

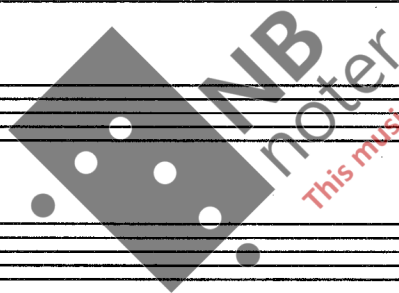
# Natt i Furutoppen II

Fantasi for stålstrenggitar, cembalo, akkordeon, klarinett (Bb) & bassklarinet

Eirik Moland

januar 1983

Cembalo Klarinett Akkordeon Bassklarinetten Gitar



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♩ ≈ "Bartok-pizz" pl ≈ plekter

# Natt i Furvtoppen II

Eirik Moland  
(Januar 1983)

Fantasi for stålstringegitar, cembalo, akkordeon, klarinett (Bb) & bassklarinet

$\text{♩} = 50$

Clarinet (Bb) staff:  $\text{♩} = 50$   
 Dynamics:  $p$ ,  $mf$ ,  $p$ ,  $f$ ,  $sub.p$ ,  $pp$ ,  $mp$

Guitar and Bass Clarinet staves:  
 Guitar:  $\text{♩} = 50$   
 Bass Clarinet:  $\text{♩} = 50$   
 Dynamics:  $mf$ ,  $p$ ,  $sub.f$ ,  $mf$ ,  $f$ ,  $p$ ,  $mf$ ,  $f$

Guitar, Accordion, and Bass Clarinet staves:  
 Guitar:  $\text{♩} = 50$   
 Accordion:  $\text{♩} = 50$   
 Bass Clarinet:  $\text{♩} = 50$   
 Dynamics:  $mp$ ,  $sub. ff$ ,  $sub. mp$ ,  $f$

Accordion and Bass Clarinet staves:  
 Accordion:  $\text{♩} = 50$   
 Bass Clarinet:  $\text{♩} = 50$   
 Dynamics:  $mp$ ,  $mf$ ,  $mp$ ,  $sub. mf$ ,  $f$ ,  $ff$

Cembalo, Accordion, and Bass Clarinet staves:  
 Cembalo:  $\text{♩} = 50$   
 Accordion:  $\text{♩} = 50$   
 Bass Clarinet:  $\text{♩} = 50$   
 Dynamics:  $sub.p$ ,  $sub. mf$ ,  $mf$

emb.  
 kl.  
 kl.

Handwritten musical score for the first system. It includes parts for embouchure (emb.), clarinet (kl.), and bassoon (kl.). The time signature is 5/2. The music features complex fingering with many five-finger patterns (5) and a triplet (3). Dynamic markings include *f*, *pp*, *mf*, and *sub.cmp*. The bassoon part starts with a *pp* dynamic and ends with *mf*.

it.  
 emb.  
 kl.  
 rinett  
 kl.

Handwritten musical score for the second system. It includes parts for flute (it.), embouchure (emb.), clarinet (kl.), oboe (rinett), and bassoon (kl.). The time signature is 2/2. A rehearsal mark '20' is present. The music includes a sixteenth-note figure (6) and a triplet (3). Dynamic markings include *f*, *ff*, *fp*, and *sub. ff*. There are also markings for *S.B.* and *tr?*.

it.  
 lar.

Handwritten musical score for the third system. It includes parts for flute (it.) and horn (lar.). The time signature changes from 5/2 to 2/2. The music features five-finger patterns (5) and a triplet (3). Dynamic markings include *mp* and *mf*. The instruction *sul tasto* is written above the flute part.

Musical score system 1, measures 25-30. Instruments: Sit. (Violin), Klar. (Clarinet).  
Measures 25-26: *mf*, *sub.ppp*, *mf*.  
Measures 27-28: *mf*, *mf*.  
Measures 29-30: *mf*, *p*.  
Handwritten annotations: *mf*, *sub.ppp*, *mf*, *p*, *mf*.

Musical score system 2, measures 30-35. Instruments: Sit. (Violin), Klar. (Clarinet).  
Measures 30-31: *mf*, *f*, *sub.mp*.  
Measures 32-33: *p*, *mf*.  
Measures 34-35: *mp*, *mf*.  
Handwritten annotations: *mf*, *f*, *sub.mp*, *p*, *mp*, *mf*.

Musical score system 3, measures 35-40. Instruments: Sit. (Violin), Emb. (Double Bass), Klar. (Clarinet).  
Measures 35-36: *sul ponticello*, *mf*, *f*.  
Measures 37-38: *mf*, *f*.  
Measures 39-40: *f*, *f*.  
Handwritten annotations: *sul ponticello*, *mf*, *f*, *pp*, *sub.mf*.

Musical score system 4, measures 35-40. Instruments: Git. (Guitar), Emb. (Double Bass), Klar. (Clarinet).  
Measures 35-36: *f*, *f*.  
Measures 37-38: *f*, *f*.  
Measures 39-40: *f*, *f*.  
Handwritten annotations: *ord.*, *f*, *f*, *f*, *mf*, *(mf)*.



Handwritten musical score for the first system, featuring five staves. The staves are labeled on the left as *it.*, *emb.*, *tr.*, *tar.*, and *tar.*. The *it.* staff begins with a *sub. tasto* marking and contains notes with accidentals and dynamics such as *ff* and *mf*. The *emb.* staff includes a *tr.* marking and a *(f)* dynamic. The *tar.* staves feature dynamics like *sub. pp* and *p*. The system concludes with a measure marked *40* and a key signature change to three sharps.

Handwritten musical score for the second system, featuring five staves. The staves are labeled on the left as *it.*, *emb.*, *tr.*, *tar.*, and *tar.*. The *emb.* staff includes a *tr.* marking and a *p* dynamic. The *tr.* staff includes a *tr.* marking and a *p* dynamic. The *tar.* staves feature dynamics like *p* and *mf*. The system concludes with a measure marked *40* and a key signature change to three sharps.

45

Viol. *mp* *p* *Sul ponticello*  $\frac{3}{2}$  (mf) *6*

emb.

Flk.

Klar.

B.kl. *(P)P* *p*  $\frac{3}{2}$  (mf) *6*

Viol. *ord.* *Gliss. b.*  $\frac{3}{2}$  (f)

emb.

Flk.

Klar.

B.kl.

50

it.

emb.

lkc.

lar.

kl.

Handwritten musical score for the first system, measures 50-52. It features five staves: it., emb., lkc., lar., and kl. The time signature is 2/2. The key signature has one flat. The music includes triplets and a tremolo in the lkc. part.

Rubato

it.

emb.

Handwritten musical score for the second system, measures 53-55. It features two staves: it. and emb. The time signature is 6/8. The key signature has one flat. The music includes slurs and a 'sub. f' marking.

PL.

tr. 8va. basso.

ion. rubato

it.

emb.

simile

Handwritten musical score for the third system, measures 56-59. It features three staves: it., emb., and PL. The time signature is 3/2. The key signature has two sharps. The music includes slurs, accents, and a 'simile' marking.



-- (8 va. b.)

Sit. *Sul ponticello*

Semb.

55

Sit. *ord.* *loco* *gliss.*

Semb.

Akk.

Klar.

B.kl.

60

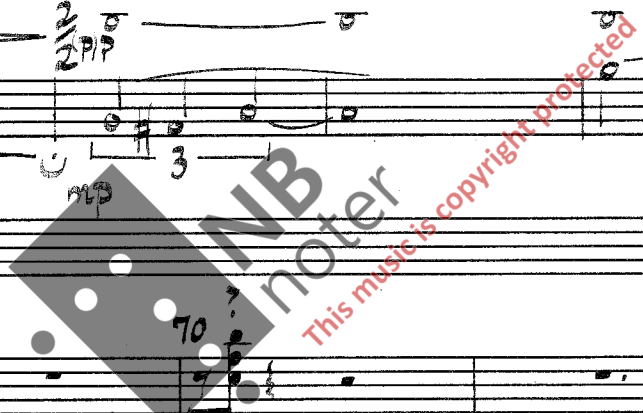
Akk.

Klar.

B.kl.

Handwritten musical score for the first system, featuring staves for *it.*, *3mb.*, *kl.*, *lar.*, and *kl.*. The music is in 5/2 time and includes dynamic markings such as *non pl.*, *65*, *p*, *mp*, and *ppp*. It contains various musical notations including slurs, ties, and triplets.

Handwritten musical score for the second system, featuring staves for *it.*, *3mb.*, *kl.*, *lar.*, *3.kl.*, and *8*. The music is in 4/2 time and includes dynamic markings such as *mf*, *ff*, and *mp*. It contains various musical notations including slurs, ties, and triplets.



Git.  $\frac{3}{2}$   $\frac{2}{2}$   $mf$   $\frac{2}{2}$   $mf$   
 Emb.  $\frac{3}{2}$   $\frac{2}{2}$   $mf$   
 Flk.  $\frac{3}{2}$   $\frac{2}{2}$  loco  $\frac{2}{2}$   $pp$   
 Klar.  $\frac{3}{2}$   $fp$   $\frac{2}{2}$   $fp$   $3$   
 B.kl.  $pp$   $mp$   $p$

75  
 $\text{♩} = 100$   
 Git.  $mf$   $3$   $3$   
 Emb.  $mf$   
 Flk.  $pp$   $mf$   $(mp)$   
 Klar.  $mp$   $p$   
 B.kl.  $mp$   $mf$   $(mp)$

it. *Gliss.* 80 *mf*

emb. *(mf)*

klk. *p* *mf* *S.B.*

lar. *f*

kl. *(mf)*

it.

emb.

klk. *pp* *mf* *B.B.*

lar. *f* *p* *mp*

kl. *mf*

10



85

pit.

emb.

Flk.

Klar.

B.kl.

Git.

emb.

Flk.

Klar.

B.kl.

90  
sit.  
emb.  
kkk.  
2ar.  
3.kl.

This musical system covers measures 90 to 94. It features five staves: Violin (sit.), Viola (emb.), Violoncello/Double Bass (kkk.), Clarinet (2ar.), and Bassoon (3.kl.). The key signature has two sharps (F# and C#). The Violin part includes a glissando marking. The Viola part has a dynamic marking of *mf*. The Violoncello/Double Bass part starts with *mf* and includes several triplet markings. The Clarinet and Bassoon parts also feature triplet markings. A large watermark 'INB noter' is overlaid across the middle of the page.

95  
sit.  
emb.  
kkk.  
2ar.  
3.kl.  
12

This musical system covers measures 95 to 100. It features five staves: Violin (sit.), Viola (emb.), Violoncello/Double Bass (kkk.), Clarinet (2ar.), and Bassoon (3.kl.). The key signature remains two sharps. The Violin part has a dynamic marking of *mf* and includes a glissando marking. The Viola part has a dynamic marking of *f* and includes triplet markings. The Violoncello/Double Bass part has dynamic markings of *p*, *sub.f*, and *mp*, along with triplet markings. The Clarinet and Bassoon parts have dynamic markings of *f* and *pp*. A large watermark 'INB noter' is overlaid across the middle of the page.

*sul ponticello* *ord.*

it. (mf)

mb.

klk. (mf) (mp)

lar.

kl. sub.mf

sub.mf

100 Pl.

it. (mf)

mb.

klk. mp f mf f

lar.

kl. p mf

p



104

sit. *Gliss.* *(m)*

emb.

Flk.

Clar. *mf*

B.kl. *f* *mp* *mp*

105

sit. *Gliss.*

emb.

Flk. *p* *sub. mp*

Clar. *p* *mp* *sub. f*

B.kl. *f p* *sub. f*

14



it.

mb.

kl.

lar.

3.kl.

it.

mb.

kl.

lar.

3.kl.

pit.

emb.

1/4 k.

lar.

3/4 k.

(mp)

(stacc.)

(stacc.) (mp)

simile

pit.

emb.

1/4 k.

lar.

3/4 k.

120

Sit.

Emb.

Kb.

Var.

B.kb.

simile

125

Sit.

emb.

Var.

B.kb.



it. *mf* *simile*

emb. *mf*

trk. *mf* *simile*

klar. *mf*

3. kl. *mf*

(Vcl. basso)

it. 130

emb.

trk.

klar.

3. kl.



(8va. b.)

it.

emb.

klk.

lar.

3.kl.

(mf)

135 (8va. b.)

it.

emb.

klk.

lar.

3.kl.

sub. P legato

(f) f

(f) f

emb.

140

emb.

emb.

145

Sub. F

mp Legato

akk.

akk.

(loco) 150 *sul tasto*  
v n v n v n v simile

it. *mp* *sempre stacc.* *Poco a poco al sul ponticello*

mb. *(mf)* *legato*

kl. *(mf)* *(legato)*

lar. *mp*

b.kl. *mp*

it. *mf* *Sul ponticello* 155

mb. *tr.*

kl. *mf*

lar. *mf*

b.kl. *mf*



it.

emb.

bkk.

klar.

B.kl.

ord. >

f

mf

mf

mf

mf

mf

160

it.

emb.

fkk.

klar.

B.kl.

ff

ff

ff



$\text{♩} = 50$

*sul tasto*

165

it. *non pl.*  
pp dolce  
pp  
mp  
mf  
p  
mp

170

it.  
klk.  
lar. *(cattacca)*

$\text{♩} = 100$

175

it. *pl.*  
mb. *mp*  
klk. *mp*  
lar. *(m)p*  
kl. *(m)p*

Git. *simile*

emb.

Akk.

Klar.

B.kl. *mf* *sub.mf*

180

Git.

emb.

9kl.

Klar.

B.kl.

al ponticello  $\pi$   $v$

185

Violin I:  $\pi$   $v$  simile

Violin II:  $(m) f$

Viola: legato

Violoncello:  $(m) f$

Double Bass:  $(m) f$

Clarinet: legato  $m f$

3. Clarinet:  $f$

Violin I: *ord.*  $ff$  *Gliss.*

Violin II:  $ff$

Viola:  $ff$

Violoncello:  $ff$

Double Bass:  $ff$

Clarinet:  $ff$

3. Clarinet:  $ff$

Fine

Erik Moland