

7 PIECES FOR TEEN-AGERS

FOR SOPRANO, ALTERNATING WOODWINDS (FLUTE, BASS CLARINET, SLOW FLUTE, SOPRANO AND TENOR SAXOPHONES, ALTO RECORDER) AND PIANO.

1. DET ER DEN DRAUMEN s. 1
2. JORDSON s. 3
3. TONELYS s. 6
4. TRIO INSTRUMENTALE s. 7
5. ABC s. 10
6. BLOKKFLØYTA SOM INGEN KUNNE MÅLBINDA s. 12
7. TONEROM s. 13

THIS MUSIC WAS ORDERED FROM THE OFFICE OF "TROLDDHAUGEN". THE FIRST PERFORMANCE WAS IN "TROLDSALEN" THE 15TH. OF NOVEMBER 1993. THE CONCERT WAS SPECIALLY MADE FOR TEEN-AGERS WITH THE PURPOSE OF OPENING THEIR MINDS TO CONTEMPORARY MUSIC.

BECAUSE OF THIS CONTEXT, EACH PIECE HAS A CLEAR DIRECTION.

"DET ER DEN DRAUMEN" WAS MADE IN '82, BUT IT IS NOT PREVIOUSLY PERFORMED. IT IS SPECIALLY ARRANGED FOR THIS OCCATION.

THIS MUSIC IS DEDICATED TO LINDA ØVREBØ AND JAN KÅRE HYSTAD. THE THREE OF US PERFORMED THE MUSIC FOR THE FIRST TIME TOGETHER.

Bergen, 14/12 - 93

Arnt Nørpe

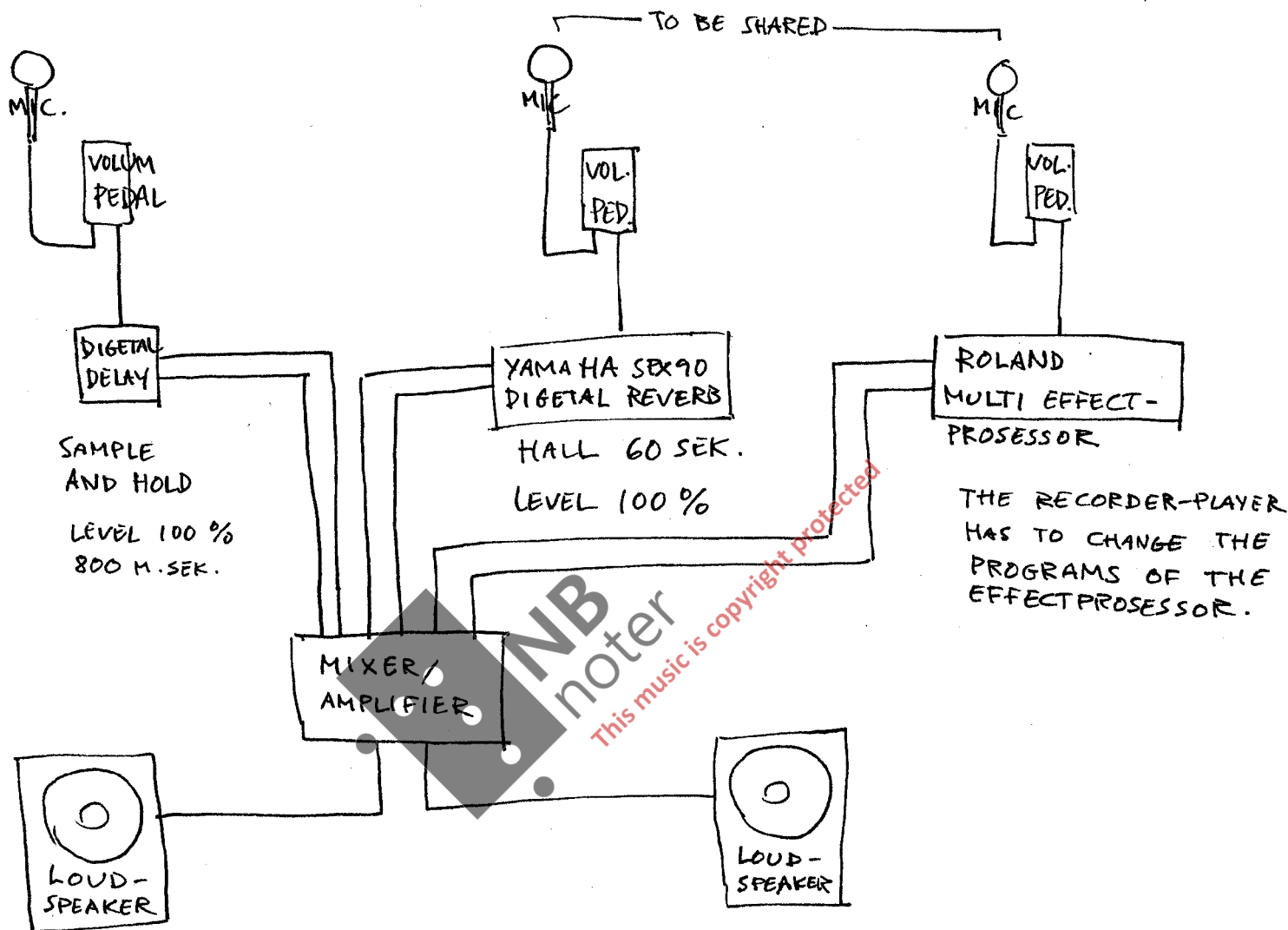
SETUP FOR "TONEROM"

THE STAFF BETWEEN RECORDER AND SOPRANO IS SHARED BETWEEN THE TWO OF THEM. IT DEPENDS ON WHICH MICROPHONE THEY ARE GOING TO SING/PLAY INTO.

PIANO

SOPRANO

RECORDER



THE MULTI EFFECTS:

- 1: LOW HARMONIZER, SLOW ECCO, REVERB
- 2: HARMONIZER LOW CORDS
- 3: HARMONIZER CORDS (HIGH)
- 4: ECCO RISING INTO VERY HIGH, FLANGER, REVERB
- 5: HARMONIZER CORDS (MEDIUM)
- 6: DEEP GROWL
- 7: ECCO/REVERB/RISING PITCH.
- 8: _____ " _____ very slowly

~ DET ER DEN DRAUMEN ~

LYRICS: OLAV H. HAUGE

♩ = 48

A

Fl. *espr. mp* *(molto)*

Sopr. *mp*
DET ER DEN DRAUMEN ME

Pns. *con ped. mp* *p* *dolce*

B

F. *mp*

S. BER PÅ AT NOKO VEDUNDERLIG SKAL SKJE, AT DET MÅ SKJE

P.

C

F.

S. AT TI - DI SKAL OP - NA SEG, AT HIARTA SKAL OPNA SEG, AT DØRER SKAL OPNA SEG, AT BERGET SKAL OPNA SEG, AT
p. a p. cresc.

P. *pp* *U.C.* *p. a p. cresc.* *1.* *tre corde*

~DET ER DEN DRAMMEN~

S. KJEL - DER SKAL SPRI - NGA - AT DRAMMEN SKAL OPNA SES, AT ME EI MOR-GONSTUND SKAL

f *Prit.* *mp* *A tempo* [E]

P. *f* *pp rit.* *Ped* *P* *pp*

F. *pp* *mp* *f* [F]

S. GLI - DA INN PÅ EIN VÅG ME IK-KJE HAR VISST UM.

f *P*

P. *f* *pp* *P*

F. *espr. mf* *staccato* *non espr.* *P* *molto* *dim* *in crescendo* *al niente* *key clicks*

S.

P. *ped* *pp* *al niente* *lift ped. slowly.*

2.

FORDSON

LYRICS: RAGNALD VAAGE

♩ = 120

Marche macabre

The voice may be slightly amplified.

A

B.c. *ff*

Sopr. *f*
Soprano plays bass drum, soft mallet

P. *ff*
16 *Marcato con ped*
Loco
Bwab

B

B.c.

S. *ff*
Orch.
DEN SOM VART FØDD TIL JOED - SON, HAN FER-TAR 'KJE MED STI-LETT

P. *f*
"Dead" strokes on bass strings with fingers
Ped sempre →

C

B.c.

S. *f*
VÅ-PNA MI-NE ER PLOG-JÆN OG MI-NE BOR STÅL OG SPETT.

P. *ff*
gumb → loco
Bwab...
mp cresc
3. ped. sempre →

D

B.C.

S. Ord
ff ANDRE KAN BY TIL GIL-DE PÅ VIN OG DEN SØ-TE MJØD EG VART FØDD TIL

P.
"Dead" strokes on bass strings with fingers
Ped sempre →
3. ped sempre →

E

B.C.
ff Marcato

S. Bass drum
JORD - SON ALT EG KAN BY ER BRØD

P.
Ord.
Comp ped
3. ped sempre →

F

B.C.
fp al niente

S. Ord.
ff BI - TAR AV BRØD TIL HJARTO SOM VANDER DEN KÅTE FEST

P.
ped sempre →
Sim. ad lib. like part D

~ Jordson ~

G

B.C.

S.

P.

Orch.

Strokes on bass strings sempre →

sanga ped 3ped →

al niente

LIFT 3. ped. SLOWLY



TONELYS

(PRACTICE ON HARMONICS)

♩ = 72

Sample

FL. *p* Metalchimes

Traditional norwegian sallow flute

TACET 1. X

p ad lib.

REP. AS WANTED

Sopr. *robbebeater* (hard)

p crotale

SOPRANO

p

Pno. SOUNDING

ETC.

PLAY

p

TACET 1. X

F. *Solo*

IMPROVISE ON THE SCALE OF THE SALLOW FLUTE

(THE HARMONIC SERIES AN CROMATISM)

3x

S.

P.

ETC.

ETC.

f

p

f

pp

(ped sempre) →

F.

S.

al niente

al niente

P.

f

(ped sempre) →

STOP THE SOUND TOGETHER WITH THE FLUTE.

~ TRIO INSTRUMENTALE ~

Rubato

[A]

Sopr. sax. *mp softly espr. ad lib.*

Sopr. *pp m-*

SOPRANO SAXOPHONE CHANGE TO TENOR SAXOPHONE

[B]

Sopr. *Con rituro*

$\text{♩} = 108$

ca. 60 sec. with jazz feeling

Puo. *SOLO AD LIB. WITH ELEMENTS FROM THEME*

pp

[D]

S. *mp*

P. *f*

[E]

Ten. sax. *f*

S. *f*

P. *f. ff*

F

T. *piu f*

S. *piu f*

P. *piu f* *ff*

G

T.

S.

P. *8vb...* *3. ped. sempre*

FINGERPEDAL (HOLD KEYS DOWN UNTIL NEXT PATTERN)

FINGERPED.

ord.

H

T. *low pitch ad lib.*

P. *low pitch ad lib.*

(3. ped. sempre)

Ped.

T. THE SAXOPHOIST IMPROVISE FREELY ON TOP OF THE PIANO PATTERNS — (SEMPRE) —>

P. *FINGERPEDAL (HOLD KEYS DOWN UNTIL NEXT PATTERN)*

FINGERPED.

F. PED.

F. PED.

F. PED.

F. PED.

8.

T. IMPROVISATION CONTINUE

P. ca 10 sec. ca 10 sec.

(sempre) (sempre)

sub pp (15/16) poco a poco crescendo

J

T. IMPROVISATION CONTINUE

... GRADUALLY INTO RYTMIC PATTERN ... ->

P. cresc. al ff sub pp poco

Rhythm sim with small changes
change cords as intated

T. PATTERN Different secco effects

CONTINUE RYTHMIC PATTERN (poco ad lib.)

S. P. (RYTHM SEMPRE) (PATTERN SEMPRE)

a poco crescendo f PPP

T. (PATTERN) ff PP -> al niente

longa

S. a poco cresc f cresc poss. sub p -> al niente

P. quasi f molto accel. Sub...! Sub...! PP

chromatic passage down wards

longa

~ABC~

(1) ca 60

Rubato

Ten. Sax: *fp*, *fz*, *secco*, *f*, *secco*, *Immitate "B" (soft Lips)*

Supr.: *gliss. lento*, *whisper*, *molto*, *pap. secco*, *be*, *be be be... be*, *fp*, *molto*

Pno.: *f*, *mp*, *Ped. →*, *secco*, *non chromatic fingered quasi gliss.*, *(ped) f*, *STROCK WITH FLAT HAND ON STRINGS*, *irregular*, *fz*, *senza ped. play f (sounding p)*, *ped →*

T.: *blow air ad lib.*, *mic wihlt vocal*, *mp*, *P*, *mf*, *ff*, *rough sound*

S.: *slunker (rhythmic eq)*, *gliss into rough sound*, *whisper*, *with voice guttural*, *with voice*, *ad lib. with or without voice change*, *poss*, *ff*, *ss*, *de*, *mp*, *ff*, *h*, *ba ba*

P.: *scrape fingernails over rest, behind keys of string for whistling sound (simple very rapidly stroke)*, *scrape*, *legiero*, *(cords common)*, *v.c.*, *ff*, *fz*, *(ped. sempre) →*, *ped. →*, *senza ped*

T.: *Secco "smack"*, *low pitch ad lib.*, *pp*, *mp*, *cross.*, *longa*, *Sub ppos.*

S.: *finger spital*, *f*, *(high pitch ad lib.) change the sound*, *mf*, *ff*, *Kain*, *Kaini*, *Kain*, *P*, *ff*

P.: *knock on wood*, *sempre ad lib.*, *use pad to catch high harmonics*, *into the strings*, *play on keys*, *sempre ad lib.*, *ff*, *Ped → (sempre)*, *10. ff*, *al niente*

(S.R.) *bocca chiusa* *sing*

(In B^b) *without flutter* *Normal sound.*

change sound

P *mp* *pposs.*

(*bocca chiusa* *ord*)

without voice

P *mp* *pp*

sing *bocca chiusa*

al niente

Scrape finger-nail, vary slowly over bass string

P senza ped.

Keyclicks *blower air* *ord.* *secco*

ff *pp* *f* *mp* *ff* *fp* *sub.*

shout *rythm. app.*

(scrape) *secco* *shout* *rapidly stroke* *(l.v.)*

ff *ff* *mp* *ff* *mp*

ped. ad lib. *senza ped.* *mp*

mp *ff* *mp*

~ BLOKKFLÖYTA SOM INGEN KUNNE MÅLBINDA ~

Resitativo (rubato)

Alto rec. mf

silent fingering

ord.

stacc

tenuto

f

p

cresc

f

flutter

flutter/airtone PP

Lento molto

senza vib.

pp

p. a p. accell.

p. a p. molto vib.

ff

mf molto tenuto ad rubato (poco accell. - - - rall. - - -)

Lento

Molto rubato

p

mf

Lento

Piu mosso

Furioso

Lento

p

mp

p. poss.

f

pp

[MOVE TOWARDS THE MICROPHONE]

ROLAND NR.6 MULTI EFFECT

fff BLOW INTO MICROPHONE

ATTACCA

silent fingering

~ TONEROM ~

ca. 10 sec. ca. 10 sec. ca. 5 sec.

A TEMPO: FREELY
USE A LOT OF TIME
TO LISTEN TO THE EFFECTS

B THE EFFECT (ca. 10 sec)
ROLAND 7 (echo/pitch)

C ca. 5 sec.

Alto rec. VOLUM. OFF (INPUT)

Sopr. SPX 90 (ca. 60 SEK.) REVERB. mf

Pno *leggiero* *p senza ped* (Cossia d')

THE EFFECT CONTINUE

secco

ROLAND 7 Soprano into the same mic. as rec.

VOLUM OFF (INPUT)

SPX 90

VOLUM OFF

ca. 20 sec. ca. 20 sec. ca. 5 sec.

D ROLAND 6 IMPROVISE WITH THE EFFECT (DEEP GROWL) NOT TO MANY NOTES LISTEN TO THE EFFECT

E ROLAND 8 IMPROVISE WITH THESE INSTRUMENTS

A.R. IMPROVISE WITH VOICE CHANGE TO TENOR SAX

S. Soft mallet Bass drum orche. Shake with hands african rattle

P. DIG. DELAY (SAMPLE & HOLD) CATCH EACH SOUND. (THE RESULT OF THIS PART IS THAT THESE SOUNDS WILL BE MIXED IN A DIGITAL LOOP CONTINUING THROUGH THE PIECE.)

knock on wood Breath into mic. gear stroke with flat hand on mic. Sing ho-ho a- EFFECT SEMPRE

ca. 10 sec. ca. 15. sek.

F ca. 10 sec. INTO THE SAME MIC. AS SOPR. SPX 90

G ca. 15. sek. ROLAND 3 (high horn) ROLAND 5 (medium horn) ROLAND 3 ROLAND 5

T. INTO THE REC. MIC.

S. SPX 90

P. stroke with fingers on strings

PP $\frac{13}{4}$ mf al niente Ped

$\text{♩} = 72$

~ TONE ROM ~

gva - - - - -

T. *p a p cresc.*
 S. *p a p cresc.*
 (EFFECT) →

ROLAND 2 (low harm)
 ROLAND 2

ROLAND 1 (low harmonizer with slow ecc)
 ROLAND 1

THE EFFECT CONTINUE

poco f

f

P. *l.v. (-)*
 (EFFECT) →

3x
 6
 f ped. →

8va-3x
 6
 l.v.
 ped →

H

T. VOLUM OFF
 (EFFECT) →

INTO THE SAME MIC. AS SOPRANO

SPX 90

S. (EFFECT) →

ROLAND 6

ff gliss.

VOLUM OFF INTO REC. MIC.

P. *l.v.*
 CLUSTER
 sub ff

ff p. a p. dim al niente

J

T. VOLUM OFF
 (EFFECT) →

ROLAND 4

Secor

key clicks

S. (EFFECT) →

INTO REC. MIC.

f

very gradually al niente

(EFFECT SPX 90)

P. *l.v.*
 3x
 3x
 3x
 3x
 8va-3x
 (pad) (EFFECT) →

inside pizz.
 gva x x x x

mp (pad) → al niente

TURN INTO HIGHER PITCH

14.