

SCORE

LASSE THORESEN 2001-2002-2003

LØP, LOKK OG LINJAR

SUITE op. 34
Revised June 2003

1. OVRINGAR — 2. HEIMREISA MELLOMBELS

3. FUGLAR, FÉ OG FOLK

4. HUG SVIV — 5. RUDLATRADL

SKREVET PÅ BESTILLING AV BIT 20 ENSEMBLE
MED MIDLER FRA DET NORSKE KOMPONISTFOND

Lasse Thoresen Op. 34
(2001-2002)

LØP, LOKK og LINJAR
For Folk Singer and Sinfonietta

1. Movement: 'Ovringar' (appr. dur. 10 minutes)
 2. Movement: 'Fuglar, fe og folk' (appr. 18 minutes)
 3. Movement: 'Hugsviv' (appr. 12 minutes)
 4. Movement: 'Tradlarudl' (appr. 10 minutes)
- Total duration appr. 50 minutes.

Instrumentation:

1 Flauto grande in C, also: Altoflute in G, Piccolo Flute
1 Oboe, also: English Horn
1 Bb-clarinet, also: A-clarinet, Eb-clarinet, Bassclarinet in Bb
1 Bassoon, also: Contra bassoon

1 French Horn (in F). Mute.
1 Bb trumpet, also: D trumpet. Mutes: Straight, Bucket, Plunger, Cup
1 Trombone Mutes: Straight, Bucket, Plunger

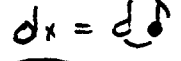
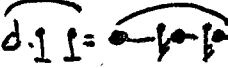

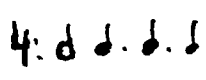


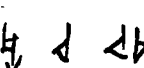
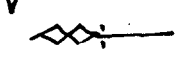

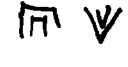



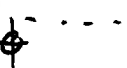

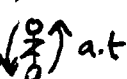

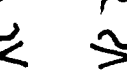


2 Percussionists (P₁ and P₂), playing the following instruments:
Marimba (P₁), Vibraphone (P₁ P₂), Geophone (or similar) (P₁); Gran Cassa (P₁ P₂), Suspended Cymbals: large, medium and small (P₂); 2 Congas (P₂), Tam-tam (sometimes with a 'sizzle' chain) (P₂), Wind Chimes (wood, and/or shells) (P₁); Rainstick (P₁); 2x2 Woodblocks (P₁), 4 Temple blocks (P₁), 3 suspended Cowbells (P₁); 3-6 Cowbells in a bundle (P₁); 3-6 Sheepbells in a bundle (P₁); 8-10 sleighbells in a bundle (P₁); Sandpaper block (P₁); 2.3. Sandeggs (P₁); Small and Large Maracas (P₁); Castagnet (P₁), Small Guiro (P₁ P₂), Sistrum (P₂); Metal Clicker (P₂); Metal Spoons (P₁), Cabaza, Caxixi (P₁), The singer should have one cowbell with handle. Cimbaliini.
In addition to mallets etc., the percussionists would need 2 violin bows each.

Harp

Voice (female voice with no vibrato and great agility, range as a mezzosoprano, preferably with experience from Norwegian Folk Music)

2 Violins
1 Viola
1 Violoncello
1 Double bass

Explanation of signs.

-  $d_x = d$ The fourth of the preceding value is added
-  The grace note is interpolated in the preceding value
-  Beginning/end of metric notation
-  Metrum with uneven beats; e.g. four beats, each with indicated duration.
-  Clef indicating the elimination of a specific clef: only up and down movements are indicated; also used for non pitched sounds
-  Pitch to be raised by (1) appr. 1/6, (2) 1/4, (3) 3/4 of a major second
-  Pitch to be lowered by (4) appr. 1/6, (5) 1/4, (6) 3/4 of a major second
-  A series of quick crescendi -decrescendi
-  *Spc, st, ord.* sul ponticello, sul tasto, ordinario
-  Apply extra pressure to the bow
-  Play behind the bridge
-  Blow through the instrument or simply produce hhh-sound vocally
Hh(o) hh(i) - the brightness of the hh sound is indicated by the vowel
-  Dampen the string(s)
-  Play on dampened strings
-  Quick glissandi to the pitch indicated
-  Aeolian tremolo (harp only): move the hands quickly back and forth, fingers outspread, to produce rustling sound
-  Indications of speed and regularity:
(1) veryfast, regular (2) very fast, irregular
-  (3) irregular accelerando (4) irregular ritardando
- Conductor signs :**
-  2 hands
-  1 hand

Handwritten musical score for the first system, measures 1-4. The score includes parts for Flute (F), English Horn (F), Clarinet (A), Bassoon, Horn (F), Trumpet, Trombone, Percussion, Harp, Voice, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is B-flat major. Above the staves, there are handwritten annotations: a large 'B' with a '1' inside, and arrows indicating durations of 5", 6", and 4". The music features various dynamics such as *ppp*, *p*, *pp*, and *mf*, along with performance markings like *tr* (trills) and *ord.* (ordines). The voice part has lyrics 'a' and 'o'.

Handwritten musical score for the second system, measures 5-8. The score includes parts for Flute (F), English Horn (F), Clarinet (A), Bassoon, Horn (F), Trumpet, Trombone, Percussion, Harp, Voice, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is C major. Above the staves, there are handwritten annotations: a large 'C' with a '1' inside, and arrows indicating durations of 6", 8", 5", and 4". The music features dynamics such as *pp*, *mp*, and *mf*, along with performance markings like *tr* (trills), *div.* (divisi), and *v. straight mute* (with straight mute). The voice part has lyrics 'a' and 'o'. A large watermark 'INB noter' is visible across the page.

4 ← 5" → 5 ← 5" → 3 ← "6 →

Fl. *p* → *mp* → *cresc.* → *sfz*

Eng. (Ob.) *f* → *cresc.* → *f* → *sfz*

Trm. (F) *f* → *cresc.* → *f* → *sfz*

Clar. (A) *f* → *cresc.* → *f* → *sfz*

Bsn. *pp* → *mf* → *cresc.* → *f* → *sfz*

Hn. (F) *f* → *cresc.* → *f*

Tpt. (Bb) *pp* → *mp* → *cresc.* → *f* → *sfz*

Tbn. *pp* → *mp* → *cresc.* → *f* → *sfz*

Perc. Rainstick *mf* *tacet*

Hp. Place tuning fork on the f' screw *mf* *tacet*

Voice

Vln. 1 *tr* *f* → *sfz* *tacet*

Vln. 2 *f* → *sfz* *tacet*

Vla. *f* → *sfz* *tacet*

Vlc. *f* → *sfz* *tacet*

Db. *f* → *tacet*

1) Go on humming until 'tacet'. Make *cresc.* by opening the mouth

2 Colla parte: hp

3 Colla parte: hp

4 Sim.

Fl.

Ob.

Clar.

Bsn.

Hn.

Tpt.

Tbn.

Perc. *stop abruptly* *Vibraphone (a2)* *arco* *pp* *arco*

Hp. *mf* *make as if tuning the fork, sfz* *listen to Double Bass* *sfz* *pp* *(without tuning fork)*

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db. *mf* *pp*

5 Collaparte: Vln 2

6 Sim.

7 ← +3" →

Fl.

Ob.

Clar.

Bsn.

Hn.

Tpt.

Tbn.

Vibr. Perc.

Hp.

Voice

Vln. 1 (Sempre con sord.)

Vln. 2 (Sempre con sord.)

Vla. (Sempre con sord.)

Vlc. (Sempre con sord.)

Db.

mp

p

pp

sfz

sf

solo

(II)

4: d

E

Fl. (6)

Ob.

Clar.

Bsn.

Hn.

Tpt.

Tbn.

(Vibr.) Perc.

Hp.

Voice

Vln. 1 s.t. senza vibr. sempre

Vln. 2

Vla.

Vlc.

Db.

pp

mf

sim.

pp II

pp

p

pp

pp

pp



← 14'' → 4: d d d d

Fl. (tr)

Ob.

Clar. *pp*

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1 *5. t. sempre*

Vln. 2

Vla.

Vlc.

Db. *sim.*

1)

1) Hum one pitch you are playing

Fl.

Ob.

Clar. *pp*

Bsn. *pp*

Hn.

Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

2: d d 4: d d d d

5

F

2 5:

5:

Fl.

Eng. (Ob.) Horn (F)

Clar. (A)

Bsn.

Hn.

Tpt.

Tbn.

Fl.

Eng. (Ob.) Horn (F)

Clar. (A)

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Perc.

Hp.

Voice

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Alto Fl. (G)

Ob.

Clar.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vic.

Db.

sempre senza misura *pp* *acc. molto*

sempre senza misura *pp* *acc. molto*

G

1 \leftarrow $\pm 4''$ \rightarrow 2 \leftarrow $\pm 3''$ \rightarrow 3 \leftarrow $\pm 3''$ \rightarrow 4 \leftarrow $\pm 4''$ \rightarrow #1

Fl.

Ob.

Clar.

Bsn.

Fr. Hn. (F)

Tpt. (Bb)

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vic.

Db.

cresc.

pp \leftarrow *mf* \rightarrow *f*

tr *cresc.*

pp cresc. (Straight Mute) *mf* *pp cresc.* *f*

pp cresc. (Straight Mute) *pp cresc.* *f*

pp cresc. *f* Rainstick

pp cresc. *mf*

f a.t. *cresc.*

tr *cresc.* *s.p.c.*

tr *cresc.* *tr* *s.p.c.*

cresc. *tr* *s.p.c.* *tr* *tr* *tr* *tr*

cresc. *sultasto* *(mf)* *f* *s.p.c.*

f *cresc.* *sultasto* *(mf)* *f* *s.p.c.*

f *cresc.* *(mf)* *f*

7

$\leftarrow 4'' \rightarrow$ $\frac{2}{2}$ Colla parte: hrp $\frac{3}{4}$ sim $\frac{4}{4}$ sim $\frac{5}{4}$

Fl. sfz
 (Ob.) sfz \rightarrow oboe
 Clar. sfz
 Bsn. sfz
 Hn.
 Tpt.
 Tbn.
 Perc. *Vibraphone* *arco* *pp*
stop abruptly \rightarrow *Vibraphone* *arco* *pp*
mf *(Vibraph.)*
 Hp. Place tuning fork on the \sharp screw sfz *mf* sfz sfz sfz sfz
 Voice
 Vin. 1 ppp
 Vin. 2 sfz *pp*
 Vla. sfz
 Vlc. *pizz* sfz
 Db.

$\leftarrow 2 \rightarrow$ $\frac{5}{4}$ $\delta = 48, \delta = 72$

Alto Fl. (G) ppp
 Ob. ppp
 Clar. ppp
 Bsn. ppp
 Hn.
 Tpt.
 Tbn.
 Vibraphone Perc. pp *sim.*
 Hp. pp *sim.*
 Voice $\frac{5}{4}$ $\delta = 48 (\delta = 72)$ *mf* $\leftarrow f \rightarrow$
 Vin. 1 *mf*
 Vin. 2 *mf*
 Vla.
 Vlc.
 Db.

Fl. (6)

Ob.

Clar.

Bsn.

Hn.

Tpt.

Tbn.

Vibra. Perc. piano

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vic.

Db.

Fl. (6)

Ob.

Clar. (A)

Bsn.

Hn.

Tpt.

Tbn.

Vibra. Perc.

Hp.

Voice

Vln. 1

Vln. 2

Via.

Vic.

Db.

colla parte: Harp

con sord.

motor on

Tranquillo, $\text{♩} = 48$

Solo poco rubato p d t

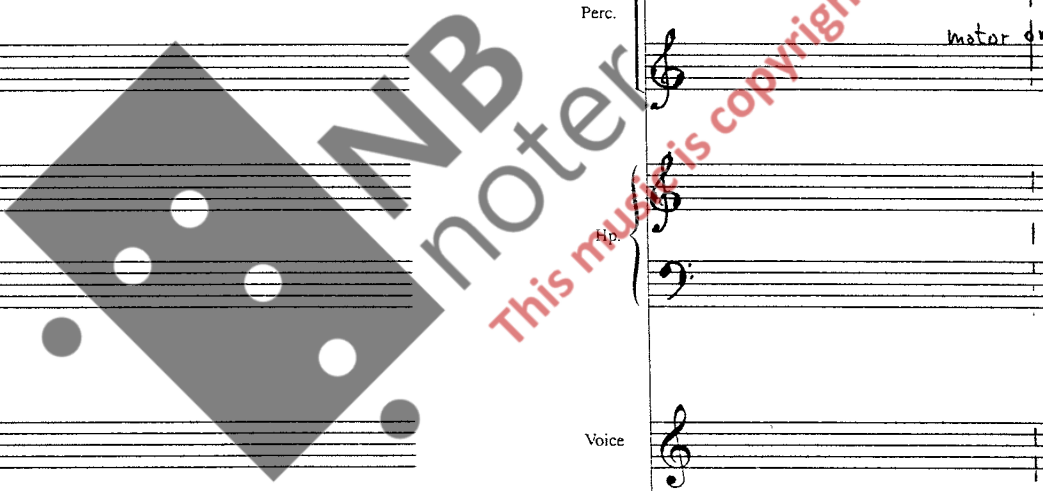
ppp, b. ch.

pp

ppp - a la punta

insert the four notes and return to first measure etc

8va 7



3: d. d. d
d=48

Fl. (A)

Ob.

Clar. (A)

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

motor off (L.V.)

norm.

Senza sord. V

senza sord.

ppp

p

pp

Senza sord.

Sim.

Senza sord.

2: d. d 3: d. d. d

Alto Fl. (G)

Ob.

Clar.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

arco

mf

pp

Senza sord.

Senza sord.

V

p

2: . . .

Fl. *p*

Ob.

Clar. *p*

Bsn.

Hn. *Senza sord.*

Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

4: . . .

7

4tb Fl. *p*

Ob. *English Horn*

Clar. (A)

Bsn.

Hn.

Tpt.

Tbn.

Perc. *Tam-tam*

Hp.

Voice *porof*
a *a* *a* *a*
sul tasto

Vln. 1 *pp*

Vln. 2

Vla. *mf*

Vlc. *mf* *Sim.*

Db. *mp* *Sim.*

Fl.

Encl. of Horn (F)

Clar. (F)

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Fl.

Ob.

Clar. (F)

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Fl. (Empty)

Ob. (Empty)

Clar. (Empty)

Bsn. (Empty)

Hn. (Empty)

Tpt. (Empty)

Tbn. (Empty)

Perc. (Empty)

Hp. (Empty)

Voice (Empty)

Vin. 1 *tr* *spc.* *v* *spc., al tallone*

Vin. 2 (Empty)

Vla. (Empty)

Vlc. (Empty)

Db. (Empty)

Fl. *Flauto Piccolo* *Colla parte: Hrn* $\downarrow = 108$ *ff* *mf*

Ob. $\downarrow = 108$ *ff* *mf* *< d. = d >*

Clar. (A) *ff* *mf*

Bsn. (Empty)

Hn. (F) $\downarrow = 108$ *ff* *mar.* *Sim.* *falling out of synchronization*

Tpt. (B) *Straight Mute* $\downarrow = 108$ *ff* *mar.* *Sim.* *(d. = 72)* *falling out of synchronization*

Tbn. *Straight Mute* $\downarrow = 108$ *ff* *mar.* *Sim.* *(add voice at each attack)*

Perc. 1. *Wind chimes - wood.* *sfz* *ff*

Perc. 2. *Rain Stick* *f*

Hp. *(o o o # o o o o)* *Very fast gliss. in opposite directions* *ff* *L.V.*

Voice (Empty)

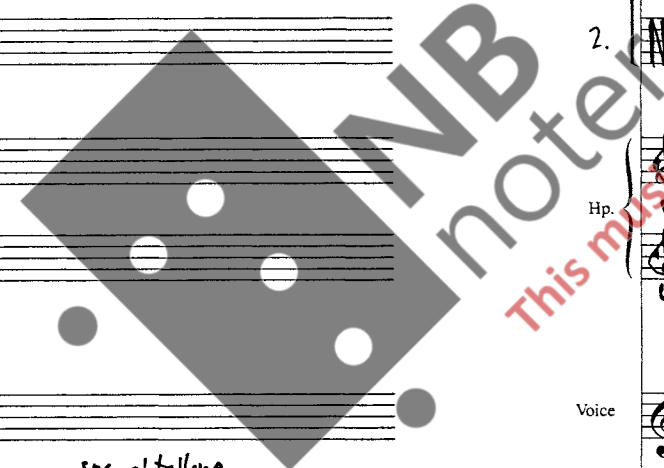
Vin. 1 *tr* *spc.* *v* *spc.* *h*

Vin. 2 *Can Sord. spc.* *sfz* *tr.* *mf*

Vla. *pizz* *f* *mf*

Vlc. *Can Sord. spc.* *sfz* *tr.* *mf*

Db. *pizz* *f* *mf*



Colla parte: D.b.

sim. Bsn.

3 sim. Vln1, Trp1

Fl. (G) $\text{♩} = 108$
 Ob.
 Clar. (A) pp
 Bsn. $\text{♩} = 108$
 Hn. (F) $\text{♩} = 108$
 Tpt. (Bb) $\text{♩} = 708$ Bucket Mute (hm)
 Tbn.
 Vibraphone
 Perc.
 Hp.
 Voice
 Vin. 1 *Con Sord.*
 Vin. 2 $\text{♩} = 108$ ord.
 Vla. $\text{♩} = 108$ ord.
 Vic. $\text{♩} = 108$ ord.
 Db. $\text{♩} = 108$ ord.

for each repetition add an ornament (w, w, tr) while continuously slowing down the tempo of the primary notes

repeat while varying the duration of the notes

for each repetition add an ornament (w, w, tr) while continuously slowing down the tempo of the primary notes

for each rep. add an ornament (w, w, tr) while contin. slowing down the tempo of the primary notes

Alto Fl. (G)
 Ob.
 Clar. (A)
 Bsn.
 Hn. (F)
 Tpt. (Bb)
 Tbn.
 Perc.
 Hp.
 Voice
 Vin. 1 $\text{♩} = 72$
 Vin. 2
 Vla.
 Vic.
 Db.

for each repetition, add another ornament (w, w, tr) while continuously slowing down the tempo of the primary notes

for each repetition add another ornament (w, w, tr) while continuously slowing down the tempo of the primary notes

for each repetition add another ornament (w, w, tr) while continuously slowing down the tempo of the primary notes

for each repetition add another ornament (w, w, tr) while continuously slowing down the tempo of the primary notes



1) Hum one of the pitches you are playing, change pitch now and then
 2) Hum one pitch you can hear around you. 15

4/4 ← ± 8" → 5/4

1)

Fl. (a) *dim* (pp)

Ob.

Clar. *dim.* (pp) (1)

Bsn. *dim.* (pp)

Hn.

Tpt.

Tbn.

Perc. *p* *Sim. (rubato)* *pp* *Tam-tam*

Hp. *mp* *ppp* *rit.*

Voice (a)

Vln. 1 *mp* *rit.* *pp* *(Sva)*

Vln. 2 *dim.* (pp) (1) (2)

Vla. *dim.* (pp) (1)

Vlc. *dim.* (pp) (1)

Db. *dim.* *ritardando* (pp) *dim.* (pp)

4/4 ← ± 5" → 6/4 ← ± 5" →

4 (6)

Fl. (a) *tr*

Ob.

Clar. (A) *tr*

Bsn. *tr* *dim.*

Hn. (#6)

Tpt. (#6)

Tbn.

(Vln.)

Perc. *pp*

(Tamb.)

Hp. *pp* *rit.*

Voice (a)

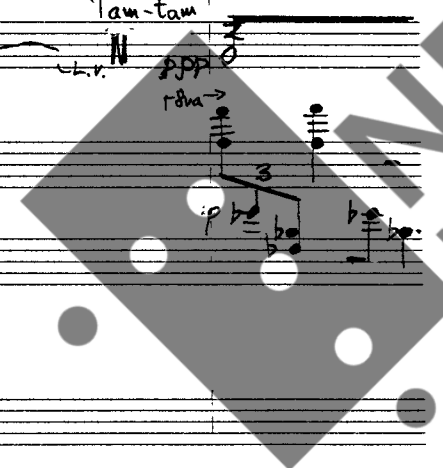
Vln. 1 *pp* *al loco*

Vln. 2 (a) *tr* *ppp*

Vla. (a) *ppp*

Vlc. (a) *ppp*

Db. (a) *ppp*



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1) Make all ornaments added so far into trills lasting the full duration of the primary note

2) Very slowly - fill all notes with trills

7 Colla parte: Hp

Alto Fl. (G) tr ppp

Ob.

Clar. (A) tr ppp

Bsn. ppp

Hn. n

Tpt. (B) n

Tbn. n

Perc. motor on p

Hp. -Bra- (4)

Voice

Vin 1

Vin 2

Vla.

Vic. tr

Db. tr

8

Alto Fl. (G) dim. stop humming p hh(a)

Ob. dim. stop humming p hh(a)

Clar. tr dim. p hh(a)

Bsn. dim. p hh(a)

Hn. p hh(a)

Tpt. p hh(a)

Tbn. p hh(a)

Perc. Geophone: stop humming ppp mf dim. stop humming mf dim.

Hp.

Voice stop humming

Vin 1

Vin 2 stop humming col legno tratto non trillo

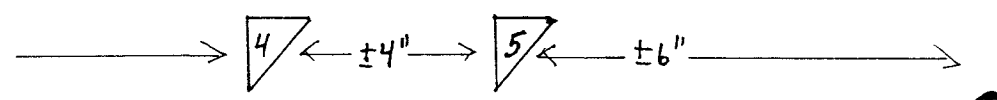
Vla. stop humming col legno tratto non trillo

Vic. stop humming col legno tratto non trillo

Db. stop humming col legno tratto non trillo

cresc. mf dim ppp





Fl. \rightarrow $hh(o)$ \rightarrow $hh(a)$ \rightarrow n
 Ob. \rightarrow $hh(o)$ \rightarrow $hh(a)$ \rightarrow n
 Clar. \rightarrow $hh(o)$ \rightarrow $hh(a)$ \rightarrow n
 Bsn. \rightarrow $hh(o)$ \rightarrow $hh(a)$ \rightarrow n
 Hn. \rightarrow $hh(o)$ \rightarrow $hh(a)$ \rightarrow n
 Tpt. \rightarrow $hh(o)$ \rightarrow $hh(a)$ \rightarrow n
 Tbn. \rightarrow $hh(o)$ \rightarrow $hh(a)$ \rightarrow n
 Perc. $\dots n$
 Hp.
 Voice
 Vln. 1 $Dur: \pm 10'$
 Vln. 2 $dim. \dots n$
 Vla. $dim. \dots n$
 Vlc. $dim. \dots n$
 Db. $dim. \dots n$





2. HEIMREISA. MELLOMBELS

Lasse Thoresen
2003

♩ = 84 Conductor marks
metrum, the singer gives the entrances

Fl.

Ob.

Clar. (B)

Bsn.

Hn. (F)

Tpt.

Tbn.

Perc.

Hp.

Vin. 1

Vin. 2

Vla.

Vlc.

Db.

1

2

3

SMALL WOOD BLOCKS
with tiny sticks

CONGA
con dite

PP

The singer is positioned in the back rows of the orchestra - after Aringar.

The singer stands up

Singer turns towards percussion players, suggests the tempo with foot stamping and gives the a sign to play!

1

2

3

Fl.

Ob.

Clar.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Vin. 1

Vin. 2

Vla.

Vlc.

Db.

(number of bars ad lib)

2

3

slap the mouth piece with flat hand: p

1

2

3

with dancing gait, passes behind the brass players

gives them their entrances by a light touch on their shoulders

the number of bars between entrances is flexible. However, 'a' bars must always be in squads with 'a' bars, 'c' bars with 'c' bars

at first: only key clicks. Add pitched stacc. gradually

Fl.

Ob.

Clar.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Voice

Vin. 1

Vin. 2

Vla.

Vlc.

Db.

4

5

6

passes on to the wood wind players, goes behind their backs and gives them entrances by a light touch on the shoulder

1) Slap the mouth piece with flat hand

Fl.

Ob.

Clar.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Voice

Vin. 1

Vin. 2

Vla.

Vlc.

Db.

7

8

9

key clicks

a' >

b' at first: only key clicks. Add pitched staccati gradually

key clicks

e'

d'

e'

key clicks

a'

p

B
1

number of measures ad lib.

Fl.

Ob.

Clar.

Bsn.

at first: only key clicks. Add pitched staccati gradually

at first: only key clicks. Add pitched staccati gradually

Hn.

Tpt.

Tbn.

Perc.

Hp.

Voice

number of measures ad lib.

passes on to the string players, gives entrances etc.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Can sord.

Suoni reali

pizz

2

3

4

Fl.

Ob.

Clar.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

con sord.

pizz+ (left hand pizz)

con sord.

pizz+ (left hand pizz)

MP

pizz

5

Fl. let the accents gradually get louder

Ob. let accents gradually get louder

Clar. let accents gradually get louder

Bsn. let accents gradually get louder

Hn. *mp* let accent gradually get louder

Tpt. let accents gradually get louder

Tbn. let accents gradually get louder

Perc. let accents gradually get louder

(cresc. sempre stamp) *mp*

Hp.

Voice

Vin. 1 *mp* (senza sord.) pizz ϕ - - - - -

Vin. 2 *mp* (senza sord.) pizz ϕ - - - - -

Via. *dim.*

Vlc. *dim.*

Db. *dim.*

$\frac{C}{3}$

Fl. let notes without accent get softer

Ob. let notes without accent get softer

Clar. let notes without accent get softer

Bsn. let notes without accent get softer

Hn. let accents get louder and louder, the other notes softer

Tpt. let notes without accent get softer

Tbn. let notes without accent get softer

Perc. poco cresc.

foot stamp cresc. poco cresc. stop stamping

Hp.

Voice Singer comes frontstage

Singer conducts: $\frac{C}{3}$

while conductor picks up percussion instruments

Vin. 1 *mp* pizz ord. *cresc.* *area spc.* *ord.*

Vin. 2 *mp* pizz ord. *cresc.* *area spc.* *ord.*

Via. *dim.* pizz+ *area spc.* *ord.*

Vlc. *dim.* pizz+ *area spc.* *ord.*

Db. *dim.* *senza sord.*



24

Fl.

Ob.

Clar.

Bsn.

Hn.

Tpt.

Tbn.

Conductor's part 1)
Sand eggs

Perc.
P₁
P₂

Hp.

Voice

Vin. 1

Vin. 2

Vla.

Vlc.

Db.

24

Fl.

Ob.

Clar.

Bsn.

Hn.

Tpt.

Tbn.

Perc.
(3.) repeat with variations ad lib. (4.) (5.) (6.)

Hp.

Voice

Vin. 1

Vin. 2

Vla.

Vlc.

Db.

25

1) Conductor plays/improvizes percussion solo using sand eggs/small maracas + foot stamping. He conducts entrances with the instruments - thus gestures become sound signals. Alternatively, Perc. I plays the solo.

3

Fl. *mp*

Ob.

Clar.

Bsn.

Hn. (F) *mp*

Tpt.

Tbn.

Perc.

imitate rhythm and contour of previous two bars

give as many entrances as possible

Hp.

p *mf* *norm.* *pdlit.* *norm.* *pdlit.*

Voice

p *mf*

Vln. 1 *mf*

Vln. 2 *mp* *mf*

Vla. *pizz.* *mf*

Vic. *mf* *pizz.*

Db. *mf* *pizz.*

D

Fl.

Ob.

Clar. (B) *tr* *sfz*

Bsn. *tr* *mf*

Hn.

Tpt. *slap mouthpiece* *sfz*

Tbn. *straight mute* *frull* *sfz*

Perc.

GRAN CASSA *CABAZA* *cr-sc.*

poco sfz

Hp.

sfz

L. 8va cassa *L.v.*

Voice

Vln. 1

Vln. 2 *c.l.b.*

Vla. *pizz* *mf* *arco* *sfz*

Vic. *c.l.b.*

Db. *arco* *sfz*

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number of measures
ad. lib

3!

Fl. Key clicks (no pitch)

Ob. Key clicks (no pitch)

Clar. (B) Key clicks (no pitch)

Bsn. Key clicks (no pitch)

Hn. sfz

Tpt. (B) sfz

Tbn. sfz

Perc. f, 'oliumaf' foot: ff

Hp.

Voice At cue from the conductor, Singer conducts next 4 bars

Vln. 1 mp cresc

Vln. 2

Vla. mf cresc

Vic. pizz

Db. (put down bow) pizz

pizzicato

2!

Conductor puts down
instrument, conducts as normal

Fl. sfz

Ob. sfz

Clar. (B) sfz

Bsn. sfz

Hn. sfz

Tpt. (B) sfz

Tbn. sfz

Perc. ff

Hp. Tuning: (ba#o#oao) WITH GUITAR PLECTERS f

Voice Singer: Stops conducting, Tralling f

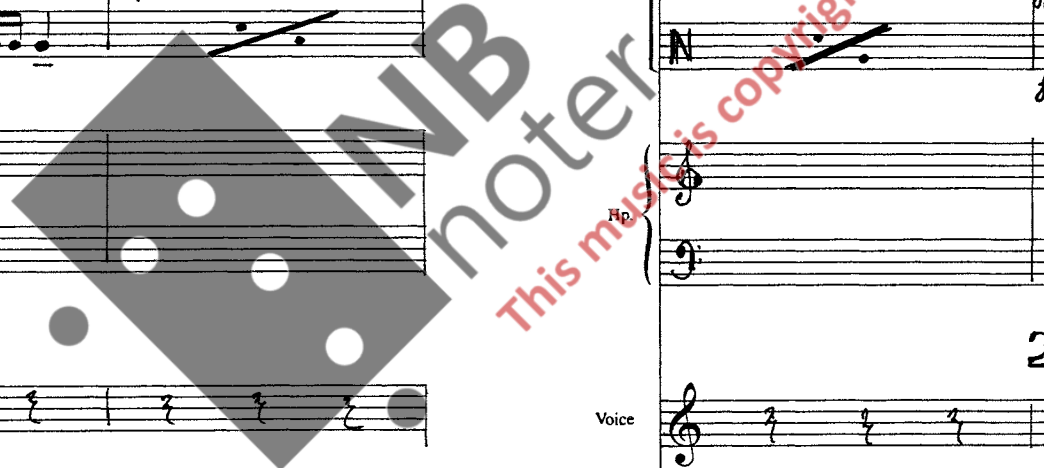
Vln. 1 pizz ord. sfz

Vln. 2 pizz ord. sfz

Vla. pizz ord. sfz

Vic. pizz sfz

Db. strike the strings with flat hand sfz



Fl.
Ob.
Clar. (B)
Bsn.

Musical score for Flute, Oboe, Clarinet (B), and Bassoon. The Flute part has a few notes in the first measure. The Oboe part has a few notes in the first measure. The Clarinet (B) part has a few notes in the first measure. The Bassoon part has a few notes in the first measure.

Hn.
Tpt.
Tbn.

Musical score for Horn, Trumpet, and Trombone. All parts are mostly empty in this section.

Perc.

2 CIMBALLINI #
(FINGER CYMBALS)

CONGA condite

Musical score for Percussion. It includes two staves. The top staff has a few notes and a dynamic marking of *p*. The bottom staff has a few notes and a dynamic marking of *p*. There are also some markings for finger cymbals and conga.

Hp.

Musical score for Harp. It has two staves. The top staff has a few notes and a dynamic marking of *p*. The bottom staff has a few notes and a dynamic marking of *p*.

Voice

Musical score for Voice. It has one staff with a few notes and a dynamic marking of *mf*.

Vln. 1

poco marc. arco

Musical score for Violin 1. It has one staff with a few notes and a dynamic marking of *p*. There are also some markings for *poco marc.* and *arco*.

Vln. 2

pizz.

Musical score for Violin 2. It has one staff with a few notes and a dynamic marking of *mf*. There is also a marking for *pizz.*

Vla.

mf

Musical score for Viola. It has one staff with a few notes and a dynamic marking of *mf*.

Vic.

mf

mf

p

mf

Musical score for Violoncello. It has one staff with a few notes and a dynamic marking of *mf*. There are also some markings for *mf*, *p*, and *mf*.

Db.

mf

mf

p

mf

Musical score for Double Bass. It has one staff with a few notes and a dynamic marking of *mf*. There are also some markings for *mf*, *p*, and *mf*.

Fl. Piccolo

Fl.
Ob.
Clar. (B)
Bsn.

Musical score for Flute Piccolo, Oboe, Clarinet (B), and Bassoon. The Flute Piccolo part has a few notes in the first measure. The Oboe part has a few notes in the first measure. The Clarinet (B) part has a few notes in the first measure. The Bassoon part has a few notes in the first measure.

Hn.
Tpt.
Tbn.

Musical score for Horn, Trumpet, and Trombone. All parts are mostly empty in this section.

Perc.

Musical score for Percussion. It has two staves. The top staff has a few notes and a dynamic marking of *p*. The bottom staff has a few notes and a dynamic marking of *p*.

Hp.

Musical score for Harp. It has two staves. The top staff has a few notes and a dynamic marking of *p*. The bottom staff has a few notes and a dynamic marking of *p*.

Voice

Musical score for Voice. It has one staff with a few notes and a dynamic marking of *mf*.

Vln. 1

Musical score for Violin 1. It has one staff with a few notes and a dynamic marking of *p*.

Vln. 2

Musical score for Violin 2. It has one staff with a few notes and a dynamic marking of *mf*.

Vla.

Musical score for Viola. It has one staff with a few notes and a dynamic marking of *mf*.

Vic.

Musical score for Violoncello. It has one staff with a few notes and a dynamic marking of *mf*.

Db.

Musical score for Double Bass. It has one staff with a few notes and a dynamic marking of *mf*.

F

Fl.

Ob.

Clar. (B)

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

frull.

straight mute frull.

Hand clapping:

b.c → #c
d → bd

clb.

Fl.

Ob.

Clar.

Bsn.

Hn.

Tpt. (B)

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Straight Mute

(clapping)

CABATA

CONGA with flat hand

Singer: hand clapping: x x x x x x x x

Singer: footstomp ?

pizz

Fl. put down instrument clap hands: P

Ob. put down instrument clap hands P

Clar. put down instrument: clap hands: P

Bsn. put down instrument: clap hands P

Hn. put down instrument: clap hands P

Tpt.

Tbn. put down instrument: clap hands P

Perc.

Hp. clap hands P

Voice *cresc. poco à poco*

Vln. 1

Vln. 2

Via.

Vic. P

Db.

Fl. 3♩ 2♩ 3♩ 2♩

Ob. 3♩ 2♩ 3♩ 2♩

Clar. 3♩ 2♩ 3♩ 2♩

Bsn. 3♩ 2♩ 3♩ 2♩

Hn. 3♩ 2♩ 3♩ 2♩

Tpt.

Tbn. 3♩ 2♩ 3♩ 2♩

Perc.

Hp. 3♩ 2♩ 3♩ 2♩

Voice 3♩ 2♩ 3♩ 2♩

Vln. 1

Vln. 2

Via.

Vic. *cresc. poco à poco* f

Db.

6

Fl. *applause, whistling*

Ob. *applause, whistling*

Clar. (B) *applause, whistling*

Bsn. *applause, whistling*

Hn. (F) *applause, whistling*

Tpt. *Senza Sord.*

Tbn. *applause, whistling*

Perc.

Hp. *applause, whistling*

Voice *wave back to the musicians* *ff encouraged:*

Vin. 1

Vin. 2 *pizz.*

Vla. *pizz.*

Vlc. *pizz.*

Db. *applaud or whistle*

Fl. *everybody looks at the D. bass player*

Ob. *everybody looks at the D. bass player*

Clar. *everybody looks at the D. bass player*

Bsn. *everybody looks at the D. bass player*

Hn. *everybody looks at the D. bass player*

Tpt. *everybody looks at the D. bass player*

Tbn. *Sim.*

Perc. *everybody looks at the D. bass player*

Hp. *everybody looks at the D. bass player*

Voice *everybody looks at the D. bass player*

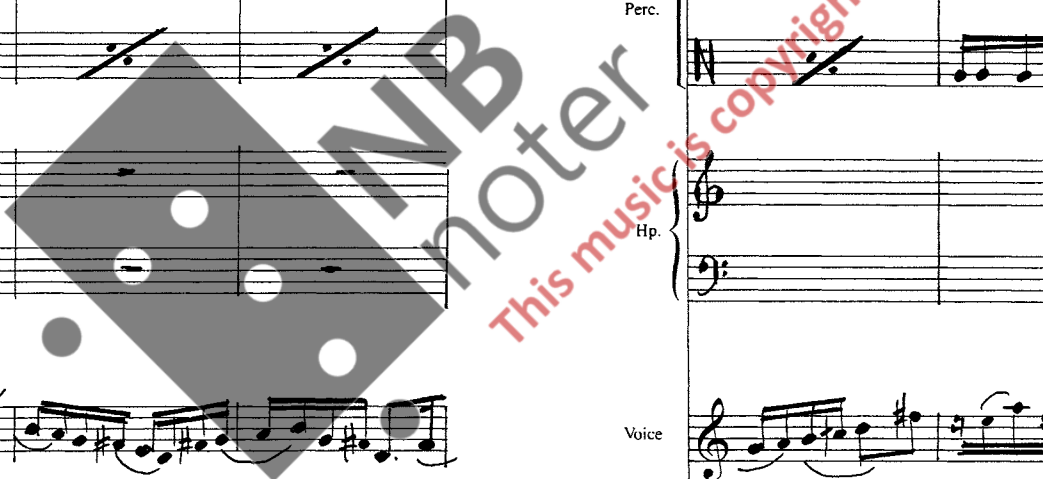
Vin. 1 *everybody looks at the D. bass player*

Vin. 2 *everybody looks at the D. bass player*

Vla. *everybody looks at the D. bass player*

Vlc. *everybody looks at the D. bass player*

Db. *arco* *Sim.*



Fl.

Ob.

Clar.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Fl.

Ob.

Clar. (B)

Bsn.

Hn. (F)

Tpt.

Tbn.

Perc.

Hp.

Voice

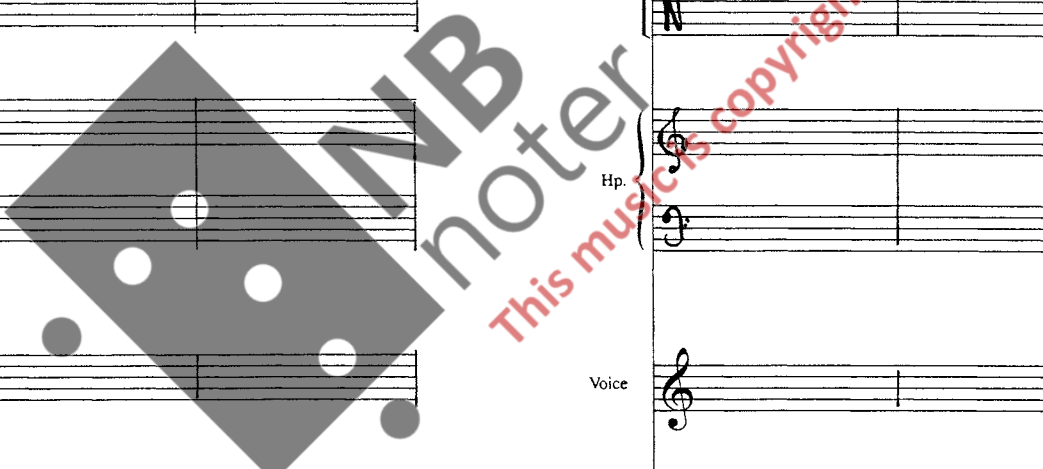
Vln. 1

Vln. 2

Vla.

Vlc.

Db.





Fl.

Ob.

Clar. (B)

Bsn.

Hn.

Tpt. (B)

Tbn.

Perc.

Hp.

Voice

Vin. 1

Vin. 2

Vla.

Vic.

Db.

32

Handwritten notes: *f*, *mf*, *CONGA*, *(arco)*, *pizz*, *f*

Fl. Piccolo

Ob.

Clar. (B)

Bsn.

Hn.

Tpt. (B)

Tbn.

Perc.

Hp.

Voice

Vin. 1

Vin. 2

Vla.

Vic.

Db.

Handwritten notes: *P. Piccolo:*, *mf*, *legato*, *mf*, *legato*, *mf*, *legato*, *mf*, *sfz*, *p*, *f*, *p*, *mf*, *sfz*, *p*, *f*, *p*, *mf*, *sfz*, *p*

Fl.

Ob.

Clar. (B)

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Con Sord.

bizz A

pp

pp

Fl.

Ob.

Clar.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

dim.

Molto distinto

3. FUGLAR, FÉ OG FOLK

4/4 = 95

1 2 3 G.P.

Fl. *pp* *pp*

Ob. *pp* *p*

B^bClar. *pp* *p* *pp*

Bsn. *pp* *p* *pp*

F Hn. G.P.

B^bTpt. G.P.

Tbn. G.P.

Perc. 2 WOODBLOCKS *pp* 4 TEMPLEBLOCKS *pp* (MARIMBA) (SISTRUM)

Hp. *pp* p.d.l.t. G.P.

Voice 1 2 3 G.P.

Vln. 1 *pp* *p* *pp* *pp* *pp*

Vln. 2 *pp* *pp* *pp* *pp* *pp*

Vla. *pp* *pp* *pp* *pp* *pp*

Vlc. *pp* *pp* *pp* *pp* *pp*

Db. *pp* *pp* *pp* *pp* *pp*

4 5 6 G.P.

Fl. *mp* *mp*

Ob.

B^bClar. *pp* *pp*

Bsn.

F Hn. G.P.

B^bTpt. G.P.

Tbn. G.P.

Perc. MARIMBA *mp* SISTRUM *mp* SUSP. COW BELLS: p.d.l.t. *mp*

Hp. G.P. p.d.l.t. *mp*

Voice 4 5 6 G.P.

Vln. 1 *mp* *mp* *mp* *mp*

Vln. 2 *mp* *mp* *mp* *mp*

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

Vlc. *pp* *pp* *pp* *pp*

Db. *pp* *pp* *pp* *pp*

Fl. *mp*

Ob.

Clar. *mp*

Bsn. *mp*

Hn.

Tpt.

Tbn.

Perc. (MAR.) *mp*
COW BELLS

Hp. *mp*
ord.

Voice 8 G.P. 9

Vin. 1 c.l.b. G.P.

Vin. 2 *flaut.*

Vla. *mp*
pizz.

Vlc. *mp*
hesitante

Db. pizz.

Fl. *mf*

Ob. *P*

B^bClar. *P*

Bsn. *P*

F Hn. *P*

B^bTpt. *P*
TAP THE MOUTHPIECE

Tbn. *mf*
TAP THE MOUTHPIECE

Perc. 2 WOODBLOCKS
COW BELLS *sfx*
SAND EGG *pp*
mf

Hp. *mf*
USE TUNING KEY

Voice 10 11 12

Vin. 1 *flaut.* *mf*

Vin. 2 *S.T. 1/2* *flaut.* *pp* *mf*

Vla. *pp* *flaut.* *mf*

Vlc. *flaut.* *mf*
c.l.b.

Db. *mf*
c.l.b.

13 14 15

Fl. *pp*

Ob.

B^b Clar. *pp*

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc. (w. Bl.) *pp*
SMALL GUIRO
TEMPLEBLOCK
COW BELL

Hp. *p* *gliss.*

Voice

Vin. 1 *p* *gliss.* *s.t.*

Vin. 2 *p* *gliss.* *s.t.*

Vla. *p*

Vic. *p* *sim.*

Db. *p* *c.l.b.*

16 17 31

Fl. *mf*

Ob.

B^b Clar. *mf*

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc. *mf*
GUIRO
SAND EGG
Marimba (MAR) *mf*
TEMPLE Blocks *tr tr*

Hp. *mf* *p.d.l.t.*

Voice

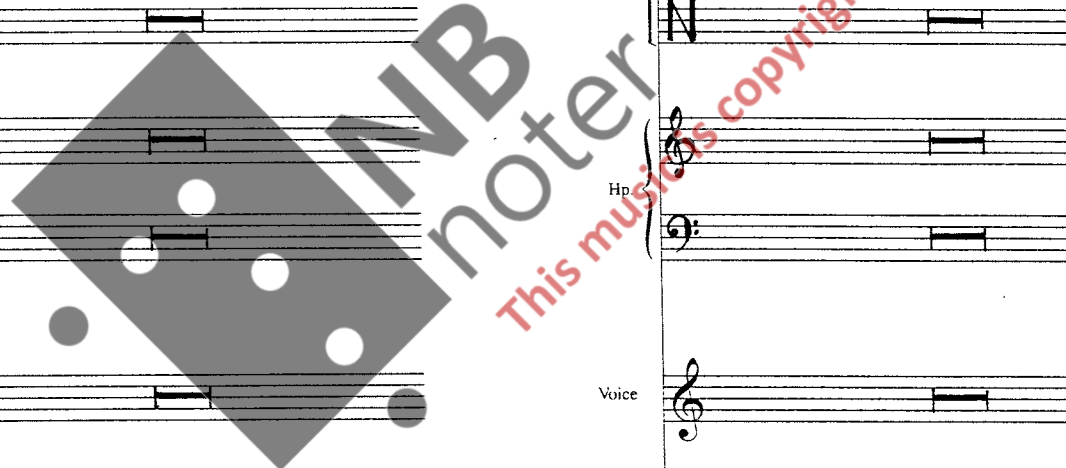
Vin. 1 *mf* *flaut.*

Vin. 2 *mf*

Vla. *mf*

Vic. *mf* *arco*

Db.



18 3/4

Fl. *mf* *sim.*

Ob. *mf* *sim.*

B^b Clar. *mf* *sim.*

Bsn.

F Hn.

B^b Tpt. *mf* *sim.*

Tbn.

MARIMBA *mf* *sim.*

3 COWBELLS *mf* *sim.*

3 TEMPLEBLOCKS *mf* *sim.*

Hp.

Voice

Vln. 1 *mf* *pizz.* *sim.*

Vln. 2

Vla. *mf* *pizz.* *sim.*

Vcl. *mf* *pizz.* *sim.*

Db. *mf*

19 20

21

Fl.

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc. TAM TAM: *ppp*

Hp.

Voice

Vln. 1 *senza sord.* *c.l.b.* *pp* *sim.*

Vln. 2

Vla. *c.l.b.* *pp* *sim.*

Vcl.

Db. *p* *cresc.*

Move bow sidewise up and down the bridge, producing hhh sound.

21

A ← 5" → 1 ← 7"

Fl. 2 7" 3 5"

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc. T.T. sempre 3-6 SHEEPBELLS 3-6 COWBELLS: L.V. *ppp* *mf*

Hp.

Voice

Vln. 1

Vln. 2 *clb.* *sim.*

Vla.

Vlc. *ctb.* *sim.*

Db.

al mf *pp*

Fl. 4 7" 5 colla parte: HORN 6 7

Ob.

B^b Clar.

Bsn.

F Hn. *ppp* *mf* *♩ = 76* *8va Bs. ↓*

B^b Tpt.

Tbn. *PLUNGER MUTE* *ppp* *mf* *♩ = 96*

Perc. 3-6 COWBELLS *ppp* *mf* *cresc. poco a poco*

Hp.

Voice 5 colla parte: HORN 6 7

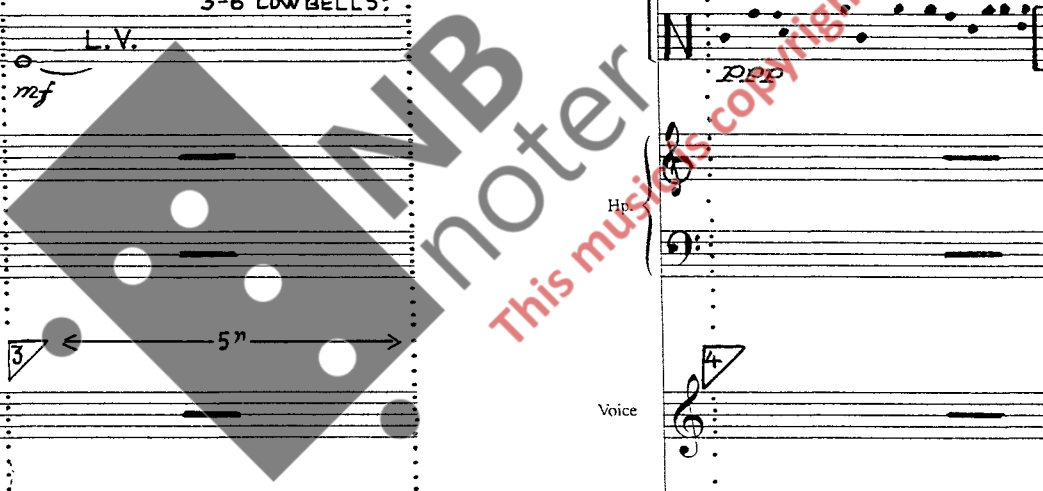
Vln. 1 *very slowly* *dim.*

Vln. 2 *very slowly* *dim.*

Vla. *very slowly* *dim.*

Vlc. *very slowly* *dim.*

Db.



7 8 9 Colla voce B 1

Fl.

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp: TACET

VOICE

VOICE *tempo flessibile* f

Cow-bell

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

frosch
IV: □

gliss. *gliss.* *gliss.* *gliss.*

mf

cresc.

cresc.

LARGE SUSP CYMB.

COW BELL

p *sempre*

B Colla voce (sempre)

1 2 3 4 5

Fl.

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

VOICE

VOICE *tempo flessibile* f

Cow-bell

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

mf

SENZA SORD

voice: Mil - da Stjenna Gul - ros - kom

no no Mil - da Stjenna Gul - ros - kom

etc. *ad lib.*

p - mf

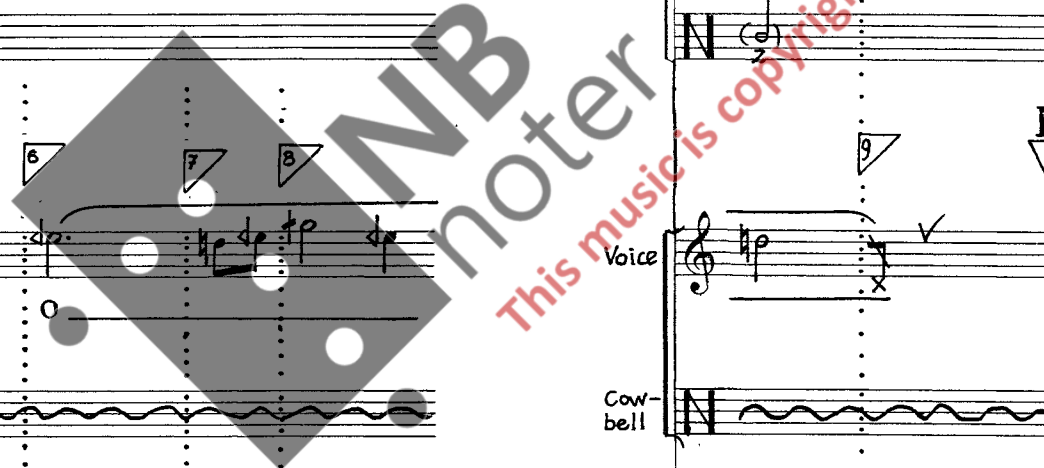
8

Score for measures 1-8, marked with a 'C' time signature. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B^b Clar.), Bassoon (Bsn.), Horn (F Hn.), Trumpet (B^b Tpt.), Trombone (Tbn.), Percussion (Perc.), Voice, Cowbell, Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Db.).

Measure numbers 1 through 8 are indicated by triangles above the Flute staff. Performance markings include *mf*, *f*, *pp*, and *p sempre*. The Percussion part includes a cymbal (CYMB.) and a snare drum (z).

Score for measures 9-17, marked with a 'D' time signature. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B^b Clar.), Bassoon (Bsn.), Horn (F Hn.), Trumpet (B^b Tpt.), Trombone (Tbn.), Percussion (Perc.), Voice, Cowbell, Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Db.).

Measure numbers 9 through 17 are indicated by triangles above the Flute staff. Performance markings include *dp*, *Sim.*, *f*, and *pp*. The Percussion part includes a cymbal (CYMB.).



Fl. (p) 8 9 10 E 1 2 3

Ob. (p)

B^b Clar. (dp) (ob) (Fl)

Bsn. (p) f

F Hn. Trp. (B^b) (Bsn)

B^b Tpt. Voice (p) (Voice Kom) etc.

Tbn. Trp. B^b Bsn

Perc. RAIN STICK: etc.

(cym)

Voice 0 0 Kom no

Cow bell

Vln. 1 (p)

Vln. 2

Vla.

Vlc.

Db.

Fl. (dp) (ob) 4 F 1 2 3 4 5 6 (Bsn.) 7 8

Ob. (p) (ob) (Fl)

B^b Clar. (dp) (ob) (Fl) Trbn Tr

Bsn. (p) (cl) (ob) (cl)

F Hn. p

B^b Tpt. (p) Hn Hn p

Tbn. p mf

Perc. etc.

(cym)

Voice Mil - da og Stjenna og Syøling korn! Kom, no no 0

Cow bell etc.

Vln. 1 (p)

Vln. 2

Vla.

Vlc.

Db.

8 9 10 1 2 3

Fl.

Ob.

Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

z

Voice

(e) ja just no, Mil-da o Stjenna kom no Kom no kom no

Cowbell

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

G

mf

mp

p

3 4 5 6 7

Fl.

Ob.

Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

voice

(Cl) (Bsn)

(Tr) (Hn)

(Cl)

(Tr)

(Tbn)

(Cl)

voice

O Kringo e kom heim no. Sä kom, kom no, kom O

Cowbell

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

3

4

5

6

7

22: d d (d..) 3: d d d (d.. d)

Fl. *p*

Ob. *p*

B^b Clar. *(fp)*

Bsn. *(fp)*

F Hn. *pp* *mp* *mf* *echo*

B^b Tpt. *(= d.. d)*

Tbn. *BUCKET MUTE* *pp* *f*

Perc. *becoming more and more sporadic* *dim* *Tam-tam* *ppp*

Voice *dim.* *mp* *ARPA:*

Cowbell

Vln. 1 *senza vibr. flaut.* *mp* *mf* *flaut. senza vibr.* *p* *pp* *(= d.. d)*

Vln. 2 *senza vibr.* *pp* *flaut.* *mf* *mp* *(= d.. d)*

Vla. *senza vibr.* *pp* *flaut.* *mf* *pp*

Vlc. *senza vibr.* *flaut.* *pp* *mf* *pp* *(= d.. d)*

Db. *pp* *p* *pp*

Piccolo

Fl. *p*

Ob. *(= d.. d)*

B^b Clar. *(= d.. d)*

Bsn. *(= d.. d)*

F Hn. *pp* *echo*

B^b Tpt. *(= d.. d)*

Tbn. *(= d.. d)* *pp* *f* *(sim.)*

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.



31 *sim.* 32 33 34 35 36 8 4

Fl. *calando (Sporadic)*

Ob.

B^b Clar.

Bsn.

F Hn. *echo*

B^b Tpt.

Tbn.

Perc. TEMPLE WOOD BLOCK

TAM-T. / GUIRO

Hp.

Voice

Vin. 1

Vin. 2

Vla.

Vlc.

Db.

44

72

37 4 = 95 38 39 40 41

Fl. Picc. *PICCOLO*

Ob.

B^b Clar.

Bsn.

F Hn. *fiz.*

B^b Tpt.

Tbn.

Perc. TEMPLE BLOCKS

WOOD BLOCKS

TAM TAM

GUIRO

Hp.

Voice

Vin. 1 *mf* *sim.*

Vin. 2

Vla. *flaut.*

Vlc.

Db.

8

42 43 44 3

Fl. Picc. *pp*

Ob. *mf*

B^b Clar. *p*

Bsn. *pp*

F Hn.

B^b Tpt.

Tbn.

Perc. WOODBLOCKS *mf* Temple Blocks *mf* *sim.* Marimba

Hp. *mf* *8va*

Voice

Vln. 1 *mf* *pizz.* *arco* *arco* *p*

Vln. 2 *mf* *pizz.* *arco* *arco* *mf*

Vla. *flaut.* *mf* *p*

Vic. *pizz.* *mf*

Db.

8

45 46 47 48 5

Fl. Picc. *mf*

Ob. *mf*

B^b Clar. *mf*

Bsn. *mf*

F Hn. *mf* *sim.*

B^b Tpt.

Tbn.

Perc. *pp* (MAR.) MARIMBA (LOW BELL) COW BELL (SANDEGA) SAND EGG (TEMPLE BL.)

Hp.

Voice *Low BELL*

Vln. 1 *mf* *jeté*

Vln. 2 *mf* *jeté*

Via. *mf*

Vic. *mf*

Db.

8

45

49

Ob/Cl/Bsn

MUTA IN FLAUTO GRANDE

Fl. Picc.

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

(MAR.)

GRAN CASSA

SANOPAPER BLOCK

TEMPLE BLOCKS

Perc.

Hp.

woodw.

2. Vln/Vla: pizz.

Vin. 1

Vln. 2

Vla.

Vlc.

Db.

46

H 1

Fl.

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

Vin. 1

Vln. 2

Vla.

Vlc.

Db.

PLUMMER MUTE

sfz

2

2

Voice - End 1.: Kom no ska du få mat

FL. —

Ob. —

B^b Clar. —

Bsn. —

F Hn. *sfz sfz sfz sfz* *rep. ad lib.*

B^b Tpt. —

Tbn. *+* *sfz* *rep. ad lib.*

Perc. —

Hp. —

Voice

Yssa Yssa Yssa

Yssa Yssa tttttt Kom no smägrisen då

Vln. 1 —

Vln. 2 —

Vla. —

Vic. —

Db. *MOVE THE BOW* *(Voice) rep. ad lib.*

FL. —

Ob. —

B^b Clar. —

Bsn. —

F Hn. *sempre* (TRP.)

Tpt. *Voice: PLUNGER MUTE imitate voice*
gissi gissi etc. *+* *mf*

Tbn. *sempre* (TRP.)

Perc. (SAND PAPER BLOCK) TRP. SAND EGG

Hp. —

Voice

gissi! gissi! gissi! gissi!

Vln. 1 —

Vln. 2 —

Vla. —

Vic. —

Db. *sempre* (TRP.)

54 4/4

55 56

Fl.

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

(gis'gis)

(Komme no små grisen)

SAND PAPER BLOCK

GR. CASSA

SHEEP-BELLS

c.l.b.

sim.

rep. ad lib.

H8

57 58 59

Fl.

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

ADD VOICE

WOOD BLOCK

SAND PAPER BLOCK

GR. CASSA

SHEEP-BELLS

rep. ad lib.

yk-sa! yk-sa! prrr... a dn yk-sa!

8

159

Fl.

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

PLUNGER

ad lib.

1

yk-sa sta-ka-re då ks a prr... a! yk-sa yk-sa prr -- ä prr -- ä yk-sa!

(51.)

Fl.

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

(MAR.)

(51.)

arco

0 stakare sau-en mi-ne nå fær de komma då sta- kar (ks) a ks a prr -- a! prr -- a!

49

60 5/4 (4)

Fl.

Ob.

B♭ Clar.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc.

Hp.

Voice

Cow Bell

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Senza sord.

gliss.

gliss. sim.

sim.

TAM TAM

trem.

50

62 5/4 (4)

FLAUTO GRANDE

Fl.

Ob.

B♭ Clar.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc.

Hp.

Voice

Cow Bell

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

I

2

3

4

TACET

Rubato ad lib.

Lis kläck-

4 5 **F**

Fl.

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc. T.T. *sempre*

Voice

Cow bell

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

voice: *pp* - - - - - vår!

an kom åt oss knälla, kom kom at o dra i ra kläckan vår!

(voice: *p*) vln.1 - - - - - vår!

(voice: *p*) vln.1 vln.2

p *mf*

F 1 2 3 4 5

Fl.

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc. (T.T.)

Voice

Cow bell

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

f *mf* *sim.*

BUCKET MUTE

voice (voice) vln. (voice)

mf

52

Fl.

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

WIND CHIMES
(Wood-Shell) etc. ad lib.

T.T.

Voice

Cowbell

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

5

6

7

8

9

Sim.

Sim.

p *f* *z*

64

3: d. d. d.

65

66

(4 d)

Fl.

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

(T.T.) L.V.

Hp.

3: d. d. d.

65

66

(4 d)

Voice

Ho la kläckan Kom Kom att o dra i ra kläckan vår.

Cowbell

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

5

ff *gliss.*

mf

mf

mf

mf *cresc.*

Suono reale

mf *f*

67 4/4 (K)

Fl.

Ob. *tr*

Clar.

Bsn.

Hn. *sim.*

Tpt.

Tbn. *sim.*

Perc. (GR CS) GRAN CASSA TAM TAM

Hp. TUNING: (ke ko o to okoto) aeolian tremolo *L.V. sim.*

Voice

Vln. 1 register: *ora* *Con Sord.* *flautato* *(jeté)* *p-mf ad lib.*

Vln. 2

Vla.

Vlc. *ord.* *c.p.c.* *ord.*

Db.

Fl.

Eng. Hn.

B^b Clar.

Bsn.

F Hn. *(♩ = 95)* *(gliss w. harmonics)*

B^b Tpt.

Tbn. *(♩ = 95)*

Perc. (T.T. sempre)

Hp. *Now and then, insert imitations of the vln. part.* *gliss.* *sim.*

Voice *Colla parte (trbn.)*

Vln. 1 *tr*

Vln. 2 *mp*

Vla.

Vlc. *etc. sim.*

Db. *etc. sim.*

* Play independently from rest of ensemble. Choose pitches freely relative to indicated tessitura. Imitate a skylark.

3 Colla parte (trbn.)

4 Colla parte (trp.)

Fl.

Eng. Hn.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc. (T.T.)

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

sfz

sfz

sfz

sfz

mp

3:2

3

3

3

5 (trbn.)

Fl.

Eng. Hn. (IN F) ENG. HORN

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc. T.T.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

mp

sfz

sfz

gliss. ord.

frosch ord.

L.V.

6 (trbn.)

69 4:4

Fl.

F Eng. Hrn.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Medium SUSP. CYMB.

sfz

pp

tr

70 3/4

71

MUTA IN OBDE

Fl.

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

marc.

poco

f

5:4

72 $4/4$ $\text{♩} \text{♩} \text{♩} \text{♩}$

73 Colla parte: TRUMPET

OBOE

D TRUMPET

Bvol (loc)

gliss.

pp

mf

72 $4/4$ $\text{♩} \text{♩} \text{♩} \text{♩}$

73 Colla parte: TRUMPET

dim.

pp < mf

74 $2/4$ $\text{♩} \text{♩}$

75 Colla parte: TRP.

Fl. n f sfz mf

Ob. p sfz mf

B \flat Clar. p sfz mf

Bsn. p sfz mf

F Hn. sfz sfz $gliss.$ sfz

D Tpt. sfz sfz $gliss.$ sfz

Tbn. p mf

Perc. (cymb.) p (b) (b)

Hp.

Voice p mf

Vin. 1 v sfz mf

Vin. 2 v sfz mf

Vla. v sfz mf

Vlc. v sfz mf

Db. p mf

FL. (4p.) (71) *cresc.*

Ob. (p) *cresc.*

B♭ Clar. (p) *cresc.*

Bsn. (p) *cresc.*

F Hn. (4p.) *sfz*

D Tpt. *sfz*

Tbn. *sfz*

Perc. (Cym.) *dim.*

Hp. *dim.*

Voice (71)

Vln. 1 *dim.*

Vln. 2 (4p.) *cresc.*

Vla. (4p.) *cresc.*

Vlc. (4p.) *cresc.*

Db. (p) *cresc.*

FL. (76) 7J *sfz* 5J (78) M

Ob. *sfz* *mf*

B♭ Clar. *sfz* *mf*

Bsn. *sfz* *mf*

F Hn. *sfz* *CON SORD.* Rep. ad lib.

D Tpt. *sfz* *MUTA IN B♭ TRUMPET CON SORD. CUP MUTE* Rep. ad lib.

Tbn. *sfz* *mf* *dim.*

Perc.

Hp.

Voice (76) 7J 5J (78) M

Vln. 1

Vln. 2 *sfz* *mf* *dim.* *Lento rubato*

Vla. *sfz* *mf* *dim.* *Lento rubato*

Vlc. *sfz* *mf* *dim.* *Lento rubato*

Db. *sfz* *CON SORD.* *S. Tasto* *mf* *dim.* *Lento rubato*

5'' → 2 ← 5'' → 3 ← 5'' →

Fl.

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

Vin. 1

Vin. 2

Vla.

Vlc.

Db.

ppp

dim.

pp

ppp

ppp

n.

(Colla parte: TRBN.)

(Small SUSP. CYMB.)

(← Sim. →)

(CON SORD.)

79 2/4 = 76 Leggiero 3/4 2/4

Fl. Piccolo

F Eng. Hn.

E^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

Vin. 1

Vin. 2

Vla.

Vlc.

Db.

poco f

F ENG. HN.

gliss.

ppp

SENZA SORD.

STRAIGHT MUTE

STRAIGHT MUTE

ppp

MAR.

METAL CLICKER

CASTAGNET

SISTRUM

pd.l.t.

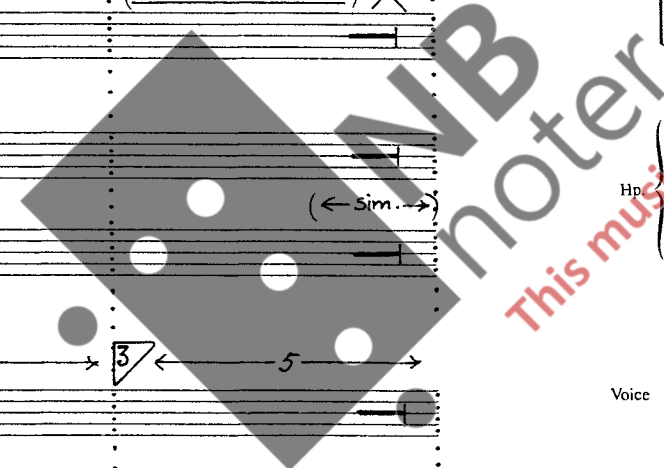
poco f

poco f

poco f

pizz.

mf



← $\frac{5}{4}$ = $\frac{1}{2}$ →

(PICCOLO)
8va

83 84 2 = 95 85 86 87

Fl. Picc.

Eng. Hn. (Eng. Hn.)

E^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn. (BUCKET MUTE)

Perc. (CASTAGNET) (SISTRUM)

Hp.

Voice 83 84 2 = 95 85 86 87

Vin. 1

Vin. 2

Vla.

Vlc.

Db.

pp I, II

← $\frac{5}{4}$ = $\frac{1}{2}$ →

3 = 76 3 = 76

88 89 90 91 92 (2.)

Fl. Picc.

Ob.

E^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc. WOOD BLOCK TEMPLE BLOCK MAR. MET. CL.

Hp.

Voice 88 89 90 91 92 (2.)

Vin. 1

Vin. 2

Vla.

Vlc.

Db.

103 104 105 106 107

Fl. Picc. F Eng. Hn. E^b Clar. Bsn. F Hn. B^b Tpt. Tbn. Perc. Hp. Voice Vin. 1 Vin. 2 Vla. Vic. Db.

WOOD BLOCK MAR. TEMPLE BLOCK

mf *sfz* *sfz*

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

108 109 110 111 112

Fl. Picc. F Eng. Hn. E^b Clar. Bsn. F Hn. B^b Tpt. Tbn. Perc. Hp. Voice Vin. 1 Vin. 2 Vla. Vic. Db.

WOODBLOCK SAND EGG MET. CL. STRAIGHT MUTE STRAIGHT MUTE

poco f *poco f* *mf* *sfz* *poco f* *poco f* *poco f* *arco* *pizz.* *poco f*

3. . . .



113 80 114 2/4 115 116 2/4

Fl. Picc. *mf*

F. Eng. Hn. *poco f*

E^b Clar. *poco f*

Bsn. *mf*

F. Hn. *poco f*

B^b Tpt. *poco f* STRAIGHT MUTE

Tbn. *poco f*

Perc. CASTAGNET MAR. SISTRUM

Hp.

Voice

Vin. 1 *mf*

Vin. 2 *mf*

Via. *pizz* *mf*

Vic. *pizz* *mf*

Db. *arco* *pp* I, II

← 5/4 = 1/2 →

117 3/4 (=95) 118 3/4 119 2/4 120

Fl. Picc. *mf*

F. Eng. Hn. *mf*

E^b Clar. *mf*

Bsn. *mf*

F. Hn. *mf*

B^b Tpt. *mf*

Tbn. *mf*

Perc. CASTAGNET WOOD BLOCK SISTRUM W. BL.

Hp.

Voice

Vin. 1 *mf* *molto vibrato* S.T.

Vin. 2 *mf*

Via. *pizz* *mf*

Vic. *pizz* *mf* *sfz*

Db. *mf* *sfz*

121 122 123

Fl. Picc. 8

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

MUTA IN DOBBE

(CASTG.) 5 5

(SIST.) 5 5

W. BL. 4 4 > >

SIST. 5

GRAN CASSA

3-6 SHEEP-BELLS etc.

TEMP. BLOCKS

mp

Na-ga, na-ga, a sta-ka-re

Tempo: $\text{♩} = 76$

Rehearsal mark: $\text{N} \leftarrow 3'' \rightarrow 1$

8

Fl. Picc.

E^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

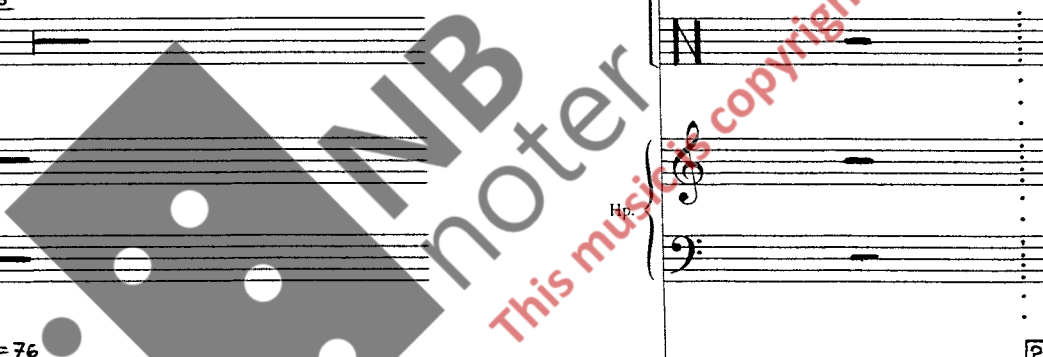
Db.

Picc. 2

$\text{♩} = 95$

molto vibrato (+t-d) frull. gliss.

geiten da naga na-ga sta-ka-re da kom no Nykle kom no a stakare naga naga, a sta-ka-ra



Fl. Picc. ③ ① ② ③

Ob.

E♭ Clar.

Bsn. *ad lib.* *P* (add voice)

F Hn. *add voice:* *P* *sim.*

B♭ Tpt. *PLUNGER* *P* *ad lib.*

Tbn.

Perc.

Hp.

Voice ③
geiten då, kom no Brager so kom no O' Ny-ke, o' O' Kvi ta, o' O' Njødla, o

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Fl. Picc. ④ ⑤ 2-3 times ④

Ob. *ad lib.*

E♭ Clar.

Bsn.

F Hn.

B♭ Tpt.

Tbn. *PLUNGER!* *P* (add voice) *ad lib.*

Perc.

Hp.

Voice *) *AD LIB.*: "Jma", "Dima", "Danemanna", "Dokka", "Sylvetogo", "Gylvetogo" - .
*)
O Tissitafjødlo, O Taola, o kom no å sta-ka-re na-ga naga nag å sta-ka-re

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Fl. Picc. 8 4

Ob.

E♭ Clar.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. *gradual transition to: 8-10 SLEIGHBELLS*
dim.

Hp.

Voice
geitan ä stakare sta-kare naga naga

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Fl. Picc. 8 4

Ob.

E♭ Clar.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. *8-10 SLEIGHBELLS*
dim. sempre *ppp*

Hp. *Presto possibile*
ppp *rep. simile*

Voice
sta-ka-re
(a la punta) *rep. simile*

Vln. 1 *pp*

Vln. 2

Vla. *PUT DOWN BOW*

Vlc. *PUT DOWN BOW*

Db. *PUT DOWN BOW*



Fl. Picc. *mp*

Ob.

E♭ Clar.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc. *LARGE SUSP. CYMBAL* *Soft mallets*

Hp.

Voice

Vin. 1

Vin. 2

Via. *PUT BOW DOWN* *pizz. trem.*

Vlc. *PUT BOW DOWN* *pizz. trem.*

Db. *PUT BOW DOWN* *pizz. trem.*

66

Fl. Picc. *mf* *cresc.*

Ob.

E♭ Clar. *E♭ CLAR.* *frull.* *p* *cresc.*

Bsn. *ppp*

F Hn. *♩ = 50* *ppp*

B♭ Tpt. *BUCKET MUTE* *(Cor.)* *ppp*

Tbn. *BUCKET MUTE* *(Cor.)* *(Bsn.)* *ppp*

Perc. *(SL. BELLS)* *(CYMB.)* *pp* *dim.*

Hp. *Tuning:* *près des chevilles* *gliss.* *etc.* *près de la table* *gliss.* *cresc.*

Voice

Vin. 1 *S.P.C. jeté*

Vin. 2 *S.P.C. jeté* *mf*

Via. *gliss.* *sim.*

Vlc. *gliss.* *sim.*

Db. *gliss.* *sim.*

Fl. Picc. 3 4

Ob.

E^b Clar. *mf* *dim.* *pp*

Bsn.

F Hn. *mp*

B^b Tpt.

Tbn. *pp*

Perc. (SL. BELLS) *(dim.) - - - al r* (CYMB.) *p*

Hp. *(cresc.) - - mf dim. - - ppp*

Voice 3 4

Vin. 1 *dim. - - pp*

Vin. 2 *dim. - - pp*

Vla.

Vlc.

Db.

Fl. Picc. 5 6 *Colla parte: HORN*

Ob.

B^b Clar.

Bsn.

F Hn. *mf*

B^b Tpt.

Tbn. *pp*

Perc. L.V. TAM TAM soft mallets *ppp*

Hp.

Voice 5 6 *Colla parte: HORN*

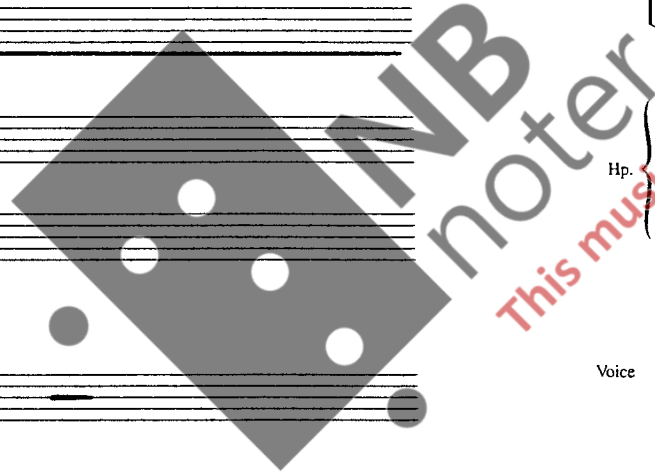
Vin. 1 *ord. V p*

Vin. 2

Vla.

Vlc.

Db.



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Fl. Picc. $\text{♩} = 65$ *Colla voce*

Ob.

E \flat Clar.

Bsn.

F Hn. *Without valves*

B \flat Tpt.

Tbn.

Perc. T.T.

Hp. *Tuning:* *ord. pp cresc.* *(gliss.)*

Voice *(Colla parte: Horn)* *(Horn)* *(Harp)* *(Trp.)* *(etc.)* *a jo*

Vln. 1 *mf*

Vln. 2

Vla. *S.T. arco* *S.P.C.* *ord.*

Vic.

Db.

Fl. Picc. $\text{♩} = 65$ *Colla parte: VIOLA*

Ob.

E \flat Clar.

Bsn.

F Hn.

B \flat Tpt.

Tbn.

Perc. L.V. *SUSP. CYMB. (LARGE)*

Hp. *L.V.*

Voice *(Colla parte: VIOLA)* *a jo a jo a' a ko na*

Vln. 1 *mf*

Vln. 2 *ord.*

Vla. *(p)* *(♩ = 65)* *mf cresc.* *S.P.C.*

Vic.

Db.

Fl. Picc. (Trbn.) 8 3

Ob. (Trbn.) 4 5

E♭ Clar. (Picc.) 2

Bsn. (Picc./E♭Cl.) (Bells)

F Hn. (Trbn.)

B♭ Tpt. 50

Tbn. 3

Perc. 3-6 SLEIGH BELLS

Hp. L.V. Tuning: près de chevilles près de la table

Voice 3 4 5

Vln. I 8va *spc. jete* *cresc.* *mf dim.*

Vln. II *spc. jete* *pp* *cresc.* *mf dim.*

Vla. (tr) *f* *ord.* *mp dim.*

Vlc.

Db.

Tempo: ♩ = 130

Fl. Picc. 8 5 6 7 8 9 Colla voce

Ob. OBOE

E♭ Clar. MUTA IN B♭ CLAR. (Voice) (Oboe)

Bsn. (Voice) (Oboe)

F Hn. (Voice) (Oboe)

B♭ Tpt. (Voice) (Horn)

Perc.

Hp. *mf* *pp calando*

Voice 5 6 7 8 9 Colla voce *f*
na na na na-in

Vln. I *mf dim.* *pp*

Vln. II *mf dim.* *pp*

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

Vlc.

Db.

Tempo: ♩ = 130

10 *Colla voce*

1 *Colla parte: HORN*

Fl. Picc.

Ob.

B^b Clar.

Bsn. (fp) (fb) fp

F Hn. (p) *de lontano* ♩=50 *pp*

B^b Tpt.

Tbn.

Perc. (SHEEP-BELLS)

SUSP. CYMB. *pp*

Hp.

Voice *Colla voce* *Colla parte: HORN*
 a - bā - ni ha sa ta ta ta bā - ni *cow BELL*

Vln. 1

Vln. 2

Vla. (fp) *pp*

Vlc. (fp)

Db.

2 ♩=50

3

Fl. Picc.

Ob.

B^b Clar.

Bsn. *mp*

F Hn. *cresc.*

B^b Tpt.

Tbn. (♩=50) (cue notes Horn in part) *FL/Bsn PLUNGE MUTE* + → 0 + → 0 *pp* *gives* *(add voice)*

Perc. SHEEP-BELLS (sporadic)-far away *ppp* TAM TAM L.V. *pp cresc.* HARP:

Voice

Cow-bell *sim.*

Vln. 1

Vln. 2

Vla. (fp) *pp cresc.*

Vlc. (pizz trem.) *pp*

Db. (pizz trem.) *pp cresc.*

Fl. Picc. *p cresc.*

Ob.

B^b Clar. *p*

Bsn.

F Hn.

B^b Tpt. (Voice)

Tbn. *p* *mp* *add voice*

(SH. BELLS)

Perc. (T.T.) *mf* *p*

Hp. *pp* *l.v.*

Voice *♩ = 65*

Cow-bells *a o*

Vin. 1 *mf*

Vin. 2 *mf*

Via. *f* *ord.* *S.P.C.*

Vlc. *f* *p* *mf dim.*

Db. *f* *p* *mf dim.*

Fl. Picc.

Ob.

B^b Clar. *MUTA IN E^b CLAR.*

Bsn. *pp* *mf*

F Hn.

B^b Tpt. (Trbn.)

Tbn. *p*

Perc. (T.T.) *l.v.*

Hp.

Voice *a o na na na ni na sa ta ta*

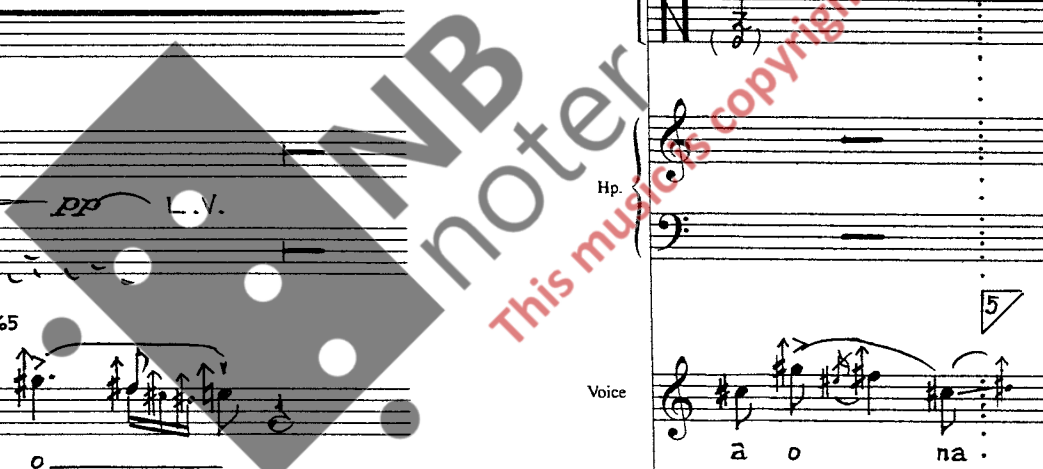
Vin. 1

Vin. 2 *Voice* *arc.* *Vin. 2 S. Tasto* *p*

Via.

Vlc.

Db. *p* *n*



8 7 Colla parte: TRUMPET 9

Fl. Picc.

Ob.

E^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

Voice (C) *sempre*

ta

3-6 COW BELLS *sporadic* *pp*

bisbigliando

CUP MUTE = 100 *mf sim.*

flaut.

jete

COW BELL

S. Tasto

8 Colla parte: TRP. 9 ← R 1 ± 6"

Fl. Picc.

Ob.

E^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

Cow-BELL

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

Colla parte: TRP.

← R 1 ± 6"

Voice

a' ga' o ho'

Vla

CON SORD.

pizz. trem. *mf*

ppda

Fl. Picc. *Colla voce* $\text{♩} = 130$ *f dim.*

Ob.

E^b Clar. *E^b CLAR.* $\text{♩} = 130$ *f dim.*

Bsn.

F Hn.

B^b Tpt.

Tbn. *mf*

Perc. *T.T.* *L.V.* *CYMB.* *TAM TAM with sizzle chain*
cresc. poco a poco accel.
al mf *p mf* *L.V.* *pp cresc. poco a poco*

Hp. *p cresc.* *mf* *dim.* *mp*

Voice *Colla voce* $\text{♩} = 130$ *f dim.*

Cow bell *CONTINUE (Rep. R)* *a* *o* *na*

Vln. 1 *SENZA SORD.* *3* *3* *(frosch)*

Vln. 2 *sp.* *3* *3* *f* *dim.*

Vla. *sim. sempre* *cresc.* *f*

Vic. *(cresc.)* *mf* *dim.*

Db. *(cresc.)* *mf* *dim.*

Fl. Picc. $\text{♩} = 130$ *f dim.*

Ob. *gliss.* *ADD VOICE*

E^b Clar. *gliss.* *ADD VOICE*

Bsn. *gliss.* *ADD VOICE*

F Hn.

B^b Tpt.

Tbn. *f* *f/mf* *f* *TRBN: Rep. with variations ad lib.*

Perc. *(T.T.)* *ADD: SHEEP BELLS*

Hp. *cresc.* *dim.* *cresc.*

Voice *Colla voce* $\text{♩} = 130$ *f dim.*

Cow bell

Vln. 1 *cresc.* *ff* *gliss.* *tr* *tr*

Vln. 2

Vla. *(4⁺) sim.*

Vic. *(arco→)* *arco* *ff*

Db. *arco*

9-12"

Fl.

Ob. *sim.*

E♭ Clar. *f*

Bsn. *f*

F Hn. *gliss.* vary pitch slightly

B♭ Tpt. (CUP MUTE →)

Tbn.

Perc. T.T. ADD: SLEIGH BELLS *cresc.* *ff* (dim.)

Hp.

Voice Cow bell

Vin. 1 *trm* *trsch* *frosch* 5:4 5:4 Interrupt and S.P.C. Begin new motive exactly on cue.

Vin. 2

Vla.

Vic. *gliss.*

Db. *ff*

Colla parte: TRP.

Fl. *f*

Ob.

E♭ Clar. *dim.* Interrupt and begin new motive on cue.

Bsn. *dim.*

F Hn.

B♭ Tpt. CUP MUTE Interrupt and begin new motive on cue.

Tbn. *mf* *mp* *p*

Perc. T.T. L.V. RAINSTICK *dim.* *mf* *p* *mp*

Hp.

Voice Cow bell

Vin. 1 *Bva* *S.P.C.* Interrupt and begin new motive on cue.

Vin. 2 *Bva* *S.P.C.*

Vla. *sim.*

Vic. *dim.* ± 3" ± 5"

Db. *dim.* ± 3" ± 5"

Fl. Picc. *n*

Ob. *p* *mf*
MUTA IN B^b CLAR.

E^b Clar. *(=)*

Bsn. *dim.* *mf*

F Hn. *n*

B^b Tpt. *mf* *f*

Tbn. *(=)*

Perc. *dim.* *n* (SANDEGG)
dim. *p* (CAXIXI)

Hp. *L.V.*

Voice *vla* *f*
8va na na na na

Vln. 1 *dim. molto* *pp* *dim.* *n*

Vln. 2 *dim. molto* *CON SORD.*

Vla. *f*

Vlc. *dim.*

Db. *dim.*

Fl. *mf pp* *mf pp* *mf p* *f p* *f p* *mf* *mf* *sim.*

Ob. *(=)*

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc. *pp* (SANDEGG)
pp (CAXIXI)
dim. molto *ppp* *n*

Hp. *F*

Voice *in*

Vln. 1

Vln. 2 *♩ = 72* *8va* register *CON SORD.* *flaut.* *pp* *gliss.*

Vla.

Vlc. *(=)*

Db. *pp*

Fl. Picc. *Colla voce*

Ob.

B^b Clar. *pp* *CIAR.*

Bsn.

F Hn. *INHALE/EXHALE*

B^b Tpt. *INHALE/EXHALE*

Tbn.

Perc. *dim.* *ppp* (2 WORDBLOCKS)

Hp.

Voice *Colla voce* *a* (COW BELL)

Vln. 1

Vln. 2 *S.P.C. flaut.*

Vla. *CON SORD.* *IV, sul tasto* *leggero, vibrato* *sim.* *ppp*

Vlc. *dim.*

Db.

Fl. Picc. *p*

Ob. *pp* *n*

B^b Clar. *n*

Bsn.

F Hn. *sim. sempre*

B^b Tpt. *sim. sempre*

Tbn. *cowbell* *Answer the cowbell*

Perc. (w. BL.)

Hp.

Voice *bā* *ni*

Cowbell *COW BELL*

Vln. 1

Vln. 2 *S.P.C. froach* *ppp p*

Vla. *(sim.)* *(p)*

Vlc. *(dim.)* *n*

Db.

8

Fl. Picc. *pp*

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn. *ppp*

Perc. *2 WOODBLOCKS*

Hp.

Voice

Cowbell *(w. Bl.)*

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

6

mf pp mf pp etc. sim.

mf mf sim.

cowbell

ppp

2 WOODBLOCKS

p

(w. Bl.)

7

8

Fl.

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc. *dim.*

Hp.

Voice

Cowbell *sub. mf*

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

mf/PP/mf/PP sim.

mf

(soft mallets)
(LARGE SUSP. CYMB.)

dim.

Tuning

f

sa ta ta ta

S.P.C. fresco

cresc.

mf II III

dim.

Fl. *pp* *mp* *sim.* *G.P.*

Ob. *dim.* *n*

B^b Clar. *p* *dim. al niente*

Bsn. *p*

F Hn. *ppp* $\downarrow = 65$

B^b Tpt. $\downarrow = 65$ *mf*

Tbn. *mf*

Perc. *pp* *ppp* *L.V.*

Hp. *a.t.* *L.V.*

Voice *mf* *bā - nī* *G.P.*

Vln. 1

Vln. 2 *3*

Vla. *pp*

Vlc. *pp*

Db. *(S.R.)* *Make gradual transition to hhh-sound.* *dim. al niente*

MB
noter
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4. HUG SVIV

Colla voce

Fl.

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

CON SORD.

CON SORD.

CON SORD.

CON SORD.

CON SORD.

CON SORD.
II
Suonoreale

M → n → ò → ã → a

m → p → o

pp lunga possibile

accel.

pp dolce

♩ = 54

80

pp

Fl.

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

CON SORD.

CON SORD.

CON SORD.

CON SORD.

CON SORD.

CON SORD.
II
Suonoreale

80



Fl.
Ob.
B^b Clar.
Bsn.
F Hn.
B^b Tpt.
Tbn.
Perc.
Hp.
Voice
Vin. 1
Vin. 2
Vla.
Vlc.
Db.

G Fl. Alto
Gr. Cassa-Harp-Vc.
B^b Clar.
Bsn.
F Hn.
B^b Tpt.
Tbn.
Perc.
MARIMBA
Hp.
Voice
Vin. 1
Vin. 2
Vla.
Vlc.
Db.

4 ← ± 3 d. (♩ = ± 54) → 5 G ALTO FLUTE A 10 ♩ (= 54) 3 4 5 6 7

Gr. Cassa-Harp-Vc. *ppp*

MARIMBA *ppp* | I | I | I

GR. CS. *p*

Hp. *pp*

Voice *pp*

Voice A 10 ♩ (= 54) *pp*

Voice *n* → *pp* → *i* o (etc.)

Vin. 1 *ppp*

Vin. 2 *ppp*

Vla. *ppp*

Vlc. *ppp*

Db. *ppp*

CON SORD. I+II S.T. → S.P.C. → ord.

♩ = 54 S.T. senza vibr.

S.T. senza vibr.

dim. - - - *pp*

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Fl.

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

(MAR.)

Perc.

Hp.

Voice

Vin. 1

Vin. 2

Vla.

Vic.

Db.

82

Fl.

Ob.

A-CLAR. ^{3 (in A)}

Bsn.

F Hn.

B^b Tpt.

Tbn.

(MAR.)

Perc.

Hp.

Voice

Vin. 1

Vin. 2

Vla.

Vic.

Db.

83

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

Fl. (A Clar.) etc.

Ob.

A Clar. *p*

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc. (MAR.) *ppp*

Hp.

Voice 12 *p* *dim.*

Vln. 1 *mp* *pp*

Vln. 2 *pp*

Vla. *p*

Vlc. *p*

Db.

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

G-Fl. Alto (A-Clar.) *pp* etc.

Ob.

A Clar. *pp*

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc. (MAR.) *ppp*

Hp.

Voice *mp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *ppp*

Vlc. *p*

Db.

1 2 3 4 5 6 7 1 2 3 4 5

7

Gr-Fi. Alto

F Eng. Hn.

A Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vic.

Db.

ppp

F Eng. HORN

mp

(Vib.)

84

5 6 7 1 2 3 4 5 6 7 8 1

8

(5)

G-Fi. Alto

F Eng. Hn.

A Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

YIBRAPHONE

He.

Voice

Vln. 1

Vln. 2

Vla.

Vic.

Db.

ppp

(MAR.)

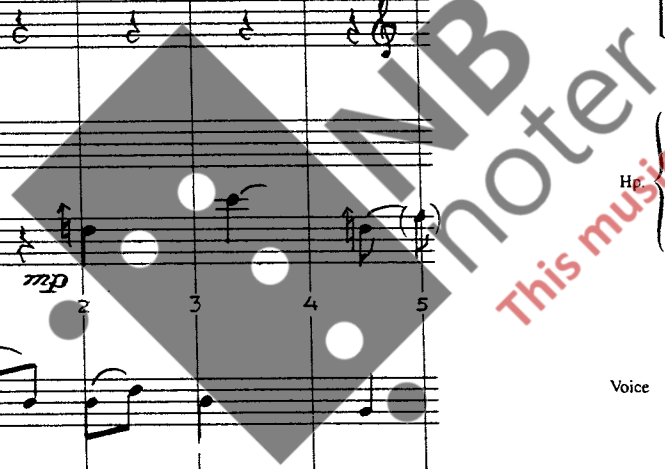
Ped.

(L.V.)

(sempre Ped.)

S.T.

85



1 **D** 2 3 4 5 1 2 3 4 5 1 2

5 **J**

G-Fi. Alto

F Eng. Hn.

A Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc. (MAR.) (VIB.) (GR. CS.)

Hp.

Voice

Vin. 1 (tr) (sf)

Vin. 2

Vla.

Vic.

Db. (bo)

2 3 4 5 1 2 3 4 5 1 2 3

G-Fi. Alto

F Eng. Hn.

A Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc. (CS.)

Hp.

Voice

Vin. 1

Vin. 2

Vla.

Vic.

Db.

ppp accel. rit.

3 4 5 **E** 16 2 3 4 5

G-Fl. Alto
F Eng. Hn.
A Clar.
Bsn.
F Hn.
B^b Tpt.
Tbn.
Perc.
Hp.
Voice
Vln. I
Vln. II
Vla.
Vcl.
Db.

GR. CASSA
GR. CS.
SEMPRE SENZA VIBR.
Q.S.P.
V sempre senza vibr.
V sempre senza vibr.
V sempre senza vibr.
V sempre senza vibr.

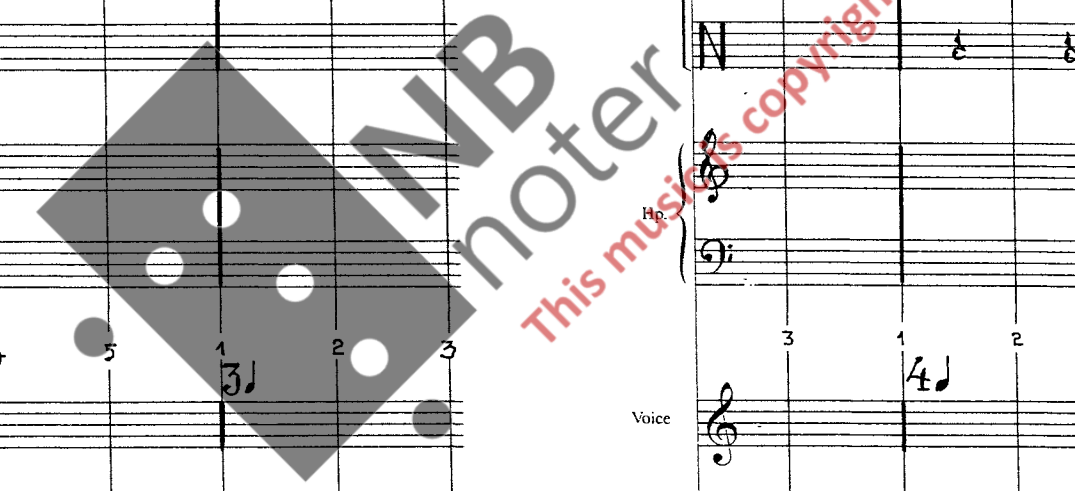
5 6 1 2 3 4 1 2 3 1 2 3

Fl. Alto
F Eng. Hn.
A Clar.
Bsn.
F Hn.
B^b Tpt.
Tbn.
Perc.
Hp.
Voice
Vln. I
Vln. II
Vla.
Vcl.
Db.

MUTA IN BASSCLAR.
F-E.Hn.
S.R.

Musical score for page 86. Instruments include G-Fl. Alto, Eng. Hn., B♭ Clar. Bass, Bsn., F Hn., B♭ Tpt., Tbn., Perc., Hp., Voice, Vin. 1, Vin. 2, Vla., Vlc., and Db. The score features a key signature of one flat (F major) and a common time signature. A large 'F' chord symbol is present at the top. Performance markings include 'Mar./T. Bl.', '(ALTO FL.)', '(G-ALTO FL.)', 'pp', 'tr', 'MAR.', 'TEMPLE BLOCKS', 'S.T.', and 'ORD.'. Measure numbers 3, 4, 5, 1, 2, 3, 4, 5 are indicated at the top.

Musical score for page 87. Instruments include G-Fl. Alto, Eng. Hn., B♭ Clar. Bass, Bsn., F Hn., B♭ Tpt., Tbn., Perc., Hp., Voice, Vin. 1, Vin. 2, Vla., Vlc., and Db. The score features a key signature of one flat (F major) and a common time signature. A large 'G' chord symbol is present at the top. Performance markings include 'Bs. Cl. - Bsn./Hn. - Trbn.', 'ppp', 'CON SORD.', 'BUCKET MUTE', 'MAR.', 'T. Bl.', 'S.P.C.', 'S.T.', 'Q.S.P.C.', and 'cresc.'. Measure numbers 3, 4, 2, 3, 4, 1, 2, 3, 4, 5 are indicated at the top.



5 6 7 8 1 2 3 4 1 2 3 1

4 (ALTO FL.) (5)

Fl. ALTO

F Eng. Hn.

B^b Clar. Bass

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Q.S.P.C.

(S.T.)

mp

mf

1 2 3 4 5 1 2 1 2 3 4

5 2 4

Fl. ALTO

F Eng. Hn.

B^b Clar. BASS

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Via.

Vlc.

Db.

(G-Alto Fl.) etc.

MAR.

BIG, SUSP. COV.

MAR./LOW B

S.T.

S.P.C. V

ORD.

S.R.C. V

pp

mf

p

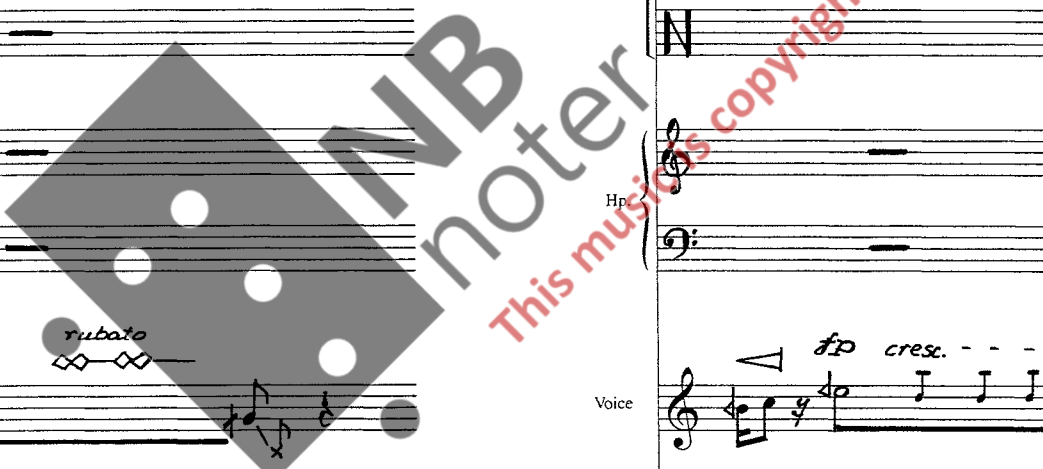
Score page 88. Instruments: G-Fl. Alto, F-Eng. Hn., B^b Clar. BASS, Bsn., F-Hn., B^b Tpt., Tbn., Perc. (MAR.), Perc. (LOW B.), Hp., Voice, Vln. 1, Vln. 2, Vla., Vlc., Db. Measures 1-7 and 1-3. Dynamics: *ppp*, *pp*, *mf*. Performance instructions: *SENZA SORD.*, *Winds/Strings*, *S.P.C. → S.T.*, *MUTA IN A-CLAR.*

Score page 89. Instruments: G-Fl. Alto, F-Eng. Hn., A Clar., Bsn., F-Hn., B^b Tpt., Tbn., Perc., Hp., Voice, Vln. 1, Vln. 2, Vla., Vlc., Db. Measures 3-9 and 1-4. Dynamics: *mf*, *dim.*, *p*, *sfz*. Performance instructions: *GR. CASSA*, *pizz.*, *III*, *IV*.



Score for the first system, measures 1-4. The score includes parts for G-Fl. Alto, F Eng Hn, A-Clar., Bsn., F Hn., B♭ Tpt., Tbn., Perc. (MAR. and GRCS.), Hp., Voice, Vln. 1, Vln. 2, Vla., Vlc., and Db. The music is marked with a first ending bracket (I) and a first ending sign (1). The voice part features dynamics *f* and *p*, and a *rubato* marking. The percussion part includes a *mf* marking. The double bass part is marked *p*.

Score for the second system, measures 5-8. The score includes parts for G-Fl. Alto, F Eng Hn, A-Clar., Bsn., F Hn., B♭ Tpt., Tbn., Perc., Hp., Voice, Vln. 1, Vln. 2, Vla., Vlc., and Db. The music is marked with a second ending bracket (2) and a second ending sign (2). The voice part features dynamics *fp*, *cres.*, *f*, and *presto*. The string parts (Vln. 1, Vln. 2, Vla., Vlc.) are marked *SENZA SORD.* and *cresc.*. The double bass part is marked *p*.



G-Fi. Alto
 F Eng Hn
 A-Clar.
 Bsn.
 F Hn.
 B Tpt.
 Tbn.
 Perc. (MAR.)
 Perc. (GR.C.S.)
 Hp.
 Voice
 Vln. 1
 Vln. 2
 Vla.
 Vlc.
 Db.

I
 mf
 f > p
 rubato
 p

G-Fi. Alto
 F Eng Hn
 A-Clar.
 Bsn.
 F Hn.
 B Tpt.
 Tbn.
 Perc. (p)
 Hp.
 Voice
 Vln. 1
 Vln. 2
 Vla.
 Vlc.
 Db.

II
 f > p cresc. - - - - f > presto
 SENZA SORD.
 cresc.

Score page 92, measures 1-5. Instruments include G-FI. Alto, F Eng. Hn., A-Clar., Bsn., F Hn., B^b Tpt., Tbn., Perc., Hp., Voice, Strings, Vln. I, Vln. 2, Vla., Vlc., and Db. The score features various dynamics such as *p*, *f*, *mf*, and *fz*, along with performance instructions like "G Alto Fl.", "E. Hn.", "A-CLAR.", "BUCKET MUTE", and "B^b TRP.". A large watermark "IMB noter" is visible across the page.

Score page 93, measures 6-9. Instruments include G-FI. Alto, F Eng. Hn., A-Clar., Bsn., F Hn., B^b Tpt., Tbn., Perc., Hp., Voice, Vln. I, Vln. 2, Vla., Vlc., and Db. The score continues with dynamics like *f*, *mf*, and *p*, and includes instructions such as "decel.", "arco", and "cresc.". A large watermark "IMB noter" is visible across the page.

3 4 5 **K** 9

G-Fi. Alto

F Eng. Hn.

A-Clar.

Bsn.

F Hn. (Trp.)

B^b Tpt. (STRAIGHT MUTE) (TRP.)

Tbn. (STRAIGHT MUTE) (TRP.)

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

CRSC.

(CON SORD.)

1 2 3 4 5 1 2 3 4 5

G-Fi. Alto

F Eng. Hn.

A-Clar.

Bsn.

F Hn.

B^b Tpt. STR. M.

Tbn. STR. M.

Perc. (MAR.)

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

STR. M.

(MAR.)

sim.

pizz

Score for measures 94-97. Instruments include G-Fl. Alto, F Eng. Hn., A-Clar., Bsn., F Hn., B^b Tpt., Tbn., Perc., Hp., Voice, Vln. 1, Vln. 2, Vla., Vlc., and Db. The score features a variety of dynamics such as *mf*, *f*, *sfz*, and *sim.*, along with performance markings like *(mar.)* and *(MAR.)*. A large watermark "MNB noter" is overlaid on the page.

Score for measures 98-104. Instruments include G-Fl. Alto, F Eng. Hn., A-Clar., Bsn., F Hn., B^b Tpt., Tbn., Perc., Hp., Voice, Vln. 1, Vln. 2, Vla., Vlc., and Db. The score includes dynamics like *sfz*, *f*, *mf*, and *P*, and performance markings such as *(MAR.)* and *(COW BELL)*. A large watermark "MNB noter" is overlaid on the page.

7 8 1 2 3 4 5 6 7 8

1^o G.P. (4^o)

G-Fi. Alto

F Eng. Hn.

Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc. (MAR.)

VIBRAPHONE

Hp.

sim. cresc. dim. pp

Voice

1^o G.P. 4^o

Vln. 1

Vln. 2

Vla. pizz. sim. dim. pizz. ord.

Vlc.

Db.

1^M 2 3 4 1 2 3 4 5 1

4^o 5^o 1^o

G-Fi. Alto

F Eng. Hn.

A Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc. (MAR.)

VIBRAPHONE senza vibr.

Hp.

mf LV.

Voice

1^M 2 3 4 1 2 3 4 5 1

4^o 5^o 1^o

Vln. 1

Vln. 2

Vla. pizz. ord.

Vlc.

Db.

(ALTO FL.) 1d 5d 2 3 4

G-Fl. Alto *pp*

Eng. Hrn. *pp*

A Clar. (A-CLAR) *pp*

Bsn.

F Hrn.

B^b Tpt.

Tbn.

(MAR.) *pp*

Perc. *pp*

Hp. P.D.L.T., ☺ *pp* *sim.*

Voice *pp* 1d 5d

Vln. 1

Vln. 2

Vla. *pizz* *pp* *sim.*

Vic.

Db.

Colla parte (±10 ↓) N 1 Colla parte

MUTA IN FL. GRANDE

MUTA IN OBOE

MUTA IN BASS CLAR.

(MAR.) *pp*

Perc. *pp* GR. CASSA

Hp. SOLO *mf* *bva*

Voice *pp* Colla parte (±10 ↓) *Brv Basso* *Tranquillo libero*

Vln. 1

Vln. 2

Vla.

Vic.

Db.

Fl. Grande

Ob.

B^b Clar. Bass

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

(MAR.)

ppp

mf

p

f *8va Basso*

p

f *8va Basso*

Tranquillo libero

2

3

ppp

ppp

Fl.

Ob.

B^b Clar. Bass

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

mf

subito f

INB noter

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FL. GRANDE (Harp) $\leftarrow \text{♩} = \text{♩} (=72) \rightarrow$

Ob. (Harp) $\text{D} \text{BOE}$

Clar. E^{\flat} (Harp) *ava* *tr* *oto*

Bsn.

F.Hn. Straight mute

B $^{\flat}$ Tpt. Straight mute

Tbn. Straight mute

Perc. MAR. *gr.c.* *pp*

Arp. *pp* *b.c.*

Vln. 1 *ava* *f*

Vln. 2 *f* *spc.*

Vla. *f* *spc.*

Vlc. *f* *spc.* (Harp)

Db. *f*

FL. D

Ob. D

E $^{\flat}$ Clar. *ava* *tr* *oto*

Bsn. *f*

F.Hn. *f*

B $^{\flat}$ Tpt. *f*

Tbn. *f*

Perc. *f* *spc.*

Arp. *ff*

Voice *ava*

Vln. 1 *(low)*

Vln. 2 *frosch* *f*

Vla. *frosch* *f*

Vlc. *frosch* *f*

Db. *frosch, spc.* *f* *ord.* *mf* *f* *mf*

2 3 4 5 2 3 4 5 1 2 3 4

Fl. *sfz*

Ob. *sfz*

E^b Clar. *sim. p*

Bsn. *sfz*

F Hn. *mute off*

B^b Tpt. *mute off*

Tbn. *mute off*

Perc. *mf*

Hp. *ff*

Voice

Vln. 1 *sfz*

Vln. 2 *sfz*

Vla. *sfz*

Vic. *sfz*

Db. *sfz*

4 1 2 3 4 5 (7)

Fl. *mf cresc.*

Ob. *mf cresc.*

E^b Clar. *mf cresc.*

Bsn. *mf cresc.*

F Hn. *mf cresc.*

B^b Tpt. *mf cresc.*

Tbn. *mf cresc.*

Perc. *L.V.* (9) *Vibraplane*

Hp. *L.V.* (4)

Voice

Vln. 1 *mf cresc.*

Vln. 2 *mf cresc.*

Vla. *mf cresc.*

Vic. *mf cresc.*

Db. *mf*

1 2 3 4 5 6 7 1 2 3 4 5

Fl. *fp* *p cresc.* *mf p* *f dim.* *p* *mf*

Ob. *fp* *p cresc.* *mf p* *f dim.* *p* *mf*

E♭ Clar. *fp* *p cresc.* *mf p* *f dim.* *p* *mf*

Bsn. *fp* *p cresc.* *mf p* *f dim.* *p* *mf*

F Hn. *fp* *p* *mf p* *f dim.* *p* *mf*

B♭ Tpt. *fp* *p* *mf p* *f dim.* *p* *mf*

Tbn. *fp* *p* *mf p* *f dim.* *p* *mf*

Perc. *mf* *mf* *p*

Hp. *mf* *p*

Voice

Vln. 1 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vln. 2 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vla. *fp* *mf p* *f* *mf* *f* *mf* *f*

Vic. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Db. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

8

5 6 1 2 3 4 5 6 1 2 3 4

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

Ob. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

E♭ Clar. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Bsn. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

F Hn. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

B♭ Tpt. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Tbn. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Perc. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Hp. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Voice

Vln. 1 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vln. 2 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vla. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vic. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Db. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

8

→ bass clar.

*secco

L.V.

L.V.

arco

4 5 6 S

Colla voce

Fl.

Ob.

B^b Clar. Bass

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

GR. CASSA $\text{♩} = 54$

Hp.

Voice

Colla voce *cresc.* *mf*

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

pp *p* *n* *mf dim.* *p*

G.P.

Fl.

Ob.

Clar.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Voice

G.P.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

n *n* *n* *n* *n*



♩ = 92

5. RUDLATRADL

Basert på en rull av Anders Kjærland

Fl. 1 2 3

Ob.

Clar.

Bsn.

F Hn.

Tpt.

Tbn.

Perc. MAR

Hp.

Voice 1 2 3

Vln. 1 pizz

Vln. 2 p pizz

Vla. pizz

Vlc. pizz. ord.

Db. pp

♩ = 92

PICCOLO

Fl. 4 5

Ob.

Clar.

Bsn.

F Hn.

Tpt.

Tbn.

MARIMBA

Perc. (CONGA)

Hp.

Voice La-di du da dod-lu da dei dā

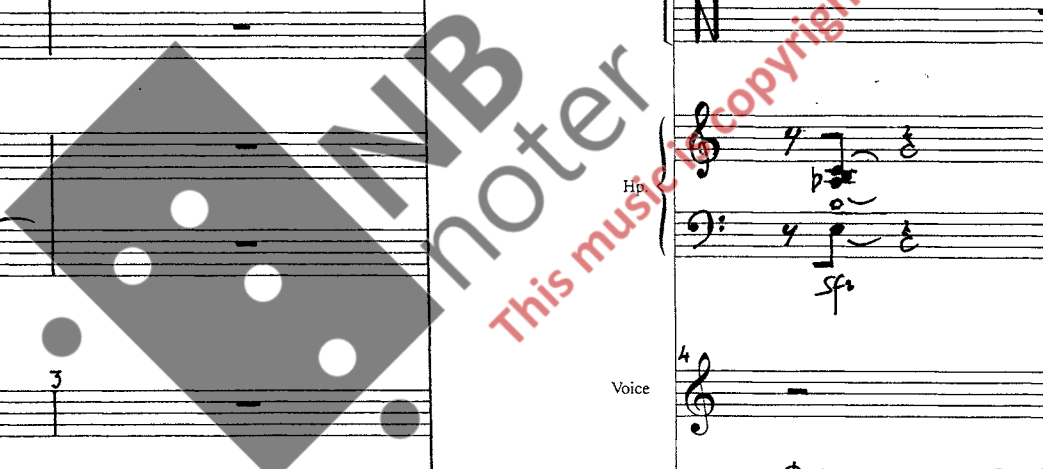
Vln. 1 ord.

Vln. 2 sfz

Vla. ord.

Vlc. pizz ord.

Db. pizz



6 7 8 4/4

Fl. *mf*

Ob.

Clar.

Bsn. *sffz* *mf*

F. Hn. *mp* *sffz*

B♭ Tpt. *mp* *sffz* *mf* PLUNGER

Tbn. *mp* *sffz* *mf*

Perc. *condite*
CONGA *pp* *sffz* *mf*

Hp.

Voice *mf*
La-di

Vin. 1

Vin. 2 *ord.* *sffz*

Vla. *ord.* *sffz*

Vlc. *ord.* *sffz*

Db. *pizz* *sffz*

9 10 11 MUTA IN F# GR

Fl. *mf*

Ob.

Clar.

Bsn. *mf*

F. Hn.

B♭ Tpt.

Tbn.

Perc. (MAR)
(CONGA)

Hp.

Voice
du da dod-lu da dei da La di da di a da dei da a di ladl a di du a di dei a a di

Vin. 1 *pizz ord.*

Vin. 2 *pizz*

Vla. *pizz*

Vlc. *pizz*

Db. *pizz*

1) Tap the mouthpiece of the instrument with a flat hand.

FL GR

12 13 14

Fl.

Ob.

Clar. B \flat

Bsn.

F Hn.

B \flat Tpt.

Tbn.

Perc.

2 CONGAS

FOOTSTAMP

left foot

mf

f

sforz

SENZA SORD

Voice

12 13 14

ladl a di-dn la di dei dā sadn dodl lei dā

Vin. 1

Vin. 2

Vla.

Vlc.

Db.

arco

cresc.

f

sforz

sforz

sforz

sforz

f

f

arco

arco

V V

V V

V V

V V

V V

V V

V V

15 16 17

Fl.

Ob.

Clar. B \flat

Bsn.

Hn.

Tpt.

Tbn.

Perc.

mf

p

mf

mf

mf

mf

mf

mf

mf

Voice

15 16 17

Vin. 1

Vin. 2

Vla.

Vlc.

Db.

arco

frosch

f

f

f

f

f

f

f

arco

frosch

f

f

f

f

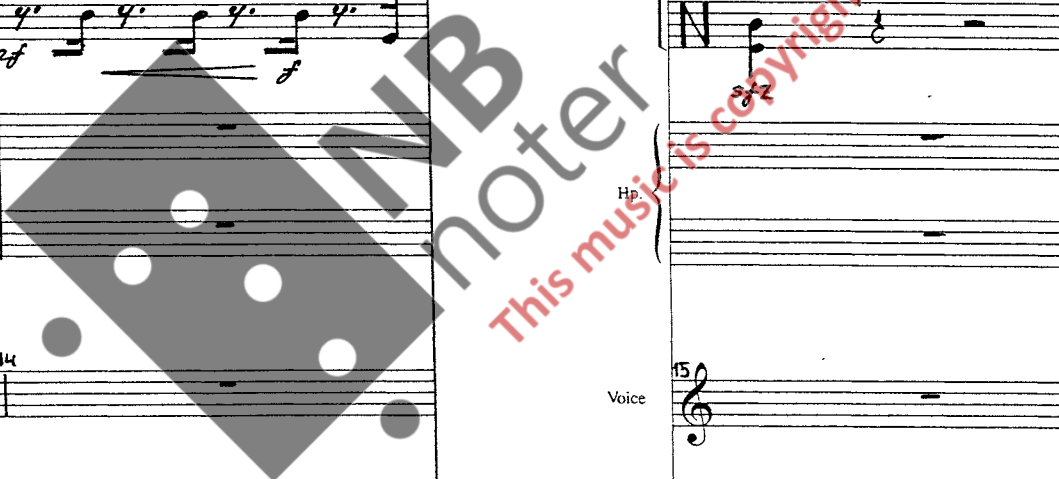
f

f

f

f

f



Musical score for measures 18-20. Instruments include Flute, Oboe, Clarinet, Bassoon, Horns, Trombones, Percussion, Harp, Voice, Violins, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *mf*, *p*, *pizz.*, and *p.d.l.t.*. A performance instruction reads: "Dampen the string with left hand". The vocal line includes the lyrics "dei dei jam dei".

Musical score for measures 21-23. Instruments include Flute, Oboe, Clarinet, Bassoon, Horns, Trombones, Percussion, Harp, Voice, Violins, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *p*, *stacc.*, *mf*, and *sffz*. A performance instruction reads: "(FOOT ST.)". The vocal line includes the lyrics "ha jam dei da dodl ei da jam dei da da di dodl da jam dei".

51

24 Fl.

25 MUTA IN PICCOLO

26

Ob.

B♭ Clar.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

STRAIGHT MUTE

arco ord.

frosch

mf

sfz

fp

ff

pp

ppp

sim.

sim. sempre

Senza Sord

PICCOLO

27

28

29

Fl.

Ob.

B♭ Clar.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

sim. sempre

Senza Sord

s.p.c.

sim.

30 31 PICCOLO 32

Fl. *mf cresc.* *f*

Ob. *mf cresc.* *f*

B^b Clar. *f*

Bsn. *f*

F Hn. *fp* *f*

B^b Tpt. *f*

Tbn. *f*

Perc.

Hp.

Voice *cresc.* *sfz*

nam bam bam di li di lo di jam tideli jodi ode dam di dodeli sadi du tidli da sadn dodn tidli da sadn

Vln. 1 *fp* *fp* *sfz* *sfz* *sfz* *sfz*

Vln. 2 *fp* *fp* *f* *sfz* *sfz* *sfz* *sfz*

Vla. *fp* *f* *sfz* *sfz* *sfz* *sfz*

Vlc. *f*

Db. *mp* *f*

33 34 35

Fl. *sfz*

Ob. *sfz* *sfz*

B^b Clar. *sfz*

Bsn. *sfz* MUTA IN CONTRA FAG.

F Hn. *sfz* *fp* *fp*

B^b Tpt. *sfz*

Tbn. *sfz* *sfz* *sfz*

Perc. *CONGA* *p*

Hp. *sfz* *sfz*

Voice *sfz mp*

dei di dā a ladl do di do la dn dā sadn do di do ladn dā lati

Vln. 1 *pizz.*

Vln. 2 *1) c.l.b.*

Vla. *1) c.l.b.* *pizz.*

Vlc. *pizz.*

Db. *sfz* *1) col legno battuto*

909

36 37 38

Fl.

Ob.

B^b Clar.

Bsn. *CONTRAFG*

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vic.

Db.

mf

sfz

sfz

quasi bucca chiusa

lodi ota di dat dei da la ti ludi a ta dei a ti dei da sa ddn

39 40 41

Fl.

Ob.

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vic.

Db.

pp

mf

dei a dn dei dei adn dm da dn dm



42 6/4 43 4/4 44 6/4

Fl.

Ob.

B^b Clar.

Bsn. *pp* *mf*

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

42 6/4 43 4/4 44 6/4

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

45 4/4 46 6/4 47 5/4

Fl.

Ob.

B^b Clar.

Bsn. (CONTRA)

F Hn. *p*

B^b Tpt.

Tbn. *pp* *sfz* *8va Bs*

Perc.

Hp.

45 4/4 46 6/4 47 5/4

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

48 6/8 PICCOLO

Fl. *pp* *4b*

Ob. (smack sound) *sfz*

B^b Clar.

Bsn. *8*

F Hn.

B^b Tpt.

Tbn. (cracked tone) *sfz* *8 1/2*

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vic.

Db.

49 50

51 52 53

Fl.

Ob.

B^b Clar.

Bsn. (CONTRA) *f*

F Hn. *sfz*

B^b Tpt. *ff* *3* *flz*

Tbn. *sim.*

Perc. (WOODBLOCK) (CONGA)

Hp.

Voice

Vln. 1

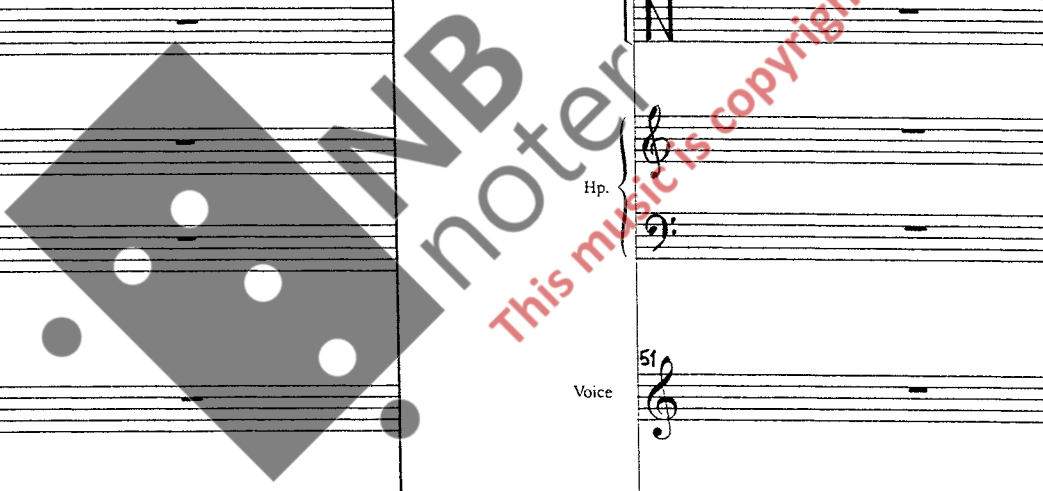
Vln. 2

Vla. *pizz. Q* *sfz*

Vic.

Db.

51 52 53



3/4 4/4

54 55 56 MUTA IN FL GRANDE (C)

Fl. Picc.

Ob.

B♭ Clar.

Bsn. (CONTRA)

F Hn.

B♭ Tpt.

Tbn.

WOODBLOCK

Perc. sfz CONGA

HP.

DP

3/4 4/4

Vln. 1 arco pizz.

Vln. 2 pizz. sfz

Vla. pizz. Q pizz. ord. sfz

Vic. pizz. Q pizz. ord. sfz

Db. pizz. Q pizz. ord. sfz

57 58

Fl.

Ob.

B♭ Clar.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

MARIMBA

Perc. mf CONGAS

HP.

Voice

mf da di du da dudluda dadu dā sei

Vln. 1 pizz. 3 3 3 mf

Vln. 2 sfz 3 3

Vla. pizz. Q sfz 5 5

Vic. pizz. sfz 5 5

Db. pizz. 3 3

59 60 61

Fl.

Ob.

B \flat Clar.

Bsn.

MUTA IN FAG

F Hn.

B \flat Tpt.

Tbn.

(MARIMBA)

Perc.

Hp.

Voice

do di jadt odi jadt ä, jadt odl i di lo u da dei dää, frodl odl u dati a di u dl ä, sadu

Vin. 1

Vin. 2

Vla.

Vlc.

Db.

114

62 63 FL GR 64

Fl. GR

Ob.

B \flat Clar.

Bsn.

F Hn.

B \flat Tpt.

Tbn.

MARIMBA

Perc.

Hp.

Voice

dei a di du a di dei a di dudn sadi dei a di du a di dei a di dudn sadi do

Vin. 1

Vin. 2

Vla.

Vlc.

Db.



65 66 67

Fl. *cresc.* *f*

Ob. *cresc.* *f*

B^b Clar. *cresc.* *f*

Bsn. *cresc.* *f*

F Hn. *mf* *cresc.* *f*

B^b Tpt. *mf* *cresc.* *f*

Tbn. *mf* *cresc.* *f*

Perc. (MAR) *mf sfz* *cresc. sfz* *f sfz* (CONGAS) *mf* *cresc.* *sfz* *f*

Hp. *mf* *cresc.* *f* *sim.*

Voice *arco*

Vin. 1 *mf* *arco* *cresc.* *f*

Vin. 2 *mf* *arco* *cresc.* *f*

Via. *mf* *arco* *cresc.* *f*

Vic. *mf* *arco* *cresc.* *f*

Db. *pizz. ord.* *arco* *mf* *cresc.* *f*

68 69 70

Fl. *f*

Ob. *f*

B^b Clar. *f*

Bsn. *f*

F Hn. *f*

B^b Tpt. *f*

Tbn. *f*

Perc. (MAR) *pp sfz* *f*

Hp. *f*

Voice *f*
dei dudn da adī adn dā de du daan dā f sadn dā tidn dei

Vin. 1 *f*

Vin. 2 *f*

Via. *f*

Vic. *f*

Db. *f*

8 115

71 72

Fl. *cresc.*

Ob. *cresc.*

B^b Clar. *sfz* *cresc.*

Bsn. *cresc.*

F Hn. *cresc.*

B^b Tpt. *cresc.*

Tbn. *cresc.*

Perc. *cresc.*

Hp. *cresc.*

Voice 71 72

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. *cresc.*

Vlc. *cresc.*

Db. *sim.* *cresc.*

73 74 75

Fl. KEYCLICKS

Ob. KEYCLICKS

B^b Clar. KEYCLICKS

Bsn. KEYCLICKS

Hn. *sfz*

Tpt. *sfz*

Tbn. *sfz*

Perc. METAL SPOONS

2 CONGAS *sfz* *cresc.* *mp*

Hp. *ff* *mp*

Voice 73 74 75 *mp* *dn*

Vln. 1 *sfz pizz ord.* FOOT STAMP

Vln. 2 *sfz pizz.* FOOT STAMP

Vla. *sfz pizz.* FOOT STAMP

Vlc. *sfz pizz.* FOOT STAMP

Db. *sfz pizz ord.* FOOT STAMP

5/4 4/4

MUTA IN ALTO FLUTE

MUTA IN BASS CLAR

K.CL. F.STP.

F. STP.

K.CL. F.STP.

K.CL. F.STP.

K.CL. F.STP.

F. STP.

mp

FOOT-STAMP

mp

FOOT-STAMP

mp

FOOT-STAMP

FOOT-STAMP

NET. SPOONS

SISTRUM

mf

5/4 4/4

76 77 78

dn da dei a di

pp

FOOT-STAMP

FOOT-STAMP

FOOT-STAMP

FOOT-STAMP

FOOT-STAMP

1) Sim. bar 6 (Brass)

5/4 4/4

K.CL. ALTO FLUTE (in G)

in G

K.CL. KEY CLICKS F.STP.

KEY CLICKS F.STP.

in Bb

BASS

K.CL. KEY CLICKS F.STP.

K.CL. KEY CLICKS F.STP.

KEY CLICKS

F. STP.

F. STP.

NET. SP.

F. STP. SISTRUM

F. STP.

5/4 4/4

79 80 81

dei a di da sadn a dei dei a di

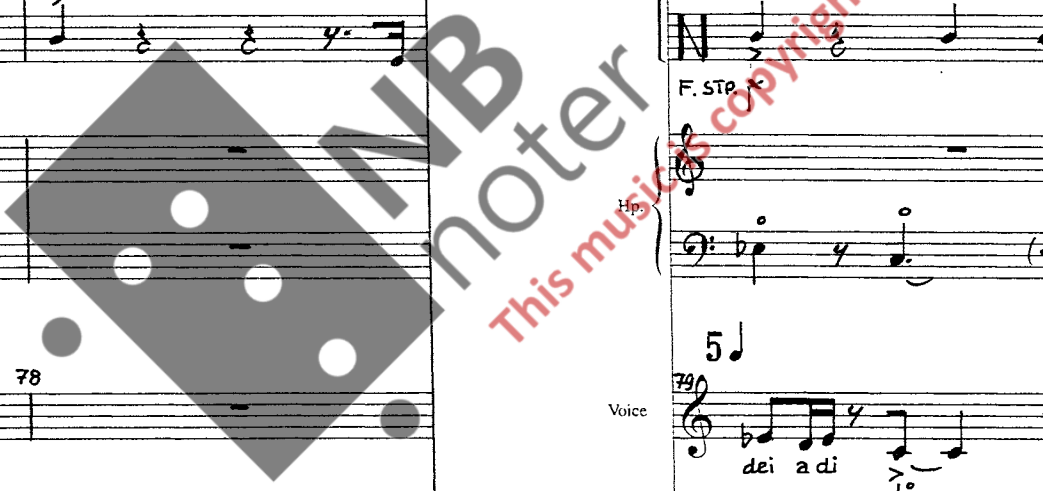
F. STP.

F. STP.

F. STP.

F. STP.

F. STP.



5/4 4/4 5/4

82 83 84

Fl. Alto (C)

Ob.

B♭ Clar. Basso

Bsn.

F. Hn.

B♭ Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

8

TAP THE MOUTHPIECE WITH FLAT HAND

sadr a dei dā dadr dei adi dā adi adnda deia di dā da radnadi dei a dā

F. STP.

118

5/4 4/4 5/4

85 86 87

Fl. ALTO (C)

Ob.

B♭ Clar. Bass

Bsn.

F. Hn.

B♭ Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

8

MUTA IN ENG. HDRN

da duul dei dadr dei do dei dā dadr dā

F. STP.

pizz. ⊕

5/4 4/4 5/4

88 89 90

Fl. Alto (G)

F (Ob.) E. Hrn

B^b Clar. Bass

Bsn.

F Hrn.

B^b Tpt.

Tbn.

3 LARGE COW BELLS

SISTRUM

Hp.

88 89 90

Voice

pizz. ord.

sa da dud la di dā

sadi ju di jā sadn

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

F. ST.

mf

f

sfz

p

sim.

5/4 4/4 5/4

91 92 93

G Fl. Alto

F (Ob.) E. Hrn

B^b Clar. Bass

Bsn.

F Hrn.

B^b Tpt.

Tbn.

Perc.

Hp.

91 92 93

Voice

dā

jadi rei adi rei adi

udl adi rei sadi du di dā sadn la dadn jada di

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

F. ST.

mf

f

sfz

p

sim.

5/4 94 4/4 95

G Fl. Alto

F (Ob.) E. Hn

B♭ Clar. Basso

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

MUTA IN B♭ CLAR.

dā sei juḍl a di dā jadi duḍl adi jadl adi jamladi dei adi dā a

5/4 96 4/4 marc. 98

G Fl. Alto

F (Ob.) E. Hn

B♭ Clar.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

lodl od lo du adi dā dei a odi ei dā sudnati dei dai ja dn

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5

99 100 4

G Fl. Alto *marc.*

F (Ob.) E. Hrt *mf*

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

deî dâ a di jadadn didan didn deî dâ da sei tidl tudl tidladl ludlo dutei dâ sadn

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

4 5

101 102 103

G Fl. Alto

F (Ob.) E. Hrt

B^b Clar.

Bsn.

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice

ludladi ei adi sudladi deî adi tadetudl jadla tudladi sadi dâ ta radla tudle radn

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

4/4 104 105 5/4

G Fl. Alto

F (Ob.) E. Hn.

B♭ Clar.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

di sa di judl didl tidelidudn dei a da da sadn dadl didi ladi dila do dei da jada

5/4 106 107 108 4/4

G Fl. Alto

F (Ob.) E. Hn.

B♭ Clar.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

li dadl lu dadl didn dadn ludadl lidadl dadn jada eiadn daiadn didl dadl eiadn daiadn sadelei da

MUTA IN FL PICCOLO

MUTA IN OBOE

(MARIMBA)

109 110 111

5/4

Fl.

Ob.

B♭ Clar.

Bsn.

F Hn.

Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

125 (12♩) 126 127

4/4

Fl.

Ob.

B♭ Clar.

Bsn.

F Hn.

Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

x) The drum plays the sun rhythm of the foot stamping. The stamping should be heard prominently.

4/4
125 (12/16)

Fl.

Ob.

Clar.

Bsn.

F. Hn.

Tpt.

Tbn.

Perc.

Hp.

Voice

Vin. 1

Vin. 2

Vla.

Vlc.

Db.

126

127

127B

124

4/4
128 (12/16)

Fl.

Ob.

Clar.

Bsn.

F. Hn.

Tpt.

Tbn.

Perc.

Hp.

Voice

Vin. 1

Vin. 2

Vla.

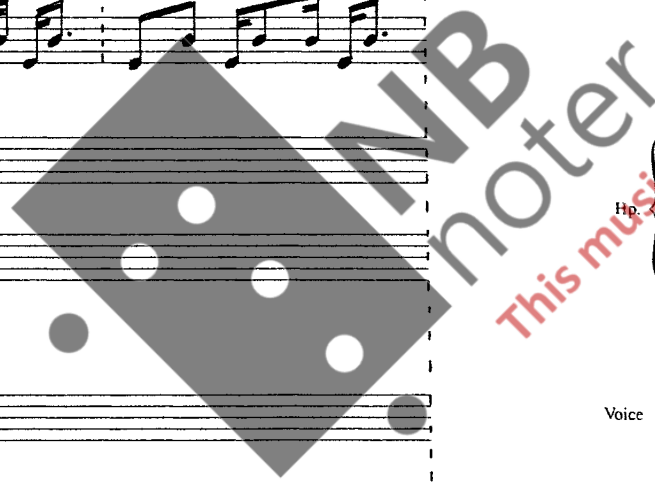
Vlc.

Db.

129

130

130B



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$\text{♩} = 112$ Più mosso
3/4 4/4

131 G.P. FL PICCOLO 132

OBOE

G.P. MARIMBA

G.P.

131 Più mosso 132 133

G.P. arco

8

134

135 136

pizz.

8

5/4

137 138 MUTA IN PICCOLO

MUTA IN CONTRA FG

MUTA IN PICCOLO TRUMPET IN D

137 138

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

8

4/4

139 140 141

CONTRA FAGOTTI

PLAYER STANDS UP

8

8

139 140 141

Vln. 1

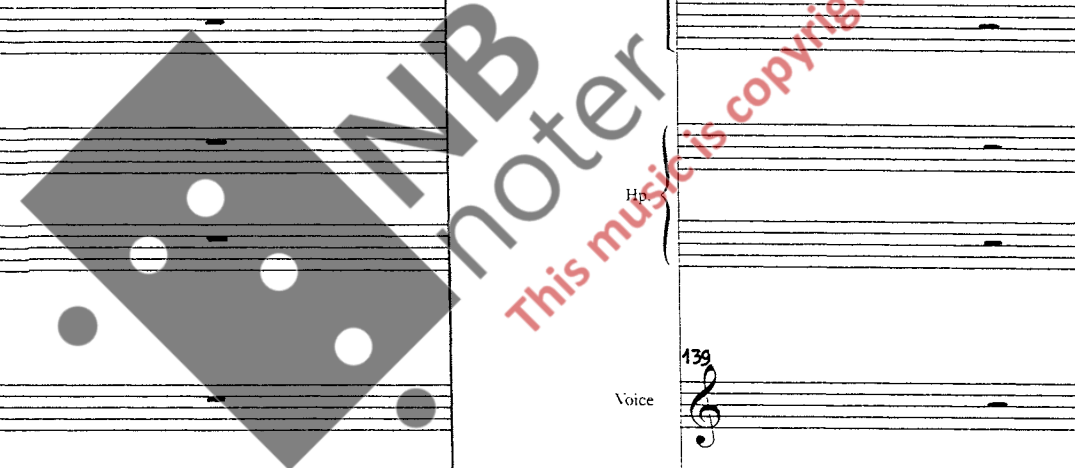
Vln. 2

Vla.

Vlc.

Db.

8



142

Fl. *pp*

Ob. *pp*

B^b Clar. *pp*

Bsn. *pp*

CONTRA 8 *ff* *sfz* *ff intensivo* *sfz*

F Hn.

B^b Tpt.

Tbn.

Perc.

Hp.

Voice 142

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Fl.

Ob.

B^b Clar.

Bsn. *sfz* *sfz* A A A A A A A A A A

F Hn.

B^b Tpt. *ff* *L3* *4* PLAYER STANDS UP D PICCOLO TRUMPET

Tbn.

Perc. WOOD BLOCK CONGA

Hp. (# o bo o ba bo)

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

3) PICCOLO

143

Fl.

Ob.

B \flat Clar.

Bsn. CONTRA

F Hn.

D Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

MUTA IN E \flat CLAR.

(D TRP.)

WOODBLOCK

CONGA

MARIMBA

COW BELLS

gliss. Pd. l. h. with finger-nail

pizz.

arco

pizz. ord.

pizz. Q

sffz

sfz

sf

128

4) Più mosso = 120

145

146

147

Fl.

Ob.

E \flat Clar.

Bsn. CONTRA

F Hn.

D Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

PLAYER SITS DOWN

Più mosso = 120

148 149 *Meno Mosso*

FL.

Ob.

E^b Clar. *NUOTA IN B^b CLAR.*

Bsn. CONTRA

F Hn.

D Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Solo

Sfz

pizz. Q

Sfz

150 151 152

FL.

Ob.

B^b Clar.

Bsn. CONTRA

F Hn.

D Tpt.

Tbn.

Perc.

Hp.

Voice

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

make the rests for breathing increasingly long and conspicuous

PLAYER WATCHES CONTRA BASSOON STERNLY

Musical score for page 130 (measures 153-155). The score includes staves for Flute, Oboe, Bass Clarinet, Bassoon, Horn, Trombone, Percussion, Harp, and Voice. The tempo changes from 5/4 *rit.* to 4/4 *à tempo* at measure 154, then to 5/4 *rit.* at measure 155, and finally to 4/4 *à tempo* at measure 156. Handwritten annotations include *B♭ CLAR*, *PP*, *dn do dn do di à adl*, and *SORD. → SPC*. A *CONTRA* marking is present on the Bassoon staff.

Musical score for page 131 (measures 156-158). The score includes staves for Flute, Oboe, Bass Clarinet, Bassoon, Horn, Trombone, Percussion, Harp, and Voice. The tempo is 4/4 *à tempo*. Handwritten annotations include *al*, *pp*, and *di*. The lyrics for the voice part are: *o da dei a di dei da adi o di dadladi dei da sadn odl a di lu ada dei da sedn*. A *FDCT-STAMP* watermark is visible in the lower part of the score.

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159 160 161 162

Fl.

Ob.

B^b Clar.

Bsn.

F Hn.

Tpt.

Tbn.

Perc.

Hp.

159 od! adi lei adi dei dā ladn di ladn di. lodl lo ä

3 3 3 3

dim.

pizz.

player stands up
turns to singer.

mp

8

Notemateriell: Erling Ryland

Noter
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