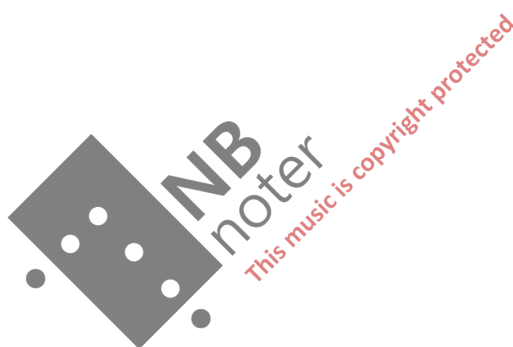


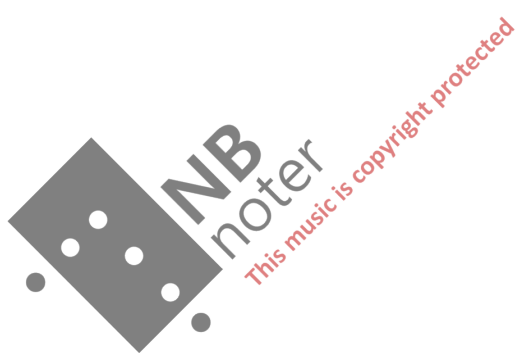
Magnar Åm 2013:

inngang, nærver, utgang

- konsert for bratsj og strykarar

(versjon for strykeorkester)





Magnar Åm 2013:

ínnang, nærver, utgang

- konsert for bratsj og strykarar

(versjon for strykeorkester)

entrance, presence, exit

- concerto for viola and strings

(version for string orchestra)

I: den glade forventninga til tíða, (10')

II: gleda ved stundom á meistre den, (8'30)

III: meir og meir skjöne den,

og så, kanskje litt heilare,

á ta farvel med den ígjen (8'30)

I: the happy expectation of time, (10')

II: the joy sometimes to master it, (8'30)

III: more and more understand it,

and then, maybe a little wholer,

again to bid it farewell (8'30)

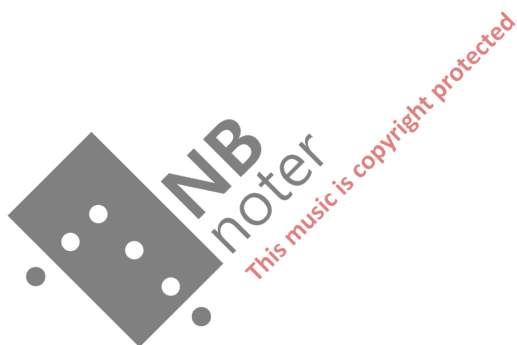
Total duration: 27'

Verket er bestilt av Hardanger Musikkfest med støtte frå Norsk kulturråd.

Det er skrive for solobratsjist Lars Anders Tomter og ligg føre i to versjonar, ein med strykekvartett og ein med strykeorkester.

The work is commissioned by Hardanger Music Festival with support from Arts Council Norway.

It is written for solo-violainst Lars Anders Tomter and comes in two versions, one with string quartet and one with string orchestra.



Magnar Åm:

Score
with string
orchestra

inngang, nærver, utgang
- konsert for bratsj og strykarar

! : den glade forventninga til tida, (10')

♩ = 50

Freely and dwelling

Solo Viola

Violin I

Violin II

Viola

Cello

Contrabass

sul tasto non vib.

p

p

p

p

4

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

7 *sul tasto non vib.* $\text{♩} = 60$ With more decision
ordinario e vib.

S.Vla. *p* *mf*

Vln. I

Vln. II *ordinario e vib.* *mf*

Vla. *mf* *ordinario e vib.*

Vc. *mf* *ordinario e vib.*

Cb. *mf*

10

S.Vla.

Vln. I *ordinario e vib.* *mf*

Vln. II *mf*

Vla.

Vc.

Cb.

13

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

f

16

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

f

19

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

22

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

S.Vla. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

28

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

S.Vla. Vln. I Vln. II Vla. Vc. Cb.

f

This system of musical notation covers measures 31 to 33. It features six staves: S.Vla. (Soprano Viola), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Kontrabaas). The S.Vla. staff begins with a treble clef and a key signature of one sharp (F#). A dynamic marking of *f* (forte) is placed between the S.Vla. and Vln. I staves. The Vln. I and Vln. II staves have a treble clef and a key signature of one sharp. The Vla. staff has a bass clef and a key signature of one sharp. The Vc. and Cb. staves have a bass clef and a key signature of one flat (Bb). The music includes various note values, rests, and slurs.

34

S.Vla. Vln. I Vln. II Vla. Vc. Cb.

This system of musical notation covers measures 34 to 36. It features the same six staves as the previous system. The S.Vla. staff begins with a treble clef and a key signature of one sharp. The Vln. I and Vln. II staves have a treble clef and a key signature of one sharp. The Vla. staff has a bass clef and a key signature of one sharp. The Vc. and Cb. staves have a bass clef and a key signature of one flat. The music includes various note values, rests, and slurs.

37

S.Vla. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

40

S.Vla. *f* *mf*

Vln. I

Vln. II

Vla. *f*

Vc.

Cb.

43

$\text{♩} = 50$ Freely and dwelling
sul tasto non vib.

S.Vla. *p*
sul tasto non vib.

Vln. I *p*
sul tasto non vib.

Vln. II

Vla. *mf* *pp*
sul tasto non vib.

Vc. *pp*
sul tasto non vib.

Cb. *pp*
sul tasto non vib.

pp

46

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

49

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

52

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ordinario e vib.

mf

ordinario e vib.

mf

ordinario e vib.

mf

ordinario e vib.

mf

ordinario e vib.

mf

ordinario e vib.

mf

pp

♩ = 60 With more decision

55

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

58

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

ordinario e vib.

f

61

S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

This block contains the musical score for measures 61, 62, and 63. The score is for a string orchestra and includes parts for Solo Viola (S. Vla.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one flat (B-flat) and the time signature is 3/4. In measure 61, the Solo Viola has a melodic line with a slur over the first two notes. In measure 62, the Solo Viola has a long note with a slur. In measure 63, the Solo Viola has a melodic line with a slur. The Violin II part has a melodic line in measure 62 and 63. The Viola, Violoncello, and Contrabass parts have long notes with slurs in all three measures.

64

S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

This block contains the musical score for measures 64, 65, and 66. The score is for a string orchestra and includes parts for Solo Viola (S. Vla.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one flat (B-flat) and the time signature is 3/4. In measure 64, the Solo Viola has a melodic line with a slur and a triplet of eighth notes. In measure 65, the Solo Viola has a melodic line with a slur. In measure 66, the Solo Viola has a melodic line with a slur. The Violin II part has a melodic line in measure 64 and 65. The Viola, Violoncello, and Contrabass parts have long notes with slurs in all three measures.

67 *rit.* *ff* *a tempo*

S.Vla. *ff* *a tempo*

Vln. I *rit.* *ff* *a tempo*

Vln. II *rit.* *ff* *a tempo*

Vla. *rit.* *ff* *a tempo*

Vc. *rit.* *ff* *a tempo*

Cb. *rit.* *ff* *a tempo*

70 *accel.* *rit.* *p* *Free and dwelling*
sul tasto non vib.

S.Vla. *accel.* *rit.* *p* *sul tasto non vib.*

Vln. I *accel.* *rit.* *pp* *sul tasto non vib.*

Vln. II *accel.* *rit.* *pp* *sul tasto non vib.*

Vla. *accel.* *rit.* *pp* *sul tasto non vib.*

Vc. *accel.* *rit.* *pp* *sul tasto non vib.*

Cb. *accel.* *rit.* *pp* *sul tasto non vib.*

pp

♩ = 50

$\text{♩} = 50$ Cadenza, freely, rubato

79

S.Vla. *pp* *spz* *f* *ordinario e vib.* *f*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

82

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

85

S.Vla. *ff*

Vln. I *p* (sul tasto non vib.)

Vln. II *p* (sul tasto non vib.)

Vla.

Vc.

Cb.

88

S.Vla. *pp* *f* *f*

Vln. I

Vln. II

Vla. *p* (sul tasto non vib.)

Vc. *p* (sul tasto non vib.)

Cb.

91

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

94

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

97

S.Vla. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Vln. I $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Vln. II $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Vla. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Vc. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Cb. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

ordinario e vib.

f

$\text{♩} = 60$ More strict and with decision again

100

S.Vla. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Vln. I $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Vln. II $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Vla. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Vc. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Cb. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

f

ordinario e vib.

f

ordinario e vib.

f

ordinario e vib.

f

ordinario e vib.

f

103

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

106

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

109

S.Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

This image shows the musical score for measures 109 to 111. The score is for a string ensemble consisting of six parts: Solo Viola (S.Vla.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 109 features a melodic line in the S.Vla. and Cb. parts. Measures 110 and 111 show sustained notes in the Vln. I, Vln. II, Vla., and Vc. parts, with a triplet in the Vln. I part in measure 111.

112

S.Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

This image shows the musical score for measures 112 to 114. The score is for the same string ensemble as above. Measure 112 features a melodic line in the S.Vla. and Cb. parts. Measures 113 and 114 show sustained notes in the Vln. I, Vln. II, Vla., and Vc. parts, with a triplet in the Vln. I part in measure 113.

115

S.Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

This system of musical notation covers measures 115 to 117. It features six staves: S.Vla. (Soprano Viola), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Kontrabaas). The S.Vla. part begins with a melodic line in measure 115, followed by a long note in measure 116 and another in measure 117. The Vln. I and Vln. II parts are mostly silent, with some notes in measure 117. The Vla. part has a melodic line in measure 115 and a long note in measure 116. The Vc. part has a melodic line in measure 115 and a long note in measure 116. The Cb. part is silent throughout.

118

S.Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

This system of musical notation covers measures 118 to 120. It features six staves: S.Vla., Vln. I, Vln. II, Vla., Vc., and Cb. The S.Vla. part has a melodic line in measure 118, followed by a triplet in measure 119. The Vln. I and Vln. II parts have notes in measure 118 and measure 119. The Vla. part has a long note in measure 118 and measure 119. The Vc. part has a long note in measure 118 and measure 119. The Cb. part has a long note in measure 118 and measure 119.

121

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

124

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

127

S.Vla. Vln. I Vln. II Vla. Vc. Cb.

130

S.Vla. Vln. I Vln. II Vla. Vc. Cb.

139

S.Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

142

$\text{♩} = 60$ With more decision

S.Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ordinario e vib.
mf
ordinario e vib.
mf
ordinario e vib.
mf
ordinario e vib.
mf

151

S.Vla. *p*

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb. *p*

This musical score covers measures 151 to 153. It features six staves: S.Vla. (Soprano Viola), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Kontrabaß). The S.Vla. part begins with a half note G4, followed by quarter notes A4, B4, and C5, all under a slur. The Vla. part has rests in measures 151 and 152, then a half note G3 in measure 153, followed by quarter notes A3 and B3. The Vc. part has a half note G2, followed by quarter notes A2 and B2, all under a slur. The Cb. part has a half note G2, followed by quarter notes A2 and B2, all under a slur. Dynamics are marked *p* (piano) for S.Vla., Vla., Vc., and Cb.

154

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score covers measures 154 to 156. It features the same six staves as the previous system. The S.Vla. part has quarter notes G4, A4, B4, and C5, followed by a triplet of quarter notes B4, A4, and G4. The Vln. II part has a quarter note G4, followed by quarter notes A4 and B4, all under a slur. The Vla. part has a half note G3, followed by quarter notes A3 and B3, all under a slur. The Vc. part has a half note G2, followed by quarter notes A2 and B2, all under a slur. The Cb. part has a half note G2, followed by quarter notes A2 and B2, all under a slur. A triplet of quarter notes is marked with a '3' in measure 155.

157

S.Vla. *mf* *f* *rit.*

Vln. I *f* *rit.*

Vln. II *mf* *f* *rit.*

Vla. *mf* *f* *rit.*

Vc. *mf* *f* *rit.*

Cb. *mf* *f* *rit.*

160 *a tempo* *accel.* *rit.*

S.Vla. *mp*

Vln. I *a tempo* *accel.* *rit.* *mp*

Vln. II *a tempo* *accel.* *rit.* *mp*

Vla. *a tempo* *accel.* *rit.* *mp*

Vc. *a tempo* *accel.* *rit.* *mp*

Cb. *a tempo* *accel.* *rit.* *mp*

||: gleda ved stundom á meistre den, (8'30)

♩ = 100 Marcato and resolute
ordinario

171

S.Vla. *ff*

Vln. I

Vln. II

Vla.

Vc. *ff* *ordinario*

Cb.

173

S.Vla.

Vln. I *ff* *ordinario*

Vln. II *ff* *ordinario*

Vla.

Vc. *ff* *ordinario*

Cb. *ff* *ordinario*

175

S.Vla. 12/8

Vln. I 2/4

Vln. II 2/4

Vla. 12/8

Vc. 2/4

Cb. 2/4

178

S.Vla. 3/4

Vln. I 3/4

Vln. II 3/4

Vla. 3/4

Vc. 3/4

Cb. 3/4

181

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

184

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

divisi

divisi

187

S.Vla.

Vln. I

Vln. II

Vla.

Vc. *divisi*

Cb.

190

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

192

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

195

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

197 $\text{♩} = 66$ Flexible and expressive

S. Vla. *mf*

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Cb. *mp*

200 $\text{♩} = 100$ Marcato and resolute

S. Vla.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

203

S. Vla. *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

206

S. Vla. *ff*

Vln. I *divisi*

Vln. II

Vla.

Vc.

Cb.

209

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

212

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

♩ = 66 Flexible and expressive

215

S.Vla. *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

218

S.Vla.

Vln. I *p*

Vln. II

Vla.

Vc.

Cb.

♩ = 60
221

S.Vla. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

224

S.Vla. 

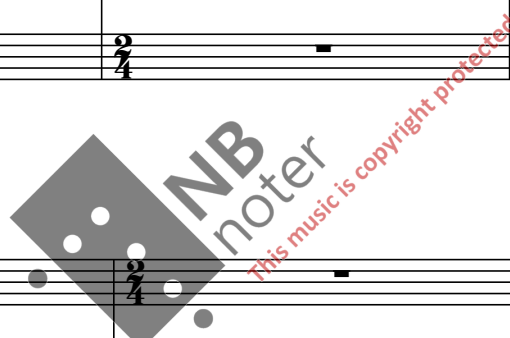
Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 



♩ = 50

227

S.Vla. Vln. I Vln. II Vla. Vc. Cb.

230

S.Vla. Vln. I Vln. II Vla. Vc. Cb.

mp

$\text{♩} = 100$ Marcato and resolute

233

S.Vla. $\text{♩} = 100$ Marcato and resolute

Vln. I

Vln. II

Vla. *ff*

Vc. *ff*

Cb.

$\text{♩} = 50$ Flexible and expressive $\text{♩} = 100$ Marcato and resolute

236

S.Vla. *p* sul tasto non vib.

Vln. I *p* sul tasto non vib. ordinario e vib. *ff*

Vln. II *p* sul tasto non vib. ordinario e vib. *ff*

Vla. *ff*

Vc. *ff*

Cb.

239

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

242

$\text{♩} = 60$ Flexible and expressive

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

245 $\bullet = 56$

S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

248

S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

251

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

254

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = 100$ Marcato and resolute

ff

ff

257

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

260

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

263

S.Vla. Vln. I Vln. II Vla. Vc. Cb.

divisi

This block contains the musical score for measures 263 and 264. It features six staves: S.Vla. (Soprano Viola), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The S.Vla. part has a complex rhythmic pattern with eighth and sixteenth notes. The Vln. I and Vln. II parts have long, sustained notes. The Vla. part has a similar rhythmic pattern to the S.Vla. The Vc. part has a simple, steady rhythm. The Cb. part has a long, sustained note. The word "divisi" is written above the Vln. I and Vla. staves. A watermark "NB Moter" is visible over the score.

265

S.Vla. Vln. I Vln. II Vla. Vc. Cb.

$\bullet = 60$ Cadenza, freely, rubato

divisi

This block contains the musical score for measures 265, 266, and 267. It features the same six staves as the previous block. The S.Vla. part has a complex rhythmic pattern with eighth and sixteenth notes. The Vln. I, Vln. II, and Vla. parts have long, sustained notes. The Vc. part has a simple, steady rhythm. The Cb. part has a long, sustained note. The word "divisi" is written above the Vc. staff. The tempo marking " $\bullet = 60$ Cadenza, freely, rubato" is written above the S.Vla. staff. The time signature changes from 4/4 to 3/4 in measure 266 and remains 3/4 in measure 267. A watermark "NB Moter" is visible over the score.

268 $\text{♩} = 70$

S.Vla. *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

271 $\text{♩} = 80$

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

274

$\text{♩} = 60$

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

277

$\text{♩} = 70$

$\text{♩} = 80$

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

280

S.Vla. *mp* *mf* gliss. gliss.

Vln. I

Vln. II

Vla.

Vc.

Cb.

283

S.Vla. *f* More and more marcato

Vln. I

Vln. II

Vla.

Vc.

Cb.

285 $\text{♩} = 90$

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

288 $\text{♩} = 100$ Marcato and resolute

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

290

S.Vla. *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

3/4

292

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3/4

295

$\bullet = 120$ $\bullet = 140$

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system contains measures 295 to 300. The S. Vla. part begins with a tempo of 120 (quarter note) and changes to 140 (quarter note) at measure 298. The S. Vla. part consists of a continuous eighth-note pattern. The other instruments (Vln. I, Vln. II, Vla., Vc., Cb.) are silent throughout this system, indicated by a horizontal line with a bar across each staff.

298

$\bullet = 160$

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system contains measures 298 to 300. The S. Vla. part has a tempo of 160 (quarter note) and consists of a continuous eighth-note pattern. The other instruments (Vln. I, Vln. II, Vla., Vc., Cb.) play a whole note (c) in each measure, indicated by a horizontal line with a bar and a whole note symbol.

300 $\text{♩} = 180$ $\text{♩} = 200$

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

302

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

305 ^(8^{va})

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

308 ^(8^{va})

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

$\text{♩} = 100$

311 ^(8va)

S.Vla. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

313 ^(8va)

S.Vla. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

315

S.Vla. Vln. I Vln. II Vla. Vc. Cb.

This musical system covers measures 315 and 316. The Soprano Viola (S.Vla.) part features a complex melodic line with many sixteenth and thirty-second notes. The Violin I (Vln. I) and Violin II (Vln. II) parts are silent, indicated by horizontal bars. The Viola (Vla.) part has a few notes at the beginning of measure 315. The Violoncello (Vc.) and Contrabasso (Cb.) parts play a simple harmonic accompaniment with quarter and eighth notes.

317

S.Vla. Vln. I Vln. II Vla. Vc. Cb.

This musical system covers measures 317 and 318. The Soprano Viola (S.Vla.) part continues with a similar melodic pattern. The Violin I (Vln. I) and Violin II (Vln. II) parts remain silent. The Viola (Vla.) part is silent. The Violoncello (Vc.) and Contrabasso (Cb.) parts continue their accompaniment, with the Cb. part playing a steady bass line.

♩ = 100 Marcato and resolute

324

Musical score for measures 324-326. The score is for a string orchestra in 2/4 time. The instruments are S. Vla., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature has one flat. The tempo is marked 'Marcato and resolute' with a quarter note equal to 100. The dynamics are marked 'ff' (fortissimo) for the Violins I and II, and 'ff' for the Viola, Violoncello, and Contrabass. The Viola part has a crescendo hairpin. The Violoncello and Contrabass parts have a decrescendo hairpin. The S. Vla. part has a decrescendo hairpin. The Vln. I part has a decrescendo hairpin. The Vln. II part has a decrescendo hairpin. The score ends with a 2/4 time signature.

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

327

Musical score for measures 327-329. The score is for a string orchestra in 2/4 time. The instruments are S. Vla., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature has one flat. The tempo is marked 'Marcato and resolute' with a quarter note equal to 100. The dynamics are marked 'ff' (fortissimo) for the S. Vla. and Vln. II parts. The S. Vla. part has a decrescendo hairpin. The Vln. I part has a decrescendo hairpin. The Vln. II part has a decrescendo hairpin. The Vla. part has a decrescendo hairpin. The Vc. part has a decrescendo hairpin. The Cb. part has a decrescendo hairpin. The score ends with a 2/4 time signature.

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

330

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

332

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

334

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

337

S.Vla.

Vln. I

Vln. II

Vla.

Vc.




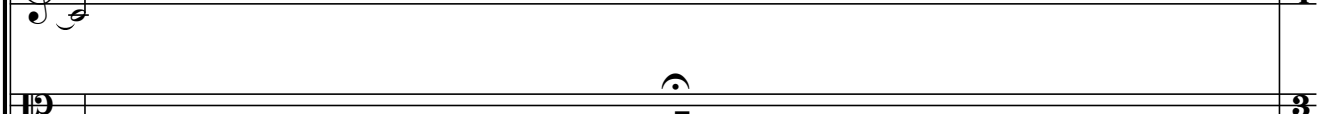

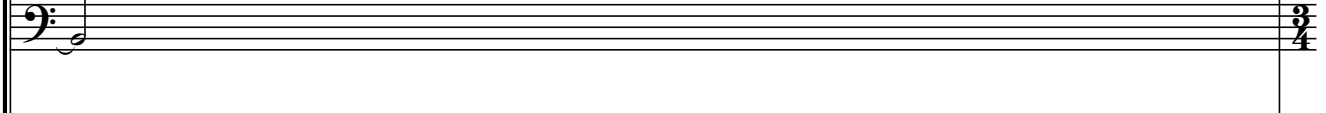
Cb.

♩ = 90

340

S.Vla. 
Vln. I 
Vln. II 
Vla. 
Vc. 
Cb. 
mf

343

S.Vla. 
Vln. I 
Vln. II 
Vla. 
Vc. 
Cb. 
mf

344 $\text{♩} = 80$

S.Vla. *pp*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

348 $\text{♩} = 70$

S.Vla. *pp*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

64 III: meir og meir skjöne den, og så, kanskje litt heilare, å ta farvel med den igjen (8'30)

♩ = 60 With a light bow sul tasto non vib.

352

S.Vla. *mp*

Vln. I sul ponticello non vib. *pp*

Vln. II sul ponticello non vib. *pp*

Vla. sul ponticello non vib. *pp*

Vc. pizz. *mp* sul ponticello non vib.

Cb. *pp*

355

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

358

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

361

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

363

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

366

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ordinario e vib.

mf

sul tasto non vib. divisi

p

sul tasto non vib.

p

sul tasto non vib.

p

sul tasto non vib.

p

369

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

372

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

sul tasto non vib.

ordinario e vib.

375

S.Vla. *mf*

Vln. I *mp* *divisi*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

Cb. *mp*

ordinario e vib.

ordinario e vib.

ordinario e vib.

ordinario e vib.

mp *ordinario e vib.*

378

S.Vla.

Vln. I

Vln. II

Vla.

Vc. *arco* *mp*

Cb.

rit.

rit.

rit.

rit.

rit.

rit.

a tempo

a tempo

a tempo

a tempo

a tempo

a tempo

381

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

384

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

387

S.Vla. *pp*

Vln. I *pp* sul tasto non vib.

Vln. II *mp* ordinario e vib.

Vla. *pp* sul tasto non vib.

Vc. *p* pizz.

Cb. *pp* sul tasto non vib.

390

S.Vla. *mf*

Vln. I *p* *8va* sul tasto non vib.

Vln. II *p* sul tasto non vib.

Vla.

Vc.

Cb.

393

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

arco

396

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

pizz. *arco*

399

S.Vla. *p* *pp* *mp* sul tasto non vib. con sordina sul tasto e vib.

Vln. I *pp* sul ponticello non vib.

Vln. II *mp* pizz. sul ponticello non vib.

Vla. *pp* sul ponticello non vib.

Vc. *pp* sul ponticello non vib.

Cb. *pp* sul ponticello non vib.

402

S.Vla. Vln. I Vln. II Vla. Vc. Cb.

405

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul tasto non vib.

408

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul ponticello non vib.

411

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

414

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul tasto non vib.

ordinario e vib.

pp

f

con sordina

ordinario e vib.

mf

con sordina

arco
ordinario e vib.

con sordina

ordinario e vib.

mf
ordinario e vib.

con sordina

mf

mf ordinario e vib.

417

S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

420

S. Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

423

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Not strict, but more free, organic motion

f

p

425

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

More strict again

f

mf

428

Not strict, but more free, organic motion

More strict again

Not strict, but more free, organic motion

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

431

More strict again

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

434

Musical score for measures 434-436. The score is arranged in a system of six staves: S.Vla., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature has one flat and the time signature is 3/4. Dynamics include *pp*, *p*, *mp*, and *pp*. The Vln. II part features triplets and sextuplets. A performance instruction reads: "Not strict, but more free, organic motion".

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

p > *pp*

mp

mp > *pp*

pp

pp

pp

Not strict, but more free, organic motion

437

Musical score for measures 437-438. The score continues with the same six staves: S.Vla., Vln. I, Vln. II, Vla., Vc., and Cb. The Vln. I part has a *8va* marking. The Vln. II part features sextuplets. The Vc. part has a long sustained note in measure 438.

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va

439

Not strict, but more free, organic motion

S.Vla. *p*

Vln. I

Vln. II *pp* *p*

Vla. *pp*

Vc.

Cb.

442

S.Vla. *mf*

Vln. I *p* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc.

Cb.

445

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

448

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

451

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

454

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

f

f

457

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

460

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

463

S.Vla. *dim. poco a poco al fine*

Vln. I *dim. poco a poco al fine*

Vln. II *dim. poco a poco al fine*

Vla. *dim. poco a poco al fine*

Vc. *dim. poco a poco al fine*

Cb. *dim. poco a poco al fine*

466

S.Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

469

S.Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

This block contains the musical score for measures 469 to 471. It features six staves: S.Vla. (Solo Viola), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Kontrabaas). The S.Vla. part has a long melodic line with a slur over measures 470 and 471. The other instruments provide harmonic support with various rhythmic patterns and rests.

472

S.Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

This block contains the musical score for measures 472 to 474. It features the same six staves as the previous block. The S.Vla. part continues with a melodic line, including a slur over measures 473 and 474. The other instruments continue their respective parts, maintaining the harmonic structure.

475

S.Vla. *rit.*

Vln. I *rit.*

Vln. II *divisi rit.*

Vla. *rit.*

Vc. *rit.*

Cb. *rit.*

478

S.Vla. *molto rit.* *pp*

Vln. I *molto rit.* *pp* *gva*

Vln. II *molto rit.* *pp* *divisi*

Vla. *molto rit.* *ppp* *divisi*

Vc. *molto rit.* *pp* *ppp*

Cb. *molto rit.* *pp* *ppp*

481

S.Vla. *morendo*

Vln. I *morendo*

Vln. II *morendo*

Vla. *morendo*

Vc. *morendo*

Cb. *morendo*



