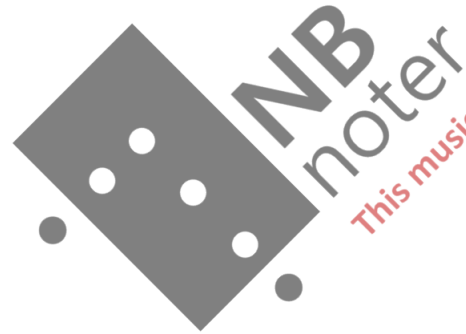


Bente Leiknes Thorsen

The
Feminist Guide
to the
Sinfonietta

based on a piece by Agathe Backer Grøndahl

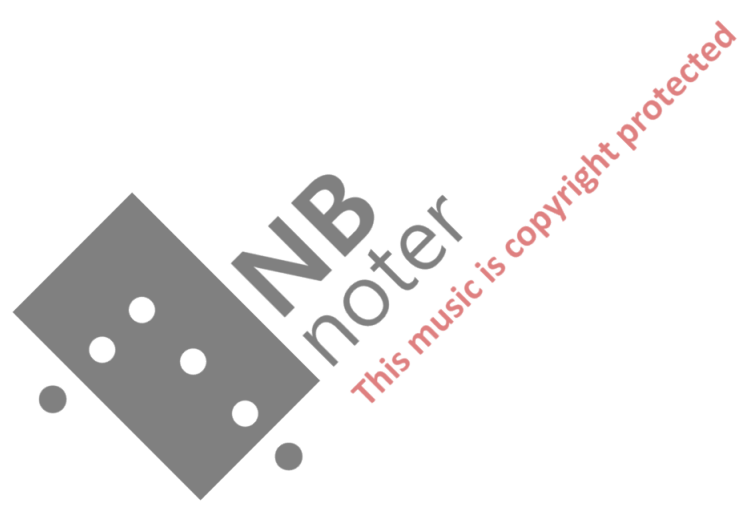
for Sinfonietta, narrator and footnotes



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2018

Commisioned by Ensemble Ernst
with support from Arts Council Norway



INSTRUMENTATION

Bass Flute
English Horn
Bass Clarinet in Bb
Contrabassoon

Horn in F
Trumpet in C
Trombone

Percussion Vibraphone, Xylophone
Triangle, Cymbal, Crash Cymbals, Tam-tam
Snare Drum, Bass Drum
Matpakkepapir, Bird Whistle

Piano

Violin I
Violin II
Viola
Violoncello
Double Bass



SCORE IN C

Durata approximately 20 minutes

4. edition, revised, june 2021. Parts, except piano, can use edition 3

EXTRA MATERIAL

MUTES

- A cloth or similar for the wind instruments (most for show in bass flute)
- A large duvet in piano
- Blankets or similar in percussion
- Metal practise mutes for violin, viola and cello
- Practise mute for Double Bass

PARTY INSTRUMENTS

- Party flutes for all the women in the ensemble
- Vuvuzelas for the men in the ensemble

FOOTNOTES

- White paper with numbers 1 - 28 are shown in the piece and refers to the "Audience Part / Footnotes". Each musician has one or more and should show the corresponding sheet of paper when the number appears in the part.

ELECTRONIC EQUIPMENT

- Everyone (except pianist) needs a telephone to play prerecorded material (see part 6)
- The narrator should be amplified
- The narrator might need loudspeakers for the cadenza in the end of part 5

MISCELLANEOUS

- A sign on a stick (sign shows a number) is needed for all musicians in part 5. The number should show the % of your gender's representation on your instrument in your country's orchestras.
- Brass players need a polishing cloth
- Wind and string instruments needs a small brass instrument of some kind:
finger cymbals / brass bowl / household object
- Trombone needs one sheet of matpakkepapir

GENERAL

Steady tempo is less important than the timing between narrator and various actions. Rubato is meant to help the music flow with the spoken words.

Most of the narrators text is carefully placed, though it is advisable for the narrator to adjust to the pianists attacks i.e. not start talking at the first beat of a bar (where there is usually a chord in the piano) but slightly later.

The division of the piece into movements are not to be perceived by the audience, i.e. the double bar lines are to be played attacca.

NOTATION

GENERAL

↓ (kvinnelege/female) Sign from conductor, following the text of the narrator.

 Your favourite sound on your instrument (incl pitch)

 Your least favourite sound on your instrument (normal or extended technique)

 Make a (difficult?) sound that make you screw up your face and look funny

 Send a blowing kiss to the audience

 Kiss sound. In instrument if possible

 Lowest tone possible

 Highest tone possible

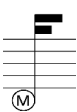
 Continue the material in the box for as long as the thick line indicates

 From / to niente (nothing)

WIND / BRASS

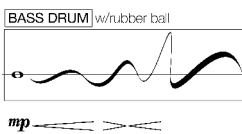
There is two types of multiphonics in the piece:

 (multiphonic) 1) I want this specific multiphonic (fingering included in parts, or find your own in order to produced the required pitches)

 2) I want a specific effect (ff), but musician can decide the specific multiphonic and pitces

PERCUSSION

Bird whistle: Preferably a small one that is filled with some water to make a bird-sound-effect

 **BASS DRUM** w/rubber ball — Vary the intensity and pressure of the rubber ball to make a sound that changes over time.

mp 

NOTATION (continued)

PIANO

Be generous with the use of the pedal (generally pedal as much as possible) as to ensure a mixture of sonorities except when notated otherwise

When there is a "senza misura"- part, the pianist usually continue playing, the performer should be flexible within the timeframe, following the text of the narrator.

Most of the piano part is borrowed from Agathe Backer Grøndahls work "Ballade", op 36, no5.

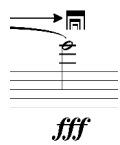
STRINGS

s.p.ex - sul ponticello extreme

♭ Bartok pizz



Increased bow pressure to make a grinding, distorted sound with some pitch quality



Full bow pressure to make crush tone, no pitch

Glissando always as even as possible:



glissando starting at first beat, even gliss throughout bar

even gliss throughout bar (stems only to show how many beats)

glissando starts on the second beat

The Feminist Guide to the Sinfonietta

based on a piece by Agathe Backer Grøndahl

TUTTI
spend some time
to mute instruments

$$5 \text{ } \text{♩} = \text{ca. } 69$$

Bente Leiknes Thorsen

musical score for "The Day After Tomorrow" featuring a large ensemble of instruments and a narrator. The score is divided into two systems. The first system includes Bass Flute, English Horn, Bass Clarinet in Bb, Contrabassoon, Horn in F, Trumpet in C, Tenor Trombone, Percussion, Piano, Narrator, and Foot notes. The second system includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score includes various musical notations such as notes, rests, dynamics (pp, mp, mf, p, f), articulations (accents, gliss., pizz.), and performance instructions (mute, air through instrument, drape some drums in blankets, metal practise mute). A large watermark "NB noter" and "This music is copyright protected" is overlaid on the score.

8

First fermata to let basson catch up

TUTTI:
Instruments
in playing position

B. Fl.

Eng. Hn.

B. Cl.

Obsn.

individual rit

a tempo

TUTTI:
Instruments
in playing position

TUTTI:
Instruments
in playing position

TUTTI:
Instruments
in playing position

TUTTI:
Instruments
in playing position

Hn.

C Tpt.

Tbn.

Perc.

Pno.

norw.
Nar.

eng.

Fn.

I Benjamin Brittens verk
The young person's guide to the orchestra

introduserer han
orkesterinstrumentene

In Benjamin Brittens work
The young person's guide to the orchestra

he introduces the
instruments in the orchestra

1 "orchestra"

Vln. 1

Vln. 2

Vla.

Vc.

Db.

TUTTI:
Instruments
in playing position

TUTTI:
Instruments
in playing position

TUTTI:
Instruments
in playing position

TUTTI:
Instruments
in playing position

TUTTI:
Instruments
in playing position

Footnote: "orchestra"

1

13

senza misura
"sound domino":
after text "en etter en"
play sounds in quick succession

11

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

norw. one by one
Nar. one by one
eng. one by one

norw. og gruppe for gruppe
eng. and section by section

senza misura
"sound domino":
after text "en etter en"
play sounds in quick succession

Vln. 1

Vln. 2

Vla.

Vc.

Db.

to flute

senza misura

13

B. Fl.

Eng. Hn.

B. Cl.

Obsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

norw.

Nar.

eng.

Fn.

med en pedagogisk innstilling

Ettersom tittelen på dette stykket er litt av en blåkopi

kunne man kanskje tro at det samme vil skje her

with a pedagogical intent

Considering that the title of this piece is a slight rip off

you might think that the same thing will happen here

2 "innstilling"
"intent"

senza misura

Footnote: "innstilling" / "intent"

2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

[illegible]

- 1 -
Yndig / Beautiful

senza misura ↓ (dager/days) ↓ (instrumenter/instruments) ↓ ((kvinner/women)

18

B. Fl.

(multiphonic)

p < >

jet whistle

f

Eng. Hn.

air sound

B. Cl.

(multiphonic)

p < >

mf [t]

air sound w/ flz

[t(r)]

air sound

mf [t]

Cbsn.

mf [t]

Hn.

blow air on mouthpiece (no contact)
move head in direction indicated by arrows 3

mf

C Tpt.

blow air on mouthpiece (no contact)
move head in direction indicated by arrows 3

mf

Tbn.

blow air on mouthpiece (no contact)
move head in direction indicated by arrows 3

mf

Perc.

MATPAKKEPAPIR
crunching, slowly

p

crunch
and toss matpakkepapir

TRIANGLE

p

Pno.

Norw.
eng.

I riktig gode gamle dager så var det liksom ingen instrumenter som var sømmelige for kvinner å spille

Back in the day It sort of wasn't decent to play any kind of instrument for a woman

senza misura ↓ (dager/days) ↓ (instrumenter/instruments) ↓ ((kvinner/women)

Vln. 1

s.p. ex

p

hand on finger board: 3

bow on bridge: *

ord. *mp*

Vln. 2

p

hand on finger board: 3

bow on bridge: *

ord. *mp*

Vla.

p

hand on finger board: 3

bow on bridge: *

mp

Vc.

p

hand on finger board: 3

bow on bridge: *

Db.

ppp

hand on finger board: 3

bow on bridge: *

senza misura

(instrumenter/instruments)

(ansiktet/face)

(kvinner/women)

(yndig/beautiful)

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Norw.
eng.

ikke sant - med alle blåseinstrumenter

så forvrenget ansiktet

og kvinner

må se yndige ut!

I mean - with all wind and brass instruments

you distort your face

and women

need to look beautiful!

(start at "må se"/"need to" end at start of multiphonics)

dolce

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This music is copyright protected

senza misura

(instrumentene/instruments)

(posisjoner/posture)

20

B. Fl.

Eng. Hn.

B. Cl.

Obsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

norw.
Nar.

eng.

nail slowly stroking instrument

nail slowly stroking instrument

nail slowly stroking instrument

nail slowly stroking instrument

stroke instrument with polishing cloth

stroke instrument with polishing cloth

stroke instrument with polishing cloth

BASS DRUM

sensually stroke BD w/ hand
while resting your cheek on the rim

mp

Strykeinstrumentene

tvinger kroppen i forvrengte posisjoner

The string instruments

distorts your posture

senza misura

(instrumentene/instruments)

(posisjoner/posture)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

hand on finger board:

3

bow on bridge:

hand on finger board:

3

bow on bridge:

hand on finger board:

3

bow on bridge:

hand on finger board:

3

bow on bridge:

hand on finger board:

3

bow on bridge:

(vibrato: yes please)

ff

fff

ff

fff

ff

fff

on tailpiece

ff

on tailpiece

ff

[illegible]

senza misura

↓ (kvinner/women) ↓ (yndig/beautiful)

22

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

norw. Nar. eng.

og kvinner må ha en yndig fremtoning! men dette er jo selvsagt

and women - need to have a beautiful appearance! Of course these are

senza misura

↓ (kvinner/women) ↓ (yndig/beautiful)

ord. dolce (start at "må ha"/"need to" end at start of multiphonics)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz

4/4 = ca. 69

Watermark: NB noter This music is copyright protected

24

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

norw.
Nar.

eng.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mp

pp

fp

fp

p

BASS DRUM w/rubber ball

mp

utdatert tankegods

vi tenker jo ikke sånn lenger?

outdated notions

we just don't think like this anymore?

p

(l.v.)

This music is copyright protected

29

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Nar.
eng.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

fp

pp

This music is copyright protected

senza misura

↓(kvinner/women)

34

senza misura

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

norw.
Nar.

eng.

senza misura

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Okeiokei, før vi går videre til i dag der vi bare ikke tenker sånn lenger, la oss dvele ørlite lenger ved disse ideene om hva kvinner kunne og ikke kunne

okokok, before we move on to today where we just don't think like this anymore, let us dwell a few seconds on these ideas of what women could og couldn't

TRIANGLE

p

mp

mp

mp

(kvinner/women)

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senza misura

(dager/day)

(kvinner/women)

(brassinstrumenter/
brass instruments)

35

(multiphonic)

p

SMALL BRASS INSTRUMENT

mf

SMALL BRASS INSTRUMENT

mf

SMALL BRASS INSTRUMENT

mf

SMALL BRASS INSTRUMENT

mf

flz

f

flz

f

flz

f

MATPAKKEPAPIR
crunching, slowly

p

TRIANGLE

p

TAM-TAM

ff

Pno.

norw.
Nar.

når det kom til musikk i
riktig gode gamle dager.

Hovedgrunnen til at kvinner

ikke kunne spille trombone, eller egentlig brassinstrumenter

i det hele tatt er at

eng.

do with music
back in the day.

The main reason why women

shouldn't play the trombone or any brass instruments

really, is that

senza misura

(dager/day)

(kvinner/women)

(brassinstrumenter/
brass instruments)

s.p. ex

ord.

SMALL BRASS INSTRUMENT

mf

SMALL BRASS INSTRUMENT

mf

SMALL BRASS INSTRUMENT

mf

SMALL BRASS INSTRUMENT

mf

ppp

mp

mp

mp

mf

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(munnene/mouth)

senza misura

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

norw.
Nar.

i tillegg til at munnstykket er i kontakt med munnen (!)

så blir også ansiktet så utrolig kårni når man spiller. For å være helt ærlig så er det ikke

eng.

in addition to the fact that the mouth piece
is in contact with the mouth (!)

their faces look super weird when they play. To be quite frank, it isn't that

(munnen/mouth)

senza misura

Vln. 1

Vln. 2

Vla.

Vc.

Db.

| (kvinner/women)

senza misura

40

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

TRIANGLE

Pno.

p

Norwegian lyrics:

Cello! Å, celloen.... Folk pleie å si - TRIGGER WARNING! - Det blir noen referanser til seksuelt innhold her... Altså, folk pleide å si « når du sprer beina sånn som det der så»...
Det er ikke så vanskelig å se for seg hva folk tenkte, men jeg må bare si - Den gangen, eller to ganger faktisk, jeg har følt meg meg sterkest i hele mitt liv - da lå jeg og skrevde på den måten.
Jeg snakker, selvsagt, om å føde - den eneste ekte superkraften menneskeheten har. Så jeg tror jeg sier - Skrev så mye du holder og fly avgårde, kvinner!

English lyrics:

Cello! Oh, the cello... People used to be like - TRIGGER WARNING! - There's will be some references to sexual stuff here.... People used to be like "Spreading your legs like that" ...(!) t's kind of easy to imagine what they were thinking, although, I gotta say - The time, or two times really, I have felt the most empowered in my life - I was spreading my legs like that. I'm talking about giving birth of course - The one real superpower humans have. So I say - Spread your legs and fly, Woman!

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(kvinner/women)

mp

mp

mp

senza misura

(kvinner/women)

(menn/men)

(stellet/equipment)

4♩ = ca. 30

41

Knees together and to left → slowly open knees → widely opened knees (man spread)

B. Fl.

Knees together and to left → slowly open knees → widely opened knees (man spread)

Eng. Hn.

Knees together and to left → slowly open knees → widely opened knees (man spread)

B. Cl.

Knees together and to left → slowly open knees → widely opened knees (man spread)

Cbsn.

Hn.

Knees together and to left → slowly open knees → widely opened knees (man spread)
triumphant
f fp < ff
triumphant
f fp ———— ff

C Tpt.

Knees together and to left → slowly open knees → widely opened knees (man spread)
triumphant
f fp < ff
triumphant
f fp ———— ff

Tbn.

Knees together and to left → slowly open knees → widely opened knees (man spread)
triumphant
f fp < ff
triumphant
f fp ———— ff

Perc.

SNARE DRUM
triumphant
p
triumphant
p — f
triumphant
p ———— f

Pno.

mf
mp

norw.

(Så de som fikk lov spilte med sånn sidesal.....)
Det jeg ikke skjønner helt er at kvinner

eng.

(If they were allowed at all they played the cello
sitting in one of those sidesaddles) What I don't get is that women

Fn.

3 "sidesal"
"sidesaddle"

gikk jo stort sett i skjørt....
Men menn

de blottlegger jo heeeeee stellet

når de sitter sånn

Vln. 1

Knees together and to left → slowly open knees → widely opened knees (man spread)

Vln. 2

Knees together and to left → slowly open knees → widely opened knees (man spread)

Vla.

Knees together and to left → slowly open knees → widely opened knees (man spread)
pizz
mp

Vc.

Knees together and to left → slowly open knees → widely opened knees (man spread)
mp

Db.

Footnote: "sidesal" / "sidesaddle"
3
mp

senza misura

(kvinner/women)

44

4

43

TRIANGLE

Perc.

p

Pno.

norw.

Nar.

eng.

Det er altså ikke rart i det hele tatt at kvinner

ikke fikk spille klarinett. Jeg mener....

Se for deg meg her

It is no wonder that women

weren't allowed to play the clarinet. I mean...

Imagine me here

senza misura

(kvinner/women)

44

4

Vln. 1

mp

Vln. 2

mp

Vla.

mp

44

4

4

♩ = ca. 69

B. Cl.

p

f

p

f

p

ff

Cbsn.

p

f

p

f

p

ff

Tbn.

p

f

p

f

p

ff

Perc.

BASS DRUM w/rubber ball

mp

Pno.

norw.

Nar.

eng.

når jeg putter

En diiiiiger

"s" (øyenbryn)

K-klarinet

I munnen

Putting a

biiiiig

"b" (eyebrows)

C-clarinet

in. my. mouth

4

4

♩ = ca. 69

Vc.

p

f

p

f

p

ff

Db.

p

f

p

f

p

ff

musical score for orchestra and vocal soloist (Nar. eng.)

Instrument parts shown:

- B. Fl.
- Eng. Hn.
- B. Cl.
- Cbsn.
- Hn.
- C Tpt.
- Tbn.
- Perc.
- Pno.
- Nar. eng.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Db.

Lyrics (Nar. eng.):

norw. eng.

Og suger i vei!
and blow it!

Det eneste jeg undrer meg over er at det overhodet var greit at noen som helst fikk lov
I guess my question is why anyone at all was allowed

musical notation includes:

- Staff numbers (48, 49)
- Rehearsal marks (senza misura)
- Dynamic markings (f, mf)
- Performance instructions (empty condensation from instrument, respond to narrator "og sug i vei/and blow it")
- Instrument-specific markings (CYMBAL, SNARE DRUM)
- Watermark: NB noter This music is copyright protected

44

4/4 ♩ = ca. 69

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p *f* *p* *f* *p* *ff*

4/4 ♩ = ca. 69

58

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

norw.
Nar.
eng.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ind tempo

p

ind tempo

p

ind tempo

p

ind tempo

p

ind tempo

p

ind tempo

p

TAM TAM w/rubber ball

mp

♩ = 60

♩ = as quick as poss

♩ = 60

mp (irregular swellings, simile)

♩ = 62

♩ = as quick as poss

♩ = 60

mp (irregular swellings, simile)

♩ = 44

♩ = as quick as poss

♩ = 60

mp (irregular swellings, simile)

pizz

mp

(pizz)

senza misura

(kvinne/woman)

63

B. Fl.

Eng. Hn.

B. Cl.

Obsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

norw.

Nar.

eng.

Fn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ca 3"

ca 3"

ca 3"

TRIANGLE

mp

mp

mp

Et instrum som det tross alt var helt ok for en en kvinne

å spille, i tillegg til å synge, var pianoet.

Hun kan bare sitte der

Med sitt

One instrument that was perfectly ok for a woman

to play though, besides singing, was the piano.

She can just sit there

With her

5

"pianoet"

"the piano"

senza misura

(kvinne/woman)

(start at "med sitt"/"with her"

end at start of multiphonics)

dolce

Footnote: "pianoet" / "the piano"

5

senza misura

64

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

norw.

Nar.

eng.

(yndige/beautiful)

(yndige/beautiful)

(yndige/beautiful)

(yndige/beautiful)

ff

ff

ff

ff

f

f

f

f

CRASH CYMBALS

ff l.v.

ff l.v.

ff l.v.

ff l.v.

utseende. Yndige

looks. Beautiful

holdning. Yndige

pose. Beautiful

framtoning. Og frambringe

appearance. And bring forth

yndig

beautiful

musikk

music

(start at "utseende"/"looks" end at start of multiphonics)

(start at "holdning" /"pose" end at start of multiphonics)

(start at "og frambringe"/"and bring forth" end at start of multiphonics)

mp

mp

mp

mp

Vln. 1

Vln. 2

Vla.

Vc.

Db.

4/4

4

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

norw.
Nar.

eng.

4
4

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

pp

p *mp*

mp *pp*

pp

p *mp*

p *mp*

p *mp*

p

p

mf

mf

mf

pizz *mp*

p

This music is copyright protected

69

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

norw.
Nar.
eng.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This music is copyright protected

- 3 -
Mancrush

senza misura

73

4

♩ = ca. 64

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

norw.
Nar.

eng.

Fn.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Footnote: "Sinfonia"

6

6

"Sinfonia"

ppp

1/2/3 people on each voice (man/woman) or pause in bar

ppp women

pppp men

ppp

1/2/3 people on each voice (man/woman) or pause in bar

ppp women

pppp men

ff

1/2/3 people on each voice (man/woman) or pause in bar

ppp women

pppp men

VIBRAPHONE

ppp

pppp

ff

pppp

1/2/3 people on each voice (man/woman) or pause in bar

ppp women

pppp men

pppp

1/2/3 people on each voice (man/woman) or pause in bar

ppp women

pppp men

pppp

1/2/3 people on each voice (man/woman) or pause in bar

ppp women

pppp men

Et av verkene jeg virkelig falt for da jeg begynte å bli kjent med samtidsmusikkverden var Berios Sinfonia.

One of the contemporary pieces of music I connected with the most when I started out was Berios Sinfonia.

75

B. Fl.

Eng. Hn.

B. Cl.

Obsn.

shout

Keep going

Page after page

shout

Keep going

Page after page

shout

Keep going

Page after page

shout

Keep going

Page after page

Hn.

C Tpt.

Tbn.

shout

Keep going

Page after page

shout

Keep going

Page after page

shout

Keep going

Page after page

Perc.

Pno.

shout

Keep going

Page after page

norw.

Jeg falt for alvoret og den lekende karakteren

Nar.

For bruken av tekst og stemme

eng.

For musikkhistorieeksemplene!

I just loved the gravitas and the playful character.

The use of text and music

The samples from music history.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

shout

Keep going

Page after page

shout

Keep going

Page after page

shout

Keep going

Page after page

shout

Keep going

Page after page

shout

Keep going

Page after page

↓(Mahler)

senza misura

78

B. Fl.

Eng. Hn.

B. Cl.

Obsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

(Det der er litt morsomt egentlig -ettersom jeg ikke kom fra en klassisk bakgrunn var det mange verk jeg først hørte gjennom Berios stykke.

Som Mahler

- det er vanskelig å høre hans verk nå uten å høre delen som mangler.)

That is a funny thing really - because I didn't come from a classical background, several of those pieces I first got to know through Berio.

Like Mahler,

- I can't hear his piece now without hearing the parts that are «missing.»)

Fn.

7 "Mahler"

senza misura

↓(Mahler)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Footnote: "Mahler"

7

senza misura

79

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

norw.

Nar.

eng.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Sinfonia er hyllet som et mesterverk av innovasjon.

Sinfonia is acclaimed to be this masterpiece of invention,

Men altså....
Nylig har jeg oppdaget hvilken lang og stolt tradisjon Berio kommer fra her!
for saken er....

but really....
Recently I have noticed what a long and proud tradition Berio comes from here.
Because the thing is

[illegible]

(l riktig/Way)

(dager/day)

(mancrush)

(Bacheler)

(Dowland)

senza misura

81

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

norw.
Nar.

eng.

Fn.

(multiphonic)
 $p <$

(multiphonic)
 $p <$

Footnote: "Dowland"
10

MATPAKKEPAPIR
crunching, slowly
 p

Allerede

i riktig, riktig, riktig gode gamle dager

hadde John Dowland og Daniel Bacheler
en liten gjensidig mancrush

da Dowland lagde en
gaillard av et tema av Bacheler

og Bacheler en galliard
av et tema av Dowland.

Already

way way way back in the day

John Dowland and Daniel Bacheler had a
small mutual man crush

when Dowland made a
gaillard from a theme by Bacheler

and Bacheler made a gaillard
from a theme by Dowland.

10

"Dowland"

(l riktig/Way)

(dager/day)

(mancrush)

(Bacheler)

(Dowland)

senza misura

individual tempo, keep up from previous bar

Vln. 1

Vln. 2

Vla.

Vc.

Db.

dolce,
molto espressivo
triumphant bow lift
 $mp < f$

dolce,
molto espressivo
triumphant bow lift
 $mp < f$

dolce,
molto espressivo
triumphant bow lift
 $mp < f$

dolce,
molto espressivo
triumphant bow lift
 $mp < f$

dolce,
molto espressivo
triumphant bow lift
 $mp < f$

pizz. quasi chitarra
(instrument in lap)
 f

pizz. quasi chitarra
(instrument in lap)
 f

pizz. quasi chitarra
(instrument in lap)
 f

pizz. quasi chitarra
(instrument in lap)
 f

pizz. quasi chitarra
(instrument in lap)
 f

[illegible]

4/4 ♩ = ca. 55

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

p

pizz

Kunsten å sette en god tone /
The art of striking the right note

♩ = ca. 90

91

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

norw.

Nar.

eng.

♩ = ca. 90

Vln. 1

Vln. 2

Vla.

Vc.

Db.

APPLAUSE

mf

APPLAUSE

mf

APPLAUSE

mf

APPLAUSE

mf

APPLAUSE

mf

APPLAUSE

mf

APPLAUSE

mf

APPLAUSE

mf

pp

3

3

Å!!

Jeg glemte noe viktig

dirigenten!

Som vi alle vet så er det viktig at sinfoniettaen har en

Oh!

I forgot something important -

the conductor!!

As we all know, it is important that the sinfonietta has a

*string applause"
(fake hit bow on notestand)

*string applause"
(fake hit bow on notestand)

*string applause"
(fake hit bow on notestand)

*string applause"
(fake hit bow on notestand)

*string applause"
(fake hit bow on notestand)

*string applause"
(fake hit bow on notestand)

NB noter
This must be copyright protected

The image shows a page from a musical score, likely for a symphony orchestra and vocal soloists. The score is written in 2/4 time and includes various musical notations such as notes, rests, dynamics (p, mp, ff), and articulations (triumphant). The instruments and voices are listed on the left side of the page:

- B. Fl.
- Eng. Hn.
- B. Cl.
- Obsn.
- Hn.
- C Tpt.
- Tbn.
- Perc.
- Pno.
- norw. (Norwegian)
- eng. (English)
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Db.

The score includes a large watermark that reads "NB noter" and "This music is copyright protected". The lyrics for the Norwegian and English vocal parts are provided below the staves:

Norwegian lyrics:

- And prinzipal trömbönn! Another wumön!»
- Så snur han seg til gruppeleder på 2.fiolin, som er mann
- «in my orchestra in Germany, We have ze same **pröblöm** »

English lyrics:

- And prinzipal trömbönn! Another wumön!»
- Then he turns to the group leader of the 2nd violins, who is a man
- «in my orchestra in Germany, We have ze same **pröblöm** »

46

senza misura

(mannlig/male) (dirigenter/conductor) (kvinnelige/female) (mannlige/male) (dirigenter/conductor) (seksuell/sexual)

99

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Norw. Nar. eng. Fn.

Men se, hovedgrunnen til å ha en mannlig dirigent er at - I motsetning til kvinnelige musikere så utstråler ikke mannlig dirigenter et frugg seksuell energi som kan forstyrre musikere.

But you know, the main reason for having a male conductor is that - unlike female musicians the male conductor does not emit even a tad of sexual energy that could distract the musicians.

19

"musikere" "musicians"

senza misura

(mannlig/male) (dirigenter/conductor) (kvinnelige/female) (mannlige/male) (dirigenter/conductor) (seksuell/sexual)

Vln. 1 "string applause" (fake hit bow on notestand) *mp* "string applause" (fake hit bow on notestand)

Vln. 2 "string applause" (fake hit bow on notestand) *mp* "string applause" (fake hit bow on notestand)

Vla. "string applause" (fake hit bow on notestand) *mp* "string applause" (fake hit bow on notestand)

Vc. "string applause" (fake hit bow on notestand) "string applause" (fake hit bow on notestand)

Db. "string applause" (fake hit bow on notestand) "string applause" (fake hit bow on notestand)

Footnote: "musikere" / musicians

19

[illegible]

104

4

♩ = ca. 64 rubato

B. Fl.

Eng. Hn.

B. Cl.

Obsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Se på "navn på dirigent i stykket"

Helt

aseksuell!!

Ingen

seksuell

energi.

Look at "name of conductor in piece"

Completely

asexual!!!

No

sexual

energy.

4

♩ = ca. 64 rubato

Vln. 1

Vln. 2

Vla.

Vc.

Db.

107

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

norw.

Nar.

Ingen!

Ingen seksuell

energi i det hele tatt!

Men sant, om han hadde vært en kvinne (!)

så hadde

eng.

None!

No sexual

energy at all!

But hey, if he had been a woman (!)

then the

accel.

breathe in/out in instrument

p cresc al

breathe in/out in instrument

p cresc al

breathe in/out in instrument

p cresc al

breathe in/out in instrument

p cresc al

breathe in/out in instrument

p cresc al

TRIANGLE

p

mp

mp

mp

111

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

8va

hele ensemblet nå sitti

med gjennomvått undertøy

ute av stand til å konsentrere seg.

ALLE!

SAMMEN!

entire ensemble would at this point

have been soaking their pants

completely unable to concentrate

ALL!

OF!

THEM!

Vln. 1

Vln. 2

Vla.

Vc.

Db.

a tempo

115

B. Fl.

ff

pp

Eng. Hn.

ff

p

B. Cl.

ff

Cbsn.

ff

Hn.

ff

pp

C Tpt.

ff

p

Tbn.

ff

pp

Perc.

TAM-TAM

ff

I.v.

Pno.

mf

(8)

Nar.
eng.

Vln. 1

ff

Vln. 2

ff

pp

Vla.

ff

pp

p

Vc.

ff

pp

Db.

ff

2
4

This music is copyright protected

- 5 -
Har du mensen eller /
Are you on your period or what

senza misura

(dager/day)

(multiphonic)

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

MATPAKKEPAPIR
crunching, slowly

p

Pno.

norw.

Nar.

eng.

Men VI tenker jo ikke sånn lenger! Heldigvis. Det var bare folk i riktig gode gamle dager....

Som tenkte sånn.

But we don't think like this anymore! Fortunately. it was only folks back in the day

who thought like this.

senza misura

(dager/day)

s.p. ex

Vln. 1

Vln. 2

Vla.

Vc.

Db.

PPP

Footnote: "hva som helst" / "anything"

Nar.	norw.	Og - en og annen mannlig	dirigent	kanskje....	Men nå! Nå kan hvem som helst - spille hva som helst	20	Faktisk er «likestillinga» gått så langt
	eng.	And - some male	conductors .	maybe...	But now! These days anyone - can play anything	Small speech explaining signs	Actually «equal oportunity» has gone so far

(mannlig/male) (dirigent/conductor) (hva som helst/anything)

senza misura

Vln. 1 "string applause" (fake hit bow on notestand) *mf*

Vln. 2 "string applause" (fake hit bow on notestand) *mf*

Vla. "string applause" (fake hit bow on notestand) *mf*

Vc. "string applause" (fake hit bow on notestand) *mf*

Db. "string applause" (fake hit bow on notestand) *mf*

Fermata should be long enough for people to look at the signs and get an idea of the meaning

senza misura

127 TRIANGLE

Perc.

Pno.

norw.
eng.

At selv Wienerfilharmonikerne ansetter kvinner

- og det har de holdt på med i over 20 år - fra 1997!
Først når Tor Endresen drar til Melodi Grand Prix med låta San Fransico - og får 0 poeng - først da! blir det fart på saken nede i Wien!

That even the Vienna Philharmonic is hiring women

- and they have been doing that so over 20 years - from 1997! It is only when
[FILL INN COUNTRY'S WINNER OF EUROVISION WITH POINTS
ex Kølige Kaj performs «Stemmen i mitt liv» - and gets 25 points] - that things speeds up in Vienna!

(kvinner/women)

senza misura

Vln. 1

Vln. 2

Vla.

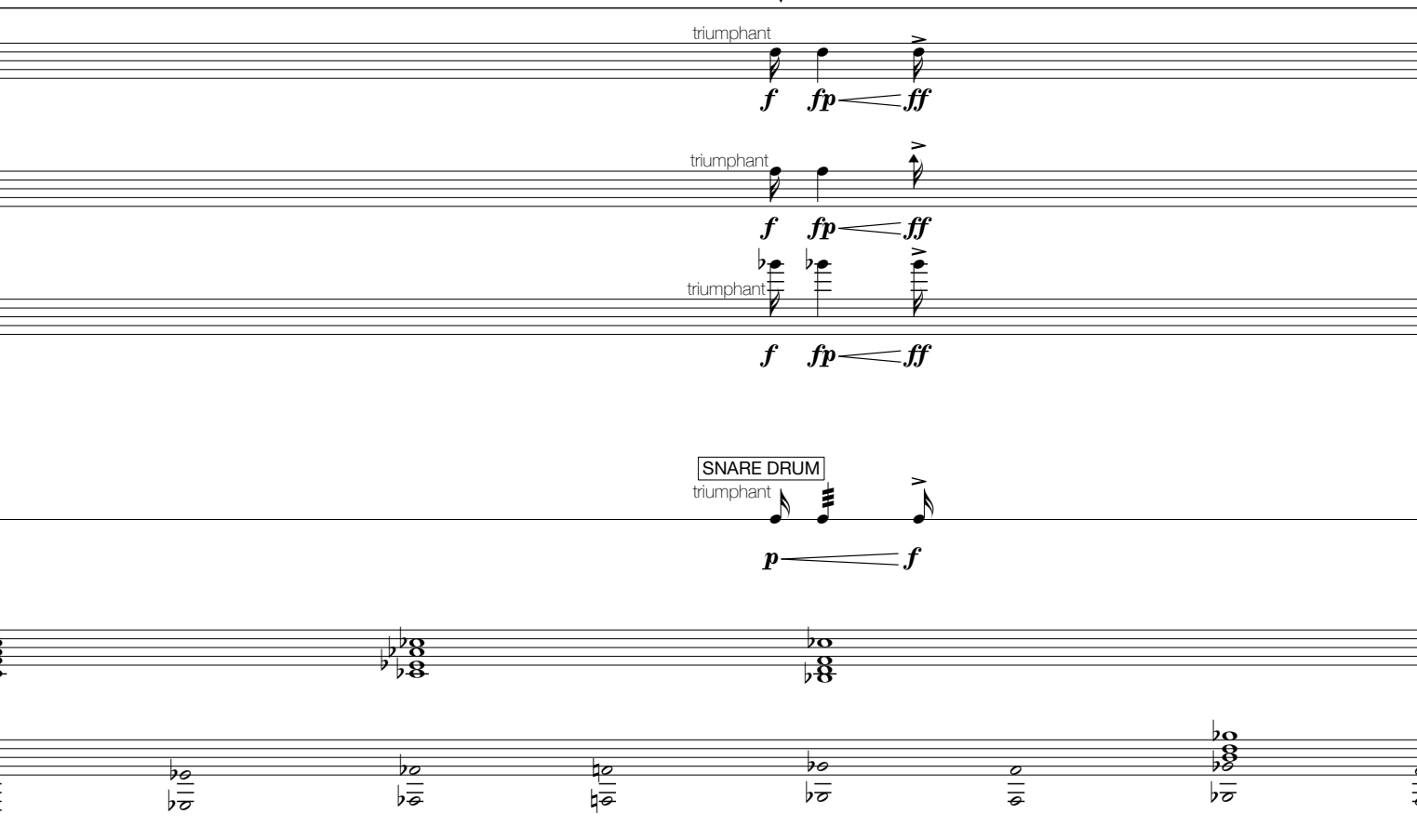

NB
noter

This music is copyright protected

128

senza misura

(menn/men)



norw. Altså, i dag er det en fjerdedel av norske menn

eng. So, today one quarter of Norwegian men

SNARE DRUM

som ikke får egne barn - bare tenk hvor mange fagott-talenter vi går glipp av!

don't have kids of their own - only imagine the numerous bassoon talents we are missing out on!

senza misura

(mannlige/male)

(kvinner/women)

129

B. Fl.

Eng. Hn.

B. Cl.

Obsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

norw.

Nar.

eng.

Fn.

21

"mindretall"

"minority"

22

"orkestrene"

"orchestras"

Vln. 1

Vln. 2

Vla.

Vc.

Db.

triumphant

f

fp

ff

triumphant

f

fp

ff

triumphant

f

fp

ff

Footnote: "orkestrene " / "orchestras"

22

SNARE DRUM

triumphant

p

f

TRIANGLE

p

b_2

b_2

b_2

b_2

b_2

Og i norske orkestre i dag er mannlige

fiolinister i MINDRETALL! Hva skjer den dagen det er overvekt av kvinner

i orkestrene?

In Norwegian orchestras the male

violinists are in the minority. What happens when women

become the majority in the orchestras?

Footnote: "mindretall" / "minority"

21

b_2

b_2

b_2

b_2

b_2

mp

mp

mp

senza misura

131

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

mf

TRIANGLE

p

norw.
eng.

Fn.

(kvinnelig/female)

26

Footnote: "Sinfonietta"

26 "sinfoniettaene"
"sinfoniettas"

senza misura

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(kvinnelig/female)

mp

mp

mp

senza misura

SOLO 1 (pick one in the orchestra):
"Herregud, ro deg ned da!" /
Jesus Christ, calm down woman

SOLO 2 (pick one in the orchestra):
"Du høres jo helt hysterisk ut." /
"You sound utterly hysterical"



Cadenza

132

Tutti: Look at the "soloist"

Tutti: Look at the "soloist"

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

norw.
Nar.
eng.

*Cadenza can contain prerecorded or video material
or be only spoken words.*

*Narrator might leave the scene
at the end of the cadenza if possible*

senza misura



Cadenza

Vln. 1

Vln. 2

Vla.

Vc.

Db.

- 6 -
Et flettverk av interaksjoner /
Braided interactions

135

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

norw.
Nar.

eng.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

PREPARATION (not pianist):

- Pick out 3-7 of the following words / phrases, make recordings of yourself reading the words / phrases, and make preparations so you can play them from your mobile.
- Write down the story of how you chose your instrument (optional length).
- Find a short excerpt (2-10 sec) of your favourite solo work by a female composer (for your instrument), or solo part in ensemble work.

PERFORMANCE

- The pianist plays as notated, and the duration of this is the time frame for part 6. If the ensemble is not done when the pianist is at bar 164, it is possible to repeat the last bars (as notated).

During Part 6, everyone (not the pianist) should:

- Throughout the section: Whisper the story of how you chose your instrument (repeat so it will be a steady stream)
- Play their solo (do not overlap)
- Playing the recordings (one recording can be played multiple times)
- Say the name of «your» composer (only once and not in connection with the performance of the solo).

THIS SHOULD RESULT IN

There should be a steady stream of whispering (where no individual voices are perceived), constant bursts of words and composer names (often over each other and at the same time with solos), but not so that it becomes cacophonous.

ORD / SETNINGER

- Mancrush
- bare en annen måte å si
- Sole seg
- Måle seg
- Smykke seg med
- Leve opp til
- Sole seg i glansen
- Et flettverk av interaksjoner
- Sole seg i glansen av
- Ugjennomtrengelig og intrikat
- Sole seg i glansen av

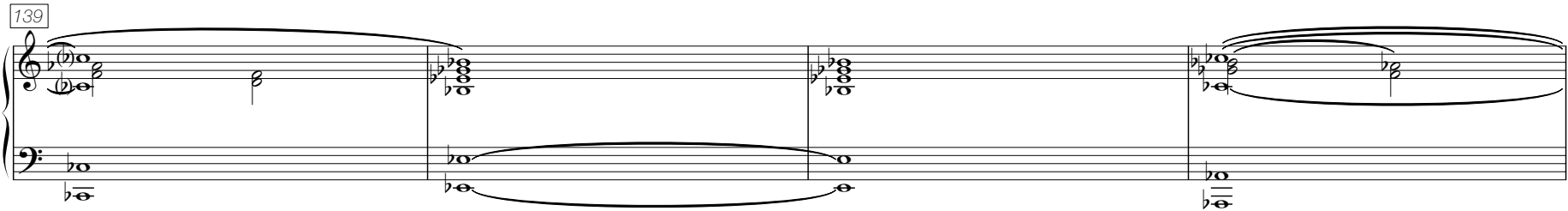
WORD / PHRASES

- Man crush
- Just another way of saying
- Bask in the
- Measure up (to)
- Live up to
- Fulfil the promise
- Bask in the glory
- Braided interactions
- Bask in the glory of
- Impenetrable and intricate
- Bask in the glory of



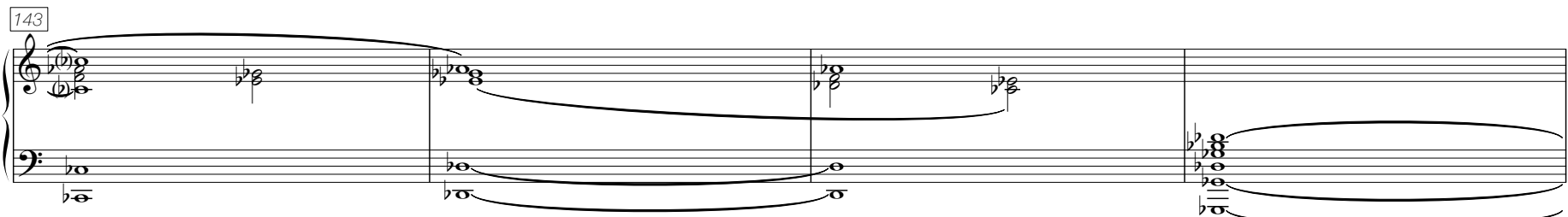
139

Pno.



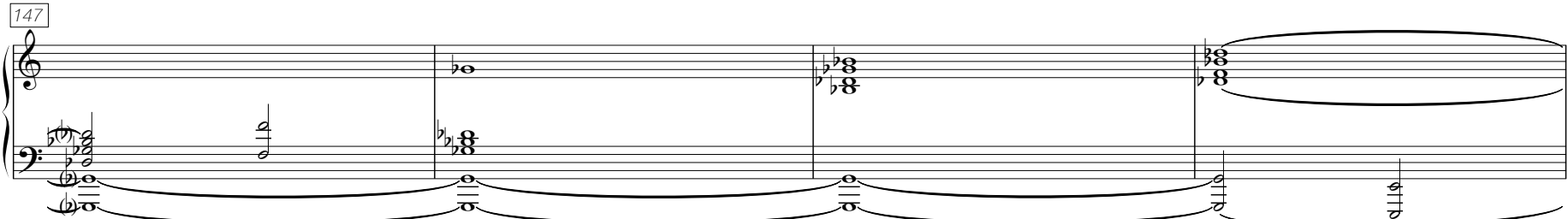
143

Pno.



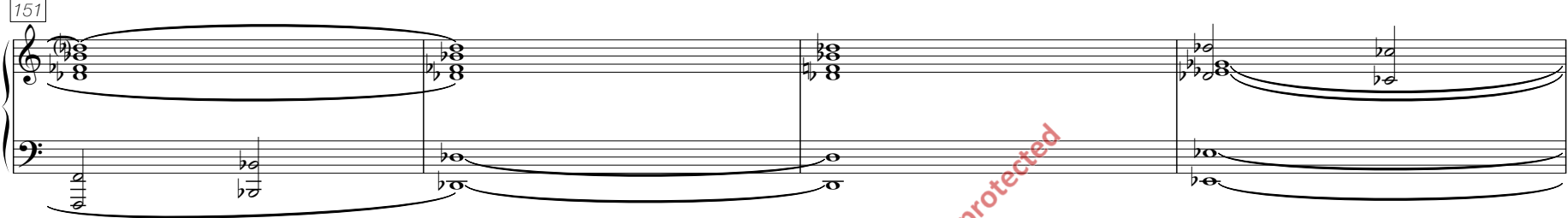
147

Pno.



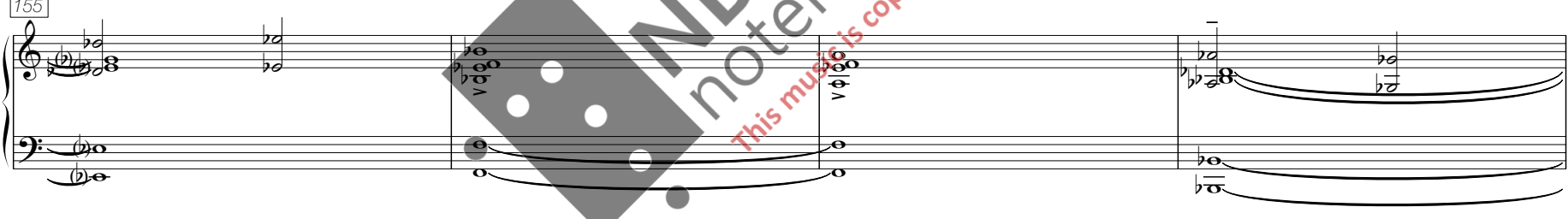
151

Pno.



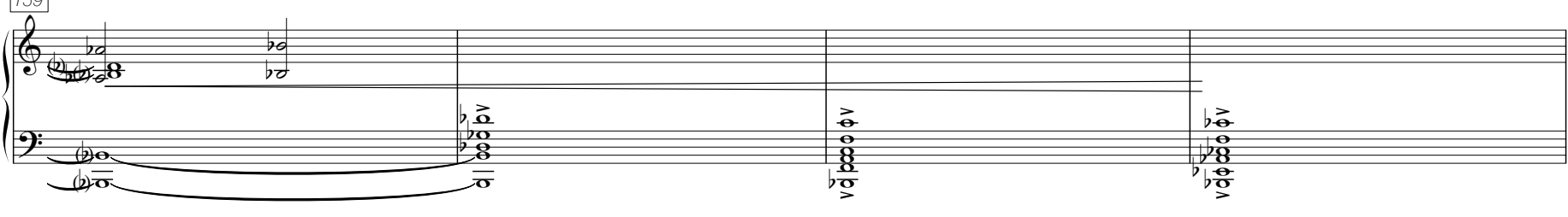
155

Pno.



159

Pno.

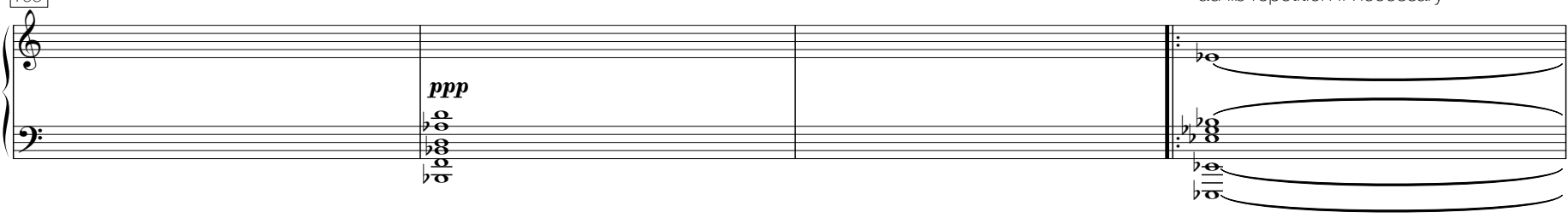


163

Pno.

ppp

ad lib repetition if necessary



167

Pno.

[Everyone else Tacet here]

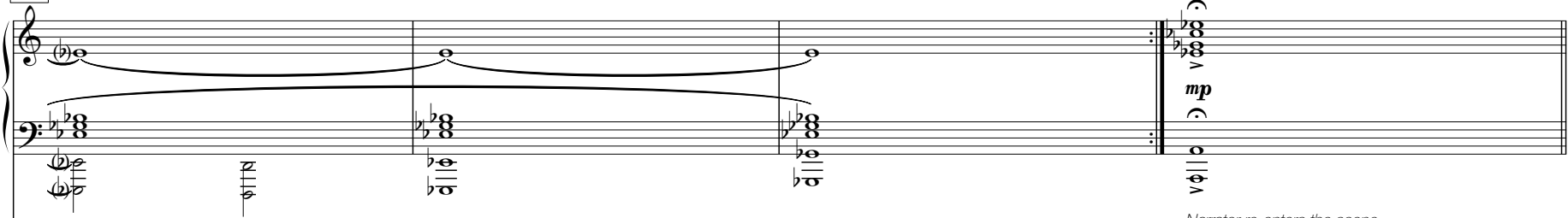
mp

Narrator re-enters the scene

For du når glasstaket må du først gjennom slyngplantene

Before you reach the glass ceiling you have to find your way through the vines

norw.
Nar.
eng.



- 7 -
etta

♩ = ca. 55

171

B. Fl.

Eng. Hn.

B. Cl.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

norw.
Nar.

eng.

♩ = ca. 55

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

pp

pp

pp

pp

pp

pp

pp

Ordet Sinfonietta

The word sinfonietta

kommer fra italienske

is derived from the Italian word

sinfonia

sinfonia

pp

pp

[illegible]

183

Norwegian lyrics:

Å være feminist, er å innse at
det ikke er føttene som er for store

open piano lid and take out duvet

English lyrics:

To be a feminist is to realise that
it is not the feet that are too large.

det er å skoene som er for små»

it is the shoes that are too small.

FOOTNOTES

1. Benjamin Britten: *The young persons guide to the orchestra - Variations and Fugue on a Theme of Purcell*. (1945)
2. This work was commissioned for the British education documentary *Instruments of the Orchestra*.
3. Something like this:



Beatrice Harrison (1892-1965)



Gabriel Metsu:
Woman Playing the Viola da Gamba
(1663)

4. HA! No picture example here.
5. «No educated Household can dare do without a Pianoforte.... No lady, who wishes to be a Lady, can be acquainted with not being able to play the Pianoforte, and no Gentleman of not being sensitive thereof.»
Bjørnstjerne Bjørnson, 1855

org: «Ikke et dannet Hus tør unvære et Pianoforte... Ingen Dame, som vil være Dame, kan være bekendt af ikke at kunde spille paa Pianoforte, og ingen Herre af ikke at have Sands derfor»,
Bjørnstjerne Bjørnson 1855.

<http://kjonnsforskning.no/nb/2016/03/piano-best-egnet-for-kvinne kroppen>

6. Luciano Berio: *Sinfonia* (1968-69). Work in five parts for orchestra and 8 voices.
7. Part 3 in *Sinfonia* is based on the third movement in Gustav Mahler's 2nd Symphony and contains numerous other quotes from music history.
8. In *Urban dictionary* man crush is defined like this: A heterosexual man admiring another man to an extreme in a non-romantic or sexual way, more having an intense desire to be that other man.
9. It's a lot. Like a L O T.

10. Showing results for **download bachelor**
Search instead for **dowland bacheler**

11. Bach/Webern: *Ricercare* (Johann Sebastian Bach: *Fuga (Ricercata) a 6 voci* from *Musical Offering BWV 1079*, arranged for chamber orchestra by Anton Webern (1935))
12. Arnold Schönberg: *Concerto for String Quartet and Orchestra* (1933) (arr. of Handel's *Concerto grosso, Op. 6, No. 7: I. Largo - Allegro*)
13. Hans Zender: *Schubert's «Winterreise»* - a composed interpretation (1993) (based on Franz Schubert's song cycle *Winterreise*)
14. Olav Anton Thommessen: *Makrofantasi over Grieg's a-moll* (1980) (guess what piece that one is based on 😏)
15. Olav Anton Thommessen: *BULLseye* (1998) (written around Ole Bull's (previously considered) lost violin concerto in A major)
16. For example Eivind Buene: *Standing Stones for symphonic hall with orchestra and electronics* (2010) (material from Johannes Brahms' *Piano Concerto No. 2*) and Eivind Buene: *Johannes Brahms Klarinetten-Trio* (2011).
17. For example Lars Petter Hagen: *Kunstnerens fortvilelse foran de antikke fragmenters storhet* (2010) (Material from Mahler's Symphony No. 3)
18. If I were to list up everything Britten has done with music by Purcell it would take the entire day. You will just have to trust me on this.
19. If you're not Norwegian you may not have noticed the Chief Conductor of the Oslo Philharmonic - Vasily Petrenko's thoughts on female conductors. From the newspaper Aftenposten, 29. august 2013:

«I believe that when women have a family it gets harder to achieve the level of dedication that this business demands. Another side of this is that the musicians in the orchestras react better to having a man in front of them. They project less sexual energy and can focus more on the music. A cute girl on the podium makes you think of something entirely different,» says Vasily Petrenko.

<https://www.aftenposten.no/kultur/i/ddXiw/-Orkestermusikere-reagerer-bedre-pa-a-ha-en-mann-foran-seg-De-har-ofte-mindre-seksuell-energi-og-kan-fokusere-mer-pa-musikken>
20. The number the musicians show is the percentage of *their gender* that plays *that instrument* in Norwegian orchestras.
21. These numbers stem from a review of publicly available information about employees in Norwegian orchestras. Substitutes are not counted, but musicians on leave are counted. Vacant positions are not counted at all. Changes may have occurred since the review was done.
22. Today the ratio of all Norwegian orchestras is 58% men and 42% women:
 - Oslo Philharmonic 62 - 38
 - Trondheim Symphony Orchestra 60 - 40
 - Stavanger Symphony Orchestra 59 - 41
 - The Opera Orchestra 58 - 42
 - Arctic Philharmonic 56 - 44
 - The Norwegian Radio Orchestra 56 - 44
 - Kristiansand Symphony Orchestra 55 - 45
 - Bergen Philharmonic Orchestra 54 - 46

23. It is already happening: Daniele Gatti had to leave the Chief Conductor position in the Royal Concertgebouw Orchestra in Amsterdam after accusations of sexual misconduct.

<https://www.bbc.co.uk/news/entertainment-arts-4505852>

<https://www.dutchnews.nl/news/2018/08/concertgebouw-orchestra-sacks-conductor-over-metoo-allegations/>

24. There are still people who think women lack the ability to be loud and noisy.

This is a true story from my own life:

We were in a pub and everyone had been drinking and it was after a dinner after a seminar and we were sitting there in the pub and drinking and talking, and some were composers and some were orchestra directors because it was that type of seminar, and we talked with the orchestra directors about how they play so little new music, I mean the orchestras, not the directors, and afterwards when we were in the pub and drinking after the dinner after the seminar we continued to talk about the fact that the orchestras play so little new music and I said that they also play very little music by women and that was not supposed to be a topic, but I knew it because I had been working with the numbers and it was bad, like really really bad, like, one thing is that the orchestras only play music by men because they only play old music but when they play new music, world premieres and stuff, they also play extremely little music by women, and then it became a discussion if you could hear the difference between music written by women and music written by men and I don't think that is so exciting, but I guess the others did and then we discussed that at length and then - and then! In that discussion one of the orchestra directors leans over me and says

- If I
- If I commissioned
- If I commissioned a piece by you
- If I commissioned an orchestra piece by you
- If I commissioned an orchestra piece by you - and it should be really **loud and noisy**. *Could you do it?*

(used in the piece *Hvis du danser er du fri*, (BLT 2018))

25. If you didn't get that you have to read *Egalia's Daughters*, by Gerd Brantenberg.

26. As of now all the bigger Norwegian sinfoniettas have a male artistic leader or an artistic council with a majority of men.

- Oslo Sinfonietta - Christian Eggen
- Ensemble Ernst - Thomas Rimul
- Bit 20 - Trond Madsen
- NOSO Sinfonietta - Tim Weiss
- Trondheim Sinfonietta - An artistic council of three: Rik de Geyter, Espen Aalberg and Marianne Baudouin Lie

27. It's called "feminine diminutive suffix," I'm told.

28. Skugge, Linda Norman, Belinda Olsson og Brita Zilg, red. 1999. *Fittstim*. Trondheim: Egmont bøker (page 80)