

**M a n b ö r k a l l a
s a k e r o c h t i n g
v i d d e r a s
r ä t t a n a m n**

for

chamber ensemble and soundfiles



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P e r M a g n u s L i n d b o r g

2007/8

Man bör kalla saker och ting vid deras rätta namn

One must call things
by their right names

A piece for chamber orchestra based on
a recording of Olof Palme's voice:

his statement against the bombings of Hanoi, December 1972.

for chamber ensemble and soundfiles (10', 2007, MIC).

conductor

flute, alto flute
oboe, English horn
clarinet in bb
bassoon
French horn

percussion (see note)
piano (see note)
electronist (see note)
sound engineer (see note)

violin 1
violin 2
viola
cello
double bass

PROGRAM NOTE

Per Magnus Lindborg: *Man bör kalla saker och ting vid deras rätta namn.*

For flute, oboe, clarinet, bassoon, horn, percussion, piano, 2 violins, viola, cello and double bass. Duration 10 minutes.
Written for Ensemble Bit20 for the occasion of their Ho Chi Minh City concert, 9 December 2007.

After having worked with transcriptions and musicalisations of the voice of Mao Zedong over two years and eight pieces, the opportunity of working with a recording of the Swedish Prime Minister Olof Palme was welcome. Ever since he entered politics in the late 1950s, Palme was on the frontline, supporting the oppressed against the profiteers. Throughout the US war in Vietnam and Laos, Palme insisted on peace initiatives and troops withdrawal and was one of very few leaders in the West who actively supported the North Vietnamese government. When the Paris Peace Conference broke down in 1972 and President Nixon followingly ordered massive punitive strikes against Hanoi and Haiphong, Palme did not shred his words. A short but carefully worded statement in Swedish Radio, barely two minutes, caused an international upheaval and the retraction of the US ambassador from Stockholm.

"Man bör kalla saker och ting vid deras rätta namn: det som pågår idag, i Vietnam, det är en form av tortyr. Det kan inte finnas militära motiv för bombningar i denna skala. Militära talesmän i Saigon har sagt att det inte förekommer någon uppladdning ifrån Nordvietnamesernas sida. Det kan inte heller rimligen bero på någon halsstarrighet från Vietnamesernas sida vid förhandlingsbordet. Alla kommentatorer är överens om att det främsta motståndet mot Oktoberöverenskommelsen i Paris har givits utav presidenten Thieu. Det man nu gör, det är att plåga människor - plåga en nation, för att förödmjuka den; tvinga den till underkastelse, under maktspråk. Och därför är bombningarna ett illdåd, och av det har vi många i den moderna historien, och de är i allmänhet förbundna med ett namn: Guernica; Oradour; Babin Jar; Katyn; Lidice; Sharpeville; Treblinka. Där har våldet triumferat. Men eftervärldens dom har fallit hård över dem som burit ansvaret. Nu fogas ett nytt namn till raden: Hanoi, julen 1972." (Olof Palme)

One should call things by their rightful names: what currently goes on in Vietnam is a form of torture. There cannot be military reasons for bombings of such scale. Military spokesmen in Saigon have said that there is no gathering of forces by the North Vietnamese side. Neither can there reasonably be a case of stiff-headedness by the Vietnamese at the negotiation table. All commentators agree that the greatest obstacles, at the October Conference in Paris, have been created by Thieu, the president. What they are now doing, is torturing people - torturing a nation, to humiliate it; force it to kneel, by gun talk. And therefore the bombings are despicable, and of such we have plenty in modern history; and they are normally connected with a name: Guernica; Oradour; Babin Jar; Katyn; Lidice; Sharpeville; Treblinka. Here, violence triumphed. But the ones who live on carry a hard judgement over those responsible. Now a new name joins the list: Hanoi, Christmas 1972. (translation by PM Lindborg)

[Per Magnus Lindborg, October 2007]

PERCUSSION

1 Thai Gong in Ab
5 Tom-toms
5 Wood Blocks
Sandpaper

PIANO

Special playing modes

A more detailed explanation is given when they appear in the score.

thump: stop string with right hand fingers (approx. 2cm from sounding board) in order to create a warm, deep sound

plastic tubes: prepare several bits of plastic tube, approx. 2cm Ø. Place them on the strings so as to create a rattling noise when keys are struck.

glissando: harp-like *glissandi* across strings

SOUNDFILES: Sound Engineer and Electronist

The conductor and musicians must carefully study the recording of Palme's "Hanoi speech". It is the backbone of the composition, and has provided the composer with all of the material. In particular, the rhythm of all musical gestures stems from Palme's voice. Bits of the recording appear in Sections 2 and 3, and the entire speech is embedded in Section 4, uninterrupted.

Computer version

This solution requires a dedicated performer on stage, called Electronist. The electronist plays the soundfiles by triggering a computer program (MaxMSP patcher), available from the composer or the Norwegian Music Information Centre. This solution is preferred by the composer.

Click-track version

No additional performer is required. This solution consists of a stereo soundfile, containing Palme's voice on one channel and metronome clicks on the other. The conductor may find it convenient to use a single-ear headphone (DJ style) or a single headphone in-ear plug.

SOUND DIFFUSION

A Sound Engineer is responsible for setting up the PA (public address) system and must participate at all rehearsals.

The sound diffusion must be made from a SINGLE fullrange speaker. The speaker should be of modest dimensions (not more than 35 cm high, e.g. a Mackie SRM350 or Genelec 8040). It should be placed on a speaker stand so that the high-frequency element is at exactly 1.7 meter above the floor. The stand should be within the circle of musicians, closer to the conductor than violin 1 (if placed on left side) or cello (if placed on right side).

In addition, provision must be made for a FOLDBACK speaker for the conductor, should she or he request one. It should be of smaller dimension than the PA speaker and placed not further than 1.5 meters from the conductor's ear and turned away from the audience. For example, it may be placed on a low speaker stand right behind and turned towards the conductor.

Nota bene: The playback LOUDNESS level from the PA speaker must at NO TIME be perceived as uncomfortably loud. In Section 4 of the piece, Palme's voice is entirely immersed in the ensemble sound and should not stand out. The words are not intended to be heard clearly.

Important: The soundfile playback system as prescribed above must be operative at all rehearsals. Under no circumstances must an inhouse PA system be employed, not even for initial rehearsals.



Man bör kalla saker och ting vid deras rätta namn

PerMagnus Lindborg
2007

$\frac{3}{4}$ ♩=72

1

7

flute/alto

ALTO

5

5

p *mf*

5

5

mp *p*

5

5

p *mp*

oboe/English horn

OBOE

6

5

mf *p* *mf*

6

5

mf *p* *mf*

6

5

mf *p* *mf*

clarinet in Bb

6

5

mf *p* *mf*

6

5

mf *p* *mf*

6

5

mf *p* *mf*

bassoon

6

5

mf *p* *mf*

6

5

mf *p* *mf*

6

5

mf *p* *mf*

French horn

percussion

TOM-TOMS

5

6

p *mf* *mp*

piano

5

pp *mf* *mp*

p

8vb - - - - -

Strings prepared. Place Rubber Wedges between low F and F# strings, and between low G and Ab.

The underlying voice's rhythm, profile and text are given as a reference to facilitate the ensemble's phrasing. It appears in the score only when the soundfile is not playing.

soundfile

5

p *mf* *mp*

6

mf

6

p *mf*

5

p *mf*

Olof Palme

Man bör kalla saker och ting vid deras rätt - ta namn och det som pågår i - dag i Viet - nam de'är en form av tor-

$\frac{3}{4}$ ♩=72

1

7

violin1

mf *f* *mp* *f*

"logarithmic crescendo" (accelerate bow towards the end)

5

5

mp *f*

5

5

mp *f*

5

5

mp *f*

violin2

mf *f* *mp* *f*

5

5

mp *f*

5

5

mp *f*

viola

mf *f* *mp* *f*

5

5

mp *f*

5

5

mp *f*

cello

f *mp* *f*

5

5

mp *f*

5

5

mp *f*

double bass

mp *f*

5

5

mp *f*

6

3/4 A

4/4

fl/afll
ob/ci
cl-Bb
fg
cor

prc
pf
sfile

SANDPAPER

O.P.

tyr. Det kan inte fin-nas mi-li - tä - ra mot-iv för bomb-ning-ar i denna skala. Mi-hi-tä - ra tales - män i Sal-gon har sagt att de inte före-kommer

6

3/4 A

4/4

vln1
vln2
vla
vlc
cb

f non troppo

10

3
4

B

3
8

fl/afl

ob/ci

cl-Bb

fg

cor

prc

pf



sfile

O.P.

nå-gon upp-ladd-ning från Nord-viet-na (me-ser-nas si-da. Det kan in-te hel - ler rim-lig-en be-ro på nå-gon hals - star-rig - het_

10

3
4

B

3
8

vln1

vln2

vla

vlc

cb

[staggered bow change]

14

4/4

3/4

fl/afl

ob/ci

cl-Bb

fg

cor

prc

pf

sfile

O.P.

pp *sfz* *pp* *sfz*

[stop string with right hand] +

[stopped] 3 +

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

i-från - (eh) Vietname-sernas sida vid förhandlingsbordet. Al - la kommenta - torer är överens om att det främ - sta motstånd-et mot Ok-

14

4/4

3/4

vln1

vln2

vla

vlc

cb

slow bowing, increased pressure

normal

p *mf* *pp*

p *mf* *pp*

slow bowing, increased pressure

normal

p *mf* *pp*

p *mf* *pp*

slow bowing, increased pressure

normal

p *mf* *pp*

p *mf* *pp*

slow bowing, increased pressure

normal

p *mf* *pp*

p *mf* *pp*

fl/afl
ob/ci
cl-Bb
fg
cor

prc
pf

sfile
O.P.

tober överenskomm'lisen i Paris (eh) har givits utav presidenten Thieu... (eh) Det man nu gör De'e att plå - ga människor plå - ga en

vln1
vln2
vla
vlc
cb

23

3/8

4/4

3/8

4/4

3/8

fl/afll

ob/ci

cl-Bb

fg

cor

[support Horn]

solo

mp

prc

pf

sfile

O.P.

(neh) na - tion, för att för-öd-mju-ka den - - tving - a den till un - derkas - tel - se un - der maktspråk. och

23

3/8

4/4

3/8

4/4

3/8

vln1

vln2

vla

vlc

cb

28

4
4

3
8

4
4

3
8

fl/afkl
ob/ci
cl-Bb
fg
cor
prc
pf
sfile
O.P.

mp pp
mp pp
mp pp
mp mp p
mf mf mp
mp pp
mf mf mp
mf mp
mp pp
p ppp
mf mf mp

där-för är_ bomb-nin-gar-na ett ill-dåd och av det har vi mång-ga ex-em-pel i den mo-der-na his-to-rien och

28

4
4

3
8

4
4

3
8

vln1
vln2
vla
vlc
cb

> pp
> pp
> pp
1 pp
mf p pp
mf p pp
mf p pp
mf p pp
p ppp
p ppp
p ppp
p ppp
m.d.

32

5/8

2/4

D

fl/afll

ob/ci

cl-Bb

fg

cor

prc

pf

sfile

O.P.

dom (är)i all-män-het för-bund-na med ett namn: Gu - er - ni-ca; O - ra - dour; Babin Jar Ka - tyn; Li - di-ce;

32

5/8

2/4

D

vln1

vln2

vla

vlc

cb

39

3/4

4/4

E

3/4

fl/afll
ob/ci
cl-Bb
fg
cor
prc
pf
sfile
O.P.

Piano preparation with PLASTIC TUBES. There should be 3-4 pieces, made of hard plastic ~2 cm Ø, e.g. for plumbing. Have them cut to pieces 15-20 cm long. At this point in the piece, place them on the strings behind the dampers, in the mid range. When played, from measure 68, the tubes produce a rattling noise. Depending on the instrument (pianos makes differ a great deal), it may be that not all keys played in the passages played are equally affected.

Sharpeville; Tre - blin-ka... Där har våld-et... tri-um-fe-rat. Men... ef - ter - världens dom... har fal-lit... hård

39

3/4

4/4

E

3/4

vln1
vln2
vla
vlc
cb

sfz sub. pp

44

4/4

fl/afll *p* *pp* *mf pp*

ob/ci *p*

cl-Bb *p* *pp* *mf pp*

fg *p* *pp* *mf pp*

cor *f* *mp* *p* *f* *pp*

prc *p* GONG *mf*

pf [support horn] *mf* *p*

sfile

O.P. *p* *mf* *p* *mf* *mp*

ö-ver dom som bu-rit an - sva-ret. Nu fo-gas ett nytt namn till rad-en. Ha - noi; jul-en nit-ton hundra sju-ti två.

44

4/4

vln1 *p* *pp* *mf pp* slow bowing, increased pressure

vln2 *p* *pp* *mf pp* slow bowing, increased pressure

vla *p* *pp* *mf pp* slow bowing, increased pressure

vlc *p* *pp* *mf pp* slow bowing, increased pressure

cb

fl/afll

ob/ci *ENGLISH HORN* *p* 3

cl-Bb

fg

cor *mp* 3

prc

pf

sfile *p* *mf* 6 *mp* 6 *mf* *p* 5 *mf* 3

Man bör kal-la sa-ker och ting vid de-ras rät - ta namn och det som på-går i -dag i Viet - nam de'är en form av tor-

O.P.



vln1 *pp* (V) 3

vln2 *pp* (V)

vla *pp* (V) 3

vlc *pp* (V)

cb *pp* (V) 3

52

2/4

4/4

3/4

fl/afll

ob/ci

cl-Bb

fg

cor

prc

pf

sfile

O.P.

WOODBLOCKS

poco f

p < mf

p mf

mp

f

p

poco f

p < mf

p mf

mp

whispery, without clear pitch

sfz

mp

sfz

sfz

mf

[Lower strings are not affected by the plastic tube preparation.]

[stopped]

mf

pedal each note

Det kan in - te fin - nas mi - li - tä - ra mo - tiv för bomb - ningar i denna ska - la. Mi - li - tä - ra tal - es - män i Sai - gon har sagt att de in - te för - e -

52

2/4

4/4

3/4

sul G

vln1

sul G

vln2

sul C

vla

sul G

vlc

cb

whispery, without clear pitch

f

normal

pp

normal

pp

normal

pp

normal

pp

pp

57

5/8

3/4

F

fl/afll

ob/ci

cl-Bb

fg

cor

prc

pf

8vb - -

Stop D string with hand. (G is stopped by rubber wedge)

sfile

O.P.

kommer någon upp - ladd - ning från Nord - viet - na - me - ser - nas si - da.

Det kan in - te hel - ler rim - lig - en be - ro på nå - gon hals -



57

5/8

3/4

F

vln1

vln2

vla

vlc

cb

61

7
8

4
4

fl/afll

ob/ci

cl-Bb

fg

cor

prc

pf

sfile

O.P.

WOODBLOCKS

pp

p

mf

p < mf

mf > p

sfz

mf

p < mf

- star-rig - het___ i från - (eh) Viet-na-me - ser-nas si - da vid för - handlings-bor-det.

Al - la kommenta - to-rer är ö-verens om att det främ -

61

7
8

4
4

vln1

vln2

vla

vlc

cb

sul G

whispery, without clear pitch

f

sul G

whispery, without clear pitch

f

sul C

whispery, without clear pitch

f

sul G

whispery, without clear pitch

f

fl/afl

ob/ci

cl-Bb

fg

cor

prc

pf

sfile

O.P.

sta mot-stånd-et mot Ok - to-ber ö-ver-enskom-m'lsen i Pa-ris (eh) har givits ut-av pre-si-denten Thieu... (eh) Det man nu gör

sfz

mf

pp

mp

sfz

p

mf

mf

f

pp

sfz

p

mf

f

PREP. PLASTIC TUBES
very light touch,
claw-like

non troppo

f

8vb - - -
M 8vb - - -

3

6 3:2 5

3

5

5

3

3

3

5

3

5



vln1

vln2

vla

vlc

cb

normal

pp

normal

pp

normal

pp

normal

pp

normal

pp

69

4
4

3
4

fl/afll *normal*
pp

ob/ci

cl-Bb

fg

cor

prc

pf

mp *mf* *sfz* *p*

mp *pp* *f > p* *mf* *p*

non troppo

sfile

O.P.

mf *f* *p* *sfz* *mp* *mf* *f* *mf*

De'e att plå - ga män-niskor plå - ga en (neh) nation, för att för-öd mju-ka den - tving-a den till underkastel-se un-der

69

4
4

3
4

vln1

vln2

vla

vlc

cb

74

5
8

3
4

H

5
8

4
4

3
8

fl/afkl
ob/ci
cl-Bb
fg
cor
prc
pf

sfile
O.P.

poco f
[secco]

piu f *mf* *mp* *mf* *mp* *mp*

och där-för är bomb-nin-gar-na ett ill dåd och av det har vi mång - ga ex-em-pel i den moder-na his - to-rien och

maktspråk.

74

5
8

3
4

H

5
8

4
4

3
8

vn1
vn2
vla
vlc
cb

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

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

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

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

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

solo

Musical score for the first system, measures 79-84. Instruments include fl/af, ob/ci, cl-Bb, fg, cor, prc, pf, sfile, and O.P. The score features dynamic markings such as *p*, *mp*, *f*, *sfz*, and *mf*. The O.P. part includes Swedish lyrics: "dom (är)i all-män-het för-bund - na med ett namn: Gu - er-ni ca; O-ra - dour; Babin Jar Ka - tyn; Li-di ce;". Performance instructions include "WOODBLOCKS" and "half-stopped (thump)".

Musical score for the second system, measures 85-90. Instruments include vln1, vln2, vla, vlc, and cb. The score features dynamic markings such as *mf*, *molto*, *simile*, *pp*, and *mf*. Performance instructions include "molto" and "simile".

86

3/4

5/8

3/8

3/4

J

5/8

fl/afll

ob/ci

cl-Bb normal

fg

cor

mf

p

mf

p

f non troppo

p mf

p

f non troppo

p mf

f non troppo

f non troppo

prc

pf

f

mp

PREP. PLASTIC TUBES

Silently remove PLASTIC TUBES and RUBBER WEDGES

mf

mp

sfile

O.P.

f

mp

f non troppo

mp

p

mf

mp

mf

f

mf

Men — ef - ter - värl - dens dom har fal - lit... hård

Sharpeville; Tre - blinka... Där har våld - et... tri - um - fe - rat.

86

3/4

5/8

3/8

3/4

J

5/8

vln1

vln2

vla

vlc

cb

mp

p

f non troppo

mp

pp

pp

mf

p

mf

pp

pp

mf

pp

mf

pp

mf

pp

mf

pp

extr. pont

normal

extr. pont

normal

extr. pont

normal

92

4/4

5/8

fl/afl

ob/ci

cl-Bb

fg

cor

prc

pf

TOM-TOMS

GONG

p

mf

p

mf

mp

pp

mf



sfile

O.P.

p

ö-ver dom som bu-rit an - sva-ret.

Nu fogas ett nytt namn till rad-en. Ha - noi; jul-en nit-ton hundra sjutti

mf

p

mf

mp

92

4/4

5/8

vln1

vln2

vla

vlc

cb

mf

mp

mf

pp

p

pp

p

pp

96

7
4

2
4

3

3
4

7
8

fl/afll *p pp mp*

ob/ci *pp mp*

cl-Bb *p mp*

fg *p mp*

cor *pp mp*

prc *WOODBLOCKS p*

pf

sfile

O.P. *mf 6 mp mf p 5 mf 3*

två. Man bör kalla saker och ting vid deras rät - ta namn och det som pågår i dag i Viet-nam de'är en form av tor-



96

7
4

2
4

3

3
4

7
8

vln1 *vibrato pp*

vln2 *(V) vibrato pp*

vla *(V) vibrato pp*

vlc *(V) vibrato pp*

cb *vibrato pp ppp*

101

5/8 K

3/8

2/4

4/4

fl/afll
pp mf p mf

ob/ci
pp mf p mf

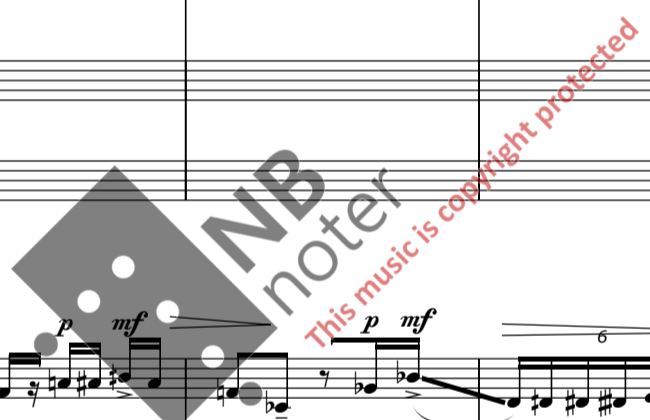
cl-Bb
pp mf p mf

fg
pp mf p mf

cor
pp mf p mf

prc
mp

pf



sfile
poco f 6 p mf p mf mp
Det kan in - te fin - nas mi - li - tä - ra mo - tiv för bomb - ning - ar i den - na ska - lla. Mi - li - tä - ra tal - es -

O.P.
p

101

5/8 K

3/8

2/4

4/4

vln1

vln2

vla

vlc

cb
solo pp f mp p mf

105

3/4

5/8

3/4

3/8

L

fl/afl *mp* *mf* *fz* *mf*

ob/ci *mp* *fz* *mf*

cl-Bb *mp* *fz* *mf*

fg *mp* *fz* *mf*

cor *mp* *fz* *mf*

prc *p* *mf*

pf (No preparation) depress silently *poco f* harp-like glissando over strings

sfile män i Sai - gon har sagt att de'in - te för - e - kommer någon upp - ladd - ning från Nord - viet - na (me - ser has si da.

O.P. *f* *p*

Det kan in - te hel - ler

105

3/4

5/8

3/4

3/8

L

vln1

vln2

vla

vlc

cb solo *f* *p*

110

3/4

4/4

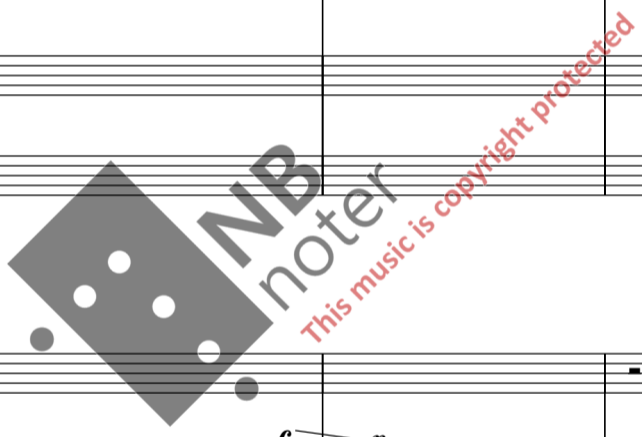
2/4

3/8

fl/afkl
ob/ci
cl-Bb
fg
cor

WOODBLOCKS

prc
pf



sfile
O.P.

Al - la kom-men-ta -

rim-lig-en bero på nå gon hals - starrig-het i frå n - (eh) Viet-na - me-sernas si-da vid för - hand-lings-bor-det.

110

3/4

4/4

2/4

3/8

vln1
vln2
vla
vlc
cb

115

2/4

3/4

4/4

5/8

fl/af1

ob/ci

cl-Bb

fg

cor

whispery, without clear pitch

whispery, without clear pitch

whispery, without clear pitch

(mf) *p* *mf* *f* *p* *mf* *f* *p* *mf* *pp* *mp* *sfz* *p*

3 5 3 5 3 6 3:2 5

5 3 5 3

solo

prc

pf

hold

simile

mf *mf* *mf* *mp* *pp* *sfz* *p*

3 5 3

sfile

O.P.

to-rer är ö-ver ens öm att det främ - sta mot stånd et mot Ok - to-ber ö-verenskomm'lsen i Pa-ris (eh) har giv-its ut-av pre-si-dent-en

p *mf* *mf* *mp* *pp* *sfz* *p*

5 6 5 6 3:2 5

115

2/4

3/4

4/4

5/8

vln1

vln2

vla

vlc

cb

120

3/4

2/4 **M**

4/4

3/8

2/4

fl/afll *sfz* *mf* *f* *sfz* *mf*

ob/ci *mf* *f* *sfz* *mf*

cl-Bb *mf* *mf* *f* *sfz* *mf*

fg *sfz* *mf* *f* *sfz* *mf*

cor *sfz* *mf* *f* *sfz* *mf*

PRC *mf* *mp* *pp* *mf* *pp* *f* *mp*

fingernails *(mf)* *sub.*

dead strokes

normal 5 5

[dead] normal

pf *mf*

hold

mf *f* *mf* *f* *p* *sfz* *mp* *mf*

Thieu. - (eh) Det man nu gör. De'e att plå - ga män-niskor plå - ga en (neh) na - tion, för att för-ödmju - ka den -

O.P.

120

3/4

2/4 **M**

4/4

3/8

2/4

vln1

vln2

vla

vlc

cb

3/4

5/8

3/4

N

5/8

fl/afll *f* *mf* *sfz*

ob/ci *f* *mf* *p* *f* *p* *p*

cl-Bb *f* *mf* *p* *poco f* *p* *più f* *mf* *mp* *p*⁵

fg *f* *mf* *sfz* *p* *normal*

cor *f* *mf* *sfz* *pp*

prc *mf* *mp* TOM fingernails *p*

pf *f non troppo* hold

sfile *f* *mf* *p* *poco f* *mp* *più f* *mf* *mp*

O.P. - tving - a den till un - der - kas - tel - se un - der makt språk. och där - för är bomb - nin - gar - na ett ill - dåd och av



3/4

5/8

3/4

N

5/8

vln1

vln2

vla

vlc

cb *p* *più f* *mf* *mp* *p*

solo V *pp*

fl/afll

ob/ci

cl-Bb

fg

cor

prc

pf

sfile

O.P.

mf > mp > pp

mp

p

mf

SANDPAPER solo

pp molto sfz

f

f

sfz

Gu - er-ni-ca; O-ra - dour; Babin

mf > mp > pp

mp

p

mf

det har vi mång - ga exempel i den moderna historien och dom (är)i allmänhet förbundna med ett namn:

vln1

vln2

vla

vcl

cb

ppp

ppp

mf > mp > pp

mp

p

mf

32

3/4

4/4

3/4

FLUTE *whispery* *normal*

OBOE *whispery* *normal*

cl-Bb *solo* *f non troppo* *mp* *p*

fg *whispery* *normal* *mp*

cor *whispery* *normal* *p*

prc *[rebound, one-hand]* WOODBLOCKS *poco f* *p*

pf

sfile *f* *mf* *f* *mp* *f non troppo* *mp*

O.P. *hold* *Men*

Jar Ka - tyn; Li - di - ce; Sharpeville; Tre - blin - ka... Där har vål - det tri - um - fe - rat.

3/4

4/4

3/4

vln1 *whispery, without clear pitch sul G* *normal*

vln2 *whispery, without clear pitch sul G* *normal*

vla *solo* *p*

vlc

cb *solo* *pp* *f non troppo* *mp* *p*

fl/afll *p mp mf*

ob/ci *p mp mf*

cl-Bb *mf mp mf f mf p mf*

fg *mp p mp p mf*

cor *mf p mp mf*

prc *mf p simile mf p*

pf

sfile *mf mp mf f mf p* Nu fogas ett

O.P. *mf mp mf f mf p* ef - ter - världensdom har fal - lit... hård ö - ver dom som bu - rit an - sva - ret.

vln1 *pp mf mp pp*

vln2 *pp*

vla *mf mp mf f mf p pp*

vlc [staggered bow change] slow bowing, increased pressure

cb *mf mp mf f mf p pp*

34

5
8

7
4

2
4

4

fl/afl *fp* *pp* *f* *p*

ob/ci *fp* *pp* *f*

cl-Bb *pp* *pp* *f* *p*

fg *pp* *pp* *sfz*

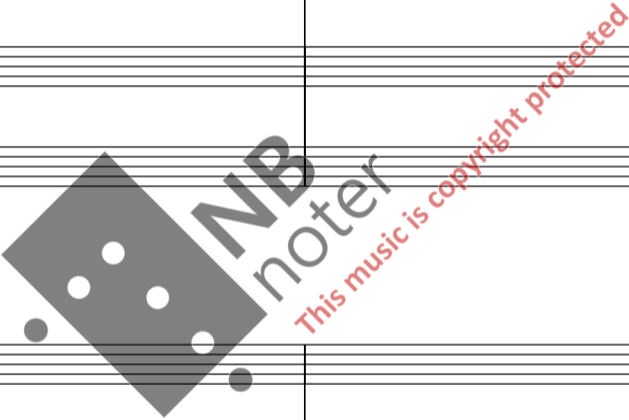
cor *pp* *pp* *sfz*

prc *pp* *mf* *(pp)* *f*

pf stop strings with hand, close to the sounding board (more "thump") *poco f* normal claw-like touch *p*

sfile *p* nytt namn till rad-eh... *mp* Man bör

O.P. jul-en nit-ton hundra sjutti två.



5
8

7
4

2
4

4

vln1 (V) *pp* *f*

vln2 slow bowing, increased pressure (V) *pp* *f*

vla slow bowing, increased pressure (V) *pp* crush *sfz non troppo*

vlc (V) crush *sfz non troppo*

cb (V) crush *sfz non troppo*

pp *sfz non troppo*

(151)

3
4

[in unison with
soundfile, throughout]

7
8

fl/af1
mf *mp* *mf* *p* *mf*

ob/ci
[in unison with
soundfile, throughout]

cl-Bb
mf *mp* *mf* *p* *mf*

fg
mf *mp* *mf* *p* *mf*

cor
< mf *p*

prc
(*p*/*f*) adapt to ensemble dynamics
TOM-TOMS
(*p*/*f*)

pf
mf *p* *mf* *p*

sfile
mf *mp* *mf* *p* *mf*

O.P.

kal - la sa - ker och ting vid de - ras rät - ta namn och det som på - går i - dag i Viet - nam de'är en form av tor -

(151)

3
4

7
8

vln1
mf *p* *mf* *p* *mf*

vln2
mf *p* *mf* *p* *mf*

vla
normal
mf *p* *mf* *p* *mf*

vlc
normal
mf *p* *mf* *p* *mf*

cb
normal
mf *p* *mf* *p* *mf*

fl/afll

ob/ci

cl-Bb

fg

cor

prc

pf

sfile

O.P.

tyr. Det kan in-te fin-nas mi-li-tä-ra mo-tiv för bomb-ning-ar i den-na ska-na. Mi-li-tä-ra tal-es-

p *poco f* *3* *3* *p* *mf* *p* *mf* *mp*

pp *sempre*

p *poco f* *3* *3* *p* *mf* *p* *mf* *mp*

p *poco f* *3* *3* *p* *mf* *p* *mf* *mp*

p *mf* *pp*

mf *mf* *p*

p *poco f* *3* *3* *p* *mf* *mp*

vln1

vln2

vla

vlc

cb

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

< pp *mf* *p* *mf* *p*

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

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

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

(157)

3/4

5/8

3/4

3/8

fl/afll

ob/ci

cl-Bb

fg

cor

prc

pf

sfile

O.P.

mån i Sai - gon har sagt att de'-in - te för - e - kommer nå-gon upp - ladd-ning från Nord - viet - na (Me)-ser-has si-da.

(157)

3/4

5/8

3/4

3/8

vln1

vln2

vla

vlc

cb

Q

3/4

4/4

2/4

fl/afll
ob/ci
cl-Bb
fg
cor
prc
8va
pf
sfile
O.P.

Det kan in - te hel - ler rim - lig - en__ be-ro på nå - gon hals - star - rig - het__ i - från - (eh) Viet - na - me - ser - nas si - da vid för -

f, *mf*, *p*, *sfz*, *pp*

Q

3/4

4/4

2/4

vln1
vln2
vla
vlc
cb

pizz, arco

f, *mf*, *pp*, *f*, *p*

3/8

2/4

3/4

fl/afll
ob/ci
cl-Bb
fg
cor
prc
pf
sfile
O.P.

< sfz *mf* *p* *mf* *p* *mf*

sfz *mf* *p* *mf* *p* *mf*

< sfz *mf* *p* *mf* *p* *mf*

sfz *mf* *p* *mf* *p* *mf*

handlings-bor-det. Al - la kommen-ta - to-rer är ö-ver - ens öm att det främ - sta mot - stånd - et mot Ok -

3/8

2/4

3/4

vln1
vln2
vla
vlc
cb

sfz *p* *mf* *p* *mf* *p* *mf*

sfz *p* *mf* *p* *mf* *p* *mf*

sfz *p* *mf* *p* *mf* *p* *mf*

sfz *p* *mf* *p* *mf* *p* *mf*

sfz *p* *mf* *p* *mf* *p* *mf*

(170)

6/4

1/8

3/4

2/4

R

fl/af1
ob/ci
cl-Bb
fg
cor
prc
pf
sfile
O.P.

to-ber ö-verenskom-m'lsen i Pa-ris (eh) har giv-its ut - av pre-si - dent-en Thieu. (eh) Det man nu gör De'e att

(170)

6/4

1/8

3/4

2/4

R

vl1
vl2
vla
vlc
cb

pizz arco V
pizz arco V
pizz arco V
pizz arco V

174

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

fl/afll
ob/ci
cl-Bb
fg
cor
prc
pf
sfile
O.P.

f *p* *sfz* *p* *mf* *f* *mf* *p*

f *p* *sfz* *p* *mf* *f* *mf* *p*

f *p* *sfz* *p* *mf* *f* *mf* *p*

f *p* *sfz* *p* *mf* *f* *mf* *p*

f *p* *sfz* *p* *mf* *f* *mf* *p*

f *p* *sfz* *p* *mf* *f* *mf* *p*

plå - ga män-niskor plå - ga en (neh) na - tion, för att för - ödmju - ka den - tving - a den till un - der - kas - tel - se un - der

174

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

vln1
vln2
vla
vlc
cb

f *pp* *f* *f* *f* *f* *f* *f*

f *pp* *f* *f* *f* *f* *f* *f*

f *pp* *f* *f* *f* *f* *f* *f*

f *sub. pp* *f* *f* *f* *f* *f* *f*

f *pp* *f* *f* *f* *f* *f* *f*

5 8 3 4 **S** 5 8 5 4

fl/afli *poco f* *p* *più f* *mf* *mp* *p* *mf* *mp*

ob/ci

cl-Bb *poco f* *p* *più f* *mf* *mp* *p* *mf* *mp*

fg *poco f* *p* *più f* *mf* *mp* *p* *mf* *mp*

cor

prc

pf *sfz* *p* *più f* *mf* *p* *mf* *mp*

sfile *poco f* *più f* *mf* *mp* *mf* *mp*

O.P.

8va - - -

maktspråk. och där-för är bomb-nin-gar-na ett ill-dåd och av det har vi mång - ga ex-em-pel i den moder-na his-to-rien

5 8 3 4 **S** 5 8 5 4

vln1 *f* *f* *mf* *p* *mf* *p*

vln2 *f* *f* *mf* *p* *mf* *p*

vla *f* *mp* *mf* *mp*

vlc *poco f* *p* *più f* *mf* *mp* *mf* *mp*

cb *poco f* *p* *più f* *mf* *mp* *mf* *mp*

1
8

5
8

2
4

T

fl/afll
ob/ci
cl-Bb
fg
cor
prc
pf
8vb
sfile
O.P.

mp p mf f sfz f
p³ mf f f sfz f
mp p³ mf f f sfz f
mp p³ mf f f sfz f
mf f f sfz f
(TOM-TOMS)
mp p two-hand tremolo, one pedal per measure
pp ff pp ff pp ff pp ff
mf f sfz f
och dom (är)i all-mänhet förbund-na med ett namn: Gu er-ni-ca; O-ra dour; Ba-bin Jar Ka tyn;

1
8

5
8

2
4

T

vl n1
vl n2
vla
vlc
cb

mf f p f p f p f p
mf f p f p f p f p
mp p mf f p f p f p
mp p mf f p f p f p
mp p mf f p f p f p

(191)

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

fl/afll
mf *f* *mp* *f non troppo* *mp* *p*

ob/ci
mf *f* *mp* *p*

cl-Bb
mf *f* *mp* *f non troppo* *mp* *p*

fg
mf *fp* *f* *p*

cor
mf *f* *mp* *mf* *f* *mf*

prc
mf *f* *mp*

WOODBLOCKS

pf
mf *p* *pp* *mp* *pp* *3*

(8vb)
pp *ff* *f* *p* *f*

sfile
mf *f* *mp* *f non troppo* *mp* *p*

O.P.
 Li-di-ce; Sharpeville; Tre-blin-ka... Där har vål-det tri-um-fe-rat. Men

(191)

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

vln1
mf pp *f* *mp* *pp* *f* *mp pp*

vln2
mf pp *f* *mp* *pp* *f* *mp pp*

vla
mf pp *f* *mp* *pp* *f* *mp pp*

vlc
mf pp *f* *mp* *pp* *f* *mp pp*

cb
mf pp *f* *mp* *pp* *f* *p* *3*

5/8

4/4

7/4

3/4

V

fl/af

ob/ci

cl-Bb

fg

cor

prc

pf

sfile

O.P.

fl/af: *mf* *mp* *mf f mf* *mp* *p*

ob/ci: *mf* *f* *p*

cl-Bb: *mf* *mp* *mf* *p*

fg: *mf* *mp* *mf f mf*

cor: *mf* *mp* *mf* *p*

prc: *(p)* *GONG* *normal* *f non troppo*

scrape with wooden stick

pf: *mf* *mp* *mf* *p* *f non troppo*

sfile: *mf* *mp* *mf f mf* *p* *mf*

ef - ter - världens dom har fal - lit hård ö - ver dom som bu - rit an - sva - ret. Nu fo - gas

5/8

4/4

7/4

3/4

V

vln1

vln2

vla

vlc

cb

vln1: *mf f mf* *p* *mf* *pp*

vln2: *mf f mf* *p* *mf* *pp*

vla: *mf f mf* *p* *mf* *pp*

vlc: *mf* *mp* *mf f mf* *pp*

cb: *mf* *mp* *mf f mf*

(201)

3/8

2/4

4/4

6/4

5/8

ALTO

fl/afkl
ob/ci
cl-Bb
fg
cor
prc
pf
sfile
O.P.

mf, p, pp, mf, mp, pp, mf, p, pp, mf, pp, mf, mp, p, mf, mp, p

simile, normal

mf, p, mp, p, mf, mp, p

ett
nytt namn till rad-en.
Ha - noi, jul-en nittonhundra sjutti - två.

(201)

3/8

2/4

4/4

6/4

5/8

vln1
vln2
vla
vlc
cb

mf, mp, p, pp, mf, mp, p, pp, mf, mp, p, pp, mf, mp, p, pp

