

# On a clear day

Arr av Hank Crawford. Grovplankat och lite förenklat av Dicken 140221

Tema **A**

1

2

3

4

5

6

7

1

2

3

4

5

6

7

ON A CLEAR DAY, Klingande partitur, sida 2 av 6

1  
2  
3  
4  
5  
6  
7

Am<sup>7</sup>/<sub>b5</sub> /D      Bm<sup>7</sup>      E<sup>7</sup>#5      Am<sup>7</sup>      D<sup>7</sup>

Am<sup>7</sup>/<sub>b5</sub> /D      Bm<sup>7</sup>      E<sup>7</sup>#5      Am<sup>7</sup>      D<sup>7</sup>

Detailed description: This system contains seven staves. Staves 1-5 are melodic lines for different instruments. Staff 6 shows two lines of chords: the top line has Am<sup>7</sup>/<sub>b5</sub> /D, Bm<sup>7</sup>, E<sup>7</sup>#5, Am<sup>7</sup>, and D<sup>7</sup>; the bottom line has Am<sup>7</sup>/<sub>b5</sub> /D, Bm<sup>7</sup>, E<sup>7</sup>#5, Am<sup>7</sup>, and D<sup>7</sup>. Staff 7 is a bass line. The music features triplets and various rhythmic patterns.

**B**

1  
2  
3  
4  
5  
6  
7

Dm<sup>7</sup>      G<sup>7</sup>#9      Cmaj<sup>7</sup>

Dm<sup>7</sup>      G<sup>7</sup>#9      Cmaj<sup>7</sup>

Detailed description: This system is labeled 'B' and contains seven staves. Staves 1-5 are melodic lines. Staff 6 shows two lines of chords: the top line has Dm<sup>7</sup>, G<sup>7</sup>#9, and Cmaj<sup>7</sup>; the bottom line has Dm<sup>7</sup>, G<sup>7</sup>#9, and Cmaj<sup>7</sup>. Staff 7 is a bass line. The music continues with triplets and other rhythmic elements.

ON A CLEAR DAY, Klingande partitur, sida 3 av 6

Musical score for the first system of 'On a Clear Day'. It consists of seven staves. Staves 1-5 are melodic lines for different instruments. Staff 6 contains two rows of chord symbols:  $A_{m7}$   $D^{11}$   $G_{maj7}$   $G_{maj7}C^7$   $B_{m7}$   $E^7$  in the top row, and  $A_{m7}$   $D^{11}$   $G_{maj7}$   $G_{maj7}C^7$   $B_{m7}$   $E^7$  in the bottom row. Staff 7 is a bass line. The score includes triplets and various rhythmic patterns.

Musical score for the second system of 'On a Clear Day'. It consists of seven staves. Staves 1-5 are melodic lines. Staff 6 contains two rows of chord symbols:  $A_{m7}$   $D^{11}$   $G$   $B_{\flat}dim$   $A_{m7}$   $A_{\flat}^7$   $G_{maj7}$  in the top row, and  $A_{m7}$   $D^{11}$   $G$   $B_{\flat}dim$   $A_{m7}$   $A_{\flat}^7$   $G_{maj7}$  in the bottom row. Staff 7 is a bass line. The score includes a section marked 'unison' and a section marked 'C'.

ON A CLEAR DAY, Klingande partitur, sida 4 av 6

1

2

3

4

5

6

7

C<sup>7</sup>

Gmaj<sup>7</sup>

Gmaj<sup>7</sup> C<sup>7</sup>

Bm<sup>7</sup>

E<sup>7</sup>

C<sup>7</sup>

Gmaj<sup>7</sup>

Gmaj<sup>7</sup> C<sup>7</sup>

Bm<sup>7</sup>

E<sup>7</sup>

1

2

3

4

5

6

7

Am<sup>7</sup>

Am<sup>7</sup><sup>b</sup>5 / D

Bm<sup>7</sup>

E<sup>7</sup><sup>#</sup>5

Am<sup>7</sup>

Am<sup>7</sup><sup>b</sup>5 / D

Bm<sup>7</sup>

E<sup>7</sup><sup>#</sup>5

1 2 3 4 5 6 7

D

1 2 3 4 5 6 7

1 D  
2 S  
3 a  
4 l  
5 C  
6 O  
7 D  
A

6 Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>11</sup> G B<sup>b</sup>dim Am<sup>7</sup> A<sup>b7</sup>  
7 Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>11</sup> G B<sup>b</sup>dim Am<sup>7</sup> A<sup>b7</sup>


4 gånger | 1.2.3. | 4.

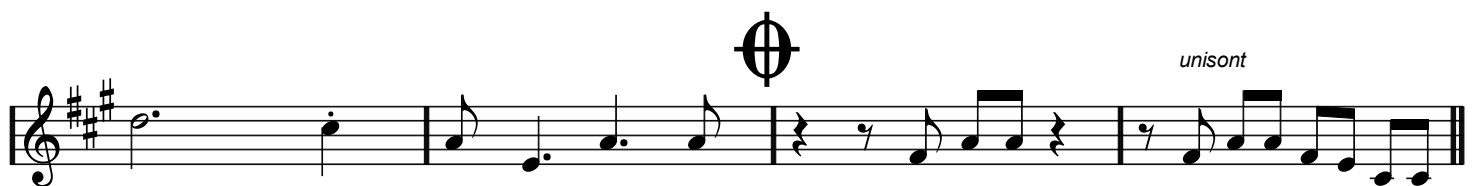
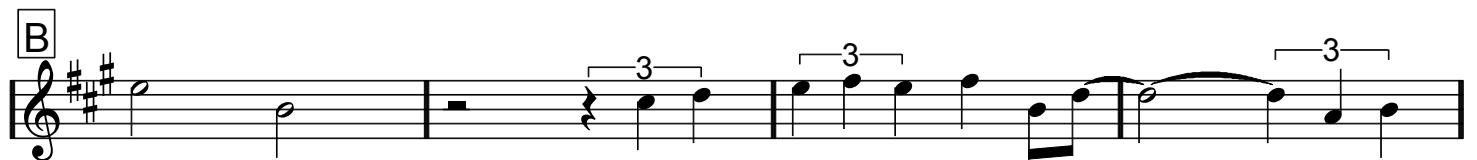
1  
2  
3  
4  
5  
6  
7

G B<sup>b</sup>dim Am<sup>7</sup> D<sup>7</sup> A<sup>b</sup>maj<sup>7</sup>G<sup>6</sup>  
G B<sup>b</sup>dim Am<sup>7</sup> D<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> G<sup>6</sup>  
p

# On a clear day

Instrument/transponering:  
Bb-instrument (trumpet, klarinett, tenorsax)

Tema **A** 



C

Musical notation for section C, measures 1-12. The key signature is three sharps (F#, C#, G#). The notation includes eighth and sixteenth notes, rests, and triplet markings over measures 9, 10, and 11.

D

Musical notation for section D, measures 13-21. The key signature is three sharps. The notation includes eighth notes, sixteenth notes, and rests. Measure 13 has a fermata. Measures 14-18 have a '2' marking above the notes. Measure 21 is labeled 'Tema'.

D.S. al Coda



4 gånger

1.2.3.


4.

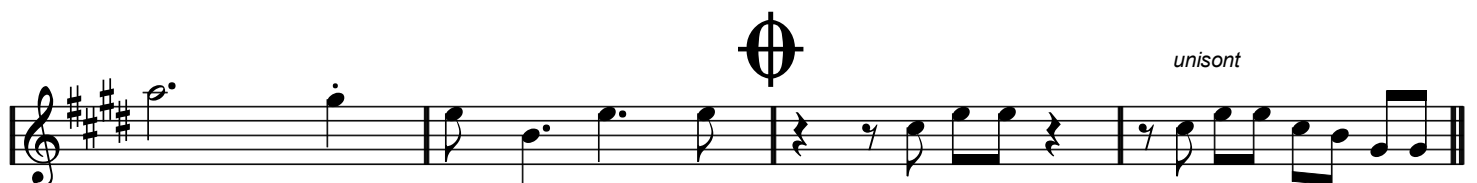
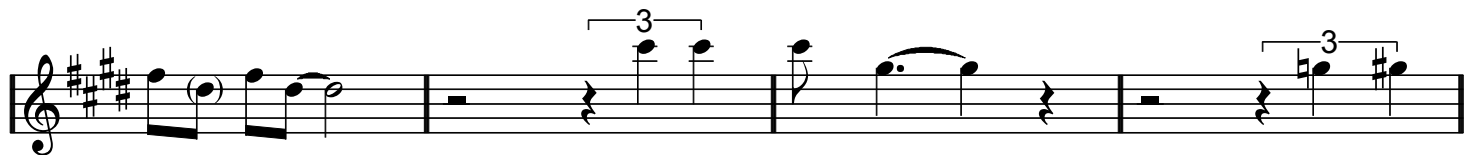
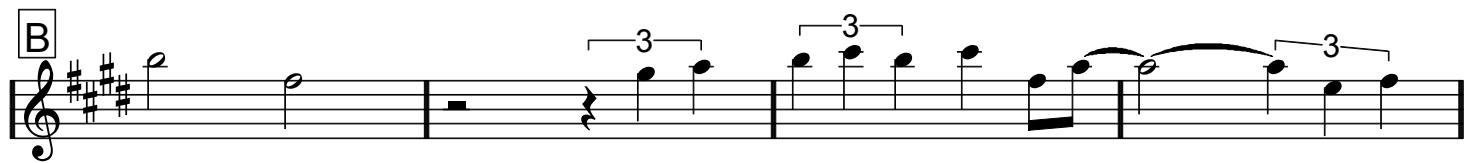
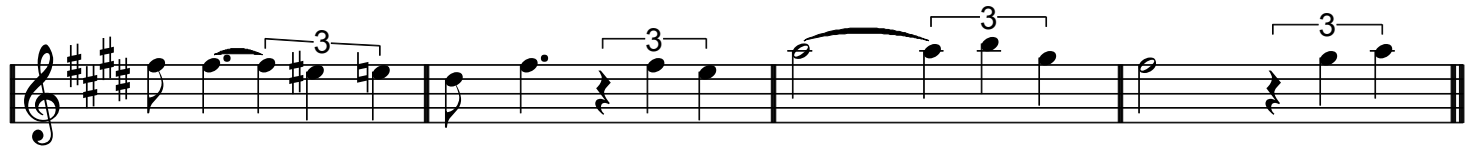
Musical notation for the coda, measures 22-23. The key signature is three sharps. Measure 22 has a repeat sign. Measure 23 is marked with a piano 'p' dynamic.



# On a clear day

Instrument/transponering:  
Eb-instrument (alt- och barytonsax)

Tema **A** 



C

Musical notation for section C, measures 1-12. The key signature is three sharps (F#, C#, G#). The notation includes eighth and sixteenth notes, rests, and triplet markings over groups of three notes.

D

Musical notation for section D, measures 13-24. The key signature is three sharps. The notation includes eighth notes, sixteenth notes, and accents. The word "Tema" is written above the final measure of this section.

D.S. al Coda



4 gånger

1.2.3.

4.

Musical notation for the coda, measures 25-26. The key signature is three sharps. The notation includes eighth notes, sixteenth notes, and rests. A dynamic marking of *p* (piano) is present at the end.

# On a clear day

Instrument/transponering:  
Klingande

Tema

A



B

unisont

C

D

D.S. al Coda



4 gånger

1.2.3.

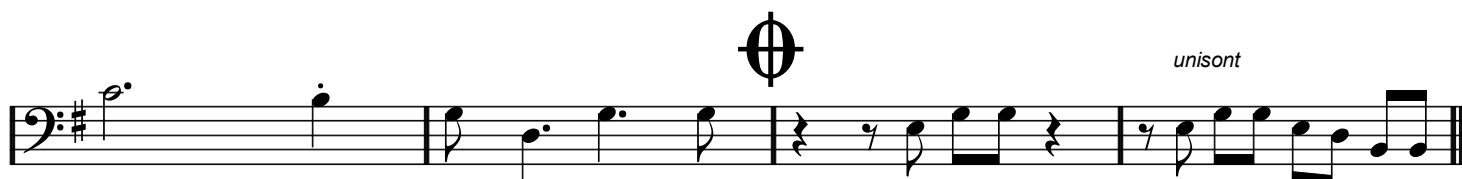
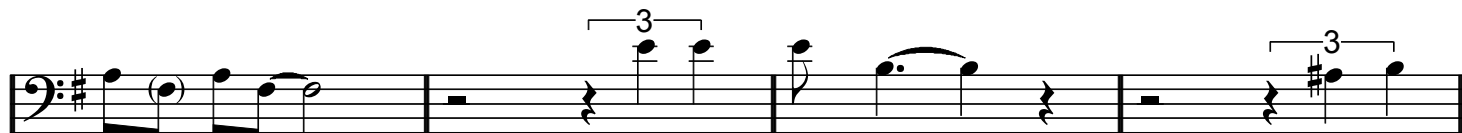
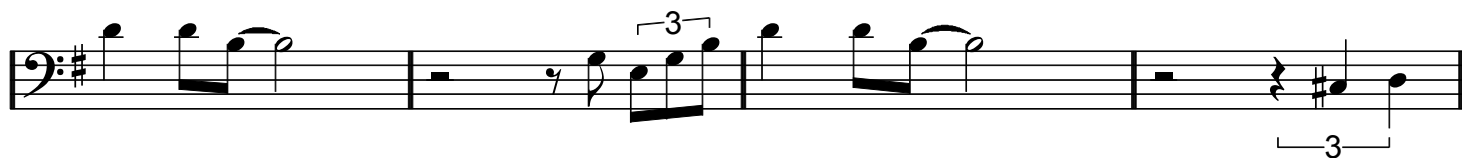
4.

# On a clear day

Instrument/transponering:  
Klingande, basklav (trombon)

Tema

A



C

D

D.S. al Coda



4 gånger

1.2.3.

4.

*p*

# On a clear day

Instrument/transponering:  
Klingande, hög oktav (flöjt)

Tema

A



B

unison

C

Musical notation for section C, measures 1-4. The key signature is one sharp (F#). The notation consists of four staves. The first staff contains measures 1-2, the second staff contains measures 3-4. The music features eighth and sixteenth notes, with some rests and a fermata in the final measure.

D

Musical notation for section D, measures 1-4. The key signature is one sharp (F#). The notation consists of four staves. The first staff contains measures 1-2, the second staff contains measures 3-4. The music features eighth and sixteenth notes, with some rests and a fermata in the final measure. The word "Tema" is written above the final measure.

D.S. al Coda



4 gånger

1.2.3.

4.

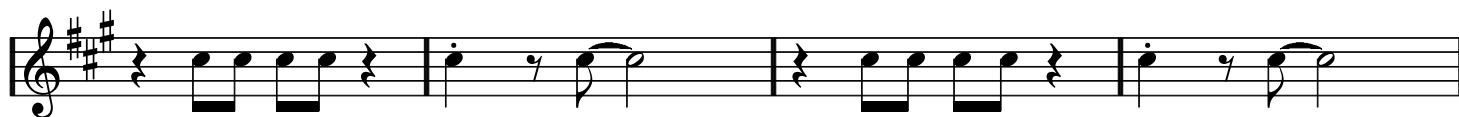
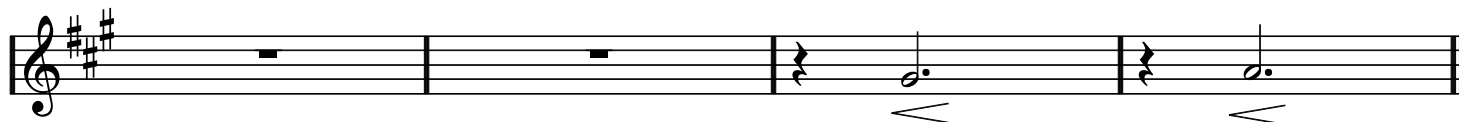
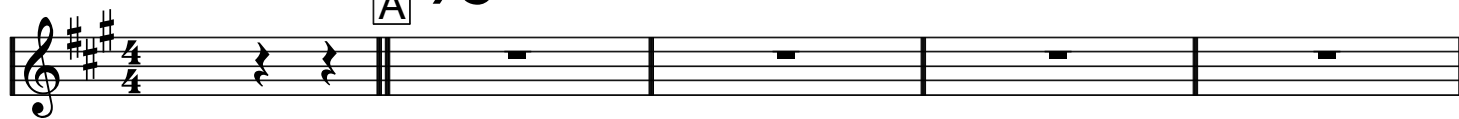
Musical notation for the coda, measures 1-2. The key signature is one sharp (F#). The notation consists of two staves. The first staff contains measure 1, the second staff contains measure 2. The music features eighth and sixteenth notes, with some rests and a fermata in the final measure. The dynamic marking *p* is written below the second staff.



# On a clear day

Instrument/transponering:

Bb-instrument (trumpet, klarinett, tenorsax)



**B**



*unisont*




**C**

Musical notation for section C, measures 1-4. The key signature is three sharps (F#, C#, G#). The first measure starts with a common time signature 'C'. The melody consists of eighth and quarter notes with some rests.

**D**

Musical notation for section D, measures 5-8. The key signature remains three sharps. The melody features eighth notes and quarter notes, with some measures containing triplets and accents. The section concludes with a double bar line.

D.S. al Coda

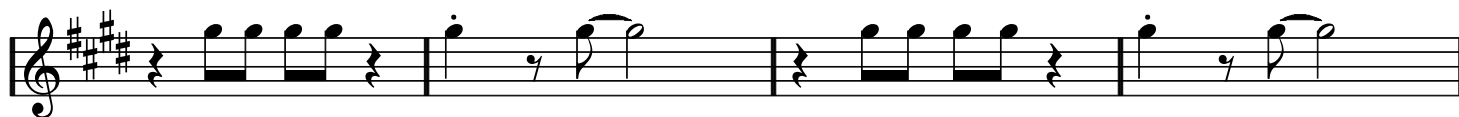
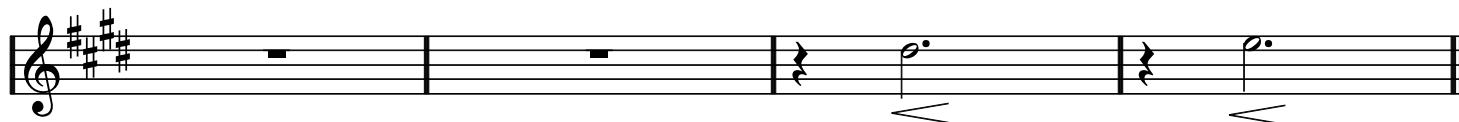
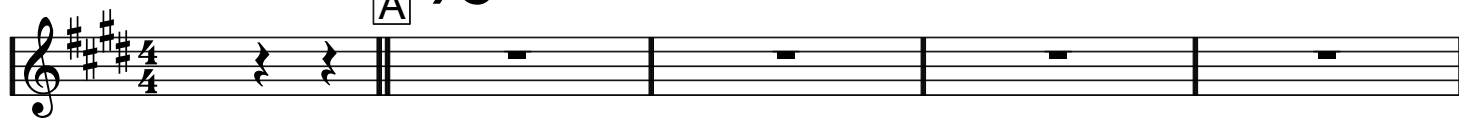
 4 gånger 1.2.3. 4.

Musical notation for the coda, measures 9-10. The key signature is three sharps. The notation includes a repeat sign, a first ending bracket labeled '1.2.3.', and a second ending bracket labeled '4.'. The piece ends with a *p* (piano) dynamic marking and a fermata.

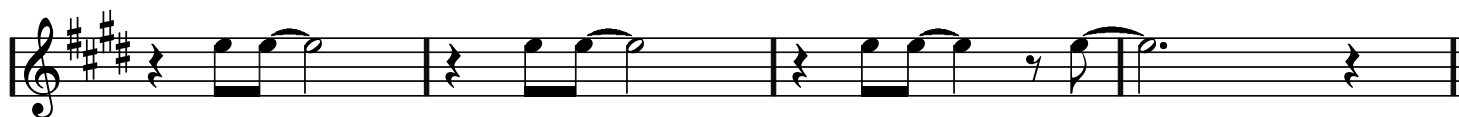
# On a clear day

Instrument/transponering:

Eb-instrument (alt- och barytonsaxofon)



**B**



*unisont*



**C**

**D**

D.S. al Coda

Detailed description: This block contains the main body of the musical score. It starts with a treble clef and a key signature of three sharps (F#, C#, G#). Section C (measures 1-12) features a melodic line with eighth and sixteenth notes, including triplet markings. Section D (measures 13-24) continues the melody with various rhythmic patterns and rests. The score concludes with the instruction 'D.S. al Coda'.

**⊕** 4 gånger

1.2.3. | 4.

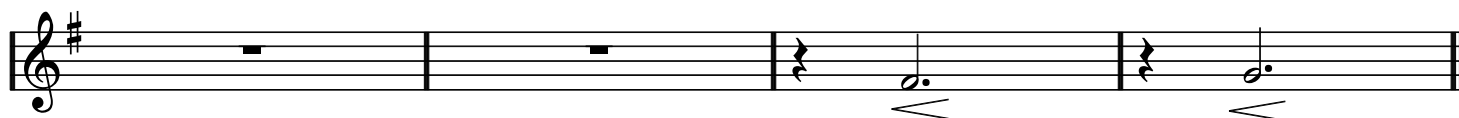
*p*

Detailed description: This block shows a 4-measure repeat sign. The first three measures are grouped together, followed by the fourth measure. A dynamic marking of *p* (piano) is placed below the fourth measure. A long horizontal line with a wedge-shaped tail is positioned below the repeat sign, indicating a decrescendo over the four measures.

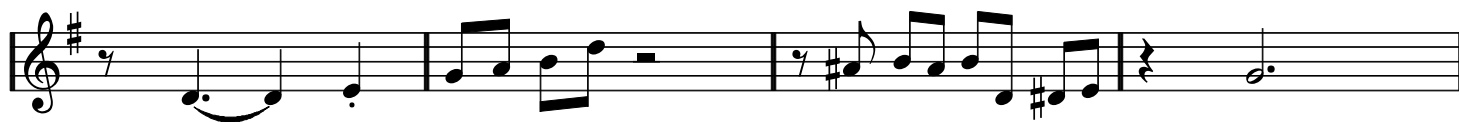
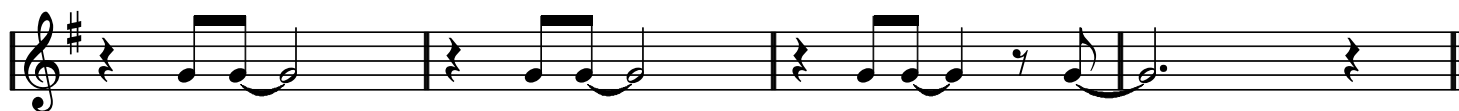
# On a clear day

Instrument/transponering:  
Klingande

A 



B





*unison*




**C**

Musical notation for section C, measures 1-4. The key signature is one sharp (F#). The first measure contains a treble clef, a key signature of one sharp, and a common time signature. The melody consists of eighth and quarter notes with rests. The second measure has a repeat sign. The third measure has a repeat sign. The fourth measure has a repeat sign.

**D**

Musical notation for section D, measures 1-4. The key signature is one sharp (F#). The first measure contains a treble clef, a key signature of one sharp, and a common time signature. The melody features a half note followed by eighth notes with accents. The second measure has a repeat sign. The third measure has a repeat sign. The fourth measure has a repeat sign.

D.S. al Coda

 4 gånger 1.2.3. 4.

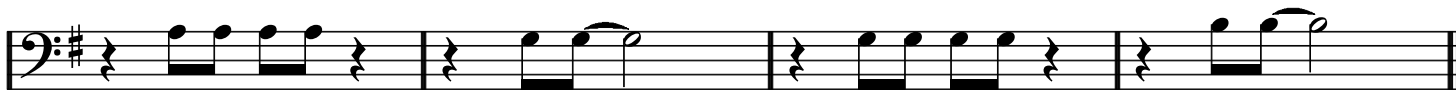
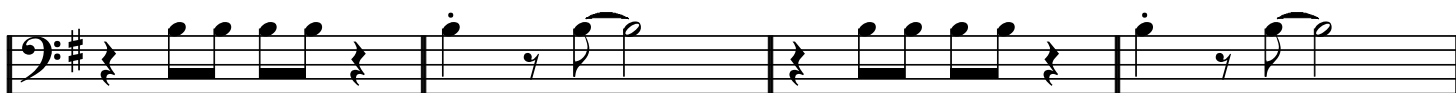
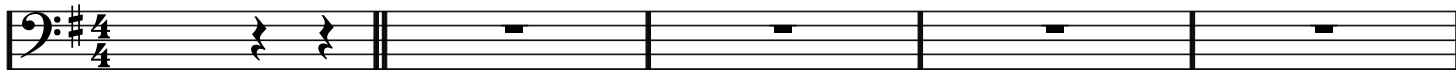
Musical notation for the coda, measures 1-2. The key signature is one sharp (F#). The first measure contains a treble clef, a key signature of one sharp, and a common time signature. The melody consists of eighth and quarter notes with rests. The second measure has a repeat sign. The notation ends with a double bar line and a fermata.

*p*

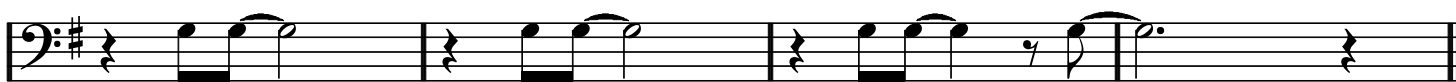
# On a clear day

Instrument/transponering:

Klingande, basklav (trombon)



**B**



*unison*



C

Musical notation for section C, measures 1-12. The notation is in bass clef with a key signature of one sharp (F#). It features eighth and sixteenth notes, rests, and triplet markings over measures 9-11.

D

Musical notation for section D, measures 13-24. The notation is in bass clef with a key signature of one sharp (F#). It features eighth notes, sixteenth notes, and accents over measures 13-14. Measure 15 contains a fermata. The section concludes with a double bar line.

D.S. al Coda



4 gånger

1.2.3.

4.

Musical notation for the coda, measures 25-26. The notation is in bass clef with a key signature of one sharp (F#). It features eighth notes and rests, ending with a double bar line.

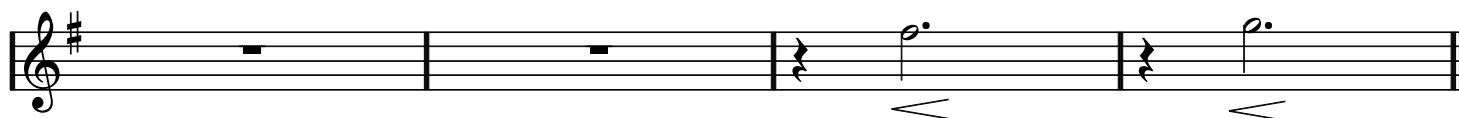
*p*



# On a clear day

Instrument/transponering:

Klingande, hög oktav (flöjt)



B



*unisono*



**C**

**D**

D.S. al Coda

Detailed description: This block contains the main body of the musical score for the second part of the piece. It is divided into two sections, C and D. Section C (measures 1-12) begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with eighth and sixteenth notes, including triplet markings over measures 7-9. Section D (measures 13-24) continues the melodic development with various ornaments like trills and grace notes. The score concludes with the instruction 'D.S. al Coda'.

**⊕** 4 gånger

1.2.3. | 4.

*p*

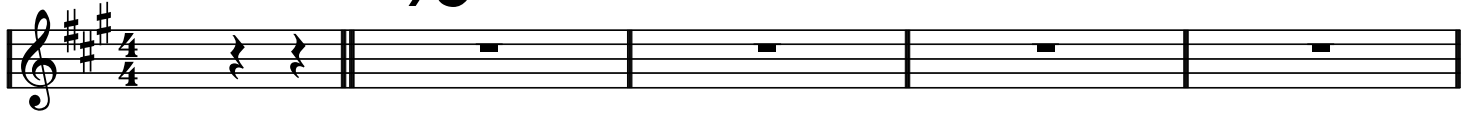
Detailed description: This block shows a 4-measure repeat sign. Above the staff, a circled cross symbol is followed by the text '4 gånger'. The first three measures are grouped together with a bracket and labeled '1.2.3.', and the fourth measure is labeled '4.'. The musical notation consists of a treble clef, a key signature of one sharp, and a common time signature. The first measure contains a quarter rest, followed by an eighth note, a quarter note, and an eighth note. The second measure is a whole rest. The third measure contains a quarter note, an eighth note, and a quarter note. The fourth measure contains a quarter note, an eighth note, and a quarter note. A dynamic marking of *p* (piano) is placed below the staff, with a hairpin crescendo leading to it.

# On a clear day

Instrument/transponering:

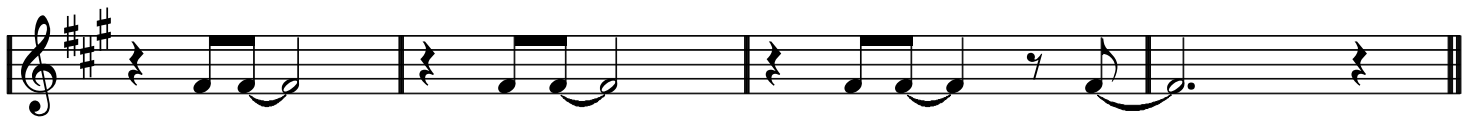
Bb-instrument (trumpet, klarinett, tenorsax)

A 



B

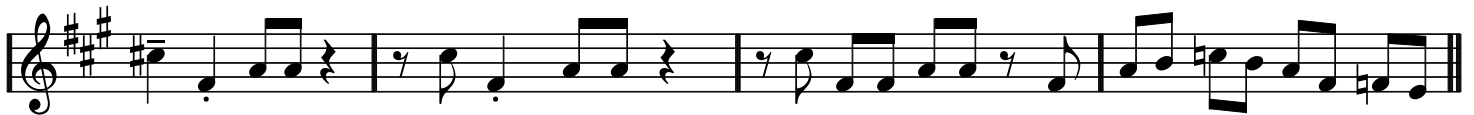
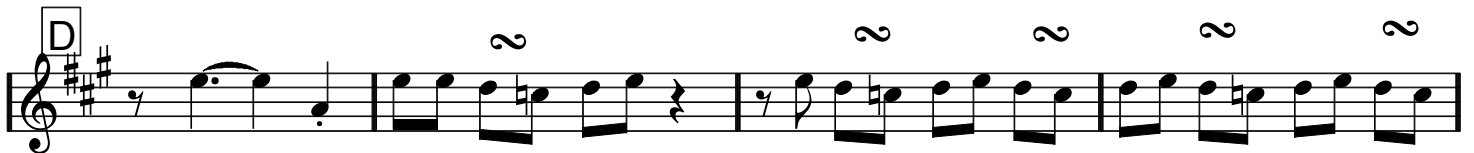
2



*unisont*



C



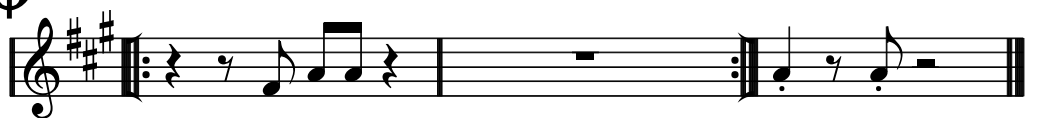
D.S. al Coda



4 gånger

1.2.3.

4.

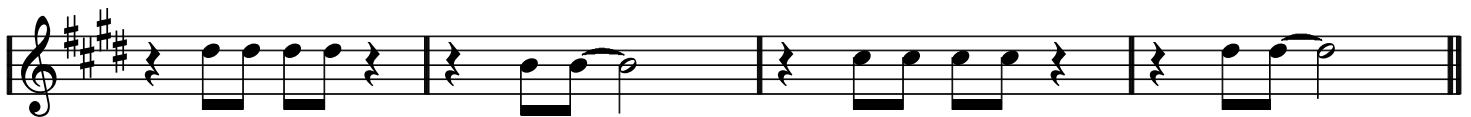
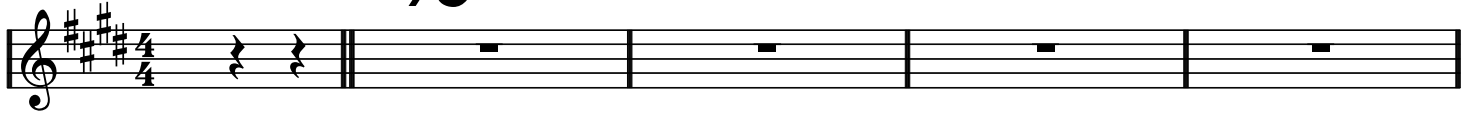
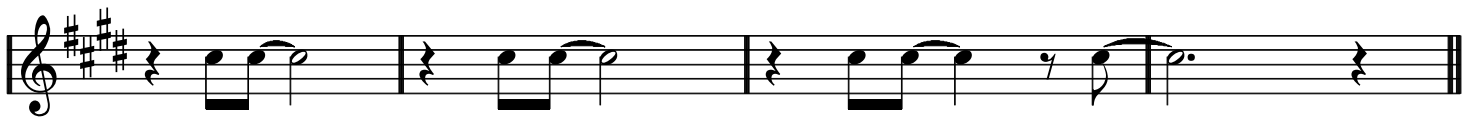
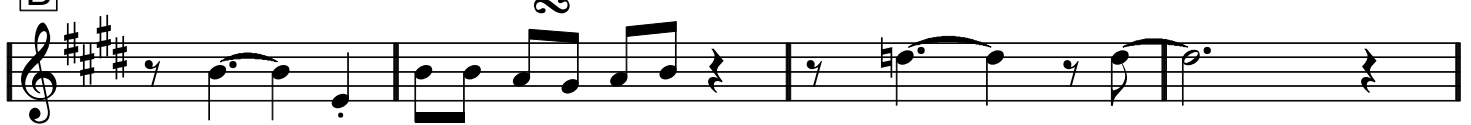


*p*

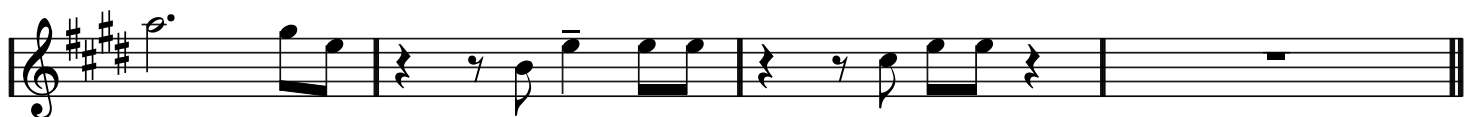
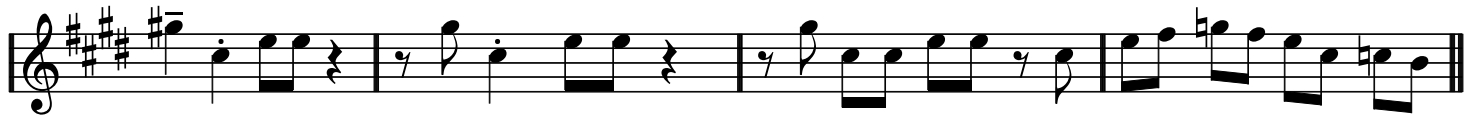
# On a clear day

Instrument/transponering:

Eb-instrument (alt- och barytonsax)

**B**

C



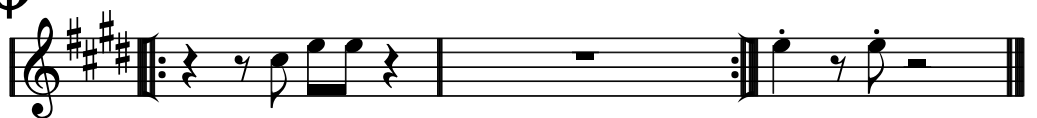
D.S. al Coda



4 gånger

1.2.3.

4.

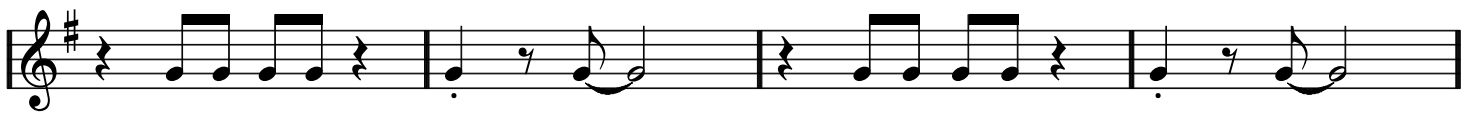
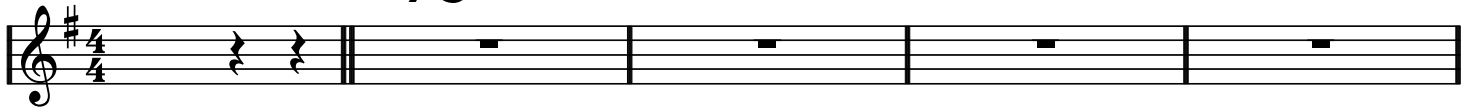


*p*

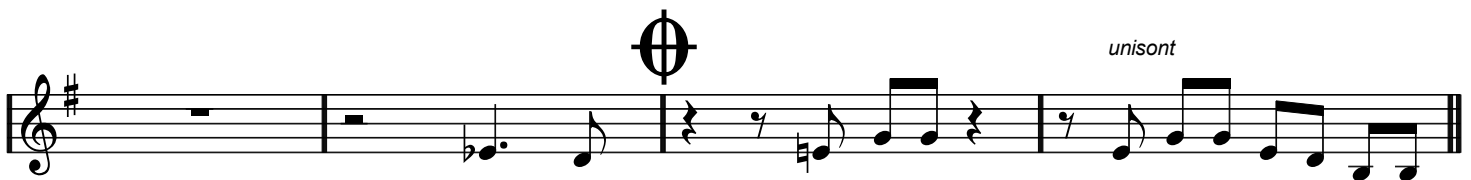
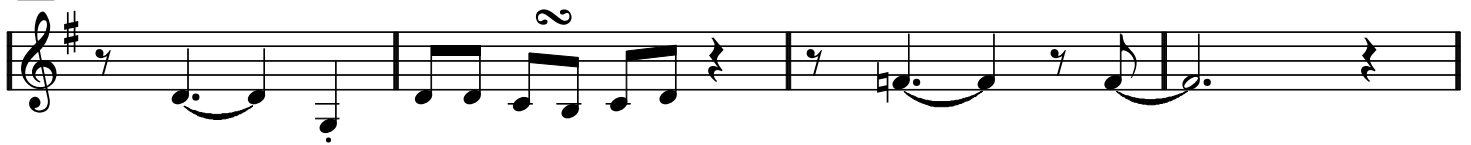
# On a clear day

Instrument/transponering:  
Klingande

A 



B



**C**

**D**

Detailed description: This block contains the main body of the musical score. It is divided into two sections, C and D. Section C (measures 1-12) is in common time (C) and features a melody with eighth and sixteenth notes, including triplet markings. Section D (measures 13-24) is in D major and features a melody with eighth notes and some triplet markings. The score is written on a single staff in treble clef with a key signature of one sharp (F#).

D.S. al Coda

**4 gånger**

1.2.3. | 4.

*p*

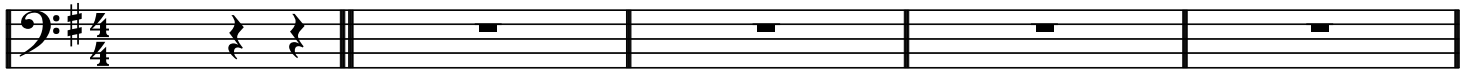
Detailed description: This block contains a 4-measure repeat section. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure is marked with a repeat sign. Above the staff, the text '4 gånger' is written, followed by a box containing '1.2.3.' and another box containing '4.'. The second measure of the repeat is marked with a first ending repeat sign. The section concludes with a dynamic marking of *p* (piano) and a fermata over the final note.



# On a clear day

Instrument/transponering:

Klingande, basklav (trombon)



**B**



*unison*



C

Musical notation for section C, measures 1-4. The notation is in bass clef with a key signature of one sharp (F#). It consists of four measures of music. The first measure contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter rest. The second measure contains a quarter note C3, a quarter note D3, a quarter note E3, and a quarter note F#3. The third measure contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The fourth measure contains a quarter note D3, a quarter note E3, a quarter note F#3, and a quarter note G3.

D

Musical notation for section D, measures 1-4. The notation is in bass clef with a key signature of one sharp (F#). It consists of four measures of music. The first measure contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The second measure contains a quarter note D3, a quarter note E3, a quarter note F#3, and a quarter note G3. The third measure contains a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note D4. The fourth measure contains a quarter note E4, a quarter note F#4, a quarter note G4, and a quarter note A4. There are accents and slurs over the notes in the second and third measures.

D.S. al Coda



4 gånger

1.2.3.

4.

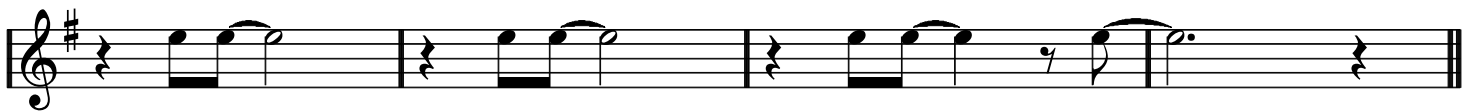
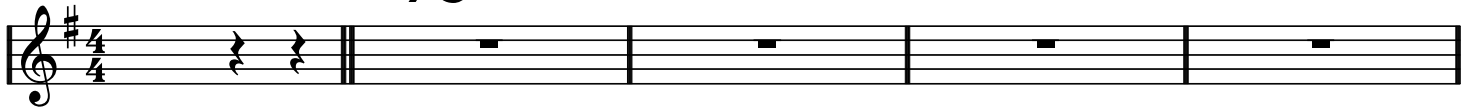
Musical notation for the coda, measures 1-2. The notation is in bass clef with a key signature of one sharp (F#). It consists of two measures of music. The first measure contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The second measure contains a quarter note D3, a quarter note E3, a quarter note F#3, and a quarter note G3.

*p*

# On a clear day

Instrument/transponering:

Klingande, hög oktav (flöjt)

A 

**C**

Musical score for section C, measures 1-16. The key signature is one sharp (F#). The score consists of four systems of two staves each. The first system (measures 1-4) includes a treble clef, a key signature of one sharp, and a common time signature. The melody features eighth and sixteenth notes with rests. The second system (measures 5-8) continues the melodic line. The third system (measures 9-12) features three triplet markings over eighth notes. The fourth system (measures 13-16) concludes the section with a final cadence.

**D**

Musical score for section D, measures 17-24. The key signature is one sharp (F#). The score consists of four systems of two staves each. The first system (measures 17-20) features a treble clef, a key signature of one sharp, and a common time signature. The melody includes a half note with a fermata and several eighth notes with accents. The second system (measures 21-24) continues the melodic line with eighth notes and rests.

D.S. al Coda

**4 gånger**

1.2.3. | 4.

Musical score for the 4-measure repeat section. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure is followed by a repeat sign. The second measure is a whole rest. The third measure is followed by a repeat sign. The fourth measure ends with a double bar line. A dynamic marking of *p* (piano) is placed below the final measure. A hairpin symbol is positioned below the first two measures, indicating a crescendo.

# On a clear day

Instrument/transponering:

Bb-instrument (tenorsax)

A



B



*unison*

C

2 2 2 2 2

D.S. al Coda

1.2.3. 4.

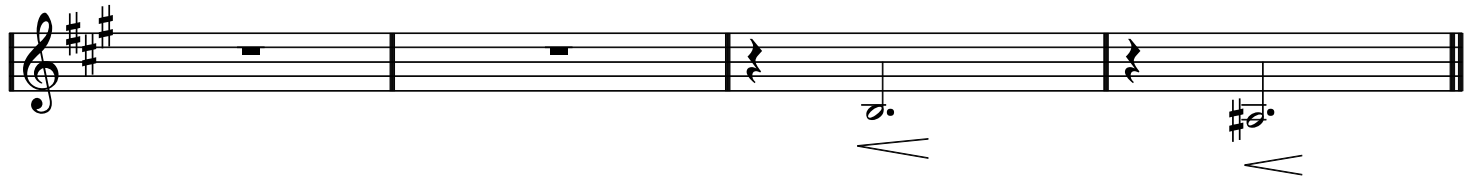
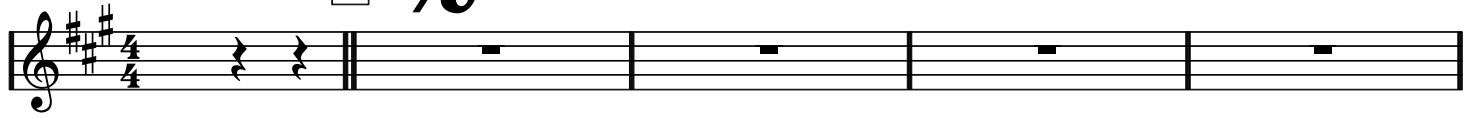
*p*

# On a clear day

Instrument/transponering:

Bb-instrument (trumpet, klarinett)

A



B

2



*unisont*



C

The main musical score consists of eight staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The music is in common time (C). The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, the fourth staff measures 13-16, the fifth staff measures 17-20, the sixth staff measures 21-24, the seventh staff measures 25-28, and the eighth staff measures 29-32. The score includes various rhythmic patterns, including eighth and sixteenth notes, rests, and triplet markings over measures 10-12. The piece concludes with a double bar line at the end of the eighth staff.

D.S. al Coda

The coda section begins with a repeat sign (double bar line with two dots) and a common time signature (C). The music is marked "4 gånger" (4 times). The first measure of the coda contains a quarter rest followed by an eighth note G#4, an eighth note A4, and a quarter rest. The second measure is a whole rest. The third measure contains a quarter note G#4, a quarter note A4, and a quarter rest. The fourth measure is a whole rest. The section ends with a double bar line. A dynamic marking of *p* (piano) is placed below the final measure. A hairpin crescendo symbol is positioned below the first two measures, indicating a gradual increase in volume.

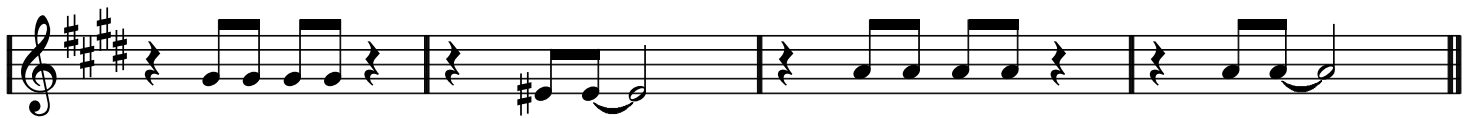
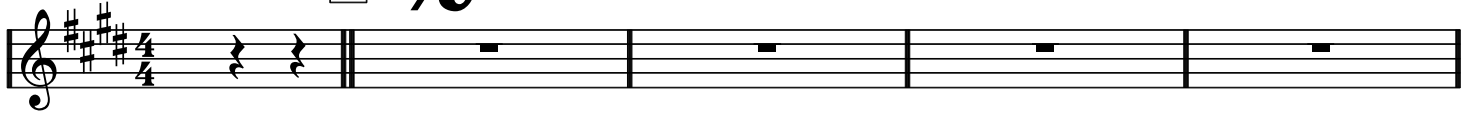


# On a clear day

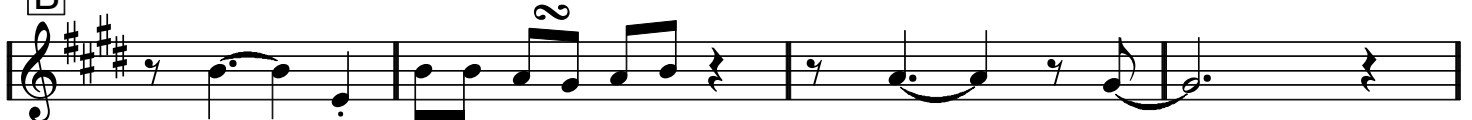
Instrument/transponering:

Eb-instrument (alt- och barytonsax)

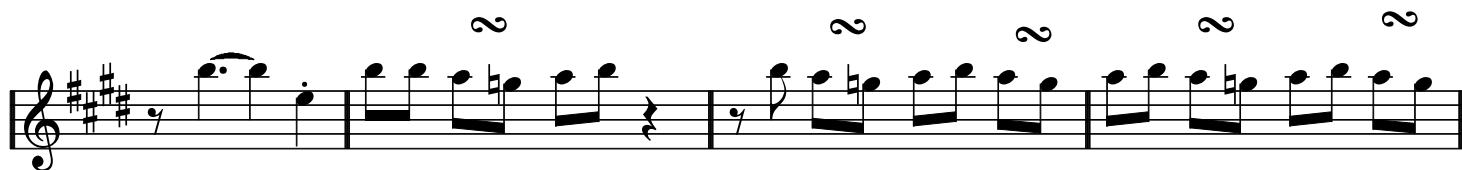
A



B

*unisono*

C

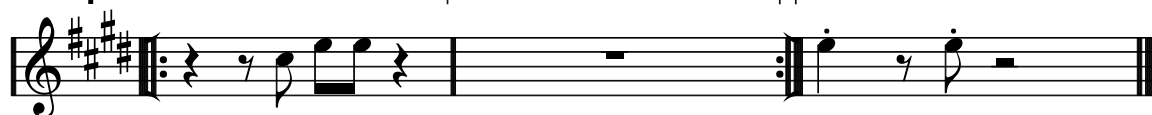


D.S. al Coda

 4 gånger

1.2.3.

4.

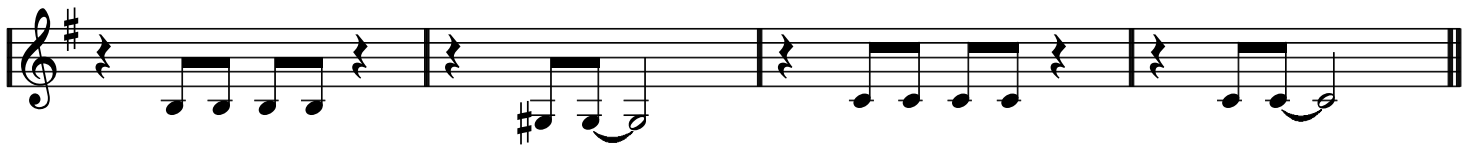
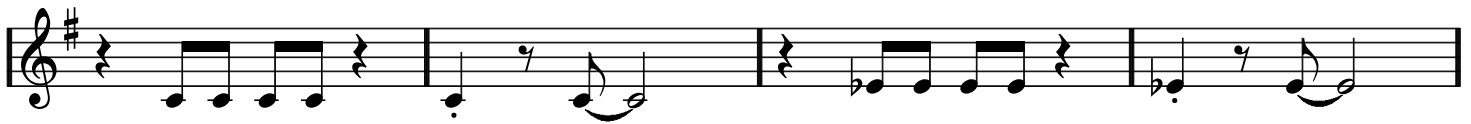
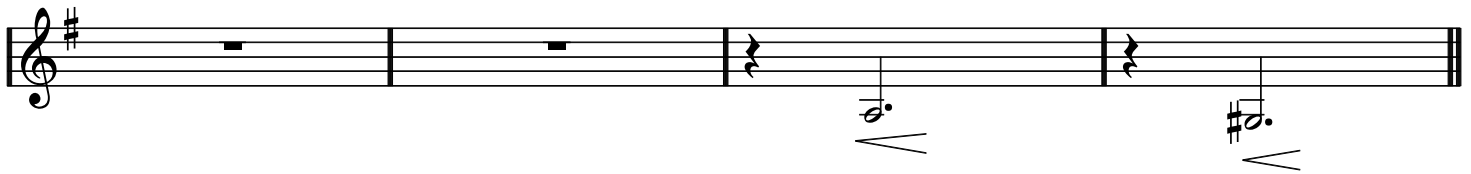
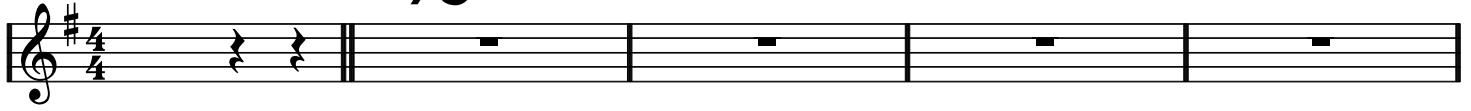


*p*

# On a clear day

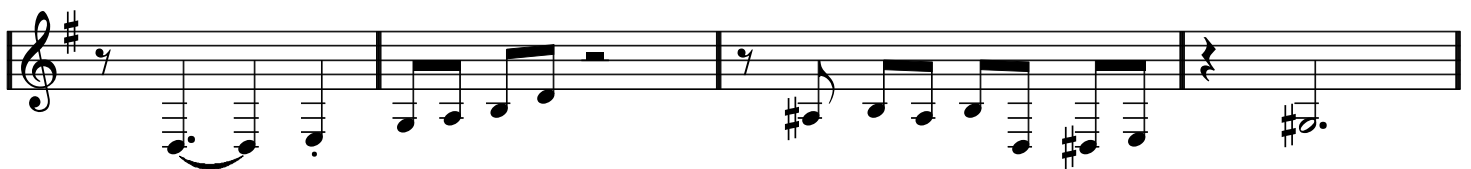
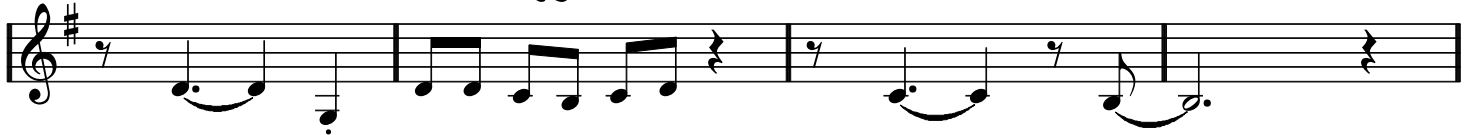
Instrument/transponering:  
Klingande

A

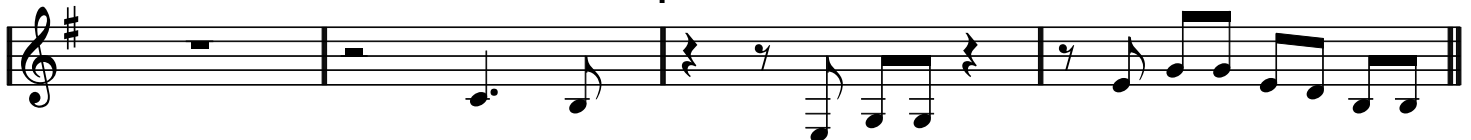


B

2



*unison*



C

The main musical score consists of eight staves of music in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and triplet markings. The piece concludes with a double bar line.

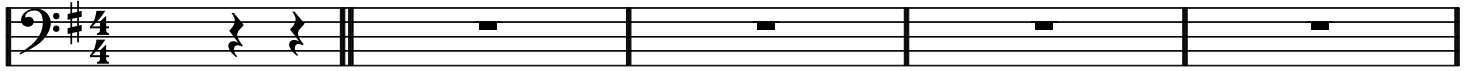
D.S. al Coda

The coda section begins with a repeat sign and a circled cross symbol. It is marked "4 gånger" (4 times). The first measure contains a triplet of eighth notes, followed by a rest. The second measure contains a quarter note and a quarter rest. The third measure contains a quarter note and a quarter rest. The fourth measure contains a quarter note and a quarter rest. The section ends with a double bar line and a dynamic marking of *p* (piano).

# On a clear day

Instrument/transponering:

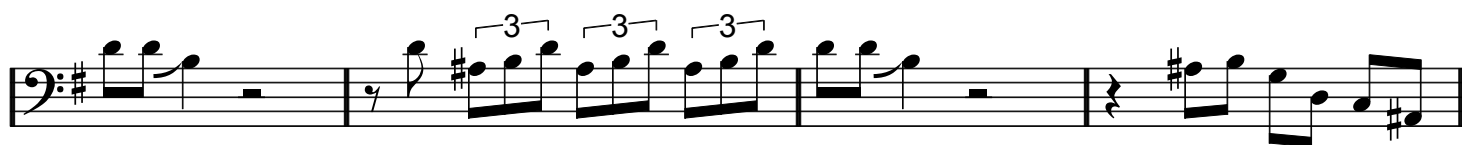
Klingande, basklav (trombon)

A 

B

*unison*

C



D.S. al Coda



4 gånger

1.2.3.

4.

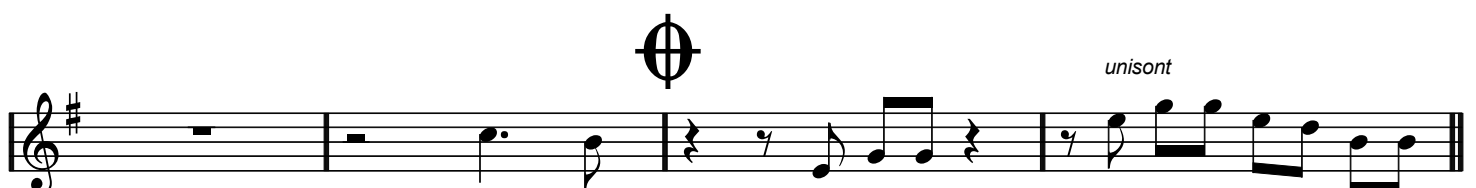
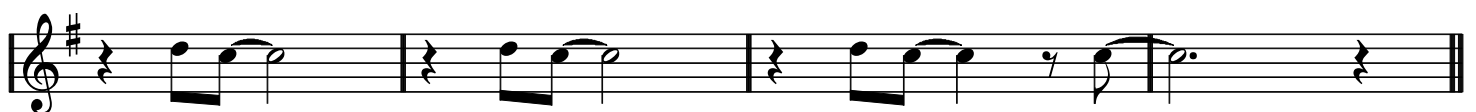
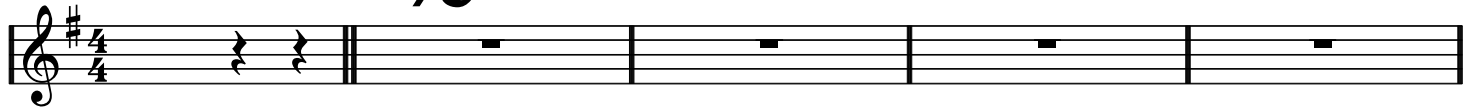


*p*

# On a clear day

Instrument/transponering:

Klingande, hög oktav (flöjt)

A 

C

The main musical score consists of eight staves of music in G major. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together. The second staff contains a triplet of eighth notes. The third staff features a triplet of eighth notes. The fourth staff includes a slur over a group of notes. The fifth staff has a slur over a group of notes. The sixth staff includes a slur over a group of notes. The seventh staff includes a slur over a group of notes. The eighth staff includes a slur over a group of notes.

D.S. al Coda

The coda section begins with a repeat sign (double bar line with two dots) and a dynamic marking of *p* (piano). The music consists of two measures of music in G major. The first measure contains a quarter rest followed by a quarter note G4. The second measure contains a quarter note G4 followed by a quarter rest. The section ends with a double bar line.

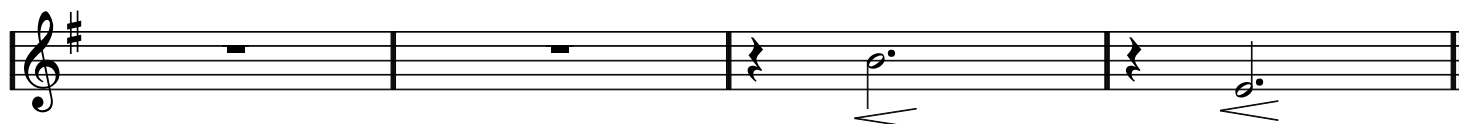
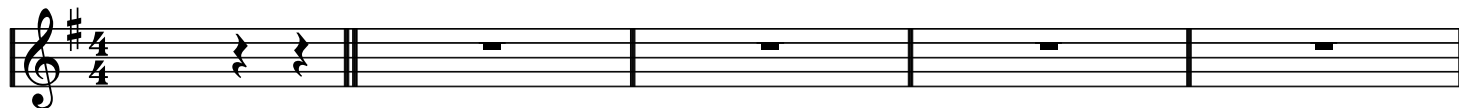


# On a clear day

Instrument/transponering:

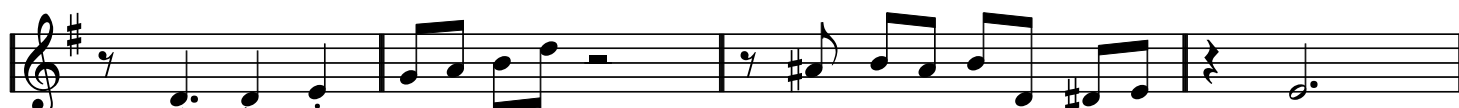
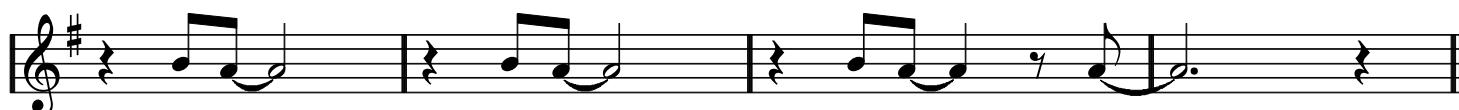
Klingande, oktava (i G-klav)

A 



B

2



*unison*



C

Musical notation for section C, measures 1-12. The key signature is one sharp (F#). The notation includes eighth and sixteenth notes, rests, and triplet markings over measures 7, 8, and 9.

D

Musical notation for section D, measures 13-24. The key signature is one sharp (F#). The notation includes eighth and sixteenth notes, rests, and fermatas over measures 13, 14, 15, 16, and 17.

D.S. al Coda



1.2.3.

4.

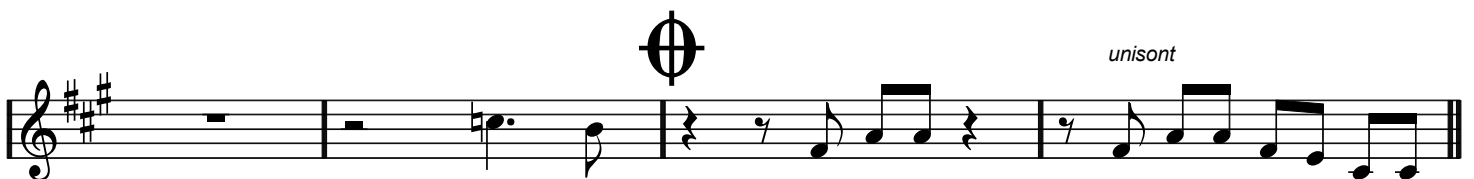
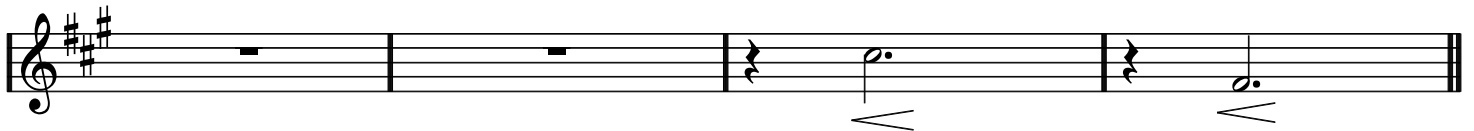
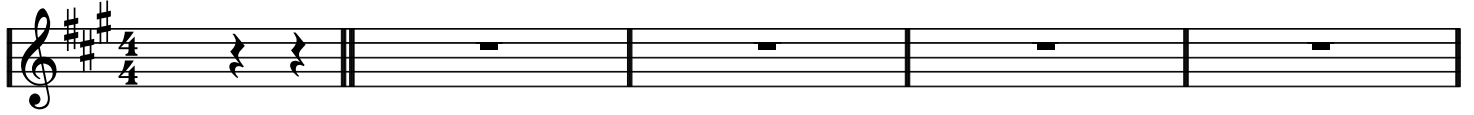
Musical notation for the coda, measures 25-26. The key signature is one sharp (F#). The notation includes eighth and sixteenth notes, rests, and a dynamic marking of *p* (piano) at the end.

# On a clear day

Instrument/transponering:

Bb-instrument (Tenorsax)

A 



C

Musical notation for section C, measures 1-4. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes eighth and sixteenth notes, rests, and triplet markings over the third measure.

D

Musical notation for section D, measures 5-8. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes eighth notes, quarter notes, and rests. Measure 5 features a fermata over a dotted quarter note. Measure 6 has a '2' above the first eighth note. Measure 7 has '2' above the first, second, and fourth eighth notes. Measure 8 has '2' above the first, second, and fourth eighth notes.

D.S. al Coda



1.2.3.

4.

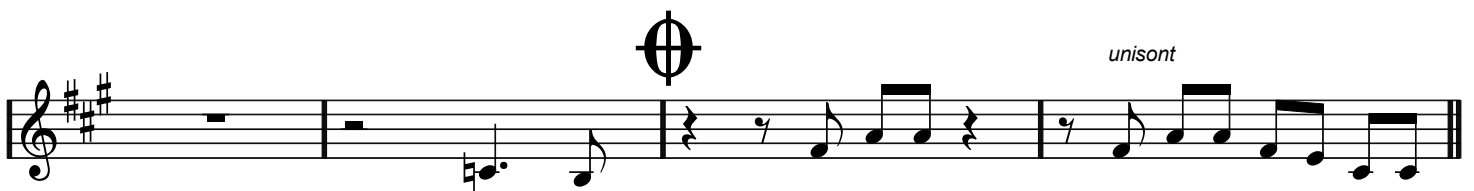
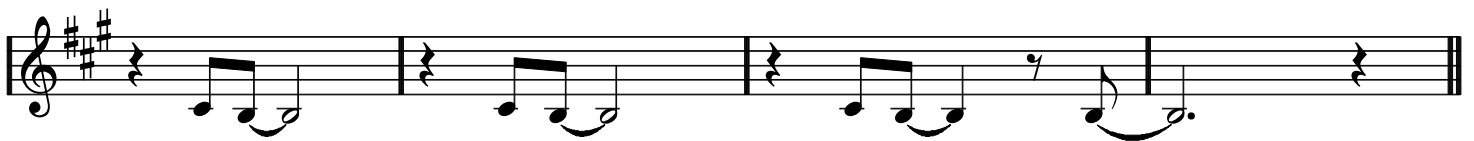
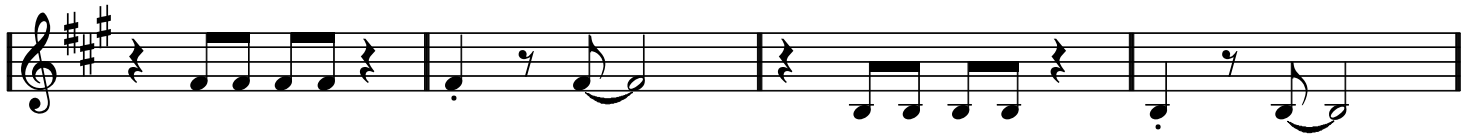
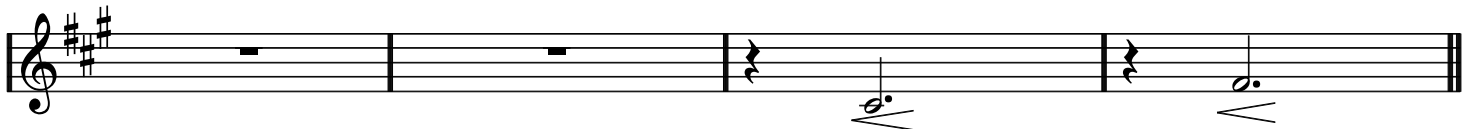
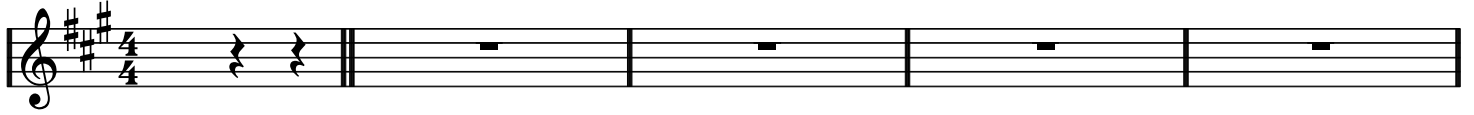
Musical notation for the coda, measures 9-10. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes eighth notes, quarter notes, and rests. A double bar line is present at the end of measure 9. A dynamic marking of *p* (piano) is placed below measure 10.

# On a clear day

Instrument/transponering:

Bb-instrument (trumpet, klarinett)

A 



C

Musical notation for section C, measures 1-12. The key signature is three sharps (F#, C#, G#). The notation includes eighth and sixteenth notes, rests, and triplet markings over measures 7, 8, and 9.

D

Musical notation for section D, measures 13-24. The key signature is three sharps. The notation includes eighth notes, sixteenth notes, and rests. There are fermatas over measures 13, 14, 15, 16, and 17. The section concludes with a double bar line.

D.S. al Coda



1.2.3.

4.

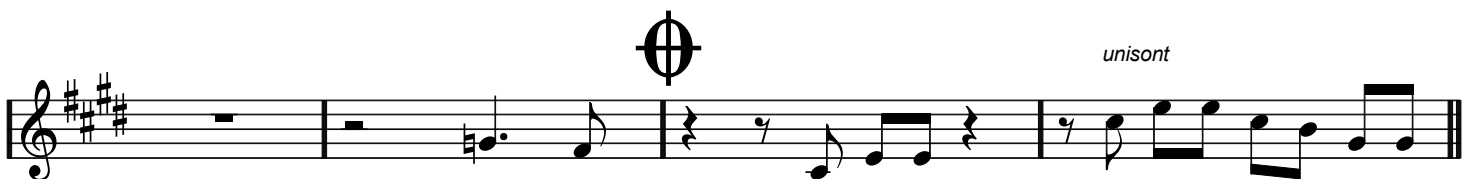
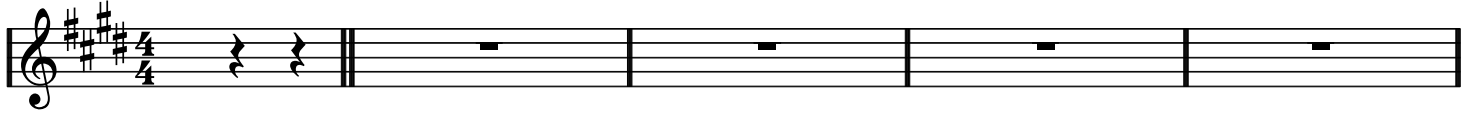
Musical notation for the coda, measures 25-26. The key signature is three sharps. The notation includes eighth notes, sixteenth notes, and rests. A dynamic marking of *p* (piano) is present at the end of the section.

# On a clear day

Instrument/transponering:

Eb-instrument hög (altsax)

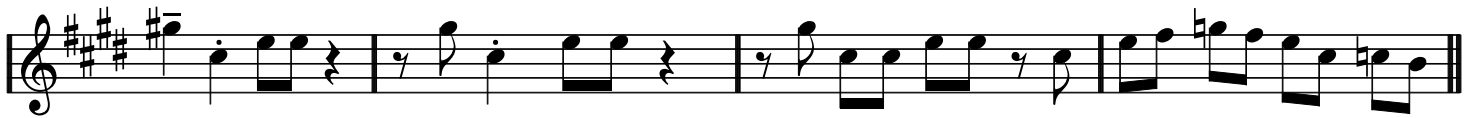
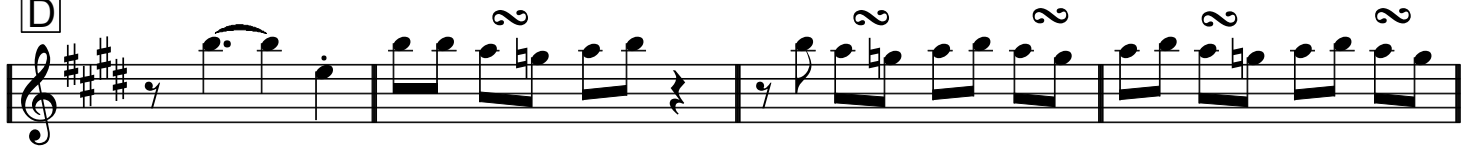
A 



C



D



D.S. al Coda



1.2.3.

4.



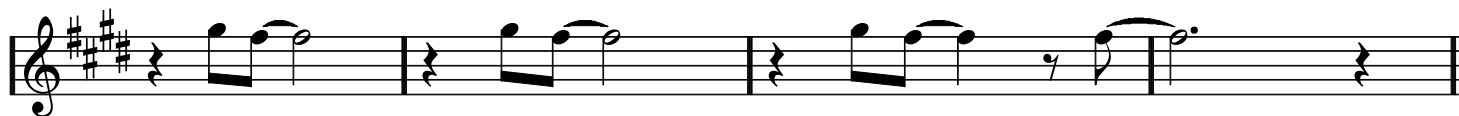
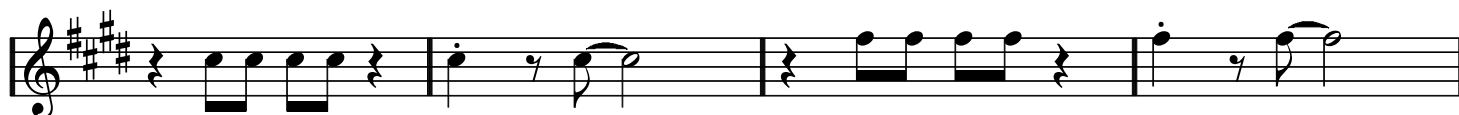
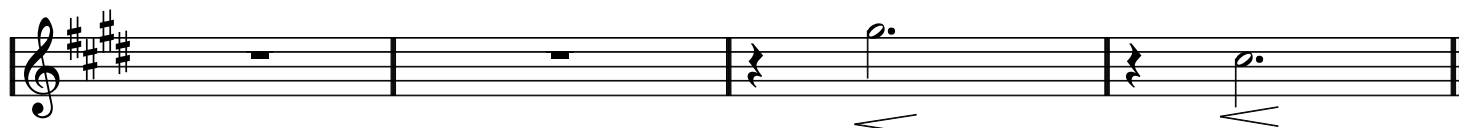
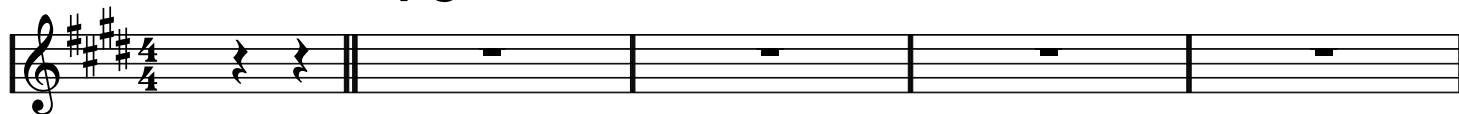
*p*



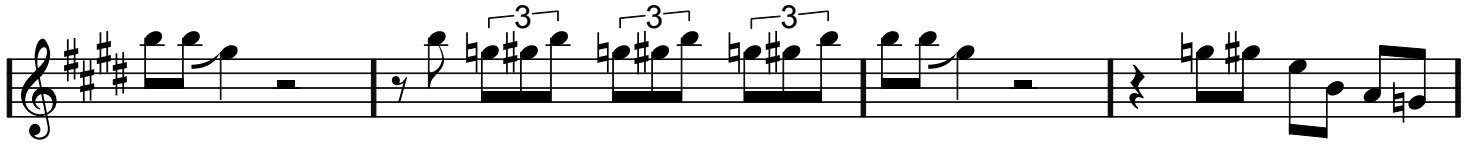
# On a clear day

Instrument/transponering:

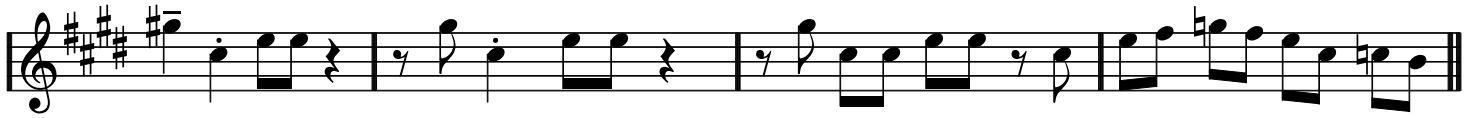
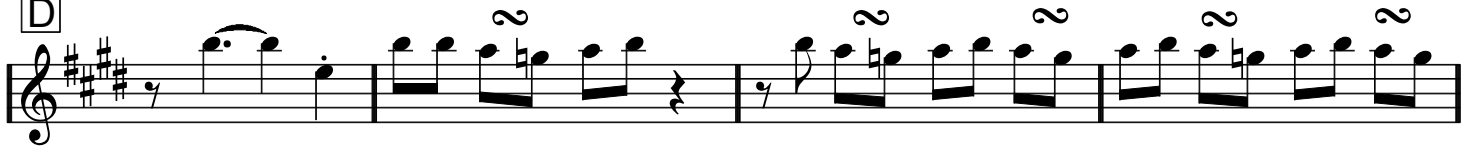
Eb-instrument låg (barytonsax)



C



D



D.S. al Coda



1.2.3.

4.



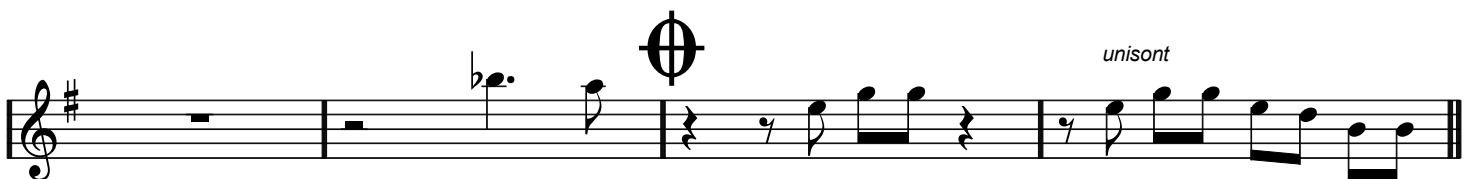
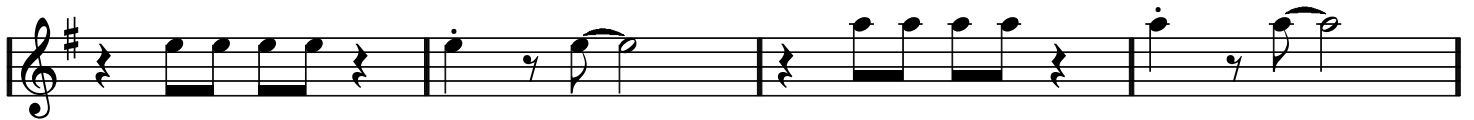
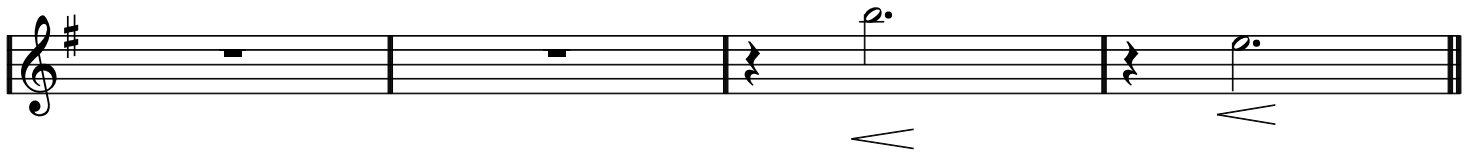
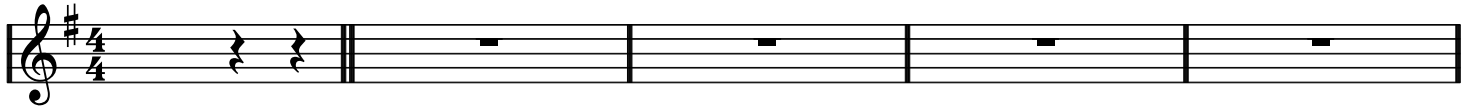
*p*

# On a clear day

Instrument/transponering:

Klingande, hög oktav (flöjt)

A 



C

Musical notation for section C, measures 1-4. The key signature is one sharp (F#). The notation includes eighth and sixteenth notes, rests, and triplet markings over the third measure.

D

Musical notation for section D, measures 5-8. The key signature is one sharp (F#). The notation includes eighth and sixteenth notes, rests, and fermatas over the first and third measures.

D.S. al Coda



1.2.3.

4.

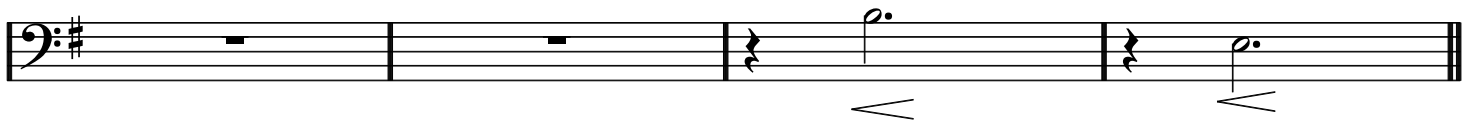
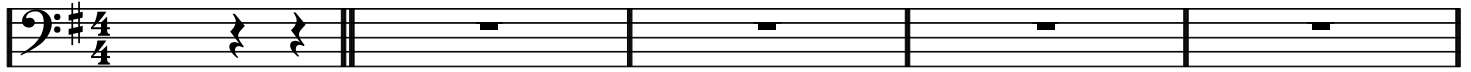
Musical notation for the coda, measures 9-10. The key signature is one sharp (F#). The notation includes eighth and sixteenth notes, rests, and a dynamic marking of *p* (piano) at the end.

# On a clear day

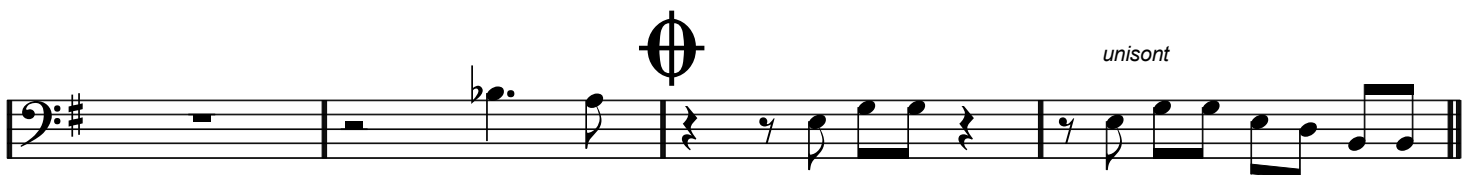
Instrument/transponering:

Klingande, basklav (trombon)

**A** 



**B**



C

D

D.S. al Coda



1.2.3.

4.

# On a clear day

**A**  (bas 1-3)  
Gmaj<sup>7</sup>

C<sup>7</sup>

Gmaj<sup>7</sup>

Gmaj<sup>7</sup>

C<sup>7</sup>

Bm<sup>7</sup>

E<sup>7</sup>

Am<sup>7</sup>

Am<sup>7/b5</sup>/<sub>D</sub>

Bm<sup>7</sup>

E<sup>7#5</sup>

Am<sup>7</sup>

D<sup>7</sup>

**B**

Dm<sup>7</sup>

G<sup>7#9</sup>

Cmaj<sup>7</sup>

Am<sup>7</sup>

D<sup>11</sup>

Gmaj<sup>7</sup>

Gmaj<sup>7</sup>

C<sup>7</sup>

Bm<sup>7</sup>

E<sup>7</sup>

Am<sup>7</sup>

D<sup>11</sup>

 G

B<sup>b</sup>dim

Am<sup>7</sup>

A<sup>b</sup>7

(till walking-bas)

**C** Gmaj<sup>7</sup> C<sup>7</sup>

Gmaj<sup>7</sup> Gmaj<sup>7</sup> C<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

Am<sup>7</sup> Am<sup>7/b5</sup>/D

Bm<sup>7</sup> E<sup>7#5</sup> Am<sup>7</sup> D<sup>7</sup>

**D** Dm<sup>7</sup> G<sup>7#9</sup>

Cmaj<sup>7</sup> Am<sup>7</sup> D<sup>11</sup>

Gmaj<sup>7</sup> Gmaj<sup>7</sup> C<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

Am<sup>7</sup> D<sup>11</sup> G B<sup>b</sup>dim Am<sup>7</sup> A<sup>b7</sup>

D.S. al Coda

4 gånger

G B<sup>b</sup>dim

1.2.3. Am<sup>7</sup> D<sup>7</sup>


4. A<sup>b</sup>maj<sup>7</sup> G<sup>6</sup>

*p*

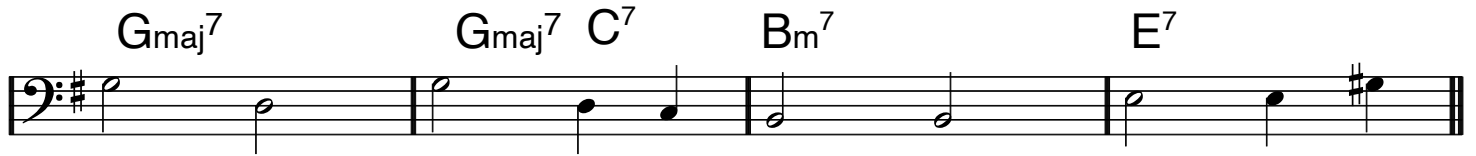


# On a clear day

**A**  Gmaj<sup>7</sup> C<sup>7</sup>



Gmaj<sup>7</sup> Gmaj<sup>7</sup> C<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>



Am<sup>7</sup> Am<sup>7</sup><sub>b5</sub>/D



Bm<sup>7</sup> E<sup>7</sup><sub>5</sub> Am<sup>7</sup> D<sup>7</sup>



**B** Dm<sup>7</sup> G<sup>7</sup><sub>9</sub>




Cmaj<sup>7</sup> Am<sup>7</sup> D<sup>11</sup>



Gmaj<sup>7</sup> Gmaj<sup>7</sup> C<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>



Am<sup>7</sup> D<sup>11</sup> G B<sup>b</sup>dim Am<sup>7</sup> A<sup>b</sup><sup>7</sup>



**OBS!**

Om dessa 32 takter (C-delen och D-delen) är jobbiga på basen går det utmärkt att istället spela A-delen och B-delen igen.  
 I så fall går sida 1 3 gånger och sedan kommer codan.  
 Då skulle man kunna slänga den här sidan om det inte vore så att CODAN fanns här!

**C** Gmaj<sup>7</sup>

C<sup>7</sup>

First line of musical notation for section C, starting with a bass clef and a key signature of one sharp (F#). The notes are G2, A2, B2, C3, D3, E3, F#3, G3.

Gmaj<sup>7</sup>

Gmaj<sup>7</sup>

C<sup>7</sup>

Bm<sup>7</sup>

E<sup>7</sup>

Second line of musical notation for section C, continuing the bass line with notes G3, A3, B3, C4, D4, E4, F#4, G4.

Am<sup>7</sup>

Am<sup>7</sup>/<sub>b5</sub>/D

Third line of musical notation for section C, continuing the bass line with notes G4, A4, B4, C5, D5, E5, F#5, G5.

Bm<sup>7</sup>

E<sup>7</sup><sub>5</sub>

Am<sup>7</sup>

D<sup>7</sup>

Fourth line of musical notation for section C, continuing the bass line with notes G5, A5, B5, C6, D6, E6, F#6, G6.

**D** Dm<sup>7</sup>

G<sup>7</sup><sub>9</sub>

First line of musical notation for section D, starting with a bass clef and a key signature of one sharp (F#). The notes are G2, A2, B2, C3, D3, E3, F#3, G3.

Cmaj<sup>7</sup>

Am<sup>7</sup>

D<sup>11</sup>

Second line of musical notation for section D, continuing the bass line with notes G3, A3, B3, C4, D4, E4, F#4, G4.

Gmaj<sup>7</sup>

Gmaj<sup>7</sup>

C<sup>7</sup>

Bm<sup>7</sup>

E<sup>7</sup>

Third line of musical notation for section D, continuing the bass line with notes G4, A4, B4, C5, D5, E5, F#5, G5.

Am<sup>7</sup>

D<sup>11</sup>

G

B<sub>b</sub>dim

Am<sup>7</sup>

A<sub>b</sub><sup>7</sup>

Fourth line of musical notation for section D, continuing the bass line with notes G5, A5, B5, C6, D6, E6, F#6, G6.

D.S. al Coda

4 gånger

Four-measure repeat section starting with a Coda symbol. The notes are G2, A2, B2, C3, D3, E3, F#3, G3. The first measure is G, the second is B<sub>b</sub>dim, the third is Am<sup>7</sup>, and the fourth is D<sup>7</sup>. The section ends with a double bar line and a fermata. The notes for the final two measures are A<sub>b</sub> and G<sup>6</sup>. The dynamic marking *p* is placed below the staff.

# On a clear day

Instrument/transponering:

Klingande, hög oktav (flöjt)

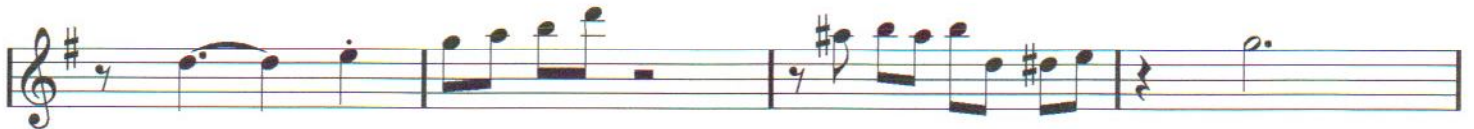
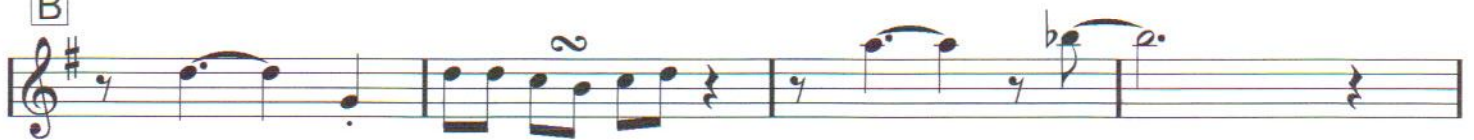
Sofie sid 1/2



A



B



unisono



**SOFIE SID 2/2**

**C**

**D**

D.S. al Coda

Detailed description: The score consists of two sections, C and D, each with four staves of music. Section C (measures 1-12) is in C major and 2/2 time. It features a melody with eighth and sixteenth notes, including triplet markings in measures 5 and 6. Section D (measures 13-24) is in D major and 2/2 time. It features a melody with eighth and sixteenth notes, including trill markings in measures 13, 14, 15, 16, 17, and 18. The piece concludes with 'D.S. al Coda'.

**⊕** 4 gånger

1.2.3. | 4.

*p*

Detailed description: This section is a 4-measure repeat. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure contains a quarter rest, followed by an eighth note G4, a quarter note A4, and a quarter note B4. The second measure is a whole rest. The third measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The section ends with a double bar line. A dynamic marking of *p* (piano) is placed below the fourth measure.

# On a clear day

Instrument/transponering:

Bb-instrument (trumpet, klarinett, tenorsax)

Svante sid 1/2

A 



**Svante sid 2/2**

**C**

**D**

D.S. al Coda

**⊕** 4 gånger

1.2.3. 4.

*p*

# On a clear day

Instrument/transponering:  
Bb-instrument (trumpet, klarinett, tenorsax)

Theo sid 1/3

Tema

A



The musical score consists of ten staves of music in G major (one sharp) and 4/4 time. The first staff is labeled 'Tema A' and contains a repeat sign. The second staff continues the melody. The third staff includes a triplet of eighth notes. The fourth staff features a triplet of eighth notes and a slur over a quarter note. The fifth staff is labeled 'Tema B' and contains a triplet of eighth notes. The sixth staff includes a triplet of eighth notes and a slur over a quarter note. The seventh staff features a triplet of eighth notes and a slur over a quarter note. The eighth staff includes a triplet of eighth notes and a slur over a quarter note. The ninth staff features a triplet of eighth notes and a slur over a quarter note. The tenth staff is labeled 'unison' and contains a triplet of eighth notes and a slur over a quarter note.

# Theo sid 2/3

C

Musical notation for section C, measures 1-4. The key signature is three sharps (F#, C#, G#). The notation includes eighth and sixteenth notes, rests, and triplet markings over the third measure.

D

Musical notation for section D, measures 5-8. The key signature is three sharps. The notation includes eighth notes, quarter notes, and rests. Measure 5 has a fermata over the first note. Measure 8 has a red arrow pointing to the word 'Tema' and blue markings below the staff.

Tema

D.S. al Coda



4 gånger

1.2.3.

4.

Musical notation for the 4-measure phrase, starting with a repeat sign. The key signature is three sharps. The notation includes eighth notes, quarter notes, and rests. The phrase ends with a dynamic marking *p*.

*p*

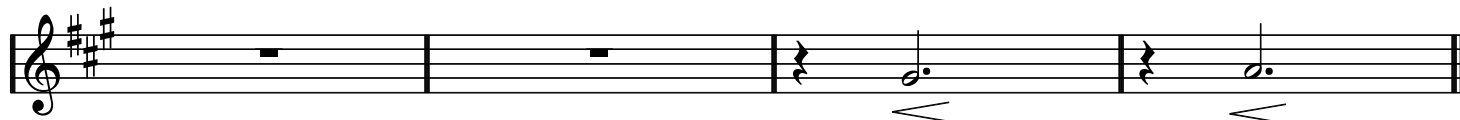


# On a clear day

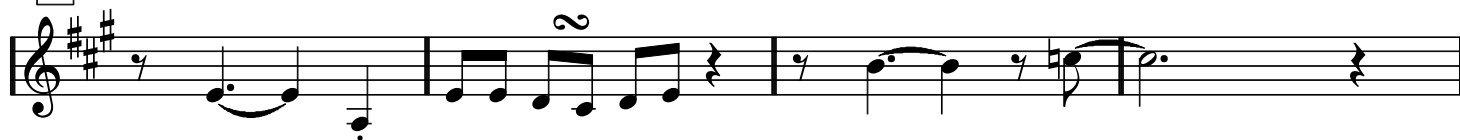
Instrument/transponering:

Bb-instrument (trumpet, klarinett, tenorsax)

THEO sida 3/3



**B**




*unison*

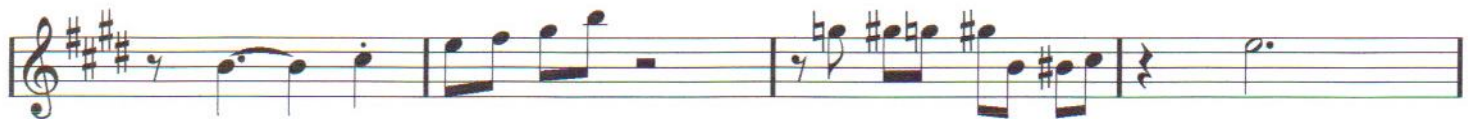


# On a clear day

Instrument/transponering:  
Eb (altsax)

MARKUS SID 1/3


A 




**C**

**D**

D.S. al Coda  
**se sid 3**

 4 gånger

1.2.3.	4.
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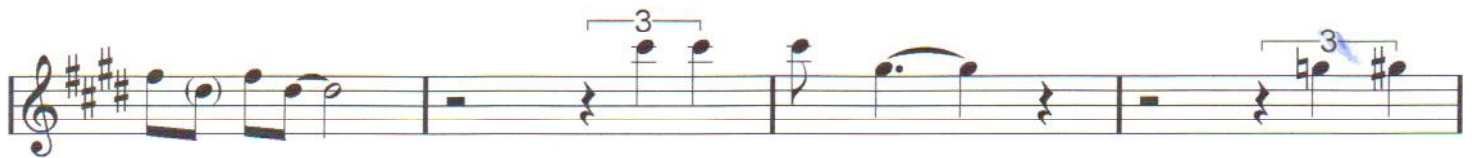
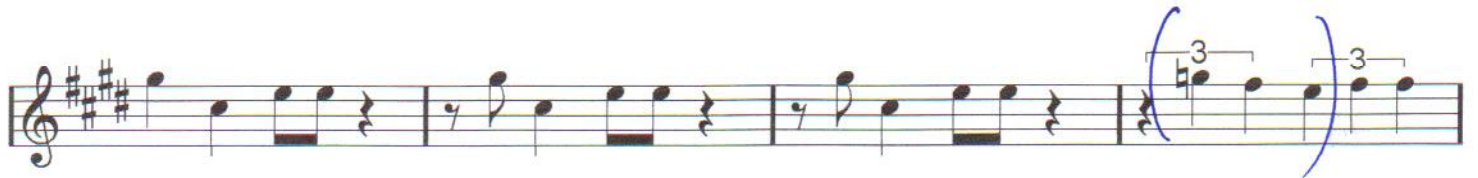
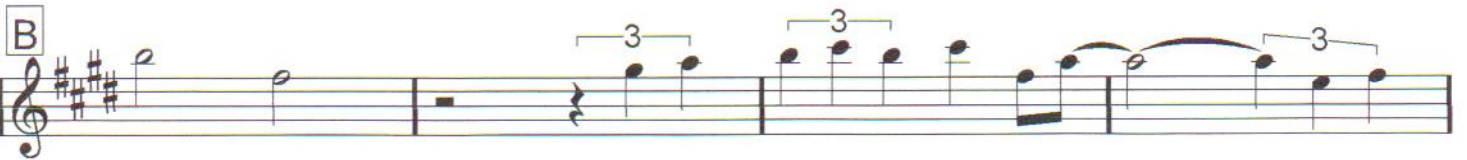
*p*

# On a clear day

Instrument/transponering:  
Eb-instrument (alt- och barytonsax)

Markus sid 3/3

Tema **A**



unisont

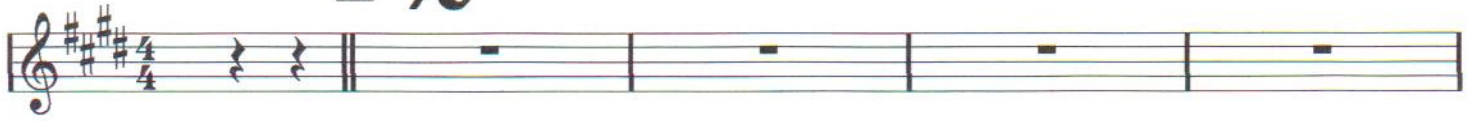


# On a clear day

Instrument/transponering:  
Eb (altsax)

Linnéa sid 1/2

A



B



unison



Linnéa  
sida 2/2

**C**

**D**

D.S. al Coda



4 gånger

1.2.3.

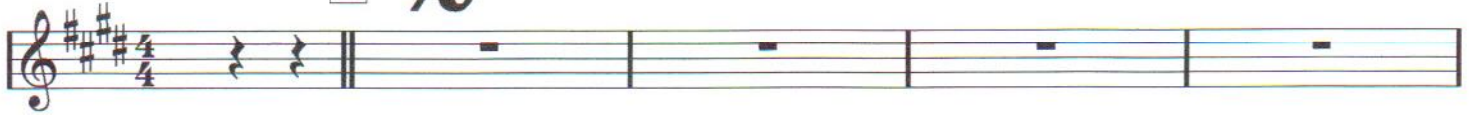
4.

# On a clear day

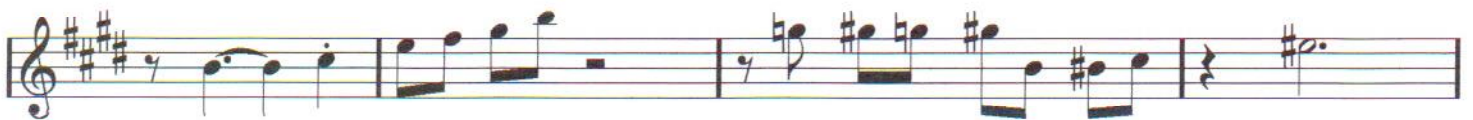
Instrument/transponering:  
Eb (barytonsax)

Anna sid 1/2

A



B



*unison*



# Anna sid 2/2

C

The main musical score consists of eight staves of music in treble clef, key signature of three sharps (F#, C#, G#), and common time. The notation includes various rhythmic values, rests, and articulation marks. The first staff begins with a common time signature 'C' in a box. The second staff contains a fermata over the first measure. The third staff features three triplet markings over eighth notes. The fourth staff has a fermata over the first measure. The fifth staff includes five double bar lines over eighth notes. The sixth staff has a fermata over the first measure. The seventh staff has a fermata over the first measure. The eighth staff has a fermata over the first measure.

D.S. al Coda

The coda section begins with a double bar line, a repeat sign, and a common time signature. It is marked "4 gånger" (4 times). The first measure is marked "1.2.3." and the second measure is marked "4.". The music concludes with a dynamic marking of *p* (piano).



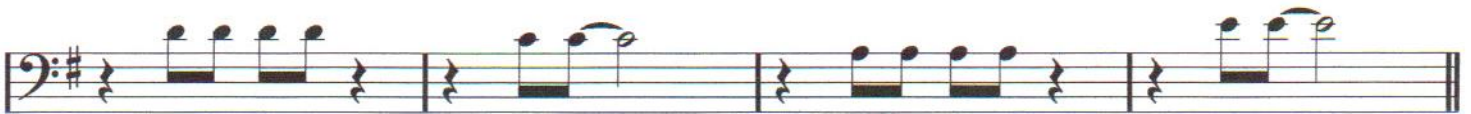
# On a clear day

Instrument/transponering:

Klingande, basklav (trombon)

Niklas sid 1/2

A 



B



Niklas sida 2/2

C



D



D.S. al Coda



1.2.3.

4.



*p*