \text{B} & \text{E} & \text{Abm/Eb} & \text{Dbmaj7} & \text{Eb} & \text{C7} \\
\end{array}
\]

world in motion through a looking glass. Going nowhere.

\[
\begin{array}{c}
\text{B} \\
\text{13} & \text{A/C\#} & \text{Dm} & \text{F} & \text{Bmaj7\( \#11 \)} & \text{Gm} \\
\end{array}
\]

Shades of green. Colors of the season.

\[
\begin{array}{c}
\text{16} & \text{Gm} & \text{Bbmaj7\( \#5 \)} & \text{Eb} & \text{Dbmaj7} & \text{Emaj7} \\
\end{array}
\]

Resting in rich soil. Pondering its next move. While I

\[
\begin{array}{c}
\text{19} & \text{Abm} & \text{Gmaj7} & \text{Em7} & \text{F\#m} & \text{Bm} \\
\end{array}
\]

sit here alone in a crowd. Contemplating my stationary motion.

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Small, yet un-a-fraid, to show what joy could be.

Small, yet un-a-fraid, to dance for all to see.

There a-mong the gi-ants, in some o-ther world.

Ho-ping to be un-der-stood. Figh-ting to be heard.

Met with laugh-ter filled with fear. Fue-ling ha-tred no-one dares.

To step in to un-der-stand. This world of his the pro-mised land.
Fallet

Open landscape - textural sounds

A
Rubato - slow

\[
\begin{align*}
\text{Langt her ned.} & \quad \text{Len - gre ned enn før.} \\
\text{Faller sak te,} & \quad \text{i det stil - le mør ket.} \\
\text{Vel ger fall et,} & \quad \text{ut fra klip pens kant.} \\
\text{Alt er stil le,} & \quad \text{ti - den slip per ta -}
\end{align*}
\]

B

C \(\frac{3}{4} = 150\)

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Fade out gradually

D Open landscape - textural sounds

Rubato - slowly over landscape

modig ven ter her. Ly set det er bor te enn så nær.

Ven ter sti le uten tå rer el ler skrik.

På å nå frem, det en de li ge svik.

Open solo on F (2nd house on cue)
Melody - voice and saxophone

35

Am(add2) A(add2) Am(add2) A(add2)

39

Am(add2) A(add2) Am(add2) A(add2)

43

Am(add2) A(add2) Am(add2) A(add2)

47

Fade out gradually

H

Rubato - slow

51

Dm7 Dmaj(7)

53

Amaj(7) Gm(maj7)

Langt her ne de, i den en de lø se stund.

Ven ter stil le. På å spar ke fra i bunn.