

Die Mondphasen
lyrische Suite für Jazzensemble
Teil 1

Hugo Read

1 **A** ♩=104

Musical score for measures 1-8. The score includes parts for Soprano Saxophone, Stimme (Vocal), Sopransaxophon, Tenor Saxophone, Trompete in B (Trumpet in B), Posaune (Tuba), Klavier (Piano), Synth Pedal, Elektro-Gitarre (Electric Guitar), Akustischer Bass (Acoustic Bass), and Drum Set. The key signature is one flat (B-flat major/D minor). The tempo is marked as ♩=104. The section is labeled 'A'. The vocal line and saxophone parts feature a triplet of eighth notes. The piano part has a 'Synth Pedal' marking. The drum set includes 'Becken' (Cymbal) and 'Cabasa'.

9

Musical score for measures 9-16. The score includes parts for Sop. Sax., Stimme (Vocal), Sopsax., Ten. Sax., Trp. (B) (Trumpet in B), Pos., Klav., E-Git., A-Bass, and Dr. The key signature is one flat. The tempo is 104. The section is labeled 'A'. The vocal line and saxophone parts feature a triplet of eighth notes. The piano part has a 'Synth Pedal' marking. The drum set includes 'Becken' (Cymbal) and 'Cabasa'.

16

Sop. Sax.

Stimme

Sopsax.

Ten. Sax.

Trp. (B) *play!*

Pos.

Klav.

E-Git.

A-Bass

Dr.



22

Sop. Sax.

Stimme

Sopsax.

Ten. Sax.

Trp. (B)

Pos.

Klav.

E-Git.

A-Bass

Dr.

29 B

Sop. Sax.
Stimme
Sopsax.
Ten. Sax.
Trp. (B)
Pos.
Klav.
E-Git.
A-Bass
Dr.



35

Sop. Sax.
Stimme
Sopsax.
Ten. Sax.
Trp. (B)
Pos.
Klav.
E-Git.
A-Bass
Dr.

57

Sop. Sax.

Stimme

Sopsax.

Ten. Sax.

Trp. (B)

Pos.

Klav.

E-Git.

A.-Bass

Dr.



65

Sop. Sax.

Stimme

Sopsax.

Ten. Sax.

Trp. (B)

Pos.

Klav.

E-Git.

A.-Bass

Dr.

89

Sop. Sax. 

Stimme 

Sopsax. 

Ten. Sax. 

Trp. (B) 

Pos. 

Klav. 

E-Git. 

A.-Bass 

Dr. 



96

D

Sop. Sax. 

Stimme 

Sopsax. 

Ten. Sax. 

Trp. (B) 

Pos. 

Klav. 

E-Git. 

A.-Bass 

Dr. 

104

Sop. Sax. 

Stimme 

Sopsax. 

Ten. Sax. 

Trp. (B) 

Pos. 

Klav. 

E-Git. 

A-Bass 

Dr. 



111

Sop. Sax. 

Stimme 

Sopsax. 

Ten. Sax. 

Trp. (B) 

Pos. 

Klav. 

E-Git. 

A-Bass 

Dr. 

118

Musical score for measures 118-124. The score includes parts for Sop. Sax., Stimme, Sopsax., Ten. Sax., Trp. (B), Pos., Klav., E-Git., A-Bass, and Dr. The vocal line (Stimme) features a melodic phrase starting with a quarter rest, followed by eighth and quarter notes. The piano accompaniment (Klav.) consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The drums (Dr.) play a consistent eighth-note groove. A double bar line with repeat dots is located at the end of measure 124.

125

Musical score for measures 125-131. The score includes parts for Sop. Sax., Stimme, Sopsax., Ten. Sax., Trp. (B), Pos., Klav., E-Git., A-Bass, and Dr. The vocal line (Stimme) has a melodic phrase starting with a quarter note, followed by a half note and a whole note. The piano accompaniment (Klav.) continues with a steady eighth-note pattern. The drums (Dr.) play a consistent eighth-note groove. A double bar line with repeat dots is located at the end of measure 131.

15

Sop. Sax.
Stimme
Sopsax.
Ten. Sax.
Trp. (B)
Pos.
Klav.
E-Git.
A.-Bass
Dr.

20

Sop. Sax.
Stimme
Sopsax.
Ten. Sax.
Trp. (B)
Pos.
Klav.
E-Git.
A.-Bass
Dr.

Sop. Sax.
Stimme
Sopsax.
Ten. Sax.
Trp. (B)
Pos.
Klav.
E-Git.
A.-Bass
Dr.

2.

27 *gliss.*

Sop. Sax.

Stimme

Sopsax.

Ten. Sax.

Trp. (B) *gliss.*

Pos.

Klav.

E-Git.

A.-Bass

Dr.



31 $C\sharp m7/b13$ **B** $Bb\Delta7/\sharp11$

Sop. Sax.

Stimme

Sopsax.

Ten. Sax.

Trp. (B)

Pos.

Klav.

E-Git. *on cue.* $C\sharp m7/b13$ $Bb\Delta7/\sharp11$

A.-Bass $C\sharp m7/b13$ $Bb\Delta7/\sharp11$

Dr.

46

Sop. Sax. $C\Delta 7/\sharp 11$ $C\sharp m 7/13$ $B\flat\Delta 7/\sharp 11$ $A 7/\flat 9$ $C\sharp m 7/\flat 13$

Stimme

Sopsax. $C\Delta 7/\sharp 11$ $C\sharp m 7/13$ $B\flat\Delta 7/\sharp 11$ $A 7/\flat 9$ $C\sharp m 7/\flat 13$

Ten. Sax. $C\Delta 7/\sharp 11$ $C\sharp m 7/13$ $B\flat\Delta 7/\sharp 11$ $A 7/\flat 9$ $C\sharp m 7/\flat 13$

Trp. (B)

Pos.

Klav. $C\Delta 7/\sharp 11$ $C\sharp m 7/13$ $B\flat\Delta 7/\sharp 11$ $A 7/\flat 9$ $C\sharp m 7/\flat 13$

E-Git. $C\Delta 7/\sharp 11$ $C\sharp m 7/13$ $B\flat\Delta 7/\sharp 11$ $A 7/\flat 9$ $C\sharp m 7/\flat 13$

A.-Bass $C\Delta 7/\sharp 11$ $C\sharp m 7/13$ $B\flat\Delta 7/\sharp 11$ $A 7/\flat 9$ $C\sharp m 7/\flat 13$

Dr.



50

D.S. al $\text{\textcircled{0}}$ - $\text{\textcircled{0}}$ $\text{\textcircled{0}}$ **Coda**

Sop. Sax. open for solos

Stimme open for solos

Sopsax. open for solos

Ten. Sax. open for solos

Trp. (B) open for solos

Pos. open for solos

Klav. open for solos

E-Git. open for solos

A.-Bass open for solos

Dr. open for solos

55

Sop. Sax.

Stimme

Sopsax.

Ten. Sax.

Trp. (B)

Pos.

Klav.

E-Git.

A.-Bass

Dr.



59

Sop. Sax.

Stimme

Sopsax.

Ten. Sax.

Trp. (B)

Pos.

Klav.

E-Git.

A.-Bass

Dr.

fade out.....

Synthesizer

A

Teil 3

1 ♩=60

Soprano Saxophone

Stimme

Sopransaxophon

Posaune

Trompete in B

Posaune

Klavier

Elektro-Gitarre

Akustischer Bass

Drum Set



11

rit.

B ♩=82

Sop. Sax.

Stimme

Sopsax.

Pos.

Trp. (B)

Pos.

Klav.

E-Git.

A.-Bass

Dr.

To Tsax. Tenorsaxophon

20

Sop. Sax.

Stimme

Tsax.

Pos.

Trp. (B)

Pos.

Klav.

E-Git.

A.-Bass

Dr.



25

Sop. Sax.

Stimme

Tsax.

Pos.

Trp. (B)

Pos.

Klav.

E-Git.

A.-Bass

Dr.

C

30

Sop. Sax.

Stimme

Tsax.

Pos.

Trp. (B)

Pos.

Klav.

E-Git.

A.-Bass

Dr.

tacet-Gesang Theme



35

Sop. Sax.

Stimme

Tsax.

Pos.

Trp. (B)

Pos.

Klav.

E-Git.

A.-Bass

Dr.

49 **D** Bma⁷(#4) Bma⁷(#4) Dma⁷(#4)/C# Dma⁷(#4)/C#

Sop. Sax. Bma⁷(#4) Bma⁷(#4) Dma⁷(#4)/C# Dma⁷(#4)/C#

Stimme Bma⁷(#4) Bma⁷(#4) Dma⁷(#4)/C# Dma⁷(#4)/C#

Tsax. Bma⁷(#4) Bma⁷(#4) Dma⁷(#4)/C# Dma⁷(#4)/C#

Pos. Bma⁷(#4) Bma⁷(#4) Dma⁷(#4)/C# Dma⁷(#4)/C#

Trp. (B) Bma⁷(#4) Bma⁷(#4) Dma⁷(#4)/C# Dma⁷(#4)/C#

Pos. Bma⁷(#4) Bma⁷(#4) Dma⁷(#4)/C# Dma⁷(#4)/C#

Klav. Ema⁷(#4) Bma⁷(#4) Bma⁷(#4) Dma⁷(#4)/C# Dma⁷(#4)/C#

E-Git. Ema⁷(#4) Bma⁷(#4) Bma⁷(#4) Dma⁷(#4)/C# Dma⁷(#4)/C#

A.-Bass Ema⁷(#4) Bma⁷(#4) Bma⁷(#4) Dma⁷(#4)/C# Dma⁷(#4)/C#

Dr.



54 Dm^(ma7) Dm^(ma7) Dma⁷(#4)/C# Dma⁷(#4)/C# Cma⁷(#4) Cma⁷(#4)

Sop. Sax. Dm^(ma7) Dm^(ma7) Dma⁷(#4)/C# Dma⁷(#4)/C# Cma⁷(#4) Cma⁷(#4)

Stimme Dm^(ma7) Dm^(ma7) Dma⁷(#4)/C# Dma⁷(#4)/C# Cma⁷(#4) Cma⁷(#4)

Tsax. Dm^(ma7) Dm^(ma7) Dma⁷(#4)/C# Dma⁷(#4)/C# Cma⁷(#4) Cma⁷(#4)

Pos. Dm^(ma7) Dm^(ma7) Dma⁷(#4)/C# Dma⁷(#4)/C# Cma⁷(#4) Cma⁷(#4)

Trp. (B) Dm^(ma7) Dm^(ma7) Dma⁷(#4)/C# Dma⁷(#4)/C# Cma⁷(#4) Cma⁷(#4)

Pos. Dm^(ma7) Dm^(ma7) Dma⁷(#4)/C# Dma⁷(#4)/C# Cma⁷(#4) Cma⁷(#4)

Klav. Dm^(ma7) Dm^(ma7) Dma⁷(#4)/C# Dma⁷(#4)/C# Cma⁷(#4) Cma⁷(#4)

E-Git. Dm^(ma7) Dm^(ma7) Dma⁷(#4)/C# Dma⁷(#4)/C# Cma⁷(#4) Cma⁷(#4)

A.-Bass Dm^(ma7) Dm^(ma7) Dma⁷(#4)/C# Dma⁷(#4)/C# Cma⁷(#4) Cma⁷(#4)

Dr.

60

Sop. Sax. $Fm^{(ma7)}$ $Fm^{(ma7)}$ $Bma^{7(\sharp 4)/B\flat}$ $Bma^{7(\sharp 4)/B\flat}$ $Ema^{7(\sharp 4)}$

Stimme $Fm^{(ma7)}$ $Fm^{(ma7)}$ $Bma^{7(\sharp 4)/B\flat}$ $Bma^{7(\sharp 4)/B\flat}$ $Ema^{7(\sharp 4)}$

Tsax. $Fm^{(ma7)}$ $Fm^{(ma7)}$ $Bma^{7(\sharp 4)/B\flat}$ $Bma^{7(\sharp 4)/B\flat}$ $Ema^{7(\sharp 4)}$

Pos. $Fm^{(ma7)}$ $Fm^{(ma7)}$ $Bma^{7(\sharp 4)/B\flat}$ $Bma^{7(\sharp 4)/B\flat}$ $Ema^{7(\sharp 4)}$

Trp. (B) $Fm^{(ma7)}$ $Fm^{(ma7)}$ $Bma^{7(\sharp 4)/B\flat}$ $Bma^{7(\sharp 4)/B\flat}$ $Ema^{7(\sharp 4)}$

Pos. $Fm^{(ma7)}$ $Fm^{(ma7)}$ $Bma^{7(\sharp 4)/B\flat}$ $Bma^{7(\sharp 4)/B\flat}$ $Ema^{7(\sharp 4)}$

Klav. $Fm^{(ma7)}$ $Fm^{(ma7)}$ $Bma^{7(\sharp 4)/B\flat}$ $Bma^{7(\sharp 4)/B\flat}$ $Ema^{7(\sharp 4)}$

E-Git. $Fm^{(ma7)}$ $Fm^{(ma7)}$ $Bma^{7(\sharp 4)/B\flat}$ RUBATO: $Bma^{7(\sharp 4)/B\flat}$ $Ema^{7(\sharp 4)}$

A.-Bass $Fm^{(ma7)}$ $Fm^{(ma7)}$ $Bma^{7(\sharp 4)/B\flat}$ $Bma^{7(\sharp 4)/B\flat}$ $Ema^{7(\sharp 4)}$

Dr.



65

Sop. Sax. $Ema^{7(\sharp 4)}$ repeat for Solo RUBATO: 1.

Stimme $Ema^{7(\sharp 4)}$ repeat for Solo

Tsax. $Ema^{7(\sharp 4)}$ repeat for Solo Sopransaxophon RUBATO: To Sopsax.

Pos. $Ema^{7(\sharp 4)}$ repeat for Solo

Trp. (B) $Ema^{7(\sharp 4)}$ repeat for Solo RUBATO:

Pos. $Ema^{7(\sharp 4)}$ repeat for Solo

Klav. $Ema^{7(\sharp 4)}$ repeat for Solo $E\flat ma^7$ $Bma^{7(\sharp 4)}$ Cm^7 $D\flat ma^{7(\sharp 4)}$ Cm^7 $A\flat m^7$ $Bma^{7(\sharp 4)/B\flat}$ Cm^7 $A\flat m^7$ $Ema^{7(\sharp 4)}$

E-Git. $Ema^{7(\sharp 4)}$ repeat for Solo

A.-Bass $Ema^{7(\sharp 4)}$ repeat for Solo

Dr.

76 [2.]

Sop. Sax.

Stimme

Sopsax.

Pos.

Trp. (B) *bei Gesang tacet* *play!*

Pos.

Klav.
Bma7(♯4)/B♭ Bma7(♯4) Bma7(♯4) Dma7(♯4)/C♯ Dm(ma7) Dma7(♯4) Cma7(♯4) Fm7 Fm7 Bma7(♯4)/B♭ Ema7 E♭ma7

E-Git. *rubato.....*
Bma7(♯4) Bma7(♯4) Dma7(♯4)/C♯ Dm(ma7) Dma7(♯4)/C♯ Cma7(♯4) Fm7 Fm7 Bma7(♯4)/B♭ Ema7 E♭ma7

A.-Bass
Bma7(♯4) Bma7(♯4) Dma7(♯4)/C♯ Dm(ma7) Dma7(♯4)/C♯ Cma7(♯4) Fm7 Fm7 Bma7(♯4)/B♭ Ema7 E♭ma7

Dr. *play Sounds*
f *mf*



88

Sop. Sax.

Stimme

Sopsax.

Pos.

Trp. (B)

Pos.

Klav.
Bma7(♯4) Cm7 D♭ma7(♯4) Cm7 A♭m7 Bma7(♯4)/B♭ Cm7 A♭m7 Ema7(♯4) E♭ma7

E-Git.
Bma7(♯4) Cm7 D♭ma7(♯4) Cm7 A♭m7 Bma7(♯4)/B♭ Cm7 A♭m7 Ema7(♯4) E♭ma7

A.-Bass
Bma7(♯4) Cm7 D♭ma7(♯4) Cm7 A♭m7 Bma7(♯4)/B♭ Cm7 A♭m7 Ema7(♯4) E♭ma7

Dr.

Teil 4

♩=132

A

1

Soprans.
Soprans.
Soprans.
Posaune
Soprans.
Posaune
Klavier
Elektro-Gitarre
A. Bass
Drums



7

Pos.
Pos.
Klavier
E-Git.
Drums

B

13

Musical score for measures 13-17. The score is written for five staves: two vocal staves (top), two brass staves (Pos.), and a guitar staff (E-Git.). The key signature is three flats (B-flat major/D minor) and the time signature is 4/4. The guitar part features a complex rhythmic pattern with many sixteenth notes and rests. The brass parts have melodic lines with some rests. The vocal parts have melodic lines with some rests. A double bar line is present at the end of measure 17.



18

Musical score for measures 18-22. The score is written for five staves: two vocal staves (top), two brass staves (Pos.), and a guitar staff (E-Git.). The key signature is three flats (B-flat major/D minor) and the time signature is 4/4. The guitar part continues with a complex rhythmic pattern. The brass parts have melodic lines. The vocal parts have melodic lines. A double bar line is present at the end of measure 22.

23

Musical score for measures 23-27. The score is written for two positions (Pos.), electric guitar (E-Git.), and a drum set. The key signature is three flats (B-flat major/D minor) and the time signature is 4/4. The music features a complex melodic line in the upper staves, with the electric guitar providing harmonic support through chords and arpeggios. The drum set part consists of a steady eighth-note pattern on the snare and bass drum.



28

Musical score for measures 28-32. The score continues from the previous page, maintaining the same instrumentation and key signature. The melodic lines in the upper staves show further development, with the electric guitar playing more intricate chordal textures. The drum set part remains consistent with the previous measures.

33

cresc. *pp*

cresc. *pp*

Pos. *cresc.* *pp*

Pos. *cresc.* *pp*

E-Git. *cresc.* *pp*

cresc. *pp*



40

C

*Em*⁷*b*¹³ *Em*⁷*b*¹³ *B/C* *B/C*

*Em*⁷*b*¹³ *Em*⁷*b*¹³ *B/C* *B/C*

Pos. *Em*⁷*b*¹³ *Em*⁷*b*¹³ *B/C* *B/C*

Pos. *Em*⁷*b*¹³ *Em*⁷*b*¹³ *B/C* *B/C*

E-Git. *Em*⁷*b*¹³ *Em*⁷*b*¹³ *B/C* *B/C*

*Em*⁷*b*¹³ *Em*⁷*b*¹³ *B/C* *B/C*

1st time tacet

45

Gm^Δ7 Gm^Δ7 A/B⁷ A/B⁷ Cma⁷(^Δ4)

Gm^Δ7 Gm^Δ7 A/B⁷ A/B⁷ Cma⁷(^Δ4)

Pos. Gm^Δ7 Gm^Δ7 A/B⁷ A/B⁷ Cma⁷(^Δ4)

Pos. Gm^Δ7 Gm^Δ7 A/B⁷ A/B⁷ Cma⁷(^Δ4)

E-Git. Gm^Δ7 Gm^Δ7 A/B⁷ A/B⁷ Cma⁷(^Δ4)



50

Cma⁷(^Δ4) B/C B/C C⁷#11 C⁷#11

Cma⁷(^Δ4) B/C B/C C⁷#11 C⁷#11

Pos. Cma⁷(^Δ4) B/C B/C C⁷#11 C⁷#11

Pos. Cma⁷(^Δ4) B/C B/C C⁷#11 C⁷#11

E-Git. Cma⁷(^Δ4) B/C C/B⁷ C⁷#11 E⁷#11

Cma⁷(^Δ4) C/B⁷ C/B⁷ C⁷#11 C⁷#11

55

Chords: B7, B/A, E7#11, E7#11, Eb7(#9)

Pos. (Trumpet/Trombone): B7, B/A, E7#11, E7#11, Eb7(#9)

E-Git. (Electric Guitar): B7, A/B7, 4, E7#11, E7#11, Eb7(#9)

Drum Set: play 2 times



60

Chords: Eb7(#9), E7#11, E7#11, Fm#7, Fm#7

Pos. (Trumpet/Trombone): Eb7(#9), E7#11, E7#11, Fm#7, Fm#7

E-Git. (Electric Guitar): Eb7(#9), E7#11, E7#11, Fm#7, Fm#7

Drum Set: (Continuation of pattern)

65

Chord progression: G^{b7}(#9) B⁹(#11) B^{b9}(#11) A⁹(#11) repeat for solos

Pos. (Trumpet) and Pos. (Saxophone) parts are mostly rests with the above chord progression.

E-Git. (Electric Guitar) part features a melodic line in the upper register and a rhythmic accompaniment in the lower register.



70

Section marker: **D**

Pos. (Trumpet) and Pos. (Saxophone) parts are mostly rests.

E-Git. (Electric Guitar) part features a melodic line in the upper register and a rhythmic accompaniment in the lower register.

Thema (Theme) section begins in the lower register of the guitar part.

75

Musical score for measures 75-79. The score is arranged in a grand staff with five systems. The top two systems are for two flutes (Pos.), the next two for two more flutes (Pos.), and the bottom system is for an electric guitar (E-Git.). The electric guitar part features a complex, rhythmic melody in the upper register and a steady eighth-note accompaniment in the lower register. The drum part at the bottom provides a consistent rhythmic foundation with a pattern of eighth notes.



80

Musical score for measures 80-84. The score continues with five systems. The top two systems are for two flutes (Pos.), the next two for two more flutes (Pos.), and the bottom system is for an electric guitar (E-Git.). The electric guitar part continues with its complex melody and accompaniment. The drum part remains consistent with the previous section.

85

E

Musical score for measures 85-89. The score includes staves for two Pos. (Trumpet and Trombone), E-Git. (Electric Guitar), and a drum set. The key signature is three flats (B-flat major/D minor) and the time signature is 4/4. A box labeled 'E' is positioned above the first staff. The music features complex melodic lines and a steady drum pattern.



90

Musical score for measures 90-94. The score includes staves for two Pos. (Trumpet and Trombone), E-Git. (Electric Guitar), and a drum set. The key signature is three flats (B-flat major/D minor) and the time signature is 4/4. The music continues with intricate melodic and rhythmic patterns.

95

Musical score for measures 95-100. The score is written for a band and includes parts for two positions of a brass instrument (Pos.), two positions of a saxophone (Pos.), electric guitar (E-Git.), and a drum set. The music is in a key with three flats and a 4/4 time signature. The brass and saxophone parts feature melodic lines with slurs and ties. The guitar part consists of chords and arpeggiated patterns. The drum set part provides a steady rhythmic accompaniment with a consistent snare and bass drum pattern.



100

Musical score for measures 100-105. This section continues the arrangement from the previous page. It features the same instrumentation: two positions of brass (Pos.), two positions of saxophone (Pos.), electric guitar (E-Git.), and a drum set. The key signature and time signature remain consistent. The brass and saxophone parts continue with their melodic themes, while the guitar and drums maintain their respective rhythmic and harmonic roles.

105 Coda

cresc. *pp*

cresc. *pp*

cresc. *pp*

cresc. *pp*

cresc. *pp*

Pos.

Pos.

E-Git.



112

pp

pp

pp

pp

pp

Pos.

Pos.

E-Git.

115

This musical score page, numbered 115, features a multi-staff arrangement. At the top, there are two staves for woodwinds (likely flutes and oboes) and two staves for strings (violins and violas). Below these are two staves for woodwinds (clarinets and bassoons) and two staves for strings (cellos and double basses). The bottom section of the page is dedicated to the guitar, with a grand staff (treble and bass clefs) and a separate line for the guitar body. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. It includes various musical notations such as slurs, ties, and dynamic markings. The guitar part features a complex rhythmic pattern with many sixteenth notes and rests, while the other instruments play more melodic and harmonic lines.