

# TAKETE HJERTE, LYS SJEL

PHILIPP TERIETE

## FREE PIANO INTRO

Free Piano Intro musical notation in 4/4 time, key of B-flat major. The notation consists of two staves. The upper staff contains a series of slashes indicating rests for the piano part. The lower staff contains a bass line with notes: D2, C1, B1, D2, C1, B1. Above the staves, the following chords are indicated: D<sup>b</sup>MAJ<sup>7</sup>, CMI<sup>7</sup>, B<sup>b</sup>MI<sup>7</sup>, D<sup>b</sup>MAJ<sup>7</sup>, CMI<sup>7</sup>, B<sup>b</sup>MI<sup>7</sup>. Text instructions between the staves read: "DRUMS COME IN WITH FREE CYMBAL ROLLS" and "BASS CUE WITH BASS LINE AS WRITTEN".

## A RELAXED $\text{♩} = 48$

Section A musical notation in 4/4 time, key of B-flat major. It features a piano part with eighth-note patterns and a drum part with brushes. The notation is divided into two systems. The first system starts at measure 5 and ends at measure 6. The second system starts at measure 7 and ends at measure 8. Chords indicated above the piano part are D<sup>b</sup>MAJ<sup>7</sup>, CMI<sup>7</sup>, and B<sup>b</sup>MI<sup>7</sup>. The drum part is marked "BRUSHES".

Section B musical notation in 4/4 time, key of B-flat major. It features a piano part with eighth-note patterns. The notation is divided into two systems. The first system starts at measure 9 and ends at measure 10. The second system starts at measure 11 and ends at measure 12. Chords indicated above the piano part are D<sup>b</sup>MAJ, E<sup>b</sup>MAJ, FMI, and FMI. The section concludes with the instruction "TO CODA".

## C SOLOS OVER CHANGES

Section C musical notation in 4/4 time, key of B-flat major. It features a piano part with rests, indicating a solo section. The notation is divided into two systems. The first system starts at measure 13 and ends at measure 14. The second system starts at measure 15 and ends at measure 16. Chords indicated above the piano part are D<sup>b</sup>MAJ<sup>7</sup>, E<sup>b</sup>MAJ<sup>9</sup>, CMI<sup>7</sup>, FMI<sup>7</sup>, and FMI. The section concludes with a 3/4 time signature change.

SOLOS OVER VAMP

AFTER SOLOS, D.S. AL CODA

**D** ♩=200 FMI E<sup>b</sup> FMI E<sup>b</sup> FMI

18

PIANO AND BASS SOLO, CONDUCTED

RUBATO FMI/A<sup>b</sup> CMI/E<sup>b</sup> CMI/D<sup>b</sup> FMI/A<sup>b</sup> CMI/E<sup>b</sup> CMI/D<sup>b</sup>

23

INTERLUDE

**E** A TEMPO FMI EDIM/G FMI/A<sup>b</sup> F<sup>7</sup>/A B<sup>b</sup>MI

29

ADIM/C B<sup>b</sup>/D<sup>b</sup> B<sup>b</sup>7/D E<sup>b</sup>MI A<sup>b</sup>7/C

34

D<sup>b</sup> G<sup>b</sup>/B<sup>b</sup> CMI7(b5) F<sup>7</sup>/A B<sup>b</sup>MI

39

44

$B^b_{MI}/A^b$   $B^b_{MI}/G$   $B^b_{MI}/G^b$   $F(b9)$   $F(\#9)$   $b.$   $b.$   $b.$   $b.$   $b.$   $b.$   $F$

51

$D^b_{MAJ7}$   $C_{sus7}(b5b9)$   $B^b_{MI7}$   $A^{b7}$

55

$D^b_{MAJ7}$   $G_{MI7}(b5)$   $C_{MI7}$   $F_{MI7}$   $B^b_{MI7}$   $E^b_{MI6}$   $F^7/A$   $F^7$

59

$B^b_{MI}$   $F_{MI}/A^b$   $G_{MI7}(b5)$   $C^7(b9)$

VAMP FOR SOLOS AND FADE

**CODA**  $G$

66  $D^b_{MAJ}$   $E^b_{MAJ}$   $F_{MI}$

68  $D^b_{MAJ}$   $E^b_{MAJ}$   $F_{MI}$