


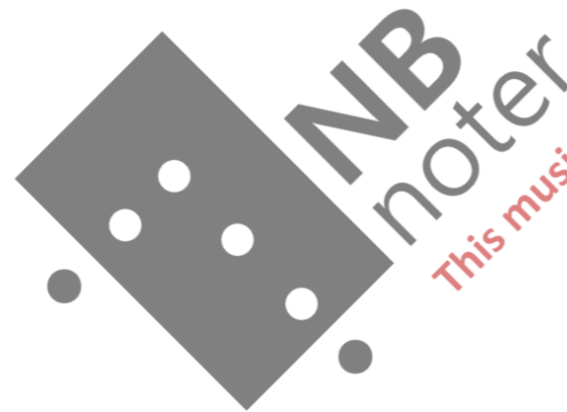
TIL Ingeborg AXner-Franzén OG Olov Franzén

Magne Hegdal:

komposisjon: *nattlandSKAP*

(for 2 nr. 1, 1990)

cellist & (SINGING) flutist (FEMALE, RANGE OF VOICE: )



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DURATA: ca. 18'

BESTILT AV OLOV FRANZÉN FOR MIDLER FRA NORDISKA MUSIKKOMMITTÉN, **NOMUS**



NB
noter

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komposisjon: NATTLandskap

♩ = 152

FLUTE

Forte e molto energico

CELLO

Musical notation for Flute and Cello, first system. The Flute part is in treble clef and the Cello part is in bass clef. The Cello part features a triplet of eighth notes.

Musical notation for Cello, second system. The Cello part is in bass clef and features a triplet of eighth notes.

Musical notation for Cello, third system. The Cello part is in bass clef. It includes dynamic markings: *sf*, *mp*, *(molto cresc.)*, and *ff*. Performance instructions include *senza vibrato* and *pizz.*

Musical notation for Cello, fourth system. It includes dynamic markings: *p*, *f*, *mp*, and *p*. Performance instructions include *arco*, *gliss.*, *pizz. (ord.)*, and *arco*. A 2/4 time signature change is indicated. The system ends with *Espressivo*.

The musical score is written for a bass clef instrument in 3/4 time. It consists of six staves of music. The first staff begins with the instruction "sempre piano (pp-mp) 3 (trem.)" and includes fingerings of 5, 5, 8, and 5. A dynamic marking of *p* is present, along with the instruction "(nonlegato)". A box containing a quarter note is placed above the staff, with the text "sul tasto" and a *bo* marking below it. The second staff features an "ord." marking and fingerings of 5, 7, 5, and 5. The third staff includes a box with a quarter note, a dynamic marking of *sf*, the instruction "poco cresc.", and a dynamic marking of *mf*. The fourth staff has a box with a quarter note, the instruction "sul pont.", an "ord." marking, and "(sul G)". A dynamic marking of *piano come sopra* is written below the staff. The fifth staff starts with a $\frac{3}{4}$ time signature and includes fingerings of 5, 5, 5, 9, and 5. The sixth staff begins with a $\frac{3}{16}$ time signature, followed by $\frac{2}{4}$ and $\frac{3}{8}$ time signatures, and includes fingerings of 5, 5, and 5. A dynamic marking of *cresc.* is written below the staff.

piano come sopra

Tempo I (♩ = 76)

b

non sincrono - tempi individuali
VC: sempre stesso tempo

ad lib.

4/4 *p* *dim.* *sul tasto* *ord.*

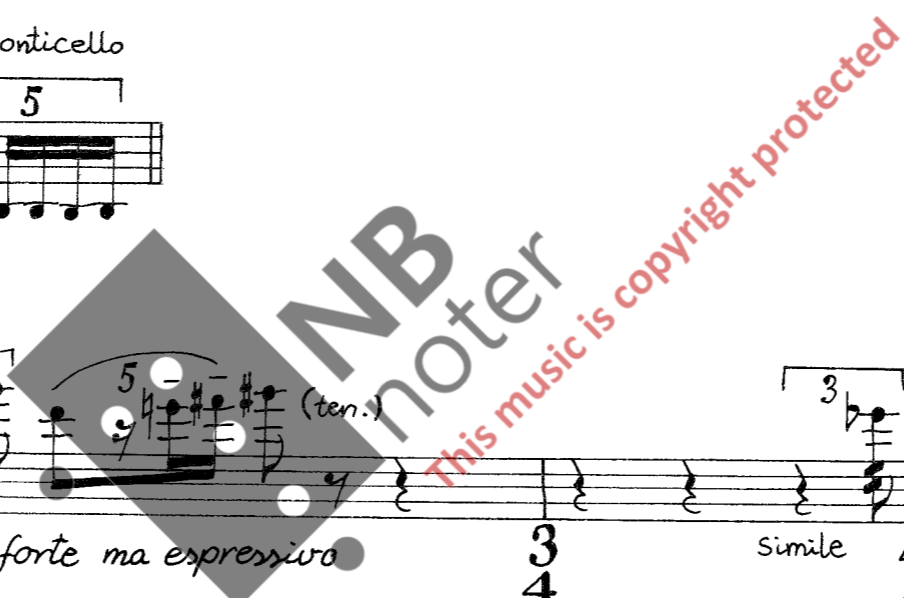
C THE FLUTE BEGINS SOMEWHERE IN THIS BAR (not synchronized!) *pp...* *(flautando)* *ord.* *(piu forte)* *pp*

sul ponticello

♩ = ca. 76 FLUTE *ff* *molto forte ma espressivo* *simile* *dim.*

mp *ff* *flz.* *sf* *piu p*

3 *3* *6* *3* *5* *5* *5* *2* *3* *4*



p *d* *mp* *f* *p*

3 3 3 3 5 3

mp *f* *f* *fp* *f subito* *piu p < f* *p*

3 3 3 3 3 5

arco *f*

f *mf* *f subr.* *mp* *f* *p* *mf*

6 3 3 5

p *p*

Sul G

niente *ppp* *mp* *f* *mp*

5 5

First system of musical notation. Treble clef staff contains notes with dynamics *P*, *f*, *mp*, *mp*, and *f >*. Bass clef staff contains notes with dynamics *P* and *P*. Includes triplets and a quintuplet.

Second system of musical notation, starting with a large **E** section marker. Treble clef staff has dynamics *mp* and *f >*. Bass clef staff has dynamics *mf* and *P*. Includes markings *pizz.* and *arco*. The instruction *sul tasto (flautando)* is present.

Third system of musical notation. Treble clef staff has dynamics *mp*, *p < >*, *f*, and *mp*. Bass clef staff has dynamics *f*, *arco (fp)*, *p < >*, *mp*, and *simile*. Includes markings *sul pont.*, *pizz.*, and *arco*.

Fourth system of musical notation. Treble clef staff has dynamics *mf*, *mf*, *sf*, and *arco*. Bass clef staff has dynamics *mf*, *mp*, *f >*, *mf*, and *arco sul pont.*. Includes markings *col legno (batt.)*, *arco*, *ord.*, *col legno*, *arco*, *pizz.*, and *arco*.

* BEHIND THE BRIDGE, sul A.

G *ritardando* **più lento**

FL. *mp* *(f) slap (any) keys* *mp* *ord.* *simile* *p*

H

pp *come sopra* *p* *pp* *(ADJUST TO THE CELLO)* *pp*

p *poco a poco piu espressivo* *mp*

G *accelerando* **più allegro**

VLC. *mp* *ord.* *pizz.* *arco* *sul pont.* *5* *col legno* *3* *sul pont.* *3* *pizz.* *sul A-D* *arco* *3*

p *come sopra (p. 6)* *mp* *mf* *p*

ord. *col legno (sim.)* *arco* *col legno tratto* *col legno batt. sul pont.* *arco* *(ADJUST)*

mp *(mp)* *p* *pp*

H *poco a poco piu espressivo*

TO THE FLUTE *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

p *pp* *p* *pp* *p* *mp*

arco *p* *pizz.* *(mf)*

mp *p* *(mf)*

*) Parts not synchronized (apart from the beginning of each section (G, H)).

***) \circ Pause - durata ad lib.

↓ ATTACCA - when flute part is finished.

i Tempo I (♩=76)

Violin: *arco*, *mf*, *ff*, *pizz. sul C-G*, *p*, *ff*, *Flz.*, *mf*, *f*, *p*

FLUTE: *ff*, *p*, *mp*, *p*, *mf*, *ten.*, *mp*

VOICE: *mp*, *mf*, *mp*, *come sopra*

Piano: *f*, *mp*, *mf*, *mp*, *p*

* Without the flute, the sung note (gradually) gets a real voice sound. The timbre (vowel) should not be changed more than necessary.

mf
energico
f
3
fp
P
mp
sul D

voce, come sopra (p.8)

p
pizz.
mp

Liberamente

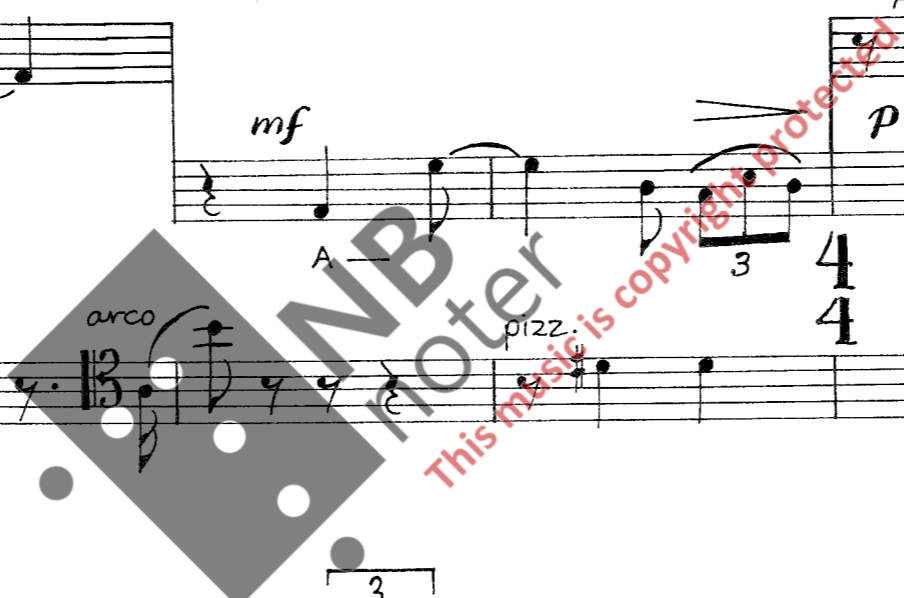
mp
K
♩ = ca 63
ord.
mp
4
4
P

*The notes are sung (into the flute) while fingering the same notes on the flute.

Musical score system 1. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with dynamics *fp* and *p*. The lower staff is in bass clef and contains a bass line with dynamics *mp* and *pizz. +*. There are time signature changes to 2/4 and 5/8. A first ending bracket labeled (A) is present. The system concludes with a triplet of eighth notes in both staves, with dynamics *mf* and *mp*.

Musical score system 2. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with dynamics *mp*, *mf*, and *p*. The lower staff is in bass clef and contains a bass line with dynamics *mf* and *p*. It includes markings for *pizz.*, *arco*, and a 4/4 time signature. A first ending bracket labeled (A-) is present. The system concludes with a triplet of eighth notes in both staves, with dynamics *p* and *p*.

Musical score system 3. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with dynamics *(ppp)*, *f*, and *mf*. The lower staff is in bass clef and contains a bass line with dynamics *mf* and *mp*. It includes markings for *pizz.*, *arco*, and a 5/8 time signature. A first ending bracket labeled (A-) is present. The system concludes with a triplet of eighth notes in both staves, with dynamics *mf* and *mp*.



mp
pizz.
arco
pp subito
 4/4 (A)

m

Forte, energico. Più mosso ad lib.

Fl.
f
ff
mf - ten.

ff
meno f subito

mf *bocca chiusa* (M-) *mf* *mf* *mf* *mf*

mp *f* *fp*

3/4 3/4 4/4 3/4 3/4

5 4 3 3

A A A

f *f* *p* *mp*

mp *f* *ff* *mp*

3/4 3/4 4/4 4/4 5/8

5 5 3 4 5

A A

f *mf* *f* *f* *f*

mp *mp* *fp*

2/4 3/4 3/4 3/4 2/4 4/4

5 5 3 3 2 4

A A A RO-LA

mf *3* *3* *f* **P** *mf* *3* *3*

A- TA A A HO

mf *f* *mf* *f* *fp*

5 (o) *5* *3* *2* *4* *5*

pp

FL. *3* *4* *P* *2* *4* *ff*

(dim.) *pp*

f *3* *4* *5* *5* *5* *16* *4* *4* *f* *3*

Q *3*

f bocca chiusa *3* *mf* *mf* *3*

aperta

3 (M-) *4* *3* *7* *8* *5* *mp*

Musical score for the first system. The piano part (top two staves) features a melody with dynamic markings: *P subito*, *ff*, and *p*. The bass part (bottom staff) includes fingerings (5, 3, 5, 2, 3), a forte marking *f*, and the instruction *(sempre forte)*. The system concludes with a piano marking *p*.

Musical score for the second system. It includes a vocal line with lyrics: DE E A A LA RO RI. The piano accompaniment features dynamic markings: *f*, *mp*, *p*, and *mp*. The system concludes with a forte marking *f*.

Musical score for the third system. It includes a vocal line with lyrics: DEN - TE - FRU - VA. The piano accompaniment features dynamic markings: *mf*, *mp*, and *pp*. The system concludes with a piano marking *pp*.

Musical score for the fourth system, featuring a Flute (FL.) part. The dynamic markings are *p* and *ff*.

S

bocca chiusa (aperta)

mf *f*

(M-) A

(détaché) (trem.)

ff *mf* *p*

VOICE

f *mp* *f* *f*

A A VA LI MR DEN SÆL

marc.

f *ff* *f*

p *p* *f*

3/8 3/16 2/8

FL. *p* *f*

ff

ff 3 *f marcato*

bocca chiusa (*f*) > aperta *f* *ff*

(M-) 2 4 5 3 8 5 16

p sub. *f* *p* *f* (sub.)

VOICE

4 4 4 3 2 3 4 3 4 5

A A VA LI - SÅ DøY Dø

pizz. 5

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Energico, tempo I (♩ = 76)

FLUTE

p *p* *mp* *mf*

Energico come sopra

4 > senza vibrato 3 *pp* *mf* *mp* 3 3

4 4

p

3 *f* 3 3 *p* 3 3 3 *f* 5 12 3

U $\text{♩} = \text{♩}$ (*Più allegro*)

3 1 4 3 5 (5/12) (*f*) *p*

Grazioso

p 6 *mf* *mf*

rit. ----- **Tempo I** ($\text{♩} = 76$)

3 *pp* 4 *f* 3

V

p *f* *mp* 3 *bocca chiusa* *mf* 3 3

Senza espressione

W

p *p* *mf* *p*

mp *p* *mf*

pizz. arco pizz. arco

5 8

2 4

X

mp *mp*

mp *pp* *mp*

simile

pizz. arco pizz.

2 4 arco 3 8

Y

Molto liberamente
più mosso (e forte) ad lib.

(accel.) a tempo - ma liberamente (mf)

M - bocca chiusa

VLC. COLLA PARTE :

mp *pp* *p* *mf*

f *p* *mf*

3 8

(A —)

M - bocca chiusa

pizz.

(mf)

a tempo Molto liberamente. Poco a poco più mosso e giusto (vigoroso).

DA HAN E-N A - - KA ME EI HAN LEI - KA ME LEI - DN EI

ad lib. (poco forte)

A-N E-DN DA

f

ATTACCA:

4 små konstruksjoner

I ♩ = ca. 69

(The pauses separating the following "4 little constructions" should be like [short] intervals between movements)

FL. C

VLC. mp

Flutterzunge (tremolo ad lib.) FLz.

pp 3 *mf* 7 4 *p* 3 *mf*

pizz. 3 arco pizz. 3 *mf*

p *f* *arco* *p* *mf*

*) N, DN = CLOSED (CONSONANTAL) SOUND.

Flz. p mp mf p mp

pizz. arco pizz. arco pizz. arco

p mf mp p mp

II poco più mosso. sempre legato.

FL. mezzo (mp-mf)

VLC. con sordino

p v

p v

p v

p v

Via sord.

III ♩ = ca. 100 Grazioso

VOICE

CELO

mf

5 pizz. (non arpegg.)

mf

HO

ER

arco

mp

ET-

TA AV

AU - ROM

LAN - - DE

mf

mp

a

p

AV -

pizz. come prima

AU - ROM -

LAN - - DE

DEN

RI - - KE

STOL - TE

JOM -

FRU - - -

mf

mf

arco, sul pont.

ord.

VA

SÆL - DEN

SOM MÆ

LI - - -

mp

pizz.

arco

mp

B

3 4 3 3 4 4

5 8 sul pont. 6 8 ord.

f SOM — MÅ LI — VA

mf

mp

4 4 7 8 sul pont. 3 4 pizz.

OG — — — IN — — — KJE DØY

p *mp* *pp*

NB noter
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TRANSLATION OF THE WORDS :

She was raised
 in another country
 the rich and proud maiden ...

Happy he
 who may live
 and not die ...

(From Norwegian folk poetry)

IV $\text{♩} = \text{ca. } 76$

Espressivo

FL *pizz. sul C-G*

VLC *5:6 sempre simile*

p

mf

^{*)} From this point the flute part should be played idependently; - in strict tempo, but not synchronized with the cello.

a

$\left(\begin{smallmatrix} 3 \\ 8 \end{smallmatrix} \right) = \frac{2}{4} \downarrow$

mp *f* *mp* *sf*

mp *mf* *p* *niente*

B

a \uparrow Sempre a tempo, ma individualmente (non sincrono)

Apart from the points of coordination (A, B \downarrow) the cellist should pay no attention to the flute part.

VLC *5:6 5:6 sempre simile*

f *p* *p*

segue B \circ *(colla parte)*

B \uparrow Tempo come sopra

f *pp* *(niente)*

Liberaamente $\text{♩} = \text{ca. } 100$

FL: *p*, *f*, *mp*

VLC: *pizz.*, *f*

Flauto:
Ritardando (non sincrono) e dim. (a niente)

FL: *p*, *mp*, *f*, *mf*, *ff*

VLC: *p*, *mp*, *f*, *mf*, *ff*

VLC: Sempre fortissimo e furioso. Allegro (liberamente)

VLC: *fff*, *meno f*, *rinf.*, *sf*

A THE FLUTE BEGINS SHORTLY AFTER THIS POINT (not synchronized!)

sempre fortissimo e furioso
ord.

VLC: *f*, *mf*

^{*)} Melody from Norwegian folk music: "DRAUM" (dream) for Hardanger fiddle (cf. page 19)

a

♩ = ca 132 dolce grazioso

FL. *pp* $\frac{7}{16}$ $\frac{8}{16}$

b

p $\frac{7}{16}$ $\frac{5}{16}$ $\frac{3}{16}$ $\frac{7}{16}$ $\frac{2}{4}$

(arco) *p* *mp*

1. 2.

p *mp* *rinf*

pizz. $\frac{3}{4}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{16}$

Rubato ad lib.

mf $\frac{3}{4}$ *pizz.* $\frac{6}{8}$

HAN LEI-KA MED LEM- PE HAN LEI-KA MED HARM... *

* He played softly, he played with rage...

♩. = ca. 60

arco sul pont.

pp

Flz.

p

f

fff

4/4

(A) (like a scream)

fff

FINE

NOTES:

Accidentals (♭ #) apply only to the following note, and to directly repeated notes - regardless of the bar-lines.

The "Little constructions" no 1 and 2 (page 19-20) may be replaced by the pieces in the appendices.

These pieces ("4 små konstruksjoner") may be performed (in sequence) like a "movement" from this work. No other part should be used in this way.

Fortegn gjelder for nærmest følgende tone og for direkte tonegjentakelser - uten hensyn til taktrerekene.

De "små konstruksjonene" nr. 1 og 2 (side 19-20) kan ombyttes med stykkene i appendiks I og II.

Disse stykkene ("4 små konstruksjoner") kan spilles (i helhet) som en slags "sats" fra dette verket. Ingen annen del kan tas ut på denne måten.

Blylaget - Oslo

September 1990

Magne Hegdal

appendiks I KONSTRUKSJON I (DOUBLE)

♩ = ca. 69

FL. Flz. mezzo (mp-mf) mp

VLC. pizz. mp

arco (pp) Flz. mp arco mf mp

pizz. 3 p mp f mp

Flz. P mf arco p pizz. 3 arco 3 3 mf (subr.)

Flz. mp (trem. ad lib.)

pizz. 4 mf p p arco mp

appendiks II konstruksjon II (double)

♩ = ca. 76 *Sempre legato*

FL. *mezzo* *(legato)*

VLC. *con Sord.* *(legato)*

(tenute)

VLC.: Via Sord.

(ca 30")