

# *Ørbækiana II*

*Suite for strykere*

*Vl. I , II , III , vla, vlc, k-bass*

av

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*Komponert beg.av 2008*



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# Ørbækiana II

## Suite for strykere

Vl. I - II - III, vla, vlc, k.bass

Musikklæreren og komponisten Hans Børre Ørbæk (1909-79) komponerte en rekke pentatone melodier for barneskolen. I tillegg komponerte han operaer, også for barn. Mange av disse sanger ble utgitt på Edition Lyche i små hefte som "Gå i Skoge" og andre. Mange som har vært elev på Steinerskoler i Norge og de andre nordiske landene husker de karakteristiske og iørefallende melodier godt, men også i vanlige folkeskoler og barnehager kunne man treffe på "Nappe nappe bjørneskinn", "Svartan hest" og andre spenstige "Ørbækianere". I dag er de beste sangene samlet i boken "Løvevisa" og utgitt på Edition Lyche

For syv år siden fikk jeg ideen å komponere en suite for strykeorkester til skolebruk over disse sanger. Det ble bare en enkelt sats, nettopp over Nappe, nappe... Siste år tok jeg opp tanken igjen, og nå er det opp! Det var krutt i de fleste melodier og det hele ville ikke ta slutt før jeg hadde laget tre suiter, en for juniororkester (I), en for viderekomne elever (II) og en på student, eller proff-nivå.

Foreliggende suite er altså nr II. Opprinnelig var det ikke tenkt en egen bratsjstemme men bare en alternerende til vl.III såfremt man er så heldig å ha en sådan person/gruppe i sitt orkester, men bratsjen ville med likevel og gjorde seg selvstendig underveis. Derfor denne litt uvanlige besetningen vl. I-III, vla, vlc, k-bass. Tittlene er ofte sammensatte, dvs. det forekommer motiver fra to ulike melodier i hver sats.

### Ørbaekiana Suite for strings

The norwegian composer Hans Børre Ørbæk (1909-79) composed songs and small operas for children. They are still in use in several Waldorfschools in Scandinavia and Germany, but also in other public schools and kindergarden too.

This second suite is ment for a more experienced student orchestra, and it is for three violin groups, viola, violoncello and doublebass. In the first mouvement there is an advanced solo for two celloes. The most mouvement have double titles because they contain motives from two different songtitles.

It also exists two other suites, Ørbækiana I and III, one for smaller children and one for a semiprofessional string orchestra.

Holger Arden  
Bjørnemyr april 2008

# I

## Du kinna

Holger Arden

Introduction  $\text{♩} = 112$

Musical score for the first system of 'Introduction'. The score is in 3/4 time with a key signature of one sharp (F#). It features six staves: Violin 1, Violin 2, Violin 3, Viola, Cello, and Double Bass. Violin 1 has a melodic line starting with a half note G4, marked *mp*. Violin 2 and Violin 3 play a rhythmic accompaniment of eighth notes, marked *pp*. Viola has a melodic line starting with a half note G3, marked *p*. Cello plays a rhythmic accompaniment of eighth notes, marked *p*. Double Bass plays a rhythmic accompaniment of eighth notes, marked *p* and *pizz.*



Musical score for the second system of 'Introduction'. It features six staves: Violin 1, Violin 2, Violin 3, Viola, Cello, and Double Bass. Violin 1 has a melodic line starting with a half note G4, marked *p*. Violin 2 and Violin 3 play a rhythmic accompaniment of eighth notes, marked *ppp*. Viola has a melodic line starting with a half note G3, marked *pp*. Cello plays a rhythmic accompaniment of eighth notes, marked *pp*. Double Bass plays a rhythmic accompaniment of eighth notes, marked *pp*. A first ending bracket is shown above the Violin 1 staff, starting at measure 7 and ending at measure 10.

14 *accel.* 2

Vln. 1 *mp* *accel.*

Vln. 2 *pp* *accel.*

Vln. 3 *pp* *accel.*

Vla. *pp* *accel.*

Vc. *p* *accel.*

D.B. *p*

21 *ff*

Vln. 1 *ff*

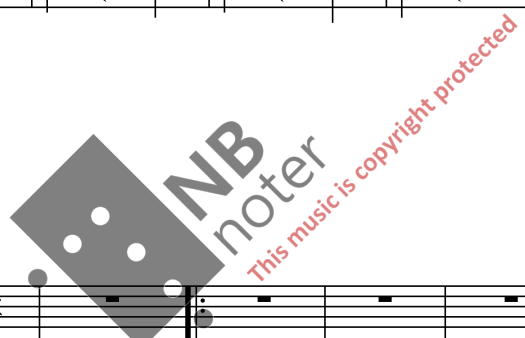
Vln. 2 *f*

Vln. 3 *f*

Vla. *f*

Vc. *f*

D.B. *f* arco



3

30

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

D.B.

4

38

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

D.B.

46

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vla. *p*

Vc. *pizz.*

D.B. *p*

5

54

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3 *pp*

Vla. *pp*

Vcl. 1 *solo* *mf*

Vcl. 2 *solo* *mf*

Vc. *altri* *p*

D.B. *pizz.* *p*

6

61

Vln. 1

Vln. 2

Vln. 3

Vla.

Vlc. 1

Vlc. 2

Vc.

D.B.

70

Vln. 1

Vln. 2

Vln. 3

Vla.

Vlc. 1

Vlc. 2

Vc.

D.B.

80

Vln. 1

Vln. 2

Vln. 3

Vla.

Vlc. 1

Vlc. 2

Vc.

D.B.

*mf*

*f*

*mf*

*f*

*mf*

arco

*mf*

*p*

*p*

arco

arco



90

9

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

D.B.

pizz.

*p*

pizz.

*p*

pizz.

*p*

pizz.

*p*



10 *rit.*

100

Vln. 1 *mp*

Vln. 2 *pp*

Vln. 3 *pp* arco

Vla. *pp* arco

Vc. *pp* arco

D.B. *pp*

11

108

Vln. 1 *p* *rit.*

Vln. 2 *p*

Vln. 3 pizz.

Vla. pizz.

Vc. pizz. *p*

D.B. *p*

arco *pp*

117

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

D.B.

arco

pp

pizz.



# II Sol og reinfann

Largo  $\text{♩} = 52$

Violin 1 *mp*

Violin 2 *mp*

Viola *p* *pp*

Cello *pp* *pp*

Double Bass *pp* *pp*

Vln. 1 *mp* solo 1

Vln. 2 *mp* solo

Vln. 1 *pp* *mp*

Vln. 2 *pp* *mp*

Vla. *pp* *mp*

Vc. *pp* *p*

D.B. *pp* *p*

16

2

Vln. 1

Vln. 2

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*mf*

*mf*

*pp*

*pp*

*pp*

*ppp*

*ppp*

*ppp*

24

3

Vln. 1

Vln. 2

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*mp*

*mp*

*p*

*mp*

*p*

*p*

*p*

*p*

*p*

31

Vln. 1

Vln. 2

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*f*

*f*

*mf*

*mf*

*mf*

*mp*

*mf*

*mp*

*mp*

*p*

*mp*

*p*

4

39

Vln. 1

Vln. 2

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*mf*

*mf*

*mf*

Musical score for measures 47-52, featuring Vln. 1, Vln. 2, Vla., Vc., and D.B. The score includes dynamic markings such as *p*, *pp*, and *rit.* across various staves.

Measure 47: Vln. 1 and Vln. 2 play sustained notes with a *p* dynamic. Vla. has a sustained note with a *p* dynamic. Vc. and D.B. have a sustained note with a *p* dynamic.

Measure 48: Vln. 1 and Vln. 2 play moving lines with a *p* dynamic. Vla. has a sustained note with a *p* dynamic. Vc. and D.B. have a sustained note with a *p* dynamic.

Measure 49: Vln. 1 and Vln. 2 play moving lines with a *p* dynamic. Vla. has a sustained note with a *p* dynamic. Vc. and D.B. have a sustained note with a *p* dynamic.

Measure 50: Vln. 1 and Vln. 2 play moving lines with a *p* dynamic. Vla. has a sustained note with a *p* dynamic. Vc. and D.B. have a sustained note with a *p* dynamic.

Measure 51: Vln. 1 and Vln. 2 play moving lines with a *p* dynamic. Vla. has a sustained note with a *p* dynamic. Vc. and D.B. have a sustained note with a *p* dynamic.

Measure 52: Vln. 1 and Vln. 2 play moving lines with a *pp* dynamic. Vla. has a sustained note with a *pp* dynamic. Vc. and D.B. have a sustained note with a *pp* dynamic.



# III Vi seiler

*Vivace con anima*

Violin 1 *mp*

Violin 2 *p*

Violin 3 *p*

Viola *p*

Cello *p*

Double Bass

Vln. 1 *mf*

Vln. 2 *mp*

Vln. 3 *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*





32

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

D.B.

*mp*

*pp*

*pp*

*pp*

*pp*

40

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

D.B.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

48

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

D.B.

5

1. 2.

*mp* GP *mf*

*ff*

pizz. *f*

*f*

56

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

D.B.

6

*pp* *mf*

*pp*

*p*

*p*



80

8

Vln. 1 *f* *f* *f* *ff*

Vln. 2 *p*

Vln. 3 *p* *f* *p* *f* *p*

Vla. *p* *f* *p* *f* *p*

Vc. *p* *f* *p* *f* *p*

D.B. *p* *f* *p* *f* *p*

*pizz* *arco* *pizz* *arco*

88

9

Vln. 1 *mp*

Vln. 2 *mf*

Vln. 3 *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

96 10

Vln. 1 *ff*

Vln. 2 *ff*

Vln. 3 *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

*mp*

104 11

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vla. *p*

Vc. *p*

D.B. *p*

112

Vln. 1 *mf*

Vln. 2 *mp*

Vln. 3 *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

120

Vln. 1 *ff* *mf*

Vln. 2 *f*

Vln. 3 *f*

Vla. *f*

Vc. *f*

D.B. *f*

13

128

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

D.B.

*p*

*mp*

*p*

*p*

*p*

*p*



14

136

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

D.B.

*pp*

*pp*

*pp*

*pp*

144

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

D.B.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

15

152

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

D.B.



# IV Karamella og Barrabarra bamba

*Commodo*

Violin solo

*con sord*

*mf*

Violin 1

*con sord*

*pp*

Violin 2

*con sord*

*pp*

Violin 3

*con sord*

*pp*

Viola

*con sord*

*pp*

Cello

*con sord*

*pp*

Double Bass

*con sord*

*pp*

Vln.

*mp*

*mf*

Vln. 1

*pp*

Vln. 2

*pp*

Vln. 3

*pp*

Vla.

*pp*

Vc.

D.B.

19

Vln. *p* *mf*

Vln. 1 *mf* *pp*

Vln. 2 *mp* *pp*

Vln. 3 *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

D.B. *mp* *pp*

28

Vln. *rit.* *Fine* *Vivace*

Vln. 1 *mp* *Fine*

Vln. 2 *dim* *Fine* *f*

Vln. 3 *dim* *Fine*

Vla. *dim* *Fine* *f*

Vc. *Fine* *f*

D.B. *Fine* *f*

35

Vln. 1 *mp*

Vln. 2 *f*

Vln. 3 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

D.B. *p* *f*

41

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *p*

Vla. *mp*

Vc. *mp*

D.B. *mp*

47 5 *rit.*

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vla.

Vc.

D.B.

53 *tempo I* D.C. al Fine

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3 *pp*

Vla. *>pp*

Vc. *pp*

D.B. *pp*

D.C. al Fine

D.C. al Fine

D.C. al Fine

D.C. al Fine

D.C. al Fine

# V Halevisa (coda)

*sul IV*

Violin 1 *f*

Violin 2 *f*

Violin 3 *f*

Viola *f*

Cello *f*

Double Bass *f*

6 1

Vln. 1 *ff*

Vln. 2 *simile* *mf*

Vln. 3 *simile* *mf*

Vla. *simile* *mf*

Vc. *simile*

D.B. *simile*

13  
Vln. 1  
Vln. 2  
Vln. 3  
Vla.  
Vc.  
D.B.

19  
Vln. 1  
Vln. 2  
Vln. 3  
Vla.  
Vc.  
D.B.

*Meno*

*a tempo*

26

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

D.B.

1. 2.

*p*

*pizz.*

*arco*

*f*

3

33

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

D.B.

*meno*

4

*f*

*p*

*pizz.*

*arco*

Vln. 1  
41

Vln. 2  
41

Vln. 3

Vla.

Vc.  
arco

D.B.

*f*

*f*

*pp*

*pp*

*f*

*f*

Vln. 1  
48

Vln. 1  
48

Vln. 2  
48

Vln. 3

Vla.

Vc.

D.B.

*meno*

*f*

*p*

*pp*

*p*

*p*

*pp*

*p*

*p*

*p*

*p*



56 **6** *solo* *mf* *rit.*

Vln. 1

Vln. 2 *dim* *pp* *rit.*

Vln. 3 *dim* *pp*

Vla. *dim* *pizz.* *pp*

Vc. *pizz.*

D.B. *pizz.*

64 **7**

Vln. 1

Vln. 1 *altri* *ff*

Vln. 2 *ff*

Vln. 3 *ff*

Vla. *ff*

Vc. *arco* *pp* *ff*

D.B. *arco* *pp* *ff*

71

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

D.B.

*ff*

*ff*

*ff*

Meno

78

Vln. 1

*solo mf*

*mp*

*rit.*

Vln. 1

*altri pizz. p pp*

Vln. 2

*solo mf mp*

Vln. 2

*altri pizz. p pp*

Vln. 3

*pizz. p pp*

Vla.

*pizz. p pp*

Vc.

*pizz. p pp*

D.B.

*p pp*

*tempo I*

87

Vln. 1

87

Vln. 1

*ff*

arco

rit.

Vln. 2

87

Vln. 2

*ff*

arco

rit.

Vln. 3

87

Vln. 3

*ff*

arco

Vla.

87

Vla.

*ff*

arco

Vc.

87

Vc.

*ff*

arco

D.B.

87

D.B.

*ff*

arco