

**KNUT VAAGE**

# **KHAIROS**

libretto:  
**TORGEIR REBOLLEDO PEDERSEN**

**OPERA I TO AKTER**  
(*OPERA IN TWO ACTS*)

## **AKT 1**

(*ACT 1*)

2012  
(*version 1. Nov. 2012*)



World premiere at DNO&B 10th of May 2013 conducted by Pierre-André Valade

*det som i objektive termer kan synes som en mektig kollaps  
er, når man isolerer lyden av den, en levende høysang av  
lovprisning, hymnen til den nye skapelsen som følger etter  
verdens ødeleggelse*

*V. Kandinskij*

Bestilt og finansiert av Den Norske Opera & Ballett  
Støtte til scenetekstutvikling mottatt fra Norsk kulturråd  
Støttet av Operatoriet gjennom en workshop  
Støtte til trykking av noter fra Norsk Komponistforening

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Arts Council Norway and 'Operatoriet'  
Publication support from the Norwegian Society of Composers*

## ROLLER/CAST

**BO BERG** (baryton) ca. 40 år. Pianist, livnærer seg som pianostemmer

**ALUN O. ALL** (mezzosopran) ca. 40 år. Psykiater og direktør i LOBO og ANAKRON

**BEA** (lyrisk sopran) ca. 35 år. Atlantis datter. CO2-fanger

**(hans majestet) GODPA** (tenor) ca. 50 år. Seremonimester i Khairos og Offshore plattformprest

**ATLANTIS** (bass profundo) ca 60 år. Levende død dykker. Bea's far

**COMMONSENSUS** (tenor) Leder av Khairos Konsensusråd. Spiller også Godpa

**P. THRILLING** (buffotenor) Ung eller ca. 50 år, forynget. Aluns assistent (spiller ev. også D. Drilling)

**D. DRILLING** (buffotenor) Rough-Neck

**LØNNING** (buffobass ev. baryton) ca. 70 år. Overløvblåser i Khairos Park

**ALM** (bukserolle, alt eller mezzo) ca. 25 år. Assistentløvblåser i Khairos Park

**NANNA** (dramatisk sopran) ca. 45 år. Bo's forhenværende kone

**VEKKERSKEN** (dramatisk koloratorsopran) Bo's vekkerklokke

**LILLEBO** (gottesopran) ca. 10 år. Bo og Nanna sin sønn

**BRANNVARSLERFALLBYDER 1** (sopran)

**BRANNVARSLERFALLBYDER 2** (tenor)

**KHAIROS KOR** (Storting/ Khairos konsensuskor/ Dykkerkor/  
Hans Majestets Løvgarde (onshore)/ Hans Majestets Støvgarde (offshore))

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Rehearsal letters continue throughout the piece. They do not restart on ACT 2 (unlike page- and bar-numbers)

NB  
noter

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## ORCHESTRATION

2 Flutes (2nd doubling Piccolo)  
2 Oboes (2nd doubling English Horn)  
2 Clarinet in Bb (2nd doubling Eb Clar.)  
1 Bass Clarinet  
1 Bassoon  
1 Double Bassoon

3 Horns in F  
2 Trumpet in C  
2 Trombones (2nd Bass Trbn.)  
1 Tuba

1 Timpani player  
2 Percussion players

1 Harp  
1 Piano (doubling Synth)

Strings<sup>1</sup>

### LIST OF PERCUSSION:

#### Percussion 1:

Crotales, Tubular bells, Vibraphone, Tuned gongs (e<sup>1</sup>, d), Shaker, S.D., Tambour (or Deep tom-tom/Tenor drum), Small cymbal, China, Splash, Slap stick, Rattle, Flexatone, Sand paper blocks, 2 Wood blocks, Temple blocks, Tam-tam, Triangle, 2 metal pieces (indef. pitches), Agogo bells (or Cow bell)

#### Percussion 2:

Marimba, Tuned gongs (a<sup>b</sup>, d<sup>b1</sup>), S.D., Hi-hat, Sustained cymbal, Slap stick, Sand paper blocks, Cuica, Tam-tam, Triangle, Orchestra bass drum, Bells (on stand), Thunder tube, Rain stick, Tambourine, Wind machine, Rattle, Metal wind chimes, Car Horn, Alarm, Log drum

#### Extra for Timpani player:

Rattle, Rain drum, Wood block

### TECHNOLOGY:

Surround PA with sub. Sample and soundeffects playback system. Wireless microphones on a few of the singing parts.

Diskklavier, Mics on some instruments with realtime treatment (Bass Clar, Timp, Perc, Stage Piano, Harp) Offstage mics for spes. effects on vocal.

Thanks to Thorolf Thuestad and BEK for development of the sound design.

### ABOUT THE NOTATION OF THE SCORE:

The score is transposed

Accidentals apply through the whole bar within the same octave. Trills are chromatic if not marked

The tremoloes are unmeasured if not marked. Please be aware of the changes between unmeasured and measured trem.

### DURATION:

Approximate 120 min.

Score, vocal score and parts at Music Information Centre Norway, P.Box 2674 Solli, N-0203 OSLO, [info@mic.no](mailto:info@mic.no)

More info: [www.knutvaage.com](http://www.knutvaage.com)

*KHAIROS er en moderne on & offshore-opera om en nylig skilt og litt for følsom mann; Bo, som blir dømt for uaktsomt drap på en løvblåser ansatt i Khairos Park. Straffen må vår mann sone offshore, der hans overfølsomhet overfor lyder og særegne evne til å skille mellom profitable og nonprofitable funn, overflødiggjør bruk av seismikk, og skaffer den fra før av lovende sivilisasjonen Khairos stadig nye drivverdige oljebrønner. Den niende brønnen han lytter seg fram til, har navnet Melpomeme, etter den niende kunsts muse i gresk mytologi.*

*Det er den skjebnesvangre Melpomeme som skal snu opp ned på Khairos lykke. Her spiller også gjenferdet av den døde dykkeren Atlantis en viktig rolle. Atlantis viser seg også å være faren til en av Bo's offshore kollegaer, den vakre kabeltrekkersken Bea.*

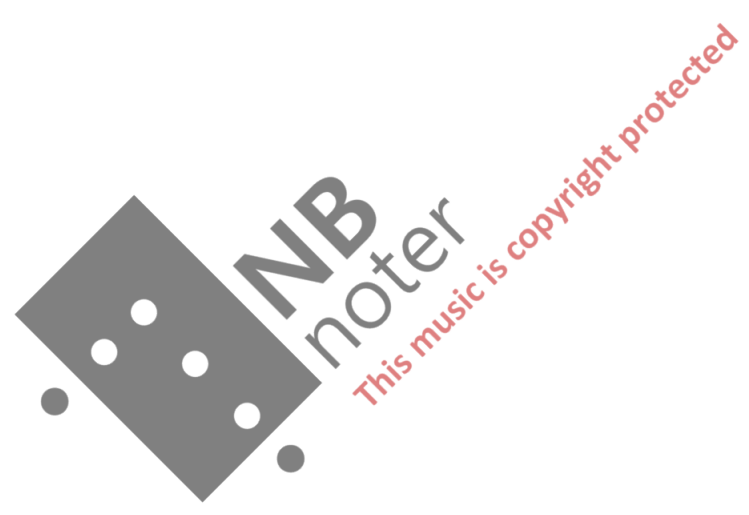
*Det er en grunn til at det opereres med begreper fra gresk mytologi her, for dette er ikke ment å være kun noe norsk eller nordsjøisk anliggende, Khairos kan godt være flere steder. Operaen er et forsøk på å ta et musikkdramatisk/poetisk grep om konsekvensene av vår globale streben etter korttidslykke. Khairos framstiller en nytelsessyk og kynisk sivilisasjon der det på sett og vis er kriminelt å være fattig.*

*Khairos er et begrep fra gammelgresk som betyr "det rette øyeblikk". Altså et slags GENIUS LOCI, et sted i tiden, et tidspunkt der noe spesielt skjer, et mer kvalitativt begrep enn det mer kjente begrepet Khronos, som betyr tid som løper, dvs. kvantitativ tid.*

*Men hvem avgjør så om hvilket øyeblikk som er rett? Og til beste for hvem? De som i verste fall er i posisjon til å ta gale avgjørelser, framfor de som er i opposisjon, og derfor ikke er i stand til å gjøre det rette? Mao: Vi lar Khairos være navnet på en sivilisasjon, et sted i samtiden, et sted som profiterer både på fortidige og framtidige ressurser. Og som kanskje nettopp derfor går til grunne?*

Torgeir Rebolledo Pedersen

<sup>1</sup> Divisi in all string parts. At least one of the Double basses with 5th string tuned to C (or extended 4th string)



# Khairos

## ACT 1

### SCENE 1

#### 1. Purgatorium, Atlantis and Bo

**1 Senza misura 7"** **2 (MIC is ON) 13"** **3 7"** **In tempo (♩ = c.60) colla voce (rubato ad lib.)**

**Bass Clarinet**  
TACET

**Horn in F 2**  
5" 2" (pitch to Atlantis)  
*n < mp*

**Horn in F 3**  
*n < mp* **pppp** *< mp* *n <*

**Timpani**  
(MIC is ON) (C or low as poss.)  
TACET

**Percussion**  
I (MIC is ON) Orch. B.D. wet thumb on skin  
II TACET  
**TAM-TAM** (MIC is ON) **pp** (blend w. Hp)

**Harp**  
(MIC is ON) **pp**

**Keyboards**  
Keyboard (organ sampling, sub. bass) **pp** ped (16' 32')

**Electronics**  
7" 13" 7"  
AMP on Bo  
AMP on Bass Dr. (Pitch down 1 oct., rev.)  
SINE wave 16Khz very slow gliss down  
SINE wave 50Hz very slow gliss up  
(amp. on Bo continue)  
AMP on Bass Cl. (Pitch down 1 oct., rev.)  
NEW SINE w. 16Khz  
NEW SINE w. 50Hz  
(previous sine waves continues)  
AMP on Atlantis/Hp  
carefully treated voice -unreal/on Hp./Tam-tam enforce SUBf<sub>q</sub>.  
very slow gliss down  
very slow gliss up

*From the beginning with a dark room we have electronic sounds surrounding the hall. Also the lightning surround the audience gradually with very thin rays of light dividing the dark*

*A small light shows Bo's face. Gradually we can also see Atlantis' face as if in Bo's dream*

*Atlantis might be offstage singing into a mic., and video transmitted to stage. Image (of his face?) gradually rising. (Optional singer on stage sim. effect)*

**Bo**  
(MIC is ON) [Bo sleeping on mattress on floor, breathing and moaning like in fever]  
deep yawn w. voice in breath (nose and mouth) improvise (vary order of inbreath and moanings)  
h (fs) h  
[moves in bed (responding to Bass Cl.)]  
[still moaning, but now with words] (breathes in)  
drar ned så dyptså dypt  
[keeps responding to deep amplified instr. sounds]

**Atlantis**  
**ATLANTIS**  
(Pitch from Hn.) (MIC is ON) **p** **pp**  
Hvem dro meg ned for dypt for dypt for dypt

**Cello**  
**1 Senza misura 7"** **2 13"** **3 7"** **In tempo (♩ = c.60) colla voce (rubato ad lib.)**  
con sord.  
tutti 4th keep E# 3rd keep F# 2nd keep G 1st play Ab  
**pppp**

**Contrabass**  
con sord. colla voce **p** **pp** div.

G.P. orch.

**A**

(MIC is ON)

B. Cl.  $n < p > n$

Hn 1 (pitch to Atlantis)  $p$   $pp$   $n$

Hn 2  $n < mp > n$   $pp$   $n$

Hn 3 (pitch to Atlantis)  $p > n$   $n < mp >$   $pppp$   $< mp > n$   $pppp$   $pp$   $n$

I (Tam-tam) (MIC is ON)  $pp$

II (Orch. B.D.) (MIC is ON)  $n < p$  (MIC is ON)  $n < p$

Hp.  $pp$

Keyb.

Electr. (AMP on Bo and Atlantis continue) (AMP on Bass Cl / Bass Dr. (Pitch down 1 oct., REV.) process continues add more SINUS waves) AMP off Bo

Lillebo, the vulnerable son of Bo is walking very slowly at the back of the stage, it somehow looks like he is slowly going down.

drar opp så fort så fort

Repeat  
Improvise by making extra space/ reduce to fragments

Bo (in breath)  $p$

Atl. Hvem dro meg opp for fort for fort? dro meg opp for fort for fort? for fort for fort for fort?

(MIC is OFF) [Bo wakes up listening] TACET

G.P. orch.

**A**

Vln. II con sord. div. à 2  $ppp$

Vla. con sord. div. à 3  $ppp$

Vc. 4th keep G## 3rd keep A# 2nd keep H 1st play C  $ppp$

Cb. colla voce  $n$   $p$

**B**

14

B♭ Cl. 1 *pppp*

B♭ Cl. 2 *pppp*

B. Cl. (MIC is ON) *pppp*

C. Bsn. *pp* *mp*

Hn 1 (pitch to Atlantis) *p dolce* *colla voce*

Hn 2 (pitch to Atlantis) *p dolce*

Hn 3 *ppp* *p* *n*

Timp. (C or deepest poss.) (MIC is ON) *n* *p dolce*

I. Perc. (MIC is OFF) *ppp*

II. Perc. (MIC is ON) (Orch. B.D.) *n* *p*

Hp. (MIC is ON) *ppp*

Keyb. *p poss.* *32' lab.* *1' 2' only* *ppp* *PIANO* *15<sup>ma</sup>* (organ sempre)

Electr. (AMP) (SINES)

Bo. [listening very intensively] [moves in bed (responding to Bass Dr)] [Lillebo disappears] [moves again]

Atl. *p poco cresc.*  
En-nå En-nå heng-er jeg En-nå heng-er jeg ved liv-et Jeg er Da Men en-nå

Vln. I *pppp* *con sord.*

Vln. II *pppp*

Vla. *pppp* behind the bridge *ppp* ord. change strings ad lib.

Vc. *pppp*

Cb. *pppp* 4 strings basses TACET (trem. unmeasured) *n* *p*

**B**

20

Fl. 1

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C. Bsn.

Hn 1

Hn 2

Hn 3

I Perc.

II Perc.

Hp.

Keyb.

Electr.

Bo.

Atl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*n*

*pp*

*n*

CHANGE TO CLAR. IN E<sup>b</sup>

*p*

*n*

*ppp*

*p*

*n*

*ppp*

(Crot.)

TAM-TAM (MIC is ON)

(MIC is ON)

(Orch. B.D.)

*ppp*

*pp*

*n*

*p*

(MIC is ON)

*pp*

(15<sup>ms</sup>)

(AMP)

(SINES)

Atlantis (grad. disturbed electronically/faded)  
(AMP Tamtam/ Hp/Bass Dr.)

Atlantis (face?)  
high above stage  
Light grad. out

[moves again]

(voice gradually disturbed electronically/ fades)

heng - er \_ jeg \_ ved Nå \_ \_ \_ \_ \_  
Jeg er Da en - nå heng - er \_ jeg \_ ved Nå \_ \_ \_ \_ \_  
Jeg er

*ppp*

(tutti)

*ppp*



G.P. orch.  
(sines only)  
Senza misura  
3-10"

Interlude I, Helicopter/"light-throne" I

♩ → ♩ (♩ = c. 120)

X rep. if needed for staging  
(suggested 3 X)

rep. if needed for staging

25

Fl. I

B. Cl.

C. Bsn.

Hn 1

Hn 2

Hn 3

Tuba

I (Tam-tam) (MIC is ON)

Perc. II (Orch. B.D.) (MIC is ON)

Hp.

Keyb.

Electr.

(AMP) (SINES)

(Crot.) (MIC is ON) 1. x TACET

(Orch. B.D.) mallet (MIC is ON)

AMP off Atlantis

AMP on Bass Cl./Bass Dr./Crot. (pitch down 1 oct.)

AMP on Bass Cl./Crot./Hp Bass Dr.

ossia Helicopter sample (1.x TACET)

Helicopter sample (distant, grad. closer) (High pitched, grad. lower in pitch)

From the spot where Atlantis disappeared:  
A small distant light appears (like a light bulb?)  
Together w. the first Crotales stroke and a Helicopter  
sample following the light. Light/ Sound moves in the hall,  
and we can after a while see that it is a Helicopter/  
Light-throne put down on stage very slowly

Atl.

Da en-nå henger jeg ved Nå Jeg er Da

Dark room

G.P. orch.  
(sines only)  
Senza misura  
3-10"

♩ → ♩ (♩ = c. 120)

X rep. if needed for staging  
(suggested 3 X)

rep. if needed for staging

25

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss. lento

senza sord. div.

senza sord. div.

senza sord. div.

senza sord. div.

senza sord. pizz.

pppp

pppp

pppp

pppp

pppp

ppp

C

34

Fl. 1

Picc.

B♭ Cl. 1

E♭ Cl.

B. Cl.

Hn 1

Hn 2

Hn 3

Tuba

Timp.

Perc. I

Perc. II

Hp.

Keyb.

Electr.

Bo.

PICCOLO

CLAR. in Eb

repeat pattern

(8<sup>va</sup>)

(MIC is OFF)

repeat 5/8 pattern

(Crot.)

(fade MIC)

gliss ad lib.

PIANO

AMP on Stage piano, realtime bend (simulate piano tuning)

AMP/BEND Stage piano sim.

(AMP)

(SINES)

(SAMPLE)

AMP on Bass Cl./ Crot./ Hp/ AMP off Bass Dr.

Fade AMP

fade SINES

TACET

TACET

Gradually more light on stage. We can see Bo sitting by a piano, tuning the instrument

Gradually more and more people arriving (from choir) to a big ceremony/ party to celebrate Godpa's arrival

[tuning a piano string\*][make rests to look at the Helicopter]

[tuning another string]

\*simulate piano tuning by using a tuning wrench  
Sound made electronic to protect the instrument

34

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis Tuba

repeat pattern

tutti div. -individual grad. sliding chrom. pattern downwards

rapidly ad lib -out of sync.

Glissando

cresc. p. a p.

tutti div. -individual grad. sliding chrom. pattern downwards

rapidly ad lib -out of sync.

Glissando

cresc. p. a p.

tutti div. -individual grad. sliding chrom. pattern downwards

rapidly ad lib -out of sync.

Glissando

cresc. p. a p.

tutti div. -individual grad. sliding chrom. pattern downwards

rapidly ad lib -out of sync.

Glissando

cresc. p. a p.

rapidly ad lib -out of sync.

cresc. p. a p.

--- al

42

Fl. I *cresc. p. a p.*

Picc. *cresc. p. a p.*

Ob. 1 *ppp cresc. p. a p.*

B♭ Cl. 1 *cresc. p. a p.*

E♭ Cl. *cresc. p. a p.*

B. Cl. (MIC is OFF) *pp cresc. p. a p.*

Bsn 1 *pp cresc. p. a p.*

C. Bsn. *pp cresc. p. a p.*

Hn 1 *cresc. p. a p.*

Hn 2 *cresc. p. a p.*

Hn 3 *cresc. p. a p.*

Trbn. 1 *p*

Trbn. 2 *pp mp*

Tuba *(cresc. sempre) (8<sup>va</sup>)*

Timp. *(cresc. sempre)*

Perc. I (Crot.) (MIC is OFF) *mp (cresc. sempre) --- al*

Perc. II (Orch. B.D.) *(cresc. sempre)*

Hp. (MIC is OFF) *mp gliss. ad lib. l.v. all*

Keyb. *(cresc. sempre)*

Electr. (AMP) (SAMPLE)

Bo. *Because of the increasing noise from the Helicopter/ Orchestra, it becomes impossible for Bo to tune, but he still tries to do it*

42

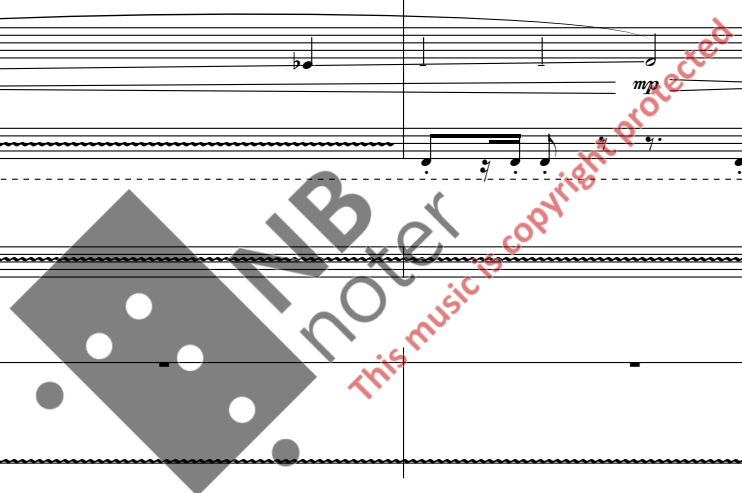
Vln. I (gliss. downwards pattern continues) *(cresc. sempre)*

Vln. II (gliss. downwards pattern continues) *(cresc. sempre)*

Vla. (gliss. downwards pattern continues) *(cresc. sempre)*

Vc. (gliss. downwards pattern continues) *(cresc. sempre)*

Cb. *arco pp cresc. p. a p.*



46

Fl. 1 (cresc. sempre) *mf* *f*

Picc. (cresc. sempre) *mf* *f*

Ob. 1 (cresc. sempre) *mf* *f*

E.Hn (ENG. HN) *f*

B♭ Cl. 1 (cresc. sempre) *f*

E♭ Cl. (cresc. sempre) *mf* *f* col Picc

B. Cl. (cresc. sempre) *mf* *f*

Bsn 1 (cresc. sempre) *mf* *f*

C. Bsn. (cresc. sempre) *mf* *f*

Hn 1 (cresc. sempre) *f*

Hn 2 (cresc. sempre) *f*

Hn 3 (cresc. sempre) *f*

Trpt 1 Straight *f*

Trpt 2 Straight *mp*

Trbn. 1 *mf* *p* *f*

Trbn. 2 *p* cresc.

Tuba (cresc. sempre) *f*

Timp. (cresc. sempre) *f*

Perc. I DEEP TOM-TOM (ossia Tenor drum/Tambour) *p*

Perc. II (Orch. B.D.) (cresc. sempre) *f*

Keyb. (cresc. sempre) *f*

Electr. (AMP) AMP off Stage piano (SAMPLE)

Bo. [Bo gives up tuning, looking at Helicopter slowly getting closer]

46

Vln. I (gliss. downwards pattern continues) (cresc. sempre) *f*

Vln. II (gliss. downwards pattern continues) (cresc. sempre) *f*

Vla. (gliss. downwards pattern continues) (cresc. sempre) *f*

Vc. (gliss. downwards pattern continues) (cresc. sempre) *f*

Cb. (cresc. sempre) *f*

**D** Senza misura *adjust for staging* Poco più mosso (♩ = c. 132) 5-15"

50

Fl. 1 TACET

Picc. TACET

Ob. 1 overblow/M.ph.

E.Hn overblow/M.ph.

B♭ Cl. 1 overblow/M.ph.

B. Cl. overblow/M.ph. *f* ord.

Bsn 1 overblow/M.ph. *f* ord.

C. Bsn. overblow/M.ph. *f* ord.

Hn 1 *f non troppo* ord.

Hn 2 *f non troppo* ord.

Hn 3 *f non troppo* ord.

Trpt 1 *f non troppo* senza sord.

Trpt 2 *f non troppo* senza sord.

Trbn. 1 *f* TACET *f non troppo* (sotto voce)

Trbn. 2 *f* TACET *f non troppo* (sotto voce)

Tuba *f non troppo* 8<sup>vb</sup>

Timp. *sfz p* gliss. *f non troppo*

Perc. I (Deep tom-tom) TACET *f non troppo*

Perc. II (Orch. B.D.) *sfz p* *f non troppo*

Hp. rapid gliss (ad lib) w. nails or plectrum *sfz* TACET

Keyb. palm cluster white keys (lowest poss.) *sfz non troppo* *f* senza ped. 8<sup>vb</sup> *loco*

Electr.

Bo. (SAMPLE) [protects his ears with his hands]

**D** Senza misura *adjust for staging* Poco più mosso (♩ = c. 132) 5-15"

50

Vln. I *f* (trem. unmeasured)

Vln. II *f* *mf marc. molto*

Vla. *f* (trem. unmeasured) *mf marc. molto*

Vc. *f*

Cb. *fp* *f*



Leaf blowers impro I

59

Fl. I

Picc.

Ob. 1

E.Hn

B. Cl. 1

E. Cl.

B. Cl.

Bsn 1

C. Bsn.

Hn 1

Hn 2

Hn 3

Trpt 1

Trpt 2

Trbn. 1

Trbn. 2

Tuba

Timp.

I

Perc.

II

Hp.

Keyb.

Electr.

L. Bl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

blow air

blow air

blow air

blow air

CHANGE TO CLAR. IN B<sup>b</sup>

8<sup>va</sup>

8<sup>va</sup>

WIND MACHINE (MIC is ON)

(impro. w. Woodwinds)

(MIC is ON)

gliss. ad lib.

CHANGE TO ORGAN

AMP on Wind machine/Harp

(SAMPLE)

Helicopter on ground - changed sampling

6 LEAF BLOWERS

6 Leaf blowers from His Majesty's Leaf Regiment is present with their machines ready to clear the way for Godpa's arrival. They will make a terrible noise. A big crowd is watching the arrival and landing of Godpa's helicopter.

[Bo gets quite frustrated by the noise but still sitting at the piano chair]

rapid gliss

rapid gliss

ff

ff

ff

Senza misura

63 1 5-15" adjust for staging 2 5-20" 3 5-20" 4 5-20"

FL. 1 *f* *poss.* TACET *pp* *f* *poss.* *pp* *f* *poss.*

Picc. *f* *poss.* TACET *pp* *f* *poss.* *pp* *f* *poss.*

Ob. 1 *f* *poss.* TACET *pp* *f* *poss.* *pp* *f* *poss.*

Ob. 2 (Eng. Hn.) *f* *poss.* TACET *pp* *f* *poss.* *pp* *f* *poss.*

B♭ Cl. 1 *pp* *f* *poss.* *pp* *f* *poss.*

B♭ Cl. 2 CLAR. in B♭ *pp* *f* *poss.* *pp* *f* *poss.*

B. Cl. blow air *f* *poss.* TACET *pp* *f* *poss.* *pp* *f* *poss.*

Bsn 1 blow air *f* *poss.* TACET *pp* *f* *poss.* *pp* *f* *poss.*

C. Bsn. blow air *f* *poss.* TACET *pp* *f* *poss.* *pp* *f* *poss.*

Hn 1 *pp* *ff* *pp* *ff* *pp* *ff*

Hn 2 *pp* *ff* *pp* *ff* *pp* *ff*

Hn 3 *pp* *ff* *pp* *ff* *pp* *ff*

Trpt 1 *pp* *ff* *pp* *ff* *pp* *ff*

Trpt 2 *pp* *ff* *pp* *ff* *pp* *ff*

Trbn. 1 *pp* *ff* *pp* *ff* *pp* *ff*

Trbn. 2 *pp* *ff* *pp* *ff* *pp* *ff*

Tuba *pp* *ff* *pp* *ff* *pp* *ff*

Timp. RATTLE *pp* *ff* *pp* *ff* *pp* *ff* CHANGE TO TIMP. TACET

Perc. I RATTLE *pp* *ff* *pp* *ff* *pp* *ff* TACET WHEN LEAF BL. STOPS

Perc. II (Wind machine) *f* TACET *pp* *f* *poss.* *pp* *ff* FADE WHEN LEAF BL. STOP

Hp. *f* *poss.* TACET *pp* *f* *poss.* *pp* *f* *poss.*

Electr. (AMP) (gradually slower...rotor stops) (SAMPLE) TACET

L. Bl. [struggling with the wind] [using leaf blowing machines] Godpa climbs down from the Helicopter. Some of the crowd prepare welcome drinks bottles brought by the Helicopter Leaf blowers turn off their machines one by one [turn off machines]

Senza misura

63 1 5-15" adjust for staging 2 5-20" 3 5-20" 4 5-20"

Vln. I *pp* *ff* *pp* *ff* *pp* *ff*

Vln. II *pp* *ff* *pp* *ff* *pp* *ff*

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

Vc. *pp* *ff* *pp* *ff* *pp* *ff*

Cb. *pp* *ff* *pp* *ff* *pp* *ff*



# Godpa and the crowd

## Fanfare (♩. = c. 104)

67 CHANGE TO OBOE

Ob. 2

B. Cl. (MIC is ON) Multiphonic gliss from lowest to highest poss. (MIC is OFF)

C. Bsn. *f* (blend w. Hp) Multiphonic gliss from lowest to highest poss. *f* *poss.* (if needed to blend w. brass)

Hn 1 *f*

Hn 2 *f*

Hn 3 *f*

Trpt 1 *f*

Trpt 2 *f*

Trbn. 1 *f*

Trbn. 2 *f*

Tuba *f*

Timp. *p* *ff* *n*

TAM-TAM I *f* (MIC is OFF) II

Electr. AMP on Bass Cl. (ring mod./granulation)

Godpa

Godpa mingles with the crowd. He gestures to soften their praise whilst enjoying it. The Leaf blowers make a straight line along the path w. machines on shoulder like guns

Godpa deals out handshakes, kissing a few hands, pats a few shoulders, drinking and smiling

## Fanfare (♩. = c. 104)

67

Vln. I *ff* 1 solo., crush *p* *poss.*

Vln. II *ff* 1 solo., crush *p* *poss.*

Vla. *ff* 1 solo., crush *p* *poss.*

Vc. *ff* 1 solo., crush *p* *poss.* tutti *mp*

Cb. *p* *ff* *n* *mp*

E

Ob. 1 *f > pp* *f* *colla voce* *accel.*

Ob. 2 *f > pp* *f* *colla voce*

B♭ Cl. 1 *f* *colla voce*

Hn 1 *p sub*

Hn 2 *colla voce* *mf*

Hn 3 *p sub*

Trpt 1 *f*

Trpt 2 *f*

Trbn. 1 *p sub*

Trbn. 2 *p sub* *p* *f*

Tuba *p sub* *8<sup>va</sup> <f>* *p* *8<sup>va</sup> <f>*

Timp. *<f>* *p* *<f>*

CROTALES

Perc. I *mf* *l.v. all*

Perc. II *pp* (Optional Hi-hat on this and similar passages) *S.D.*

Hp. *gliss ad lib.* *ff*

Electr. AMP OFF

S *f cresc.* *al ff*  
God - pa God - pa God - pa God - pa

A *f cresc.* *al ff*  
God - pa God - pa God - pa God - pa

T *f* *cresc.* *al ff*  
God - pa God - pa God - pa God - pa

B *f* *cresc.* *al ff*  
God - pa God - pa God - pa God - pa

74 *tutti* *mp* *f* *accel.*

Vln. I *p sotto voce* *tutti, div.* *colla voce* *mf* *f*

Vln. II *ppp* *mf* *f*

Vla. *tutti* *sim.* *div.* *colla voce* *mf* *f*

Vc. *sim.* *div.* *ff* *mf* *f*

Cb. *sim.* *ff* *mf* *f*

**Più mosso** (♩ = c.116) **rall.** (♩ = c.104) **F**

80

Fl. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn. 1

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Trpt. 1

Trpt. 2

Trbn. 1

Trbn. 2

Tuba

Timp.

Perc. I (DEEP TOM-TOM)

Perc. II (S.D.)

Harp

Keyb.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*, *mf*, *ff*, *colla voce*, *mf sotto voce*, *f*, *p*, *mp*, *mf*, *ff*, *non troppo*, *blend w. horns*, *plectrum gliss ad lib.*, *measured*, *pizz. arp.*

*(breathe if needed)*

*This music is copyright protected*

Hvem dro oss opp  
Hvem dro oss opp  
Hvem dro oss opp  
Hvem dro oss opp

*ff*, *f*, *mp*, *mf*, *f*, *mf*, *f*

85

Fl. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn. 1

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Trpt. 1

Trpt. 2

Trbn. 1

Trbn. 2

Tuba

Timp.

I

Perc.

II

Hp.

Keyb.

S.

A.

T.

B.

85

Vln. I

Vln. II

Vla.

Vcl.

Cb.

SAND PAPER BLOCKS (circular movements)

arco colla voce

div. à 4

div. à 3

pizz.

mp

mf

p

pp

ppp

ppp murmurando

This music is copyright protected

91

Fl. 1 *mf* *mp* *f*

Picc. *mf* *mp* *f*

Ob. 1 *f* *p* *f* sotto voce

Ob. 2 *mf* *mp* *f*

B. Cl. 1 *mf* *f* sotto voce

B. Cl. 2 *mf* *mp* *f*

B. Cl. *f* *mp* *f*

Bsn. 1 *f* *colla voce* *p* *mp* *f*

C. Bsn. *f* *mp* *f*

Hn 1 *f* *mp*

Hn 2 *f* *mp*

Hn 3 *f* *mp*

Trpt 1 *pp* *f* *mp*

Trpt 2 *pp* *f* *mp*

Trbn. 1 *p* *mf* *mp*

Trbn. 2 *pp* *f* *mp*

Tuba *pp* *f* *mp*

Timp. *mf*

Perc. I *arco* *n* *mf*

Perc. II

Harp

Keyb.

S. Hvemdro oss opp fra Da til Nå fra Da til

A. Hvemdro oss opp fra Da til Nå fra Da til

T. Hvemdro oss opp fra Da til Nå fra Da til

B. Hvemdro oss opp fra Da til Nå fra Da til

91

Vln. I *cluster ad lib. sul pont.* *sfz* *pizz.* *div. à 4* *arco, sul p.* *n* *mp* *n*

Vln. II *cluster ad lib. sul pont.* *sfz* *pizz.* *div. à 4* *arco, sul p.* *n* *mp* *n*

Vla. *cluster ad lib. sul pont.* *sfz* *pizz.* *div. à 4* *arco, sul p.* *n* *mp* *n*

Vc. *arco* *mf*

Cb. *arco* *mf*



**accel.** **Più mosso** (♩ = c.116) **rall.** (♩ = c.104)

103 Fl. 1 Picc. Ob. 1 Ob. 2 B♭ Cl. 1 B♭ Cl. 2 B. Cl. Bsn 1 C. Bsn. Hn 1 Hn 2 Hn 3 Trpt 1 Trpt 2 Trbn 1 Trbn 2 Tuba Timp. Perc. I S.D. II DEEP TOM-TOM non troppo plectrum gliss ad lib. Hp. Keyb. S. A. T. B. God - - - pa Hvem - m p b.ch

103 Vln. I measured p measured ff gli altri div a 2 1. solo player on top note *ppp* *dolciss.* Vln. II measured p measured ff *ppp* *dolciss.* Vcl. div. *ppp* *dolciss.* Cb. *ppp* *dolciss.* pizz. p

*This music is copyright protected*

109

Fl. 1

Picc.

Ob. 1

Ob. 2

Bs. Cl. 1

Bs. Cl. 2

B. Cl.

Bsn. 1

C. Bsn.

Hn. 1

Hn. 2

Hn. 3

Trbn. 1

Trbn. 2

Tuba

I

Perc.

II

Hp.

Keyb.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

WIND CHIMES, metal

TAM-TAM

*mp* *pppp* *p* *mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

*pp dolce* *p*

*pp dolce*

*pp dolce*

*pp dolce*

*pp dolce*

*pp dolce*

*pp* *p*

*pp* *p* *mp* *f*

*cresc.* *al f poss.*

*p* *f*

*p cresc.* *al mp cresc.* *al ff*

Hvem Hvem spåd-de Khai - - - ros Hvem spåd-de Khai-ros Khai-ros Khai-ros Khai-ros Khai-ros Khai-ros

*p cresc.* *al mp cresc.* *al ff*

Hvem Hvem spåd-de Khai - - - - ros Hvem spåd-de Khai - ros Khai-ros Khai-ros Khai-ros Khai-ros Khai-ros Khai-ros

*p cresc.* *al mp cresc.* *al ff*

Hvem Hvem spåd-de Khai - - - - ros Hvem spåd-de Khai - ros Khai-ros Khai-ros Khai-ros Khai-ros Khai-ros Khai-ros

*p cresc.* *al mp cresc.* *al ff*

Hvem Hvem spåd-de Khai - - - - - ros Hvem spåd-de Khai - ros Khai-ros Khai-ros Khai-ros Khai-ros Khai-ros Khai-ros

*dolciss.* *(8<sup>va</sup>)* *p* *pp* *tutti*

*pppp sempre* *(poco)* *pp* *f*

*(poco)* *pp* *f*

*(poco)* *pp* *f*

*(poco)* *pp* *f*

*(poco)* *pp* *f*

*f* *pp* *f*



H

116

Fl. 1

Picc.

Ob. 2

B. Cl. 2

B. Cl.

Bsn 1

Hn 1

Hn 2

Hn 3

Trpt 1

Trpt 2

Trbn. 1

Trbn. 2

Tuba

Timp.

I

Perc.

II

Hp.

Electr.

S

A

T

B

Hvem spåd-de Nå

Hvem spåd-de Nå

spåd-de Nå så blå

Hvem spåd-de Nå

Hvem spåd-de Nå

spåd-de Nå så blå

Hvem spåd-de Nå

Hvem spåd-de Nå

spåd-de Nå så blå

Hvem spåd-de Nå

Hvem spåd-de Nå

spåd-de Nå så blå

(MIC is ON)  
Multiphonic gliss. ad lib.

col pizz  
*p dolce*  
CROTALES  
arco  
*n < pp*

(MIC is ON)  
scrach w. plectrum  
on low string(s)  
*pp*  
cresc. (blend w. brass)

AMP on Bass Cl (ring mod./granulation)  
AMP on Bass Cl, Timp, Hp (treatment ad lib.)  
AMP on Hp (treatment ad lib) e.g. pitch down/ harmonizer/spectralizer/surround blend w. Bass Cl.

H

116

Vln. I

Vln. II

Vla.

Vc.

Cb.

*n < pp*

*p* ad lib. (rhythm and pitch)  
IV  
arco

*p* ad lib. (rhythm and pitch)  
arco

*p* ad lib. (rhythm and pitch)  
III

pizz  
*mp*

pizz  
*mp*

*p*

I

124

Fl. 1

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Hn. 1

Hn. 2

Hn. 3

Trpt. 1

Trpt. 2

Trbn. 1

Trbn. 2

Tuba

Timp.

I

Perc.

II

Hp.

Keyb.

Electr.

S.

A.

T.

B.

124

I

Vln. I

II

Vla.

Vc.

Cb.

colla voce

*f*

*pp* < *f* > *pp*

*f*

*f*

(MIC is OFF)

*f*

*mf*

*mf*

*f*

*f*

*mf*

*f*

*f*

(MIC is OFF)

(cresc. sempre) ..... al *mf*

(Crot.) ord. 3

*mf*

l.v. all

(AMP)..... AMP OFF

*ff*

God - - - pa\_

*ff*

God - - - pa\_

*ff*

God - - - pa\_

*ff*

God - - - pa\_

*ff*

God - - - pa\_

*ff*

God - - - pa\_

*ff*

God - - - pa\_

*ff*

God - - - pa\_

*ff*

God - - - pa\_

*ff*

God - - - pa\_

div. à 4

*p* sotto voce

colla voce

*f*

div. colla voce

*f*

*mp*

*ff*

*f*

*mp*

*ff*

*f*



137

Fl. I *n p mp fp n mp pp*

Picc.

Ob. 1 *mf mp mf*

Bs. Cl. 1 *pp murmurando*

Bs. Cl. 2 *pp murmurando*

B. Cl. *p n mf n pp*

Bsn. 1 *p pp*

C. Bsn. *p mf p pp*

Hn. 1 *p mf ppp p pp murmurando*

Hn. 2 *p mf ppp p pp*

Hn. 3 *p p pp*

Trpt. 1 *p n mf p*

Trpt. 2 *p n mf p*

Trbn. 1 *p n mf p*

Trbn. 2 *p n mf p*

Tuba *sp. p*

Timp. *mp mp*

Perc. I SAND PAPER BLOCKS *pp ppp*

Perc. II SAND PAPER BLOCKS *pp ppp*

Hp. *sfz*

Keyb. *sfz*

S. *mp mf f mf mp pp*  
Da så grå så bra så bra fra Da så grå

A. *mp mf f mf mp pp*  
Da så grå så bra så bra fra Da så grå

T. *mp mf f mf mp pp*  
Da så grå så bra så bra fra Da så grå

B. *mp mf f mf mp pp*  
Da så grå så bra så bra fra Da så grå

137

Vln. I *colla voce n mp mp fp n mp pp*

Vln. II *ppp*

Vla. *colla voce mp pp*

Vc. *mp pizz. mf arco*

Cb. *mf mf*

145

**J**

Fl. 1 *mf* *mp* *f*

Picc. *mf* *mp* *f*

Ob. 1 *f* *p* *f* sotto voce *mf*

Ob. 2 *mf* *mp* *f*

B. Cl. 1 *mf* *f* sotto voce

B. Cl. 2 *mf* *mp* *f*

B. Cl. *f* *mp* *f*

Bsn 1 *f* *colla voce* *p* *mp* *f*

C. Bsn. *f* *mp* *f*

Hn 1 *mp*

Hn 2 *f* *mp* *p*

Hn 3 *f* *mp*

Trpt 1 *pp* *f* *mp*

Trpt 2 *pp* *f* *mp*

Trbn. 1 *p* *mf* *mp*

Trbn. 2 *pp* *f* *mp*

Tuba *8<sup>va</sup> pp* *f* *mp*

Timp. *mf*

Perc. I *arco* *n* *mf*

Perc. II

Hp. *sfz*

Keyb. *sfz*

S. *f* Hvem dro oss opp fra Da til Nå fra Da til Nå fra

A. *f* Hvem dro oss opp fra Da til Nå fra Da til Nå fra

T. *f* Hvem dro oss opp fra Da til Nå fra Da til Nå fra

B. *f* Hvem dro oss opp fra Da til Nå fra Da til Nå fra

145

**J**

Vln. I *cluster ad lib.* *sul pont.* *sfz* *pizz.* *f* *div. à 4* *arco, sul p.* *div.* *n* *mp* *n*

Vln. II *sul pont.* *sfz* *pizz.* *f* *pp* *arco, sul p.* *div.* *n* *mp* *n*

Vla. *cluster ad lib.* *sul pont.* *sfz* *pizz.* *f* *arco* *div.* *n* *mp* *n*

Vc. *arco* *mf* *arco* *div.*

Cb. *mf*

Khairios - 1. November, 2012

152

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn 1

C. Bsn.

Hn 1

Hn 2

Hn 3

Trpt 1 (blend with W.w.)

Trpt 2

Trbn. 1

Trbn. 2

Tuba

Timp.

Perc. I (Crot.) ord. 3

Perc. II (S.D.)

Hp. (gliss. ad lib.)

Keyb.

S. *ff*  
Da til Nå fra Da til Nå God - pa God - pa - - God - pa God - pa

A. *ff*  
Da til Nå fra Da til Nå God - pa God - pa - - - God - pa God - pa

T. *ff*  
Da til Nå fra Da til Nå God - pa God - pa - - - God - pa God - pa

B. *ff*  
Da til Nå fra Da til Nå God - pa God - pa - - - God - pa God - pa

accel. **Più mosso** (♩ = c.116)

152

Vln. I (ord. *mf*)

Vln. II (div. à 2 *mf*)

Vla. (ord. *mf*)

Vc. (*ff*)

Cb. (*ff*)

colla voce (non trem.)

colla voce (non trem.)

div. à 4

accel. **Più mosso** (♩ = c.116)

Godpa's speech

159 **rall.** **K** (♩ = c.104)

Fl. 1 *pp* *ff* *p* *f* *p sub* *f* *pp* low like partial 7

Picc. *pp* *ff* *pp* low like partial 10 and 11

Ob. 1 *mf* *ff* *pp*

Ob. 2 *mf* *ff* *pp* low like partial 5

B♭ Cl. 1 *pp* *ff* *pp* low like partial 7

B♭ Cl. 2 *pp* *ff* *pp*

B. Cl. *f* *pp* *f* *mf (non dim.)*

Bsn 1 *f* *pp* *f* *mf (non dim.)*

C. Bsn. *f* *pp* *f* *mf (non dim.)*

Hn 1 *p* *f* *n* *mf (non dim.)* *Improvise on partials overblow multiphonics ad lib*

Hn 2 *p* *f* *n* *mf (non dim.)*

Hn 3 *p* *f* *n* *mf (non dim.)*

Trpt 1 *p legato* *mf* *n* *mf (non dim.)* *Improvise on partials overblow multiphonics ad lib*

Trpt 2 *p legato* *mf* *n* *mf (non dim.)*

Trbn. 1 *f (blend w. horns)* *p* *f dolce*

Trbn. 2 *p* *f dolce*

Tuba *mf* *pp* *f* *mf (non dim.)* *TACET*

Timp. *pp* *f non troppo* *mf non troppo*

Perc. I (Tom-tom) *mf* **TAM-TAM**

Perc. II (S.D.) *mf*

Hp. *pp* *ff* *mf (non dim.)*

Keyb. *f* *f* *mf (non dim.)* *(pitch to Godpa)*

Godpa **GODPA** *f poco dolce* *espr.* *mf (non dim.)*

S. \_\_\_\_\_

A. \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

159 **rall.** **K** (♩ = c.104)

Vln. I *pp* *ff* *p* *f* *p sub* *f* *pp* *div. 4*

Vln. II *pp* *ff* *p* *f* *p sub* *f* *pp* *div. 4*

Vla. *pp* *ff* *p* *f* *p sub* *f* *pp* *div. 4*

Vc. *f* *pp* *f* *mf (non dim.)*

Cb. *f* *pp* *f* *mf (non dim.)*

166

Fl. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn 1

C. Bsn.

Hn 1

Hn 2

Hn 3 (pitch to Godpa)

Trpt 1

Trpt 2

Trbn. 1

Trbn. 2

Tuba

Timp.

Perc. I CROTALES

Perc. II TUNED GONG (blend w. Hp)

Hp.

Keyb.

Godpa

Vi. I

Vi. II

Vla.

Vc.

Cb.

*f*, *p*, *mf*, *pp*, *ff*, *mf poco marc.*, *mp*, *div.*, *measured*

$\sqrt{}$  = low like partial 7

Vi som fin - ner sam-men her

166



**L** **M** (2+3)

173

FL 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn 1

Hn 1

Hn 2

Hn 3

Trpt 1

Trbn. 1

Trbn. 2

Tuba

Perc. I (Crot.)

Perc. II

Godpa

Vi er hver for seg — Vi er hver for seg Hver for seg går

*ff*, *f secco*, *p dolce*, *mf espr.*, *p dolce*, *pp < mf >*, *p*, *colla voce*, *mf espr.*, *p dolce*, *f*, *Harmon*, *f*, *TRIANGLE*, *Orch. B.D.*, *mf*, *cresc. p. a p.*

**L** **M** (2+3)

173

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. solo pizz. *f poss.*, *change strings ad lib. (smoothly)*, *p sub*, *tutti pizz.*, *div.*, *mf cresc.*

*ff*, *ff*, *ff*, *change strings ad lib. (smoothly)*, *p*, *1. solo pizz.*, *f poss.*, *tutti pizz.*, *div.*, *mf cresc.*







rep. if needed for staging

198

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn 1

C. Bsn.

Hn 1

Hn 2

Hn 3

Trpt 1

Trpt 2

Trbn. 1

Trbn. 2

Tuba

Timp.

Perc. I (Tam-tam)

Hp.

Keyb.

Godpa

spádd full spádd tom spádd

rep. if needed for staging

198

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bo and Godpa I

**O** Calmly (♩ = c.60)  
G.P. orch.

204

Fl. 1

Picc.

B♭ Cl. 1

B♭ Cl. 2

Tuba

Timp.

*Solo no roll hard mallet*

**f**

[Stage piano controlled by Bo]

8va

*p dolce*

DISKLAVIER

*p*

*p dolce*

Bo sitting by the stage piano interrupting Godpa by touching a button, starting the autoplating piano We can see the keys moving

Godpa

8 full spádd tom

Bo

[with some resignation] *dolce*

En fred her er aks-je-ut-byt-tet av en krig der En

204

Vln. I

Cb.

**O** Calmly (♩ = c.60)  
G.P. orch.

212

*Senza misura 3-5"*

*Slowly (♩ = c.52) colla voce*

ung - - dom of-ret for din ald - - - er - - - dom

Stage piano OFF (overlapped by Bo playing the cluster)

[Bo playing the piano] cluster w palm on lowest keys

*p*

av en krig en krig der av en krig

[w. one finger]

**P**  $\text{♩} \rightarrow \text{♩}$  ( $\text{♩} = \text{c.104}$ )

220

Fl. 1 *p* *ffp*

Picc. *p* *ffp*

Ob. 1 *pp* *ff* gliss ad lib.

Ob. 2 *pp* *ff* gliss ad lib.

B♭ Cl. 1 *pp* *ff* gliss ad lib.

B♭ Cl. 2 *pp* *ff* gliss ad lib.

B. Cl. *mp cresc.*

Bsn 1 *pp* *ff* gliss ad lib.

C. Bsn. *pp* *ff* overblow gliss. multiphonics *mf*

Hn 1 *pp* *ff* (pitch to Godpa) *p* *mf*

Hn 2 *pp* *ff* *mf*

Hn 3 *pp* *ff* *mf*

Trpt 1 *pp* *ff*

Trpt 2 *p* (straight)

Trbn. 1 *pp* *ff*

Trbn. 2 *pp* *ff*

Tuba *pp* *ff*

Keyb. *f*

8<sup>va</sup>

[Godpa interrupts Bo with a gesticn]

Godpa *mf cresc.* I ytr - - - ings - fri - het - ens

Bo

**P**  $\text{♩} \rightarrow \text{♩}$  ( $\text{♩} = \text{c.104}$ )

220

Vln. I *p* *ff* *f* *ff* div. pizz.

Vln. II *pp* *ff* *p* *ff* div. pizz.

Vla. *pp* *ff* *f* *ff* div. pizz.

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

Cb. *pp* *ffp* *f* *ff* pizz.





228

B♭ Cl. I

(Vib.)

Perc. I

Hp.

Keyb.

Godpa

man - - - - - nen mer à drik - - - ke

ord. *fp* sprechgesang

CHOIR: improvisation continue

CHOIR: fading gradually, one by one TACET

228

Vln. I

Vln. II

Vla.

Vc.

Cb.

(pitch to Godpa)

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Interlude II

**Q** Solo Freely (♩ = c. 96)

231 B♭ Cl. I

Trpt I Harmon T.I.

Perc. I (Vib.)

II

Hp.

Keyb.

Alun

S

A

T

B

*A beautiful woman separates from the crowd. She walks over to Bo by the piano, bringing two glasses of wine. Giving one to Bo with a smile. Bo is charmed, they are both raising their glasses for a toast, drinking.*

**Q** Freely (♩ = c. 96)

1. solo, continue edgy sounds (avoid togetherness, make more space)

231

Vln. I

II

Vla.

Vc.

Cb.

1. solo

1. solo, continue edgy sounds (avoid togetherness, make more space)

Alun and Bo I

R

237

B $\flat$  Cl. 1 *fp* *f* *fp*

Trpt 1 *p* *ff* *3+ trigger* *p < ff*

Trpt 2 *pp* *mp < ff* *3+ trigger* *p < ff*

Trbn. 1 *mp < ff* *p < ff*

Trbn. 2 *mp < ff* *p < ff*

Perc. I (Vib.) *mp* *ff*

Perc. II (Xeo.)

Alun *sprechgesang* ALUN Hva het-er du?

Bo BO Bo... og du? \_

R

237

Vln. I *f* *tutti pizz.*

Vln. II *f* *tutti pizz.*

Vla. *f* *tutti pizz.*

Vc. *f* *tutti 1. solo, TACET pizz.* *arco 1. solo* *tutti pizz.*

Cb. *f* *tutti pizz.*

246

B♭ Cl. 1 *mp* *f* *pp*

B♭ Cl. 2 *pp*

B. Cl. *p* *f* *p* *mf* *pp*

C. Bsn. *pp non cresc.*

Trpt 1 *mf* 3+ trigger<sup>3</sup>

Trpt 2 *mf* 3+ trigger<sup>3</sup>

Trbn. 1 *mf*

Trbn. 2 *mf*

I Perc. (Orch. B.D.) *pp non cresc.*

II Perc. *pp non cresc.*

Hp. *ppp* *p* very slow scratch w. plectrum lengthwise on winding of bass string

Keyb. *ppp* *p* very slow scratch w. plectrum lengthwise on winding of bass string

Alun. *ord.* Al - un...

Sol. 3 *sprechgesang* Al - un? \_ Er ik-ke det en ski - fer? \_ *ord.* Und - er alt \_ her? \_ *sprechgesang*

246

Vln. I *ppp* *p* 1. solo, Small edgy sounds, with space

Vln. II *ppp* *p* 1. solo, Small edgy sounds, with space

Vla. *ppp* *p* 1. solo, Small edgy sounds, with space

Vc. *ppp* *p* 1. solo, Small edgy sounds, with space

Cb. *ppp* *p* 1. solo, Small edgy sounds, with space

**S**

254

Fl. 1 *pp* *cresc.* *al mf cresc.* *al f* *pp*

Picc. *pp* *cresc.* *al mf cresc.* *al f* CHANGE TO FLUTE

Ob. 1 *f* *mp cresc.* *al f*

Ob. 2 *f* *p cresc.* *al f*

B♭ Cl. 1 *cresc.* *al f*

B♭ Cl. 2 *cresc.* *al f*

B. Cl. *cresc.* *al f*

Bsn 1 *p cresc.* *al f*

C. Bsn. *cresc.* *al f*

Hn 1 *f* *mf secco*

(harmon) Trpt 1 *f* *mf* *p*

(harmon) Trpt 2 *f* *p*

(harmon) Trbn. 1 *f* *mf secco* (change to Cup)

(harmon) Trbn. 2 *f* *mf secco* (change to Cup)

Timp. *p* *f non troppo* (Vib.)

Perc. I (Orch. B.D.) *n* *mp*

Perc. II *(non cresc.)* *f*

Keyb. *f* *8<sup>va</sup>*

Alun. *espr.* *calmly*  
 Under alt og ov-er alt I pen-ge-rik-et  
 [Bo is emptying his glass in one sip]

Bo

**S**

254

Vln. I *tutti pizz.* *mf cresc.* *al f*

Vln. II *tutti pizz.* *mf cresc.* *al f*

Vla. *tutti pizz.* *mf cresc.* *al f*

Vc. *tutti pizz.* *f* *arco*

Cb. *tutti pizz.* *f* *div. arco*



265

Fl. 1 *pp* *p* *mp*

Fl. 2 *pp* *mp* CHANGE TO PICC.

Ob. 1

Ob. 2 *p* *f*

B♭ Cl. 1 *p* *f*

B♭ Cl. 2 *p* *f*

B. Cl. *p* *f*

Bsn 1 *p* *f*

Hn 1 ord.

Hn 2 ord. *pp* *f* bend

Hn 3 ord. *pp* *f* bend

Trpt 1 *p* 3+ trigger (harmon) *pp* *f* 3+ trig.

Trpt 2 *p* 3+ trigger (harmon) *pp* *f* 3+ trig.

Trbn. 1

Trbn. 2

Tuba

Perc. I (Vib.) *p*

Perc. II

Alun *calmly* I pen-ge-ri-ket Khai - - - ros Bo-re bo-re Bo-re bo-re *ord. cresc. p. a p.* *mp*

265

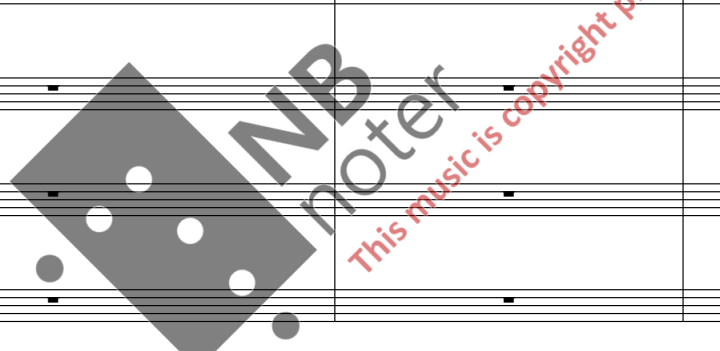
Vln. I *ff* *mp*

Vln. II *ff* *p* *mp*

Vla. *ff* *p* *mp*

Vc. *ff* *p* *mp*

Cb. *ff* *p* *mp*



271

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn 1

C. Bsn.

Hn 1

Hn 2

Hn 3

Trpt 1

Trpt 2

Trbn. 1

Trbn. 2

Tuba

I

Perc.

II

Hp.

Keyb.

Electr.

TAM-TAM

(Orch. B.D.)

(MIC is ON)

AMP on Hp (pitch down 1 octave) ●●●●●

(cresc. sempre)

Alun

re å Bo-re bo-re bo-re bo-re bo - - re Sti - le høyt og dyk-ke dypt og dykke dypt

sprechgesang

ord. mp

271

Vln. I

Vln. II

Vla.

Vc.

Cb.



Più mosso (♩ = c.96)

278

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn 1

C. Bsn.

Hn 1

Hn 2

Hn 3

Trpt 1

Trpt 2

Trbn. 1

Trbn. 2

Tuba

Timp.

I

Perc. (Orch. B.D.)

II

Keyb.

Electr.

(non cresc.)

pp

p

mf

f

fp

n

ppp

pp

p

mf

ppp

p

mf dolce

(AMP)

*cresc. p. a p.*

Bo-re bo - re takk og be\_ Bo-re bo-re takk og be\_ takk og be\_

*poco marc.*

Più mosso (♩ = c.96)

278

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

div. con sord. arco

f

mp cresc.

senza sord. pizz.

mp cresc.

mp cresc.

mp cresc.

f

f

f

f

f

285

285

290

Keyb.

Electr.

Diskkl.

293

Diskkl.

297

Diskkl.

300

8<sup>va</sup>

Diskkl.

*pp*

*p*

306

8<sup>va</sup>

(♩ = c. 126)

Diskkl.

*pp*

*p*

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313

8<sup>va</sup>

Diskkl.

318

Diskkl.

323

Diskkl.

328

Diskkl.

333

Diskkl.

338

ALUN (♩ = c. 60) [speak, interrupt Bo's playback] W Senza misura G.P. 5-10" In tempo (♩ = c. 112) [go back to the crowd]

Alun Du spiller bra, du stemmer ikke og? Kan du i morgen Bo? Da sier vi i morgen tidlig ved mitt piano klokken ni

BO [Bo stops the playback] [looks at her card, and puts it away] [nods to ensure] [Bo stays by the piano]

Diskkl. Jo, jeg stemmer og

338

(♩ = c. 60) W Senza misura G.P. 5-10" In tempo (♩ = c. 112)

I div. arco p

II div. arco p

Vla. arco p

Vc. div. p

Cb. div. p

345

Fl. 1

mp cresc... al f

Ob. 1

mp cresc... al f

Ob. 2

mf f

B♭ Cl. 1

mp cresc... al f

B♭ Cl. 2

f

B. Cl.

mp cresc... al f

Bsn 1

mp cresc... al f

Hn 1

pp sempre

Hn 2

pp sempre

Hn 3

pp sempre

Trpt 1

Straight

mf p f

Trpt 2

Straight

mf p f

Tuba

pp sempre

Godpa

[Bo continues pouring wine into his glass and drinking, while listening to Godpa and the crowd]

[to the crowd] p Be bøn-nen

Bo

345

Vln. I

cresc... al f

Vln. II

cresc... al f

Vla.

cresc... al f p

Vc.

cresc... al f

Cb.

cresc... al f

350

Fl. 1

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn 1

Hn 1

Hn 2

Hn 3

Trpt 1

Trpt 2

Trbn. 1

Trbn. 2

Tuba

Godpa

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*pp sempre*

*pp sempre*

*pp sempre*

(straight) *f* *p*

(straight) *f* *p*

Straight *p* *f*

Straight *p* *f*

*pp sempre*

*f*

*p* *f*

høy

Bor

brøn - nen vid

CHOIR

*mf*

Bor

*mf*

Bor

*mf*

Bor

*mf*

Bor

*mf*

Bor

*mp* *f* *pp*

*p cresc.* *al* *f* *pp*

*cresc.* *al* *f* *pp*

*p cresc.* *al* *f* *pp*

*mp* *f* *pp*

X

X





(3+3) Y

360

Fl. 1 *fp* *mp* *f più*

Picc. *mf* *f più*

Ob. 1 *f* *mp* *f più*

Ob. 2 *f* *mf* *f più*

B♭ Cl. 1 *fp* *mp* *f più*

B♭ Cl. 2 *fp* *f* *f più*

B. Cl. *fp* *mp* *f più*

Bsn 1 *fp* *mp* *f più*

Hn 1 *pp sempre*

Hn 2 *pp sempre*

Hn 3 *pp sempre*

Trpt 1 *f* *p* *f* *p* *f più*

Trpt 2 *f* *p* *f* *p* *f più*

Trbn. 1 *f*

Trbn. 2 *f*

Tuba *pp sempre*

I Perc. TAM-TAM rubber mallet *mf* (sotto voce)

II Perc.

Keyb. *ff*

Godpa *< f* En brønn En brønn til min ma - ni *ff*

S *f più* høy

A *f più* høy

T *f più* høy

B *f più* høy

(3+3) Y

360

Vln. I *div.* *p cresc.* *al fp*

Vln. II *div.* *p cresc.* *al fp*

Vla. *cresc.* *al f* *p*

Vc. *div.* *p cresc.* *al fp* *div. à 4*

Cb. *div.* *p cresc.* *al fp*

364 **accel. poco** (♩ = c.112)

Fl. 1 *pp* *ffp* *mp* *fp*

Picc. *p* *ffp*

Ob. 1 *pp* *ff* *pp* *f*

Ob. 2 *pp* *ff* *p* *f*

B♭ Cl. 1 *pp* *ff* *mp* *fp* *colla voce*

B♭ Cl. 2 *pp* *ff* *mp* *fp* *colla voce*

B. Cl. *pp* *ff* *mp* *fp* *colla voce*

Bsn 1 *pp* *ffp* *mp* *fp* *colla voce*

C. Bsn. *pp* *ff* *mp* *fp* *colla voce*

Hn 1 *pp*

Hn 2 *pp*

Hn 3 *pp*

Trpt 1 (straight) *mp* *ffp* *f* *3<sup>+</sup> trig.*

Trpt 2 (straight) *pp* *ffp* *f*

Trbn. 1 senza sord. *pp cresc.* *ff* *p* *f non troppo*

Trbn. 2 senza sord. *pp* *ff* *p* *f non troppo*

Tuba *pp*

I (Tam-tam)

II (Orch. B.D.) *pp*

Hp *mf* *ff*

Keyb *mf* *ff*

Godpa *p* *f*

S *mf* *f più* *mf*

A *mf* *f più* *mf*

T *mf* *f più* *mf*

B *mf* *f più* *mf*

Bor *mf* *f più* *mf*

Be bøn - nen høy Hver

Be bøn - nen høy Hver

Be bøn - nen høy Hver

Be bøn - nen høy Hver

364 **accel. poco** (♩ = c.112)

Vln. I *pp* *ffp* *mp* *f*

Vln. II *pp* *ff* *mp* *f* *colla voce*

Vla. *pp* *ff* *p* *colla voce*

Vc. *pp* *ff* *p* *colla voce*

Cb. *pp* *ff* *mp*

Bo and Godpa II

Meno mosso (♩ = c.84)

Freely (♩ = c. 60)

368

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Hn 1

Hn 2

Hn 3

Tuba

Timp.

I

Perc.

II

Hp.

Keyb.

Electr.

Godpa

Bo

S

A

T

B

368

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *colla voce*

(MIC is ON)

*pp* *non cresc.*

*mp* *gliss ad lib.*

*mp* *non cresc.*

*p* *CROTALES*

(MIC is ON)

(Orch. B.D.)

*p* (MIC is ON)

*mp* *ord.*

palm cluster, black and white keys, lowest post.

AMP on Bass Cl., Hp, Timp, Orch. BD (Tuned down 1 octave)

*pp* *sotto voce*

Be

*espr.*

If or how Bo is playing the stage piano is ment to be adapted for staging

[optional: play the piano]

*mp* *15<sup>ma</sup>* *ord.* *harshly*

Men — hvor len-ge vil et

aks - je-post Hver aks - je-post Hver aks-je - post er vårtpros - ti

aks - je-post Hver aks - je-post Hver aks-je - post er vårtpros - ti

aks - je-post Hver aks - je-post Hver aks-je - post er vårtpros - ti

aks - je-post Hver aks - je-post Hver aks-je - post er vårtpros - ti

*fp* *fp* *f* *p* *n* *ppp* *behind bridge (resulting in high cluster)* *p poss.* *non cresc.* *very low cluster* *ppp*

poco rall.  $\text{♩} \rightarrow \text{♩} (\text{♩} = \text{c.}104)$

A1

375

Fl. 1

Picc.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn 1

C. Bsn.

Hn 1

Hn 2

Hn 3

Trpt 2

Trbn. 1

Trbn. 2

Tuba

Timp.

Perc. I

Perc. II

Hp.

Keyb.

Electr.

Godpa

BO

S

Multiphonics ad lib. *p* *ff*

(fade MIC) (MIC is OFF) Multiphonics ad lib. *p* *ff*

(non cresc.) *ppp* *p* *ff* ord.

lowest poss. (practically) *ppp* *p* *pp*

Bucket *pp* (blend w. horns)

(non cresc.) *ppp* *p* *ff* *ff* *p* *f* *pp* *mf*

(Orch. B.D.) (MIC is OFF) TUNED GONG *f* *mf*

(MIC is OFF) *mf*

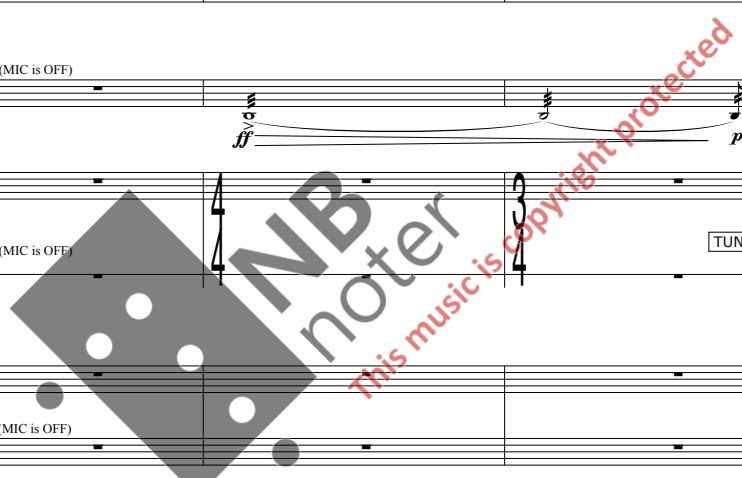
*ppp* *ff* *sfz* *mf* *pp*

(AMP) *fade AMP* AMP OFF

[still manipulating] *poco dolce*

sprechgesang *ff* Selv ferd er

stor - ting Snak-ke deg et-ter mun-nen? \_



poco rall.  $\text{♩} \rightarrow \text{♩} (\text{♩} = \text{c.}104)$

A1

375

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *ff* *fp* *p* *f* *pp* *mf*

(non cresc.) *ppp* *p* *ff* *ff* *p* *f* *pp* *mf*

div. (*pp* if no low D) *f* *pp* *mf*





397

Fl. 1

Picc.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C. Bsn.

*mp poco marc.* *mp* *mp* *mp* *p* *n*

*pp* *n*

*mp poco marc.* *mp* *mp* *mp* *p* *n*

*pp*

Hn 1

Hn 2

Hn 3

Trbn. 2

Tuba

Timp.

*pp sempre*

*pp sempre*

*pp sempre*

*pp*

*pp sempre*

*pp mp* *n* *p dolce* *n*

(Crot.)

I

Perc.

II

Hp.

Keyb.

*f non troppo*

TUNED GONG

*mp* *p*

[Stage piano controlled by Bo]

*p dolce*

DISKLAVIER

*p*

Godpa

Bo

S

A

T

B

Selv fred er vel - - - fred Fred væ-re med deg

*[provoked, but still resigned]* *dolce* *m*

(keep note ad lib)

(keep note ad lib)

(keep note ad lib)

(keep note ad lib)

397

Vln. I

Vln. II

Vla.

Vc.

Cb.

*div.* *fpp*

*div.* *pppp*

*div. arco* *pppp*

*pppp*

*pp mp* *n* *p* *n*

*rall.*

C1 Calmly (♩ = c.60) G.P. orch.

if needed for staging



407

Diskkl.

Bo

Din fred er aks - je - ut - byt - tet av en krig En an - nens

D1

Senza misura

1 2" 2 (MIC is ON) 3"

412

B. Cl.

Bsn 1

Trbn. 2

Tuba

Timp.

Perc. II

HARP (MIC is ON)

Diskkl.

PIANO

on strings  
palm cluster  
lowest poss

Electr.

Amp on Bass Cl. Hp, Timp, Orch. BD  
(tuned down 1 oct.)

Bo

ung - - dom er of - ret for din ald - - - - er - - - - dom

Stage piano OFF  
(overlapped by Bo  
playing the cluster)  
[Bo playing the piano]  
cluster w palm  
on lowest keys

D1

Senza misura

1 2" 2 3"

412

Vln. 1





430

Fl. 1

Picc.

Bsn 1

C. Bsn.

Hn 1

Hn 2

Hn 3

Trbn. 1

Perc. II  
(Mar.)

Keyb.

Bo

Vln. II

Vla.

Vc.

Cb.

ber Du bor - - er Du ber du bor - - er Du

*pp* *mf* *ff* *ff* *secco* *p* *mf* *ff* *secco* *p* *mf* *ff*

*mf* *pp* *mf* *pp* *mf* *ff*

*con sord.* *div.* *mf*

*con sord.* *div.* *p*

*ff* *ff*

This musical score page (numbered 64) covers measures 430 to 433. It features a full orchestral arrangement with woodwinds (Flute 1, Piccolo, Bassoon 1, Contrabassoon, Horns 1-3, Trumpet 1), percussion (Maracas), keyboard, and strings (Violin II, Viola, Violoncello, Contrabass). The vocal line (Baritone) has lyrics: "ber Du bor - - er Du ber du bor - - er Du". The score includes various dynamics such as *pp*, *mf*, *ff*, and *secco*, along with performance instructions like *con sord.* and *div.* (divisi). A large watermark "NB noter" and the text "This music is copyright protected" are overlaid on the score.

434

Fl. I

Picc.

Bsn I

C. Bsn.

Perc. II (Mar.)

Keyb.

Bo

ber min - - - ste mot - stands bønn

434

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*p*

*p*

F1

438

Fl. 1

Picc.

B♭ Cl. 1

B♭ Cl. 2

Bsn 1

C. Bsn.

Hn 1

Hn 2

Hn 3

Trbn. 1

Perc. II

Keyb.

Bo

Du bor - - - - er min - ste mot - - - stands brønn

F1

438

Vln. I

Vln. II

Vla.

Vc.

Cb.

442

Fl. 1

Picc.

B♭ Cl. 1

B♭ Cl. 2

Bsn 1

C. Bsn.

Hn 1

Hn 2

Hn 3

Trbn. 1

Perc. II (Mar.)

Keyb.

Bo

Vc.

Cb.

*mf*

*f*

*p*

*mf*

*ff*

*loco*

*ff*

*pp*

*mf*

*8<sup>va</sup>*

(harmon)

Du ber Du bor - - - er Du ber du

447

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn 1

C. Bsn.

Hn 1

Hn 2

Hn 3

Trbn. 1

Perc. II (Mar.)

Keyb.

Bo

Vln. II

Vla.

Vc.

Cb.

bor - - - - er min - ste mot - stands brønn

(non trem.)

*pp* *p* *mf* *ff* *p* *pp* *p* *pizz.*



Bo's melancholia I

452 CHANGE TO CLAR. IN E<sup>b</sup> **G1**

B♭ Cl. 2

B. Cl.

Bsn 1

C. Bsn.

Timp.

I Perc.

II Perc.

Hp.

Keyb.

Electr.

Bo

Cb.

*pp* *ppp* *f espr.* *p sub* *f espr.* *p* *mf* *p sub*

*ppp* *p poss.* *non cresc.*

(MIC is ON)

Orch. B.D. (MIC is ON)

(MIC is ON) *P* palm cluster on lowest strings

ossia : individual tempo (only for piano)

*ppp sempre* (senza ped.)

AMP on Hp., Timp., B.D.

[drinking wine]

(Bass Clar. anticipates the melody phrases)

min - ste mot - stands bønn Det sor - - - te

players without low C, TACET **G1**

458 *mf* *p sub* *mf* *p sub* *p dolce* *mf dolce* *pp* *mf* *sim.* ENG. HN

E.Hn

B. Cl. *mf* *p sub* *mf* *p sub* *sotto voce* *p dolce*

C. Bsn. *(non cresc.)*

Timp. *(MIC is ON)* *pp*

I Perc. *(Orch. B.D.)* *(MIC is ON)*

II *pp*

Hp. *(MIC is ON)* *pp*

Keyb. *pp*

Electr. *(AMP)*

Bo *gulls* *u - lyk-ke* *Det sor - - te gulls* *u - lyk - ke* *[drinking wine]* *Me-lan-ko-li* *(English Horn anticipates the melody phrases)* *dolce*

458 *sim.* *(senza sord.)* *pizz.* *p* *(con sord.)* *p* *(con sord.)* *p* *(con sord.)* *pizz.* *p*

Vln. I

Vln. II

Vla.

Vc. *p*

Interlude III, Bo drunk I

H1 Più mosso (♩ = c.100) (3+3)

467

Fl. 1

Picc.

E. Hn

B♭ Cl. 1

Es Cl.

Bsn 1

C. Bsn.

Hn 2

Hn 3

Trbn. 1

Trbn. 2

Timp.

Perc. I

Perc. II

Hp.

Keyb.

Electr.

(MIC is ON)

(MIC is OFF)

(Orch. B.D.) (MIC is ON)

(MIC is ON)

(MIC is OFF)

(AMP)

fade AMP

AMP OFF

gliss. poss.

*p*

*mp*

*f*

*p sub*

*mp*

*p poss.*

*n*

CLAR. in Eb

*f*

(w. Vla Pizz)

*mf secco*

(w. Vlc. Pizz)

*mf secco*

Cup

*p*

Cup

*p*

TRIANGLE

*mp*

*ppp*

*ppp*

*ppp*

*ppp*

gliss. ad lib.

*mp*

*pp*

*sfz*

gliss. white keys

*mp*

Bo

*piu dolce*

Me-lan - ko-li

me - lan-ko - li

Bo is getting drunk

[emptying his glass]

[emptying Alun's glass]

[drunk, no longer sitting steady on the piano chair]

H1 Più mosso (♩ = c.100) (3+3)

467

Vln. I

Vln. II

Vla.

Vc.

Cb.

(blend w. Picc.)

senza sord.

*mp*

*f*

senza sord. pizz.

*mf*

senza sord. pizz.

*mf*

arco

div.

(senza sord.) pizz.

*p*

div.

*p*



2. Purgatorium

Senza misura

adapt to staging and electronics

Conductor may impr. by giving signs to Bass Cl./Perc. 2

adapt to staging sign to Timp

Godpa kicks out Bo

In tempo (♩ = c.104)

480

1 15-30" 2 10-30"

Fl. 1, Picc., Ob. 1, E. Hn., B♭ Cl. 1, E♭ Cl., B. Cl., Bsn 1, C. Bsn., Hn 1, Hn 2, Hn 3, Trpt 1, Trpt 2, Trbn. 1, Trbn. 2, Tuba, Timp., Perc. I, Perc. II, Hp., Keyb., Electr., Godpa, Bo

CHANGING TO OBOE

(p sempre)

(MIC is ON) repeat if sign from Cond. (MIC is OFF)

ad lib

senza sord.

pp cresc... al ff

On Sign (C or low as poss.) (MIC is ON)

(MIC is ON) (♩ = c. 60) (Jam-tam) repeat w. Hp

(Cuica) Orch. B.D.

(MIC is ON) wet thumb on skin repeat if sign from Cond.

(MIC is ON) pitch to Atlantis (♩ = c. 60) repeat w. Tam-tam

AMP on stage pno (change/disturb sound by pitching delays, granulation and harmonizers) add distortion

AMP on Atlantis and Lillebo Bass Cl., Tam-tam, Hp, Bass Dr. (enlarge low freq.) sound effect from stage piano is fading

SINE waves high: very slow gliss. down

SINE waves low: very slow gliss. up

fade AMP

fade SINES

The electronic sound from the beginning reappear. We can see a glance of Atlantis and little Bo [Bo is drunk and confused, overwhelmed by the sound, he might fall off his chair]

(MIC is ON) LILLEBO (MIC is ON)

[Godpa's gesture interferes] TACET ad lib.

STAGE PIANO

black and white cluster lowest poss.

ATLANTIS (MIC is ON)

TACET ad lib.

(ped sempre ad lib)

480

1 15-30" 2 10-30"

Vln. I, Vln. II, Vla., Vc., Cb.

In tempo (♩ = c.104)

arco

arco

TACET

485  
Fl. 1  
Picc.  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Tpt. 1  
Tpt. 2  
Trbn. 1  
Trbn. 2  
Tuba  
Timp. (MIC is OFF)  
Perc. I (MIC is OFF) CROTALES  
Perc. II (MIC is OFF)  
Hp. (MIC is OFF)  
Keyb.  
Godpa dolce cresc. p. a p.  
I mu si-ka-li-tet - - - - ens navn  
Bo

485  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.  
p cresc. p. a p.  
p  
div. cresc. al f  
p  
p (poco) p  
al f  
fp  
fp  
fp

491

Fl. 1

Picc.

B♭ Cl. 2

Hn 1

Hn 2

Hn 3

Trpt 1

Trpt 2

Trbn. 1

Trbn. 2

Tuba

Perc.

I (Crot.)

II

Hp.

Keyb.

3-4 guests do as Godpa commands  
and take Bo out in a friendly manner

Godpa

(cresc. sempre) ... al ff

ut

ut

491

Vln. I

Vln. II

Vla.

Vc.

Cb.

(p sempre)

f

p





Ceremony continued  
In tempo (♩ = c.112)

498 **accel.** **Più mosso** (♩ = c. 112) **J1 Senza misura** 7-10" **In tempo** (♩ = c.112)

Fl. 1 *p* *fp* *n* TACET *ff* secco

Picc. *p* *fp* *n* TACET *ff* secco

Ob. 1 *pp* *ff* *ff* secco

Ob. 2 *pp* *ff* *ff* secco

B. Cl. 1 *ff* *ff* secco

B. Cl. 2 *ff* *ff* secco

B. Cl. (MIC is OFF)

Bsn 1 *pp* *ff* *fff* crudo

C. Bsn. *pp* overblow gliss. multiphonics *ff* *fff* crudo

Hn 1 *mp* *f* *pp* sempre

Hn 2 *mp* *f* *pp* sempre

Hn 3 *mp* *f* *pp* sempre

Trpt 1 *cresc.* *pp* *al ff* *ff* secco *p*

Trpt 2 *pp cresc.* *al ff* *ff* secco (senza sord.)

Trbn. 1 *pp cresc.* *al ff* *pp* Straight

Trbn. 2 *pp cresc.* *al ff* *ff* *p*

Tuba *pp* *ff* *pp* sempre

TAM-TAM rubber mallet *mf* *n* TACET *pp* sempre (highest)

Perc. I *mf* *ff* stick (Orch. B.D.)

Perc. II *ff* secco

Hp. *mf* *ff* *fff*

Keyb. *mf* *ff* TACET *ff* secco senza ped.

Electr. (AMP) AMP OFF

[on his way out, still drunk]  
Speaking  
Pokker!... la en pianist fä spille! (hikk)

498 **accel.** **Più mosso** (♩ = c. 112) **J1 Senza misura** 7-10" **In tempo** (♩ = c.112)

Vln. I *pp* *ff* *ff* tutti pizz. div. arco *pp* *pp*

Vln. II *pp* *ff* *ff* *pp* *pp*

Vla. *pp* *ff* *ff* *pp* tutti arco, ord.

Vc. *pp* *ff* *ff* *pp* tutti arco, ord.

Cb. *pp* *ff* *ff* *pp* tutti arco, ord. div.

small edgy sounds ad lib pizz. col legno/strokes etc. I solo, improvise gli altri TACET

502

Fl. 1

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn 1

Hn 1

Hn 2

Hn 3

Trpt 1

Trpt 2

Trbn. 1

Trbn. 2

Tuba

Alun

Bo

S

A

T

B

502

Vln. I

Vln. II

Vla.

Vc.

Cb.

*colla voce*

*mp*

*fp*

*f*

*p*

*pp sempre*

*3+ trig.*

*Solo*

*mf*

*f più*

*tutti*

*div.*

*mp*

*f*

*p cresc. al f*

*p cresc. al f*

*p cresc. al f*

*mp*

*f*

Alun walks slowly towards Godpa with a drill but as if it was a crowning ceremony

While Bo is forced to leave, the ceremony continues

Bor brøn-nen dyp Be bøn-nen høy

Bor brøn-nen dyp Be bøn-nen høy

Bor brøn-nen dyp Be bøn-nen høy

Bor brøn-nen dyp Be bøn-nen høy

**K1**  
 Meno mosso (♩ = c.84) A tempo (♩ = c.112)  
 colla voce

508

Fl. 1

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn 1

Hn 1

Hn 2

Hn 3

Trpt 1

Trpt 2

Trbn. 1

Tuba

S

A

T

B

**K1**  
 Meno mosso (♩ = c.84) A tempo (♩ = c.112)  
 colla voce

508

Vln. I

Vln. II

Vla.

Vc.

Cb.

Meno mosso (♩ = c.84)

accel.

(♩ = c.104)

514

Fl. 1 *fp*

Picc.

Ob. 1 *f*

Ob. 2 *p* *f*

B♭ Cl. 1 *fp*

B♭ Cl. 2 *fp*

B. Cl. *fp*

Bsn 1 *fp*

C. Bsn. *fp*

Hn 1 *pp sempre*

Hn 2 *pp sempre*

Hn 3 *pp sempre*

Trpt 1 *pp* *f* *3+ trig.*

Trpt 2 *pp* *f*

Trbn. 1 *f* *pp sotto voce* *senza sord.*

Trbn. 2 (straight) *p* *f* *espr. poco* *mp*

Tuba *pp sempre*

Hp. *gliss ad lib.*

Keyb. *mp*

S *f<sup>piu</sup>* *mf* *f* *mp* *p*

høy Hver aks - je-post Hver aks - je-post Hver aks - je - post er vårt pros ti

A *f<sup>piu</sup>* *mf* *f* *mp* *p*

høy Hver aks - je-post Hver aks - je-post Hver aks - je - post er vårt pros - ti

T *f<sup>piu</sup>* *mf* *f* *mp* *p*

høy Hver aks - je-post Hver aks - je-post Hver aks - je - post er vårt pros - ti

B *f<sup>piu</sup>* *mf* *f* *mp* *p*

høy Hver aks - je-post Hver aks - je-post Hver aks - je - post er vårt pros - ti

Meno mosso (♩ = c.84)

accel.

(♩ = c.104)

514

Vln. I *p* *fp*

Vln. II *fp*

Vla. *f* *p*

Vc. *fp*

Cb. *mp* *fp*

L1 Freely (♩ = c. 96)

521

Fl. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn 1

C. Bsn.

*ff*

*f*

*f*

*colla voce*

*f*

*pp < f > pp*

*f*

*colla voce*

*f*

*pp < f > pp*

*f*

*colla voce*

*f*

*p*

*f espr.*

*f*

*ff*

*ff*

Hn 1

Hn 2

Hn 3

Trpt 1

Trpt 2

Trbn. 1

Trbn. 2

Tuba

Timp.

*f*

*f*

*mf*

*f*

*f espr.*

senza sord.

*f*

*f espr.*

*f espr.*

senza sord.

*mf*

*ff*

*mf*

*ff*

*8<sup>va</sup> - mf*

*ff*

*mf*

*ff*

Perc. I

CROTALES

VIBRAPH.

*mf*

l.v. all

*mf*

*ff*

*n*

*f*

Hp.

gliss. ad lib.

*ff*

S

A

T

B

*ff*

God - pa

God - - pa - -

God - pa

God - pa

*ff*

God - pa

God - - pa - - - God - pa

God - pa

*ff*

God - pa

God - - pa - - - God - pa

God - pa

*ff*

God - pa

God - - pa - - - God - pa

God - pa

L1 Freely (♩ = c. 96)

521

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

div. à 4

*p* sotto voce

*pp*

*pp*

*f*

*colla voce (non trem.)*

*f*

*colla voce (non trem.)*

*f*

*f*

1. solo, gli altri tacet

*p*

*f*

*p*



M1

534

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn 1

C. Bsn.

Hn 1

Trpt 1

Trpt 2

Trbn. 1

Trbn. 2

Timp.

Perc. I

Perc. II

Hp.

Keyb.

Alun

Godpa

(pp)

cresc...

al f

pp

CHANGE TO FLUTE

f

mf cresc...

al f

f

p cresc...

al f

cresc...

al f

cresc...

al f

cresc...

al f

p cresc...

al f

cresc...

al f

(harmon) 3+ trig. 3

f

mf secco

secco

mf

p

(harmon) 3+ trig. 3

f

mf

p

(harmon) 3+ trig. 3

f

(change to Cup)

mf secco

(change to Cup)

mf secco

f

mf secco

p

f non troppo

(Orch. B.D.)

(non cresc.)

very slow scratch w. plectrum lengthwise on winding of bass string

senza ped.

f

f

very slow scratch w. plectrum lengthwise on winding of bass string

senza ped.

f

8<sup>vb</sup>

(espr.)

freely

Und-er alt og ov-er alt

with intensity

Psy-ki - a - ter og kri - se

Ov - er All? —

å

M1

534

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. solo, edgy sounds

sotto voce

tutti pizz.

mf cresc...

al f

mf cresc...

al f

1. solo, edgy sounds

sotto voce

f

mf cresc...

al f

f

arco

1. solo

tutti pizz.

f

f

arco

div. arco

f

f

f

f

542

Fl. 1

B♭ Cl. 1

B♭ Cl. 2

Hn 1

Hn 2

Hn 3

Trpt 1 (harmon) 3+ trigger

Trpt 2 (harmon) 3+ trigger

Trbn. 1 Cup

Trbn. 2 Cup

Tuba con sord.

Perc. (Vib.) I II

Alun

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f

p

pp

mf

n

1/2 valve gliss.

3+ trigger

Cup

con sord.

1/2 v. gliss.

te - le - fon

Di - rek - tor

I far - ma - ko - lo - gi - gi - gant - en

LO - - - -

3

4



N1

547

Fl. 1 *pp* *p* *mp* CHANGE TO PICC.

Fl. 2 *pp* *mp*

Ob. 1

Ob. 2 *p* *f*

B♭ Cl. 1 *p* *f*

B♭ Cl. 2 *mf* *n* *p* *f* *p* *f*

B. Cl. *p* *f* *p* *f*

Bsn 1 *p* *f* *p* *f*

Hn 1 *ord.* *p* *pp*

Hn 2 *ord.* *p* *pp* *bend* *f* *pp* *f*

Hn 3 *ord.* *p* *pp* *bend* *f* *pp* *f*

Trpt 1 *(harmon)* *3+* *p* *3+ trigger* *pp* *f* *pp* *f*

Trpt 2 *(harmon)* *3+* *p* *3+ trigger* *pp* *f* *pp* *f*

Trbn. 1 *(cup)* *p*

Trbn. 2 *(cup)* *p*

Tuba *ord.* *p*

Perc. I *n* *Sea* *p* *Sea*

Perc. II

Alun *mp* *cresc. p. a p.*  
 BO Di-rek-tør i LO - - - BO og - i - - - seis-mikk seis-mikk og - - - bo-re-kro

Godpa  
 Ja... ah...

N1

547

Vln. I *ff* *mp*

Vln. II *ff* *p* *mp*

Vla. *ff* *p* *mp*

Vc. *ff* *p* *mp*

Cb. *ff* *p* *mp*

554

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn 1

Hn 1

Hn 2

Hn 3

Trpt 1

Trpt 2

Trbn. 1

Trbn. 2

Tuba

*p* *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

*p* *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

*p* *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

*p* *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

*p* *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

*p* *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

*p* *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

*f* *p* *mf* *f* *mf* *f* *mf* *f*

*p* *p* *p* *p* *mf* *mf* *mf* *mf* *mf*

*p* *p* *p* *p* *mf* *mf* *mf* *mf* *mf*

*f* *p* *f* *p* *f* *p* *f* *p* *f*

*p* *f* *mf* *f* *mf* *f* *mf* *f*

(cup) *f* *mf*

(cup) *f* *mf*

(con sord.) *f* *mf*

Alun

*(cresc. sempre)* *(moves very close to Godpa)*  
*(w. woodwinds)*

ne og bo-re-kro - ne - dy - na - sti - - - - - et A-NAKRON A-NAKRON A-NAKRON A-NAKRON *...al f*

554

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *mp* *non cresc.*

*f* *mp* *non cresc.*

*f* *mp* *non cresc.*

*f* *mp* *non cresc.*

*f* *mp* *non cresc.*

# The crowning

01

560 Fl. 1 **Calmly** (♩ = c.72) **A tempo** (♩ = c.96)

Woodwinds: Fl. 1, Picc., Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn 1, C. Bsn.  
Brass: Hn 1, Hn 2, Hn 3, Tpt 1 (harmon), Tpt 2 (harmon), Trbn. 1, Trbn. 2, Tuba, Timp.  
Percussion: Perc. I, Perc. II, Keyb.  
Vocal: Alun, Godpa

Lyrics:  
Alun: *mp* God-pa God-pa God-pa *cresc. p. a p.* Du skal kro-nes med min bo-re-kro-ne *f* Du skal ja  
[Godpa can't resist the temptation]

Performance instructions: *pp non cresc.*, *1/2 v. gliss.*, *ord.*, *pp*, *f*, *n*, *ppp*, *non cresc.*, *pp*, *palp cluster, black and white keys, lowest poss.*, *8va*, *sc.*

560 Vln. I **Calmly** (♩ = c.72) **A tempo** (♩ = c.96) **01**

Strings: Vln. I, Vln. II, Vla., Vc., Cb.

Performance instructions: *div.*, *con sord.*, *div. arco*, *pp*, *arco, con sord*, *pp*, *arco, con sord*, *pp*, *arco, con sord*, *pp*, *pizz.*, *f*, *pizz.*, *f*, *pizz.*, *f*

**accel.**  $\text{♩} \rightarrow \text{♩}$  **Fanfare** ( $\text{♩} = c. 104$ )

568

Fl. 1 *mf*

Picc. *p* *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

B. Cl. 1 *p* *f*

B. Cl. 2 *p* *f*

B. Cl. *p* *f*

Bsn 1 *mf* *p* *f*

C. Bsn. *(non cresc.)* *f*

Hn 1 *f* *p* *ff* *mf* *f*

Hn 2 *p < f* *p < f* *p < f* *p < f* *p < ff* *ppp* *mf* *f*

Hn 3 *p < f* *p < f* *p < f* *p < f* *p < ff* *ppp* *mf* *f*

Trpt 1 *p* *f* *p* *ff* *mp* *f*

Trpt 2 *f* *p* *f* *p* *ff* *mp* *f*

Trbn. 1 *p* *mf* *f* *ppp* *mp* *f*

Trbn. 2 *p* *mf* *f* *ppp* *mp* *f*

Tuba *p* *mf* *f* *ppp* *mp* *f*

Timp. *p* *mf dolce* *p* *f* *ppp* *f* *p*

Perc. I (Orech. B.D.)

Perc. II *(non cresc.)*

Hp. *p* (low cluster ad lib.)

Keyb. *f* *p* palm cluster

Alun *(cresc. sempre)* *poco marc.* *f* *ff* *mf* *[Alun is crowning Godpa]*

Godpa *ja* *ja* *Ja, kron meg!*

568

Vln. I *mp cresc.* *f*

Vln. II *mp cresc.* *f*

Vla. *mp cresc.* *f*

Vc. *mp cresc.* *f*

Cb. *mp cresc.* *f*

Musical score for orchestral and vocal instruments. The score is arranged in systems, with woodwinds and brass at the top, followed by percussion, harp, and strings. Two vocal parts (Alun and Godpa) are included with lyrics: "God - pa".

**576**

Hfn 1 *p sub*  
colla voce *mf*

Hn 2 *p sub*

Hn 3 *p sub*

Trpt 1 *mp*

Trpt 2 *p sub*

Trbn. 1 *p sub*

Trbn. 2 *p sub*

Tuba *p sub*

Timp. *f*

I (Tub. bells) **CROTALES** *mf* l.v. all

II (Orch. B.D.) *n*

Hp. *gliss ad lib. ff*

Alun *f espr.* God - pa

Godpa *mf* God - pa

T. *mf* God - pa

B. *mf* God - pa

**576**

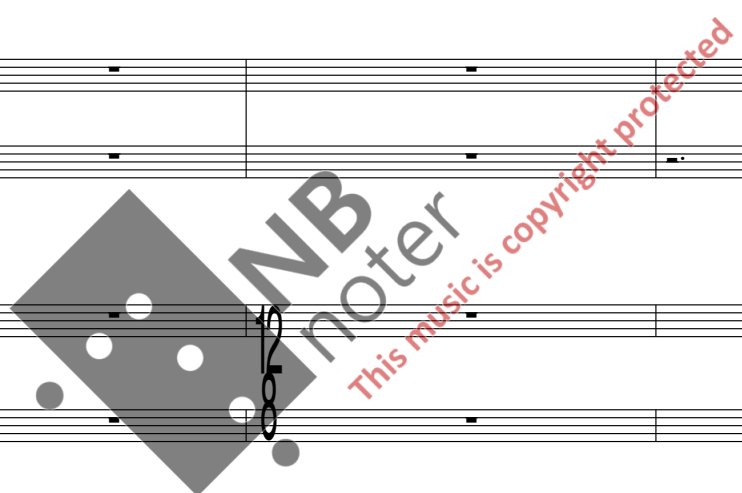
Vln. I *arco p* **P1** *div. à 4 p sotto voce*

Vln. II *arco p* *div. ppp*

Vla. *arco mp* *div. ff* *colla voce mf*

Vc. *mp* *div. ff* *mf*

Cb. *mp* *div. ff* *mf*





Q1 Meno mosso (♩ = c.104)

588

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn 1

C. Bsn.

Hn 1

Trpt 1

Trpt 2

Trbn. 1

Trbn. 2

Tuba

Perc. I

Perc. II

Alun

S

A

ri - ke A-NA-KRON Kron-en ov-er al-le kron - er And-re kron-er er til pynt.

o A-NA-KRON o A-NA-KRON o A-NA-KRON o A-NA-KRON o A-NA-KRON

A-NA-KRON A-NA-KRON A-NA-KRON A-NA-KRON A-NA-KRON

Q1 Meno mosso (♩ = c.104)

588

Vln. I

Vln. II

Vla.

Vc.

Cb.

accel. **R1** Più mosso (♩ = c.116)

595

FL 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn 1

C. Bsn.

Hn 1

Hn 2

Hn 3

Trpt 1

Trpt 2

Trbn. 1

Trbn. 2

Tuba

Perc.

I

II

Keyb.

TUBULAR BELLS

Orch. B.D.

Alun

min bore-kro ne \_ går \_ gjen-nom tykt og tynt \_ bær den \_ og bor med den

accel. **R1** Più mosso (♩ = c.116)

595

Vln. I

Vln. II

Vla.

Vc.

Cb.



603

Fl. 1

Picc.

Ob. 1

Ob. 2

B> Cl. 1

B> Cl. 2

B. Cl.

Bsn 1

C. Bsn.

Hn 1

Hn 2

Hn 3

Trpt 1

Trpt 2

Trbn. 1

Trbn. 2

Tuba

(Tub. bells)

Perc.

(Orch. B.D.)

Keyb.

Alun

Bær og bor med den

Bær med meg og bor med meg

603

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *f* *mp* *f* *pp* *non cresc.*

*f* *mp* *f* *pp* *non cresc.*

*f* *mp* *f* *pp* *non cresc.*

*f* *mp* *f* *pp* *non cresc.*

*ff* *pp* *ff* *mp* *pp* *f* *p*

*ff* *pp* *ff* *mp* *pp* *f* *p*

*f* *f*

*fp* *pp* *fp* *pp*

*pp* *f* *pp* *f*

*pp* *f* *pp* *f*

*pp* *f* *pp* *f*

*ff* *pp* *f poco dolce* *senza sord.* *mp* *pp* *f*

*pp* *f* *pp* *f*

*pp* *f* *pp* *f*

*pp* *f* *pp* *f*

*pp* *f* *pp* *f*

*pp* *f* *pp* *f*

*f* *mp* *f*

*sfz* *ppp* *sfz* *ppp*

*f* *sfz* *mp* *f*

*f espr. cresc.*

*pp* *divarco* *pp* *div. à 2*

*pp* *div. à 3* *pp* *div. à 2*

players without 5th string, TACET (non trem.)

611

Fl. 1 (non cresc.)

Picc. (non cresc.)

Ob. 1 (non cresc.)

Ob. 2 (non cresc.)

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn 1

C. Bsn. (breathe w. needed)

Hn 1

Hn 2

Hn 3

Trpt 1 (continue from Clarinets)

Trpt 2

Trbn. 1

Trbn. 2

Tuba

Timp.

Perc. (Orch. B.D.)

Hp.

Keyb.

Electr.

Atl.

611

Vln. I

Vln. II

Vla.

Vc.

Cb.

*This music's copyright protected*

AMP on Atlantis (e.g. Reverb) .....  
SINE waves low: .....  
very slow gliss. up: .....  
sampling of waterfall: .....

Atlantis re-appear  
Godba si not aware of him

ATLANTIS (MIC is ON)

for dypt

for dypt

Senza misura  
7-20"

S1 Godpa converts society  
Transformation (♩ = c. 126)

618

B. Cl.

Bsn 1

C. Bsn.

Trpt 2

Trbn. 1

Trbn. 2

Tuba

2 WOOD BL.

I

II

Perc.

Keyb.

Electr.

Optional: AMP on computer keyboard (until bar 652)

(AMP)

(SINES)

(SAMPLE)

Godpa is starting an audiovisual conversion/morphing by programming a computer. The society will be changed from parliamentary, and will be ruled by oil economy

GODPA

[tapping on a computer keyboard]

[looking at his watch]

parlando

[tapping]

[looking at his watch again]

Et tas-te-trykk!

Et tas-te-trykk!

mp

for dypt

for dypt

for dypt

Om-sat-te

S1 Transformation (♩ = c. 126)

618

Vln. I

Vln. II

Vla.

Vc.

Cb.

flageoletto on highest only

div. #2

ppp sempre

non cresc.

div. à 3

col legno batt.

f marc.

div. à 3

col legno batt.

div. à 2

div. à 3

div. à 2

div. à 3

div. à 2

div. à 3

div. à 2

div. à 3

ppp sempre

non cresc.

div.

ppp sempre

non cresc.

626 Picc. (like whistling) ossia TACET (3+2) *mf*

B. Cl. *f mp*

Bsn 1 *f mp*

C. Bsn. *f mp*

Trbn. 1 *f*

Trbn. 2 *f*

Tuba *f*

Keyb. *f*

Electr. (AMP) (SINES)

Godpa *ord.* *mf* *ostile*

Atl. *mf*

Og om - satt er det av - - - - - sat-te!

Og av - sat-te Om - sat - te og av - sat - te Av - sat - te og av - lei - ret

626 I *(non cresc.)* *div. à 2* *(3+2)*

Vln. II *div. à 3 arco ord.* *ppp mp ppp p n* *harmonics only*

Vla. *arco div. à 3 ord.* *ppp mp ppp p n*

Vc. *div. à 2*

Cb. *(non cresc.)*

**T1**

635

FL. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn 1

C. Bsn.

Hn 3

Trpt 2

Trbn. 1

Trbn. 2

Tuba

I

Perc.

II

Hp.

Keyb.

Electr.

Godpa

Atl.

Slagg og agg

Slagg og agg

Slagg og agg

Om-sat-te

Omsat-te og av - sat-te

colla voce

mp

mf

mf *secco molto*

percussive (more noise, less pitch)

ord.

colla voce

mp

ppp

(harmon)

colla voce

mf

HI-HAT

mf *secco*

p

pp (sounding like the Harp)

(AMP)

(SINES)

introvert

Nå når Khai - ros kon-ver - ter - - er

mp

**T1**

635

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. à 3

(non cresc.)

ppp *sempre*

non cresc.

ppp

ppp

ppp

ppp

col legno batt.

p *secco*

col legno batt.

div. à 2

p *secco*

U1

645

Fl. 1 (like whistling) ossia TACET *mf* *ppp* (play) *ff*

Picc. *ppp* *ff*

Ob. 1 *ppp* *ff*

Ob. 2 *ppp* *ff*

B> Cl. 1 *ppp* *ff* perc. *f secco*

B> Cl. 2 *ppp* *ff* perc. *f secco*

B. Cl. *mp* *ppp* *ff* perc. *f secco*

Bsn 1 *ppp* *ff* perc. *f secco*

C. Bsn. *mp* *ppp* *ff* perc. *f secco*

Hn 3 *p*

Trpt 2 *f*

Tuba (con sord.) *f*

I Perc. (Hi-hat) *f secco* (Wbl.) *sfz*

II Perc. *sfz*

Hp.

Keyb. *ff*

Electr. (AMP) (SINES) waterfall transform to abstract

Godpa whistle *mf* [computer keyboard] *ff*

Atl. Av-sat-te og av - lei - ret Slagg og agg Slagg og agg

U1

645

Vln. I (non cresc.) *f marc.* col legno batt.

Vln. II (non cresc.) div. à 2 col legno batt. *f marc.*

Vla. (non cresc.) div. à 3 div. à 2 (col legno) *f marc.*

Vc. (non cresc.) div. à 3 col legno batt. *f marc.*

Cb. (non cresc.) div. à 3 div. à 2 (col legno) *f marc.*

653

Fl. 1 *sfz* *ppp* *mp* *ppp* *dolcis.*

Picc. *sfz* *ppp* *mp*

Ob. 1 *sfz* *ppp* *f*

Ob. 2 *sfz*

B♭ Cl. 1 *ord.* *sfz* *ppp* *mp* *ppp* *f*

B♭ Cl. 2 *ord.* *sfz* *ppp* *mp* *ppp* *f*

B. Cl. *ord.* *sfz* *mp* *ppp*

Bsn 1 *ord.* *sfz* *mp* *ppp*

C. Bsn. *ord.* *sfz* *mp* *ppp*

Hn 1 *colla voce* *p* *sotto voce* *f*

Hn 2 *ppp* *f*

Hn 3 *ppp* *f*

Trpt 1 *Harmon* *n* *f*

Trpt 2 *(harmon)* *ppp* *f*

Tuba *f*

Perc. I *(Hi-hat)* *mf* *secco* *SPLASH* *sfz*

II *mf* *secco*

Hp. *p* *f* *poco marc.*

Keyb. *pp* *(sounding like the Harp)*

Electr. *(AMP)* *(SINES)* *(SAMPLED)* *AMP on Bass Cl./Atlantis*

Godpa *f* *Khai - - - ros kon-ver-ter - er* *fra Par-la-men-ta-ri* *til* *Pet - ro - kra - ti* *til* *non cresc.* *ossia flageoletto* *cresc.* *ord.*

Atl. *Slagg og agg* *Slagg og agg*

653

Vln. I *arco, ord.* *ppp* *div. à 3* *arco, ord.* *fppp*

Vln. II *ppp* *fppp*

Vla. *(col legno)* *mf* *fppp*

Vc. *arco, ord.* *ppp* *(col legno)* *fppp*

Cb. *mf*

V1

664

Fl. 1

Picc.

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn 1  
(cresc. sempre)

C. Bsn.

Hn 1

Hn 2

Hn 3

Trpt 1

Trpt 2

Trbn. 1  
Harmon

Trbn. 2  
Harmon

Tuba  
colla voce

Perc.  
I  
II

Harp

Keyb.

Electr.

Godpa

Atl.

Orch. B.D.

(MIC is ON)  
trem. in lowest octave, pitch ad lib.

trem. on lowest bass strings w. soft mallets

Atlanta (grad. disturbed electronically)  
add AMP on Harp

waterfall

gradually to abstract sounds, more surround activity

Pet-ro-kra-ti

Om-sat-te og av-sat-te Av-sat-te og avleiret Slagg og agg Slagg og agg Slagg og agg Slagg og agg Slagg og agg Slagg og agg

*f* (voice gradually disturbed electronically)

V1

664

Vln. I

Vln. II

Vla.

Vc.

Cb.

col legno batt.

1 frog behind bridge

1 frog behind bridge

crush

crush

div. a tutti cluster ad lib. (inside lowest tritone)

div. lowest poss.

highest poss. (practically)

crush

crush

crush





(♩ = c.144) **W1** ♩ → ♩. (♩. = c.72)

Poco meno mosso

680

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn 1

C. Bsn.

Tuba

Timp.

I

Perc.

II

Hp.

Keyb.

Electr.

Godpa

Atl.

(careful MIC)

(highest)

(MIC is ON)

*pppp* cresc. *p. a p.*

*f* (blend w. Hp)

*mf*

*mp*

*p*

*pp dolciss.*

*ppp*

(MIC is OFF)

gliss. ad lib.

*ff*

*mf*

*mp*

*p*

*pp dolciss.*

*ppp*

(*loco*)

*f*

*p*

*ppp*

AMP off Atlantis

(AMP)

(digital sounds)

*f dolce dim. p. a p.*

*p* (*parlando*)

Ov-er-jeg-ets Ov-er-jeg-ets un - der hus skal tøm-mes Stor-ting-et

(♩ = c.144) **W1** ♩ → ♩. (♩. = c.72)

Poco meno mosso

680

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f dolce dim. p. a p.*

*pp*

*pppp*

*fp* div.

*f dolce dim. p. a p.*

*p*

*pppp*

*f*

*f dolce dim. p. a p.*

*p*

*pppp*

*f*

*f dolce dim. p. a p.*

*p*

*pppp*

*f*

*f dim. p. a p.*

*p*

*pp dolciss.*

*pp*

col legno batt.

col legno batt.

div.

**689** **accel.** (♩ = c. 126) **X1 Senza misura** *adjust for staging* **3-10"** **In tempo** (♩ = c. 126)

Fl. 1 TACET

Picc. TACET

Ob. 1 TACET

Ob. 2 TACET

B. Cl. 1 TACET

B. Cl. 2 TACET

B. Cl. *gradually to highest multiphonics* TACET

Bsn 1 *(cresc. sempre)* *... at* *f (careful MIC)* TACET

C. Bsn. TACET

Hn 1 *ff*

Hn 2 *ff*

Hn 3 *ff*

Trpt 1 *ff*

Trpt 2 *ff*

Trbn. 1 *ff*

Trbn. 2 *ff*

Tuba *ff*

Timp. *f ff*

Perc. I *(Tub. Balls)* *mf* *f*

Perc. II

Hp. *scratch slowly w. plectrum longwise on winding of bass strings*

Keyb. *scratch slowly w. plectrum longwise on winding of bass strings*

Electr. (AMP)

Godpa *ord.* *f* *ossia TACET* *Yelling!* *Alun is observing Godpa. She is impressed* *[forcing the remaining members of the choir (parliament) to leave]* *ff*

Stor - ting-et skal stem - mes om ig - jen skal stem-mes om ig - jen Ut! ut! ut!

**689** **accel.** (♩ = c. 126) **X1 Senza misura** *adjust for staging* **3-10"** **In tempo** (♩ = c. 126)

Vln. I *f* *fp* *ord.* *f* *ff* *mf*

Vln. II *f* *pp* *ord.* *ff* *p* *ff*

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

Vc. *f* *pp* *ord.* *ff* *p* *ff*

Cb. *ff* *pp* *arco* *ff* *p* *ff*



Y1 Alun and Godpa II  
Senza misura

703 1 5-7" 2 (flz.) blow air 5" 3 5" 4 2-3" 5 2" 6 2-3"

FL. I TACET

B♭ Cl. 1 TACET

B♭ Cl. 2 TACET

B. Cl. gradually to highest poss. multiphonics (MIC is OFF)

Bsn 1 gradually to highest poss. multiphonics (careful MIC)

C. Bsn. gradually to highest poss. multiphonics

Hn 1 If male: sing lowest poss. into horn  
If female: play lowest poss. pā - - - - - ā gliss: male, sing female, play - - - - - i

Hn 2 If male: sing lowest poss. into horn  
If female: play lowest poss. pā - - - - - ā gliss: male, sing female, play - - - - - i

Hn 3 If male: sing lowest poss. into horn  
If female: play lowest poss. pā - - - - - ā gliss: male, sing female, play - - - - - i

Trbn. 1 blow air TACET

Trbn. 2 blow air TACET

Tuba blow air TACET

Timp. (♩ = c. 80) pp non cresc. TACET

Perc. I CUICA clothing on stick TACET

Perc. II TACET

Keyb. (Xeo)

Electr. (AMP) Optional: add ring modulator AMP OFF

(♩ = c. 80) [clearly impressed, seduced by Godpa] (ossia: speaking) sprechgesang

Alun Når har man alt å vin-ne på å væ-re kvin-n - e?

(♩ = c. 80) sprechgesang (ossia: speaking) tenuto cresc. (ignore cue)

Godpa Når man har alt å vin-ne på å væ - re mann!

Y1 Senza misura

703 1 5-7" 2 on bridge (wind sound) 5" 3 5" 4 2-3" 5 2" 6 2-3"

Vln. I on bridge (wind sound) TACET

Vln. II on bridge (wind sound) TACET

Vla. on bridge (wind sound) TACET

Vc. on tailpiece (sub sound) TACET

Cb. on tailpiece (sub sound) TACET











**accel.** (♩ = c. 126)

736

Fl. I

Picc.

B. Cl.

Bsn. 1

C. Bsn.

Trpt. 2

Trbn. 1

Trbn. 2

Tuba

Timp.

Perc.

Keyb.

Electr.

pitch to Atlantis

ossia TACET (like whistling)

mf

mp

mp

Harmon

ppp non cresc.

Bucket

Bucket

con sord.

hard mallet no roll Solo

f

2 WOOD BL.

(Orch. B.D.) (MIC is ON) wet thumb on skin

n < p

CHANGING TO ORGAN

(Xeo) -

AMP on Atlantis/Hp/Bass Dr. (Pitch down 1 oct. rev.) (carefully treated voice - unreal/on Hp./Tam-tam enforce subf.)

SINE wave 16Khz very slow gliss down

SINE wave 50Hz very slow gliss up

Godpa

Atl.

kom! Det gikk! Et tas-te-trykk! Et tas-te-trykk! Og om - satt er det av-sat - te

for dypt for dypt Om-sat-te og av-sat-te

parlando

ord.

[starting to leave] whistle

mf

mp

ATLANTIS

(MIC is ON)

p

736

Vln. I

Vln. II

Vla.

Vc.

Cb.

accel.

(♩ = c. 126)

8va

flageoletto on highest only

ppp sempre

div. à 3 col legno batt.

f

mf

mf

arco, ord.

ppp

p

ppp

ppp sempre

div. à 2

div. à 3

div. à 2

ppp sempre

harmonics only

8va

poco rall.  $\text{♩} \rightarrow \text{♩}$  Tempo I ( $\text{♩} = c.60$ )

745

Picc.

B. Cl.

Bsn 1

C. Bsn.

Hn 2

Hn 3

Trbn. 1

Trbn. 2

Tuba

Perc.

I

II

Hp.

Keyb.

Electr.

(AMP)

(SINES)

SPLASH

TAM-TAM

(MIC is ON)

*sfz secco*

*sfz*

(Orch. B.D.)

*n < p*

*pp* (blend w. Hp)

(MIC is ON)

wet thumb on skin

(MIC is ON)

*pp*

ORGAN

Keyboard (organ sampling, sub. bass)

*pp* ped (16' 32')

add AMP on Bs Clar

process continues  
add more SINUS waves

Godpa

Atl.

Av-sat-te og av-lei-ret \_\_\_\_\_ Slagg og agg Slagg og agg Slagg og agg Du dro meg ned for dypt for dypt for dypt \_\_\_\_\_

*f*

*p*

*pp*

poco rall.  $\text{♩} \rightarrow \text{♩}$  Tempo I ( $\text{♩} = c.60$ )

745

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*n*

*n*

tutti  
con sord.  
4th keep E# 3rd keep F# 2nd keep G 1st play Ab

*ppp*

colla voce

*n*

*p*

*pp*

div.



762

B♭ Cl. 1  
 B♭ Cl. 2  
 B. Cl.  
 C. Bsn.  
 Hn 1  
 Hn 2  
 Hn 3  
 Tuba  
 Timp.  
 Perc. I  
 Perc. II  
 Hp.  
 Keyb.  
 Electr.  
 Atl.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

(MIC is ON)  
 (Orch. B.D.)  
 (Crot.)  
 Woodblock on Timp.  
 soft rubber mallet  
 (pitch to Atlantis)  
 (pitch to Atlantis)  
 colla voce  
 SINE waves gradually to starting point  
 marc.  
 (AMP)  
 (SINES)  
 (organ sempre)

*ppp*  
*ppp*  
*ppp*  
*ppp*  
*n*  
*p*  
*mf*  
*mfz* (careful because of MIC)  
*n*  
*p*  
*mf*  
*n*  
*p*  
*ppp*  
*ppp*  
 15<sup>ma</sup>  
*pp*  
 ord. change strings ad lib.  
*ppp*  
*ppp*  
*n*  
*p*

Om-sat-te og av-leir-et Av-sat-te og av-leir-et og av-leir-et Slagg og agg Slagg og agg Et

762

X rep. if needed for staging

767

FL 1

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C. Bsn.

Hn 1

Hn 2

Hn 3

Trbn. 1

Trbn. 2

Tuba

Timp.

I

II

Hp.

Keyb.

Electr.

(AMP) (SINES)

(Crot.)

TAM-TAM (MIC is ON)

(MIC is ON) (Orch. B.D.)

(Tam-tam) CROTALES

(Tam-tam) (MIC is ON)

(MIC is ON)

Atlantis (grad. disturbed electronically/faded) (AMP Tamtam/Hp/Bass Dr.)

16 KHz  
50 Hz

Atl.

tas-te trykk! For deg Et tas-te trykk For meg et døds-dykk For deg...

(voice gradually disturbed electronically)

Dark room but still possible to see Atlantis

767

Vln. I

Vln. II

Vla.

Vc.

Cb.

(tutti)

gliss. lento

X rep. if needed for staging

SCENE 2

E2 3. Purgatorium, at Bo's home

Senza misura

rep. if needed for staging

adapt for staging

F2 In tempo (♩ = c. 66)

774 ① 3-7" ② 5-15" ③ 5-20" ④ 5-15" ⑤ 3-5"

B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Timp.  
I Perc.  
II Perc.  
Hp.  
Keyb.

(MIC is ON)  
TACET  
n p  
n p dolce  
n mp  
Orch. B.D. (MIC is ON) wet thumb on skin (sim.)  
TACET  
n p  
TACET  
n p  
CROTALES  
ppp  
ORGAN  
1' or 2' ONLY  
ppp 32' lab.

EL.

AMP on BO (continue)  
AMP on Bass Dr. (continue) (Pitch down 1 oct., REV)  
SINE wave 16KHz very slow gliss down  
SINE wave 50Hz very slow gliss up  
(restart sine-structures)

add AMP on Atlantis (reverb)  
AMP on Bass Cl. (continue) (Pitch down 1 oct, REVERB)  
NEW SINE w. 50Hz (Sine pattern continues)

AMP on Timp (Pitch down 1 oct, REV, continue)  
AMP on HP, REV.

Dark room (a glance of Atlantis?)  
Silence, but sound from PA (electronics)  
Bo sleeping on mattress on floor.

Night lamp on shows Bo's face, still sleeping.  
On video: Gradually growing colors (brown, yellow and dark green)  
We can see Atlantis and Lillebo (as if in Bo's dream)

Bo  
Atl.

[moves in bed (responding to bass drum)] inbreath (nose and mouth) improvise  
h (fs)  
[breathing and moaning, like in feever]

[moves in bed (responding to bass cl.)]  
ned (fs)  
[still moaning, but now with words]

[moves again (resp. to bass dr.)]  
ned (fs) dypt dypt ned (fs)  
lowest gutural (l.g.)

[keeps responding to deep amplified instr. sounds]

bocca chiuso  
ca. pitch  
n  
f dsj(y)

E2

Senza misura

rep. if needed for staging

adapt for staging

F2 In tempo (♩ = c. 66)

774 ① 3-7" ② 5-15" ③ 5-20" ④ 5-15" ⑤ 3-5"

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

con sord.  
pppp  
con sord.  
pppp  
con sord. behind bridge I  
pppp  
con sord.  
pppp  
con sord.  
pppp  
4-string basses: TACET  
n mp  
n mp  
(non cresc.)  
(non cresc.)  
(non cresc.)  
(non cresc.)

784 **Senza misura** ① 5-15" ② 5-10" **G2** **In tempo** (♩ = c. 66) *rep. X as needed for staging* **Senza misura** ① 3-5" ② 3-5" **In tempo** (♩ = c. 66)

B. Cl. (MIC is ON) *ppp* muted (w/ clothing) TACET *mf* ord. 6

C. Bn. *ppp* (soft as poss.) TACET *pp* *mf*

Timp. (MIC is ON) *ppp* l.v.

Perc. (Orch. B.D.) (MIC is ON) TACET *p* TACET *p* (Crot.) *ppp* TAM-TAM (MIC is ON) *ppp* Orch. B.D. wet thumb on skin (MIC is ON) *n*

Hp. (MIC is ON) *p* l.v.

Keyb. *ppp* Ped.

EL. (VOCAL) (AMP) AMP on Tam-Tam, HP (Enforce sub-spectrum, REV.) (SINES)

Bo [moves in bed] h (fs) TACET [moves again] ned dypt (l.g.) (fs) [keep responding] [turns in bed]

Atl. mezzo chiuso n(e) bocca chiuso ad lib. TACET 0

784 **Senza misura** ① 5-15" ② 5-10" **G2** **In tempo** (♩ = c. 66) *rep. X as needed for staging* **Senza misura** ① 3-5" ② 3-5" **In tempo** (♩ = c. 66)

Vln. I *ppp* (non cresc.) *n* *ppp* TACET

Vln. II *ppp* TACET

Vla. change strings ad lib. *ppp*

Cb. tutti *ppp* TACET



rep. X  
as needed  
for staging

Senza misura 5-10"  
H2 In tempo (♩ = c. 66)

794

Fl. 1

Picc.

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Hn. 1

Hn. 2

Hn. 3

I

II

Hp.

Keyb.

EL.

(VOCAL)

(AMP)

(SINES)

ppp

PICCOLO

optional 8va

bend

ppp

bend CHANGE TO CLAR. IN E♭

(MIC is ON)

ppp

lontano (pitch to Atlantis/Lillebo)

lontano

ppp

lontano

ppp

(Crot.)

TAM-TAM

(MIC is ON)

ppp

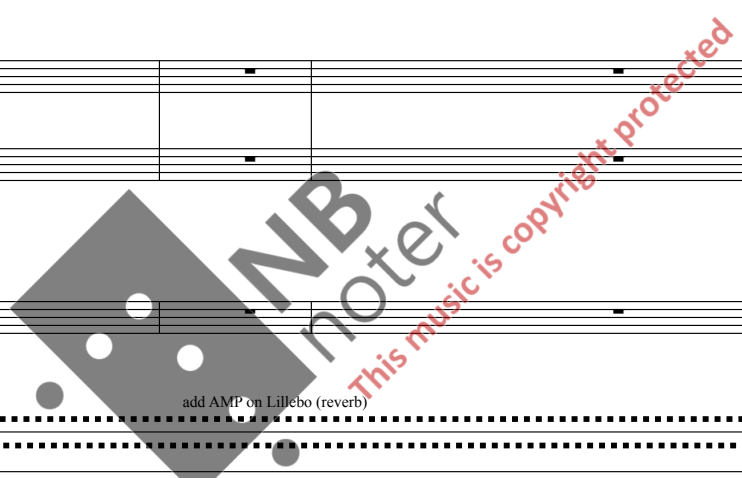
(MIC is ON)

mp

ppp

Ped.

add AMP on Lillebo (reverb)



L. Bo

Bo

Atl.

LILLEBO (MIC is ON)

n < pp

bend w. Horn

[turns again]

opp fort

fort fort TACET

ad lib.

n

keep ad lib.

Senza misura 5-10"  
H2 In tempo (♩ = c. 66)

794

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

senza sord. on the bridge (whispering sound)

ppp

take off sord.

"marimba" sound: divide group into trem/col legno/arco ad lib

ppp

mp

ppp

ppp

rep. X as needed for staging

801

Senza misura 3-5" 2 2-3" In tempo (♩ = c. 66) I2 Senza misura 5-10" In tempo (♩ = c. 66) Senza misura 3-5" 1 whistle tone

Fl. I TACET

Picc. TACET

B♭ Cl. I TACET

B. Cl. TACET (MIC is ON) *ppp* *n* (MIC is ON) *pppp*

Bsn. *mf*

C. Bn. *pp* *mf*

Timp. (MIC is ON) *pppp*

Perc. I TUNED GONGS (♩ = c. 66) CROTALES *ppp* THUNDER TUBE (MIC is ON) *mf* TACET TAM-TAM (MIC is ON) *ppp*

II (MIC is OFF) *n* *mf*

Hp. TACET *pp* gliss. ad lib.

Keyb. TACET (optional: playback as sampling from electronics)

EL. (VOCAL) AMP on HP AMP on Thunder Tube, Bass Cl. AMP on Tam-tam, Bass Cl. (SINES) optional playback organ "switch off"-gliss. sampling

L. Bo. [turns in bed] [turns again] [keep responding]

Bo. *mf* dra ned (fs) TACET

Atl. TACET *n* TACET *n*

801 Senza misura 3-5" 2 2-3" In tempo (♩ = c. 66) I2 Senza misura 5-10" In tempo (♩ = c. 66) Senza misura 3-5" 1 take off sord.

Vln. I TACET con sord. *pppp*

Vln. II TACET senza sord. on the bridge (no normal sound) *pppp*

Vla. *pppp*

Vc. change strings ad lib. ord. *ppp* change strings ad lib.

Cb. TACET *ppp*

J2

807

Fl. I ② 5-15" ③ 5-15" ④ TACET 5-15" ⑤ 5-10" **In tempo** (♩ = c. 66)

Picc. TACET (pitch to Atlantis/Lillebo) *ppp*

B♭ Cl. I (flz.) *mf*

B. Cl. (MIC is ON) *n* overblow *mp* ord. *ppp*

Bsn. *mp* overblow ord. *ppp*

C. Bn. *pp* *sfzmp* *n*

Timp. (sim.) lowest poss. TACET (MIC is ON) *n* *mp*

Perc. I TUNED GONGS *mf*

II wet thumb on skin (MIC is ON) TAM-TAM (MIC is ON) *p*

Keyb. if manual pipe organ, hold chord and switch off motor to make downward random gliss. and dim. Otherwise use sampling of this sound effect CHANGE TO PIANO TACET *pp* *sfz*

EL. (VOCAL) (AMP) AMP on Bass Dr., Bass Cl. (SINES) (SAMPLE)

L.Bo. Atlantis and Lillebo vanishing very slowly *n* *pp* keep ad lib.

Bo. dra opp fort så dypt dra opp fort (fs) (l.g.) *pp* *n* keep ad lib.

Atl. TACET *n* keep ad lib.

J2

807

Vln. I ② 5-15" ③ 5-15" ④ TACET 5-15" ⑤ 5-10" **In tempo** (♩ = c. 66)

Vln. II take off sord. TACET senza sord. sul pont. *n* *p* *n*

Vla. TACET senza sord. sul pont. *n* *p* *n*

Vc. *n* *mf* *pp*

Cb. *n* *mf* *pp*

Senza misura

K2 In tempo (♩ = c. 66)

814 Picc. 5-10" ① 3-5" ② ③ (pitch to Lillebo) 5-10" *p* TACET

ord. *ppp* bend *n* TACET

ord. *ppp* bend TACET

*n* TACET

Hn. 1 *pp* 1/2 valve gliss.

Hn. 2 *pp* 1/2 valve gliss.

Hn. 3 *pp* 1/2 valve gliss.

Tpt. 1 *pp* Straight 1/2 valve gliss.

Tpt. 2 *pp* Straight 1/2 valve gliss.

Tbn. 1 *pp* Straight

Tbn. 2 *pp* Straight

Tuba *pp* 1/2 valve gliss.

Timp. *pp* TACET (MIC is OFF)

I *n* CROTALES bow *mf*

II *f* secco MARIMBA (MIC is OFF) hard mallets *f* secco

Hp. *f* secco

Keyb. *f* secco

(VOCAL) .....

EL. (AMP) ..... AMP off instruments (SINES) .....

L.Bo *pp* TACET *à*

Bo *pp* *à* [still responding to sounds]

Atl. *pp* *à*

Senza misura

K2 In tempo (♩ = c. 66) div. ord.

814 Vln. I 5-10" ① 3-5" ② ③ 5-10" *pppp* div. ord.

Vln. II *pppp* div. ord.

Vla. *pppp*

Vc. take off sord. senza sord. *pppp*

Cb. 4-string basses: TACET take off sord. senza sord. *pppp*

### Vekkersken Mechanically (♩ = c. 132)

Senza misura  
① 3-5" ② 2-3" In tempo (♩ = c. 66)

82/ Fl. 1 3-5" ② 2-3" In tempo (♩ = c. 66)  
Picc.  
Ob. 1  
E. Hn. ENGL. HORN  
B♭ Cl. 1  
B. Cl. (MIC is OFF)  
Bsn. p mf secco  
C. Bn. p mf secco  
Hn. 1 ord. 1 TACET 1/2 valve gliss.  
Hn. 2 ord. 2 TACET 1/2 valve gliss.  
Hn. 3 ord. 3 TACET 1/2 valve gliss.  
Tpt. 1 ord. 1 TACET 1/2 valve gliss.  
Tpt. 2 ord. 2 TACET 1/2 valve gliss.  
Tbn. 1 f TACET p  
Tbn. 2 f TACET p  
Tuba ord. 1 f TACET p 1/2 valve gliss.  
Timp. f TACET  
Perc. I (Crot.) bow mf  
II (Mar.) ff  
Hp. ff  
Keyb. ff sf=pp mf secco  
EL. (SINES)  
L. Bo.  
Bo. [still responding to sounds] (MIC is OFF) lyd bild-et  
Atl.

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Light is expanding. We can see more of Bo's (small) apartment. It is a mess with books and furniture laying all around.

82/ ① Senza misura 3-5" ② 2-3" In tempo (♩ = c. 66) Mechanically (♩ = c. 132)  
Vln. I mf TACET pp f pizz. mf secco  
Vln. II mf TACET pp f pizz. mf secco  
Vla. mf TACET pp f pizz. mf secco  
Vc. mf TACET pp f pizz. mf secco  
Cb. mf TACET pp f pizz. mf secco

L2

829 extra rep. if needed for staging

Fl. I (mf) p ff mf secco p ff mf secco

Picc. (mf) f (flz.) p ff mf secco p ff mf secco

Ob. 1 (mf) p ff mf secco p ff mf secco

E. Hn (mf) p ff mf secco p ff mf secco

B♭ Cl. 1

E♭ Cl. CLAR. IN Eb p ff p ff

B. Cl.

Bsn. (mf) p ff mf secco p ff mf secco (trill g<sup>b</sup>-ab)

C. Bn. (mf) mf

Hn. 1

Tpt. 1 p ff p ff

Tpt. 2 p ff p ff

Tbn. 1 senza sord. p dolce senza sord. pp

Tbn. 2 p dolce

Perc. I (Mar.) (mf) p sub. ff mf secco p sub. ff mf secco

Perc. II (mf) p sub. ff mf secco p sub. ff mf secco

Keyb. (mf) p ff mf secco p ff mf secco

EL. (SINES) AMP on "VEKKERSKE" (optional: flanger, reverb)

Vekk. optional: [from offstage into mic and camera] VEKKERSKEN ff ri hi hi

L2

829 extra rep. if needed for staging

Vln. I (mf) p sub. ff mf p sub. ff mf

Vln. II (mf) p sub. ff mf p sub. ff mf

Vla. (mf) p sub. ff mf p sub. ff mf

Vc. (mf) p sub. ff mf p sub. ff mf

Cb. (mf) p sub. ff mf p sub. ff mf

rall.

838

Fl. I (mf)

Picc. (mf) pp sub. f pp sub.

Ob. I (mf) (secco)

E. Hn (mf) (secco)

E♭ Cl.

B. Cl. n f

Bsn. (mf) (secco)

C. Bn. (mf) (secco)

Hn. I mp n

Tbn. I mp n

Perc. I (Mar.) mf

Perc. II pp sub. f pp sub.

Hp. etouffé p secco f p

Keyb. (mf) (secco)

EL. (AMP) (SINES)

Vekk. mf mechanically Nat-ta er full klok-ka er sju null null Jeg er tid-en som fal - ler, tid-en som, tid-en som fal - ler,

Bo [BO] [almost awake] Ahhh

rall.

838

Vln. I (mf) p

Vln. II (mf) p

Vla. (mf) p

Vc. (mf) p

Cb. (mf) p

M2 Dreamingly (♩ = c. 96)  
colla voce

Senza misura  
adapt to staging

electronics only

Mechanically (♩ = c. 96)

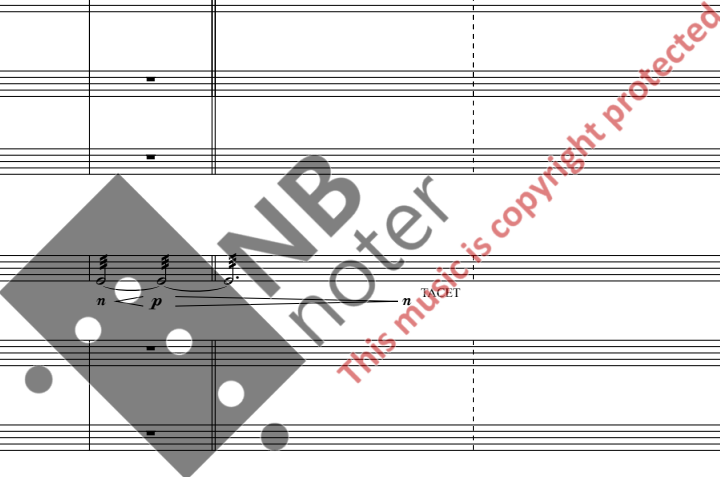
1

2-10"

2

2-10"

846  
Fl. 1  
Picc.  
Ob. 1  
E. Hn  
B<sup>b</sup> Cl. 1  
E<sup>b</sup> Cl.  
B. Cl.  
Bsn.  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. I (Tub. bells)  
Perc. II (Mar.)  
Hp.  
Keyb.  
EL.  
Vekk.



M2 Dreamingly (♩ = c. 96)  
colla voce

Senza misura  
adapt to staging

electronics only

Mechanically (♩ = c. 96)

1

2-10"

2

2-10"

846  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.  
Bo.

tid-en som fal - ler.  
[almost asleep] [falls asleep]

Tid - - en som fal - ler som fal - ler meg tung.



855  
Fl. 1  
Picc.  
Ob. 1  
E. Hn  
B<sup>b</sup> Cl. 1  
E<sup>b</sup> Cl.  
B. Cl. (MIC is OFF)  
Bsn.  
C. Bn.  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Perc. (T. bl.) (Mar.) I II  
Keyb.  
EL. (AMP) (SINES)  
Vekk.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f* *p* *ff* *f secco* *p dolce* *p sub.* *f* *f* *f* *p sub.* *f* *p sub.*

*senza sord.*  
*p dolce*  
*senza sord.*  
*p dolce*

CROTALES TEMPLE BL.

ri-hi-hi ri-hi-hi

862

Fl. I

Picc.

Ob. 1

E. Hn

B<sup>b</sup> Cl. I

E<sup>b</sup> Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Tpt. 1

Tpt. 2

Tbn. 1

Timp.

Perc.

Hp.

Keyb.

EL.

Vekk.

Bo

Vln. I

Vln. II

Vla.

Vc.

Cb.

**N2**

*colla voce*

*p* *ff* *f secco* *pp sub.* *f* *p* *f* *quasi gl.*

*mp* *ppp dolciss.*

**CROTALES**

**TEMPLE BL.**

(Mar.)

(AMP)

(SINES)

AMP on Timp.

ri-hi-hi

Klok-ka er sju null ni

[almost asleep] *sostenuto*

ned (fs) opp Når dag-en

**N2**

*colla voce*

*f* *ff* *f* *ff* *f* *ff* *f* *ff*





891

Fl. I

Picc.

Ob. 1

E. Hn.

B♭ Cl. 1

E♭ Cl.

B. Cl.

Bsn.

C. Bn.

Tpt. 1

Tpt. 2

Perc.

Hp.

Keyb.

EL.

Vekk.

Bo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* *fp* *ff* *fff secco* *p sub.*

*ff* *fp* *fff secco* *p sub.*

*p* *ff* *fff secco*

*p* *fff secco*

*p* *fff* *ppp*

*p* *fff* *ppp*

*p* *fff* *ppp*

*p* *fff* *secco*

*fff secco*

*p* *fff*

*p* *fff*

CROTALES

(Mar.) *p sub.* *fff*

*p sub.* *fff*

(MIC is OFF)

*p*

*p* *ff secco*

(AMP) ..... AMP. off Hp. ....

(SINES) .....

rrr Klok-ken er sis - te rrr

drøm - - - men

891

*pizz.* *p sub.* *fff* *arco* *p*

*pizz.* *p sub.* *fff*

*p sub.* *fff* *arco* *pppp* *n*

*p sub.* *fff* *arco dolce* *pp* *n*

*p sub.* *fff*

P2

898

Fl. 1

Picc.

Ob. 1

E. Hn.

B♭ Cl. 1

E♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp. wood mll.

Perc. TEMPLE BL. sticks

Hp.

Keyb.

EL.

Vekk. con tutta la forza [optional] afterwards blow a horn into Bo's ear

Bo. [still almost sleeping] Klok-ken er sis - te Drom - - - men

*ff secco* *fff secco* *pp sub.* *mf secco* *ppp dolciss.* *fff* *fff marc. e secco* *pp* *fff* *p sub.* *secco* *AMP on Hp.* *AMP* *(S.D. on rim)* *(Mar)* *(MIC ON)*

P2

898

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff secco* *spicc. e sul pont. arco* *fff* *pizz.* *f* *p sub.* *mf* *fff* *fff* *f* *p sub.* *fff* *fff* *f* *p sub.* *fff* *fff* *f* *p sub.* *fff* *fff* *f* *p sub.*

Senza misura *electronics only* *adapt to staging* **2-10"** *Bo wakes up* **Dreamingly** (♩ = c.60) **Q2** *colla voce*

905  
Fl. I chromatic gliss. *ff* chromatic gliss. *ff* (low, like 11th partial) *n* *pp*

Picc. *ff*

Ob. 1 *p* *ff* *n* *pp*

E. Hn. *p* *ff* *n* *pp*

B♭ Cl. 1 *p* *ff* *n* *pp* *ppp* CHANGE TO CLAR. IN B♭

E♭ Cl. *p* *ff* *n* *pp* (MIC is ON) overblow ord. (MIC is OFF)

B. Cl. *n* *pp*

Bsn. *n* *pp*

C. Bn.

Hn. 3 con sord. *ppp*

Tpt. 1 *p* *ff*

Tpt. 2 *p* *ff*

Tbn. 2 Harmon. *ppp*

I (S.D.) ord. **CROTALES** bow *n* *pp*

Perc. II (Mar.) *ff* white gliss. *ff* (MIC is OFF) gliss. ad lib. *fff*

Hp. *fff* white gliss. *fff*

Keyb. *ff* *pp* *pp* senza ped. *pp* una corda

EL. (AMP) ..... AMP. off Hp. .... AMP off "Vekkerske" AMP on Bass Clar. (Pitch down, REV.)

(SINES) .....

Vekk. Video projection OFF Bo forces himself to sit up  
klok-ken er sis - te ITT [sits at mattress, sleepy] *dolce e sost.* [responding to sound, uneasy, controls himself]

Bo Dag-ener strøm - før-en-de. — Jeg — er drøm-før-en-

905  
Vln. I *f* arco *fff* *pppp* senza vibr. arco *pppp* senza vibr. arco

Vln. II *f* arco *fff* *pppp* senza vibr. arco *pppp* senza vibr. arco

Vla. *f* *fff* *pppp* senza vibr. arco *pppp* senza vibr. arco

Vc. *f* *fff* *pppp* div. senza vibr. arco *pppp* senza vibr. arco

Cb. *f* *fff* *pppp*

916  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Hn. 1  
Hn. 2  
Hn. 3  
Tbn. 1  
Tbn. 2  
Timp.  
Perc. I  
Perc. II  
Hp.  
Keyb.  
EL.  
Bo.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

916  
*pp*  
*n* *pp dolce* *colla voce*  
*con sord.* *ppp*  
*pp* *ppp* *ppp* *ppp*  
*pp* *pp*  
*pp*  
*pp*  
*pp* *pp*  
*(MIC is ON)* *n* *pp* *n* *pp* *(MIC is OFF)* *MARIMBA* *bow*  
*pp* *pp*  
AMP off Bass Cl. AMP on Bass Dr. (Enforce sub-spectr., REV.) ALL AMP off  
(SINES)  
[almost falling asleep, still sitting] *p* *mp*  
de. Meg fal-ler dag-en inn i halv-søv-ne. dag-en fal-ler inn i halv søv - ne.  
*gliss. lento* *gliss. lento* *gliss. lento* *gliss. lento* *gliss. lento*  
*(pppp sempre)* *(pppp sempre)* *(pppp sempre)* *(pppp sempre)* *(pppp sempre)*



R2 Moving (♩ = c. 66)

926 Fl. 1 *ppp* *dolciss.* *mf* <sup>3</sup> sotto voce

Picc. *ppp* *dolciss.*

Ob. 1 *mp*

E. Hn. *mp*

B♭ Cl. 1 (Blend with fl/ bsn.) *ppp* *mp* *f* *mf* <sup>3</sup> sotto voce

CLAR. IN Bb (Blend with fl/ bsn.) *ppp* *mp* *f* *mf* <sup>3</sup> sotto voce

B♭ Cl. 2 *ppp* *mf* <sup>3</sup>

B. Cl. *mp* *espr.* *mp* *f*

Bsn. *ppp* *dolciss.* *mp*

C. Bn. *ppp* *dolciss.*

Hn. 3 senza sord. *p* *mf* *p* *mf*

Tbn. 1 *p* *mf* *p* *mf*

Tbn. 2 *p* *mf* *p* *mf*

Perc. I (Mar.) ord. *p* *mp*

Keyb. *mp* *8va* *8va* (Xco)

EL. (SINES)

Bo. *mp* *[stands up slowly]* *mf* Mens jeg står går tid-en Mens jeg går Mens jeg går løp-er denløp-er den

R2 Moving (♩ = c. 66)

926 Vln. I *(poco cresc.)* *pp* *mp*

Vln. II *(poco cresc.)* *pp* *mp*

Vla. *(poco cresc.)* *pp* *pizz.* *p* *mp*

Vc. *(poco cresc.)* *pp* *pizz.* *p* *mp*

Cb. *(poco cresc.)* *pp* *p* *mp*

♩.→♩ (♩ = c.116-120)

FLUTE

934  
Fl. 2  
Ob. 1  
E. Hn.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn.

Hn. 3  
Tbn. 1  
Tbn. 2

TUB. BELLS

Perc.  
I  
II

EL.  
(SINES)  
Bo

Mens jeg går løp-er den \_\_\_\_\_ Mens jeg løp-er Mens jeg løp-er flyr \_\_\_\_\_ flyr \_\_\_\_\_ flyr \_\_\_\_\_ tid-en fra meg tid-en flyr

♩.→♩ (♩ = c.116-120)

Vla.  
Vc.  
Cb.

S2

941

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

(Tub. bells)

I

Perc.

II

Hp.

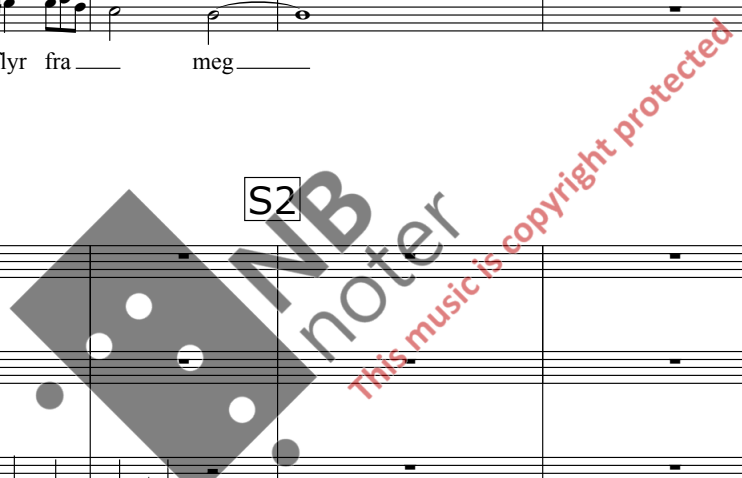
EL.

(SINES)

Bo

Tid-en flyr fra meg flyr tid-en fra meg. — flyr fra — meg — Og når tid-en kom - mer —

*pp* *mp* *n* *p* *mf* *pp* *mp* *n* *colla voce* *n* *pp*



S2

941

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pppp* *arco* *pppp* *arco* *pppp* *arco* *pppp*

Hot shower  
Senza misura

1 whistle tone 5-15"

2 ord. 5"

Interlude V  
Fast (♩ = c. 160)

950

FL. 1

FL. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. I

Perc. II

Hp.

Keyb.

EL.

Bo

AMP on Tam-tam (Enforce sub-sprectr., REV)

AMP on Harp

AMP on Timp./Hrp.

(SINES)

ALL SINE waves ending by reaching their opposites (50Hz, 16kHz)

AMP shower MIC (hot water)

SINE WAVES FADE

[breathe heavily in and out like a wide yawn]

[Bo undresses and goes into the shower]

[takes a shower (turning on hot water)]

hh ahh Går jeg

the sound of water from shower cabinet on stage mic (inside cabinet) on sound from water and Bo's activity

950

Vln. I

Vln. II

Vla.

Vc.

Cb.

1 Senza misura 5-15"

2 5"

T2 Fast (♩ = c. 160)

(pppp sempre)

on the bridge (no normal sound)

TACET

pizz.

mf

(4-string basses: Tacet)

TACET

960

Fl. 1

Fl. 2

Ob. 1

E. Hn

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B. Cl.

C. Bn.

Hn. 2

Hn. 3

Timp.

I

Perc.

II

Hp.

Keyb.

EL.

(AMP)

(SHOWER)

960

Vln. I

Vln. II

Vla.

Vc.

Cb.

969

Fl. 1 *mf* *ord.* *acc. poco* *mf* *pp*

Fl. 2 *mp* *mf* *pp* *mp*

Ob. 1 *mf* *mp* *f*

E. Hn. *mf* *f*

B♭ Cl. 1 *ord.* *mf* *pp*

B♭ Cl. 2 *ord.* *mf* *pp*

B. Cl. *ord.* *mf* *pp*

Bsn. *mf* *f* *pp*

C. Bn. *mf* *f* *pp*

Hn. 1 *senza sord.* *mf* *mf* *mf*

Hn. 2 *mf* *mf* *mf*

Hn. 3 *mf* *mf* *mf*

Tpt. 1 *(straight)* *mf*

Tpt. 2 *senza sord.* *mf*

Tbn. 1 *mf* *low air tone, flz*

Tbn. 2 *mf* *low air tone, flz*

Tuba *con sord.* *mf*

Timp. *(cresc.)... al* *mf*

Perc. I *(Shaker)* *(cresc.)... al* *mf*

Perc. II *S.D.* *pp* *mf*

Hp. *mf*

Keyb. *mf* *ord.* *mp*

EL. (AMP) *Dampened sound of running water*

EL. (SHOWER) *Dampened sound of running water*

Bo *Varmt vann*

969

Vln. I *mf* *acc. poco* *mf* *arco* *div. sul tasto* *pp* *mp*

Vln. II *mf* *mf* *mf* *arco* *div. sul tasto* *pp* *mp*

Vla. *mf* *mf* *mf* *mf* *div. a 3 pizz.* *mf*

Vc. *mf* *mf* *mf* *mf* *mf*

Cb. *f* *mf* *mf* *mf* *mf*

976

Fl. 1

Fl. 2

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B. Cl.

Hn. 1

Hn. 2

Hn. 3

Keyb.

EL.

(AMP)

(SHOWER)

Bo

Vln. II

Vla.

Vc.

Cb.

Varmt vann åp-ner åp - ner po-re-nes port-er Varmt vann åp - ner po-re-nes port-er åp - ner port-er

div. a 2

div. a 3

div. a 3

V2 A tempo (♩ = c.160)

♩ → ♩ (♩ = c. 80)

984

Fl. 1

Fl. 2

Ob. 1

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. I

Perc. II

Hp.

Keyb.

EL.

shower sound CRESC. Dampened sound of running water

Bo

Øns - ker

V2 A tempo (♩ = c.160)

♩ → ♩ (♩ = c. 80)

984

Vln. I

Vln. II

Vla.

Vc.

Cb.



991

Fl. 1

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn.

C. Bsn.

Hn. 3

Tbn. 1

Tbn. 2

Timp.

I

Perc.

II

Hp.

(AMP)

(SHOWER)

Bo

991

Vln. I

Vln. II

Vla.

low air tone, flz

low air tone, flz

(MIC is ON)

(S.D.)

(MIC is ON)

gliss. with fingertips on bass strings to make whispering sound

ons-ker vel - kom-men      ons-ker vel - kom-men hvem      vel-kom - men hvem

div. (chromatic)

*ppp* *mf* *ppp* *p* *ppp* *f*

*ppp* *sempre* *f*

*ppp* *sempre* *f*

W2 Più mosso (♩ = c.90)

996

Fl. 2 *mp*

Ob. 1 *mp*

E. Hn *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bsn. *mf*

C. Bn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tuba (con sord.) *mf*

Timp. *mp*

Perc. II (S.D.) *mp*

Hp. *mp*

Keyb. *p*

EL. (AMP) .....

(SHOWER) \_\_\_\_\_

Bo *f*

Hva hva vel-kom - men hva \_\_\_\_\_ Hvor hvor hva \_\_\_\_\_

W2 Più mosso (♩ = c.90)

996

Vln. I *mf* pizz. arco div. a 3

Vln. II *pp* pizz. arco

Vla. *pp*

Vc. *pp*

Cb. *mf* arco

1001

Fl. 1

Fl. 2

Ob. 1

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tuba

Keyb.

EL. (AMP) .....

(SHOWER) —————

Bo

Hvor hvor vel-kom - men hva Vel-kom - men hvor Vel-kom - men hvem hva hvor

falsetto ord.

1001

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz. arco (non trem.)

mf pppp

(non trem.) div. (non trem.)

ppp (trem.)

pizz. mf (non trem.) div.

(trem.) pppp (non trem.)

pp pppp

ppp

Interlude VI

X2 Fast (♩ = c. 160)

1007

FL. 1, FL. 2, Ob. 1, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn., C. Bn., Hn. 1, Hn. 2, Tuba, Timp., Perc. I, Hp., Keyb., EL., Bo.

mp, p, mf, mp, mf, mp, mp, mf, f, mp, mf, p, mf, p cresc., al mf, p, (Shaker), (MIC is ON) ppp gliss. with fingertips on bass strings, p gliss. with fingertips on bass strings, mf, mf ord., (AMP), (SHOWER) shower sound CRESC., Bo.

X2 Fast (♩ = c. 160)

1007

Vln. I, Vln. II, Vla., Vc., Cb.

ppp, ppp pizz., mf, p, ppp, p, ppp, p, p, f, p, mf

Y2 Senza misura

Cold shower

Very fast (♩. = c. 63)

1015

Fl. 1 *mf* *ord.* *acc. poco* ① 5" ② 2-5" ③ 1" ④ 1-5" (3+3)

Fl. 2 *mf* *ord.* TACET CHANGE TO PICCOLO

Ob. 1 *mf* TACET

E. Hrn. CHANGE TO OBOE

B♭ Cl. 1 *mf* *ord.* TACET

B♭ Cl. 2 *mf* *ord.* TACET

B. Cl. *mf* *ord.* TACET

Bsn. TACET

C. Bn. TACET

Hn. 1 TACET *sfz* blow air, high-pitched

Hn. 2 *mf* TACET *sfz* blow air, high-pitched

Hn. 3 *mf* TACET *sfz* blow air, high-pitched

Tpt. 1 *mf* TACET low air tone, flz

Tpt. 2 *mf* TACET low air tone, flz

Tbn. 1 *mf* TACET low air tone, flz *sfz* blow air, high-pitched

Tbn. 2 *mf* TACET low air tone, flz *sfz* blow air, high-pitched

Tuba *mf* TACET low air tone, flz *sfz* blow air, high-pitched

Timp. TACET *sfz* MIC is OFF

Perc. I (S.D.) *pp* TACET *sfz* TACET *sfz* CYMBAL circ. movements with edge of stick to make "screaming" sound

Perc. II *pp* TACET *mf* TACET *sfz* (ossia trem. w. very thin metal sticks)

Hp. TACET *sfz* (MIC is ON) scratch rapidly longwise on windings of bass string

Keyb. TACET *sfz* scratch rapidly longwise on windings of bass string (medium deep)

EL. (AMP) AMP off Timp. Hp. low cut, high eq etc.

(SHOWER) *scratchy* Mechanical sound from shower trigger for cold water treatment (low cut filter, high eq., noise etc.) (frozen sounds - not sampling of water) Cold shower (loudly)

Bo *sfz* TACET We can hear a mechanical sound from Bo switching from hot to cold water [switch from hot to cold water]

Y2 Senza misura

Very fast (♩. = c. 63)

1015

Vln. I *mp* *acc. poco* ① 5" ② 2-5" ③ 1" ④ 1-5" (3+3)

Vln. II *mp* TACET

Vla. *mf* TACET

Vc. *mp* TACET

Cb. TACET

Z2

1023

Fl. 1

Picc. **PICCOLO**

Ob. 1

Ob. 2 **OBOE**

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 **(sounding 7th higher)**

Tpt. 2 **Harmon**

Tbn. 1

Tbn. 2

Tuba

VIBRAPH. **I**

Perc. **II**

Hp.

Keyb.

EL.

(AMP)

(SHOWER)

softer

(blow air)

(blow air)

(blow air)

blow air, high-pitched

blow air, high-pitched

hard mallets

(Cymb.)

trem. w/ wire brush on bass strings

scratch rapidly longwise on windings of bass string

ord.

scratch rapidly longwise on windings of bass string (medium deep)

Bo

falsetto

heavy breath (inhale)

Brr h Kaldt h vann h

Z2

1023

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul pont.

arco

sul pont.

sul pont.

sul pont.

arco



**1034**

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn.  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Perc. I (Vib.)  
Perc. II (w. Marimba mallet)  
Hp.  
Keyb.  
EL.  
(AMP)  
(SHOWER)

A3

*f* *mf* *pp* *sfz* *sffz* *sffz secco*

bend

(blow air)

(harmon)

blow air, high-pitched

hard mallets

MARIMBA

trem. w/ wire brush on bass strings

ord.

*f* *sfz* *sffz* *sffz secco*

AMP off (ALL) (stop shower sound)

Bo

po - re - ne Brr Ta plass lukk po - - - re - ne. Luk-ket

Bo gets out of the shower, starts dressing

**1034**

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

A3

*f* *pp* *sul pont.*

sul pont.

ord.



B3 (♩ = c. 96)

1042

Fl. 1

Picc.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Tpt. 1

Tbn. 1

*mp dolce* *ppp*

Solo

*mp* *ppp*

*mp dolce* *ppp*

*mp dolce*

Col D.B. pizz. *mp*

*sfz* *sfz*

(harmon) *sfz*

(harmon) *sfz*

TUB. BELLS

Perc.

I

II

Hp.

Keyb.

Bo.

*mp* *p*

(Mar.) *sfz* *mp dolce* *p*

(MIC is OFF)

*p*

*sfz*

Col D.B. pizz. *mp*

*mp*

Luk-ket

Luk-ket

Luk-ket går jeg

går jeg

B3 (♩ = c. 96)

1042

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp* *ppp*

div. con sord.

div. con sord.

div. con sord. *ppp*

div. con sord. *ppp*

*mf*

*ppp*

div. con sord. ord.

*ppp*

pizz. *mf*

4. Purgatorium

The phone call from Nanna

Senza misura

5-15"

C3

In tempo (♩ = c.96)

1051

Fl. I (pitch to Lillebo) *pppp* whistle tone

Picc. *pp* *mp* *pppp*

B. Cl. *p* colla voce *sostenuto* (MIC is ON)

Bsn. *espr.* *n* *p* *n* *p*

C. Bn. *mp espr.* *pp*

Timp. (MIC is ON) ord. *n* *p* *n* *p*

Perc. I TAM-TAM (MIC is ON) *pp* TACET TRIANGLE *pp* TACET CROTALES *f*

II *pp* TACET *f*

Hp. *ppp*

Keyb. *p* finger pedal *sfz* TACET *f*

EL. AMP on Lillebo AMP off Lillebo  
AMP on Timp / Tam/tam/ Bass Cl (Enforce sub-spectrum, Pitch down)  
SINE WAVES as the beginning, variations ad lib.

L.Bo. We can see a glance of Lillebo (LILLEBO) *pp* keep in one breathe if poss. Far The phone is ringing

Bo. *sostenuto*  
ut i dag - - - en Ut i dag-en

1051

Vln. I take off sord. 1. solo only (pitch to Lillebo) senza sord. *pp* *mp* TACET senza sord.

Vln. II *ppp* take off sord.

Vla. take off sord.

Vc. take off sord. *n* TACET

Cb. div. arco (4-string basses: Tacet) *ppp*

Senza misura 5-15" C3 In tempo (♩ = c.96)

Senza misura  
2-7" In tempo (♩ = c.96)

Senza misura  
1-5"

1061

Fl. I

Picc.

B. Cl.

I

Perc.

II

Keyb.

EL.

AMP on Nanna (telephone band pass filter, 400-2000Hz)  
AMP on Solos (String quartet)  
ADD telephone noise

(MIC is ON)

(MIC is ON) wet thumb on skin

Orch. B.D.

*n* *pp* *mp*

Bo picks up the phone  
Nanna appears on screen

NANNA

sprechgesang (MIC is ON)

Hal-lo er det deg, Bo? Ser du ik-ke det er meg, Bo? Nan - na! Hvor blir ska-tol - let av? -

[grabs the phone] [confused, doesn't answer] [doesn't answer, listening to sounds]

Bo

[String quartet w. MIC]

(MIC is ON) behind bridge  
1. solo II senza sord.

Senza misura  
2-7" In tempo (♩ = c.96)

Senza misura  
1-5" (combination of trill/trem makes unstable sound)  
sul pont.

1061

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pppp* *mp secco* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *pp*

(MIC is ON) 1. solo crush (approx. pitch/muted strings)

(MIC is ON) senza sord. 1. solo col legno batt.

IV

T (twist bow sideways on string to make scratchy sound)

col legno batt.

behind bridge, frog

IV, gliss./pitch ad lib sul tasto/flautando molto

(hoarse, dampened sound)

col legno batt.

**D3** In tempo (♩ = c.96)

Senza misura

1-5"

1070  
B. Cl.

Perc.

EL.  
(AMP) .....  
(SINE/NOISE) \_\_\_\_\_

Nanna  
Det er stum-tjen-er-en som er din! Ik-ke ska-tol let dum-skal-le Det var jo sånn vi del-te bo-et Bo!

Bo  
Ska - tol - let

[still sleepy] sprechgesang  
[doesn't answer. Distracted by sounds]

(Orch. B.D.)  
(MIC is ON)  
mp

**D3** In tempo (♩ = c.96)

Senza misura

1-5"

1070

Vln. I  
sul tasto molto  
I behind bridge, frog  
mf secco  
mf secco  
pp  
mf secco  
mf

Vln. II  
III (behind bridge)  
mp  
mf secco  
pp  
mf secco  
mf

Vla.  
col legno batt.  
mp secco  
incr. bow press. on bridge (narrow angled bow (avoid strings))  
pp (play louder)  
col legno batt.  
mf secco  
mf secco  
col legno batt.  
mf secco  
crush  
pp

Vc.  
behind bridge II  
pppp

(approx. pitch/muted strings)  
crush

col legno arco  
II  
pp

crush  
mf secco

T (twist bow sideways on string to make scratchy sound)

col legno batt.  
mf secco

col legno batt.  
mf secco

crush  
pp

1078 **In tempo** (♩ = c.96) E3

Perc. II TAM-TAM (MIC is ON)

II (Orch. B.D.) (MIC is ON)

*mp* *mp*

EL. (AMP) AMP on Tam-tam

(SINE/NOISE) Bass dr. Bass Cl.

Nanna *chest voice*

Send skatol-let el-lers el-lers send-er jeg tor-pe-do! Jeg er sam-men med en! Å

Bo Skrekk og gru... tor-pe-do? Å

1078 **In tempo** (♩ = c.96) E3

Vln. I *crush* *col legno arco IV* *pp* *mf* *crush* *ord.*

Vln. II *crush* *col legno arco IV* *pp* *mf* *crush* *ord.*

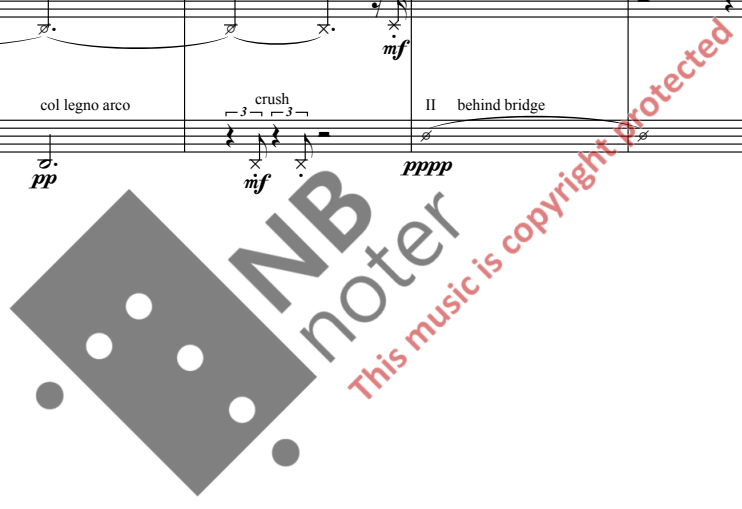
Vla. *IV behind bridge* *mf* *pppp* *crush* *mf* *IV behind bridge* *pppp* *crush* *mf* *col legno batt.*

Vc. *crush (approx. pitch/muted strings)* *mf secco* *col legno arco* *pp* *crush* *mf* *II behind bridge* *pppp* *crush* *mf* *pppp* *II behind bridge*

*mute strings IV/on body (double stop)* *mf Secco*

*mute strings IV/on body (double stop)* *mf* *pppp*

[String quartet: on col legno batt. w. open strings: mute strings rapidly to get secco]



Senza misura

1-5" In tempo (♩ = c.96)

F3 whistle tone

1086

Fl. I

Picc.

B. Cl.

Perc.

II

II

(AMP)

(SINE/NOISE)

(MIC is ON)

n mp pp

(Tam-tam) (MIC is ON) pp

whistle tone

whistle tone

EL.

ADD sinus sub. (c. 50Hz) (more present electronic sounds)

Nanna

Bo

som jeg hat-er deg for-di du gikk fra meg før jeg rakk å gå fra deg!

Ba-re en ting til

Nå må jeg leg-ge på Ja-ha? \_

[still absent minded]

(optional low Bb, parlando)

Senza misura

1-5" In tempo (♩ = c.96)

F3

1086

Vln. I

Vln. II

Vla.

Vc.

Cb.

flaut/sul tasto molto hoarse, dampened sound IV

col legno batt.

III

crush

ord. b.c. crush

l.v.

col legno batt.

IV hoarse, dampened sound

col legno batt.

flaut/sul tasto molto

crush

sul pont.

(high pitch on II) sul tasto molto

col legno batt.

behind bridge

col legno batt.

behind bridge

col legno batt.

behind bridge

(5-str. basses ONLY)

pp mf pp mf mf mf p pppp mp pppp mp ppp

**Senza misura**  
2-7" **In tempo** (♩ = c.96)

1095

Fl. I

Picc.

B. Cl.

Timp.

Perc.

EL.

(Orch. B.D.) (MIC is ON)

(MIC is ON)

(MIC is ON)

(MIC is OFF) CYMBAL soft mall.

TAM-TAM (MIC is ON)

(AMP) (SINE/NOISE) AMP off Tam-tam (Perc 1) AMP on Timp./Tam-tam (Perc 2) (Enforce sub/pitch down)

Nanna

Bo

Fra nå av får du ik-ke se han! — Fra nå av får du ik-ke se din sønn! [focusing] Det vet du jeg kan jeg kan

Hva? Hvem? — Det kan du ik-ke nek-te meg

**Senza misura**  
2-7" **In tempo** (♩ = c.96)

1095

Vln. I

Vln. II

Vla.

Vc.

Cb.

behind bridge

behind bridge

mp pppp

mp pppp

mp pppp

G3  Calmly (♩ = c. 72)

1105

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Tpt. 1

Tpt. 2

Timp.

Perc.

Keyb.

EL.

(SINE/NOISE)

AMPFADE (all).

Sine/noise FADE

ord.

mp

ff

n

6

6

overblow

ord.

(breathe if necessary)

(MIC fading)

p

pp

pppp

Harmon

sticks (turned mallets)

Orch. B.D.

wet thumb on skin

(MIC is fading)

(MIC is OFF)

n

f

8<sup>va</sup>

p

8<sup>vb</sup>

Nanna

væ-re så u - ri - me-lig u-ri-me lig jeg ba-re vil så len-ge jeg el - lers er til-reg-ne lig

Nanna hangs up. Black screen

G3  Calmly (♩ = c. 72)

1105

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

(MIC is fading)

(MIC is OFF)

ff

ord.

(MIC is OFF)

ord.

(MIC is OFF)

ord.

tutti

(MIC is OFF)

ff

p



♩ → ♩<sup>3</sup> Sadly (♩ = c. 96)

1112

Fl. 1 *ppp* *fff* *n*

Ob. 1 *pp* *fff* *n*

Ob. 2 *pp* *fff* *n*

B♭ Cl. 1 *ppp* *fff* *n*

B♭ Cl. 2 *ppp* *fff* *n*

B. Cl. (ov.bl / multiph. ad lib.) (MIC is OFF) *fff* *n* ord. *p dolce*

Bsn. (ov.bl / multiph. ad lib.) *fff* *n* ord. *p*

C. Bn. (ov.bl / multiph. ad lib.) *fff* *n* ord. *p*

Hn. 1 *pp* *fff* *n* *p*

Hn. 2 *pp* *fff* *n*

Hn. 3 *pp* *fff* *n*

Tpt. 1 *pp* *fff* *n*

Tpt. 2 *pp* *fff* *n*

Tbn. 1 senza sord. (w. distortion) *ppp* *fff* *n*

Tbn. 2 senza sord. (w. distortion) *ppp* *fff* *n*

Tuba senza sord. (w. distortion) *ppp* *fff* *n*

Timp. (MIC is OFF) *fff* *n* *p*

Perc. TAM-TAM rubber mallet (in centre) *fff* *n* *p dolce*

Keyb. *fff* *p*

EL. AMP off (ALL) sine/noise off

Bo *mf*

Nok av

♩ → ♩<sup>3</sup> Sadly (♩ = c. 96)

1112

Vln. I *ppp* *fff* *n* *mf*

Vln. II *ppp* *fff* *n* *p*

Vla. *ppp* *fff* *n* *p*

Vc. *fff* *n* *mf*

Cb. *fff* *n* *p*

H3

1118

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc.

Bo

grun-ner til å drøm-me seg bort Nok av grun-ner til å kle seg i sort

*p dolce*

*p dolce*

*p dolce*

*f espr.*

TAM-TAM

Orch. B.D.

[finishing dressing]

H3

1118

Vln. I

Vln. II

Vla.

Vc.

Cb.

*arco*

*pizz.*

*mp*

*pp*

*mf*

*mp*

1126  $\text{♩}^3 \rightarrow \text{♩}$  ( $\text{♩} = \text{c. } 72$ )

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn.  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Tuba  
Timp.  
Keyb.

1126  $\text{♩}^3 \rightarrow \text{♩}$  ( $\text{♩} = \text{c. } 72$ )

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

1130 (3+2)

Fl. 1 *f*

Picc. *p*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

Hn. 1 *pp* *p* *mp* *mf*

Hn. 2 *pp* *p* *mp* *mf*

Hn. 3 *pp* *p* *mp* *mf*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tbn. 1 *mp* *mf* *f*

Tbn. 2 *mp* *mf* *f*

Tuba *mp* *mf* *f*

Timp. *mp* *mf* *mf* *f*

VIBRAPH. hard mallets *ff*

PERC. TRIANGLE TUNED GONGS *ff* *ff*

Keyb. *ff*

Bo *Bo puts on his coat*

1130 (3+2)

Vln. I *pp* *sub.* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Cb. *pp* *p*

1135 **I3** accel. Moving (♩ = c.88)

Fl. 1 *f* *ff* *p sub.* *n*

Picc. *f* *ff* *p sub.* *n*

Ob. 1 *f* *ff* *mp* col pizz.

Ob. 2 *f* *ff* *p sub.* *n*

B♭ Cl. 1 *f* *ff* *mp* col pizz.

B♭ Cl. 2 *f* *ff* *mp* col pizz.

B. Cl. *p* *n*

Bsn. *p cant.*

C. Bn. *p cant.*

Hn. 1 *f* *ff* *p cant.*

Hn. 2 *f* *ff* *p cant.*

Hn. 3 *f* *ff* *p* *n*

Tpt. 1 *p cant.*

Tpt. 2 *p cant.*

Tbn. 1 *ff*

Tbn. 2 *ff* *pp*

Tuba *ff* *p* *n* *p cant.*

Timp. *ff* *pp*

Perc. I (Vib.)

Perc. II MARIMBA *mp* *mf*

Keyb.

Bo takes a pair of sunglasses and a small suitcase w. piano tuning equipment from a fine piece of Biedermeyer furniture

1135 **I3** accel. Moving (♩ = c.88)

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

Vln. II *mf* *ff* *p* *mp*

Vla. *mf* *ff* *pizz.* *mp* *mf*

Vc. *mf* *ff* *p* *mp*

Cb. *mf* *ff* *p* *mp*



1148

Ob. 1

B♭ Cl. 1

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc.

Bo

*f dolce*

*f secco*

*mp dolce*

*mp*

*f*

*mf*

*ff espr.*

TAM-TAM

Orch. B.D.

Bo grabs his suitcase, exits quickly, slamming the door when leaving.

1148

Vln. I

Vln. II

Vla.

Vc.

Cb.

*arco*

*pizz.*

*mp*

*f*

*mf*

**K3** Rhythmically (♩ = c. 96)

1156

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

II

Perc.

II

S.D.

Keyb.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*ff*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*ff* *espr.*

*ff* *espr.*

*ff* *espr.*

*ff* *espr.*

*ff*

*ff*

*pp* *f*

*pp* *f*

*pp* *f*

*pp* *f*

*pp* *f*

*pp*

*ff*

*ff*

*secco*  
*f non troppo*

**TUB. BELLS**

*f*

**K3** Rhythmically (♩ = c. 96)

1156

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*ff*

*ff*

*div.*

*arco*

*arco*

*arco*



Very fast (♩. = c. 63)

1161

FL. 1

FL. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. I (Tub. bells)

Perc. II (S.D.)

Keyb.

*ff*, *mf*, *f*, *ff* *espr.*, *f non troppo*

1161

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*, *f*, *mp*, *div.*, *sul pont.*



# SCENE 3

## Bo tuning Alun's piano

L3  $\text{♩} \rightarrow \text{♩}$  Very freely ( $\text{♩} = \text{c. } 63$ )

*fermata if needed  
(for electronics)*

1170

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Harmon T.I. *ppp* *f* 3 3+trg.

Harmon T.I. *ppp* *f* 3 3+trg.

Harmon T.I. *ppp* *f* 3 3+trg.

Harmon T.I. *ppp* *f* 3 3+trg.

Hp. *secco* *sfz*

Keyb. *(senza ped.)* *sfz* *sfz*

EL. AMP on Stage piano  
Pitch change ad lib  
(by ring modulator/harmonizer)

Optional sampling of background  
piano reverberation/small sounds

Bo is tuning Alun's piano, still frustrated, thinking of his dream, trying to focus on his work. The piano is heavily electronically treated, and impossible to tune. (The disklavier is changed into an old piano in bad shape)

Alun **ALUN** Hva? — mitt pi-a-no u-stem-me-lig —

Bo **PIANO** [play the piano while tuning] [sing] (MIC is ON) *ff* always play loudly Det — er u-stem-me-lig jo Hel-ve-tes pi-a-no! **PIANO** [continue tuning the A] [sing] *introvert* Jeg fin-ner ing-en kam-mer-to-ne

L3  $\text{♩} \rightarrow \text{♩}$  Very freely ( $\text{♩} = \text{c. } 63$ )

*fermata if needed  
(for electronics)*

Vln. II *ppp*

Vla. *div. pizz.* *f*

Vc. *div. pizz.* *f*

Cb. *ppp*

1178 B♭ Cl. 1 M3  $\text{♩} \rightarrow \text{♩}^3$  Lively (♩ = c. 84) ♩<sup>3</sup> → Freely (♩ = c. 63)

*n* *pp* *f espr.* *pp* *mf*

Tpt. 1 *ppp* *p* *ff*

Tpt. 2 *ppp* *p* *ff*

Tbn. 1 *ppp* *p* *ff*

Tbn. 2 *ff* *ppp* *p* *ff*

Perc. I (Vib.) bow *n* *p* ord. *pp* *mf*

Perc. II

Hp. *ffz*

Keyb. *ffz* *ffz* *p*

EL. (AMP) (SAMPLE)

Alun. Så du har ab-so-lutt ge-hør Da er det ik-ke jeg som syng-er falsk

Bo. *[moving tuning bracket 1 octave down]* *chest voice*  
i det Ba-re in-ni hod - et mitt Nei pi - a-no-et er

1178 Vln. I M3  $\text{♩} \rightarrow \text{♩}^3$  Lively (♩ = c. 84) ♩<sup>3</sup> → Freely (♩ = c. 63)

*div. pizz.* *f* *mp* *ppp*

Vln. II *ppp*

Vla. *f* *mp* *f*

Vc. *1. solo, gli altri TACET arco* *pp* *mf*

Cb. *div. pizz.* *f* *mp* *ppp*

1186 *Lively* (♩ = c. 84)

B♭ Cl. I

Perc. I II

Hp.

Keyb.

EL.

(AMP) .....

(SAMPLE) \_\_\_\_\_

Alun

Bo

falsk...t  
(spit "t" on piano attack)

Alun is flirting heavily with Bo  
[sits down on the piano chair very close to Bo]

Da er jo skyld-en ik-ke min Da kan jeg spil-le

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp f fp (3+2) mp

(Vib.)

(secco) sfz

espr.

PIANO [playing/tuning]

f

mp fp

pizz f

NB noter  
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N3  $\text{♩}^3 \rightarrow \text{♩}$  Freely ( $\text{♩} = \text{c. } 63$ )

1192 B♭ Cl. I *pp* *mf* *p sub.* *p* *ppp*

Tpt. 1 *ppp* *f* 3+trg.  
 Tpt. 2 *ppp* *f* 3+trg.  
 Tbn. 1 *ppp* *f*  
 Tbn. 2 *ppp* *f*

Perc. (Vib.) *p*

Hp. *sfz* (secco)

Keyb. *sfz*

EL. (AMP) (SAMPLE)

Alun li-ke-vel... at jeg er fri for skyld [playing the piano, testing the tuning] **PIANO** [moving the tuning bracket] sprechgesang ser du ik-ke... jeg er opp-tatt

N3  $\text{♩}^3 \rightarrow \text{♩}$  Freely ( $\text{♩} = \text{c. } 63$ )

1192 Vln. I *mf*  
 Vln. II *ppp*  
 Vla. *mf*  
 Vc. *p* *mf* *f*  
 Cb. *mf* *ppp* arco

1199 *Lively* (♩ = c. 84)

B♭ Cl. I

Perc.

EL.

Alun

Bo

Vln. I

Vln. II

Vc.

Cb.

Nei La oss spil-le beg-ge to på al-le tan-gent-er i

PIANO [playing/tuning]

(Vib.)

colla voce

div. a 4 arco

*pp* *f* *pp* *p* *mp*

*pp* *f* *pp* *fp* *pp* *fp*

*dolciss.* *dolciss.*

*mp*

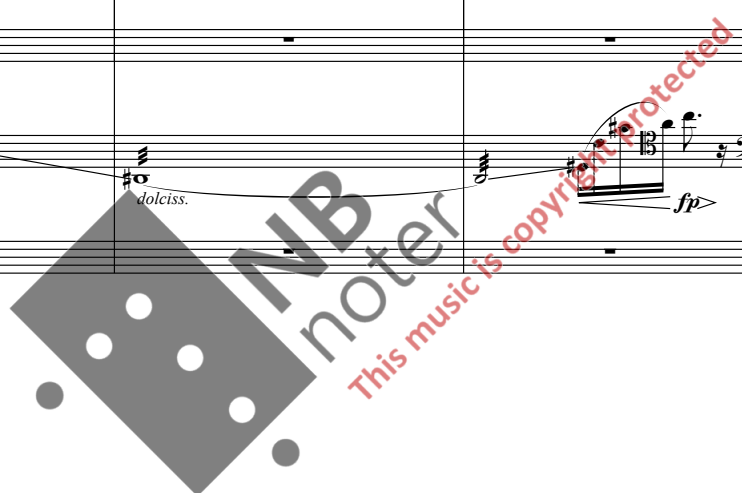
*fp*

*pp*

*fp*

*pp*

*fp*



03 Senza misura

Piano string breaking

1205 B♭ Cl. 1

Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2

Perc. I (Vib.)  
Perc. II

EL.  
(AMP)  
(SAMPLE)

Alun  
Bo

al - le ok - ta - ver at vi er fri for skyld

[moving the tuning bracket to the lowest key] [pushing Alun away] [playing/tuning] [string is breaking]

Bo is stretching the deepest string  
The string pulls off! with a terrible noise

Optional practical solution: Prepare a low key with e.g. gut instead of the ordinary string so that it breaks without any risk.

03 Senza misura

1205 Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.





Cue: when possible to hear Bo

5. Purgatorium

Senza misura

1211 Picc. ④ (pitch to Lillebo) 5-10" ⑤ 5-10" ⑥ 5-10" Tempo I (♩ = c.60) ① 3-5" ② 5-7" ③ 2-3"

B. Cl. (pitch to Atlantis) (MIC is ON) (MIC is ON) (MIC is ON)

Timp. (MIC is ON) gliss. ad lib.

Perc. I CROTALES bow 2" n p (MIC is OFF) MARIMBA hard mallets f secco THUNDER TUBE (MIC is ON) n p TACET ad lib

Perc. II Orch. B.D. (MIC is ON) wet thumb on skin n p TACET ad lib

Hp. f secco

Keyb. f secco CHANGE TO ORGAN

AMP on Lillebo/Atlantis AMP on Bass Dr. AMP on Bass Cl. (continues) AMP off Perc 2 (Bass Dr) and Stage piano AMP on Timp. (continues) AMP on Thunder tube

(AMP) morphing from sampling to sine SINE waves like beginning (SAMPLE) FADE sampling into reverb

LILLEBO (MIC is ON) Very gradually Atlantis and Lillebo reappear (we can barely see their faces) [yelling] a [mumbling, confused] å [still mumbling] m optional repeat fragments ad lib

Bo Nei... det er ustemmelig...ustemmelig! ...lyden h rer ikke til i bildet ...til bildet... lyd-en ik-ke bild-et ...min s nn? ...Lillebo?...som faller mellom to? ...og et ansikt som stiger i det?

ATLANTIS (MIC is ON) m TACET

1211 Vln. I ④ 5-10" ⑤ 5-10" ⑥ 5-10" Tempo I (♩ = c.60) ① 3-5" ② 5-7" ③ 2-3" Senza misura

Vln. II div. arco pppp low cluster (microtonal)

Vla. arco pppp medium cluster (microtonal)

Vc. arco pppp high cluster (microtonal)

Cb. pppp high cluster (microtonal)



# SCENE 4

## Q3 Bo on his way home Senza misura

1225 1 colla voce 7-10" 2 10-15" 3 7-10" 4 10-20"

Picc. *pp sub.*  
colla voce

B. Cl. *pp sub.*

I **CROTALES** bow *n < p* TACET

II **MARIMBA** TACET *mf secco* TACET TACET

Hp. *mf secco* TACET TACET TACET

Keyb. **PIANO** *mf* *secco* TACET TACET TACET TACET

Lillebo continue singing while pitching down real time or on TAPE continue repetition gradually lower in pitch

(Optional: AMP Atlantis, Rev.)

(SINES)

AMP on Lillebo and Atlantis MORPHING gradually Lillebo is singing gradually lower than digitally transformed in pitch until a mans sob Atlantis is singing gradually higher until a child's cry (last phrase on tape) Lillebo ON TAPE

Bo is walking outside, obviously troubled...

L. Bo **LILLEBO** Far gi meg far Far gi meg far Far gi meg far Far gi meg far La la la La **LILLEBO ON TAPE**

Bo [still mumbling, confused]

Atl. *p* (optional: MIC is ON) for dypt for dypt for dypt ...lyden horer ikke til bildet... til bildet... Lillebo? ...som faller mellom to? m m m

## Q3 Senza misura

1225 1 7-10" 2 10-15" 3 7-10" 4 10-20"

Vln. I *pppp* (*poco cresc.*)

Vln. II *ppp sub. (non cresc.)* *pppp* (*poco cresc.*)

Vla. *pppp* (*poco cresc.*)

Vc. *pppp* (*poco cresc.*) tutti

Cb. 4-string basses: TACET *ppp sub. (non cresc.)* *pppp* (*poco cresc.*)

Brannvarslerfallbyderne

R3 Groovy (and irritating) (♩ = c.116)

1229 FL. 1 10-15" 6 10-15"

Picc.

B♭ Cl. 1 colla voce pp

B♭ Cl. 2

Bsn. ff

C. Bn. ff

Tpt. 1 Straight ff

Tpt. 2 Straight ff

Tbn. 1 PPP

Tbn. 2 pp

Tuba pp bend f

Timp. with pizz. f mf

Perc. I TAM-TAM (MIC is ON) TACET

Perc. II HI-HAT repeat rhythm strictly PPP mf

Hp. (♩ = c. 60) repeat evenly pp

Keyb. mf

Lillebo sound is changed to a man's sob  
Atlantis sound is changed to a child's cry

(VOCAL) AMP on Tam-tam, Hp ALL AMP off

(SINES) SINE FADE

(TAPE) TAPE FADE

L. Bo (Lillebo on tape, or pitched real time) 1-a la la la la la la la la la la la la

Bo ...og et ansikt som stiger i det? Nei... det er ustemmelig ustemmelig!

Atl. m m

Bo is close to his flat by the park. A man and a woman disturb him in his thoughts. They want to sell him fire detectors

Brannvarslerfallbyder 1 ff [directly to Bo, forcing him to stop]

Grat-is brann- vars-ler - e

1229 Vln. I low cluster (microtonal) pp

Vln. II low cluster (microtonal) pp

Vla. medium cluster (microtonal) pp

Vc. high cluster (microtonal) pp

Cb. high cluster (microtonal) pp

6 10-15" R3 Groovy (and irritating) (♩ = c.116)

Vln. I TACET

Vln. II TACET

Vla. TACET

Vc. pizz. ff

Cb. pizz. ff

1234 *colla voce* Groovy (♩ = c.116) Senza misura 1-5"

Fl. 1 *ff* *mf* *ff*

Picc. *ff* *mf* *ff*

Ob. 1 sustained kissing sound

Ob. 2 sustained kissing sound

Bsn. *ff*

C. Bn. *ff*

Hn. 1 sustained kissing sound

Hn. 2 sustained kissing sound

Hn. 3 sustained kissing sound

Tpt. 1 (straight) *ff* *f* *ff*

Tpt. 2 (straight) *ff* *f* *ff*

Tbn. 1 *pp* *f*

Tbn. 2 *pp* *f*

Tuba *f* bend

Timp. *f*

Perc. I (T. bl.) *ff*

Perc. II (Hi-hat) *mf* *f* *L.v.*

Keyb. finger pedal *ff* *f* *ff*

Bvf 1 *mf* *ff*

*Bo doesn't answer. He is aggressive because he is disturbed*

i - - o - n - is-ke opt-isk-e ion - isk-e! opt-isk-e!

1234 *colla voce* Groovy (♩ = c.116) Senza misura 1-5"

Vln. I *ppp* measured *p secco*

Vln. II *ppp* measured *p secco*

Vla. *ppp* measured *p secco*

Vc. *ff*

Cb. *ff*



1246

Fl. 1

Picc.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 (straight)

Tpt. 2 (straight)

Tbn. 1 (on mouthpiece)

Tbn. 2 (on mouthpiece)

Tuba (on mouthpiece)

Timp. mf

Perc. I TEMPLE BL.

Perc. II (Hi-hat) pp

Harp Hp. highest gliss ad lib ff

Keyboard Keyb. f ff mp

Bvf 1 ha Grat - is brann - vars - ler? rr

Bvf 2 Er du dum?

1246

Vln. I ord. ff

Vln. II

Vla.

Vc. f ff

Cb. f ff

NBmeter  
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1252

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc.

I (Car Hn.) OUT

II (Hi-hat)

*ppp* ma ritmico molto

Keyb.

*ppp* ma ritmico molto

U.C. (senza ped.)

Bvf 1

*p*

Er — du — stum?

1252

Vln. I

measured, sul pont.

Vla.

*ppp* ma ritmico molto

Vc.

measured, sul pont.

*ppp* ma ritmico molto

Cb.

measured, sul pont.

*ppp* ma ritmico molto

*mf* — *ff*



1255

Fl. 1

Picc.

B♭ Cl. 1

Hn. 1

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

I  
Perc.

II

Keyb.

Bvf 1

Bvf 2

1255

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* *mf*

*ff* *mf*

*ff*

*ff*

*ff*

*ff*

(Hi-hat) +

(Car Hn.) (low)

(high)

*f* *ppp*

*p* (non cresc.)

*ppp*

tre corde

*f*

Er du stum?

Er du dum?

Er du dum?

*p* measured, sul pont.

*ppp ma ritmico molto*

*p* measured, sul pont.

*p*

*p*

*p*

*p*

*p*

8va

T3 **Meno mosso** (♩ = c. 104) **accel.** **Più mosso** (♩ = c. 144)

1258

Fl. I

Picc.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. I

Perc. II

Hp.

Keyb.

Bvf 2

Bo

colla voce

without mouthpiece  
blow like trumpet

without mouthpiece  
blow like trumpet

(straight)

(straight)

Straight

(on mouthpiece)

(on mouthpiece)

wire brushes

(Hi-hat)

S.D.

sidewise back and forth on low strings

sidewise back and forth on low strings

espr. p.a.p. dim. (poco)

Så du er så dum at det ry - - - - ker

Jeg vil ik-ke Jeg vil ik-ke ha gra - tis

1258

Vln. I

Vln. II

Vla.

Vc.

Cb.

IV mute strings  
wind sounds only

IV mute strings  
wind sounds only

IV mute strings  
wind sounds only

colla voce  
ord.

div.

pizz.

pizz.

U3

1268

Fl. 1 *p* *mf* *ff* *ord.*

Picc. *f* *ff*

Ob. 1 sustained kissing sound

Ob. 2 sustained kissing sound

B♭ Cl. 1 (like trumpet) *mf* *f poss.*

B♭ Cl. 2 (like trumpet) *mf* *f poss.*

Bsn. *mp* *f* *ff* *ff* *ff*

C. Bn. *mp* *f* *ff* *ff* *ff*

Hn. 1 sustained kissing sound

Hn. 2 sustained kissing sound

Hn. 3 sustained kissing sound

Tpt. 1 (straight) *p* *ff* *f*

Tpt. 2 (straight) *p* *ff* *f*

Tbn. 1 on mouthpiece *pp* *f poss.*

Tbn. 2 on mouthpiece *pp* *f poss.*

Tuba on mouthpiece *pp* *f poss.*

Timp. measured *mf* *ff* *ff*

Perc. I (S.D.) sticks *pp* *ff* *mf* *mf*

Perc. II (Hi-hat) *sfz* *sfz* *p*

Hp.

Keyb. *mf* *ord.* *f* *ff* *ff*

Bvf 2 *espr., cresc.*  
 at det ryk - er av deg? Da an-be-fal-er jeg ion-isk-e

U3

1268

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

Vln. II *ord.* *mp* *ff* *ff* *ff*

Vla. *ord.* *mp* *ff* *ff* *ff*

Vc. *f* *ff* *ff* *ff* *ff*

Cb. *f* *ff* *ff* *ff* *ff*

Interlude VIII

fermata if needed  
for staging

Agressive  
(pitch to Lillebo)

1276 Picc. *fff* *p* *mf*

B. Cl.

Bsn. *fff* *p*

C. Bn. *fff* *p*

Hn. 3

Tbn. 1 *pp* senza sord. ord.

Tbn. 2 *ppp* ord.

Tuba *ppp* ord. breath if needed

Timp. *pp*

I. Perc. TAMBOUR sticks *pp* *f*

II. Perc. Orch. B.D. sticks *pp* *f*

Keyb. *fff* *sfz secco* *sfz* *sfz*

EL. AMP on Lillebo/Atlantis sine waves like the beginning

Bo is giving the finger to Brannvarsler/fallbyder 2

LILLEBO (MIC is ON) *p cresc.* *al*

[interrupted by Bo]

ion - isk...

[give the finger to Bvf 2]

ATLANTIS (MIC is ON) *p cresc.* *al*

Dra til hel - ve-te m

fermata if needed  
for staging

1276 Vln. I *fff* *pizz.* *measured*

Vla. *measured* *p*

Vc. *measured* *p*

Cb. (unmeasured) *pp* *fff* *p* *measured*

V3 Senza misura

1282

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

1 5-15" 2 5-15"

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

blow air

TACET

senza sord.

(pitch to Lillebo)

(pitch to Atlantis)

Timp.

Perc. I

Perc. II

Hp.

Keyb.

CHANG TO RATTLE

S.D.

HI-HAT

CROTALES

clusters white keys

(VOCAL)

(SINES)

L. Bo

Bo

Atl.

Brannvarslerfallbyder 1 steps between them to stop the fight

Bo controls his anger Gives up fighting and moves on. Bvf 1 and 2 out

In the park, close to Bo's flat (Atlantis, Lillebo and 2 Leafblowers are present on stage)

[Optional: Leaf blower starting a machine briefly]

[stops again]

(MIC is ON)

å

BO

[mumbling/confused]

...lyden hører ikke til billedet... til billedet...

V3 Senza misura

1282

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco measured

div.

1 5-15" 2 5-15"

(non trem.)

pppp

div. half of the group playing pizz. pp

Leaf blowers impro II

Nanna with the hat-stand

1288

Fl. 1, Picc., Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn., C. Bn., Hn. 1, Hn. 2, Hn. 3, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Timp., Perc. I, Perc. II, Hp., EL., L. Bo., Atl., Vln. I, Vln. II, Vla., Vc., Cb.

3 3-5" 4 2-5" 5 2-5" 6 2-5" 1 3-5" 2 1-2" 3 3-5" 4 2-3" 5 2-3"

blow air n f<sub>poss.</sub> pp f<sub>poss.</sub> pp mf pp mf pp

impr. "machine sounds" (blow air etc.)

blow air n f<sub>poss.</sub> pp f<sub>poss.</sub> pp mf pp mf pp

blow air n f<sub>poss.</sub> pp f<sub>poss.</sub> pp mf pp mf pp

blow air n f<sub>poss.</sub> pp f<sub>poss.</sub> pp mf pp mf pp

blow air n f<sub>poss.</sub> pp f<sub>poss.</sub> pp mf pp mf pp

blow air n f<sub>poss.</sub> pp f<sub>poss.</sub> pp mf pp mf pp

blow air n f<sub>poss.</sub> pp f<sub>poss.</sub> pp mf pp mf pp

blow air n f<sub>poss.</sub> pp f<sub>poss.</sub> pp mf pp mf pp

blow air n f<sub>poss.</sub> pp f<sub>poss.</sub> pp mf pp mf pp

blow air n f<sub>poss.</sub> pp f<sub>poss.</sub> pp mf pp mf pp

impr. "machine sounds" (deep flz etc.) pp ff pp mf pp mf

impr. "machine sounds" (deep flz etc.) pp ff pp mf pp mf

impr. "machine sounds" (deep flz etc.) pp ff pp mf pp mf

impr. "machine sounds" (deep flz etc.) pp ff pp mf pp mf

impr. "machine sounds" (deep flz etc.) pp ff pp mf pp mf

impr. "machine sounds" (deep flz etc.) pp ff pp mf pp mf

impr. "machine sounds" (deep flz etc.) pp ff pp mf pp mf

impr. "machine sounds" (deep flz etc.) pp ff pp mf pp mf

impr. "machine sounds" (deep flz etc.) pp ff pp mf pp mf

RATTLE pp ff TACET pp ff TACET pp mf TACET

RATTLE pp ff TACET pp ff TACET pp mf TACET

WIND MACHINE (MIC IS ON) n pp ff pp ff pp mf pp mf pp

(MIC IS ON) gliss. ad lib. (make rests ad lib.) pp f<sub>poss.</sub> pp mf pp mf pp

(careful MIC IS ON) n f<sub>poss.</sub> pp mf pp mf pp

(VOCAL) AMP on Hp, Wind machines AMP off Lillebo/Atlantis

(SINES) FADE

Atlantis and Lillebo disappearing

Bo tries to lock himself into his flat while keeping his hands to cover his ears to protect from the noise from the Leaf blowers that seem to work without any plan. Nanna comes running with a Hat-stand

NANNA [yelling on top of the noise]

Optional: Keep the Leaf blowers at a distance to make it possible to hear Nanna and Bo in the front og stage

L. Bo. TACET Her er stumtjeneren Bo! Stumtjeneren! Ja, Stumtjeneren!

2 LEAF BLOWERS [try starting Leaf bl. machines] [machines running] [stop the machines]

Leaf Bl. 1/2

Atl. BO [yelling back] Hva? Stumtjeneren?

3 3-5" 4 2-5" 5 2-5" 6 2-5" 1 3-5" 2 1-2" 3 3-5" 4 2-3" 5 2-3"

(unmeasured) sfz crush TACET sfz crush TACET sfz crush TACET sfz crush TACET sfz crush TACET

(unmeasured) sfz crush TACET sfz crush TACET sfz crush TACET sfz crush TACET sfz crush TACET

(unmeasured) sfz crush TACET sfz crush TACET sfz crush TACET sfz crush TACET sfz crush TACET

(unmeasured) sfz crush TACET sfz crush TACET sfz crush TACET sfz crush TACET sfz crush TACET

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(unmeasured) sfz crush TACET sfz crush TACET sfz crush TACET sfz crush TACET sfz crush TACET

(unmeasured) sfz crush TACET sfz crush TACET sfz crush TACET sfz crush TACET sfz crush TACET

(unmeasured) sfz crush TACET sfz crush TACET sfz crush TACET sfz crush TACET sfz crush TACET

W3 In tempo (♩ = c. 96)

Senza misura

Bo and the Leaf blowers

G.P.

1297

Fl. 1, Picc., Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn., C. Bn., Hn. 1, Hn. 2, Hn. 3, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Timp., Perc. I, Perc. II, Hp., Keyb., EL.

Annotations: blow air, impr. "machine sounds", f, pp, p, 5-20", TACET, (deep flz), (rattle) very slow turns, scratch w. nails or plectrum on windings of bass strings, palm cluster on black & white keys, (AMP), (MIC is OFF).

Nanna: *sprechgesang* [leaving stage] [on her way out yelling on top of the noise] *Nanna is disappearing behind a corner. Bo is very frustrated. Lonning is blowing leaves just behind Bo's back.*  
 Så send-er du ska-*tol* - let El-*lers* får du ik-ke se din sønn Er du døv? Sønnen din vil ikke se deg  
 Leaf Bl. 1/2: [try starting the machines] [starting the machines] TACET  
 Bo: *sprechgesang* [distant minded] yelling Au! Faen!

W3 In tempo (♩ = c. 96)

Senza misura

5-20"

G.P.

1297

Vln. I, Vln. II, Vla., Vc., Cb.

Annotations: behind bridge tutti, 1. solo crush, 2. 2-5", 3. 2-5", 3. 3-5", 1. 3-10", 3. 3-10", 5-20", TACET, mf, ff, pp, p, f, sfz, (crush), 1. solo crush, tutti, (crush), (crush), (crush).

X3 Leaf Valse (♩ = c. 150)

1309

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

Hn. 2

Hn. 3

Tbn. 1

Tuba

I

Perc.

II

Keyb.

EL.

Leaf Bl. 1/2

Bo

My-e bråk og li-te løv! \_\_\_\_\_ Hvor - for bru-ker de-re ik-ke ra - - - - ke? \_

Triangular Percussion: TRIANGLE

EL. instruction: ALL AMP off

Bo instruction: [take off their ear protection]

Bo instruction: (pitch from Tbn.) parlando

X3 Leaf Valse (♩ = c. 150)

1309

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vln. I instruction: (1. solo)

Vln. I instruction: (gliss/trem. sim.)

Vla. instruction: con sord. div.

Vc. instruction: con sord. div. gli altri TACET

Cb. instruction: con sord. (4-string basses: TACET)



Chief leaf blower Lønning

Y3

1320

Fl. I

Picc.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 2

Hn. 3

Tbn. 1

Tuba

I

Perc.

II

Keyb.

Lønning

Bo

blow air

*n*

*mp*

*n*

*mp*

*n*

*mp*

*n*

*mp*

*p*

*mfzp*

*p*

*p*

(optional TACET) colla voce

(play)

(optional TACET)

(play)

(Wind machine) (MIC is OFF)

*n*

*mp*

*n*

*mfz*

*mfz*

LØNNING

Jeg blå-ser i verd-ens løv. Min jobber å blå-se i verd-ens løv.

(2+2+2)

Y3

1320

Vln. I

Vln. II

Vla.

Vc.

Cb.

(pitch to Lønning)

*pp*

*pp*

*mp*

*mp*

*mp*

*mp*

(2+2+2)

Z3

1330

Fl. I (Piccolo) *mp* *n* *p* *f*

Picc. *mp* *n* *p* *f*

B♭ Cl. 1 *mp* *n* *p* *f*

B♭ Cl. 2 *mp* *n* *p* *f*

B. Cl. *mp*

Bsn. *mp*

C. Bn. *mp* *mfz*

Hn. 2

Hn. 3

Tuba (optional TACET) (play)

Perc. I (Wind machine) *mp* *n*

Perc. II *mp* *n* *mfz*

Keyb. *mfz*

Lonning

Bo

Jeg blå-ser i verd-ens løv

Bruk ra-ke, bruk ra - - - ke Min-dre bråk og me-re løv \_\_\_\_\_ Bruk

Z3

1330

Vln. I (1. solo) *p* *mf* *pp* *n* (gliss/trem. sim.)

Vln. II *pp*

Vla. *pp*

Vc. *pp* div. gli altri TACET *pp* *tutti* *mp*

Cb. (4-string basses: TACET) *pp* *tutti* *mp*

1340

Senza misura

Optional: Orch. TACET to focus on the machine sound

1 3-7" 2 2-5" A4

Meno mosso (♩ = c. 132)

Fl. 1 (Piccolo) mp

Picc. mp

Ob. 1 mf

Ob. 2 mf

B♭ Cl. 1 mp

B♭ Cl. 2 mp

B. Cl. mp

Bsn. mp

C. Bn. mp

Hn. 1 mp

Hn. 2 mf

Hn. 3 pp

Tpt. 1 mp

Tpt. 2 mp

Tbn. 1 p

Tbn. 2 p

Tuba (optional TACET) p

Timp. (Rattle) pp

Perc. (Wind machine) mp

Hp. gliss. ad lib. l.v.

Keyb. mfz sfz sfz sfz sfz sfz sfz sfz TACET

Lonning

Bo

Min jobb er å blå-se i verd-ens løv

ra - ke bruk ra - - ke Bruk ra - ke!

Lonning tries starting the machine it doesn't start or it stops after running shortly [try starting the machine again] keep ad lib. [stop the machine]

1340

Senza misura

Optional: Orch. TACET to focus on the machine sound

1 tutti 3-7" 2 2-5" A4

Meno mosso (♩ = c. 132)

Vln. I senza sord.

Vln. II senza sord.

Vla. senza sord.

Vc. senza sord.

Cb. senza sord. 1. solo

1351

Fl. I *pp*

Picc. *p dolce*

B♭ Cl. I *pp*

Bsn. Solo *f* *p* *mf* *p* (breathe if necessary)

C. Bn. *mf* *mfzp*

Hn. 1 *pp* *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Tuba *n*

Perc. I (Wind machine) *pp* *n*

II *pp* *n*

Hp. (mute, if still sounding)

Keyb. *mfz*

Lonning *mp* Tar du lyd - en fra meg tar du

Cb. (gli altri TACET) *mp*

B4 Leaf Valse (♩ = c.150)

accel.

1361

Fl. I

Picc.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Tuba

Keyb.

Alm

Lønning

le - ve-brød - - - et - fra meg med det sam-me

Tar du lyd - en - fra oss tar du

*pp* *mf* *mp sotto voce* *p*

B4 Leaf Valse (♩ = c.150)

accel.

1361

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord. div. gli altri TACET

(con sord.) div.

(con sord.)

tutti pizz.

*pp* *mf* *pp* *p* *mp* *mp*

rall. **C4** **Meno mosso** (♩ = c. 132)

1373

Fl. I *mp* sotto voce

Picc. *pp* *p dolce*

B♭ Cl. 1 *mp* sotto voce

B♭ Cl. 2 *pp* *p*

B. Cl. *mp* *p*

Bsn. *mp* *mp*

C. Bn. *mp*

Hn. 1 *p*

Hn. 2 *p*

Tbn. 1 *pp* *p*

Tbn. 2 *pp* *p*

Tuba *pp* *p*

Hp. *mp*

Sol. I  
le - ve - brød - - - et fra oss med det sam - me

Lonning  
Tar du løv - - - - et fra meg tar du le - ve-brød

rall. **C4** **Meno mosso** (♩ = c. 132)

1373

Vln. I *pp* con sord. tutti (con sord.)

Vln. II *pp* tutti (con sord.)

Vla. *pp* tutti (con sord.)

Vc. *mp* 1 solo arco

Cb. *mp* *p*

Interlude IX, the deadly stroke

Senza misura ① 3-10" ② 2-5" ③ 5-15" D4 Aggressive (♩ = c.144)

FL. 1, Picc., Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn., C. Bn., Hn. 1, Hn. 2, Hn. 3, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Timp., Perc., Hp., Keyb., EL., Alm, Lonning, Bo.

**AMP on Hp, Wind machine** ..... **AMP off Wind machine** ..... **ALL AMP off**

**Lonning manages to start the machine**  
Alm standing, watching...  
[assisting Lonning]

**Lonning with no control blowing directly into Bo's face.**  
Bo attacks him with the Hat-stand

**Alm with the assistance of people passing by calls the police and ambulance**

Vln. I, Vln. II, Vla., Vc., Cb.

Senza misura ① 3-10" ② 2-5" ③ 5-15" D4 Aggressive (♩ = c.144)

senza sord. crush, improvise machine sounds (crush), tutti

**AMP on Hp, Wind machine** ..... **AMP off Wind machine** ..... **ALL AMP off**

*rep. X  
as needed  
for staging*

1393

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc.

Hp.

Keyb.

EL.

ALM

Lonning

Bo.

Vin. I

Vin. II

Via.

Vc.

Cb.

*ord.*

*ff*

*f*

*sfz*

*gliss ad lib.*

*(non flz)*

*p cresc.*

*[falling with the back of the head to the ground]*

*[laying down without moving]*

*[despaired, makes no resistance]*

*Alm and the others take Bo away*

*rep. X  
as needed  
for staging*

1393



rep. X  
as needed  
for staging

**E4** Senza misura

10-30"

adapt to staging

1399

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
B<sup>b</sup> Cl. 1  
B<sup>b</sup> Cl. 2  
B. Cl.  
Bsn.  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. I  
Perc. II  
Hp.  
Keyb.  
EL.  
Lonning

*ff*, *f*, *pp*, *f*, *pp*, *pp dim. al n.*, *pp*, *f*, *pp*, *ppp*, *pp*, *pp*, *pp*, *ppp*, *ppp*, *ppp*, *pp*

TACET, CHANGE TO ENGL. HORN, TUB. BELLS (♩ = c. 72)

(optional: alarm fade)

Ambulance personnel carrying Lonning out

rep. X  
as needed  
for staging

**E4** Senza misura

10-30"

adapt to staging

1399

Vln. I  
Vln. II  
Via.  
Vc.  
Cb.

*ff*, *f*, *pppp*, *pppp*, *pppp*, *pppp*

*div.*, *non trem.*, *make individual rests to put on sord.*

Khairos Consensus Council

Formally (♩ = c. 72)

colla voce

1403

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tuba

I

Perc.

II

Keyb.

(See)

Bo is brought to Khairos Consensus Council led by Commonsensus. Alun is psychiatric expert, and leaf blower assistant Alm is chief witness

COMMONSENSUS

Vel - kom - men til Kon - sen - sus kon sens-us-råd-ets sis - te\_ka-sus

MALE CHOIR

Solistic: (3 tenors, 3 basses)

T.1

T.2

B.1

B.2

Æ-re-de Com-mon-sens - us

Æ-re-de Com-mon-sens - - - - us

Æ-re-de Com-mon-sens - us

Æ-re-de Com-mon-sens - - - - us

Formally (♩ = c. 72)

colla voce

1403

Vln. I

Vln. II

Vla.

Vc.

Cb.

(pppp sempre)

(pppp sempre)

(pppp sempre)

(pppp sempre)

(pppp sempre)

1410 ENGL. HORN *mf* *fermata if needed for staging* (2+3) (3+2)

E. Hn

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Tuba *f*

Keyb.

*Bo is silent*

*Bo remains silent*

Cs. Bo Vel-kom-men Bo Løv-blås-er-assis-tent Alm! For-tell hva du

T.1 *f* Bo Æ-re-de

T.2 *mf* Bo *f* Bo Æ-re-de

B.1 *f* Bo Æ-re-de

B.2 *mf* Bo *f* Bo Æ-re-de

*fermata if needed for staging* (2+3) (3+2)

1410 Vln. I (*pppp* sempre)

Vln. II (*pppp* sempre)

Vla. (*pppp* sempre)

Vc. (*pppp* sempre)

Cb. (*pppp* sempre)

Meno mosso (♩ = c. 50) F4 ♩ → ♩. Leaf valse (♩ = c. 50)

1420

Fl. I

Picc.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Tbn. 1

Tbn. 2

Tuba

Hp.

Keyb.

Alm

Cs.

T. 1

T. 2

B. 1

B. 2

Alm lyrics: Æ-re-de Com-mon-sens - - - us Før rev vi løv - et opp i haug - så!

T. 1 lyrics: Æ-re-de

T. 2 lyrics: Com-mon-sens - - - us

B. 1 lyrics: Æ-re-de

B. 2 lyrics: Com-mon-sens - - - us

1420

Vln. I

Vln. II

Vla.

Vc.

Cb.

(con sord.)

(con sord.) div, gli altri TACET

(con sord.) div.

(con sord.) tutti pizz.

mp

G4

1430

Fl. I

Picc.

B♭ Cl. I

B♭ Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Tuba

Timp.

Perc. I

Perc. II

Hp.

EL.

Alm.

Lønning

mp sotto voce

mp

dolce

(MIC is ON)

blow air ad lib. (improvise) *n p*

blow air ad lib. (improvise) *n p*

blow air ad lib. (improvise) *n p*

blow air ad lib. (improvise) *n p*

I.v. (no roll)

pp dolce

WIND MACHINE (MIC is ON) *pp*

(MIC is ON) gliss. ad lib. *pp* improvise wind sounds

AMP on Bass Cl., Wind machine, Hp. *.....*  
 (wind sound following Lønning on stage, and create "ghost" effect in the hall) *\_\_\_\_\_*

The ghost of Lønning "blowing" like a wind through the room. Adapt his singing to the staging. Moving from off stage, passing stage towards offstage on opposite angle

er opp i haug er Nå blå ser vi i det Vi  
 [walk like a ghost, passing stage]

G4

1430

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

ppp

ppp

div, gli altri TACET

Solo arco

pizz. tutti, div. *mp*

Adapt Lønning's phrases to staging  
give cue for start and fade  
(otherwise ad lib)

1439

Fl. 1

Picc.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. I

Perc. II

Hp.

Keyb.

EL.

ALM

Lønning

T.1

T.2

T.3

B.1

B.2

B.3

outbreath, air sound

Hh

outbreath, air sound

Hh

outbreath, air sound

Hh

outbreath, air sound

Hh

ON TAPE

Adapt Lønning's phrases to staging  
give cue for start and fade  
(otherwise ad lib)

1439

Vln. I

Vln. II

Vla.

Vc.

Cb.

15<sup>====</sup>

pppp

pppp

pppp

pppp

pppp

1. solo  
mp flautando

pppp gli altri

Senza misura 5-15" *Give cue for fade when Lonning leaves stage* **H4** Formally (♩ = c.72)

1446

Fl. 1 TACET *n*

E. Hn.

B♭ Cl. 1 TACET *n*

B♭ Cl. 2 TACET *n*

B. Cl. (MIC is ON) ord. *pp* FADE ON CUE (MIC is OFF) *f*

Bsn. *f*

C. Bn. TACET *n* *f*

Hn. 1 FADE ON CUE (pitch to Choir) *n* < *mf* *mf*

Hn. 2 FADE ON CUE (pitch to Choir) *n* < *mf* *mf*

Hn. 3 FADE ON CUE *mf*

Tpt. 2 FADE ON CUE *mf*

Tbn. 1 FADE ON CUE *f*

Tbn. 2 FADE ON CUE *f*

Tuba TACET *n* *f*

Timp. (♩ = c. 72) FADE ON CUE

Perc. I continue pattern previous bar FADE ON CUE

Perc. II FADE ON CUE (fading)

Hp. (fading)

Keyb. *f*

Bass Clar. (pitch down 1 octave) *f*

EL. (AMP) sampling FADE on cue (SAMPLE) sampling FADE

Lonning repeat ad lib. [leaving stage] FADE ON CUE (fading)

ON TAPE (fade) **MALE CHOIR** *f*

T.1 *f* Æ-re-de Common-sens - us Æ-re-de

T.2 *f* Æ-re-de Common-sens - - - - - us Æ-re-de

B.1 *f* Æ-re-de Common-sens - us Æ-re-de

B.2 *f* Æ-re-de Common-sens - - - - - us Æ-re-de

Senza misura 5-15" *Give cue for fade when Lonning leaves stage* **H4** Formally (♩ = c.72)

1446

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. (1. solo) (keep tempo) (gli altri) repeat solo if needed FADE ON CUE

**Senza misura**

① 2-5" ② 2-5" ③ 2-5" ④ 2-3" ⑤ 7-10"

1450 (3+2) CHANGE TO OBOE

E. Hn. (no roll) *p* TACET

B. Cl. (MIC is ON) *p* (mic is fading) *ppp* TACET

C. Bn. *p* TACET

Tuba *p* TACET

Timp. (no roll) *p* TACET CHANGE TO RATTLE

Perc. I *ppp* (MIC is ON) TACET (MIC is OFF)

II *ppp* TACET

Hp. (MIC is ON) cluster ad lib low strings *p* TACET (MIC is OFF)

Keyb. cluster ad lib palm black and white lowest keys *mp* TACET

EL. ALL AMP off AMP on Hp/Bs.Cl./Bass Dr. ALL AMP FADE pitch down 1 octave

Alm. [pointing to Bo] [ALUN] [raising her hand] speak  
Commonsensus gives a sign to a council assistant (from choir) to bring the leaf blowing machine over to Alm

Cs. Løv-blås-er-as-si-stent Alm, kan du pe-ke ut gi-ern-ings-man-nen for oss. Psykiatrisk sakkyndig Alun O. All!  
Alm om å demonstrere avdøde Overløvblåser Lønnings løvblåser for oss?

Bo. [Bo despaired, shaking his head, looking with hope to Alun]

**Senza misura**

① 2-5" ② 2-5" ③ 2-5" ④ 2-3" ⑤ 7-10"

1450 (3+2)

Vln. I

Vln. II

Vla.

Vc. pizz. *mf* TACET

Cb. pizz. *mf* TACET





Bo is forced to rise,  
optional: pushed/moved

1468

Cs. Få har ø - re for vår fel-les skjeb-nes sym-fo - ni skje-bne sym-fo ni Kan ka-sus ta - plass og pre-sen -

T.1 Com-mon-sens Com-mon-sens-us Com-mon-sens-us En bor-ger av Khai - ros er død En

T.2 Com-mon-sens Com-mon-sens-us Com-mon-sens-us En bor-ger av Khai - ros er død En

B.1 Com-mon-sens Com-mon-sens-us Com-mon-sens-us En bor-ger av Khai - ros er død En

B.2 Com-mon-sens Com-mon-sens-us Com-mon-sens-us En bor-ger av Khai - ros er død En

1468

Vln. I

Vln. II

Vla.

Vc. tutti

Cb.

*pp* *mf* *pp* *f* *p* *f* *pp sub.*

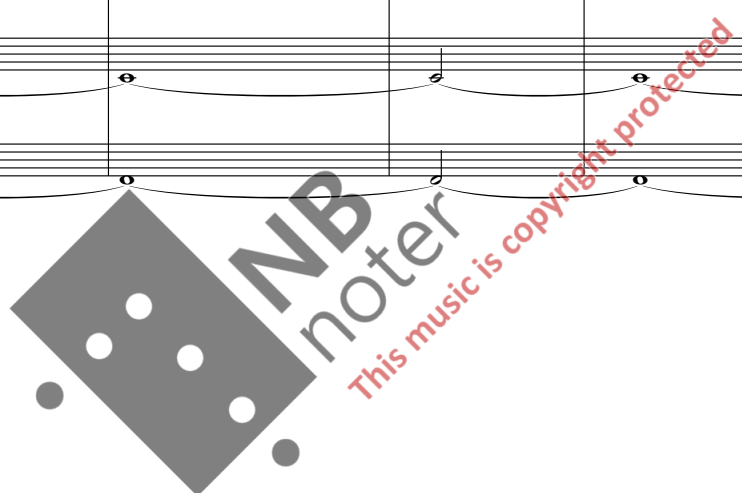
*pp* *mf* *pp* *f* *p* *f* *pp sub.*

*pp* *mf* *pp* *f* *p* *f* *pp sub.*

*pp* *mf* *pp* *f* *p* *f* *pp sub.*

$\text{♩}^3 \rightarrow \text{♩} (\text{♩} = \text{c. } 108)$   $\text{♩} \rightarrow \text{♩}^3 (\text{♩} = \text{c. } 72)$

$\text{♩}^3 \rightarrow \text{♩} (\text{♩} = \text{c. } 108)$   $\text{♩} \rightarrow \text{♩}^3 (\text{♩} = \text{c. } 72)$



1476

B. Cl.

C. Bn.

Timp.

Perc.

I

II

Hp.

Keyb.

Cs.

Bo.

TENORS

BASSES

Vln. I

Vln. II

Vla.

Vc.

Cb.

J4

(pitch to Bo)

*fermata if needed for staging*

*n* *p*

colla voce

pp

TAMPANI

TAM-TAM

Orch. B.D.

pp

*p* cluster ad lib low strings

pp palm black and white lowest keys

Bo is forced to speak

Bo is forced to continue

sprechgesang

te - re seg for Kon-sensusrådet

BO

Når ble det å slå i hjel en

Bo, bor-ger av Khai-ros hø-rer til en an-nen tid og til en an-nen dyd

bor - ger av Khai - ros En bor-ger av Khai-ros er død er død

bor - ger av Khai - ros En bor-ger av Khai-ros er død er død

J4

*fermata if needed for staging*

15<sup>mo</sup>

1484

**Senza misura** ① 7-15" ② *colla voce* 5" **K4** In tempo (♩ = c. 72)

Bsn. *colla voce* *pp* *mf*

C. Bn. *colla voce* *pp* *mf*

Timp. *pppp* *p*

Perc. **CROTALES** *ppp* TACET

Cs. *[showing the Hat-stand]* (♩ = c. 72) *No answer* *The Council is about to give their judgement*

Bo. *dvd* *optional [forced again]* *TACET ad lib* *[silent]*

T. *mf* En bor-ger av Khai-ros er død Er en bor-ger av Khai-ros

B. *mf* En bor-ger av Khai-ros er død Er en bor-ger av Khai-ros

Jeg hø-rer til en an-nen lyd

Det var den-ne du slo med? Ka-sus li-ke stum som stum-tje-ne-ren han slo med? \_\_\_\_\_

1484

**Senza misura** ① 7-15" ② *colla voce* 5" **K4** In tempo (♩ = c. 72)

Vln. I *(non cresc.)* *low cluster ad lib (microtonal)*

Vln. II *(non cresc.)* *high cluster ad lib*

Vla. *(non cresc.)* *high cluster ad lib*

Vc. *(non cresc.)* *high cluster ad lib*

Cb. *(non cresc.)* *high cluster ad lib*

*n* *p* *p* *p*

1490 (2+3) (2+3)

B♭ Cl. I  
mp n

B. Cl.  
mp n

Bsn.  
3  
cantabile

C. Bn.  
3  
cantabile

T.  
død Har og-så Khai-ros dødd litt Har og-så mitt dødd litt og ditt dødd litt Khai - ros i oss kren - ket så-pass er vi sam - men om

B.  
død Har og-så Khai-ros dødd litt Har og-så mitt dødd litt og ditt dødd litt Khai - ros i oss kren - ket så-pass er vi sam - men om

1490 (2+3) (2+3)

Vln. I  
p

Vln. II  
p mp mf p

Vla.  
p

Vc.  
p

Cb.  
p

**NB**  
noter  
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L4 Senza misura

Interlude X

M4 Up tempo (♩ = c. 132)

1498 ① 2-5" ② 3-5" ③ 3-5" ④ 5-7"

B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn. (TACET ad lib)  
C. Bn. (TACET ad lib)  
Tbn. 1  
Tbn. 2  
Tuba

ORGAN

15<sup>ma</sup>  
8<sup>va</sup>  
pppp

The Council stand like frozen.  
Alun quickly writes down some words on a sheet of paper. She shows it to Common sensus and some members of the Council, but gets no reaction at all.

[interrupting the Consensus Council]  
yelling speaking

Alun  
Cs.  
T.  
B.

Appell om empati! Denne mannen Tenk deg lyden av i et så følsomt øre så følsomt øre  
har absolutt gehør en ustemt løvblåser speaking

Appell om empati skal foreligge skiftlig Imens får konsensusrådet fri

(TACET ad lib)  
(TACET ad lib)

L4 Senza misura

M4 Up tempo (♩ = c. 132)

① 2-5" ② 3-5" ③ 3-5" ④ 5-7"

Vln. II  
Vla.  
Vc.  
Cb.

TACET  
n

div.  
pp  
div.  
pp  
pp

1505

Fl. 1

Fl. 2

Ob. 1

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tuba

Keyb.

(pppp sempre)

1505

Vln. I

Vln. II

Vla.

Vc.

Cb.





1516

1516  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn.  
C. Bn.  
Hn. 2  
Hn. 3  
Tbn. 1  
Tbn. 2  
Tuba

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

8<sup>va</sup>  
*mf*

(15<sup>ma</sup>)  
Keyb.  
(*pppp* sempre)  
(8<sup>va</sup>)

1516

1516  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mp*  
*mf*  
*ff*  
*ff*  
*ff*  
*mp*  
*p*  
*mf*  
*p*  
*mp*  
*mp*  
*mp*

1. solo, gli altri TACET  
*mf* *espr.*

The Council's decision

04 Formally (♩ = c. 72)

1523

B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn.  
C. Bn.  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Keyb.

The Council starting the activity again

Khai - ros - Kon - sens - sus - råd - trer sam - men igj - en

Ap - pell er av - vist

Ap - pell er av - vist

04 Formally (♩ = c. 72)

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

1531  
Bsn. *ff* *f cantabile*

C. Bn. *ff* *f cantabile*

Timp. *p*

T. *ff* *f cantabile*

B. *ff* *f cantabile*

Ap-pell er av-vist Her er be-gått et drap. Og Khai - ros i oss kren-ket fra topp til bunn

Ap-pell er av-vist Her er be-gått et drap. Og Khai - ros i oss kren-ket fra topp til bunn

1531  
Vln. I *f* *crush* *ff* *ord.* *colla voce*

Vln. II *p* *f* *p* *mf* *f*

Vla. *mf* *p* *pp*

Vc. *mf* *p* *pp*

Cb. *mf* *p* *pp*

*tutti sul pont.*



P4

1539

B♭ Cl. I  
B. Cl.  
Bsn.  
C. Bn.  
Timp.  
T.  
B.

Men vi inn-røm-mer Bo Berg hans bor-ger hans bor-ger rett Den å vek-sle sin føl-som-het i lønn-som-het Vi i-døm-mer Bo  
Men vi inn-røm-mer Bo Berg hans bor-ger hans bor-ger - rett Den å vek-sle sin føl-som-het i lønn-som-het Vi i-døm-mer Bo

P4

1539

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

(sul pont.)  
6  
5  
6



1546 Picc. (3+2) (2+3) PICCOLO (3+3) (pitch to Lillebo)

B♭ Cl. 1 *mp sost.*

B. Cl. *mp sost.*

Bsn. *f*

C. Bn. *f*

Timp. *pp < p*

T. Berg i all em-pa ti Åt-te år i off-shore Åt-te år i off-shore Åt-te år For å lyt-te seg frem til ny-e og ver-di-ge

B. Berg i all em-pa - ti Åt-te år i off-shore Åt-te år i off-shore Åt-te år For å lyt-te seg frem til ny-e og ver-di-ge

1546 Vln. I (3+2) (2+3) (3+3) (pitch to Lillebo)

Vln. II *pppp*

Vla. *p* *pppp*

Vc. *p* *pppp*

Cb. *p* *pppp*

ord. div. *pppp*

Interlude XI, 6. purgatorium

Q4 Senza misura

Up tempo (♩ = c. 132)

(3+3)

1556

Fl. 1 5-15" ② 5-15" ③ 5-15"

Picc. mf p (♩ = c. 88) mf (♩ = c. 88) sempre ad lib

Ob. 1 ff secco f

Ob. 2 ff secco

B♭ Cl. 1 ff secco

B♭ Cl. 2 ff secco

B. Cl. (MIC is ON) ppp non cresc. TACET ad lib (mic is fading)

Bsn. TACET ad lib

C. Bn. TACET ad lib (♩ = c. 88) p poss. mf (♩ = c. 88) sempre ad lib

Hn. 1 Solo w. Trbn. Harmon ff secco

Tpt. 1 Harmon ff secco

Tpt. 2 Harmon ff secco

Tbn. 1 Harmon Solo w. Trpt ff secco

Tbn. 2 Harmon ff secco

Timp. p TACET

Perc. I TAM-TAM p TACET

Perc. II Orch. B.D. (MIC is ON) ppp P (MIC is ON) TACET (MIC is OFF)

Hp. TACET

Keyb. PIANO p palm cluster lowest keys (black & white) TACET (♩ = c. 88) sempre ad lib p secco improvise on pattern mf

EL. AMP on Bass Cl., Bass Dr., Hp (pitch down) ALL AMP FADE ALL AMP off

AMP on Lillebo, softly and w. REV.



We can see Nanna pulling Lillebo through the passport control, leaving the country

Common sensus and the Consensus Council and Alun leaving stage. Two assistants bringing Bo to the Lab.

LILLEBO (MIC is ON)

L. Bo Far gi meg far far gi meg far far gi meg far

T funn TACET ad lib

B funn TACET ad lib

Q4 Senza misura

Up tempo (♩ = c. 132)

(3+3)

1556

Vln. I 5-15" ② 5-15" ③ 5-15" (non cresc.) low cluster (gli altri TACET)

Vln. II (non cresc.)

Vla. (non cresc.) high cluster

Vc. (non cresc.) high cluster 1. solo, gli altri high cluster al n.

Cb. (non cresc.) high cluster

1563 **accel.** **Piu mosso** (♩ = c. 144)

Fl. 1 *pp* *ff* *ff*

Picc. *ff in tempo* *ff* *ff*

Ob. 1 *ff* *p* *ff* *ff*

Ob. 2 *pp* *ff* *ff*

B♭ Cl. 1 *pp* *ff* *ff*

B♭ Cl. 2 *pp* *ff* *ff*

B. Cl. (MIC is OFF) *n* *ff* *ff*

Bsn. *pp* *ff* *ff*

C. Bn. *in tempo* *ff* *ff*

Hn. 1 *pp* *ff* *ff*

Hn. 2 *pp* *ff* *ff*

Hn. 3 *pp* *ff* *ff*

Tpt. 1 *ff* (harmon) *ff* *fff*

Tpt. 2 *ff* (harmon) *ff* *fff*

Tuba *pp* *ff* *ff*

Timp. *pp* *f piu* *ff*

Perc. I COW BELL *p* *f piu* *ff*

Perc. II (MIC is OFF) CUICA *mf* *f*

Keyb. *ff* *p* *ff* *ff*

1563 **accel.** **Piu mosso** (♩ = c. 144)

Vln. I *pp* *ff* *ff*

Vln. II *f* *pp* *ff* *ff*

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

Vc. *pp* *ff* *ff*

Cb. *f* *p* *ff* *ff*

tutti, div. col legno batt.

div. col legno batt.

ord.

ord.

ord.

ord.

arco

SCENE 6

Bo in therapy

♩ → ♪ Recitativo colla voce (♩ = c.72)

1568

Picc. *f* *pppp* whistle tone

C. Bn. *f*

Tuba *p* (optional 8<sup>th</sup>) 1/2 valve gliss.

Timp. *pp*

Keyb. *mf* *secco* *mp* *secco*

AMP on String Quartet

sampling, noise like tinnitus  
(optional triggered by switch)

Bo in therapy with Alun O. All. But first he is having a hearing test with her assistant Pietro Thrilling Thrilling's Lab (e.g. formed as a glass cube) is equipped with a hearing test apparatus and other lab equipment needed for making pills

Thrilling is shocked by the fact that Bo can hear and define every sound very easily

THRILLING [turning a knob] [nodding, turning again] [Yelling to Alun] [nodding, switching a switch] sprechgesang [turning the knob] [turning the knob]

Nei han har ik-ke tin-ni-tus Han hø-rer som en hund! —

Bo Pic-co-lo fir-strø-ken G Kon-tra-fag-ott sub-kon-tra H Tre-tus-en-fem-hundr-og - tju-e Hertz

♩ → ♪ Recitativo colla voce (♩ = c.72)

1568

Vln. I *p* *pppp* 1. solo (MIC is ON) 1 behind bridge *pppp* ord. *p* *pppp*

Vln. II (MIC is ON) 1 behind bridge *pppp*

Viola (MIC is ON) 1. solo behind bridge *pppp*

Cello (MIC is ON) 1. solo behind bridge *p* *pppp* 1. solo TACET gli altri (without MICs) *p*

C. bass arco *pppp* div. sul pont. molto 1) arco *p*

1) fluctuate closeness to bridge to get harmonic spectrum



poco rall. R4 Rhythmically (♩ = c. 132)

(harmon)

1576

Tpt. I

Tuba

Timp.

Perc. I

Perc. II

Keyb.

EL.

ADD AMP on Bass Dr. ALL AMP FADE ALL AMP off

(MIC is ON) BASS DR. wet thumb on skin

(Cow bell) mp

CUICA

(MIC is OFF) p

mf

15<sup>ma</sup> p non cresc.

Alun

Thrill

Bo

The test is done

[guiding Bo to Alun's office]

f parlando/non legato

ord.

og som en hval! Med en som han med en som han had-de ik-ke off - shore

[following Thrilling to Alun's office]

Fra fem-ten til fem-ti Hertz

From Bo's steps while walking over to Alun, we might wonder if he is on some kind of drugs, eg. Prozac

poco rall. R4 Rhythmically (♩ = c. 132)

(MIC is OFF)

1576

Vln. I

Vln. II

Vla.

Vc.

Cb.

MIC fading (MIC is OFF) mp

pp

pp (playing ff)

MIC fading (MIC is OFF) mp

colla parte

(MIC is OFF) 1. solo, gli altri TACET

pizz.

mp

mf

p sub.

mp

Freely (♩ = c.96)

1583

B♭ Cl. 1

Tpt. 1

Tpt. 2

Perc.

I (Cow bell)

II (Cuica)

Keyb.

Alun

Thrill

Bo

(harmon)

pp

mp

f

pp

f

pp

f

pp

(non cresc.)

f

VIBRAPH.

f non troppo

Bo laying down on Alun's psychoanalyst couch

[gives Thrilling sign to cool down] [gives Bo a sign to lay down]

Ab-so-lutt mat-nyt-tig Thril-ling takk! takk!

ha trengt seis-mikk ha trengt seis-mikk ha trengt seis - mikk

Al - - -

1583

Vln. I

Vln. II

Vla.

Vc.

Cb.

Freely (♩ = c.96)

f

p

f

pp

f

pp

colla parte

mp

f

pp

pp

pp sempre

1. solo

ff

n

n

n

n

n

S4

1589

B<sup>b</sup> Cl. 1 *fp*

B<sup>b</sup> Cl. 2 *pp*

Tpt. 1 (harmon) *f*

Tpt. 2 Harmon T.I. *pp* *mp* *ff* *mp* *f*

Tbn. 1 Harmon T.I. *mp* *ff* *mp* *f*

Tbn. 2 Harmon T.I. *mp* *ff* *mp* *f*

Perc. I (Vib.) *mp* *p*

Perc. II

Alun *Alun is pouring tequila from a bottle*  
Ja! C'est la vie, Bo, C'est ca Te qui-la?

Bo - - un o - ver alt?

S4

1589

Vln. I *ppp* *f* *pp*

Vln. II *ppp* *f* *pp*

Vla. *ppp* *f* *f*

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

Cb. *ppp* *f* *f* *pp*

1597

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Perc.

I

II

Alun.

Bo.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(Vib.)

(harmon)

3

3+trg.

mp

p

mf

pp

f

mp < f

mp < f

mp < f

mp

ff

[giving a glass to Bo]

[pouring some more]

[nodding]

[drinking]

[more comfortable]

pizz.

mf

pizz.

mf

pizz.

mf

arco

mp

fp

f

fp

f

1602

B♭ Cl. 1

B♭ Cl. 2

Tpt. 1

(Vib.)

Perc.

I

II

Alun

Bo

Tror du på kjær-lig - het mel-lom to? Bo Tror du på kjær-lig-

[with an absentminded gaze into empty air]

Hva? \_\_\_\_\_

1602

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz. arco

f pp p fp pp p pp

pizz. arco

f pp p pp p pp

arco

f pp p pp p pp

pizz. arco

pp p pp p pp

arco

f pp p pp p pp

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1608 **accel.** **T4 Rhythmically** (♩ = c. 132) (pitch to Thrilling)

B♭ Cl. 1 *pp* *mp* *fp* *p*

B♭ Cl. 2 *pp* *f* *fp*

Bsn. *fp*

Tpt. 1 (harmon) *pp* *ff*

Tpt. 2 (harmon) *mp* *ff*

Tbn. 1 (harmon) *mp* *ff*

Tbn. 2 (harmon) *mp* *ff*

Perc. I (Vib.) *mf*

Perc. II (Cuica) *pp*

Keyb. *pp non cresc.*

Alun *het mel-lom to?*

Thrill *p [in the background]*  
la - li - la - li

Bo *p*  
Ja, jeg tror på kjær-lig - het mel-lom

*We can hear Thrilling humming from his LAB (while making pills)*

1608 **accel.** **T4 Rhythmically** (♩ = c. 132)

Vln. I *f* *pizz.*

Vln. II *mp* *pp* *f* *pizz.*

Vla. *mp* *pp* *f* *pizz.*

Vc. *mp* *p* *fp* *f* *pizz.*

Cb. *pizz.* *f*

fermata  
if needed  
for staging  
G.P.

rep. X  
if needed  
for staging

U4

1614

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

Tpt. 1

I

II

Perc.

Keyb.

Alun

Thrill

Bo

(Cuica)

(non cresc.)

[calling, friendly]

Thrilling? Pietro?  
Kom hit litt...

[coming over to Alun from the Lab]

la - li - la - lo la - li - la - li la - li - la - lo la - li - la - li

to... og kjær - lig - het - en mel-lom tus - en

1) LOBO is the branch name for their pills

LO-BO to me...

COW BELL

last X TACET

pp

f

p

mp

pp

mp

pp

mp

pp

mp

f

p

fermata  
if needed  
for staging  
G.P.

rep. X  
if needed  
for staging

U4

1614

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

mf

pp

f

p

arco

mf

pp

f

p

arco

mf

pp

f

p

arco

mf

pp

f

p

arco

pp

f

p

(sempre gliss./trem.)

Interlude XII

accel.

Poco più mosso (♩ = c.144)

1622

(harmon)

*pp* *mp* *p* *mf*

Tpt. I

Timp. (low C if poss.) *ppp*

Perc. (Cuica)

Keyb. *ppp* cresc. *p.a.p.*

Alun

Thrill

LO-BO to you... LO-BO to me... LO-BO to you... LO-BO to me... LO-BO to you...

Alun is pulling down Thrilling's trousers

Alun gives Thrilling a blow job, while she is pointing her ass in Bo's direction

optional TACET

1622

accel.

Poco più mosso (♩ = c.144)

tutti, div. á 3

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

colla parte

change strings ad lib.

*f* *fp*



1629 *rep. if needed for staging*

Fl. 1 *ppp* *f* *n*

Picc. *ppp* *f* *n*

Ob. 1 *ppp* *f* *n*

Ob. 2 *ppp* *f* *n*

B<sup>b</sup> Cl. 1 *ppp* *f* *n*

B<sup>b</sup> Cl. 2 *ppp* *f* *n*

B. Cl. *ppp* *f* *n*

Bsn. *ppp* *f* *n*

C. Bn. *ppp* *f* *n*

Hn. 1 *ppp* *f*

Hn. 2 *ppp* *f*

Hn. 3 *ppp* *f*

Tpt. 1 *f* senza sord.

Tpt. 2 *f* senza sord.

Tbn. 1 *ppp* *f* senza sord.

Tbn. 2 *ppp* *f* senza sord.

Tuba *ppp* *f* (senza sord.)

Timp. *f*

Perc. I *VIBRAPH.* *ppp* *f*

Perc. II *Orch. B.D.* *ppp* *f* (muted)

Keyb. *(cresc. p.a.p.)* *(pp)* *(p)* *(mp)*

Thrill *[moaning]* Ah...

1629 *rep. if needed for staging*

Vln. I *ff* *ppp*

Vln. II *ff* *ppp*

Vla. *ff* *ppp*

Vc. *ff* *ppp*

Cb. *ff* *ppp*

V4 Senza misura

Bo drunk II

Freely (♩ = c.96)

1636

Fl. 1 *mf* *fp* *fff* CHANGE TO FLUTE

Picc. *mf* *fp* *fff*

Ob. 1 *mf* *fp* *fff*

Ob. 2 *mf* *fp* *fff* CHANGE TO ENGLISH HORN

B♭ Cl. 1 *mf* *fp* *fff* *mp* *fff*

B♭ Cl. 2 *mf* *fp* *fff*

B. Cl. *mf* *fp* *fff*

Bsn. *mf* *fp* *fff*

C. Bn. *mf* *fp* *fff*

Hn. 1 *mf* *fp* *fff*

Hn. 2 *mf* *fp* *fff*

Hn. 3 *mf* *fp* *fff*

Tpt. 1 *mf* *fp* *fff* Harmon T.I. 3 3+trg. *mp* < *f*

Tpt. 2 *mf* *fp* *fff* Harmon T.I. 3 3+trg. *mp* < *f*

Tbn. 1 *mf* *fp* *fff* Harmon T.I. *mp* < *f*

Tbn. 2 *mf* *fp* *fff* Harmon T.I. *mp* < *f*

Tuba *mf* *fp* *fff*

Timp. measured *ppp* *fff*

Perc. I (Vib.) *mf* *fp* *fff* (Orch. B.D.) *pp* (non cresc.)

Perc. II *pp* (non cresc.)

Hp. (MIC is ON) very slow scratch w. plectrum on winding of bass strings (MIC is OFF)

Keyb. *(cresc. p a p.)* *mf* *fp* *fff* TACET

Alun. [pushing Thrilling away] Thrilling puts on his trousers and lurks unsatisfied back to the lab speaking Det var det Thrilling...og du Bo, fristet vi deg ikke? Alun is pouring more tequila speaking Ta litt mer, Bo, Ta litt

Bo. Dere kom litt brått på...



1636

Vln. I measured 1. solo, small edgy sounds w. space

Vln. II measured 1. solo, small edgy sounds w. space

Vla. measured 1. solo, small edgy sounds w. space

Vc. measured 1. solo, small edgy sounds w. space

Cb. measured 1. solo, small edgy sounds w. space

V4 Senza misura

Freely (♩ = c.96)

1 5-7" 2 2-3"

*ppz.* *f* *pp* *ord.* *f* *pp*

1643 **Poco piu mosso** (♩ = c.104)

Fl. 1 *pp* *mf*

Fl. 2 *p* *mf* **FLUTE**

Ob. 1

B♭ Cl. 1 *mp* *p* *mf*

B♭ Cl. 2 *pp* *mf*

Tpt. 1 (harmon) *p* *mf* 3+trg.

Tpt. 2 (harmon) *p* *mf* 3+trg.

Perc. I (Vib.) *mf*

Perc. II

Alun *cresc.* mer - Te - qui - - la, Så kan selv vran-gå

Bo Takk! takk! takk! takk! takk!

Optional: Alun pouring.  
Bo taking several sips

1643 **Poco piu mosso** (♩ = c.104)

Vln. I *pp* *p* *mfppp* tutti, div.

Vln. II *p* *mfppp* tutti, div.

Vla. *pp* *mf* pizz.

Vc. *mf* pizz.

Cb. *pp* *mf* pizz.

W4

accel. al (♩ = c. 120) Calmly (♩ = c. 60)

1649

Fl. 1 col. voc. mf

Fl. 2 col. voc. mf

Ob. 1

E. Hn ENGL. HN p mp

B♭ Cl. 1 pp ( < > ) f p mf

B♭ Cl. 2 mf

B. Cl. p mp

Bsn. pp mp

C. Bn. pp mp

I (Vib.) p mf

II

Keyb. mp

U.C.

Alun fø-le seg på ret-ta

Bo takk!

Te - qui-laen gikk rett i flet-ta

Og hva så, du er jo kunst-ner, ik-ke sant?

Men dolce

W4

accel. al (♩ = c. 120) Calmly (♩ = c. 60)

1649

Vln. I div. 2. soli fp

Vln. II 1. solo fp

Vla. tutti, div. arco pp

Vc. tutti, div. arco pp

Cb. tutti arco pp

pizz. (tutti) mp

pp dolce

mf

1656

Keyb.

Alun

Bo

Vln. I

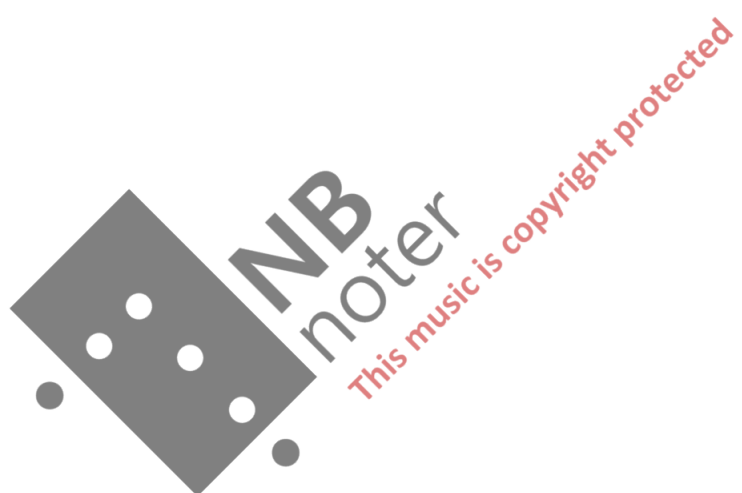
[making notes in a notebook]

sprechgesang

I ut-gangs-punkt-et en vel-lyk-king?

det var stem-ming jeg lev-de av før brud - - det

1656



1662

Keyb.

Alun

Bo

Vln. I

X4 Slowly (♩ = c. 48)

fermata if needed for staging

A tempo (♩ = c.60)

Men nå trist så trist? Et knust ek-te-skap? Hva het hun Pi - a - no-stem-mer Berg... så

Nan-na...

(optional Bb ord.)

(using Bo's melody)

1. solo

X4 Slowly (♩ = c. 48)

fermata if needed for staging

A tempo (♩ = c.60)

2. soli

pp dolce

1669

B<sup>b</sup> Cl. 1 *pp*

Hn. 1 *lontano pp*

Hn. 2 *lontano pp*

Hn. 3 *lontano pp*

Keyb.

Alun  
nak - en så u-smyk-ke-lig u - lyk - - ke-lig

Bo  
Jeg får ik - ke se min sønn

1669

Vln. I *pp* (1. solo)

Vln. II *pp* (1. solo)

Vla. *pp* (1. solo)

Vc. *pp* (1. solo, arco)

Cb. *pp*

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NB noter

1675

Fl. 1

Fl. 2

Ob. 1

E. Hn

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Hn. 1

Hn. 2

Hn. 3

Tuba

Perc. I

Perc. II

Keyb.

Tempo markings: Slowly (♩ = c. 48), Y4 Freely (♩ = c. 96), A tempo (♩ = c. 48), accel.

Dynamic markings: mf, fp, pp, f, non cresc., p, mp

Performance instructions: fermata if needed for staging, (non cresc.), CHANGE TO OBOE, (Vib.), (chest voice), ord.

Alun seems not to listen. Instead she pours more to Bo. He feels misunderstood and manipulated

Alun

Bo

Lyrics: og nå har hun for-latt lan - det med han Hø-rer du? Hun har for-

1675

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tempo markings: Slowly (♩ = c. 48), Y4 Freely (♩ = c. 96), A tempo (♩ = c. 48), accel.

Dynamic markings: fp, pp, mf, f, non trem., gliss. ad lib., non trem., pizz., arco

Performance instructions: fermata if needed for staging, (non trem.), gliss. ad lib., non trem., pizz., arco

Freely (♩ = c.96)

1682

B♭ Cl. 1

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc.

I

II

Splash

f secco

(Vib.)

Alun

Bo

[drags him down between her breasts, as if comforting]

Så så så ik-ke his-se seg opp så så en mis-lyk-king til-talt for drap

latt lan-det med han [optional, mited between Alun's breasts]

1682

Freely (♩ = c.96)

Vln. I

Vln. II

Vla.

Vc.

Cb.



Z4

1688

B♭ Cl. 1

B♭ Cl. 2

Tpt. 1

Perc. I

Alun

*f* *p* *pp* *p* *pp* *mf espr.* *f*

*pp* *n* *pp* *pp*

(Vib.) *mf* *p* *pp* *f*

*f* *p* *pp* *p* *pp* *f*

må ik-ke his-se seg opp Bo, hva tror du på?

Z4

1688

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *fp* *pp* *p* *pp* *f*

*pp* *p* *pp* *p* *pp*

*pp* *p* *pp* *p* *pp*

*pp* *p* *pp* *p* *pp*

*pp* *p* *pp* *p* *pp*

The prescription

A5

Moving (♩ = c.104)

1694

Fl. 1 *pp non cresc.*

Fl. 2 *pp non cresc.*

Ob. 2 *OBOE* *p f*

B♭ Cl. 1 *f p f p mp p fp n p f*

B♭ Cl. 2 *f p f p f p f p mp p mp p fp n p f*

B. Cl. *p f p f p f p mp p mp p fp n p f*

Bsn. *p f*

C. Bn. *pp non cresc.*

Hn. 1 *pp*

Hn. 2 *p f*

Hn. 3 *p f*

Tpt. 1 *ff* (harmon) *3+trig*

Tpt. 2 *mp ff* (harmon)

Tbn. 1 *mp ff* (harmon)

Tbn. 2 *mp ff* (harmon)

Tuba *pp*

Timp. *n p*

Perc. II (Orch. B.D.) *ppp non cresc.*

Hp. *p* (MIC is ON) stroke w. palm on p lowest strings, pitch ad lib. *p* palm cluster, black & white keys, lowest poss.

Keyb. *sc*

EL. AMP on Hp

Bo is drunk His head is falling between Alun's breasts

[seriously offering herself to Bo]

cresc. p.a.p.

Alun *[very drunk]* *[hick-up]* *[voice is partly muted between Alun's breasts]*

Bo *Da skriv-er skriv - er vi - ut - en res-ept*

Kjær-lig-(hikk.) Kjær-lig - het mel-lom to mel-lom to mel-lom to

A5

Moving (♩ = c.104)

1694

Vln. I *tutti, pizz.* *mp* *div. con sord. arco* *p f*

Vln. II *f* *tutti, pizz.* *p* *f*

Vla. *f* *tutti, pizz.* *p* *mp* *f*

Vc. *f* *tutti, pizz.* *p* *mp* *f*

Cb. *tutti, pizz.* *p* *mp* *f*

1701

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

(Orch. B.D.)

Perc. II

Keyb.

EL.

Alun

Bo

colla parte

PICCOLO

senza sord.

(non cresc.)

(cresc. p a p.)

pa meg, en res - ept til deg pa he - le meg

mel-lom to

*p* *fp* *n* *mf* *ff* *f* *ppp* *f* *non troppo* *al f*

1701

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord. pizz.

*p* *cresc.* *al ff*

# EPILOGUE ACT 1

## Khairos park

*Optional cue for rep. of Tam-tam/Hp/Pno*

**Senza misura** 10-20" **ENGL. HN** 1707

**1** CHANGE TO ENGLISH HORN

**2** *Freely* (♩ = c. 60) 5-15" *solo, lacrimale* *p-mf* (adjust to surroundings)

**3** ignore cue 10-20" *gradually to highest multiphonics*

**B5 In tempo** (♩ = c. 120) (ignore conducting)

**E. Hn** continue this melody but change rhythm completely for each turnaround

**B. Cl.** *Freely* (♩ = c. 60) *pp* rep. if needed

**C. Bn.** *pp*

**Tbn. 2** breathe ad lib. if needed *pp dolce*

**Timp.** *pp*

**Perc.** **TAM-TAM** *p* rep. on cue if needed **TACET** (Orch. B.D.) *(non cresc.)*

**II** *n* **AUX** improvise small edgy sounds, lots of space

**TIME TO CHANGE INSTR.**

**HP.** (MIC is ON) *p* rep. on cue if needed palm cluster lowest poss. **TACET** improvise small edgy sounds, lots of space between

**KEYB.** *pp* rep. on cue if needed palm cluster lowest keys **TACET** improvise small edgy sounds e.g. on strings/frame, lots of space between (ped. ad lib.)

**EL.** (AMP)

Late autumn in Khairos Park. Leaves are falling from the trees. It's getting dark. Groups of people are either crossing the park, or staying in it. Everyone with cell phones (eg. connected to ear-plugs/handsfree-sets) The mobiles are with light when phoning/ringing

Gradually more and more people are entering the stage. The singers are phoning each other. Phones are ringing all over the hall and the stage area. The singers are answering their phones when they're reaching stage area.

**S.** *I solo [from edge of stage, walking into the park]* (transformation continues)

**A.** *[phoning tenor 1]* *I solo [from the other edge of stage, walking into the park]* *[Fragments of text to be spoken into phones by the singers answering their calls halfway whispering:]*

**T.** *I solo [from behind or among audience]* *Avsette og avsette*  
*Avleire og avleire*  
*Omsette og avsette*  
*Avsette og avleire*

**B.** *[mobile is ringing (from soprano 1) -answering halfway whispering]* *Avsette og avsette \** *[transformation from mobiles calling to everybody speaking/whispering]*

*\* optional: phones keep ringing while singers move to stage area. When reaching stage, answer the phone with the text written in part.*

*[mobile is ringing (from alto 1) -answering halfway whispering]* *Avsette og avsette \**

**Vln. I** **Senza misura** 10-20" **2** 5-15" **3** 10-20" **B5 In tempo** (♩ = c. 120) *arco* *pp*

**Vln. II** *pp*

**Vla.** *pp* *1. solo, gradually add players into tutti* improvise small edgy sounds, lots of space between them *(edgy sounds continues)*

**Vc.** *arco* *pp* **TACET**

**Cb.** *pp* *arco, div. (change of chord lead by 1. player)*



1722

Fl. 1

Ob. 1

E. Hrn

(continue pattern, vary rhythm)

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

(S.D.) (sticks)

I

(S.D.) (wire brushes)

II

Keyb.

S

ff yelling

mp sprechgesang

Agg og slagg liv og løv løv og støv Om-set-te og av-set-te a

p halfway whispering f sprechgesang

A

ff yelling

mp sprechgesang

Agg og slagg liv og løv løv og støv Om-set-te og av-set-te a

p halfway whispering f sprechgesang

T

ff yelling

(Yelling)

Agg og slagg Av-sett Av-sett Av - leir Av-leir O - - - a av-set-te og av-lei-re

pp sprechgesang mp halfway whispering

B

ff yelling

(Yelling)

Agg og slagg Av-sett Av-sett Av - leir Av-leir O - - - a av-set-te og av-lei-re

pp sprechgesang mp halfway whispering

1722

Vln. I

highest poss, gliss lento ad lib.

Vln. II

highest poss, gliss lento ad lib.

Vla.

behind bridge, (unmeasured)

Vc.

gliss. lento ad lib.

Cb.

lowest poss, gliss lento ad lib.



D5 Calmly (♩ = c. 60)

1729

Fl. 1

Picc.

Ob. 1

E. Hn

B♭ Cl. 1

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 (harmon)

Tpt. 2 (harmon)

Tbn. 1

Tbn. 2

Tuba

Timp.

I (S.D.)

II (S.D.)

Hp.

Keyb.

CHANGE TO PIANO

PIANO

*(continue pattern, vary rhythm)*

*circular movements*

*players w/out 5th string, TACET*

Bo is entering the stage with handcuffs on  
We can see Alun pushing him  
brutally ahead of her.

Leafs are falling heavily so that we can barely  
see Bo and Alun crossing the stage and disappear

S

A

T

B

*ff* yelling

*mp* sprechgesang

*p*

*ff* yelling

*mp* sprechgesang

*p*

*ff* yelling

*f*

*p* sprechgesang

*mf*

*p* sprechgesang

Slagg og agg Liv og løv løv og støv Liv og løv løv og støv

Slagg og agg Liv og løv løv og støv Liv og løv løv og støv

Slagg og agg Slagg og agg løv og støv Liv og løv løv og støv

Slagg og agg Slagg og agg Slagg og agg Liv og løv løv og støv

D5 Calmly (♩ = c. 60)

1729

Vln. I

Vln. II

Vla.

Ve.

Cb.

*div.*

*pp*

*pppp*

*div.*

*mf* *espr.* *ma dolce*

*1. solo*

*behind bridge*

*players w/out 5th string, TACET*

1735

**Hp.**  
p

**Keyb.**  
p  
pp

**S**  
*pp*  
Liv og løv løv og støv  
*ppp*  
Liv og løv løv og støv

**A**  
*pp*  
Liv og løv løv og støv  
*ppp*  
Liv og løv løv og støv

**T**  
*pp*  
Liv og løv løv og støv  
*ppp*  
Liv og løv løv og støv

**B**  
*pp*  
Liv og løv løv og støv  
*ppp*  
Liv og løv løv og støv

**Vln. II**  
*ppp*  
*ppp*

**Vla.**  
*ppp*  
*pppp*

**Vc.**  
mp

**Cb.**  
*ppp*  
*ppp*

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**KNUT VAAGE**

# **KHAIROS**

libretto:  
**TORGEIR REBOLLEDO PEDERSEN**

**OPERA I TO AKTER**  
*(OPERA IN TWO ACTS)*

## **AKT 2**

*(ACT 2)*

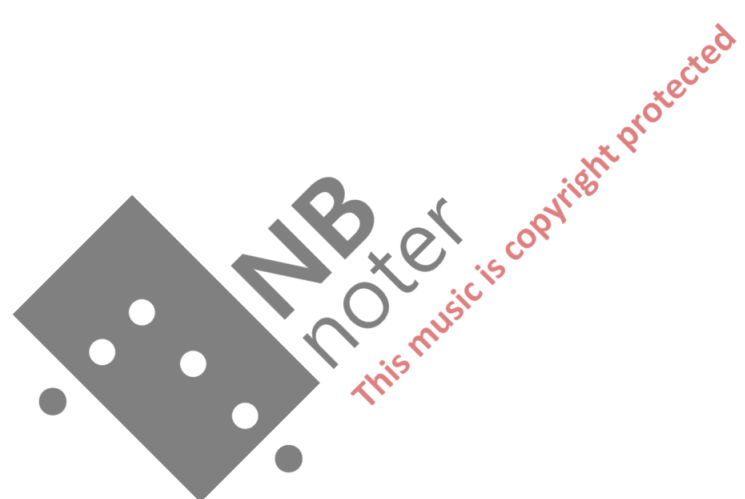
2011  
*(version 1. Nov. 2012)*



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# Khairos

## ACT 2

### SCENE 1

#### 7. Purgatorium, offshore 8 years later

Senza misura

1 5-10" rep. X if needed 2 5-10" 3 3-5" 4 10-25" 5 3-5"

Flute I: sustained kissing sounds (on mouth-piece) *p* TACET

Piccolo: blend w. noise from Bea's vacuum cleaner (♩ = c. 60) *mf* TACET; repeated only if Bea turns vacuum cleaner ON/OFF

Oboe I: sustained kissing sounds *p* TACET

English Horn: ENGL. HN sustained kissing sounds *p* TACET

Bass Clarinet: (MIC is ON) (♩ = c. 60) TACET; (MIC is OFF)

Horn in F I: sustained kissing sounds *p* TACET

Timpani: (MIC is ON) (♩ = c. 60) TACET

Percussion I: (♩ = c. 60) (MIC is ON) wet thumb on skin *n* < *p* TACET; short secco sounds (eg. splash cymb. etc.) *f* *secco* improvise lots of space TACET

Percussion II: Orch. B.D. *n* < *p* TACET

Harp: (pitch to Atlantis) (MIC is ON) *pp*; (MIC is ON) *p*; (MIC is ON) *pp*

Keyboards: PIANO *p dolce*; *f* *secco*; repeat fragments if needed. If so, change octaves TACET

ELECTR.: AMP on Atlantis; Optional AMP on Vacuum cleaner; AMP on Bass Dr./Hp (enforce sub); AMP on Bass Cl. (pitch down 1 oct.); AMP on Hp/Timp. (pitch down 1 oct.); ALL AMP off; SINE waves like beginning of ACT 1; sampling of soft distant sounds from the oil rig; softer sines; softer sampling

Bea: [working playfully with the vacuum cleaner] Optional turning vacuum cleaner on/off; START; STOP VC.; (playing with the tools to imitate picc.); BO [observing Bea]

Atlantis: (MIC is ON) *p*; à; for dypt; for dypt; for

Violin I: 1. solo, ad lib. approx. pitches crush behind bridge, frog pizz 10-25" improvise lots of space TACET

Night on the ocean. We can see the moon otherwise it's dark

Slightly more light. We can see Bo locked up in handcuffs, laying somewhere on the platform deck. Once again we can see Atlantis' face

On top of the platform, tower of gas flame enlighten Bea hunting black dust (leaves) of soot with a small vacuum cleaner. The VC is connected to the platform deck and further down in the seabed/platform foot



6 3-5" 7 3-5" **E5** Colla voce (♩ = c.69)

Picc. TACET TACET

(optional amp on V.C.) (AMP)

EL. (SINES/SAMPLE)

Bea *Improvise\* whistle, or other playful gesture (on la-la-la, hum, or make sounds with tools/vacuum cleaner)* *[continuing adding "working sounds" while singing] (adapted to staging)* *Improvise\* sing* *add tool sounds*

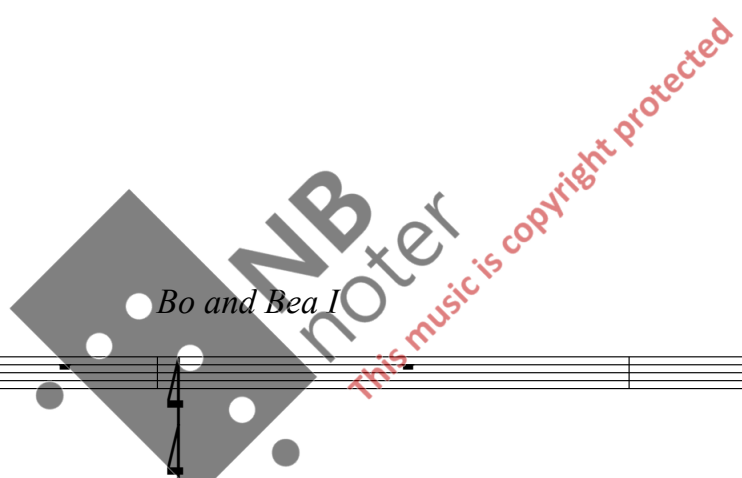
dypt dypt for dypt for dypt m

Fa la la la fang-er bin ich ja A -

1) The Mozart-quotation is transposed the text changed by purpose

Vln. I 6 3-5" 7 3-5" **E5** Colla voce (♩ = c.69) (1. solo sempre) arco *pp* *f* *pp* *f* *p* *f* *secco* approx. pitches crush

gli altri, TACET



12 Perc. I **CROTALES** *p*

EL. (SINES/SAMPLE)

Opt.: sinus and sampling continuing softly in background until bar 38

Bea *Improvise\** *[interrupted]* *sing* *p*

ja å ja og hopp-sa - sa C o o o o

Bo *smorz.* *(optional parlando)*

Hva fang-er du sa du? m

Atl. for dypt m m

Vln. I 12 *behind bridge, frog pizz.* *ff* *arco* *pp* *p* *f* *con sord. div. a 3* *PPPP*

Vln. II *con sord. div. a 3* *PPPP*

Vla. *con sord. div. a 3* *PPPP*

Vc. 1. solo *n* *f* *p*

gli altri, TACET

18 (Crot.)

Perc. I

Hp. *mp* l.v.

(AMP)

EL.

Bea *mf* *p* [start machine] [stop]  
o C O 2 C O 2 Se!

Atl. *m* *à*

Vln. I *p* *f* *pp* *f*

Vln. II *pppp* sempre

Vla. *pppp* sempre

Vc. *p* sempre

Bea starts and stops the machine a couple of times, showing Bo how she collects the black leaves/CO<sup>2</sup>

22

B. Cl.

Perc. I (Crot.) VIBRAPH. *pp*

(AMP)

EL.

Bea *mf* *p* *mf* *mf*  
[no working sounds / V.C.] *parlando*  
C O 2 Og du? *dreamingly* *mf*  
(optional parlando) Å, den be-røm-te

Bo Jeg kan ik-ke fan-ge, jeg er selv fan-ge

Atl. *à* *à*

Vln. I *mf* (1. solo sempre) *pp* *mp* *pp*

Vln. II *pppp* sempre *pppp* div. a 2

Vla. *pppp* sempre *pppp*

Vc. *p* *mf* *p* (1. solo sempre) *pppp*

29

B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn.  
C. Bn.  
Perc. I  
EL.  
Bea.  
Atl.  
Vln. I  
Vln. II  
Vla.  
Vc.

*mp pp*  
*mp pp ppp*  
*pp*  
*pp*  
*ppp*  
*ppp*  
*ppp*  
*colla voce*  
*colla voce*  
*pp*  
*pp*  
(Vib.)  
(AMP)  
*p*  
*mf*  
*p dolce e sost.*  
*parlando*  
Bo  
Å  
Bo  
som  
lyt - ter Khai-ros  
full  
av  
hav - ets sor-te  
gull  
hav-ets sor-te  
gull  
for  
dypt

29  
*mp*  
*pp*  
*mp*  
*pp*  
*pppp sempre*  
*pppp sempre*  
*(p sempre)*  
*pp*  
div. a 3

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**F5 Senza misura**

1 3-5" 2 3" 3 5-10" 4 3" 5 10-20"

Fl. I 35

Picc.

Ob. I

B. Cl.

C. Bn.

Hn. I

Perc. II

Hp.

Keyb.

EL.

Bea

Bo

Atl.

Vln. I

Vc.

sustained kissing sound *p* 5-10"

TACET

CHANGE TO FLUTE

TACET

sustained kissing sound *p*

TACET

(MIC is ON) overblow/M.ph. (partials ad lib) *ppp*

overblow multiph. ad lib *n*

sustained kissing sound *p*

TACET

short secco sounds (eg. splash cymb. etc.) *f secco*

TACET

(MIC is ON) wet thumb on skin *mp* rep. ad lib. if needed

(MIC is ON) *p* TACET

(MIC is ON) *pp* TACET

(MIC is ON) palm cluster on lowest strings TACET

*f secco* TACET

palm cluster on lowest black & white keys TACET

Optional AMP on Vacuum cleaner

AMP on Hp (enforce sub)

Opt. Atlantis grad. disturbed electronically

AMP on Bass Clar., Bass Dr, Hp (enforce sub)

sines fade in to normal level sampling sounds from platform

speaking

[collecting a few soot-leaves] [START]

[STOP]

Jeg er ny her, Bea, har fått jobb som CO<sup>2</sup>-fanger

speaking

Hvis jeg ikke er her oppe for å luftes da...og du?

*pp* *p* *n*

*f* (1. solo) TACET

approx. pitches *f secco* 5-10"

crush

behind bridge, frog *pizz.* 3"

TACET

Alun drags Bo down

Bea's song

G5 In tempo (♩ = c.60)

Senza misura 7-15"

1 2 fade MIC 5-15"

Calmly (♩ = c.60) (MIC is OFF)

B. Cl. *mf* *p*

C. Bn. *f* *p*

Hn. 1 *p* *f* TACET

Hn. 2 *p* *f* TACET

Hn. 3 *p* *f* TACET

Tbn. 1 *p* *f* TACET

Tbn. 2 *p* *f* TACET

Tuba *p* *f* TACET

Timp. (MIC is ON) fade MIC (MIC is OFF)

Perc. I CROTALES *mp* TACET

Perc. II TAM-TAM (MIC is ON) *p* TACET fade MIC (MIC is OFF)

Hp. (MIC is ON) *p* repeat (in tempo) *p* l.v. TACET fade MIC (MIC is OFF)

Keyb. SYNTH. *p* sub bass *8<sup>vb</sup>* (loco)

EL. (AMP) AMP on Bass Cl., Timp, Tam-tam, Hp (enforce sub) fade ALL AMP ALL AMP off (SINES/SAMPLE) sines OFF samples OFF

Alun and Bo take the elevator together down into the platform leg [still hiding, watching Alun and Bo]

While Alun and Bo are in the elevator, Bea re-establishes focus on stage, but she might keep a position high above the platform deck

Atlantis is vanishing

Bea Bo, Bo, Bo, Bo, Bo,

Atl. *morendo* keep ad lib. for dypt

G5 In tempo (♩ = c.60)

Senza misura 7-15"

1 2 5-15"

Calmly (♩ = c.60)

Vln. I *p* *fp* *n* TACET

Vln. II *p* *fp* *n* TACET

Vla. *p* *fp* *n* TACET

Vc. *p* *fp* *n* TACET

Cb. *p* *fp* *n* TACET

change strings ad lib. senza sord. tutti change strings ad lib. div. change strings ad lib. crush low cluster highest cluster highest cluster

con sord. div. a 3 con sord. con sord. con sord. div. half group pizz. *pp* (pizz, play louder to blend)

46

B♭ Cl. I

B. Cl.

Timp.

Perc. II

Hp.

Keyb.

Bea

Vln. I

Vln. II

Vla.

Vc.

Cb.

H5

Solo

pp

TAM-TAM

PIANO

optional long note

den døm-te Bo den døm-te Det sto - re ør - et på hav - ets bunn

H5

div, gli altri TACET

tutti, div.

pp

ppp

div. a 2

ppp

div. a 2

ppp

tutti arco

pp

div.

pp

53

B $\flat$  Cl. I

B. Cl.

Timp.

Hp.

Keyb.

Bea

si-vi-li-sa-sjon-ens funn Lyt-ter-en Brønn - fin-ner-en Bo, Bo, Bo,

Vln. I

Vln. II

Vla.

Vc.

Cb.

*n*

*p*

*pp*

*tutti*

*div. a 3*

*pp* (pizz, play louder to blend)

(MIC is OFF)

( $\text{Xa}$ )

58

Hp.

Bea

Bo, Bo, be-røm - te be - røm - te Bo Trek - ker på meg som

Vln. I

Vln. II

Vla.

Vc.

Cb.

*tutti arco*

I5

64

Fl. I *colla voce* *p*

Ob. 1 *p*

B<sup>b</sup> Cl. 1 *pp sotto voce* *p* *p espr.*

B<sup>b</sup> Cl. 2 *p*

Bsn. *pp*

Timp. *pp*

Perc. I *VIBRAPH.* *pp*

II *TAM-TAM* *pp*

Hp. *(p)* *dim.* *ppp* *p*

Keyb. *pp*

Bea *dolce sempre*  
 mǎn - en trek-ker i hav - et a a a

I5

64

Vln. I *div.* *gli altri TACET* *pp* *tutti, div.* *pp*

Vln. II *div.* *gli altri TACET* *ppp* *tutti, div.* *ppp*

Vla. *div. a 2* *ppp* *ppp*

Vc. *div. a 2* *ppp* *ppp*

Cb. *p* *div.* *pizz.* *mp*



82

Fl. 1

Fl. 2

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

Perc. 1

Hp.

Bea

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*f*

*mp*

*mp*

*f*

*mp*

*f*

*mp*

*pp*

*p*

*colla voce*

*p*

*f*

*pp*

*pp*

*pp*

*mp*

*mf*

*f*

*mp*

*(cresc. sempre)*

*mp*

*f*

*mp*

*f*

*mp*

*mf espr.*

*mp*

*mp*

*cresc. p.a.p.*

*mp*

*f*

*mp*

*arco*

flam - me-bom - men

Trek-ker i meg

Trek-ker i meg

FLUTE

VIBRAPH.

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97

Fl. 1

Fl. 2

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Hp.

Bea

meg

Trek-ker han i meg

97

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp sempre*

*pp*

*pp*

*pp*

*pp*

*mp*

*pizz.*

*mp*

*cresc. p.a.p.*

*(non cresc.)*

*f*

*p*

*pp*

*(non cresc.)*

*f*

*p*

*f*

*p*

*f*

*p*

*colla voce*

*p*

*mp*

*mp*

*mf*

CHANGE TO CLAR. IN E<sup>♭</sup>

*This music is copyright protected*

104

Fl. 1 *f* *mp* *ppp* *p* CHANGE TO PICCOLO

Fl. 2 *f* *mp* *ppp*

Ob. 1 *f*

B. Cl. (MIC is ON)

Bsn. *mf*

Timp. *pp*

Perc. I VIBRAPH. *mp* *ppp*

Perc. II Orch. B.D. (MIC is ON) mallet + mute w. L.H. *pppp*

Hp. *f* *mp* *dim.* *ppp* *p* (MIC is ON)

Keyb.

EL. AMP on Bass Cl./Bass Dr. (pitch down 1 oct.)

Bea *p* [hiding in the tower] *Frightened by sounds, or by Alun's return, Bea is hiding, but still watching*

104

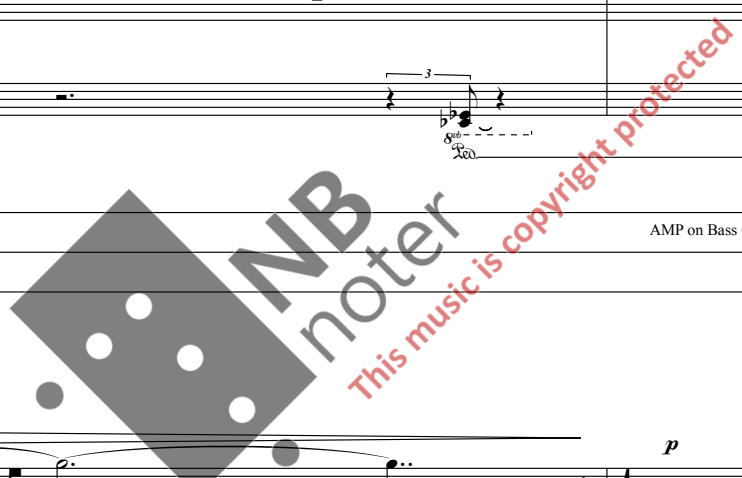
Vln. I *f* *mp* *ppp* *n* *ppp* *n*

Vln. II *f* *pp* *mp* *n* *pppp*

Vla. *f* *pp* *mp* *n* *pppp*

Vc. *f* *pp* *mp* *n* *pppp*

Cb. *(cresc. sempre)* *al f* *mp* *p* *arco* *3 div.*



# SCENE 2

## Interlude XIII, Helicopter/"light-throne" II

♩ → ♩ (♩ = c.120)

109

FL. 1 *ppp* *n*

FL. 2 *ppp* **PICCOLO**

B♭ Cl. 1 *ppp*

E♭ Cl. *ppp* **CLAR. IN Eb**

B. Cl. *ppp* (MIC is fading)

Tuba *ppp* repeat pattern *cresc. p.a.p.*

Timp. (MIC is OFF) repeat 5/8 pattern *ppp* *cresc. p.a.p.*

Perc. I (MIC is ON) *pppp* (Orch. B.D.) *ppp* (MIC is fading)

Perc. II *pppp* *cresc. p.a.p.* repeat pattern *al* *ppp* (MIC is OFF) *ppp* *cresc. p.a.p.*

Hp. *ppp* *loco* *pp* (MIC is fading)

Keyb. *ppp* *cresc. p.a.p.*

EL. add AMP on Crot./Hp (REV) (ossia: JUST on Bass Cl.) **FADE AMP**

Helicopter sample (distant, grad. closer) (High pitched, grad. lower in pitch) (slowly grad. closer and lower in pitch)

Alun brings Bo in handcuffs to a ceremony on the platform deck where she locks him onto some sort of altar. A crowd consisting of Khairos Offshore choir looks up in the air, expecting someone's arrival

Godpa, in his helicopter/"light throne" coming from a distance, and slowly landing in a rain of soot that falls down and covers the platform

Bea (continue ad lib./fade)

109

Vln. I *pppp* *15<sup>ma</sup>* make ind. rests to take off sord. *senza sord.* tutti div. individually grad. sliding chrom. pattern downwards rapidly ad lib. -out of sync *gliss.* *cresc. p.a.p.*

Vln. II *pppp sempre* make ind. rests to take off sord. *senza sord.* tutti div. individually grad. sliding chrom. pattern downwards rapidly ad lib. -out of sync *gliss.* *cresc. p.a.p.*

Vla. *pppp sempre* make ind. rests to take off sord. *senza sord.* tutti div. individually grad. sliding chrom. pattern downwards rapidly ad lib. -out of sync *gliss.* *cresc. p.a.p.*

Vc. *pppp sempre* *senza sord.* *pp* unis TU repeat pattern *pp* *cresc. p.a.p.*

Cb. *pp* repeat pattern *pp* *cresc. p.a.p.*

118

Fl. 1 *cresc. p.a p.*

Picc. *cresc. p.a p.*

Ob. 1 *ppp cresc. p.a p.*

B♯ Cl. 1 *cresc. p.a p.*

E♭ Cl. *cresc. p.a p.*

B. Cl. *(MIC is OFF)*  
*pp cresc. p.a p.*

Bsn. *pp cresc. p.a p.*

C. Bn. *pp cresc. p.a p.*

Hn. 1 *cresc. p.a p.*

Hn. 2 *ppp cresc. p.a p.*

Hn. 3 *ppp cresc. p.a p.*

Tbn. 1 *p*

Tbn. 2 *mp*

Tuba *pp cresc. p.a p.*

Timp. *(cresc. sempre)*

I (Crot.) *(MIC is OFF)*  
*mp*

II (Orch. B.D.) *(cresc. sempre)*

Hp. *mp gliss. ad lib. l.v. all.*

Keyb. *(cresc. sempre)*  
*(Xoo.) ppp cresc. p.a p.*

EL. *(AMP) TACET*  
*(helic. SAMPLE)*

118

Vln. I *(cresc. sempre)*  
*(sliding chrom. pattern, continue downwards)*

Vln. II *(cresc. sempre)*  
*(sliding chrom. pattern, continue downwards)*

Vla. *(cresc. sempre)*  
*tutti div. individually grad. sliding chrom. pattern downwards rapidly ad lib. -out of sync gliss. down*

Vc. *cresc. p.a p.*  
*gliss.*

Cb. *(cresc. sempre)*  
*arco pp cresc. p.a p.*

Khairos - 1. Nov. 2012

122

Fl. 1  
(cresc. sempre)

Picc.  
(cresc. sempre)

Ob. 1  
(cresc. sempre)

B♭ Cl. 1  
(cresc. sempre)

E♭ Cl.  
(cresc. sempre)

B. Cl.  
(cresc. sempre)

Bsn.  
(cresc. sempre)

C. Bn.  
(cresc. sempre)

Hn. 1  
(cresc. sempre)

Hn. 2  
(cresc. sempre)

Hn. 3  
(cresc. sempre)

Tpt. 2  
Straight  
mp

Tbn. 1  
mf p f

Tbn. 2  
p cresc. p.a.p.

Tuba  
(cresc. sempre)

Timp.  
(cresc. sempre)

Perc. II  
(cresc. sempre)

Keyb.  
(cresc. sempre)

EL.  
(helic. SAMPLE)

122

Vln. I  
(sliding chrom. pattern, continue downwards)  
(cresc. sempre)

Vln. II  
(sliding chrom. pattern, continue downwards)  
(cresc. sempre)

Vla.  
(sliding chrom. pattern, continue downwards)  
(cresc. sempre)

Vc.  
(sliding chrom. pattern, continue downwards)  
(cresc. sempre)

Cb.  
(cresc. sempre)

--- al *mf* --- *f*

col Picc.  
--- al *mf* --- *f*

--- al *mf* --- *f*

--- al *mf* --- *f*

mp

*p* *cresc. p.a.p.* *p* *f*

(helic. SAMPLE)

(sliding chrom. pattern, continue downwards)  
(cresc. sempre)

(sliding chrom. pattern, continue downwards)  
(cresc. sempre)

(sliding chrom. pattern, continue downwards)  
(cresc. sempre)

(sliding chrom. pattern, continue downwards)  
(cresc. sempre)

(cresc. sempre)

L5 Senza misura

5-10"

adjust for staging

Poco più mosso (♩ = c.132)

126

Fl. 1

Picc.

Ob. 1

E. Hn

B♭ Cl. 1

E♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

DEEP TOM-TOM (ossia Tenor drum/Tambour)

I

Perc. II (Orch. B.D.)

Hp.

Keyb.

EL.

(helic. SAMPLE)

TACET

overblow/M.ph.

ord.

f

(cresc. sempre)

... al f

ord.

f non troppo

ord.

f non troppo

ord.

f non troppo

senza sord.

f non troppo

senza sord.

f non troppo

ord.

f non troppo (sotto voce)

f non troppo (sotto voce)

gliss.

f non troppo

sfz p

f non troppo

repeat 5/8 pattern

rapid gliss (ad lib) w. nails or plectrum

TACET

palm cluster white keys lowest poss.

sfz non troppo

f

8<sup>th</sup>

8<sup>th</sup> (senza ped.)

L5 Senza misura

5-10"

adjust for staging

Poco più mosso (♩ = c.132)

126

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

(cresc. sempre)

... al f

f

mf marc. molto

mf marc. molto

f

fp

Senza misura *adjust for staging* **M5** In tempo (♩ = c.132)

5-15"

130

Fl. 1

Picc.

B♭ Cl. 1

E♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. I (Tom-tom)

Perc. II (Orch. B.D.)

Keyb.

EL.

(helic. SAMPLE)

TACET

*ff*

*ff*

*ff*

*ff* (non troppo)

*ff*

*ff non troppo*

*ff non troppo*

*ff non troppo*

*ff non troppo*

*gliss.*

*ad lib. fills sparse*

*f secco*

*fp*

*ff*

*sf* TACET

*ff (loco)*



Senza misura *adjust for staging* **M5** In tempo (♩ = c.132)

(non trem) 5-15"

130

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf cresc. poco*

*f* (*trem*)

*mf cresc. poco*

*f*

*mf cresc. poco*

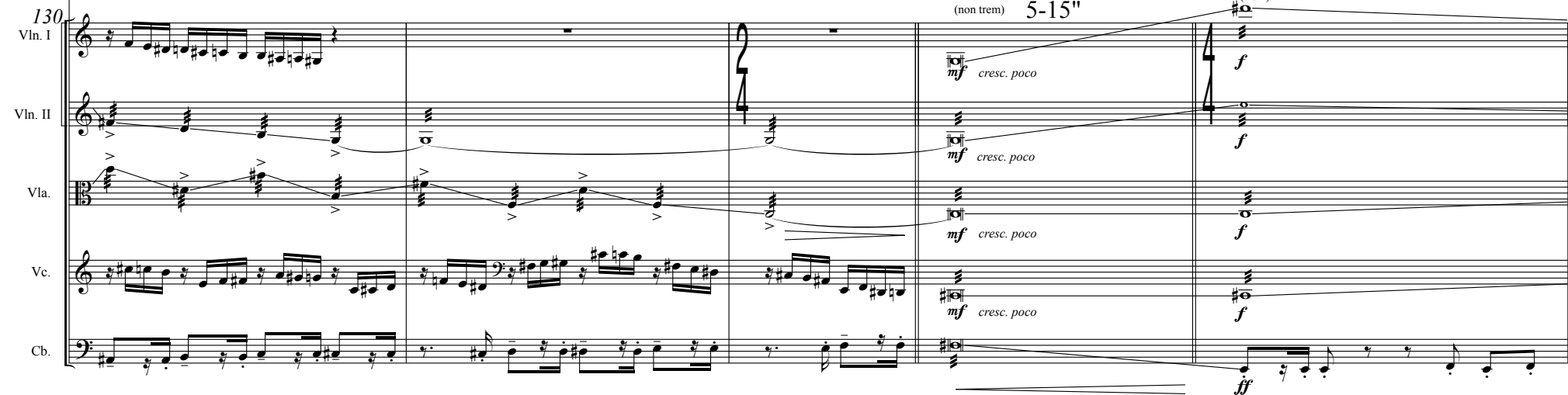
*f*

*mf cresc. poco*

*f*

*ff*

Helicopter close up landing  
(Optional: Dust Guard starting vacuum cleaner machines)



135

Fl. 1

Ob. 1

E. Hn

B<sup>b</sup> Cl. 1

E<sup>b</sup> Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc.

I (Tom-tom)

II (Orch. B.D.)

Keyb.

EL.

(helio. SAMPLE)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*s* *ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*f* *secco*

(gliss. up sempre)

CHANGE TO CLAR. IN B<sup>b</sup>

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Dust Guard impro

Godpa and the Ceremony

Fanfare (♩. = c.104)

Senza misura 3-10" adjust for staging ② 3-10" ③ 3-10"

139 Fl. 1, Picc., Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn., C. Bn., Hn. 1, Hn. 2, Hn. 3, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Timp., Perc. I, Perc. II, Hp., Keyb., EL., D.G.

Imitate vacuum cleaner sounds sip air (impr.) f<sub>poss.</sub> TACET

CLAR. IN Bb

(MIC is ON) Multiphonic gliss. ad lib. from lowest to highest poss.

f (blend w. Hp) Multiphonic gliss. ad lib. from lowest to highest poss.

f<sub>poss.</sub> (if needed to blend w. brass) Multiphonic gliss. ad lib. from lowest to highest poss.

f<sub>poss.</sub> (if needed to blend w. brass)

S.D. WIND MACHINE (MIC is ON) TACET

CHANGING TO ORGAN (OSSIA SYNTH. W. ORGAN SOUND)

AMP on Wind machine/Harp AMP on Bass Cl. (ring mod/granulation)

Helicopter on ground - changed sampling (Gradually slower... rotor stops) TACET

His Majesty's Dust Guards will be paving the way for Godpa with their vacuum cleaners that will suck the platform deck clean of soot and ash

6 DUST GUARD SUCKERS

Godpa out of helicopter. He is dressed in suit and tie, and he's wearing a helmet

Godpa prefers walking where it is cleaned up [turn off machines. Make a straight line along the path w. machines on shoulder like guns]

Senza misura 3-10" adjust for staging ② 3-10" ③ 3-10"

139 Vln. I, Vln. II, Vla., Ve., Cb.

Imitate vacuum cleaner sounds (impr.) random gliss (span approx. major third, molto vib) pp f pp

Imitate vacuum cleaner sounds (impr.) random gliss (span approx. major third, molto vib) pp f pp

Imitate vacuum cleaner sounds (impr.) random gliss (span approx. major third, molto vib) pp f pp

Imitate vacuum cleaner sounds (impr.) random gliss (span approx. major third, molto vib) pp f pp

Imitate vacuum cleaner sounds (impr.) random gliss (span approx. major third, molto vib) pp f pp

Fanfare (♩. = c.104)

1. solo crush f dim. p. a p.

1. solo crush f dim. p. a p.

1. solo crush f dim. p. a p.

1. solo crush f dim. p. a p.

ord. p<sub>poss.</sub>

N5

147

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

I

Perc.

II (wind machine)

Hp.

(AMP) ..... AMP OFF

(MIC is OFF)

(MIC is OFF) gliss ad lib.

*p sub*

*colla parte*

*mf*

*p sub*

*f*

*p sub*

*p sub*

*f*

*p*

*f*

*p*

*f*

*p*

*mf*

*Lv. all*

*ff*

S

A

T

B

God - pa God - pa

God - pa God - pa

God - pa God - pa God - pa

God - pa God - pa God - pa

*f cresc.*

*f cresc.*

*f*

*f*

N5

147

Vln. I

Vln. II

Vla.

Vc.

Cb.

*(dim. sempre)*

*p poss.*

*mp*

*f*

*p sotto voce*

*tutti, div.*

*colla parte (non tem)*

*mf*

*pppp*

*mf*

*tutti*

*div.*

*colla parte*

*mf*

*tutti*

*div.*

*mf*

*mp*

*ff*

*mf*

*mp*

*ff*

*mf*

154 **accel.** (♩ = c. 112) (♩ = c. 112 / ♩ = c. 56) (2+2+2)

Fl. 1

Picc. CHANGE TO FLUTE

Ob. 1 *colla parte* *f*

Ob. 2 *colla parte* *f*

B♭ Cl. 1 *colla parte* *f*

B♭ Cl. 2

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2 *f*

Tbn. 1

Tbn. 2

Tuba *f*

Timp. *f*

Perc. I DEEP TOM-TOM S.D.

Perc. II

Keyb. ORGAN *pp* *sempre non cresc*

Godpa *f* GODPA La oss be

S. *(cresc.)* *al ff* God - pa God - pa

A. *(cresc.)* *al ff* God - pa God - pa

T. *(cresc.)* *al ff* God - pa God - pa

B. *(cresc.)* *al ff* God - pa God - pa

154 **accel.** (♩ = c. 112) (♩ = c. 112 / ♩ = c. 56) (2+2+2)

Vln. I *f* *measured* *ff* *div.* *p* *f*

Vln. II *f* *measured* *ff* *div.* *p* *f*

Vla. *f* *measured* *ff* *p* *div.* *p* *f*

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

Cb. *f* *div.* *p* *f*

159 (2+3) (2+2+2)

Hn. 1 *pp* *f*

Hn. 2 *pp* *f*

Hn. 3 *pp* *f*

Tpt. 1 Straight *mf*

Tpt. 2 Straight *mf*

Tbn. 1 *pp* *f*

Tbn. 2 *pp* *f*

Tuba *pp* *f*

Timp. *ppp*

Keyb. (non cresc.)

Godpa <sup>3</sup> La oss bru - - - ke <sup>3</sup> La oss bru - - ke og be

159 (3+3) (2+2+2)

Vln. I *mf* *fp*

Vln. II *p* *fp*

Vla. *p* *f* *p*

Vc. *p* *fp*

Cb. *mf* *fp*

05

162

Fl. 1  
Ob. 1  
Ob. 2  
B<sup>b</sup> Cl. 1  
B<sup>b</sup> Cl. 2  
B. Cl.  
Bsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. I  
Perc. II  
Keyb.

Godpa  
S  
A  
T  
B

La oss lå - - - ne La oss

God - pa God - pa God - - - pa

God - pa God - pa God - - - pa

God - pa God - pa God - - - pa

God - pa God - pa God - - - pa

05

162

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.



P5

172

Fl. 1

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc.

I

II

TUBULAR BELLS

Keyb.

(non cresc.)

colla voce

Godpa

S

A

T

B

God - pa

Tak - ke ov - - - en for alt fra

(cresc.) al ff

(pitch from Tbn)

mf

mf

mf

mf

P5

172

Vln. I

Vln. II

Vla.

Vc.

Cb.

♩<sup>3</sup> → ♩ (♩ = c. 84)

178

B<sup>b</sup> Cl. 1 *p*

B<sup>b</sup> Cl. 2 *p*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Tpt. 1 *f* senza sord.

Tpt. 2 *f* senza sord.

Tbn. 1 *f*

Tuba *pp*

Perc. I (Tub. bells)

Keyb. (*non cresc.*)

Godpa

S  
und - - - - - en På for-hånd

A  
und - - - - - en På for-hånd

T  
und - - - - - en På for-hånd

B  
und - - - - - en På for-hånd

178

Vln. I *p*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *p*

*f* *fp* *fp* *fp*

*f* *fp* *fp* *fp*

*f* *fp* *fp* *fp*

*f* *fp* *fp* *fp*

*p* *f* *fp* *fp*



182

B $\flat$  Cl. 1 *mf*

B $\flat$  Cl. 2 *mf*

Hn. 1 *f* *mp* *pp*

Hn. 2 *f* *mp* *pp*

Hn. 3 *f* *mf* *p*

Tbn. 1 *f* *mp* *pp*

Tbn. 2 *mp* *pp*

Tuba *mp* *pp*

Timp. *pp*

Perc. 1 TACET if needing time to change *p*

Keyb. (*non cresc.*)

Godpa

S La oss bo-re og be *p*  
takk og a - men a - men a - - - - men a - men

A *p*  
takk og a - men a - men a - - - - men a - men

T *p*  
takk og a - men a - men a - - - - men a - men

B *p*  
takk og a - men a - men a - - - - men a - men

182

Vln. I *ppp* div. a 3

Vln. II *ppp* div. a 3

Vla. div.

Vc. div.

Cb. (with brass) *p leg. molto* *pp* div. a 3

Alun and Godpa III

Q5 Più mosso (♩ = c.112)

189

Fl. 1 *ff* *p* *mp* *p* *mp* *ff*

Fl. 2 *ff* *p* *mp* *p* *mp* *ff*

Ob. 1 *ff* *ff*

Ob. 2 *ff* *ff*

B♭ Cl. 1 *ff* *ff*

B♭ Cl. 2 *ff* *ff*

B. Cl. *ff* *ff*

Bsn. *ff* *ff*

C. Bn. *ff* *ff*

Hn. 1 *pp* *ff* *pp* *ff* *pp* *ff* *pp* *f*

Hn. 2 *pp* *ff* *pp* *ff* *pp* *ff* *pp* *f*

Hn. 3 *pp* *ff* *pp* *ff* *pp* *ff* *pp* *f*

Tpt. 1 *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Tpt. 2 *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Tbn. 1 *pp* *ff* *pp* *ff* *pp* *ff* *pp* *f*

Tbn. 2 *pp* *ff* *pp* *ff* *pp* *ff* *pp* *f*

Tuba *pp* *ff* *pp* *ff* *pp* *ff* *pp* *f*

VIBRAPH. *mp* *mp* *mp*

Perc. I *mp* *mp* *mp*

Perc. II *ff* (*non troppo*)

PIANO *ff* *ff* *ff*

Alun *mf*  
Vi sår - - - er - - - Vi høst-er kron-er - - - Vi høst-er kron-er

Q5 Più mosso (♩ = c.112)

189

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

Vln. II *ff* *ff* *ff*

Vla. *ff* *ff* *ff*

Vc. *ff* *ff* *ff*

Cb. *ff* *ff* *ff*

Meno mosso (♩ = c.96)

197

Fl. 1 *p sempre*

Fl. 2 *p sempre* CHANGE TO PICCOLO

Ob. 1 *pp*

Ob. 2 *pp*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Perc. I (Vib.) *p sotto voce*

Alun

Sev - je syng - - - es opp og ned

Meno mosso (♩ = c.96)

197

Vln. I *div. pizz.*

Vla. *div. gli altri TACET pizz. sempre* arco

Vc. *div. gli altri TACET pizz. sempre* arco

Cb. *div. arco pizz.*

R5 A tempo (♩ = c.112)

200

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn.  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. I (Vib.)  
Perc. II (S.D.)  
Keyb.  
Alun

opp og ned\_ Men stam-men Men stam-men står

R5 A tempo (♩ = c.112)

200

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

S5 **Meno mosso** (♩ = c.100)

207

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. I (Vib.)

Perc. II (S.D.)

Keyb.

Alun.

Godpa.

*colla voce*  
*pp*

*colla voce*  
*pp*

*colla voce*  
*pp*

*[supporting Godpa]*  
*sotto voce*

Hjel-pe verd - en Hjel-pe

*[manipulating]*

La oss hjel-pe verd-en som vi kjen-ner den Hjel-pe verd-en som vi

S5 **Meno mosso** (♩ = c.100)

207

Vln. I

Vln. II

Vla.

Vc.

Cb.

*1. solo*  
*IV*

*p*

*1. solo*  
*IV*

*p*

*div. gli altri TACET*

*(div. sempre)*

*p* *ma ritmico molto*

*div.*

*p* *ma ritmico molto*  
*div. a 2*

*p* *ma ritmico molto*

*(1. solo)*

*div. gli altri TACET*

216

Fl. 1

Picc.

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

Hn. 1

Hn. 2

Hn. 3

Perc.

I

II

Alun

Godpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

*n*

*f*

*pp*

*n*

*f*

*pp*

*pp*

*pp*

*pp*

*pp*

(S.D.) wire brushes

*n*

*f*

*espr.*

*sotto voce*

*espr.*

*cresc.*

verd - en \_\_\_\_\_ Hjel-pe ti - den å gå som den går \_\_\_\_\_ Hjel-pe verd - en \_\_\_\_\_ Hjel - pe ver - den å gå

bren-ner den \_\_\_\_\_ Hjel-pe verd-en så den vilt-er \_\_\_\_\_

*f*

*mp cresc.*

*ff*

*mp*

*pp*

*pizz.*

*arco*

*p*

*p*

*p*

*p*

tutti, div.

*p ma ritmico molto*

div, gli altri TACET

tutti, div.

tutti, div.

tutti, div.

tutti, div.

tutti, div.

tutti, div.

tutti, div.

225 **accel.** **T5** **A tempo** (♩ = c.112)

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn.  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. I  
Perc. II  
Keyb.  
Alun.  
Godpa

(first beat: pitch to Godpa if needed)

*colla voce*

*colla voce*

*colla voce*

*secco*

*div. a 3*

*div. a 3*

*div. a 3*

Å gå på detden går på Vår verd - en\_ slik den smø - res Hjel-pe  
(å) gå på detden går på Vår verd - en\_ slik den smø - res Hjel-pe verd-en Hjel-pe

225 **accel.** **T5** **A tempo** (♩ = c.112)

Vln. I  
Vln. II  
Via.  
Vc.  
Cb.

*tutti*

*div. a 3*

*div. a 3*

*div. a 3*







253

Fl. I *pp* *mp* *cresc.*

Picc. *pp* *mp* *cresc.*

Ob. 1 *mp* *cresc.*

Ob. 2 *pp* *mp* *cresc.*

B<sup>b</sup> Cl. 1 *f*

B<sup>b</sup> Cl. 2 *f*

B. Cl. *mf* *f*

Bsn. *mf* *secco* *f*

C. Bn. *mf* *secco* *f*

Hn. 1 *mf* *f* *mp*

Hn. 2 *mf* *f* *mp*

Hn. 3 *mf* *f* *mp*

Tpt. 1 *mp* *f* *mp* *f*

Tpt. 2 *mp* *f*

Tbn. 2 *mp* *f*

Tuba *mp* *f*

Timp. *mp*

Perc. I *mp* *cresc.*

Hp. *mp* *cresc.*

Keyb. *mp* *cresc.*

Alun *(cresc.)* *al ff*  
selv den ser seg selv

Godpa *(cresc.)* *al ff*  
selv den ser seg selv

253

Vln. I *ff*

Vln. II *mp* *cresc.*

Vla. *ff*

Vc. *(non gliss.)* *mf* *ff*

Cb. *ff*

**NB** noter  
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CROTALES

**V5**  
257

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
B<sup>b</sup> Cl. 1  
B<sup>b</sup> Cl. 2  
Bsn.  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. I  
Perc. II  
Hp.  
Keyb.

(cresc.)  
al *ff*  
al *ff*  
(cresc.)  
al *ff*  
(cresc.)  
al *ff*  
(cresc.)  
al *ff*  
(colla Tpt.)  
*ff*  
(col Tbn.)  
*ff*  
*fp*  
overblow multiph. ad lib.  
*f*  
*f*  
*f*  
solo w. Tbn.  
*f espr.*  
*ff*  
*f*  
solo w. Tpt.  
*f espr.*  
*ff*  
*f*  
*f*  
*f*  
*f*  
*f*  
Orch. B.D.  
*ff*  
(Crot.)  
(cresc.)  
al *ff*  
(cresc.)  
al *ff*  
(cresc.)  
al *ff*  
(cresc.)  
al *ff*  
I.V.

**V5**  
257

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

arco  
*f non troppo cresc.*  
al *ff*  
(cresc.)  
6  
al *ff*  
arco  
*f non troppo cresc.*  
al *ff*  
*f non troppo cresc.*  
al *ff*  
arco  
*f non troppo cresc.*  
al *ff*

Freely

(MIC is ON)  
overblow/M.ph. (partials ad lib)

A tempo (♩ = c.112)

(MIC is OFF)

W5

260

B. Cl. (blend w. Tu.)

C. Bn. *ff* *p poss.*

Hn. 1 *pp* *mf*

Hn. 2 *pp* *mf*

Hn. 3 *pp* *mf*

Tbn. 2 *pp* *mf*

Tuba *pp* *mf*

improvise on partials  
overblow multihonics ad lib  
(low partials 5,7,10 and 11)

Perc. I TUBULAR BELLS *p* *mf*

Keyb. *sfz* *sfz* *mfz* *pp* *mf* colla voce

AMP on Bass Cl. (pitch down 1 oct.) AMP off

Alun chest voice *f*  
har int - et an - sikt har in-tet an-sikt har in-tet an-sikt a mis te

Godpa chest voice *f*  
har int - et an - sikt in-tet a mis - te

S *mf*  
Tak - ke

A *mf*  
Tak - ke

T *mf*  
Tak - ke

B *mf*  
Tak - ke

Freely

A tempo (♩ = c.112)

div.

W5

Vln. II *pp* *p*

Vla. *ppp* *p*

Vc. *pp* *p*

Cb. *ff* *pp* *n*

players w.out 5th string. TACET sul pont. sul tasto

267

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Hn. 1

Hn. 2

Hn. 3

Tuba

Perc. I

Keyb.

Godpa

S

A

T

B

267

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

*pp*

*pp*

*pp*

ord.

*p*

Be

ov - - - - en for alt fra und - - - - en

ov - - - - en for alt fra und - - - - en

ov - - - - en for alt fra und - - - - en

ov - - - - en for alt fra und - - - - en

*p*

tutti, div.

*p*

*pp*

271  $\text{♩}^3 \rightarrow \text{♩}$  ( $\text{♩} = \text{c. } 84$ )

B<sup>b</sup> Cl. 1 *mf* *colla voce*

B<sup>b</sup> Cl. 2 *mf* *colla voce*

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Hn. 3 *f* *mf*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f dolce* *f* *mp*

Tbn. 2 *mp*

Tuba *mp*

Perc. I

Keyb.

Godpa *f*

S Bo - re

A På for-hånd takk og a - men a - men a - - - men

T På for-hånd takk og a - men a - men a - - - men

B På for-hånd takk og a - men a - men a - - - men

271  $\text{♩}^3 \rightarrow \text{♩}$  ( $\text{♩} = \text{c. } 84$ )

Vln. I *f* *fp* *ppp*

Vln. II *f* *fp* *ppp*

Vla. *f* *fp*

Vc. *f* *fp*

Cb. *f* *fp* *p leg. molto* (with brass) tutti

X5 A tempo (♩ = c.112)

278

Fl. 1

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. I

Godpa

S

A

T

B

Be en bønn høyt

a - men a - - - men a - - - - - men

a - men a - - - men a - - - - - men

a - men a - - - men a - - - - - men

a - men a - - - men a - - - - - men

pp pp pp p Straight p Straight p pp pp p p mf

pp

X5 A tempo (♩ = c.112)

278

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp mf pp mf pp mf

283

accel. poco

Fl. I

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. I

Perc. II

Keyb.

Godpa

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mp

f

ppp

3+ trig.

Straight

senza sord.

Orch. B.D.

PIANO TACET 1.x

div. à 4

Bor en brønn dyp

a - - - - men

a - - - - men

a - - - - men

a - - - - men

accel. poco

NB  
noter  
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Y5 Praising of Bo and the wells

Optional rep. **Meno mosso** (♩ = c.96)

287

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. I

Perc. II

Hp.

Keyb.

EL.

Alun

Godpa

last X only  
CHANGE TO FLUTE

FLUTE

senza sord.

(ad lib. combine slide/partial gliss.)

hard mallets no roll

S.D. press trill

S.D. last X only

VIBRAPH.

pppp (non cresc.)

play

(Xxx)

(signal from Aluns iPhone disturbing the loudspeakers)

SAMPLING (sync with Alun/iPhone) background

[takes out her iPhone]

dolce

espr

Le-ve Bo

tenn den brenn den

Y5 **Meno mosso** (♩ = c.96)

287

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. a 3

sul pont.

pppp

if repeat: gliss down

ord.

mf

div. pizz. sempre

div. pizz. p sempre

div. arco p

pizz.



**Z5 Senza misura 1-3" Collo parte (♩ = c.96)**

297

Ob. 1

B♭ Cl. 1

Hp.

Keyb.

EL.

Alun.

Godpa.

S.

A.

T.

B.

SYNTH.

sampling of key sounds from mobile spelling ERATO

TACET

"disturbing loudspeaker" sample continue

gliss w. plectrum *f*

rapid gliss down-up (like chord strokes)

1) mute gliss down w. L.H. *mp*

1) *f*

A column of "Erato" becomes visible eg. through a projection [tapping on iPhone] spelling ERATO (optional: sound from iPhone or synth)

[open gas and light the first candlestick]

E - - - ra - to E - ra to

E E - ra - to P V

E - ra - to P V

E E - ra - to optional: Ten. upper voice P V

tret-ti-tre for-ti-fem tret-ti-

**Z5 Senza misura 1-3" Collo parte (♩ = c.96)**

297

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz. *mf*

pizz. *mf*

pizz. *mf*

pizz. *mf*

div. arco

div. arco tutti pizz.

div. pizz. *mf*

A6 Senza misura 1-3" In tempo (♩ = c.96)

302

Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn., C. Bn., Hn. 1, Hn. 2, Hn. 3, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Perc. I, Perc. II, Hp., Keyb., EL., Alun., Godpa., S., A., T., B.

*The column of "Erato" is rising slightly*

*A column of "Euterpe" becomes visible next to "Erato" [tapping on iPhone spelling EUTERPE]*

*[open gas and light the second candlestick]*

E - ra - to Eu - ter - pe

C Opp null-nit-ti - fem Eu - ter - pe

C Opp null-nit-ti - fem A - NA - KRON

C Opp null-nit-ti - fem hundr-og

tre, før-ti-fem Opp null-nit-ti - fem hundr-og

A6 Senza misura 1-3" In tempo (♩ = c.96)

302

Vln. I, Vln. II, Vla., Vc., Cb.

div. a 3 arco

arco

tutti pizz.

arco div.

div. a 3 arco

ppp

ppp



B6 Senza misura Up tempo (♩ = c. 144) 1-3"

311

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

Hn. 1 TACET

Hn. 2 TACET

Hn. 3 TACET

Tpt. 1 TACET

Tpt. 2 TACET

Tbn. 1 TACET

Tbn. 2 TACET

Tuba TACET

Timp. TACET

Perc. I TAMBURO LOG DRUM

Perc. II

Keyb. sampling of mobile spelling TERPSIKHORE

Alun. *The column of "Terpsikhore" becomes visible [tapping on iPhone spelling TERPSIKHORE]*  
Terp - si - kho - re Terp - si - kho - re

Godpa. [open gas and light the third candlestick]

S. Terp - si - kho - re LO - BO en tret - ti - en - tju - e Terp - si - kho - re

A. Terp - si - kho - re LO - BO en tret - ti - en - tju - e Terp - si - kho - re

T. Terp - si - kho - re LO - BO en tret - ti - en - tju - e Terp - si - kho - re

B. Terp - si - kho - re LO - BO en tret - ti - en - tju - e Terp - si - kho - re

B6 Senza misura Up tempo (♩ = c. 144) 1-3"

311

Vln. I

Vln. II

Vla.

Vc.

Cb.

C6 Senza misura 2-5" Meno mosso (♩ = c.96)

318  
Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn.  
C. Bn.

CHANGE TO FLUTE

*rep. X if needed*

*pp* blend w. sopr. soloist

Hn. 1  
Hn. 2  
Hn. 3  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba

*ff*

Timp.

gliss to lowest, one Timp. only  
*fp*

Perc.  
I  
II

(Tamburo)  
(Log dr.)

*ff*

Hp.

ord.  
*p*

Keyb.

PIANO  
SYNTH.

sampling of mobile spelling KALLIOPE

Alun.  
Godpa.

The column of "Terpsikhore" is falling

A column of "Kalliope" becomes visible [tapping if iPhone sampling of mobile spelling KALLIOPE]

Kali-o - pe  
[open gas and light the fourth candlestick]

S.  
A.  
T.  
B.

ned ned ned en kom-ma null null

1. soprano (lyric) *pp* upbeat ad lib  
a a a

(gli altri) S + A (S + A) *pp*

Ka-li - o - pe LO -  
LO -  
LO -

C6 Senza misura 2-5" Meno mosso (♩ = c.96)

318  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*fp*  
*ppp* div.  
*ppp*  
*ppp*  
*ppp*  
*arco* *p*

*rep. X if needed*

D6 Senza misura  
1-3"

325 Fl. I  
B♭ Cl. I  
B. Cl.  
Hp.  
Keyb.  
Alun.  
S.  
A.  
T.  
B.  
325 Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*The column of "Kaliopé" is rising (slightly)*

*A column of "Kleo" becomes visible [tapping on iPhone spelling KLEO]*

mf  
p  
mf  
mf  
mf  
mf  
pp  
pizz.  
mf

SYNTH. CHANGE TO PIANO  
sampling of mobile spelling KLEO

BO to tju-e-ni-kom-ma-null opp null komma tret-ti-tre  
BO to tju-e-ni-kom-ma-null opp null komma tret-ti-tre  
BO to tju-e-ni-kom-ma-null opp null komma tret-ti-tre

Ka-li-o - pe

D6 Senza misura  
1-3"

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In tempo (♩ = c. 112)

332

Fl. 1 FLUTE *mf* *f*

Fl. 2 *mf*

Ob. 1 *p* *f*

Ob. 2 *mp* *f*

B♭ Cl. 1 Solo *mf espr.* *ff* *f*

B♭ Cl. 2 *p* *f*

B. Cl. *p* *f*

Bsn. *p* *f*

C. Bn. *pp* *f*  
grad. overblow, multiphonics ad lib grad. overblow lower harmonics back to ord.

Hn. 1 *mf*

Hn. 2 *mf*

Tuba *pp* *f*  
a la didgeridoo (overblow ad lib)

Perc. I VIBRAPH. *pp* *p*

Perc. II CYMBAL (produce screaming sound, eg. circular scratch w stick) *p* *f*

Hp. scratch on windings of bass strings (e.g. w. plectrum) *pp*

Keyb. PIANO scratch on windings of bass strings (e.g. w. plectrum) *pp* *f* CHANGE TO SYNTH

Alun. *poco dolce* *ff* *p* *f*  
Kle - - - o Kle - o Kle - - - - o Kle-o

Godpa [open gas and light the fifth candlestick]

S. *f*  
Kle - o A-SA Kle - o A-SA Kle - o

A. *f*  
Kle - o A-SA Kle - o A-SA Kle - o

T. *f*  
Kle - o A-SA Kle - o A-SA Kle - o

B. *f*  
Kle - o A-SA Kle - o A-SA Kle - o

In tempo (♩ = c. 112)

332

Vln. I sul pont. *mf* *mf* *mf*

Vln. II sul pont. *mf* *mf* *mf*

Vla. 2 players, gli altri TACET crush *pp* *f*

Vc. *pp* cresc. p.a.p. --- al *f*

Cb. arco *pp* cresc. p.a.p. --- al *f*



345

Hn. 1 *mf* *mp*

Hn. 2 *mf* *mp* *mf*

Hn. 3 *mf* *mp* *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1

Tbn. 2

Tuba *mp*

Perc. 1 CROTALES *p* *mf*

Hp. *mf* *p* *f*

Alun. [optional: to explain the pantomime] *p* *cresc.* *mf* *f* [optional: pantomime continues]

S. *p* *cresc.* *mf* *f* Po - ly-hym-ni - - - a P V A Po - ly-hym-ni - a

A. *p* *cresc.* *mf* *f* Po - - - ly-hym-ni - - - a P V A Po - ly-hym-ni - a

T. *p* *cresc.* *mf* *f* Po - ly-hym-ni - - - a P V A Po - ly-hym-ni - a P V

B. *p* *cresc.* *mf* *f* Po - ly-hym-ni - - - a P V A Po - ly - ni - a P V A

345

Vln. I *div.* *mp* *ppp* *p* *mf*

Vln. II *div.* *mp* *ppp* *p*

Vla. *ppp* *p*

Vc. *ppp* *p*

Cb. *pizz.* *mf* *p* *f*

1. solo player on top note

F6 Senza misura 2-5"

Tempo I (♩ = c.60)

352

Piu mosso (♩ = c.120)

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. I

Perc. II

Hp.

Keyb.

Alun.

Godpa.

S.

A.

T.

B.

TACET

PICCOLO

CHANGE TO ENGL. HORN

(pitch to Alun)

Harmon

Harmon

(Crot.)

TAM-TAM

PIANO

SYNTH.

sampling of mobile spelling URANIA

The column of "Polyhymnia" is rising (slightly)

A column of "Urania" becomes visible

[tapping on iPhone spelling URANIA]

(pitch from Clar.)

[open gas and light the seventh candlestick]

P V A fem - ti kom - ma null null Opp null kom - ma seks

P V A fem - ti kom - ma null null Opp null kom - ma seks

A fem - ti kom - ma null null Opp null kom - ma seks

fem - ti kom - ma null null Opp null kom - ma seks

F6 Senza misura 2-5"

Tempo I (♩ = c.60)

352

Piu mosso (♩ = c.120)

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

div. a 3

div. a 3

div. a 3

div. a 3

div. a 2

div. a 2

div. a 2

div. a 2

ppp

ppp

ppp

ppp

ppp

ppp

♩ = c.120

360

Fl. 1 (pitch to choir sopr. solo) *pp* (< >)

Picc. *p* sotto voce

Ob. 1 *mp* **ENGL. HN** *mf* *ff*

E. Hn *mf* *ff*

B♭ Cl. 1 *mp* *mf* *ff*

B♭ Cl. 2 *mp* *ff*

B. Cl. *ff*

Bsn. *mp* *ff*

C. Bn. *ff*

Hn. 1 Solo w. choir *f* senza sord.

Hn. 2 (pitch to choir) *pp* < *mp* > *pp* *ff* senza sord.

Hn. 3 *pp* < *mp* > *pp* *ff* senza sord.

Tpt. 1 *ff* *pp* *ff* senza sord.

Tpt. 2 *ff* *pp* *ff* senza sord.

Tbn. 1 Harmon *pp* *ff* senza sord.

Tbn. 2 Harmon *pp* *ff* senza sord.

Tuba *pp* *ff* senza sord.

Timp. *p* *ff*

Perc. 1 (Crot.) *p* *mf* *f*

Hp. *ff*

Keyb. pizz on strings w fingernails or plectrum, high pitches ad lib *p* *ff*

Alun. The column of "Urania" is rising (radically)

S. ni - a (pitch from Flute) 1. solo *p* (*p* sempre) U - ra - ni - a

A. (gli altri) S + A *p* *f* U - ra - ni - a U - ra - ni - a U S A U - ra - ni - a hundr-ogsyt-ti-seks kom-ma null null Opp opp opp opp ni-forti-fem

T. *p* *f* U - ra - ni - a U - ra - ni - a U S A U - ra - ni - a hundr-ogsyt-ti-seks kom-ma null null Opp opp opp opp ni-forti-fem

B. *p* *f* U - ra - ni - a U - ra - ni - a U S A U - ra - ni - a hundr-ogsyt-ti-seks kom-ma null null Opp opp opp opp ni-forti-fem

360

Vln. I *p* *ff* div. a 3

Vln. II *p* *ff* div. a 3

Vla. *p* *ff* div.

Vc. *p* *ff* div.

Cb. *p* *ff* div. a 3

**G6 Senza misura In tempo (♩ = c. 116)**  
368 2-3"

Fl. 1  
Picc.  
Ob. 1  
E. Hn.  
Bsn.  
C. Bn.  
Hn. 2  
Hn. 3  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. I  
Perc. II  
Keyb.  
Alun.  
Godpa.  
S.  
A.  
T.  
B.

mf ff f ff mf  
pp f espr. ff f ff  
kissing sound p ff  
pp f  
Straight ff  
Straight ff  
pp f  
pp f  
pp bend f  
with pizz. f mf f  
TEMPLE BL. (mounted on stand strokes w. hands) optional: Tambourine ff  
BELLS mf  
SYNTH. sampling of mobile spelling "THALIA"  
PIANO  
A column of "Thalia" becomes visible [tapping on iPhone spelling THALIA]  
ff 3 Tha - li - a Tha - li - a  
f Tha - li - a  
f Tha - li - a  
f JOY - GAS - - S  
f JOY - GAS - - - S

kissing sound  
kissing sound  
kissing sound  
kissing sound  
bend  
IN OUT  
f poss.

**G6 Senza misura In tempo (♩ = c. 116)**  
368 2-3"

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

TACET  
TACET  
TACET  
TACET  
TACET

div. V  
f  
pizz. ff  
pizz. ff

H6

374 Fl. I Picc. Ob. 1 E. Hn. B♭ Cl. 1 E♭ Cl. B. Cl. Bsn. C. Bn. Hn. 2 Hn. 3 Tpt. 1 Tpt. 2 Timp. Perc. I II Hp. Keyb.

The column of "Thalia" is falling (radically)

The ninth candlestick (for "Melpomene") remains unlit

Alun. S. A. T. B.

Tha - li - a  
Tha - li - a  
JOY - GAS - S  
JOY - GAS - - S

hundur - nit - ti kom - ma null null  
hundur - nit - ti kom - ma null null  
hundur - nit - ti kom - ma null null  
hundur - nit - ti kom - ma null null

ned ned ned ned ned to kom - ma null null  
ned ned ned ned ned to kom - ma null null  
ned ned ned ned ned to kom - ma null null  
ned ned ned ned ned to kom - ma null null

*dim. ma sempre ritmico*  
*dim. ma sempre ritmico*  
*dim. ma sempre ritmico*  
*dim. ma sempre ritmico*

H6

374 Vln. I Vln. II Vla. Vc. Cb.

Interlude XIV

Più mosso (♩ = c.132)

381

Fl. I *ff*

Picc. *ff* CHANGE TO FLUTE

Ob. 1 *ff*

E. Hn *ff*

B♭ Cl. 1 *ff*

E♭ Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

C. Bn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Tpt. 1 *ff* senza sord. *ff* (non troppo)

Tpt. 2 *ff* senza sord.

Tuba *ff*

TENOR DRUM *f secco*

Perc. Orch. B.D. *ff* *mp*

Keyb. *sfz*

The ceremony continues with Godpa performing a Holy Communion  
 Some members of the choir stand in line to receive  
 the Holy Communion around "the altar" where Bo is locked

Alun

381

Vln. I *mf* (gliss. down)

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *sfz* *dim. al n.*



The Holy Communion

I6 Senza misura 1-3"

In tempo (♩ = c. 108)

385

B♭ Cl. 1 *ff* CHANGE TO CLAR. IN B♭

B♭ Cl. 2

B. Cl.

Bsn. *ff*

C. Bn. *ff*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *n* *mp*

Tpt. 2 *n* *mp*

Tuba *ff*

(Ten. drum)

I

Perc. (Orch. B.D.) II *n*

Keyb. *ff*

(*acc.*)

Alun organ *ff* Alun playing a "Farfisa"-organ

GODPA [like a preast] *mp* ma un poco marc.

Nad - ver - di - ge, — det - te er klod - ens —

385

Vln. I

Vln. II

Vla.

Vc. *mf* *mp* ma un poco marc.

Cb. *ff* *pp* *n*

(dim. al n.)

392

Fl. 1 low flz. overblow FLUTE low flz. overblow

Fl. 2 low flz. overblow

Ob. 1 lowest, or mouthpiece only

E. Hn. lowest, or mouthpiece only

B♭ Cl. 1 low flz. or blow as trumpet

B♭ Cl. 2 CLAR. IN BD low flz. or blow as trumpet

B. Cl.

Bsn.

C. Bn.

Hn. 1 lowest flz. or mouthpiece only

Hn. 2 lowest flz. or mouthpiece only

Hn. 3 lowest flz. or mouthpiece only

Tpt. 1

Tpt. 2

Tbn. 1 lowest flz. or mouthpiece only

Tbn. 2 lowest flz. or mouthpiece only

Tuba lowest flz. or mouthpiece only

Perc. II Cymbal make screaming sound, by circular movement w. edge of stick

Hp. scratch longwise on winding of bass string(s) e.g. w. plectrum *ppp* *f*

Keyb. scratch longwise on winding of bass string(s) e.g. w. plectrum *ppp* *f* ord. CHANGE TO ORGAN

Alun. organ

Godpa *cresc.* *ff* blod Ta det! Drikk det!

One person from choir drinking oil

Bo is forced to take the oil

Bo is forced to swallow

392

Vln. I crush *pp* *fff*

Vln. II crush *pp* *fff*

Vla. crush *pp* *fff*

Vc. tutti

Cb. tutti

K6 Moving forward (♩ = c. 112)

401

Fl. 1 low flz. overblow *pp* *fff*

Fl. 2 low flz. overblow *pp* *fff*

Ob. 1 lowest, or mouthpiece only *pp* *fff*

E. Hn. lowest, or mouthpiece only *pp* *fff*

B♭ Cl. 1 low flz. or blow as trumpet *pp* *fff*

B♭ Cl. 2 low flz. or blow as trumpet *pp* *fff*

B. Cl. *pp* *fff*

Bsn. *pp* *fff*

C. Bn. *pp* *fff*

Hn. 1 lowest flz. or mouthpiece only *pp* *fff*

Hn. 2 lowest flz. or mouthpiece only *pp* *fff*

Hn. 3 lowest flz. or mouthpiece only *pp* *fff*

Tpt. 1 *n* *mp*

Tpt. 2 *n* *mp*

Tbn. 1 lowest flz. or mouthpiece only *pp* *fff*

Tbn. 2 lowest flz. or mouthpiece only *pp* *fff*

Tuba lowest flz. or mouthpiece only *pp* *fff*

I. *mf*

II. *mf*

HP. *ppp* *f*

Keyb. *pp* *mf* *colla voce*

Alun. organ *mf*

Godpa Nad - ver - di - ge, Det-te er klod - ens blod

S. *mf* Tak - - - ke

A. *mf* Tak - - - ke

T. [Drinking "oil" as instructed] *mf* Tak - - - ke

B. *mf* Tak - - - ke

K6 Moving forward (♩ = c. 112)

401

Vln. I crush *pp* *fff*

Vln. II crush *pp* *fff*

Vla. crush *pp* *fff*

Vc. *p*

Cb. *tutti* *pp* *fff*

409

B<sup>b</sup> Cl. 1 *mf* ord.

B<sup>b</sup> Cl. 2 *mf* ord.

Hn. 1 *pp* ord.

Hn. 2 *pp* ord.

Hn. 3 *pp* ord.

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1

Tuba *pp* ord.

Perc. I (Tub. bells) *(mf)*

Keyb.

S  
ov - - - en for alt fra und - - - en

A  
ov - - - en for alt fra und - - - en

T  
ov - - - en for alt fra und - - - en

B  
ov - - - en for alt fra und - - - en

409

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

*f* *f* *f* *f* *f*

$\text{♩}^3 \rightarrow \text{♩}$  ( $\text{♩} = \text{c. } 84$ )

*f* *f* *f* *f* *f*

414

Ob. 1 *f* ord.

B<sup>b</sup> Cl. 1 *f* *mf* colla voce

B<sup>b</sup> Cl. 2 *f* *mf* colla voce

Bsn. *f* ord.

Hn. 1 *f* *mf* *mp* *pp*

Hn. 2 *f* *mf* *mp* *pp*

Hn. 3 *f* *mf* *mf* *p*

Tpt. 1

Tpt. 2

Tbn. 1 *f dolce* *f* *mp* *pp*

Tbn. 2 ord. *mp* *pp*

Tuba ord. *mp* *pp*

Perc. I (Tub. bells) *mf* TACET if needing time to change *p*

Keyb. CHANGE TO PIANO

S takk og a - men a - men a - - - men a - men *p*

A takk og a - men a - men a - - - men a - men *p*

T takk og a - men a - men a - - - men a - men *p*

B takk og a - men a - men a - - - - men a - men *p*

Vln. I *fp* *ppp* div. a 5

Vln. II *fp* *ppp* div. a 3

Vla. *fp* div.

Vc. *fp* div.

Cb. *fp* (with brass) *mp* *pp*



**L6** Più mosso (♩ = c.112)

Meno mosso (♩ = c.96)

421

Fl. 1 *ff* *f* *f espr.* *p* *mf* *pp*

Fl. 2 *ff* *f* *f espr.* *p* *mf* *pp*

Ob. 1 *ff* *f* *f espr.* *p* *mf* *pp*

Ob. 2 *ff* *f* *pp*

B♭ Cl. 1 *ff* *f* *f espr.*

B♭ Cl. 2 *ff* *f*

B. Cl. *ff* *f* *mf*

Bsn. *ff* *f*

C. Bn. *ff* *mf*

Hn. 1 *pp* *ff* *pp* *ff* *pp* *mf* *colla voce*

Hn. 2 *pp* *ff* *pp* *ff* *f*

Hn. 3 *pp* *ff* *pp* *ff* *f*

Tpt. 1 *f* *p* *mf* *p* *mf*

Tpt. 2 *pp* *ff* *pp* *ff* *f* *p* *mf* *p* *mf*

Tbn. 1 *pp* *ff* *pp* *ff* *f*

Tbn. 2 *pp* *ff* *pp* *ff* *f*

Tuba *pp* *ff* *pp* *ff* *f*

Timp. *mp*

VIBRAPH. *ff* *p* *mf*

Perc. S.D. *ff (non troppo)* *ppp* *mf*

Hp.

PIANO *ff* *mf* *sfz* *f*

Alun *sing* *espr.* *à* *Le-ve* *Bo*

Godpa *GODPA* *f* *Le - ve* *vår* *pet-ro - kje - mi*

**L6** Più mosso (♩ = c.112)

Meno mosso (♩ = c.96)

421

Vln. I *ff* *p* *f* *pp* *mf* *div. pizz. sempre*

Vln. II *ff* *p* *f* *pp* *mf* *div. pizz. sempre*

Vla. *ff* *p* *f* *pp* *mf* *div. pizz. sempre*

Vc. *ff* *p* *f* *pp* *mf* *div. pizz. sempre*

Cb. *ff* *f* *pp* *mf* *div. arco* *pizz.*

428

Fl. 1 *pp* *f*

Fl. 2 *mf* *pp* *f*

Ob. 1

Ob. 2

B $\flat$  Cl. 1 *p* *f*

B $\flat$  Cl. 2 *p* *f*

B. Cl. *f*

Bsn. *f*

C. Bn. *f*

Hn. 1 *pp* *f* *pp*

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. (Vib.) *mp* *mf* *f* *ff* *f secco*

Alun *f*  
Le - ve lyt - ter - en Bo

428

Vln. I *p* *f* *pp* (non cresc.) *ff*

Vln. II *mf* *ff*

Vla. *arco* *pizz.* *f* *ff*

Vc. *arco* *pizz.* *f* *ff*

Cb. *f* *ff*



M6

Senza misura

432

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. II

Hp.

Keyb.

EL.

Alun.

Godpa.

Le - - ve - - - - - vårt pet - ro - kra - ti

1 2-3" 2 3-5"

CHANGE TO PICCOLO

colla voce

pp mf

f

mp

fz

8va

TACET if needed for change to Synth

SYNTH.

sampling of key sounds from mobile spelling MELPOMEME

AMP on Timp/B.D. enforce sub spectrum

sampling of eg. a vulcano

(MIC is ON)

Orch. B.D. (MIC is ON) wet thumb on skin

mp

TACET

A column of "Melpomene" becomes visible [tapping on iPhone spelling MELPOMEME]

M6

Senza misura

432

Vln. I

Vln. II

Vla.

Vc.

Cb.

1 2-3" 2 3-5"

div. a 2

p

f

pizz.

ff



**In tempo** (♩ = c.112)

**Woodwinds:** Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn., C. Bn., Hn. 1, Hn. 2, Hn. 3, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tuba.

**Brass:** Tbn. 1, Tbn. 2, Tuba.

**Percussion:** Timp., Perc. I, Perc. II, VIBRAPH.

**Piano:** Keyb.

**Other:** EL. (AMP), EL. (SAMPLE)

*sempre ad lib w. B.D.*

*(Orch. B.D.) sempre ad lib w. Timp.*

**PIANO**

Dynamic markings: *f*, *mp*, *p*, *mf*.

Musical notation includes 3/4 time signature, dynamic markings, and articulation marks like accents and slurs.

**In tempo** (♩ = c.112)

**Strings:** Vln. I, Vln. II, Vla., Vc., Cb.

**Vocal Soloist:** Alun.

Lyrics: *Le - ve Le - ve Mel-po-me - me, den ni - en - de*

*div. a 3* (divided by 3), *pizz* (pizzicato), dynamic markings: *f*, *mp*, *fp*.



449

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *pp* (MIC is ON) *mp* *n*

Hn. 1 *mp* *pp* *pp*

Hn. 2 *mp* *pp* *pp*

Hn. 3 *mf* *pp* *pp*

Tbn. 1 *mp* *pp*

Tbn. 2 *mp* *pp*

Tuba *mp* *pp* *pp*

Timp. *pp* ma ritmico

Perc. I (Tub. bells) *mp* *mf* *pp* *p*

Perc. II (Orch. B.D.) (MIC is ON) *pp*

Keyb. CHANGE TO PIANO

EL. (AMP) (SAMPLE) softer

Godpa *mf* La\_ oss be for Mel-po-me - me Mel-po - me - me Sist og størst blandt brøn-ne-ne Be bøn-nen

S *mf* a - men a - - - - men *p* a - men\_ a - men

A *mf* a - men a - - - - men *p* a - men\_ a - men

T *mf* a - men a - - - - men *p* a - men\_ a - men

B *mf* a - men a - - - - men *p* a - men\_ a - men

Vla. *p* *pp*

Cb. *pp*

06

457

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl. (MIC is ON)

Bsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

I (Tub. bells)

II (Orch. B.D.)

EL. (AMP) (SAMPLE)

Godpa

S

A

T

B

457

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *f* *pp* *mf* *n* *ppp* *f* *3+ trig.* *Straight* *(w. w.winds)* *(MIC is ON)* *ALL AMP off*

høyt Bor brøn - nen dyp

a - - - - - men a - - - - - men

a - - - - - men a - - - - - men

a - - - - - men a - - - - - men

a - - - - - men a - - - - - men

*p* *mf* *pp* *mf* *pp* *p* *mf* *pp*

Bea returns  
Senza misura

2-5"

461 **accel. poco**

Fl. 1 *pp* *ffp* *rep. if needed*

Picc. *pp* *ffp* *mf* TACET

Ob. 1 *pp* *ff*

Ob. 2 *pp* *ff*

B♭ Cl. 1 *pp* *ff*

B♭ Cl. 2 *pp* *ff*

B. Cl. *pp* *ff* ord. (MIC is OFF)

Bsn. *pp* *ff*

C. Bn. *ffp* *ff*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Hn. 3 *mp* *f*

Tpt. 1 *mp* *ffp* senza sord.

Tpt. 2 *pp* *ffp* senza sord.

Tbn. 1 *pp* *ff* senza sord. *cresc.* *al*

Tbn. 2 *pp* *ff* senza sord.

Tuba *pp* *ff*

Timp. *f* *no roll* *Optical hard mallet*

Perc. I (Orch. B.D.) (MIC is OFF) *pp* *f* *press trill (S.D.)*

Perc. II (Orch. B.D.) (MIC is OFF) *pp* *pppp* (non cresc.) *last X only (S.D.)*

Hp. *mf* *ff*

Keyb. *ff* *mf* *ff* **PIANO** TACET 1 x *play*

EL. (SAMPLE)

Bea *ff* **BEA** START VACUUM CLEANER STOP *Improvise\* (like bar 6)*

Godpa *ff* *tenn den* *brenn den* *Bea interrupts the ceremony suddenly standing in the way of Godpa, at the same time working with the vacuum cleaner to capture CO2*

S

A

T

B

461 **accel. poco**

Vln. I *pp* *ffp* *rep. if needed* *div. a 3 sul pont.* *if rep: gliss down* *ord.* TACET

Vln. II *pp* *ffp* *div. a 4* *ord.* TACET

Vla. *pp* *ff* *div. a 4* *ord.* TACET

Ve. *pp* *ff* *div. a 4* *ord.* TACET

Cb. *pp* *ff* *ord.* TACET

**Senza misura** 2-5"

P6 Colla voce (♩ = c.72)

466

Fl. I *pp* *mf* *pitch to Bea*

Picc.

B♭ Cl. I *mf*

C. Bn. *p poss.* (optional TACET if played by Tuba)

Tuba *pp* (optional TACET if played by C. Bsn)

Hp. *mf*

Keyb. *ff secco*

EL. (SAMPLE)

Bea *mf* *cresc.* *p cresc.*

V.C. START STOP

Hm å Her skal nok en brønn åpn-es nok en brønn åpn-es Men ba-re lil-le meg

V.C. START

P6 Colla voce (♩ = c.72)

466

Vln. I *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vln. II *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

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

Vc. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *div. a 3*

Cb. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *tutti, div.*

*div. a 2*

*div. gli altri TACET*

473

Fl. 1

Picc.

Ob. 1

B♭ Cl. 1

C. Bn.

*< mf >*

Solo

*f*

*p < f*

*mf*

Hn. 1

Tpt. 1

Tbn. 1

Tbn. 2

Timp.

Perc.

I

II

CROTALES

*p*

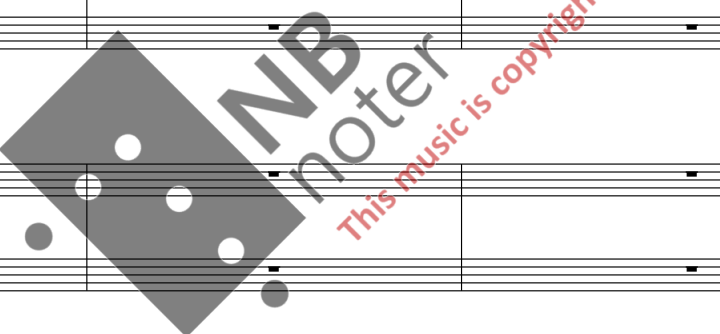
Hp.

Keyb.

15<sup>ma</sup>

*ff* (loco)

8<sup>va</sup>



EL.

(SAMPLE)

Bea

STOP

*p*

*mf*

*p*

[start / stop V.C. ad lib]

til å fang-e C O C O 2 C O 2 Se!

Bea starts and stops the vacuum cleaner, collecting the black leaves CO2, annoyingly close to Godpa and Alun

473

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp < mf*

*pp*

*pp < mf*

*pp < mf*

*pp < mf*

*pp*

*pp*

*pp*

*pp*

*pp*

Bo predicts Ragnarok I

Q6 Aggressively

478

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
B<sup>b</sup> Cl. 1  
B<sup>b</sup> Cl. 2  
B. Cl.  
Bsn.  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc.  
I  
II  
Hp.  
Keyb.  
EL.  
Bea

(SAMPLE) ————— louder

Bo becomes boosted by Bea's braveness

Q6 Aggressively

478

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

(div 1, pp sempre)



482

Fl. 1

Picc.

Ob. 1

Ob. 2

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

I

Perc.

II (Mar.)

Keyb.

(Xeo)

EL.

(SAMPLE)

(optional swell)

[BO] *con tutta la forza (optional: un poco parlando)*

Bo

Rør ik-ke Mel-po-me - me! Et hull på Mel-po-me - me er et hull på Hel-ve-te! Hun er svang-er med Rag-na-rok...

482

Vln. I

Vln. II

Vla.

Vc.

Cb.



Senza misura      2-5"      ①      ②      G.P. in Orch. 1-3"      **R6**      In tempo (♩ = c.112)

494 Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1  
overblow flz  
pp  
ff  
TACET

B♭ Cl. 2  
overblow flz  
pp  
ff  
TACET

B. Cl.  
overblow multiph. ad lib.  
fp  
ff  
TACET

Bsn.  
overblow multiph. ad lib.  
fp  
ff  
TACET

C. Bn.  
fp  
ff  
TACET

Hn. 1

Hn. 2  
lowest flz  
pp  
ff  
TACET

Hn. 3  
lowest flz  
pp  
ff  
TACET

Tpt. 1  
n  
TACET

Tpt. 2  
pp  
ff  
TACET

Tbn. 1  
n  
TACET

Tbn. 2  
ff espr.  
n  
TACET

Tuba  
overblow multiph. ad lib.  
fp  
ff  
TACET

Timp.  
pp  
lowest poss  
ff  
TACET

I  
TACET

II  
Orch. B.D.  
pp  
ff  
TACET

Hp.  
ff

Keyb.  
sfz  
tremolo on lowest b & w keys with palms  
pp  
ff  
TACET

EL.  
(SAMPLE)      sampling only      optional sampling fade to off or continue softer

Senza misura      2-5"      ①      ②      G.P. in Orch. 1-3"      **R6**      In tempo (♩ = c.112)

494 Vln. I

Vln. II

Vla.  
crush  
pp  
ff  
TACET

Vc.  
(sotto voce)  
f non troppo  
n  
TACET

Cb.  
fp  
ff  
TACET

S6 Lament (♩ = c.80)

499

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

I

II

Harp

Keyb.

EL.

*(optional soft sampling or tacet)*

500

Vln. I

Vln. II

Vla.

Vc.

Cb.

*(mp) sotto voce, ma ritmico molto*

*(mp) sotto voce, ma ritmico molto*

*(mp) sotto voce, ma ritmico molto*

504

Fl. 1

Picc.

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tuba

Perc. I

Perc. II

Hp.

Keyb.

EL.

(optional soft sampling or tacet)

504

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mp*

*mf*

**TUBULAR BELLS**

*mf*

*mf*

EL.

*mf*

(rough sound, allow overblow)

Fl. 1 *mp* *mf*

Picc. *mp* *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

B<sup>b</sup> Cl. 1 *mp* *mf*

B<sup>b</sup> Cl. 2 *mp* *mf*

B. Cl. *mf* *mf*

Bsn. *mp* *mf*

C. Bn. *mf* *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mp* *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Tbn. 1 *poco marc.* *mf* *mf*

Tbn. 2 *poco marc.* *mf* *mf*

Tuba *poco marc.* *mf* *mf*

Timp. *p* *mf*

Perc. I *f* *mf* **TUNED GONG** *mf*

Perc. II *f* *mf* (lowest if inside range)

Hp. *f poss.*

Keyb. *mf* *mf*

EL. (optional soft sampling or tacet) sampling (of Vulcano)

508

Vln. I *p* *mf* *mf* crush

Vln. II *p* *mf* *mf*

Vla. *mf* *mf*

Vcl. *mf* *mf*

Cb. *f* *mf* *mf*

# SCENE 3

## Bo and Alun in the Listening Leg

Senza misura

512

1 1-3" 2 2-5" 3 2-3" 4 2-3" 5 2-3" 6 2-3" T6 Colla voce (♩ = c.84)

FL 1, Picc., Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn., C. Bn., Hn. 1, Hn. 2, Hn. 3, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Timp., Perc. I, Perc. II, Hp., Keyb., EL., Alun, Bo

(SAMPLE) AMP on Orch. B.D., Tam-tam, Hp, Bass Cl. (emphasis sub freq) AMP off Tam-tam (rev. continue) SAMPL. off

Alun and Bo come down to the appliances of Bo in the listening leg. Bo puts on headphones  
Bo passes the headphones on to Alun. She's putting them on and listens  
Alun takes off her headphones

(ALUN) spoken, loudly Jeg hører ingen ting!  
spoken, loudly Hører du henne? Hører du ikke Melpomeme?  
cresc. yelling Nei, og det er ik-ke min

519 1 1-3" 2 2-5" 3 2-3" 4 2-3" 5 2-3" 6 2-3" T6 Colla voce (♩ = c.84)

Vln. I, Vln. II, Vla., Vc., Cb., Alun, Bo

Senza misura Colla voce (♩ = c.84)

Lively (♩ = c. 84)

520

Fl. 1 *f secco*

Picc. *f secco*

Ob. 1 *f secco*

Ob. 2 *f secco*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. (MIC is OFF) *f secco*

Bsn. *f secco*

C. Bn. *f secco*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Tpt. 1 *f* 3+trg. *p* *f*

Tpt. 2 *f* 3+trg. *p* *f*

Tbn. 1 *f* *p* *f*

Tbn. 2 *f* *p* *f*

Perc. I (MIC is OFF) *sfz*

Perc. II (MIC is OFF) *sfz*

Hp. (MIC is OFF) *sfz*

Keyb. *sfz*

EL. ALL AMP off

VIBRAPH. *mp* *f*

(harmon) Solo *f*

Alun skyld!

Bo Al-un, selv som blind og døv vil du væ-re skyl - - - dig

Nei La oss spil-le beg-ge to

Lively (♩ = c. 84)

520

Vln. I (pizz.) *sfz* 1. solo arco 3 *f* *p*

Vln. II (pizz.) *sfz* 1. solo arco 3 *f* *p*

Vla. 1. solo arco 3 *f* *p*

Vc. 1. solo arco 3 *f* *p*

Cb. 1. solo arco 3 *f* *p*

tutti div. a 4 *pp*

dolciss.

*f*



527  
B♭ Cl. 1  
B♭ Cl. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Perc. I (Vib.)  
Perc. II  
Alun  
527  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*  
*p*  
*f*  
*ppp*  
*f*  
*ppp*  
*f*  
*ppp*  
*f*  
*ppp*  
*f*  
*f*  
*Xeo*  
*Xeo*  
*pp*  
*Orch. B.D.*  
*pp*  
at vi er fri for skyld  
*div. a 2*  
*p*  
*tutti, div.*  
*mf*  
*p*  
*mf*  
*p*  
*mf*  
*mf*  
*mf*  
*mp*  
*fp*  
*mp*  
*fp*  
*p*  
*mf*  
*tutti*  
*fp*  
*p*  
*fp*  
*p*  
*fp*  
*p*  
*fp*  
*p*  
*fp*

Stock market crisis

U6

Senza misura  
1-5"

2 1-3"

Freely (♩ = c.96)

53/

B♭ Cl. 2 (pp) CHANGE TO CLAR. IN E♭

B. Cl. (pp) TACET

C. Bn. (pp) TACET

Hn. 1 p f<sup>3</sup>

Hn. 2 p f<sup>3</sup>

Hn. 3 p f

Tpt. 1 senza sord. f > p f<sup>3</sup> p

Tpt. 2 senza sord. f > p f<sup>3</sup>

Perc. I TAM-TAM mp (Orch. B.D.)

Perc. II

Keyb. mp

EL.

Alun iPhone is ringing

An offended Alun locks Bo onto the units with the handcuffs

[iPhone ringing]

Alun is answering the phone as she urgently takes the elevator

[answering the phone]

Alun Hva?

Bo keep ad lib

Ditt be-gjær er for gam-melt, og du vet det

U6

Senza misura  
1-5"

2 1-3"

Freely (♩ = c.96)

53/

Vln. I n

Vln. II n

Vla. n

Vc. n

Cb. n

pp p

537

Fl. 1

Ob. 1

Ob. 2

B<sup>b</sup> Cl. 1

E<sup>b</sup> Cl.

B. Cl.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. I  
(Vib.)  
(Xco.)

Alun  
[still on the phone, while taking the elevator up]  
stup - er LO - BO? \_\_\_\_\_  
og stup - er A - NA - KRON? \_\_\_\_\_

537

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

*mf*

*pp*

*f non troppo*

*senza sord.*

*pp*

*mp*

*pp*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*p*

*p*

*p*

*p*

*p*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

CLAR. IN E<sup>b</sup>

div. a 3

div.

*p*

*p*

*p*

*p*

*p*

*p*

3

6

V6 Very rhythmically (♩ = c. 132)

rep. X  
if needed  
for staging

540

Fl. 1  
Pic.  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
E♭ Cl.  
B. Cl.  
Bsn.  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc.  
I  
II  
Keyb.  
Alun  
Drilling

*f*, *mf*, *ff*, *pp*, *S.D.*, *pp*, *measured*, *pp*

Optional. Choose from top notes

*mute*

TAMBURO

Up on the platform deck Alun meets Godpa who as he sees Alun, turns off his iPhone and speaks directly to Alun. On the large screen display, there are red numbers/figures from the world's stock exchanges.

(DRILLING: strokes w. tools)  
optional ad lib.  
[preparing emptying Melpomene]

V6 Very rhythmically (♩ = c. 132)

rep. X  
if needed  
for staging

540

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f*, *mf*, *ff*, *pp*, *measured*, *pp*

div.

545

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

E♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc.

I (Tamburo)

II (S.D.)

Keyb.

Godpa

Rykt - er Ryk - ter om kon - kurs - er og le - ve - ran - - se - stopp

545

Vln. I

Vln. II

Cb.

550

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

E♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc.

I (Tamburo)

II (S.D.)

Keyb.

Godpa

Gir \_\_\_ råt - ne lårn \_\_\_ og ren - te-hopp Gir krakk Gir krakk og rø - de

550

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sfz mp*

*> (poco)*

*sfz mp*

*ff*

*mf*

*colla voce*

*mp*

*fp*

*ff*

*fp*

*ff*

*fp*

W6

555

Ob. 1

Ob. 2

B<sup>b</sup> Cl. 1

E<sup>b</sup> Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

I (Tamburo)

II (S.D.)

Keyb.

Godpa

tall

Ne - se - blod — Ne - se - blod på skjerm - en

W6

555

Vln. I

Vln. II

Vla.

Vc.

Cb.

560

Fl. 1

Picc.

Ob. 1

Ob. 2

B $\flat$  Cl. 1

E $\flat$  Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

I (Tamburo)

II (S.D.)

Keyb.

Godpa

LO - BO stup - er A - NA-KRON stup - er\_ Al - un\_ Dril-ling

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* 3

*f* 5

*ff*

CHANGE TO ENGL. HN

CHANGE TO CLAR. IN B $\flat$

*ff*

*f*

*ff*

*ff*

*pp*

*pp*

*ff*

*ff*

measured

*mf*

measured

*mf*

*ff*

measured

*mf*

*sfz* *mp*

TACET sub

*III sempre* *mp* *(non trem.)* measured unmeasured

*IV sempre* *mp* *div. 3 (non trem.)* measured unmeasured

measured *mf* *ff* *mf* measured *mf*

shouting

560



X6

566

B. Cl. *colla voce* *mf*

Bsn. *colla voce* *mf*

C. Bn. *mf*

Hn. 1 *ff* *mf*

Hn. 2 *ff* *mf*

Hn. 3 *ff* *mf*

Tpt. 1 *ff (non troppo)* *mf*

Tpt. 2 *ff* *mf*

Tbn. 1 *ff non troppo* *mf*

Tbn. 2 *mf*

Tuba *ff non troppo* *mf*

Timp. *ff* *mf*

Perc. I (Tamburo) *f secco* *mf*

Perc. II Orch. B.D. *mf secco*

Keyb. *ff* *mf* (loco)



EL. SAMPLING (sounds from iPhone and vulcano/drilling)

Drilling is jumping between machines and trying to avert disaster. Alun tries, by using her iPhone, to get prices up again, but no success

[operating iPhone]

sim.

Alun

Drilling **DRILLING** *ff*

E - ra - to P V C stup - - er Eu - ter - pe A-NA - KRON Stup - er

X6

566

Vln. I *measured* *f* *mp*

Vln. II *measured* *f* *mp*

Vla. *f*

Vc. *ff*

Cb. *ff* *mf*

571

Ob. 1 *colla voce* *mf*

E. Hn *colla voce* *mf*

B<sup>b</sup> Cl. 1 *colla voce* *mf*

CLAR. IN B<sup>b</sup> *colla voce* *mf*

B<sup>b</sup> Cl. 2 *mf*

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

I (Tamburo)

II (Orch. B.D.) *f secco*

Keyb.

EL. (SAMPLE)

Alun *Opp opp A-NA-KRON Opp opp opp LO - - - BO! Opp i-gjen! Opp*

Drilling *Terp - si - kho-re LO - - - BO stup - er Ka-li - o - - - - pe LO-BO stup - - - er*

571

Vln. I

Vln. II

Vc. (measured) *n mp*

Cb.

Y6

576

Ob. 1

E. Hn

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

(Tamburo)

Perc. (Orch. B.D.)

I

II

Keyb.

EL. (SAMPLE)

Alun  
opp opp opp LO - - - BO og A-NA-KRON Opp Opp Opp Opp opp opp Opp

Drilling  
Kle - - - o A-SA stup - er Po - ly - hym - ni - - - a P V A stup - er U - ra - ni - a U S

Y6

576

Vln. I

Vla.

Vc.

Cb.

Z6 G.P. in Orch., electr. only

581

Fl. 1

Picc.

Ob. 1

E. Hn

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

CHANGING TO OBOE

ff

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

p

Perc.

I (Tamburo)

II (Orch. B.D.)

(orch. B.D.)

Keyb.

EL. (SAMPLE) Sampling of iPhone TACET vulcano/drilling sounds continue

Alun

Godpa

Drilling

Opp i - gjen! — Opp Opp opp opp Opp opp opp opp opp opp [shouting at Drilling]

Steng av Mel-po-me-me! La-ber et-ter-spør-sel!

A stup - er Tha - li - a JOY - GAS - - - S stup - - er

Z6 G.P. in Orch., electr. only

581

Vln. I

Vla.

Vc.

Cb.

mp

*rep. if needed for staging*      **Senza misura 1-5"**

588

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

C. Bn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

I

II

Keyb.

EL.

Bea

Godpa

Drilling

Vln. I

Vln. II

Vla.

Vc.

Cb.

*rep. if needed for staging*      **Senza misura 1-5"**

588

Optional: Choose from top notes

Optional: Choose from top notes

Optional: Choose from top notes

mute

mute

mute

TAMBURO

S.D.

(SAMPLE)

sampling OFF

Optional: We can see Bo and Bea in the platform's "listening" leg

chest voice      keep ad lib.

Pris-en for lav! — Dril-ling! Steng av Mel-po-me-me! — Steng av!

[operating tools]      [stops the drilling]

8<sup>va</sup> div.

8<sup>va</sup> div.

8<sup>va</sup> div.

8<sup>va</sup> div.

# SCENE 4

## 8. Purgatorium, Bo and Bea II (in the Listening leg)

596 ① *(senza misura)* 2-5" ② 2-5" **Calmly** (♩ = c.60)

**B♭ Cl. 1** *ppp* *colla voce* *p*

**B♭ Cl. 2** *ppp*

**B. Cl.** (MIC is ON) *ppp* (MIC is ON) *ppp* (MIC is ON) *n* *mp*

**C. Bn.** *p* bend TACET *mp*

**Hn. 1** *pp*

**Hn. 2** *pp*

**Hn. 3** *pp*

**Tuba** *pp*

**Timp.** *ppp* (non cresc.)

**Perc.** I **2 METAL PIECES** *ff* TACET **CROTALES** *pp*  
 II **Orch. B.D.** (MIC is ON) wet thumb on skin *n* *p* TACET (MIC is ON) *n* *p*

**Harp** (MIC is ON) *ppp* (MIC is ON) *ppp*

**EL.** AMP on Atlantis (opt. pitch down 8va)  
 AMP on Bass Cl./Bass Dr./Hp  
 SINES high/low-crossing, like beginning but shorter

The sound from Bea's stroke, triggering the image of Atlantis and makes a sudden shift in focus: from the platform deck to the "Listening" leg

**Bea** **BEA** [stroke w. tool on Bo's handcuffs] *sfz* At - lan - is? \_

**Bo** **BO** [released from his handcuffs] *sfz* At - lan - tis hvem? Det er Mel-po-me - me sist og størst av

**Atlantis** (MIC is ON) *p* *m*

596 ① *(senza misura)* 2-5" ② 2-5" **Calmly** (♩ = c.60)

**Vln. I** *sfz* TACET *ppp* *div. a 3* *ppp* *change strings ad lib.* *ppp*

**Vln. II** *sfz* TACET *ppp* *ppp*

**Vla.** *sfz* TACET *ppp* *ppp*

**Vc.** *sfz* TACET *ppp*

**Cb.** *sfz* TACET *ppp* 4 string basses TACET *ppp*

fermata if needed A7

603

B♭ Cl. 1  
B. Cl.  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc.  
Hp.  
Keyb.

(MIC is ON)  
n mp  
6  
p mf  
(MIC is ON)  
n mf (careful, MIC)  
6  
p mf  
n pp  
ff  
pp  
ff  
pp  
ff  
pp  
ff  
pp  
ff  
pp  
ff  
(non cresc.)  
ff  
(MIC is OFF) MARIMBA  
pp < mf  
(MIC is ON)  
pp  
8<sup>va</sup>  
p dolce  
5<sup>va</sup>

EL.  
Bea  
Bo  
Atl.

(AMP) FADE AMP, but keep Hp/Atlantis AMP on Hp/Atlantis (enforce sub)  
(SINES) optional: sampling, distant vulcano

dolce keep ad lib.  
Jeg hør - er!  
brøn-ne-ne Hører du Mel-po-me-me  
Hun er svanger med Rag-na-rok  
m (lowest) pp  
m

603

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

(ppp sempre)  
ff  
ppp  
ppp  
ppp  
ppp  
ppp  
ppp  
ppp  
ppp  
ppp  
tutti, div.  
pizz.  
pp

fermata if needed A7  
15<sup>me</sup>

Poco più mosso (♩ = c.72)

611

Fl. 1 *colla voce* *pp* *leg. molto* **FLUTE** *f* *pp* *leg. molto* *mf*

Fl. 2 *pp* *f* *pp*

Ob. 1 *pp* *f* *pp*

Ob. 2 *pp* *f* *pp*

B♭ Cl. 1 *pp* *f* *pp*

B♭ Cl. 2 *pp* *f* *pp* *mf*

B. Cl. (MIC is ON) *n* *mp* (MIC is ON) *n*

C. Bn. *p* *f* *p*

Tpt. 1 *colla voce* *pp* *f* *pp* *colla voce* *pp*

Tpt. 2 *pp* *f* *pp*

Tuba *p* *f* *p* *mf*

Timp. *pp* *f* *pp*

Perc. I (Crot.) *pp* (S.D.) *pp* (Crot.) *pp* (S.D.) *pp*

Perc. II (Orch. B.D.) (MIC is ON) *n* *p* (MIC is ON) *n* *p*

Hp. (MIC is ON) *pp* *pp*

Keyb. *pp* *mp* *f* *p* *dolce* *pp* *mp*

EL. (AMP) (SINES) (SAMPLE)

Bea *cresc.* Ing-en får rø-re Mel-po-me-me! *dolce* Jeg hør - er! *cresc.* Ing-en får rø-re Mel-po-me-me!

Bo *dolce* Jeg hør - er!

Att. *m* *m* *m*

Poco più mosso (♩ = c.72)

611

Vln. I *div. a 3* *ppp sempre* *div. a 2* *15<sup>mo</sup>* *div. a 3*

Vln. II *ppp sempre*

Vla. *ppp sempre*

Vc. *ppp sempre*

Cb. *div. a 3* *arco* *ppp* *pizz.* *pp* *div. a 3* *arco* *ppp*



Calmly (♩ = c.60)

B7  $\text{♩}^3 \rightarrow \text{♩}$  Groovy (♩ = c. 80)

617

Fl. 1 *p* *ff* CHANGE TO PICCOLO *pp* *p* PICCOLO

Fl. 2 *mf* *p* *ff* *p*

Ob. 1 *mf* *p* *ff* *pp* *mf*

Ob. 2 *mf* *p* *ff* CHANGE TO ENGLISH HORN

B♭ Cl. 1 *mf* *p* *ff* *pp*

B♭ Cl. 2 *p* *ff* (pitch to Bea) *pp* (<>)

B. Cl. *mp* (MIC is ON) *ppp* (careful, MIC) *mf* (MIC is OFF) *pp*

Bsn. *p*

C. Bn. *mf* *p* *ff* *p espr. poco* *f*

Hn. 1 *p legato molto* *ff* *pp* lowest poss.

Hn. 2 *p* *ff* *pp* lowest poss.

Hn. 3 *p* *ff* *pp* lowest poss.

Tpt. 1 *mf* *p* *ff*

Tpt. 2 *mf* *p* *ff*

Tbn. 1 *colla voce* *p legato molto* *ff* lowest poss.

Tbn. 2 *p* *ff* lowest poss.

Tuba *p* *ff* lowest poss.

Timp. *mf* *pp* *ff* (MIC is OFF)

Perc. I *mf* *ff* *pp* CROTALES (optional TAP/ET if no time for change)

Perc. II (Orch. B.D.) (MIC is ON) *n* *p* *ff* *pp* (MIC is ON)

Hp. *ppp* lowest palm cluster (MIC is ON)

Keyb. *mf* *p* *ff* *pp* *ff (laco)* lowest palm cluster

EL. (AMP) ALL AMP off, except Hp (into reverb) (SINES) optional: FADE SINES gradually (25") (SAMPLE)

Bea *f cresc.* Ing-en får rö-re Mel-po-me-me! At lant - is min far dyk-ke-ren

Bo *f cresc.* Ing-en får rö-re Mel-po-me-me! Men At - lantús? Hvem?

Att.

Calmly (♩ = c.60)

B7  $\text{♩}^3 \rightarrow \text{♩}$  Groovy (♩ = c. 80)

617

Vln. I *(ppp sempre)* *ff* Optional: div., col 8va

Vln. II *(ppp sempre)* *(non cresc.)*

Vla. *(ppp sempre)* *(non cresc.)*

Vc. *(ppp sempre)*

Cb. *(ppp sempre)* 4 string basses TACET tutti, div.

625

Fl. I *non cresc. legato molto*

Picc. *non cresc. legato molto*

Bsn. *ff secco*

C. Bn. *ff secco*

Hn. 1 *p* *n*

Hn. 2 *p* *n*

Hn. 3 *p* *n*

Tbn. 1 *f* Harmon

Tbn. 2 *n*

Tuba *n*

Perc. (MIC is OFF)  
naturals: R.H. (2 mallets)  
flats L.H. (1 mallet)  
MARIMBA I *mp*

Keyb. *secco* *mf (loco)* *mf* *mf* *mf* *mf*

EL. (AMP) AMP OFF

Bea God - pa

Vln. II *div. con sord. pp*

Vc. *ff secco*

Cb. *ff secco*

629 C7

Fl. 1

Picc.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

I

Perc. (Mar.)

II

Keyb.

Bea

dro han ned — på tre - hund-re met - ers dyp —

629 C7

Vln. I

Vln. II

Vla. con sord. div. p

Vc.

Cb.

633

B<sup>b</sup> Cl. 1 *(mf) legato* *p*

B<sup>b</sup> Cl. 2 *(mf) legato* *p* *pp* *n*

B. Cl. *p legato* *pp*

Bsn. *p legato* *ppp*

C. Bn. *p legato* *pp*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Tbn. 1 (harmon) *mf < ff*

Perc. I (Mar.) *p*

Perc. II *p*

Keyb. *mf* *ff* *pp* *ppp*

Bea  
God - pa dro han ned for å svei - - - se de for - bind - els - er

633

Vln. II *pp*

Vla. *pp*

Vc. *pizz.* *p*

Cb. *pizz.* *p* *players without low C, TACET*

638 Solo, colla Voc.

B. Cl. *f espr.* *p sub* *f espr.* *p* *mf* *p sub* *mf* *p sub* *mf* *p sub* *p dolce* sotto voce

C. Bn. *p poss.* *non cresc.*

Timp. (MIC is ON) *pp*

Perc. I Orch. B.D. (MIC is ON) *pp*

II *pp*

Hp. (MIC is ON) lowest palm cluster *pp*

Keyb. 6 ossia : individual tempo (only for piano) *ppp sempre* (senza ped.) (8vb sempre)

EL. AMP on Hp, Timp, B.D.

638 Bea som\_ gjor-de\_ Khai-ros rik som\_ gjor-de oss\_ ri - ke\_ så\_ ri - - - ke\_ og av-

Interlude XVI  
D7 *sim.*

645

Ob. I

E. Hn

B. Cl.

C. Bn.

Timp.

Perc.

Hp.

Keyb.

EL.

(non cresc.)

(MIC is ON)

(pp)

(Orch. B.D.)

(MIC is ON)

(pp)

(MIC is ON)

(pp)

(8<sup>th</sup>)

lowest palm cluster  
*pp*

(AMP)

*p dolce*

Solo

ENGL. HN

*p dolce*

*pp*

*piu dolce*

Bea and Bo, looking at each other  
They are attracted to each other by the  
fact that they not only have grief and loss  
in common, but also share a lot of ideas

Bea

mek - ti - ge

D7 *sim.*  
con sord.

645

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

(con sord.)

*pp*

(con sord.)

*pp*

con sord.  
arco

*pp*

con sord.  
arco

*pp*

div.

div.

**Calmly** (♩ = c. 120) ♩ = ♩ (♩ = c. 60) E7 *Bo and Bea's song*

655

Fl. 1 *mp* *f* *mp*

Fl. 2 **FLUTE** *mp* *f* *mp*

Ob. 1 *Solo mp dolce* *mf*

Ob. 2 **OBOE** *mf*

B♭ Cl. 1 *pp sotto voce* *n*

B♭ Cl. 2 *p* *pp*

B. Cl. *pp*

Bsn. *mf* *pp*

Timp. *pp*

Perc. I **VIBRAPH.** *mp* **CROTALES** *p*

Perc. II **TAM-TAM** *p dolce* *pp*

Hp. *(MIC is OFF)* *p* *mp* *mf* *f* *mp* *p* *dim.* *ppp* *p*

Keyb. *(pp)* *pp*

EL. AMP off

Bea *Slik* *mån - en* *drar i* *hav - et* *drar*

**Calmly** (♩ = c. 120) ♩ = ♩ (♩ = c. 60) E7

655

Vln. I *mp* *f* *mf* *pp* *pp* *p* *ppp*

Vln. II *pp* *f* *pp* *mp* *mf* *ppp* *ppp* *pp*

Vla. *pp* *f* *pp* *mp* *ppp* *pp*

Vc. *pp* *f* *pp* *mp* *ppp* *pp*

Cb. *pizz.* *mp* *f* *mp* *p* *arco* *pp* *ppp* *pp* *div.*

*div. gli altri TACET* *tutti div.*

664

Fl. 1

Fl. 2

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

Timp.

I

Perc.

II

Hp.

Keyb.

Bea

Bo

Vln. I

Vln. II

Vla.

Vc.

Cb.

**F7**

*mp* *f* *mp* *n*

*pp* *p* *p* *mf*

*colla voce* *p* *f*

*n*

**VIBRAPH.**

*mp*

*mp* *mf* *f* *mp*

(*leo*)

du i meg... du drar i meg Og du i meg! Slik

Og du i meg! Jeg kjen-ner det... du drar i meg i meg Slik

*sotto voce*

**F7**

*mp* *f* *mp*

*f* *p* *f* *pp* *mp*

*f* *p* *f* *pp* *mp*

*f* *p* *f* *pp* *mp*

*pizz.* *mp* *cresc. p.a.p.* *f* *mp* *arco*

*n*



Poco più mosso (♩ = c.72)

674

Fl. 1 *n*

Fl. 2 *pp*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

B. Cl. *p* colla voce

Perc. I *pp* CROTALES

Perc. II (Tam-tam) *pp*

Hp. *p* *dim.* *ppp*

Keyb. *pp* *mf*

Bea. *f cresc.*  
 mán - en drar hav - et drar du i meg dyk-ker du dypt i meg Ing-en får rø-re

Bo. *p*  
 mán - en drar i hav - et, drar du i meg, dyk-ker du dypt i meg

Poco più mosso (♩ = c.72)

674

Vln. I *pp* *div. gli altri TACET*

Vln. II *ppp* *div. gli altri TACET*

Vla. *ppp*

Vc. *ppp*

Cb. *p* *div.* *ppp*

*ppp* *div. a 3*  
*ppp* *tutti div. a 3*  
*ppp*  
*ppp* *div. a 3*  
*ppp*

Senza misura  
1-5"

G7 Calmly (♩ = c.60)

679

Fl. 1 (pp)

Fl. 2 (pp)

Ob. 1 (pp)

Ob. 2 (pp)

B♭ Cl. 1 (pp)

B♭ Cl. 2 (pp)

B. Cl. (pp)

C. Bn. (p)

Hn. 1 (pp)

Tpt. 1 (colla voce, pp)

Tpt. 2 (pp)

Hp. (p)

Bea. (p, sotto voce)

Bo. (p, sotto voce)

Mel-po-me - me Men du kan godt læ - rø-re meg - Bo, Bo, Be - a Be - a

*Bo embraces her passionately. Be careful to return keep ad lib.*

Senza misura  
1-5"

G7 Calmly (♩ = c.60)

679

Vln. I (ppp sempre)

Vln. II (ppp sempre)

Vla. (ppp sempre)

Vc. (ppp sempre)

Cb. (ppp sempre)

con sord. (pp)

ord. (p)

div. a 3 con sord. (pp)

con sord. (p)

con sord. div. half group pizz. (pp)

pp (pizz, play louder to blend)

684

Hp.

Bea

Bo,

ord.  
Og du ved meg,

min sorg,

mitt savn

Bo, 1st rep.

min

Bo

Og du får rø - - - re meg!

Rø - re ved min sorg og mitt savn

Bo, 2de rep.

min

684

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti arco

**NB**  
noter

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**H7**

690

Ob. 1 Solo *mf*

B♭ Cl. 1 *p*

B. Cl. 1. x TACET *pp*

Timp. 1. x TACET *pp*

I Perc. (Tam-tam) 1. x TACET *pp*

II

Hp. *p* *dim.* *ppp*

Keyb. 1. x TACET *pp*

Bea. sorg, mitt savn

BO alt. sorg, mitt savn

Bo. sorg, mitt savn

**H7**

690

Vln. I *pp* div, gli altri TACET tutti, div.

Vln. II *ppp* div, gli altri TACET tutti *p*

Vla. *ppp* div. a 2 *pp* div. a 3

Vc. *ppp* *p*

Cb. *pp* 1. x keep E flat throughout the bar *pp*

I7

695

Ob. I

B. Cl.

Timp.

Perc. I

Perc. II

Hp.

Keyb.

Bea.

Bo.

Bo, du er strøm før-en-de Vi er

Du er drøm - - - - - før-en de Vi er drøm-før-en-

*p*

*pp*

(Tam-tam)

*pp*

*p* *dim.* *ppp*

*pp*

*pp*

I7

695

Vln. I

Vln. II

Vla.

Vc.

Cb.

div, half group pizz.

*pp* (pizz, play louder to blend)

div, gli altri TACET

*pp*

*ppp*

div. a 2

*ppp*

div.

*ppp*

arco

tutti

3 div.

*p*



**J7** The syringe  
Senza misura  
① 2-3" ② 2-3"

Rhythmically (♩ = c. 132)

712

Fl. 1

Fl. 2 CHANGE TO PICC

Ob. 1 mf

Ob. 2 mf

B♭ Cl. 1

B. Cl.

Bsn.

C. Bn.

Tpt. 1

Tbn. 2

Tuba

Timp.

Perc. I

Perc. II (Tam-tam)

Hp.

Keyb.

Bea

Thrill

Bo

*Before they have time to kiss each other properly. Alun and Thrilling are rushing into the listening leg. Alun is really angry.*

ALUN [addressing Bo, shouting] [addressing Bea]

Det får du ingen munn på! Hva i helvete gjør du her!?

THRILLING

På stig-en-de kurs går vi

Så gir vi hver-and-re munnen på det

*Alun pushing Bo away from Bea. Thrilling steps forward with a syringe*

**J7** Senza misura  
① 2-3" ② 2-3"

Rhythmically (♩ = c. 132)

712

Vln. I

Vln. II

Vla.

Vc.

Cb.

TACET

TACET

TACET

TACET

TACET

TACET

senza sord.

senza sord.

1. solo

senza sord.

senza sord.

senza sord.

div.

div.

3

3

pizz.

720

Fl. 1

Picc.

Ob. 1

Ob. 2

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 (harmon)

Tpt. 2 (Harmon)

Tbn. 1 senza sord.

Tbn. 2

Tuba

Timp.

Perc. I COW BELL

Perc. II CUICA

Keyb.

Thrill inn!

[injecting]

På fal-len-de kurs går vi ut

K7

720

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. solo

tutti, div. col legno batt.

pp cresc. p. a. p.

ff

ord.

1. solo

1. solo

sotto voce

1. solo

ord.

arco

pizz.

f

K7



727

Ob. 1 *mp* *f* *mp* *f* *mp* *f*

Ob. 2 *f*

B♭ Cl. 1 *mp* *f* *mp* *f* *mp* *f*

B♭ Cl. 2 *f* *f*

Tpt. 1 (harmon) *mp* *f*

Tpt. 2 (harmon) *mp* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tuba *f*

Perc. I (Cow b.) *f*

Perc. II (cuica) *mp*

Thrill *f*

Thrill: Thrilling pulling out the needle, Bo loosing his consciousness  
LO-BO to me... LO-BO to you... LO-BO to me... LOBO to you... LO-BO to me... LO-BO to you...

727

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

Vln. II *mp* *f* *mp* *ff*

Vla. *mp* *f* *mp* *ff*

Vc. *mp* *f* *mp* *ff*

Cb. arco I. solo *mp* *f* *mp* *ff*

Cb. (sempre gliss./trem.) change strings ad lib. *gliss*

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Interlude XVII

Poco più mosso (♩ = c.144)

rep. X  
if needed  
for staging

735

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1  
Solo senza sord.

Tpt. 2  
Solo senza sord.

Tbn. 1

Tbn. 2

Tuba

Timp.  
(low C if poss.)

Perc.  
I  
II  
Orch. B.D.

Keyb.

Thrill

*Bea manages to escape  
Alun and Thrilling  
running after her*

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Poco più mosso (♩ = c.144)

rep. X  
if needed  
for staging

735

Vln. I  
tutti, div. a 3

Vln. II  
tutti, div. a 3

Vla.  
tutti, div.

Vc.  
tutti, div.

Cb.  
tutti, div. a 3

div. a 3  
measured

div. a 3  
measured

div. a 3  
measured

div. a 3  
measured

div. a 3  
measured

div. a 3  
measured

# SCENE 5

## Ragnarok, Godpa's last speech

Senza misura Very rhythmically (♩ = c. 116)

743 3-7"

Fl. 1 TACET

Picc. TACET

Ob. 1 TACET

Ob. 2 TACET

B♭ Cl. 1 TACET

B♭ Cl. 2 TACET

B. Cl. TACET

Bsn. TACET

C. Bn. *pp* *mp* sotto voce

Hn. 1 con sord. *mf* *ppp* *lontano*

Hn. 2 con sord. *mf* *ppp* *lontano*

Hn. 3 con sord. *mf* *ppp* *lontano*

Tpt. 1 TACET Harmon *mf* *ppp*

Tpt. 2 TACET Harmon *pp* *ppp*

Tbn. 1 TACET Harmon *mf* *ppp*

Tbn. 2 TACET Harmon *mf* *ppp*

Tuba *ppp*

Timp. TACET

Perc. I 2 WOOD BL. (ossia: slap sticks -w. two players) *sfz* *ppp* (blend w. strings measured trem.) wire brushes

Perc. II (B.D.) *ppp*

Keyb. TACET (keep L.H. down, fading)

EL. Optional: AMP on computer keyboard (until bar 752)

Godpa Godpa operating a computer to spread rumours to help raise stock prices

GODPA [tapping on a computer keyboard] parlando [tapping] ord. [tapping]

Et tas-te-trykk! Et tas-te-trykk! Spre rykt - er med et tas-te-trykk

743 3-7"

Vln. I TACET *ppp* *div. a 2* flageoletto on highest only *measured*

Vln. II TACET *ppp* *col legno batt.* *f marc.* *div. a 3* *col legno batt.* *div. a 2* *div. a 3* *div. a 2* *div. a 3* *ord.* *div. a 3* *arco measured* *ppp*

Vla. TACET *ppp* *f marc.* *div. a 3* *div. a 2* *div. a 3* *div. a 2* *div. a 3* *ord.* *div. a 3* *arco measured* *ppp*

Vc. TACET *ppp* *measured* *div. a 3* *div. a 2* *div. a 3* *ord.* *div. a 3* *arco measured* *ppp*

Cb. TACET *ppp* *measured* *tutti, div.* *div. a 2* *ord.* *div. a 2* *ppp*

players w. out 5th string, TACET

(like whistling) (3+2) L7

752 Picc. *mf*

B<sup>b</sup> Cl. 1 percussive (more noise, less note) *mf* *secco molto*

B<sup>b</sup> Cl. 2 percussive (more noise, less note) *mf* *secco molto*

B. Cl. percussive (more noise, less note) *mf* *secco molto*

Bsn. percussive (more noise, less note) *mf* *secco molto* ord. *mp*

C. Bn. percussive (more noise, less note) *mf* *secco molto* ord. *mp*

Hn. 1

Tpt. 1 (harmon) col Pno. senza sord. *mp*

Tpt. 2 (harmon) *pp* *p*

I (Wbl.) Sandpaper Blocks *ppp*

II (S.D.)

Keyb. *mp* *mp*

Godpa whistle *mf* ord. Ryk-ter som får aks-je - - kur-sen opp

(3+2) L7

752 Vln. I (*ppp* sempre) *ppp* *p* *n* *ppp* sempre measured

Vln. II (*ppp* sempre) *ppp* *p* *n* *ppp* sempre measured

Vla. (*ppp* sempre) *ppp* *p* *n* *ppp* sempre measured

Vc. (*ppp* sempre) *ppp* *p* *n* *ppp* sempre

Cb. (*ppp* sempre) *ppp* *p* *n* *ppp* sempre *mp* (low D, 4-string basses rest)

The score is for measures 759-764. The instruments and parts are:

- Fl. 1 (Flute 1)
- Picc. (Piccolo)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- B♭ Cl. 1 (B-flat Clarinet 1)
- B♭ Cl. 2 (B-flat Clarinet 2)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- C. Bn. (Contrabassoon)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- I (Percussion I)
- II (Percussion II)
- Hp. (Harp)
- Keyb. (Keyboard)
- Godpa (Voice)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

Dynamic markings include *f* (forte), *mf* (mezzo-forte), *mf secco* (mezzo-forte secco), *p* (piano), and *ppp* (pianissimo). Performance instructions include "perc.", "ord.", "(S.D.) (wire brushes)", "p sempre", "spicc.", "arco, ord.", and "(harmon)".

Lyrics for the voice part (Godpa) include: "Rykt-et om en New Deal".

M7

765

Hn. 1 *con sord.* *mp*

Hn. 2 *con sord.* *pp*

Hn. 3 *con sord.* *pp*

Tpt. 1 Harmon *pp*

Tpt. 2 (harmon) *pp* (pitch to Godpa) *f*

Tbn. 1 (harmon) *pp*

Tbn. 2 (harmon) *mp*

Tuba *con sord.* *mp*

Perc. I Sandpaper Blocks *p*

Perc. II (S.D.) (wire brushes) (S.D.) *mf*

Hp. *p* *mp*

Keyb. *p* CHANGE TO ORGAN

Godpa *non cresc.*  
La det lek - ke... la det lek-ke som en sil

M7

765

Vln. I *measured* *pp* *f* sul pont.

Vln. II *measured* *pp* *f* sul pont.

Vla. *spicc.* *mf* *p* *mf* ord. (come sopra) *mp (non cresc.)* *f* sul pont.

Vc. *measured* *pp* *f* sul pont.

Cb. *spicc.* *mf* *p* *mf*

772

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

colla voce

*mp*

*mf*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

brassy

*f* *ff*

*mf* *p*

senza sord.

(harmon)

*mf*

*p*

*mp* (*non cresc.*)

Perc.

I (sand paper)

II (S.D.)

sticks (S.D.)

*f* *ff*

*pp* *mp*

ORGAN

*pp*

Godpa

at vi\_ bor - er\_ ny-e brøn - - - ner\_

772

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

*mp* (*non cresc.*)

*mf*

*mf*

*mp* (*non cresc.*)

*mf*

*mp* (*non cresc.*)

*mf*

N7 Rates are rising

rep. X if needed Poco meno mosso (♩ = c.104)

777

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp. (non cresc.)

Perc. II

Keyb.

Alun

Godpa

at vi ber ny-e bøn - - - ner

optional TACET, to change instr. (S.D.)

CHANGE TO PNO.

After a few thrilling seconds, rates are rising Alun arrives, and observes the rising columns

777

Vln. I

Vln. II

Vla.

Vc.

Cb.

rep. X if needed measured

Poco meno mosso (♩ = c.104)



782

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

VIBRAPH. I

MARIMBA II

Keyb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*, *f*, *mf*, *ff*, *pp*, *secco*, *col Pno.*, *Solo col Vln 1 (pizz)*, *Solo col C.B.*, *(pitch to Alun)*, *fespr.*, *(optional TACET)*, *play*, *PIANO col Tpt./Vib.*, *pizz. 1. solo*, *f. poss.*, *div. a 4*, *change strings ad lib. (smoothly)*, *1. solo*

07

787

Fl. I

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. I

Keyb.

ALUN

Alun

Godpa

Din som vil red-de verd-en må ta ri-si-ko

Aks-je-kur-se-ne stig-er Aks-je-kur-se-ne stig-er

Detailed orchestral score for measures 787-800. The score includes parts for woodwinds (Flute, Piccolo, Oboes, Clarinets, Bassoon, Contrabassoon), brass (Trumpets, Trombones, Tuba, Timpani), percussion (Vibraphone), keyboard, and strings (Violins, Violas, Cellos). The vocal parts include Alun and Godpa. Dynamics and performance markings are present throughout.

07

787

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco, tutti

pizz. div.

change strings ad lib.

Detailed string section score for measures 787-800. It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. Performance markings include 'arco, tutti' and 'pizz. div.'. A 'change strings ad lib.' instruction is present for the strings.

Freely (♩ = c.60)

794

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1 (colla Tpt.)

B♭ Cl. 2 (col Tbn.)

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. I CROTALES

Perc. II

Hp.

Keyb.

EL.

Godpa

keep ad lib.

chest voice

Her-fra tar jeg det he-le og ful-le an-svar

MIC is ON

(careful, MIC)

Improvise on partials  
overblow multiphonics ad lib  
(low partial 5,7,10 and 11)

AMP on Bass Cl. (pitch down 1. octave) AMP off

Freely (♩ = c.60)

794

Vln. I

Vln. II

Vla.

Ve.

Cb.

arco

mf

arco

mf

div.

f

arco

mf

players without 5th string, TACET

sul pont.

P7 A tempo (♩ = c. 104)

798

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. II

Keyb.

Alun

En-de-lig mo-ralsk rust-ning En-de-lig en mann med bal-ler

P7 A tempo (♩ = c. 104)

798

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Freely** (♩ = c.60)      **A tempo** (♩ = c.104)

804

B♭ Cl. 2

B. Cl. (MIC is ON) *pp* (careful, MIC) *mf* (MIC is OFF) *ff*

Bsn. *ff*

C. Bn. *pp* *ff* *p* *ff*

Hn. 1 *ff* 3

Hn. 2 *ff* 3

Hn. 3 *ff* 3

Tpt. 1 *ff* col Pno. *ff*

Tpt. 2 *ff* 3

Tbn. 1 *ff* 3

Tbn. 2 *ff* 3

Tuba *pp* *ff* 3  
 Improve on partials  
 overblow multiphonics ad lib  
 (low partial 5,7,10 and 11)

Timp. *ff* 3

I *ff* *secco* col Pno. *ff* *secco*

II (Mar.) *ff*

Keyb. *ff* *secco*

EL. AMP on Bass Cl. (pitch down 1 oct.) ..... AMP off

Alun chest voice  
 Det står jeg ved til Khai - ros fal-ler  
 Drilling comes running

**Freely** (♩ = c.60)      **A tempo** (♩ = c.104)

804

Vln. I *fp*

Vln. II *ff*

Vla. *ff* 3

Vc. *ff* 3

Cb. *pp* *ff* *ord.* *ff* 3  
 players w.out 5th string, TACET sul pont.

Q7

809

Fl. 1 *ff* *3* *ff secco*

Picc. *ff* *3* *ff secco* *p*

Ob. 1 *ff* *3* *p*

Ob. 2 *ff* *3*

B<sup>b</sup> Cl. 1 *ff* *3* Solo col Vln I (pizz) *ff secco*

B<sup>b</sup> Cl. 2 *ff* *3* (pitch to Godpa) *f espr.*

B. Cl. *ff* *3*

Bsn. *ff* *3* Solo col C.B. *pp* *ff secco*

C. Bn. Solo col C.B. *ff secco*

Hn. 1 *pp* *ff* *3* *pp*

Hn. 2 *pp* *ff* *3* *pp*

Hn. 3 *pp* *ff* *3*

Tpt. 1 *f espr.*

Tpt. 2 *pp* *ff* *3*

Tbn. 1 *pp* *ff* *3* *pp*

Tbn. 2 *pp* *ff* *3* *pp*

Tuba *pp* *ff* *3* *pp*

Timp. *pp* *ff* *3* *pp*

Perc. (Vib.) *ff* *3* (Vib.) *p* *seco.*

Keyb. *ff* *3*

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Godpa *GODPA* shouting *3* sing *3* *3* *3* *3* *3*

DriHing! Aks-je-kur-se-ne stig-er Aks-je-kur-se-ne stig-er

Q7

809

Vln. I *ff* *3* *ff* *pizz.* *1. solo* *f poss.* *div. a 4* *pp*

Vln. II *ff* *3* *ff* *pizz.* *1. solo* *f poss.* *div. a 4* *pp*

Vla. *ff* *3* *ff* *pizz.* *1. solo* *f poss.* *div. a 4* *pp*

Vc. *pp* *3* change strings ad lib. (smoothly)

Cb. *ff* *3* *ff* *pizz.* *1. solo* *f poss.* *div. a 4* *pp*



Melpomeme I

820

Fl. 1 (cresc. sempre)

Picc. (cresc. sempre)

Ob. 1 (cresc. sempre)

Ob. 2 (cresc. sempre)

B♭ Cl. 1 (colla Tpt.)

B♭ Cl. 2 (col Tbn.)

Bsn.

C. Bn.

Hn. 1 f p f fp

Hn. 2 f p f

Hn. 3 f p f

Tpt. 1 f p f

Tpt. 2 f p f mp f

Tbn. 1 f

Tbn. 2 f p f

Tuba f p f

Timp.

Perc. I (Crot.) (cresc. sempre)

Hp. (cresc. sempre)

Keyb. (cresc. sempre)

Godpa calling loudly keep ad lib.

Dril - ling vi à - - ner Mel - - - po - - - me - - - me!

820

Vln. I arco mf cresc.

Vln. II (cresc. sempre) 6

Vla. arco mf cresc.

Vc. arco mf cresc.

Cb. arco mf cresc.



R7 Freely (♩ = c.60)

823

Fl. 1  
*(cresc. sempre)* *al ff* *ff secco*

Picc.  
*(cresc. sempre)* *al ff* *ff secco*

Ob. 1  
*(cresc. sempre)* *al ff* *ff secco*

Ob. 2  
*(cresc. sempre)* *al ff* *ff secco*

B♭ Cl. 1

B♭ Cl. 2

B. Cl.  
(MIC is ON) *pp* (careful, MIC) *mf*

Bsn.  
*fp* *ff*

C. Bn.

Hn. 1  
*fp* *ff* Intonate low like Tuba 7th partial  
*mf* *mp*

Hn. 2  
*fp* *ff* Intonate low like Tu 11th partial  
*pp* *mp*

Hn. 3  
*fp* *ff* Intonate low like Tu 11th partial  
*pp* *mp*

Tpt. 1

Tpt. 2  
*fp* *ff*

Tbn. 1  
*fp* *ff* Intonate low like Tu 5th partial  
*pp* *mp*

Tbn. 2

Tuba  
Improvise on partials  
overflow multiphonics ad lib  
(low partial 5,7,10 and 11)

Timp.  
*fp*

Perc. I  
(Crot.) *(cresc. sempre)* *al ff* METAL BLOCKS *ff*

Perc. II  
Orch. B.D. *ff*

Hp.  
*(cresc. sempre)* *al ff*

Keyb.  
*(cresc. sempre)* *al ff* *ff* *ff* *ff* *ff*

EL.  
AMP on Bass Cl. (pitch down 1. octave)  
sampling of vulcano sound  
and sounds from Drilling's activity

Drilling  
[busy operating the drilling console] Optional: intonate w. tuba  
Mel-po-me-me har âp - ning har âp - ning

R7 Freely (♩ = c.60)

823

Vln. I  
*(cresc. sempre)* *al ff* *ff secco*

Vln. II  
*(cresc. sempre)* *al ff* *ff secco*

Vla.  
*(cresc. sempre)* *al ff*

Ve.  
div.  
*(cresc. sempre)* *al ff*

Cb.  
*(cresc. sempre)* *al ff* *pp* sul pont. ord. *pp*

colla voce A tempo (♩ = c.60)

827

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. I (Met. bl.)

Perc. II (MARIMBA)

Hp.

Keyb.

EL. (AMP)

EL. (SAMPL.)

1) Optional: intonation adapted to partial from C fundamental (like Tuba). Low E, Bb and F#  
 (optional change between falsetto and full voice, buffo)

Drilling

Nord - sjø-isk ka - bel klar. At - - - lant - isk kab - el klar.

colla voce A tempo (♩ = c.60)

827

Vln. I

Vln. II

Vla.

Vc.

Cb.



### Bea's last return

Tempo I (♩ = c.60)

S7 Senza misura Più mosso (♩ = c.72)  
5-15"

Musical score for orchestral instruments. Key elements include:  
 - Flutes (Fl. 1): *mf secco*, *lunga*, *colla voce*, *pp legato molto*, *ff*, *p legato molto*. Includes instruction "CHANGE TO FLUTE".  
 - Oboes (Ob. 1, 2): *mf secco*, *lunga*, *pp*, *ff*.  
 - Clarinets (B♭ Cl. 1, 2): *mf secco*, *lunga*, *pp*, *ff*, *p*.  
 - Bassoon (B. Cl.): *mf secco*, *lunga*, *pp*, *ff*, *p*. Includes instruction "(MIC is OFF)".  
 - Bassoon (Bsn.): *ppp*, *lunga*, *pp*, *ff*, *p*.  
 - Horns (Hn. 1, 2, 3): *lunga*, *pp*, *ff*.  
 - Trumpets (Tpt. 1, 2): *mf secco*, *lunga*, *pp*, *ff*, *f*. Includes instruction "Cup".  
 - Trombones (Tbn. 1, 2): *mf secco*, *lunga*, *pp*, *ff*, *p*.  
 - Tuba: *mf secco*, *lunga*, *pp*, *ff*, *p*.  
 - Percussion (Perc. I, II): *ppp*, *lunga*, *rimshot (TACET if gunshot)*, *ff*, *pp*, *ff*, *f non troppo*. Includes instructions "(S.D.)", "(non cresc.)", "(Mar.)", "(blend w. strings)", "(MIC is ON)", "Orch. B.D.", "(MIC is ON)", "wet thumb on skin".  
 - Harp (Hp.): *pp*, *pp*.  
 - Keyboard (Keyb.): *pp*, *mp*, *ff*.  
 - Electronic (EL): (SAMPL.) sampling: distant vulcano only.

From offstage gunshot, (optional)  
Bea comes running onto the stage with her gun pointing at Godpa and Alun

Vocal score for characters Bea and Godpa.  
 - Bea: *[offstage shooting into the air]*, *chest voice*, *[on her way in]*, *cresc.*, *mf cresc.*. Lyrics: "Ing-en får rø-re... Mel-po-me - me! Ing-en får slip-pe...".  
 - Godpa: *Optional parlando (p. a p.)*, *lunga*. Lyrics: "telHer ned: Ti ni åt-te sju seks fem fi-re tre".

Tempo I (♩ = c.60)

S7 Senza misura Più mosso (♩ = c.72)  
5-15"

Musical score for string instruments. Key elements include:  
 - Violins I (Vln. I): *ppp*, *div. a 4*, *lunga*, *gliss. lento*, *div. a 3*, *(non cresc.)*, *gliss. lento*.  
 - Violins II (Vln. II): *ppp*, *div. a 3*, *lunga*, *(non cresc.)*, *gliss. lento*.  
 - Viola (Vla.): *ppp*, *div. a 3*, *lunga*, *(non cresc.)*, *gliss. lento*.  
 - Cello (Vc.): *ppp*, *lunga*, *div.*, *gliss. lento*, *(non cresc.)*.  
 - Contrabass (Cb.): *ppp*, *lunga*, *div. a 3*, *gliss. lento*, *div. a 3*, *(non cresc.)*.



Tempo I (♩ = c.60)

848

Fl. 1

Picc. **PICCOLO** *ff*

Ob. 1 *pp* *mf*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

B. Cl. *f*

Bsn. *f*

C. Bn. *f* *p espr. poco*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Tbn. 1 *n* *f* *n*

Tbn. 2 *n* *f* *n*

Tuba *n* *f* *n*

Timp. *n* *f* *n*

Perc. I *pp* (Crot.)

Perc. II

Hp. *p* *ppp*

Keyb. *p* *ff* *p* *ff*

EL. (AMP) (SAMPL.)

Bea

Godpa

At - lant - is' dat - ter

At-lant-is... At-lant-is... var han ik-ke en av\_ dis-se dø - - - de dyk-ker-ne?

Tempo I (♩ = c.60)

848

Vln. I *ff* *ppp (non cresc.)*

Vln. II *(non cresc.)* *ppp (non cresc.)*

Vla. *(non cresc.)* *ppp (non cresc.)*

Vc. *(non cresc.)* *ppp (non cresc.)*

Cb. *(non cresc.)* *ppp (non cresc.)*

853 **Groovy** (♩ = c. 80)

Fl. 1 *f* *p legato molto*

Picc. *f* *p legato molto*

Ob. 1 *pp* *mf*

B♭ Cl. 1

B♭ Cl. 2

B. Cl. (MIC is ON) *pp* *mf* *p*

Bsn. *ff secco*

C. Bn. *mf* *ff secco*

Hn. 1 lowest poss. *n* *f* *n*

Hn. 2 lowest poss. *n* *f* *n*

Hn. 3 lowest poss. *n* *f* *n*

Tbn. 1 lowest poss. *n* *f* *n* Harmon *f* *mf*

Tbn. 2 lowest poss. *n* *f* *n*

Tuba lowest poss. *n* *f* *n*

Timp. lowest poss. *n* *f* *n*

Perc. II (MIC is OFF) **MARIMBA** naturals: R.H. (2 mallets) flats L.H. (1 mallet) *mp*

Hp. (MIC is ON) *p*

Keyb. *p* *ff* *secco* *(loco)* *mf* *mf* *ff*

EL. AMP on Bass Cl, Hp FADE AMP FADE sampling AMP off sampling OFF

Bea

Godpa En av dis-se lenge dø-de? chest voice Jo En av de som kom dø - de opp

853 **Groovy** (♩ = c. 80)

Vln. I *(non cresc.)* *ff*

Vln. II *(non cresc.)* *(non cresc.)* *con sord. div.* *pp*

Vla. *(non cresc.)* *(non cresc.)* *con sord. div.* *p*

Vc. *(non cresc.)* *arco* *ff secco*

Cb. *(non cresc.)* *tutti, div.* *ff secco*

U7

858

Fl. 1

Picc.

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

I

Perc.

II

Keyb.

Bea

fra tre - hund-re met - ers dyp \_\_\_\_\_ En av de som

U7

858

Vln. I

Vln. II

Vla.

Vc.

Cb.



863

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Timp.

Perc. I

Perc. II

Hp.

Keyb.

EL.

Bea

Vln. II

Vla.

Vc.

Cb.

CHANGE TO CLAR. IN Eb

*p legato*

*pp*

*ppp*

*f espr.*

*p*

*f espr.*

*p*

*p poss.*

*ff*

*ff*

*ff*

*ff*

(MIC is ON)

*pp*

(MIC is ON)

Orch. B.D.

*pp*

(MIC is ON) lowest palm cluster

(MIC is ON)

ossia : individual tempo (only for piano)

*ppp sempre*

(senza ped.)

AMP on Hp,Timp. B.D.

gjørd-  
de oss så ri - - - ke

så ri - ke

så ri - ke

*p*

*p*

pizz.

*p*

pizz.

*p*

players without low C, tacet

V7 Tempo I (♩ = c.60)

869

Fl. 1

Ob. 1

B♭ Cl. 1

E♭ Cl.

B. Cl.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tbn. 2

Tuba

Timp. (MIC is ON) (MIC is OFF)

Perc. (Orch. B.D.) (MIC is ON) (MIC is OFF) (Crot.)

Hp. (MIC is ON) (MIC is ON) (MIC is OFF)

Keyb. (bass ostinato sim.)

EL. (AMP) AMP on Hp only AMP off

Bea

Godpa

pa gjen - ferd og for ban - nel - ser

Det var et døds-dykk ja, og det var fle - re men jeg kan ik-ke last

Behind Bea drilling shows up

V7 Tempo I (♩ = c.60)

869

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. non trem. ppp

div. ppp

div. ppp

1. solo ppp

p espr. poco

tutti 4 string basses TACET

ppp

change strings ad lib.

change strings ad lib.

p

ppp sempre



880

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

E♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc.

I (Tamburo)

II (S.D.)

Keyb.

Alun

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*mf*

*sfz*

*mf*

*poco*

Alun is tying Beas hands behind her back

880

W7

885

Ob. 1

Ob. 2

B♭ Cl. 1

E♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

(Tamburo)

I

Perc.

II

Keyb.

Bo

*At the same time, Bo wakes after injection, struggling to get on his feet and into the elevator*

W7

885

Vln. I

Vln. II

Vla.

Vc.

Cb.

*measured*

*non trem.*

890

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

E♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

(Tamburo)

Perc. I

(S.D.)

Perc. II

Keyb.

890

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*mf*

*f*

*sfz*

*mf*

measured

unmeasured

(*marc. molto*)

III

IV

(non trem.)

div. 3 (non trem.)

*ff*

*mf*

*f*

*mf*

*ff*

*mf*

*ff*

*mf*



900

Ob. 2

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc.

I (Tamburo)

II (Orch. B.D.)

Keyb.

EL.

(SAMPL.)

Alun

du som var Bo's flam - me Bo's

900

Vln. I

Vln. II

Cb.

*colla voce*

*mf dolce*

*This music is copyright protected*



Y7

905

Ob. 2 *p*

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2 *CLAR. IN B<sup>b</sup>* *colla voce*  
*mf dolce*

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

I (Tamburo)

II (Orch. B.D.)

Keyb.

EL. (SAMPL.)

Alun  
flam - me Nå Nå er du vår fan - - - - ge

Y7

905

Vln. I

Vln. II

Vla.

Vc. (measured)  
*n* — *mp*

Cb.

910

Ob. 2

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

(Tamburo)

I

Perc.

(Orch. B.D.)

II

Keyb.

EL.

(SAMPL.)

Alun

Men\_ Men Mel - po - me - mes Mel - po - me - - - mes flam - me

910

Vln. I

Vla.

Vc.

Cb.

*mf dolce*

*mp*

(measured)

*n*

*n*

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27 Melpomene II  
G.P. Orch, electr. only

915

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. I (Orch. B.D.)

Perc. II

Hp.

Keyb.

EL.

(SAMPL.)

Alun

Godpa

skal\_ vi\_ slip - pe\_ fri

GODPA *ff* [shouting at Drilling]

Dril-ling Mel-po-me-me! Vi ap - - - ner Mel - - - - po - - - - me - - - -

27 G.P. Orch, electr. only

915

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

*p* cresc.

Freely (♩ = c.60)

920

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
B♭ Cl. 1 (w. Solo)  
B♭ Cl. 2 (w. Solo)  
B. Cl.  
Bsn.  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. I (Crot.)  
Perc. II (Orch. B.D.)  
Hp.  
Keyb.  
EL.

(SAMPL.)

AMP on Bass Cl. (pitch down 1. octave)

sampling of vulcano sound and sounds from Drilling's activity

Drilling preparing for final drilling of Melpomene

DRILLING [busy operating the drilling console]

Optional: intonate w. tuba

Mel-po-me-me har

Freely (♩ = c.60)

920

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

players without 5th string. TACET

sul pont.

colla voce

924

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. I METAL BLOCKS

Perc. II MARIMBA

Hp.

Keyb.

EL. (AMP)

EL. (SAMPL.)

1) Optional: intonation adapted to partial from C fundamental (like Tuba). Low E, Bb and F# (optional change between falsetto and full voice, buffo)

Drilling

åp - ning har åp - ning Nord - sjø - isk ka - bel klar At - - -

colla voce

924

Vln. I

Vln. II

Vla.

Vc.

ord. Cb.

Godpa's countdown II

A8  $\text{♩}^3 \rightarrow \text{♩}$  ( $\text{♩} = c. 80$ )  
accel.

928 **A tempo** ( $\text{♩} = c.60$ )

Fl. 1 *overblow* *p* *overblow* *ff* *pp*

Picc. *p* *overblow* *ff* *pp*

Ob. 1 *overblow* *p* *overblow* *ff* *pp*

Ob. 2 *overblow* *p* *overblow* *ff* *pp*

B♭ Cl. 1 *overblow* *p* *overblow* *ff* *pp*

B♭ Cl. 2 *pp* *ff* *pp* *pp*

B. Cl. *pp* *ff* *pp* *pp*

Bsn. *pp* *ff* *pp* *pp (non cresc.)*

C. Bn. *pp* *ff* *pp* *pp*

Hn. 1 *p* *ff* *mp* *6*

Hn. 2 *mp* *ff* *mp* *6*

Hn. 3 *mp* *ff* *mp* *6*

Tpt. 1 *mf* *ff* *pp* *cresc.*

Tpt. 2 *pp* *cresc.*

Tbn. 1 *pp* *ff* *pp* *cresc.*

Tbn. 2 *pp* *ff* *pp* *cresc.*

Tuba *pp* *ff* *pp* *cresc.*

Timp. *pp* *ff*

Perc. I (Met. bl.) *pp* *ff*

Perc. II (Mar.) *mf* *pp (non cresc.)*

Hp. *mf* *ff*

Keyb. *ff* *ff*

EL. (AMP) *FADE AMP*  
(SAMPL.)

Drilling *(optional: yelling)*  
lant - isk ka - bel klar  
Øst-er-sjø-isk ka - bel klar

928 **A tempo** ( $\text{♩} = c.60$ )

Vln. I *pp* *pp* *div. à 4* *pp*

Vln. II *pp* *pp* *div. à 4* *pp*

Vla. *(mp)* *pp* *pp* *div. à 4* *pp*

Vc. *pp* *ff* *pp* *div. à 4 ord.* *pp*

Cb. *pp* *ff* *pp* *ord.* *tutti div.* *p sub.*

932 (♩ = c. 112) **Tempo I** (♩ = c. 60) **Senza misura** 5-10"

Fl. 1 *fp* *mf secco* *lunga*

Picc. *fp* *mf secco* *lunga*

Ob. 1 *ff* *mf secco* *lunga*

Ob. 2 *ff* *mf secco* *lunga*

B♭ Cl. 1 *ff* *mf secco* *lunga*

B♭ Cl. 2 *ff* *mf secco* *lunga*

B. Cl. *ff* *mf secco* *lunga*

Bsn. *ppp* *lunga*

C. Bn. *ff* *ppp* *lunga*  
*overblow gliss. multiphonics*

Hn. 1 *s* *lunga*

Hn. 2 *s* *lunga* TACET

Hn. 3 *s* *lunga*

Tpt. 1 *mf* *mf secco* *lunga* TACET  
*(cresc. sempre)* *al ff* *Cup*

Tpt. 2 *mf* *mf secco* *lunga*  
*(cresc. sempre)* *al ff* *Cup*

Tbn. 1 *ff* *lunga*  
*(ad lib. combine slide/partial gliss.)* *al ff*

Tbn. 2 *ff* *lunga*  
*(ad lib. combine slide/partial gliss.)* *al ff*

Tuba *ff* *lunga*

Timp. *ppp* *(non cresc.)* *lunga*

Perc. I *ppp* *(non cresc.)* *lunga*  
 (Mar.) *ppp* *(blend w. strings)*

Perc. II *ppp* *lunga*  
 (S.D.) *ppp*

Hp. *mf* *ff* *lunga*

Keyb. *mf* *ff* *lunga*

EL. (SAMPL.)

Godpa *chest voice* *Optional parlando (p. a p.)* *lunga*  
 Jeg tel-ler ned: \_\_\_\_\_ Ti ni ât-te sju seks fem fi-re tre tó...  
*Bo rushing out of the elevator still shaky/drugged*

932 (♩ = c. 112) **Tempo I** (♩ = c. 60) **Senza misura** 5-10"

Vln. I *fp* *ppp* *lunga*  
*div. a 4*

Vln. II *ff* *ppp* *lunga*  
*div. a 3*

Vla. *ff* *ppp* *lunga*  
*div. a 3*

Vc. *ff* *ppp* *lunga*  
*div. gli altri TACET*

Cb. *ff* *ppp* *lunga*

Bo predicts Ragnarok II

B8 Aggressively (♩ = c.80)

937

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. I (Tamburo)

Perc. II (S.D.)

Keyb.

EL. loader (SAMPL.)

Bo throwing himself against Drilling -they fall

BO con tutta la forza (optional: un poco parlando)

Rør ik-ke Mel-po-me - - - me!

B8 Aggressively (♩ = c.80)

937

Vln. I

Vln. II

Vla.

Vc.

Cb.



941 (3+3) C8 (♩ = c. 80 sempre)

Fl. 1, Picc., Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn., C. Bn., Hn. 1, Hn. 2, Hn. 3, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Timp., Perc. (I, II), Hp., Keyb., EL., Godpa, Bo.

Musical score for the first system, including woodwinds, brass, woodwinds, percussion, keyboard, and vocal parts. Includes performance instructions like 'percussive, less pitch/more noise' and 'f secco molto'.

941 (3+3) C8 (♩ = c. 80 sempre)

Vln. I, Vln. II, Vla., Vc., Cb., Godpa, Bo.

Musical score for the second system, including strings and vocal parts. Includes performance instructions like 'div. col legno batt.' and 'parlando'.

Interlude XIX, 9. purgatorium (the collapse)

Senza misura

949

FL. I 3-6" 2 3-6" 3 3-6" 4 3-6" 5 5-10" 6 7-15" 7 2-3"

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1 gliss as possible

E♭ Cl. CLAR. IN Eb gliss as possible

B. Cl. breathe w. needed (PPP sempre) gliss as possible

Bsn. gliss as possible

C. Bn. gliss as possible

Hn. 1 breathe w. needed 1/2 valve gliss. gliss. ad lib.

Hn. 2 breathe w. needed 1/2 valve gliss.

Hn. 3 breathe w. needed 1/2 valve gliss.

Tpt. 1

Tpt. 2

Tbn. 1 gliss. ad lib.

Tbn. 2 gliss. ad lib.

Tuba breathe w. needed 1/2 valve gliss.

Timp. gliss. ad lib.

Perc. I TAM-TAM (MIC is ON) wet thumb on skin

Perc. II Orch. B.D. (MIC is ON) (AMP) (SAMPL.)

Hp. (MIC is ON) lowest palm cluster

Keyb. lowest palm cluster

EL. (AMP) (SAMPL.)

Godpa Only a distant drone hum from sampling and amplified Bass Clarinet

Godpa's drilling activates Melpomene's enormous gas flame that heavily turns out the platform tower. Atlantis reappear [activate drilling console]

S Optional: offstage Tutti choir lowest poss. (less mic)

A (fade mic)

T (fade mic)

B ["frightened" breathing, one, or a few voice(s) from choir] (MIC is ON) inhale lowest poss. Optional: offstage

Microtonal cluster between d# and f# Make rep. chrom. gliss. down from top note

Senza misura

949

Vln. I 3-6" 2 3-6" 3 3-6" 4 3-6" 5 5-10" 6 7-15" 7 2-3"

Vln. II

Vla.

Vc.

Cb.

lowest cluster

wide range cluster ad lib. (gliss. up)

improvise gliss. individual high pitched, emphasize downwards

Atlantis

D8 In tempo (♩ = c. 76)

956

Fl. I

Picc.

B♭ Cl. I

E♭ Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. II

Hp.

Keyb.

EL.

FADE AMP alarm (optional)  
(AMP) = GINX  
(SAMPL) = SAMPL

FADE ALL samplings

(without MIC)  
espr. molto

ATLANTIS



Atlantis

For deg et tas - te-trykk For

(pitch from brass/strings)

S

A

T

B

D8 In tempo (♩ = c. 76)

956

Vln. I

Vln. II

Vla.

Vc.

Cb.

961  
 Fl. 1  
 Picc.  
 Ob. 1  
 Ob. 2  
 B♭ Cl. 1  
 E♭ Cl.  
 B. Cl.  
 Bsn.  
 C. Bn.  
 Hn. 1  
 Hn. 2  
 Hn. 3  
 Tpt. 1  
 Tpt. 2  
 Tbn. 1  
 Tbn. 2  
 Tuba  
 Timp.  
 Perc.  
 I  
 II  
 Hp.  
 Keyb.  
 EL.

(MIC is ON)  
 ppp  
 p  
 mf  
 mp  
 f  
 fff  
 (Tam-tam)  
 (Alarm)  
 (AMP)  
 (SINES)  
 FADE AMP tam-tam/  
 Bass Dr.  
 AMP on Hp/Bass Cl.  
 FADE in sampling of undersea sounds

*This music is copyright protected*

Atlantis  
 meno espr.  
 meg et døds - dykk for meg et døds - dykk et døds - dykk  
 ff keep ad lib

961  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

div. a 4  
 p  
 mf  
 mp  
 f  
 fff  
 non div.  
 gliss. up  
 gliss. up  
 accel.



F8 In tempo (♩ = c.76)

972

B♭ Cl. I *f* *mf*

E♭ Cl. *ff* *mf*

B. Cl. *f* *mf*

Bsn. *pp* *f* Solo

C. Bn. *pp* *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tuba *f* *colla voce*

Timp. *f non troppo*

Perc. II (Orch. B.D.) sticks *p*

Hp. *f* (careful MIC is ON)

Keyb. lowest palm cluster *pp*

EL. (AMP) (SINES) (SAMPL.)

Atlantis *espr. molto* Du dro meg ned for dypt for dypt for *meno espr.*

S *p*

A *p*

T *p*

B *p*

F8 In tempo (♩ = c.76)

972

Vln. I *f* *mf* ord. div. a 4

Vln. II *f* *mf* ord. div. a 4

Vla. *f* *mf* ord. div.

Vc. *f* *ppp* ord.

Cb. *f* *p* ord.



979

B $\flat$  Cl. I *mf* *mf* *f*

E $\flat$  Cl. *mf* *mp*

B. Cl. *mf* *mf* *f*

Bsn. *Solo* *f* *mp* *mf* *f*

C. Bn. *mf* *p* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Hn. 3 *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tbn. 1

Tbn. 2

Tuba *f*

Timp. *mf* *p* *f non troppo*

I

Perc. (Orch. B.D.) *p*

II

Hp. (MIC is ON)

Keyb. *mp secco*

EL. (AMP) (SINES) (SAMPL.)

Atlantis *espr. molto*  
 Du dro meg opp dro meg opp for fort for fort dro meg opp for fort for fort

979

Vln. I *mf* *div. a 2*

Vln. II *mf*

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

Vc. *mf* *p* *f pp sub.* *f*

Cb. *mf* *p* *f p sub.* *f*



**G8 Senza misura**

7-20" ② 2-3"

982 Fl. I

B♭ Cl. 1

E♭ Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. II  
(Orch. B.D.)  
(MIC is ON)

Hp.

Keyb.

EL.  
(AMP)  
(SINES)  
(SAMPL.)  
(add sampling organ) (natural FADE) (underwater continue)

Atlantis  
for fort for fort fort fort

S  
a

A  
a

T  
a

B  
a

982 Vln. I  
div. a 3  
p mf f

Vln. II  
mf f

Vla.  
mf f

Vc.  
f ff

Cb.  
f ff

**G8 Senza misura**

gliss. lento 7-20" ② 2-3"

mf pp

gliss. lento

mf pp

gliss. lento

mf pp

gliss. lento, change strings ad lib

mf pp

gliss. lento, change strings ad lib

mf pp



H8

colla voce

992

Fl. 1 *mp* *f*

Picc. *mp* *f*

Ob. 1 *mp* *f*

Ob. 2 *mp* *f*

B♭ Cl. 1 *mp* *f*

E♭ Cl. *mf*

B. Cl. *mf*

Bsn. *mf* *ff*

C. Bn.

Hn. 1 *mf* *f*

Hn. 2 *f*

Hn. 3 *f*

Tpt. 1 *mp* *f*

Tpt. 2

Tbn. 1 *f*

Tbn. 2 *f*

Tuba *f*

Timp. *f*

Perc. I **VIBRAPH.** (MIC is OFF) *f*

Perc. II (Orch. B.D.) (MIC is ON) wet thumb on skin *p*

Hp. rapid gliss. lowest oct. (MIC is ON) *f*

Keyb. *f*

EL. (AMP) add AMP on Timp./B. Dr. (SINES) Sines startpoint stepwise lower Hz (SAMPL.)

Alun tries to get up on the cabinet with Godpa

*ff* keep ad lib.

Atlantis

døds - dykk

En - nå En-nå heng-er jeg En-nå

H8

colla voce

992

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f*

Cb. *pp* *f*

(tutti) II

div. a 2

A tempo (♩ = c. 76)

998

B♭ Cl. I

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Timp.

I

Perc.

II

Keyb.

EL.

Atlantis

heng-er jeg ved liv - et

Jeg går ig - jen i

(MIC is ON)

*n*

*p*

*mf*

*mp*

colla voce

colla voce

*mp*

pitch to Atlantis

*mp*

(MIC is ON)

*n*

*p*

TAM-TAM (MIC is ON)

*pp*

(Orch. B.D.) (MIC is ON)

*n*

*p*

*f*

(senza ped.)

(AMP)

(SINES grad. lower Hz)

(SAMPL.)

add AMP on Tam-tam

(eg. whale song sample)

The remains of a broken hat-stand is floating close to Godpa and Alun

(pitch from Horn)

*f*

A tempo (♩ = c. 76)

998

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss. lento

*p*

*f*

*mf*

*p*

*mp*

*p*

*mf*

*p*

*mp*

*p*

*f*

*mf*

div. 3

div. 6

(div.)

I8 Pesante (♩ = c.72)

1003 Bsn.

C. Bn.

Hn. 1

EL. (AMP)

(SINES grad. lower Hz)

(SAMPL.)

Godpa grabs the remains of the hat-stand and sticks Alun so that she must let go of the cabinet

Atlantis   
 deg Jeg går ig - - - jen Jeg Jeg dyk-ker dypt Jeg

I8 Pesante (♩ = c.72)

1003 Vln. I

Vln. II

Vla.

Vc.

Cb.

1009

Tbn. 2

Hp.

EL.

Atlantis

Vln. I

Vln. II

Vla.

Vc.

Cb.

Harmon

mp

f

(MIC is ON)

ppp

(AMP)

(SINES grad. lower Hz)

(SAMPL.)

lower sampling (i.e. propeller-sounds downpitched)

Alun drowns

dyk-ker dypt dyk-ker dypt i deg dyk-ker dypt Jeg kjen - ner

p

f

pp

mp

mf

ppp

mp

pp

p

f

pp

mp

pp

mf

ppp

mp

pp



J8

1014

EL.

Atlantis

Vln. I

Vln. II

Vla.

Vc.

Cb.

(AMP)

(SINES grad. lower Hz)

(SAMPL.)

sines reaches their ending point (all sub)

The cabinet is sinking and Godpa sinks slowly under as the very last one

deg Din skam din skam er dyp Dypt

div. a 3

div. a 3

mp

pp

pp

mp

pp

mp

pp

mp

pp

mp

pp

mp

pp

mp

pp

mp

pp

mp

pp

J8

1020

B. Cl. (MIC is ON) (fade into reverb.)

Hn. 3

Timp. (MIC is ON)

Perc. (Orch. B.D.) (MIC is ON) wet thumb (Tam-tam) (MIC is ON)

Hp. (MIC is ON)

Keyb. (MIC is ON)

EL. (AMP) add AMP on Bs. Clar. Bass Cl. FADE into Rev. (SINES, sub) (SAMPL.) (sampling, sub sounds) FADE sines avoid high sounds in electronics

Atlantis skal du Din skam er dyp

1020

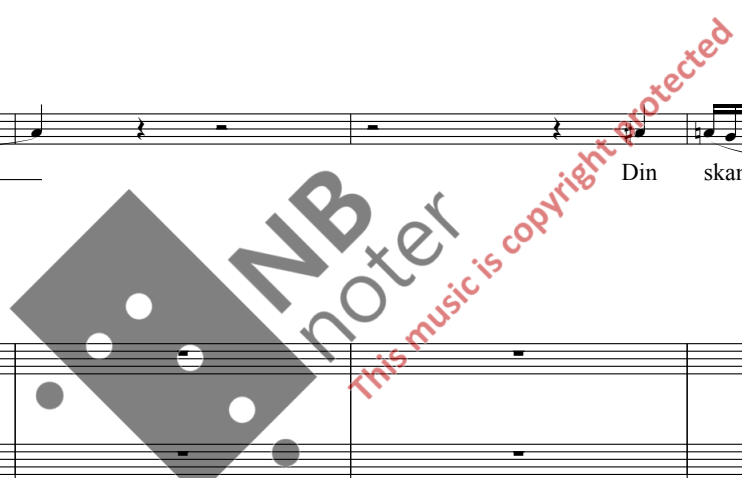
Vln. I

Vln. II

Vla. pp ppp

Vc. p ppp

Cb. mp pp mp ppp



Senza misura

7-21" TACET ad lib.

1026

Hn. 1 *pp non cresc.* *n* TACET ad lib.

Hn. 2 *pp non cresc.* *n* TACET ad lib.

Hn. 3 *pp non cresc.* *n* TACET ad lib.

Tbn. 1 *pp dolce non cresc.* *n* TACET ad lib.

Tbn. 2 *pp dolce non cresc.* *n* TACET ad lib.

Tuba *pp dolce non cresc.* *n* TACET ad lib.

Timp. (MIC is ON) *ppp dolciss.*

Perc. I (Tam-tam) (MIC is ON)

Perc. II

Hp. *TACET*

Keyb. *TACET*

EL. (AMP) (SAMPL.)

Atlantis *dolce non cresc.* *keep ad lib. dim. al n.*

Dypt skal du Og høyt skal jeg

Senza misura

7-21"

Vla. *TACET*

Vc. *TACET*

Cb. *TACET*



# POSTLUDIUM/EPILOGUE

**K8** Calmly (♩ = c.72)

1032 Picc. *p*

Ob. 1 Oboe: OFFSTAGE *mp espr.<sup>6</sup> pp sub.*

B♭ Cl. 1 CLAR. IN Bb *pp mp*

Tpt. 1 Harmon (pitch to choir) *p*

Timp. *n*

Perc. I CROTALES *pp*

II MARIMBA wire brushes *p*

Hp. (MIC is ON) *pp*

(AMP) FADE AMP, Hp: rev. only

(SAMPL.)

FADE samplings

A huge and massive rain of falling black "leaves" which eventually cover the whole field of view

Choir: OFFSTAGE *p* (pitch from Tpt)

S så lett så tungt... slik solg - te vi vår u - skyld Had-de vi ba-re mis-tet den

A så lett så tungt... slik solg - te vi vår u - skyld Had-de vi ba-re mis-tet den

T så lett så tungt... slik solg - te vi vår u - skyld Had-de vi ba-re mis-tet den

B så lett så tungt... slik solg - te vi vår u - skyld Had-de vi ba-re mis-tet den

**K8** Calmly (♩ = c.72)

1032 Vln. I *pppp*

Vln. II *pppp*

Vla. *pppp*

Vc. *pppp*

Cb. *pppp*

L8 (2+3)

1043 Picc. *mf* *pp sub.*

Ob. I *mf* *pp sub.*

Perc. II (Mar.) *mf*

EL. (AMP)

Lillebo joins the choir from their position and gradually moving very slowly towards front of the stage

LILLEBO (without MIC)

L.Bo *p*  
Khai - ros Khai - ros

S  
Khai - ros Khai - ros Verd-en slik den drei-de seg om oss

A  
Khai - ros Khai - ros Verd-en slik den drei-de seg om oss

T  
Khai - ros Khai - ros Verd-en slik den drei-de Verd-en slik den drei-de slik den drei-de

B  
Khai - ros Khai - ros Verd-en slik den drei-de Verd-en slik den drei-de slik den drei-de

L8 (2+3)

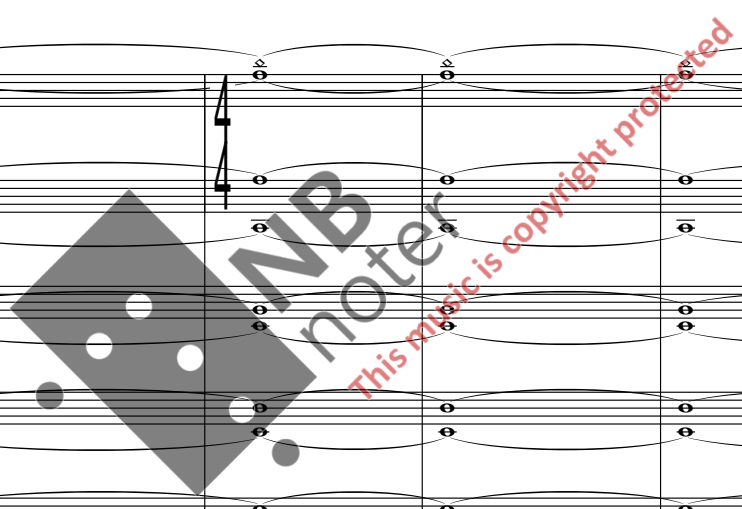
1043 Vln. I *pppp sempre*

Vln. II *pppp sempre*

Vla. *pppp sempre*

Vc. *pppp sempre*

Cb. *pppp sempre*



M8

1051

Ob. I *mf* 6 *pp sub.* *p* (2+3)

B♭ Cl. I *pp* *mp*

Perc. II (Mar.) *pp* *mp*

EL. (AMP) .....

L.Bo

S Khai - ros Khai - ros

A Hjalp den å drei-e Hjalp den å vir-ke Khai - ros Khai - ros

T Hjalp den å drei-e som den drei-de Hjalp den å vir-ke ik-ke knir-ke Khai - ros Khai - ros

B Hjalp den å drei-e som den drei-de Hjalp den å vir-ke ik-ke knir-ke Khai - ros Khai - ros

M8

1051

Vln. I *pppp sempre*

Vln. II *pppp sempre*

Vla. *pppp sempre*

Vc. *pppp sempre*

Cb. *pppp sempre*

(2+3)

N8

1060 Picc. *mf* *mf* *pp sub.*

Ob. I

Perc. I (Crot.) *pp*

Perc. II (Mar.) *mf* *mf*

Hp. (MIC is ON) *pp*

EL. (AMP) .....

S Verd-en gitt oss Verd-en\_ slik vi solg-te den Verd-en\_\_\_ slik den drei-de om vårt stand-

A Verd-en gitt oss Verd-en\_ slik vi solg-te den Verd-en\_\_\_ slik den drei-de om vårt stand-

T Verd-en gitt oss Verd-en\_ slik vi solg-te den Verd-en\_\_\_ slik den drei-de\_\_\_

B Verd-en gitt oss Verd-en\_ slik vi solg-te den Verd-en\_\_\_ slik den drei-de\_\_\_

N8

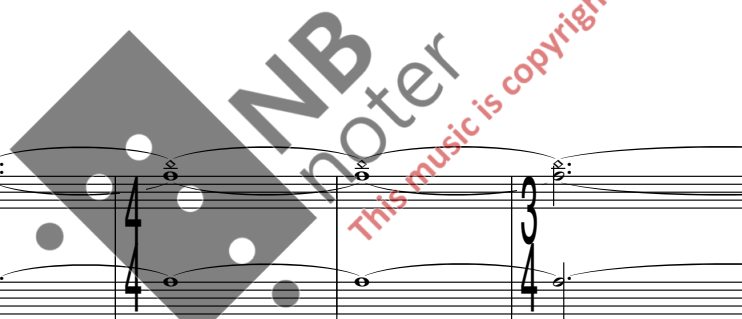
1060 Vln. I *(pppp sempre)*

Vln. II *(pppp sempre)*

Vla. *(pppp sempre)*

Vc. *(pppp sempre)*

Cb. *(pppp sempre)*



08

1069  
Picc. *p* *mp espr.* *pp*

Ob. I

(harmon)  
(pitch to choir)

Tpt. I *p*

I (Crot.) *pp*

Perc. II (Mar.) *p*

Hp. (MIC is ON) *pp*

EL. (AMP) .....

S *p*  
- - punkt \_\_\_\_\_ så lett så tungt \_\_\_\_\_ slik solg - te vi vår u - skyld \_\_\_\_\_ vår u - skyld

A *p*  
- - punkt \_\_\_\_\_ så lett så tungt \_\_\_\_\_ slik solg - te vi vår u - skyld \_\_\_\_\_ vår u - skyld

T *p*  
Verd-en slik den drei-de så lett så tungt \_\_\_\_\_ slik solg - te vi vår u - skyld \_\_\_\_\_ vår u - skyld

B *p*  
Verd-en slik den drei-de så lett så tungt \_\_\_\_\_ slik solg - te vi vår u - skyld \_\_\_\_\_ vår u - skyld

08

1069  
Vln. I *pppp sempre*

Vln. II *pppp sempre*

Vla. *pppp sempre*

Vc. *pppp sempre*

Cb. *pppp sempre*

1080 P8 (2+3) (2+3)

Picc. *mp* *pp sub.*

Ob. I *mp*

B♭ Cl. I *pp mp*

Perc. II (Mar.) *pp mp*

EL. (AMP) .....

L.Bo Khai - ros Khai - ros Khai - ros

S gitt oss Khai - ros Khai - ros Verd-en slik den drei-de Khai - ros

A gitt oss Khai - ros Khai - ros Verd-en slik den drei-de Khai - ros

T gitt oss Khai - ros Khai - ros Verd-en slik den drei-de Khai - ros

B gitt oss Khai - ros Khai - ros Verd-en slik den drei-de Khai - ros

1080 P8 (2+3) (2+3)

Vln. I *(pppp sempre)*

Vln. II *(pppp sempre)*

Vla. *(pppp sempre)*

Vc. *(pppp sempre)*

Cb. *(pppp sempre)*



Q8 (2+3)

1089 Picc. *mp* *pp* *mp* *p*

Ob. I *mp* *pp* *mp* *p*

B♭ Cl. I *pp* *p*

I Perc. (Crot.) *pp*

II (Mar.) *pp* *p* *mp*

Hp. (MIC is ON) *pp*

EL. (AMP)

L.Bo. Khai - ros

S. vår u - skyld\_ Khai - ros Verd-en\_ Verd-en slik vi mis-tet den

A. vår u - skyld\_ Khai - ros Verd-en\_ Verd-en slik vi mis-tet den

T. vår u - skyld\_ Khai - ros Verd-en\_ Verd-en slik vi mis-tet den

B. vår u - skyld\_ Khai - ros Verd-en\_ Verd-en slik vi mis-tet den

Q8 (2+3)

1089 Vln. I *pppp sempre*

Vln. II *pppp sempre*

Vla. *pppp sempre*

Vc. *pppp sempre*

Cb. *pppp sempre*

R8 (2+3)

1099

Picc. *mp* *p*

Ob. 1 *mp* *p*

B♭ Cl. 1 *pp* *p*

Tpt. 1 (harmon) (pitch to choir) *p*

Perc. I (Crot.) *pp*

Perc. II (Mar.) *mp* *p*

Hp. (MIC is ON) *pp*

EL. (AMP)

L.Bo

S Khai - ros

A Verd-en \_\_\_\_\_ så lett Khai - ros Verd-en \_\_\_\_\_ så tungt \_\_\_\_\_

T Verd-en \_\_\_\_\_ så lett Khai - ros Verd-en \_\_\_\_\_ så tungt \_\_\_\_\_

B Verd - en \_\_\_\_\_ så lett Khai - ros Verd - en \_\_\_\_\_ så tungt \_\_\_\_\_

R8 (2+3)

1099

Vln. I *pppp sempre*

Vln. II *pppp sempre*

Vla. *pppp sempre*

Vc. *pppp sempre*

Cb. *pppp sempre*



S8 (2+3)

1108

Picc.

Ob. 1

B♭ Cl. 1

I (Crot.)

II (Mar.)

Hp.

EL.

(AMP)

L.Bo

S

A

T

B

Verd-en\_\_ slik vi solg - te den Khai - ros Verd-en\_\_ slik den drei-de\_\_

Verd-en\_\_ slik vi solg - te den Khai - ros Verd-en\_\_ slik den drei-de\_\_

Verd-en\_\_ slik vi solg - te den Khai - ros Verd-en\_\_ slik den drei-de\_\_

Verd - en\_\_ slik vi solg - te den Khai - ros Verd-en\_\_ slik den drei-de\_\_

S8 (2+3)

1108

Vln. I

Vln. II

Vla.

Vc.

Cb.

(pppp sempre)

(pppp sempre)

(pppp sempre)

(pppp sempre)

(pppp sempre)

1115 (2+3) (2+3) T8

Ob. I

B♭ Cl. I

Perc. I (Crot.) pp

Perc. II p<sup>3</sup>

Hp. (MIC is ON) pp

EL. (AMP) ..... Harp into reverb

L.Bo Khai - ros Khai - - - - ros Khai - ros Khai - - - - ros Khai -

S Khai - ros Verd-en Khai - ros vår u - skyld gitt oss

A Khai - ros Verd-en Khai - ros vår u - skyld gitt oss

T Khai - ros Verd-en Khai - ros vår u - skyld gitt oss

B Khai - ros Verd-en Khai - ros vår u - skyld gitt oss

Vln. I (pppp sempre)

Vln. II (pppp sempre)

Vla. (pppp sempre)

Vc. (pppp sempre)

Cb. (pppp sempre)

(2+3) (2+3) T8

**Morendo** (♩ = c. 69)

(2+3) whistle tone

1 Senza misura 7-21" 2 7-11"

Fl. I *ppp* whistle tone

Picc. *ppp* whistle tone

Ob. I *ppp*

(Crot.) bow (TACET if Crotales on tape)

Perc. I *n* < *p*

II *n* < *p*

(Mar.) bow

EL. *n* very soft/blend with soprano

G3

optional: crotales (perc 1) on tape

fade into reverb

L.Bo. *pp* CURTAIN DOWN

S. *poco a poco piu dolce* Khai - ros Khai - ros Khai - ros Khai - ros Khai - ros Khai - ros o

A. *poco a poco piu dolce* Khai - ros Khai - ros Khai - ros Khai - ros Khai - ros

T. *poco a poco piu dolce* Khai - ros Khai - ros Khai - ros Khai - ros Khai - ros

B. *poco a poco piu dolce* Khai - ros Khai - ros Khai - ros Khai - ros Khai - ros

keep G pure with Crotales an electronic sinewave  
One lyric soprano,  
others: TACET

**Morendo** (♩ = c. 69)

(2+3) on bridge, wind sound

1 Senza misura 7-21" 2 7-11"

Vln. I *ppp* on bridge, wind sound

Vln. II *ppp* on bridge, wind sound

Vla. *ppp* on bridge, wind sound

Vc. *ppp* on bridge, wind sound

Cb. *ppp* on bridge, wind sound