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Markus Fagerudd

# Bluesoresque I-III

for bass clarinet and guitar

2013



Music Finland

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Distribution:  
Music Finland  
Music Library  
Uri Kekkisen katu 2 C  
FI-00100 Helsinki  
Finland

[musiclibrary@musicfinland.fi](mailto:musiclibrary@musicfinland.fi)  
[www.musicfinland.fi](http://www.musicfinland.fi)

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# Bluesoresque

I

In F

## III

### (I dream of Bob Beamon)

$\text{♩} = 144$

Markus Fagerudd 2013

( Let the music guide to personal dynamical solutions)

## Bass Clarinet in B $\flat$

A musical score for 'The Star-Spangled Banner' in 4/4 time, treble clef, and dynamic forte (f). The vocal line consists of eighth-note patterns and rests. The lyrics 'dynamical solutions)' are written above the staff. Measure 1 starts with a forte dynamic (f) and a quarter note. Measure 2 begins with a half note followed by a rest.

## Acoustic Guitar

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The score consists of two staves. The first staff begins with a forte dynamic (f) and a sixteenth-note pattern. The second staff begins with a eighth-note pattern and includes lyrics 'V.' and 'v.'. The music concludes with a final cadence.

B. Cl.

A. Gtr.

The musical score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a sixteenth-note pattern starting with a grace note. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns with various dynamics like forte (f), piano (p), and accents.

8

B. Cl.

A. Gtr.

The musical score consists of two staves. The top staff features a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music, each starting with a vertical bar line and a 'V' below it. Measure 1 has a single eighth note. Measures 2-4 each have a sixteenth-note pattern: a vertical bar followed by a sixteenth note, a sixteenth rest, another sixteenth note, a sixteenth rest, a sixteenth note, and a sixteenth rest. Measures 5-6 also have a sixteenth-note pattern: a vertical bar followed by a sixteenth note, a sixteenth rest, another sixteenth note, a sixteenth rest, a sixteenth note, and a sixteenth rest. Measure 7 begins with a vertical bar and a 'V' below it, followed by a sixteenth-note pattern identical to the previous measures. Measure 8 concludes with a vertical bar and a 'V' below it, followed by a sixteenth-note pattern identical to the previous measures.

10

B. Cl.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 10 starts with a sixteenth-note pattern in common time. Measure 11 begins with a dotted half note followed by eighth-note pairs.

A. Gtr.

A musical score for piano, page 3, featuring two staves. The left staff shows a treble clef, a key signature of one flat, and a common time signature. It contains a series of eighth-note patterns. The right staff shows a bass clef, a key signature of one flat, and a common time signature. It features a sustained note followed by a sixteenth-note pattern. Measure 12 begins with a dynamic instruction 'v' over the bass staff.

13

A musical score page featuring a single melodic line on a five-line staff. The measure begins with a grace note followed by a eighth note. The next two measures each contain three eighth notes, with the first and third notes grouped by a bracket and a '3' above it, indicating a triplet. The fourth measure consists of a single eighth note. The fifth measure contains four eighth notes, with the first and third notes grouped by a bracket and a '3' above it, indicating a triplet. The sixth measure contains four eighth notes, with the first and third notes grouped by a bracket and a '3' above it, indicating a triplet. The seventh measure contains four eighth notes, with the first and third notes grouped by a bracket and a '3' above it, indicating a triplet. The eighth measure contains four eighth notes, with the first and third notes grouped by a bracket and a '3' above it, indicating a triplet. The ninth measure contains four eighth notes, with the first and third notes grouped by a bracket and a '3' above it, indicating a triplet. The tenth measure contains four eighth notes, with the first and third notes grouped by a bracket and a '3' above it, indicating a triplet. The eleventh measure contains four eighth notes, with the first and third notes grouped by a bracket and a '3' above it, indicating a triplet. The twelfth measure contains four eighth notes, with the first and third notes grouped by a bracket and a '3' above it, indicating a triplet. The thirteenth measure contains four eighth notes, with the first and third notes grouped by a bracket and a '3' above it, indicating a triplet. The fourteenth measure contains four eighth notes, with the first and third notes grouped by a bracket and a '3' above it, indicating a triplet. The fifteenth measure contains four eighth notes, with the first and third notes grouped by a bracket and a '3' above it, indicating a triplet. The sixteenth measure contains four eighth notes, with the first and third notes grouped by a bracket and a '3' above it, indicating a triplet. The sixteenth measure ends with a fermata over the final note.

Musictx



16

B. Cl.

A. Gtr.

18

B. Cl.

A. Gtr.

20

B. Cl.

A. Gtr.

22

B. Cl.

A. Gtr.

25

B. Cl.

A. Gtr.

B. Cl.

A. Gtr.

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30

B. Cl.

A. Gtr.

32

B. Cl.

A. Gtr.

35

B. Cl.

A. Gtr.

38

B. Cl.

A. Gtr.

41

B. Cl.

A. Gtr.

B. Cl.

A. Gtr.

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45

B. Cl.

A. Gtr.

47

B. Cl.

A. Gtr.

50

B. Cl.

A. Gtr.

52

B. Cl.

A. Gtr.

55

B. Cl.

A. Gtr.

B. Cl.

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61

B. Cl.

A. Gtr.

63

B. Cl.

A. Gtr.

65

B. Cl.

A. Gtr.

68

B. Cl.

A. Gtr.

70

B. Cl.

A. Gtr.

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73

B. Cl.

A. Gtr.

76

B. Cl.

A. Gtr.

79

B. Cl.

A. Gtr.

82

B. Cl.

A. Gtr.

85

B. Cl.

A. Gtr.

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87

B. Cl.

A. Gtr.

89

B. Cl.

A. Gtr.

91

B. Cl.

A. Gtr.

93

B. Cl.

A. Gtr.

95

B. Cl.

A. Gtr.

B. Cl.

A. Gtr.

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99

B. Cl.

A. Gtr.

101

B. Cl.

A. Gtr.

104

B. Cl.

A. Gtr.

106

B. Cl.

A. Gtr.

108

B. Cl.

A. Gtr.

B. Cl.

A. Gtr.



99

B. Cl.

A. Gtr.

101

B. Cl.

A. Gtr.

104

B. Cl.

A. Gtr.

106

B. Cl.

A. Gtr.

108

B. Cl.

A. Gtr.

B. Cl.

A. Gtr.

III

B. Cl.

A. Gtr.

Measure 8: Bass Clarinet plays eighth-note pairs (A, C#), (D, F#), (E, G), (F, A). Acoustic Guitar plays eighth-note pairs (C, E), (D, F#), (E, G), (F, A).

Measure 9: Bass Clarinet plays eighth-note pairs (A, C#), (D, F#), (E, G), (F, A). Acoustic Guitar plays eighth-note pairs (C, E), (D, F#), (E, G), (F, A).

113

B. Cl.

A. Gtr.

Bass Clarinet: eighth-note pairs (A, C#), (D, F#), (E, G), (F, A) followed by sixteenth-note patterns.

Acoustic Guitar: eighth-note pairs (C, E), (D, F#), (E, G), (F, A) followed by sixteenth-note patterns.

117

B. Cl.

A. Gtr.

Bass Clarinet: eighth-note pairs (A, C#), (D, F#), (E, G), (F, A) followed by eighth-note pairs (B, D), (E, G).

Acoustic Guitar: eighth-note pairs (C, E), (D, F#), (E, G), (F, A) followed by eighth-note pairs (B, D), (E, G).

120

B. Cl.

A. Gtr.

Bass Clarinet: eighth-note pairs (A, C#), (D, F#), (E, G), (F, A) followed by eighth-note pairs (B, D), (E, G).

Acoustic Guitar: eighth-note pairs (C, E), (D, F#), (E, G), (F, A) followed by eighth-note pairs (B, D), (E, G).

123

B. Cl.

A. Gtr.

Bass Clarinet: eighth-note pairs (A, C#), (D, F#), (E, G), (F, A) followed by eighth-note pairs (B, D), (E, G).

Acoustic Guitar: eighth-note pairs (C, E), (D, F#), (E, G), (F, A) followed by eighth-note pairs (B, D), (E, G).

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# Bluesoresque

## II. Slow & Howl

Markus Fagerudd

J = 72

**Bass Clarinet in B $\flat$**

**Acoustic Guitar** with slide

**B. Cl.**

**A. Gtr.**

Tap guitar body  
with palm (and hum something in low voice, ex.  
"rhytm&blues")

**B. Cl.**

**A. Gtr.**

**B. Cl.**

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15

B. Cl.

A. Gtr.

19

B. Cl.

A. Gtr.

22

B. Cl.

A. Gtr.

25

B. Cl.

A. Gtr.

29

B. Cl.

A. Gtr.

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32

B. Cl.

A. Gtr.

35

B. Cl.

A. Gtr.

39

B. Cl.

A. Gtr.

41

B. Cl.

A. Gtr.

42

B. Cl.

A. Gtr.

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43

B. Cl.

A. Gtr.

"Howling"

f

Howl along

B. Cl.

A. Gtr.

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# Bluesoresque

### III. G&Bb

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*J = 56*

I am a lone du däi du

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2

21

24

28

31

33



Musical score for piano, page 3, measures 35-37. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 35 starts with a sixteenth-note pattern followed by a eighth-note pattern. Measure 36 begins with a sixteenth-note pattern, followed by a eighth-note pattern, and then a series of eighth-note pairs with fermatas. Measure 37 continues with a sixteenth-note pattern, followed by a eighth-note pattern, and then a series of eighth-note pairs with fermatas.

Musical score for piano, page 3, measures 38-40. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 38 starts with a sixteenth-note pattern followed by a eighth-note pattern. Measure 39 begins with a sixteenth-note pattern, followed by a eighth-note pattern, and then a series of eighth-note pairs with fermatas. Measure 40 continues with a sixteenth-note pattern, followed by a eighth-note pattern, and then a series of eighth-note pairs with fermatas.

Musical score for piano, page 3, measures 41-43. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 41 starts with a sixteenth-note pattern followed by a eighth-note pattern. Measure 42 begins with a sixteenth-note pattern, followed by a eighth-note pattern, and then a series of eighth-note pairs with fermatas. Measure 43 continues with a sixteenth-note pattern, followed by a eighth-note pattern, and then a series of eighth-note pairs with fermatas.

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