

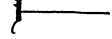

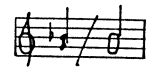
Til Maria, Elisabeth, Kristine, Roar og Guri

KALL MEG EN KRAKK

FØR SOPRAN, FLØYTE, VIOLIN, BRATSJ OG PIANO (VPRIGHT)
(PLAYING SCORE)

Henrik Hellstenius 1989

TEGNEFORKLARING DEL 1

-  - Det som står innenfor klammene repeteres til tegn gis.
-  - Fri varighet, strekens lengde angir omtrentlige proposjoner.
-  - Cluster, ta de kromatiske tonene mellom tonene som er gitt.
- Senza misura - Uten fast puls

DEL 2


Denne delen består av 5 akkompagnerte sang kadenser, avbrutt av "stol-lek musikk", samt en coda.
Akkompagnements-stemmene er koordinert med sangen via tekst cues og varigheter er ofte gitt i sekundangivelse.

Del 2 kan utføres på flere måter:

- 1) Kadensene gjøres i (egen valgt) rekkefølge uten "stol-lek" piano musikk og avsluttes med eller uten coda.
- 2) Fire krakker og fire notestativ settes i en ring. Kadens 2-5 plasseres sammen med en kopi av Fl/Vln og Vla stemmene på notestativene.
Etter intro reiser musikerne seg og går rundt stolene til pianoets "stol-leks musikk". Pianisten stopper hvor som helst i satsen og den kadensen sopranen har satt seg ved blir den neste som utføres.
Denne prosedyren gjentas og fra nå tas vekk en og en krakk, fortrinnsvis den sopranen har sittet på, slik at ikke kadensene gjentas.
Etter at alle kadensene er gjennomført spilles codaen.

TEGNEFORKLARING DEL 2

Sopran


- [k] ~~~~~ (kj- på hørsel)
[s] ~~~~~ - Frembring de lydene som stavelser/bokstavene gir.
[f] ~~~~~
- Leppe mot tennene - Legg underleppen mot fortennene i overkjeven, klangen som produseres minner om å spille på kam.
-  - Gradvis overgang.
- Tongue click - Smekk med tungen
Lip smack - Kyss men med leppene ført bakover og ikke forover som vanlig.
- Mouth click - Smekk tungen mot ganen bak i munnen.
Finger slap - Ha munnen lukket rundt pekefinger, trekk i kinnet og slipp fort, produserer en perkussiv "bop"-aktig lyd.

Piano

Del II skal i sin helhet utføres med visper (ordinære trommevisper) på strengene under tangentene og på tangentene.


Vln/Vla

Saltando - Buen skal sprette på strengen, så lite tone (så tørt) som mulig.

 - Accelerando/Ritardando

Vln II - Stryk på stolen skal produsere en vind-aktig lyd, ikke toner.

Fløyte

 - Accelerando/Ritardando

I nr. 2 produser kun luft ingen tone (med unntak av E!en på slutten).

Fl/Pno./Vln/Vla - Del 5 skal i sin helhet hviskes.



NB
noter

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KALL MEG EN KRAKK

tekster: JanErik Vold
Tage Danielsson

musikk: Henrik Hellstenius

DEL 1

Fløyte

[♩=ca60] *Rubato*

ppp mf ff (flutter)

Piano

ff mf ff

Vln

svl II ppp p ff
svl III ppp p ff
gliss.

senza misura chaotic [♩=90]

ff

ff

ff

ff

Fl. (ff) poco a poco dim. 3

Pno (ff) poco a poco dim. 3

Vln. (ff) poco a poco dim. 3

Vla. (ff) poco a poco dim. 3

Fl. tenuto P PP P P P P

Pno. tenuto P

Vln. tenuto P PP P PP

Vla. tenuto P PP PP

(2)

Fløyte

Sopran (tale): "Jag vaknar vid nio och dricker mitt te.
Sen gör jag make up till dess klockan är tre.
Sen sminkar jag av mej till framemot nio,
tar på mej min nattkräm och somnar vid tio."

Pno.

Vln.

Vla.

[♩ = 72] *Liberamente*

Attacca

sfz p f P sfz sfz P 5 sfz

P sfz sfz sfz

sub pp

sub pp

pizz

Attacca

pizz.

sfz sfz P sfz P f P

Fløyte

Sopran (tale): Hun som biter negler har briller. Hvorfor?

Pno.

Vln.

Vla.

[♩ = 72] *con misura*

f sfz

(2-3 sek.)

G.P.

sub pp

sub pp

sub pp

arco

arco

f sfz

ca 10" **Fl.**

④

mf *f* *mf* *p*

non legato 5:2

Pno.

poco a poco dim. *p*

Vln.

$\frac{3}{4}$ $\text{♩} = 72$ *f*

Vla.

f *mf* *p*

Fl.

5:2 5:2 3

pp sf *sf* *sf* $\text{♩} = \text{ca } 88$ *p*

Pno.

mf *p* *pp sf* *sf* *sf* *p* *mf* *p* *pp sf* *sf* *sf*

Vln.

pp sf *sf* *pp sf* *sf* *sf*

Vla.

p *pp sf* *sf* *sf*

④

Tellinn til felles $\frac{3}{4}$ takt

Accellerando

Accellerando

Accellerando

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Detailed description: The score is a handwritten manuscript for a chamber ensemble. It consists of five staves: Flute (Fl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and another Flute (Fl.) part. The piece begins with a $\frac{3}{4}$ time signature and a tempo of $\text{♩} = 72$. The first section features a complex 5:2 rhythm, with the flute and piano parts playing a sequence of notes in this meter. The piano part includes markings for *mf*, *p*, *pp sf*, and *sf*. The violin and viola parts enter with a $\frac{3}{4}$ time signature and a *f* dynamic. The second section transitions to a common time signature (indicated by a 'C' in a circle), and the tempo increases to $\text{♩} = \text{ca } 88$. This section is marked *Accellerando*. The piano part continues with a complex rhythmic pattern, including many rests and dynamic markings like *pp sf*, *sf*, and *sf*. The violin and viola parts also play complex patterns, with the violin part marked *pp sf* and *sf*. The score is marked with various dynamics from *pp* to *f* and includes performance instructions like *non legato*, *poco a poco dim.*, and *Accellerando*. There are also some circled numbers (4) and a box containing the instruction 'Tellinn til felles $\frac{3}{4}$ takt'.

Handwritten musical score for Flute (Fl.), Piano (Pno), Violin (Vln), and Viola (Vla). The score consists of four staves. The Flute part includes a *3* *8* *tr* marking and a *mf* dynamic. The Piano part includes a *mf* dynamic. The Violin and Viola parts include *mf* and *stz* dynamics. The score features various musical notations including slurs, accents, and dynamic markings.

Handwritten musical score for Flute (Fl.), Piano (Pno), Violin (Vln), and Viola (Vla). The score consists of four staves. The Flute part includes a *ritard...* marking and a *ff* dynamic. The Piano part includes a *ff* dynamic and a *ritard...* marking. The Violin and Viola parts include *ff* and *ritard...* markings. The score features various musical notations including slurs, accents, and dynamic markings. A large watermark "NB Moter" is visible across the score.

Senza misura (♩ = ca 52)

Septan

Tale: "Vetenskaplig fakta nummer ett."

Synges

mf om man står på själ-va Nord-pol-en

7/8 ed

L'alto sempre

L'basso sempre

Ped

* Ped sempre

5

Sop *mf* så gäl-ler dem fys-ik-als-ka lag - en Tale: "At man inte får vara för tunnklädd"

Sub pp *f* *p* *pp*

Pho *L8basso* *mf* *Pedal*

Vla *sord* *IV pp* *mf* *pp*

NMI 24-linjer

Sop *stacc.* Tale: "Nummer två" *mf* om man upp-tag-er en i vat-ten ned-sänkt kropp ur vat-ten så fylls hål-et i vatt-net ef-ter knip-pen av vat-ten

Pho *sempre* *Pedal* *L8va basso*

Vla *p* *pp* *mp*

Som man forteller en vitse

(♩ = 92) Tett og poplåt aldrig

Take 1 "Nummer tre"

Om Isaac Newton i stället suttitt uppklättads i äppelträdet och en odygdig gosse kastat upp ett nedfallet äpple i änden på honom, så hade därmed tyngdelagen blivit vänd () åt andra hållet.

Sop

Pno

Vln

Vla

Flöjta

Piano

Vln

Vla

mf → pp

Flöjta

Pno

Vln

Vla

sub. p

sffz

sffz

sffz

sffz

sffz

sffz

sffz

sffz

sub. p

⑧

Fl. *f f p ff*

Pno *f f p f*

Vln *sfz sfz f sfz sfz mf ff sfz sfz f p*

Vla *sfz sfz f sfz sfz mf ff sfz sfz f p*

Fl. *mf ff mf sub p pp mp pp*

Pno *sfz sub p pp p pp*

Vln *sfz sfz f ff p p mf f mf*

Vla *sfz sfz f ff p p mf f mf*

1. *ov*

2. *sub p pp mp pp*

(i rep sub p)

RITARDANDO *d = 60*

⑧

9

Flute (Fl) part with dynamics: mp, pp, mf, p, mp, PP, mp, PP, mp.

Piano (Pno) part with dynamics: PP, P, PP.

Violin (Vln) and Viola (Vla) parts with dynamics: PP, mf, Pizz., PP, mf, f, mf.

Violin/Viola parts include performance instructions: **Arco** ord → sul pont., **Pizz.**

Flute (Fl) part with dynamics: PP, mp, PP, mp, p, sfz subpp, mp, sfz subpp, mp, sfz subpp, mp, sfz subpp, mp, sfz subpp, f.

Piano (Pno) part with dynamics: PP, mp, PP, P, f, sfz.

Violin (Vln) and Viola (Vla) parts with dynamics: PP, mp, sfz subpp, mp, sfz subpp, mp, sfz subpp, mp, sfz subpp, mp, sfz subpp, mp, sfz subpp, f.

Violin/Viola parts include performance instructions: **Arco** ord → sul pont., **Arco** sul tasto, > ord., > flutter, > flutter.

10

Handwritten musical score for the first system, featuring Violin I (Vln I), Piano (Pno), Violin II (Vln II), and Viola (Vla) staves. The music is in a key with one sharp (F#) and a 3/4 time signature. The first system includes dynamic markings such as *f* and *sfz*, and features various musical notations including slurs, accents, and triplets.

Handwritten musical score for the second system, continuing the piece with the same instruments. This system includes dynamic markings such as *sfz*, *mf*, and *stacc*. It features more complex musical notations, including triplets, slurs, and a *loco* marking in the piano part.



(11)

Handwritten musical score for the first system, featuring Flute (Fl.), Piano (Pno.), Violin (Vln.), and Viola (Vla.). The score includes dynamic markings such as *mf*, *ff*, and *sffz*, along with various musical notations like triplets and slurs. A watermark "NBNoter" is visible across the score.

Handwritten musical score for the second system, continuing the instrumentation of Flute (Fl.), Piano (Pno.), Violin (Vln.), and Viola (Vla.). This system features more complex rhythmic patterns, including triplets and slurs, and dynamic markings such as *ff* and *sffz*. A watermark "NBNoter" is visible across the score.

12

ff (3) (3) f mf P

Poco a Poco ritard.

sfz f mf mp P

Poco a poco ritard.

ff (3) (3) f mf P

PP PPP dal niente

PP PP PP PPP

PP PPP dal niente

CODA s.1 Del 2

Sopran: (tales) "Kalla meg en krakk, 3 järna det"

Flöjtc

pp

poco a poco accelerando... =60

Pno

pp

poco a poco accelerando... =60

Vln

legato

pp

Vla

legato

p

accelerando sempre...

poco a poco crescendo...

♩ = 100

f

acc. sempre

crescendo sempre

8va

8vbasso

f

ff

accelerando sempre...

♩ = 100

acc. sempre...

mp

poco a poco crescendo...

f

crescendo sempre

mp

poco a poco crescendo...

f

crescendo sempre

accelerando

$\text{♩} = 120$

CODA s. 2

Handwritten musical score for the first system, consisting of five staves. The top staff is the melody, marked *ff* and *acc. possible*. It features a tempo of $\text{♩} = 120$ and includes trills and triplets. The second staff is the right-hand accompaniment, also marked *ff* and *acc. possible*, with a tempo of $\text{♩} = 100$. The third staff is the left-hand accompaniment, marked *ff* and *acc. possible*, with a tempo of $\text{♩} = 120$. The fourth and fifth staves are the bass line, marked *ff* and *no accelerando*, with a tempo of $\text{♩} = 120$. The system concludes with a *sva* (sforzando) marking and a tempo of $\text{♩} = 120$.

Handwritten musical score for the second system, consisting of five staves. The top staff is the melody, marked *ff* and *ritard.*, with a tempo of $\text{♩} = 60$. It includes a *Libera mente* marking and a *loco* section. The second staff is the right-hand accompaniment, marked *mf* and *loco*. The third staff is the left-hand accompaniment, marked *f* and *ritard.*. The fourth and fifth staves are the bass line, marked *f* and *ritard.*. The system concludes with a *loco* section and a *pp* (pianissimo) marking.