

## **Appendix: Scores**

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# The Pilgrim

Mathias Hagen

♩ = 140

Intro - open X

C(sus4)

D $\flat$ maj13

B $\flat$ m(#11)

D $\flat$ maj13

C(sus4)

D $\flat$ maj13

B $\flat$ m(#11)

D $\flat$ maj13

Tenor Saxophone

Violin

C(sus4) D $\flat$ maj13 B $\flat$ m(#11) D $\flat$ maj13 C(sus4) D $\flat$ maj13 B $\flat$ m(#11) D $\flat$ maj13

Jazz Guitar

2nd time - flagelette stuff harmonic minor  
C(sus4) D $\flat$ maj13 B $\flat$ m(#11) D $\flat$ maj13 C(sus4) D $\flat$ maj13 B $\flat$ m(#11) D $\flat$ maj13

Piano

C(sus4) D $\flat$ maj13 B $\flat$ m(#11) D $\flat$ maj13 C(sus4) D $\flat$ maj13 B $\flat$ m(#11) D $\flat$ maj13

Acoustic Bass

2nd time  
C(sus4) D $\flat$ maj13 B $\flat$ m(#11) D $\flat$ maj13 C(sus4) D $\flat$ maj13 B $\flat$ m(#11) D $\flat$ maj13

Drum Set

♩ = 140  
Come inn 2nd time - groove based on riff

9 **A**

Interlude - Opt. fill

D $\flat$ maj13 C7(#5) /: D $\flat$ maj13 C7(#5) /:

Ten. Sax.

Musical staff for Tenor Saxophone with notes and rests.

Interlude - Opt. fill

D $\flat$ maj13 C7(#5) /: D $\flat$ maj13 C7(#5) /:

Vln.

Musical staff for Violin with rests and interlude notation.

Interlude - Opt. fill

D $\flat$ maj13 C7(#5) /: D $\flat$ maj13 C7(#5) /:

J. Gtr.

2nd time only

Musical staff for Jazz Guitar with notes and rests.

Interlude - Opt. fill

D $\flat$ maj13 C7(#5) /: D $\flat$ maj13 C7(#5) /:

Pno.

Musical staff for Piano with notes and rests.

As written

D $\flat$ maj13 C7(#5) /: D $\flat$ maj13 C7(#5) /:

A. Bass

Musical staff for Acoustic Bass with notes and rests.

**A**

Dr.

Musical staff for Drums with notes and rests.

20

Ten. Sax.

Musical staff for Tenor Saxophone (Tn. Sax.) in 4/4 time. The staff contains a melodic line with eighth and quarter notes, including a key signature change to one flat (Bb) in the final measure. The piece concludes with a double bar line and repeat dots.

Vln.

Musical staff for Violin (Vln.) in 4/4 time. The staff contains a melodic line with eighth and quarter notes, including a key signature change to one flat (Bb) in the final measure. The piece concludes with a double bar line and repeat dots.

J. Gtr.

2nd time only

Musical staff for Jazz Guitar (J. Gtr.) in 4/4 time. The staff contains a melodic line with eighth and quarter notes, including a key signature change to one flat (Bb) in the final measure. The piece concludes with a double bar line and repeat dots.

Pno.

Musical staff for Piano (Pno.) in 4/4 time. The staff contains a melodic line with eighth and quarter notes, including a key signature change to one flat (Bb) in the final measure. The piece concludes with a double bar line and repeat dots.

A. Bass

As written

Musical staff for Acoustic Bass (A. Bass) in 4/4 time. The staff contains a melodic line with eighth and quarter notes, including a key signature change to one flat (Bb) in the final measure. The piece concludes with a double bar line and repeat dots.

Dr.

Musical staff for Drums (Dr.) in 4/4 time. The staff contains a rhythmic line with eighth and quarter notes, including a key signature change to one flat (Bb) in the final measure. The piece concludes with a double bar line and repeat dots.

Interlude - Opt. fill

27

D $\flat$ maj13

C7(#5)

∕

D $\flat$ maj13

C7(#5)

∕

Ten. Sax.

Musical staff for Tenor Saxophone in 4/4 time. The staff contains a melodic line with a slur over the first two measures and a slash in the third measure. The key signature has one flat (B-flat).

Interlude - Opt. fill

D $\flat$ maj13

C7(#5)

∕

D $\flat$ maj13

C7(#5)

∕

Vln.

Musical staff for Violin in 4/4 time. The staff contains a melodic line with a slur over the first two measures and a slash in the third measure. The key signature has one flat (B-flat).

Interlude - Opt. fill

D $\flat$ maj13

C7(#5)

∕

D $\flat$ maj13

C7(#5)

∕

J. Gtr.

Musical staff for Jazz Guitar in 4/4 time. The staff contains a melodic line with a slur over the first two measures and a slash in the third measure. The key signature has one flat (B-flat).

Interlude - Opt. fill

D $\flat$ maj13

C7(#5)

∕

D $\flat$ maj13

C7(#5)

∕

Pno.

Musical staff for Piano in 4/4 time. The staff contains a bass line with eighth notes and a slash in the third measure. The key signature has one flat (B-flat).

D $\flat$ maj13

C7(#5)

∕

D $\flat$ maj13

C7(#5)

∕

A. Bass


Musical staff for Acoustic Bass in 4/4 time. The staff contains a bass line with eighth notes and a slash in the third measure. The key signature has one flat (B-flat).

Dr.


Musical staff for Drums in 4/4 time. The staff contains a drum line with eighth notes and a slash in the third measure. The key signature has one flat (B-flat).

**B**

31

Ten. Sax. 

Vln. 

J. Gtr. 

Pno.  Break!

A. Bass  As written Break!

**B**

Dr.  Break!

40

Two bar tutti break

Ten. Sax.

Musical staff for Tenor Saxophone. The staff contains a melodic line with various rhythmic values and rests. The key signature has two flats. The piece is in 4/4 time, with a two-bar tutti break indicated by a double bar line and a repeat sign.

Vln.

Musical staff for Violin. The staff contains a melodic line with various rhythmic values and rests. The key signature has two flats. The piece is in 4/4 time, with a two-bar tutti break indicated by a double bar line and a repeat sign.

J. Gtr.

Musical staff for Jazz Guitar. The staff contains a melodic line with various rhythmic values and rests. The key signature has two flats. The piece is in 4/4 time, with a two-bar tutti break indicated by a double bar line and a repeat sign.

Pno.

Musical staff for Piano. The staff contains a melodic line with various rhythmic values and rests. The key signature has two flats. The piece is in 4/4 time, with a two-bar tutti break indicated by a double bar line and a repeat sign. The word "Break!" is written above the staff at the start of the break.

A. Bass

Musical staff for Acoustic Bass. The staff contains a melodic line with various rhythmic values and rests. The key signature has two flats. The piece is in 4/4 time, with a two-bar tutti break indicated by a double bar line and a repeat sign. The word "Break!" is written above the staff at the start of the break.

Dr.

Musical staff for Drums. The staff contains a melodic line with various rhythmic values and rests. The key signature has two flats. The piece is in 4/4 time, with a two-bar tutti break indicated by a double bar line and a repeat sign. The word "Break!" is written above the staff at the start of the break.

Solo - open X

48

C(sus4)

D $\flat$ maj13

B $\flat$ m(#11)

D $\flat$ maj13

Ten. Sax.

Vln.

J. Gtr.

C(sus4)

D $\flat$ maj13

B $\flat$ m(#11)

D $\flat$ maj13

Pno.

C(sus4)

D $\flat$ maj13

B $\flat$ m(#11)

D $\flat$ maj13

A. Bass

Come inn 2nd time - groove based on riff

Dr.



52 On cue - solo continues

Bass solo - open x

D $\flat$ maj13 C7(#5) /: D $\flat$ maj13 C7(#5) /:

Ten. Sax.

Staff for Tenor Saxophone. It begins with a double bar line and a repeat sign. The first six measures contain rhythmic slashes. At measure 7, the time signature changes from 2/4 to 4/4. The final two measures also contain rhythmic slashes.

Vln.

Staff for Violin. It begins with a double bar line and a repeat sign. The first six measures contain a melodic line. At measure 7, the time signature changes from 2/4 to 4/4. The final two measures contain rhythmic slashes. Chord markings D $\flat$ maj13 C7(#5) /: and D $\flat$ maj13 C7(#5) /: are placed above the staff.

J. Gtr.

Staff for Jazz Guitar. It begins with a double bar line and a repeat sign. The first six measures contain a melodic line. At measure 7, the time signature changes from 2/4 to 4/4. The final two measures contain rhythmic slashes. Chord markings D $\flat$ maj13 C7(#5) /: and D $\flat$ maj13 C7(#5) /: are placed above the staff.

Pno.

Staff for Piano. It begins with a double bar line and a repeat sign. The first six measures contain a melodic line. At measure 7, the time signature changes from 2/4 to 4/4. The final two measures contain rhythmic slashes. Chord markings D $\flat$ maj13 C7(#5) /: and D $\flat$ maj13 C7(#5) /: are placed above the staff.

A. Bass

As written

Staff for Acoustic Bass. It begins with a double bar line and a repeat sign. The first six measures contain a melodic line. At measure 7, the time signature changes from 2/4 to 4/4. The final two measures contain rhythmic slashes. Chord markings D $\flat$ maj13 C7(#5) /: and D $\flat$ maj13 C7(#5) /: are placed above the staff.

Dr.

Staff for Drums. It begins with a double bar line and a repeat sign. The first six measures contain a rhythmic pattern. At measure 7, the time signature changes from 2/4 to 4/4. The final two measures contain rhythmic slashes.

63 On cue

Ten. Sax. 

Vln. 

J. Gtr. 

Pno. 

A. Bass 

Dr. 

70

Ten. Sax. *rit.*  $D\flat\text{maj}7(\#\flat)$

Vln.  $D\flat\text{maj}7(\#\flat)$

J. Gtr.  $D\flat\text{maj}7(\#\flat)$

Pno. *Come in!*  $D\flat\text{maj}7(\#\flat)$

A. Bass  $D\flat\text{maj}7(\#\flat)$

Dr. *Come in!* *rit.*  $D\flat\text{maj}7(\#\flat)$

# Intertwined

Mathias Hagen

## A Intro - rubato

G(add4) G $\flat$ maj7 B $\flat$ m7 3 Fmaj7  
 That love of which I pur - posed to sing. Is  
 5 G $\flat$ maj7 E $\flat$ 7(sus4) Dm7 A $\flat$  B $\flat$  Bmaj7 **Set tempo**  
 quite a diffe - rent thing. For nei - ther need to cling. When both can

## B Open X - long tones/fills

♩ = 50  
 E $\flat$ m  
 9 stand \_\_\_\_\_ I

## C On cue

11 E $\flat$ m A $\flat$ (sus4)/D $\flat$  A $\flat$ (add9)/C B $\flat$ m G $\flat$ maj7 E $\flat$ m7 Dm7 E $\flat$ m7 G $\flat$ maj7  
 think a-while of love, and while I think, love is to me a world, sole meat and swee-test  
 16 A $\flat$ (sus4) E $\flat$ m7 G $\flat$ maj7 A $\flat$ (sus4)  
 drink, and close con - nec - ting link tween heaven and

## D Open X - long tones/fills

B $\flat$ m  
 19 earth \_\_\_\_\_ Two

**E** On cue

21 Ebm Ab(sus4)/Db Ab(add9)/C Bbm Gbmaj7 Ebm7 Dm7

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

25 Ebm7 Gbmaj7 Ab(sus4) Ebm7 Gbmaj7 Ab(sus4)

spite of wind and tide, grow up the mea-dow's pride, for both are

**F** Open X - long tones/fills

Bbm

strong

X4

**G** Free improvisation

31 Bbm9

**H**  $\text{♩} = 50$   
Solo continues on cue with backgrounds

32 Fm(add9) Cm7(add11) Bbm9 Am7

Voice

Sax

36 Ebm7(add9) Bbm/Db Bbm9 Ab

Voice

Sax

40  $G\flat\text{maj}7$   $F\text{m}7$   $B\text{maj}7(\#11)$   $A\flat\text{maj}7$

Voice

Sax

44  $A\text{maj}7(\#11)$   $A\flat(\text{sus}4)$   $A\flat$   $E\text{maj}7(\#5)$

Voice

Sax

A -

**I** **Outro - rubato**

47  $G(\text{add}4)$   $G\flat\text{maj}7$   $A\text{maj}7(\#11)$   $A\text{m}7(\text{add}2)$   $A\flat\text{m}7(\text{add}2)$

bove they bare - ly touch, but un - der - mined

50  $A\flat\text{m}7(\text{add}2)$   $E\text{m}7(\text{add}2)$   $E\flat\text{m}7(\text{add}2)$   $D\text{maj}7(\#11)$   $D\flat(\text{sus}4)$   $G\flat\text{m}9$

down their dee - pest source, Ad - mi - ring you shall find. Their

52  $D\flat$   $G\flat\text{m}(\text{add}2)$

roots are in - ter - twined. In - se - p'ra -

**J** **Open X - outro vamp**  
♩ = 50

53  $D\flat$   $G\flat\text{m}(\text{add}9)$   $D\flat$   $G\flat\text{m}(\text{add}9)$   $D\flat$   $G\flat\text{m}(\text{add}9)$   $D\flat$   $G\flat\text{m}(\text{add}9)$

bly In - se - p'ra - bly In - se - p'ra -

# The Bethlehem Suite

*reflections on the future*

Mathias Hagen

## Part I - Doubt

Vers I

4

Vers II

8

Vers III

11

Vers IV

### 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.

## 15 Interlude - continuation of previous theme (harmonic minor)

### Part II - Hope

16

Musical notation for Part II - Hope, measures 16-17. Measure 16 is a whole rest. Measure 17 contains a melodic line in the bass clef: Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1.

18 Interlude - improvisation based on notated theme

Musical notation for Interlude, measures 18-24. The notation is in a single staff with a treble clef. It starts with a 2/4 time signature, changes to 4/4 at measure 19, and then returns to 2/4. The melody consists of eighth and quarter notes with various accidentals.

25

Musical notation for Interlude, measures 25-28. The notation is in a single staff with a treble clef. It continues the melodic line from the previous section.

29

Musical notation for Interlude, measures 29-32. The notation is in a single staff with a treble clef. It concludes the interlude with a final note and a repeat sign.

### Part III - Fear

Add more and more layers on loop, build in noice and intencity

33

Fade loop

Musical notation for Part III - Fear, measures 33-37. The notation is in two staves with treble and bass clefs. It features a complex melodic line in the treble clef and a bass line in the bass clef. A triplet of eighth notes is marked with a '3' below it. The piece ends with a 'Fade loop' instruction and a 'fff' dynamic marking.

### Part IV - Faith

38

Musical notation for Part IV - Faith, measures 38-45. The notation is in a single staff with a treble clef. It features a melodic line with various accidentals and a repeat sign at the end.

46

Musical notation for Part IV - Faith, measures 46-53. The notation is in a single staff with a treble clef. It continues the melodic line from the previous section.

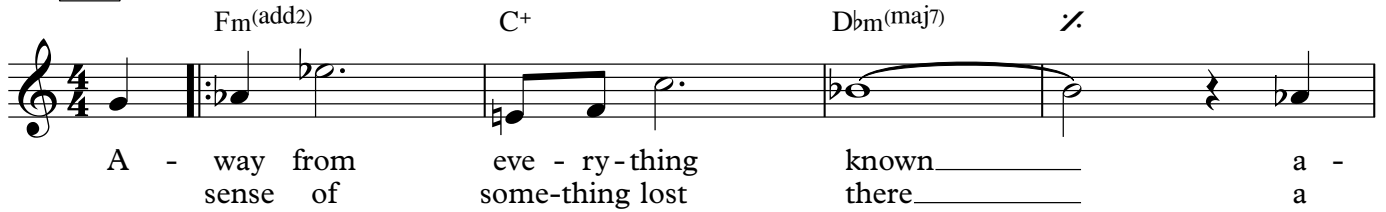


# The Dove

Mathias Hagen

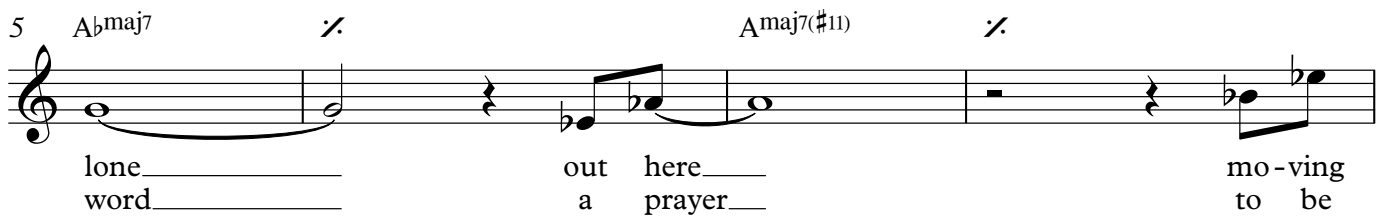
## A Rubato

Fm(add2) C+ Dbm(maj7) /



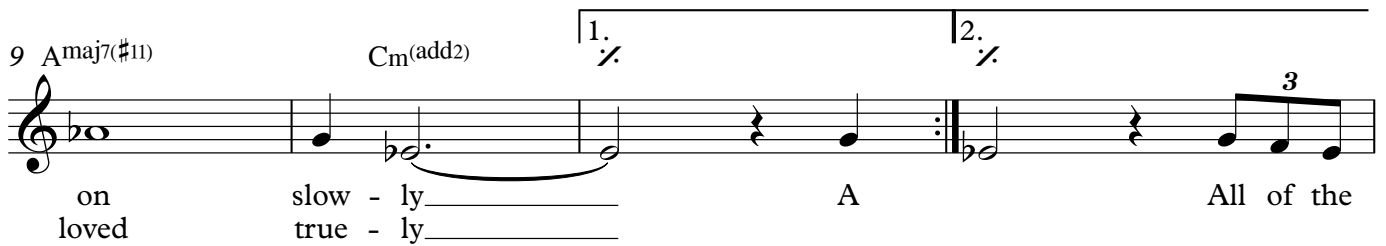
A - way from sense of eve - ry - thing some - thing lost known there a - a

5 Abmaj7 / Amaj7(#11) /



lone word out here a prayer mo - ving to be

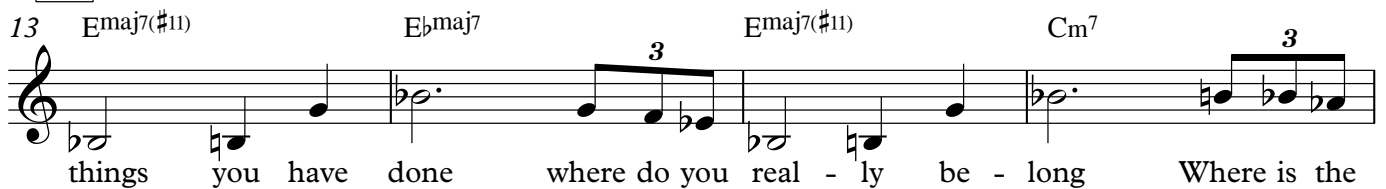
9 Amaj7(#11) Cm(add2) 1. / 2. /



on loved slow - ly true - ly A All of the

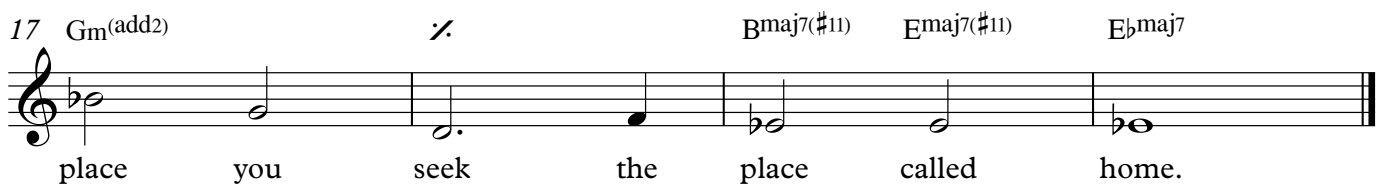
## B In time

13 Emaj7(#11) Ebmaj7 Emaj7(#11) Cm7



things you have done where do you real - ly be - long Where is the

17 Gm(add2) / Bmaj7(#11) Emaj7(#11) Ebmaj7



place you seek the place called home.

# Winter Morning

Mathias Hagen

## A intro

Em(add2) Bm(add2) Bbmaj7(#11) Bm(add2) A Fmaj7(#5) F#m(add2)

Past the trees and far below my feet. Vio - lent and

7 E Cmaj7(#11) Bbmaj7(#11) /: Abmaj7(#11) F(sus4)

dark the oc - ean flows far be - yond my reach.

## B piano transition

12 Ebmaj7(#11) Am7(b5)/C Gm(add2) F

Lost for words and out of

## C ♩ = 60 syncopated double time feel

17 Gm(add2) /: F(sus4) /:

time \_\_\_\_\_ ho - ping change will once be mine. \_\_\_\_\_ a

21 Cm(add2) Gm(add2) /:

sense \_\_\_\_\_ of peace \_\_\_\_\_

25 F(sus4) /: Gm(add2)

(pause) \_\_\_\_\_ just to be \_\_\_\_\_ Caged and bound, with - out con -

**D**

29 Gm(add2) F(sus4)

trol \_\_\_\_\_ Burnt and tes - ted, put in molds \_\_\_\_\_ a -

33 Cm(add2) Gm(add2)

fraid \_\_\_\_\_ to leave \_\_\_\_\_

37 F(sus4) Gm(add2)

(pause) \_\_\_\_\_ to be free \_\_\_\_\_ The

**E full time feel**

41 Ebmaj7(#11) Am7(b5)/C Gm(add2) F

past bound col- lours\_ by my\_ all re - ve - rie I see I'm Wai-ting qui-et - ly right

**F syncopated double time feel**

46 Gm(add2) F(sus4)

here \_\_\_\_\_ In the midst of my dis - pair. \_\_\_\_\_ The

50 Cm(add2) Gm(add2)

world \_\_\_\_\_ moves on. \_\_\_\_\_

54 F(sus4) Gm(add2)

(pause) \_\_\_\_\_ I am gone \_\_\_\_\_ The

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

58 Ebmaj7(#11) Am7(b5)/C Gm(add2) F

past bound col - lours by my all re - ve - rie I see I'm

**H** full time feel  
piano transition

62 Ebmaj7(#11) Dbmaj7(#11) Bmaj7(#11) Ab(sus4)

**I** outro

66 Ebm(add2) Bbm(add2) Amaj7(#11) Bbm(add2) Ab Emaj7(#5) Fm(add2)

White and gray, a bar - ren land a - head. Mor - ning is

72 Eb Bmaj7(#11) Amaj7(#11) Gmaj7(#11) E(sus4)

here, a cold and dark start for all to share.

# Through the trees

Jazz waltz

Mathias Hagen

**A**

1 Loo - king for routes on a path that hid - den

5 Stum - bling a - long through the dark - ness

9 Sear - ching for truths some-thing that can lead me

13 To reach the light that is see - ping through the

17  $Bb^m9$   $Bb^m9/Ab$   $Gbmaj7(\#11)$   $A^{maj7}(\#11)_{\#5}$   $F^7$  4X

**B** trees

21 Deep in the fo - rests the light shines spar - sely

25 Thin sil - ver streams for-ming ri - vers

29 Car - ry - ing me through the green damp dark - ness

33 To find what's there in the clea - ring past the

37 Gm G/B Cm<sup>9</sup> A<sup>b</sup>maj7(#11) 2X

**C**

41 G<sup>b</sup>maj7 Fm<sup>7</sup> E<sup>b</sup>m<sup>9</sup> /

45 B<sup>b</sup>m<sup>9</sup> A<sup>b</sup>(sus4) A<sup>b</sup>maj7(#11) B<sup>b</sup>m<sup>9</sup>

49 A<sup>b</sup>(sus4) / B<sup>b</sup>m / D<sup>b</sup> E<sup>b</sup>m

54 B<sup>b</sup>m A<sup>b</sup>(sus4) /

**D**

57 B<sup>b</sup>m<sup>9</sup> / G<sup>b</sup>maj7 /

61 E<sup>b</sup>m(add9) / A<sup>b</sup>(sus4) /

65 B<sup>b</sup>m<sup>9</sup> / F7(b9) /

69 G<sup>b</sup>maj7(#11)

73 Gm<sup>9</sup> Gm/F E<sup>b</sup>maj7(#11) D<sup>7</sup> 4X

# The Lonely Tree

Mathias Hagen

**A** ♩ = 130

4 Fm(add2) / Bbm(add2) /

The lone - ly tree \_\_\_\_\_ stands its ground \_\_\_\_\_ the wind her on - ly

5 Fm(add2) / Bbm(add2) /

friend \_\_\_\_\_ safe and sound \_\_\_\_\_ pre - ten - ding to be

9 Abmaj7 Gm Ebmaj7 Bb /

strong \_\_\_\_\_ but un - der - neath the ground \_\_\_\_\_ she's

13 Fm Eb/G Fm Eb/G Fm Eb/G Fm

hur - ting \_\_\_\_\_ The rug - ged

**B**

18 Fm(add2) / Bbm(add2) /

cliff \_\_\_\_\_ so - lid stone \_\_\_\_\_ a mass of pain and

22 Fm(add2) / Bbm(add2) /

fear \_\_\_\_\_ sel - dom shown \_\_\_\_\_ pro - tec - ting whats in -

26 Abmaj7 Gm Ebmaj7 Bb /

side \_\_\_\_\_ a child \_\_\_\_\_ a lone - ly one \_\_\_\_\_ who's

**C** Open x - sax solo

30 Fm Eb/G Fm Eb/G Fm Eb/G Fm Eb/G

dy - ing

**D** On cue - open x

34 Fm(add2) Bbm(add2)

**E** On cue - as written

38 Abmaj7(#11) Gbmaj7(#11)

42 Gm(add2) Abmaj7(#11)

46 Abm(add2) Emaj7(#11)

50 Ebm(add2) Db


54 Bmaj7(#11) Dmaj7(#11)

The rug - ged




**F**

58 Fm(add2)  $\text{Bbm}(\text{add}2)$




cliff fades a - way the child is left to

62 Fm(add2)  $\text{Bbm}(\text{add}2)$



roam free to play now dan - cing in a


66 Abmaj7 Gm Ebmaj7 Bb



field of green a joy - ous scene he's

**Outro vamp - fade**

70 Fm Eb/G Fm Eb/G Fm Eb/G Fm Eb/G



sing - ing

# Prelude

Mathias Hagen

## Open improvisation around theme

Musical notation for the first section of the prelude. It consists of a single staff in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. The melody starts on a whole note Bb, followed by quarter notes Gb, Fb, Eb, D, C, Bb, and ends with a whole note Bb. The piece concludes with a double bar line and a 3/4 time signature.

## A Improvisation continues over bassline

Musical notation for section A, first line. It consists of a single staff in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The melody starts on a quarter note Bb, followed by quarter notes Gb, Fb, Eb, D, C, Bb, and ends with a quarter note Bb. Above the staff, the chord Dbm is written above the first measure, and Ab is written above the third measure. Repeat signs (slashes with dots) are placed above the first and third measures.

Musical notation for section A, second line. It consists of a single staff in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The melody starts on a quarter note Bb, followed by quarter notes Gb, Fb, Eb, D, C, Bb, and ends with a quarter note Bb. Above the staff, the chord Dbm is written above the first measure, and Ab is written above the third measure. Repeat signs (slashes with dots) are placed above the first and third measures.

## B

Musical notation for section B, first two lines. The first line consists of a single staff in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The melody starts on a half note Bb, followed by quarter notes Gb, Fb, Eb, D, C, Bb, and ends with a quarter note Bb. Above the staff, the chord Dbm is written above the first measure, and Ab is written above the third measure. Repeat signs (slashes with dots) are placed above the first and third measures. The second line consists of a single staff in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The melody starts on a quarter note Bb, followed by quarter notes Gb, Fb, Eb, D, C, Bb, and ends with a quarter note Bb.

Musical notation for section B, last two lines. The first line consists of a single staff in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The melody starts on a half note Bb, followed by quarter notes Gb, Fb, Eb, D, C, Bb, and ends with a quarter note Bb. Above the staff, the chord Dbm is written above the first measure, and Ab is written above the third measure. Repeat signs (slashes with dots) are placed above the first and third measures. The second line consists of a single staff in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The melody starts on a quarter note Bb, followed by quarter notes Gb, Fb, Eb, D, C, Bb, and ends with a quarter note Bb.

2 **C** Arpeggios continue

21

Dbm / Ab / Dbm / Ab /

**D**

29

Ab/Eb / Dbm/E /

33

Bb% / Bbm<sup>11</sup>(b5) /

**E** Arpeggios repeat as in [D]

37

Emaj<sup>7</sup>(#5)/Eb / Dbm(add<sup>9</sup>)/E / Bb% / Bbm<sup>11</sup>(b5) /

# Home

♩ = 100

Half time ballad feel

Mathias Hagen

♩

Abm(add2)/Eb    Emaj7(#11)    Gb    G°    Abm11    /

Emaj7(#11)    /    Gb(add4)    /    Ebm(add2)    G°

Abm(add2)    /    E    B/D#    Abm11    Eb7

Abm(add2)    Gb7    Abm(add2)    G°    Abm(add2)    /    **To Coda**

**Play 4X - long tones/fills**

**D.S. al Coda**

E(add2)    Ebm(add2)    /

**Open X vamp - long tones/fills**

E(add2)    Ebm(add2)

**Theme played 2 X after vamp fades.**

# Stationary Motion

♩ = 65 (very rubato)

Mathias Hagen

**A**

Dm Am/C B♭maj7 A/C# Dm Eb(sus4) Emaj7(#11)

Fli-cke-ring trees, con - cea - ling the vast-ness be - yond. A

6 Cmaj7 D♭m

my - ri - ad of scenes, in - ter - rup-ted by dark - ness. The

10 D♭m B E A♭m/E♭ D♭maj7 Eb C7

world in mo - tion through a loo-king glass. Go - ing no - where.

**B**

13 A/C# Dm F Bmaj7(#11) Gm

Shades of green. Co - lours of the sea - son.

16 Gm B♭maj7(#5) Eb D♭maj7 Emaj7

Rest - ing in rich soil. Pon - der - ing it's next move. While I

19 A♭m Gmaj7 (pause) Em7 F#m Bm

sit here a-lone in a crowd. Con - tem - pla ting — my sta - tio - na - ry mo - tion.

# David and Goliath

**A** Rubato (slow)

Mathias Hagen

4/4

*D<sub>b</sub>m* *A<sub>b</sub>maj7* *B<sub>b</sub>maj7* *D<sub>b</sub>maj7(#11)*

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

5 *Dm* *B<sub>b</sub>maj7* *D<sub>b</sub>maj7* *Cm*

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

9 *A<sub>b</sub>m/B* *A<sub>b</sub>maj7/C* *G<sup>o</sup>* *A<sub>b</sub>m*

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

13 *E<sub>b</sub>7/G* *A<sub>b</sub>m* *G<sub>b</sub>* *E* *C7* *Fm*

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

**B**

17 *A<sub>b</sub>maj7(#11)* *C<sub>b</sub>maj7(#11)* *B* *A<sub>b</sub>maj7(#11)*

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

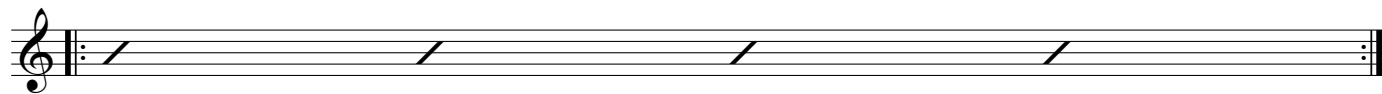
21 *E<sup>7</sup>/G<sup>#</sup>* *Am* *G* *F* *Fm<sup>6</sup>* *G<sup>7</sup>* *Cm*

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

# Fallet

Mathias Hagen

## Open landscape - textural sounds



### A Rubato - slow

2 Dm<sup>7</sup> D<sup>b</sup>maj7(#11)

Langt her ne - de. Len - gre ned enn før.

4 Amaj7(#11) Gm(maj7) A<sup>b</sup>maj7(#11)

Fal - ler sak - te, i det stil - le mør - ket.

### B

7 Dm<sup>7</sup> D<sup>b</sup>maj7(#11)

Vel - ger fall - et, ut fra klip - pens kant.

9 Amaj7(#11) Gm(maj7)

Alt er stil - le, ti - den slip - per ta -

### C ♩ = 150

11 Am(add2) A(add2) Am(add2) A(add2) 3X

ket.

**Fade out gradually**

15 Am<sup>9</sup> Bbm<sup>9</sup> Cm<sup>7</sup> C<sup>7</sup> F#maj7(#11) /

**D** Open landscape - textural sounds

19

Tål -

**E** Rubato - slowly over landscape

20 Dm<sup>7</sup> Dbmaj7 Bmaj7(#11) Bb<sup>7</sup>

mo - dig ven - ter her. Ly - set det er bor - te\_ \_ \_ enn så nær.

24 Ab G<sup>7</sup> Cm<sup>9</sup>

Ven - ter sti - le u - ten tå - rer el - ler skrik.

27 Bmaj7(#11) Amaj7(#11) /

På å nå frem, det en - de - li - ge svik.

**F** Open solo on F (2nd house on cue)

30 Am(add2) / A(add2) 1. / 2. /



**G** 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**

Am<sup>9</sup> Bbm<sup>9</sup> Cm<sup>7</sup> C<sup>7</sup>/E F#maj<sup>7</sup>(#11)

**H** Rubato - slow

51

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

Dm<sup>7</sup> Dbmaj<sup>7</sup>(#11)

53

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

Amaj<sup>7</sup>(#11) Gm(maj<sup>7</sup>)