

MARTIN LUTHER KINGS HIMMELFERD



TEKST: ALFRED HAUGE

MUSIKK: NILS HENRIK ASHEIM

BESETNING

2 trompeter
2 tromboner
3 horn
euphonium
tuba

2 slagverkere *

orgel (positiv)

2 fioliner
bratsj
cello

GUTTEKOR

KOR I (kammerkor - SATB)
KOR II (hovedkor - SATB)

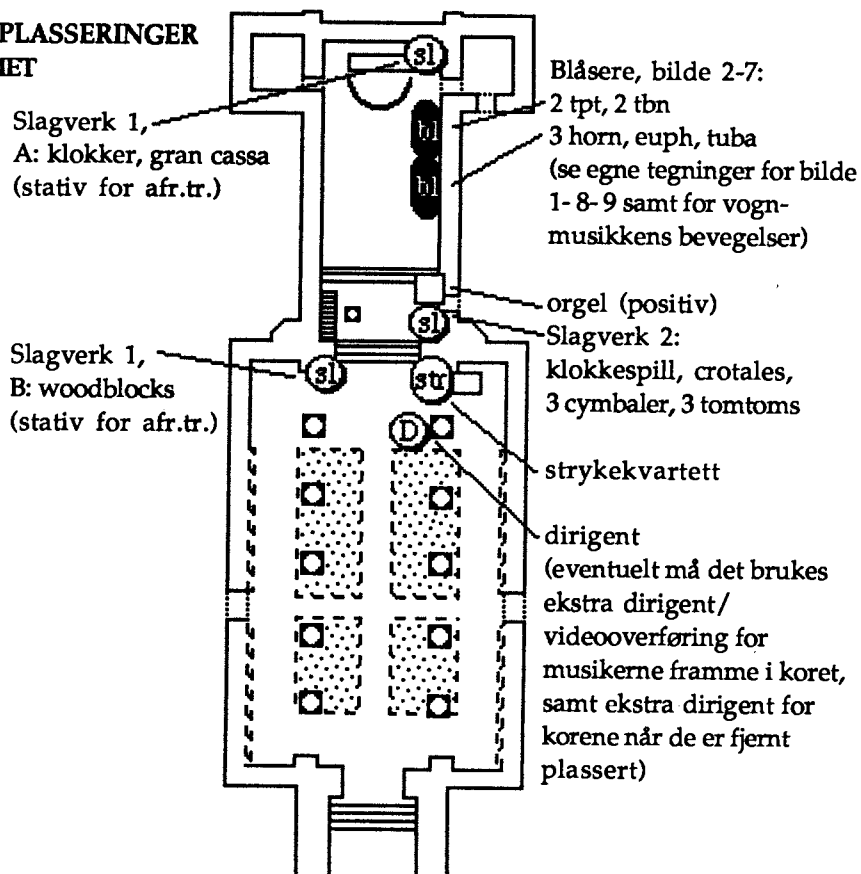
3 skuespillere
2 eller flere dansere

INSTRUMENTENES Plasseringer I ROMMET

Skissen viser hvordan instrumentene har vært plassert ved framførelser i Stavanger Domkirke.

Korene har ingen faste plasseringer, men blir brukt dramaturgisk, i bevegelse i rommet.

Blåserne blir også omplassert i løpet av verket. "Vogngruppen" (3 horn, euphonium, tuba og afr.trommer) skal dessuten gå mens de spiller.



* slagverk 1:

3 klokker (eller metallstykker. De skal være stemt i G-A-H, eller noe lignende som passer til tonaliteten G-dur.)
3 afrikanske trommer (en eller annen type trommer som musikeren spenner på seg ved hjelp av seler)
bongos
gran cassa (bilde 4)
2 woodblocks

slagverk 2:

3 tomtoms
3 cymbaler
klokkespill
wind chimes
crotales (2 oktaver)
bongos

TEGNFORKLARINGER

X = "spoken" - talte noter
X = "whisper" - hviskede noter

OM REGIEN

Bak i partituret står en regi-plan regi for kor og instrumenter, slik stykket er blitt utført i Stavanger Domkirke. Dette er en skisse, som kan brukes som grunnlag for en fullstendig utarbeidet regi. Skissen er utarbeidet av Nils Henrik A. og viser hvordan musikken i utgangspunktet er tenkt projisert utover rommet.

Skuespillernes plassering og bevegelser i rommet er ikke berørt i denne skissen, men jeg vil likevel foreslå følgende plasseringer i tillegg til en grunn-posisjon foran i kirken (for bilde 2, 4, 5, 6, 7):
Ouvertyren: skuespillerne står med maksimal avstand innbyrdes.
Den haltende marsjen: skuesp. står sammen med det respektive talekoret de leder

Swing low: Skuespillerne står nede på gulvet, med god avstand for å tydeliggjøre at teksten beveger seg på flere plan

Pastor Ralph Abernathys bønn: skuespiller står nede på gulvet

Bilde 9, resitativ: Skuespillerne starter foran på høyre og venstre side og på midten, og går langsomt nedover sideganger og midtgang under hele resitativet (begynner å gå ved "for frå hin dag...").

Det finnes mange mulige løsninger på dansernes rolle. Dette overlates til koreografen.

Kilder for Negro Spirituals:

T.T. Ratcliff: News Chronicle Song Book, London 1935

Johnson & Rosamond: The book of American Negro Spirituals, Viking Press, New York 1940

Verket er bestilt av Stavanger Domkirke med støtte fra Norsk Kulturråd

Total durata: ca. 75 min.

Partituret er i C

"Libretto til ballade over temaet: MARTIN LUTHER KINGS HIMMELFERD". Dette er overskriften over Alfred Huges dikt, for første gang offentliggjort i samlingen "Det Evige Sekund" (1970). Helt fra begynnelsen gikk Hauge med planer om å få laget et kirkespill eller en kirkeopera av dette materialet. I 1984 fikk jeg i oppdrag av Stavanger Domkirke å sette musikk til, og møtte dikteren flere ganger for å diskutere verket. Den videre utarbeidelsen gikk over flere år, og dessverre fikk Hauge selv aldri oppleve "Himmelferden" realisert. Arne Hadland og Stavanger Domkirkes kor påtok seg det store løftet å urframføre verket, og det fant sted i november 1990.

Det er vanskelig å finne en passende betegnelse på stykket - kirkespill, kirkeopera, oratorium, requiem, kanskje kirkedrama. I tråd med Huges ønske blir den løpende teksten i sin helhet resitert, ikke sunget. Teksten er et dikt og ingen opera-libretto. "Fortellingen" dramatiseres ikke på konvensjonell måte. Jeg tenker meg skuespillernes, dansernes, korenes og musikernes regi som en slags bevegelige tablåer. Deres mål er å projisere diktet ut over et kirkerom.

Diktet er ispedd sitater fra Negro Spirituals. I denne formen framføres det også av skuespillerne - slik at den kraftige vekselvirkningen mellom de to språkene får stå urørt. I tillegg synger korene mer fullstendige spirituals. Da Alfred Hauge skulle tilrettelegge diktet for dramatisering besto hans arbeid særlig i å finne fram til et reservoar av slike spirituals. Jeg gjorde senere et utvalg av sangene, utfra dramatisk, musikalsk og tekstlige hensyn. Jeg har forsøkt å formidle det jeg oppdaget gjennom arbeid med de musikalske kildene: den opprinnelige, nakne Negro Spiritual - arbeidssangen, klagesangen - og dens utrolige, tidløse uttrykkskraft.

Korets sanger fungerer dels som kommentarer til skuespillernes tekst, dels lever de sitt eget selvstendige liv. Til tider tar de over scenen helt og holdent, som i hymnen "Roll, Jordan, roll" og i andre scener hvor sangen i seg selv blir den bærende kraft. Menneskene som synger trer da fram som levende aktører og forteller gjennom sangen sin egen historie, slik tekstene i spirituals tolker negerslavens hverdag sammen med religiøse forestillinger og symboler. Denne historie blir klangbunn for Huges fabel om Martin Luther Kings himmelferd.

Stykket handler om kampen for sosial rettferdighet, men også om døden - om å bli hentet før ens oppdrag på jorda er fullført. Martin Luther Kings drøm er den dag i dag ikke oppfylt, verken i hans eget land eller i resten av verden. Alfred Hauge tok imot oppfordringen til å handle, og førte engasjementet videre i sitt dikt. Måtte flammen holdes brennende.

Nils Henrik Asheim

INNHold

BILDE 1:

Ouvertyre (<i>instr.</i>)	6'00"	s. 1
There's no hiding place/Den haltende marsjen (<i>kor I og II</i>)	5'30"	s. 17

BILDE 2:

Himmel-musikken (<i>instr.</i>)	1'30"	s. 31
Keep in de middle ob de road (<i>guttekor, instr.</i>)	3'15"	s. 33
Vognmusikken (<i>instr.</i>)	4'30"	s. 45

BILDE 3:

Swing low, sweet chariot (<i>kor I, instr.</i>)	4'45"	s. 61
Tvilens musikk (<i>instr.</i>)	2'45"	s. 64
Vognmusikken (<i>instr.</i>)	1'0"	s. 68

BILDE 4

Himmel-musikken (<i>instr.</i>)	2'0"	s. 73
Roll, Jordan, roll (<i>TUTTI</i>)	7'30"	s. 76

BILDE 5

Himmel-intermesso (<i>instr.</i>)	2'0"	s. 111
Vognmusikken (<i>instr.</i>)	2'30"	s. 114
Tvilens musikk (<i>instr., kor I</i>)	2'0"	s. 119

BILDE 6

Heav'n (<i>guttekor, kor I, instr.</i>)	1'30"	s. 127
Himmel-musikken (<i>TUTTI</i>)	4'45"	s. 133
Martin Luther Kings valg (<i>instr., kor</i>)	4'0"	s. 151

BILDE 7

Resitativ (<i>instr.</i>)	2'0"	s. 159
Vognmusikken (<i>TUTTI</i>)	2'15"	s. 161

BILDE 8

Pastor Ralph Abernathys bøn ved fattigmarsjen mot Washington (<i>TUTTI</i>)	2'45"	s. 183
Ouvertyren (<i>kor I og II, instr.</i>)	3'30"	s. 187

BILDE 9

Resitativ (<i>kor I og II, instr.</i>)	2'15"	s. 207
Little David, play on your harp (<i>guttekor</i>)	1'45"	s. 213

BILDE 1

Det small eit skot i Memphis, Tennessee.
Straks var Martin Luther Kings sjel frå kroppen løyst og fri.
Ho stelte seg ved sida og såg dei bar han vekk

Å gråt, klage og skrekk!

Kjære svarte systrar, kjære svarte brør,
Eg skal bli hos dykk heretter just som eg var det før.
Det er gjenger på himmeriks dør.
The trumpet sounds within my soul,
I ain't got long to stay there.

*Boatman, boatman, row one side!
Can't get to heav'n against wind and tide.
I: There's no hiding place down here :|*

*Went to the rocks for to hide my face.
Rocks cried out: "No hiding place!"
I: There's no hiding place down here :|*

Lang var våre fedrars ferd frå Afrikas jungel og hit,
vår svarte far, vår svarte mor har træla for Massa Kvit.
Nobody knows the trouble I see
Nobody knows my sorrow.

Vi marsjerte for vår fridom, vi har kjempa for vår rett,
for liv, framtid og menneskeverd. Den kampen var
aldri lett
But we shall overcome, we shall overcome some day.
Deep in my soul I do believe,
we shall overcome some day.



BILDE 1

OUVERTYRE

$\text{♩} = 60$

1. Det small eit skot i Memphis, Tennessee. 2. Straks var Martin Luther Kings sjel frå kroppen løyst og fri.

3. Ho stelte seg ved sida og såg dei bar han vekk. 1, 2 og 3: Å gråt, klage og skrekk!

Slagr. 1: Woodblocks mf

Slagr. 2: Tom-toms p

wbl 4 trem.

t.t. f

wbl 7 f

t.t. p

org. p

vn.1 p

vn.2 p

vla. p

vlc. p

Orgelstemmen i denne satsen spilles med "overdreven" legato (tonene ligger over kvarandre)

A

1 2
tpt. 1 2

1 2
tbn

1 2
Horn

3
Euph

Tub

w.bl.

t.-t.

org

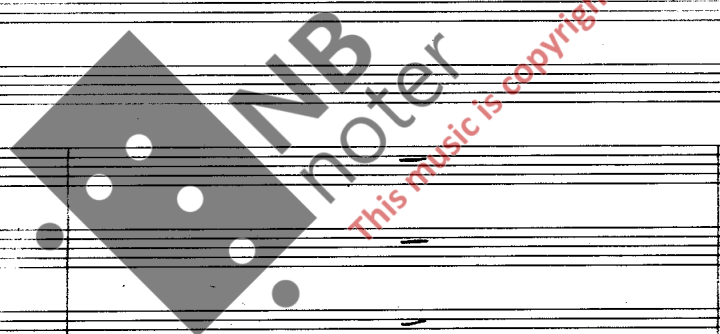
vn.1

vn.2

vla

vlc

12



B

15

Handwritten musical score for measures 15-17. The score includes a vocal line with lyrics and a piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes and triplets. Dynamics include 'f' (forte) and 'fz' (forzando).

18

Handwritten musical score for measures 18-20. The score includes a vocal line with lyrics and a piano accompaniment. The piano part continues with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include 'f' (forte).

21

Musical score for measures 21-23. The score includes piano and violin parts. The piano part features chords and arpeggiated figures. The violin part has a melodic line with slurs and accents. A large watermark 'NB noter' is visible across the middle of the page.

24

Musical score for measures 24-26. The score includes piano and violin parts. The piano part features chords and arpeggiated figures. The violin part has a melodic line with slurs and accents. A large watermark 'NB noter' is visible across the middle of the page.

Handwritten musical score for measures 27-29. The score is written on 36-line staves. It includes a piano introduction with a forte (*f*) dynamic. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. A large watermark "NB noter" is visible across the middle of the page, with the text "this music is copyright protected" written diagonally below it.

Handwritten musical score for measures 30-32. The score continues on 36-line staves. It features a piano introduction with a forte (*f*) dynamic, followed by a section marked *ff* (fortissimo). The notation includes complex rhythmic patterns, such as triplets and sixteenth-note runs. A large watermark "NB noter" is visible across the middle of the page, with the text "this music is copyright protected" written diagonally below it.

33

Musical score for measures 33-35. The score includes staves for strings, woodwinds, brass, and piano. Dynamics include *mf* and *f*. A large **D** is written in a box at the end of the section.

36

Musical score for measures 36-38. The score includes staves for strings, woodwinds, brass, and piano. Dynamics include *f* and *fp*. A large **D** is written in a box at the end of the section.

39

Handwritten musical score for measures 39-41. The score consists of 11 staves. The top staff is a treble clef with a 4/4 time signature. The second staff is a bass clef. The third staff is a tenor clef. The fourth staff is a bass clef. The fifth staff is a treble clef. The sixth staff is a bass clef. The seventh staff is a tenor clef. The eighth staff is a bass clef. The ninth staff is a treble clef. The tenth staff is a bass clef. The eleventh staff is a tenor clef. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *f*, *dim.*, and *mp*.

42

Handwritten musical score for measures 42-44. The score consists of 11 staves. The top staff is a treble clef with a 4/4 time signature. The second staff is a bass clef. The third staff is a tenor clef. The fourth staff is a bass clef. The fifth staff is a treble clef. The sixth staff is a bass clef. The seventh staff is a tenor clef. The eighth staff is a bass clef. The ninth staff is a treble clef. The tenth staff is a bass clef. The eleventh staff is a tenor clef. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *f*.

E

45

Musical score for measures 45-47. The score includes multiple staves for piano and guitar. Measure 45 starts with a treble clef and a 7/8 time signature. The piano part features a melodic line with eighth notes and quarter notes. The guitar part has a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include 'f' (forte) and 'f.' (fornissimo).

48

Musical score for measures 48-50. The score continues with piano and guitar parts. Measure 48 begins with a treble clef and a 7/8 time signature. The piano part has a melodic line with dynamics 'mp' (mezzo-piano) and 'mf' (mezzo-forte). The guitar part features a rhythmic pattern with triplets and sixteenth notes. Dynamics include 'f' (forte) and 'p' (piano).

51 $b7$

mf

f

f #

f

f

f

f

f

f

f

f

54

p

mf

f

f

f

f

f

f

f

f

f



F

57

57

58

59

60

p

mf

pp

trém.

60

61

62

63

f

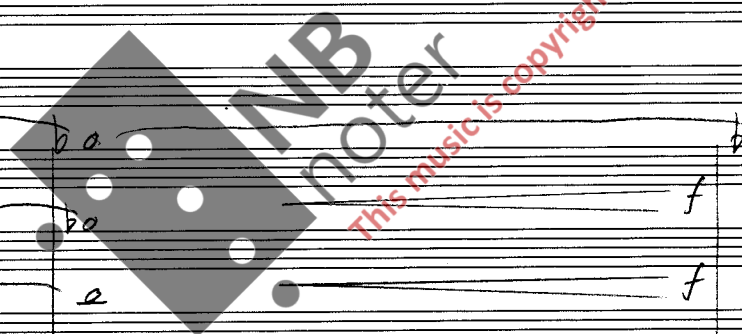
mf

pp

63

G

66



69

Handwritten musical score for measures 69-71. The score includes a grand staff with piano and keyboard parts, and a bass line. Dynamics include mp, p, mf, and mf. There are various musical notations such as slurs, accents, and fingerings.

72

Handwritten musical score for measures 72-74. The score includes a grand staff with piano and keyboard parts, and a bass line. Dynamics include mp, mf, and mf. There are various musical notations such as slurs, accents, and fingerings.

H

75

Musical score for measures 75-77. The score is written for a grand staff (treble and bass clefs) and includes piano accompaniment. The music features a melodic line with triplets and dynamic markings such as *mp*, *p*, *sim.*, and *pp*. The piano part consists of chords and arpeggiated figures.

78

Musical score for measures 78-80. This section is characterized by dense, rapid sixteenth-note passages in the upper staves, with dynamic markings including *pp*, *f*, and *dim.*. The piano accompaniment continues with chords and arpeggios. A large watermark 'NB noter' is overlaid on the score, along with the text 'This music is copyright protected'.

81

pp mp pp pp mp pp mp pp mp pp mp pp mp

dim. dim. dim. 5 dim. 5

NB noter
This music is copyright protected

84

p p pp

I

NB noter
This music is copyright protected

87

Handwritten musical score for measures 87-91. The score includes a grand staff with treble and bass clefs, and a piano part with a grand staff. The piano part includes a bass line with notes and rests, and a treble line with chords and accidentals. Dynamics like 'p' and 'pp' are present.

92

Handwritten musical score for measures 92-93. The score includes a grand staff with treble and bass clefs, and a piano part with a grand staff. The piano part includes a bass line with notes and rests, and a treble line with chords and accidentals. Dynamics like 'pp' are present.

Det small eit skot i Memphis, Tennessee Straks var Martin Luther Kings sjel frå kroppen løyst og fr

Handwritten musical score for measures 94-95. The score includes a grand staff with treble and bass clefs, and a piano part with a grand staff. The piano part includes a bass line with notes and rests, and a treble line with chords and accidentals. Dynamics like 'pp' are present.

Ho stelte seg ved sida og såg dei bar han vekk.

Å gråt, klage og skrekk!

Handwritten musical score for the first system, including staves for vocal line and piano accompaniment.

Swing low, sweet chariot, coming for to carry me home!

slagr. 2 crotales

pp

Handwritten musical score for the second system, including staves for vocal line, piano accompaniment, and crotales.

Kjære svarte systrar, kjære svarte brør,

Eg skal bli hos dykk heretter just som eg var det før.

Handwritten musical score for the third system, including staves for vocal line, piano accompaniment, and crotales.

Det er gjenger på himmeriks dør.

The trumpet sounds within my soul,

I ain't got long to stay there.

Handwritten musical score for the fourth system, including staves for vocal line and piano accompaniment.

N.SP.: THERE'S NO HIDING PLACE / DEN HALTENDE MARSJEN

$\text{♩} = 116 (\text{♩} = 58)$

gruppe a (venstre) S A T B

KOR I (negro spiritual) S A T B

TB (c.b.c.)

skuesp. 1

KOR II SA

skuesp. 2

KOR II TB

7

a

KOR I

solo b

TB

p

pp (c.b.c.)

T: row

Can't get to heav'n against wind and tide

Boat - man, boat - man, row one side!

12

a

I

b

one side 'gainst wind and tide

Boat - man, boat - man, row one side!

17

a

I

b

A-solo: row - a -

pp row one side 'gainst

Can't get to heav'n against wind and tide.

22

a *mp* wind and tide. *pp* T: There's

b *p* TB: Boat - man, boat - man, row one side! Can't get to heav'n against

27 **A**

a S: There's no hi - ding place down here. *pp* (whisper)

b wind and tide. *pp* (c.b.c.)

* Takte noter (*) skal i denne sætten klinge som en naturlig forlængelse af sangen.

skuesp-1

KOR II SA

skuesp-2 (cirka rytme:) *pp*

KOR II TB skuespiller, Lang var våre fedrars ferd frå Afrikas jungel og hit,

kor: *pp* Lang var våre fedrars ferd, Lang var våre fedrars ferd frå (Som et mylder - ikke synkronisert)

32

a S: There's *pp* A: There's

b T: There's B: There's

B-solo: row one side

sk. II TB

sk. II TB

whisper

Afrikas jungel og hit, frå Afrikas jungel og hit, frå Afrikas jungel og hit,

B

37 no hi - ding place

mf *p* *A-solo: row*

no hi - ding *B: Boat - man, boat - man, row one side!* Can't get to heav'n against

sk *skuesp:* Lang var våre fedrars ferd Lang var våre fedrars ferd

KOR: p Lang var våre fedrars ferd, Lang var våre fedrars ferd

42 wind and tide.

Solo: row *Solo: row -*

S: There's
T: There's
B: There's

Boat - man, boat - man, row one side! Can't get to heav'n against wind and tide.

frå Afrikas jungel og hit,

frå Afrikas jungel og hit, frå Afrikas jungel og hit,

C

47 *mf*

S no hi - ding place down Boat - man, boat - man, row one side!

A *(c.b.c.)*

T no hi - ding place down here. *(c.b.c.)*

B

KOR I *mf*

S-solo: hi - *(whisper)*

S hi - ding place down here.

A *(whisper)*

T *(whisper)*

B

sk *f* skuespiller: vår

f Lang var våre fedrars ferd frå Afrikas jungel og hit,

(synkront) *f* Lang var våre fedrars ferd frå Afrikas jungel og hit,

52

S: [Can't get to heav'n against wind and tide.

A: [Can't get to heav'n against wind and tide.

T: [Can't get to heav'n against wind and tide.

B: [Can't get to heav'n against wind and tide.

There's

KORI

S: [Can't get to heav'n against wind and tide.

A: [Can't get to heav'n against wind and tide.

T: [Can't get to heav'n against wind and tide.

B: [Can't get to heav'n against wind and tide.

row -

B: Boat - man, boat - man, row one side! Can't get to heav'n against

sk. svarte far, vår svarte mor har træla! har træla! træla for Mas - sa Kvit.

IIA svarte far, vår svarte mor har træla! træla! træla for

sk. fra Afrikas jungel og hit.

57

S: There's no hi - ding place down here. row.

A: There's no hi - ding place down here. row.

T: There's no hi - ding place down here. row.

B: There's no hi - ding place down here. row.

one side

Boat - man, boat - man,

S: hi - ding place down here.

A: no hi - ding place down here.

T: no hi - ding place down here.

B: wind and tide.

pp

Mas - sa Kvit.

Lang var våre fedrars ferd Lang var våre fedrars ferd

Lang var våre fedrars ferd Lang var våre fedrars ferd



D

62

a one side no

I row one side! Can't get to heav'n against wind and tide.

b *S-solo: row* *mp* Boat - man, boat - man, row one side!

sk vår svarte far, vår svarte mor har træla har træla

II S vår svarte far, vår svarte mor har træla

sk Lang var våre fedrars ferd frå Afrikas jungel og hit,

II T Lang var våre fedrars ferd frå Afrikas jungel og hit,

67

a hi - ding There's no hi - ding

I one side There's no hi - ding

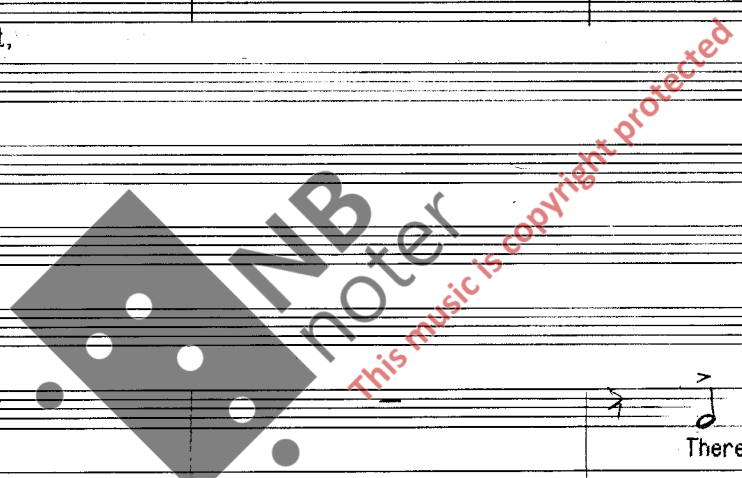
b *mp* Can't get to heav'n against wind and tide. *f* tide. *f* no

sk træla for Mas - sa Kvit.

II S træla træla for Mas - sa Kvit.

sk No - bo - dy knows the trouble I see, No - bo - dy

II T Lang var våre fedrars ferd frå



E

72

place row row There's There's There's

place row There's

place row There's

B. solo: Went to the rocks for to hide my face. Rocks cried out: "No hiding place!" There's *tutti*

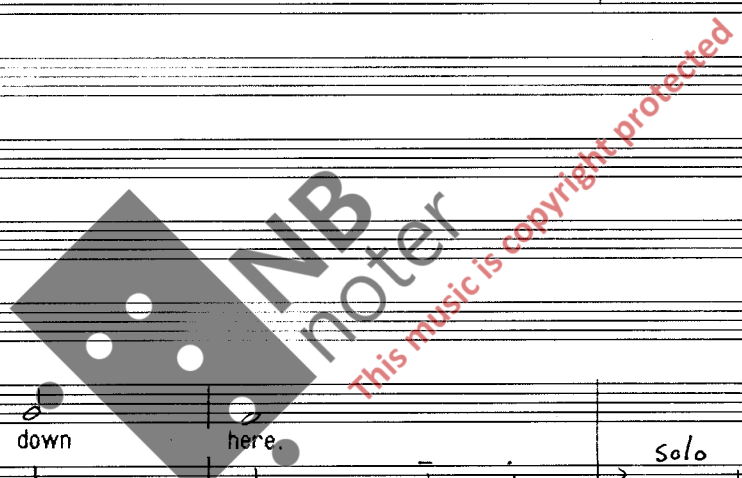
place down here. "No hiding place!"

place down here. "No hiding place!"

sk II SA II TB

knows my sorrow.

Afrikas jungel og hit,



77

no hi - ding place down here. *solo* *tutti* "No hi - ding place!"

no hi - ding place down Rocks *f* cried out: here.

Rocks cried out. "No hi - ding place!"

sk II SA II TB

KOR II SA + skuespiller: *f* Vi mar - sjer - te for vår fri - dom,

KOR II TB + skuesp.: *(hurtig:)* *f* Vi mar - sjer -

92

a

no There's no hi - ding place down
 for to hide my face. Rocks cried out: "No
 no There's no hi - ding place down

I

hide my face. Rocks cried out: "No hiding place!"

b

"No hiding place!" hi - ding
 "No hiding place!" hi - ding

II A

vi har kjem - pa for vår rett,

II B

vi har kjempa for vår rett, for liv,

97 **G**

a

hi - ding place down hi - ding place down
 hi - ding place down hi - ding place down

I

place down hi - ding place down here.
 place down hi - ding place down here.

sk.

skuespiller: (roligere)
 vi har kjempa for vår rett, for liv, framtid,

II A

bare kor:
 for vår rett,

II B

framtid, menneskeverd. for liv, framtid, menneskeverd.

H

102

f cried out: "No hi - ding place!" *p* Went to the rocks

mf cried out: "No hi - ding place!" *p* Went to the rocks

f *p* hi ding

Rocks cried out: "No hi - ding

Rocks cried out: "No

Boat - man, boat - man,

sk II menneskeverd. Den kampen var aldri lett. But we shall overcome.

S II *p* But we shall

II A II

107

ding place!" "No hi - ding place!"

for to hide my face. Rocks cried out: "No

to the rocks for to hide my face. Rocks cried out:

Boat - man, boat - man, row one side!

place!" "No hi - ding place!"

place!" Went to the rocks for to hide my face.

hi - ding place!" Went to the rocks for to hide

row one side! Can't get to heav'n against wind and tide.

we shall overcome some day. Deep in my soul I do believe, we shall overcome some day.

o - ver - come, But we shall o - ver - come,

But we shall But

I

(2. gang)

112

a

hi - ding place!" Went

"No hi - ding place!"

Can't get to heav'n against

b

"No hi

Rocks cried out: "No

my face. Rocks cried

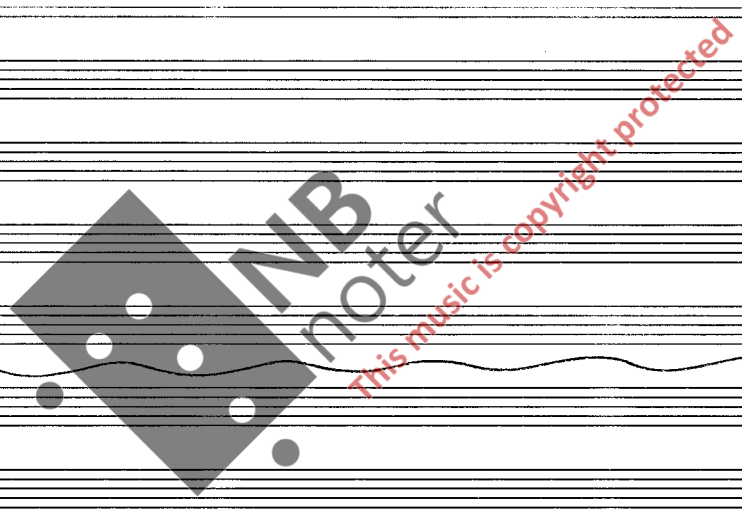
S

some day.

o - ver - come

But we shall

But we shall



117

1. KOR I

2.

S

o - ver - come

(lys klang)

Deep

in my soul

o - ver - come

pp

But we shall

122

J

(3. gang)

1. KOR I

2.

pp

pp

S

do be - lieve,

Deep

in my

o - ver - come,

we shall

o - ver - come

(4. gang)

ppp

ppp

The first system of music shows a vocal line with a wavy line indicating a melisma. The piano accompaniment consists of a simple rhythmic pattern of eighth notes. The dynamic marking is *ppp* (pianissimo).

S
II
A

soul

pp

o - ver - come

some day.

o - ver - come

some day.

The second system contains the lyrics "soul" and "o - ver - come" for both the vocal and piano parts. The piano accompaniment features a rhythmic pattern of eighth notes. The dynamic marking is *pp* (piano).

a
I
b

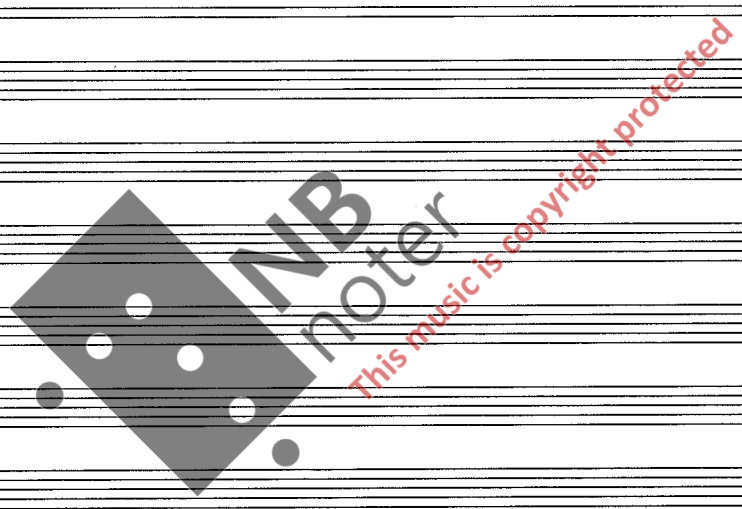
stop

S
II
A

pp

o - ver - come

The third system contains the lyrics "stop" and "o - ver - come". The piano accompaniment continues with the same rhythmic pattern. The dynamic marking is *pp* (piano).



BILDE 2

*I hear them angels a-calling loud,
keep in the middle ob the road.
They's a-waiting there in a great big crowd,
Keep in the middle ob the road.
I see them stand round the big white gate,
we must trabble along before we get too late,
for 't ain't no use for to sit down an wait,
Keep in the middle ob the road.*

*Den children, keep in the middle ob the road,
children, keep in the middle ob the road,
don't you look to the right,
don't you look to the left,
but keep in the middle ob the road!*

*I ain't got time fo'to stop and talk
Keep in the middle ob the road;
Kase de road am rough an'it's hard to walk,
Keep in de middle ob de road ;
I'll fix my eyes on de golden stair,
An' I'll keep on a-gwine till I git dar,
Kase my head am bound fo'de crown to w'ar
Keep in de middle ob de road*

Den chil'ren, etc...

*Com an'jine in de weary ban',
Keep in de middle ob de road;
Kase we bound fo' home in de happy land,
Keep in de middle ob de road;
Turn your back on dis world ob sin,
Knock at de door an' dey'll let you in,
Kase you'll nebber git such a chance ag'in,
Keep in de middle ob de road.*

Den chil'ren, etc...

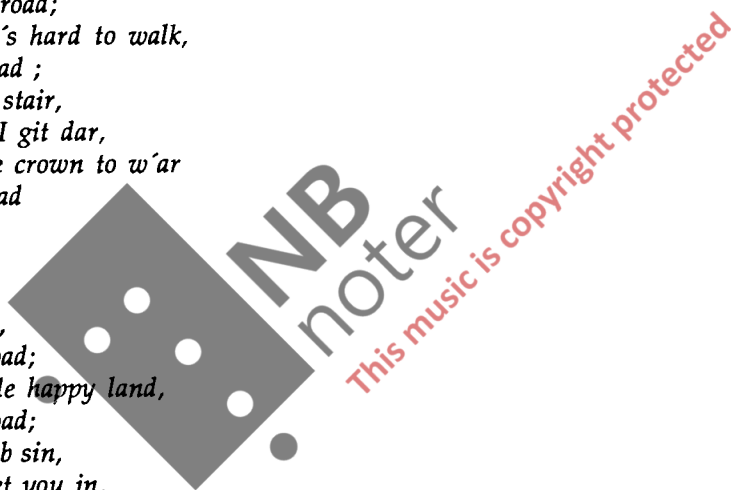
*Dis world am full ob sinful things,
Keep in de middle ob de road;
When de feet gets tired put on de wings,
Keep in de middle ob de road;
Ef you lay down on de road to die,
An'you watch dem angels in de sky,
You kin put on wings an' git up an' fly,
Keep in de middle ob de road.*

*Den children, keep in the middle ob the road,
children, keep in the middle ob the road,
don't you look to the right,
don't you look to the left,
but keep in the middle ob the road!*

*I Himmeriks rike spurdest fort det som var hendt.
Straks er gylne vogner for flammehestar spent.
Engelen Gabriel set beisel på, triv taum i hand.
Kring hjula frasar stjerner som moreld i straum ved strand.
Keep in the middle ob the road!*

*Det har hast med å bringa denne verdige gjest,
heim, svarte sysken, heim til fest.
Små-englar, fjelga dykkar fjører!
St.Peter, opna himmeriks dører!*

*Set kolvane i gang! Alle klokker , ring!
Snart gullvogner og flammehestar fører
hit inn vår svarte broder, pastor Martin Luther King!*





NB
noter

This music is copyright protected

A

19

1 Tpt

2 Tpt

1 slagn

2 slagn

org

vn1

vn2

vla

vlc

25

31

B

KEEP IN DE MIDDLE OB DE ROAD

37

Trpt. 1 mp

Trpt. 2 mp

1 AFR. TROMMER

2 KLOKKESPIEL

Org.

skue-sp. I Himmeriks rike spurdest fort det som var hendt.

GUTTEKOR

sepran 1

sepran 2

vn.1

vn.2 p

vla. pizz. mf

vcl

Horn 1, 2, 3

Tuba

Enph.

"VOGN-MUSIKKEN": HORN 1, 2, 3, EUPHONIUM, TVBA, SLAGV. 1 (AFR. TROMMER)

38

Trpt. 1

Trpt. 2

Org.

sk. (whisper) Straks er gylne vogner for flammehestar spent.

GUTTEKOR

Keep in de middle ob de road

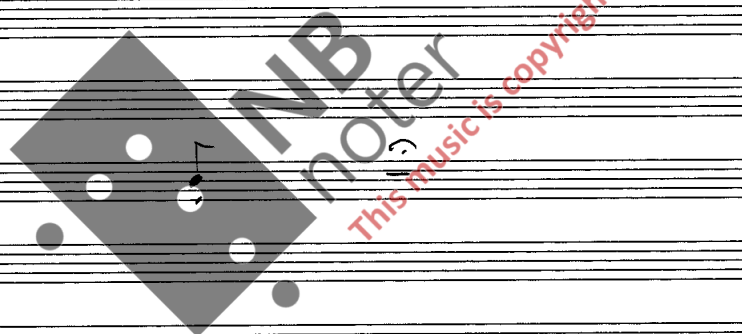
(whisper) Keep in de middle ob de road

vn.1

vn.2

vla. p

vcl



39

1 Tp

2 Tp

sl. 2 klokkespill

mf dim. 5x

mf dim. 5x

ad lib. (damp)

pp

pp

mf

mf

mf

org

sk

Engelen Gabriel set beisel på, triv taum i hand.

G

KOR

vn1

vn2

vla

vlc

mp

mp

mp

mp



40

mf

mf

8'2'

Kring hjula frasar stjerner som moreld i straum ved strand.

cresc.

cresc.

cresc.

cresc.

1. tr

2. f

Horn 1

Horn 2

Africanske trommer

46

1 Tp

2

sl. 2 (klsp)

org

sk

G KOR

Keep in de middle ob de road. | see them stand roun'de big white gate, we must trabble a - long before we get too late, for 't

Keep in de middle ob de road. | see them stand roun'de big white gate, we must trabble a - long before we get too late, for 't

vn.1

vn.2

vln

vlc

mf

49

ain't no use for to sit down an wait, | Keep in de middle ob de road. Den chil' ren, keep in de middle ob de road,

ain't no use for to sit down an wait, | Keep in de middle ob de road. Den Chil' ren, keep in de middle ob de road,

REFR.

8

8

1. sfp

2. sfz

af. tr.

f

D

52

1 TP
2

klg

org

sk.

G KOR

Chil' ren, keep in de middle ob de road, Don't you look to de right, Don't you look to de left, But keep in de middle ob the road!

chil' ren, keep in de middle ob de road, Don't you look to de right, Don't you look to de left, keep in de middle ob the

Det har hast med å

vn.1

vn.2

vla

vlc

f

mf

f

55

bringa denne verdige gjest, heim, svarte sysken, heim til fest. Små-englar,

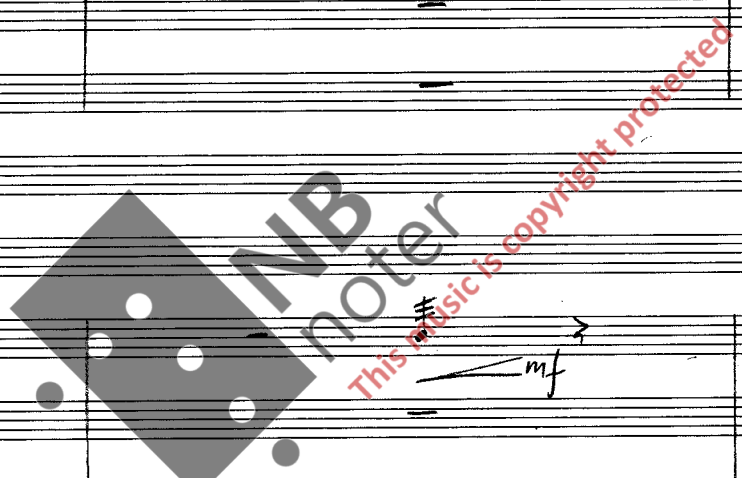
keep in de middle ob de road!

road! Keep in de middle ob de road. Keep in de middle ob de road. Keep in de middle ob de

mf

mf

f



E

58

1
Tp

2

klsp.

org

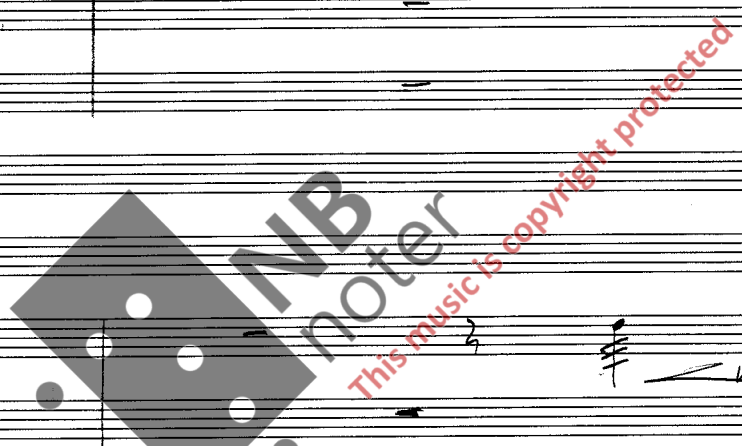
sk. fjelga dykkar fjører! St. Peter, opna himmeriks dører!

G
KOR
keep in de middle ob de road! ain't got time fo'to stop and talk Keep in de middle ob de road. Kase de
road. Keep in de middle ob de road. Keep in de middle ob de road.

vln.1
vln.2
vla
vlc

61

road am rough an'it's hard to walk. Keep in de middle ob de road. I'll fix my eyes on de golden stair, An' I'll
Keep in de middle ob de road. I'll fix my eyes on de golden stair, An' I'll



64

1 TP

2

klsp.

org.

sk.

G

KOR

keep on a- gwine till I git dar, Kase my head am bound fo'de crown to w'ar. Keep in de middle ob de road. Den

keep on a- gwine till I git dar, Kase my head am bound fo'de crown to w'ar. Keep in de middle ob de road. Den

vn1

vn2

vla

vlc

Horn 1

Horn 2

mf

arco

mf

fp

fp

fp

sfz

67

REFR.

chil' ren, keep in de middle ob de road, Chil' ren, keep in de middle ob de road, Don't you look to de right, Don't you look to de left, But

Chil' ren, keep in de middle ob de road, chil' ren, keep in de middle ob de road, Don't you look to de right, Don't you look to de left,

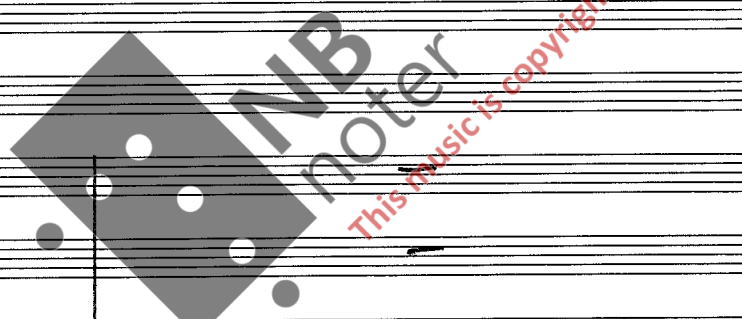
mp

cresc.

f

dim.

p



70

1 TP 2

klsp.

org.

sk.

G- KOR

Keep in de middle ob de road. keep in de middle ob de road! keep in de middle ob de road! keep in de middle ob de road!

keep in de middle ob the road! Keep in de middle ob de road. Keep in de middle ob de road.

Små-englar, fjelga dykkar fjører!

vn. 1 vn. 2 vba vlc H. 2/3 Euph. Tuba

afr. trommer: slagv. 2

G

73

St. Peter, opna himmeriks dører!

keep in de middle ob de road! keep in de middle ob de road! Com an' jine in de wea-ry ban',

road. Keep in de middle ob de road. Keep in de middle ob de road.

mf

fp

76

1. Tp. 2. Wsp. Org. Sk. G. KOR. vn.1. vn.2. vla. vlc.

mf *mf* *mf*

Keep in de middle ob de road!

Keep in de middle ob de road. Kase we bound fo' home in de hap- py land, Keep in de middle ob de road Turn
 keep in de middle ob de road. keep in de middle ob de

79

1. Turn your back on dis world ob sin, 1. Knock at de door an' dey'll let you in,

your back on dis world ob sin, Knock at de door an' dey'll let you in, Kase you'll nebbet git such a chance a' gin,
 road! Turn your back on dis world ob sin, Knock at de door an' dey'll let you in, Keep in de middle ob de

P *f* *P* *f* *P* *f* *P* *f*



H

82

1
Tp

2

klsp.

mp

mf

mf

org.

sk.

1: Keep in de middle ob

G

KOR

keep in de middle ob the road! Den chil' ren, keep in de middle ob de road, Chil' ren, keep in de middle ob de road, Don't you

road. keep in de middle ob de road, in de middle ob de road. Den chil' ren, keep in de middle ob de road, Don't you

REFR.

vn.1

vn.2

vla

vlc.

cresc.

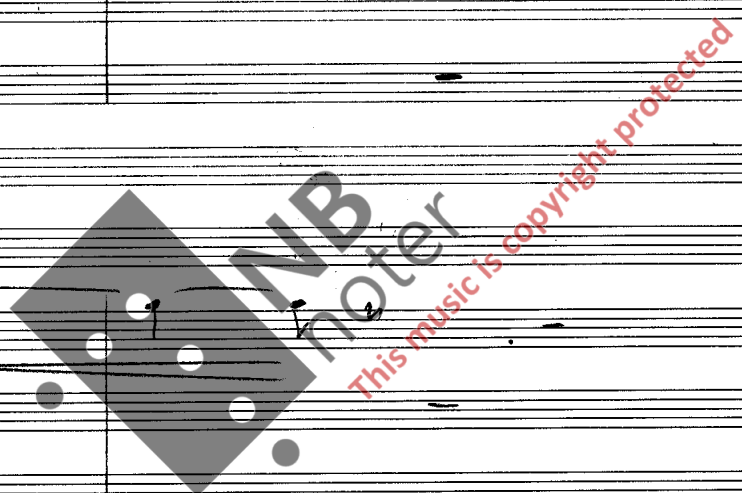
cresc.

cresc.

cresc.

f

f



85

de road! 2: Keep in de middle ob de road! 1: Set kolvane i gang!

look to de right, Don't you look to de left. But keep in de middle ob the road! keep in de middle ob de road!

look to de right, Don't you look to de left, Keep in de middle ob de road. mp Keep in de middle ob de

Horn 1

Horn 2

Horn 3

Enph. Tuba

mf

mf

euph. b

mf

f

f

f

f

mp

94

TP 1

TP 2

Cymb

org

sk.

Keep in de middle ob de road!

Keep in de middle ob de road!

Keep in de middle ob de road. Ef you lay down on de road to die, An'you watch dem an-gels in de sky, You kin

Keep in de middle ob de road!

Kase de road am rough an'it's

Keep in de mid-dle ob de road, An'you watch dem an-gels in de sky,

Keep in de middle ob de road. Ef you lay down on de road to die, An'you watch dem an-gels in de sky, You kin

vn.1

vn.2

va

vlc

arco

pizz. f

Horn 1/2

Horn 3

Enph. Tuba

enph.



97

Keep in de middle ob de road!

hard to walk,

put on wings an' git up an' fly,

Keep in de middle ob de road. Den Chil' ren, keep in de middle ob de road,

Keep in de middle ob de road!

mf

mf

mf

Horn

1. sfp

2. sfp

af. tr.

100

1
2

TP

cymb

org

sk. 1. Keep in de middle ob de road! 2. When de feet gets tired put on de wings,

G KOR

Chil' ren, keep in de middle ob de road. Don't you look to de right, Don't you look to de left, But keep in de middle ob the road!

chil' ren, keep in de middle ob de road. Don't you look to de right, Don't you look to de left, Keep in de middle ob de

vn.1 vn.2 vla vcl.

poco a poco sul pont.

poco a poco sul pont.

arzo poco a poco sul pont.

Poco a poco acc.

1 2 3

Horn

Euph.

Tuba

f

mf

mf

mf

mf

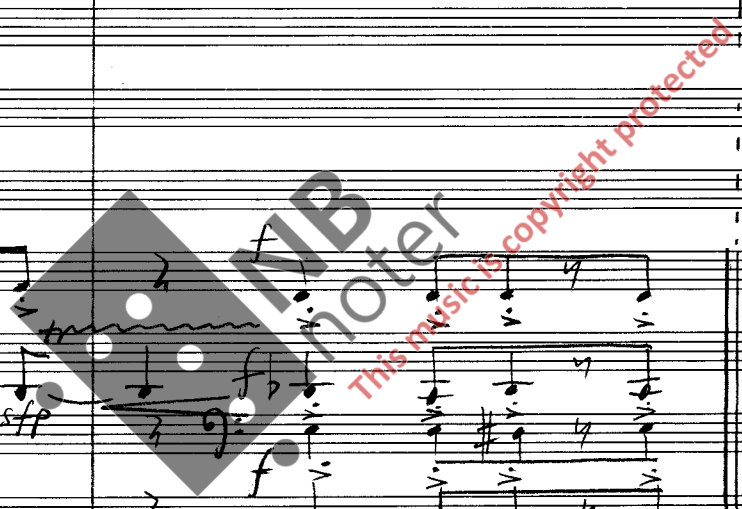
1 2

slagr.

Afr. trommer

Tom-toms

mp



G (ropes, individuelt.)
 Kor keep in de middle ob de road! (synges individuelt - ikke samtidig)
 road. Keep in de middle ob de road.

poco a poco sul pont.

acc → 102 103

G Kor
 Rep. til bokstav [K] eller til koret er ute.

104 (acc.) → 105
 Tom-toms mp

vlm¹
vla
vlc

(acc.)

107

Horn

Euph

Tuba

cresc

(acc.)

110

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

mf

(acc.)

114

f > cresc.

f > cresc.

f > cresc.

f > cresc.

f > cresc.

f > cresc.

p ————— f

p ————— f

p ————— f

K

418 3x *) $\text{♩} = 132 (\text{♩} = \text{♩})$

*) = Spilles totalt 3 ganger

421 2x

424

128

Sostenuto

Musical score for measures 128-131. The piano part includes triplets in the right hand and eighth notes in the left hand. The bass line consists of eighth notes. The tempo is marked 'Sostenuto'.

L

acc.

132

Musical score for measures 132-135. The piano part features chords in the right hand and eighth notes in the left hand. Dynamics include piano (p), mezzo-piano (mp), and forte (f). A watermark 'NMI Proter' is visible across the score.

136

Musical score for measures 136-140. The piano part features chords in the right hand and eighth notes in the left hand. Dynamics include mezzo-forte (mf) and pianissimo (pp).

141 $\text{♩} = \text{♩}$
3x
2x

144

147 2x

150

Handwritten musical score for measures 150-154. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. A dynamic marking of *f* (forte) is present. A handwritten "2x" is written above the first staff. A large "2" is written vertically on the right side of the system. A watermark "NMB noter" is visible across the middle of the page.

154

Handwritten musical score for measures 154-157. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. A dynamic marking of *p* (piano) is present. A large "M" is written above the first staff, and "acc." is written below it. A watermark "NMB noter" is visible across the middle of the page.

158

Handwritten musical score for measures 158-161. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. A dynamic marking of *p cresc.* (piano crescendo) is present. A watermark "NMB noter" is visible across the middle of the page.

162 (acc.)

Tempo: $\text{♩} = 120$

Dynamics: *p*, *f*

166

2x

Tempo: $\text{♩} = 120$

Dynamics: *mp cresc.*, *f*

169

Tempo: $\text{♩} = 120$

Dynamics: *p*, *f*

173

N

178

Poco a poco acc.

181

184

Handwritten musical score for measures 184-186. The score is written on five staves. The top staff contains whole notes with fermatas and a '+' sign above them. The second and third staves contain rhythmic accompaniment with notes and rests. The fourth and fifth staves contain a piano accompaniment with eighth notes. Dynamic markings include 'f' (forte) and 'dim.' (diminuendo). A watermark 'MP3noter' is visible across the middle of the page.

187

Handwritten musical score for measures 187-190. The score is written on five staves. The top two staves contain whole notes with fermatas and a '+' sign above them, with a dynamic marking of 'mf' (mezzo-forte). The third and fourth staves contain rhythmic accompaniment. The fifth staff contains a piano accompaniment. A watermark 'MP3noter' is visible across the middle of the page.

191

Handwritten musical score for measures 191-194. The score is written on five staves. The top two staves contain whole notes with fermatas and a '+' sign above them, with a dynamic marking of 'mf'. The third and fourth staves contain rhythmic accompaniment. The fifth staff contains a piano accompaniment with dynamic markings of 'pp' (pianissimo). The piece concludes with a double bar line. Handwritten numbers '4' are present on the right margin of the page.

195 3x

♩ = ♩

pp mp (pustelyd) mp pp

198

ff f

201

ff f

204 **O**

quasi glissando

207

Rit. - - - - -

211

215 Rit.

$\text{♩} = 120$

Handwritten musical score for measures 215-220. The score consists of five staves. The first two staves are in treble clef, and the last two are in bass clef. The fifth staff is a grand staff. The music includes various note values, rests, and dynamic markings such as 'f'. The tempo is marked 'Rit.' and the tempo indicator is $\text{♩} = 120$.

220

Handwritten musical score for measures 220-225. The score consists of five staves. The first two staves are in treble clef, and the last two are in bass clef. The fifth staff is a grand staff. The music includes various note values, rests, and dynamic markings such as 'f'. A large watermark 'MB noter' and 'this music is copyright protected' is overlaid on the score.

BILDE 3

*Swing low, sweet chariot,
coming for to carry me home.
Swing low, sweet chariot,
coming for to carry me home.*

*I looked over Jordan, and what did I see,
coming for to carry me home.
A band of angels coming after me,
coming for to carry me home.*

Då vognane kjører inn i Memphis, opp Main Street,
ropar Gabriel til dr.Kings sjel:

Etter Herrens ordre kjem eg hit,
if you lay down on the road to die
and you watch them angels in the sky
og med bod frå st.Peter. Dei ynskte helst
eg skulle føra deg med meg snøgt, løyst og frelst.

I looked over Jordan, and what did I see
coming for to carry me home?

Bort ber dei hans døde kropp. Gabriel talar til hans
sjel:

Bli med til New Jerusalem, der alle vil deg vél.
Som ein utvald, som ein trufast får du den evige sæle til
del
Walk in Jerusalem just like John.

Tvikande stig pastor Martins ånd innom den gylne karm,
og for aller siste gong rekker Mrs. King sin arm
mot han der han villrådige står.

Go down Moses,
way down in Egypt's land
tell old Pharaoh,
let my people go!





NB
noter

This music is copyright protected

BILDE 3

Då vognene kjører inn i Memphis, opp Main Street, ropar Gabriel til dr.Kings sjel:

Etter Herrens ordre kjem eg hit, if you lay down on the road to die and you watch them angels in the sky

og med bod frå st.Peter. Dei ynskte helst eg skulle føra deg med meg snøgt, løyst og frelst.

SWING LOW, SWEET CHARIOT

af. tr. $\downarrow = 60$

tom.t.

Sopr. Solo

f *p* Swing

Solo $\frac{3}{4}$ fritt, drømme-aktig

KOR

I T

B

low, sweet cha - ri - ot,

KOR I ER Plassert på siden av rommet, gjerne skjult.

pp *mp*

7

7

8

8

for to carry me home.

coming for to carry me home.

coming for to carry me home.

for to carry me home.

Swing low, sweet

12

cha - ri - ot,

coming for to carry me

coming for to carry me

coming for to carry me

coming for to carry me

mp *p* *pp* *pp*

16

afr. tr.

tom-tom

Solo

S home. *pp*

A home. *pp*

T home. *pp*

B home. *pp*

mp

m

19

afr. tr.

tom-tom *pp*

Etter Herrens ordre kjem eg hit, if you lay down on the road to die and you watch them angels in the sky

Solo

og med bod frå st.Peter. Dei ynskte helst eg skulle føra deg med meg snøgt, løyst og frelst. *mp*

21 **A**

afr. tr.

tom-tom

Solo

S looked o - ver Jordan, and what did I see, *mf*

A *mf*

T *mf*

B *mf*

p

mf

2 4

2 4

25

for to carry me home. *p*

coming for to carry me home. *mp*

coming for to carry me home. *p*

for to carry me home. *mp*

7 *p*

8 *p*

4

4

A

30

Solo

band of an - gels

coming af - ter me,

S

A

T

B

mp

mp

35 **B**

tom tom

1

Bort ber dei hans døde

Solo

coming for to carry me home.

S

A

T

B

ppp

mf

p

[39] 40

tom tom

kropp. Gabriel talar til hans sjel: Bli med til New Jerusalem, der alle vil deg vél.

(3-4" mellom tekst-linjene)

[43] **C**

Solo

Som ein utvald, som ein trufast får du den evige sære til del

Walk in Jerusalem just like John.

pp

Swing low, sweet

45

crotales

skuesp. 2

violino 2

Det small eit skot i Memphis, Tennessee.

Straks var Martin Luther Kings

cha - ri - ot,

S

A

T

B

pp

pp

6-12" mellom tonene. (Rekken behøver ikke spilles helt ut)

a b e a b a b a e b a b a e a b a

8-2 4-6"

2-4"

D

[48]

crot.

2. sjel frå kroppen løyst og fri. Ho stelte seg ved sida og såg dei bar han vekk

Vn. 2 *sim. (tonelengde 4-6", pauser 2-4")*

solo

S *pp* coming for to carry me

A *pp* coming for to carry me

T *pp* for to carry me

B

50

crot.

tom-t. *pp*

1.

2.

3. Kjære svarte systrar, Å gråt, klage og skrekk! Kjære svarte brør, Eg skal bli hos

Vn. 2

solo for to carry me home.

S home.

A home.

T home.

B

[53]

1. *con sord.*

2. *con sord.*

crot.

org.

1.

2.

3. dykk heretter just som eg var det før. Det er gjenger på himmeriks dør.

Vn. 1

Vn. 2

vla.

vlc.

Kgr/Solo

56

1
2
tpt.
crot.
org.

(som før)

1
2
3

Tvikande stig pastor Martins ånd innom den gyldne karm, og for aller siste gong rekker

vn.1
vn.2
vla
vlc
Solo
S
A
T
B

pizz.
p
ca. 8''



[59]

Mrs. King sin arm mot han der han villrådlig står.
Bli med til New Jerusalem, der alle vil deg vél.

8

(som før)

(som før)

F

[59]

1
2
3

tpt 1
tpt 2

croton.

org.

1 Som ein utvald, som ein trufast får du den evige sæle til del

2 Walk in Jerusalem just like John.

3 Kjære svarte systrar,

vn.1
vn.2
vla
vlc

S. Solo
S
A
T
B

coming for to carry me home.
coming for to carry me home.
home.
carry me home.
carry me home.



1
2
3

kjære svarte brør, Eg skal bli hos dykk heretter just som eg var det før. Det er gjenger

67

1 tpt. 1

2 tpt. 2

3 crot.

4 org.

1

2 Etter Herrens ordre kjem eg hit, og med bod frå

3 på himmeriks dør.

vn. 1 pizz. ca. 4" mellom tonene sim.

vn. 2

vla

vlc

[67]

1

2 st.Peter. Dei ynskte helst eg skulle føra deg med meg snøgt, løyst og frelst.

3

[67]

1

2 Det small eit skot i Memphis, Tennessee. Straks var Martin Luther Kings sjel frå kroppen løyst og fri.

3

arco

G

69

Tpt. 1, 2

crtr.

org.

vn.1, vn.2

vla.

vlc.

pizz.

sul pont.

p

73

1 Tvikande stig pastor Martins ånd innoim den gyine karm, og for aller siste gong rekker Mrs. King sin arm mot han der han villrådig står.

2

3

Go down Moses, way down in Egypt's land, tell old Pharaoh, let my people go!

75

atr. tr.

tom tom

f

f

$\text{♩} = 132$

H VOGNMUSIKKEN
poco a poco acc.
 VOGN-GRUPPEN BEVEGER SEG UT AV ROMMET.

80

Horn 1, 2, 3

Euph.

Tuba

atr. t.

t. t.

mf

p

cresc.

p

83

Musical score for measures 83-85. The score consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. Measure 83 shows a vocal line with a fermata and a piano accompaniment. Measure 84 continues the vocal line with a fermata and piano accompaniment. Measure 85 features a vocal line with a fermata and a piano accompaniment, with a dynamic marking of *f* (forte) above the vocal line.

86

Musical score for measures 86-88. The score consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. Measure 86 shows a vocal line with a fermata and a piano accompaniment. Measure 87 continues the vocal line with a fermata and piano accompaniment, with a dynamic marking of *f* (forte) above the vocal line. Measure 88 features a vocal line with a fermata and a piano accompaniment, with a dynamic marking of *dim.* (diminuendo) above the vocal line.

89

Musical score for measures 89-91. The score consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. Measure 89 shows a vocal line with a fermata and a piano accompaniment, with a dynamic marking of *mf* (mezzo-forte) above the vocal line. Measure 90 continues the vocal line with a fermata and piano accompaniment, with a dynamic marking of *mf* above the vocal line. Measure 91 features a vocal line with a fermata and a piano accompaniment, with a dynamic marking of *mf* above the vocal line.

93

Handwritten musical score for measures 93-96. The score consists of five staves. The first three staves are in treble clef, and the last two are in bass clef. The music includes various note values, rests, and dynamic markings such as *mf* and *pp*. There are also some handwritten annotations on the right side of the staves, including the number '4'.

97

$\bullet = \bullet$

3x

REP. AD LIB.

Handwritten musical score for measures 97-100. The score consists of five staves. The first three staves are in treble clef, and the last two are in bass clef. The music includes various note values, rests, and dynamic markings such as *pp*, *mp*, and *ppb*. There are also performance instructions like *(pustalyd)*. A large watermark "NB noter" is visible over the score, along with the text "This music is copyright protected".

BILDE 4

l: Roll, Jordan, roll :l
I want to go to Heaven when I die
to hear Jordan roll.

Oh brothers, you ought t'have been there!
Yes, my Lord,
a-sitting in the kingdom,
to hear Jordan roll!

l: Roll, Jordan, roll etc. ...

Oh sisters, you ought t'have been there!
Yes, my Lord,
a-sitting in the kingdom,
to hear Jordan roll!

l: Roll, Jordan, roll etc. ...

Oh, sinners, you ought t'have been there!
Yes, my Lord,
a-sitting in the kingdom,
to hear Jordan roll!

l: Roll, Jordan, roll :l
I want to go to Heaven when I die
to hear Jordan roll.

I Himmelen, i himmelen er Abrahams langbord dekt.
Gjestene er av Sems, Kams og Jafets forløyste slekt.
There's a great camp meeting in the Promise Land!
Dei fireogtjue eldste og englar utan tal
stemmer harpe og cither i den store sidesal.

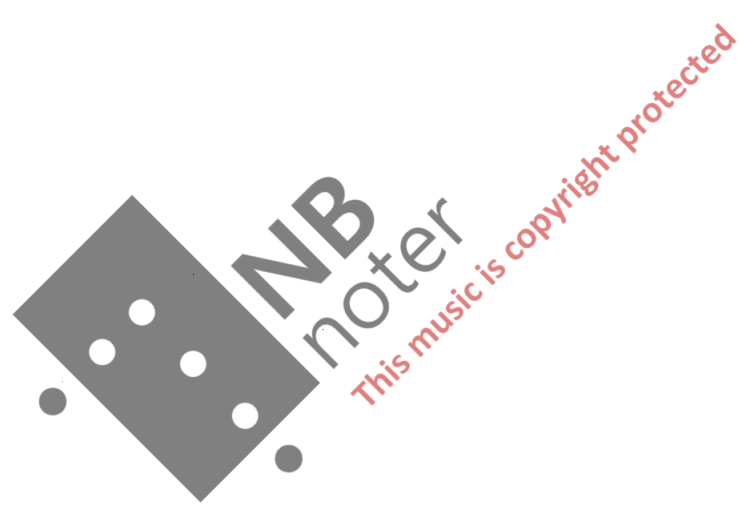
Roll, Jordan, roll! Roll, Jordan, roll!
I want to go to Heaven when I die.

Noah bur seg på ein tale, Mirjam øver på ein song
om då Israel slapp fri frå Faraos trengsel, ut or Babylons
trong.

Det som hende ein gong, praise the Lord, skal henda
atter ein gong,
Yes, my Lord, a-sitting in the Kingdom!

Sæl kvar den som vaskar sin kjole kvit i Lammets blod!
Sæl kvar den som rank og modig i striden heilt inntil
døde stod!
I going t'lay down my burden down by the riverside.

Etter marsj gjennom Amerikas statar, tusentals dryge
miler
ventar den evige fred på pastor King. Snart i Abrahams
fang han kviler
down by the riverside.



13

19

25

Handwritten musical score for measures 25-30. The score is written on a grand staff with five systems. The first system (measures 25-26) shows a piano introduction with a forte (f) dynamic. The second system (measures 27-28) continues the piano introduction with a piano (p) dynamic. The third system (measures 29-30) shows the beginning of the main melody in the right hand and accompaniment in the left hand. Dynamics include f, mf, and p.

31

Handwritten musical score for measures 31-36. The score is written on a grand staff with five systems. The first system (measures 31-32) shows the continuation of the piano introduction with a mezzo-forte (mf) dynamic. The second system (measures 33-34) shows the main melody in the right hand and accompaniment in the left hand. Dynamics include mf and f. The third system (measures 35-36) shows the continuation of the main melody and accompaniment. Dynamics include mf and f.



I Himmelen, i himmelen er Abrahams langbord dekt.

Gjestene er av Sems, Kams og Jafets forløyste slekt.

There's a great camp meeting in the Promise Land!

Dei fireogtjue eldste og englar utan tal

B ROLL, JORDAN, ROLL

$\text{♩} = 52$

tom-toms
 gran cassa
 violoncello
 orgel

stemmer harpe og cither i den store sidesal.

40

tom-t
 gr.c.
 vlc
 gutte kor
 S
 A
 KOR I
 T
 B
 S
 A
 KOR II
 T
 B
 org

55

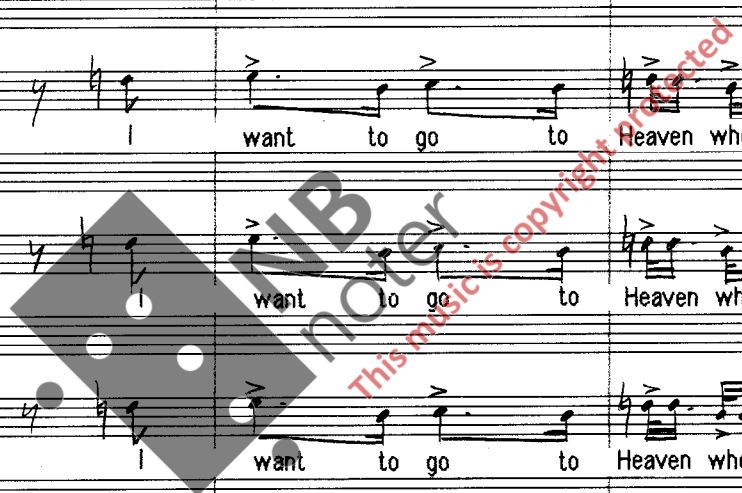
Musical notation for the first system, including piano and bass staves with dynamic markings *mf*.

Empty musical staves for the second system.

Musical notation for the third system, featuring multiple staves with melodic lines and the instruction *roll, cresc.*.

Vocal line with lyrics: "Roll, Jor - dan, roll. I want to go to Heaven when I die to hear Jor - dan roll!"

Empty musical staves for the fourth system.



D

65

Handwritten musical score for a choir and instrumental ensemble. The score is written on 36-line staves. It includes vocal parts with lyrics and instrumental parts for trumpet, trombone, euphonium, tuba, and drums. The lyrics are: "Yes, my Lord, a-sitting in the brothers, you ought t'have been there!". The score features dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also handwritten annotations like "mf" and "p" with slurs over the piano part at the top. A large watermark "NB noter" and "This music is copyright protected" is overlaid on the score.

euph.
tuba

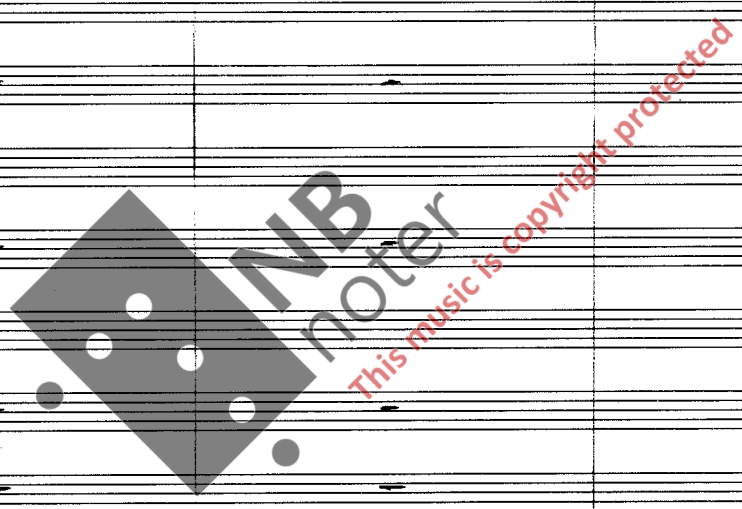
E

75

This musical score is for the piece 'Roll, Jor-dan, roll!'. It features a vocal line and a piano accompaniment. The vocal line consists of multiple staves, each with a vocal line and a corresponding lyric line. The lyrics are 'Roll, Jor - dan, roll !'. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. The score is marked with a forte 'f' dynamic and includes various musical notations such as slurs, ties, and accents. A large watermark 'NB noter' is visible across the center of the page, along with the text 'This music is copyright protected'.

musical score for voice and piano. The score consists of multiple staves. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are: "want to go to Heaven when I die to hear Jor - dan roll!". The piano accompaniment is written in a bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*. A large watermark "MP Notar" is visible across the middle of the page, along with the text "this music is copyright protected".

Handwritten musical score for voice and piano. The score includes vocal lines with lyrics and piano accompaniment. Dynamics include *mp*, *pp*, *f*, and *mf*. The lyrics are: "a-sitting in the king-dom, Yes, my Lord, Roll, Jor-dan, roll, roll, roll, roll, been there! to to to to to to to to".



Musical notation for the first system, including dynamic markings *mp* and *pp*.

Musical notation for the second system, featuring a complex melodic line with many sixteenth notes.

Musical notation for the third system, showing a continuation of the melodic line.

Musical notation for the fourth system, including dynamic markings *mp* and *dim.*

Musical notation for the fifth system, featuring the word "Jordan" and dynamic markings *mp* and *dim.*

Musical notation for the sixth system, including the instruction "roll," and dynamic markings *mp* and *dim.*

Musical notation for the seventh system, featuring the word "Jordan" and dynamic markings *mp* and *dim.*

Musical notation for the eighth system, including the instruction "roll," and dynamic markings *mp* and *dim.*

Musical notation for the ninth system, featuring the word "Jordan" and dynamic markings *mp* and *dim.*

Musical notation for the tenth system, including the instruction "roll," and dynamic markings *mp* and *dim.*

Musical notation for the eleventh system, featuring the word "Jordan" and dynamic markings *mp* and *dim.*

Musical notation for the twelfth system, including the instruction "roll," and dynamic markings *mp* and *dim.*

Musical notation for the thirteenth system, showing a continuation of the melodic line.

Musical notation for the fourteenth system, showing a continuation of the melodic line.

Musical notation for the fifteenth system, showing a continuation of the melodic line.

Musical notation for the sixteenth system, showing a continuation of the melodic line.

Musical notation for the seventeenth system, showing a continuation of the melodic line.

Musical notation for the eighteenth system, showing a continuation of the melodic line.

Piano introduction with two staves. The first staff has a treble clef and the second has a bass clef. Dynamics include p and pp.

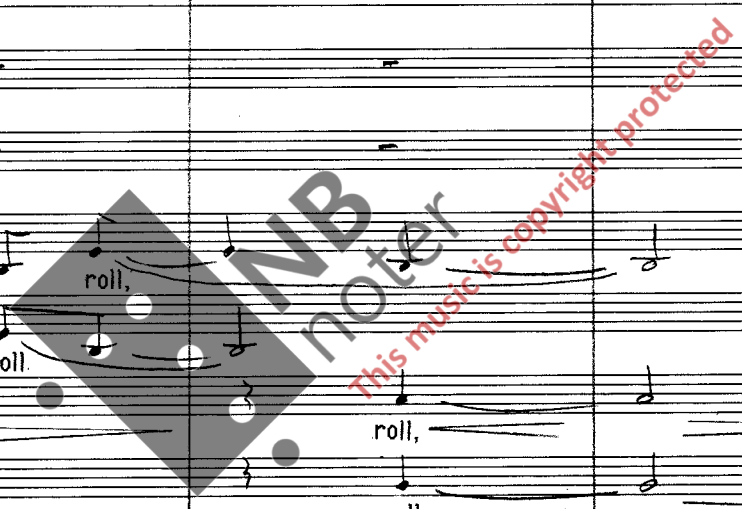
Piano introduction with two staves. The first staff has a treble clef and the second has a bass clef. Dynamics include mf.

Noah bur seg på ein tale, Mirjam øver på ein song om då Israel slapp fri frå Faraos trengsel,

Vocal and piano accompaniment for the first part of the song. Includes lyrics and musical notation with 'roll,' markings.

Vocal and piano accompaniment for the second part of the song. Includes lyrics and musical notation with 'roll,' markings.

Piano accompaniment for the final part of the song. Includes musical notation with dynamics like p.



ut or Babylons trong. Det som hende ein gong, praise the Lord, skal henda atter ein gong,



K

135

t-t

gr.c

pp

ck. Yes, my Lord, a-sitting in the Kingdom!

Sæl kvar den som vasker sin kjole kvit i Lammets

I T

I B

roll.

roll.

roll.

roll.

org.

139

t-t

gr.c

blod!

Sæl kvar den som rank og modig i striden heilt inntil

G KOR

Sæl kvar den som vasker sin kjo - le kvit i Lammets blod!

I B

II B

org.

142

t-t

gr.c

døden stod!

I going't lay down my burden down by the riverside.

G KOR

Sæl kvar den som rank og mo - dig i stri - den heilt inntil dø - den stod!

I B

II B

org.

Etter marsj gjennom Amerikas statar, tusentals dryge miler, ventar den evige fred på pastor King. Snart i Abrahams fang han kviler

I

II

org.

[144]

145

tom-t
gr.c
cello

sk. down by the riverside.

G KOR

S

A

T

B

S

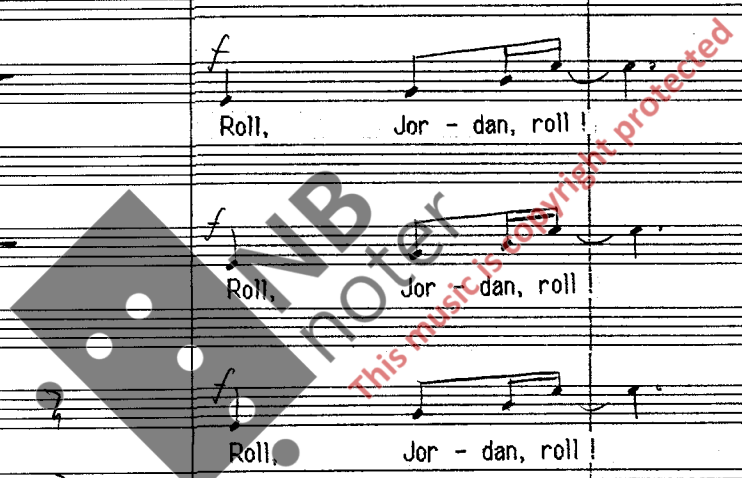
A

T

B

H. 1
H. 2
H. 3
Euph
Tuba

org



Handwritten musical score for a choir or instrumental ensemble. The score is written on 14 staves. The first two staves are empty. The third staff begins with a treble clef and a key signature of one flat (B-flat). It contains a complex rhythmic pattern with triplets and sixteenth notes. The lyrics, written below the notes, are: "I want to go to Heaven when I die to hear Jor - dan roll!". The lyrics are repeated on the following staves. The final staff includes the instruction "mf" (mezzo-forte) and a fermata over the word "roll".

mf
roll.

Handwritten musical score on 36-line staves. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in 4/4 time. The score is divided into four measures. The first measure starts with a forte (f) dynamic. The second measure features a mezzo-forte (mf) dynamic. The third measure includes a piano (p) dynamic. The fourth measure is marked with a mezzo-forte (mf) dynamic. The score contains several instances of the instruction "roll," indicating a glissando or a specific performance technique. A large watermark "NB noter" is visible across the middle of the page, along with the text "This music is copyright protected".

164

Handwritten musical score for a choir and orchestra. The score includes vocal parts with lyrics "hear Jor - dan roll!" and instrumental parts with dynamic markings like "mf", "p", and "f". It features various musical notations such as slurs, ties, and "roll." markings. The score is arranged in systems, with vocal parts on the left and instrumental parts on the right. There are also some handwritten annotations and a large watermark in the center.



179

This musical score is for the piece "Jordan, roll, Jor-dan, roll." It consists of 179 measures, divided into four systems of four measures each. The score is written for a piano and includes a vocal line with lyrics. The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes, often with slurs and accents. The vocal line is written in a soprano or alto clef and includes lyrics such as "Jordan, roll, Jor-dan, roll." The score includes dynamic markings such as *f*, *mf*, and *mp*, as well as performance instructions like "roll," and "dim." The piece concludes with a final chord in the piano part.

Dynamic markings: *f*, *mf*, *mp*

Lyrics: Jordan, roll, Jor-dan, roll.

Performance instructions: roll, dim.

Q

194

The musical score is arranged in a system of staves. At the top, there are two staves for guitar, with dynamics *p* and *pp*. Below these are two staves for voice, with dynamics *mf*. The main body of the score consists of several staves for guitar, with repeated notes and slurs, and the instruction "roll," written below the notes. A central section includes the word "Jordan." written above a note. The score concludes with a final section of guitar notation. A large watermark "INB noter" is overlaid on the central part of the page, with the text "This music is copyright protected" written diagonally across it.

The image shows a handwritten musical score for a 36-line instrument, likely a harpsichord or similar keyboard instrument. The score is organized into systems of staves. The top system consists of two staves with notes. Below this are several systems of staves, some of which are mostly empty, indicating rests or sustained notes. The middle section of the score contains several staves with active notation, including notes, rests, and performance instructions such as *dim.* (diminuendo) and *roll,* (roll). The bottom section of the score features a large, complex chordal structure with many notes across the lower staves, possibly representing a figured bass or a specific chord progression. A large watermark is overlaid on the center of the page, reading "NB noter" and "This music is copyright protected".

R

204

tr.

gr.c.

cello

I T

I B

II T

II B

org.

I T

I B

II T

II B

org.



BILDE 5

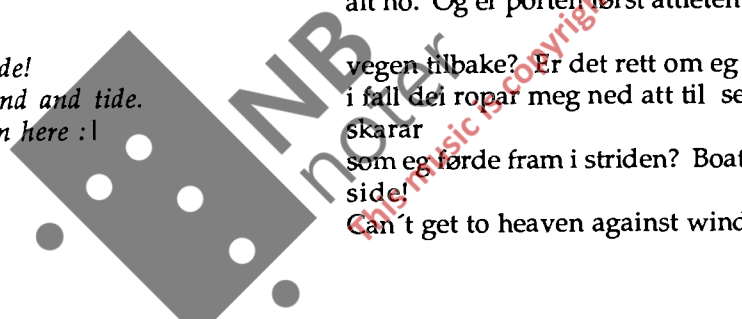
Også den gamle reformator Martin Luther ventar for visst sin frelste namnebror. Det er all right at han er baptist, for i himmerik, der kongars konge tronar, gjer dei ikkje større skil på konfesjonar.

Oh hide me over in the Rock of Ages,
Rock of Ages, cleft for me!

Nett no svingar vognene opp for porten i Himmeriks hus.
Stem opp, harpe og cither, trompetar! Mirjams salme, brus!
I'm going to stand on the sea of glass,
hold the wind, don't let it blow!

Martin Luther Kings ånd er enno uviss: Skal eg gå inn?
Det kjem uventa brått på meg om den evige freden blir min
alt no. Og er porten først attleten bak meg, tru om eg finn
vegen tilbake? Er det rett om eg ikkje svarar
i fall dei ropar meg ned att til seg, dei naudstadde
skarar som eg førde fram i striden? Boatman, boatman, row one
side!
Can't get to heaven against wind and tide.

*Boatman, boatman, row one side!
Can't get to heav'n against wind and tide.
! : There's no hiding place down here :!*





NB
noter

This music is copyright protected

BILDE 5

HIMMEL-INTERMESSO

Tempo ad lib: ♩ = 112

1 skuesp.
2

vln.

trbn

bongos

org.

f *mf* *finger trem.* *f* *fp* *f* *p*

**) Tremoloene på trombone skal bestå av ulikt sterke toner*

1

2

Også den gamle reformator Martin Luther

8va
pizz. b.h.
mf

1 ventar for visst sin freiste namnebror.

2

8'4'2'
f



1 den gamle reformator Martin Luther ventar for visst

2 Også den gamle reformator Martin Luther

pizz. *arco*
f

1 sin frelste namnebror. 2 ventar

1 Det er all right at han er baptist, 2 for visst sin frelste namnebror.

1 for i himmerik, der kongers konge tronar, 2 Det er all right at han er baptist,

1 gjer dei ikkje større skil på konfesjonar. 2

1 Også den gamle reformator

2

1 Oh hide me over in the Rock of Ages, Rock of Ages, cleft for me!

2 Martin Luther

1 Det er all right at han er baptist,

2 ventar for visst

1 for i himmerik, der kongars konge tronar,

2 der kongars konge tronar,

1 gjer dei ikkje større skil på konfesjonar. ≡

2 Oh hide me over in the Rock of Ages,

C VOGNMUSIKKEN

1 Rock of Ages, cleft for me!

2 (går til tom-toms)

♩ = 132

VOGN-GRUPPEN = SKJULT, PÅ SIDEN

Horn	1		
Horn	2		
Euphonium	3		
Tuba			
atr. trommer			

sk. 3

4

Nett no svingar vognene opp for porten i Himmeriks hus. Stem opp, harpe og cither, trompetar!

[5]

6

Mirjams salme, brus!

I'm going to stand on the sea of glass,

1
Horn 2
3
Euph
Tuba
tr.

10

hold the wind, don't let it blow!

D

VOGN-GRUPPEN GÅR FRAMOVER

13 *acc.* →

16 *(acc.)* →

19 (acc.)

Musical score for measures 19-21. The score consists of six staves. The first five staves contain melodic and harmonic lines with various rhythmic values and accents. The word "cresc." is written in several places, indicating a crescendo. The bottom staff is a tom-tom line with rhythmic notation. The key signature has one flat, and the time signature is 4/4.

22 (acc.)

Musical score for measures 22-25. The score consists of six staves. The first five staves contain melodic and harmonic lines with various rhythmic values and accents. The word "f cresc." is written in several places, indicating a forte crescendo. The bottom staff is a tom-tom line with rhythmic notation and dynamics "p" and "f". The word "tom-toms" is written vertically on the left side. The key signature has one flat, and the time signature is 4/4.

26 (acc.)

Musical score for measures 26-28. The score consists of six staves. The first five staves contain melodic and harmonic lines with various rhythmic values and accents. A large "E" is written above the staff in measure 27. The word "f" is written in several places, indicating forte. The bottom staff is a tom-tom line with rhythmic notation and dynamics "p" and "f". The word "tom-toms" is written vertically on the left side. The key signature has one flat, and the time signature is 4/4.

29 2x

3x

Musical score for measures 29-31. The score consists of six staves. The first five staves contain melodic and harmonic lines with various rhythmic values and accents. The word "f" is written in several places, indicating forte. The bottom staff is a tom-tom line with rhythmic notation. The key signature has one flat, and the time signature is 4/4.

32 2x

Musical score for measures 32-34. The score is written for piano and bass. It includes various rhythmic patterns and dynamics such as 'p' and 'cresc.'.

35

F VOGN GRUPPA STANSER FRAMFOR "HIMMELEN"

Musical score for measures 35-37. It features a grand staff with piano and bass staves. The music includes various rhythmic patterns and dynamics such as 'f' and 'cresc.'.

38

Musical score for measures 38-40. It features a grand staff with piano and bass staves. The music includes various rhythmic patterns and dynamics such as 'f' and 'cresc.'.

41

Musical score for measures 41-43. It features a grand staff with piano and bass staves. The music includes various rhythmic patterns and dynamics such as 'f' and 'cresc.'.

44

47

50

53

56

3

crotales

G TVILENS MUSIKK

1. gang: mp - 2. gang: p - 3. gang: pp
♩ = 92

con sord.

trpt 1
trpt 2

tbn 1
tbn 2

59 1/2 Tempo - ♩ = 60

f

Sim.

ekstrem legato

bare 4'

Sim.

1. gang: mp - 2. gang: p - 3. gang: pp

4 b.

senza vib.

sul pont.

senza vib.

b sul pont.

vn 1
vn 2

vla

vlc

1
Horn 2
3

Euph

Tuba

1 4''

trpt 1 2

trbn 1 2

62

mf

ord.

ord. b

pizz.

arco

II

1. gang: 7''
(økes med 2'' for hver repetisjon)

65 1. gang: mp - 2. gang: p - 3. gang: pp 2-4''

65 2-5''

Martin Luther Kings ånd er enno uviss: Skal eg gå inn? Det kjem uventa brått på meg om den

sul pont

ord.

pizz.

sul pont

4-6''

trpt¹
trbn¹

2-4" 2-4"

org.

2-5" 2-5"

evige freden blir min alt no. Og er porten først attleten bak meg,

vn¹
vla
vlc

2-4"

tru om eg finn vegen tilbake? Er det rett om eg ikkje svarar

i fall dei ropar meg ned att til seg, dei naudstadda skarar som eg førde fram i striden?

I

2trpt
2trbn
crot.
org.
str.

69 $\text{♩} = 58$

Boatman, boatman, row one side!

a
KOR
S
A
T
B

b
S
A
T
B

pp
c.b.c.

TB: Boat - man, boat - man, row one side!

73

Can't get to heaven against wind and tide.

Ia
S
A
T
B

Ib
S
A
T
B

pp
c.b.c.

Can't get to heav'n against wind and tide.

J

crot.
org.
str.

77

Boat - man, boat - man, row one side!

pp
T: row

Can't get to heav'n against wind and tide.

crot.

org.

str.

82

row -

S A one side

T B gainst wind and tide.

S A

T B Boat - man, boat - man,

crot.

org.

str.

87

S A There's no hi - ding

T B A: There's mf B: There's no hi - ding

S A

T B row one side! Can't get to heav'n against wind and tide.

attacca

Ho stelte seg ved sida og såg dei bar han vekk.

Å gråt, klage og skrekki

Handwritten musical score for the first system, including vocal lines and piano accompaniment.

Swing low, sweet chariot, coming for to carry me home!

slagr. 2 crotales

pp

#9

Handwritten musical score for the second system, including vocal lines, piano accompaniment, and crotale parts.

Kjære svarte systrar, kjære svarte brødr.

Eg skal bli hos dykk heretter just som eg var det før.

Handwritten musical score for the third system, including vocal lines, piano accompaniment, and crotale parts.

Det er gjenger på himmeriks dør.

The trumpet sounds within my soul,

I ain't got long to stay there.

Handwritten musical score for the fourth system, including vocal lines and crotale parts.

BILDE 6

*I got a robe, you got a robe,
all God's children got a robe.
When I got to Heav'n gonna put on my robe,
gonna shout all over God's heav'n.*

*Heav'n, heav'n,
ev'rybody talkin'bout Heav'n ain't goin' there,
Heav'n, heav'n,
gonna shout all over God's heav'n.*

*I got a crown...
Heav'n...*

*I got a-shoes...
Heav'n...*

*I got a harp...
Heav'n...*

I got a song...

*Heav'n, heav'n,
ev'rybody talkin'bout Heav'n ain't goin' there,
Heav'n, heav'n,
gonna shout all over God's heav'n.*

St.Peter finn fram hovudnøkkelen, opnar alle dører.
Små neger-englar fjelgar sine fjører.
I got a robe, you got a robe,
all God's children got a robe.

Gud Fader rekker ein nysauma rettferdsbunad fram.
og syngjande til møtes kjem Jafet, Sem og Kam,
og dei fører Martin Luther King til Jesus Kristus, det
skuldlause offerlam.

Hail, hail, I belong to the bloodwashed army,
Hail, hail, my name is written on high!
O Hallelujah to the Lamb!

Dr.King dekkar sitt åsyn, fell på kne.
Alle helgenar, alle martyrar ropar: Fred! Fred!
Alle velkomstklokker byrjar slå.

Då gjer Martin Luther King sitt val: Jesus, sjå
nedi Memphis og over all verden mine systrar og brør!
Enno kan eg ikkje gå inn gjennom Himmeriks opne dør.
Nobody knows the trouble I see,
Nobody knows my sorrow.



BILDE 6

HEAV'N

$\text{♩} = 88$

1 I got a robe, you got a robe, all God's children got a robe. When I got to Heav'n gonna put on my robe,
 2 I got a robe, you got a robe, all God's children got a robe. When I got to Heav'n gonna put on my robe,
 3 I got a robe, you got a robe, all God's children got a robe. When I got to Heav'n gonna put on my robe,

[♩ = 116] arco

ot.
 n1
 n2
 la

pp (whisper)
 place down here.

S
 A
 T
 B

S
 A
 T
 B

Boat - man, boat - man,

Guttekoret og Kor I synger i hvert sitt tempo. Følger man den angitte metronomen, vil guttekorets parti ta noe mer tid enn Kor I's parti. Hoveddirigenten følger Kor I og setter inn taktet ved bokstav E (Himmel-musikken) på riktig sted. Guttekoret avbryter sin sang på det tidspunkt. Tubaen begynner seg sammen med guttekoret (i sakristiet) og går inn på plass igjen ved E.

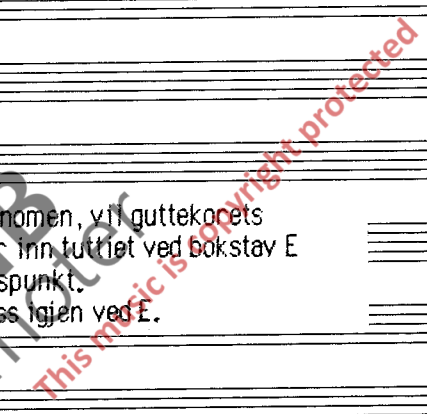
G
 tuba

ot.
 n1
 n2
 la

S: There's no hi - ding
 A: There's
 T: There's
 B: There's no hi - ding

row one side!
 Can't get to heav'n against wind and tide.

b



[9] **A**

Guitar part with chords and tablature.

9

place

A-solo: row

B: Boat - man, boat - man, row one side! Can't get to heav'n against wind and tide.

A.S.: Boat - man, boat - man.



[14]

Guitar part with chords and tablature.

14

gonna shout all o - ver God's heav'n. Heav'n, heav'n, ev'rybody talkin'bout Heav'n ain't goin' there,

gonna shout all o - ver God's heav'n. Heav'n, heav'n, ev'rybody talkin'bout Heav'n ain't goin' there,

row one side!

SA: Can't get to heav'n against

B

[18]

G

18

crot.

vn 2
vln

S
A
T
B

mf There's no hi - ding place down *p* Boat - man, boat - man, row one side!

A
T
B

There's *mf* There's *pp* (c.b.c.)

There's no hi - ding place down here. *pp* (c.b.c.)

There's *mf*

S
A
T
B

solo hi *(whisper)*

wind and tide. *tutti*: hi - ding place down here.

hi - ding place down here.

[23]

G

23

crot.

vn 2
vln

S
A
T
B

Heav'n, heav'n, gonna shout all o - ver God's

Heav'n, heav'n, gonna shout all o - ver God's

(som for:) vn 2 vln

Can't get to heav'n against wind and tide.

p Boat - man, boat - man, row one side!

[37]

G
 gonna shout all o-ver God's heav'n. Heav'n, heav'n, ev'rybody talkin'bout
 gonna shout all o-ver God's heav'n. Heav'n, heav'n, ev'rybody talkin'bout

37

vn. 1
 vn. 2
 vla.

a
 row one side!

b
 row one side!

row

row one side!

[41] **D**

G
 Heav'n ain't goin' there, Heav'n, heav'n, gonna shout all o-ver God's heav'n. I got a-shoes, you got
 Heav'n ain't goin' there, Heav'n, heav'n, gonna shout all o-ver God's heav'n. I got a-shoes, you got

41

vla.

a

b

Boat - man, boat - man, row one side! side!

Boat - man, boat - man, row one side!

[45]

G a-shoes, all God's children got a-shoes. When I go to Heav'n gonna put on my shoes, gonna shout all o-ver God's heav'n, Heav'n,
 a-shoes, all God's children got a-shoes. When I go to Heav'n gonna put on my shoes, gonna shout all o-ver God's heav'n. Heav'n,

45

vn. 1. vn. 2. vla.

a

There's no hi - ding
 There's no hi - ding
 There's no hi - ding

b

Can't get to heav'n against wind and tide.
 Can't get to heav'n against wind and tide.

[49]

G heav'n, ev'rybody talkin'bout Heav'n ain't goin' there, Heav'n, heav'n, gonna shout all o-ver God's heav'n.
 heav'n, ev'rybody talkin'bout Heav'n ain't goin' there, Heav'n, heav'n, gonna shout all o-ver God's heav'n.

49

a

place row Rocks cried out: "No
 place Went to the rocks for to hide my face. Rocks cried out: "No
 place row Rocks cried out: "No
 place Went to the rocks for to hide my face. Rocks cried out: "No

b

place down here. "No
 place down here. "No
 place down here. "No
 place down here. "No

HIMMEL-MUSIKKEN

53 **E** ♩ = 108

1 2
tpt. *f* *scm.*

1 2
trbn. *f* *scm.*

1 2
horn *f* *scm.*

3
enph. *f* *scm.*

tuba

cymb. (l.v.) *f*

cymb. (l.v.) *f*

f + wind chimes tremolo fram til **E**

org. 8'4'2' ?

G KOR

KOR I hiding place!"

I hiding place!"

atb. 8 hiding place!"

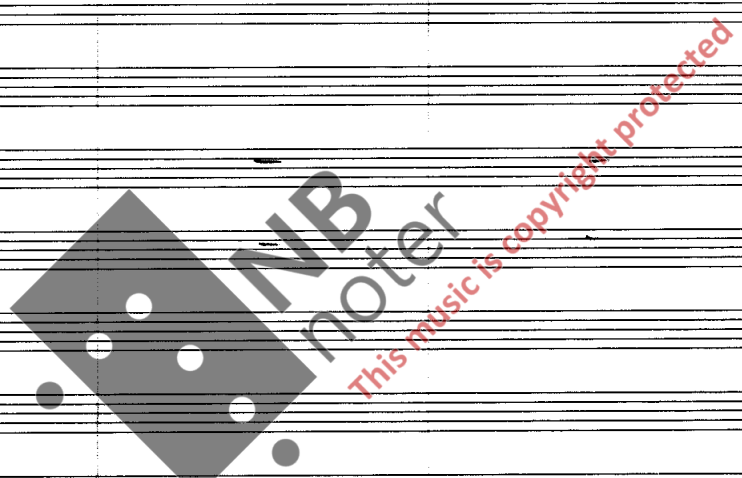
KOR II

vn. 1 *f*

vn. 2 *f*

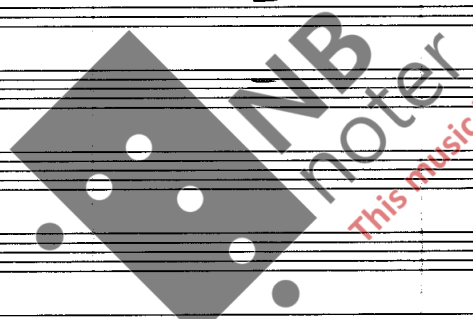
vla. *f*

vlc. *f*



Handwritten musical score for the first system. It features a vocal line at the top with lyrics and several piano accompaniment staves. The notation includes notes, rests, and dynamic markings such as *p* and *f*. The piano part includes chords and melodic lines.

w. chime's



G

I

II

Handwritten musical score for the second system, primarily consisting of piano accompaniment. It features several staves with complex chordal structures and melodic lines, including dynamic markings and articulation symbols.

Musical score for the first system, featuring multiple staves with various musical notations including notes, rests, and clefs.

St.Peter finn fram hovudnøkkelen, opnar alle dører.

Små neger-englar fjelgar sine fjører.

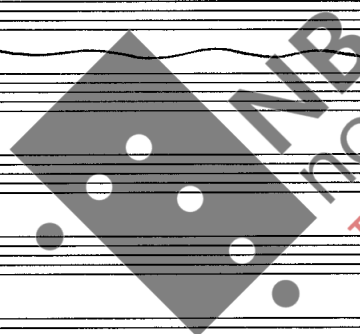
Musical score for the second system, including a vocal line with lyrics and piano accompaniment. A large watermark "INB noter" is overlaid on the score.

[74]

Handwritten musical notation for the first system. It features a piano part with a forte dynamic (*f*) and a 'sim' marking. The notation includes a series of notes and rests on a grand staff.

Handwritten musical notation for a vocal line, showing a few notes with a slur.

I got a robe, you got a robe, all God's children got a robe.



This music is copyright protected

Handwritten musical notation for a vocal line, showing a long note with a wavy line above it.

Handwritten musical notation for a piano part, showing a few notes and rests.

Handwritten musical notation for a piano part, showing a few notes and rests.

G

75

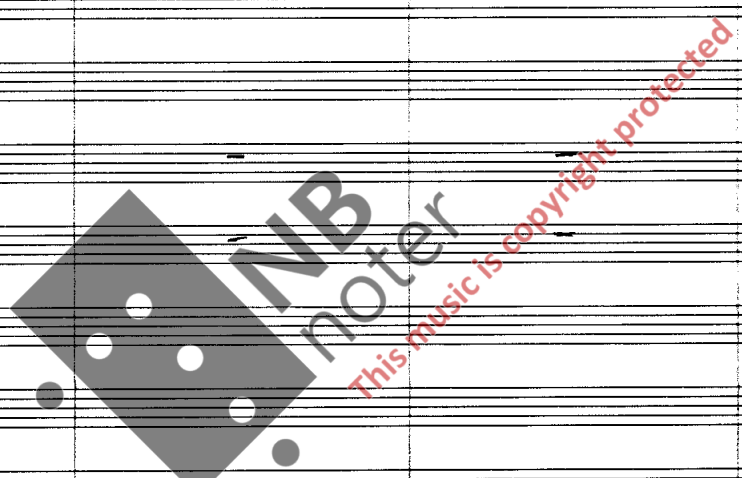
Handwritten musical score for the first system, measures 75-80. It includes a piano part with dynamics like *f* and *sim.*, and a guitar part with a treble clef and a key signature of one sharp (F#).

Handwritten musical score for the second system, measures 81-86. It includes a section labeled "wind chimes" and continues the piano and guitar parts.

Handwritten musical score for the third system, measures 87-90. It includes a guitar part with a treble clef and a key signature of one sharp (F#).

Handwritten musical score for the fourth system, measures 91-94. It includes a guitar part with a treble clef and a key signature of one sharp (F#).

Handwritten musical score for the fifth system, measures 95-98. It includes a guitar part with a treble clef and a key signature of one sharp (F#).



Handwritten musical score for the sixth system, measures 99-104. It includes a guitar part with a treble clef and a key signature of one sharp (F#), featuring various chord diagrams and dynamics.

H

81

Musical score for strings and woodwinds. The score consists of ten staves. The first two staves are for Violin I and Violin II. The next two staves are for Viola and Cello. The following two staves are for Double Bass and Contrabass. The last two staves are for Flute and Clarinet. Dynamics include *fp*, *f*, and *pp*. There are also some handwritten notes and markings.

Klokker

Musical score for Glockenspiel (Klokker). The score consists of two staves. The first staff is for the Glockenspiel, and the second staff is for the Wind Chimes (wind chimes). Dynamics include *f* and *p*.

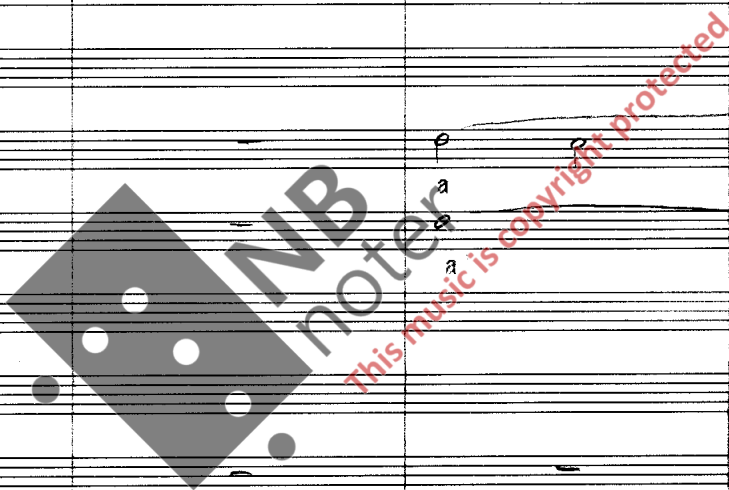
Musical score for strings. The score consists of two staves for Violin I and Violin II. Dynamics include *f* and *p*.

Musical score for strings. The score consists of two staves for Violin I and Violin II. Dynamics include *p* and *f*.

Musical score for strings. The score consists of two staves for Violin I and Violin II. Dynamics include *p* and *f*.

Musical score for strings. The score consists of two staves for Violin I and Violin II. Dynamics include *p* and *f*.

Musical score for strings. The score consists of two staves for Violin I and Violin II. Dynamics include *p* and *f*.



I

87

KL.
cymb.

G

I

a

O Hal - le - lu - jah to the Lamb, my name is written on

Watermark: NB noter. This music is copyright protected.

93

Musical score for instruments including strings, woodwinds, and brass. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings.

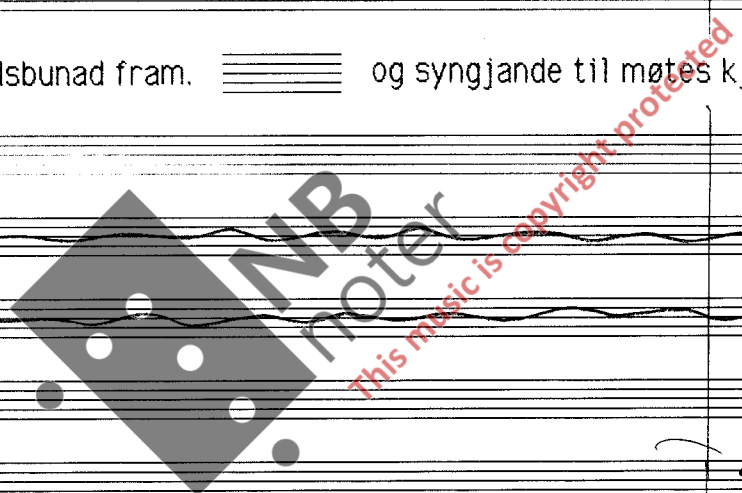
Gud Fader rekker ein nysauma rettferdsbunad fram. og syngjande til møtes kjem Jafet, Sem og Kam,

Musical score for vocal parts. It includes lyrics and performance instructions such as *acc. e dim.* and *high!*. The score is written on multiple staves.

Musical score for vocal parts. It includes lyrics and performance instructions such as *high!* and *a -*. The score is written on multiple staves.

Musical score for strings, labeled *IIa*. It consists of multiple staves with musical notations.

Musical score for strings with dynamic markings such as *dim* and *mf*. It consists of multiple staves with musical notations.



Handwritten musical score for a choir and piano. The score is written on 36-line staves. It includes vocal parts for Soprano, Alto, Tenor, and Bass, and piano accompaniment. The lyrics "og dei fører Martin Luther King til Jesus Kristus," are written below the vocal staves. A large watermark "NB noter" and "This music is copyright protected" is overlaid on the page.

og dei fører Martin Luther King til Jesus Kristus,



J

99

fp

fp *p* *pp*

fp *p* *pp*

fp *p* *pp*

fp *p* *pp*

fp *p* *pp*

fp *p* *pp*

fp *p* *pp*

fp *p* *pp*

fp *p* *pp*

cymb. *p* *f* *l.v.*

f

det skuldlause offerlam. Hail, hail, I belong to the

a

a

I

(hurtig)

my name is written on high! *1/2 etc.*

a

tr

Handwritten musical notation for the piano accompaniment, including staves for strings, woodwinds, and keyboard. The notation is sparse, with many rests and some melodic lines.

bloodwashed army, Hail, hail, my name is written on high!

Vocal line with lyrics: "Hal - le - lu - jah to the Lamb, my" and "Hal - le - lu - jah to the Lamb, my". Includes a large watermark: "NB noter This music is copyright protected".

Handwritten musical notation for the piano accompaniment in the second system.

my name is written on high! % etc. high!

Vocal line with lyrics: "a -" and "high!".

Handwritten musical notation for the piano accompaniment in the third system.

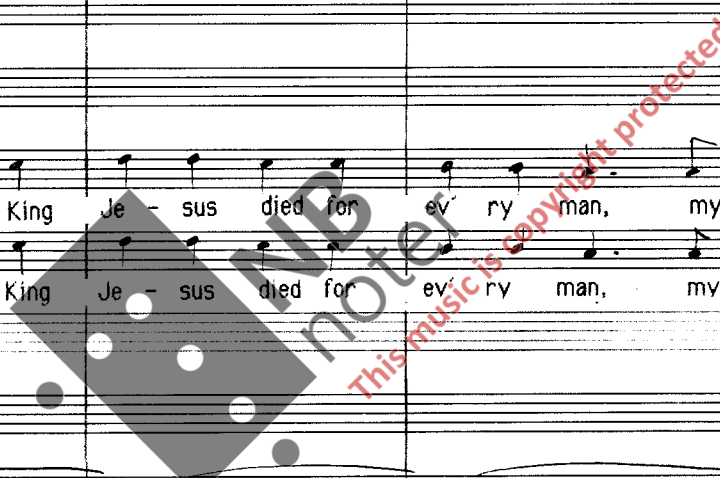
Handwritten musical notation for the piano accompaniment in the fourth system, including extensive handwritten notes and markings such as "mf", "ff", and "pp".

name is written on high! King Je - sus died for ev' ry man, my name is written on high!
 name is written on high! King Je - sus died for ev' ry man, my name is written on high!

name is written on high!
 King Je - sus died for ev' ry man, my name is written on high!

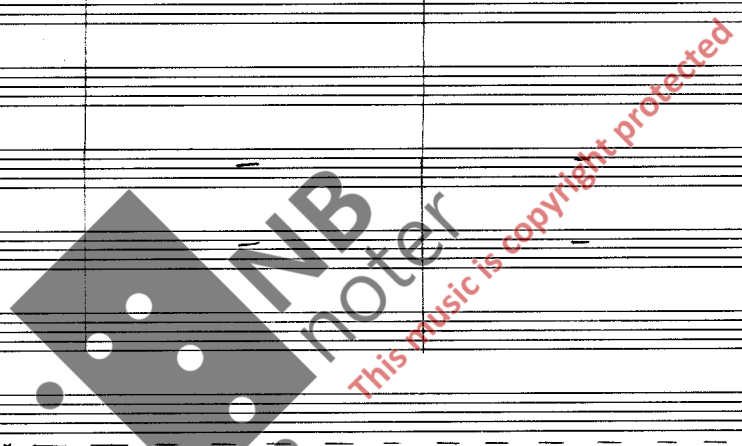
Hal - le - lu - jah to the Lamb, my name is written on high!
 King Je - sus died for

Hal - le - lu - jah to the Lamb, my name is written on
 Hal - le - lu - jah to the Lamb, my



Handwritten musical score for piano accompaniment. The system includes staves for piano (p), violin (v), and cello (c). Dynamics include *f*, *mp*, *p*, and *mf*. The piano part features a melodic line with slurs and dynamic markings. The violin and cello parts provide harmonic support with sustained notes and some rhythmic patterns.

Handwritten musical score for piano accompaniment, continuing from the first system. It includes staves for piano (p), violin (v), and cello (c). Dynamics include *f*, *mp*, *p*, and *mf*. The piano part continues with a melodic line, and the violin and cello parts provide harmonic support.



cresc. ----- *ff*

Vocal staves for the first vocal part. The lyrics are: "Hal - le - lu - jah to the Lamb, my name is written on high! King Je - sus died for ev' ry man, my name is written on high!". The music includes dynamic markings like *f* and *ff*, and tempo markings like *(indiv. tempo)*. There are also some handwritten annotations like '0' and 'O'.

cresc. ----- *ff*

Vocal staves for the second vocal part. The lyrics are: "high! King Je - sus died for ev' ry man, my name is written on high! O Hal - le - lu - jah to the Lamb, my name is written on high!". The music includes dynamic markings like *f* and *ff*, and tempo markings like *(indiv. tempo)*. There are also some handwritten annotations like '0' and 'O'.

Handwritten musical score for piano accompaniment, continuing from the second system. It includes staves for piano (p), violin (v), and cello (c). Dynamics include *f* and *ff*. The piano part features a melodic line with slurs and dynamic markings. The violin and cello parts provide harmonic support with sustained notes and some rhythmic patterns. There are also some handwritten annotations like 'sim. (ad lib.)'.

118

G

name is written on high! Hal - le - lu - jah

ev' ry man, my name is written on high! Hal - le - lu - jah

high! my name is written on high!

high! Hal - le - lu - jah

to the Lamb, my name is written on high!

name is written on high!

(indiv. tempo) Hal - le - lu - jah to the Lamb, Hal - le - lu - jah

122

pp
pp
pp
pp
pp
pp
pp

l.v.

sim. (ad lib.)

Dr. King dekkar sitt åsyn, fell på kne. Alle helgenar, alle martyrar ropar:

ppp *)
my name is written on high! % etc.
ppp *)
my name is written on high! % etc.

ppp *)
ppp *)
ppp *)
ppp *)

ppp *)
ppp *)
ppp *)
ppp *)

*) nesten hvissing - tonene knapt hørbare

f
dim.
f
dim.
f
dim.
f
dim.

pp
pp
pp
pp

[122]

N

Handwritten musical score for multiple staves. Dynamics include *p*, *f*, *mp*, and *pp*. The notation features various rhythmic patterns and melodic lines.

Handwritten musical score for two staves. The first staff includes the instruction "klokker" and a dynamic marking of *f*. The second staff includes the instruction "sim. (ad lib.)".

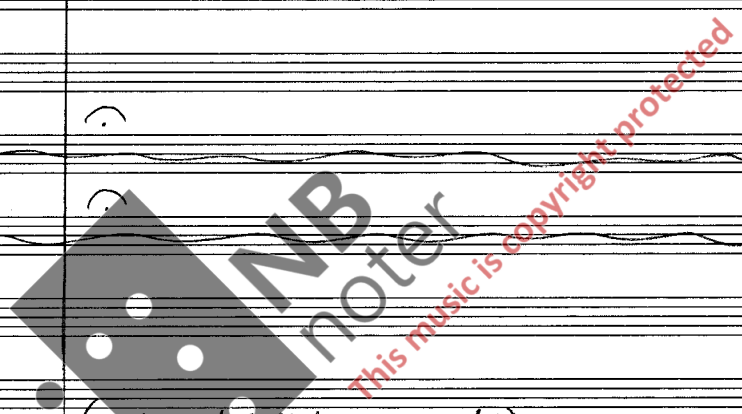
Fred! Fred!

Handwritten musical score for two staves, mostly consisting of wavy lines representing sustained notes or tremolos.

Handwritten musical score for five staves. The first staff includes the instruction "(ropes:)" and the lyrics "Fred! Fred!". The second staff includes the instruction "(rasht, ekstatisk, men svakt)". The lyrics "my name is written on high!" are repeated across all five staves. Dynamics include *f* and *ppp*.

Handwritten musical score for five staves. The lyrics "my name is written on high!" are repeated across all five staves. Dynamics include *ppp*.

Handwritten musical score for five staves. The notation includes dynamic markings such as *f*, *dim.*, and *pp*. There are also some numerical markings like "8x" and "10".



[124]

O

Handwritten musical score for multiple instruments and voices. The score includes staves for various instruments and vocal parts, with dynamic markings such as *p*, *f*, *mp*, and *pp*. The text "Alle velkomstklokkar byrjar slá." is written across the lower section of the score. A large watermark "IMB noter" is visible in the center, with the text "This music is copyright protected" written diagonally across it. The score concludes with a series of notes marked "dim." and "8x".

P MARTIN LUTHER KINGS VALG

[126]

1 tpt
2 tpt
1 trbn
2 trbn
1 Horn
2 Horn
3 Horn
Euph
Tuba
Org

Då gjer Martin Luther King sitt val: Jesus, sjå nedi Memphis og

ALLE KOR

vn.1 sul pont.
vn.2 sul pont.
vla sul pont.
vlc

pp Kor I+II, Sopran *)

p b \flat d b \flat b \flat

8 - p ->

8 - p ->

gliss.

*) Sopranene kor I og II kommer umerkkelig inn på denne tonen.

130

over all verden mine systrar og brør! Enno kan eg ikkje gå inn gjennom Himmeriks opne dør.

ALLE KOR

8 - p -> *)

gliss.

ord.

ord.

ord.

*) Sopranene holder fortsatt sin tone, de øvrige stemmene stopper. PP

136

Musical score for measures 136-141. The score includes staves for Violin I, Violin II, Viola, and Violoncello. The music features a melodic line in the upper strings and a rhythmic accompaniment in the lower strings. There are some handwritten annotations and a large watermark in the center.

Nobody knows the trouble I see, Nobody knows my sorrow.

Vocal line and string accompaniment for measures 142-147. The vocal line is written on a grand staff with lyrics. The string accompaniment includes Violin I, Violin II, Viola, and Violoncello. The music features a melodic line in the vocal part and a rhythmic accompaniment in the strings. There are some handwritten annotations and a large watermark in the center.

142

Musical score for measures 148-151. The score includes staves for Violin I, Violin II, Viola, and Violoncello. The music features a melodic line in the upper strings and a rhythmic accompaniment in the lower strings. There are some handwritten annotations and a large watermark in the center.

Vocal line and string accompaniment for measures 152-157. The vocal line is written on a grand staff with lyrics. The string accompaniment includes Violin I, Violin II, Viola, and Violoncello. The music features a melodic line in the vocal part and a rhythmic accompaniment in the strings. There are some handwritten annotations and a large watermark in the center.

148

Handwritten musical score for measures 148-153. The score includes staves for strings (I, II, A, B), woodwinds (S, T, B), and brass (I, II). Dynamics include *pp*, *p*, and *mp*. A section labeled "TB" (Trombone) begins in measure 150. The music features complex rhythmic patterns, including triplets and sixteenth notes.

154 **R**

Handwritten musical score for measures 154-159. The score includes staves for strings (I, II, A, B), woodwinds (S, T, B), brass (I, II), and percussion (crot., org.). Dynamics include *mf*, *pp*, *f*, and *ppp*. A section labeled "crotales" (Crotchet) begins in measure 156. The music features complex rhythmic patterns, including triplets and sixteenth notes. A watermark "NB noter" and "This music is copyright protected" is visible across the score.

S

160

Handwritten musical score for measures 160-166. The score includes staves for strings (Violin I, Violin II, Viola, Cello, Double Bass), woodwinds (Flute, Clarinet, Bassoon), and a Crotchet. It features various musical notations such as notes, rests, slurs, and dynamic markings like *mf*, *mp*, and *f*. A section labeled "sul pont." is present in the lower strings.

166

Handwritten musical score for measures 166-172. The score continues with the same instruments as the previous page. It includes complex rhythmic patterns, triplets, and dynamic markings such as *mp*, *pp*, and *f*.



T

172

Musical score for measures 172-177. The score is written for a string quartet (Violin I, Violin II, Viola, Cello) and a piano. The key signature has one sharp (F#) and the time signature is 4/4. The piano part features a melodic line with dynamics *mp* and *p*, and includes a triplet of eighth notes in measure 177. The string parts are mostly silent in this section.

Musical score for measures 178-183. The piano part continues with dynamics *mf*, *dim.*, and *p*. It includes markings for *sul pont.* (sul ponticello) and *dim.* (diminuendo). The string parts enter in measure 178 with a *p* dynamic. The score concludes with a double bar line in measure 183.

178

Musical score for measures 184-189. The piano part features a melodic line with dynamics *p* and *pp*. The string parts enter in measure 184 with a *p* dynamic. The score concludes with a double bar line in measure 189.

U

$\downarrow = \text{♩}$ ($\downarrow = 54$)

184

Horn 1
Horn 2

KOR I

Det smalt eit skot i Memphis, Tennes-see
 Ten-nes-see
 see. Straks var

189

I

Mar-tin Luther Kings sjel frå krop-pen løyst og
 sjel løyst og fri. og såg dei
 frå krop-pen løyst og Ho stel-te seg ved si-da, såg dei bar
 bar han vekk. seq ved si-da og såg dei

193

V

I

bar han vekk. Å gråt, kla-ge og skrekk!
 bar han vekk. Å gråt, kla-ge og skrekk!
 Å gråt, kla-ge og skrekk!

ad lib. (piu mosso)
 Kjæ-re svar-te

197

I

syst-rar, kjæ-re svar-te bror, Eg skal bli hos dykk her-et-ter just som eg var det
 bli hos dykk her-et-ter just som eg var det
 bli hos dykk her-et-ter just som eg var det
 hos dykk her-et-ter just som eg var det

A tempo

201

Horn 1
Horn 2

I

før. Det er gjen-ger på him
 før. på him-me-riks der.
 før.

205

Horn 1
Horn 2

BILDE 7

Gud Fader lyfter sin veldige arm og velsignar dr.King,
og han gir ordre til engelen Gabriel:

Vend himmeriks vogner og bring
min trugne tenars sjel tilbake til Memphis, Tennessee.

Little David was a shepherd boy.
He killed Goliath and shouted for joy.

Det er hans plikt og rett å marsjera fremst i den gode
strid
som skal vara ved inntil ulven og lammet beitar i lag
og den nye jord er skapt, og den nye dag
renn over alle verdens rike, og ein fulltallig skare steg
for steg
vandrar saman på kjærleiks og rettferds veg.
Walk in Jerusalem just like John.

Pastor Ralph Abernathy vil snart få i stand ein
fattigmarsj mot Washington DC, der kvar kvinne og
kvar mann
skal leiast fram ved pastor Martin Luther Kings hand.

The trumpet sounds within my soul.
I ain't got long to stay here.



NB
noter

This music is copyright protected

BILDE 7

RESITATIV

♩ = ca. 132 (tempo ad lib.)

Gud Fader lyfter sin veldige arm og velsignar dr.King,

gr.c.
org.
vlc.

og han gir ordre til engelen Gabriel:

Vend himmeriks vogner og bring min trugne tenars sjel tilbake til Memphis, Tennessee.

Little David was a shepherd boy. He killed Goliath and shouted for joy.

Det er hans plikt og rett å marsjera fremst i den gode strid som skal vara ved inntil ulven og lammet

12 **A**

13] beitar i lag og den nye jord er skapt, og den nye dag renn over alle verdens rike, og ein fulltallig skare steg for steg

gr.c.
org.
vlc.

16] vandrar saman på kjærleiks og rettfjerds veg. Walk in Jerusalem just like John.

ord.

19] Pastor Ralph Abernathy vil snart få i stand ein fattigmarsj mot Washington DC, der kvar kvinne og kvar mann

19] skal leiast fram ved pastor Martin Luther Kings hand.

22] The trumpet sounds within my soul, I ain't got long to stay here.

stagr. 1: gr.c.

trpt.1
f
pizz

27] **B** ♩ = 80

org.

KOR II

Green trees are bending, poor sinners stand a-trembling.

attacca

VOGNMUSIKKEN

32 **C** ♩ = 120

Tpt. 1 *f* *mf*

Tpt. 2 *f*

Trbn 1

Trbn 2

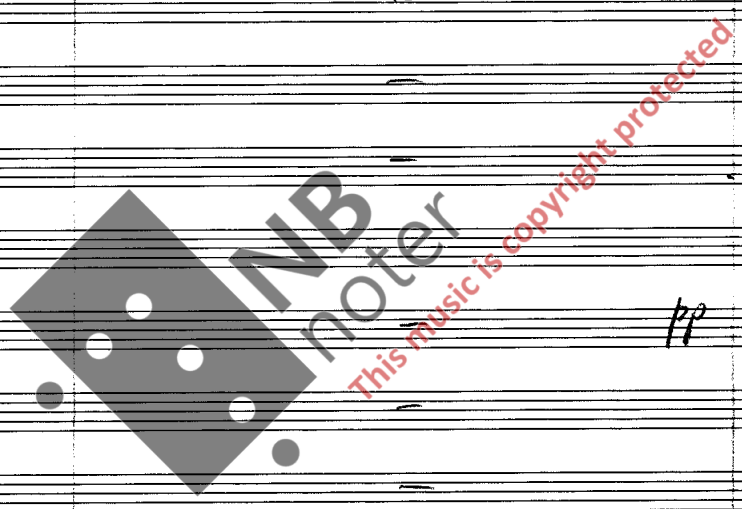
g/sp *p* *f*

Org.

G-KOR *pp* *cresc.* keep in de middle ob de road! *pp* *cresc.* keep in de middle ob de road!

KOR I *mf*

KOR II *pp* keep in de middle ob de road! *pp* keep in de middle ob de



vn.1 *p* *f* *mp*

vn.2 *p* *f* *p*

vla *p* *f* *mp*

vcl

Horn 1

Horn 2

Horn 3

Euph

Tuba

atr. tr.

35

Musical notation for the first system, including treble and bass staves with notes and rests.

Musical notation for the second system, including treble and bass staves with notes and rests.

Musical notation for the third system, including treble and bass staves with notes and rests.

keep in de middle ob de road! *mf* keep in de middle ob de road! *mp* ain't got time fo'to stop and talk *dim.*

ain't got time fo'to stop and talk *dim.* keep in de middle ob de road! *dim.* keep in de middle ob de road! keep in de middle ob de

keep in de middle ob de road! *mf* keep in de middle ob de road! *dim.* keep in de middle ob de road! *p* keep in de middle ob de road! *mf* keep in de middle ob de road! *dim.* keep in de middle ob de road!

Musical notation for the seventh system, including treble and bass staves with notes and rests.

Musical notation for the eighth system, including treble and bass staves with notes and rests.

Musical notation for the ninth system, including treble and bass staves with notes and rests.

Handwritten musical score for the song "Keep in de middle ob de road!". The score is written on 36-line staves. It includes vocal parts and piano accompaniment. The lyrics are: "keep in de middle ob de road! ain't got time fo'to stop and talk keep in de middle ob de road!". The score features various musical notations such as dynamics (p, f, pp, mp), articulation (accents), and performance directions (Cresc.).

Vocal Parts:

- Voice 1:** "keep in de middle ob de road!"
- Voice 2:** "keep in de middle ob de road!"
- Voice 3:** "keep in de middle ob de road!"
- Voice 4:** "keep in de middle ob de road!"
- Voice 5:** "keep in de middle ob de road!"
- Voice 6:** "keep in de middle ob de road!"
- Voice 7:** "keep in de middle ob de road!"
- Voice 8:** "keep in de middle ob de road!"
- Voice 9:** "keep in de middle ob de road!"
- Voice 10:** "keep in de middle ob de road!"
- Voice 11:** "keep in de middle ob de road!"
- Voice 12:** "keep in de middle ob de road!"
- Voice 13:** "keep in de middle ob de road!"
- Voice 14:** "keep in de middle ob de road!"
- Voice 15:** "keep in de middle ob de road!"
- Voice 16:** "keep in de middle ob de road!"
- Voice 17:** "keep in de middle ob de road!"
- Voice 18:** "keep in de middle ob de road!"
- Voice 19:** "keep in de middle ob de road!"
- Voice 20:** "keep in de middle ob de road!"
- Voice 21:** "keep in de middle ob de road!"
- Voice 22:** "keep in de middle ob de road!"
- Voice 23:** "keep in de middle ob de road!"
- Voice 24:** "keep in de middle ob de road!"
- Voice 25:** "keep in de middle ob de road!"
- Voice 26:** "keep in de middle ob de road!"
- Voice 27:** "keep in de middle ob de road!"
- Voice 28:** "keep in de middle ob de road!"
- Voice 29:** "keep in de middle ob de road!"
- Voice 30:** "keep in de middle ob de road!"
- Voice 31:** "keep in de middle ob de road!"
- Voice 32:** "keep in de middle ob de road!"
- Voice 33:** "keep in de middle ob de road!"
- Voice 34:** "keep in de middle ob de road!"
- Voice 35:** "keep in de middle ob de road!"
- Voice 36:** "keep in de middle ob de road!"

Piano Accompaniment:

- Right Hand:** Features rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include p, f, and mp.
- Left Hand:** Features a steady bass line with eighth notes and rests. Dynamics include p and mp.

Performance Directions:

- Cresc.:** Crescendo markings are present in several measures.
- pp:** Pianissimo markings are used for dynamic contrast.
- f:** Fortissimo markings are used for emphasis.
- mp:** Mezzo-piano markings are used for moderate dynamics.

Watermark: A large watermark "NB noter" is overlaid on the score, with the text "This music is copyright protected" written diagonally across it.

D



44

Musical notation for the first system, including vocal lines and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings like *f* and *p*.

Musical notation for the second system, including piano accompaniment. The piano part continues with chords and a bass line, marked with *mf*.

Musical notation for the third system, including vocal lines with lyrics: "rough an' it's hard to walk, Don't you look to de right, Don't you look to de right,". The piano part provides accompaniment.

Musical notation for the fourth system, including vocal lines with lyrics: "ain't got time fo' to stop and talk road! keep in de middle ob de road! keep in de middle ob de road! Don't you keep". The piano part continues with accompaniment.

Musical notation for the fifth system, including vocal lines with lyrics: "keep in de middle ob de road! Kase de road am rough an' it's hard to walk, road! keep in de middle ob de road! keep in de middle ob de road! keep in de middle ob de". The piano part continues with accompaniment.

Musical notation for the sixth system, including piano accompaniment. The piano part features a complex texture with many chords and a bass line, marked with *mp*.

Musical notation for the seventh system, including piano accompaniment. The piano part continues with chords and a bass line, marked with *mp*.

Musical notation for the eighth system, including piano accompaniment. The piano part continues with chords and a bass line.

Don't you look to de right.
 Don't you look to de right
 look to de left.
 Don't you look to de left,
 in de middle
 keep in de middle
 keep in de middle ob de road!
 keep in de middle ob de road!
 keep in de middle ob de road!
 keep in de middle ob de road!
 keep in de middle ob de road!

50 **E**

(trem.)

Handwritten musical score for a piece titled "keep in de middle ob de road!". The score is written on multiple staves, including vocal lines and piano accompaniment. The lyrics are "keep in de middle ob de road!".

Key features of the score include:

- Staff 1-3:** Piano introduction with tremolos and dynamic markings like *f*.
- Staff 4-5:** Vocal line with lyrics "keep in de middle ob de road!". Includes dynamic markings *p* and *cresc.*
- Staff 6-7:** Piano accompaniment for the vocal line, with dynamic markings *p* and *cresc.*
- Staff 8-9:** Additional piano accompaniment with dynamic markings *mf* and *f*.
- Staff 10-11:** Further piano accompaniment with dynamic markings *f* and *pizz.*
- Staff 12-13:** Final piano accompaniment with dynamic markings *f*.

The score is marked with a large "NB" watermark and the text "This music is copyright protected".

First system of musical notation, featuring treble and bass staves with various notes and rests.

Second system of musical notation, including treble and bass staves with various notes and rests.

Third system of musical notation, including treble and bass staves with lyrics: "keep in de middle ob de road!".

Fourth system of musical notation, including treble and bass staves with lyrics: "keep in de middle ob de road!".

Fifth system of musical notation, including treble and bass staves with lyrics: "keep in de middle ob de road!".

Sixth system of musical notation, including treble and bass staves with lyrics: "keep in de middle ob de road!".

Seventh system of musical notation, including treble and bass staves with lyrics: "keep in de middle ob de road!".

P

F

Musical notation for the first system, including vocal lines and piano accompaniment.

Musical notation for the second system, featuring a Tomtom part.

Musical notation for the third system with lyrics: "in de middle ob de road! keep road! in de middle ob de road! road! keep in de middle ob de road! keep in de middle ob de road!". Includes a boxed text block: "I ain't got time fo'to stop and talk Kase de road am rough an'it's hard to walk. Keep in de middle ob de road! Dis world am full ob sinful things. When de feet gets tired put on de wings, Keep in de middle ob de road! (individnelt)".

Musical notation for the fourth system with lyrics: "road! keep in de middle ob the road! keep in de middle ob the road! keep in de middle ob the road!". Includes a boxed text block: "I ain't got time fo'to stop and talk Kase de road am rough an'it's hard to walk. Keep in de middle ob de road! Dis world am full ob sinful things, When de feet gets tired put on de wings, Keep in de middle ob de road! (individnelt)".

Musical notation for the fifth system, primarily piano accompaniment.

Musical notation for the sixth system, including piano accompaniment and tremolos.

Musical notation for the seventh system, including piano accompaniment and dynamics.

[58]

59

bare 2'

p

poco a poco cresc.

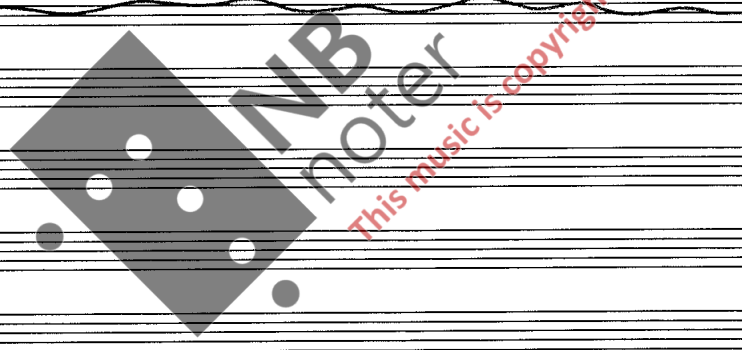
poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.



(acc.)

[60]

61

Handwritten musical notation for measures 60 and 61. The notation includes a grand staff with piano (p) and forte (f) dynamics, and a single staff with a melodic line marked with accents and slurs.

A pair of musical staves with wavy lines, likely representing a tremolo or a specific performance technique.

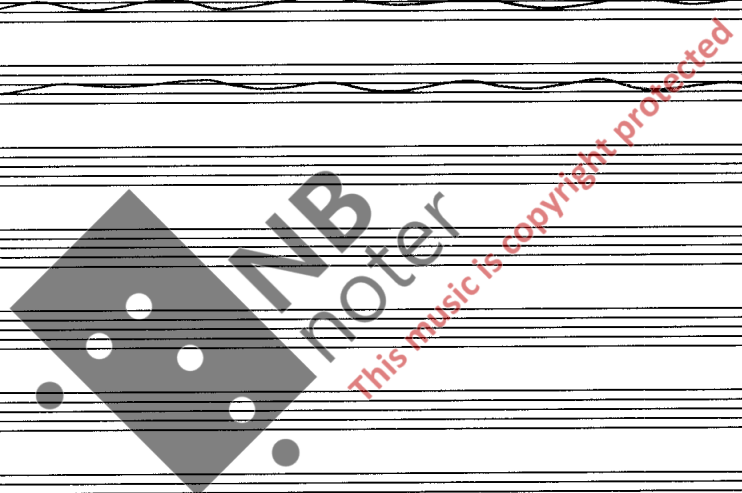
A pair of musical staves with wavy lines, similar to the previous block.

A pair of musical staves with wavy lines, similar to the previous blocks.

A pair of musical staves with wavy lines, similar to the previous blocks.

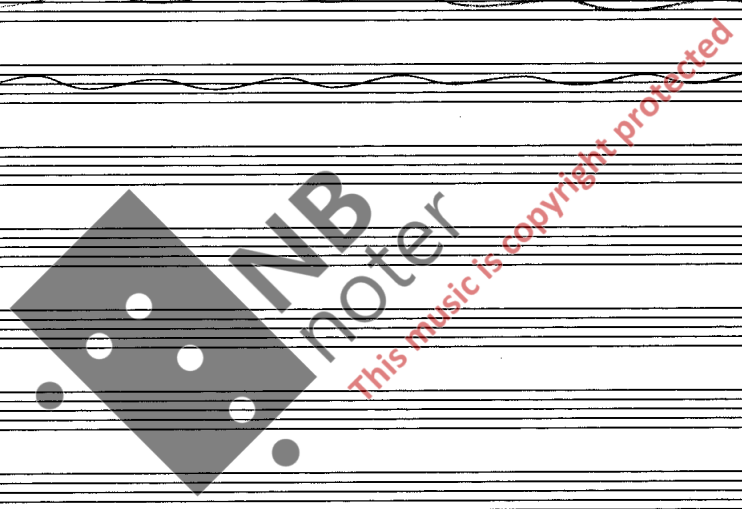
(acc.)

Handwritten musical notation for measures 62-64. It includes a grand staff with piano (p) and forte (f) dynamics, and a single staff with a melodic line marked with accents and slurs.



Musical score for the first system. It includes a piano part with notes and dynamics like *f* and *f#*. There are also string parts with notes and woodwind parts with rests and dynamic markings like *ff* and *ffz*.

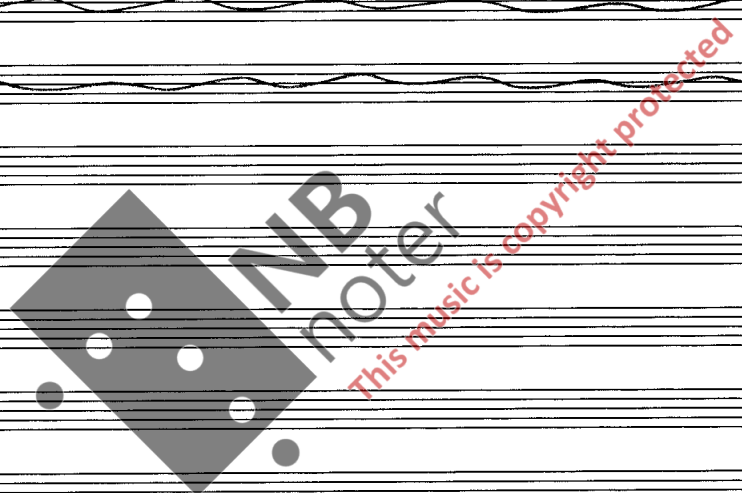
A large section of the score consisting of multiple staves with wavy lines, likely representing a tremolo or sustained sound effect. This section is mostly empty of notes.



Musical score for the second system. It includes brass instruments (Euphonium and Tuba) and a piano part. The piano part has a dynamic marking of *(acc.)* and a wavy line. The brass parts have notes and rests.

Handwritten musical score for the first system, consisting of five staves. The top four staves contain notes with dynamic markings such as *f* and *ff*. The bottom staff contains a series of notes with various accidentals (sharps, naturals, flats) and dynamic markings.

A large section of the musical score consisting of multiple staves. The notes are represented by wavy lines, indicating tremolos or sustained notes. This section is partially obscured by a watermark.



(acc.)

Handwritten musical score for the second system, consisting of five staves. The notes are accompanied by dynamic markings such as *cresc.* and *ff*. The bottom two staves show a more complex rhythmic pattern with various note values and rests.

Musical score for the first system, including piano and guitar parts. The piano part features a melody with dynamic markings of *mf* and accents. The guitar part includes a triplet of eighth notes. The system concludes with a double bar line and a repeat sign.

Musical score for the second system, showing wavy lines in the piano part and a forte (*f*) dynamic marking.

Musical score for the third system, featuring vocal lines with the lyrics "Don't you" and piano accompaniment. The piano part includes a forte (*f*) dynamic marking.



Musical score for the fourth system, consisting of wavy lines in the piano part.

Musical score for the fifth system, including piano and guitar parts with dynamic markings like *f*, *cresc.*, and accents. The system concludes with a double bar line and a repeat sign.

74 **G** *A tempo* ($\text{♩} = 120$)

Handwritten musical notation for the first system, including treble and bass staves with notes, rests, and dynamic markings like *f*.

Handwritten musical notation for the second system, including treble and bass staves with notes, rests, and dynamic markings like *f* and *5x*.

Handwritten musical notation for the third system, including treble and bass staves with notes, rests, and dynamic markings like *f*.

Vocal line with lyrics: "look to de right, Don't you look to de right, look to de right, Don't you look to de left, Don't you". Includes dynamic markings like *f*.

Instrumental line (IIa) with lyrics: "keep in de middle ob de road! keep in de middle ob de road! keep". Includes dynamic markings like *fp* and *f*.

A tempo ($\text{♩} = 120$)

Handwritten musical notation for the fourth system, including treble and bass staves with notes, rests, and dynamic markings like *f*.

Handwritten musical notation for the fifth system, including treble and bass staves with notes, rests, and dynamic markings like *f*.

Handwritten musical notation for the sixth system, including treble and bass staves with notes, rests, and dynamic markings like *f*.

Musical score for the first system, featuring piano and guitar parts. The piano part has dynamic markings like 'f' and 'ff'. The guitar part has a 'K' marking and dynamic markings like 'f'.

Musical score for the second system, showing piano and guitar parts. The piano part has a wavy line, possibly indicating a tremolo or a specific performance technique.

Musical score for the third system, featuring a single melodic line in the piano part.

Musical score for the fourth system, including vocal lines with lyrics: "Don't you look", "Don't you look", and "look to de left,".

Musical score for the fifth system, including vocal lines with lyrics: "in de middle ob de road!".

Musical score for the sixth system, featuring piano and guitar parts with various markings.

Musical score for the seventh system, featuring piano and guitar parts with dynamic markings like 'f'.

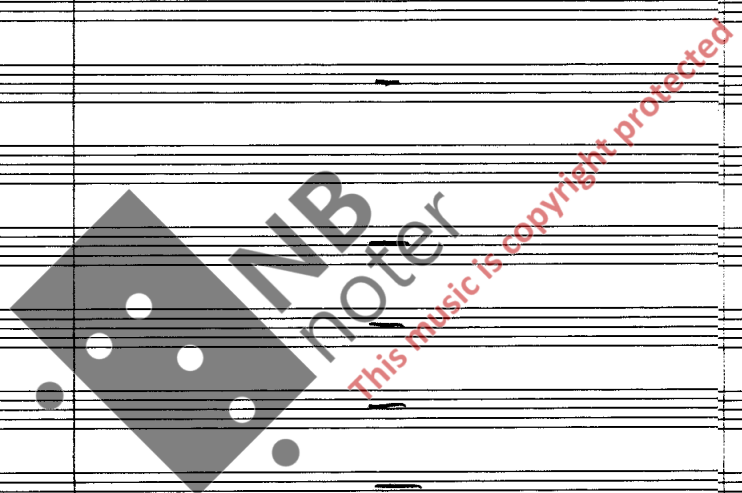
Musical score for the eighth system, featuring piano and guitar parts with dynamic markings like 'f'.

NB noter

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H

The musical score is written on a 36-line staff. It is divided into four systems of measures. The first system contains measures 1-4, featuring a complex melodic line with slurs and dynamic markings. The second system contains measures 5-8, consisting of sustained notes with dynamic markings. The third system contains measures 9-12, featuring a series of chords with dynamic markings. The fourth system contains measures 13-16, including a melodic line with slurs and dynamic markings. The score concludes with a final melodic flourish.



Handwritten musical score for the first system, featuring four staves. The notation includes various notes, rests, and dynamic markings such as *dim.* and *p*. There are also triplets and slurs present in the melody.

Handwritten musical score for the second system, featuring two staves with chordal accompaniment. The notation shows chords with accidentals and stems.

Handwritten musical score for the third system, consisting of ten empty staves. A large watermark is overlaid on this section, reading "NB noter" and "This music is copyright protected".

Handwritten musical score for the fourth system, featuring four staves with wavy, scribbled lines. Each staff is labeled with the handwritten text "(gradvis lavere register)" and includes a *dim.* marking.

Handwritten musical score for the fifth system, featuring four staves with melodic lines. The notation includes triplets, slurs, and dynamic markings such as *dim.* and *p*.

Handwritten musical score for the sixth system, featuring two staves with melodic lines. The notation includes slurs and dynamic markings such as *dim.* and *cresc.*

86

Musical notation for measures 86-88. The piano staff (top) features a melodic line with dynamics *f*, *dim.*, and *p*. The bass staff (bottom) has a bass line with dynamics *f* and *dim.*. There are also some handwritten notes and markings.

Musical notation for measures 89-90. The piano staff (top) shows chords with dynamics *f* and *dim.*. The bass staff (bottom) shows chords with dynamics *f* and *dim.*.

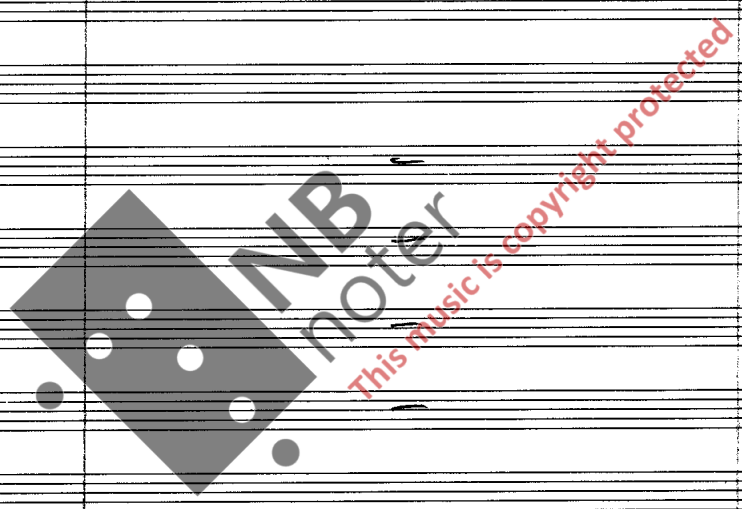
Empty musical staves for measures 91-100.

Empty musical staves for measures 101-110.

Handwritten musical notation for measures 111-115. The piano staff (top) features wavy lines representing tremolos or vibrato. The bass staff (bottom) also has wavy lines. Dynamics *pp* and *np* are indicated.

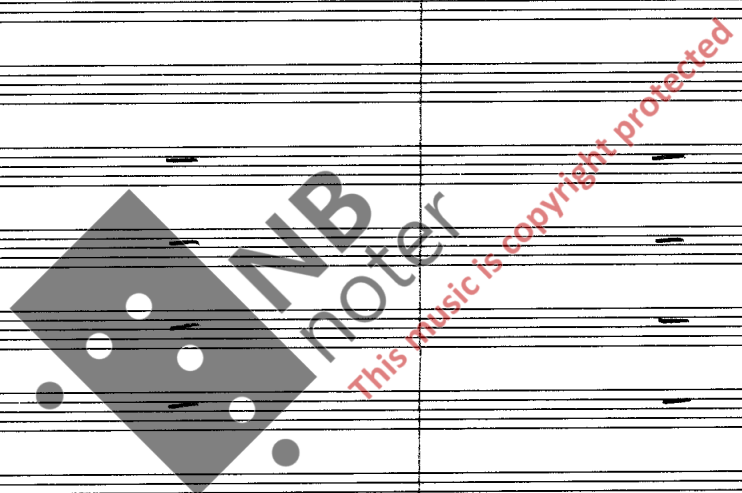
Musical notation for measures 116-120. The piano staff (top) has a melodic line with dynamics *f*, *dim.*, and *mf*. The bass staff (bottom) has a bass line with dynamics *f* and *mf*. There are also some handwritten notes and markings.

Musical notation for measures 121-125. The piano staff (top) has a melodic line with dynamics *f* and *dim.*. The bass staff (bottom) has a bass line with dynamics *f* and *dim.*.



89

Handwritten musical score for page 180, measures 89-92. The score includes piano, violin, and double bass staves. Measure 89 features a piano introduction with a five-fingered scale in the right hand and a bass line in the left hand. Measure 90 shows a melodic line in the violin and a bass line with chords. Measure 91 contains a complex piano passage with triplets and slurs. Measure 92 concludes with a piano passage and a double bass line marked 'attacca'.



BILDE 8

*Green trees are bending,
poor sinners stand a-trembling.*

*The trumpet sounds within my soul.
I ain't got long to stay here.*

*Pastor Ralph Abernathys bønn ved fattigmarsjen mot
Washington*

Fader, tilgjev oss når vi let som vi bryr oss om dei fattige
- for vi likar ikkje forkomne menneske
og vil helst ikkje ha dei inn i heimane våre.

Green trees are bending, poor sinners are trembling.

Fader, tilgjev oss når vi jublar over politiske
kandidatar
som gir oss lovnad om skattelette,
endå vi veit at samfunnet treng skular og sjukehus
og midlar til å hjelpe alle som har det vanskeleg,
og at det er vår plikt å betala.

Fader, tilgjev oss når vi bed om tilgjeving!
Lær oss å opna augo våre og kjempa for rettferd
og å hjelpe vår granne og vår neste alt vi maktar
endå om det skulle føre med seg
lete og vanskelege ting for oss sjølv.

We shall overcome,
We shall overcome some day!
Deep in my soul I do believe:
We shall overcome some day!



NB
noter

This music is copyright protected

BILDE 8

PASTOR RALPH ABERNATHYS BØNN VED FATTIGMARSJEN MOT WASHINGTON

Fader, tilgjev oss når vi let som vi bryr oss om dei fattige

sluesp-

IIa (tuba)

IIb

$\text{♩} = 66$

S
A
T
B

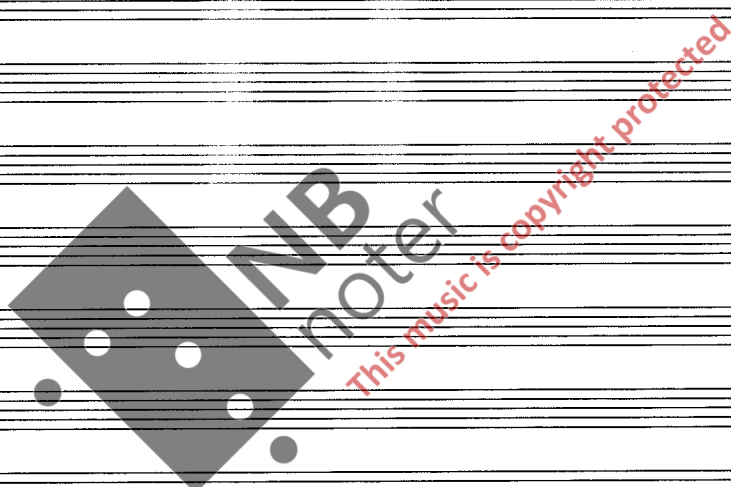
Green

trees

are bending,

I

org-



IIa Fader, tilgjev oss når vi let som vi bryr oss om dei fattige

IIb

$\text{♩} = 50$

We shall overcome

some day!

We shall overcome

some day!

We shall overcome

some day!

We shall overcome

some day!

We shall

some

We shall

some

day!

overcome

org-

- for vi likar ikkje forkomne menneske og vil helst ikkje ha dei inn i heimane våre.

IIa

IIb

(♩=66)

Green trees are

Fader, tilgjev oss når vi jublar over politiske kandidatar som gir oss lovnad om skattelette,

IIa

IIb

bending,

poor

Fader, tilgjev oss når vi jublar over politiske kandidatar, som gir oss lovnad om skattelette,

IIa

IIb

sinner, stand a- trembling.

NB noter

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(♩=50)

I

org

We shall overcome

We shall overcome

o- ver come some day!

endå vi veit at samfunnet treng skular og sjukehus og midlar til å hjelpa alle som har det vanskelig, og at det er vår plikt å betala.

B

Fader, tilgjev oss når vi bed om tilgjeving!

Fader, tilgjev oss når vi bed om

IIa

IIb

I

org.

vn.1

Green trees are bending,

Green trees are bending.

Green trees are bending.

Green trees are bending.

f ad lib.

Lær oss å opna augo våre og kjempa for rettferd og å hjelpa vår granne og vår neste

IIa

IIb

I

org.

tilgjeving!

We shall

Deep in my soul

We shall overcome

We shall

alt vi maktar, endå om det skulle føre med seg leie og vanskelege ting for oss sjølv.

Ia *Fader, tilgjev oss når vi bed om tilgjeving!*

Ib

I

org

C

Messingbläserne er nå på plass som i ouvertyrer, men speilvendt. (tpt. 1 bak, tpt. 2 foran etc.) 1 ♩ = 66

tpt. 1

tpt. 2

Ib

I

org

wbl.

tomt.

vn.1

vn.2

vla

vcl.

Green trees are bending.

o-ver - come some day!

overcome We shall o - ver - come

some day! We shall overcome

1. Deep in my soul I do be - lieve:

2. some We shall some

(trem.)

3

tpt. 1
2

IIb

poor sinners stand a- trembling

wbl.
trmt.

org.

vn. 1
vn. 2

vla.

vcl.

D OVERTYREN

7

Tpt 1
2

Tbn 1
2

wbl.
t.t.

org.

vn. 1
vn. 2

vla.

vcl.

70

KOR I + II

S
A
T
B

f

Go

Go

Det samlede Kor I+II er delt inn i to grupper: menn og kvinner, oppstill på hver sin sammenhengende rekke. Partiet mellom D og K synges som en INDIVIDUELL KANON. Gruppelederen setter an innsatsen der den står i partituret, nestemann følger hakk i hæl og så videre slik at innsatsen fra sistemann i gruppen kommer ca. én takt etter den første (nøyaktighet ikke påkrevd). Altså: lyden skal forplante seg bortover rekken av korsangerne. Fra K synges det synkront igjen.

E

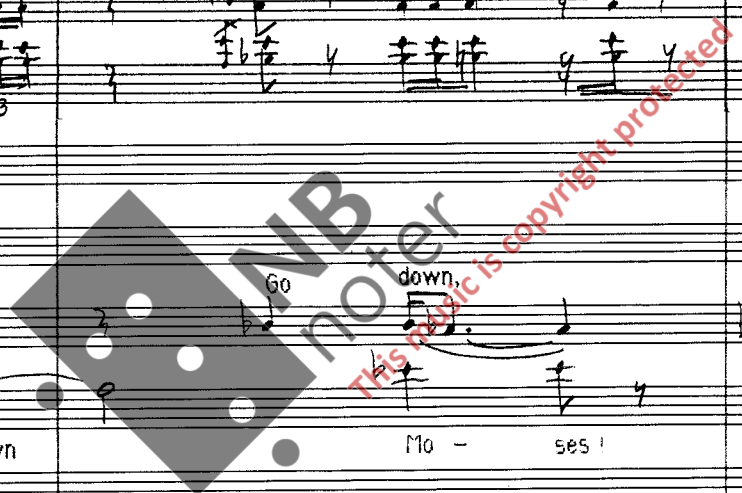
13

Musical score for measures 13-15. The score includes a piano introduction with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *f*, *fp*, and *ff*. The score includes a grand staff with treble and bass clefs, and a separate staff for the right hand. A large watermark "NB noter" is visible across the middle of the page.

Musical score for measures 16-18. This section features a more complex piano introduction with rapid sixteenth-note passages in both hands. Dynamics include *f* and *ff*. The score includes a grand staff with treble and bass clefs, and a separate staff for the right hand. A large watermark "NB noter" is visible across the middle of the page.

Handwritten musical score for a multi-instrument ensemble. The score is divided into several systems. The top system (measures 16-18) features a vocal line with lyrics "Go down Mo - ses!" and several instrumental parts, including a piano part with a complex rhythmic pattern. Dynamic markings include *f*, *ff*, and *mf*. The middle system (measures 19-21) continues the vocal line and instrumental parts. The bottom system (measures 22-24) features a dense instrumental texture with many notes. A large watermark "NB noter" is overlaid on the score, along with the text "This music is copyright protected".

Handwritten musical score for guitar and voice. The score is written on 36-line staves. It includes guitar notation with chords, dynamics like "ff" and "f", and lyrics: "Go down Mo - ses!". The bottom section features a dense, multi-measure guitar solo with many sixteenth notes.



F

22

Musical score for measures 22-24. It features a grand staff with piano and guitar parts. The piano part has a treble and bass clef, and the guitar part has a treble clef. The music includes complex rhythmic patterns with triplets and sixteenth notes. Dynamics include 'f' (forte).

Mo - ses!
Go down, Mo - ses!

Piano accompaniment for measures 22-24, showing dense sixteenth-note patterns in both hands.

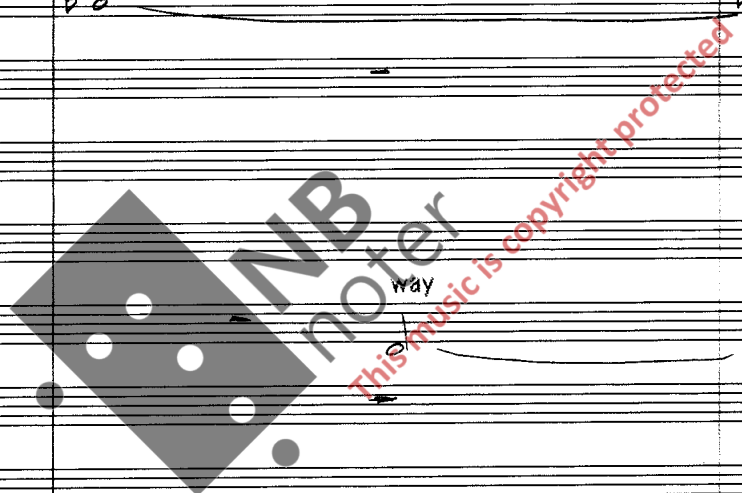


Handwritten musical score for guitar and piano. The score is divided into two systems. The first system (measures 25-32) features a guitar part with complex rhythmic patterns, including triplets and sixteenth notes, and a piano accompaniment with chords and melodic lines. The second system (measures 33-40) continues the composition with similar complexity. A large watermark 'NB noter' is overlaid on the middle of the page, with the text 'This music is copyright protected' written diagonally across it. The score includes various musical notations such as clefs, time signatures, and dynamic markings like 'f' and 'mf'.

G

28

The musical score consists of three measures (28, 29, 30) for guitar and piano. Measure 28 begins with a tremolo effect on a chord, marked with a forte (f) dynamic. The piano accompaniment features a series of sixteenth notes. Measure 29 includes a 'way down' instruction for the guitar part. Measure 30 features a 'down way down' instruction. The score contains various musical notations such as triplets, sixteenth notes, and dynamic markings.



31

mp f f#

in E - gypt's land!

way down in E - gypt's land!

Sempre stacc.

34

Musical score for piano and guitar, measures 34-36. The piano part features a melodic line with dynamics *mf* and *p*. The guitar part has a rhythmic accompaniment with dynamics *f* and *p*. The score includes various musical notations such as slurs, accents, and triplets.



Musical score for vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment, measures 34-36. Dynamics include *pp* and *p*. The vocal parts feature long notes and rests, while the piano accompaniment provides harmonic support.

Musical score for guitar, measures 34-36. The score shows detailed fretting and fingering for the guitar part, including various chord voicings and melodic lines.

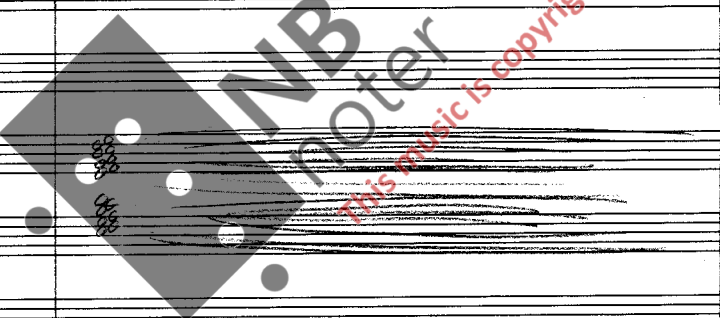
37 **H**

This page contains a handwritten musical score for a 36-line instrument. The score is organized into several systems of staves. The first system (measures 37-40) features a complex rhythmic pattern with frequent triplets and sixteenth notes. Dynamic markings include 'p' (piano) and 'mf' (mezzo-forte). The second system (measures 41-44) shows a melodic line in the upper staves and a bass line with sustained notes. The third system (measures 45-48) consists of long, sustained notes across all staves, likely representing a drone or sustained accompaniment. The final system (measures 49-52) returns to a more active rhythmic pattern with sixteenth notes and triplets. A large watermark 'NB noter' and the text 'this music is copyright protected' are overlaid on the middle of the page.

I

Musical score for the first system, measures 40-42. It features a piano (p) dynamic and includes various musical notations such as triplets and slurs. The notation is spread across multiple staves, including a grand staff with piano accompaniment.

Musical score for the second system, measures 43-45. It includes piano (pp) dynamics and features complex rhythmic patterns with sixteenth notes and slurs. The piano accompaniment is particularly detailed with many sixteenth-note runs.



Musical score for the third system, measures 46-48. This system includes a section for SATB (Soprano, Alto, Tenor, Bass) voices, indicated by the 'S A T B' label on the left. The vocal parts are written in four staves. Below the vocal staves, there is a grand staff with piano accompaniment. The piano part features complex rhythmic patterns with many sixteenth notes and slurs. The system concludes with a double bar line and repeat signs.

43

Handwritten musical score for a piece starting at measure 43. The score is written on 36-line staves. It includes a piano introduction with a key signature of one flat and a 4/4 time signature. The score features various musical notations such as dynamics (p, mp, f, mf), articulation (accents, slurs), and complex rhythmic patterns including sixteenth-note runs and triplets. A large watermark "NB noter" is visible in the center of the page.

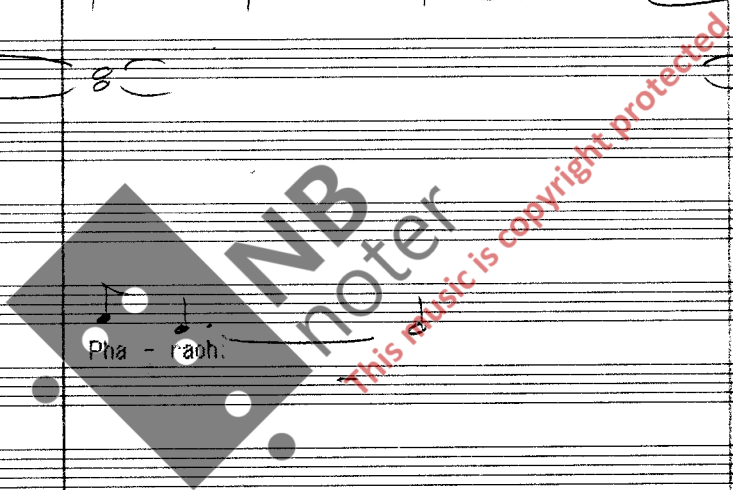
46

Handwritten musical score for the first system, measures 1-3. The score includes a vocal line and a piano accompaniment. Dynamics include *mp* and *mf*. The key signature has one flat (B-flat).

Handwritten musical score for the second system, measures 4-6. The piano part features a triplet of eighth notes in measure 5. Dynamics include *f* and *mf*.

Vocal line for the second system, measures 4-6. The lyrics are: "tell of Pha - rah: tell of".

Handwritten musical score for the third system, measures 7-9. The piano part includes a quintuplet of eighth notes in measure 7. Dynamics include *f*.



J

49

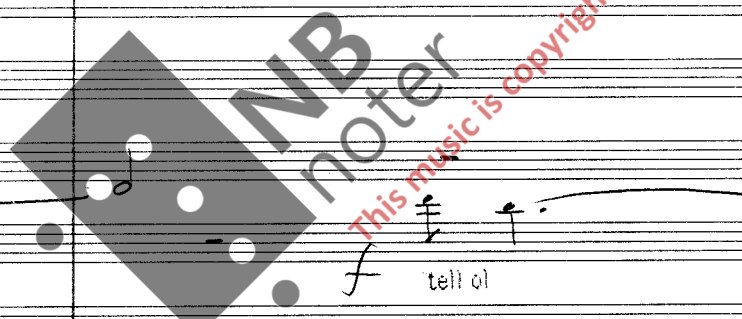
Musical score for the first system, measures 49-51. It includes staves for piano, violin, viola, cello, and double bass. Dynamics range from *mf* to *p*. There are triplets and accents throughout.

Empty musical staves for the second system.

Empty musical staves for the third system.

Musical score for the fourth system, measures 52-54. It includes vocal lines with lyrics "Pha - raoh:" and "tell oi". Dynamics include *f*.

Musical score for the fifth system, measures 55-57. It includes piano and double bass staves.



K

52

Musical score for measures 52-53. The score consists of several staves. The first staff has a treble clef and a 4/4 time signature. The second staff has a treble clef and a 3/4 time signature. The third staff has a bass clef and a 4/4 time signature. The fourth staff has a bass clef and a 4/4 time signature. The fifth staff has a treble clef and a 4/4 time signature. The sixth staff has a bass clef and a 4/4 time signature. The seventh staff has a bass clef and a 4/4 time signature. The eighth staff has a bass clef and a 4/4 time signature. The music includes various rhythmic patterns, including triplets and sixteenth notes. Dynamics include *pp* (pianissimo) and *ff* (fortissimo).

Musical score for measures 54-55. The score consists of two staves. The first staff has a bass clef and a 4/4 time signature. The second staff has a bass clef and a 4/4 time signature. The music includes various rhythmic patterns, including quarter notes and eighth notes. Dynamics include *f* (forte) and *ff* (fortissimo).

Musical score for measures 56-57. The score consists of two staves. The first staff has a bass clef and a 4/4 time signature. The second staff has a bass clef and a 4/4 time signature. The music includes various rhythmic patterns, including quarter notes and eighth notes. Dynamics include *f* (forte) and *ff* (fortissimo).

Musical score for measures 58-59. The score consists of two staves. The first staff has a bass clef and a 4/4 time signature. The second staff has a bass clef and a 4/4 time signature. The music includes various rhythmic patterns, including quarter notes and eighth notes. Dynamics include *f* (forte) and *ff* (fortissimo).

KOR I SATB *ff* let my people go!

KOR II SATB *ff* let my people go!

Musical score for measures 60-61. The score consists of two staves. The first staff has a bass clef and a 4/4 time signature. The second staff has a bass clef and a 4/4 time signature. The music includes various rhythmic patterns, including quarter notes and eighth notes. Dynamics include *f* (forte) and *ff* (fortissimo).

... rit.
(rask buevch sel) (alle strykerere)



55

Handwritten musical score for a string quartet. The score consists of four staves. The first staff is the Violin I part, the second is Violin II, the third is Viola, and the fourth is Cello/Double Bass. The music is in 3/4 time and features a 'let my people go' motif. A dynamic marking 'ff' is present. A watermark 'MIB Moter' and 'This music is copyright protected' are overlaid on the score.

let my people go!

let my people go!

ingen brevsket

Attacca



NB
noter

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BILDE 9

Då skjer det at Jesus Kristus, Guds dyre offerlam,
bort frå sin Faders høgre hand, gjennom skaren av englar
stig fram

- kase the road am rough and it's hard to walk -

steller seg ved sin bror Martin Luther Kings side

- keep in the middle ob the road -

Du veit kvifor eg leid døden. Eg veit kva desse har lide

- were you there when they crucified my Lord -

Eg blir med han til Memphis, Tennessee

- somebody's calling my name -

for frå hin dag på Golgata og inntil evig tid
er det eg som blør når dei blør, mine systrar og brør,
er det eg som svarar:

"Ja, det er eg!"

når nokon spør:

"Kven er den gode hyrdingen, han som røktar og før
sine lam?"

Det er eg!

På fattigmarsjen mot Washington DC vil eg fylgja dykk
steg for steg!

*Little David, play on your harp
Hallelu, hallelu,
Little David, play on your harp
Halleluja.*

*Little David was a shepherd boy,
he killed Goliath and shouted for joy.
Little David, play...*

*Joshua was the son of Nun,
He never would quit till de work was done
Little David, play...*



NB
noter

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BILDE 9

RESITATIV

♩ = 66

1. 2. 1. 2. 3x

tpt 1 2

trbn 1 2

tuba

accelerando sempre
f *dim.*

Org.

1. Då skjer det at Jesus Kristus, Guds dyre offerlam,

vn.1 vn.2 vla vlc

mf *mf* *mf* *mf*



1. 2. 3.

vn.1 vn.2 vla vlc

(♩ = 112)

mf

1. bort frå sin Faders høgre hand, gjennom skaren av englar stig fram

2. - kase the road am rough and it's hard to walk -

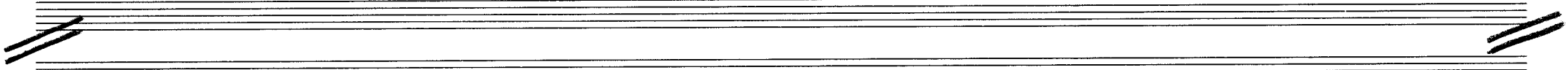
1. 2.

vn.1 vn.2 vla vlc

$\text{♩} = \text{♩}$

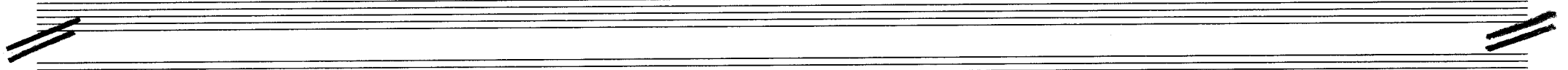
1. - keep in the middle ob the road -

3. steller seg ved sin bror Martin Luther Kings side



2. Du veit kvifor eg leid døden. Eg veit kva desse har lide

3. - were you there when they crucified my Lord -



1. Eg blir med han til Memphis, Tennessee

2. - somebody's calling my name -

for frå hin dag på Golgata og inntil evig tid er det eg som blør når dei blør, mine systrar og brør, er det eg som svarar:

2. Eg blir med han til Memphis, Tennessee

3. - somebody's calling my name -

pp

1. "Ja, det er eg!" når nokon spør: "Kven er den gode hyrdingen, han som røktar og før sine lam?"

2. for frå hin dag på Golgata og inntil evig tid er det eg som blør når dei blør, mine systrar og brør,

3. Eg blir med han til Memphis, Tennessee - somebody's calling my name -

Det er eg! På fattigmarsjen mot Washington DC vil eg fylgja dykk steg for steg!

er det eg som svarar: "Ja, det er eg!" når nokon spør: "Kven er den gode hyrdingen, han som røktar og før

for frå hin dag på Golgata og inntil evig tid er det eg som blør når dei blør, mine systrar og brør,

- were you there when they crucified my Lord -

sine lam?" Det er eg! På fattigmarsjen mot Washington DC vil eg fylgja dykk steg for steg!

er det eg som svarar: "Ja, det er eg!" når nokon spør: "Kven er den gode hyrdingen, han som røktar og før

A ♩ = 66

mf

mf

bytter til afr. tr.

På fattigmarsjen mot Washington DC vil eg fylgja dykk steg for steg!

- somebody's calling my name -

sine lam?" Det er eg! På fattigmarsjen mot Washington DC vil eg fylgja dykk steg for steg!

vn.1 *f* *cresc.* rask buevekt!

vn.2 *f* *cresc.* rask buevekt!

vla. *f* *cresc.* rask buevekt!

vc *f* *cresc.* rask buevekt!

Handwritten musical score for the first section, featuring multiple staves with notes and rests. The notation includes various rhythmic values and dynamic markings such as *mf* (mezzo-forte).

Cymb
gr.c.

Musical notation for Cymbals and Gong (gr.c.), showing rhythmic patterns with dynamic markings like *mf*.

G

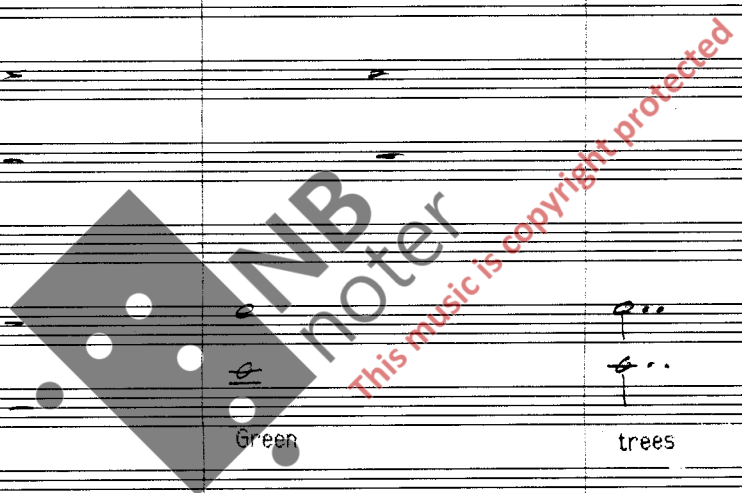
Musical notation for Gong (G), consisting of several staves with rests.

I

Musical notation for the first vocal part (I), including lyrics: "Green trees are bending,".

II

Musical notation for the second vocal part (II), consisting of several staves with rests.



Handwritten musical score for the second section, featuring multiple staves with notes and rests. The notation includes various rhythmic values, dynamic markings like *f* (forte), and performance instructions such as *acc/rit (ad lib.)*.

Handwritten musical score for strings and woodwinds. The score includes staves for Violin I, Violin II, Viola, Cello, Double Bass, Flute, Clarinet, and Bassoon. Dynamics include *p cresc.*, *cresc.*, and *ff*. The tempo marking *Rit.* is present at the top.

Handwritten musical score for percussion and harp. The percussion part includes Cymbal (Cymb. gr.c.) and Gong (G). The harp part is indicated by a large 'H' symbol. Dynamics include *f* and *Rit.*

Handwritten musical score for guitar (G). The score includes a single staff with a treble clef. Dynamics include *f* and *Rit.*

Handwritten musical score for vocal parts I and II. The lyrics are: "poor sinners stand a-trem-bling." The score includes staves for Voice I and Voice II. Dynamics include *p*, *f*, and *ff*. The tempo marking *Rit.* is present.

Handwritten musical score for piano accompaniment. The score includes staves for the right and left hands. Dynamics include *ff*, *acc/rit.*, and *(rit.)*.

* Ritardando fram til halvt tempo i forhold til neste tempo (♩ = 108)

LITTLE DAVID, PLAY ON YOUR HARP

14 GUTTEKORET BEVEGER SEG NED MIDTGANGEN

G

play on your harp, Hal - le - lu, hal - le - lu, Little David, play on your harp, Hal - le - lu. Little David, play on your harp, Hal - le - lu.

Afr.-tromme
(Spil med hendene)

19

lu, hal - le - lu, Little David, play on your harp, Hal - le - lu. Little Da - vid was a shepherd boy, he

le - lu, hal - le - lu,

solo

24

killed Go - li - ath and shouted for joy. Little David, play on your harp, Hal - le - lu, hal - le - lu, Little David, play on your harp, Hal - le - lu.

Hal - le - lu Litt - le

tutti

29

lu Little David, play on your harp, Hal - le - lu, hal - le - lu, Little David, play on your harp, Hal - le - lu.

Da - vid Hal - le lu, Hal - le - lu

34

Jos - hua was the son of Nun. he never would quit till de work was done. Little David,

solo *tutti*

Rep. til koret er ute av kirken

FINE

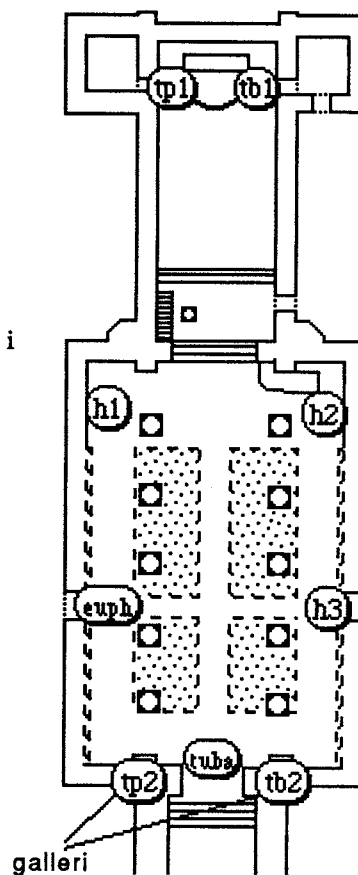
APPENDIX: REGIPLAN FRA STAVANGER DOMKIRKE

BILDE: 1 1 OUVERTYRE

Regi:

Blåserne er plassert i rommets ytterkanter.
Samme plassering benyttes for bilde 8 og 9.

Omplassering av horn, euph., tuba, trp.2 og tbn.2, slagv.1:
Umiddelbart etter at den enkelte musiker har spilt sin siste tone i ouverturen, går musikeren ut av kirken (nærmeste dør) og inn i sakristiet. Musikerne går derfra inn i samlet tropp så snart de er klare, og setter seg på plass.



BILDE: 1 2 N.SP.: "THERE'S NO HIDING PLACE" - DEN HALTENDE MARSJEN

Regi:

KOR I står vendt inn mot midten.
Står stille, eller gjør valgfritt følgende skritt:

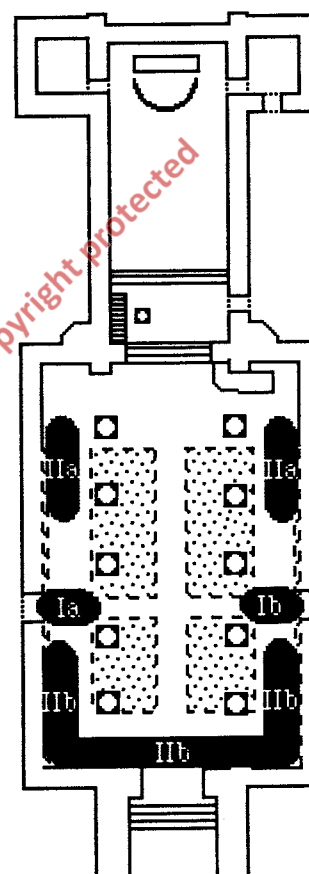
1 skritt fram på "Boatman" ved
Gruppe Ia: bokstav B,C,D og E
Gruppe Ib: takt 32,42,53 og 65.

Tilsvarende skritt tilbake ved
Gruppe Ia: takt 110 og hver gang den repeteres (minst 4 ganger)
Gruppe Ib: bokstav H og hver gang den repeteres (minst 4 ganger)

Skuespiller 1 leder kor IIa, skuespiller 2 leder kor IIb. De bør være plassert i nærheten av de korgruppene de leder.

KOR IIa og IIb står på én rekke, vendt inn mot midten.

Under himmel-musikken i bilde 2 går KOR I i posisjon til bilde 3, og KOR II går i posisjon til bilde 4.



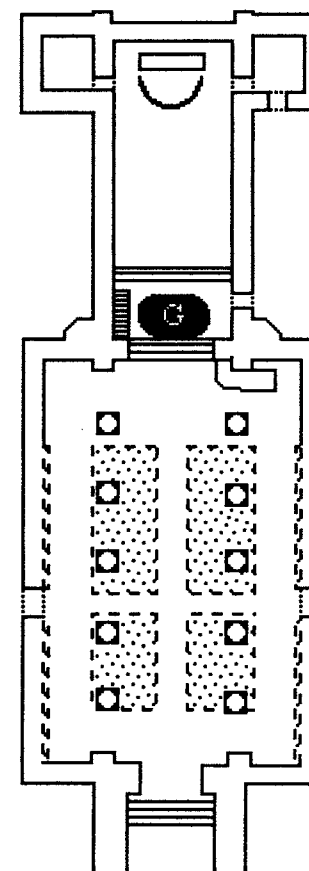
BILDE: 2 2 N.SP.: KEEP IN DE MIDDLE OB DE ROAD

Regi:

Guttekoret stiller opp (løpende) i takt 38 (etter "...det som var hendt").

Blir stående under hele sangen.

Ved J (vognmusikken) løper de ut igjen.



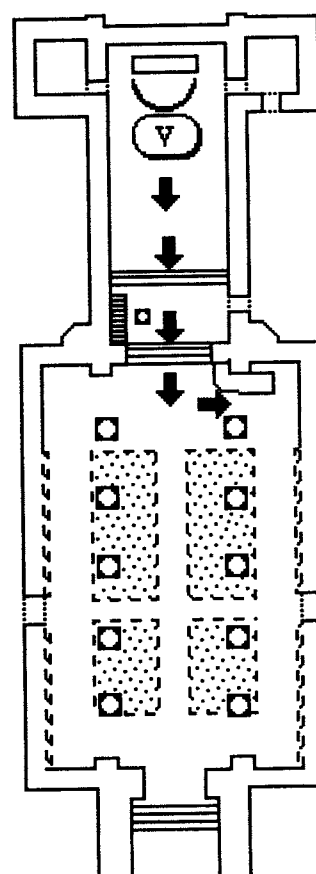
BILDE: 2 3 VOGNMUSIKKEN

Regi:

Vognmusikken stiller opp foran alteret ved bokstav G.
3 horn foran, euph.+tuba bak disse, slagv. 1 bakerst.
Begynner å gå ved J. Meget langsom gange (ikke nødvendigvis rytmisk).
Ender opp på egnet sted nede i kirken.

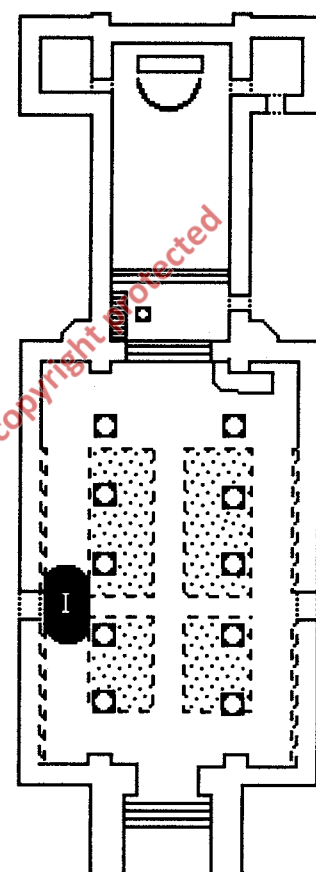
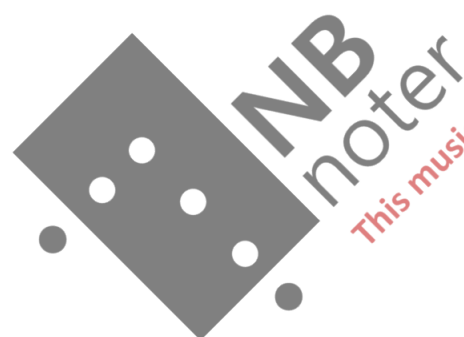
(Regi for Stavanger:)

Går ved J, stopper foran første trapp.
Går videre ved t.133, stopper foran andre trapp.
Går videre ved t.157, stopper nede på gulvet.
Går videre ved t.205, svinger inn mellom prekestol og søyle og stopper der. Blir stående fram til vognmusikken i bilde 3.



BILDE: 3 1 N.SP.: SWING LOW, SWEET CHARIOT

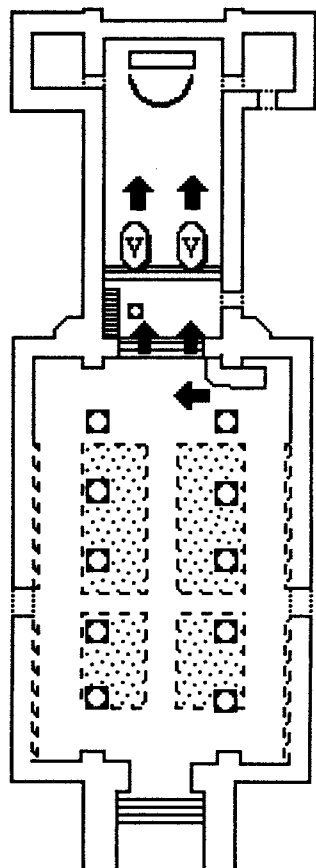
Regi:



BILDE: 3 3 VOGNMUSIKKEN

Regi:

Ved takt 70 ("Tvikande stig pastor Martins ånd...", 2.g) eller ved trommeslagene (takt 73) går vogn-musikerne opp på 2 rekker.
Vogna begynner å gå ved bokstav H. Musikerne setter seg på sine plasser ved siden av alteret når de er framme.



BILDE: **4** 2 N.SP.: ROLL, JORDAN, ROLL

Regi:

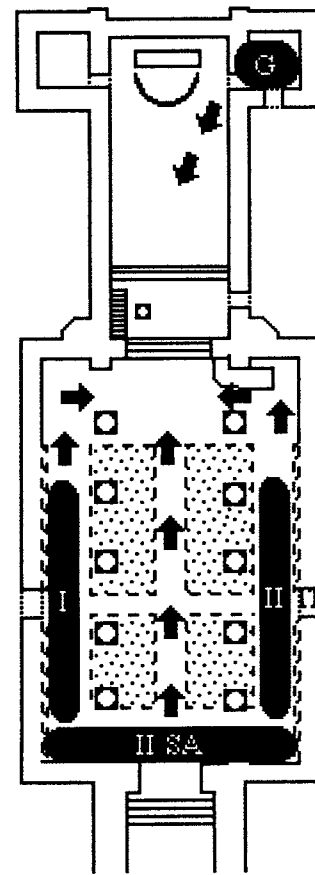
Bokstav C: KOR II SA begynner å gå framover midtgangen på 2 rekker. Går sammen til 1 rekke når de svinger til venstre.

Takt 60: KOR I går framover.

Bokstav D: KOR II TB går framover .

Bokstav E: Guttekor kommer inn.

Alle grupper går langsomt skridende i prosesjon til de er framme ved neste posisjon.



BILDE: **4** 2 N.SP.: ROLL, JORDAN, ROLL

Posisjon 2

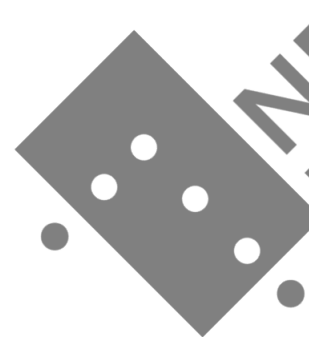
Regi:

Bokstav L: KOR I går mot høyre side og ned sidegangen.

KOR II SA går mot venstre side og ned sidegangen.

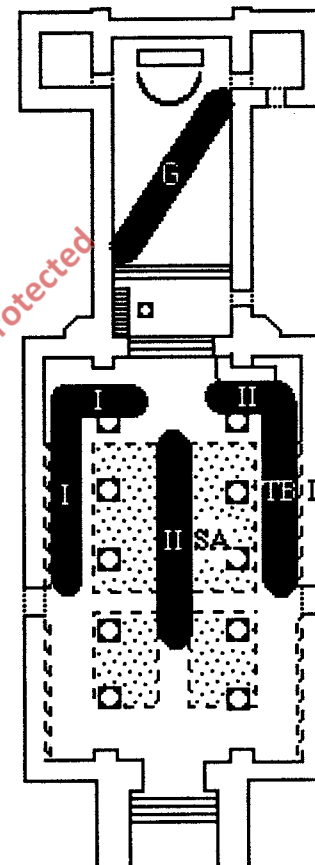
KOR II TB går nedover midtgangen.

Bokstav O: Guttekor går ut



NB
noter

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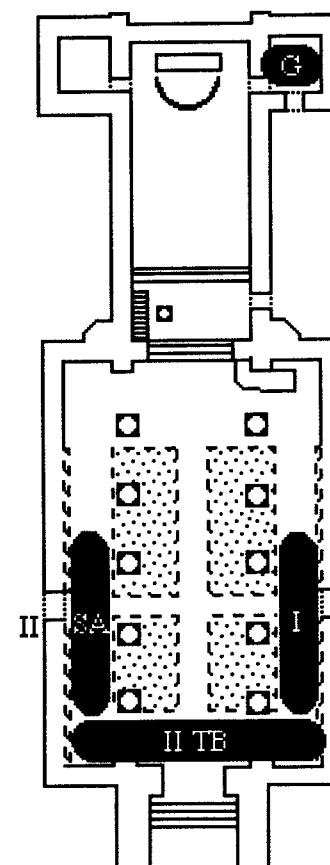


BILDE: **4** 2 N.SP.: ROLL, JORDAN, ROLL

Posisjon 3

Regi:

Avslutningsposisjon.



BILDE: 5 2 VOGNMUSIKKEN

Regi:

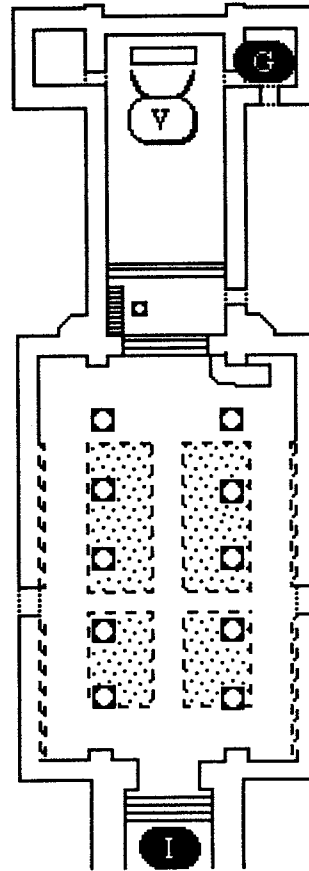
Vognmusikken stiller opp foran alteret i takten før bokstav C. Blir stående der, eventuelt går fram ved D og stopper ved E. Vognmusikken går tilbake og setter seg ved "Boatman, Boatman" (bokstav I)

Ved vognmusikken flytter KOR I seg ned i våpenhuset og KOR II TB flytter seg langs høyre sidevegg.

TVILENS MUSIKK:

KOR I står i våpenhuset. Kommer eventuelt litt framover for hver "Boatman".

Guttekoret står i sakristiet og synger begynnelsen av bilde 6 derfra, sammen med tuba.

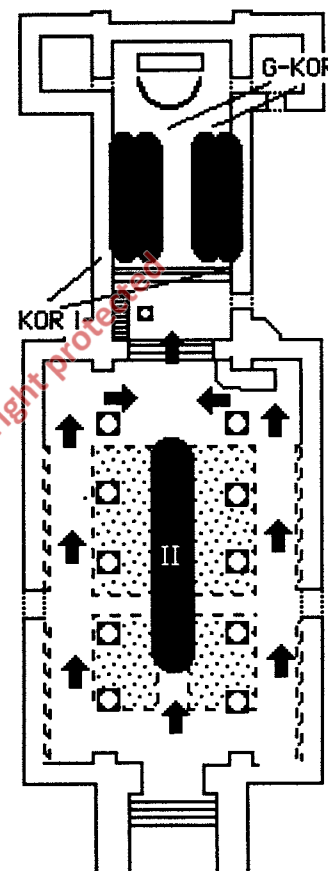
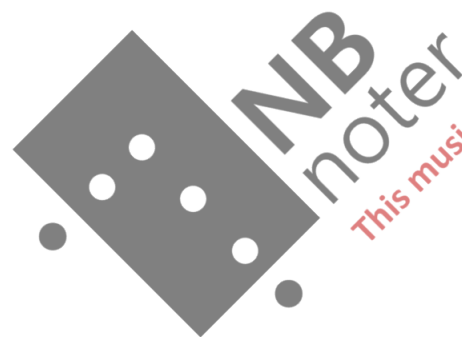


BILDE: 6 2 HIMMEL-MUSIKKEN

Regi:

Ved E (Med en gang orkesteret setter inn) begynner alle korsangerne å gå raskt oppover og stiller opp i denne posisjonen så snart som mulig.

KOR I står i en rekke ytterst på hver side i koret, Guttekoret står innenfor disse igjen.



BILDE: 7 2 VOGNMUSIKKEN

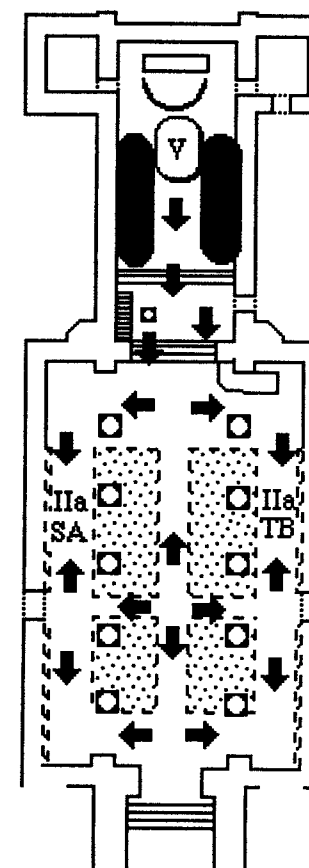
Regi:

Vognmusikken stiller opp foran alteret ved C. Begynner å gå nedover trappene (raskere enn før).

Ved bokstav H (hylet):

KOR I og II løper til neste posisjon (se bilde 8)

Vogn-musikene sprer seg til sine posisjoner i kirken, som i bilde 1. Trompet 2 og trombone 2 går ut sakristiet og inn igjen i kirken nedenfra, og stiller opp på galleriet som for bilde 1.



BILDE: 8 1 PASTOR RALPH ABERNATHYS BØN VED
FATTIGMARSJEN MOT WASHINGTON

Regi:

Korsangerne skal være jevnest mulig spredt rundt publikum.

BILDE 9:

Ved bokstav B (Little David, play on your harp) går guttekoeret nedover midtgangen og ut av kirken.

