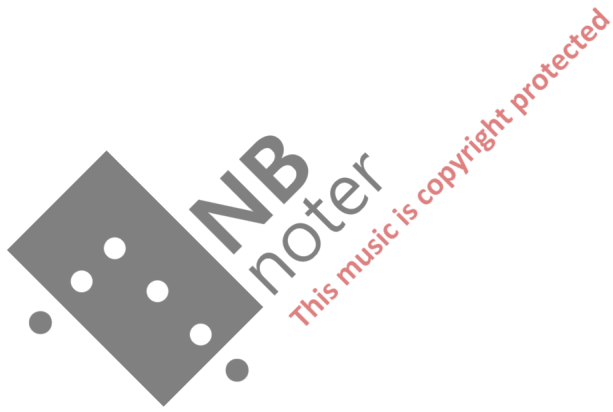


Asmund Feidje

KORT MØTE

for Kammerensemble



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for Kammerensemble

Asmund Feidje 1991

$\text{♩} = 60$

FL. $\frac{2}{4}$

Klar in B \flat $\frac{2}{4}$

Mel. $\frac{2}{4}$

Vibr. $\frac{2}{4}$

Vcl. $\frac{2}{4}$

Vc. $\frac{2}{4}$

FL. $\frac{2}{4}$

Kl. in B \flat $\frac{2}{4}$

Mel. $\frac{2}{4}$

Vibr. $\frac{2}{4}$

Vcl. $\frac{2}{4}$

Vc. $\frac{2}{4}$

Fl. *L 3- L 3- L 3- L 3-*

Klar. *Muta in Sopr. sax in B^b*

Mel.

Vibr.

vl.

Ve. *arco* *mf* *subp*

Fl. *leggero* *mp* *L 3- L 3-*

Klar. *cantabile* *mf*

Mel. *mp leggero*

Vibr. *f* *mp* *mf* *take bow*

vl.

Ve. *mf*

Fl. *mp* *ben marcato*

S. sax *mp* *ben marcato*

Mel *mp* *ben marcato*

Vibr. *arco* *l.v.*

Vl. *mp*

Vc. *mp* *mf*

Fl.

S. sax *Muta in clarinetto basso*

Mel

Vibr. *take mallets (4 p)* *mp dolce* *molto espr.* *pp* *mp*

Vl.

Vc. *sul D + A sempre*

Fl. *mp* *frullato*

Bass-Klar

Mel *mf*

Vibr. *mp* *to tom-toms & cymbal*

Vi.

Ve.

Fl. *stacc. sempre* *cantabile* *mf* *mp*

Bass-Klar *f* *subp* *mf*

Mel *f* *stacc. sempre* *subp* *mf*

Slagwerk *f* *stacc. sempre* *subp* *mf* *muta in marimba*

Vi. *f* *stacc. sempre* *subp* *cantabile* *mf*

Ve. *sub f* *stacc. sempre* *subp* *mf*

Handwritten musical score for the first system, featuring five staves: Flute (Fl.), Bass Clarinet (Bass-Klar.), Marimba, Violin (Vl.), and Viola (Vc.). The Flute and Violin parts have long horizontal lines indicating sustained notes. The Bass Clarinet and Marimba parts feature complex rhythmic patterns with sixteenth notes and sixteenth rests, often grouped with a '6' above them. The Viola part also has sustained notes. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f'.

Handwritten musical score for the second system, featuring five staves: Flute (Fl.), Clarinet (Klar.), Marimba, Violin (Vl.), and Viola (Vc.). The Flute, Clarinet, and Marimba staves are mostly empty, with only a few notes in the Marimba part. The Violin part includes a 'pizz' (pizzicato) marking and a series of notes with accents. The Viola part continues with complex rhythmic patterns similar to the first system, with sixteenth notes and rests, and a '6' above the notes. A large watermark 'NB noter' is visible across the middle of the page, and a red diagonal line with the text 'This music is copyright protected' is overlaid on the score.

Fl.

Klar.

Mel.

Mar.

Vl.

Vc.

to toms & cymbal f

Fl.

Klar.

Mel.

B.v.

Vl.

Vc.

cresc sempre

cresc sempre

cresc sempre

Muta in Campana tubolari

al niente

Fl. *sing!* *(senza voce)* Flzg.

ffp f mp

VR

Fl. *sing!* *irregolare*

fp fr mf 3

6 6 6

Muta in Klar. in B^b

Bass-Klar.

Mel

St.v.

VR

Ve

Fl + clar.

Mel

sfz sfz mf

3

Viol.

Viol.

Cresc. molto

Cresc. molto

Fl.

ff

9

6 9

6 9

sub. mf

9

Klar.

sfz

6

diminuendo...

Mel

sfz

diminuendo.....

mf

9

Sl.v.

ff

6

6

Viola

sfz

diminuendo.....

Viol.

Sul A

mf

3

3

sul pont

Ve. *mp* *sul pont. p.a.p. ord.* 5 5 *mf* 5 *espr.*

Ve. *mp* *(sul A)* 3 3 *gliss* *f* *mp*

Klar. *mp*

Klar. *ff* *pp* *mf* *sub p* *gliss.*

Multiphonic

Klar. *pp* 3 5 *gliss* *gl.* *Cantabile* 5 *mf*

Vc. *mp* *sul D* *p*

Fl. *leggiero*
mp
3
3
3
5
5

Klar.
3
3

Mel.
mp *leggiero*
mp

Vibr.
mf
take bow

vl.
mf
mp

vc.
mf
mp

Fl. (b)
ben marcato

Klar.
7
3
3
5

Mel.
ben marcato

Vibr.
arco
l.v. to tom-toms

vl.
vc.

Senza misura

20"

Fl. *ppp* *mf* *al niente*

Klar. *ppp* *mf* *al niente*

Mel. *ppp* *mf* *al niente*

Sl.v. *s fz* *to vibr.* *mp* *poco cresc. e dim. ad lib* *rep. molto rubato e irregolarmente* *take bo*

Vi. *ppp* *mf* *al niente*

Vc. *ppp* *mf* *al niente*

Fl. *ppp* *multiphonic* *mp* *pp* *frullato* *mp* *f*

Klar. *gliss* *gl.* *gl.* *gl.* *ppp* *mp* *pp* *ppp* *f*

Mel. *ppp* *mp* *pp* *Solo ad lib*

Sl.v. *arco* *bo* *mf* *to campane tub.* *l.v.* *ff* *cymb. arco x* *l.v. campane* *mp* *ff*

Vi. *ppp* *mp* *pp* *ppp* *f*

Vc. *ppp* *mp* *pp* *sul A* *mp* *f*

Fl. *simile sempre*
mf — f — pp

Klar.
mp — p — mf — f — pp

Mel.

Vl.
mf — f — pp

Ve.
mp — mf — p — mf — pp

Vibr. *
mf — f subp — mp *rubato e irregolarmente*

Vc.
mf — f subp — mp *rubato e irregolarmente*

* improvisasjon,
- uregelmessig med flest mulig
forskjellige anslagsarter. Densitet og bevegelse som antydnet.

$\text{♩} = 60$

Fl. 2/4 mf 6 6 6

Klar in B \flat mf 3 3 3 3

Mel mf 3 3 3 3

Vibr. mf 3 3 3 3

Vcl. 2/4

Vc. 2/4

Detailed description: This system contains measures 1 through 4. The Flute part starts with a rest in measure 1 and then plays a series of sixteenth-note triplets in measures 2, 3, and 4, marked *mf*. The Clarinet in B-flat part plays a rhythmic pattern of eighth-note triplets in measures 2, 3, and 4, also marked *mf*. The Melodica part plays eighth-note triplets in measures 2, 3, and 4, marked *mf*. The Violin part plays eighth-note triplets in measures 2, 3, and 4, marked *mf*. The Violoncello and Double Bass parts have rests in measures 1 and 2, and then play eighth-note triplets in measures 3 and 4, marked *mf*. The time signature is 2/4 and the tempo is quarter note = 60.

Fl. 3 3 3 3 3 3

Kl. in B \flat 3 3 3 3 3 3

Mel 3 3 3 3 3 3

Vibr. 3 3 3 3 3 3

Vcl. mf mf mf mf mf mf

Vc. *pizz* mf 3 3 3 3 3 3

Detailed description: This system contains measures 5 through 7. The Flute part has rests in measures 5 and 6, and then plays a triplet of eighth notes in measure 7, marked *pizz*. The Clarinet in B-flat part plays eighth-note triplets in measures 5, 6, and 7, marked *pizz*. The Melodica part plays eighth-note triplets in measures 5, 6, and 7, marked *pizz*. The Violin part plays eighth-note triplets in measures 5, 6, and 7, marked *pizz*. The Violoncello part plays eighth-note triplets in measures 5, 6, and 7, marked *mf*. The Double Bass part plays eighth-note triplets in measures 5, 6, and 7, marked *mf*. The time signature is 2/4.

Fl.

Klar. *Muta in Clarinetto Basso*

Mel.

Vibr.

vl.

vc. *arco* *mf* *subp*

Fl.

Bass-kl.

Mel.

Vibr. *f* *mp* *muta in marimba* *Cantabile*

vl.

vc. *mf*

Handwritten musical score for the first system, featuring six staves:

- Fl.** (Flute): Melodic line with slurs and ties.
- Bass-Klar.** (Bass Clarinet): Bass line with sixteenth-note patterns and dynamic markings like *(f)*.
- Mel.** (Melodica): Melodic line with slurs.
- Marimba**: Melodic line with slurs.
- Ve.** (Violin): Melodic line with slurs.
- Vc.** (Violoncello): Bass line with sixteenth-note patterns and dynamic markings like *f*.

The score includes various musical notations such as slurs, ties, and dynamic markings.

Handwritten musical score for the second system, featuring six staves:

- Fl.** (Flute): Rested.
- Klar.** (Clarinet): Rested.
- Mel.** (Melodica): Rested.
- Marim.** (Marimba): Melodic line with notes and dynamic markings like *>*. Includes the instruction *to tamse & cymb*.
- Ve.** (Violin): Melodic line with notes and dynamic markings like *pizz*.
- Vc.** (Violoncello): Bass line with sixteenth-note patterns and dynamic markings like *f*.

The score includes various musical notations such as slurs, ties, and dynamic markings.

Fl. *f* *Cresc. sempre*

Bass-klar *f* *Cresc. sempre*

Mel *f* *Cresc. sempre*

Mar. *f* *Cresc. sempre*

VL *f* *Cresc. sempre*

Vc *f* *Cresc. sempre*

3
8

f *Cresc. sempre*

Cantabile ma leggero
poco meno mosso

mf

muta in marimba

VL

2
4

tpo. primo

meno mosso

tpo. primo

Fl.

Bassklar.

Mel.

Mas.

VR

VC

f

ff

mp

Cantabile

mp

3

f >>>

G.P.

meno mosso

Fl.

Klar.

Mel.

Vibr.

VR

VC

Muta in Klar. in Bb

Muta in Vibrafono

dolce

mp

dolce

mp

dolce

mp

dolce

pizz mp

dolce

Fl. *mp*

Klar.

Mel.

Vibr. *dolce*
mp

VL.

Ve.

Fl.

Klar.

Mel.

Vibr.

VL.

Ve.

13/2-91 *Comandant*