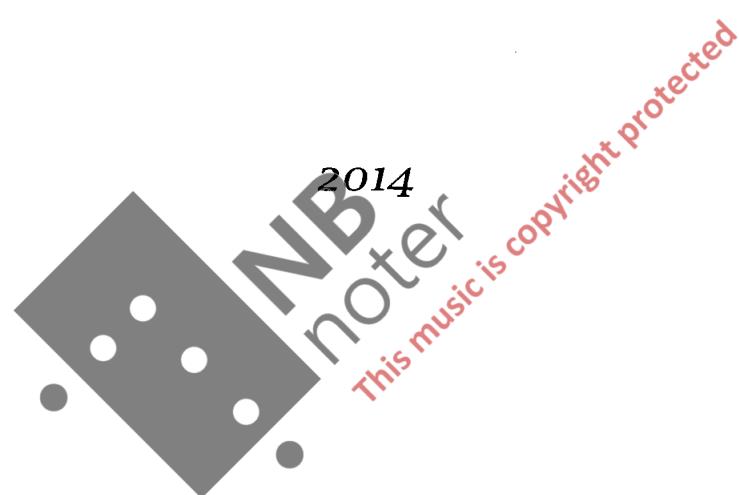


*Ragnhild Berstad:*

*cardinem*

*for large ensemble*



*commissioned by  
Klangforum Wien*

*with financial support from  
Komponistenes Vederlagsfond*

*Première September 2014*

## Instrumentation

3 flutes (2. doubling alt flute and 3. doubling bass flute) (partly amplified)  
oboe

2 clarinets in Bb/2 bass clarinets  
alt saxophone/baritone saxophone

extra equipment: mute  
(to be used in alt sax. to balance  
the woodwind group)

2 horns in F  
trumpet  
2 trombones

mute: cup mute  
mute: cup and straight  
mute: cup mute and metal bucket  
(preferably JoRan)

2 violins (partly amplified)  
2 violas (partly amplified)  
2 cellos (partly amplified)  
2 double basses (partly amplified)

1. double bass, scordatura:



2. double bass with 5<sup>th</sup> string  
tuned in B2

Score is in C

NB  
noter  
Positions  
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cb1  
vc1 vla1 vcl1 fl1 fl2  
hn1 d1 tpt sax ob cl2 hn2  
trb1 trb2  
cb2

## Explanation of signs

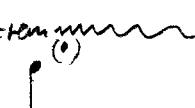
General:



- pitch to be raised by  $\frac{1}{4}$  of a major second
- pitch to be lowered by  $\frac{1}{4}$  of a major second
- pitch to be raised by  $\frac{1}{8}$  of a major second
- pitch to be lowered by  $\frac{1}{8}$  of a major second

Accidentals applies only to the subsequent note

	- subito
	- make a sudden increase of the crescendo in the end of note; makes a strong accentuation
	- make a strong accentuation in the end of the crescendo on indicated note, rhythmical notation shows the length of the different stages of the cresc./dim. movement
	- gradual transition
	- note in bracket may be omitted if necessary
	- note in bracket indicates the end of the glissando movement, not to be performed as a separate note
	- bending beams indicate rhythmic flexibility inside the figure
	- grace notes before beat, here: moderate tempo
	- extra fast grace notes
	- grace notes on the beat
	- as above, but make a slight accentuation on the last note as indicated
	- as above (first example), here tie is connected to the last grace note for practical reason: to avoid collision with ledger lines
	- tremolo as fast as possible
	- tremolo, accelerate from slow to fast

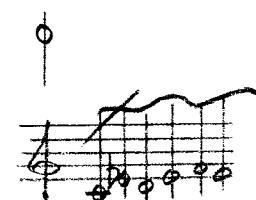


- decelerating tremolo



- long fermata
- amplified

Wind instruments:



- air sound



- air sound; pitches notated are only fingering suggestions



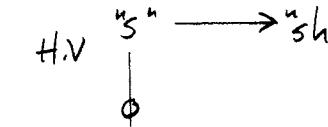
- make continuous flutter tongue throughout the phrase



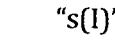
- special form of whistle tone; cover the entire embouchure plate with the lips, teeth loosely enclosed by the lips, tip of the tongue filling the lower part of the embouchure hole, a high whistle (whisper) tone with a definite pitch two octaves above the indicated fundamental is to be heard

- as above, but without the tongue inserted, a blowing sound with a definite pitch is to be heard

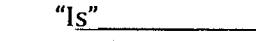
- a transition position obtained by gradually passing from one to the other of the foregoing procedures, given the difficulty of precisely controlling the emission of the whisper, the note are given in parenthesis



- air sound; half-valve one or more valves and blow through that resistance (hn, tpt), make simultaneously a transition from "s" to "sh" with the mouth



- blow the "s"; coloured by the vowel in parenthesis ("I" as in bit)



- prolong the "s"; the "I" is short

Hand stop (horn):

⊕  $\frac{3}{4}$  stop (lower the pitch  $\frac{1}{2}$ -tone), ○ open, (○) a middle position (lower the pitch  $\frac{1}{4}$ -tone)

Strings:



- fast continuous tremolos in right hand are to be coordinated with rhythmic variations in left hand (to avoid unwanted legato)



- finger tip



- Pinch string between two fingers and lift slightly. Bowing as close to the left hand finger/finger tip as possible. Gives a hoarse slightly plaintive sound with a definite pitch.

Vl/vla: play like a cello, instrument body placed on leg.

- Half-harmonic stop; touch the string lightly and play alto sul tasto in order to produce a hoarse slightly plaintive sound. Put on an extra finger to reduce the amount of overtones (if touching a node).

### Bowing positions:



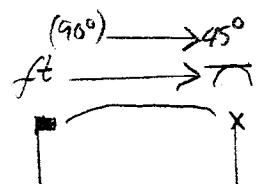
- quasi sul ponticello



- alto sul ponticello



- bowing on top of the bridge, use a bowing angle approx. 45 degrees on bridge/string length. No ordinary pitch is to be heard, damp string if necessary. (where "bowing on bridge" alternates with other bowing positions this notation is used)



- gradual change of bowing position (bowing angle indicated is a suggestion).



- bowing on top of the bridge as above. (this notation is used for longer sequences)

### Bowing speed:

fast bow

normal bow (N.B.)

slow bow (S.L.B.)

very slow bow (V.S.L.B.)

- the resulting sound has to contain noise elements in addition to notated pitch  
- the equivalent to "crush tone" in softer dynamic levels. No ordinary pitch is to be heard.

### Bowing pressure:



- "crush tone"; exaggerated bowing pressure no pitch is to be heard  
- gradual transition back to normal pressure

### Dynamic levels:

"mf" "f"

- quoting signs shows that the indicated dynamic level is related to playing techniques with limited dynamic possibilities (air sounds etc), here: play with the intensity of mf/f

Amplified instruments: dynamic levels notated are before amplification

### Sound engineering:

11 microphones are needed:

3 ordinary microphones on stand for the flutes  
8 DPA- microphones (or similar) for the strings

Cellos and double basses are to be partly (p. 25 – 36) high pass filtered (HP filt)  
Use a parametric EQ to reinforce the flageolets only, approx. freq area 415 – 2200. The flageolets should be distinct and clear.

The amplified sound is to be conceived as closely connected with each amplified instrument individually.

The amplified instruments are placed in two groups; one on left hand and one on right hand side. The two loudspeakers should be placed close to these groups, preferably as front speakers, and the channels should be routed in accordance with this.

### Reverberation

Page 26 – 36: a short rev should be used to blend the flageolets (strings) with the flutes  
Page 53 – 54: a longer rev should be used to strengthen the whispering sound and to "enlarge" the room

$\text{J}=44-46$  liberamente

Flute

Flute

Bass Fl.

Oboe

Clarinet in B $\flat$

Bass Cl.

Baritone Saxophone

Horn

Horn

Trumpet in B $\flat$

Trombone

Trombone

Vln 1 slightly amplified

Vln 2 slightly amplified

Vla 1 slightly amplified

Vla 2 slightly amplified

Vc 1 slightly amplified

Vc 2 slightly amplified

Cb 1 slightly amplified

Cb 2 slightly amplified

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1) Continuous tremolos in right hand are to be coordinated with rhythmic variations in left hand (to avoid unwanted legato)

2) Play like a cello. Pinch string between two fingers and lift slightly. Bowing as close to the left hand finger (ft = finger tip) as possible. Gives a hoarse slightly plaintive sound with a definite pitch. Change bow imperceptibly.

5

16

Fl 1  
Fl 2

Bass Fl

Ob 1  
Ob 2

C

Bass Cl

Bar.  
Sax

Flh 1  
Flh 2

Tpt

Trb 1  
Trb 2

Vl 1  
Vl 2

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Vla 1  
Vla 2

(slightly amplified)

Vc 1  
Vc 2

Cb 1  
Cb 2

Flute 1  
Flute 2  
Bass Flute  
Oboe  
Clarinet  
Bass Clarinet  
Bass Saxophone  
Horn 1  
Horn 2  
Trompete (Tpt)  
Trombone 1 (Tb1)  
Trombone 2 (Tb2)  
Violin 1 (Vl)  
Violin 2 (Vla)  
Cello 1 (Vc)  
Double Bass (Cb)

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1) Pinch string between two fingers and lift slightly.  
Gives a hoarse slightly plaintive sound with a definite pitch.  
Change bow imperceptibly.

10

1) Note in bracket may be omitted, if necessary,  
in order to find the next note

2) play on top of the bridge. Use a bowing angle approx. 45 degrees on bridge/string length. No ordinary pitch is to be heard.

3) Half-harmonic stop; touch the string lightly and play alto sul tasto in order to produce a hoarse slightly plaintive sound. Put on an extra finger to reduce the amount of overtones if touching a node. Change bow imperceptibly.



- 6 -

15 = 50 a tempo

15

115

FL 1

AU FL

Bass FL

Ob

Cl

Bass Cl

Bur. Sax

Hn 1

Hn 2

Tpt

Trb 1

Trb 2

Vcl 1

Vcl 2

Vla 1

Vla 2

Vc 1

Vc 2

Cb 1

Cb 2

*d=50 a tempo*

*NB* *This music is copyright protected*

Strive to achieve homogeneity in the sound between the two different playing techniques, the pinched strings and the half-harmonic stop

slightly  
amplified

- 8 -

*(slightly amplified)*

**Alt FL**

**Bass FL** (slightly amplified)

**Cl.**

**Bass Cl.**

**Bar Sax**

**Hn 1**

**Hn 2**

**Tpt**

**Tb 1**

**Tb 2**

**VL 1**

**VL 2**

**Vla 1**

**Vla 2**

**Vc 1**

**Vc 2**

**Cb 1**

**Cb 2**

**NB** *Note:* This music is copyright protected

20 (slightly amplified) - 9 - "mf" 3

FL 1  
 alt Fl.  
 Bass Fl.  
 Ob.  
 Cl.  
 Bass Cl.  
 Bar Sax  
 Hh 1  
 Hh 2  
 Tpt  
 Trb 1  
 Trb 2  
 Vl 1  
 Vl 2  
 Vla 1  
 Vla 2  
 Vc 1  
 Vc 2  
 Cb 1  
 Cb 2

change to Bass Clarinet  
 change to Alt Saxophone

NB Noter  
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This handwritten musical score page contains ten staves of music for various instruments. The top section includes woodwind parts like Flute 1, Alto Flute, Bass Flute, Oboe, Clarinet, Bass Clarinet, and Baritone Saxophone. The brass section consists of two sets of Horns (Hh 1, Hh 2), Trombones (Tpt, Trb 1, Trb 2), and Trombones (Vl 1, Vl 2). The bottom section features two sets of Trombones (Vla 1, Vla 2) and two sets of Double Bass (Vc 1, Vc 2, Cb 1, Cb 2). The score is marked with dynamic instructions such as "slightly amplified", "mf", "pp", "ppp", "sh", and "mp". Several staves have handwritten markings above them, including "change to Bass Clarinet" and "change to Alt Saxophone". A large red watermark "NB Noter" and "This music is copyright protected" is overlaid across the middle of the page.

1) rapid valve-movements (ascending pitch tendency),  
in order to produce fast fluctuations in the air flow

- 10 -

FL 1      FL 2      Ob      Bass Cl      Bass Al      Alt Sax      Hh 1      Hh 2      Tpt      Trb 1      Trb 2      Vl 1      Vl 2      Vla 1      Vla 2      Vc 1      Vc 2      Cb 1      Cb 2

amp off      amp off

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25

poco accel

2

2 - - - - - a tempo 1.50 4 [30] - 12 - 2

Fl 1  
Alt Fl  
Bass Fl  
Ob  
Bass Cl  
Bass Cc  
Alt Sax  
Flh  
Tpt  
Trb  
Vl  
Vla  
Vc  
Cb

*NB* noter  
This music is copyright protected

2  
 4  
 3  $\downarrow = 54-56$   
 4  
 — 13 —  
 3 [35]

Fl 1  
 alt Fl  
 Bass Fl  
 Ob  
 Bass Cl  
 Bass Cl  
 alt Sax  
 Hn  
 Tpt  
 Trb 1  
 Trb 2

1  
 2  
 3  
 4

VL  
 Vla  
 Vc  
 Cb

(ast) (ord) (grd)

This music is copyright protected

$\text{♩} = 40$  liberamente

- 14 -

$\text{♩} = 52$  a tempo

5  
4

FL 1

Alt FL

Bass FL

Ob

Bass Cl

change to Clar. in B $\flat$

Alt Sax

change to Baritone Sax

Hn 1

Hn 2

Tpt

Trb 1

cup mute

Trb 2

Colla parte

8va

amp off

Vl 1

PPP

Vl 2

amp off

Vla 1

amp off

Vla 2

amp off

Vc 1

PP

Vc 2

PP

Cb 1

8

amp off

Cb 2

mf

- 1) Make a glissando, then go immediately to the grace note as indicated.  
Gliss. is not meant to cover up the whole interval step.

- 15 -

$$5 \times 11 = 56$$

4  
4 40

Fl 1

Alt Fl

Bass Fl

Ob

C

Bass Cl

Bar Sax

Hn 1

Hn 2

Tpt

Tb 1

Tb 2

Vcl 1

Vcl 2

Vla 1

Vla 2

Vc 1

Vc 2

Cb 1

Cb 2

FL1

ALTF1

BassFl

Ob

C

BassCl

Bar Sax

Hn 1

Hn 2

Tpt

Trb 1

Trb 2

Vcl 1

Vcl 2

Vla 1

Vla 2

Vc 1

Vc 2

Cb 1

Cb 2

45

F1 1 6 3 2 7 7 3 7  
 mp > 6 mp =

Alt Fl 1 7 5 5 7 7 3  
 mp =

Bass Fl 1 7 3 7 6 7 3 7  
 mp mf =

Ob 1 7 3 7  
 mp =

Cl 1 7 3 5 7 5  
 mp mf = p

Bass Cl 1 7 3 7 5 7 3 7  
 mp = p

Bar 1 7 3 7 5 7 3 7  
 mp = p

Sax 1 7 3 7 5 7 3 7  
 pp = p

Hn 1 7 3 7 5 7 3 7  
 (b) d p =

2 7 3 7 5 7 3 7  
 PPP p mp = mp

Tpt 1 7 3 7 5 7 3 7  
 (b) d p =

Tb 1 7 3 7 5 7 3 7  
 (b) d p mp = ppp

2 7 3 7 5 7 3 7  
 (b) d p = mp = mp

— 8va —  
 (b) d p =

VI 1 7 3 7 5 7 3 7  
 détaché mp 3 / p f =

2 7 3 7 5 7 3 7  
 1 pp 5 mf 5 pp ppp

Vla 1 7 3 7 5 7 3 7  
 détaché 6 mf 6 pp mp / p

2 7 3 7 5 7 3 7  
 détaché mf pp mp / p

Vc 1 7 3 7 5 7 3 7  
 détaché mf p mp / p

2 7 3 7 5 7 3 7  
 détaché mf p mp / p

Cb 1 7 3 7 5 7 3 7  
 8 p

2 7 3 7 5 7 3 7  
 mp p

3  
 4

58

NB  
noter  
This music is copyright protected

-18-

J = 60

501

Fl 1  
Fl 2  
Ct/Ft  
Bass Fl  
Ob  
Cl.  
Bass Cl.  
Bar Sax  
Hn  
Tpt.  
Trb  
Vl  
Vla  
Vc  
(Cb)



-20-

3  $\downarrow = 48$  55 4  $\downarrow = 44$

Fl 1

Alt Fl

Fl 3 Change to Flute in C

D

Cl

Cl

Alt Sax con sord.

Hn 1 cup mute

Hn 2

Tpt (cup mute)

Tb 1

Tb 2

Vl 1

Vl 2

Vc 1

Vc 2

C 1

C 2

1) all the dynamic swells (the short cresc/dim movements) shall be performed "dal niente" throughout this section (bar 56 - 66)

-21-

3

2 60

$$7 \cdot 1 = 48$$

4

Fl1

Alt Fl

Fl3

Ob

1 cl

2 cl

Alt Sax

Hn

Tpt

Trb<sup>1</sup>

Vl<sup>1</sup>

Vla<sup>1</sup>

Vc<sup>1</sup>

Cb<sup>1</sup>

7 J=48 4

slightly amplified

Fl 1      *<mp>pp*      5      *p*

Alt Fl      *p*      *ppp*      *p*      *p*

Fl 3      *dp*      *mp=pp*      *pp*      *3*      *pp*      *5*      *p*

Ob      *p>pp*      *mp=p/PP*

Cl 1      *><mp>pp*      *pp*      *p*

Cl 2      *mp>pp*      *p*

Alt Sax      *p*      *pp*      *p*

Hn 1      *pp*

Hn 2      *pp*

Tpt      *cup mute*      *pp*      *mp=p*

Trb 1      *p*      *pp*

Trb 2      *p*

Vcl 1

Vcl 2

Vla 1

Vla 2

Vc 1

Vc 2

Cb 1      (slightly amplified)      (loco)      1) *V.SL.B*

3) *ppp*

4) *4 = 42 (alla parte)*

Change to Bass Flute

Change to Bass Clarinet

Change to Bass Clarinet

Change to Baritone Sax

senza sord

senza sord

senza sord

change to metal bucket

change to metal bucket

3

4) *4 = 42*

Solo, liberamente

1) *V.SL.B*

2) *p*

3) *ppp*

4) *st*

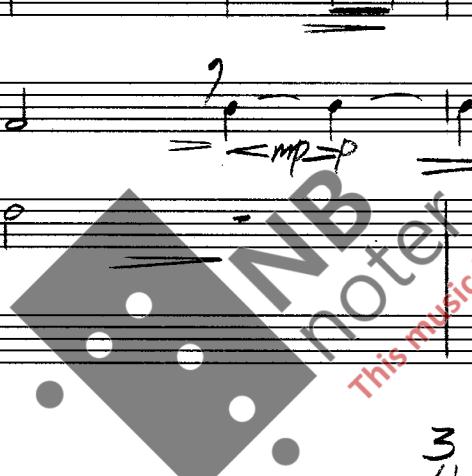
5) *N.B.*

6) *SL.B*

7) *N.B.*

8) *pp*

9) *ppp*





Fl 1

Alt Fl

Bass Fl

Ob

Bass Cl 1

Bass Cl 2

Bar Sax

Fln 1

Fln 2

Tpt

Trb 1

Trb 2

U 1

U 2

Vcl 1

Vcl 2

Vc 1

Vc 2

Cb 1

Cb 2

This music is copyright protected

2

4  $\text{d} = 48$ 

- 25 - 3

75

Fl 1

Alt Fl

Bass Fl

Ob

Bass Cl 1

Bass Cl 2

Bar Sax

Hn 1

Hn 2

Tpt

Tb 1

Tb 2

Vcl 1

Vcl 2

Vla 1

Vla 2

Vc 1

Vc 2

Cb 1

Cb 2

*slightly amp  
HP filt*

*slightly amp*

*slantato, fast bow*

*PPP*

*SP*

*nat. flag.*

*sr.*

*harmon. gliss.*

*mf*

*(asp)*

*slant. fast b.*

*P*

*tr*

*PP*

*PP*

*slantato, fast bow*

*P*

*PP*

### 1) harmonic glissando with fixed thumb

trill → -27-

R1

PP

altFL

Fl3

Ob

Basscl

Basscl

Bar sax

Flh

Tpt

Ttb

Vl

Vla

Vc

Cb

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185

-28-

85

FL1

Alt FL

FL3

Ob

Bass CL

Bass CL

Bar Sax

Hn

Tpt

Tb

VL

Vla

Vc

Cb

Fl 1

Fl 2

Fl 3

Ob

Bass Cl

Bar Sax

Hn 1

Hn 2

Tpt

Tob 1

Tob 2

Vl 1

Vl 2

Vla 1

Vla 2

Vc 1

Vc 2

Cb 1

Cb 2

This music is copyright protected

90 -30-  
 Fl 1  
 Alt Fl  
 Fl 3  
 Ob  
 Bass Cl  
 Bass Cl  
 Bar Sax  
 Hh 1  
 Hh 2  
 Tpt  
 Trb 1  
 Trb 2  
 Vl 1  
 Vl 2  
 Vla 1  
 Vla 2  
 Vc 1  
 Vc 2  
 Cb 1  
 Cb 2

90 -30-  
 J = 52 -30-  
 Fl 1:   
 Alt Fl:   
 Fl 3:   
 Ob:   
 Bass Cl:   
 Bass Cl:   
 Bar Sax:   
 Hh 1:   
 Hh 2:   
 Tpt:   
 Trb 1:   
 Trb 2:   
 Vl 1:   
 Vl 2:   
 Vla 1:   
 Vla 2:   
 Vc 1:   
 Vc 2:   
 Cb 1:   
 Cb 2:

Measures 1-2:  
 Fl 1:   
 Alt Fl:   
 Fl 3:   
 Ob:   
 Bass Cl:   
 Bass Cl:   
 Bar Sax:   
 Hh 1:   
 Hh 2:   
 Tpt:   
 Trb 1:   
 Trb 2:   
 Vl 1:   
 Vl 2:   
 Vla 1:   
 Vla 2:   
 Vc 1:   
 Vc 2:   
 Cb 1:   
 Cb 2:

Measures 3-4:  
 Fl 1:   
 Alt Fl:   
 Fl 3:   
 Ob:   
 Bass Cl:   
 Bass Cl:   
 Bar Sax:   
 Hh 1:   
 Hh 2:   
 Tpt:   
 Trb 1:   
 Trb 2:   
 Vl 1:   
 Vl 2:   
 Vla 1:   
 Vla 2:   
 Vc 1:   
 Vc 2:   
 Cb 1:   
 Cb 2:

Measures 5-6:  
 Fl 1:   
 Alt Fl:   
 Fl 3:   
 Ob:   
 Bass Cl:   
 Bass Cl:   
 Bar Sax:   
 Hh 1:   
 Hh 2:   
 Tpt:   
 Trb 1:   
 Trb 2:   
 Vl 1:   
 Vl 2:   
 Vla 1:   
 Vla 2:   
 Vc 1:   
 Vc 2:   
 Cb 1:   
 Cb 2:

Measures 7-8:  
 Fl 1:   
 Alt Fl:   
 Fl 3:   
 Ob:   
 Bass Cl:   
 Bass Cl:   
 Bar Sax:   
 Hh 1:   
 Hh 2:   
 Tpt:   
 Trb 1:   
 Trb 2:   
 Vl 1:   
 Vl 2:   
 Vla 1:   
 Vla 2:   
 Vc 1:   
 Vc 2:   
 Cb 1:   
 Cb 2:

Measures 9-10:  
 Fl 1:   
 Alt Fl:   
 Fl 3:   
 Ob:   
 Bass Cl:   
 Bass Cl:   
 Bar Sax:   
 Hh 1:   
 Hh 2:   
 Tpt:   
 Trb 1:   
 Trb 2:   
 Vl 1:   
 Vl 2:   
 Vla 1:   
 Vla 2:   
 Vc 1:   
 Vc 2:   
 Cb 1:   
 Cb 2:

Measures 11-12:  
 Fl 1:   
 Alt Fl:   
 Fl 3:   
 Ob:   
 Bass Cl:   
 Bass Cl:   
 Bar Sax:   
 Hh 1:   
 Hh 2:   
 Tpt:   
 Trb 1:   
 Trb 2:   
 Vl 1:   
 Vl 2:   
 Vla 1:   
 Vla 2:   
 Vc 1:   
 Vc 2:   
 Cb 1:   
 Cb 2:

Measures 13-14:  
 Fl 1:   
 Alt Fl:   
 Fl 3:   
 Ob:   
 Bass Cl:   
 Bass Cl:   
 Bar Sax:   
 Hh 1:   
 Hh 2:   
 Tpt:   
 Trb 1:   
 Trb 2:   
 Vl 1:   
 Vl 2:   
 Vla 1:   
 Vla 2:   
 Vc 1:   
 Vc 2:   
 Cb 1:   
 Cb 2:

Measures 15-16:  
 Fl 1:   
 Alt Fl:   
 Fl 3:   
 Ob:   
 Bass Cl:   
 Bass Cl:   
 Bar Sax:   
 Hh 1:   
 Hh 2:   
 Tpt:   
 Trb 1:   
 Trb 2:   
 Vl 1:   
 Vl 2:   
 Vla 1:   
 Vla 2:   
 Vc 1:   
 Vc 2:   
 Cb 1:   
 Cb 2:

Measures 17-18:  
 Fl 1:   
 Alt Fl:   
 Fl 3:   
 Ob:   
 Bass Cl:   
 Bass Cl:   
 Bar Sax:   
 Hh 1:   
 Hh 2:   
 Tpt:   
 Trb 1:   
 Trb 2:   
 Vl 1:   
 Vl 2:   
 Vla 1:   
 Vla 2:   
 Vc 1:   
 Vc 2:   
 Cb 1:   
 Cb 2:

Measures 19-20:  
 Fl 1:   
 Alt Fl:   
 Fl 3:   
 Ob:   
 Bass Cl:   
 Bass Cl:   
 Bar Sax:   
 Hh 1:   
 Hh 2:   
 Tpt:   
 Trb 1:   
 Trb 2:   
 Vl 1:   
 Vl 2:   
 Vla 1:   
 Vla 2:   
 Vc 1:   
 Vc 2:   
 Cb 1:   
 Cb 2:

Measures 21-22:  
 Fl 1:   
 Alt Fl:   
 Fl 3:   
 Ob:   
 Bass Cl:   
 Bass Cl:   
 Bar Sax:   
 Hh 1:   
 Hh 2:   
 Tpt:   
 Trb 1:   
 Trb 2:   
 Vl 1:   
 Vl 2:   
 Vla 1:   
 Vla 2:   
 Vc 1:   
 Vc 2:   
 Cb 1:   
 Cb 2:

Measures 23-24:  
 Fl 1:   
 Alt Fl:   
 Fl 3:   
 Ob:   
 Bass Cl:   
 Bass Cl:   
 Bar Sax:   
 Hh 1:   
 Hh 2:   
 Tpt:   
 Trb 1:   
 Trb 2:   
 Vl 1:   
 Vl 2:   
 Vla 1:   
 Vla 2:   
 Vc 1:   
 Vc 2:   
 Cb 1:   
 Cb 2:

Measures 25-26:  
 Fl 1:   
 Alt Fl:   
 Fl 3:   
 Ob:   
 Bass Cl:   
 Bass Cl:   
 Bar Sax:   
 Hh 1:   
 Hh 2:   
 Tpt:   
 Trb 1:   
 Trb 2:   
 Vl 1:   
 Vl 2:   
 Vla 1:   
 Vla 2:   
 Vc 1:   
 Vc 2:   
 Cb 1:   
 Cb 2:

Measures 27-28:  
 Fl 1:   
 Alt Fl:   
 Fl 3:   
 Ob:   
 Bass Cl:   
 Bass Cl:   
 Bar Sax:   
 Hh 1:   
 Hh 2:   
 Tpt:   
 Trb 1:   
 Trb 2:   
 Vl 1:   
 Vl 2:   
 Vla 1:   
 Vla 2:   
 Vc 1:   
 Vc 2:   
 Cb 1:   
 Cb 2:

Measures 29-30:  
 Fl 1:   
 Alt Fl:   
 Fl 3:   
 Ob:   
 Bass Cl:   
 Bass Cl:   
 Bar Sax:   
 Hh 1:   
 Hh 2:   
 Tpt:   
 Trb 1:   
 Trb 2:   
 Vl 1:   
 Vl 2:   
 Vla 1:   
 Vla 2:   
 Vc 1:   
 Vc 2:   
 Cb 1:   
 Cb 2:



Fl 1 (pp) —  $\text{f} \cdot \text{y}$ .

Alt Fl  $\text{p} = \text{pp}$  (pass)

Fl 3  $\text{p} = \text{pp}$

Ob

Bass Cello

Bassoon

Bar Sax  $\text{p}$

Hn 1  $\text{p} = \text{pp}$

Tpt 2 air only  $\text{sh}$   $\text{p}$   $\text{s}$   $\text{ff}$

Tpt 1  $\text{loco pp}$

Tb 1  $\text{8bm p}$   $\text{loco pp}$   $\text{p} = \text{pp}$

Vcl 1  $\text{8bm p}$

Vcl 2  $\text{p}$

Vla 1  $\text{ord}$   $\text{sp}$   $\text{p}$

Vla 2  $\text{ord}$   $\text{mp}$   $\text{p}$

Vcl 1  $\text{amp/rev off}$

Vcl 2  $\text{ord}$   $\text{mp}$   $\text{p}$

Vcl 1  $\text{mm}$   $\text{sp}$   $\text{p}$

Vcl 2  $\text{mm}$   $\text{mf}$   $\text{p}$

Cb 1  $\text{ord}$   $\text{pp}$   $\text{mf}$

Cb 2  $\text{p} = \text{pp}$   $\text{mf}$

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- 34 -

*J = 56 105*

Fl1 5/8 3/4 *d=52* *trumpet 3* *p* *pp* *mf* *pp* *(y)*

Alt Fl 7. *trumpet 4* *y* *pp* *mf* *pp* *(y)*

Fl3 7. *trumpet 9* *pp* *mf* *pp* *(y)*

Ob 7. *mp* *pp* *10* *mp* *mf* *pp*

Cl 7. *mp* *mf* *pp*

Bass 7. *Change to Clarinet in B<sup>b</sup>* *mp* *p*

Bar Sax 7. *Change to Alt Saxophone*

Hh 1 7. *H.V.* *sh* *ff* *pp*

Hh 2 7. *pp* *d.* *H.V.(9,2,3)* *s* *pp*

Tpt 7. *sh* *s* *pp*

Trb 1 7. *(bucket)* *mf* *p* *pp* *pp* *p* *d=56*

Trb 2 7. *mp* *p* *pp* *pp* *p*

Vl 1 7. *mf* *p* *p*

Vl 2 7. *wf* *p*

Vla 1 7. *mf* *p*

Vla 2 7. *p*

Vc 1 7. *mp* *mf* *mp* *mf* *mp*

Vc 2 7. *mp* *f* *p*

Cb 1 7. *pp* *mp* *mf* *mp*

Cb 2 7. *f* *mp* *p*

*NB Notes This music is copyright protected*

Fl 1

Alt Fl

Fl 3

Ob

A

2

Alt Sax

Hn 1

2

Tpt

Tb 1

2

Uk

2

Ua

2

Vc 1

2

Cb 1

2

senza sord

senza sord

amp/rev off

amp/rev off

4  
 4  
 Fl1  
 3 4 110 -36- d=58 2  
 4  
 Alt Fl  
 Fl3  
 Ob  
 Cl  
 2  
 Alt Sax  
 Th  
 Tpt  
 Trb  
 4  
 4  
 Vl  
 2  
 Vla  
 2  
 Vc  
 2  
 Cb

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This image shows a handwritten musical score for an orchestra and brass section. The score is organized into two systems. The first system starts with woodwind entries (Flute 1, Alt Flute, Flute 3, Oboe, Clarinet 1, Bassoon 2) followed by brass entries (Alto Saxophone, Trombone 1, Trombone 2). The second system begins with woodwind entries (Violin 1, Violin 2, Viola, Cello 1, Double Bass 2) followed by brass entries (Trombone 1, Trombone 2, Double Bass 1, Double Bass 2). The score includes various dynamics (mp, pp, f, ff), performance instructions (amp/rev off), and specific markings like 'asp' (arco sforzando piano). Measure numbers 110 and 111 are indicated at the top of each system. The tempo is marked as d=58.

4

Fl 1

Fl 2

Alt Fl

Fl 3

Ob

C 1

C 2

Alt Sax

Hn

Tpt

Trb

Vcl

Vla

K

Bass

4115

con sord.

3/4 stopped

cup mute

NB  
Noter  
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Fl 1

Alto Fl

Fl 3

Ob

C 1

C 2

Alt Sax

Hn

Tpt

Trb 1

Trb 2

Vl 1

Vl 2

Vla 1

Vla 2

Vc 1

Vc 2

Cb 1

Cb 2

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Fl 1      mp / pp —> mp

Alt Fl      pp —> p

Fl 3      pp —> p —> mp / p —> 21. X

Ob      5mp > pp —> imp / p —> pp

Cl 1      mp —> mp / p —> pp —> imp / p —> p

Cl 2      mp —> pp / imp —> pp —> p —> mf

Alt Sax      pp —> mp / p

Hn 1

Hn 2      pp

Tpt      5mp > p —> p —> pp —> / pp

Trb 1

Trb 2

Vl 1

Vl 2      5

Vla 1

Vla 2

Vc 1

Vc 2

Cb 1

Cb 2

- 40 -

2 4 2 4 3 4

T1:  $\text{mp}$   $\text{mf/p}$   $\text{mf/p}$   $\text{mf/p}$   $\text{mf/p}$   $\text{mf/p}$

Alt Fl:  $\text{mp} > \text{pp}$   $\text{mp/p}$   $\text{mf/p}$   $\text{mf/p}$   $\text{mf/p}$   $\text{mf/p}$

F3:  $\text{mf} > \text{p}$   $\text{mf/mp} > \text{p} < \text{mf}$   $\text{mf/p}$   $\text{mf/p}$   $\text{mf/p}$   $\text{mf}$

Ob:  $\text{mf/mp}$   $\text{mp/pp}$   $\text{mf} > \text{p}$   $\text{mf/mp}$   $\text{mf/mp}$   $\text{mf}$

C:  $\text{mf} > \text{p}$   $\text{mf}$   $\text{mf/p} < \text{mf} > \text{p}$   $\text{p}$   $\text{mf} >$

2:  $\text{pp} < \text{mp}$   $\text{mf} > \text{mp} / \text{mf/p}$   $\text{mf}$   $\text{p} < \text{mp} > \text{mf}$

Alt Sax:  $\text{mf/p} < \text{mf} > \text{p}$   $\text{mp}$   $\text{p}$   $\text{mf/p}$

Th:  $\text{open}$   $\text{pp}$   $\text{open}$   $\text{pp}$

Tpt:  $\text{p}$   $\text{pp}$   $\text{mp}$   $\text{p}$   $\text{pp}$   $\text{p}$

Trb:  $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$

Vl:  $\text{p}$   $\text{p}$

Vla:  $\text{p}$

Vc:  $\text{p}$

Cb:  $\text{p}$

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1) pull out third valve slide in order to lower the pitch by  $\frac{1}{4}$  of a major second

125

-41-

125

-91-

R1

Flute 1

Alt Flute

Flute 3

Ob

C1

C2

Alt Sax

Hh 1

Hh 2

Tpt

Trb 1

Trb 2

Vcl 1

Vcl 2

Cb 1

Cb 2

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1)  $a^{12}$  can be replaced by  $a^2$  if necessary

1130

FL1

Alt Fl

FL3

Ob

Cl

Alt Sax

t/h

Tpt

Trb

Vcl

Vla

Vc

Cb

1) quartertone-step hand glissando. Move from  $\frac{3}{4}$  stopped position towards a more open position of the hand and back, a slight dynamic crescendo/diminuendo is intended

Fl 1      2/4      3/9

mf > mp      /mf > p

Clt Fl      P

mp/p      mp<sup>9</sup>

mf > mp      p

Fl 3      mp/p      P

p      /mp/p      /mp/p

Ob      mf      f/mf < f/mp < mf = p

mf > mp      p

Cl 1      mp/p      5p

mf      f > mf = p < mp> mp/p

Cl 2      mp/p      mf > mp = p

Alt Sax      mf > p      mp/p      mp/mf

senza sord

Hn 1      (o)      3      2)      10

pp      mp

Hn 2      p      pp

Tpt      5      p/mp

pp      pp

Trb 1      p      mp

pp

Trb 2      p      mp

pp

Vcl 1      p

Vcl 2      p

Vla 1      p

5p      f

Vla 2      p

Vc 1      p

f

Vc 2      p

10

(loco)

Vb 1      p

f

Vb 2      p

f

(loco)

1) half-step hand glissando

2) Brass: breath when necessary, but not simultaneously

Fl 1 3 4 - 44 - 9 4

Fl 1 4 - 44 - 9 4

Alt Fl 10 mp = mp / p < mp / mf = mp

F3 10 mf p

Ob 10 mf p f

C 10 mf / p mp / mf / mp f

2 10 mf p f

Alt Sax 3 pp < mp > pp mf

4

Fln 1 pp. < mp > pp mp > mp 10 mf

2 (Fln) d. p. mf = mp < f > f > mf

Tpt 1 mp > pp 5 mp 3 mp mf

2 (Tpt) pp. p. mp f = mf 4

Tbn 1 p. mp < f > mf 4

2 (Tbn) pp. mp f = mf 4

Vl 1 p. 8 ff

2 p. 8 ff

Vla 1 (pp. 3 p. ff

2 (pp. 5 ff

Vc 1 (pp. p. ff

2 (pp. p. ff

C 1 8 p. ff

2 p. ff

*Fl 1*  $\frac{4}{4}$  ! = 48

*Alt Fl*

*Fl 3*

*Ob*

*D 1*

*D 2*

*Alt Sax*

*Hn*

*Tpt*

*Th*

*Vl*

*Vla*

*Vc*

*Cb*

Change to Bass Flute

Change to Bass Clarinet

Change to Bass Clarinet

Change to Baritone Sax.

*NB*  
noter  
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1) change bow imperceptibly

This handwritten musical score page contains ten staves of music. The top five staves are for woodwind instruments: Flute 1, Alt Flute, Flute 3, Oboe, and Bassoon (D1). The next three staves are for brass: Trombone (D2), Alto Saxophone, and Horn (Hn). The bottom two staves are for strings: Violin (Vl) and Cello/Bassoon (Vla/Vc/Cb). The score includes dynamic markings like forte (f), piano (p), and sforzando (sf). Several handwritten instructions are present: 'Change to Bass Flute' above Flute 3, 'Change to Bass Clarinet' twice above Bassoon D1, and 'Change to Baritone Sax.' above Alto Saxophone. A large red watermark 'NB noter' with a small graphic of a harmonica and the note 'This music is copyright protected' is diagonally across the page. In the bottom staff, there is a specific instruction '1) change bow imperceptibly'. The page number '- 45 -' is at the top center, and the page number '140' is in the top right corner.

3

46

4

Fl 1  
 Alt Fl  
 Bass Fl  
 Ob  
 Bass Cl  
 Bass Cl  
 Bar Sax  
 Hn 1  
 Hn 2  
 Tpt  
 Trb 1  
 Trb 2  
 Vl 1  
 Vl 2  
 Vla 1  
 Vla 2  
 Vc 1  
 Vc 2  
 Cb 1  
 Cb 2

Measures 3 and 4 of a musical score. Measure 3 starts with rests for most instruments. Measure 4 begins with a dynamic of  $\text{f}$ . The score includes parts for Flute 1, Alt Flute, Bass Flute, Oboe, Bass Clarinet, Bassoon, Baritone Saxophone, Horn 1, Horn 2, Trumpet, Trombone 1, Trombone 2, Violin 1, Violin 2, Viola 1, Viola 2, Cello 1, Cello 2, and Double Bass 1, 2. In measure 4, the strings play eighth-note patterns with grace notes and slurs. The bassoon has a sustained note with a dynamic of  $\text{ppp}$ . The double basses play eighth-note patterns. A large red watermark "NB Noter" and "This music is copyright protected" is overlaid across the middle of the page.

Fl 1

Alt Fl

Bass Fl

Ob

Bass cl

Bass cl

Bar Sax

Hn 1

Hn 2

Tpt

Trb 1

Trb 2

amp

Vl 1

Vl 2

Vla 1

Vla 2

Vc 1

Vc 2

Cb 1

Cb 2

Fl 1

Alt Fl

Bass Fl

Ob

Bassoon

Bass Cl

Bar Sax

Fl/h 1

Fl/h 2

Tpt

Trb 1

Trb 2

Vl 1

Vl 2

Vla 1

Vla 2

Vc 1

Vc 2

Cb 1

Cb 2

1) detailed rhythmical notation of pitch during the slow glissando movement is just a guide to secure a good collective movement of the glissandi

2) make continuous flutter tongue throughout the phrase

3) pause glissando-movement when it coincides with the glissando from another instrument, here vla 1.

150

H1

Alt FL

Bass FL

Ob

Bass CL

Bass CL

Bar Sax

Hn 1

Hn 2

Tpt

Tb 1

Tb 2

Vcl 1

Vcl 2

Vla 1

Vla 2

Vc 1

Vc 2

Cb 1

Cb 2

p =

amp

p =

mp =

amp

5

7.

8ba

mf =

p

p

"s" → "sho" →

air only

cup mute

p

p

mp = 9 / mp

p — / p

amp

p 9

p 9

10

6 — 5

pp — p

10

5 3 5 5

10

5 5 5

10

8

9

p

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The musical score consists of 12 staves of handwritten notation. The instruments listed are: H1, Alt FL, Bass FL, Ob, Bass CL, Bass CL, Bar Sax, Hn 1, Hn 2, Tpt, Tb 1, Tb 2, Vcl 1, Vcl 2, Vla 1, Vla 2, Vc 1, Vc 2, Cb 1, and Cb 2. Measure 1 starts with H1 playing eighth-note pairs (p), followed by a rest. Alt FL and Bass FL play eighth-note pairs (amp). Bass CL plays eighth-note pairs (p). Measure 2 begins with a rest, followed by Bass CL (5) and Bass CL (p). Measure 3 starts with Bar Sax (p), followed by Hn 1 (air only), Tb 1 (cup mute), and Tb 2 (p). The notation includes various dynamic markings like 'p', 'mp', 'amp', and 'cup mute', as well as performance instructions like 'sho' and 'play.'. Measures 4 through 7 show complex patterns for Vcl 1, Vcl 2, Vla 1, Vla 2, Vc 1, Vc 2, and Cb 1. Measure 8 shows patterns for Vcl 1, Vcl 2, Vla 1, Vla 2, Vc 1, Vc 2, and Cb 1. Measure 9 shows patterns for Vcl 1, Vcl 2, Vla 1, Vla 2, Vc 1, Vc 2, and Cb 1. Measure 10 shows patterns for Vcl 1, Vcl 2, Vla 1, Vla 2, Vc 1, Vc 2, and Cb 1. Measure 11 shows patterns for Vcl 1, Vcl 2, Vla 1, Vla 2, Vc 1, Vc 2, and Cb 1. Measure 12 shows patterns for Vcl 1, Vcl 2, Vla 1, Vla 2, Vc 1, Vc 2, and Cb 1. The score is dated 150.

-50-

FL1

(amp)

AltFL

BassFL

Ob

BassCL

BarSax

Th1

air only

Th2

"sho"

Tpt

Tr1

(senza sord)

Tr2

"ff"

senza sord

Vl1

Vl2

Vla1

Vla2

Vc1

Vc2

Cb1

Cb2

NB  
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amp (no filter)

Sheet music for orchestra and amplified instruments. The score includes parts for Flute 1, Alt Flute, Bass Flute, Oboe, Bass Clarinet, Baritone Saxophone, Trombones 1 and 2, Trumpet, Trombones 1 and 2, Violin 1, Violin 2, Viola, Cello, Double Bass, and Bassoon. The page number -50- is at the top center. Various dynamics and performance instructions are written throughout the score, such as "amp", "f", "p", "mf", "ff", "sho", "senza sord", and "amp (no filter)". A large red watermark "N.B. This music is copyrighted material." is overlaid across the middle of the page.

155

160

5

4

Fl1 A

Alt Fl A

Bass Fl A

Ob A

Bass Cl G

Bass C C

Bar Sax G

Hn 1 G

Hn 2 G

Tpt A

Tb 1 G

Tb 2 G

VL 1 A

VL 2 A

amp off

PP PPP

NB Notes  
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VL 1 A

VL 2 A

Vc 1 A

Vc 2 G

Cb 1 G

Cb 2 G

5

4

5

4

ord

5

4

ord

5

4

Fl 1

Alt Fl

Fl 3

O

A 1

A 2

Bar Sax

Hn 1

Hn 2

Tpt

Tb 1

Tb 2

Vl 1

Vl 2

Va 1

Va 2

Vc 1

Vc 2

Cb 1

Cb 2

4

165

air only "sho"

"mf"

add rev

amp/rev

ed 4

PPP

amp/rev

amp/rev

f

amp/rev

amp/rev

add rev

asp (→ 45°)

PPP

f

f

f

f

NB  
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This page contains musical notation for a large ensemble, likely a wind band or orchestra. The page is numbered - 53 - at the top left and 165 at the top right. The notation is organized into four systems, each consisting of five staves. The instruments listed on the left are Flute 1, Alt Flute, Flute 3, Oboe, Alto 1, Alto 2, Bassoon, Horn 1, Horn 2, Trumpet, Trombone 1, Trombone 2, Violin 1, Violin 2, Viola 1, Viola 2, Cello 1, Cello 2, and Bassoon 1, 2. The notation includes various dynamic markings such as f, ff, and ppp, performance instructions like 'air only', 'sho', 'mf', 'add rev', and 'asp (→ 45°)', and specific articulations like 'ed 4' and 'PPP'. A large red watermark 'N.B. This music is copyright protected' is diagonally across the page.

Fl1

Alt Fl

Fl3

Ob

C1

C2

Bar Sax

Hn1

Hn2

Tpt

Trb1

Trb2

Vcl1

Vcl2

Vla1

Vla2

Vcl1

Vcl2

Cb1

Cb2

Oslo 5. mai 2014  
Ragnhild Berstad