

Refuge

(Part 1)

Jonathan Alexander

A $\text{♩} = 130$ C^{\flat}_4 $\text{B}-7$

Vibraphone

Piano

Pedal ad lib.

mp

4 C^6 D^6 C^{\flat}_4 1. D^6 $\text{D}^{\sharp 07}$ $\text{E}-7$

Vib.

Pno.

10 2. D^6 $\text{D}^{\sharp 07}$ $\text{E}-7$

Vib.

Pno.

13

C⁶/₉ B-7 C⁶ D⁶ C⁶/₉ D⁶ D^{#07} E-7

Vib.

Pno.

mp

3

3

3

3

21

C⁶/₉ B-7 C⁶/₉ C⁶ D⁶ C⁶ D⁶ D^{#07}

Vib.

Pno.

3

3

27

E-7 E7/G[#]

B

♩ = 110

2

3

Rubato

29 A-7/C D7b5 GMA7/E 3 F#D7 3 B7b9/13 A7 ♩ = 100

Vib.

Pno.

mp < *Expressive* *p* > *p* *rit.* *slow*

no pedal on triplets

37 *Slow* A-7 E9b13 Bb7 E7

Vib.

Pno.

41 AMA7/C# AMA7 A%

Vib.

Pno.

45

Vib.

B-7 E7 A_{MA}7 A7/C# F#Ø7 B7^{b13} E#13 14

mp *rit. freely* *> (con pedal)*

Pno.

mp *rit.* *tr* *pp*

52 C ♩. = 140
E-7 D7/F# E-7/G E7/G# A- E7/G# E-7/G D7/F#

Vib.

Pno.

without pedal

60 E-7 D7/F# E-7/G E7/G# A- E7/G#

Vib.

Pno.

66 G-6 E7/G# ♩. = 150 (accel.)
E-7 D7/F# E-7/G

Vib.

Pno.

bell-like mp

Pedal ad lib

71 $E^7/G^\#$ A^- $E^7/G^\#$ E^-7/G $D^7/F^\#$

Vib.

Pno.

76 $\text{♩} = 160 \text{ (accel.)}$ E^-7 $D^7/F^\#$ 2 E^-7/G $E^-7/G^\#$

Vib.

let ring

Pno.

80 A^- $E^7/G^\#$ E^-7/G E^-7/G

Vib.

Pno.

83 $\text{D7}^{+9}/\text{F}\sharp$ $\text{D}\sharp^{\circ 7}$ $\text{E}-7$ $\text{D7}/\text{F}\sharp$ $\text{♩} = 170$

Vib.

Pno.

(Solo)

without pedal

86 $\text{E}-7/\text{G}$ $\text{E}-7/\text{G}\sharp$ $\text{A}-$ $\text{E7}/\text{G}\sharp$

Vib.

Pno.

90 $\text{E}-7/\text{G}$ $\text{D7}^{\text{add}9}/\text{F}\sharp$ $\text{E}-7$

Vib.

Pno.

(end solo)

Pedal ad lib

93 *D7/F#* *E-7/G* *E7/G#*

Vib.

Pno.

96 *A-* *E7/G#* *A-*

Vib.

Pno.

99 *Aaug7b9* *Eo7* *A*

Vib.

Pno.

101 $\text{♩} = 119$

B-7 B \flat -7 A-7 A-7 A \flat -7 G-7 C7

Vib.

Pno.

106 D F $\text{M}\text{a}7$ G $^\circ7$ C7

Vib.

Pno.

108 D-7/F G7 C $\text{M}\text{a}7$ F $\text{M}\text{a}7$ G $^\circ7$

Vib.

Pno.

111

Vib.

Pno.

D-7/A Bb-+6 B°7 D-7/C D-7 G7

113

Vib.

Pno.

G-7 C7 E F#m7 G-7 C7

116

Vib.

Pno.

F#m7 G-7 C7#11

118 F7 G-7 C7

Vib.

Pno.

8

3

120 F7 G-7 A7^{b9}

Vib.

Pno.

122 F D- 3 5

Vib.

Pno.

3

5

124

Vib.

Pno.

Measures 124-125. Vib. part features a triplet of eighth notes in measure 124 and a triplet of eighth notes in measure 125. Pno. part features a continuous eighth-note accompaniment in both measures.

126

E-

Vib.

Pno.

Measures 126-127. Vib. part features a triplet of eighth notes in measure 126 and a half note in measure 127. Pno. part features a continuous eighth-note accompaniment in both measures.

128

Vib.

Pno.

Measures 128-129. Vib. part features a half note in measure 128 and a half note in measure 129. Pno. part features a continuous eighth-note accompaniment in both measures.

130 **G** D-

Vib.

Pno.

132 E-7 E7

Vib.

Pno.

134 D-

Vib.

Pno.

136

E-7 F#Ø7 H D-

Vib.

Pno.

Comp (Piano solo)

140

E-7 E7

Vib.

Pno.

146

D- E-7

Vib.

Pno.

Vibraphone Solo

152

E⁷ D-

Vib.

Pno.

158

E-⁷ E⁷

Vib.

Pno.

Vibraphone

Refuge (Part 1)

Jonathan Alexander

A $\text{♩} = 130$ $\text{C}^{\flat}/9$ $\text{B}-7$ C^6 D^6

Pedal ad lib.

6 $\text{C}^{\flat}/9$ D^6 $\text{D}\sharp^{\circ}7\text{E}-7$ D^6 $\text{D}\sharp^{\circ}7$ $\text{E}-7$

13 $\text{C}^{\flat}/9$ $\text{B}-7$ C^6 D^6 $\text{C}^{\flat}/9$ D^6 $\text{D}\sharp^{\circ}7$ $\text{E}-7$ $\text{C}^{\flat}/9$ $\text{B}-7$

23 $\text{C}^{\flat}\sharp^5$ C^6 D^6 C^6 D^6 $\text{D}\sharp^{\circ}7$ $\text{E}-7$ $\text{E}^7/\text{G}\sharp$ $\text{♩} = 110$

29 $\text{A}-7/\text{C}$ $\text{D}^7\flat^5$ $\text{G}\text{M}\text{A}^7/\text{E}$ $\text{F}\sharp^{\circ}7$ $\text{B}^7\flat^9/13$ A^7 $\text{♩} = 100$

rit. *Slow*

37 $\text{A}-7$ $\text{E}^9\flat^{13}$ $\text{B}\emptyset^7$ E^7 $\text{A}\text{M}\text{A}^7/\text{C}\sharp$ $\text{A}\text{M}\text{A}^7$ $\text{A}^{\flat}/9$

45 $\text{B}-7$ E^7 $\text{A}\text{M}\text{A}^7$ $\text{A}^7/\text{C}\sharp$ $\text{F}\sharp^{\circ}7$ $\text{B}^7\flat^{13}$ $\text{E}\sharp^{13}$ 14

rit. *freely* *(con pedal)*

52 C ♩. = 140 14 G-6 E7/G#

68 ♩. = 150 (accel.) E-7 D7/F# E-7/G E7/G# A- E7/G# E-7/G D7/F#
mp bell-like

76 ♩. = 160 (accel.) E-7 D7/F# E-7/G E-7/G# A- E7/G# E-7/G
mf let ring

83 ♩. = 170 D7+9/F# D#o7 E-7 D7/F# E-7/G E-7/G# A-
mf (Solo)

89 E7/G# E-7/G D7add9/F# E-7 D7/F#
(end solo) mf

94 E-7/G E7/G# A- E7/G# A-
mf

99 Aug7b9 Eo7 A
mf

101 $\text{♩} = 119$ $B-7$ $Bb-7$ $A-7$ $A-7$ $Ab-7$ $G-7$ $C7$

106 **D** $F\text{M}a7$ $G\text{o}7$ $C7$ $D-7/F$ $G7$

109 $C\text{M}a7$ $F\text{M}a7$ $G\text{o}7$ $D-7/A$ $Bb-+6$ $B\text{o}7$ $D-7/C$

112 $D-7$ $G7$ $G-7$ $C7$

114 **E** $F\text{M}a7$ $G-7$ $C7$ $F\text{M}a7$ $G-7$ $C7\#11$ $F7$ $G-7$ $C7$ $F7$ $G-7$ $A7b9$

122 **F** $D-$ 3 5 3 3

126 $E-$ 3

130 **G** $D-$ $E-7$

133 $E7$ $D-$


136 $E-7$ $F\#\text{o}7$

138 H D- E-7 E7




Comp (Piano solo)

146 D- E-7 E7



Vibraphone Solo

154 D- E-7 E7



Piano

Refuge

(Part 1)

Jonathan Alexander

A $\text{♩} = 130$ C^{\flat}_9 $B-7$ C^6 D^6 D^6 1. D^6 $D^{\sharp 07}$ $E-7$ 2. $E-7$

Pedal ad lib.

13 C^{\flat}_9 $B-7$ C^6 D^6 C^{\flat}_9 D^6 $D^{\sharp 07}$ $E-7$

21 C^{\flat}_9 $B-7$ $C^6\sharp 5$ C^6 D^6 C^6 D^6 $D^{\sharp 07}$ $E-7$ $E7/G^{\sharp}$ $\text{♩} = 110$ *Rubato*

29 $A-7/C$ $D7^{\flat 5}$ $G\sharp A7/E$ $F^{\sharp 07}$ $B7^{\flat 9/13}$ $A7$ $\text{♩} = 100$

Expressive *rit.* *slow* *no pedal on triplets*

37 $A-7$ $E9^{\flat 13}$ $B^{\flat 07}$ $E7$ $A\sharp A7/C^{\sharp}$ $A\sharp A7$ A^{\flat}_9 $B-7$

46 C ♩. = 140

E7 A \mathbb{M} 7 A7/C# F# \emptyset 7 B7 \flat 13 E#13 E-7 D7/F# E-7/G

rit. *pp* *tr* *without pedal*

55 E7/G# A- E7/G# E-7/G D7/F# E-7 D7/F#

62 E-7/G E7/G# A- E7/G# G-6 E7/G#

ppp

68 ♩. = 150 (accel.)

E-7 D7/F# E-7/G E7/G# A-

mp *Pedal ad lib*

73 ♩. = 160 (accel.)

E7/G# E-7/G D7/F# E-7 D7/F#

mf

78

E-7/G E-7/G# A- E7/G# E-7/G

83

D7+9/F# D#°7 E-7 = 170 D7/F# E-7/G E-7/G#

without pedal

88

A- E7/G# E-7/G D7add9/F# E-7

Pedal ad lib

93

D7/F# E-7/G E7/G# A- E7/G#

98

A-

Aaug^{7b9}

99

E^{o7}

A

♩ = 119

Musical score for measures 99-105. The key signature has one sharp (F#) and the time signature is 12/8. The score is written for piano with treble and bass staves. Measure 99 features a complex chordal texture with a bass line of eighth notes. Measures 100-105 show a progression of chords, including E^{o7} and A, with a tempo marking of ♩ = 119.

106

D

Musical score for measures 106-109. The key signature has one sharp (F#) and the time signature is 12/8. The score is written for piano with treble and bass staves. Measure 106 features a complex chordal texture with a bass line of eighth notes. Measures 107-109 show a progression of chords, including D, with a tempo marking of ♩ = 119.

110

Musical score for measures 110-113. The key signature has one sharp (F#) and the time signature is 12/8. The score is written for piano with treble and bass staves. Measures 110-113 show a progression of chords, including D, with a tempo marking of ♩ = 119.

114

E

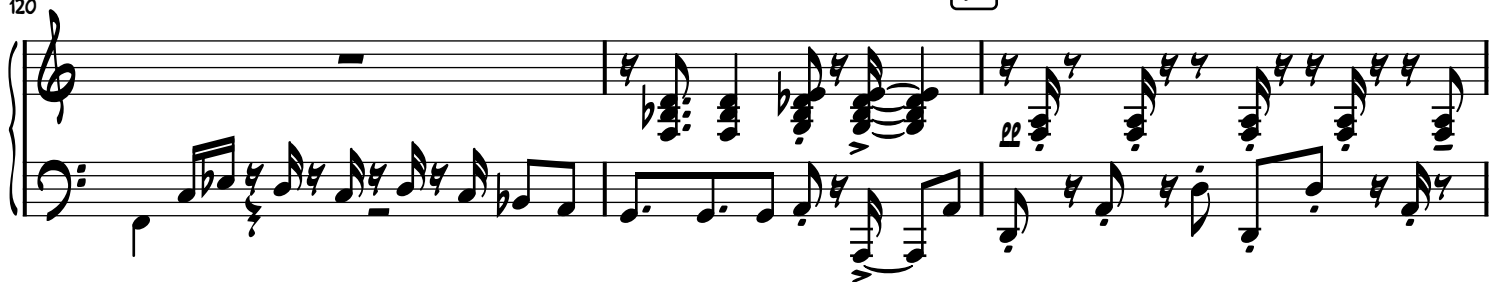
Musical score for measures 114-117. The key signature has one sharp (F#) and the time signature is 12/8. The score is written for piano with treble and bass staves. Measures 114-117 show a progression of chords, including E, with a tempo marking of ♩ = 119.

118

Musical score for measures 118-119. The key signature has one sharp (F#) and the time signature is 12/8. The score is written for piano with treble and bass staves. Measures 118-119 show a progression of chords, including E, with a tempo marking of ♩ = 119.

120

F



123



125



128



G

130



132



134

Musical notation for measures 134-136. The system consists of a treble and bass staff. Measure 134 features a half note in the treble and a half note in the bass. Measure 135 contains eighth-note patterns in both staves. Measure 136 concludes with a whole note chord in the bass staff.

137

H

24

24

Musical notation for measures 137-140. Measure 137 has a half note in the treble and a half note in the bass. Measure 138 contains a half note in the treble and a half note in the bass. Measure 139 features a half note in the treble and a half note in the bass. Measure 140 is a whole rest in both staves, indicated by a box labeled 'H' above the staff. The number '24' is written above the staff in measure 139, and '24' is written below the staff in measure 140.