- OPUS 21 -

Terje Rypdal.

Pibegynt 28/12-80

~~Etter skisse og ideer~~ 1980/81.

SYMFONI NR 3

THE SCORE IS WRITTEN IN C.

ORCHESTRA

2 Flutes - fl.
2 Alto Flutes / Flutes - fl.a / fl.
2 Oboes - ob
2 English Horns - c.i.
2 Clarinets - cl in A
2 Bass Clarinets - cl.b.
3 Bassoons - fg
1 Contrabassoon / bassoon - ctg / fg

4 Trumpets - tp
1 Altohorn (Eb) - a.h.
1 Barytonhorn (Bb) - b.h.
6 French horns - cr
4 Trombones - tbn
2 Tubas - tb

Keyboards: (2 performers) Grand Piano, Fender electric piano, (see page 71)
Polyphonic synthesizer, Vocoder (Roland with preset choir)

IMPORTANT: ALL ELECTRIC KEYBOARDS IN STEREO THROUGH MIXER WITH ECHO, CHORUS ETC.

Percussion: Timpani, 2 Gran Cassa, Campane, Glockenspiel, Timbales, 4 Cymbals, Triangle, Handcymbals, Tom tam, 3 tuned gongs ?: 1 2 3, Frusta, Templeblocks, Sidedrum, Donnerblech, Crotales, Woodblock, Cassa Rulante, Tom tom, Raganella, Snaredrum

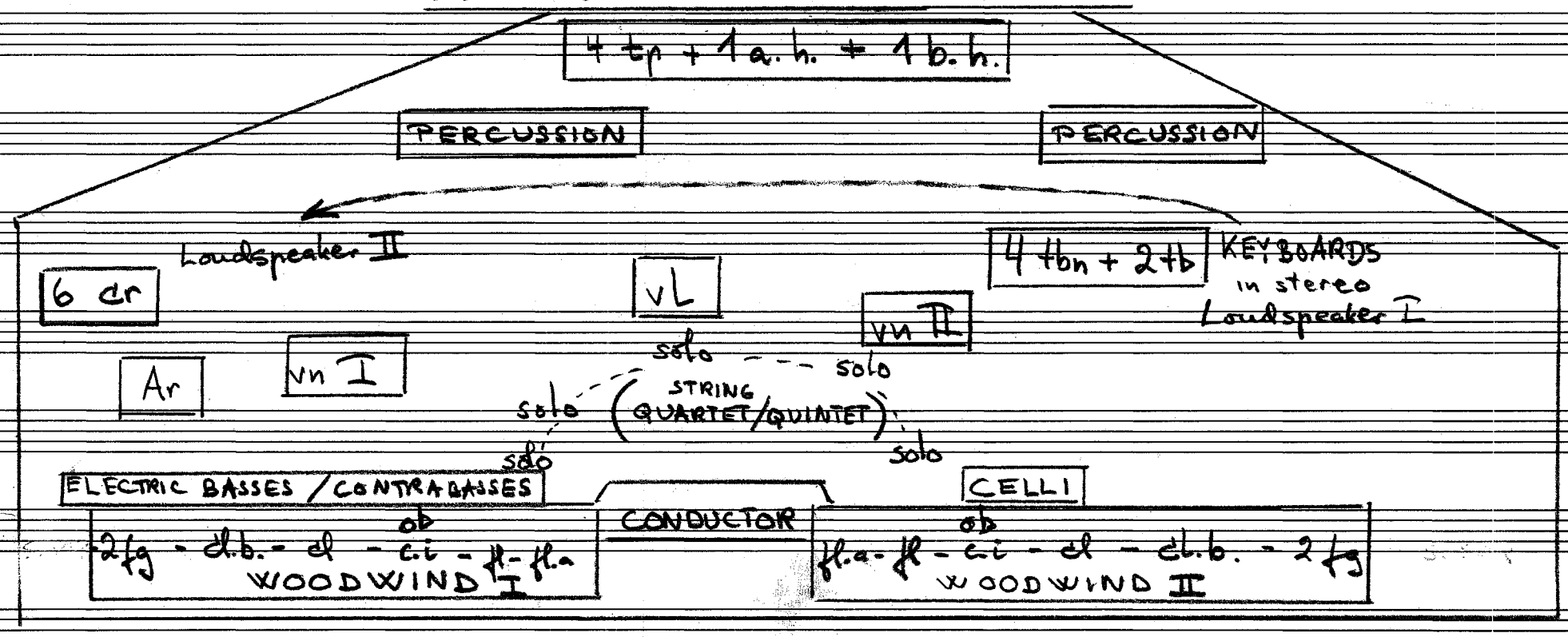
Arpa - ar

16 - 14 - 12 - 10 - 8

ARCHI: Large String Orchestra (smaller string section may be used for recording xx)
Including 2 Electric basses - 1 fretless, 1 with frets - bottomn string tuned to D.
Fretless tuned down to C (or D) bottomn string.

xx) with cluster overdubs.

SEATING OF ORCHESTRA:



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THE THIRD SYMPHONY

T. RYPDAL

FIRST MOVEMENT

A

① 5" ② 4" ③ 5" ④ 6" ⑤ 3" ⑥ 4"

Cr 1-3 pp

Cr 4-6

Hbn 1-4 pp

Hb 1,2 pp

NB: All chords of this sort must be even from bottom to top – all tones equal volume – TO THE LISTENER.

⑦ 5" ⑧ 2" ⑨ 3" ⑩ 4" ⑪ 4"

Cr 1-3

Cr 4-6

Hbn 1-4

Hb 1,2

NB noter
This music is copyright protected

⑮ 4" ⑯ 4"

Hbn 1-4 pp

a.h. pp

b.h. pp

⑫ 3" ⑬ 3" ⑭ 3"

Cr 1-3

Cr 4-6

Hbn 1-4

Hb 1,2

1' 02"

17 3" 18 3" 19 2" 20 3" 21 3" 22 3"

cr 1-3 cr 4-6

sempre pp

tbn 1-4

sempre pp

tb 1,2

23 3" 24 4" 25 5" 26 4" 27 2" 28 3"

gliss

cr 1-3 cr 4-6

gliss

tbn 1-4

tb 1,2

29 6" 30 3" 31 4" 32 3" 33 4" 34 3"

tp 1-4

a.h.

b.h.

cr 1-3 cr 4-6

gliss

tbn 1-4

tb 1,2

NB notes
This music is copyright protected

35 4" 36 4" 37 4" 38 5" 39 6"

cr 1-3 cr 4-6

tbn 1-4

tb 1,2

2' 2.6"

4

40 5" B ♩ = 76 MAJESTIC YET FRAGILE - SOSTENUTO.

41

cr 1-3

cr 4-6

tmp

vl

vc

vb

45

50

cr 1-3

cr 4-6

tbn 1-4

tb 1,2

tmp

vl

vc

vb

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55

tp 1-4 + a.h + b.h

gliss

cr 1-6

tbn 1-4 + tb 1,

tmp

vn II

vl

vc

vb

3' 24"

60

dbn 1-4

db 1,2

timp

vn II

vl

vc

vb

dp 1-4

a.h
+ b.h

cr

1-3

4-6

65

dmp

vn II

vl

vc

vb

gliss

gliss

NB noten
This music is copyright protected

70

tp 1-4

cr 1-3 mf sempre mf

4-6

hn 1-4 mf > pp mp > pp < mf > a 2

hb 1,2 mf > pp mp > pp < mf >

tmp sempre pp

vn I pp p.a p. cresc - - - - - - - - - mf

vn II p.a p. cresc - - - - - - - - mf

vl div. pp p.a p.cresc - - - - - - - mf

vc div a 3 (p)

vb sempre pp

The trombones is a little louder than the strings but must not drown them.

tp 1-4

a.h

b.h

hn

75

1 mp

2 mp

3 mp

4 mp

gliss

tmp p.a p. cresc - - -

vn I pp dim - - - - - rpp cresc - - - - - p

vn II pp dim - - - - rpp cresc - - - - p

vl pp dim - - - - - rpp cresc - - - - p

vc (p)

vb p.a p. cresc - - - - - - - - - -

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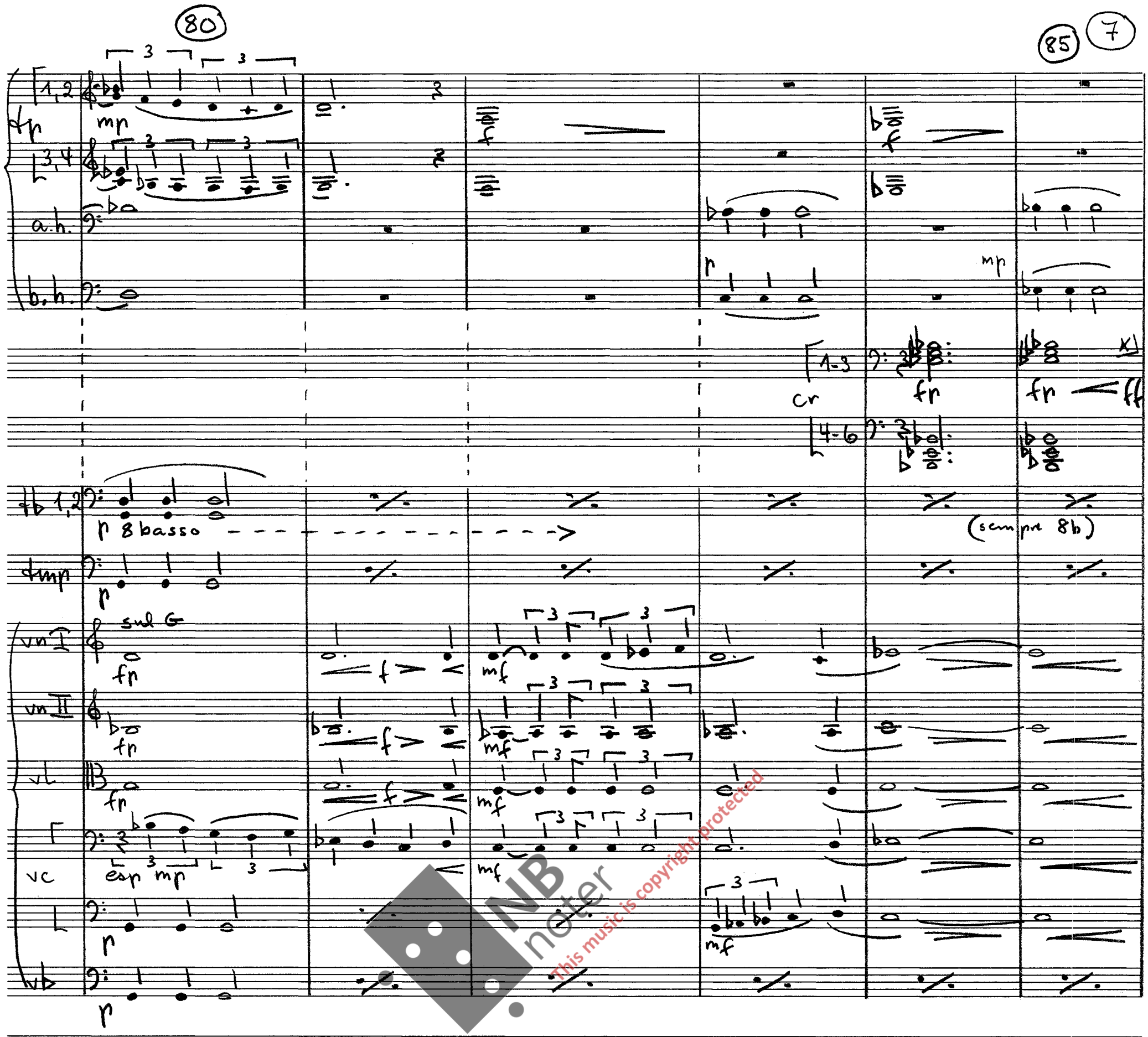

(HORNS)

x) THIS FORTISSIMO IS ALMOST A SHOCK AND IS FAR LOUDER THAN THE REST. — A FORBODING. —
(of the orchestra)

This music is copyright protected

90

8b

timp

vn I

vn II

vl

VC

non divisi

vb

95

cr

f

pp cresc f

gliss

fbn

timp

p.a p. cresc

vn I

vn II

vl

vc

vb

NB notes
This music is copyright protected

tp 1,2 — f — ff

tp 3,4 — f — ff

a.h — f — ff

b.h — f — ff

cr 1-3 — cresc — f — fff

cr 4-6 — f

dbn 1,2 — f — p — f — ff

dbn 3,4

db 1,2 — f — ff

Triangle — ff

Hand-Cymbals — ff — L. vibrare

dmp — cresc — f

vn I — cresc — ff

vn II — cresc. — ff

vl — cresc — ff

vc — cresc — ff

L — cresc — f — ff

vb — cresc — f

⌧ ⌶ = fast tremolo.

ca 6' 10"

IMB notes
this musicis copyright protected

C 110

(wood wind stereoeffects see seating of orch.)

cl.b 1 2 f

timp sub p

vl m. esp sub p

vc sub p

vb sub p

115

fg left 1 2 f

x) to the left of the conductor

fg right 3 4 f

cl.b 1 2

x) Synth. Registration; a blend between bassclarinet and celli/basses. f

timp

vl

vc

vb

2 BASSPLAYERS CHANGE TO FENDER ELECTRIC BASSES

x) POLYPHONIC SYNTHESIZER WITH MINIMUM 8 VOICES (ROLAND JUPITER 8, PROPHET 10, OBERHEIM ETC.) MUST BE IN STEREO WITH GOOD QUALITY EQUIPMENT, STEREOMIXER WITH ECHO. THE AMOUNT OF ECHO IS UP TO THE PLAYER (AND CONDUCTOR) AND SHOULD GIVE THE SYNTHESIZER A "WARM" SOUND THAT BLENDS WITH THE ORCHESTRA. DYNAMICS ARE WRITTEN AT ORCHESTRALEVEL - SO A FORTE FOR SYNTHESIZER SHOULD ONLY BE A LITTLE MORE THAN A FORTE FOR THE BASSCLARINET.

NB notes This musicfs copyright protected

120

Rit. ----- molto --- A tempo

tg 1 2 — mf

tg 3 4 — mf

el.b. 1 — mf

el.b. 2 — sub p

Synth. — sub p — mf

timp

vl

vc

vb

NB noter
This music is copyright protected

125

tg 1 2 — mp

tg 3 4 — mp

FRETLESS TUNED DOWN TO C — el.b 1 — f

WITH FRETS TUNED DOWN TO D — el.b 2 — f

(4'15")

x) BOTH BASSES WITH A LOW, DEEP BOTTOMN - (DEEP BASS)
EL. B. NO 1 SHOULD USE A LITTLE MORE TREBLE
THAN EL. B 2 FOR SEPARATION.

130

cl.b

ff

Synth

f

el.b

♩=80

135

esp

cl

esp

pp

cl.b

fff

Synth

fff

sub pp

el.b

fff

f

mf

(7'52")

140

145

cl

cl.b.

mf

f

pp

Synth

f

el.b

mp

f

NB noter
This music is copyright protected

cl

cl.b.

fg

mp

mp

consord

div.

vn I

p mf

mp f

vn II

con sord

p mf

mp f

vl

p mf

mp f

vc

p mf

mp f

vb

p mf

mp f

el.b

p

mp

NB noter
This music is copyright protected

155

Fender el.p.

sempre pedal →

Synth.

pp ✱)

Arpa

p l.vibrare →

(l.vibr. →)

el.b 1

el.b 2

morendo

✱) With a slow vibrato/chorus effect.
Registration like dark cellis with a touch of basses 8va below.

160

cl 1

cl 2

mp

mf

fg 1,2

fg 3,4

Fender el.p.

Synth

Arpa

div flag.

vn I C.S.

vn II C.S.

div.

div. flag.

vl

div

vc

mp

p

NB noter
This music is copyright protected!

165

Cl 1

Cl 2

Tender el.p (Ped sempre)

Ar (L.vib)

vn I solo senza sord.

vn II solo senza sord.

vl solo

vc solo

STRING QUARTET

ord s.pont

ff subp ord. s.pont. f

ff subp ord s.pont.

ff subp ord s.pont. f

quasi esp („warm")

mp quasi esp („warm")

Tend. el.p mf (sempre ped)

sempre Ped → until complete natural fade.

Ar (L.vib.)

L.vib until complete natural fade.

vn I ord s.pont ff sub mp

vn II ord s.p. ff sub mp

vl ord. s.pont ff sub mp

vc ord. s.pont ff sub mp

ff ord. ff ord. ff ord. ff

gliss sul pont. p

sul pont p

sul pont p

sul pont p

(ca 9'45")

NB noter
This music is copyright protected

170

STRING QUARTET

con sord — sul pont — sul tasto

175 — 180

STRING QUARTET

ord — (suono reale) — sul pont

185

STRING QUARTET

sul tasto — sul pont

(ca 10'50")

NB noter
This music is copyright protected

♩ = 72

190

cl. b. 1 mf

cl. b. 2

cr 1,2 ff

cr 3,4

a.h.

b.h.

cr 1,2 ff

cr 3,4 ff

cr 5,6 ff

tbn 1,2 mf

tbn 3,4 mf

tba 1,2 mf

Frusta ff

2 DEEP, RESONANT BLOCKS

Temple blocks ff rp

Side drum mf fp mf

Tuned Gongs secco f mp

tmp ff mf

G.C. ff

vl TUTTI mf esp. 1: via sordin

vc TUTTI mf esp

vb TUTTI mf esp

cl. b 1 mf

cl. b 2 mf

NB noter This music is copyright protected

195

cl.b 1

cl.b 2

dp 1,2

dp 3,4

ob.

b.h.

tr 1,2

tr 3,4

tr 5,6

dbn 1,2

dbn 3,4

dbl 1,2

r — f

r — f

Fr.tb.

Side drum

Tuned Gongs

tacet

temp.

Gr.C.

NB: Temple blocks

vl I

vc

vb

cl.b 1

cl.b 2

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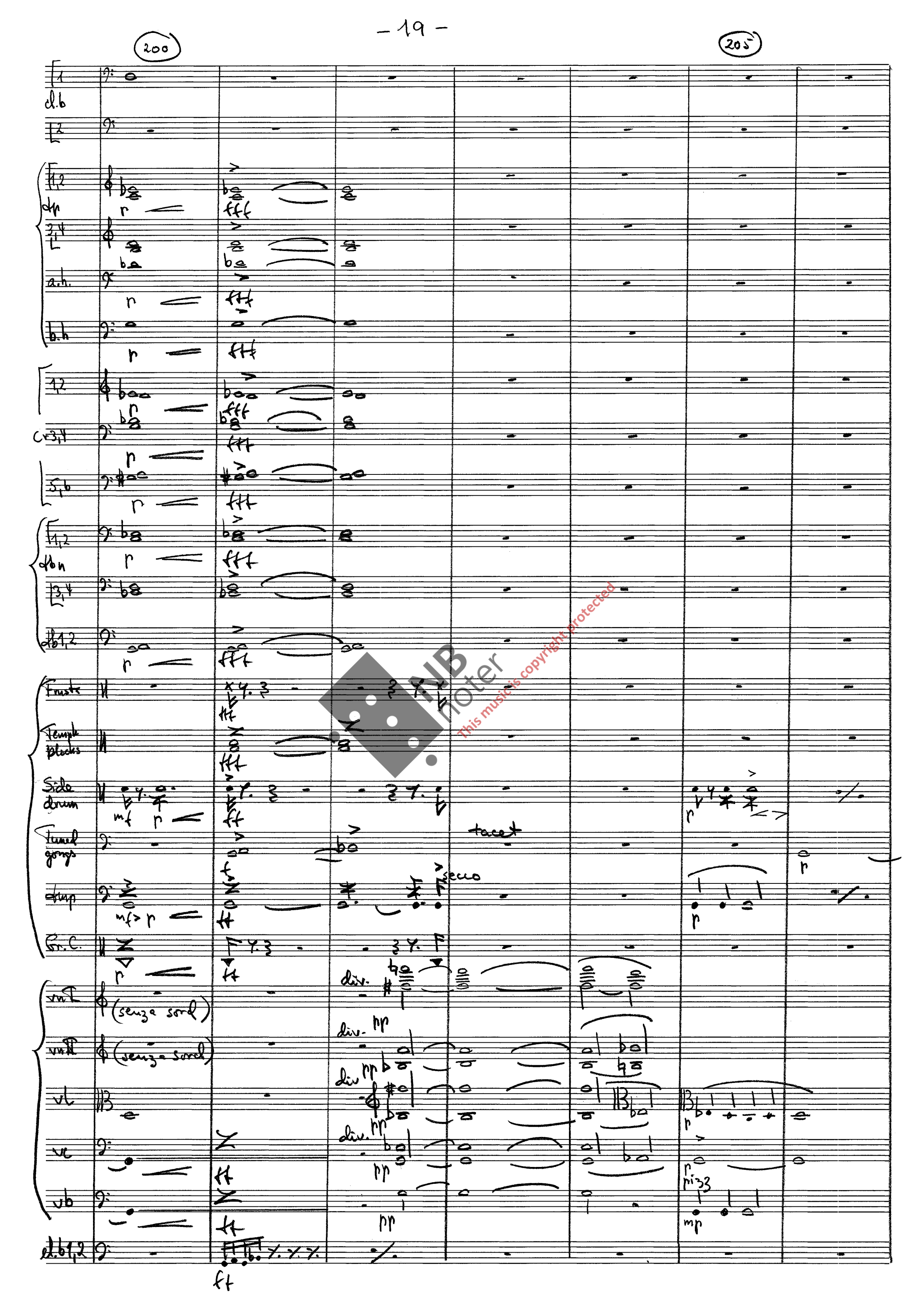

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(210)

Synth

registration as before

pp

Frusta

Temple blocks

Side drum

Tuned gongs

Gong

Gr. C.

vn I

vn II

div.

pp

vl

vc

vb

(ca 12'30")

NB noter
This music is copyright protected

215

220

vn I

vn II

vl

vc

vb

mf

fff

mf

fff

225

cl.b 1

cl.b 2

ff

cl.b 1

cl.b 2

ff

cl.b 3

cl.b 3

ff

cl.b 4

ff

Synth.

ff

not much louder than the bass clarinets

vc

vb

cl.b. 1

cl.b. 2

ff

(13'20")

NB noter
This music is copyright protected

230 E

Cl.b. 1

Cl.b. 2

Cl. 1

Cl. 2

fs

Cl. 3

Cl. 4

Synth

Frustra

Camp.

ff

(L.vib.)

Ped

sempre

Timb.

Tuned gongs

ff

Timp.

ff

Gr.C.

Vc 1

Vc 2

Db 1

Db 2

x) Use two long pieces of hard wood to hit all tubular bells simultaneously.

NB noter
This music is copyright protected

2/4 ♩ = 80-86

235

① Frusta
Cymbals
② Cmp (sempre Ped)
③ Timbales
Donnerblech
④ Tuned Gongs
Templeblocks
Glockenspiel
⑤ Timpani
⑥ Gran Cassa
Tamtam LARGE

Hung from a stand.

240 245

NB noter
This music is copyright protected

250 255

① Frusta
Cymb. — to Frusta
② Cmp
③ Timb.
Donn.
④ Tum. Gongs — to temple
Templ.
Glock.
⑤ Timp
⑥ Gr.C.
Tamtam

260 265

Hn 1-4
a.h
b.h
Tb 1-3
cr
4-6
Hn 1-4
Hb 1,2
① Frusta
② Cmp
③ Donn.
Change of overtones by hitting different places.
④ Templ
⑤ Timp
⑥ Gr.C.

(ca 14'40")

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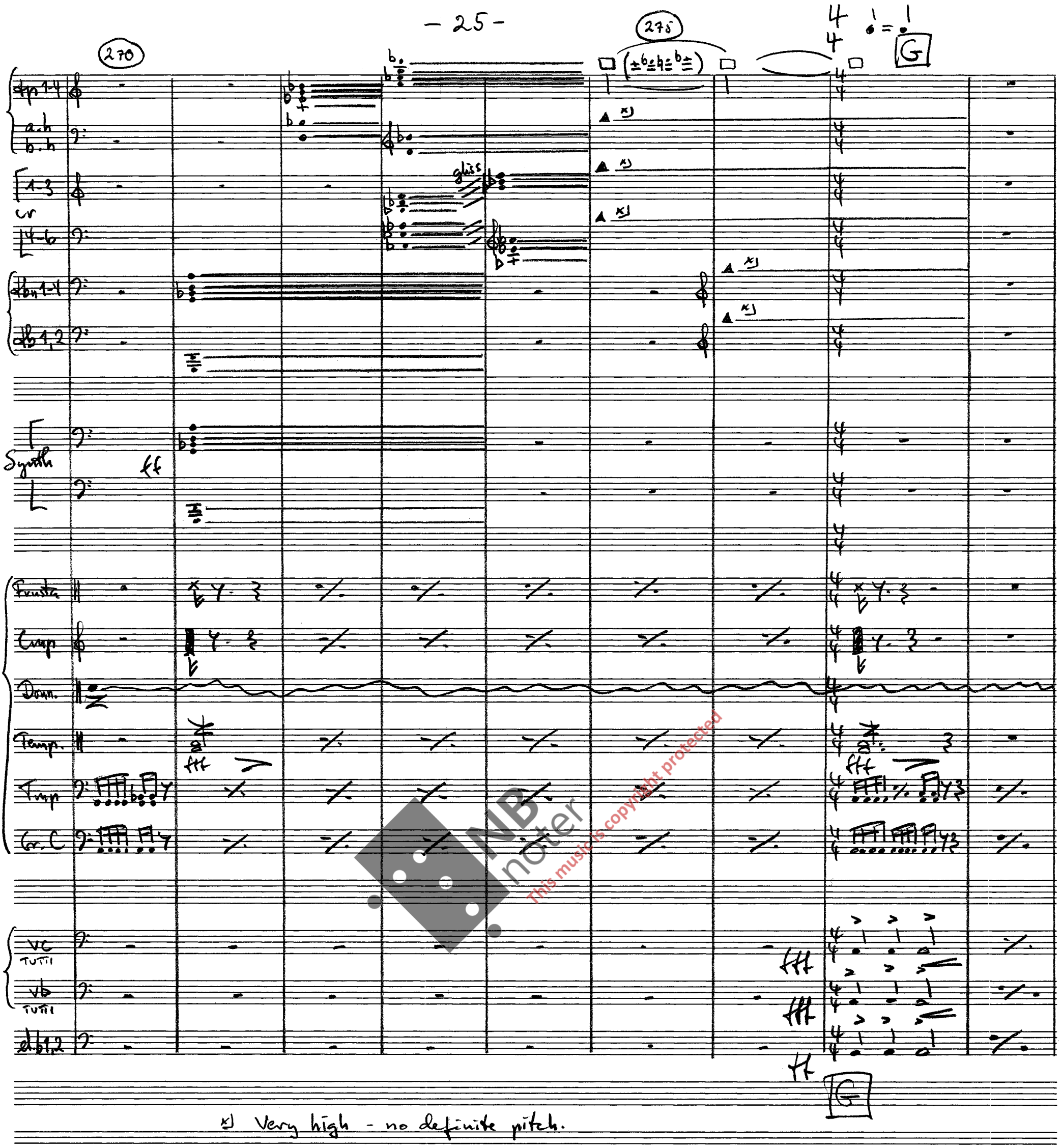

x) Very high - no definite pitch.

NB notes
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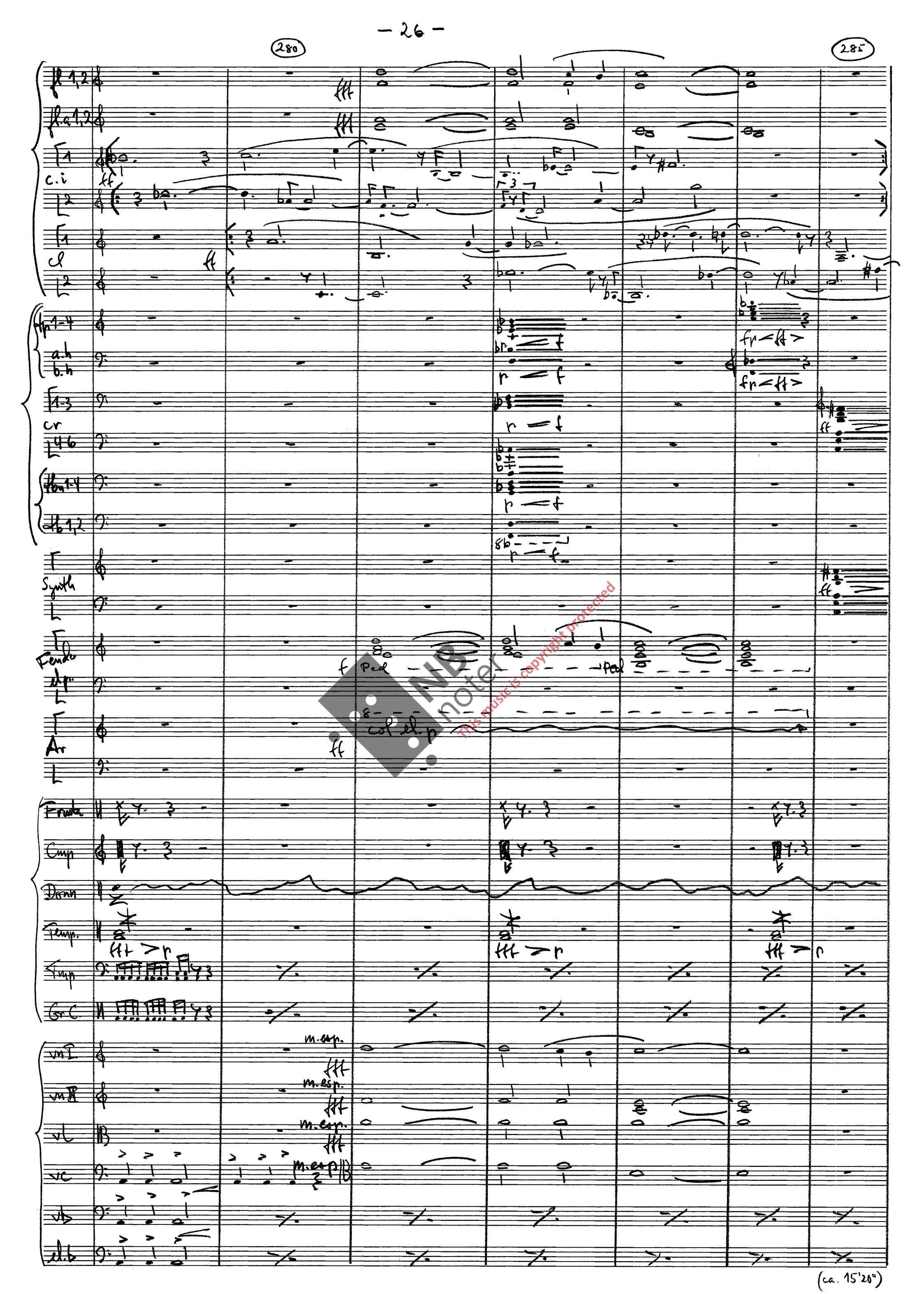

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290

fl 1,2

fl.c 1,2

REPEAT BAR 279 - 285

c.i 1,2

REPEAT BAR 280 - 287

cl 1,2

cl.b 1

fff

cl.b 2

fff

col cl.b 1

fff

cl.b 2

col cl.b 2

fff

fg 1,2

fg 3,4

hp 1-4

ff

a.h

b.h

Cr 1-3

fff

Cr 4-6

fff

tbn 1-4

f

tb 1,2

Synth

ff

Arpa 8va above all through G

NB + Ar

Fruste

sempre Ped (all through G)

Cmp

Donn

Temp

fff >

NB Tmp + Gr.C.

non divisi

vn I

vn II

vl

vc

vb

cl.b 1

(sounding 8va basso)

cl.b 2

(sounding 8va basso)

NB Noter
This music is copyright protected

295 300

sempre fff

sempre fff

(REPEAT BAR 279 - 285)

(REPEAT BAR 280 - 287)

cl.b.

Synth.

tAr

mf

fff

NB noter
This music is copyright protected

NB: when recording bring the flutes a little to the front.

305

fl 1,2

fl.a 1,2

c.i 1,2 (REPEAT)

cl 1,2 (REPEAT)

cl.b 1

cl.b 2

col cl.b. 1

col cl.b. 2

frull ord

a.h. b.h.

cr

Synth

el.p

Fruste

Comp

Dsm.

Temp.

Temp + Gr.C

vn I

vn II

vl

vc

vb

col cl.b. 1

cl.b 2 col cl.b 2

non div.

NB noter
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310 (ord.) ord 315

fl 1,2 — frullato — frull. — ord

fl a1,2 — frullato — frull.

cl 1,2 — tacet

cl.b 1 — cl.b 2

tb 1 — col cl.b. 1

tb 3,4 — col cl.b 2

ob 1-4

a.h — b.h

cr 1-3

cr 4-6

fou 1-4

fb 1,2

Synth. — ca highest octave

el.p — +Ar

Fonta

Cymp

Dsn.

Temp

Timp — +Gr.C.

vn I — ord.

vn II — z = fast tremolo — ord.

vl

vc

vb

el.b 1 — el.b 2

NB noter
This music is copyright protected

320 325

Fl 1,2
Fl.a1,2
c.i.1,2
cl 1,2
Fg
cl.b
1,2
Fg 1,2
tb
Fg 3,4
Hp 1-4
a.h
b.h
Hn 1-4
cr
Hn 5,6
Tbn 1-4
Tb 1,2
T
Synth
L
Fl
dp
+Ar
L
Fnsta
Cmp
Dom
Temp.
Timp
Tbr.C.
vn I
vn II
vl
vc
vb
Fl
cl.b
1,2

a2 a4 a2 3 3,4: SOLO col Synth. (a 4) (a 4)

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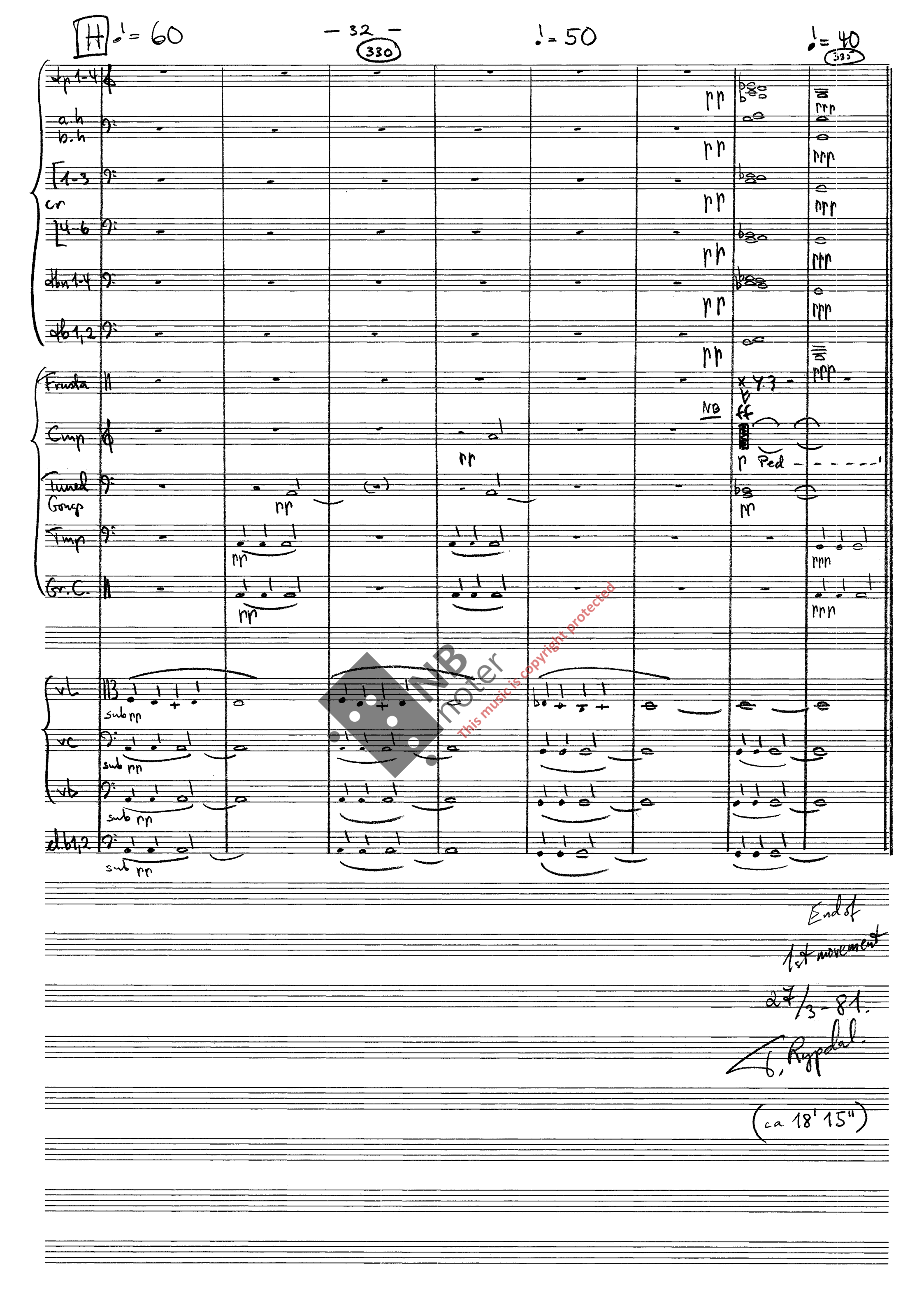
(ca 17'35")



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A 2/4 ♩= 120 — II. Movement (3. Symphony) — R

⑤

fl. 1-4: NO TONE - JUST AIR; ff cresc; fff dim; mf cresc; fff

fl 1: 3; 3

c.i. fl 2: m. esp f; 3; 3

fl 1,2: ff cresc; NO TONE - JUST AIR; fff dim; mf cresc; fff

fl 3,4: NO TONE - JUST AIR

a.h.: ff cresc; NO TONE - JUST AIR; fff dim; mf cresc; fff

b.h.: ff cresc; fff dim; mf cresc; fff

cr 1-3: ff cresc; fff dim; mf cresc; fff

cr 4-6: NO TONE - JUST AIR; ff cresc; fff dim; mf cresc; fff

tbn 1,2: NO TONE - JUST AIR; ff cresc; fff dim; mf cresc; fff

tbn 3,4: fff dim; mf cresc; fff

tb 1: NO TONE - JUST AIR; ff cresc; fff dim; mf cresc; fff

tb 2: NO TONE - JUST AIR; ff cresc; fff dim; mf cresc; fff

vn I 1-16: NB: All desks of equal volume; sul pont; fff; x) ♭(♭• d• • d• • d• ♭• ♯•); 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

vn II 1-14: NB: All desks of equal volume; sul pont.; fff; ♭(• d• ♭ • ♯• • d• ♭• ♯•); 1 2 3 4 5 6 7 8 9 10 11 12 13 14

vl 1-12: NB: All desks of equal volume; sul pont; fff; ♭(• d• • d• ♭• ♯• • d• ♭• • ♭•); 1 2 3 4 5 6 7 8 9 10 11 12

x) d = lowered a quartertone (If string section is smaller the conductor adjust the divisi for equal volume of all tones)
♯ = raised a —— " ——

NB noter
This musicis copyright protected

2
4

10

15

cr

dbn

GLISS.

vn I

dim

f

GLISS

vn II

dim

f

GLISS

vl

GLISS

NON GLISS.

dim

f

x) Omit bar 16.

NB: This Omission is not notated in the parts.

NB noter
This music is copyright protected

20 25

fl 1-4

c.i. 1,2

cl 1,2

dp 1 c.s. — con sord. — ord.

2 c.s. — con sord. — ord. fff

3 c.s. — con sord. — ord. fff

4 c.s. — con sord. — ord. fff

cr 1-6 — DIVISI — fff

tbn 1-4 — DIVISI

crotales

[OMIT PERCUSSION EXCEPT CROTALES BAR 27]

wood block

temple block — fff

cassa rulante — fff

tomtom — fff

fl 1-4 — fff

c.i 1,2 — fff

cl 1,2 — fff

1-3

dp 4

crot.

w.bl.

t.bl — ff

cassa rul.

tomtom

This musicis copyright protected

30 35

vn I 1-16 — p cresc — ff — GLISS. — dim — p

vn II 1-14 — p cresc — ff — GLISS — dim — p

vl 1-12 — p cresc — ff — GLISS — dim — p

40 45

fl. 1-4 — fff — dim — p

vn I — GLISS — ff div a 3

vn II — GLISS — ff div a 3

vl — GLISS — ff

NB noter
This music is copyright protected

50 55

ord. n v n v n v → sul pont. → ord. simile x)

vl 1-12 — p cresc — ff dim — p cresc — ff dim — p — fff — p

ord n v n v → s. pont. → ord simile x)

vc 1-10 — p — ff — p — ff — p — fff — p

ord n v n v → s. pont. → ord simile x)

vb 1-8 — p — ff — p — ff — fff — p

(ca 1')

x) At piano ordinary bowing and ordinary position
at fortissimo sul ponticello and fast tremolo - diminuendi and crescendi for the transition between.

58 (ca.) 5" 59 2" 60 6" 61 3" legato 62 7" 63 6"

cl.b 1,2

fg 1-3

cfg

legato

legato

NB WOODWIND:

p fff mp cresc

Cr 1-6

ff

1 2 3 4 5 6

Hrn 1-4

ff ff

1 2 3 4

Tr. sf3 sf3

Trog. ff ff

G.C. ff ff

VC 1 2 3 4 5 6 7 8 9 10

VB 1 2 3 4 5 6 7 8

NB: ARCHI:

ffp fff

subito mp cresc

(ca 1'30")

NB noter
This musicis copyright protected

~ (64) 12" (65) 3" (66) 5"

cl.b. 1,2 — Individual breathing

fg 1-3 — Individual breathing

cfg

WOODWIND: ff dim. - - - - - - p cresc - - - - - - - - fff dim - - - - - pp

hr 1,2 — pp

tmp — pp

vc 1-10

vb 1-8

ARCHI: ff dim - - - - - - p cresc - - - - - - fff dim - - - - - pp (1'50")

~ B Individual tempo (67) 10" (68) 4" 2/4 ♩=120 (70)

REPEAT

fl 1-4 — p AIR cresc - - - - - f dim - - - - - - p

c.i. 1 — esp. p

c.i. 2

tp 1 — Open — Pedal sounds with sound of air — mf — f

tp 2 — Open — (see tp 1) — mf — f

tp 3 — Open — (see tp 1) — mf — f

tp 4 — Open — (see tp 1) — mf — f

NB: BRASS:

a.h. — p cresc - - - - f dim - - - - - - mf p AIR

b.h. — AIR

cr 1,4 — AIR

cr 2,5 — AIR

cr 3,6 — AIR

tbn 1,2 — AIR

tbn 3,4 — AIR

tb 1 — AIR

tb 2 — AIR

(ca 2')

NB noter
This music is copyright protected

♩ = ca 100 (Adjust for vc, vb)

75

fl 1-4 — cresc — f

a.h — BRASS: cresc — f

b.h

cr 1-6

fbn 1-4

fb 1,2

vl 1-12 — p cresc — f

vc 1-10 — GLISS — p cresc — ff — fff

vb 1-8 — fff

80

con sord., sul pont x)

vn II — mf — cresc — ff

vl — cresc — f — dim — pp

vc — (fff)

vb — (fff)

(ca 2'20)

x) Just before the fundamental disappears - this sound is important for „motivation" of the string quartet later on.

NB noter
This music is copyright protected

85

vc + vb

(vb sounding 8va below)

90

sul pont GLISS

vn I

mp cresc

sul pont

vn II

c.s.

mp cresc

div as before

vl

mp cresc

div. (as before)

vc + vb

dim mp

95

legato (tutti)

100

cl

mp

ob.

mp

c.i

mp

vn I

ff

vn II

c.s.

ff

vl

ff

16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

via sordini

(ca 2'50)

NB noter
this music is copyright protected

♩ = 90

105

cl.b 1 — legato — ff — REPEAT 1

cl.b 2 — legato — ff — REPEAT 1

fg 1 — legato — ff — REPEAT 1

fg 2 — legato — ff — REPEAT 1

fg 3 — legato — ff — REPEAT 1

cfg — ff — REPEAT 1

Cr 1 — Pedaltone — ff — REPEAT 1

Cr 2 — Pedaltone — ff — REPEAT 1 — REPEAT 2

Cr 3 — Pedaltone — ff — REPEAT 1

Cr 4 — Pedaltone — ff — REPEAT 1

a.h — ff — REPEAT

b.h — ff — REPEAT

tr 1 — ff — REPEAT

tr 2 — ff — REPEAT

tr 3 — ff — REPEAT

tr 4 — REPEAT

tr 5 — REPEAT

tr 6 — REPEAT

dbn 1 — ff

dbn 2 — ff

dbn 3 — ff

dbn 4 — ff

dbn 4 — ff

dbn 2 — ff

HIGH "SCREAMS" WITH UNEVEN GLISS.

8va — sempre 8va

vn I — ff — GLISS

vn II — ff — GLISS

vl — ff — GLISS

vc — ff

db — col vc (sounding 8va below)

NB notes
This music is copyright protected

110 115

ff legato

ff legato

ob ff legato

c.i ff legato

cl ff legato

REPEAT 2 REPEAT 3

REPEAT 2

REPEAT 2

REPEAT 2 REPEAT 3

REPEAT 3 REPEAT 4

REPEAT 2

REPEAT 2

a.h + b.h

Cr 1-6

REPEAT

REPEAT

cl bn REPEAT

REPEAT

REPEAT

fb REPEAT

8va sempre 8va

vn I GLISS GLISS

vn II GLISS GLISS

vl GLISS GLISS

vc

vb col vc

NB noter
This music is copyright protected

x) Same cluster as bar 101.

14/16 ♩. = 184-200

120 — 125

fl 1-4 — ff — (Db, C, H, Bb)

ob 1,2 — fff

c.i 1,2 — fff

cl 1,2 — fff

cl.b. 1,2 — fff

fg 1-3 — fff

cfg — fff

ALL WOODWIND: FRULLATO

tp 1-4 — (Db, C, H, Bb) — fff

a.h. / t.b.h. — fff

cr 1-3 — fff

cr 4-6 — fff

tbon 1-4 — (Db, C, H, Bb) — fff

tb 1,2 — fff

crot. — ff

cimp. — ff

wood block — ff

temple block — ff

cassa rulante — ff

tamtam — ff

vn I 1 — 8va — con sord, sul pont — pp

vn I 2-16 — fff

vn II 1 — con sord, sul pont. — pp

vn II 2-14 — fff

vl 1 — con sord, sul pont. — pp

vl 2-12 — fff

vc 1 — con sord, sul pont. — pp

vc 2-6 — fff

vc 7-10

vb 1-4 — fff

vb 6-10

(ca 3'40")

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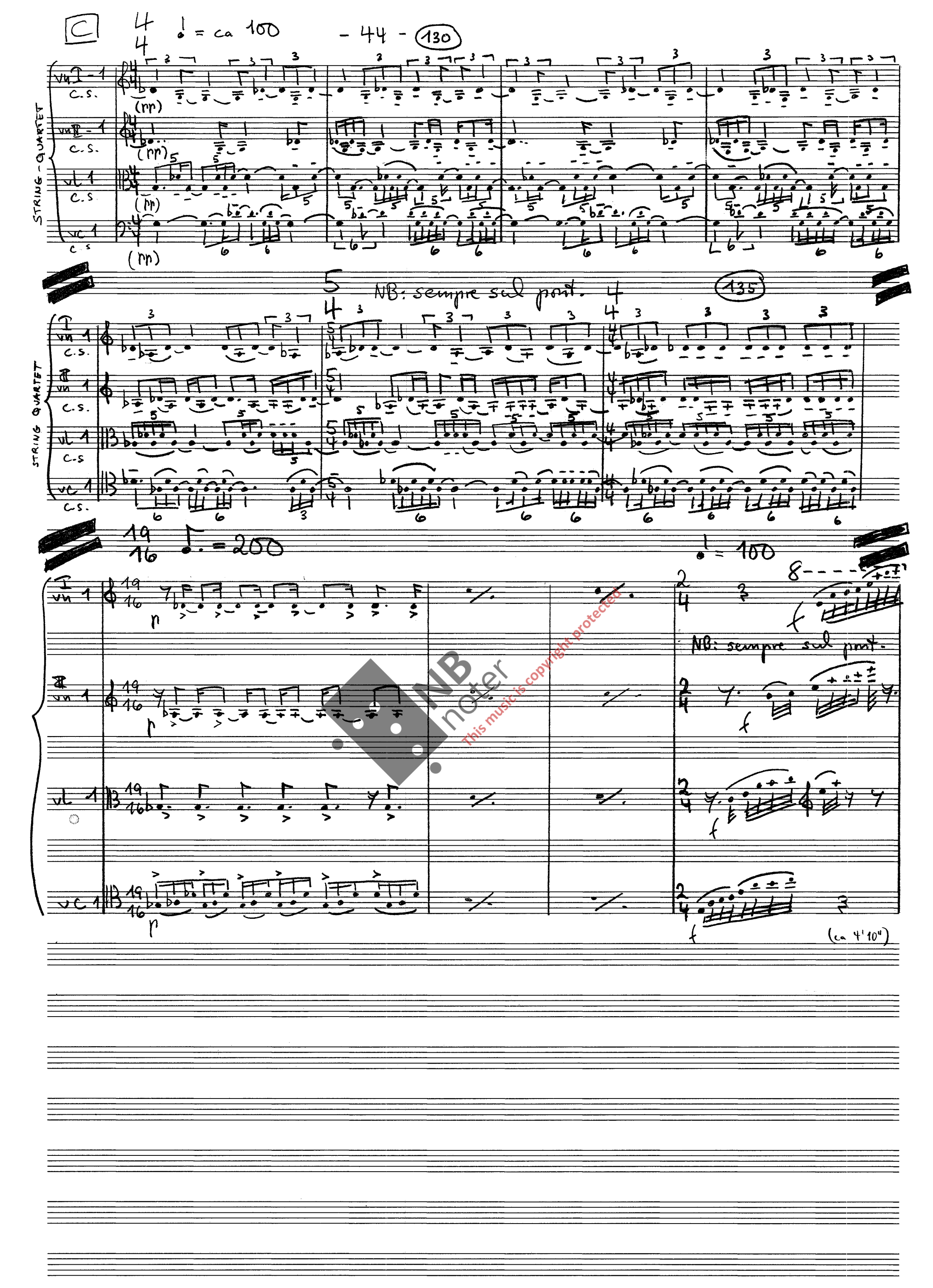

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(2/4) 140 Legato 145 ~ 146 8-10"

fl 1,2
fl.a. 1,2
ob 1
ob 2
c.i. 1
c.i. 2
cl 1
cl 2
tp 1,2
tp 3,4
a.h.
b.h.
cr 1,2
cr 3,4
5,6
tbn 1,2
tbn 3,4
tb 1
tb 2
Timp
Gr.C.

p
fp
ff
fr
fff
(ca 4'30")

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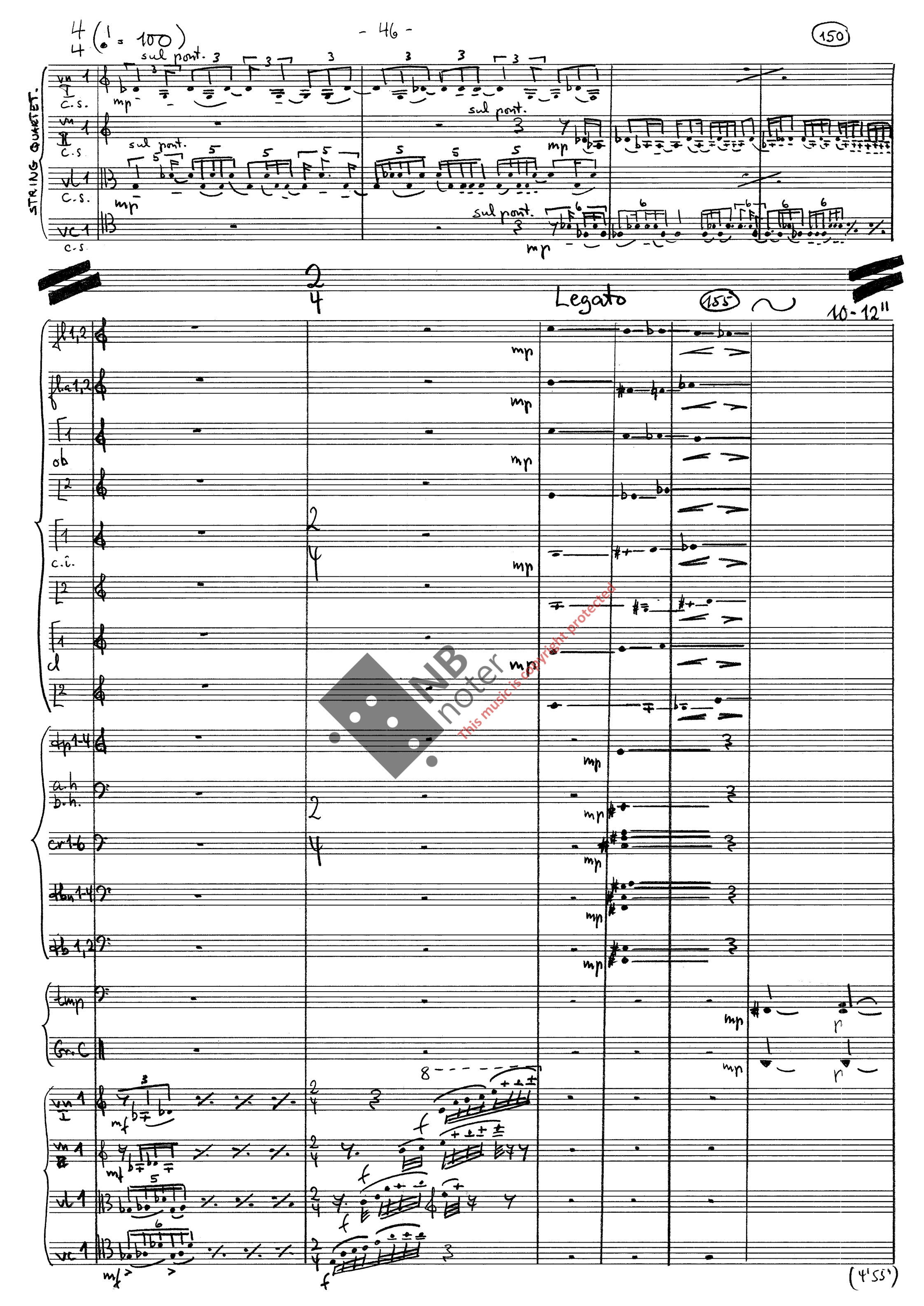

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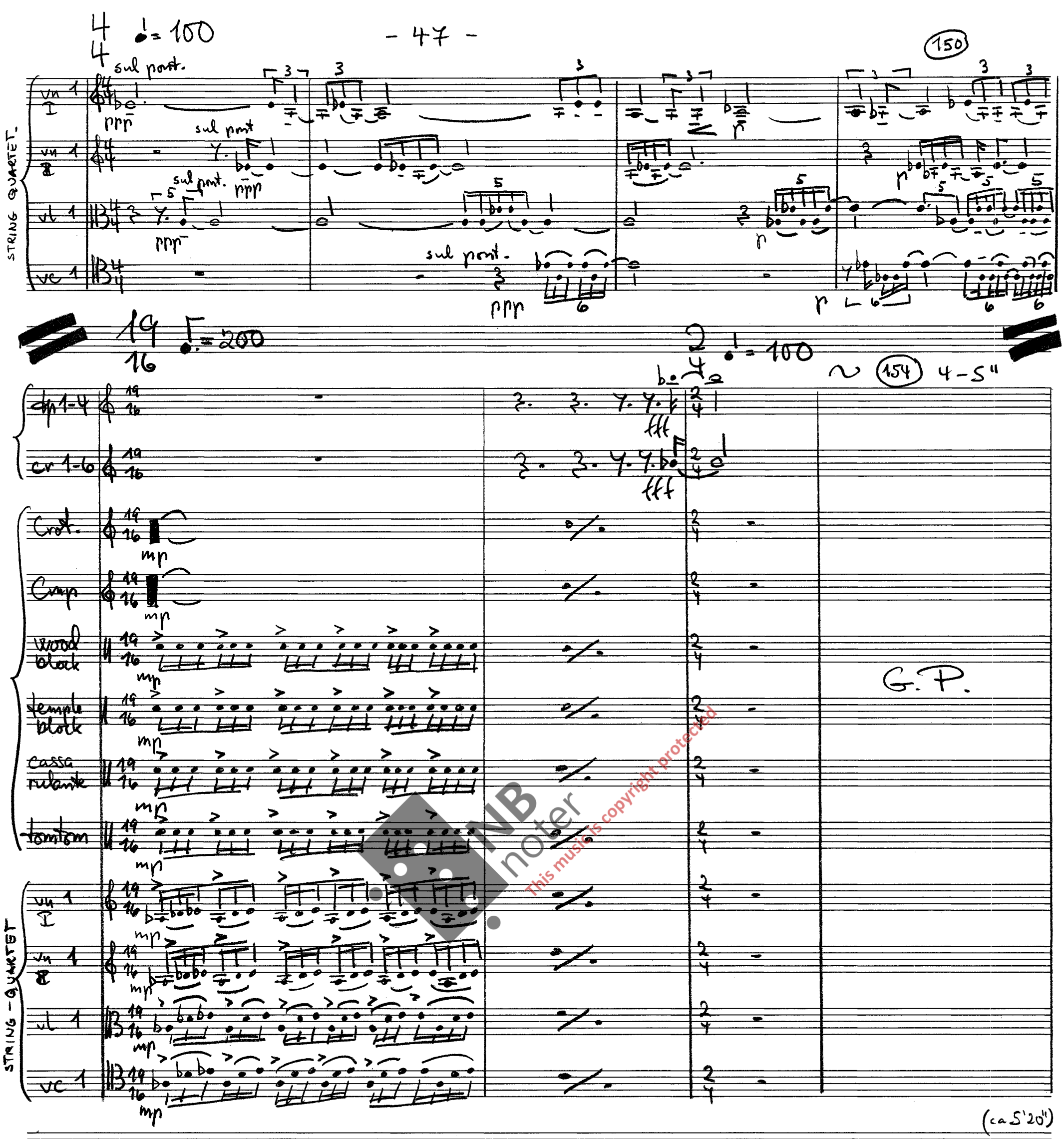

This musicis copyright protected

♩ = 90 (155)

(160) → ord.

vn I — 1 c.s. — s. pont. — f — fff — p — ff

2-16

vn II — 1 c.s. — s. pont. — f — fff — col vn I

2-14 — p — f — p — ff

vl — 1 c.s. — s. pont. — f — fff — col vn I

2-10 — 11, 12 : tacet — p — f

vc — 1 c.s. — s. pont. — f — fff — col vn I

2-10 — GLISS — mp — cresc — f — p

(ca 5' 50")

(163) 5" (164) 5"

cp 1-4 — f

cr 1-6 — f

dbn 1-4 — f

db 1,2 — f

vn I 2-16 — (ff) — dim — pp

vn II 2-14 — (ff) — dim — pp

(6')

NB noter
This music is copyright protected

D 5/4 ♩ = 100 - 112 (165)

STEREO

c.i. 1, 2 — esp — f

1, 2 — dp

3, 4 — p

a.h. — p

b.h. — p

cr 1-3 — p

cr 4-6 — 6: 3

tbn 1, 2 — p

tbn 3, 4 — p

db 1 — mp

db 2 — pizz x)

vb 1-3 — mp

vb 4-6 — pizz x) — mp

el.b 1 — col vb 1-3 — mp

el.b 2 — col vb 4-6 — mp

x) Quasi jazz pizz - somewhere between regular pizzicato and hard jazz pizzicato.

NB: FOR BALANCE;

THE ENGLISH HORNS MUST BE HEARD.

BRASSCHORDS MUST BE LOUDER THAN THE STRINGS, BUT TOWARDS THE END OF THE THEME, THE STRINGS SHOULD GRADUALLY BECOME LOUDER AND MORE „DISTURBING'

NB noter
This music is copyright protected

170

c.l.

fl

fl.a

ob

cl

cl.b

fg

ap 1-4

a.h.

b.h

cr

dbn

db

vb

el.b

mf legato

mf legato

mp legato

mp legato

f

ff

mp legato

mp

mp

mp

(n)

GLISS

col vb 1-3

col vb 4-6

This music is copyright protected

(6/4) 5/4

c.i 1 2

fl 1 2

fl.a 1 2

ob 1 2

cl 1 2

cl.b 1 2

fg 1 2 3 4

cor 1-4 a.h. b.h 1-3 4-6

tbn 1,2 3,4

tb 1 2

vc 1-10 — tutti senza sord.

vb 1-3 4-6

el.b 1 col vb 1-3 2 col vb 4-6

NB noter This music is copyright protected

(ca 6'30")

4/4 | 11/8 | 5/4

c.i. 1 — gliss — gliss

c.i. 2 — col c.i. 1

tp 1-4

a.h

b.h

cr 1-3

cr 4-6

fbn 1,2 — short gliss

fbn 3,4

tb 1

tb 2

vn I 1-16 — tutti senza sord. — p cresc — mf dim — p — GLISS — cresc — f

vn II 1-14 — tutti senza sord. — p cresc. — mf dim — p — GLISS — cresc — f

vl 1-12 — tutti senza sord — p cresc. — mf dim — p — GLISS — cresc — f

vc 1-10

vb 1-3 — (PIZZ)

vb 4-6 — ARCO

el.b 1 — col vb 1-3

el.b 2 — col vb 4-6

4/4 | 11/8 | 5/4

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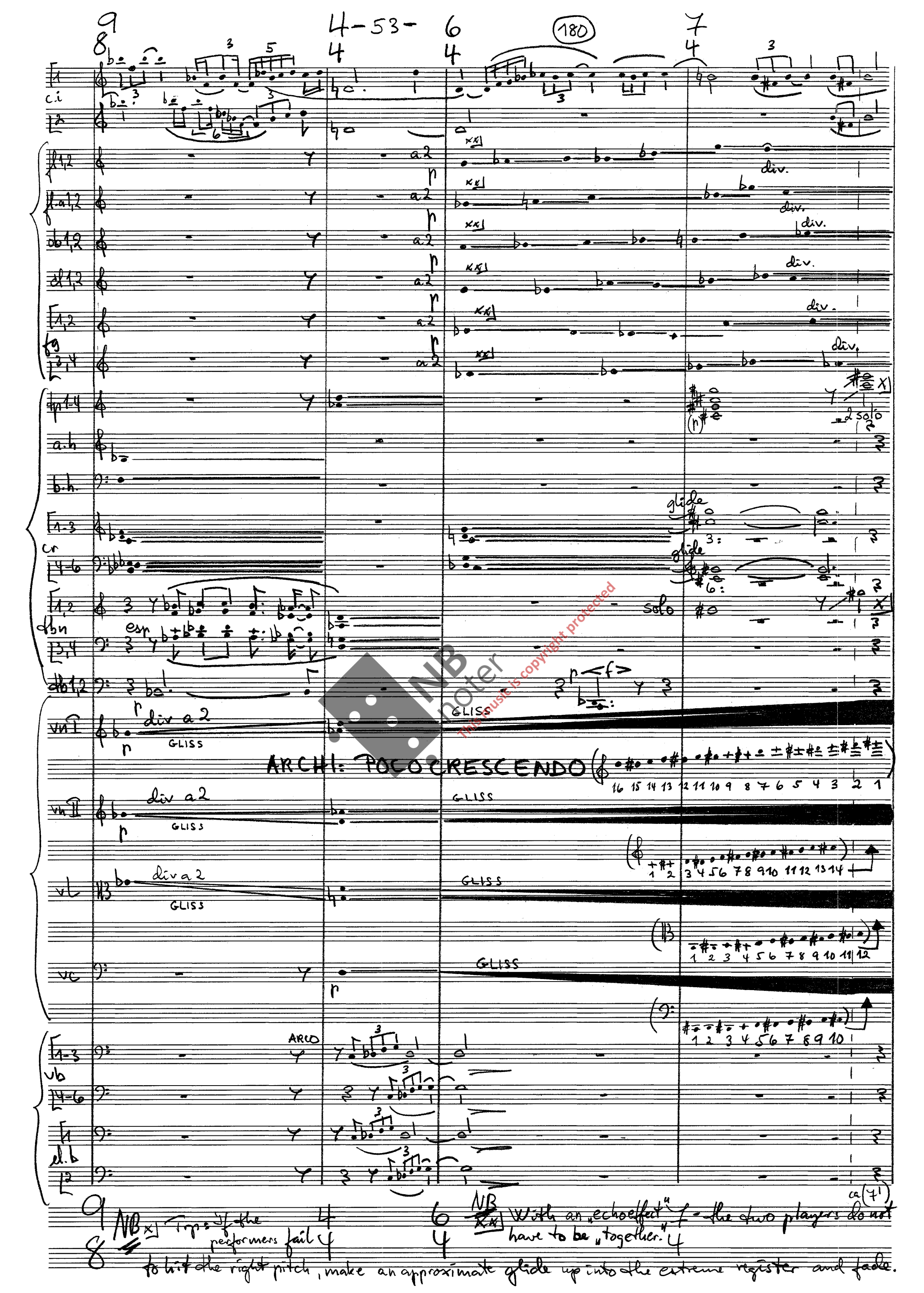


NB noter
This music is copyright protected

19
16

♩ = 90 - 100.

(188)
(same chord)

fl 1,2
fl.a 1,2
cl 1,2
cl 1,2
tr 1,2
tb 3,4

AIR.

tp 1,2
tp 3,4
a.h
b.h
cr 1-3
cr 4-6
tbn 1,2
tbn 3,4
tu
db

ABRUPT

Crot.
Cmp
wood block
temple block
cassa rulante
tamtam

AIR.

vn I
vn II
vl
vc

END
2 MOVEMENT
6/5-81
G.R.

(ca 7'15")

This music is copyright protected
NB noter

3. Movement.

10/5-81.

♩. = 100-112

A

arco

vb 1-8

pp

5th STRING TUNED TO Bb (H)

tmp

(L. vibr.)

p

mp

vc 1-10

m. esp

pp

creac

vc

mp

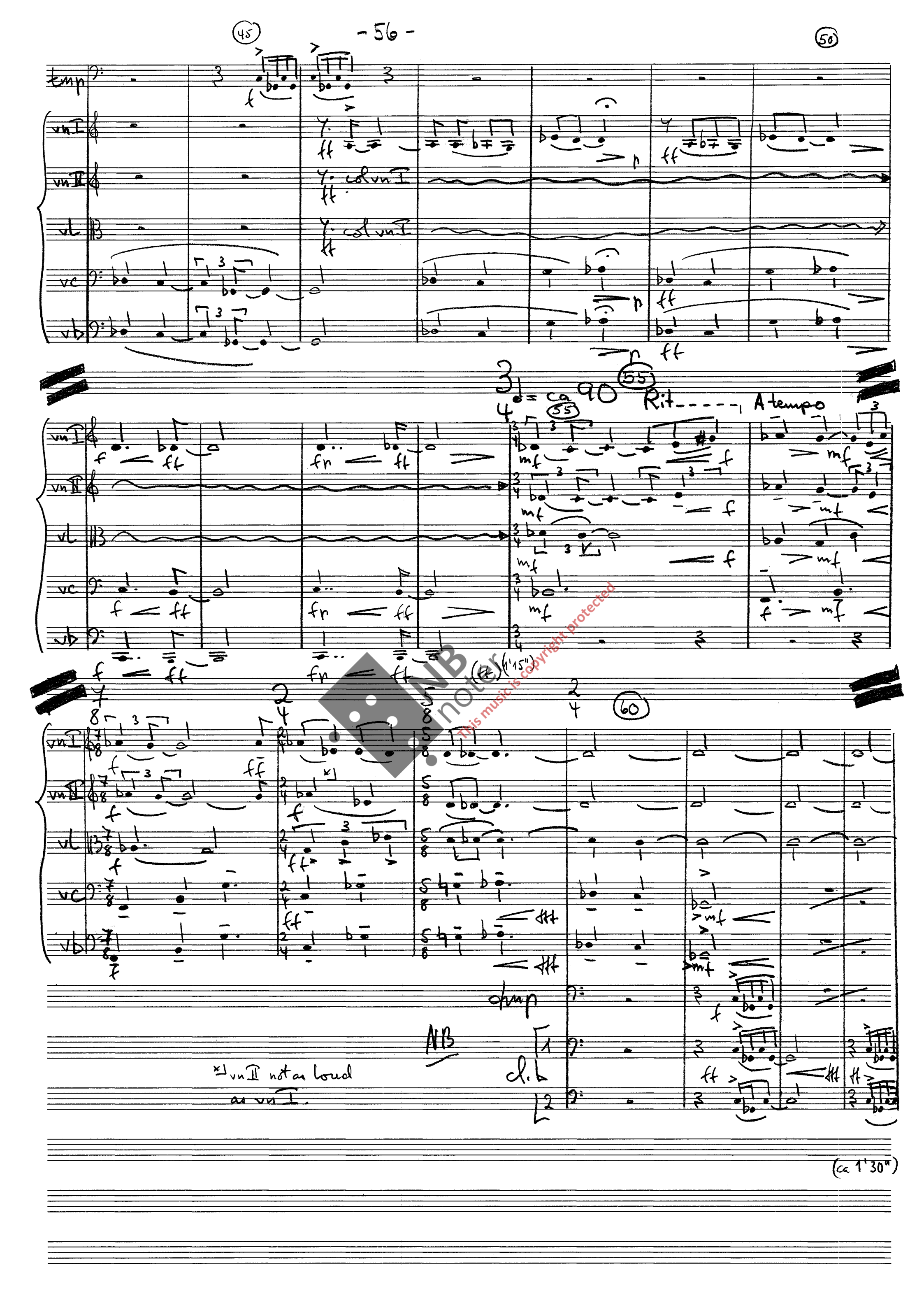
f

ff

mf

NB noter
This music is copyright protected

(ca 1')



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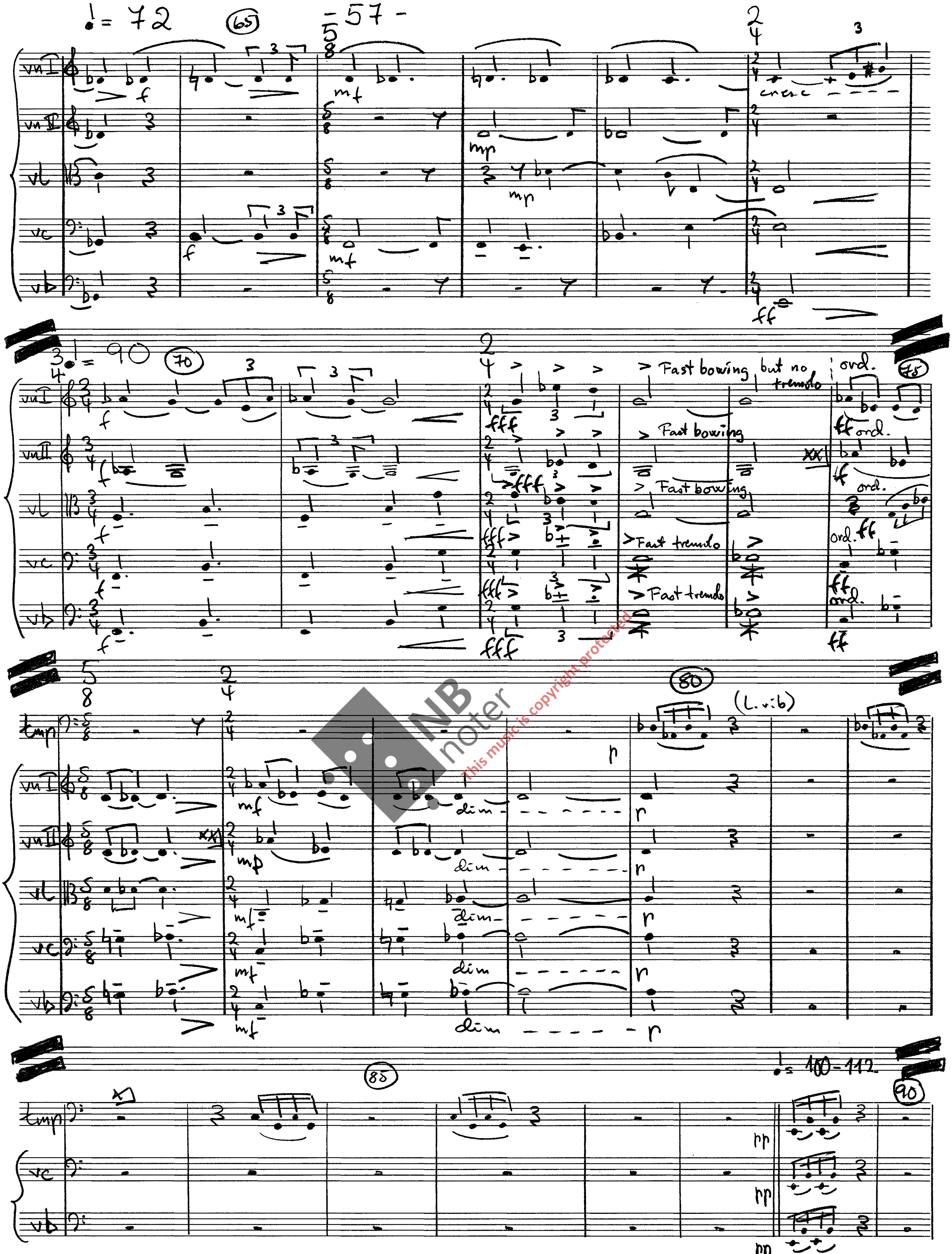

x) Tune down to C, G – but keep the timpani sounding – use the tuning as a soft glissando.

xx) vn II not as loud as vn I.

95

tmp

vc

vb col vc

100 105

cl.b 1,2

tp 3,4 con sord.

tmp

vc

vb col vc

NB *) Change of phrasing.

♩= 90 110

tp 1,2 (senza sord)

cmp

Gr.C

tmp

vl

vc

vb

*) Absolutely as loud as possible.

(ca 2'50")

NB notes
This music is copyright protected

115

vn I

vn II

vl

vc

vb

mf subp

f

ff

120

gliss

(ca 3')

2 ♩=ca 72

fff

Loco

col vn I

8va basso

col vc

125

NB Loco vn II

col vn II

8va basso (2 octaves below vn I except phrase on 3rd beat)

8va basso

col vc

130

col vn I

8va basso

col vc

This music is copyright protected

Poco rit... ♩= 60

135 ♩= ca 100

cl.b. 1,2

tmp

divisi

vn I

vn II

vl

vc

vb

B

ca 3'40"

140

145

cl.b.

cr 1-6

cresc ---- f

Gr.P

seccomf

8 basso

tmp

vc

vb

colve

ca 41'

The instruments with the bassline pattern will repeat bar 140 – 146 as indicated (see page 61)

NB: Copyist: Please write the repetitions in the parts in a way that avoids confusion.

NB noter
This music is copyright protected

150

cl.b 1,2 — REPEAT 140 – 146

tp 1,2 — ff

tp 3,4 — open — ff

a.h — ff

b.h — ff

cr 1,2 — ff

cr 3,4 — ff

cr 5,6 — ff

Gr. P. — REPEAT 140 – 146

timp — REPEAT 140 – 146

vc — REPEAT 140 – 146

vb — REPEAT 140 – 146

4'10"

NB noter
This music is copyright protected

2/4 155 7/16 2/4 5/16 160

fl 1 f REPEAT

fl 2 f REPEAT

1 trm trm trm REPEAT

fl.a 2 ff REPEAT

cl 1 REPEAT

cl 2 f REPEAT

cl.b REPEAT 140 - 146

1,2

tp 1 REPEAT

tp 2 REPEAT

tp 3 Quasi Staccato mf REPEAT

tp 4 mf REPEAT

Gr.p REPEAT 140 - 146

timp REPEAT 140 - 146

vc REPEAT 140 - 146

vb REPEAT 140 - 146

2/4 7/16 2/4 5/16 4'20"

NB noter
This music is copyright protected

2/4 — 7/16 — 2/4 — 165 — 5/16

cl.b 1,2 — REPEAT 140- 146

fg 1-4 — col vc

Gr.P — REPEAT 140- 146

REGISTRATION : A CROSS BEETWEEN CELLI & BASSOONS.

Synth. — col vc

cmp — f — L.vib. — Ped ---->

timp — REPEAT 140 - 146

vn I — KON SORD. — ff

vn II — SENZA SORD. — f

vl — f

vc — f

vb — REPEAT 140- 146

2/4 — 7/16 — 2/4 — 5/16 — 4'30"

NB 2/4 — KJ vn I con sord, vn II senza but vn I louder than vn II.

NB: COPYIST: Flutes doubling vn I. — 170 — 7/16 — 2/4 — 5/16

cl.b 1,2 — (cl b 1,2 + Gr.P + timp)

NB + Gr.P. — REPEAT 140 - 146

+ timp

fg 1-4 — col vc

tbn 1-4 — f — ff

Synth. — col vc

cmp — Ped — L.vibr

NB. vn I + fl 1,2

vn II — col vn I — 8va basso

vl

vc

vb — REPEAT 140 - 146

2/4 — 7/16 — 2/4 — 5/16 — 4'40"

NB Notes
This music is copyright protected

175 — 180

fl.a 1,2 — mp — cresc — f — dim — p

Cr 1–6 — p

tmp — p — mp — mf

185 — 9/16 — 2/4 — 190

cl.b 1–2 — p — mp — mf

a.h — mp

b.h — mp

Hn 1,4 — mp

db 1,2 — mp

tmp — f

◊ Flageolet chord

vn I 1–16 — ppp — cresc — p

◊ Flageolet chord

vn II 1–14 — p

vl 1–12 — p — GLISS

vc 1–10 — mf

vb 1–8 — mf

NB noter
This music is copyright protected

5'05"

(Mylder)

fl

fl.a

ob

c.i

cl

cl.b

tromb

Gr.P

secco

timp

snare drum

cassa rulante

vl 1-12

vc

vb

REPEAT - INDIVIDUAL FAST TEMPO

NB noter
This music is copyright protected

5'17"

5/16 | 2/4 (200) | 7/16 | 2/4 | (205) 5/16

fl 1,2 — fl.a 1,2 — ob 1,2 — c.i 1,2 — cl 1,2

cl.b. 1 / 2 — mf — REPEAT 140 - 146

fg 1-4

hp 1-4 — same chord stacc. — f

a.h — stacc. — f

b.h — stacc. — f

cr 1-6 — stacc. (same chord — f

dbn 1-4 — ff — fn — ff

hb 1,2 — ff — f

Gr. P — ff — mf — REPEAT 140 - 146

timp — REPEAT 140 - 146

Snare drum — ff — f

Cassa rulante — ff — f — REPEAT

vl

vc + vb — REPEAT 140-146

NB noter
This music is copyright protected

5'30"

210

REPEAT 140-146

REPEAT 140-146

REPEAT 140-146

REPEAT 140-146

NB noter
This music is copyright protected

5'40"

215 220

fl 1 ff
fl 2 ff
fl a 1 ff
fl a 2 ff
ob 1 ff
ob 2 ff
c.i. 1 ff
c.i. 2 ff
cl 1 ff
cl 2 ff
tp 1 ff
tp 2 ff
tp 3 ff
tp 4 ff
c.h ff
b.h ff
cor 1,2 ff
cor 3,4 ff
cor 5,6 ff
tbn 1,2 ff
tbn 3,4 ff
tb 1,2 ff
cmp ff Ped
Gran Cassa 1,2 ff
l. vibrare
vn I fff
vn II fff

NB noter
This music is copyright protected

fl. 1,2

fl. a 1,2

ob 1,2

c. i 1,2

cl 1,2

BRASS: INDIVIDUAL BREATHING

Hn 1 2 3 4

a. h

b. h.

Cr 1 2 3 4 5 6

Hbn 1 2 3 4

Hb 1 2

Gr. C. 1,2

f

ff

ca 6'

NB noter
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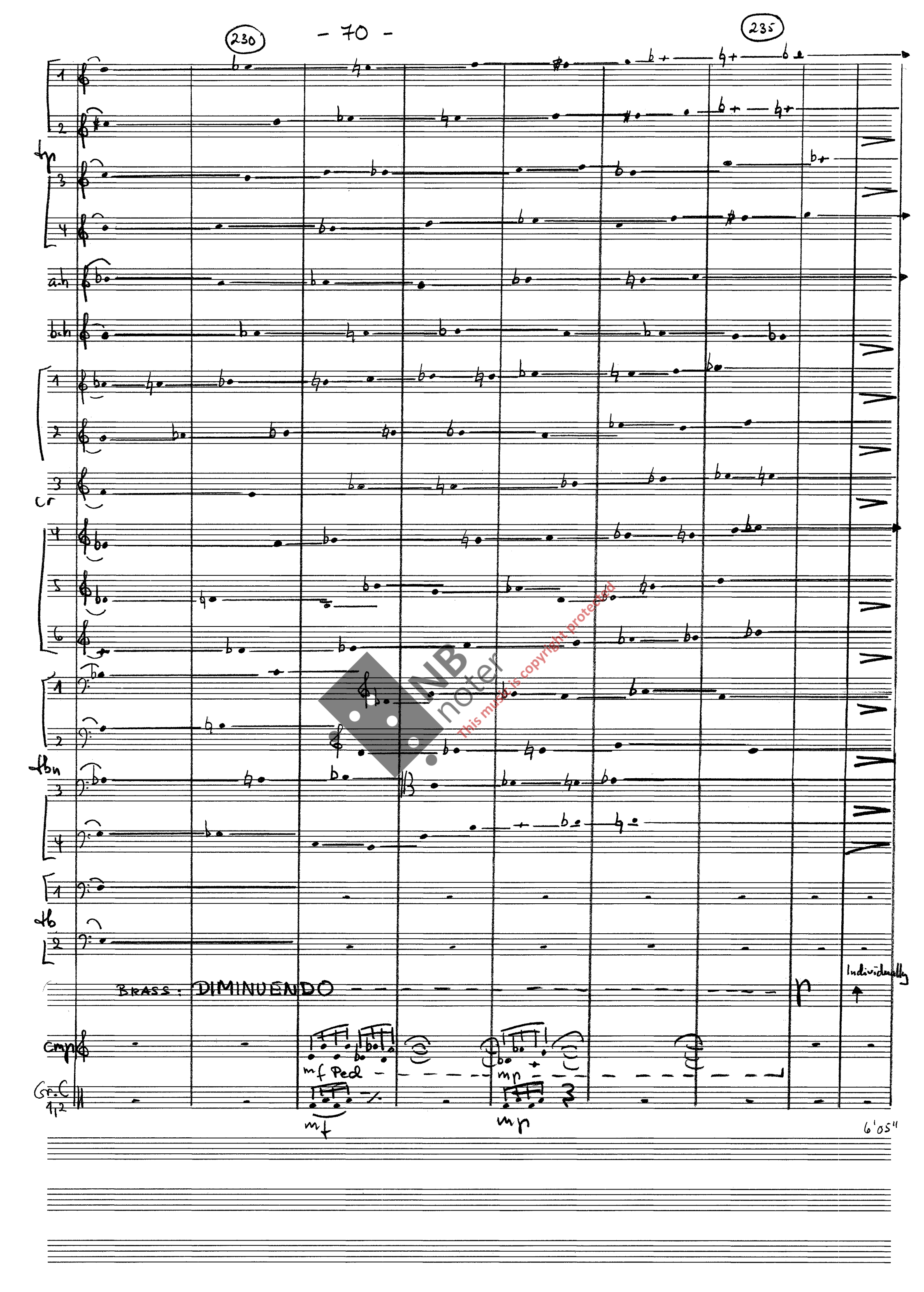

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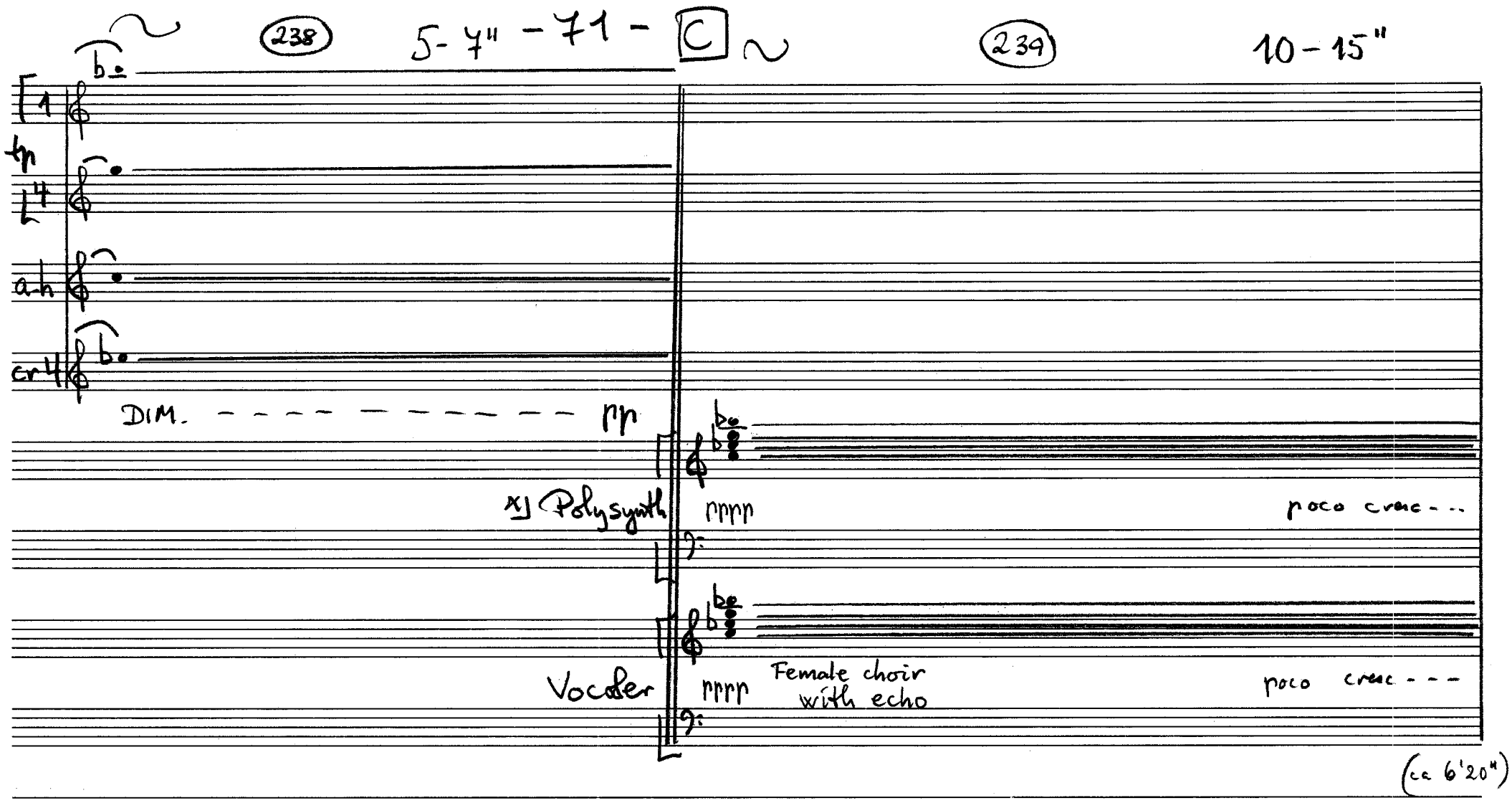


x) Polysynth : REGISTRATION : SOMETHING LIKE A FARAWAY CHOIR - BUT WITH AN UNDERTONE OF FRENCH HORNS - NB: NOT TOO MUCH VIBRATO OR THE EFFECT WILL BE COMICAL, ALSO THE SYNTHESIZER SHOULD NOT SOUND LIKE A CHOIR BUT WITH A "CHARACTER" AS INDICATED.

THE CONDUCTOR SHOULD USE SOME TIME WITH THE REGISTRATION AND ALSO THE BLEND BETWEEN VOCODER & POLYPHONIC SYNTHESIZER. THE RESULT SHOULD COME OUT AS A REALLY BEAUTIFUL RELEASE FROM (B) AND THE DANGER LIES IN OVERDOING IT.

FINALLY : THE SET UP OF THE KEYBOARDS IN STEREO (AS SHOWN - SEATING OF ORCHESTRA)

WITH A SMALL P.A. SYSTEM (MIXER, ECHOMACHINE, AMPLIFIER & SPEAKERS) SHOULD BE ADJUSTED DURING REHEARSALS SO THAT THE SOUND WILL BLEND WITH THE ORCHESTRA.

IF THE SOUND IS NOT RIGHT IT WILL KILL THE OVERTONES IN THE ORCHESTRA.

P.S (THIS IS ALSO PARTLY SOMETHING THAT CAN HAPPEN WITH THE TWO ELECTRIC BASSES)

This music is copyright protected

240 — 8" — 241 — 4" — 242 — 5" — 243 — 6"

1 — ♩ = ca 120 x)

fl 2 — pp — ♩ = ca 112 x)

1 — ♩ = ca 86 x)

fl.a 2 — pp — ♩ = ca 72 x)

1 — ♩ = ca 90 x)

cl 2 — pp — ♩ = ca 100 x)

Pd. Synth — ppp — dim. - - - - -

Voc. — ppp — dim - - - - -

1 — ♩ = ca 144 x)

Arpa — pp

6'43"

x) Each performer must get close to the given tempo.

NB notes
This music is copyright protected

244 7" 245 5" 246 5" 247 5" 248 5"

fl 1

fl 2

cl 1

cl 2

fg 1

fg 2

tp 1

tp 2

tp 3

Pd. pppp (quasi niente) p. a p. cresc pp

Synth.

Voc. pppp (quasi niente) p. a p. cresc pp

Arr.

7'10"

NB notes
This music is copyright protected

249 — 12" — 250 — 10" — 251 — 6"

fl 1 — rp — dim — rpp — mf > p — mp > p — mp > p

fl 2

fl.a 1 — rp — dim — rpp — mf > p — mp > p

fl.a 2

cl 1 — rp — dim — rpp — mf > p — mp > p — mp > p

cl 2 — rp — dim — rpp

♩ = ca 100

tr 1 — dim ♩ = ca 96 — rpp — TACET

tr 2 — dim — ♩ = ca 90 rpp — TACET

tr 3 — dim — rpp — TACET

cr 1-6 — mf > p — mp > (1 2 3 4 5 6)

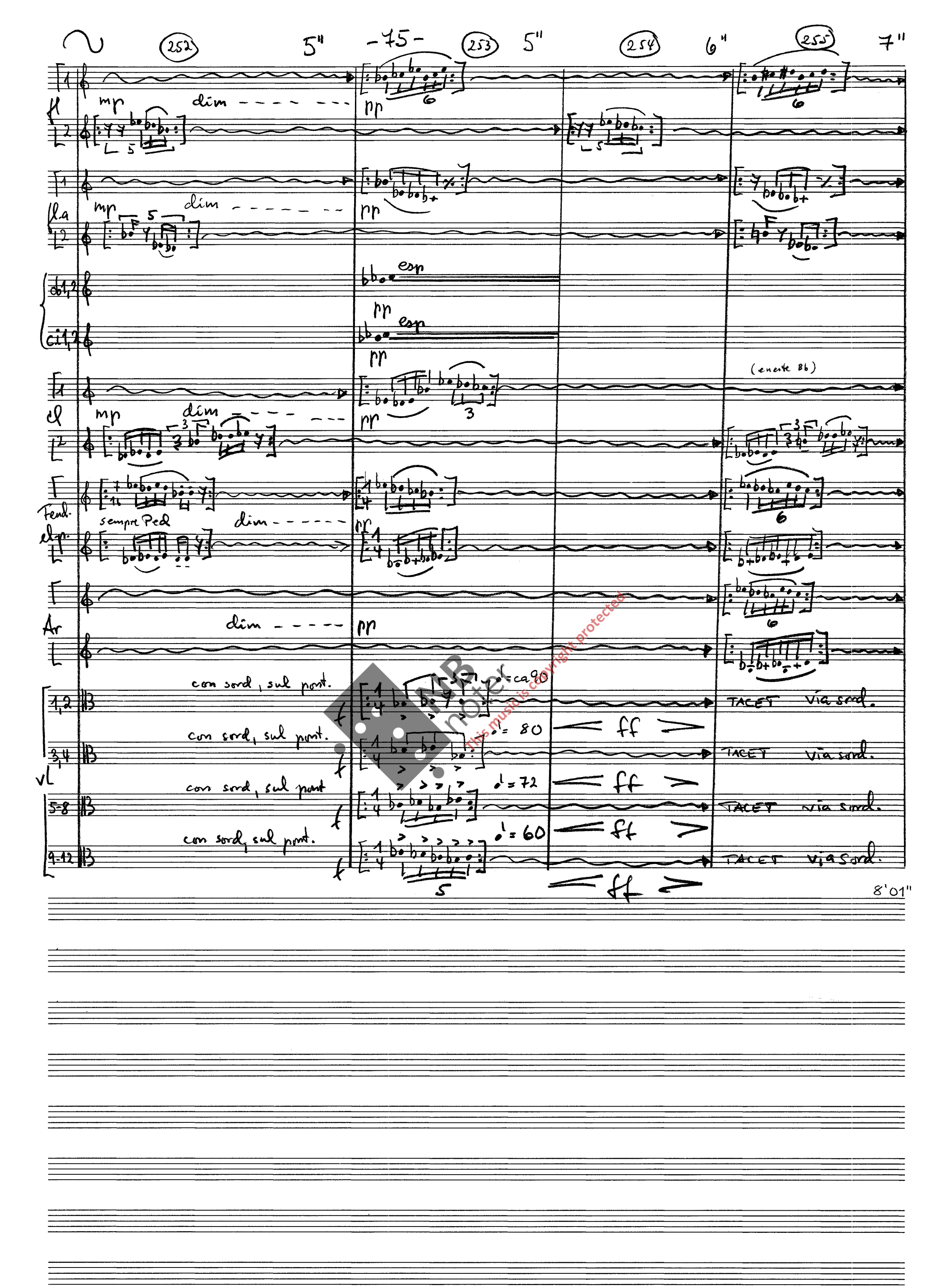
Pol. Synth. — mf > p — rp — TACET

Vc. — TACET — Change to Fender el. piano — Fender el. p. — ♩ = ca 120 — mf > p — SEMPRE PED.

Ar — mf > p — mp > p

7'38"

NB notes — This music is copyright protected



MB noter
this music is copyright protected

256 9" 256 b 6" ♩ = 80-86

fl
morendo niente
morendo niente
fl.a.
morendo niente
cl
Solo
pp
morendo niente
morendo niente
tp
pp
morendo niente
morendo niente
pp
morendo niente
cr
rpp
Fend
morendo niente
cb
morendo niente
Ar

8'10"

260

cl
p
poco
mp
tp 1-4
cr 1-6
tbn 1-4
vn I
esp
pp
vl
esp.
pp
vc
esp
pp
vb
esp
pp

NB noter
This musicis copyright protected

cl

esp

mf

tp 1-4

a.h.

p

b.h

p

cr 1-6

tbn 1-4

tb 1,2

vn II

vl

esp

mf

p

vc

vb

esp

mp

cl

tr 1,2

tg

mp

a 2

3,4

tp 1-4

a.h

b.h

cr 1-6

tbn 1,4

vc

vb

Poco più ♩= 90-100

cresc

f

cresc

f

ca. 9'

NB noter
This music is copyright protected

275

vc

vb

acc...

gliss

ff

gliss

A tempo

fff

280

vc

vb

ff

acc.

A tempo

f

f

285

vn I

vc

vb

p

mf

ppp

p

mf

mp

f

mp

mp

f

f

mp

f

290

vn I

vn II

vc

vb

ff

ff

GLISS.

ff

1 2 3 4 5 6 7 8 9 10 11 12 13 14

col vc

295

vn I

vn II

vl

vc

vb

f mp

mf

ff

(o) gliss

p mf

mp

Flageolet cluster

mf

cresc

12 11 10 9 8 7 6 5 4 3 2 1

f

cresc

col vc

NB noter
This music is copyright protected

300

vn I — div. — fff ◊ FLAGEOLET CLUSTER — gliss

vn II — f — cresc — ff — fff

vl — f — cresc — ff — cresc — fff

vc — f — cresc — fff — ff — fff

vb — col vc

(ca. 10'30")

D ♩=72-80

305

dmp — ff — l.vib.

Gr.C 1,2 — ff — l.vib.

vn I — ff — subpp

vn II — DIM — f — pp

vl — DIM — f — pp

vc — subpp

vb — subpp

10'55'

2/4 ♩=72-80 NB: LEGATO

310 — 315

Fl 1 — pp

ob 2

Fl 1 — pp

cl 2

fg 1

fg 2

3,4 — (D)

dmp — p — l.vib

Gr.C 1,2 — p — l.vib

NB noter
This music is copyright protected

320 325

Fl 1 — tr
Fl 2 — f tr
Fl.a 1 — tr
Fl.a 2 — f tr
Cl 1 — tr
Cl 2 — f tr

a.h — col cr1-6
b.h
cr1-6 — MELODY f
Hn 1
Hn 2
Hn 3
Hn 4
Tb 1
Tb 2
Tend. — mf Ped
el.p.
Ar — f
Cmp — col cr1-6
Timp — f
Gr.C 1,2 — f mf
Vc — f gliss
Vb — f gliss

NB noter
This music is copyright protected

11'35"

330 TUTTI W.W: CRESCENDO

fl 1
fl 2
fl a 1
fl a 2
ob 1
ob 2
c.i. 1
c.i. 2
cl 1
cl 2
fg 1,2
fg 3,4

(a2)

(a2)

NB: TUTTI WOODWIND: CRESCENDO

a.h. col cr 1-6
b.h.
cr 1-6
cr 1,2
hn 3,4
hn 1,2

a2

L.vib

cmp
Ped
timp
Gr.C 1,2

cresc

cresc

Tender el.p.

Ar

gliss

vc

vb

POCO GLISS

CRESC

POCO GLISS

CRESC

NB noter
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♩=100 (335) fff (TUTTI WOODWIND)

(340)

5/16

Fl 1
Fl 2
Fl 1
Fl.a 2
Fl 1
ob 2
Fl 1
c.i. 2
Fl 1
cl 2
Fl 1,2
fg 3,4
a.h.
b.h.
cr 1-6
Fl 1,2
tbn 3,4
Fl 1
tb
crot.
cmp
casa rul.
Gr.C 1,2
F
Fend. elp.
Arp.
vc
vb

(TUTTI WOODWIND)

FRULLATO

creac

C, Db, Eb, Fb, Gb, A, Bb

♩=100

5/16

11'46"

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2 TUTTI: ffff AS LOUD AS POSSIBLE FOR EACH INSTRUMENT
4 ♩ = ca 120

(345) (350) (355)

cl.b 1
cl.b 2

TRUMPETS: CHROMATIC AD LIB HIGH REGISTER

tp 1 staccato
tp 2 staccato
tp 3 staccato
tp 4 staccato

a.h. Frullato
b.h. Frullato
cr 1-6

(1 2 3 4 5 6)

dbn 1
dbn 3 gliss
dbn 4 gliss

db 1 Frullato 8 basso
db 2 Frullato 8b

Gr.P.

Cr.
Cmp.
Snare drum
Cassa rul.
timp
Gr.C 1,2

8va

vn.I (1-16) ffff
vn.II (1-14) ffff
vl (1-12) ffff
vc (1-10) ffff
vb (1-8) ffff

♩ = ca 120.

12'03"

NB noter
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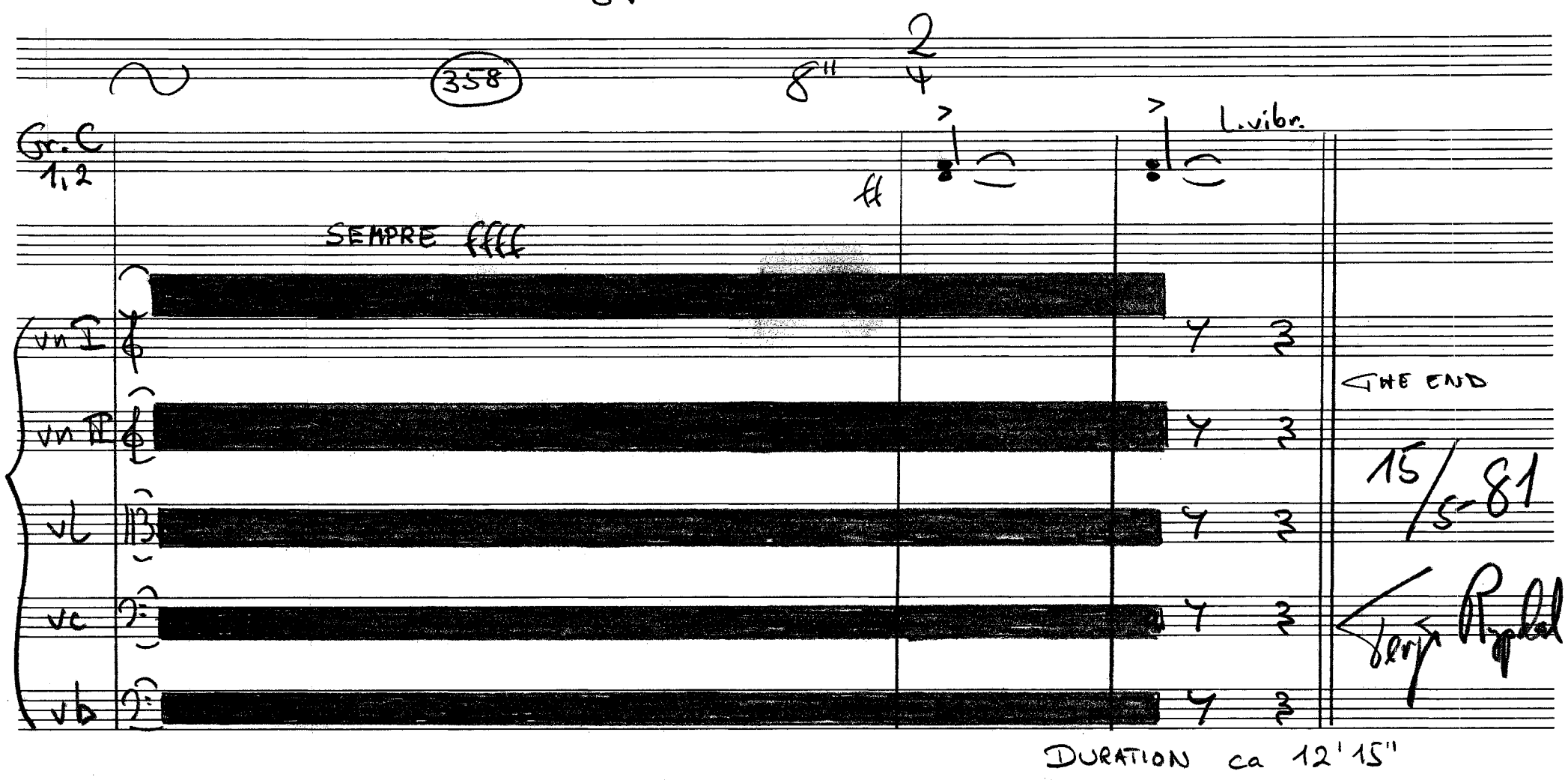

DURATION ca 12'15"

SYMFONI NR. 3 ER TILEGNET JAN ULF JACOBSEN.

DURATION 3 MOVEMENTS : ca 38'

NB noter
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