

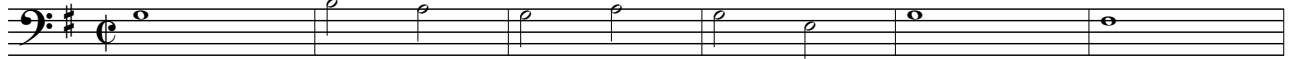
1st Trombone in Bb (BC)

# Grevling i taket

## Badger in the Ceiling

Øystein Dolmen og Gustav Lorentzen  
Arr: Reid Gilje

Tempo ♩ = c. 126  
On the mouthpiece:



*f*

**A**



(11-24)

*mp*

**B**



**C**

*Piu mosso*

**D**

**E**

*Piu mosso*



(35-42)

(43-58)

(59-60)

(61-76)

(77-92)

*mf*

**F**



*mp*



(103-109)

*f*

**G**

Reggae feel (♩ = ca.100)

(Stand)

preparing for  
a fast tempo



(Sit)

**H** *Piu mosso* ♩ = 144+

**I**

(Stand)



(128-142)

*mf*

Grevling i taket - side 2 - 1st Trombone in Bb (BC)

149

156

1st Trombone in Bb (TC)

# Grevling i taket

## Badger in the Ceiling

Øystein Dolmen og Gustav Lorentzen  
Arr: Reid Gilje

Tempo  $\text{♩} = \text{c. } 126$

On the mouthpiece:

**A**

**B**

**C**

*Piu mosso*

**D**

**E**

*Piu mosso*

**F**

preparing for **G** Reggae feel ( $\text{♩} = \text{ca. } 100$ )

**H** *Piu mosso*  $\text{♩} = 144+$

**I**

Grevling i taket - side 2 - 1st Trombone in Bb (TC)

149

156

(Sit)

(Stand)

Turn out & face audience!

(158-159)

2nd Trombone in Bb (BC)

# Grevling i taket

## Badger in the Ceiling

Øystein Dolmen og Gustav Lorentzen  
Arr: Reid Gilje

Tempo ♩ = c. 126

On the mouthpiece:



*f*

**A**



14  
(11-24)

*mp*

**B**



**C**

*Piu mosso*

**D**

**E**

*Piu mosso*



8  
(35-42)

16  
(43-58)

2  
(59-60)

16  
(61-76)

16  
(77-92)

*mf*

**F**



*mp*



7  
(103-109)

*f*

preparing for  
a fast tempo

**G**

Reggae feel (♩ = ca.100)



(Sit)

**H** *Piu mosso* ♩ = 144+

**I**



15  
(128-142)

*mf*

Grevling i taket - side 2 - 2nd Trombone in Bb (BC)

149

Musical notation for measures 149-155. The staff is in bass clef with a key signature of one sharp (F#). Measures 149-151 contain a melodic line with slurs and accents. Measure 152 is a whole rest. Measures 153-155 continue the melodic line with a long slur across all three measures.

156

Musical notation for measures 156-162. The staff is in bass clef with a key signature of one sharp (F#). Measure 156 has a slur over it. Measure 157 is a whole rest with the instruction "(Sit)" above it. Measure 158 is a whole rest with the instruction "(Stand)" above it. Measure 159 is a whole rest with the instruction "(158-159)" below it. Measures 160-162 contain a melodic line with a slur. Measure 162 ends with a double bar line and the instruction "Turn out & face audience!" above it.

2nd Trombone in Bb (TC)

# Grevling i taket

## Badger in the Ceiling

Øystein Dolmen og Gustav Lorentzen  
Arr: Reid Gilje

Tempo  $\text{♩} = \text{c. } 126$   
On the mouthpiece:

**A**

**B**

**C**

*Piu mosso*

**D**

**E**

*Piu mosso*

**F**

preparing for **G** Reggae feel ( $\text{♩} = \text{ca. } 100$ )

**H** *Piu mosso*  $\text{♩} = 144+$

**I**

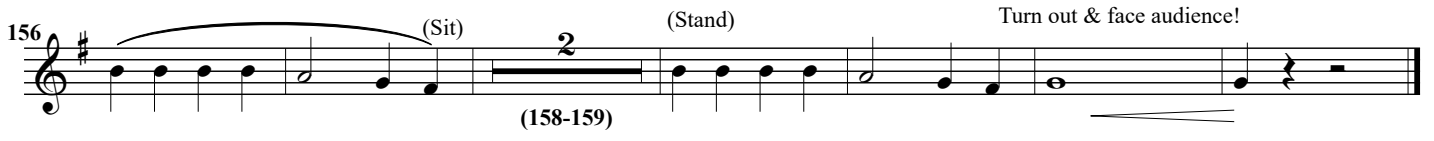
Grevling i taket - side 2 - 2nd Trombone in Bb (TC)

149



Musical notation for measure 149, starting with a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and quarter notes, followed by a whole note with a fermata, and then a series of eighth notes. A long slur covers the entire measure.

156



Musical notation for measure 156, starting with a treble clef and a key signature of one sharp (F#). The notation includes a series of quarter notes, followed by a whole note with a fermata, and then a series of quarter notes. A long slur covers the entire measure. Performance instructions are written above the staff: "(Sit)" above the first note, "2" above the whole note, "(Stand)" above the first note of the final quarter, and "Turn out & face audience!" above the final quarter. A dynamic marking of  $\text{fz}$  is written below the staff at the end of the measure.

(158-159)





Grevling i taket - side 2 - Bass Trombone in Bb (BC)

149

Musical notation for measures 149-155. Measure 149 starts with a bass clef and a key signature of one sharp (F#). The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. A slur covers measures 150-155, which are mostly whole notes: G3, A3, B3, C4, D4, E4. A fermata is placed over the final note in measure 155.

156

Musical notation for measures 156-161. Measure 156 continues the melody with quarter notes: F#4, G4, A4, B4, C5, D5, E5, F5. A slur covers measures 157-161. Measure 157 is a whole note G5. Measure 158 is a whole rest, with the instruction "(158-159)" written below. Measure 159 is a whole note G5. Measure 160 is a whole note F#5. Measure 161 is a whole note E5. Performance instructions are placed above the staff: "(Sit)" above measure 156, "(Stand)" above measure 159, and "Turn out & face audience!" above measure 161. A fermata is placed over the final note in measure 161.

# Grevling i taket

## Badger in the Ceiling

Øystein Dolmen og Gustav Lorentzen  
Arr: Reid Gilje

Tempo ♩ = c. 126  
On the mouthpiece:

*f*

**A**

14  
(11-24) *mp*

**B**

*mp*

**C**

*Piu mosso*

**D**

**E**

*Piu mosso*

8 16 2 16 16  
(35-42) (43-58) (59-60) (61-76) (77-92) *mf*

**F**

*mp*

(Stand) 7 *f*

preparing for **G** Reggae feel (♩ = ca.100)

*f*

(Sit)

**H** *Piu mosso* ♩ = 144+

**I**

15  
(128-142) *mf*

Grevling i taket - side 2 - Bass Trombone in Bb (TC)

149

Musical notation for measures 149-155. The staff is in treble clef with a key signature of one sharp (F#). Measure 149 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A slur covers measures 150-155, which contain a half note D5, followed by quarter notes E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, and C7.

156

Musical notation for measures 156-162. The staff is in treble clef with a key signature of one sharp (F#). Measure 156 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A slur covers measures 157-159, which contain a half note D5. A fermata is placed over the half note D5, with the instruction "(158-159)" below it. Measure 160 starts with a quarter note E5, followed by quarter notes F5, G5, and A5. A slur covers measures 161-162, which contain a half note B5. Above the staff, the instruction "(Stand)" is written above measure 159, and "Turn out & face audience!" is written above measure 161. A fermata is placed over the half note B5 in measure 162.

B $\flat$  Bass (BC)

# Grevling i taket

## Badger in the Ceiling

Øystein Dolmen og Gustav Lorentzen

Arr: Reid Gilje

Tempo  $\text{♩} = \text{c. } 126$

A

8  
(1-8) *mf*

14

B

21

28

35

C

42

49

Piu mosso

D

56

63

Grevling i taket - side 2 - B♭ Bass (BC)

70



**E**



84



*Piu mosso*

**F**

91



*mf* *mp*

98

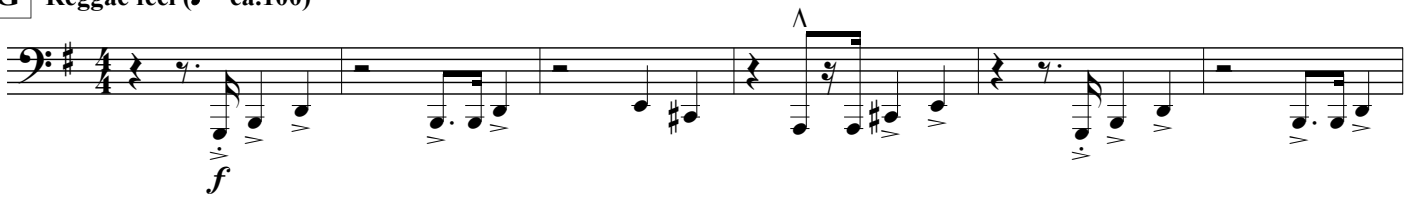


105



(Trbs)

**G** Reggae feel (♩ = ca.100)



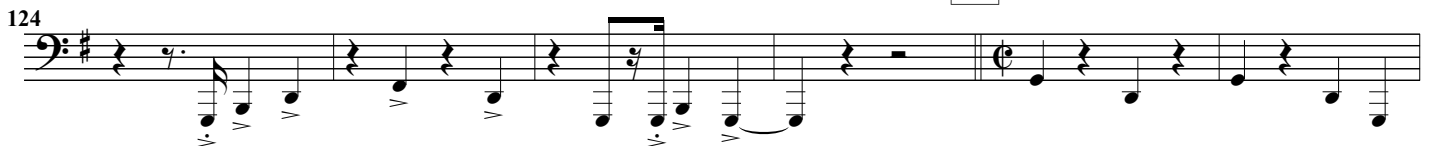
*f*

118



**H** *Piu mosso* ♩ = 144+

124



130



Grevling i taket - side 3 - B♭ Bass (BC)

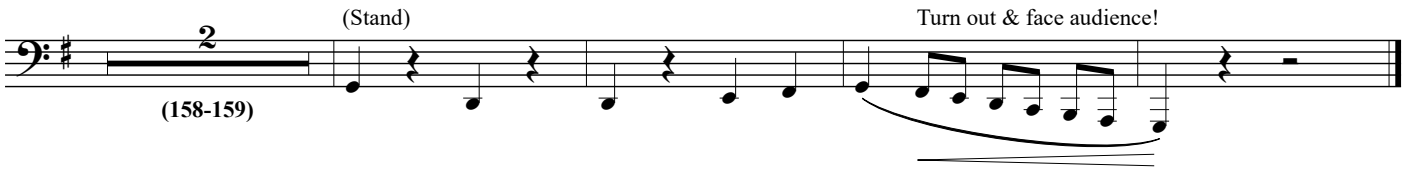
137



I



151



B $\flat$  Bass (TC)

# Grevling i taket

## Badger in the Ceiling

Øystein Dolmen og Gustav Lorentzen

Arr: Reid Gilje

Tempo  $\text{♩} = \text{c. } 126$

A

8  
(1-8) *mf*

14

B

21

28

35

C

42

49

Piu mosso

D

56

63



Grevling i taket - side 2 - B♭ Bass (TC)

70

**E**

84

*Piu mosso*

**F**

91

*mf* *mp*

98

105

(Trbs)

**G** Reggae feel (♩ = ca.100)

118

**H** *Piu mosso* ♩ = 144+

124

130

Grevling i taket - side 3 - B♭ Bass (TC)

137

Musical staff 137: Treble clef, key signature of one sharp (F#). The staff contains 12 measures of music. The first measure starts with a treble clef and a sharp sign. The notes are: G4, A4, B4, C5, B4, A4, G4. The next 10 measures follow a similar rhythmic pattern of quarter notes and rests.

I

Musical staff I: Treble clef, key signature of one sharp (F#). The staff contains 12 measures of music, continuing the sequence from the previous staff.

151

Musical staff 151: Treble clef, key signature of one sharp (F#). The staff contains 12 measures of music, continuing the sequence.

(158-159)

2

(Stand)

Turn out & face audience!

Musical staff 158-159: Treble clef, key signature of one sharp (F#). The staff contains 12 measures. The first measure is a whole note with a '2' above it, indicating a fermata. The next 10 measures contain a melodic line. The final measure is a whole note. A bracket underlines the last two measures with the instruction 'Turn out & face audience!'.

E♭ Bass (BC)

# Grevling i taket

## Badger in the Ceiling

Øystein Dolmen og Gustav Lorentzen

Arr: Reid Gilje

Tempo ♩ = c. 126

A

8  
(1-8) *mf*

14

B

21

28

35

C

42

49

Piu mosso

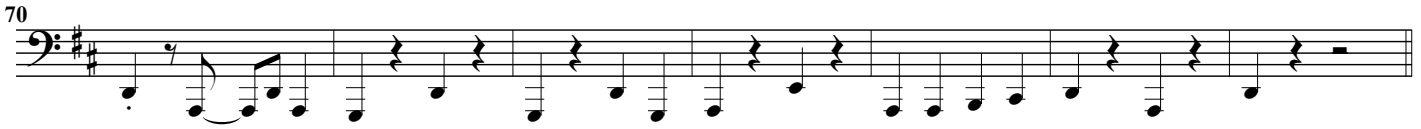
D

56

63

Grevling i taket - side 2 - E♭ Bass (BC)

70



**E**



84



Piu mosso

**F**

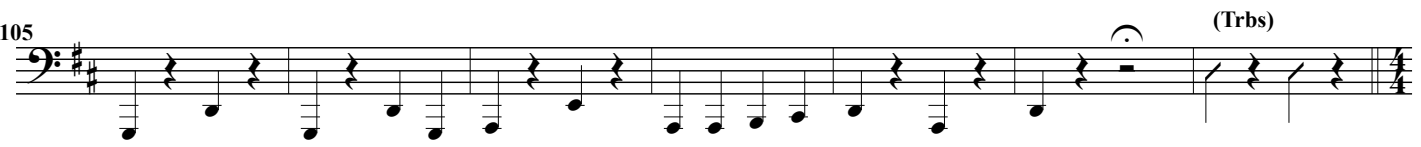
91



98



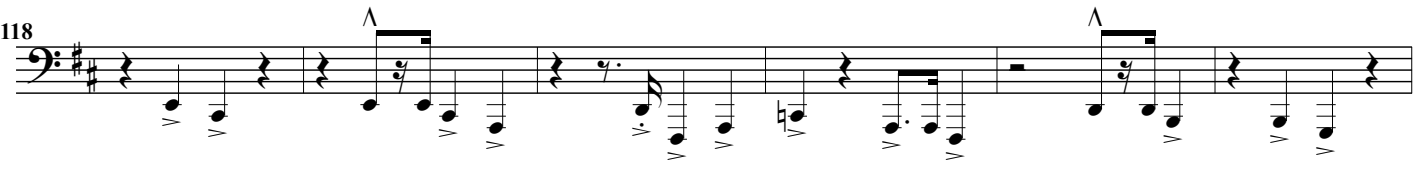
105



**G** Reggae feel (♩ = ca.100)

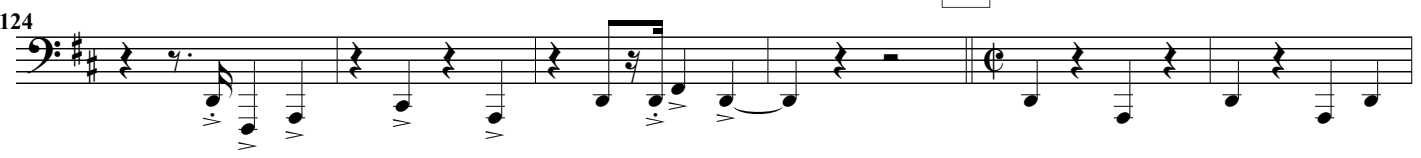


118



**H** Piu mosso ♩ = 144+

124



130

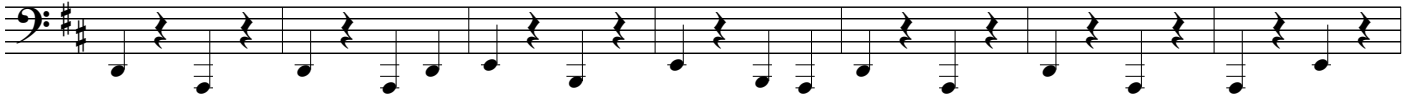


Grevling i taket - side 3 - E♭ Bass (BC)

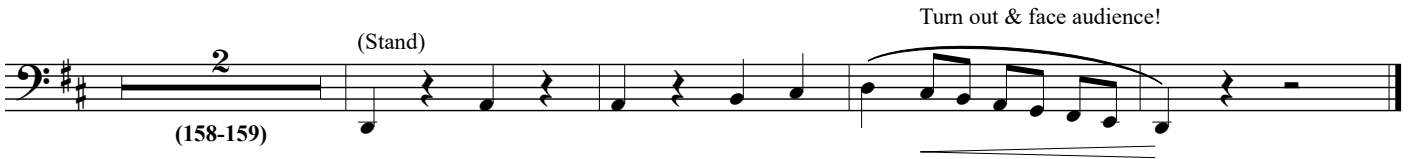
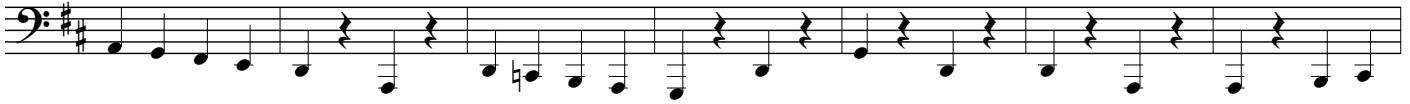
137



I



151



E♭ Bass (TC)

# Grevling i taket

## Badger in the Ceiling

Øystein Dolmen og Gustav Lorentzen

Arr: Reid Gilje

Tempo ♩ = c. 126

A

(1-8) *mf*

B

C

Piu mosso

D

Grevling i taket - side 2 - E♭ Bass (TC)

70

**E**

84

*Piu mosso*

**F**

91

98

105

**G** Reggae feel (♩ = ca.100)

118

**H** *Piu mosso* ♩ = 144+

124

130





# Grevling i taket

## Badger in the Ceiling

Øystein Dolmen og Gustav Lorentzen  
Arr: Reid Gilje

Tempo  $\text{♩} = \text{c. } 126$   
On the mouthpiece:

*f*

7 **A** **B** 16  
(11-26) *mf*

29

36

**C** **D** **E** **F**  
Piu mosso Piu mosso  
16 2 16 16 2 8  
(43-58) (59-60) (61-76) (77-92) (93-94) (95-102) *mf*

104

111 **G** Reggae feel ( $\text{♩} = \text{ca. } 100$ )  
(Trbs) *f*

117

124 **H** Piu mosso  $\text{♩} = 144$   
(Stand) 16  
(128-143) *f*

Grevling i taket - side 2 - Euphonium in Bb (BC) 1

145

Musical staff for measures 145-151. The staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, many beamed together. Slurs are placed over groups of notes. The staff ends with a double bar line.

152

Musical staff for measures 152-159. The staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, many beamed together. Slurs are placed over groups of notes. Above the staff, the instruction "(Sit)" is written above measure 158. Below the staff, the instruction "(158-159)" is written below measure 159. The staff ends with a double bar line.

160

Musical staff for measures 160-166. The staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, many beamed together. Slurs are placed over groups of notes. Above the staff, the instruction "(Stand)" is written above measure 160, and "Turn out & face audience!" is written above measure 163. The staff ends with a double bar line.

# Grevling i taket

## Badger in the Ceiling

Øystein Dolmen og Gustav Lorentzen  
Arr: Reid Gilje

Tempo  $\text{♩} = \text{c. } 126$   
On the mouthpiece:

*f*

7

**A** **B**

16 (11-26) *mf*

29

36

**C** **D** **E** **F**

Piu mosso Piu mosso Piu mosso

16 2 16 16 2 8

(43-58) (59-60) (61-76) (77-92) (93-94) (95-102) *mf*

104

**G** Reggae feel ( $\text{♩} = \text{ca. } 100$ )

111 (Trbs) *f*

117

**H** Piu mosso  $\text{♩} = 144+$

124 16 (128-143)

Grevling i taket - side 2 - Euphonium in Bb (BC) 2

I

(Stand)

*f*

151

(Sit)

(Stand)

Turn out & face audience!

(158-159)

# Grevling i taket

## Badger in the Ceiling

Øystein Dolmen og Gustav Lorentzen  
Arr: Reid Gilje

Tempo  $\text{♩} = \text{c. } 126$

On the mouthpiece:

**A**

**B**

108 (Trbs) **G** Reggae feel (♩ = ca.100) *mp*

115

122

**H** Piu mosso ♩ = 144+ *mf*

135

**I**

142

149

156 (Stand) Turn out & face audience! *mf*

(158-159)

# Grevling i taket

## Badger in the Ceiling

Øystein Dolmen og Gustav Lorentzen  
Arr: Reid Gilje

Tempo ♩ = c. 126

On the mouthpiece:

*f*

**A**

7  
8  
(11-18) *mp*

**B**

21  
*mf*

28

35

**C**

*Piu mosso*

**D**

42  
16  
(43-58) *mp* 8  
(61-68) *mp*

**E**

71  
16  
(77-92)

*Piu mosso*

**F**

93  
2  
(93-94) 8  
(95-102) *mp*

**G**

Reggae feel (♩ = ca.100)

(Trbs)

108  
*mp*

Grevling i taket - side 2 - Horn in E♭ 2

115

122

**H** Piu mosso  $\text{♩} = 144+$

135

**I**

142

149

156

(Stand) Turn out & face audience!

(158-159)



Horn in E $\flat$  3

# Grevling i taket

## Badger in the Ceiling

Øystein Dolmen og Gustav Lorentzen  
Arr: Reid Gilje

Tempo  $\text{♩} = \text{c. } 126$

On the mouthpiece:

Musical staff 1: Horn in E $\flat$  3, measure 1-6. Dynamics: *f*

A

Musical staff 2: Horn in E $\flat$  3, measure 7-18. Dynamics: *mp*

B

Musical staff 3: Horn in E $\flat$  3, measure 21-30. Dynamics: *mf*

Musical staff 4: Horn in E $\flat$  3, measure 28-34. Dynamics: *mf*

Musical staff 5: Horn in E $\flat$  3, measure 35-41. Dynamics: *mp*

C

Piu mosso

D

Musical staff 6: Horn in E $\flat$  3, measure 42-68. Dynamics: *mp*

E

Musical staff 7: Horn in E $\flat$  3, measure 71-92. Dynamics: *mp*

Piu mosso

F

Musical staff 8: Horn in E $\flat$  3, measure 93-102. Dynamics: *mp*

G

Reggae feel ( $\text{♩} = \text{ca. } 100$ )

Musical staff 9: Horn in E $\flat$  3, measure 108-114. Dynamics: *mp*

Grevling i taket - side 2 - Horn in E♭ 3

115

122

**H** Piu mosso  $\text{♩} = 144+$

*mf*

135

**I**

142

149

Turn out & face audience!

156

(158-159)

# Grevling i taket

## Badger in the Ceiling

Øystein Dolmen og Gustav Lorentzen  
Arr: Reid Gilje

Tempo  $\text{♩} = \text{c. } 126$

On the mouthpiece:

Musical staff 1: Horn in E $\flat$  4, measures 1-6. Dynamics: *f*.

A

Musical staff 2: Horn in E $\flat$  4, measures 7-18. Dynamics: *mp*.

B

Musical staff 3: Horn in E $\flat$  4, measures 21-30. Dynamics: *mf*.

Musical staff 4: Horn in E $\flat$  4, measures 28-34. Dynamics: *mf*.

Musical staff 5: Horn in E $\flat$  4, measures 35-41. Dynamics: *mf*.

C

Piu mosso

D

Musical staff 6: Horn in E $\flat$  4, measures 42-68. Dynamics: *mp*.

E

Musical staff 7: Horn in E $\flat$  4, measures 71-92. Dynamics: *mp*.

Piu mosso

F

Musical staff 8: Horn in E $\flat$  4, measures 93-102. Dynamics: *mp*.

G

Reggae feel ( $\text{♩} = \text{ca. } 100$ )

Musical staff 9: Horn in E $\flat$  4, measures 108-114. Dynamics: *mp*.

