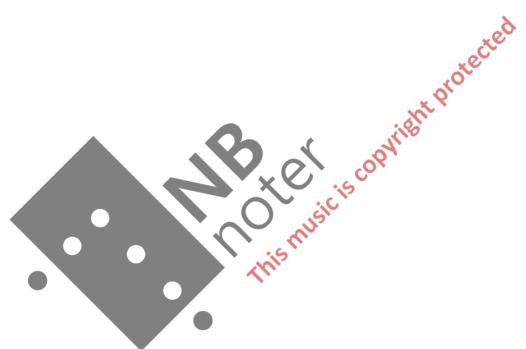


HÅKON THELIN

The Ark

Double bass and orchestra



Scoring

Willow flute in D
Flute & Bass flute
Clarinet in B♭ & Bass clarinet in B♭
Alto saxophone in E♭
Bassoon & Contrabassoon

Horn in F
Trumpet in C & Cornett
Trombone

Percussion 1: Marimba (soft and hard sticks)
2 Timpani
Norwegian folk music drum (“Slätte tromme”), similar to traditional military drum
Crotales (c4-c5)

Percussion 2: Bass drum (flat tilted)
Cymbal (lying on bass drum)
Marimba (soft and hard sticks)
Crotales (c4-c5)
Snare Drum
China Cymbal

Solo Double bass (two Double basses, where one has scordatura tuning)

Violin 1
Violin 2
Viola
Cello (two Cellos, where one has scordatura tuning)
Double bass 1 (4 strings)
Double bass 2 (5 strings)

The score is written in C except for the 8^{va} bassa transposing instruments (Double basses, Contrabassoon, Bass flute).

Legend

For all instruments:



Raises pitch by a quartertone (+50 cents)



Lowers pitch by a quartertone (-50 cents)



Raises pitch by a syntonic comma, circa +21,5 cents



Lowers pitch by a syntonic comma, circa -21,5 cents

M.

mph.

= Multiphonics

= Multiphonics

Grace notes:



and



Played on the beat



and



Played before the beat

"**ff**"

Volume indications in quotation marks indicate the intensity of the performance manner and not the resulting absolute volume of the action.

Winds:



Air sounds. Square note heads are to be performed tonelessly. Make an effort to create distinct and present air sounds which always should be clearly audible. The rhythm and accentuation marks should be exaggerated.

Bass flute:

Key cliks:



= pizz covered



= pizz open



= tongue ram



= slap tongue

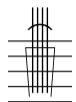
Trumpet:



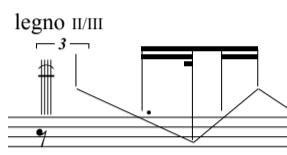
Strike the mouthpiece with the flat of the hand

"**f**"

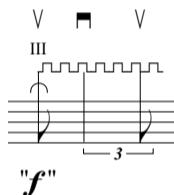
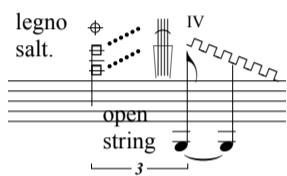
Strings:



Pizzicato on strings behind bridge



"Bridge clef". It replaces the traditional clefs and depicts the fingerboard. Wherever it occurs, it does not indicate a certain pitch to be produced but the approximate position on the instrument where the action is to be performed.



First, col legno saltando on damped strings, and then pressed bowing from edge towards middle of fingerboard on open G-string. The result should be a dry, rattling sound, strongly "perforated".

Pressed bowing behind bridge should be performed near the tailpiece. The result should be a dry, rattling sound, strongly "perforated". A whining, smudgy or otherwise distorted tone should be avoided at all costs. The bow can be held with the frog firmly grasped in the fist.



Bow on top of bridge, creating an aeri, brushing sound with extremely faint pitch.



Mute symbol. Gently lay the left hand on all four strings so that they are prevented from vibrating.



Col-legno battuto on damped strings



Hit the fingerboard with the screw of the bow between strings IV and V

Double basses:



Arco on side of bridge



Left-hand hammer-on (quasi percussive effect) which is immediately released to a multiphonic tone.



Jew's harp pizzicato technique. Very strong and loud pizzicato, with left-hand finger pushed halfway down (slightly released from the fingerboard), creating a mixed sound of bi-tones and ordinary tone similar to the sound of the jew's harp.

Solo double bass:

short

(mph.)

Multiphonic sound. Finger position (harmonic) between bow and bridge.



Multiphonic sound. Finger position (harmonic) on the III-string between bow and bridge. The harmonic on the II-string is played normally (bow position between finger and bridge).

arco legato
III +M. +M. +M.

f *sempre*

Left-hand hammer-on (quasi percussive effect) which is immediately released to a multiphonic tone.

Scordatura tunings:

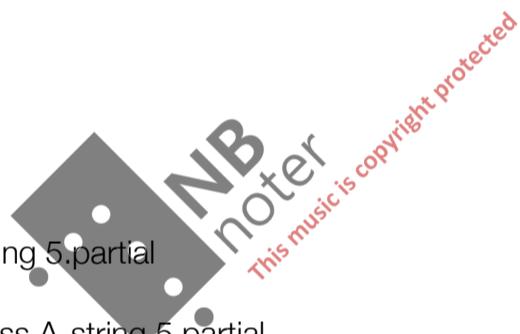
Cello:

G♯ plus 2 cents tuned by cello E-string 5.partial

D (normal tuning)

E plus 26 cents, tuned by double bass A-string 5.partial

B plus 23 cents, tuned by cello E-string 6.partial



Solo Double bass:

G minus 29 cents, 7.partial tuned by double bass A-string 6.partial

D (normal tuning)

A plus 28 cents, tuned by cello B-string 7.partial

D♯ plus 43 cents, tuned by cello B-string 5.partial

Tuning order:

1. Cello og bass D-string
2. Cello B-string
3. Bass D♯-string
4. Bass A-string
5. Cello E-string
6. Cello G♯-string
7. Bass G-string

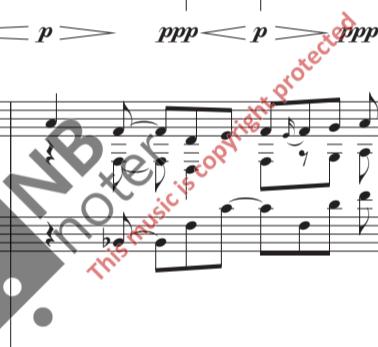


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Score

The Ark

Håkon Thelin, 2017



1.

Bass Flute $\text{♩} = 58$
lip pizz.
Bass Clarinet "f"
Alto Sax $\text{♩} = 12$
Bassoon $\text{♩} = 12$
Horn in F
Trumpet in C
Trombone $\text{♩} = 12$
Percussion I Marimba
Percussion II Crotales
Double Bass Solo $\text{♩} = 12$
Scordatura tuning
Violin I $\text{♩} = 12$
Violin II $\text{♩} = 12$
Viola $\text{♩} = 12$
Violoncello $\text{♩} = 12$
Scordatura tuning
Double Bass I $\text{♩} = 12$
Double Bass II $\text{♩} = 12$

Instructions:

- Bass Flute:** lip pizz.
- Bass Clarinet:** "f"
- Alto Sax:** $\text{♩} = 12$, **p poss.** Slide in and out of the tones in the multiphonics. The cord is never completely stable. Like a distorting background element.
- Bassoon:** $\text{♩} = 12$, tongue ram, "f"
- Horn in F:** -
- Trumpet in C:** -
- Trombone:** $\text{♩} = 12$, harmon mute without stem
- Percussion I:** Marimba, **mp**, **tr**, **tr**
- Percussion II:** Crotales, **#**, **8**, let ring, **f**
- Double Bass Solo:** $\text{♩} = 12$, **ff**, **mp**, II III II, l.v., pizz.
- Violin I:** $\text{♩} = 12$, **ppp**, **½ legno / arco.** Faint sound of pitch
- Violin II:** $\text{♩} = 12$, **ppp**, **½ legno / arco.** Faint sound of pitch
- Viola:** $\text{♩} = 12$, **ppp**, **½ legno / arco.** Faint sound of pitch
- Violoncello:** $\text{♩} = 12$, **ppp**, **pizz.**
- Double Bass I:** $\text{♩} = 12$, **mf**, **pizz.**
- Double Bass II:** $\text{♩} = 12$, **mf**

5

B. Fl.

B. Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

(damp crotales)

(approximate sound)

col arco batt. bow above left hand fingers (close to nut)

D.B. (Solo)

"ff" poss.

col arco battuto (at tip of bow)

Vln. I

pp

col arco battuto (at tip of bow)

Vln. II

pp

col arco battuto (at tip of bow)

Vla.

pp

col arco battuto (at tip of bow)

Vc.

pp

D.B. I

D.B. II

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A tempo

13

B. Fl.

B. Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

(Theme)
sempre lascia vibrare
sempre pizz. III

sim. short pizz.
improvisation

I II

I

ord. pizz.

bend over side
of fingerboard

l.h.

D.B.
(Solo)

r.h.

"f"

Impose

Impose

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

A tempo

25

key clicks
B. Fl. "f"
B. Cl. overblow <*sfs*> air
A. Sx. *pp sempre*
Bsn.

Hn.
Tpt.
Tbn. harmon mute without stem
pp sempre

Perc. I
Perc. II

D.B. (Solo) I IV IV M. M. III bend over side of fingerboard *ff* III → M. M. M. Improvise Improvise

Vln. I sub *pp poss.*
Vln. II sub *pp poss.*
Vla. sub *pp poss.*
Vc. III II III IV III IV IV Improvise

D.B. I D.B. II

29

B. Fl.

B. Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

sfz *sfz* sim. air *sfz* > *sfz* > *sfz* > *sfz* > *sfz* > *sfz*

IV III II II II II/III III/IV III/II IV/III

arco *pp* arco

pp

34

B. Fl.

overblow

sffz

B. Cl.

f pp

A. Sx.

Bsn.

Hn.

Tpt.

Improvise on overtones and multiphonics. Very soft dynamics.

Tbn.

f pp

Perc. I

Perc. II

D.B. (Solo)

arco

mf

pick up bow

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

ppp

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38

B. Fl.

B. Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

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41

B. Fl.

B. Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

+ M. + M. III + M. + M. + M. sim.

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without conductor $\text{♩.} = \text{ca. } 100$

Willow Flute in D

45

W. Fl. Play the tune "North of the Mountains" (Norda Fjells)

B. Cl.

A. Sx. Improvise together with willow flute and solo bass.
Use multiphonics, air-sounds, key clicks etc.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

(willow flute enters)

D.B. (Solo) Improvise similar patterns on A and D strings

Vln. I

Vln. II

Vla.

Vc. dim. al niente

D.B. I

D.B. II

50 (tune continues) x times x times (end tune on cue)

W. Fl. (tune continues) (end tune on cue)

A. Sx.

D.B. (Solo) I II III + M. + M. + M. V VI VII VIII

cue Senza tempo

(poco rit.)

57 I → II → III →

D.B. (Solo) 7° 8° 9° 10° 11° 12° 13° 14° 7° 8° 9° 10° 11° 7° 8° 9° 10°

Rubato

IV III II I 6° 5° 4°

D.B. (Solo) 7° 6° 5° 4°

ff vary dynamics and tempo

64 3° 2° 1° → s.p. → ord. 12

x times (continue on cue from conductor)

cue A tempo

Fl. 67 Flute more air than pitch *p*

B. Cl. 8

A. Sx. 8

C. Bsn. Contrabassoon R (flutter) *p*

Hn. air, no pitch *f* *mf* *f*

Tpt. wah-wah mute air *mp* *f* *pp* "f"

Tbn. harmon mute without stem tongue ram air *ff* *pp*

Perc. I

Perc. II

D.B. (Solo) 8 *fff* continuos sautille. Pitch barely audible "mf"

Vln. I pizz. *mf* arco *p* s.p. *pp*

Vln. II pizz. arco *p* s.p. *pp*

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

Vc. pizz. arco *p* legno *p* arco (side of bridge)

D.B. I 8 V/IV legno *mp* "f" *c.l. batt.* *i*

D.B. II 8 *ff* *mp* *mp*

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Fl.

B. Cl.

A. Sx.

C. Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B.
(Solo)

R

p

> mp

mf

mf

p

NB
noter
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Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

71

Fl. *p*

B. Cl.

A. Sx.

C. Bsn. R

Hn. *f* *mf*² *f* *mp*

Tpt. *f* *pp* "f" poss.

Tbn. harmon mute without stem tongue ram *ff* *pp*

Perc. I

Perc. II

D.B. (Solo) II "mf"

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Vln. I *p* 2 *pp* s.p. (s.p.) *pizz.* *p* *p*

Vln. II pizz. arco *p* s.p. *p* ord. II *p* *p* *pizz.*

Vla. *p* *pp* *ppp* *p* *ord.* *p* *mf* *s.p.* *ord.*

Vc. arco *p* *p* *p* *p* *mf* > *ppp* *p*

D.B. I legno *mp* arco *p* c.l. batt. *p* *p*

D.B. II IV/V legno *p* arco *mf*

ff *mp*

75 (aeolian sound)

Fl. *p*

B. Cl. *mf* poss. *ppp* (light and airy)

A. Sx. R (tongue ram)

C. Bsn. *p* sing: *p*

Hn. *mf* *mp*

Tpt. *p* *f* *mp* poss. sing: *mp*

Tbn. *mf* *mp*

Perc. I

Perc. II

D.B. (Solo) "mf"

Vln. I *tr* *ppp* s.p. *pp*

Vln. II *p* s.p. *pp*

Vla. *p* s.p. *pp*

Vc. → s.p. *p*

D.B. I arco spic. *mp*

D.B. II

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77

Fl. → flutter
(air only)

B. Cl. *mf* *sfp* *mf* ord.

A. Sx. 1
2
3
4B^b
5
6
7 *ppp* *p*

C. Bsn. *p*

Hn. 4

Tpt. *f* *p* *mf*

Tbn. 4

Perc. I

Perc. II

D.B. (Solo) 8

Vln. I sing:
p

Vln. II sing:
p

Vla. 13

Vcl. Continous Sautillé (or crush)
"mf" spic.
"mf"

D.B. I crush *mp*

D.B. II *pp* *pp* *pp*

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79

Fl. (air) $\gg p$ $\ll ff$ mf

B. Cl. tr

A. Sx. sing: p

C. Bsn. p

Hn.

Tpt. tr p $+ (plunger)$ tr mp

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla. sing:

Vc. p

D.B. I spic. mp p

D.B. II

Piu mosso $\text{♩} = 88$

Fl. (air) tr
 B. Cl. pp change to Clarinet
 A. Sx. Sax air
 Bsn. air
 Hn. $\text{ff} \xrightarrow[4]{} \text{p f}$
 Tpt. $\text{f} \xrightarrow[4]{} \text{f}$
 Tbn. $\text{ff} \xrightarrow[4]{} \text{p f}$
 Perc. I Marimba hard sticks
 Perc. II Marimba hard sticks
 D.B. (Solo) $\text{mf} \xrightarrow[2]{} \text{ff}$ $\text{f} \xrightarrow[3]{} \text{sfz}$ $\text{mp} \xrightarrow[2]{} \text{ff}$
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B. I pizz. IV $\text{arco} \xrightarrow[3]{} \text{s.p. flag. gliss.}$
 D.B. II pizz. IV $\text{arco} \xrightarrow[3]{} \text{s.p. flag. gliss.}$ f

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85

Fl. *f* *p* *f* *p < sub p < f* *mf* *ff*

Cl. *tr* *ff* *f* *gloss* *sfz* *p* *f* *ff*

A. Sx. *p* *f* *f* *slap* *sfz* *sfz* *p* *f* *ff*

Bsn. *p* *f* *f* *sfz* *p* *f* *ff*

Hn. *f* *p < f* *mf* *p* *ff*

Tpt. *tr* *ff* *p* *ff*

Tbn. *f* *p < f* *mf* *ff*

Perc. I

Perc. II

D.B. (Solo) *ff* *p* *molto* *mf* *p* *molto* *p*

Vln. I

Vln. II

Vla.

Vc.

D.B. I *ord.* *mf* *pizz.* *arco*
ord. *ff* *p* *sfz* *p* *f*
pizz. *arco*
II

D.B. II *mf* *p* *ff*

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subito Tempo 1 $\text{♩} = 58$

Fl. 88

Cl. f p mf

A. Sx. f

Bsn. f p mf pp

Hn. ff mf

Tpt. p mf

Tbn. ff mf

Perc. I f

Perc. II f

D.B. (Solo) $molto$

Vln. I pizz. mf

Vln. II pizz. p

Vla. pizz. ff

Vc.

D.B. I ff

D.B. II ff

soft mallets

Enter improvisation on Gran Cassa

ord. spic.

III

pizz.

arco

s.p.

tr

p

pizz.

arco

s.p.

pp

p

pizz.

arco

s.p.

pp

p

p

ff

ff

ff

ff

mp

mp

90

Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

NB noter
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Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

IV (free tremolo)

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98

Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

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Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

102

Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

NB note! This music is copyright protected

Find soft dissonant multiphonics or split-tone

c.l. batt.

(damped strings)

f

15^{ma}

15^{ma}

pizz.

ppp

pp

mp

mp

106

Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

NB
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improvise melodie patterns on rhythm, or improvise freely (using legno battuto) together with Gran Cassa

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

This musical score page contains multiple staves for various instruments. The top section includes Flute, Clarinet, Alto Saxophone, Bassoon, Horn, Trumpet, Trombone, Percussion I, Percussion II, and Double Bass (Solo). The bottom section includes Violin I, Violin II, Cello, Double Bass I, and Double Bass II. The score is marked with measure numbers 106, time signatures (8, 6, 12), and dynamic markings like 'tr'. A large red watermark with the text 'NB noter' and 'This music is copyright protected' is overlaid on the score. A note at the bottom instructs musicians to 'improvise melodie patterns on rhythm, or improvise freely (using legno battuto) together with Gran Cassa'.

without conductor with conductor

113

Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

sounding:
repeat ad lib.

Gran Cassa and Solo
double bass improvisation

s.p. ——————> s.t. ——————>

pp

f

f

116

Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

tr

mf

s.p. *s.t.* → *s.p.* *s.t.* → *s.p.* → *s.t.* → *s.ps.t.*

f *f* *pp sub*

s.t. → *s.p.* *s.t.* → *s.p.* → *s.t.* → *s.ps.t.*

f *p f* *pp sub*

s.t. → *s.p.* *s.t.* → *s.p.* → *s.t.* → *s.ps.t.*

f *p f* *pp sub*

pizz.

mf

pizz.

mf

120

Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

tr

Perc. II

Marimba

mp

D.B. (Solo)

p. a. p. decresc.

NB
noter
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Gradually release left-hand pressure, going from damped to completely open strings.

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

123

Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

change to Norwegian folk music drum (Slåttetromme)

NB in other
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let strings ring!

Piu mosso $\text{♩} = 100$

126

Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

slättetromme

mf

(pizz.)

ff

ff

131

Perc. I

D.B. (Solo)

D.B. I

D.B. II

139

Perc. I

D.B. (Solo)

D.B. I

D.B. II

145

Perc. I

D.B. (Solo)

D.B. I

D.B. II

The musical score consists of four staves. The top two staves (Perc. I and D.B. Solo) show eighth-note patterns. The bottom two staves (D.B. I and D.B. II) show sixteenth-note patterns with various dynamics like accents and grace notes. Measure 131 starts with a common time signature, followed by measures in 6/8, 9/8, and 6/8. Measure 139 begins with a common time signature, followed by measures in 9/8, 6/8, 9/8, 6/8, 9/8, 6/8, and 9/8. Measure 145 starts with a common time signature, followed by measures in 6/8, 9/8, 6/8, 9/8, 6/8, 9/8, 6/8, and 6/8.

151

Perc. I

D.B. (Solo)

D.B. I

D.B. II

158

Perc. I

D.B. (Solo)

D.B. I

D.B. II

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166

Perc. I

D.B. (Solo)

D.B. I

D.B. II

173

Perc. I

D.B. (Solo)

D.B. I

D.B. II

Improvise using "Jews-harp pizzicato technique" together with slättetromme
(basic rhythm of slättetromme rotated)

181

Perc. I

D.B. (Solo)

D.B. I

D.B. II

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190

Perc. I

D.B. (Solo)

D.B. I

D.B. II

5

B. Fl. Cl. A. Sx. Bsn.

Hn. Cor. Tbn. Perc. I

Perc. II D.B. (Solo)

Vln. I Vln. II Vla. Vc.

D.B. I D.B. II

air

p

air

p

air

p

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quasi s.p. *s.p./ord.* *flag. gliss. like willow-flute*

pp

quasi s.p.

detaché, flautando

pp

quasi s.p. *detaché, flautando*

III

6

arco III M.

ppp

9

B. Fl. *f*

Cl. 3 *p < mp*

A. Sx.

Bsn. *mp* *mf*

Hn. *f* *p*

Cor.

Tbn. *f* *p*

Perc. I

Perc. II

D.B. (Solo) 8 I II

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Vln. I

Vln. II 3 5

Vla. 3 detaché, flautando

Vc. 3 5 3 3

D.B. I 8 arco M. poco s.p. 3 M.

D.B. II (poco s.p.) gliss. M. M. *pp* quasi s.p. 3 3 detaché, flautando *ppp* 3

12

B. Fl. f
air (without mouth piece)
low pitch ○

Cl. "f"
air (without mouth piece)
low pitch ○

A. Sx. "f"

Bsn. R (flutter) p 12 8 (−4R) mp p mp p

Hn. rubato mp rubato, ornament freely

Cor. mf

Tbn. f ppp + 12 8 $\overline{\text{o}}$ gliss.

Timpani

Perc. I ppp 12 8 sub ppp (almost inaudible)

Perc. II Improvise without beat

D.B. (Solo)

Vln. I

Vln. II p

Vla. p

Vc. pp

D.B. I II + M. + M. III + M. + M. + M. arco legato sim. (III)

D.B. II mf 12 8 f sempre pizz. mf

change to Flute

B. Fl. "mf"

Cl. "f"

A. Sx. "f" R

Bsn. *mp* *p*

Hn. 5

Cor.

Tbn. *gliss.*

Perc. I

Perc. II

D.B. (Solo) *Gradually disappear*

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Glissando, Xenakis-like. Improvise around melody in cornetto/horn.

Vln. I *p*

Vln. II V V IV III

Vla. V V IV III

Vc.

D.B. I II

D.B. II

Flute *pp*

ord. stop with > tongue

p f p

air stop with > tongue

p f

pp

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

mf

Fl. 19 *mp* *mp* *mf > pp*

Cl. *mp* *mp* *mf > pp*
improvise articulation and air sounds (without mouthpiece)

A. Sx. *< mf* 5 3 5

Bsn.

Hn. 5

Cor. 5

Tbn.

Perc. I (nr.3) (nr.4)

Perc. II

D.B. (Solo) 8

Vln. I *mp* *mp* *mf*

Vln. II *mp* *mp* *mf > pp*

Vla. *mp*

Vc. *mp*

D.B. I s.p. / molto s.p. Bring out multiphonics and overtones. Slow glissando.
dim. gradually less bow pressure until... *senza arco* (only left-hand hammer on)
(keep left-hand pizz. equally strong all the time)

D.B. II 8

23

Fl. *mf* > *pp*

Cl. *mf* > *pp*

A. Sx. *p* < *mf* 5 4 4 2 3 > *p* < *f* *p* <

Bsn.

Hn. 5 4 4 2 >

Cor. 5 4 4 2 >

Tbn. air > *p* < *f*

Perc. I

Perc. II

D.B. (Solo)

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Vln. I *pp* *mf* >

Vln. II *mf* > *pp*

Vla. *mf*

Vc. *mf*

D.B. I 8 + + + + + + + + pizz. (let ring) *mf*

D.B. II 8 pizz. (let ring) *mf*

mf

mf

27

Fl.

Cl.

A. Sx.

Bsn.

Hn.

Cor.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

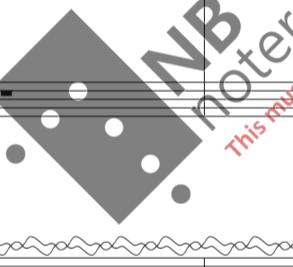
Vln. II

Vla.

Vc.

D.B. I

D.B. II



p

p < *f*

p < *mp*

p < *mp*

p < *f*

pp < *mp*

pp < *mp*

1

II

37

Fl. *ff* *mp* *p* *f* *p* *sfs* *p* *f* *p* *f* *p* *sub p*

Cl. *ff* *mf* *tr* *tr* *tr* *tr* *gliss.*

A. Sx. *ff* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Bsn. *pp* *ff* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Hn. *ff* *f* *ff* *f* *f* *sfs* *f* *p* *f* *mf*

Tpt. *ff* *f* *f* *f* *tr* *tr* *ff*

Tbn. *ff* *f* *ff* *f* *f* *sfs* *f* *p* *f* *mf*

Marimba

Perc. I *f*

Perc. II *f*

D.B. (Solo) *mf* *poss. f* *mp* *II* *I* *III* *II* *poss.*

Vln. I *p* *dim.* *pizz.* *jeté* *III* *5*

Vln. II *p* *dim.* *tr* *jeté* *s.p.* *ord.* *5*

Vla. *p* *dim.* *pp* *mf* *f* *pp* *f* *sfs* *p* *ff* *p*

Vc. *p* *dim.* *pizz.* *III* *I* *jeté* *IV* *5*

D.B. I *ff* *on side of bridge* *ff* *on side of bridge* *ff* *3* *3* *f*

D.B. II *ff* *ff* *ff* *ff* *ff* *ff* *ff* *f*

NB
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41

Fl. *f* *mf* *tr* *tr*

Cl. *ff* *slap* *sfz* *p* *f* *p* *ff* *f* *ff* *p*

A. Sx. *ff* *sfz* *sfz* *p* *f* *p* *ff* *f* *ff* *(air)*

Bsn. *ff* *sfz* *p* *f* *p* *ff* *f* *ff* *(air)*

Hn. *p* *ff* *ff* *p* *mf* *p*

Tpt. *p* *ff* *p*

Tbn. *ff* *mf*

Perc. I *f* *f*

Perc. II *f* *f*

D.B. (Solo) *f* *mp* *II* *III* *pizz.* *arco* *s.p.* *ord.* *poss.*

Vln. I *jeté* *tr* *tr* *pizz.* *IV* *III* *II*

Vln. II *jeté* *tr* *tr* *pizz.* *arco* *I* *pizz.* *arco*

Vla. *f* *p* *f* *p* *f* *p* *f*

Vc. *f* *p* *f* *p* *f* *p* *f*

D.B. I *f* *mf*

D.B. II *f* *mf*

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Meno mosso

without conductor

Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

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A tempo

molto rit.

A tempo

s.p. → ord.

rit.

A tempo

molto rit.

A tempo

s.p. → ord.

rit.

Senza tempo

s.p. → ord.

freely

f



A tempo ♩. = 58

with conductor

57

Fl. overblow
<sfz>

Cl. (open) (closed, mouth covering mouthpiece)
slap

A. Sx. (+) o (+) + (+) o (+) o (+)

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo) short (mph.)

Vln. I ppp

Vln. II ppp

Vla. ppp

Vc. s.p. → ppp

D.B. I p → ppp

D.B. II

61

B. Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vcl.

D.B. I

D.B. II

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s.p. → ord.

f

f >

col arco battuto (at tip of bow)

p

64

B. Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

p>pp

2 2 5 5

<*sfsz*> <*sfsz*> *ppp* *poco*

+ (+) o 2 + (+) o + (+) o + + + +7B^b (mp) mph. mph.

mute + pp poss.

mute pp poss.

II 2 2 mph. mp f>

II 4 arco ord. quasi s.p. gliss.

4 arco ord. ppp quasi s.p. gliss.

4 arco ord. ppp quasi s.p. gliss.

arco ord. ppp gliss.

s.p. → ord. (III) IV

mp II (II) IV

67

B. Fl.

Cl.

(slap) quasi no air

A. Sx. + 3 + + 3 + o + (+) *mp*

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo) V I tr tr tr tr II 18 8 2 2 2 2

Vln. I gliss. 18 8 pizz. > arco jeté > trem. mf mp → ppp

Vln. II gliss. 18 8 pizz. > arco jeté > trem. mf mp → ppp

Vla. gliss. 18 8 pizz. > arco jeté > trem. mf mp → ppp

Vc.

D.B. I 18 8

D.B. II 18 8

The Ark

71

B. Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vcl.

D.B. I

D.B. II

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molto s.p.

(light feeling)

ff

mp

slightly articulated

73

B. Fl.

A. Sx.

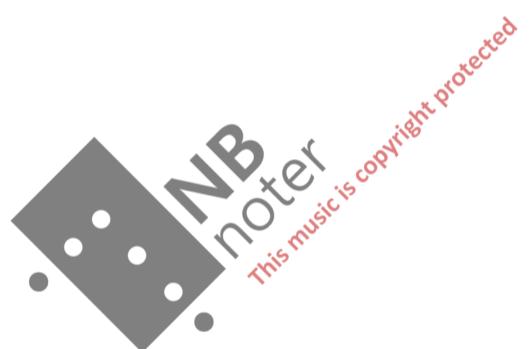
D. B. (Solo)

Vc.

18

ric.
s.p.
molto s.p.
III
+ M.
II
+ M.
+ M.
+ M.

> <f> <f> p <-->



76

B. Fl.

A. Sx.

D.B. (Solo)

Vc.

18

12

18

12

18

12

18

12

18

12

78

B. Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

slightly accentuated

ppp as soft as possible

+ slightly accentuated

ppp as soft as possible

+ slightly accentuated

ppp as soft as possible

poco s.p.

pp

col arco batt.

pp

col arco batt.

pp

col arco batt.

pp

80

B. Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

senza cresc.

subff

senza cresc.

arco ord.

senza cresc.

arco ord.

senza cresc.

arco ord.

senza cresc.

82

B. Fl. >>>> - *p* senza dim.

Cl. - *p* senza dim.

A. Sx. >>>> - *p* senza dim.

Bsn. - *p* senza dim.

Hn. *f*

Tpt. *f*

Tbn. *f*

Slättetromme cross-stick Slättetromme

Perc. I *f* *mf* Rub Cymbal on Bass-drum *f* *p sub* *f* *p sub*

Perc. II "f" 3 "f" 3 "f"

D.B. (Solo) (III) *f*

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Vln. I *f* "f" legno II/III *f* legno II/III *f* legno salt. IV open string III arco pizz. legno II/III ord. s.t. pizz. legno II/III legno salt. IV pizz. arco III IV III

Vln. II *f* "f" legno salt. IV open string III arco pizz. legno II/III ord. s.t. pizz. legno II/III legno salt. IV pizz. arco III IV III

Vla. *f* "f" (open string) IV legno battuto on top of the bridge *f* legno battuto on top of the bridge

Vc. *f* "f" IV legno battuto on top of the bridge *f* legno battuto on top of the bridge

D.B. I - *f* > *mp* *f* IV

D.B. II - *f* > *mp* *f* IV

86

B. Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

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90

B. Fl. **p**

Cl. **p**

A. Sx. **p**

Bsn. **p**

Hn.

Tpt.

Tbn.

Perc. I **f**

Perc. II "f"

D.B. (Solo)

Vln. I gliss. **ff**

Vln. II gliss. **ff**

Vla. gliss. **ff**

Vc. gliss. **ff**

D.B. I arco c.l. batt. **f** hit with screw of bow next to the 5. string

D.B. II arco **p**

overblow

(open) (closed, mouth covering mouthpiece) **mp**

tongue ram

ff

ff

ff

p

arco ric. IV III II I 2 II s.p. 4 rubato, quasi flautando

arco ric. IV III II I (on the beat) **mp**

arco ric. IV III II I (on the beat) **mp**

pizz. **mf**

arco c.l. batt. **f** hit with screw of bow next to the 5. string

pizz. **mf** (on the beat)

93

B. Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

NB
noter
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air t

p

c.l. batt. s.t.

p

col arco batt. molto s.t.

"mf"

99

B. Fl.

Flute

mp ————— *mf*

Cl.

sfp

"**ff**" air also from sides of mouth
(slap) quasi no air

A. Sx.

mp

Bsn.

Hn.

mf ————— *p* split-tone

Tpt.

mf

Tbn.

mf ————— *p*

Perc. I

Slåttetromme

Perc. II

China Cymbal

Snare drum cross-stick

Snare drum

D.B. (Solo)

III V

mf ————— *f*

Vln. I

p ————— *fff* *f* arco

Vln. II

mp

p ————— *ff* arco ord.

Vla.

mf

mf *ff* *p* < *ff* *p* sub ————— *mf*

Vc.

mf

mf

mf

D.B. I

dim.

p mph. (IV)

D.B. II

dim.

p mph. (V)

Fl. 102 *gliss.*

Cl. *ff* *mf* *ff* *pp* *mf* *t t t sim.* *mf*

A. Sx. *mp*

Bsn. -

Hn. *p*

Tpt. *mf*

Tbn. *p*

Perc. I

Perc. II

D.B. (Solo) *s.p.* *I.v.* *jews-harp pizz., con vibrato* *ord. pizz.*

Vln. I *ff* *f* *ff*

Vln. II *f* *fff* *mf*

Vla. *ff* *f* *ff* *f* *fff*

Vc. *fff* *fff*

D.B. I *pizz.* *arco III* *ff* *pizz.* *arco III*

D.B. II *ff* *mp*

105

Fl. *p*

Cl. *p*

A. Sx.

Bsn. *mf* secco

Hn. *mf* secco

Tpt.

Tbn. *mf* secco

Perc. I

Perc. II

D.B. (Solo) *fff* *mf* *f* arco s.p. M. III + M. III + M. II + M. II + M. s.p.

Vln. I *p* *ff* *p* *ffff* *p* *ffff*

Vln. II *p* *ffff* *p*

Vla. *p* *ffff* *p*

Vc. *ord.* *s.p.* *ord.* *8va*

D.B. I *ff* *f* secco

D.B. II *ff* *f*

108 mph.

Fl. $p \xrightarrow{\text{3}} ff$ $\xrightarrow{\text{6}}$ $f \xrightarrow{\text{6}} p \xrightarrow{\text{ff}}$

Cl. $f \xrightarrow{\text{6}}$ $p \xrightarrow{\text{6}}$ $f \xrightarrow{\text{6}} p \xrightarrow{\text{ff}}$

A. Sx. $\frac{3}{4}$

Bsn. $\frac{3}{4}$

Hn. $p \xrightarrow{\text{3}} mf$ p split-tone $\xrightarrow{\text{3}}$ $\xrightarrow{\text{3}}$

Tpt. $\frac{3}{4}$ mf

Tbn. $p \xrightarrow{\text{3}} mf$ p $\xrightarrow{\text{3}}$ $\xrightarrow{\text{3}}$

Perc. I $\frac{3}{4}$

Perc. II $\frac{3}{4}$

D.B. (Solo) $\frac{3}{4}$ II $\xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}}$ III $\xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}}$ I $\xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}}$ III $\xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}}$

Vln. I $\frac{3}{4}$ (2) $p \xrightarrow{\text{3}} fff$ $\xrightarrow{\text{3}} pp \xrightarrow{\text{3}} f p \xrightarrow{\text{3}} ff p \xrightarrow{\text{3}} fff \xrightarrow{\text{3}}$

Vln. II $\frac{3}{4}$ III $\xrightarrow{\text{3}} \xrightarrow{\text{3}}$ $\xrightarrow{\text{3}} ff p \xrightarrow{\text{3}} fff \xrightarrow{\text{3}}$

Vla. $\frac{3}{4}$ $ff \xrightarrow{\text{3}}$ $p \xrightarrow{\text{3}}$ $\xrightarrow{\text{3}} p \xrightarrow{\text{3}} fff \xrightarrow{\text{3}}$ s.p. II $\xrightarrow{\text{3}}$

Vc. $\frac{3}{4}$ (8va) $\xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}}$ 15ma $\xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}}$ (8va) $\xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}} \xrightarrow{\text{3}}$

D.B. I $\frac{3}{4}$

D.B. II $\frac{3}{4}$

110

Fl. *p* ————— *f* *p* ————— *mf*

Cl. *p* ————— *f* *p* ————— *mf*

A. Sx.

Bsn.

Hn. > *ff* *f* *p* *f*

Tpt.

Tbn. > *ff* *f* *p* *f*

Perc. I

Perc. II

D.B. (Solo) molto s.p. II/III *fff*

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Vln. I *p* ————— *ff* *p* ————— *f* s.p. II/III ord. 3

Vln. II *p* ————— *ff* *p* ————— *f* s.p. II/III ord. 3

Vla. *p* ————— *ff* *p* ————— *mf* s.p. II/III ord. 3

Vc. loco *ff* II/III *fff* II/III ord. 3

D.B. I *p* ————— *f* II/III *fff* II/III

D.B. II *p* ————— *f* II/III *fff* II/III

112

Fl.

Cl.

A. Sx.

Bsn.

Hn. + *ff* *pp* *f* *cresc.*

Tpt. + *ff* *pp* *f* *cresc.*

Tbn. + *ff* *pp* *f* *cresc.*

Perc. I

Perc. II

D.B. (Solo) *ff*

Vln. I *fp* *ff* *pp* *fff*

Vln. II *fp* *ff* *pp* *fff*

Vla. *ff* *p* *pp* *fff*

Vc. *ff* *p* *ff* *ff* *ff*

D.B. I *ff*

D.B. II *ff*

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114

Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

cresc.

fff

fff

fff

(tr)

Timpani

ff p. a. p. decresc.

f

bass-drum + cymbal, improvise

IV M. bow trem. slow → fast → slow III

II M. bow trem. slow → fast

IV M. bow trem. slow → fast

(keep multiphonics constant through bow-tremolo)

II M. bow trem. slow → fast

II M. bow trem. slow → fast

(keep multiphonics constant through bow-tremolo)

119

Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

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NB noter

ppp (very soft, barely audible)

bow trem.
slow → fast → slow

II
III
M.
bow trem.
slow → fast → slow

(keep multiphonics constant through bow-tremolo)

→ slow
bow trem.
slow → fast → slow
IV
M.
bow trem.
slow → fast → slow

bow trem.
slow → fast → slow
(keep multiphonics constant through bow-tremolo)

→ slow
bow trem.
slow → fast → slow
(keep multiphonics constant through bow-tremolo)

124

Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vc.

(keep multiphonics constant through bow-tremolo)

D.B. I

D.B. II

M.

bow trem.

slow

fast

slow

II + M. sim.

NB
Noter
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ppp

→ fast → slow

→ slow

→ fast → slow

(keep multiphonics constant through bow-tremolo)

128

Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I
(solo percussion)
very quiet
(solo percussion)

Perc. II
very quiet

D.B.
(Solo)

Vln. I

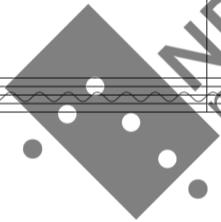
Vln. II

Vla.

Vc.

D.B. I

D.B. II



poco crese. gradually more activity and sound until trumpet enters

ord.

ppp *mp* *molto s.p.* *ord.*

ppp *mp* *ord.*

ppp *mp* *ord.*

ppp *mp*

ppp

mp

NB
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133

Fl.

Cl.

A. Sx.

Bsn.

Hn.

(solo) with air rubato

Tpt. *mp*

Tbn.

Perc. I vary dynamics

Perc. II

D.B. (Solo)

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Vln. I flag. gliss. like willow-flute pizz. arco s.p. → ord.

Vln. II flag. gliss. like willow-flute *p-mf* p (mix dynamics with timpani) *f sub ppp*

Vla. flag. gliss. like willow-flute pizz. arco s.p. → ord.

Vc. *pp semper*

D.B. I

D.B. II

138

Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

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a. p. decresc.

molto

molto

Vln. I

quasi s.p.

ord.

mp

sub pp

mp

flag. gliss.

molto

Vln. II

quasi s.p.

ord.

mp

sub pp

mp

flag. gliss.

molto

Vla.

quasi s.p.

ord.

mp

sub pp

mp

flag. gliss.

molto

Vc.

D.B. I

D.B. II

143

Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

slap

"f"

"f"

+ 7B^b

t t t t t t t t

"ff" air also from sides of mouth

(slap) quasi no air

tongue ram

mp

mph. mph.

pp (find mph that fits with sax)

f

ppp

poco s.p.

IV M.

ff

p

pizz.

mf

flageolet gliss., poco s.p.

ff

mp

dim.

mp

dim.

A tempo

149

Fl. 5 3 3 3

Cl. 5 3 3 3

A. Sx. - 18 18

Bsn. - 18 18

Hn. - 18 18

Tpt. - 18 18

Tbn. - 18 18

Perc. I - 18 18

Perc. II - 18 18

D.B. (Solo) III → sim. II → + M. 18 18
mp

Vln. I - 18 18

Vln. II - 18 18

Vla. - 18 18

Vc. - 18 18

D.B. I - 18 18
pizz. p

D.B. II - 18 18

152

Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

*NB noter
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155

Fl.

Cl.

A. Sx.

Bsn.

Hn.

Tpt.

Tbn.

Perc. I

Perc. II

D.B. (Solo)

Vln. I

Vln. II

Vla.

Vc.

D.B. I

D.B. II

Solo Cadenza al fine
freely
tr *tr* *tr* *tr* sim.

II III + M.

mf *mp* *pp* *mf*

155

The musical score consists of ten staves of music. The top five staves include Flute, Clarinet, Alto Saxophone, Bassoon, and Horn. The middle section includes Trombone, Tuba, Percussion I, and Percussion II. The bottom section includes Double Bass (Solo), Violin I, Violin II, Viola, Cello, Double Bass I, and Double Bass II. Measure 155 begins with woodwind entries followed by brass entries. A solo cadenza for the Double Bass (Solo) follows, marked 'freely' with dynamic changes from *mf* to *pp* and back to *mf*. The score concludes with a final cadence for the Double Basses.

158

D.B.
(Solo)

tr o sim.

161 *tr* o sim.

D.B.
(Solo)

162 *tr* o sim.

164 Choral rit. A tempo

D.B.
(Solo)

Calmo

III V II IV III II I V

l.v.

(l.h. pizz.)

169

D.B.
(Solo)

II I II →

III III III III

8va

173

D.B.
(Solo)

II I II III III IV

8va

Ritmico

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