

# Invention in Blue

Barbara Rektenwald

SWING

Trompete 1 in B

SWING

Trompete 2 in B

SWING

Trompete 3 in B

SWING

Posaune 1

SWING

Posaune 2

SWING

Posaune 3

2nd time play

SWING

Tuba

F<sup>6</sup>

SWING

Drum Set

H.H.

A

mutet

pp, Echo

F<sup>6</sup>

tr

half time feeling

SWING

H.H.

Fill in

9

Musical score for measures 9-12. The score is written for a grand staff (treble and bass clefs) and a drum set. The key signature has one flat (B-flat). Measure 9: Treble clef has a whole rest. Bass clef has a whole rest. Drum set has a quarter note on the snare. Measure 10: Treble clef has a whole rest. Bass clef has a whole rest. Drum set has a quarter note on the snare. Measure 11: Treble clef has a whole rest. Bass clef has a whole rest. Drum set has a quarter note on the snare. Measure 12: Treble clef has a whole rest. Bass clef has a whole rest. Drum set has a quarter note on the snare. Chord symbols: F6 in measures 9 and 11. Trill (tr) in measure 12. A 'Fill in' label is placed above the drum set staff in measure 12.

13

**B**

Musical score for measures 13-16, marked with a double bar line and a box containing the letter 'B'. The score is written for a grand staff (treble and bass clefs) and a drum set. The key signature has one flat (B-flat). Measure 13: Treble clef has a whole rest. Bass clef has a whole rest. Drum set has a quarter note on the snare. Measure 14: Treble clef has a whole rest. Bass clef has a whole rest. Drum set has a quarter note on the snare. Measure 15: Treble clef has a whole rest. Bass clef has a whole rest. Drum set has a quarter note on the snare. Measure 16: Treble clef has a whole rest. Bass clef has a whole rest. Drum set has a quarter note on the snare. Chord symbols: F6 in measures 13 and 15.



Musical score for measures 25-26. The score consists of seven staves: four treble clefs, three bass clefs, and a piano staff. The music is in B-flat major. Measures 25 and 26 show a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The piano part has a diamond-shaped symbol in measure 26. Dynamics include 'fp' (fortissimo piano) and 'fp' (forte piano).



C

Musical score for measures 27-30. The score consists of seven staves: four treble clefs, three bass clefs, and a piano staff. The music is in B-flat major. Measures 27-30 show a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The piano part has a diamond-shaped symbol in measure 27. Dynamics include 'forte' and 'mpiano'. Chord changes are indicated above the staves: Abma $^7$ , D $\flat$ ma $^7$ , G $^7$ , and Cm $^7$ . The piano staff has the instruction 'in four' in measure 27.

31 Am<sup>7b5</sup> A<sup>b7</sup> G<sup>7</sup> G<sup>b7</sup> F<sup>7</sup> E<sup>7</sup>

Am<sup>7b5</sup> A<sup>b7</sup> G<sup>7</sup> G<sup>b7</sup> F<sup>7</sup> E<sup>7</sup>

Am<sup>7b5</sup> A<sup>b7</sup> G<sup>7</sup> G<sup>b7</sup> F<sup>7</sup> E<sup>7</sup>

Am<sup>7b5</sup> A<sup>b7</sup> G<sup>7</sup> G<sup>b7</sup> F<sup>7</sup> E<sup>7</sup> *mf*

Am<sup>7b5</sup> A<sup>b7</sup> G<sup>7</sup> G<sup>b7</sup> F<sup>7</sup> E<sup>7</sup>

35 C<sup>7</sup>

E<sup>b7</sup> G<sup>7</sup> *mf* B<sup>b7</sup> C<sup>7</sup>

E<sup>b7</sup> G<sup>7</sup> *mf* B<sup>b7</sup> C<sup>7</sup>

E<sup>b7</sup> G<sup>7</sup> B<sup>b7</sup> C<sup>7</sup>

E<sup>b7</sup> G<sup>7</sup> B<sup>b7</sup> C<sup>7</sup>

to Coda

*piano, Thema, nur beim 1.x spielen*



F<sup>6</sup> **D**

F<sup>6</sup>

F<sup>6</sup>

F<sup>6</sup>

H.H.

**E**

44

F<sup>6</sup>  
Solo ad libitum

Musical score for measures 44-47. The score is written for a grand staff with three treble clefs and three bass clefs. The top two treble staves and the top two bass staves are mostly empty, with "Solo ad libitum" and "F<sup>6</sup>" markings. The bottom bass staff contains a melodic line with notes and rests, and the bottom grand staff contains a drum line with "H.H." and "X" markings.



48

F<sup>6</sup> F<sup>6</sup> F<sup>6</sup> F<sup>6</sup>

Musical score for measures 48-51. The score is written for a grand staff with three treble clefs and three bass clefs. The top two treble staves and the top two bass staves contain melodic lines with notes and rests. The bottom bass staff contains a melodic line with notes and rests, and the bottom grand staff contains a drum line with "X" markings. Dynamics include "pp".

pp

52 F6 F6 F6 F6

56 G6 G6 C7 C7



60 G<sup>6</sup> G<sup>6</sup> G<sup>6</sup> G<sup>6</sup>

F<sup>6</sup> G<sup>7</sup> G<sup>6</sup>

64 G<sup>6</sup> D<sup>b</sup>ma<sup>7</sup> end Solo

D<sup>b</sup>ma<sup>7</sup> fp end Solo

fp

fp

fp

fp

Musical score for measures 66-70. The score is written for piano and includes a double bass line. The key signature has one flat (B-flat). The time signature is 4/4. The score is marked with a box containing the letter 'F' at the beginning. The piano part features a melody in the right hand and a bass line in the left hand. The double bass line is marked 'in four' and features a rhythmic pattern of eighth notes. Chord changes are indicated above the piano staves: Abma7, D♭ma7, G7, and Cm7. Dynamics include 'forte' and 'mpiano'.



Musical score for measures 70-74. The score is written for piano and includes a double bass line. The key signature has one flat (B-flat). The time signature is 4/4. The score is marked with a double bar line at the beginning. The piano part features a melody in the right hand and a bass line in the left hand. The double bass line is marked 'in four' and features a rhythmic pattern of eighth notes. Chord changes are indicated above the piano staves: Am7b5, A♭7, G7, G♭7, F7, and E7. Dynamics include 'mf' and 'forte'.

74

C7

Chord symbols: Eb7, G7, Bb7

Dynamic marking: *mforte*



D.S. al Coda

78

Dynamic marking: *piano*

Instruction: *Thema nach letztem Solo*

half time feeling

SWING H.H.

F6 F6



rall. ....

fff

fff

fff

fff

fff

fff

fff

fff

fff

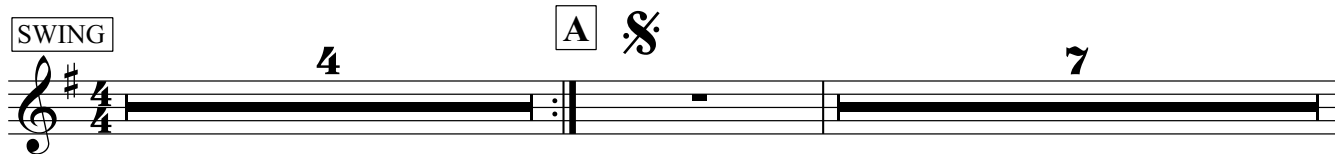
F6 F6

# Invention in Blue

Trompete 1 in B

Barbara Rektenwald

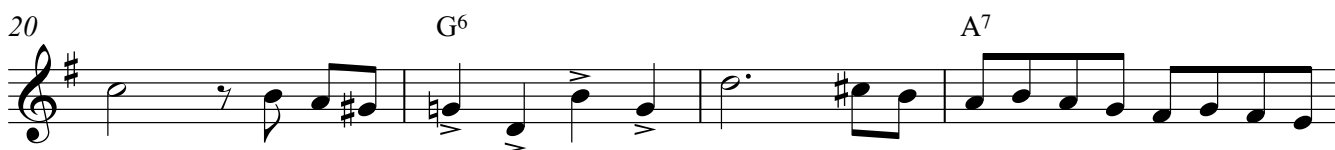
SWING **A**  $\text{S}$



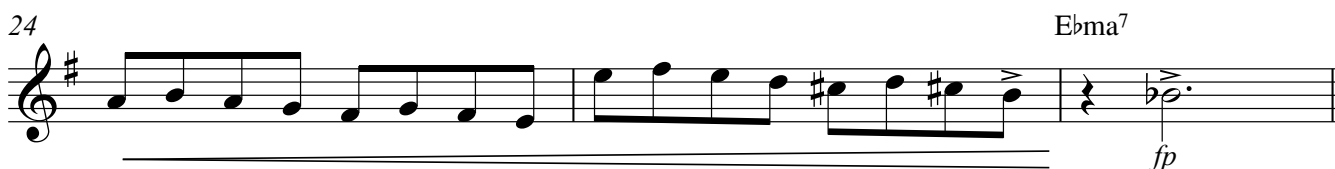
13 **B**  $\text{4}$   $\text{A}^6$   $\text{D}^7$



20  $\text{G}^6$   $\text{A}^7$



24  $\text{Ebma}^7$  *fp*



27 **C**



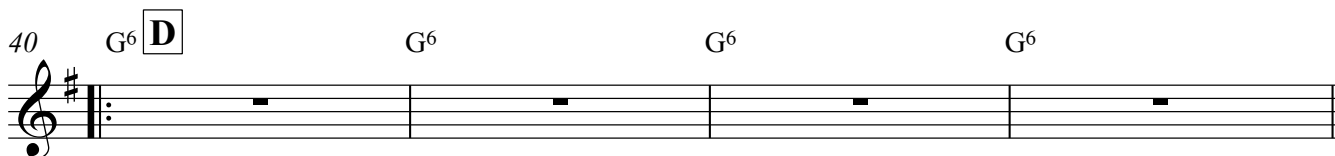
31  $\text{Bm}^{7b5}$   $\text{Bb}^7$   $\text{A}^7$   $\text{Ab}^7$   $\text{G}^7$   $\text{F\#}^7$



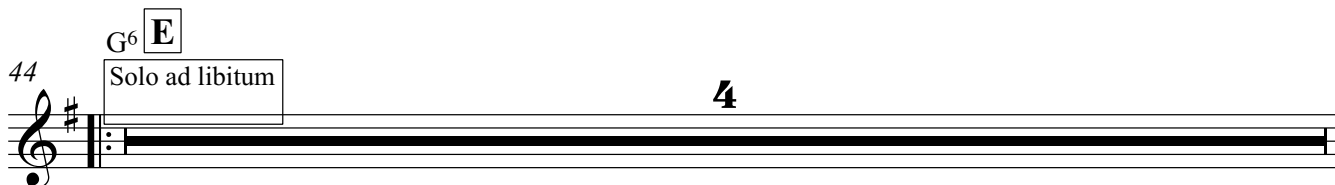
35  $\text{D}^7$  **to Coda**  $\text{2}$



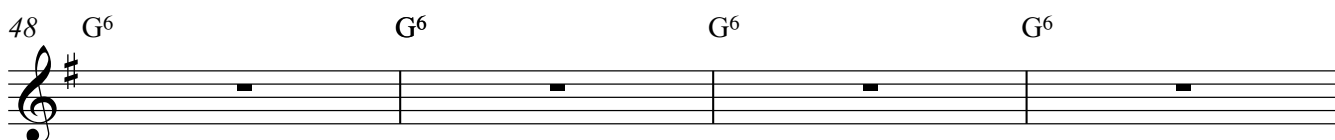
40  $\text{G}^6$  **D**  $\text{G}^6$   $\text{G}^6$   $\text{G}^6$



44  $\text{G}^6$  **E** *Solo ad libitum*  $\text{4}$



48  $\text{G}^6$   $\text{G}^6$   $\text{G}^6$   $\text{G}^6$



Trompete 1 in B

52 G<sup>6</sup> G<sup>6</sup> G<sup>6</sup> G<sup>6</sup>

56 A<sup>6</sup> A<sup>6</sup> D<sup>7</sup> D<sup>7</sup>

60 A<sup>6</sup> A<sup>6</sup> A<sup>6</sup> A<sup>6</sup>

64 A<sup>6</sup> Ebma<sup>7</sup> end Solo  
*fp*

66 **F**

70 Bm<sup>7b5</sup> B<sup>b7</sup> A<sup>7</sup> A<sup>b7</sup> G<sup>7</sup> F<sup>#7</sup>

74 **2** D<sup>7</sup> **D.S. al Coda**

79 **3** *rall.* **fff**

# Invention in Blue

Trompete 2 in B

Barbara Rektenwald

SWING

4

A

6

13 **B** G<sup>6</sup> G<sup>6</sup>

17 A<sup>6</sup> D<sup>7</sup>

21 G<sup>6</sup>

25 *fp*

27 **C**

31 Bm<sup>7b5</sup> B<sup>b7</sup> A<sup>7</sup> A<sup>b7</sup> G<sup>7</sup> F<sup>#7</sup>

35 **2** *to Coda*  
*piano, Thema, nur beim 1. x spielen*

40 G<sup>6</sup> **D** G<sup>6</sup> G<sup>6</sup> G<sup>6</sup>

44 G<sup>6</sup> **E** 4

Trompete 2 in B

48 G<sup>6</sup> G<sup>6</sup>  
*pp*

52 G<sup>6</sup>

56

60

64 Ebma<sup>7</sup>  
*fp*

66 **F**

70 Bm<sup>7b5</sup> B<sup>b7</sup> A<sup>7</sup> A<sup>b7</sup> G<sup>7</sup> F<sup>#7</sup>

74 **2** **D.S. al Coda**

79 **3** **rall.** *fff*



# Invention in Blue

Trompete 3 in B

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**SWING** **A** **4** **2** *mutet*  
*pp, Echo*

9 *G<sup>6</sup>* *G<sup>6</sup>* *tr*

13 **B** **4** *open* *A<sup>6</sup>* *D<sup>7</sup>*

20 *G<sup>6</sup>*

24 *fp*

27 *B<sup>b</sup>ma<sup>7</sup>* **C** *E<sup>b</sup>ma<sup>7</sup>* *A<sup>7</sup>* *Dm<sup>7</sup>* *forte*

31 *Bm<sup>7b5</sup>* *B<sup>b</sup>7* *A<sup>7</sup>* *A<sup>b</sup>7* *G<sup>7</sup>*

35 **2** *to Coda*

40 **D** **4** *G<sup>6</sup>* **E** **4**

Trompete 3 in B

48 G<sup>6</sup> G<sup>6</sup>  
*pp*

52 G<sup>6</sup>

56

60

64

66 B<sup>b</sup>ma<sup>7</sup> **F** E<sup>b</sup>ma<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup>  
*forte*

70 Bm<sup>7b5</sup> B<sup>b</sup>7 A<sup>7</sup> A<sup>b</sup>7 G<sup>7</sup>

74 **2** **D.S. al Coda**

79 **3** **rall.** *fff*

# Invention in Blue

Posaune 1

Barbara Rektenwald

SWING

A

4

7

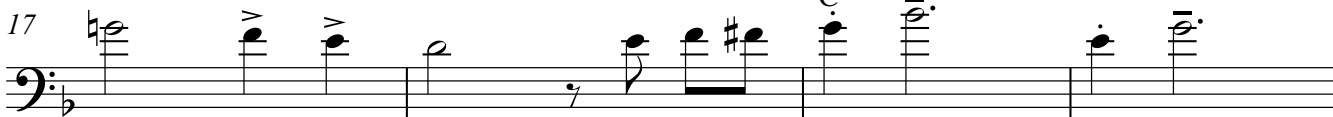


13 B

F<sup>6</sup>



G<sup>6</sup>



21



25



*fp*

27 C



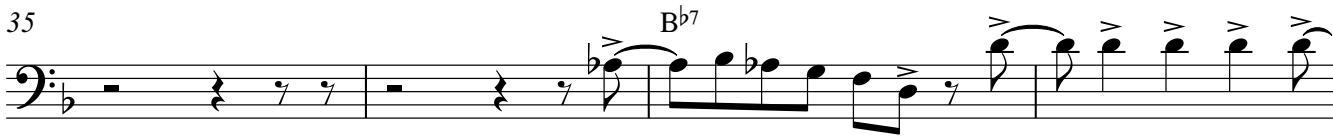
*forte*

*mpiano*

31



35

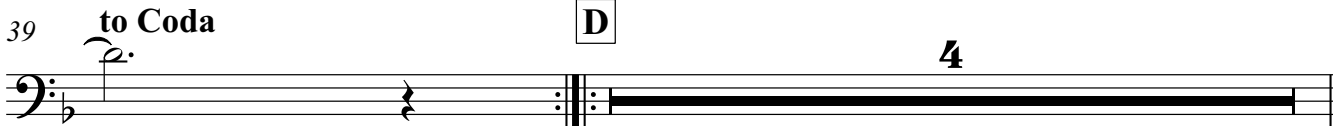


B<sup>b7</sup>

*mforte*

39 to Coda

D



4

F<sup>6</sup> E

F<sup>6</sup>

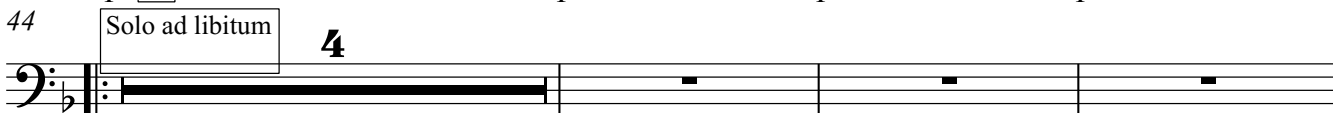
F<sup>6</sup>

F<sup>6</sup>

44

Solo ad libitum

4



Posaune 1

51 F<sup>6</sup> F<sup>6</sup> F<sup>6</sup> F<sup>6</sup>

55 F<sup>6</sup> G<sup>6</sup> G<sup>6</sup> C<sup>7</sup>

59 C<sup>7</sup> G<sup>6</sup> G<sup>6</sup> G<sup>6</sup>

63 G<sup>6</sup> G<sup>6</sup> end Solo *fp*

66 **F** *forte* *mpiano*

70

74 *mforte* B<sup>b7</sup>

78 *p* **D.S. al Coda**

79  $\emptyset$  **3** *rall.* *fff*

# Invention in Blue

Posaune 2

Barbara Rektenwald

SWING 4 A 7

13 B 4 G<sup>6</sup> C<sup>7</sup>

20

24

27 C Cm<sup>7</sup>

*forte*  *mpiano*

31

35 G<sup>7</sup> B<sup>b7</sup>

*mforte*

39 to Coda D 4 F<sup>6</sup> E 4

Posaune 2

48 F<sup>6</sup> F<sup>6</sup>

*pp*

52 F<sup>6</sup>

56

60

64

*fp*

66 **F** Cm<sup>7</sup>

*forte* *mpiano*

70

74 G<sup>7</sup> B<sup>b7</sup>

*mforte*

78 **D.S. al Coda** **3** **rall.**

84

*fff*

# Invention in Blue

Posaune 3

Barbara Rektenwald

SWING

3

2nd time play  $F^6$  **A**

7  $F^6$  *tr* 4

13 **B** 4  $G^6$   $C^7$

20

24

27 **C** *forte*  $Cm^7$  *mpiano*

31 *mforte*

35  $E^b7$   $G^7$   $B^b7$

39 to Coda **D** 4  $F^6$  **E** 4

Posaune 3

48 F<sup>6</sup> F<sup>6</sup>

*pp*

52 F<sup>6</sup>

56

60 G<sup>7</sup>

64

*fp*

66 **F** Cm<sup>7</sup>

*forte* *mpiano*

70

*mforte*

74 E<sup>b7</sup> G<sup>7</sup> B<sup>b7</sup>

78 **D.S. al Coda**

*piano, Thema nach letztem Solo*

79

**3** *rall.* *fff*



# Invention in Blue

Tuba

Barbara Rektenwald

SWING

F<sup>6</sup>

5 **A**

9

13 **B**

17 G<sup>6</sup> C<sup>7</sup>

21 F<sup>6</sup> G<sup>7</sup>

25

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*fp*

Tuba

27 **Abma7** **C** **Dbma7** **G7** **Cm7**

31 **Am7b5** **Ab7** **G7** **Gb7** **F7** **E7**

35 **Eb7** **G7** **Bb7** **C7**

39 **to Coda**

40 **D** **F6**

44 **E** **F6** **Solo ad libitum**

48

52 **F6**

56 **G6** **C7**

60 **F6** **G6**

64

*fp*

Tuba

66  $A\flat ma7$  **F**  $D\flat ma7$   $G^7$   $Cm^7$

70  $Am^{7\flat 5}$   $A\flat 7$   $G^7$   $G\flat 7$   $F^7$   $E^7$

74  $E\flat 7$   $G^7$   $B\flat 7$   $C^7$

78 **D.S. al Coda**

79  $F^6$   $F^6$

83 *rall.*  $F^6$  **fff**

# Invention in Blue

Drum Set

Barbara Rektenwald

SWING

H.H.

SWING **A**

half time feeling

5

9

13 **B**

17

21

25

2

**C**

Drum Set

27 in four

31 Am<sup>7b5</sup> A<sup>b7</sup> G<sup>7</sup> G<sup>b7</sup> F<sup>7</sup> E<sup>7</sup>

35 E<sup>b7</sup> G<sup>7</sup> B<sup>b7</sup>

39 to Coda

40 **D**

H.H.

44 **E**

H.H.

48

*pp*

52 F<sup>6</sup>

56

60

64

*fp*

66 **F**  $\diamond$  in four

70 Am<sup>7b5</sup> A<sup>b7</sup> G<sup>7</sup> G<sup>b7</sup> F<sup>7</sup> E<sup>7</sup>

74 E<sup>b7</sup> G<sup>7</sup> B<sup>b7</sup>

78 **D.S. al Coda**

**SWING** half time feeling

79 h.h.

83 **rall.** F<sup>6</sup> *fff*