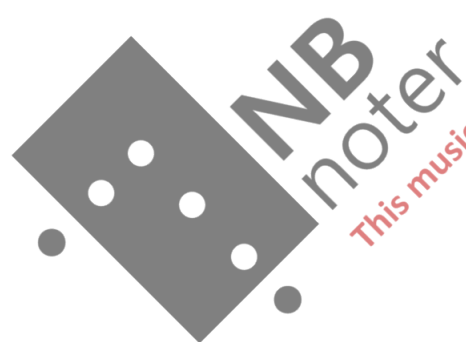


Yngve Slettholm:

Shiranama

for kor (24 stemmer), resitator og sinfonietta (10 instrumenter)



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Tekst: Bjørn Eidsvåg

Besetning:

*Kor*¹⁾:

4 sopraner
4 mezzo-sopraner
4 alter
4 tenorer
4 barytoner
4 basser

Resitatør

Sinfonietta:

Fløyte
Klarinett/Bassklarinet i B \flat ²⁾
Slagverk I (5 Temple Blocks, Vibraphone, 4 Gongs, Glockenspiel)
Slagverk II (5 Toms, Vibraphone, 2 Gongs, 3 Thai Gongs: )
Piano
1. fiolin
2. fiolin
Bratsj
Cello
Kontrabass

¹⁾ Koret er også delt i 4 (SATB) med 6 sangere pr. stemme. Ytterligere underdelinger forekommer.

²⁾ Klarinett/bassklarinet er notert transponert i partituret

s.p = sul ponticello

s.t. = sul tasto

————> markerer en gradvis overgang
fra en spille-/syngemåte til en annen,
eller fra en vokal til en annen vokal.

I 2. sats er kvarttoner benyttet i kor og strykere:

\sharp = opp et kvartrinn

\flat = ned et kvartrinn

Kvarttoneskalaen kan dermed skrives på følgende måter:



Spilletid 26 minutter

Komponert 2000-2001

Bestilt av Det Norske Solistkor med midler fra Norsk kulturråd

Shiranama

Yngve Slettholm, 2000-01
Tekst: Bjørn Eidsvåg

♩ = 72

This musical score is for the piece "Shiranama" by Yngve Slettholm, with lyrics by Bjørn Eidsvåg. The tempo is marked as ♩ = 72. The score is arranged for a full orchestra and includes the following parts:

- Flute:** Features a melodic line with a *pp* dynamic.
- Bass Clarinet:** Features a melodic line with a *pp* dynamic.
- Percussion:** Includes 5 Temple Blocks and 5 Toms, with a *pp sempre* dynamic.
- Piano:** Features a complex rhythmic accompaniment with triplets and a *pp legato* dynamic.
- 1. Violin:** Features a melodic line with dynamics *pp sempre*, *pizz.*, and *arco s.p.*
- 2. Violin:** Features a melodic line with dynamics *pp*, *pizz.*, and *arco s.p.*
- Viola:** Features a melodic line with dynamics *p*, *pp*, and *ord.*
- Cello:** Features a melodic line with dynamics *pizz.*, *arco*, *s.p.*, and *ord.*
- Bass:** Features a melodic line with dynamics *pp*, *pizz.*, and *arco*.
- 4. Flute:** Features a melodic line with a *mf* dynamic.
- Bs. Cl.:** Features a melodic line with a *pp* dynamic.
- Perc.:** Includes 1 and 2 Percussion parts with various rhythmic patterns.
- Pno.:** Features a complex rhythmic accompaniment with triplets.
- 1. Vl.:** Features a melodic line with dynamics *ord.*, *pizz.*, *arco*, and *s.p.*
- 2. Vl.:** Features a melodic line with dynamics *arco s.p.* and *mf*.
- Vla.:** Features a melodic line with dynamics *s.p.*, *pizz.*, *arco*, and *mp*.
- Vc.:** Features a melodic line with dynamics *pizz.*, *arco s.p.*, and *ord.*
- Bs.:** Features a melodic line with dynamics *pizz.*, *arco*, *s.p.*, and *ord.*

The score includes various musical notations such as triplets, slurs, and dynamic markings. A watermark for "NBnoter" is visible across the center of the page.

8

Fl.

Bs. Cl.

I

II

Perc.

Pno.

1. VI.

2. VI.

Vla.

Vc.

Bs.

mf *pp* *pp* *pp*

ord. *pizz.* *arco* *pizz.* *arco*

ord. *s.p.* *pizz.* *arco* *s.p.* *ord.*

pp *s.p.* *pizz.* *arco s.p.* *ord.* *s.t.* *pp*

s.p. *pizz.* *arco s.p.* *pizz.* *arco s.p.*

pizz. *arco* *s.p.* *pizz.*

13

Fl.

Bs. Cl.

I

II

Perc.

Pno.

1. VI.

2. VI.

Vla.

Vc.

Bs.

mf *p* *mf* *p*

mf *pp* *pp*

pizz. *ord.* *ord.* *pizz.* *ord.* *s.p.*

ord. *s.p.* *ord.* *pizz.* *ord.* *s.p.*

arco s.p. *ord.* *ord.* *pizz.* *ord.* *s.p.*

mf *pp* *mf*

19

Fl. *pp sempre*

Bs. Cl. *pp sempre*

Perc. I II

Pno. *pp*

1. VI. *pp* *s.p.* *ord.*

2. VI. *arco* *pizz.*

Vla. *s.tr.* *p*

Vc. *s.f.* *pp*

Bs. *s.f.* *pp*

24

Fl.

Bs. Cl.

Perc. I II

Pno. *mf* *pp*

1. VI. *s.p.* *ord.* *pp*

2. VI. *arco s.p.*

Vla. *pp*

Vc. *arco* *pizz.* *arco*

Bs. *pp*

27

Fl.

Bs. Cl.

I

Perc.

II

Pno.

1. VI.

2. VI.

Vla.

Vc.

Bs.

pizz.

arco

s.p.

ord.

pp

s.p.

pizz.

ord.

pizz.

arco

s.p.

ord.

pizz.

pp

s.p.

ord.

pizz.

31

Fl.

Bs. Cl.

I

Perc.

II

Pno.

1. VI.

2. VI.

Vla.

Vc.

Bs.

$\leftarrow \text{♩} = \overset{4}{\text{♩}} \rightarrow (\text{♩} = 54)$

pp

pp

mp

pp

pp

ord.

pizz.

arco

pizz.

arco

pizz.

pp

p

ord.

s.p.

ord.

arco

s.p.

pizz.

pp

ord.

pizz.

arco

s.p.

ord.

pizz.

38

Fl.
Bs. Cl.
I
Perc.
II
Pno.
1. VI.
2. VI.
Vla.
Vc.
Bs.

Fl. dynamics: *p*, *pp*

Perc. dynamics: *pp*, *ppp*

Piano dynamics: *pp*, *ppp*

Violins dynamics: *pp*, *ppp*, *pizz.*, *pp*

Viola dynamics: *ord.*, *pp*, *ppp*

Cello/Bass dynamics: *pp*, *ppp*

8^{va}

ppp, *P*, *(tr)*, *ppp*, *pizz.*, *pp*

44

Fl.
Bs. Cl.
I
Perc.
II
Pno.
1. VI.
2. VI.
Vla.
Vc.
Bs.

Fl. dynamics: *ppp*, *P*, *ppp*

Bs. Cl. dynamics: *pp*

Perc. dynamics: *ppp*, *pp*

Piano dynamics: *pp*, *ppp*

Violins dynamics: *pp*, *ppp*, *pizz.*, *pp*

Viola dynamics: *pp*, *ppp*

Cello/Bass dynamics: *pp*, *ppp*

ppp, *P*, *(tr)*, *ppp*, *pizz.*, *pp*

← $\frac{4}{4}$ = ♩ → (♩ = 72)

51

S
M
A
T
Bar.
B

Fl.
Bs. Cl.

Perc.
I
II

Pno.

1. VI.
2. VI.
Vla.
Vc.
Bs.

Detailed description of the musical score for measures 51-55. The score is for a symphony orchestra with vocal soloists. The vocal parts (Soprano, Mezzo, Alto, Tenor, Baritone, Bass) are in 4/4 time and feature lyrics: 'ma na ra shi na na'. The instrumental parts include Flute, Bassoon, Percussion (snare and tom), Piano, Violins I and II, Viola, Violoncello, and Double Bass. The score includes various dynamics such as *ppp*, *pp*, *p*, *mp*, and *8va*. Performance markings include *s.p.*, *ord.*, *arco*, *pizz.*, and *8va*. The percussion parts feature complex rhythmic patterns with triplets and quintuplets. The piano part has arpeggiated chords and triplets. The string parts play sustained chords and moving lines.

57

S

M
na shi ma

A
shi ma

T

Bar.
shi ma

B
ra shi

Fl.
p p

Bs. Cl.
p p pp

I

Perc.
II

Pno.

1. VI.
arco p s.p. ord. pp

2. VI.
ord. p p arco

Vla.
ord. mf s.t. pp

Vc.
p s.p. pp

Bs.
ord. p pizz. pp arco s.p.

61

S *ppp*
ma shi ra na

M

A

T *pp*
na

Bar.

B
ma na

Fl. *pp* *p* *pp*
5 5 5:3

Bs. Cl. *p* *p* *pp*
5 5 5:3

I *pp*

II *pp* *p* *pp*
5 5:3

Pno.

1. VI

2. VI *pizz.* *arco* *pizz.* *p*

Vla.

Vc. *pizz.* *arco* *ord.* *s.p.* *ord.* *mp* *s.p.* *p*

Bs. *pizz.* *p*
4 4

65

S

M
ma shi na

A
ra shi na

T
shi ma ra

Bar.
ma na shi

B
ra

Fl.
mp pp

Bs. Cl.
mp pp

I
Perc.
p pp

II
p

Pno.
f

1. VI.
s.f. mp pp ord. pp

2. VI.
mp arco mp

Vla.
pp ord. mp

Vc.
ord. p pizz. mp

Bs.
arco mp pp mf s.f. mp

72

S *pp* *3* na ma shi

M ra

A *3* ma

T *p* ra ma

Bar. ra

B ma na shi

Fl. *f* *mp*

Bs. Cl. *f* *mp* *pp*

I *mp* *mf* *pp* *mf*

II *mp* *mf* *pp* *mf*

Pno. *pp* *f* *p* *mf*

1. VI. *mf* *p* *f* *mf* *p* *mf* *p* *mf* *pp* *mf* *p*

2. VI. *p* *mf* *mp* *mf* *p* *pp* *mf* *p*

Vla. *mf* *mf* *p* *pp* *mf* *p*

Vc. *mp* *mf* *p* *pp* *mf* *mf*

Bs. *mf* *p* *f* *pp* *mf*

77

S *mf*
ra

M *mp*
na ra ma

A *mp*
ma

T *f*
shi na

Bar. *mp*
ra na

B *mp*
na shi ra

Fl. *f*

Bs. Cl. *f* *mp* *mf*

I Perc. *mp* *pp*

II Perc. *mp* *pp*

Pno. *f* *mf* *8va*

1. VI. *f* *mf* *pizz.* *arco* *s.p.* *mp* *mp*

2. VI. *f* *p* *ord.* *mp*

Vla. *pizz.* *mf* *arco* *f* *p* *5:3* *mf* *p*

Vc. *mf* *mf* *s.p.* *ord.* *p* *s.p.* *p* *mf*

Bs. *mf* *mp* *s.p.* *ord.* *p* *3* *3* *pizz.* *p* *mf*

81

S *mp* *ra* *na* *ma*

M *shi*

A *ra* *na* *shi*

T *mp* *ma* *ra* *na* *shi*

Bar. *ma* *shi* *mf*

B *ma*

Fl. *f* *p* *pp* *mp*

Bs. Cl. *mf* *f* *pp* *mp* *mp*

I Perc. *f* *mp* *p*

II Perc. *f* *p*

Pno. *f* *p* *mp*

1. VI. *ord.* *mf* *pizz.* *f* *arco* *pp* *mf* *ord.*

2. VI. *s.p.* *mf* *pizz.* *f* *arco* *pp* *mf* *ord.*

Vla. *s.p.* *mf* *pizz.* *mf* *arco s.p.* *mf* *ord.* *p* *mf* *s.i.* *mf*

Vc. *p* *mf* *mp* *f* *pp* *mp*

Bs. *arco* *mf* *mp* *f* *s.p.* *mp* *pizz.* *mf*

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85

S *f* shi *mf* ma na shi ra *mf*

M *mp* ma ra shi na *mf* na shi *mf*

A *mf* ra ma shi na *mf*

T *mf* ra shi na ma *mf* na ma *mf*

Bar. *mf* na ma shi ra *mf* ma shi ra na *mf*

B *mp* ma ra shi na na ra ma shi *mf*

Fl. *mp*

Bs. Cl.

I Perc. *mp* (Vib.)

II Perc. *mp* (Vib.)

Pno. *f*

1. VI. *p* *mp* *pizz.* *l.v.*

2. VI. *mp*

Vla. *mp*

Vc. *mp* *ord.*

Bs. *mp* *arco s.p.* *p* *f*

NB
noter
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91

S *mf* na ra shi ma *mf* ma shi na ra *mf* na shi ma

M ra ma *mf* ra ma na shi *mf* ra shi ma na *f* na

A *mf* na shi ma ra *mf* ma na ra shi *mf* shi ra ma

T *mf* ra shi *mf* shi ra na ma *mf* ra ma shi na

Bar. *mf* na ma shi ra *mf* shi na ma ra shi

B *mf* ma shi na ra *mf* ra na shi ma *mf* ma shi ra na

98

S shi ma ra na *f* na shi ra ma

M ra shi ma *f* ra shi ma na

A na *f* ma na shi ra *f* shi na ra

T na shi ma ra *f* shi

Bar. na *f* na shi ra ma *f* shi

B ra shi na ma *f* shi ma na ra

106

S ma ra shi na *f* shi

M shi ma na ra

A ma *f* na shi ma ra *ff*

T na ra ma *ff* ma

Bar. *f* ma ra na *f* ra

B *f* ra shi ma *ff* na

115

S *ff* na ma ra *ff* na

M *ff* ra shi na ma *ff*

A *f* ra ma shi na *ff*

T na shi ra *ff*

Bar. na shi ma *ff*

B *f* na ra

124

S *mf*
ma shi ra

M *ff* *mf* *ff*
ma shi ra na

A *ff*
shi ra na

T *ff* *mf* *p*
shi ra ma na na

Bar. *f* *ff*
shi ra ma na

B *ff*
shi ma

Res.: En ordoppfinner fant et ord
idet ordet fant seg selv
og fant en finner

← $\text{♩} = \text{♩}^3$ → (♩ = 48)

135

S

M

A *mp*
ma

T *ff* *mp*
ma

Bar. *ppp*
ra na ma ra na ma

B *ppp*
shi ra shi ra

Fl. *pp*
n n

Bs. Cl. *pp*
n n

I. Perc. *fast vib.* *ppp*
Vibraphone

II. Perc. *motor off* *ppp*
Vibraphone

Pno. *p* *pp*

1. Vl. *con. sord. s.t.* *pp*
pp

2. Vl. *con. sord. arco s.p.* *pp*
pp

Vla. *con. sord. ord.* *pp*
pp

Vc. *con. sord. s.p.* *pp*
pp

Bs. *con. sord. pizz.* *pp*
pp

Fem konsonanter
fire vokaler
stokket seg sammen
dannet en rekke som lestes: Shiranama.

141

S

M

A *ppp* ra na ma *n*

T *ppp* shi ra *n*

Bar. *n*

B *n*

Fl.

Bs. Cl.

I *l.v.* *ppp*

Perc. II *ppp*

Pno. *pp* *l.v.*

1. VI. *pp* 7 7

2. VI. *pp* 3

Vla. *pp* 5

Vc. *pp* 5 3 *n*

Bs. 3

*Ni bokstaver
ble et ord
og umiddelbart et bilde
som kanskje alltid hadde vært der*

*Opp av bokstavene
steg et frodig, fredelig landskap
dominert av en mektig flod
i stille, forventningsfull vandring
mot havet*

155

Score for Soprano (S), Mezzo (M), Alto (A), Tenor (T), Baritone (Bar.), Bass (B), Flute (Fl.), Bass Clarinet (Bs. Cl.), Percussion (Perc. I, II), Piano (Pno.), 1st Violin (1. Vl.), 2nd Violin (2. Vl.), Viola (Vla.), Violoncello (Vc.), and Bass (Bs.).

Vocal parts: S, M, A, T, Bar., B. Instrumental parts: Fl., Bs. Cl., Perc. I, II, Pno., 1. Vl., 2. Vl., Vla., Vc., Bs.

Dynamic markings include *ppp*, *n*, *p*, *mf*, *pp*, *mp*, and *n*.

Fingering numbers (i, m, a, 1) and performance directions (1)) are present.

¹⁾ Hver sanger avslutter sin figur med diminuendo.

Elven het: Shiranama

Skapte ordet elven

← 5̣ = ♩ → (♩ = 60)

162

S

M

A

T

Bar.

B

Fl.

Bs. Cl.

I

Perc.

II

Pno.

1. VI.

2. VI.

Vla.

Vc.

Bs.

p *n* *sh*

ppp *n* *a*

p *n* *ppp* *n*

ppp *n*

p *n* *pp* *p* *n* *ppp*

mf *n*

mf *n*

l.v.

motor off

pp (sempre ped.) 3

p *5* *l.v.*

s.f. *ppp*

arco s.p. *ppp*

1) Rulle-r uten stemme

Ved elven hekket fugler
som aldri før var sett
store, stolte, storkliknende fugler,
og de bar navnet:

eller skapte elven ordet?

170

S
M
A
T
Bar.
B
Fl.
Bs. Cl.
I
Perc.
II
Pno.
1. VI.
2. VI.
Vla.
Vc.
Bs.

Den paradisiske praktfulle dalen
floden fløt gjennom

Et ord aldri funnet
på noen verdenskart.

het:
Serraluminja.

En dal i et land ingen kjente
Inntil nå bevart som en hemmelighet

Flamisjaler.

176

Soprano (S): *pp* ♩ = 50-58 ¹⁾
Mezzo (M): *pp* ♩ = 54-63 ¹⁾
Alto (A): *pp* ♩ = 58-69 ¹⁾
Tenor (T): *pp* ♩ = 58-69 ¹⁾
Baritone (Bar.): *pp* ♩ = 54-63 ¹⁾
Bass (B): *pp* ♩ = 50-58 ¹⁾

Lyrics: shi ra na ma

Instrumental parts: Fl. (Flute), Bs. Cl. (Bassoon), Perc. (Percussion), Pno. (Piano), 1. VI. (Violin I), 2. VI. (Violin II), Vla. (Viola), Vc. (Violoncello), Bs. (Bass).

Dynamic markings: *ppp*

¹⁾ Rytmsk fremført i individuelt tempo innenfor det angitte tempo-området

i ordet Shiranama.

Så fløt da Shiranama
gjennom dalen Serraluminja
og ga liv til flamisjaler

Tenk om ordet som ble funnet først var
Kruk...

(attacca)

Musical score for a symphony orchestra and vocal soloists. The score is divided into two systems. The first system includes vocal parts (Soprano, Mezzo, Alto, Tenor, Baritone, Bass) and instrumental parts (Flute, Bass Clarinet, Percussion I and II, Piano, Violin I and II, Viola, Violoncello, and Bass). The second system includes Percussion I and II, Violin I and II, Viola, Violoncello, and Bass. The score features various musical notations, including dynamics (ppp, p, pp, n), articulation (accents, slurs), and performance instructions (motor off, ord., pizz., pp³). A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.

¹⁾ Hver sanger avslutter sin figur med diminuendo

♩ = 60

The musical score is arranged in systems. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, with lyrics 'krulk', 'kru', and 'lk' written below the notes. The instrumental parts include Flute (Fl.), Clarinet (Cl.), Percussion (Perc.) with 5 Temple Blocks and (Vib.) fast vib., Piano (Pno.), Violin I (1. VI.), Violin II (2. VI.), Viola (Vla.), Violoncello (Vc.), and Bass (Bs.). The score features various dynamics such as *ff*, *pp*, *f*, *p*, *mf*, and *mp*. Performance instructions include *senza sord.*, *pizz.*, *ord.*, *arco*, and *ped.*. A large watermark 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

1) Rulle-r uten stemme

6
S
A
T
B
Fl.
Cl.
I
Perc.
II
Pno.
1. VI.
2. VI.
Vla.
Vc.
Bs.

The musical score consists of 13 staves. The vocal staves (Soprano, Alto, Tenor, Bass) feature lyrics and dynamic markings such as *p*, *pp*, *f*, and *mf*. The piano accompaniment includes staves for Flute, Clarinet, Percussion, and Piano. The string section includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The score contains various musical notations including triplets, slurs, and dynamic markings.

1) Individuelt ritardando

12

S *f* *p* *pp*
3 *k* *k k k* *kr* *kru*

A *ff*
k k k

T *mf*
k *kr* *u*

B *f* *pp*
3 *k* *k k k k k* *u*

Fl. *pp* 5 7 5 7

Cl. *pp* 5 7 5 7 7

I Perc. *ff* *p* *pp* 5 3

II Perc. *ff*

Pno. *ff* *pp* 5

1. VI. *arco ord.* *pp* 3 3 5

2. VI. *arco ord.* *pp* 3 3 3

Vla. *pizz.* *ff* *pp* *mp* *pizz.* *arco* 3 3 3

Vc. *pp* *pizz.* *arco* 3 3 3

Bs. *pp* *pizz.* *arco* 3 5

16

S

A

T

B

Fl.

Cl.

I

Perc.

II

Pno.

1. VI.

2. VI.

Vla.

Vc.

Bs.

pp

l

l

3₂

3

a

3

pp

pp

mp

pp

5

pp

3

4

p

4

mp

s.p.

p

s.f.

ppp

mf

ppp

s.p.

s.p.

mp

pp

mp

arco

pp

pizz.

pp

pizz.

pp

arco

pp

23

S *p* *mf*

A *p* *mf*

T *mf*

B *p* *mf*

Fl.

Cl. *mf* *p* *mf*

Perc. I II

Pno. *mf* *mf* *f* *ff* *mf* *ff*

1. VI. *pizz.* *f*

2. VI. *pizz.* *f*

Vla. *pizz.* *ff* *arco* *mf*

Vc. *arco* *mf* *ff*

Bs. *p* *mf* *ff*

29

The score includes the following parts and markings:

- Vocal Parts (Soprano, Alto, Tenor, Bass):** Lyrics: *kru* *l*. Dynamics: *p*, *mp*, *p*.
- Flute (Fl.):** Dynamics: *pp*.
- Clarinet (Cl.):** Dynamics: *ff*, *p*, *mf*, *p*, *pp*.
- Percussion (Perc. I, II):** Includes a triplet and a ped. marking.
- Piano (Pno.):** Dynamics: *mf*, *p*.
- String Parts (1. VI., 2. VI., Vla., Vc., Bs.):** Dynamics: *ff*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *mp*.

34

Soprano (S), Alto (A), Tenor (T), Bass (B): *mf*, *pp*, *u*, *a*

Flute (Fl.): *pp*, *mf*, *pp*

Clarinet (Cl.): *p*, *mf*, *pp*

Percussion (Perc.): *pp*

Piano (Pno.): *pp*

1. Violin (1. VI.): *s.p.*, *mf*, *pp*, *mp*, *ord.*, *pp*

2. Violin (2. VI.): *s.f.*, *pp*, *mf*, *pp*, *ord.*, *pizz.*

Viola (Vla.): *pp*

Violoncello (Vc.): *pp*, *pp*, *pizz.*, *arco*

Bassoon (Bs.): *arco*, *p*, *pp*

39

S
A
T
B

Fl.
Cl.
Perc.
I
II
Pno.
1. VI.
2. VI.
Vla.
Vc.
Bs.

pp
mf
f
ff
pp
mf
f
f
pp
mp
f
f
pp
f
pp
p
pizz.
arco
pp
mf
p
pp
mf
p

l *k* *a o a o a o a o a o*
a
y *o* *y* *i* *o*
u *a* *e* *e* *u* *i* *a*
a
a *o* *i* *i e i e i e i e*
u *i*

s.pr. *5* *ord.*
p
pizz.
pizz. *arco*
pp *p* *mf*
mf *p* *mf* *p*

44

Fl.

Cl.

I

Perc.

II

Pno.

1. Vl.

2. Vl.

Vla.

Vc.

Bs.

49

Fl.

Cl.

I

Perc.

II

Pno.

1. Vl.

2. Vl.

Vla.

Vc.

Bs.

52

Fl. *pp*

Cl. *pp*

Perc. I *pp*

Perc. II *pp*

Pno. *ff*

1. Vl.

2. Vl.

Vla.

Vc. *ff*

Bs. *ff*

55

Fl. *p*

Cl. *pp*

Perc. I *pp*

Perc. II *pp*

Pno. *f*

1. Vl.

2. Vl.

Vla.

Vc.

Bs.

1. Vl. *ff*

2. Vl. *ff*

Vla. *pizz.* *ff*

Vc. *pizz.* *ff*

Bs.

Perc. I

Perc. II

58

Fl. *pp*

Cl. *pp*

I. Perc. *pp*

II. Perc. *ff*

Pno. *ff*

1. VI. *pp* *mf* *pp* *ff* *p* *ff*

2. VI. *pp* *mf* *pp* *ff* *ord.*

Vla. *arco* *pp* *pizz.* *arco* *ff* *pizz.*

Vc. *arco* *pp* *pizz.* *arco* *ff* *pizz.*

Bs. *arco* *pp* *pizz.* *ff*

62

Fl. *mp* *pp* *ff* *pp*

Cl. *mp* *n* *pp* *ff* *pp*

I. Perc. *pp* *ff* *pp*

II. Perc. *ff*

Pno. *ff*

1. VI. *pp* *p* *ff* *pp*

2. VI. *pp* *ff* *pp*

Vla. *pp* *arco* *pp*

Vc. *p* *pp* *arco* *ff* *pizz.* *arco* *pp* *pizz.*

Bs. *arco* *pp* *pizz.* *ff* *arco* *pp*

66

Soprano (S), Alto (A), Tenor (T), Bass (B)

Flute (Fl.), Clarinet (Cl.)

Percussion (Perc. I, II)

Piano (Pno.)

Violin 1 (1. VI.), Violin 2 (2. VI.), Viola (Vla.), Violoncello (Vc.), Bassoon (Bs.)

Dynamic markings: *mf*, *p*, *pp*, *ff*, *f*, *s.p.*

Articulation markings: *pizz.*, *arco*

Fingering: 3, 5, 7

Watermark: MNB noter. This music is copyright protected.

70

S. *mf* *p* *mf* *p*
ma shi ra na ma shi ra na

A. *mf* *p* *mf* *p*
shi ra na ma shi ra na ma

T. *p* *mf* *p* *mf*
ra na ma shi ra na ma shi

B. *p* *mf* *p* *mf*
na ma shi ra na ma shi ra

Fl. *ff* *pp* *ff* *pp* *p*

Cl. *pp* *ff* *pp*

Perc. I. *pp* *ff* *pp*

Perc. II. *pp*

Pno. *pp* *ff* *pp*

1. VI. *ord.* *ff* *p* *ff* *p* *ff* *pp*

2. VI. *ff* *pp* *ff* *pp* *pp*

Vla. *ff* *pp* *pp* *arco* *pp* *arco* *pp*

Vc. *pizz.* *arco* *pp* *pizz.* *arco* *pp* *s.p.* *pizz.*

Bs. *pp* *pp*

(sempre ped.) l.v.

This music is copyright protected

73

S
ma shi ra na
a → y → u → á → a

A
shi ra na ma
i → a → o

T
ra na ma shi
y → á → a

B
na ma shi ra
i → a → æ → á

Fl.

Cl.

Perc. I

Perc. II

Pno.

(Gongs)

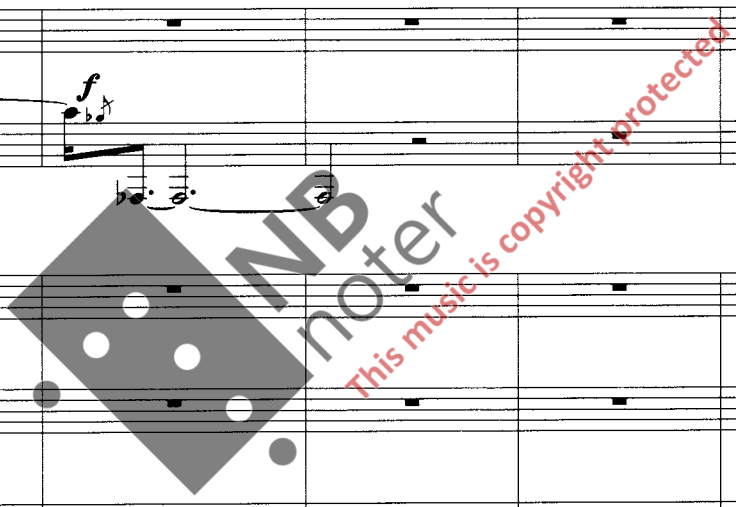
1. Vl.

2. Vl.

Vla.

Vc.

Bs.



80

S
A
T
B

I
Perc.
II

Pno.

1. VI.
2. VI.
Vla.
Vc.
Bs.

87

S
A
T
B

I
Perc.
II

1. VI.
2. VI.
Vla.
Vc.
Bs.

♩ = 48

95

S *pp*
m m m m m l m n m m m n

A *pp*
n n n n n m l m n n n l

T *pp*
l l l l l n n l l l l m

Bar. *pp*
æ æ æ æ æ a a ø æ æ æ a

B *pp*
i i i i i d i æ i i i d

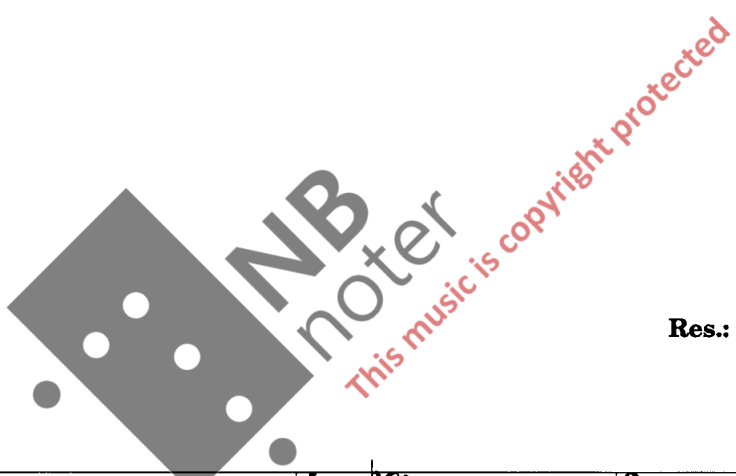
1. VI. *arco s.p.* 3 *s.t.*
pp *mf* *pp*

2. VI. *arco s.t.* 3 *s.p.*
mf *pp* *mf*

Vla. *arco*
ppp

Vc. *arco s.t.*
ppp

Bs. *ppp*



Res.: Om en flamingo
ikke het flamingo
men krulk

104

S
a

A
o

T
n

Bar. *n* *p* *mf*
o → d → i

B *mf* *pp*
l

1. VI. *con. sord.* *pizz.* 3 *arco s.t.*
p *ppp* *p* *pp*

2. VI. *con. sord.* *pizz.* 3 *arco s.p.*
p *ppp* *p* *pp*

Vla. *mp* *pp* *mf* *pp*

Vc. *ord.* 5 *s.p.* *con. sord.* *ord.* >
mf *p* *pp* III *p* *pp*

Bs. *arco* *con. sord.* *pizz.* 3 *pp*

Om en kråke

ikke het kråke

men flamsjal

vilde den vært vakrere da?

vilde den vært like vakker da?

Musical score for measures 110-115. Includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (1. VI., 2. VI., Vla., Vc., Bs.).

Vocal Lyrics:
 S: - - - - - l
 A: - - - - - l
 T: mp - - - - - pp - - - - - ppp
 Bar.: pp - - - - - ppp
 B: m - - - - - u

Instrumental Dynamics:
 1. VI.: p, pp
 2. VI.: p, pp
 Vla.: con. sord., pp
 Vc.: p, pp
 Bs.: p, pp, arco, pizz.

Om en elv

ikke het elv

men

Musical score for measures 116-121. Includes vocal parts (Soprano solo, Soprano tutti, Alto, Tenor, Bass) and instrumental parts (1. VI., 2. VI., Vla., Vc., Bs.).

Vocal Lyrics:
 S solo: (solo) pp
 S gli altri: pp
 A: p, mf, pp
 T: mp, pp
 Bar.: mf, pp
 B: m

Instrumental Dynamics:
 1. VI.: p, pp
 2. VI.: p, pp
 Vla.: pp
 Vc.: pp
 Bs.: arco s.p., pp

122

1 *ppp* shi - ra - na - ma

2 *ppp4* shi - ra

3 *ppp* shi - ra - na - ma

4 *ppp4* shi - ra - na

1 *ppp4* shi - ra - na - ma

2 *ppp* shi - ra - na - ma

3 *ppp* shi

4 *ppp* shi

1 *ppp* shi - ra - na - ma

2 *ppp* shi - ra

3 *ppp* shi - ra - na - ma

4 *ppp* shi - ra - na

1 *ppp* shi - ra - na - ma

2 *ppp* shi - ra

3 *ppp* shi - ra - na - ma

4 *ppp* shi - ra - na

1 *ppp* shi - ra - na - ma

2 *ppp* shi - ra - na - ma

3 *ppp* shi - ra - na - ma

4 *ppp* shi - ra - na

1 *ppp* shi - ra - na - ma

2 *ppp* shi - ra - na - ma

3 *ppp* shi - ra - na - ma

4 *ppp* shi - ra - na

Perc. (Gongs) *pp* *ppp* Gongs

Pno *pp*

1 VI *ord.* *p* *s.p.* *pp* *pizz.* *mp* *p* *pp* *mp* *p* *pp*

2 VI *s.i. 4* *pp* *mf* *pp* *mf* *pp* *pp* *pp* *pp* *mp*

Vla. *pizz.* *p* *arco s.p.* *pp* *mf* *pp* *mf*

Vc. *s.p.* *ppp* *p* *s.i.* *ppp* *mp* *ppp* *p*

Bs. *pizz.* *p* *s.i.* *ppp* *mp* *ppp* *p*

This musical score page, numbered 127, features a vocal ensemble and instrumental accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clefs, with lyrics 'na ma shi ra na ma' interspersed throughout. The instrumental parts include Percussion (Perc. I and II), Piano (Pno), Violin I (1 VI), Violin II (2 VI), Viola (Via), and Basses (Vc and Bs). The score is marked with various dynamics such as *ppp*, *pp*, *p*, *mf*, and *mp*, along with performance instructions like *arco ord.*, *pizz.*, and *s.p.*. The music is in 4/4 time and includes complex rhythmic patterns and melodic lines. A large watermark 'NB noter' is overlaid on the page, with the text 'This music is copyright protected' written diagonally across it.

132

1 shi - ra - na - ma shi - ra - na - ma ppp

2 shi - ra - na - ma shi - ra - na - ma ppp

3 shi - ra - na - ma shi - ra - na - ma ppp

4 shi - ra - na - ma shi - ra - na - ma ppp

1 shi - ra - na - ma shi - ra - na - ma ppp

2 ra - na - ma shi - ra - na - ma ppp

3 ma shi - ra - na - ma ppp

4 na - ma shi - ra - na - ma ppp

1 ra - na - ma shi - ra - na - ma ppp

2 shi - ra - na - ma shi - ra - na - ma ppp

3 ra - na - ma shi - ra - na - ma ppp

4 ra - na - ma shi - ra - na - ma ppp

1 ma shi - ra - na - ma ppp

2 shi - ra - na - ma shi - ra - na - ma ppp

3 ma shi - ra - na - ma ppp

4 shi - ra - na - ma shi - ra - na - ma ppp

1 na - ma shi - ra - na - ma ppp

2 shi - ra - na - ma shi - ra - na - ma ppp

3 na - ma shi - ra - na - ma ppp

4 ma shi - ra - na - ma ppp

1 ra - na - ma shi - ra - na - ma ppp

2 ra - na - ma shi - ra - na - ma ppp

3 ra - na - ma shi - ra - na - ma ppp

4 shi - ra - na - ma shi - ra - na - ma ppp

Perc. (Vib.) (Vib.)

Pno

1 VI s.p. ppp pizz. mp p p ppp

2 VI mf pp mf ppp arco s.p. mp

Via p ppp arco s.p. mp

Vc. s.f. ppp mp

Bs. p ppp

138

1 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

2 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

3 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

4 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

M 1 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

2 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

3 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

4 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

A 1 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

2 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

3 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

4 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

T 1 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

2 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

3 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

4 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

Bar. 1 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

2 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

3 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

4 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

B 1 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

2 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

3 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

4 *ppp* shi - ra - na - ma *ppp* shi - ra - na - ma

Perc. I *ppp* *fast vib.* *ppp* *(sempre ped.)*

Perc. II *ppp* *(sempre ped.)*

Pno. *pp*

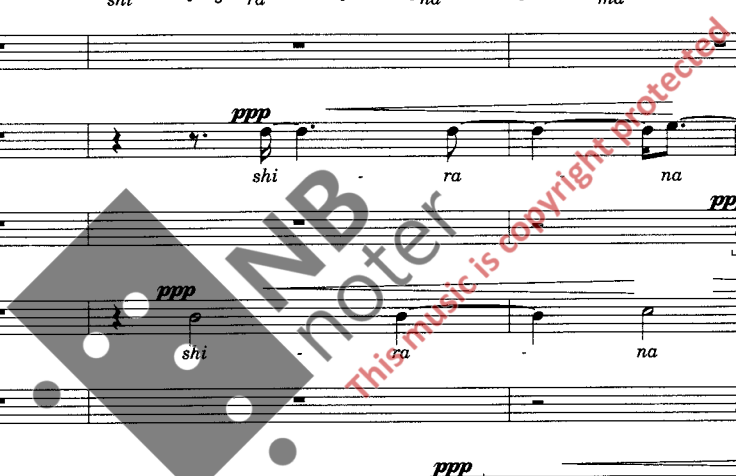
1 VI. *arco* *ppp* *ord.* *s.p.* *pp* *pizz.* *mp* *p* *pp*

2 VI. *ord.* *ppp* *ord.* *s.t. 4* *pp* *mf* *pp* *mf* *pp* *mp* *p* *pp* *arco s.p.* *mp*

Vla. *pizz.* *p* *arco s.p.* *pp* *ord.* *pp* *mf* *pp* *mf*

Vc. *s.p.* *ppp* *p* *s.t.* *ppp* *mp* *ppp* *p* *s.p.* *ppp* *p*

Bs. *p* *ppp* *p* *ppp* *mp* *ppp* *p* *arco s.p.* *ppp*



This page of a musical score features a vocal soloist part (Soprano, Alto, Tenor, Bass) and an orchestral arrangement. The vocal lines are marked with lyrics: "na ma", "ra na shi", and "shhi ra na ma". The score includes various dynamic markings such as *pp*, *ppp*, *mf*, and *mp*, as well as performance instructions like *arco s.t.* and *ord.*. The instrumental parts include Flute, Clarinet, Percussion (with *(lv. sempre)* and *(Th. Gongs)* markings), Violin I and II, Viola, Violoncello, and Double Bass. The page number "144" is visible at the top left, and a watermark "NB noter This music copyright protected" is overlaid on the score.

152 (solo) 3 5

S na na ma shi ra ra

M ma ma shi na ra

A na shi ma ra shi na

T na ra shi na

Bar. solo pp na ra shi ma ma na

B solo pp ra shi ma na ra ma

Fl. Quasi cadenza ppp mf f mp pp p

157 due pp 3

S na ma shi ma na

M na ra ma shi ma

A ma ma ra na shi ra ma shi

T shi ma ra ra ma shi na ma

Bar. due pp shi ra ra na ma shi na na ma shi

B due pp na shi na shi ra ma

Fl. p mf p mf

Cl. p pp

164 tre pp 4

S shi ra na ra shi

M ra shi na na

A na na shi ma

T tre pp ra na shi ra shi

Bar. tre pp ra ma shi ra na na

B tre pp ma ra shi na na ra ma

Fl. p pp mp p pp p

Cl. p pp

171

S ma ma shi na ra *tutti pp* ra na shi ma shi

M shi ra ma ra na shi ra shi ma *tutti pp* na na ra shi

A ra ma na ra shi *tutti pp* shi ra ma na ma na shi ra

T na ma na ma ra shi *tutti pp* shi ra na ma ra ma shi na

Bar. ma shi ra shi na *tutti pp* ma ra ma ra shi

B shi ma shi na ra ra na shi ma ma shi ra *tutti pp*

Fl. *p pp mp pp*

178

S ma ra na na shi ra ma ma ra shi na shi na *cresc.*

M ma ra shi ma na shi ma na ra ra shi *cresc.*

A shi na ra ma na shi ma ra ra ma shi na *cresc.*

T na shi ma ra shi na ra ma ma na shi ra *cresc.*

Bar. na na shi ra ma shi ma ra na ra na shi ma *cresc.*

B na ra shi na ma shi ma na ra ra shi ma *cresc.*

186 *accel.* $\text{♩} = 96$ *ff*

S ma ra na ma shi ra $\overset{\text{a}}{\text{a}} \rightarrow \text{a}$ $\overset{\text{a}}{\text{a}} \rightarrow \text{a}$ a u o a a

M na ma ma shi ra na a *ff* a a a o e

A shi ra na ma $\overset{\text{a}}{\text{a}} \rightarrow \text{a}$ $\overset{\text{a}}{\text{a}} \rightarrow \text{a}$ æ u i a a

T shi ra ma na $\overset{\text{a}}{\text{a}} \rightarrow \text{a}$ $\overset{\text{a}}{\text{a}} \rightarrow \text{a}$ æ u i a a

Bar. shi ra ma na a a a o y

B na na ra shi ma $\overset{\text{a}}{\text{a}} \rightarrow \text{a}$ $\overset{\text{a}}{\text{a}} \rightarrow \text{a}$ æ a i o y

1) Lange glissandi, hele den første notens varighet

194

S
u → á → a
a → o → e
æ u æ u æ u æ u
a á á á á á a á á á á á a á á á á a

M
a → o → e
æ u æ u æ u æ u
a á á á á á a á á á á á a á á á á a

A
u → á → a
æ u æ u æ u æ u
a á á á á á a á á á á á a á á á á a

T
æ → i → ø
i a o i a o i a
a á á á á á a á á á á á a á á á á a

Bar.
á → e → y
æ i ø æ i ø æ i ø æ i ø
i a o i a o i a
æ i ø æ i ø æ i ø æ i ø

B
á → e → y
æ i ø æ i ø æ i ø æ i ø
i a o i a o i a
æ i ø æ i ø æ i ø æ i ø

Ord er bokstaver
som skaper magi
bilder og tanker blir væren

Inngir de smerte
er det ikke fordi
ordene er ute

← ♩ = ♩ → (♩ = 48)

201

S
á á á á á á
æ u æ u

M
á á á á á á u
æ u æ u

A
æ u æ u
á á á á á á u

T
i a i a
ø æ i ø æ i a
i a i a
ø æ i ø æ i a

Bar.
ø æ i ø æ i a
i a i a
ø æ i ø æ i a
i a i a

Fl.
pp

Cl.
pp

Perc. II
Thai Gongs
pp n pp



i ondt ærend

207

S *pp*
na ma na ma na ma

A *pp*
shi ra shi ra shi ra
ra na ra na ra na
pp
shi shi shi

T

B

Fl. *n* *pp* *n* *pp*

Cl. *n* *pp* *n* *pp*

I (Glock.) *pp*

Perc. *n* *pp*

Pno. *p* *p*

1. VI. *s.f.* *s.p.* *pp* *pp* *3 s.p.* *s.f.*

2. VI. *s.p.* *s.f.* *p* *p* *3 s.f.* *s.p.*

Vla. *senza sord.* *pp*

Vc. *senza sord.* *pizz.* *p* *pp* *p* *pp*

Bs. *senza sord.* *ord.* *pp*

S
na ma na

A
shi ra shi ra
ra na ra na

T
n n
sh

B
n n
pp n

Fl.
p > pp p > pp

Cl.
p > pp p > pp

Perc.
I (Gongs)
II

Pno.
p p pp

1. Vl.
s.l. → s.p. p p

2. Vl.
s.p. → s.l. pp pp

Vla.
pp

Vc.
p pp p pp p

Bs.
p pp

S
ma

A

T
pp
m

B

Fl.

Cl.

I

Perc.
II

Pno.
3 3 3 3 5 3 4

1. VI.

2. VI.

Vla.

Vc.
pp p pp p pp p pp

Bs.

S
A
T
B
Fl.
Cl.
I
Perc.
II
Pno.
I. VI.
2. VI.
Vla.
Vc.
Bs.

The score is written for a full orchestra and vocal quartet. It features complex rhythmic patterns with frequent time signature changes (3/4, 6/4, 4/4, 3/4, 4/4). The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, indicated by dashes. The Clarinet part has several measures marked with *p* (piano) and crescendo hairpins. The Percussion part includes a section for Gongs. The Piano part has intricate textures with triplets and four-note groups. The string parts (Violins I & II, Viola, Violoncello, Bass) have dynamic markings such as *pp*, *ppp*, and *pizz.* (pizzicato). The score includes various performance instructions like *s.p.*, *s.f.*, *senza sord.*, and *ord.*.

S
na ma
shi ra

A
ra na
shi

T
sh

B
p
r

Fl.

Cl.
p

I
Perc.
(Gongs)
ppp

II
(Gongs)
ppp

Pno.
4
3
3
3
3

1. VI.
senza sord. ord.
ppp

2. VI.

Vla.

Vc.
3

Bs.

S
A
T
B
Fl.
Cl.
I
Perc.
II
Pno.
1. VI.
2. VI.
Vla.
Vc.
Bs.

pp shi
ppp sh
pp shi ra na
pp shi ra na ma
ppp shi
ppp shi ra na ma
ppp n
ppp n
p
ppp
4 3 3 3 3 3 3
4 3 3 3 3 3 3

S
A
T
B
Fl.
Cl.
Perc.
Pno.
1. VI.
2. VI.
Vla.
Vc.
Bs.

p *ppp*
p *ppp*

p *ppp*

ppp *pp* *ppp*

(sempre ped.)

Oslo, 27. juni 2001