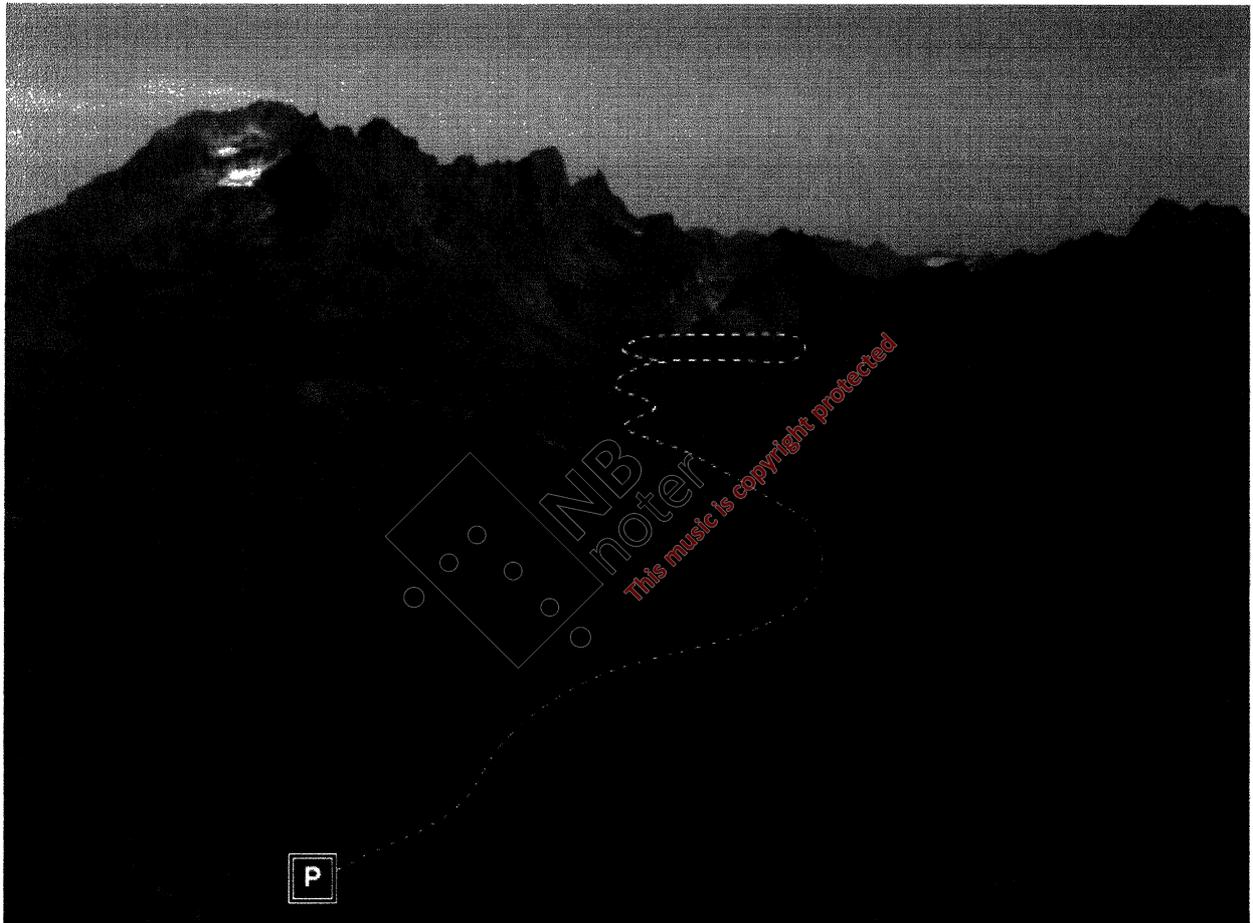


# Molladalen [ddmmyy]

Ver. 1.3 15. juli 2008

Four trombones, acoustic valley and audience



Knut Olaf Sunde

2007

40 min

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## ABOUT

Site specific work for Molladalen, which is located on the west coast of Norway, between the cities of Trondheim and Bergen.

The valley floor is about 800 m AMSL. It is a 2 h walk in steep terrain to get there. The performance is a whole day trip in the mountains. Musicians, crew and audience walk the route together. The work consists of three sections, performed at three different places in the valley. Echoes and resonance are extremely rich, variable and dependent on playing direction. Echoes vary between 9 clearly identifiable repercussions, through up to 16 seconds reverberation, to one clear repercussion and only a few seconds reverberation.

Tempos and rhythms are derived from the valley's acoustical footprint.

## SYMBOLER

 tilnærmet eksakt rytme for å sammenfalle med ekko er hhv  og . Pilen antyder at ansatsen kommer litt etter notert – litt bakpå.

 1/8 tone

 1/4 tone



Pilen indikerer hvilken stemme som er ansvarlig koordinering av ansatser, avslutte/begynne seksjoner eller fermater, der spilleretning gjør at ikke alle har øyekontakt.

**KNAUS**

Spilleretning. Nærmere beskrevet på kart.

Utstyr:

- fire skarpmuter
- fire synkroniserte metronomer med utgang for headset
- fire headset
- fire marsjhefter (10 sider) og noteklyper

## VERSIONS

Molladalen [ddmmyy]	(all three parts, 40 min)	Molladalen performances only
Molladalen – Storevatnet	(second part, 13 min)	Indoor concert performance only
Molladalen – Bergen edit	(4:45 min)	Suitable outdoor space where musicians can surround the audience

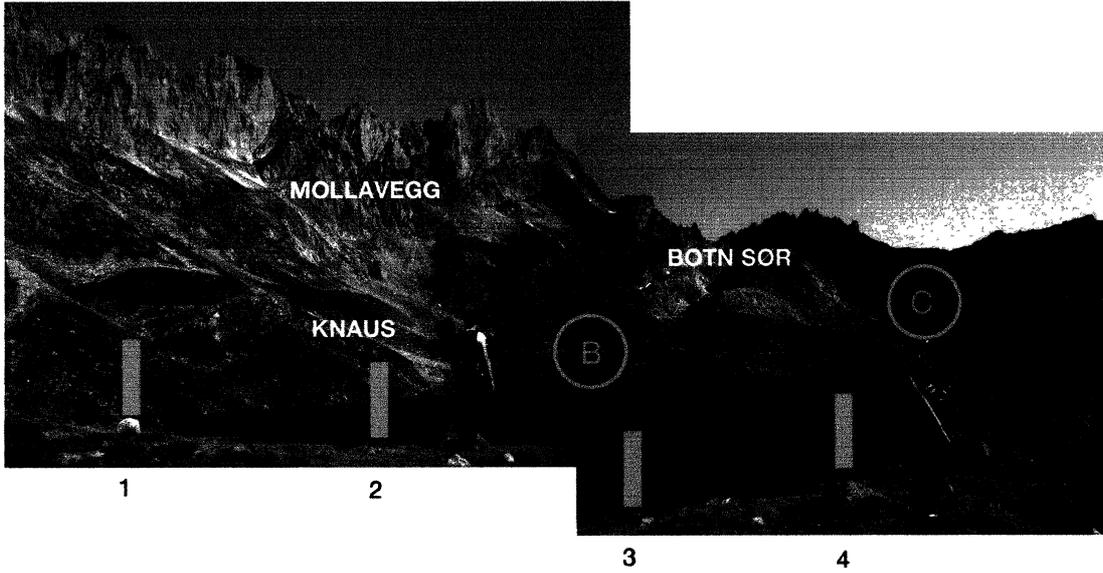
*Written with support from Komponistenes Vederlagsfond.*

*First performed in Molladalen 16.July 2007 by*

*Marius Hesby, Petter Winroth, Arild Hillestad and Halvor Ovenstrøm*

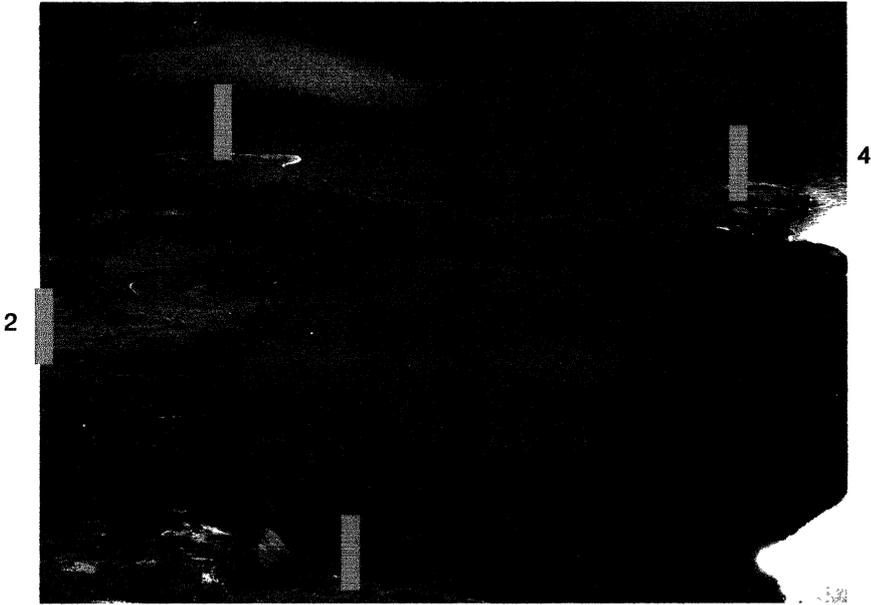
www.kosunde.no

POSISJON A – Ramoen

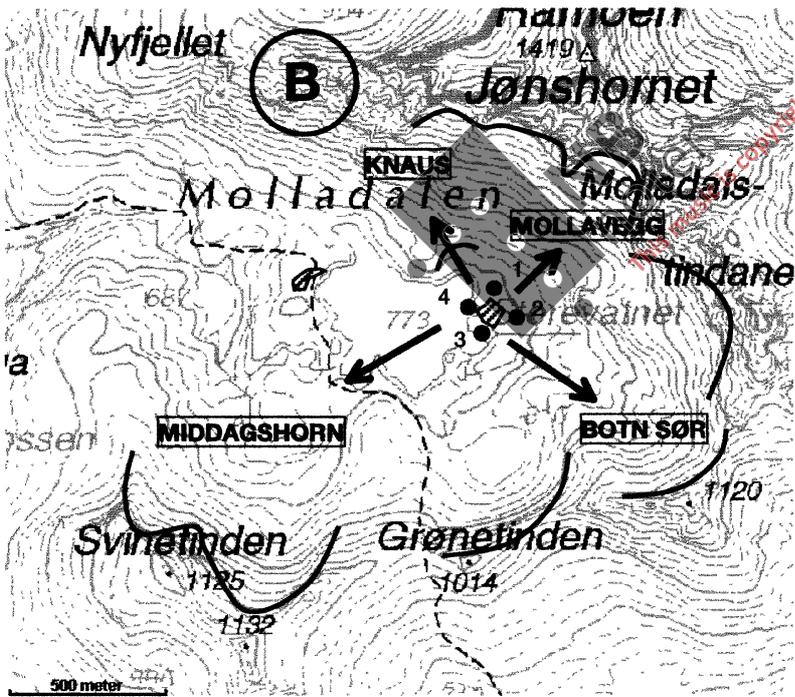


POSISJON B – Storevatnet

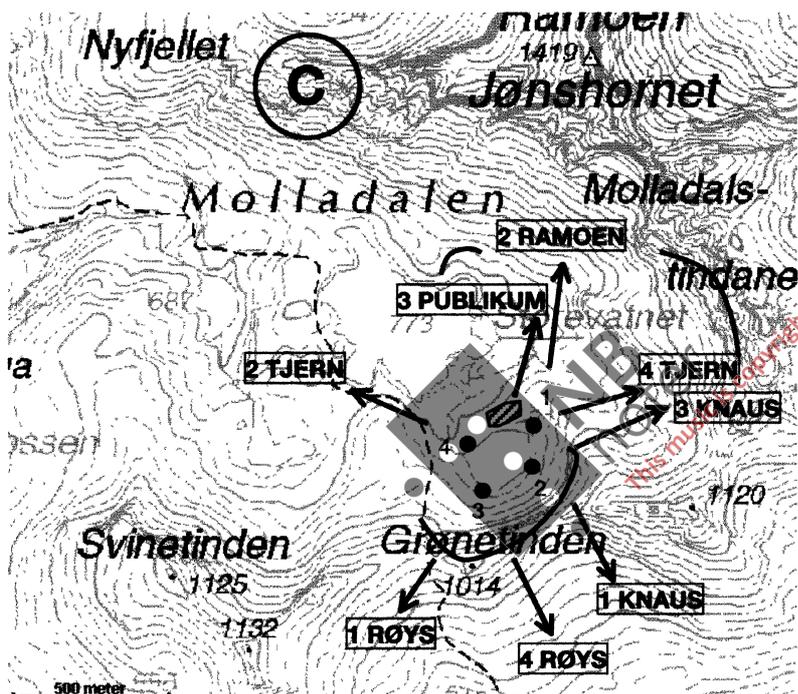
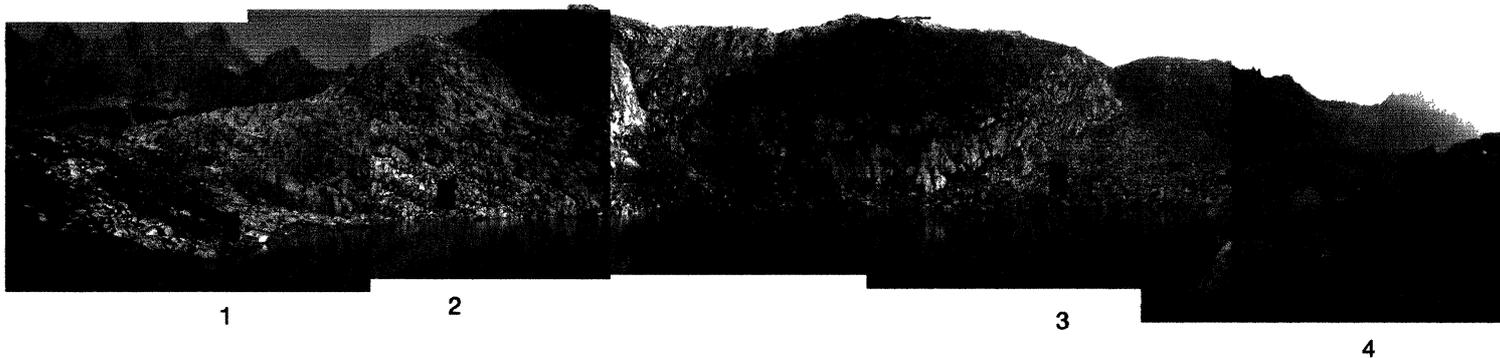
3



1



POSISJON C – Grønetinden



1 2 3 4

VANNET →

sfz mp f

2 3

10

1 2 3 4

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19

1 2 3 4

A

l:25

26

1 2 3 4

- A2a -

31

35 B

1 *mp* *mf* 2

2 *mp* *mf* 2 (ca. 12)

3 *mp* *mf* 2

4 *mp* *mf* 2

46 C

1 *mf* (ca. 36)

2 (ca. 36) *cresc. poco a poco*

3 (ca. 36) *cresc. poco a poco*

4 (ca. 36) *cresc. poco a poco* 3:08 *cresc. poco a poco* - A3a -

55

1 *cresc. poco a poco*

2

3

4

62 D

1 *sfz* 2

2 *sfz* 2

3 *sfz* 2

4 *sfz* 2

- A4a - *sfz*

68

Musical score for measures 68-71, four staves. Dynamics include mp, p, ff, and mf. Articulation includes accents and slurs. A double bar line is at the end of measure 71.

72

Musical score for measures 72-75, four staves. Dynamics include mp, p, ff, mf, and f. Articulation includes accents and slurs. A double bar line is at the end of measure 75.

76

Musical score for measures 76-79, four staves. Dynamics include mp, p, ff, mf, and f. Articulation includes accents and slurs. A double bar line is at the end of measure 79.

80

Musical score for measures 80-83, four staves. Dynamics include mp, p, ff, mf, and f. Articulation includes accents and slurs. A double bar line is at the end of measure 83.

NB noter  
 this music is copyright protected

-A5a-

-A6a-

84 **E** **12x** MIDDAGSHORN →

1 *mp* *p* *f* *f* *v* *f* *vol.* *p*

2 *mf* *b* *p* *<f* **16x** (VANNET) *f* *mp* *mf* *b* *p* *<f*

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

4 **32x** RAMOEVI → *f* *>* *p* *f* *>* *p* *mp* *mf*

1 *mp* *p* *<f* *f* *v* *p* *f* *v*

2 *f* *mp* *mf* *b*

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

4 *p* *f* *mp* *mf*

- A7a -

1 *p* *mf*

2 *p* *f* *mp* *p*

3 *f* *mp* *mf*

4 *f* *p* *mp* *p*

1 *mp* *mp* *174* *mp*

2 *mp*

3 *p* *mp* *mp* *p*

4 *mp* *mp* *p*

- A8a -

9:05

175

1 *p* *mp* *p < ff*

2 *ff*

3 *f* *mp* *p < mf* *p* *p < f* *mp*

4 *8va b.* *mf* *p* *ff* *p* *loco* *f* *p*

182

1 *p* *mp* *mp* *p* *mp* *p < ff* 3

2 *p* *f* *ff > p* *ff* 3

3 *p < mf* *mp* *p* *mp* *p* *f* 3

4 *ff > p* *p* *mf > p* *mp* *ff > p* *f* 3

- A9 a -

191

1 *p < ff* *ff* *mp* *mp*

2 *ff* *mp* *ff* *mp*

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

4 *ff* *p* *f* *pp* *f* *mp*

*10:00*

198

1 *mp* *mp*

2 *mp* *mp*

3 *p* *mp*

4 *mp* *mp* *p* *mp*

- A10 b -

207

1 **PUBLIKUM** → 2 *pp*

2 **PUBLIKUM** → 2 *mp* *ff*

3 *p* → *mp* **PUBLIKUM** → 2 *ff*

4 **PUBLIKUM** → 2 *pp*

216

1 *pp* **7x** **5x**

2 *p* → *p* → *sim.* **7x** **5x**

3 *p* → *p* → *sim.* **7x** **5x**

4 *pp* **7x** **5x**

- A11 b -

222

1 *mp* *ff* *mp* *ff*

2 *mp* *ff* *mp* *ff*

3 *mp* *ff* *mf* *slow gliss.*

4 *slow gliss.* *mp* *mp* *slow gliss.*

Quasi aleatoric - no mercy!

226

1 *f* (Just for catching up) *mf* *mf* *mf* **3**

2 *f* *mf* *mf* *mf* *mf* **3** (Echoes)

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

4 *f* *mf* *mf* *mf* *mf* **3**

- A12 b -

12:43

Ver. 1.3 15. Juli 2008

4/4  $\text{♩} = 60$  KNAUS  $\rightarrow$

# POSISJON B - Storevatnet

K.O. Sundt 2007

Ver 1.3

1  
2  
3  
4

10  
1  
2  
3  
4

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- B1 a -

19  
1  
2  
3  
4

25  
1  
2  
3  
4

- B2 a -

34

**B** BOTN SØR →

MIDDAGSHORN →

KNAUS →

(MOLLAVEGG)

1 *f* *mf* *p* *mf* *sim.*

2 *f* *mf* *p* *mf* *sim.*

3 *f* *p sub.* *mf* *p* *mf* *sim.* *gl.*

4 *f* *mf* *p* *mf* *sim.*

41

1 *mf* *gl.* *(2)*

2 *mf* *(#e)*

3 *mf*

4 *mf* *mp*

- B3 a -

46

1 *pp* *mp* *mf* *mf* *(b2)* *(b2)* *(4)* *poco a poco dim.*

2 *pp* *mf* *p* *p* *(4)* *poco a poco cresc.*

3 *pp* *mf* *mf* *(b2)* *(b2)* *(4)* *poco a poco dim.*

4 *pp* *mp* *pp* *p* *p* *(4)* *poco a poco cresc.*

54

1 *al... p* *reduce port.* *(b2)* *mf* *introd. port.*

2 *al... mf* *introduce port.* *b2* *(+)* *f* *(+)* *b2* *(+)* *f* *(+)* *p* *p* *introd. port.*

3 *al... p* *reduce port.* *(b2)* *mf* *introd. port.*

4 *al... mf* *introduce port.* *b2* *(+)* *f* *(+)* *b2* *(+)* *f* *(+)* *p* *p* *introd. port.*

- B4 a -

63

1  $p$   $p$

2  $p$   $p$   $p$

3  $p$   $p$   $mf$   $mf$   $mf$

4  $p$   $p$   $p$   $mf$

71

1  $f > p$   $p$   $f > p$   $p$

2  $p$   $f > p$   $p$   $f > p$   $p$

3  $p$   $f > p$   $p$   $f > p$   $p$

4  $p$   $f > p$   $p$   $f > p$   $p$

$p$  - B5a -  $f > p$  5:00

76

1  $f$

2  $f$

3  $f$

4  $f$

1) tenuto sempre pesante

83

1

2

3

4

- B6a -

90 D

1  
2  
3  
4

=

97

1  
2  
3  
4

- B7a -

104

1  
2  
3  
4

=

111 E

1  
2  
3  
4

- B8a -

118

1  
2  
3  
4

125

1  
2  
3  
4

- B9 a -

132

1  
2  
3  
4

8:48

139

1  
2  
3  
4

- B10 a -

146

1 *mp* **G** *mf*

2 *mp* *mf*

3 *mf*

4 *mf*

150

1 *pp* *mp* *mf* *pp* *pp* *mp* *pp*

2 *pp* *mp* *pp* *mp*

3 *pp* *mp* *mf* *pp* *pp* *mp* *pp*

4 *pp* *mp* *pp* *mp*

-B11 b-

10:16

**H** MIDDAGSHORN →

155

1 *mf*

2 *mf* MIDDAGSHORN →

3 *mf* MIDDAGSHORN → *loco* *sva* *loco* *sva*

4 *mf* MIDDAGSHORN → *loco* *sva* *loco* *sva*

164

1 *p* *f* *mp*

2 *p* *f* *mp*

3 *f* *mp* *p* *f*

4 *p* *f* *mp* *f* *mp*

-B12 b- P



1  $\text{f sempre}$  RØYS / TBN 3

2  $\text{f sempre}$  TJERN

3  $\text{f sempre}$  PUBLIKUM / TBN 1

4  $\text{f sempre}$  TJERN / TBN 1

Annotations: KNAUS / TBN 2, RAMOEN, RØYS / TBN 3

10 A RØYS

1 KNAUS

2 TJERN

3 PUBLIKUM

4 TJERN

Annotations: RAMOEN, KNAUS, RØYS, TJERN, RAMOEN, KNAUS, TJERN

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- C1 a -

18

1 TJERN

2 RAMOEN

3 PUBLIKUM

4

Annotations: TJERN, RAMOEN, PUBLIKUM

27 B

1 TJERN

2

3

4

Annotations: TJERN

- C2 a -

34

1

2

3

4

KNAUS

loco

41

1

2

3

4

RAMDEN

KNAUS

RØYS

TJERN

- C3a -

49

1

2

3

4

PUBLIKUM

TJERN

3:32'

54

1

2

3

4

C

P

sfz mp

mp

mp

mp

sfz mp

- C4a -



91

Musical score for measures 91-97. It consists of four staves (1-4). Staff 1 has a treble clef and a key signature of one flat. Staff 2 has a bass clef. Staff 3 has a treble clef. Staff 4 has a bass clef. Dynamics include *p*, *f*, and *mp*. There are slurs and accents throughout. A double bar line is at the end of measure 97.

98

Musical score for measures 98-106. It consists of four staves (1-4). Staff 1 has a treble clef and a key signature of one flat. Staff 2 has a bass clef. Staff 3 has a treble clef. Staff 4 has a bass clef. Dynamics include *mf*, *f*, and *mp*. There are slurs and accents throughout. A box labeled "senza sord." is present in measure 98. A box labeled "8- loco" is present in measure 100. A box labeled "3" is present in measure 101. A box labeled "mf - C7a -" is present in measure 106. A double bar line is at the end of measure 106.

107

Musical score for measures 107-111. It consists of four staves (1-4). Staff 1 has a treble clef and a key signature of one flat. Staff 2 has a bass clef. Staff 3 has a treble clef. Staff 4 has a bass clef. Dynamics include *p* and *mp*. There are slurs and accents throughout. A box labeled "F" is present in measure 107. A double bar line is at the end of measure 111.

112

Musical score for measures 112-116. It consists of four staves (1-4). Staff 1 has a treble clef and a key signature of one flat. Staff 2 has a bass clef. Staff 3 has a treble clef. Staff 4 has a bass clef. Dynamics include *f* and *mf*. There are slurs and accents throughout. A box labeled "mf" is present in measure 112. A box labeled "p" is present in measure 113. A box labeled "mf" is present in measure 114. A box labeled "p" is present in measure 115. A box labeled "mf" is present in measure 116. A double bar line is at the end of measure 116.



143 **H**

1  
2  
3  
4

mp  
mf  
f  
ff  
mp

149

1  
2  
3  
4

f  
mp  
f  
mp

- C 11 b -

158 **i**

1  
2  
3  
4

sfz f  
sfz f  
sfz f  
p f p

10:32

163

1  
2  
3  
4

f p < f  
p < f p  
p < f p  
f p < f

- C 12 b -

169

1  
mf f f f f

2  
p f f f f

3  
p f f f f

4  
mf f f f f

175

1  
sfz con sord.

2  
sfz con sord.

3  
sfz con sord.

4  
sfz con sord.

- C13b -

12:00

181 **M** Molto intenso!

1  
sfz sempre!

2  
sfz sempre!

3  
sfz sempre!

4  
sfz sempre!

186

1  
loco

2  
loco

3  
loco

4  
loco

- C14b -

191

Musical score for measures 191-195, featuring four staves (1-4) with various musical notations including notes, rests, and dynamic markings such as *p* and *loco*.

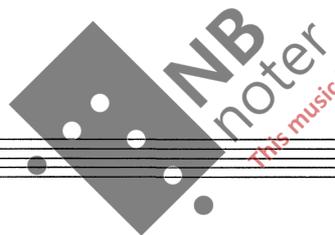
196

Musical score for measures 196-200, featuring four staves (1-4) with various musical notations including notes, rests, and dynamic markings such as *loco* and *p*. A double bar line is present at the end of measure 200.

Berlin, 10. mai 2007 Ver. 1.0  
Ver. 1.2 (26. Jul 2007)  
Ver. 1.3 15. Jul 2008

13:16

- C15 b -



Four empty musical staves (1-4) for notation.

Four empty musical staves (1-4) for notation.