

*Chasing Progress*

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Johan Ederfors

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Score

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# **Johan Ederfors**

## *Chasing Progress*

### **Piano Quintet**

**Violin I  
Violin II  
Viola  
Cello  
Piano**

**Durata: ca 20 min**

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## **Chasing Progress**

Tillväxt, rationalisering, effektivitet, omorganisation och utveckling. Listan kan göras lång på termer som många av oss känner igen i dessa tider.

Människan har alltid strävat efter utveckling och förbättring, men kanske aldrig tidigare så kortsiktigt som nu? Fort ska det gå, helst ännu fortare om det går. Och billigt ska man komma undan, helst billigare om det går. Även om det förmodligen kostar mer i längden. På alla plan.

Kan man *jaga* fram utveckling?

Var finns de större och långsiktiga visionerna?

*Vad* är det vi jagar?

Och vad behöver vi *egentligen*?

Antagligen inget annat än det som de allra flesta människor önskar och kämpar för. Mat och dryck, kärlek, trygghet, gemenskap och frihet.

**Chasing Progress** är en slags *symfonisk dikt*\*. Det är ett verk som beskriver känslan av att livet går upp och ner, fram och tillbaks, runt och runt. Om hur historien upprepar sig. Om liv och död, om drömmar, rädslor, hopp och längtan, som vi alla lever med. Om verklighet, fantasi och utopi. Om *hur* det är, hur vi önskar det *ska* vara och hur det kanske *börde* vara.....

**Johan Ederfors, januari 2013**

\* *Symfonisk dikt* eller tondikt är en genre inom programmusiken. Det är ett verk för symfoniorkester - vanligen, men inte alltid, i en sats -, som tonsättaren har gett ett utommusikaliskt innehåll genom titeln, ett motto eller dylik. Det utommusikaliska innehåll som verket anspelar på kan till exempel vara en historisk händelse, en litterär text, en geografisk ort eller ett fiktivt skeende.

Källa: Wikipedia

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## Score

# Chasing Progress

## **Reality - Utopia - Change**

Johan Ederfors

## Reality

=68 Dolce

Pian

## Violin I

Cell

Pno. }

Vln. I

Vln. II

Vla.

1

*gliss on every note in right hand  
(left hand as written)*

10

Pno. {

Vln. I

Vln. II

Vla.

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15

Pno.

Vln. I

Vln. II

Vla.

Vc.

20  $\text{♩} = 84 \text{ con spirito}$

Pno.

Vln. I

Vln. II

Vla.

Vc.

22

Pno.

Vln. I

Vln. II

Vla.

Vc.

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24

Pno.

Vln. I

Vln. II

Vla.

Vc.

mp

ff

26

Pno.

Vln. I

Vln. II

Vla.

Vc.

ff

ff

28

29

Pno.

Vln. I

Vln. II

Vla.

Vc.

ff

mf

gliss

mf

gliss

mf

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30

Pno.

Vln. I

Vln. II

Vla.

Vc.

32

Pno.

Vln. I

Vln. II

Vla.

Vc.

gliss

gliss

34

Pno.

Vln. I

Vln. II

Vla.

Vc.

gliss

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### **Chasing Progress, Ederfors, Score**

Chasing Progress, Dutjors, Score

$\text{♩} = 120$

This image shows a page from a musical score. The top staff is for the Piano (Pno.), which has a dynamic of  $f$ . The bottom staves are for the Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Bass (Vc.). Measure 36 starts with a piano dynamic. Measures 37 begin with a forte dynamic ( $f$ ). The strings play eighth-note patterns, while the piano plays sixteenth-note patterns. Measure 38 continues with eighth-note patterns for the strings and sixteenth-note patterns for the piano.

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45

Pno.

Vln. I

Vln. II

Vla.

Vc.

48

49

Pno.

Vln. I

Vln. II

Vla.

Vc.

50

Pno.

Vln. I

Vln. II

Vla.

Vc.

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52

Pno.

Vln. I

Vln. II

Vla.

Vc.

54

Pno.

Vln. I

Vln. II

Vla.

Vc.

56

Pno.

Vln. I

Vln. II

Vla.

Vc.

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58

Pno.

Vln. I

Vln. II

Vla.

Vc.

60 *più mosso parlante*

Pno.

Vln. I

Vln. II

Vla.

Vc.

65

Pno.

Vln. I

Vln. II

Vla.

Vc.

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69

Pno.

Vln. I

Vln. II

Vla.

Vc.

This page contains five staves. The first staff (Pno.) is mostly blank with a few short notes. The second staff (Vln. I) has sixteenth-note patterns with dynamics  $\text{b}^{\#}$ ,  $\text{f}$ , and  $\text{b}^{\#}$ . The third staff (Vln. II) has eighth-note patterns with a dynamic  $\sharp$ . The fourth staff (Vla.) has sustained notes with a dynamic  $f$ . The fifth staff (Vc.) has sixteenth-note patterns with a dynamic  $b$ .

74

Pno.

Vln. I

Vln. II

Vla.

Vc.

This page contains five staves. The first staff (Pno.) starts with a forte dynamic  $f$ , followed by a piano dynamic  $p$ , then returns to  $f$  and ends with  $mp$ . The second staff (Vln. I) has eighth-note patterns with dynamics  $f$ ,  $p$ ,  $sfz$ ,  $mp$ , and  $sfz$ . The third staff (Vln. II) has eighth-note patterns with dynamics  $f$ ,  $p$ ,  $sfz$ ,  $mp$ , and  $sfz$ . The fourth staff (Vla.) has eighth-note patterns with dynamics  $f$ ,  $p$ ,  $sfz$ ,  $mp$ , and  $sfz$ . The fifth staff (Vc.) has eighth-note patterns with dynamics  $f$ ,  $p$ ,  $sfz$ ,  $mp$ , and  $sfz$ .

82

Pno.

Vln. I

Vln. II

Vla.

Vc.

This page contains five staves. The first staff (Pno.) has eighth-note patterns with dynamics  $mp$  and  $p$ . The second staff (Vln. I) has eighth-note patterns with dynamics  $mf$ ,  $mp$ , and  $\sharp$ . The third staff (Vln. II) has eighth-note patterns with dynamics  $mf$ ,  $mp$ , and  $\sharp$ . The fourth staff (Vla.) has eighth-note patterns with dynamics  $f$ ,  $mp$ , and  $\sharp$ . The fifth staff (Vc.) has eighth-note patterns with dynamics  $f$ ,  $mp$ , and  $\sharp$ .

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89

Pno.

91

Vln. I

Vln. II

Vla.

Vc.

94

Pno.

Vln. I

Vln. II

Vla.

Vc.

96

Pno.

Vln. I

Vln. II

Vla.

Vc.

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98

Pno.

Vln. I

Vln. II

Vla.

Vc.

101

102 *agitato*

Pno.

Vln. I

Vln. II

Vla.

Vc.

107

Pno.

Vln. I

Vln. II

Vla.

Vc.

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114

118 *parlante* ♩=92

Pno.

Vln. I

Vln. II

Vla.

Vc.

122

Pno.

Vln. I

Vln. II

Vla.

Vc.

129

136

Pno.

Vln. I

Vln. II

Vla.

Vc.

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137

Pno.

Vln. I

Vln. II

Vla.

Vc.

144

Pno.

Vln. I

Vln. II

Vla.

Vc.

151

155

Pno.

Vln. I

Vln. II

Vla.

Vc.

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158

Pno.

Vln. I

Vln. II

Vcl.

Bsn.

pizz.

arco

pizz.

arco

pizz.

arco

172

174 *agitato*

This musical score page shows five staves. The top staff is for the Piano (Pno.), which has a dynamic marking of *f*. The second staff is for the Violin I (Vln. I). The third staff is for the Violin II (Vln. II). The fourth staff is for the Cello (Vcl.). The bottom staff is for the Double Bass (Vc.). The score consists of two systems of music. The first system starts at measure 172 and ends at measure 174. The second system begins at measure 174 and continues. The instrumentation includes piano, violin I, violin II, cello, and double bass. The dynamics range from *p* (pianissimo) to *f* (fortissimo). The tempo is indicated as *agitato*.

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178

Pno.

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

arco

pizz.

pizz.

184

Pno.

Vln. I

Vln. II

Vla.

Vc.

arco

arco

arco

arco

191 *minaccioso*

Pno.

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*mf*

*mf*

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197

Pno.

Vln. I

Vln. II

Vla.

Vc.

202

Pno.

Vln. I

Vln. II

Vla.

Vc.

205

Pno.

Vln. I

Vln. II

Vla.

Vc.

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209

**Utopia**  
*sereno*

♩ = 60 211

Pno.

Vln. I

Vln. II

Vla.

Vc.

215

8<sup>va</sup>

Pno.

Vln. I

Vln. II

Vla.

Vc.

219

rit.

Pno.

Vln. I

Vln. II

Vla.

Vc.

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224 *a tempo*  
8va amabile  
*p Solo*

Pno.

Vln. I

Vln. II

Vla.

Vc.

228

Pno.

Vln. I

Vln. II

Vla.

Vc.

232 *Improvise in Phrygian mode in F#, X times*

*play as written or ad lib (but no third)*

Pno.

Vln. I

Vln. II

Vla.

Vc.

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236 8va

Pno.

Vln. I pizz. **p**

Vln. II **p**

Vla. pizz. **p**

Vc. pizz. **p**

238

Pno.

Vln. I

Vln. II

Vla.

Vc.

240

Pno. 3

Vln. I

Vln. II

Vla.

Vc.

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244 *Improvisation in Phrygian mode in F#, X times*  
 Pno. *play as written or ad lib (but no third)*

8<sup>va</sup> **dolcissimo**

250 *loco*

Pno.

Vln. I

Vln. II

Vla.

Vc.

254

Pno.

Vln. I

Vln. II

Vla.

Vc.

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257

Pno.

Vln. I

Vln. II

Vla.

Vc. pizz. arco

260

Pno.

Vln. I

Vln. II

Vla.

Vc. fp mf fp mf fp mf fp mf

262

Pno. f

Vln. I f 3 6

Vln. II f 3

Vla. f

Vc. f

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264

Pno.

Vln. I

Vln. II

Vla.

Vc.

270

Pno.

Vln. I

Vln. II

Vla.

Vc.

rit.

**Change**274 *con brio*

Pno.

Vln. I

Vln. II

Vla.

Vc.

280

Pno.

Vln. I

Vln. II

Vla.

Vc.

284

Pno.

Vln. I

Vln. II

Vla.

Vc.

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288  $\text{♩} = 110$

Pno.

Vln. I

Vln. II

Vla.

Vc.

292

Pno.

Vln. I

Vln. II

Vla.

Vc.

297

Pno.

Vln. I

Vln. II

Vla.

Vc.

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301

Pno.

Vln. I

Vln. II

Vla.

Vc.

305

308  $\text{♩}=110$

Pno.

Vln. I

Vln. II

Vla.

Vc.

310

Pno.

Vln. I

Vln. II

Vla.

Vc.

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315

Pno.

Vln. I

Vln. II

Vla.

Vcl.

*mf*

*gliss*

*mf*

*gliss*

*mf*

*mf*

*mf*

319

322

*f*

*gliss*

*f*

Pno.

Vln. I

Vln. II

Vla.

Vcl.

*gliss*

*f*

*f*

*f*

*f*

*f*

324

*p*

*ff*

*p*

*ff*

*fp*

*ff*

*fp*

*ff*

*p*

*ff*

*fp*

*ff*

*fp*

*ff*

*fp*

*ff*

*fp*

*ff*

Pno.

Vln. I

Vln. II

Vla.

Vcl.

*p*

*ff*

*p*

*ff*

*fp*

*ff*

*fp*

*ff*

*p*

*ff*

*fp*

*ff*

*fp*

*ff*

*fp*

*ff*

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330 *grandioso*

Pno.

Vln. I

Vln. II

Vla.

Vc.

338

Pno.

Vln. I

Vln. II

Vla.

Vc.

346

Pno.

Vln. I

Vln. II

Vla.

Vc.

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354

Pno.

Vln. I arco

Vln. II f arco

Vla. f arco

Vc. f

362

Pno.

Vln. I

Vln. II

Vla.

Vc.

370

Pno. f

Vln. I f

Vln. II f

Vla. f

Vc. f

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377

Pno.

380 *violento*

Vln. I

Vln. II

Vla.

Vc.

383

Pno.

Vln. I

Vln. II

Vla.

Vc.

390 *rit.*

392  $\text{♩} = 78$  *pomposo*

Pno.

Vln. I

Vln. II

Vla.

Vc.

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394

Pno.

Vln. I

Vln. II

Vla.

Vc.

397

Pno.

Vln. I

Vln. II

Vla.

Vc.

400

*rit.*

402

*a tempo  
vigoroso*

Pno.

Vln. I

Vln. II

Vla.

Vc.

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405

Pno.

Vln. I

Vln. II

Vcl.

Vc.

Musical score for orchestra, page 111, measures 1-4. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Bass (Vc.). The piano part features a rhythmic pattern of eighth-note chords. The violin parts play sixteenth-note patterns with grace marks and slurs. The cello and bass provide harmonic support with sustained notes and eighth-note patterns. Measure 1 starts with a forte dynamic. Measures 2-4 show a transition with changing time signatures (3/8, 9/8, 3/4) and dynamics. Measure 4 concludes with a tremolo instruction for all strings.

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