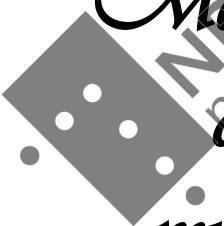


*Bjarne Tolle*

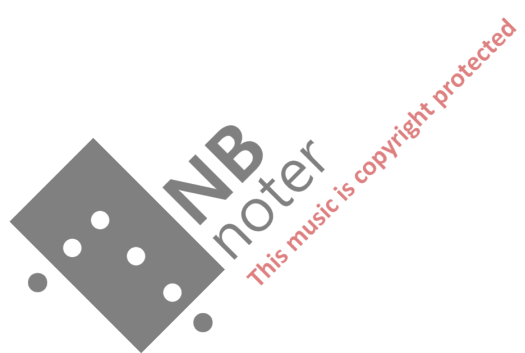
# *Liljer og kaktus VI*

*Melodier  
og  
musikk*



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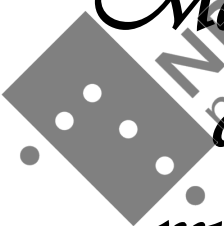
*frå åra  
2006 -2015*



*Bjarne Tolle*

# *Liljer og kaktus VI*

*Melodier  
og  
musikk*



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*frå åra  
2006 -2015*

## Liljer og kaktus VI

### Musikk frå åra 2006-2015

Her er det mykje oppsamla. Gamle kladdebøker og noteark er opna.

Det datt ein dag ut kopiar frå ein perm av ein «SnåsaBlues» frå 1977.

Bjørn Aasum leidde eit tilnærma storband på ungdomsskulen i Snåsa i fleire år.

Eg spelte med dei allereide i 1972, men fekk meir å gjere med dei i åra då eg arbeidde der. Denne har eg lagt til som tillegg, saman med andre saker som har dukka opp frå tidlegare enn 2006. «Gomeriana» og «Femtiårsvalsen» vart skrivne på La Gomera i 1997, men gløymde. «Høgsongen» kap. 8 vart skriven sommaren 1996 for kor og messingkvintett, med spansk tekst, men det skulle gå mange år før den kladdeboka vart opna att.

Celloduet og trompetduettar kom frå ei anna kladdebok. I ei kladdebok fann eg «Midtbyen-musikk», skrive til 100-årsjubileum for Midtbyen skole i Hamar, og framført av elevar derfrå i høvet jubileet. Pedagogisk musikk?

Og så «Sånger om Ödet» med tekst av Karin Boye. Påbyrja for fleire år sidan og tenkt som eit mannskorverk. Årsaka til dette verket låg i at eg såg på Karin Boye-sällskapet sine nettsider at eg sto oppført som komponist til hennar tekst «Sommerdag». Det var ukjent for meg, min «Sommerdag» er til tekst av Kari Østerud. Men sidan eg allereide var oppført som komponist til Karin Boyes tekst, kontakta eg selskapet, gjorde greie for mistydninga, og ba om løyve til å skrive musikk til denne teksten. Det fekk eg, og Cantando tok seg av utgjeving. Seinare las eg teksten om «Sånger om Ödet», kontakta selskapet om løyve til å tonesette dette, fekk det, og byrja så smått. Men det vart liggande og fyrst dette året fullført.

I tida som noteforleggar (NOTON#noteforlag) arrangerte eg dei meste kjende advent-og julesalmane for messingkvintett til alternativt bruk i kyrkja.

Arrangementa vart samstundes gjorde for orgel også.

Dei siste er å få hjå Norsk Musikforlag framleis, medan messingarrangementa er ute. Arrangementa som er knytta til norske melodiar har eg likevel teke med her, som tillegg. Det same gjeld eit verk som vart til for «Etter fjøstid»,

fjernsynsprogram frå Vik i 1974. «Tribute to Haydn» vart skriven for det tilnærma storbandet **Sogn og Fjordane storband** som eg hadde glede av å starte og leie i desse programma. Verket er ei lett humoristisk utgåve av nokre Haydn-melodiar, med Mozart-innsmett. Tidsmessig høyrer det saman med «Ballade» og «Kubein» frå «Liljer og kaktus II 1966-1975».

I mi organisttid var det ofte bruk for enkle koralintroduksjonar. Nokre av desse er tekne med, som nyttar norske melodiar. Og i dei høve det var bruk for messingkvintett/-kvartett vart det også skrive nokre introduksjonar og satsar som vart spelte såvel i Hamar domkirke som i ruinane på Domkirkeodden i Hamar.



Då vi budde på Gran Canaria inviterte presten i sjømannskyrkja der til samling med gjest Sigurd Lunde, og hans salmar. For **Banda de Noruega** som var med på denne samlinga, skreiv eg eit par introduksjonar som Sigurd Lunde sette pris på, til «Ikke en spurv til jorden» og «Jeg er i Herrens hender».

Eit innfall resulterte i to marsjar med tilknyting til heimbygda mi, Høyanger: Kalle-marsj (til minne om Karl Olsen, fyrste dirigenten og læremeisteren min på trompet) og Høyanger-marsj. Men ingen av desse verka interessante for musikklivet i Høyanger. Difor er dei å finne i samlinga her med meir «objektive» namn, som Mars-marsj og Mai-marsj.

Og så er det alle arrangementa då, som ikkje høyrer heime her: viser for radio og fjernsyn, kammerensemble, strykekvartett, -kvintett og -orkester, kor, kor og instrument, orkester og solo med orkester. Men dei hamnar i det «store» arkivet.

Litt meir tillegg vert det når ein tek med kadensen til 1. sats av Josef Haydns trompetkonsert, slik eg spelte kadensen dei gongene eg fekk høve til det.

Så bør ein trompetar avslutte samlinga over seksti år med musikk, med eit verk tenkt for favorittinstrumentet. Det vart Epilogostinat for sju trompetar.

Hamar, april 2015

*Bjarne Vølle*



# *Liljer og kaktus VI*

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2 celli

## Ordlause cellosongar

Bjarne Volle 1996/2006

♩ = 84

I

II

3

5

8

11

NB! Noter

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14

I

II

17

I

II

20

I

II

23

I

II

26

I

II

30

I

II

33

I

II

36

I

II

39

I

II

42

I

II

46

System 1 (Measures 46-49): Treble staff (I) and Bass staff (II). Measure 46 starts with a treble clef and a key signature of one flat. The bass staff has a key signature of one sharp. The system concludes with a repeat sign in measure 49.

50

♩ = 132

System 2 (Measures 50-54): Treble staff (I) and Bass staff (II). Measure 50 starts with a bass clef. A tempo marking '♩ = 132' is present above the treble staff in measure 51. The system concludes with a repeat sign in measure 54.

55

System 3 (Measures 55-60): Treble staff (I) and Bass staff (II). Measure 55 starts with a treble clef and a key signature of one sharp. The system concludes with a repeat sign in measure 60.

61

System 4 (Measures 61-67): Treble staff (I) and Bass staff (II). Measure 61 starts with a treble clef and a key signature of one sharp. The system concludes with a repeat sign in measure 67.

68

System 5 (Measures 68-73): Treble staff (I) and Bass staff (II). Measure 68 starts with a treble clef and a key signature of one sharp. The system concludes with a repeat sign in measure 73.

74

System 1 (Measures 74-79): Treble staff (I) and Bass staff (II). Key signature: one sharp (F#). Measures 74-79 show a mix of chords and moving lines.

80

System 2 (Measures 80-86): Treble staff (I) and Bass staff (II). Key signature: one sharp (F#). Measures 80-86 continue the musical development with various chords and moving lines.

87

System 3 (Measures 87-92): Treble staff (I) and Bass staff (II). Key signature: one sharp (F#). Measures 87-92 continue the musical development with various chords and moving lines.

93

*rit.*

$\text{♩} = 52$

System 4 (Measures 93-98): Treble staff (I) and Bass staff (II). Key signature: one sharp (F#). Measures 93-98 include a tempo change to *rit.* and a tempo marking of  $\text{♩} = 52$ .

99

System 5 (Measures 99-104): Treble staff (I) and Bass staff (II). Key signature: one sharp (F#). Measures 99-104 continue the musical development with various chords and moving lines.



103

I

II

106

I

II

110

I

II

113

I

II

116

I

II

2 trompetar

## Bicinium 1

Bjarne Volle 1997/2006

[illegible]

29

3

32

3

35

*p*

40

45

50

54

*mf* *rit.*

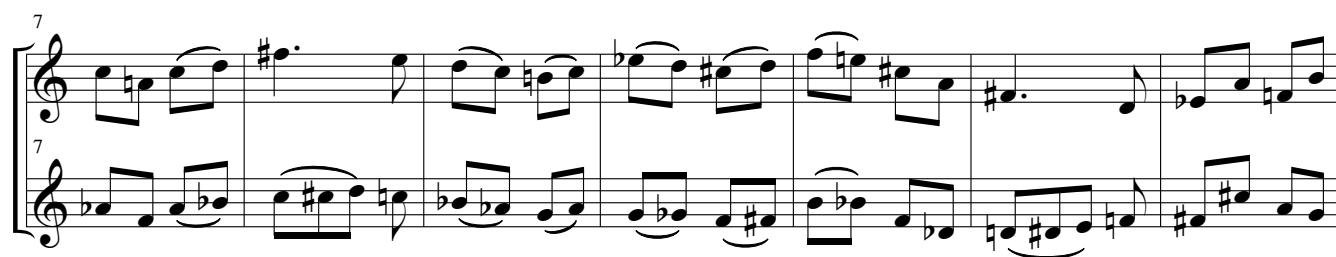
## Bicinium 2

Bjarne Volle 1997/2006

$\text{♩} = 120$



7



14



21

$\text{♩} = 144$



26



30

30

34

34

39

39

♩ = 120

45

45

52

52

59

59

## Bicinium 3

Bjarne Volle 1997/2006

$\text{♩} = 112$

*mf*

5

9

13

16

*p*

18

*f*

*f*

5/4

20

20

*p*

*p*

22

*f*

*f*

*f*

24

*f*

*f*

*f*

26

*p*

*p*

*p*

28

28

30

*f*

*f*

*f*

32

*mf*

*f*

*p*

34

*mf*

*mf*

38

38

42

42

46

*rit.*

46

*rit.*



# Midtbyen<sup>\*)</sup>-musikk

i høve 100-årsjubileet

Bjarne Volle 1981

fløyte

klarinett

klokkespel

xylofon

tromme

5

fl

kl

klsp

xyl

tr

9

fl

kl

klsp

xyl

tr

\*) Midtbyen skole, Hamar, grunnlagt 1881, nedlagt 2002

13

fl

kl

klsp

xyl

tr

17

fl

kl

klsp

xyl

tr

21

fl

kl

klsp

xyl

tr

25

fl

kl

klsp

xyl

tr

29

fl

kl

klsp

xyl

tr

33

fl

kl

klsp

xyl

tr

## Fløytelåt

Bjarne Volle 1999/2006

♩ = 104

*mf*

*mf*

*mp*

*mp*

*p*

*f*

*mf*

26

26

31

31

37

*mf*

37

*mf*

41

41

45

*f*

45

*mf*

48

48

50

50

1.

5

53

2.

*p*

53

2.

*pp*

56

*mf*

3

56

*mp*

3

61

3

61

3

67

*f*

3

67

*mf*

3

73

3

73

3

78

78

83

83

89

*mf*

89

*mp*

94

*rit.*

94

*rit.*



[illegible]

10

14

*f*

18

*mf*

*mp*

*mp*

*mp*

*mp*

24

*mp* *mf* *mp* *mf* *mp* *mf*

30

*f* *f* *f* *f* *f* *f*

35

*mf* *mf* *mf* *mf* *mf* *mf*

39

44

44

50

50

55

55

*mf*

*mf*

*mf*

*mf*

*mf*

59

*mf*

*mf*

*mf*

*mf*

*mf*

62

*mf*

*mp*

*mf*

*mp*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

66

66 67 68 69 70

*f* *mf* *f* *mf* *f*

71

71 72 73 74 75

*ff* *ff* *ff* *ff* *ff*

## Gomeriana II

Bjarne Volle 1997/2006

♩ = 96-104

*p*

*p*

*p*

8

*p*

14

*mp*

*mp*

*mp*

*mp*

*mp*

20

*mf*

*mf*

*mf*

26

*mf*

*mf*

31

*f*

*f*

*f*

*f*

*f*



35



System 35: This system contains five staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a whole rest, followed by a series of eighth and sixteenth notes, some beamed together. The second staff is also in treble clef with a key signature of one flat, featuring a melody of eighth and sixteenth notes. The third staff is in treble clef with a key signature of one flat, continuing the melodic line. The fourth staff is in bass clef with a key signature of one flat, featuring a bass line of eighth and sixteenth notes. The fifth staff is in bass clef with a key signature of one flat, continuing the bass line. The system is divided into three measures.

38



System 38: This system contains five staves. The top staff is in treble clef with a key signature of one flat (B-flat). It features a complex melodic line with many beamed eighth and sixteenth notes. The second staff is in treble clef with a key signature of one flat, continuing the melodic line. The third staff is in treble clef with a key signature of one flat, continuing the melodic line. The fourth staff is in bass clef with a key signature of one flat, featuring a bass line of eighth and sixteenth notes. The fifth staff is in bass clef with a key signature of one flat, continuing the bass line. The system is divided into three measures. A large, semi-transparent watermark is overlaid on the system, reading "ND Proter" and "this music is copyright protected".

41



System 41: This system contains five staves. The top staff is in treble clef with a key signature of one flat (B-flat). It features a complex melodic line with many beamed eighth and sixteenth notes. The second staff is in treble clef with a key signature of one flat, continuing the melodic line. The third staff is in treble clef with a key signature of one flat, continuing the melodic line. The fourth staff is in bass clef with a key signature of one flat, featuring a bass line of eighth and sixteenth notes. The fifth staff is in bass clef with a key signature of one flat, continuing the bass line. The system is divided into three measures.

44

ff pp mf

ff pp mf

ff pp mf

ff pp mf

ff pp

47

mf

52

mp

mp

mp

mp

mp

32 mp

57

*p*

63

*p*

69

*pp*

75

ppp

ppp

ppp

81

NB noter

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87

f

f

f

f

f

rit.

NB noter

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orgel

# Festpreludium

over  
"Krist stod opp av døde"  
Mel.: L.M. Lindeman

Bjarne Volle 2007

$\text{♩} = 82$

*ff*

*ff*

3

5

7

9

11

13

15

18

Musical score for measures 18-20. Measure 18 features a complex piano accompaniment with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Measure 19 continues the piano accompaniment with a double bar line and repeat signs. Measure 20 shows a vocal melody with eighth notes and a final chord.

21

Musical score for measures 21-23. Measure 21 features a vocal melody with a half note and a piano accompaniment with eighth notes. Measure 22 continues the piano accompaniment with a double bar line and repeat signs. Measure 23 shows a vocal melody with a half note and a piano accompaniment with eighth notes.

23

Musical score for measures 24-26. Measure 24 features a vocal melody with a half note and a piano accompaniment with eighth notes. Measure 25 continues the piano accompaniment with a double bar line and repeat signs. Measure 26 shows a vocal melody with a half note and a piano accompaniment with eighth notes.

25

Musical score for measures 27-29. Measure 27 features a vocal melody with a half note and a piano accompaniment with eighth notes. Measure 28 continues the piano accompaniment with a double bar line and repeat signs. Measure 29 shows a vocal melody with a half note and a piano accompaniment with eighth notes.

27

29

31

33



35

37

39

41

43

46

49

51

53

55

57

59

61

63 *rit.*

65  $\text{♩} = 60$

69

73 *molto rit.*

## 50-årsvalsen

Bjarne Volle 1997/2007

♩ = ca. 144

fiolin 1 *mf*

fiolin 2 *mp*

bratsj *mp*

cello *mp*

6

fln 1 *mp*

fln 2

br *c.f.*

ce *mf*

11

fln 1

fln 2

br

ce

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17 *c.f.*  
*mf*  
 fln 1  
 fln 2  
 br  
*mp*  
 ce

23  
 fln 1  
 fln 2  
 br  
 ce

29  
 fln 1  
 fln 2  
 br  
 ce

34  
*mf*  
*c.f.*  
*f*  
*mf*  
*mf*  
 fln 1  
 fln 2  
 br  
 ce

40

fln 1

fln 2

br

ce

*mf*

*c.f.*

*f*

[illegible]

50

2. rit.

a tempo

fln 1

fln 2

br

ce

*mf*

*mp*

*mp*

*mp*

**NB**

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61

fln 1

fln 2

br

ce

3

3

3

3

67

*c.f.*

*mf*

fln 1

fln 2

br

ce

*mp*

73

fln 1

fln 2

br

ce

NB  
noter  
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79

fln 1

fln 2

br

ce

*ff*

*ff*

*ff*

*ff*



85

fln 1

fln 2

br

ce

90

fln 1

fln 2

br

ce

95

fln 1

fln 2

br

ce

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*mf*

3 3 3 3

100

fln 1

fln 2

br

ce

*arco*

*mf*

*arco*

*mf*

*p*

*pizz.*

*p*

*pizz.*

*p*

3 3 3 3

105

fln 1

fln 2

br

ce

*arco*

3 3

110

*rit.*

*a tempo*

fln 1

fln 2

br

ce

*mf*

*mp*

*mp*

3

115

fln 1

fln 2

br

ce

*mp*

*c.f.*

*mf*

121

fln 1

fln 2

br

ce

3

133

fln 1

fln 2

br

ce

139

fln 1

fln 2

br

ce

2.

150 *arco* *f* *rit.* *pizz.*

fln 1

fln 2

br

ce

155 *a tempo* *arco* *mp* *mp* *c.f.* *mf* *mp*

fln 1

fln 2

br

ce

160 *f* *mf* *mf* *mf*

fln 1

fln 2

br

ce

165

fln 1

fln 2

br

ce

171

fln 1

fln 2

br

ce

176

fln 1

fln 2

br

ce

*ff*

*ff*

*ff*

*ff*

182

fln 1

fln 2

br

ce

*pp*

*pp*

*pp*

*pp*

fløyte solo

# Ordlaus fløytesong

Bjarne Volle 2008

[illegible]

20

23

26

30

33

37

42

47

51

52

53

*mf*

*f*

$\text{♩} = 52$

$\text{♩} = 88 - 92$

*This music is copyright protected*

54

55

57

59

63

64

65

66

67

69

71

*p*

*f*

54



73

75

79

83

85

88

92

95

99

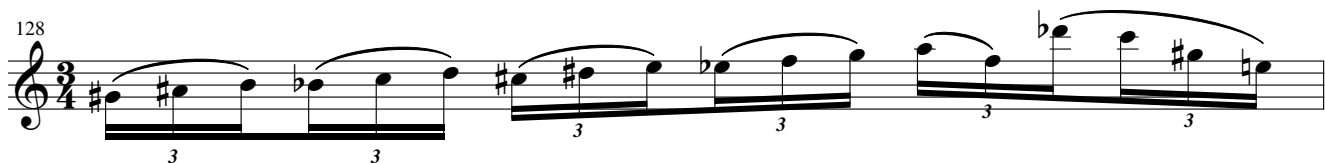
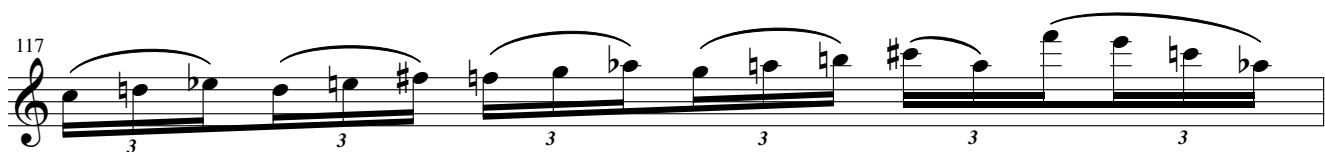
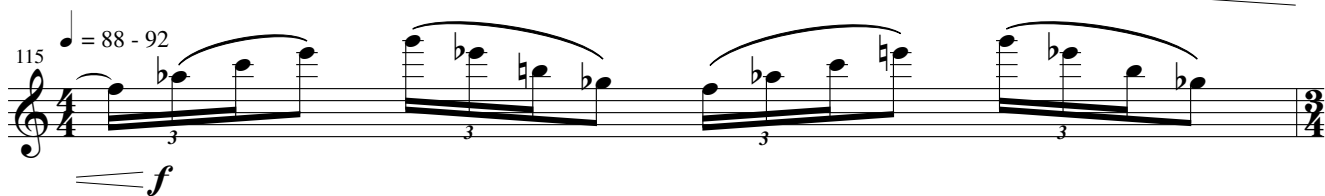
103

107

$\text{♩} = 52$

*mf*

This musical score consists of ten staves of music, numbered 73 to 107. The notation includes various note values, rests, and articulations. A large watermark is centered over the middle staves. The tempo is indicated as 52 beats per minute. The dynamic marking *mf* is present at measure 95.



This musical score consists of ten staves of music, numbered 130 through 158. The notation is in treble clef with a key signature of one flat (B-flat). The music is characterized by frequent triplet patterns, often spanning across bar lines. Measures 130-132, 134-136, 138-140, 142-144, 146-148, and 150-152 feature prominent triplet runs. Measures 133, 137, 141, 145, 149, and 153-155 contain more complex rhythmic figures, including sixteenth and thirty-second notes. Measure 150 includes a fermata and a wavy line indicating a trill (flz.). Measure 156 features a series of accented eighth notes. The piece concludes in measure 158 with a final chord and a fermata. A dynamic marking of *p* (piano) is placed at the bottom right of the page.

130

131

133

135

137

139

143

147

150

155

158

*flz.*

*p*

## Øyreverk

Bjarne Volle 2009

mf

mf

5

f

7

mf

mf

11

f

14

*mf*

*f*

*mf*

18

*f*

*f*

21

*mf*

*f*

*mf*

25

*f*

*f*

28

*f*

31  $\text{♩} = 72$

*mf*

*mp*

36

*mf*

40

*piu mosso*

44

48

53

♩ = 96

*mf*

*mf*

58

*f*

*f*

62

mf

65

f

69

mf

72

f



76

*mf*

79

*f*

83

*f*

85

*p*

orgel

# Tannverk

Bjarne Volle 2009

$\text{♩} = 76$

*p*

*p*

*mf*

*This music is copyright protected*

4

7

10

13

15

17

19

$\text{♩} = 66$

*mf*

*p*

23

Measures 23-26 of a musical score. The score is written for three staves: Treble, Middle, and Bass. The key signature has one sharp (F#). Measure 23 starts with a treble clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with some rests. A repeat sign is present at the end of measure 24. The piece concludes in measure 26 with a double bar line.

27

Measures 27-30 of a musical score. The score is written for three staves: Treble, Middle, and Bass. The key signature has one sharp (F#). Measure 27 starts with a treble clef and a key signature of one sharp. The music continues with various note values and rests. A repeat sign is present at the end of measure 28. The piece concludes in measure 30 with a double bar line.

31

Measures 31-34 of a musical score. The score is written for three staves: Treble, Middle, and Bass. The key signature has one sharp (F#). Measure 31 starts with a treble clef and a key signature of one sharp. The music continues with various note values and rests. A repeat sign is present at the end of measure 32. The piece concludes in measure 34 with a double bar line.

35

Measures 35-38 of a musical score. The score is written for three staves: Treble, Middle, and Bass. The key signature has one sharp (F#). Measure 35 starts with a treble clef and a key signature of one sharp. The music continues with various note values and rests. A repeat sign is present at the end of measure 36. The piece concludes in measure 38 with a double bar line.

39

Measures 39-42 of a musical score. The score is written for three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some chords and rests.

43

Measures 43-46 of a musical score. The score is written for three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). The time signature is 4/4. The music continues with eighth and sixteenth notes, including some slurs and ties.

47

Measures 47-50 of a musical score. The score is written for three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some chords and rests.

51

Measures 51-54 of a musical score. The score is written for three staves: Treble, Middle, and Bass. The key signature has one sharp (F-sharp). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some chords and rests. A dynamic marking *p* (piano) is present in measure 53.

55 ♩ = 76

System 1 (measures 55-57) in 4/4 time. The right hand has whole rests. The left hand plays a descending eighth-note pattern: Bb4, A4, G4, F#4, E4, D4, C4, Bb3. Measure 57 includes a piano (*p*) dynamic marking.

58

System 2 (measures 58-60). Measure 58 has a mezzo-forte (*mf*) dynamic marking. The right hand has a half-note chord (Bb4, D5) in measures 58 and 59, followed by a half-note chord (Bb4, D5) in measure 60. The left hand continues the descending eighth-note pattern.

61

System 3 (measures 61-63). The right hand has a half-note chord (Bb4, D5) in measure 61, followed by a half-note chord (Bb4, D5) in measure 62, and a half-note chord (Bb4, D5) in measure 63. The left hand continues the descending eighth-note pattern.

64

System 4 (measures 64-66). The right hand has a half-note chord (Bb4, D5) in measure 64, followed by a half-note chord (Bb4, D5) in measure 65, and a half-note chord (Bb4, D5) in measure 66. The left hand continues the descending eighth-note pattern.

67

Measures 67-68 of a musical score. Measure 67 features a treble clef staff with a dotted quarter note, an eighth-note triplet, and a quarter note, followed by a whole note in measure 68. The bass clef staff contains a series of chords and single notes. Measure 68 continues the bass line with a sequence of eighth notes.

69

Measures 69-70 of a musical score. Measure 69 contains a treble clef staff with a series of eighth-note triplets and a bass clef staff with a whole note. Measure 70 continues the treble staff with eighth-note triplets and the bass staff with a sequence of eighth notes.

71

Measures 71-72 of a musical score. Measure 71 features a treble clef staff with eighth-note triplets and a bass clef staff with a sequence of eighth notes. Measure 72 concludes the system with a whole note in the treble and a half note in the bass.

orgel

# Hovudverk

Bjarne Volle 2009

$\text{♩} = 42$

*pp* *mp*

5 *mf* *f* *f*

9

12

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15  $\text{♩} < 72$

*p* *mf*

18

*mp*

21

24

27

Musical score for measures 27-29. Measure 27 is in 4/4 time, measure 28 is in 3/4 time, and measure 29 is in 6/8 time. The score is written for piano with three staves: treble, middle, and bass.

30

Musical score for measures 30-32. All measures are in 6/8 time. The score is written for piano with three staves: treble, middle, and bass.

33

Musical score for measures 33-35. All measures are in 6/8 time. The score is written for piano with three staves: treble, middle, and bass. A large watermark "NB noter" and the text "This music is copyright protected" are overlaid on the score.

36

Musical score for measures 36-38. All measures are in 6/8 time. The score is written for piano with three staves: treble, middle, and bass.

39

Measures 39-41 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). The melody in the Treble staff features eighth and quarter notes. The Bass staff has a complex accompaniment with many beamed sixteenth and thirty-second notes. The lower Bass staff provides a steady eighth-note accompaniment.

42

Measures 42-44 of a musical score. The score continues with the same three-staff format. The Treble staff melody becomes more active with eighth notes. The Bass staff accompaniment remains dense with beamed sixteenth notes. The lower Bass staff continues with eighth notes.

45

Measures 45-47 of a musical score. The score continues with the same three-staff format. The Treble staff melody features some rests and eighth notes. The Bass staff accompaniment is highly rhythmic with many beamed sixteenth notes. The lower Bass staff continues with eighth notes.

48

Measures 48-50 of a musical score. The score continues with the same three-staff format. The Treble staff melody has some rests and quarter notes. The Bass staff accompaniment features some chords and beamed sixteenth notes. The lower Bass staff continues with eighth notes. The piece concludes with a final chord in the Treble staff and a final note in the lower Bass staff, both marked with a forte (*f*) dynamic.

51  $\text{♩} = 42$

Musical score for measures 51-54. The score is in 3/4 time with a tempo of quarter note = 42. It features a piano accompaniment with a complex, rhythmic melody in the right hand and a more straightforward bass line in the left hand. The key signature has one flat (B-flat).

55

Musical score for measures 55-57. The score continues the piano accompaniment. Measures 55 and 56 are marked with *mf* (mezzo-forte) and *mp* (mezzo-piano) respectively. The right hand continues with complex chords and the left hand has a steady bass line. Measure 57 shows a change in the bass line.

58 *rit. e dim.*

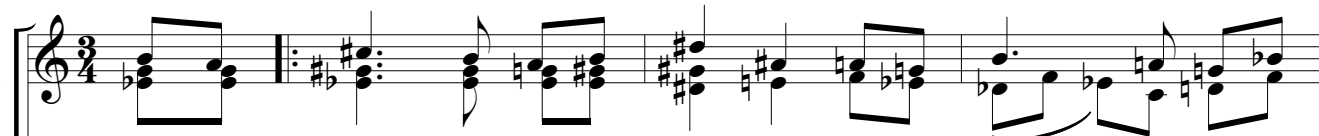
Musical score for measures 58-60. The score is marked *rit. e dim.* (ritardando e diminuendo). The right hand plays a melodic line that ends with a fermata. The left hand has a simple bass line. The final measure (60) is marked with *pp* (pianissimo).

## Det er godt å vera elska

Tekst: Halvor J. Sandsdalen

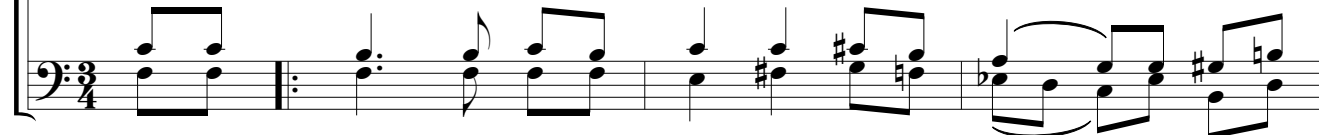
Bjarne Volle 2009

S  
A



1. Det er godt å ve - ra els - ka i ei kald — og svik - full  
2. els - ken som du haus - ta, var eit li - te aug - ne -

T  
B



4



tid. — Det er hardt å gå a - lei - ne me - dan å - ri lid og  
kast. — Og det ei - nas - te du åt - te var eit hand - slag varmt og



8



1. skrid. — 2. Um all fast. — 3. Det gjev mot i grå - e da - gar um du



12

veit ein li - ten venn, — som med god - hug ten - kjer på deg me - dan

16

ti - me - san - den renn. 4. Når du ein gong trøytt og ga - mal ligg og  
5. godt å ve - ra els - ka i den

20

suk - kar et - ter fred, — er det godt å ve - ra els - ka, er det  
stjer - ne - lau - se natt. — Og få min - ne - blom på tor - va, når i

24

godt å ha ei som bed. — 5. Det er  
jord — du gøy - mest att. —

## Det er godt å vera elska II

Tekst: Halvor J. Sandsdalen

Bjarne Volle 2009

**S**  
**A**

**T**  
**B**

$\text{♩} = 66$

1. Det er godt å ve - ra els - ka i ei kald og svik - full tid.  
2. Um all els - ken som du haus - ta, var eit li - te aug - ne - kast.

4

Det er hardt å gå a - lei - ne me - dan å - ri lid og skrid.  
Og det ei - nas - te du åt - te var eit hand - slag varmt og fast.

7

3. Det gjev mot i grå - e da - gar um du veit ein li - ten venn, —

11

som med god - hug ten-kjer på deg me - dan ti - me - san - den renn.

15

4. Når du ein gong trøytt og ga - mal ligg og suk - kar et - ter fred,  
 5. Det er godt å ve - ra els - ka i den stjer - ne - lau - se natt.

18

er det godt å ve - ra els-ka, er det godt å ha ei som bed.  
 Og få min - ne-blom på tor-va, når i jord du gøy-mest att.

1. 3. 2.

3



## Fanfare

Bjarne Volle 2009

$\text{♩} = 96-104$

**Kornett E<sup>b</sup>**  
*f*

**Solokornett 1**  
*f*

**Solokornett 2**  
*f*

**Repiano B<sup>b</sup>**  
*f*

**Flügelhorn B<sup>b</sup>**  
*f*

**Solo Horn E<sup>b</sup>**  
*f*

**Horn 1 E<sup>b</sup>**  
*f*

**Horn 2 E<sup>b</sup>**  
*f*

**Baryton 1 B<sup>b</sup>**  
*f*

**Baryton 2 B<sup>b</sup>**  
*f*

**Trombone 1 B<sup>b</sup>**  
*f*

**Trombone 2 B<sup>b</sup>**  
*f*

**Bass trombone**  
*f*

**Eufonium B<sup>b</sup>**  
*f*

**Tuba E<sup>b</sup>**  
*f*

**Tuba B<sup>b</sup>**  
*f*

**Skarptromme**  
*mf*

**Cymbal**

**Bassstromme**

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4

Krn. E<sup>b</sup>

Solokrn. 1

Solokrn. 2

Rep. B<sup>b</sup>

Fl.hrn. B<sup>b</sup>

Solo hrn. E<sup>b</sup>

Hrn. 1 E<sup>b</sup>

Hrn. 2 E<sup>b</sup>

Bar. 1 B<sup>b</sup>

Bar. 2 B<sup>b</sup>

Trb. 1 B<sup>b</sup>

Trb. 2 B<sup>b</sup>

Bass trb.

Euf. B<sup>b</sup>

Tba. E<sup>b</sup>

Tba. B<sup>b</sup>

Slv.

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8

Krn. E<sup>b</sup>

Solokrn. 1

Solokrn. 2

Rep. B<sup>b</sup>

Fl.hrn. B<sup>b</sup>

Solo hrn. E<sup>b</sup>

Hrn. 1 E<sup>b</sup>

Hrn. 2 E<sup>b</sup>

Bar. 1 B<sup>b</sup>

Bar. 2 B<sup>b</sup>

Trb. 1 B<sup>b</sup>

Trb. 2 B<sup>b</sup>

Bass trb.

Euf. B<sup>b</sup>

Tba. E<sup>b</sup>

Tba. B<sup>b</sup>

Slv.

R.S.

81

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11

Krn. E<sup>b</sup>

Solokrn. 1

Solokrn. 2

Rep. B<sup>b</sup>

Fl.hrn. B<sup>b</sup>

Solo hrn. E<sup>b</sup>

Hrn. 1 E<sup>b</sup>

Hrn. 2 E<sup>b</sup>

Bar.1 B<sup>b</sup>

Bar. 2 B<sup>b</sup>

Trb. 1 B<sup>b</sup>

Trb. 2 B<sup>b</sup>

Bass trb.

Euf. B<sup>b</sup>

Tba. E<sup>b</sup>

Tba. B<sup>b</sup>

Slv.

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15

Krn. E<sup>b</sup>

Solokrn. 1

Solokrn. 2

Rep. B<sup>b</sup>

Fl.hrn. B<sup>b</sup>

Solo hrn. E<sup>b</sup>

Hrn. 1 E<sup>b</sup>

Hrn. 2 E<sup>b</sup>

Bar.1 B<sup>b</sup>

Bar. 2 B<sup>b</sup>

Trb. 1 B<sup>b</sup>

Trb. 2 B<sup>b</sup>

Bass trb.

Euf. B<sup>b</sup>

Tba. E<sup>b</sup>

Tba. B<sup>b</sup>

R.S.

Slv.

83

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18

Krn. E<sup>b</sup>

Solokrn. 1

Solokrn. 2

Rep. B<sup>b</sup>

Fl.hrn. B<sup>b</sup>

Solo hrn. E<sup>b</sup>

Hrn. 1 E<sup>b</sup>

Hrn. 2 E<sup>b</sup>

Bar.1 B<sup>b</sup>

Bar. 2 B<sup>b</sup>

Trb. 1 B<sup>b</sup>

Trb. 2 B<sup>b</sup>

Bass trb.

Euf. B<sup>b</sup>

Tba. E<sup>b</sup>

Tba. B<sup>b</sup>

Slv.

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21

Krn. E<sup>b</sup>

Solokrn. 1

Solokrn. 2

Rep. B<sup>b</sup>

Fl.hrn. B<sup>b</sup>

Solo hrn. E<sup>b</sup>

Hrn. 1 E<sup>b</sup>

Hrn. 2 E<sup>b</sup>

Bar. 1 B<sup>b</sup>

Bar. 2 B<sup>b</sup>

Trb. 1 B<sup>b</sup>

Trb. 2 B<sup>b</sup>

Bass trb.

Euf. B<sup>b</sup>

Tba. E<sup>b</sup>

Tba. B<sup>b</sup>

Slv.

R.S.

86





Krn. E<sup>b</sup>

Solokrn. 1

Solokrn. 2

Rep. B<sup>b</sup>

Fl.hrn. B<sup>b</sup>

Solo hrn. E<sup>b</sup>

Hrn. 1 E<sup>b</sup>

Hrn. 2 E<sup>b</sup>

Bar. 1 B<sup>b</sup>

Bar. 2 B<sup>b</sup>

Trb. 1 B<sup>b</sup>

Trb. 2 B<sup>b</sup>

Bass trb.

Euf. B<sup>b</sup>

Tba. E<sup>b</sup>

Tba. B<sup>b</sup>

Slv.

The musical score for page 35 is arranged in a standard orchestral format. It includes parts for a full brass section (Kornets, Solokornets, Repetition, Horns, Baritone, Trumpet, Bass Trumpet, Euphonium, and Tuba) and a string section (Slv.). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures. The first measure shows the initial entry of the brass section. The second measure continues the development of the brass parts. The third measure shows a more complex texture with multiple brass parts playing different figures. A large diagonal watermark 'NB! Noter' and 'This music is copyright protected' is overlaid across the center of the page.

38

Krn. E $\flat$

Solokrn. 1

Solokrn. 2

Rep. B $\flat$

Fl.hrn. B $\flat$

Solo hrn. E $\flat$

Hrn. 1 E $\flat$

Hrn. 2 E $\flat$

Bar. 1 B $\flat$

Bar. 2 B $\flat$

Trb. 1 B $\flat$

Trb. 2 B $\flat$

Bass trb.

Euf. B $\flat$

Tba. E $\flat$

Tba. B $\flat$

Slv.

*f*

*p*

*mf*

89

Krn. E<sup>b</sup>

Solokrn. 1

Solokrn. 2

Rep. B<sup>b</sup>

Fl.hrn. B<sup>b</sup>

Solo hrn. E<sup>b</sup>

Hrn. 1 E<sup>b</sup>

Hrn. 2 E<sup>b</sup>

Bar. 1 B<sup>b</sup>

Bar. 2 B<sup>b</sup>

Trb. 1 B<sup>b</sup>

Trb. 2 B<sup>b</sup>

Bass trb.

Euf. B<sup>b</sup>

Tba. E<sup>b</sup>

Tba. B<sup>b</sup>

Slv.

90

Krm. E<sup>b</sup>  
 Solokrn. 1  
 Solokrn. 2  
 Rep. B<sup>b</sup>  
 Fl.hrn. B<sup>b</sup>  
 Solo hrn. E<sup>b</sup>  
 Hrn. 1 E<sup>b</sup>  
 Hrn. 2 E<sup>b</sup>  
 Bar. 1 B<sup>b</sup>  
 Bar. 2 B<sup>b</sup>  
 Trb. 1 B<sup>b</sup>  
 Trb. 2 B<sup>b</sup>  
 Bass trb.  
 Euf. B<sup>b</sup>  
 Tba. E<sup>b</sup>  
 Tba. B<sup>b</sup>  
 Slv.

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mp*

R.S.

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48

Krn. E<sup>b</sup>

Solokrn. 1

Solokrn. 2

Rep. B<sup>b</sup>

Fl.hrn. B<sup>b</sup>

Solo hrn. E<sup>b</sup>

Hrn. 1 E<sup>b</sup>

Hrn. 2 E<sup>b</sup>

Bar.1 B<sup>b</sup>

Bar. 2 B<sup>b</sup>

Trb. 1 B<sup>b</sup>

Trb. 2 B<sup>b</sup>

Bass trb.

Euf. B<sup>b</sup>

Tba. E<sup>b</sup>

Tba. B<sup>b</sup>

Slv.

92

Krn. E<sup>b</sup>

Solokrn. 1

Solokrn. 2

Rep. B<sup>b</sup>

Fl.hrn. B<sup>b</sup>

Solo hrn. E<sup>b</sup>

Hrn. 1 E<sup>b</sup>

Hrn. 2 E<sup>b</sup>

Bar.1 B<sup>b</sup>

Bar. 2 B<sup>b</sup>

Trb. 1 B<sup>b</sup>

Trb. 2 B<sup>b</sup>

Bass trb.

Euf. B<sup>b</sup>

Tba. E<sup>b</sup>

Tba. B<sup>b</sup>

Slv.

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56

Krn. E<sup>b</sup>

Solokrn. 1

Solokrn. 2

Rep. B<sup>b</sup>

Fl.hrn. B<sup>b</sup>

Solo hrn. E<sup>b</sup>

Hrn. 1 E<sup>b</sup>

Hrn. 2 E<sup>b</sup>

Bar.1 B<sup>b</sup>

Bar. 2 B<sup>b</sup>

Trb. 1 B<sup>b</sup>

Trb. 2 B<sup>b</sup>

Bass trb.

Euf. B<sup>b</sup>

Tba. E<sup>b</sup>

Tba. B<sup>b</sup>

Slv.

R.S.

94

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59

Krn. E<sup>b</sup>

Solokrn. 1

Solokrn. 2

Rep. B<sup>b</sup>

Fl.hrn. B<sup>b</sup>

Solo hrn. E<sup>b</sup>

Hrn. 1 E<sup>b</sup>

Hrn. 2 E<sup>b</sup>

Bar.1 B<sup>b</sup>

Bar. 2 B<sup>b</sup>

Trb. 1 B<sup>b</sup>

Trb. 2 B<sup>b</sup>

Bass trb.

Euf. B<sup>b</sup>

Tba. E<sup>b</sup>

Tba. B<sup>b</sup>

Slv.

R.S.

95

63

Krn. E<sup>b</sup>

Solokrn. 1

Solokrn. 2

Rep. B<sup>b</sup>

Fl.hrn. B<sup>b</sup>

Solo hrn. E<sup>b</sup>

Hrn. 1 E<sup>b</sup>

Hrn. 2 E<sup>b</sup>

Bar.1 B<sup>b</sup>

Bar. 2 B<sup>b</sup>

Trb. 1 B<sup>b</sup>

Trb. 2 B<sup>b</sup>

Bass trb.

Euf. B<sup>b</sup>

Tba. E<sup>b</sup>

Tba. B<sup>b</sup>

Slv.

R.S.

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Krn. E<sup>b</sup>

Solokrn. 1

Solokrn. 2

Rep. B<sup>b</sup>

Fl.hrn. B<sup>b</sup>

Solo hrn. E<sup>b</sup>

Hrn. 1 E<sup>b</sup>

Hrn. 2 E<sup>b</sup>

Bar. 1 B<sup>b</sup>

Bar. 2 B<sup>b</sup>

Trb. 1 B<sup>b</sup>

Trb. 2 B<sup>b</sup>

Bass trb.

Euf. B<sup>b</sup>

Tba. E<sup>b</sup>

Tba. B<sup>b</sup>

Slv.

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Krn. E<sup>b</sup>

Solokrn. 1

Solokrn. 2

Rep. B<sup>b</sup>

Fl.hrn. B<sup>b</sup>

Solo hrn. E<sup>b</sup>

Hrn. 1 E<sup>b</sup>

Hrn. 2 E<sup>b</sup>

Bar. 1 B<sup>b</sup>

Bar. 2 B<sup>b</sup>

Trb. 1 B<sup>b</sup>

Trb. 2 B<sup>b</sup>

Bass trb.

Euf. B<sup>b</sup>

Tba. E<sup>b</sup>

Tba. B<sup>b</sup>

Slv.

R.S.

*This music is copyright protected*

*WATERMETER*

*f*

## Fanfare

Bjarne Volle 2009

• = 96-104

kornett 1

kornett 2

horn E<sup>b</sup>

trombone B<sup>b</sup>

tuba E<sup>b</sup>

krn 1

krn 2

hrn

trb

tba

8

3

99

This music is copyright protected

11

krn 1

krn 2

hrn

trb

tba

15

krn 1

krn 2

hrn

trb

tba

18

krn 1

krn 2

hrn

trb

tba

21

krn 1

krn 2

hrn

trb

tba

24

krn 1

krn 2

hrn

trb

tba

*mf*

*p*

*mf*

*mf*

*p*

*p*

28

krn 1

krn 2

hrn

trb

tba

*mp*

*p*

*mp*





42

krn 1

krn 2

hrn

trb

tba

45

krn 1

krn 2

hrn

trb

tba

*mf*

*mf*

*mf*

48

krn 1

krn 2

hrn

trb

tba

*ff*

*ff*

*ff*

52

krn 1

krn 2

hrn

trb

tba

56

krn 1

krn 2

hrn

trb

tba

59

krn 1

krn 2

hrn

trb

tba

63

krn 1

krn 2

hrn

trb

tba

66

krn 1

krn 2

hrn

trb

tba

69

krn 1

krn 2

hrn

trb

tba

For Bente Illevold

# Euphoria

for  
eufonium og orgel

Bjarne Volle 2010

Measures 1-5 of the musical score. The tempo is marked  $\text{♩} = 66$ . The music is in 4/4 time. The euphonium part (top staff) features a melodic line with a slur over measures 1-5. The piano accompaniment (middle and bottom staves) includes chords and moving lines, with a *mp* dynamic marking. A large watermark "NB noter" is visible across the middle of the page.

Measures 6-9 of the musical score. The euphonium part continues with a melodic line. The piano accompaniment features chords and moving lines, with a *mp* dynamic marking. A large watermark "NB noter" is visible across the middle of the page.

Measures 10-12 of the musical score. The euphonium part features a melodic line with a slur over measures 10-12. The piano accompaniment includes chords and moving lines, with a *mf* dynamic marking. A large watermark "NB noter" is visible across the middle of the page.

13

*f*

*f*

*p*

17

*molto tenuto*

*p*

*p*

*p*

21

*mf*

*mp*

*mf*

*mp*

25  $\text{♩} = 60$

*mf*

25  $\text{♩} = 60$

*mf*

*sim.*

28

28

*mf*

*sim.*

31

31

*mf*

*sim.*

34

34

3

3

3

36

36

3

3

3

38

38

40

40

42

42

45

45



Measures 48-50 of a musical score. The system consists of three staves. The top staff is a single treble clef. The middle and bottom staves are a grand staff (treble and bass clefs). Measure 48 begins with a treble clef. The music features eighth and sixteenth notes, with triplets in measures 49 and 50. A large, semi-transparent watermark with the text 'NB noter' and 'This music is copyright protected' is overlaid diagonally across the middle of the page.

Measures 51-52 of a musical score. The system consists of three staves. The top staff is a single treble clef. The middle and bottom staves are a grand staff (treble and bass clefs). Measure 51 begins with a treble clef. The music features eighth and sixteenth notes, with triplets in measures 51 and 52. A large, semi-transparent watermark with the text 'NB noter' and 'This music is copyright protected' is overlaid diagonally across the middle of the page.

Measures 53-54 of a musical score. The system consists of three staves. The top staff is a single treble clef. The middle and bottom staves are a grand staff (treble and bass clefs). Measure 53 begins with a treble clef. The music features eighth and sixteenth notes, with triplets in measures 53 and 54. A large, semi-transparent watermark with the text 'NB noter' and 'This music is copyright protected' is overlaid diagonally across the middle of the page.

Measures 55-56 of a musical score. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below. Measure 55 features a complex melodic line in the treble staff with many accidentals, while the bass staff has a simpler accompaniment. Measure 56 continues this pattern. A watermark 'NB protector' is visible across the middle of the page.

Measures 57-58 of a musical score. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below. Measure 57 features a complex melodic line in the treble staff with many accidentals, while the bass staff has a simpler accompaniment. Measure 58 continues this pattern. A watermark 'NB protector' is visible across the middle of the page.

Measures 59-60 of a musical score. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below. Measure 59 features a complex melodic line in the treble staff with many accidentals, while the bass staff has a simpler accompaniment. Measure 60 continues this pattern. A watermark 'NB protector' is visible across the middle of the page.

61 *con sordino ad lib.* ♩ = 60

*mf* ♩ = 60

3

65

65

68

68

71

71

74

74

77

77

NP noter  
This music is copyright protected

80  $\text{♩} = 132$

*p*

80  $\text{♩} = 132$

*p*

*p*

84

84

*This music is copyright protected*

88

88

92 *senza sordino*

92

96 *rit.*

96 *rit.*

99  $\text{♩} = 72$

99  $\text{♩} = 72$

This music is copyright protected

101  $\text{♩} = 132$   $\text{♩} = 72$  *accel.*

104  $\text{♩} = 108$   $\text{♩} = 108$

107 *quasi cadenza*

110

110

114

114

*rubato*

117

117

*in tempo*

*rubato*

*in tempo*



120

*pp*

120

120

3/4

**con sordino**

123 ♩ = 132

123 ♩ = 132

**f** (krumhornklang)

3/4

127

127

**mf**

**mf**

3/4

131

131

*mf*

135

135

*f*

139

139

*f*

142

142

143

144

145

146

147

147

148

149

150

151

*p* *mf* *f*

151

*p* *mf* *f*

152

153

154

155

*p* *mf* *f*

155

*p* *mf* *f*

159

*mf*

159

*mf*

163

163

167  $\text{♩} = 60$   
*senza sordino*

171

175  $\text{♩} = 66$

*rubato*

179

Measures 179-181. The score is written for a single bass staff. Measure 179 contains a whole rest. Measure 180 contains a whole rest. Measure 181 contains a whole rest. The key signature is one flat (B-flat).

182

Measures 182-184. The score is written for a single bass staff. Measure 182 contains a whole rest. Measure 183 contains a whole rest. Measure 184 contains a whole rest. The key signature is one flat (B-flat).

185

Measures 185-187. The score is written for a single bass staff. Measure 185 contains a whole rest. Measure 186 contains a whole rest. Measure 187 contains a whole rest. The key signature is one flat (B-flat).

Musical score for measures 189-191. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below it. Measure 189 starts with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some chords and rests. Measure 191 ends with a double bar line.

Musical score for measures 192-194. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below it. Measure 192 starts with a double bar line and a key signature change to two flats. The tempo is marked  $\text{♩} = 60$ . The music features a mix of eighth and sixteenth notes, with some chords and rests. Measure 194 ends with a double bar line. A watermark "NB noter: This music is copyright protected" is visible across the score.

Musical score for measures 195-197. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below it. Measure 195 starts with a double bar line and a key signature change to two flats. The tempo is marked  $\text{♩} = 60$ . The music features a mix of eighth and sixteenth notes, with some chords and rests. Measure 197 ends with a double bar line.

198

198

sim.

201

201

203

203



205

205

208

208

211

211

Measures 213-215 of a musical score. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below it. Measure 213 is marked with a double bar line and the number 213. The music features complex rhythmic patterns, including triplets and sixteenth notes, with various accidentals (sharps, flats, naturals). The bass staff has a steady eighth-note accompaniment.

Measures 216-218 of a musical score. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below it. Measure 216 is marked with a double bar line and the number 216. The music continues with complex rhythmic patterns, including triplets and sixteenth notes, with various accidentals. A large, semi-transparent watermark "NB noter" is overlaid on the score, with the text "This music is copyright protected" written diagonally across it.

Measures 219-221 of a musical score. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below it. Measure 219 is marked with a double bar line and the number 219. The music continues with complex rhythmic patterns, including triplets and sixteenth notes, with various accidentals. A large, semi-transparent watermark "NB noter" is overlaid on the score, with the text "This music is copyright protected" written diagonally across it.

Measures 222-223. The score is in 4/4 time. Measure 222 features a complex piano accompaniment with triplets and sixteenth notes in both hands, and a single bass line. Measure 223 continues the piano accompaniment with similar rhythmic patterns. A watermark 'NB noter' is visible across the middle of the page.

Measures 224-227. The score is in 4/4 time. Measure 224 starts with a forte (*f*) dynamic. The piano accompaniment features sustained chords and moving lines. Measure 225 has a forte (*f*) dynamic. Measure 226 has a forte (*f*) dynamic. Measure 227 has a forte (*f*) dynamic. A watermark 'NB noter' is visible across the middle of the page.

Measures 228-231. The score is in 4/4 time. Measure 228 features a piano accompaniment with sustained chords and moving lines. Measure 229 continues the piano accompaniment. Measure 230 continues the piano accompaniment. Measure 231 continues the piano accompaniment. A watermark 'NB noter' is visible across the middle of the page.

231

*ff*

235

*ff*

238

Durata ca. 15 min.

# Euphoria

Bjarne Volle 2010/2013

♩ = 66

*mp*

♩ = 66

*mp*

*mp*

6

6

*mp*

10

10

*mf*

13

*f*

13

*f*

*p*

17

*molto tenuto*

*p*

*p*

*p*

21

21

*mf*

*mp*

*mf*

*mp*

♩. = 60

25

*mf*

25

♩. = 60

*mf*

*sim.*

28

28

*mf*

*sim.*

31

31

*mf*

*sim.*

34

34

3

3

3

36

36

3

3

38

38

3



40

40

42

42

45

45

48

48

3 3 3 3

51

51

3 3 3 3

53

53

3 3 3 3

55

55

57

57

59

59

*con sordino ad lib.*

61

*mf*

3

3

3

64

*p*

*p*

*p*

$\text{♩} = 132$

$\text{♩} = 132$

67

67

70

70

73

73

77 *senza sordino*

77

81 *rit.*

84  $\text{♩} = 72$

86  $\text{♩} = 132$   $\text{♩} = 72$  *accel.*

89  $\text{♩} = 108$

89  $\text{♩} = 108$

92 *quasi cadenza*

92

95

95

The image shows a musical score for the song "The Rose Tree". It consists of three systems of staves. The first system has a single staff with a treble clef, marked "102" and "in tempo". The second system has two staves, treble and bass, also marked "102" and "in tempo". The third system has two staves, treble and bass, with the treble staff marked "in tempo". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). A large, semi-transparent watermark "NMB" is visible across the middle of the page, and a red diagonal line with the text "This music is copyright protected" is also present.

The image displays a musical score for the song "The Rose Tree". It consists of three staves: a vocal line at the top and a piano accompaniment at the bottom. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into two systems, each starting at measure 105. The vocal line features a melody with various note values, including eighth and sixteenth notes, and rests. The piano accompaniment provides a harmonic foundation with chords and moving lines in both the right and left hands. A dynamic marking of *pp* (pianissimo) is present in the first system. The score concludes with a double bar line and repeat dots.



108 *con sordino* ♩ = 132

108 ♩ = 132

***f*** (krumhornklang)

112

***mf***

***mf***

116

***mf***

120

120

124

124

127

127

132

132

136

*p* *mf* *f*

136

140

*p* *mf* *f*

140

144

*mf*

144

*mf*

148

148

152

$\text{♩} = 60$   
*senza sordino*

152

$\text{♩} = 60$

156

156

160

♩ = 66

160

♩ = 66

*rubato*

164

164

167

167

*p* *pp*

170

170

*f* *f* *f*

174

174

The image shows a musical score for the song 'The Rose Tree'. It is written for voice and piano. The score is in 3/4 time and consists of two systems. The first system has a treble clef and a key signature of one sharp (F#). The second system has a treble and bass clef. The music features a melody with many eighth and sixteenth notes, often beamed together. There are several triplets marked with a '3'. A large, semi-transparent watermark is overlaid on the bottom half of the image, reading 'NB notef' and 'This music is copyright protected'.

183

183

3

3

sim.

3

3

3

186

186

3 3 3

188

188

3 3

190

190

3 3 3



193

193

196

199

196

196

199

198

198

201

201

201

3

3

3

3

3

204

204

3

3

3

3

3

207

207

3

3

3

3

3

209  $\text{♩} = 66$

*f*

209  $\text{♩} = 66$

*f*

*f*

213

213

*f*

*f*

216

216

*ff*

*ff*



## Euphoria

Bjarne Volle 2010/2014

♩ = 66

trompet C *mp*

fiolin 1 *mp*

fiolin 2 *mp*

bratsj *mp*

cello *mp*

kontrabass *mp*

*This music is copyright protected*

C trp *mf*

fln 1

fln 2

br

ce

kb

13

C trp *f*

fln 1 *f* *p*

fln 2 *div.* *f* *p*

br *p*

ce *p*

kb *p*

17

C trp

fln 1 *molto tenuto* *p*

fln 2 *molto tenuto* *p*

br *molto tenuto* *p*

ce *molto tenuto* *p*

kb *molto tenuto* *p*



29

C trp

29

fln 1

fln 2

br

ce

kb

div.

unis.

div.

unis.

Protected

[illegible]



36

C trp

fln 1

fln 2

br

ce

kb

39

C trp

fln 1

fln 2

br

ce

kb

42

C trp

fln 1

fln 2

br

ce

kb

45

C trp

fln 1

fln 2

br

ce

kb

*div.*

*unis.*

*div.*

*div.*

49

C trp

fln 1

fln 2

br

ce

kb

52

C trp

fln 1

fln 2

br

ce

kb

55

C trp

fln 1

fln 2

br

ce

kb

58

C trp

fln 1

fln 2

br

ce

kb

*con sordino ad lib.*

61

C trp

*mf*

3

3

3

3

fln 1

fln 2

br

ce

kb

$\text{♩} = 132$

65

C trp

*p*

65

fln 1

fln 2

*p*

br

*p*

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

ce

*pizz.*

kb

70

C trp

fln 1

fln 2

br

ce

kb

*pizz.*

*arco*

*pizz.*

75

C trp

fln 1

fln 2

br

ce

kb

*senza sordino*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

80

C trp

fln 1

fln 2

br

ce

kb

*rit.*

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

84

C trp

fln 1

fln 2

br

ce

kb

$\text{♩} = 72$   $\text{♩} = 132$   $\text{♩} = 72$

*arco*

88 *accel.*  $\text{♩} = 108$

C trp

fln 1

fln 2

br *div.*

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

kb *pizz.*

91

C trp

fln 1

fln 2

br

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

kb



*quasi cadenza*

C trp  
fln 1  
fln 2  
br  
ce  
kb

mf

mf

mf

\*ed

99

C trp

fln 1

fln 2

br

ce

kb

*ff*

*mf*

*rubato*

*in tempo*

104 *in tempo*

C trp *f* *ff* *pp*

fln 1 *ff*

fln 2 *in tempo* *ff*

br *ff*

ce *ff*

kb *ff*

*ff*

108 *con sordino*  $\text{♩} = 132$

C trp *mf*

fln 1 *mf*

fln 2 *con sordino* *mf*

br *con sordino* *mf*

ce *con sordino* *mf*

kb

[illegible][illegible]

125

C trp

fln 1

fln 2

br

ce

kb

*f*

*f*

*f*

131

C trp

fln 1

fln 2

br

ce

kb

*p*

*pizz.*

*arco*

*p*

*p*

*p*

*p*

*p*

137

C trp

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

fln 1

fln 2

*pizz. arco*

*p* *mf*

br

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

ce

*mf* *f*

kb

*mf* *f*

142

C trp

*f* *mf*

fln 1

fln 2

*pizz.* *f* *arco*

br

*f* *arco* *mf*

ce

*mf*

kb

*pizz.* *mf*

147

C trp

fln 1

fln 2

br

ce

kb

arco

153

C trp

fln 1

fln 2

br

ce

kb

senza sordino

$\bullet = 60$

*f*

*f*

159  $\text{♩} = 66$

C trp

fln 1

fln 2

br

ce

kb

*rubato div.*

*rubato*

164

C trp

fln 1

fln 2

br

ce

kb

168

C trp

fln 1

*p*

*div.*

*molto tenuto*

*p*

*molto tenuto unis.*

fln 2

*p*

*molto tenuto*

br

*p*

*molto tenuto*

ce

*p*

*molto tenuto*

kb

*p*

*This music is copyright protected*

174

C trp

*f*

fln 1

*mf*

*mp*

fln 2

*mf*

*mp*

br

*mf*

*mp*

*div.*

ce

*mf*

*mp*

kb

*mf*

*mp*

*This music is copyright protected*



[illegible][illegible]



This image shows a page of a musical score for measures 190 through 192. The score is written for six instruments: C trumpet (C trp), first flute (fln 1), second flute (fln 2), brass (br), cello (ce), and keyboard (kb). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked 'mod.to allegro'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'div.' (divisi) and 'v' (forte). The keyboard part is marked 'p' (piano) and 'div.' (divisi). The score is for measures 190, 191, and 192.

This musical score is for the song "The Rose Tree" and includes parts for six instruments: C trumpet (C trp), Flute 1 (fln 1), Flute 2 (fln 2), Baritone (br), Cello (ce), and Keyboard (kb). The score is written in 3/4 time and features a key signature of one flat (B-flat). The C trumpet part begins with a measure marked 193, showing a melodic line with grace notes. The flute parts (fln 1 and fln 2) play a similar melodic line, with fln 1 having a grace note and fln 2 having a grace note and a triplet. The baritone (br) and cello (ce) parts play a bass line with triplets. The keyboard (kb) part provides a simple harmonic accompaniment with chords and single notes.

196

C trp

fln 1

fln 2

br

ce

kb

*pizz.*

199

C trp

fln 1

fln 2

br

ce

kb

*arco*

202

C trp

fln 1

fln 2

br

ce

kb

205

C trp

fln 1

fln 2

br

ce

kb

208  $\text{♩} = 66$

C trp

f

fln 1

f

fln 2

f

br

f

ce

f

kb

f

212

C trp

fln 1

fln 2

br

ce

kb

216

C trp

ff

fln 1

*molto tenuto*  
**ff**

fln 2

*molto tenuto*  
**ff**

br

*molto tenuto*  
**ff**

ce

*molto tenuto*  
**ff**

kb

*molto tenuto*  
**ff**

**ff**

222

C trp

222

fln 1

fln 2

br

*div.* *unis.* *div.* *unis.*

ce

kb

Durata ca. 10 min.

# Perforarium

para eufonium  
y Bente Illevold

Bjarne Volle 2010

## I

♩ = 172

ppp

p

6

10

mp

15

♩ = 108

ppp

mf

19

lunga

22

mf

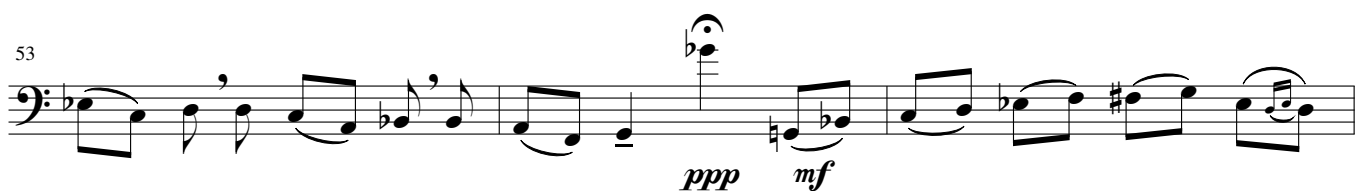
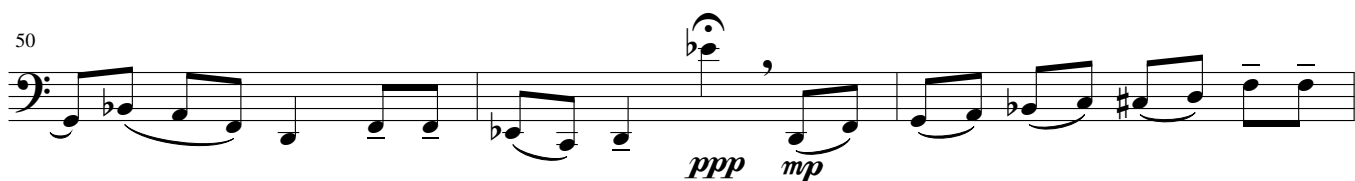
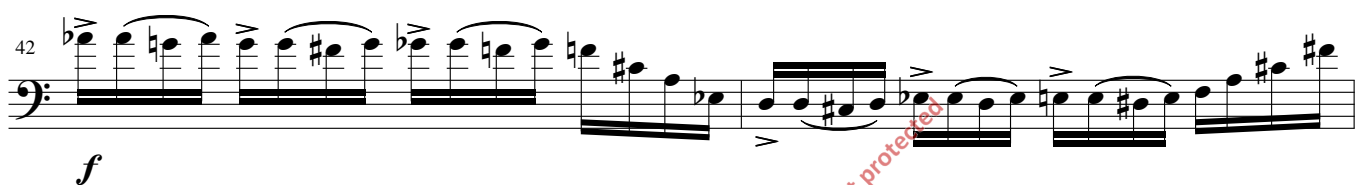
25

f

27

30





56

*ppp* *mf*

59

*ppp* *f* ♩ = 144

63

68

72

76

*mf*

79

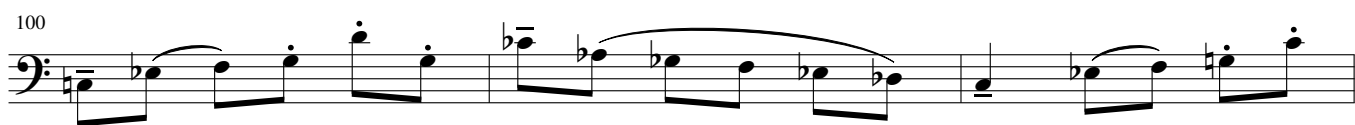
82

*f*

85

88

*mf*





## II

$\text{♩} = 72$

*ppp*

6

*f* 3 3

10

*ff* 3 3 3 3 3 3

12

3 3 3 3 3 3 3 3

14

*f* 3 3

16

*rit.*  $\text{♩} = 92$  *mf*

19

22

25

27

30

33

35

37

39

41

*p*

46

*mf*

51

*ff* *mf*

57

*ff* *mf* *ff*

62

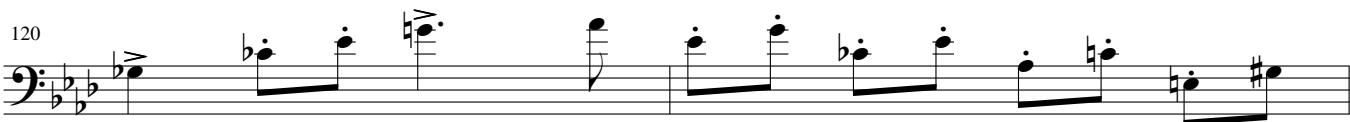
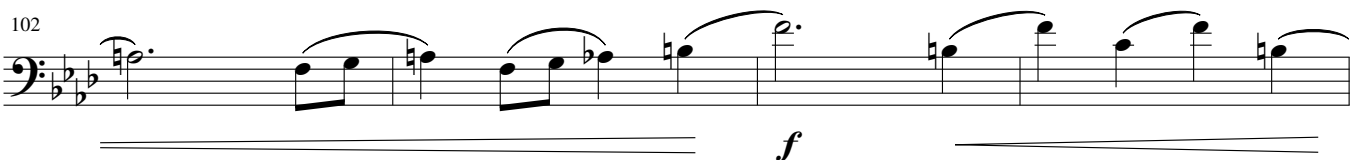
*mf* *ff* *mf*

67

The musical score is written for a bass clef instrument in the key of B-flat major (two flats). It consists of 35 measures, numbered 33 to 67. The notation includes eighth and sixteenth notes, often beamed together, and some measures contain triplets. Slurs are used to group phrases of notes. Dynamic markings are placed below the staff: *p* (piano) at measure 41, *mf* (mezzo-forte) at measures 46, 51, 57, and 62, and *ff* (fortissimo) at measures 51, 57, and 62. A large diagonal watermark reading 'NB noter' is superimposed over the center of the page, with the text 'The music is copyright protected' written in red along its diagonal.



*pp*



Durata 5'



### III

$\text{♩} = 96$

*pp*

5 *mf* *rit.*

9 *f* *ff* *rubato* *a tempo* *p*

13 *pp* *rit.*

17 *a tempo* *mf* *p*

23 *mf*

28 *p*

33 *mf* *p*

38

43 *f* *pp*

48

52

57

61

*mf subito*

66

71

*f*

75

Flattertunge

*pp*

81

87

*f*

93

*ff*

192

99

*f ff p ff p ff*

105

*mf*

109

*p*

113

*f p f p*

117

*f p f p f p*

122

*f p f p*

126

*pp*

129

*ff mf*

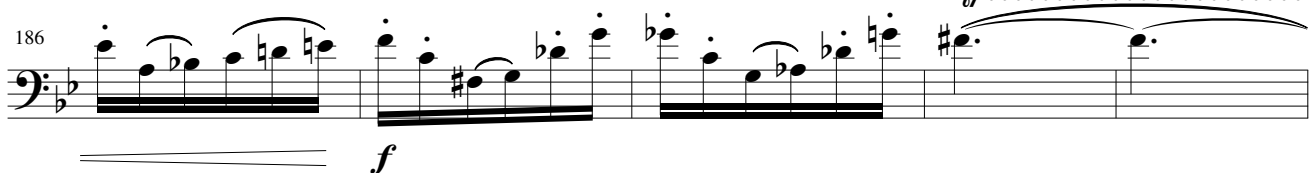
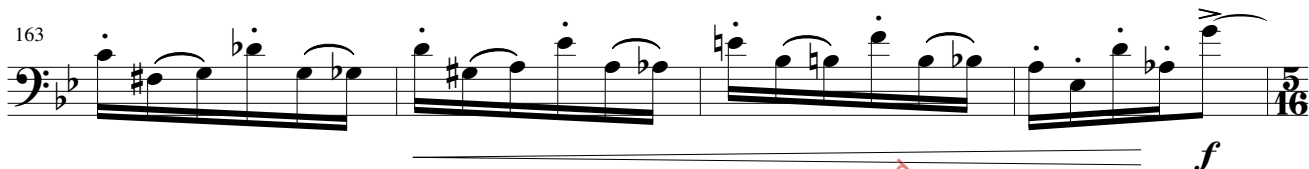
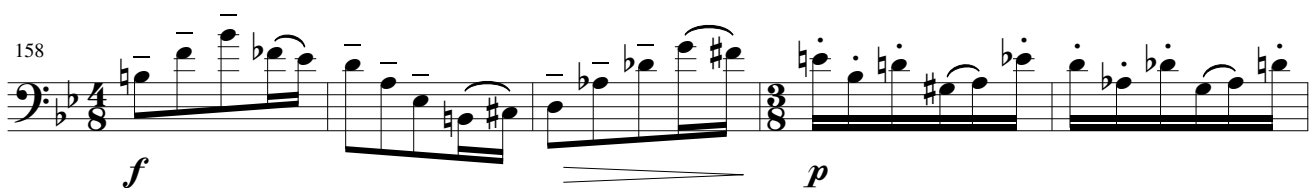
133

*p*

138

*mf*

This musical score is written for a bass clef instrument in 4/8 time. It consists of ten staves of music, each starting with a measure number. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various articulations such as slurs, accents, and breath marks. A large watermark 'NB noter' is visible across the middle of the page, and a red diagonal line with the text 'This music is copyright protected' is also present.



Durata 3'20"

## Ved Mjøsa

Bjarne Volle 2010

## 1. Skibladner

$\text{♩} = 132$

fiolin 1  
*mf*

fiolin 2  
*mf*

bratsj  
*mf*

cello  
*mf*

7

fln 1

fln 2

br

ce

13

fln 1

fln 2

br

ce

This music is copyright protected

19

fln 1

fln 2

br

ce

23

fln 1

fln 2

br

ce

28

fln 1

fln 2

br

ce

*mf*

33

fln 1

fln 2

br

ce

38

fln 1

fln 2

br

ce

44

fln 1

fln 2

br

ce

*p*

*p*

*p*

*p*

49

fln 1

fln 2

br

ce

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

55

fln 1

fln 2

br

ce

*rit.*

*3*

*3*

*3*

*3*

60 *a tempo*

fln 1 *mf*

fln 2 *mf*

br *mf*

ce *mf*

65

fln 1

fln 2

br

ce

70

fln 1

fln 2

br

ce

76

fln 1 *f*

fln 2 *f*

br *f*

ce *f*



## 2. Helgøya

$\text{♩} = 60$

fiolin 1

fiolin 2

bratsj

cello

8

fln 1

fln 2

br

ce

16

fln 1

fln 2

br

ce

24

A

fln 1

fln 2

br

ce

**NB** noter  
This music is copyright protected

32

fln 1

fln 2

br

ce

40

fln 1

fln 2

br

ce

48

fln 1

fln 2

br

ce

56

fln 1

fln 2

br

ce

64

fln 1

fln 2

br

ce

72

B

fln 1

fln 2

br

ce

80

fln 1

fln 2

br

ce

88

C

fln 1

fln 2

br

ce

94

fln 1

fln 2

br

ce

100

fln 1

fln 2

br

ce

D

106

fln 1

fln 2

br

ce

111

fln 1

fln 2

br

ce

116

fln 1

fln 2

br

ce

121

fln 1

fln 2

br

ce

E

127

fln 1

fln 2

br

ce

135

fln 1

fln 2

br

ce

F

142

fln 1

fln 2

br

ce

147

fln 1

fln 2

br

ce

152

fln 1

fln 2

br

ce

158

fln 1

fln 2

br

ce

163

fln 1

fln 2

br

ce

This system contains measures 163 through 168. The first two staves (fln 1 and fln 2) are in treble clef with a key signature of one sharp (F#). The last two staves (br and ce) are in bass clef with a key signature of one sharp (F#). The music features a mix of half notes, quarter notes, and eighth notes, with some measures containing beamed eighth notes. A large, semi-transparent watermark is visible across the middle of the page, reading 'NB noter' and 'This music is copyright protected'.

169

fln 1

fln 2

br

ce

This system contains measures 169 through 174. The instrumentation and key signature remain the same as the previous system. The musical notation continues with various note values and rests, maintaining the melodic and harmonic flow of the piece.

175

fln 1

fln 2

br

ce

This system contains measures 175 through 180. The musical notation shows a continuation of the themes established in the previous systems, with consistent instrumentation and key signature.

181

fln 1

fln 2

br

ce

This system contains measures 181 through 186. The final measure of this system (measure 186) includes a double bar line, indicating the end of a musical phrase or section. The notation includes various note values and rests, with some measures featuring beamed eighth notes.

187

fln 1

fln 2

br

ce

3

3

192

fln 1

fln 2

br

ce

3

3

3

197

**G**

fln 1

fln 2

br

ce

rit.



### 3. Ved Mjøsa

= 152  
 fiolin 1  
 fiolin 2  
 bratsj  
 cello  
 f  
 f  
 f  
 f  
 6  
 fln 1  
 fln 2  
 br  
 ce  
 11  
 fln 1  
 fln 2  
 br  
 ce  
 16  
 fln 1  
 fln 2  
 br  
 ce  
 207  
 p  
 p  
 p  
 p

21

fln 1

fln 2

br

ce

26

fln 1

fln 2

br

ce

31

fln 1

fln 2

br

ce

36

fln 1

fln 2

br

ce

*f*

42

fln 1

fln 2

br

ce

47

fln 1

fln 2

br

ce

52

fln 1

fln 2

br

ce

*p*

*p*

*p*

*p*

56

fln 1

fln 2

br

ce

61

fln 1

fln 2

br

ce

66

fln 1

fln 2

br

ce

71

fln 1

fln 2

br

ce

76

fln 1

fln 2

br

ce

81

fln 1

fln 2

br

ce

1.

2.

85

fln 1

fln 2

br

ce

*f*

*f*

*f*

*f*

91

fln 1

fln 2

br

ce

97

fln 1

fln 2

br

ce

## Rondo for Aili

Bjarne Volle 2011

♩ = 96

bratsj

*f*

cello

*mf*

3

5

*mf*

*f*

7

1. *poco rit.*

2. *poco rit.*

10

♩ = 96

*f*

*mf*

*f*

212

*f*

The musical score is written for Bratsj (Violin) and Cello. It begins in 4/4 time with a tempo of 96 beats per minute. The Bratsj part starts with a forte (f) dynamic, while the Cello part starts with a mezzo-forte (mf) dynamic. The score includes various musical notations such as trills, triplets, and changes in time signature (4/4 to 3/4). Dynamics like mf and f are used throughout. A watermark 'NB noter' and 'This music is copyrighted' is visible across the middle of the page. The score ends with a page number 212.

12

*f* *pp*

*mf* *pp*

15

*mf* *f*

18

*rit.*

20

$\text{♩} = 96$

*f* *mf*

23

*mf* *f*

26

*poco rit.*

28

$\text{♩} = 120$

*mf* *mp* *mf* *mp*

*mp* *mf* *mp* *mf*

32

*mf*

35

*mf* *mp* *mf* *mp*

39

*poco rit.*

*mp* *mf* *mp* *mf*

*mf* *mp* *mf*



42  $\bullet = 96$

*f*

*mf*

45

*mf*

*f*

48

*poco rit.*

*poco rit.*

50  $\bullet = 96$

*p*

*p*

53

*p*

*p*

56

60

63

66

*ad lib.* *gliss.*

*ad lib.* *gliss.*

69

$\bullet = 96$

*f*

*mf*

72

72

*mf*

*f*

75

75

*poco rit.*

*poco rit.*

77

77

*mf*

*pizz.*

*arco*

*pizz.*

*arco*

♩ = 96

82

82

*mf*

86

86

*pizz.*

*arco*

*pizz.*

*arco*

*poco rit.*

*mf*

*poco rit.*

90  $\bullet = 96$

*f*

*mf*

93

*mf*

*f*

96

*poco rit.*

*poco rit.*

98  $\bullet = 60$

*mf*

*pizz.*

*mp*

102

*poco rit.*

*poco rit.*

106  $\text{♩} = 96$

*mf*

*arco*

*f*

109

*f*

*mf*

112

*rit.*

*rit.*

114  $\text{♩} = 60$

*p*

*pizz.*

*p*

*arco*

118

122 *pizz.*

126 *arco*

129 *poco rit.*

132  $\text{♩} = 96$

*f*

*mf*

135

*mf*

*f*

138

*poco rit.*

(7)

*mf*

$\text{♩} = 104$

140

*mp*

144

148

152

156

Musical score for measures 156-159. The treble staff features chords and melodic fragments, while the bass staff provides a harmonic foundation with chords and moving lines.

160

*p*

*pp*

Musical score for measures 160-163. The treble staff has a melodic line with slurs and accents, marked with a piano (*p*) dynamic. The bass staff features a continuous eighth-note accompaniment, marked with a pianissimo (*pp*) dynamic.

164

Musical score for measures 164-168. The treble staff continues the melodic line with slurs and accents. The bass staff maintains the eighth-note accompaniment. A large watermark is visible across the center of the page.

169

Musical score for measures 169-172. The treble staff continues the melodic line with slurs and accents. The bass staff maintains the eighth-note accompaniment. A large watermark is visible across the center of the page.

173

*rit.*

*rit.*

Musical score for measures 173-176. The treble staff continues the melodic line with slurs and accents, marked with a ritardando (*rit.*) dynamic. The bass staff maintains the eighth-note accompaniment, also marked with a ritardando (*rit.*) dynamic.



177  $\text{♩} = 96$

*f*

*mf*

180

*mf*

*f*

183

*poco rit.*

*poco rit.*

185  $\text{♩} = 104$

*mf*

*pizz.*

*mp*

*arco*

188

*pizz.*

*arco*

191

191

*mf*

*pizz.*

*mp*

194

194

*arco*

*pizz.*

197

197

*arco*

200

200

*poco rit.*

*poco rit.*

203

♩ = 96

203

*f*

*mf*

206

Measures 206-208. Treble and bass staves. Treble staff has a 3-measure rest in measure 207. Bass staff has a 3-measure rest in measure 206 and a 3-measure rest in measure 207. Time signatures: 2/4, 4/4, 3/4.

209

Measures 209-210. Treble and bass staves. Treble staff has a 3-measure rest in measure 210. Bass staff has a 3-measure rest in measure 210. Time signature: 2/4. *poco rit.* is written above the treble staff in measure 210.

211

Measures 211-212. Treble and bass staves. Treble staff has a 3-measure rest in measure 212. Bass staff has a 3-measure rest in measure 212. Time signature: 10/8. *mf* is written below the treble staff in measure 211. *mp* is written below the bass staff in measure 211. *mp* is written below the treble staff in measure 212. *mf* is written below the bass staff in measure 212. A tempo marking  $\text{♩} = 60$  ( $\text{♩} = 180$ ) is written above the treble staff in measure 211.

213

Measures 213-214. Treble and bass staves. Treble staff has a 3-measure rest in measure 214. Bass staff has a 3-measure rest in measure 214. Time signature: 10/8. *mf* is written below the treble staff in measure 213. *mp* is written below the bass staff in measure 213. *mp* is written below the treble staff in measure 214. *mf* is written below the bass staff in measure 214.

215

Measures 215-225. Treble and bass staves. Treble staff has a 3-measure rest in measure 225. Bass staff has a 3-measure rest in measure 225. Time signature: 10/8. *mf* is written below the treble staff in measure 215. *mp* is written below the bass staff in measure 215. *mp* is written below the treble staff in measure 225. *mf* is written below the bass staff in measure 225.

225

217

ff mf

ff mp

Measures 217-218: Treble and bass staves. Treble staff starts with *ff* and changes to *mf* at measure 218. Bass staff starts with *ff* and changes to *mp* at measure 218. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes.

219

mp ff

mf ff

Measures 219-220: Treble staff starts with *mp* and changes to *ff* at measure 220. Bass staff starts with *mf* and changes to *ff* at measure 220. The music continues with complex rhythmic patterns.

221

mf mp

mf

Measures 221-222: Treble staff starts with *mf*. Bass staff starts with *mp* and changes to *mf* at measure 222. The music continues with complex rhythmic patterns.

223 ♩ = 96

f mf

Measures 223-225: Treble staff starts with *f*. Bass staff starts with *mf*. The music continues with complex rhythmic patterns. A tempo marking of ♩ = 96 is present at the start of measure 223.

226

Measures 226-228: Treble and bass staves. The music continues with complex rhythmic patterns, including triplets marked with a '3'.

229 *accel.*  
*ff*

Musical score for measures 229-230. The key signature has two flats (B-flat and E-flat). Measure 229 is in 7/4 time and features a rapid, ascending and then descending eighth-note pattern in both the treble and bass staves, marked with a forte (ff) dynamic and an acceleration (accel.) instruction. Measure 230 is in 3/4 time and continues the melodic lines with a more relaxed feel.

230  $\text{♩} = 120$

Musical score for measures 231-232. The key signature remains two flats. Measure 231 is in 3/4 time, showing a continuation of the melodic lines from the previous measures. Measure 232 is in 3/8 time and features a more complex, syncopated rhythmic pattern in both staves.

233

Musical score for measures 233-235. The key signature changes to one flat (B-flat). Measure 233 is in 3/4 time and features a melodic line in the treble staff with a half note and a quarter note, and a bass line with eighth notes. Measures 234 and 235 are in 3/4 time and continue the melodic and harmonic development.

236

Musical score for measures 236-239. The key signature remains one flat. Measure 236 is in 3/4 time and features a melodic line in the treble staff with a half note and a quarter note, and a bass line with eighth notes. Measures 237, 238, and 239 are in 3/4 time and continue the melodic and harmonic development.

# Jubileumssang

Tekst: Alf Simensen 1999

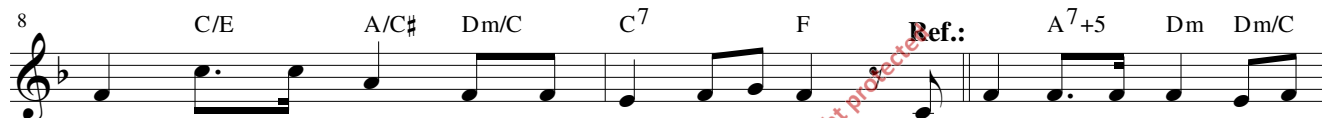
Bjarne Volle 2011



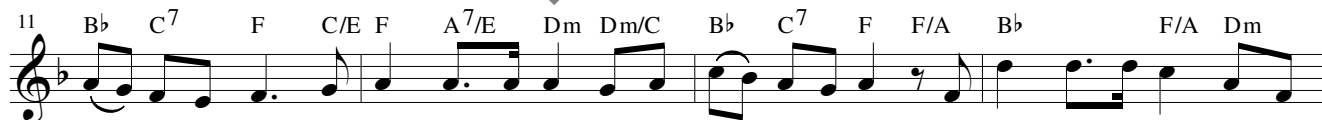
1. Å fø - le seg he - me er godt for oss al - le, ha rot i en lands - del som
2. Her tok vi mot ar - ven, vårt by - navn som bin - der oss tett til vår sa - ga i
3. Ru - i - ne - nes bu - er, vårt vel - kjen - te mer - ke, må ik - ke gi var - sel om
4. Til hver - dags vi sam - les til ar - beid og sko - le og ska - per ver - di - er for
5. I fri - tid og helg kan vi hen - te oss styr - ke når vi sø - ker ut i en
6. Vi hyl - ler deg, Ha - mar, som eld - gam - mel kau - pang, vi æ - rer deg, Ha - mar, for



1. ån - der av fred, for Ha - mar med byg - de - ne rundt kan vi kal - le vår
2. veks - len - de kår, og by - en på Od - den med ru - ven - de min - ner som
3. ned - gang på ny. For her skal vi byg - ge, be - vis - ste og ster - ke, så
4. by og for land. Så for - mer vi fel - les den enk - le pa - ro - le at
5. her - lig na - tur, og id - rett og kunst kan vi ø - ve og dyr - ke i
6. det som du er. Vi tror på en fram - tid med trygg - het og fram - gang for



1. ver - den, der ak - ku - rat vi slo oss ned.
2. vit - ner om liv gjen - nom hund - re - de år.
3. li - vet kan blom - stre i her - ne - nes by. Til by - en ved Mjø - sa vi
4. Ha - mar skal sty - res med mot og for - stand.
5. by - en med om - sorg for liv og kul - tur.
6. he - de - marks - by - en som vi har så kjær!



vi - er vår sang i und - ring om ti - de - nes skif - ten - de gang. Vi min - nes en for - tid med



borg og med kir - ke, vi kjen - ner vår sam - tid fra høy - tid og vir - ke.

Alf Simensen kontakta meg i 2011 om denne songen. Teksten hadde han skrive i 1999 i samband med 150-års jubileet for Hamar (nye) by. Det vart samstundes lyst ut konkurranse om å lage beste melodi til teksten, utan at songen vart allmenneige. Alf Simensen var ein sær s omtykt lærar for både Øyvor og Åsne, og det var difor ei glede å kunne skrive melodi til teksten hans, og arrangere den for ulike samansettingar.

## Jubileumssang

Tekst: Alf Simensen 1999

Bjarne Volle 2011

$\bullet = 82$

D

S

A

T

B

I

II

III

IV

*f*

*mf*

*mf*

*mf*

5

D

S

A

T

B

I

II

III

IV

*mf*

*mp*

*mp*

*mp*

1. Å

*mp*

*mp*

*mp*

*mp*

Bare 2. gang

10

D

S

A

fø - le seg he - me er godt for oss al - le, ha rot i en lands - del som ån - der av fred, for  
(2.) tok vi mot ar - ven, vårt by - navn som bin - der oss tett til vår sa - ga i veks - len-de kår, og

T

B

I

II

III

IV

14

D

S

A

Ha - mar med byg - de - ne rundt kan vi kal - le vår ver - den, der ak - ku - rat vi slo oss ned. Til  
by - en på Od - den med ru - ven-de min - ner som vit - ner om liv gjen-nom hund - re - de år.

T

B

I

II

III

IV



18

D

18 Ref.:

S A

by - en ved Mjø - sa vi vi - er vår sang i und - ring om ti - de - nes skif - ten - de gang. Vi

T B

18 Ref.:

I

II

III

IV

22

D

22

S A

min - nes en for - tid med borg og med kir - ke, vi kjen - ner vår sam - tid fra høy - tid og vir - ke. —

T B

22

I

II

III

IV

26 1. 2.

D

SAB: Mm\_

2. Her

3. Ru - i - ne - nes bu - er, vårt vel - kjen - te mer - ke, må

5. I fri - tid og helg kan vi hen - te oss styr - ke når

*mp* *mf* *mp*

I II III IV

30

D

SAB

ik - ke gi var - sel om ned - gang på ny. For her skal vi byg - ge, be - vis - ste og ster - ke, så

vi sø - ker ut i en her - lig na - tur, og id - rett og kunst kan vi ø - ve og dyr - ke i

T B

I II III IV

34

D *mf*

S *f* Ref.: Tutti tekst:

A li - vet kan blom - stre i hei - ne - nes by. Til by - en ved Mjø - sa vi vi - er vår sang i

T by - en med om - sorg for liv og kul - tur.

B *f* Tutti tekst:

I Ref.: *mf*

II *mf*

III *mf*

IV *mf*

38

D

S und - ring om ti - de - nes skif - ten - de gang. Vi min - nes en for - tid med borg og med kir - ke, vi

T

B

I

II

III

IV

42

D

S

A

kjen - ner vår sam - tid fra høy - tid og vir - ke.

4. Til  
6. Vi

T

B

I

II

III

IV

*mf*

*mp*

*mp*

*mp*

*mp*

Bare 2. gang

45

D

*mp*

S

A

hver - dags vi sam - les til ar - beid og sko - le og ska - per ver - di - er for by og for land. Så  
hyl - ler deg, Ha - mar, som eld - gam - mel kau - pang, vi æ - rer deg, Ha - mar, for det som du er. Vi

T

B

I

II

III

IV

49

D

S

A

T

B

I

II

III

IV

for - mer vi fel - les den enk - le pa - ro - le at Ha - mar skal sty - res med mot og for - stand. Til  
 tror på en fram - tid med trygg - het og fram - gang for he - de - marks - by - en som vi har så kjær! Til

*f*

*mf*

*mf*

*mf*

*mf*

53

D

S

A

T

B

I

II

III

IV

Ref.:  
 by - en ved Mjø - sa vi vi - er vår sang i und - ring om ti - de - nes skif - ten - de gang. Vi

Ref.:  
 by - en ved Mjø - sa vi vi - er vår sang i und - ring om ti - de - nes skif - ten - de gang. Vi

57

D

S

A

min - nes en for - tid med borg og med kir - ke, vi kjen - ner vår sam - tid fra

T

B

I

II

III

IV

60

D

S

A

høy - tid og vir - ke.

T

B

I

II

III

IV

*Siste gang: rit. . . . .*

1.

2.

5. I

## Jubileumssang

Tekst: Alf Simensen 1999

Bjarne Volle 2011

♩ = 82

5

1. Å fø - le seg he - me er  
 (2.) tok vi mot ar - ven, vårt  
 (3.) i - ne - nes bu - er, vårt  
 (4.) hver - dags vi sam - les til  
 (5.) fri - tid og helg kan vi  
 (6.) hyl ler deg, Ha - mar, som

8

godt for oss al - le, ha rot i en lands - del som  
 by - navn som bin - der oss tett til vår sa - ga i  
 vel - kjen - te mer - ke, må ik - ke gi var - sel om  
 ar - beid og sko - le og ska - per ver - di - er for  
 hen - te oss styr - ke når vi sø - ker ut i en  
 eld - gam - mel kau - pang, vi æ - rer deg, Ha - mar, for

10

ån - der av fred, for Ha - mar med byg - de - ne  
 veks - len - de kår, og by - en på Od - den med  
 ned - gang på ny. For her skal vi byg - ge, be -  
 by og for land. Så for - mer vi fel - les den  
 her - lig na - tur, og rett og kunst kan vi  
 det som du er. Vi tror på en fram - tid med

12

rundt kan vi kal - le vår ver - den, der ak - ku - rat  
 ru - ven - de min - ner som vit - ner om liv gjen - nom  
 vis - ste og ster - ke, så li - vet kan blom - stre i  
 enk - le pa - ro - le at Ha - mar skal sty - res med  
 ø - ve og dyr - ke i by - en med om - sorg for  
 trygg - het og fram - gang for he - de - marks - by - en som

14

**Ref.:**

vi slo oss ned.  
 hund - re - de år.  
 hei - ne - nes by. Til by - en ved Mjø - sa vi vi - er vår sang i  
 mot og for - stand.  
 liv og kul - tur.  
 vi har så kjær!

14

**Ref.:**



17

und - ring om ti - de - nes skif - ten - de gang. Vi min - nes en for - tid med

20

borg og med kir - ke, vi kjen - ner vår sam - tid fra høy - tid og vir - ke. 1. - 5.

23

2. Her  
3. Ru -  
4. Til  
5. I  
6. Vi

høy - tid og vir - ke.

## Jubileumssang

Tekst: Alf Simensen 1999

Bjarne Volle 2011

$\text{♩} = 82$   
***mf***

1. Å fø - le seg he - me er godt for oss al - le, ha rot i en lands - del som  
 (2.) tok vi mot ar - ven, vårt by - navn som bin - der oss tett til vår sa - ga i

***mf***

5

ån - der av fred, for Ha - mar med byg - de - ne rundt kan vi kal - le vår  
 veks - len - de kår, og by - en på Od - den med ru - ven - de min - ner som

8

ver - den, der ak - ku - rat vi slo oss ned. ***f*** Ref.:  
 vit - ner om liv gjen - nom hund - re - de år. Til by - en ved Mjø - sa vi

***f***

11

vi - er vår sang i und - ring om ti - de - nes skif - ten - de gang. Vi

14

min - nes enfor - tid med borg og med kir - ke, vi kjen - ner vår sam - tid fra

17

høy - tid og vir - ke. 1. 2. Her 3. Ru - i - ne - nes bu - er, vårt 5. I fri - tid og helg kan vi

*mp* *mf* *mp* SAB: Mm\_

21

vel - kjen - te mer - ke, må ik - ke gi var - sel om ned - gang på ny. For  
hen - te oss styr - ke når vi sø - ker ut i en her - lig na - tur, og

24

her skal vi byg - ge, be - vis - ste og ster - ke, så li - vet kan blom - stre i hei - ne - nes by.  
id - rett og kunst kan vi ø - ve og dyr - ke i by - en med om - sorg for liv og kul - tur. Til

*f* *f* Tutti tekst:

28 **Ref.:**

by - en ved Mjø - sa vi vi - er vår sang i und - ring om ti - de - nes skif - ten - de gang. Vi

32

min - nes enfor - tid med borg og med kir - ke, vi kjen - ner vår sam - tid fra

35

høy - tid og vir - ke. 4. Til hver - dags vi sam - les til ar - beid og sko - le og 6. Vi hyl - ler deg, Ha - mar, som eld - gam - mel kau - pang, vi

*mf*

39

ska - per ver - di - er for by og for land. Så for - mer vi fel - les den æ - rer deg, Ha - mar, for det som du er. Vi tror på en fram - tid med

42

enk - le pa - ro - le at Ha - mar skal sty - res med mot og for - stand. Til  
trygg - het og fram - gang for he - de - marks - by - en som vi har så kjær!

*f*

45 **Ref.:**

by - en ved Mjø - sa vi vi - er vår sang i und - ring om ti - de - nes

48

skif - ten - de gang. Vi min - nes en for - tid med borg og med kir - ke, vi

51 *Siste gang: rit.*

kjen - ner vår sam - tid fra høy - tid og vir - ke. — 5. I

1. 1.

piano

## Scherzo

Bjarne Volle 2011

$\text{♩} = 96$

*mf*

5

8

11

14

System 14: Treble and bass staves. Treble staff has a whole rest followed by eighth notes. Bass staff has eighth notes and a whole rest.

18

System 18: Treble and bass staves. Treble staff has eighth notes and a whole rest. Bass staff has eighth notes and a whole rest.

21

System 21: Treble and bass staves. Treble staff has eighth notes and a whole rest. Bass staff has eighth notes and a whole rest.

24

System 24: Treble and bass staves. Treble staff has eighth notes and a whole rest. Bass staff has eighth notes and a whole rest. A dynamic marking *p* is present in the bass staff.

27

System 27: Treble and bass staves. Treble staff has eighth notes and a whole rest. Bass staff has eighth notes and a whole rest.

31

*cresc.*

34

37

*f*

40

*p*

*cresc.*

44

*mf*



48

*p*

51

*pp* *cresc.*

54

*mp* *cresc.*

57

*mf*

60

66

*pp*

\* 67

69

*cresc.*

*poco rit.*

3

72 *a tempo*

*mf* *cresc.*

76

*f*

*cresc.*

Ped. \*

79

*ff*

Ped. .... \*

82

Ped. .... \*

85

89

92

95

Measures 95-97. Treble staff: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Bass staff: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

98

Measures 98-102. Treble staff: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Bass staff: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

103

Measures 103-105. Treble staff: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Bass staff: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

106

Measures 106-108. Treble staff: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Bass staff: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

109

Measures 109-111. Treble staff: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Bass staff: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

## Konsertino

Bjarne Volle 2012

[illegible]

3

solo

klar

hrn

br

ce

kb

*mf*

*mf*

*mf*

5

solo

klar

hrn

br

ce

kb

*f*

8

solo

klar

hörn

br

ce

kb

NB noter  
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The musical score for Example 6-10 consists of six staves labeled 'solo', 'klar', 'hrn', 'br', 'ce', and 'kb'. The tempo is marked as quarter note = 82. The key signature has one flat (B-flat). The time signature changes from 2/4 to 4/4 at measure 11, and back to 3/4 at measure 13. A rehearsal mark 'A' is placed above the first staff at measure 13. Dynamics include *f* (forte) and *mf* (mezzo-forte).

15

solo

klar

hrn

br

ce

kb

*mf*

*mp*

*mp*

*mp*

19

solo

klar

hrn

br

ce

kb

*mf*

*mf*

*mf*

*mf*

*mp*

*poco rit.*

23 = 96

solo

klar

hrn

br

ce

kb

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

28

solo

klar

hrn

br

ce

kb

32

solo

klar

hrn

br

ce

kb

36

solo

klar

hrn

br

ce

kb

**f**





[illegible][illegible]

62

solo

klar

hrn

br

ce

kb

67

solo

klar

hrn

br

ce

kb

71

solo

klar

hrn

br

ce

kb

*mf*

*p*

75

solo

klar

hrn

br

ce

kb

*p*

*p*

79

solo

klar

hrn

br

ce

kb

*p*

*p*

3 3 3 3

83

solo

klar

hrn

br

ce

kb

*p*

*p*

*pp*

*p*

*p*

*p*

87

solo

klar

hrn

br

ce

kb

*pp*

*f*

*mf*

*mf*

*mf*

*mf*

91

solo

klar

hrn

br

ce

kb

*mf*

3

3

3

3

96

solo

klar

hrn

br

ce

kb

NB noter

This music is copyright protected

100

solo

klar

hrn

br

ce

kb

[illegible]

109

solo

klar

hrn

br

ce

kb

118

solo

klar

hrn

br

ce

kb

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

3

3

3

3

122

solo

klar

pp

hrn

pp

br

pp

ce

pp

kb

pp

*f*

*mf*

*arco*

*mf*

*arco*

*mf*

*mf*

NB noter

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127

solo

klar

hrn

*mf*

br

ce

*arco*

kb

Detailed description: This is a musical score for measures 127-131 of 'The Rose Tree'. The score is written for a full orchestra and solo voice. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The solo voice part (soprano) is marked 'solo' and features a melodic line with trills and triplets. The woodwinds (clarinet, horn, trumpet) and strings (bassoon, cello, double bass) provide harmonic support. The brass (trumpet, trombone) and keyboard (piano) parts are also present. The score includes dynamic markings such as *mf* (mezzo-forte) and *arco* (arco). The measures are numbered 127, 128, 129, 130, and 131.

132

solo

klar

hrn

br

ce

kb

137

solo

klar

hrn

br

ce

kb

141

solo

klar

hrn

br

ce

kb

*mf*

*p*



[illegible][illegible]

152 ♩ = 82

*pp* *pp*

solo

klar

hrn

br

ce

kb

*mf* *mf* *mp* *mf*

156

solo

klar

hrn

br

ce

kb

*mf*

*mp*

*mf*

*mp*

159

solo

klar

hrn

br

ce

kb

*mf*

*poco rit.*

162 = 96

solo

klar

hrn

br

ce

kb

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

166

solo

klar

hrn

br

ce

kb

170

solo

klar

hrn

br

ce

kb

174

solo

klar

hrn

br

ce

kb

179  $\text{♩} = 72$

solo

klar *p*

hrn

br *p*

ce *pizz.* *pp* *arco* *pizz.* *arco* 3

kb *pizz.* *pp*

184

solo *p*

klar *mp*

hrn *mp*

br *mp*

ce *mp*

kb *mf* *arco* *mf*

188

solo

klar

hrn

br

ce

kb

192

solo

klar

hrn

br

ce

kb

*mf*

197

solo

klar

hrn

br

ce

kb

*p*

*pizz.*

*arco*

*p*

202

solo

klar

hrn

br

ce

kb

*pizz.*

*arco*

*p*

207

solo *mf*

klar *p*

hrn *p*

br *pizz.*  
*p*

ce *p*  
*pizz.*

kb *p*  
*pizz.*

213

solo

klar

hrn

br

ce

kb

*poco rit.* ----- *a tempo*

218

solo

klar

hrn

br *arco* *pizz.*

ce *arco* *pizz.*

kb *arco* *pizz.*

224

solo

klar

hrn

br

ce

kb

*arco*

*arco*

229

solo

klar

hrn

br

ce

kb

*pizz.*

*This music is copyright protected*

234

solo

klar

hrn

br

ce

kb

*mf*

*p*

*p*

*p*

*arco*

*mf*

*p*

239

solo

klar

hrn

br

ce

kb

243

solo

klar

hrn

br

ce

kb

*poco rit.*

*arco*

247

solo

klar

hrn

br

ce

kb

*a tempo*

*pizz.*

*pp*

*arco*

*pp*

*pp*



252

solo

klar

hrn

br

ce

kb

*p*

*pp*

256

solo

klar

hrn

br

ce

kb

*rubato, quasi cadenza*

259

solo

klar

hrn

br

ce

kb

*in tempo*

*mf*

*mf*

*mf*

262

solo

klar

hrn

br

ce

kb

*mf*

265

solo

klar

hrn

br

ce

kb

*p*

*pp*

*pp*

*pp pizz.*

268

solo

klar

hrn

br

ce

kb

*ff*

*f*

*f*

*f arco*

*f arco*

*f arco*

*f*

272  $\text{♩} = 208$

solo

klar

hrn

br

ce

kb

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

276

solo

klar

hrn

br

ce

kb

*pizz.*

*pizz.*

*arco*

*arco*

*arco*

281

solo

klar

hrn

br

ce

kb

285

sol

klar

hrn

br

ce

kb

*pizz.*

*pizz.*

*pizz.*

*f*

*mf*

*arco*

*mf*

*arco*

*mf*

*arco*

*mf*

289

solo

klar

hrn

br

ce

kb

294 ♩ = 132

solo *f*

klar *mf*

hrn *mf*

br 4 4

ce 4 4

kb 4 4

297

solo

klar

hrn

br

ce

kb

*f*

*mf*

*mf*

*pizz.*

*mf*

301

solo

klar

hrn

br

ce

kb

*p*

*pp*

*pp*

*mf*

304

solo

klar

hrn

br

ce

kb

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*arco*

*mf*

$\text{♩} = 208$

308

solo

klar

hrn

br

ce

kb

*pizz.*

*arco*

*pizz.*

*arco*

313

solo

klar

hrn

br

ce

kb

318

solo

klar

hrn

br

ce

kb

*ff*

*f*

*f*

*f*

*f*

*f*

*f*

*p*

*p*

*p*

*p*

*p*

*p*







345

solo

klar

hrn

br

ce

kb

349

solo

klar

hrn

br

ce

kb

*pizz.*

*pp*

*arco*

*pp*

*pp*

*pp*

353

solo

klar

hrn

br

ce

kb

♩ = 66

358

solo *f*

klar *mf*

hrn *mf*

br *mf*

ce *mf*

kb *mf*

362

solo *ff*

klar *f*

hrn *f*

br

ce

kb

*poco rit.*

367

solo

klar

hrn

br *mf*

ce

kb

GP

GP

GP

GP

GP

GP

371  $\text{♩} = 96$

solo *f*

klar *f*

hrn *f*

br *f*

ce *f*

kb *f*

373

solo *f*

klar *mf*

hrn *mf*

br *mf*

ce *mf*

kb *mf*

375  $\text{♩} = 38$

solo

klar *p* *pp*

hrn *p* *pp*

br *p* *pp*

ce *p* *pp*

kb *p* *pp*

## Konsertino

Bjarne Volle 2012

cello solo

klarinet

horn

fiolin

bratsj

kontrabass

mf

mf

mf

mf

mf

mf

4

solo

klar

hrn

fln

bra

kb

7

solo

klar

hrn

fln

bra

kb

10

solo

klar

hrn

fln

bra

kb

13

solo

klar

hrn

fln

bra

kb

*mf*

*mp*

*mp*

*mp*

*mp*

*mp*

17

solo

klar

hrn

fln

bra

kb

*p*

*pp*

Detailed description: This is a musical score for measures 17 through 20 of the piece 'The Rose Tree'. The score is written for a solo voice and a six-piece orchestra. The solo part is in bass clef. The orchestra consists of Clarinet (klar), Horn (hrn), Flute (fln), Bassoon (bra), and Keyboard (kb). The key signature has one flat (B-flat), and the time signature is 3/4. Measure 17 starts with a repeat sign. The solo part has a melodic line with a fermata on the first measure. The orchestra provides harmonic support with various rhythmic patterns. Dynamics include *p* (piano) and *pp* (pianissimo).

21

solo

*cresc.*

klar

*cresc.*

hrn

*pizz.*

fln

*pp cresc.*

*pizz.*

bra

*pp cresc.*

*pizz.*

kb

*pp cresc.*

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25

solo

klar

hrn

fln

bra

kb

*p*

*arco*

*pizz.*

*cresc.*

*pp*

*cresc.*

*arco*

*p*

*pp*

*cresc.*

*pizz.*

*p*

*pp*

*cresc.*

29

solo

klar

hrn

fln

bra

kb

*mf* *cresc.* *ff* *f* *mf* *mp*

*arco* *ff* *mf* *mp*

*ff* *mf* *mp*

33

solo

klar

hrn

fln

bra

kb

*mp*

37

solo

klar

hrn

fln

bra

kb

*mf*

41

solo *mf*

klar *mp*

hrn *p*

fln *p* *pizz.*

bra *p* *pizz.*

kb *mp*

45

solo *mf*

klar *p*

hrn *p*

fln *p*

bra *p*

kb *p*

49

solo

klar *p*

hrn *p*

fln

bra

kb



52 *quasi cadenza, rubato*

solo

*f*

klar

hrn

fln

bra

kb

54

solo

klar

hrn

fln

*pizz.* *f* *arco* *mf* *mf*

bra

*pizz.* *f* *arco* *mf* *mf*

kb

*pizz.* *f* *arco* *mf* *mf*

56

solo

klar

hrn

*mf* *mf*

fln

bra

kb

58

solo

klar *ff*

hrn *f*

fln *f*

bra *f*

kb *f*

*mf*

*mf*

*mf*

61

solo

klar *mf*

hrn

fln *mp*

bra

kb

64

solo

klar *mf*

hrn

fln

bra

kb

66

solo

klar

hrn

fln

bra

kb

*p*

*mf*

*p*

*mf*

*p*

68

solo

klar

hrn

fln

bra

kb

*mf*

*p*

*mf*

*p*

*f*

70

solo

klar

hrn

fln

bra

kb

*p*

*mf*

*f*

*p*

72 *poco rit.* *a tempo*

so  
klar  
hrn  
fln  
bra  
kb

*f* *mf* *p*

75

so  
klar  
hrn  
fln  
bra  
kb

*p* *mf* *p*

78

so  
klar  
hrn  
fln  
bra  
kb

*p*

81

solo

klar

hrn

fln

bra

kb

84

solo

klar

hrn

fln

bra

kb

87

solo

klar

hrn

fln

bra

kb

*mf*

*mp*

*mp*

*mp*

*mp*

*mp*

90

solo

klar

hrn

fln

bra

kb

94

solo

klar

hrn

fln

bra

kb

*p* *cresc. poco a poco*

*pp* *cresc. poco a poco*

*pizz.* *pp cresc. poco a poco*

*pizz.* *pp cresc. poco a poco*

*pp cresc. poco a poco*

*pp cresc. poco a poco*

98

solo

klar

hrn

fln

bra

kb

*p* *cresc. poco a poco*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

102

solo

klar

hrn

fln

bra

kb

*rit.*

*ff*

*f*

*f*

*arco*

*f*

*arco*

*f*

*f*

105  $\bullet = 36$

*mf*

*p*

*p*

*p*

*f*

MP3noter

this music's copyright protected

110

solo

klar

hrn

fln

bra

kb

115

solo

klar

hrn

fln

bra

kb

*mp*

*mf*

*p*

120

solo

klar

hrn

fln

bra

kb

*mp*

*mp*

124

solo

klar

hrn

fln

bra

kb

*p*



129

solo

klar

hrn

fln

bra

kb

*pizz.*

*pizz.*

133

solo

klar

hrn

fln

bra

kb

*arco*

*arco*

136

solo

klar

hrn

fln

bra

kb

139

solo

klar

hrn

fln

bra

kb

*p*

*p*

*p*

*p*

142

solo

klar

hrn

fln

bra

kb

*p*

*pp*

*p*

*pp*

noter

This music is copyright protected

146

solo

klar

hrn

fln

bra

kb

*cresc.*

*f*

*dim.*

*cresc.*

*mf*

*cresc.*

*mf*

*dim.*

*cresc.*

*mf*

*dim.*

*cresc.*

*mf*

*dim.*

150 *rit.*

solo

klar *dim.* *pp*

hrn *dim.* *pp*

fln *pp*

bra *pp*

kb *pp*

155 ♩ = 96 - 104

solo

klar *f* *mf*

hrn *f*

fln *f* *mf*

bra *f* *mf*

kb *f* *mf*

*This music is copyright protected*

160

solo

klar *p* *pp*

hrn *pp*

fln *pp*

bra *pp*

kb *pp*

165

solo *f*

klar *mf*

hrn

fln *mf*

bra *mf*

kb *mf*

*p*

*pp*

*pp*

*pp*

*pp*

170

solo *f*

klar *mf*

hrn

fln *mf*

bra *mf*

kb *mf*

*mf*

*mf*

175

solo

klar

hrn

fln

bra

kb

179

solo

klar

hrn

fln

bra

kb

*f*

*mf*

*mf*

184

solo

klar

hrn

fln

bra

kb

*pp*

*f*

*pp*

*p*

*mf*

*pp*

*mf*

*pp*

*mf*

189

solo

klar

hrn

fln

bra

kb

*f*

*f*

*f*

*f*

193

solo

klar

hrn

fln

bra

kb

*p*

*f*

203

solo

klar

hrn

fln

bra

kb

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*f*

*mf*

*mf*

*pp*

*mf*

208

solo

klar

hrn

fln

bra

kb

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

212

solo

klar

hrn

fln

bra

kb

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

216

solo

klar

hrn

fln

bra

kb

*ff*

*f*

*f*

*f*

*f*

*f*

220

solo

klar

hrn

fln

bra

kb

*mp*

*p*

*p*

*p*

*p*

*p*

225

solo

klar

hrn

fln

bra

kb

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

229

solo

klar

hrn

fln

bra

kb

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*f*

*mf*

*mf*

*mf*

*mf*

*pp*

*mf*



233

solo

klar

hrn

fln

bra

kb

238

solo

klar

hrn

fln

bra

kb

*p*

*pp*

NB noter

This music is copyright protected

242

solo

klar

hrn

fln

bra

kb

246

solo

klar

hrn

fln

bra

kb

*mf*

*p*

*p*

250

solo

klar

hrn

fln

bra

kb

*f*

*mf*

*mf*

*p*

*mf*

*mf*

*p*

254 *quasi cadenza, rubato*

solo

klar

hrn

fln

bra

kb

*mp*

*pp*

*pp*

*pp*

*pp*

*pp*

*f*

*pp*

258

solo

klar

hrn

fln

bra

kb

*mf*

*mf*

*mf*

*mf*

*mf*

262

solo

klar

hrn

fln

bra

kb

*p*

*p*

*p*

*p*

*p*

*p*

*p*

266

solo

klar

hrn

fln

bra

kb

*mf*

*mf*

*mf*

*mf*

*mf*

piano

## Nesten ein vals

Bjarne Volle 2013

$\text{♩} = 82$  (*rubato*)

4

8

12

15

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18

Musical notation for measures 18-19. The right hand plays a continuous eighth-note pattern with various accidentals. The left hand plays a slower, more melodic line with some accidentals.

20

Musical notation for measures 20-21. Similar to the previous system, with a fast eighth-note pattern in the right hand and a slower line in the left hand.

22

Musical notation for measures 22-23. Includes a large watermark 'MB noter' and 'This music copyright protected' across the system.

24

Musical notation for measures 24-25. Continues the eighth-note pattern in the right hand and the melodic line in the left hand.

26

Musical notation for measures 26-27. The right hand continues the eighth-note pattern, while the left hand has some rests and then continues its melodic line.

28

Measures 28-29. Treble and bass staves. Treble staff has a melodic line with many sharps and naturals, and a lower line with arpeggiated chords. Bass staff has a similar arpeggiated accompaniment.

30

Measures 30-31. Treble and bass staves. Treble staff continues the melodic line. Bass staff has arpeggiated accompaniment.

32

*poco rit.*

Measures 32-33. Treble and bass staves. Treble staff has a melodic line. Bass staff has arpeggiated accompaniment. A watermark 'NB noter' is visible over the measures.

35

*a tempo*

Measures 35-37. Treble and bass staves. Treble staff has a melodic line. Bass staff has arpeggiated accompaniment. The tempo marking 'a tempo' is present.

38

Measures 38-40. Treble and bass staves. Treble staff has a melodic line. Bass staff has arpeggiated accompaniment.

41

44

47

50

53

sopran og tenor soli, kor SATB, strykekvintett

# Høgsongen

Tekst: Bibelen, Høgsongen kap. 8

Bjarne Volle 1997/2013

The musical score is divided into two systems. The first system includes vocal parts (soprano, solo, tenor, S, A, kor, T, B) and instrumental parts (fiolin 1, fiolin 2, bratsj 1, bratsj 2, cello). The second system includes fln 1, fln 2, bra 1, bra 2, and ce. The tempo is marked as quarter note = 60. The key signature has one flat (B-flat). The time signature changes from 4/4 to 2/4 and then to 3/4. The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *p* (piano). A watermark 'NB noter' and 'This music is copyright protected' are visible across the score.



13

fln 1

fln 2

bra 1

bra 2

ce

*p*

*ad lib.*

*mf*

17

fln 1

fln 2

bra 1

bra 2

ce

*mp*

*mp*

*mp*

*mp*

*p*

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*f*

*f*

*f*



31 *mf*

S solo

Å. gjev du var, å, gjev du var å, gjev du var min bror, gjev du had - de

fln 1 *mp*

fln 2 *mp*

bra 1 *mp*

bra 2 *mp*

ce *mp*

35

S solo

so - ge brys - tet åt mor mi! Då skul - le eg kys - se deg når vi møt - tes der u - te

fln 1

fln 2

bra 1

bra 2

ce

38

S solo

og, og in - gen van - vyr - de meg for det.

fln 1

fln 2

bra 1

bra 2

ce

42

S solo

S A

T B

Så leid - de eg deg til

*p*

fln 1

fln 2

bra 1

bra 2

ce

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

46

S  
A

hu - set åt mor mi, inn i ko - ven åt ho som fød - de meg. i

T  
B

fln 1

fln 2

bra 1

bra 2

ce

49

S  
A

ko - ven åt ho som fød - de meg. Eg skjenk te deg kryd - de - vin og saft frå gra -

T  
B

ko - ven

fln 1

fln 2

bra 1

bra 2

ce

52

S A

nat - ep - la mi - ne, eg skjenk - te saft av gra - nat - ep - la

T B

fln 1

fln 2

bra 1

bra 2

ce

55

S solo

*mf*

Hans ven - stre hand er un - der mitt

S A

mi - ne.

T B

fln 1

fln 2

bra 1

bra 2

ce

*pizz.*

*arco*

*mp*

*mp*

*mp*

*mp*

*mp*

58

S solo

ho - vud, ven - stre hand er un - der mitt ho - vud, og med den

fln 1

fln 2

bra 1

bra 2

ce

*cresc.*

*mp*

*mp*

60

S solo

høg - re fem - ner han meg, fem - ner han meg, fem - ner han meg.

fln 1

fln 2

bra 1

bra 2

ce

*cresc.*

*cresc.*

*cresc.*





81

fln 1

fln 2

bra 1

bra 2

ce

**ff**  $\text{♩} = 60$

T solo

8

Eg naud - be dykk, Je - ru - sa - lems

85  $\text{♩} = 60$

fln 1

fln 2

bra 1

bra 2

ce

**f**

**f**

**f**

**f**

**f**

88

S solo

Je - ru - sa - lems død - re: *f*

T solo

død - re: Kvi, kvi vek - kjer de

fln 1

fln 2

bra 1

bra 2

ce

8

T solo

kjær - lei - ken, kvi eg gjar de han før han sjølv vil, før han

fln 1

fln 2

bra 1

bra 2

ce

91

*rit.*  $\text{♩} = 88$

T solo  
8  
95 sjølv vil?

*mf*

Kven er ho som kjem opp frå

fln 1  
95 *rit.* 5

fln 2

bra 1

bra 2

ce

*p*

*p*

*p*

*pizz*

*p*

99

S  
A  
ø y - de - mar - ka, kven er ho som kjem opp frå ø y - de - mar - ka

T  
B

*mf*

fln 1  
99

fln 2

bra 1

bra 2

ce

*arco*

*p*

102

S  
A

stødd, stødd, stødd til sin ven, sin ven? *rit.*

T  
B

ho kjem stødd, stødd, ho kjem stødd til sin ven? *rit.*

fln 1

fln 2

bra 1

bra 2

ce

104 ♩ = 60

S  
A

T  
B

fln 1

fln 2

bra 1

bra 2

ce

*pp*

*pp*

*pp*

3 5 3 5



T solo

8 vek - te eg deg, der mor di had - de, mor di, mor di, mor di had - de fø - de -

fln 1

fln 2

bra 1

bra 2

ce

T solo

8 *cresc.* ri - er, fø - de - ri - er, der mor di, der mor di, mor di had - de

fln 1

fln 2

bra 1

bra 2

ce

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

T solo

fø - - - de - ri - er, der mor di fød - de deg.

ff

ff

ff

ff

ff

ff

p

p

127 ♩ = 60

S A

T B

Set meg til

p

p

p

p

3

3

3

3

132

S  
A

segl på ditt hjar - ta, eit segl

T  
B

fln 1

fln 2

bra 1

bra 2

ce

*p*

135

S  
A

på din arm, eit segl på ditt hjar - ta, eit

T  
B

fln 1

fln 2

bra 1

bra 2

ce



139

S  
A

segl på din arm, eit segl på ditt hjar - ta. For kjær - lei - ken er sterk som

T  
B

fln 1

fln 2

bra 1

bra 2

ce

*f*

*f*

*f*

*f*

*f*

*f*

143

S  
A

dø - - - den og mek - tig som døds - ri - ket i si trå. Han brenn som

T  
B

fln 1

fln 2

bra 1

bra 2

ce

*ff*

*ff*

147

S  
A

lo - gan - de eld, han lo - gar mot him - me - len.

T  
B

fln 1

fln 2

bra 1

bra 2

ce

*f*

*f*

*f*

*f*

*f*

*pizz.*

*f*

151

♩ = 88

fln 1

fln 2

bra 1

bra 2

ce

*f*

*f*

154

fln 1

fln 2

bra 1

bra 2

ce

*f*

*arco*

*f*

157

fln 1

fln 2

bra 1

bra 2

ce

*NB*

*noter*

*this music is copyright protected*

160

fln 1

fln 2

bra 1

bra 2

ce

♩ = 60  
162 *recitativo ad lib.*

S  
A

*mf*

T  
B

Vass - flau - mar kan ik - kje sløk - kja, kan ik - kje sløk - kja kjær - lei - ken,

fln 1

*mp*

fln 2

*mp*

bra 1

*mp*

bra 2

*mp*

ce

*mp*

163 *mf* *in tempo*

S  
A

Vass - flau - mar kan ik - kje sløk - kja, kan ik - kje sløk - kja kjær - lei - ken, el - var

T  
B

*f*

fln 1

*in tempo*  
*mf* ————— *f*

fln 2

*mf* ————— *f*

bra 1

*mf* ————— *f*

bra 2

*mf* ————— *f*

ce

*mf* —————

165

S  
A

kan ik - kje fløy - ma han bort.

T  
B

*mf*

Om ein - kvan,

165

fln 1

f

*mp*

fln 2

f

*mp*

bra 1

f

*mp*

bra 2

f

*mp*

ce

f

*mp*

*recitativo ad lib.*

168

S  
A

ein - kvan vil - le gje alt han åt - te, alt han åt - te for kjær - leik, så var han ber - re til narr,

T  
B

168

fln 1

fln 2

bra 1

bra 2

ce

*in tempo*  
*pp*

169

S  
A

så vart han ber - re til narr.

T  
B

*pp*

f1n 1

*pp*

*p*

f1n 2

*pp*

*p*

bra 1

*pp*

*p*

bra 2

*pp*

*p*

ce

*pp*

*p*

**NB**  
noter  
This music is copyright protected

174

f1n 1

f1n 2

bra 1

bra 2

ce

178 *mf* recitativo ad lib.

S solo

Vi har ei li - ta sys - ter, har ei li - ta sys - ter, som en - no ik - kje har

fln 1

3 *mp* *pizz.*

fln 2

3 *mp* *pizz.*

bra 1

3 *mp* *pizz.*

bra 2

3 *mp* *pizz.*

ce

*mp* *pizz.*

182

S solo

bryst som en - no ik - kje en - no, ik - kje har bryst. Kva skal vi gje - ra med sys - ter vår

fln 1

182

fln 2

bra 1

bra 2

ce

186

S solo

når fri - a - ra - ne, fri - a - ra - ne kjem, fri - a - ra - ne kjem?

fln 1

fln 2

bra 1

bra 2

ce

$\text{♩} = 88$   
in tempo

*f*

*arco*

*f*

*arco*

*f*

$\text{♩} = 60$   
*mf* recitativo ad lib.

T solo

8 Er ho ein mur, vil vi byg - gja tin - dar av sølv på han.

189  $\text{♩} = 60$   
recitativo ad lib.

fln 1

fln 2

bra 1

bra 2

ce

*mp*

*pizz.*

*mp*

*pizz.*

*mp*

*arco*

*pizz.*

*arco*

*mp*

*arco*

*pizz.*

*arco*

*mp*



T solo  
 Er ho ei dør, vil vi sten - gja hen - ne med ein ce - der - plan - ke.!  
 = 88 *in tempo*

fln 1  
 192 *arco*  
 = 88 *in tempo*

fln 2  
*arco*  
*mp* *f*

bra 1  
*arco*  
*f*

bra 2  
*f*

ce  
*f*

S solo  
 195  
 = 60 *recitativo ad lib.*  
 Eg er ein mur, og mi - ne

fln 1  
 195  
 = 60 *recitativo ad lib.*  
*mf*

fln 2  
*recitativo ad lib.*  
*mf*

bra 1

bra 2

ce

in tempo  $\text{♩} = 88$   $\text{♩} = 60$  *f* recitativo ad lib.

199

S solo  
bryst er som tårn. mi - ne bryst er som

fln 1  
*f* *mf*

fln 2  
*f* *mf*

bra 1  
*f*

bra 2  
*f*

ce

202

S solo  
tårn. I au - go hans har eg vor - te lik ei som finn fred, lik

fln 1  
*f* *dim.*

fln 2  
*f* *dim.*

bra 1  
*f*

bra 2  
*f*

ce  
*f*

206 *rit.* *p*  $\text{♩} = 88$

S solo  
ei som finn fred.

fln 1 *rit.*  $\text{♩} = 88$

fln 2 *pp* *mf*

bra 1 *pp* *mp*

bra 2 *pp* *mp*

ce *pp* *mp*

211

fln 1

fln 2

bra 1

bra 2

ce 3

216

fln 1 *f*

fln 2 *f*

bra 1 *f*

bra 2 *f*

ce *f*

218

fln 1

fln 2

bra 1

bra 2

ce

222

fln 1

fln 2

bra 1

bra 2

ce

226

f

♩ = 60

S

A

T

B

Sa - lo - mo had - de ein vin - gard, had - de ein vin - gard, Sa - lo - mo,

f

226

♩ = 60

mf

mf

mf

mf

mf

mf

229

S  
A

had - de ein vin - gard i Ba' - al, Ba' - al - Ha - mon. Den gav han til

T  
B

fln 1

fln 2

bra 1

bra 2

ce

232

S  
A

vakt - menn, og kvar skul - le gje han tu sen se - kel sølv for fruk - ta, tu - sen

T  
B

fln 1

fln 2

bra 1

bra 2

ce

236

S  
A

se - kel sølv for fruk - ta, tu - sen se - kel sølv for fruk - ta.

T  
B

fln 1

fln 2

bra 1

bra 2

ce

239

S  
A

*f*

Eg har min ei - gen vin - gard. Dei tu - sen se - kel er di - ne,

T  
B

fln 1

*f*

fln 2

*mf*

bra 1

*mf*

bra 2

*mf*

ce

*mf*

242

S  
A

T  
B

Sa - lo - mo, to hund - re er til dei som vak - tar fruk - ta,

*ad lib.*

fln 1

fln 2

bra 1

bra 2

ce

245

S  
A

T  
B

vak - tar fruk - ta.

$\text{♩} = 88$

fln 1

fln 2

bra 1

bra 2

ce

*f*

*f*

*f*

*f*

*f*

T solo

8 Du møy som held til i ha - ga - ne,

fln 1

249

*mf*

fln 2

*mf*

bra 1

*mf*

bra 2

ce

ve - ne - ne ly - der på deg. La meg høy - ra di røyst!"

T solo

8

fln 1

253

fln 2

bra 1

bra 2

ce



257 *f*

S solo

Skun-da deg, min ven, fly som ga-sel-len og den un-ge hjort o-ver bal-sam-an-gan-de fjell!"

fln 1

fln 2

bra 1

bra 2

ce

*mf*

261

fln 1

fln 2

bra 1

bra 2

ce

*ff*

*f*

T solo

8 Du møy som held til i ha-ga-ne, ve-ne-ne ly-der, ve-ne-ne ly-der på

264

fln 1

fln 2

bra 1

bra 2

ce

*mf*

*mf*

*mf*

T solo

8 deg. Lat meg høy - ra, høy - ra di røyst!"

fln 1

fln 2

bra 1

bra 2

ce

*mf*

S solo

271 *f* "Skun - da deg, min ven, fly som ga sel len og den un - ge hjort, un - ge

fln 1

fln 2

bra 1

bra 2

ce

*mf*

*mf*

*mf*

275

S solo

hjord, un - ge hjord, hjord o - ver, o - ver bal - sam - an - gan - de

fln 1

fln 2

bra 1

bra 2

ce

*f* *mf*

*mf* *f* *mf*

*f* *mf*

*f* *mf*

279

S solo

fjell!"

fln 1

fln 2

bra 1

bra 2

ce

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*



288

S  
A

segl på ditt hjar - ta, eit segl på din

T  
B

fln 1

*mp*

fln 2

*mp*

bra 1

*mp*

bra 2

*mp*

ce

*mp*

292

S  
A

arm, eit segl på ditt hjar - ta, eit segl på din

T  
B

fln 1

fln 2

bra 1

bra 2

ce

296

S A

arm, eit segl på ditt hjar - ta. For kjær - lei - ken er sterk som dø - den

T B

*f*

*f*

fln 1

*mf*

fln 2

*mf*

bra 1

*mf*

bra 2

*mf*

ce

*mf*

300

S A

og mek - tig som døds - ri - ket i si trå. Han brenn som

T B

*ff*

*ff*

fln 1

*f*

fln 2

*f*

bra 1

*f*

bra 2

*f*

ce

*f*

303

S  
A

lo - gan - de eld, han lo - gar mot him - me - len.

T  
B

fln 1

fln 2

bra 1

bra 2

ce

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*pizz.*

*f*

307

fln 1

fln 2

bra 1

bra 2

ce

*mf*

*mf*

*mf*

$\text{♩} = 88$

311

fln 1

fln 2

bra 1

bra 2

ce

*mf*

*arco*

*mf*

314

fln 1

fln 2

bra 1

bra 2

ce

*p*

*p*

*p*

317

fln 1

fln 2

bra 1

bra 2

ce

*molto rit. e dim.*

*p*

*p*

*pp*

*pp*

*pp*

*pp*

Durata: 17' 30"



sopran og tenor soli, kor SATB, orgel

# Høgsongen

Tekst: Bibelen, Høgsongen kap. 8

Bjarne Volle 1997/2013

• = 60

sopran

soli

tenor

S  
A  
kor  
T  
B

orgel

ped

*p*

7

11

*p*

3 3 3

3 3 5 3

351



22

S  
A

T  
B

22

*p*

22

23

24

25

26

S  
A

T  
B

26

*cresc.*

*cresc.*

*cresc.*

26

27

28

29



36

S solo

mor mi! Då skul - le eg kys - sa deg når vi møt - tes der u - te

36

3

3

5/4

38

S solo

og, og in - gen van - vyr - de meg for

38

5/4

3/4

40

S solo

det.

40

4/4

44

S  
solo

44

S  
A

*p*

Så leid - de eg deg til hu - set åt mor mi, inn i

T  
B

*p*

44

*pp*

*pp*

47

S  
A

ko - ven åt ho som fød - de meg. i ko - ven åt ho som fød - de meg. Eg

T  
B

ko - ven åt ho som fød - de meg.

47

50

S  
A

skjenk-te deg kryd-de-vin og saft frå gra - nat - ep - la

T  
B

50

53

S  
A

mi - ne, eg skjenk - te saft av gra - nat - ep - la mi - ne.

T  
B

53

56 *mf*

S solo

Hans ven - stre hand er un - der mitt ho - vud, ven - stre

56 *mp*

59 *cresc.*

S solo

hand er un - der mitt ho - vud, og med den

59

60

S solo

høg - - - re fem - ner han meg,

60 *cresc.*



62

S  
solo

fem - ner han meg, fem - ner han meg.

62

*mf*

65

*p*

*p*

3

69

3

3

3

3

73

3

*p subito*

*f*

*p subito*

*f*

♩ = < 76

77

81

T  
solo

8

$\text{♩} = 60$

**ff**

Eg naud-be dykk, Je -

84

$\text{♩} = 60$

**f**

87

S solo

Je - ru - sa - lems død - re: *f*

T solo

ru - sa - lems død - re: Kvi, kvi

8

T solo

vek - kjer de kjær - lei - ken, kvi eg - gjar de han

90

8

T solo

før han sjølv vil, før han sjølv vil? *rit.*

93

♩ = < 76

96 *mf*

S  
A

Kven er ho som kjem opp frå øy - de - mar - ka, kven er

T  
B

96 ♩ = < 76 *p*

*mf*

100

S  
A

ho som kjem opp frå øy - de - mar - ka stødd, stødd, stødd til sin

T  
B

100

ho kjem stødd, stødd,

103 *rit.*  $\text{♩} = 60$

S  
A

ven, sin ven?

T  
B

ho kjem stødd til sin ven?

103 *rit.*  $\text{♩} = 60$

*pp*

*pp*

3

3

106

*pp*

5 6 5 3

5 6 5 3

109 *rit.*

3 5 6 7

3 5 6 7



T solo

8 ri - er, der mor di, der mor di, mor di had - de

121

T solo

8 fø - - - - de - - - ri - er, der

123

T solo

8 mor di fød - de deg.

125

*ff*

*p*

127  $\text{♩} = 60$

131 *p*

S  
A  
T  
B

Set meg til segl på ditt hjar - ta, eit

131 *p*

134

S  
A  
T  
B

segl på din arm, eit segl på ditt

134



137

S A

hjar - ta, eit segl på din

T B

137

4/4

140

S A

arm, eit segl på ditt hjar - ta. For kjær - lei - ken er sterk som

T B

140

4/4

*f*

143

S  
A

dø - - - den og mek - tig som døds - ri - ket i si

T  
B

143

146

S  
A

trä. Han brenn som lo - gan - de eld, han

T  
B

146

*ff*

*ff*

148

S  
A

lo - gar mot him - me - len.

T  
B

148

151

$\text{♩} = < 76$

*f*

154

*f*

157

160

162

$\text{♩} = 60$   
*recitativo ad lib.*

S  
A

*mf*

T  
B

Vass - flau - mar kan ik - kje sløk - kja, kan ik - kje sløk - kja kjær - lei - ken,

$\text{♩} = 60$   
*recitativo ad lib.*

*mp*

163 *mf*

S A

Vass - flau - mar kan ik - kje sløk - kja, kan ik - kje sløk - kja

T B

163

4/4

4/4

4/4

*in tempo*

164 *f*

S A

kjær - lei - ken, el - var kan ik - kje fløy - ma han bort.

T B

*f*

164 *in tempo*

*mf* *f* *f*

4/4

3/4

4/4

4/4

167 *recitativo ad lib.*

S  
A

T  
B

*mf*

Om ein - kvan, ein - kvan vil - le gje alt han

167 *recitativo ad lib.*

*mp*

168

S  
A

T  
B

åt - te, alt han åt - te for kjær - leik, så var han ber - re til narr,

168

169 *in tempo*

S  
A

*pp*

så vart han ber - re til narr.

T  
B

*pp*

169 *in tempo*

*pp*

*p*

*p*

A musical score for the song "The Rose Tree". The score is written for three parts: Treble Clef, Bass Clef, and a lower Bass Clef. The key signature has one sharp (F#) and the time signature is 6/8. The music features various chords, triplets, and melodic lines. A large watermark "MP3notes.com" is overlaid diagonally across the center of the page. A red diagonal stamp reads "This music is copyright protected". The number "172" is in the top left corner. The first measure of the Treble staff begins with a piano (*p*) dynamic marking.[illegible]

179 *mf* *recitativo ad lib.*

S solo

Vi har ei li - ta sys - ter, har ei li - ta sys - ter, som en - no ik - kje har

179 *recitativo ad lib.*

*mp*

*mp*

182

S solo

bryst som en-no ik - kje en-no, ik-kje har bryst. Kva skal vi gje - ra med sys-ter vår

182

*mp*

186

S solo

når fri - a - ra - ne, fri - a - ra - ne kjem, fri - a - ra - ne kjem?

186



♩ = < 76 *in tempo*      ♩ = 60 *recitativo ad lib.*

T solo

*mf*

8 Er ho ein mur, vil vi byg - gja tin - dar av

188 ♩ = < 76 *in tempo*      ♩ = 60 *recitativo ad lib.*

*f*      *mp*

T solo

8 sølv på han. Er ho ei dør, vil vi sten-gja hen-ne med ein ce - der-plan-ke.

191

*mp*

194 ♩ = < 76 *in tempo*

*f*

♩ = 60 *recitativo ad lib.*

197 **f**

S solo

Eg er ein mur, og mi - ne bryst er som

♩ = 60 *recitativo ad lib.*

**mf**

200 ♩ = < 76 *in tempo*

S solo

tårn. mi - ne bryst er som

♩ = < 76 *in tempo*

**f**

♩ = 60 *recitativo ad lib.*

**mf**

202

S solo

tårn. I au - go hans har eg vor - te lik ei som

202 **f**

S solo

205 *dim.* *rit.* *p*

finn fred, lik ei som finn fred.

205 *dim.* *rit.* *pp*

208  $\text{♩} = < 76$  *mf* *mp*

212

216 *f* *f*

218

220

223

225

S  
A

T  
B

225

Sa -

*This music is copyright protected*

378

227 ♩ = 60

S A

lo - mo had - de ein vin - gard, had - de ein vin - gard, Sa - lo - mo,

T B

mf

229

S A

had - de ein vin - gard i Ba' - al, Ba' - al - Ha - mon.

T B

231

S  
A

Den gav han til vakt - menn, og kvar skul - le gje han

T  
B

231

234

S  
A

tu - sen se - kel sølv for fruk - ta, tu - sen

T  
B

234

236

S  
A

se - kel sølv for fruk - ta, tu - sen se - kel sølv for fruk - ta.

T  
B

238

S  
A

Eg har min ei - gen vin - gard. Dei

T  
B

*f*

238

*mf*

*f*

T  
B

tu - sen se - kel er di - ne, Sa - lo - mo,

241 *ad lib.*

*f*

T  
B

to hund - re er til dei som vak - tar fruk - ta,

243

T  
B

vak - tar fruk - ta.

245  $\text{♩} = < 76$

*f*



T solo

8 *f* Du

247

T solo

8 møy som held til i ha - ga - ne, ve - ne - ne ly - der på

251 *mf*

T solo

8 deg. Lat meg høy - ra di røyst!"

254

S solo

257 *f* Skun - da deg, min ven, fly som ga - sel - len og den un - ge hjort o - ver

257 *mf*

383

260

S  
solo

bal - sam - an - gan - de fjell!"

260

*ff*

262

*ff*

264

T  
solo

8 Du møy som held til i ha ga - ne, ve - ne - ne ly - der,

*f*

*mf*

267

T  
solo

8 ve - ne - ne ly - der på deg. Lat meg

T solo

8 høy - ra, høy - ra di røyst!"

269

S solo

*f*

271 "Skun - da deg, min ven, fly som ga - sel - len og den un - ge hjort, un - ge

271

*mf*

S solo

275

hjord, un - ge hjord, hjord o - ver, o - ver

275

*mf* *f* *mf*

S  
solo

278

*ff*

bal - sam - an - gan - de fjell!"

278

*ff*

280

282

$\text{♩} = 60$

*p*

*p*

286

S  
A

lunga *mf*

Set meg til

T  
B

*mf*

lunga

rit.  $\text{♩} = 60$

286

*ad lib.*

288

S  
A

segl på ditt hjar - ta, eit segl

T  
B

*mp*

288

291

S  
A

på din arm, eit segl på ditt hjar - ta,

T  
B

291

294

S  
A

eit segl på din arm, eit segl på ditt

T  
B

294

297

S A

hjar - ta. For kjær - lei - ken er sterk som dø - - - den

T B

*f*

297

*mf*

300

S A

og mek - tig som døds - ri - ket i si

T B

300

302

*ff*

S  
A

trå. Han brenn som lo - gan - de eld, han

T  
B

*ff*

302

*f*

304

S  
A

lo - gar mot him - me - len.

T  
B

304

*ff*

*f*



307  $\text{♩} = < 76$

*mf*

310

312

*mf*

314

316

318 *molto rit. e dim.*

Durata: 18' 00" - 18' 30"

# Den siste fiende

Tekst: Johannes Volle (1920-2012)

Bjarne Volle 2013

♩ = 54 Dynamikk og foredrag etter tekstinnehald.

song

bratsj

piano

4

S

br

pno

The musical score is written for four parts: song, bratsj (trumpet), piano, and a second system with S (soprano), br (baritone), and pno (piano). The key signature has one flat (B-flat) and the time signature is 3/4. The tempo is marked as quarter note = 54. The score is divided into three measures. The first system shows the song part with rests, the bratsj with a melodic line, and the piano with a harmonic accompaniment. The second system continues the same parts. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.

7

S

Stengd er dø - dens tun - ge dør

br

pno

11

S

om du ham - rar til du blør, in - gen bø - ner, in - gen

br

pno

13

S

gråt sam - lar dei som skil - dest åt.

br

pno

16

S

Hjar - tet kvis - krar om ein Gud,

br

pno

19

S

om eit nytt og hel - ga skrud, om eit liv av

br

pno

21

S

stør - re slag, om eit at - ter - syn ein dag.

br

pno

23

S

Men kvar sømn - laus nat - te - kvil

br

pno

27

S

sa - me spør - mål sa - me tvil: Dikt og draum og

br

pno

29

S

få - fengd tru? Kva er Dø - den, kvar er du?

br

pno

32

S

br

pno

36

S

br

pno

40 *molto rit.*

S

br

pno

# Folkevis

Tekst: Johannes Volle (1920-2012)

Bjarne Volle 2013

♩ = 88 Dynamikk og foredrag etter tekstinnehald.

song

bratsj

piano

5

s

Og det var Aud og det var Knut som bud - de  
Den un - ge Aud ho såg seg ut til mann for  
Det var ei en - kel sak å fri, dei byt - te

br

pno

The musical score is written for four parts: song, bratsj (trumpet), piano, and vocal (s). The song part is in 3/4 time and consists of a single measure with a repeat sign. The bratsj part is in 3/4 time and consists of four measures. The piano part is in 3/4 time and consists of four measures. The vocal part is in 3/4 time and consists of four measures. The lyrics are in Norwegian and are written below the vocal part. The score is marked with a tempo of 88 and a dynamic of 'Dynamikk og foredrag etter tekstinnehald'. There is a large watermark 'NB noter' and 'This music is copyright protected' across the middle of the page.



8

S

un - der sa - me nut i sa - me tron - ge små - kars -  
 seg den stau - te Knut. Og Knut fann ut at Aud var  
 ring med din og di, det ei - nas - te som stod til

br

pno

11

S

dal med hel - ler få - e ma - ke - val.  
 bra så hen - ne ynsk - te han å ha.  
 rest, var kyr - kje - ferd og vig - sle - prest.

br

pno

15

S

1.-2. 3.

br

pno

19

S Men før det ves - le bryl - laups - lag, kom ho ei fra - mand ei ein

br

pno

23

S dag, og me - dan Aud var lys og still, så var den and - re mørk og

br

pno

27

S vill.

br

pno

30

S

br

pno

33

S

br

pno

For hen - nar of - fen - si - ve

37

S

br

pno

stil og hen - nar si - ger - tryg - ge smil laut Aud gje

40

S

tapt med hjar - te - sting og leg - gje frå seg ny - slått ring.

br

pno

44

S

br

pno

48

S

Den so - ga kun - ne vor - te trist, men den som ler best som ler til

br

pno

52

S

sist, for brått var då - re - jen - ta vekk, og Knut stod

br

pno

55

S

att, svært li - te kjekk.

br

pno

59

S

br

pno

# Gode råd

Tekst: Johannes Volle (1920-2012)

Bjarne Volle 2013

♩ = 66    Dynamikk og foredrag etter tekstinnehald.

song

bratsj

piano

2

S

Kast ik - kje stein\_\_\_\_\_ på and - res glas - hus

br

pno

The musical score is for the song 'Gode råd'. It features four staves: 'song' (vocal line), 'bratsj' (brass line), 'piano' (piano accompaniment), and a vocal line with lyrics. The tempo is marked as ♩ = 66, and the performance instruction is 'Dynamikk og foredrag etter tekstinnehald.' The key signature has one sharp (F#). The time signature changes from 4/4 to 3/4. The lyrics are: 'Kast ik - kje stein\_\_\_\_\_ på and - res glas - hus'. A large watermark 'NB noter' and 'This music is copyright protected' is visible across the score.

4

S

før du har for - sik - ra ditt ei - ge.

br

pno

6

S

Kast ik - kje per - ler\_\_\_\_\_ for svin på sko - gen.

br

pno

8

S

Kast ik - kje bar - net ut med

br

pno

10

S

ba - de - vat - net, hugs kjel - de - sor - te - ring.

br

pno

12

S

Spør \_\_\_\_\_ før du grev \_\_\_\_\_ ei

br

pno

14

S

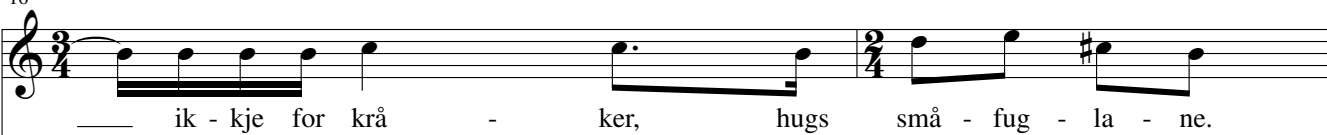
grav for and - re. Fyr \_\_\_\_\_

br

pno



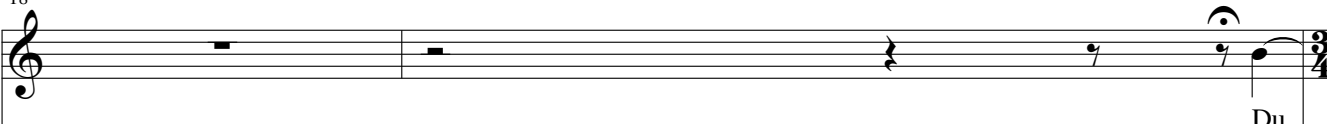
16

S 

br 

pno 

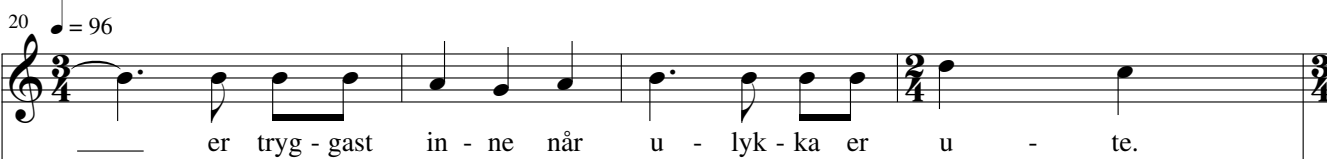
18

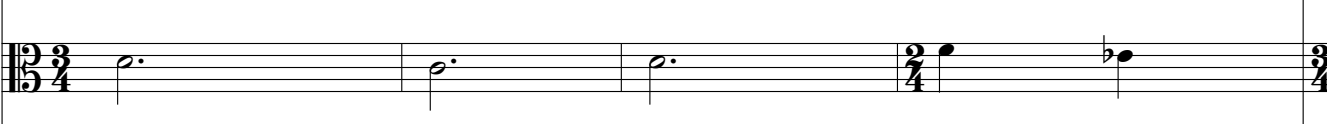
S 

br 

pno 

20  $\text{♩} = 96$

S 

br 

pno 

24

S

br

pno

Measures 24-27. The vocal line (S) is mostly rests. The brass line (br) has a melodic line with a key signature change to one flat. The piano accompaniment (pno) features chords and a moving bass line.

28

S

br

pno

Measures 28-31. The vocal line (S) is mostly rests. The brass line (br) continues the melodic line. The piano accompaniment (pno) has a more active texture with moving lines in both hands.

32

S

br

pno

Measures 32-35. The vocal line (S) is mostly rests. The brass line (br) has a melodic line. The piano accompaniment (pno) features a complex, fast-moving texture with many sixteenth and thirty-second notes.

34 ♩ = 132

S Klapp ik - kje fra - man - de hun - dar, fra - man - de barn,

br

pno

38

S fra - man - de kvin - ner som al - le kan mis - for - stå

br

pno

42

S di go - de, di go - de, di go - de mei - ning.

br

pno

# Mitt beste dikt

Tekst: Johannes Volle (1920-2012)

Bjarne Volle 2013

♩ = 72 Dynamikk og foredrag etter tekstinnehald.

song

bratsj

piano

7

s

br

pno

Mitt bes - te dikt var du! Eg skreiv det om og

The musical score is written for three parts: song, brass (bratsj), and piano (piano/pno). The song part is in treble clef with a 2/4 time signature. The brass part is in bass clef with a 2/4 time signature. The piano part is in grand staff (treble and bass clefs) with a 2/4 time signature. The tempo is marked as ♩ = 72. The dynamics and phrasing are indicated by the text 'Dynamikk og foredrag etter tekstinnehald.' The lyrics are 'Mitt bes - te dikt var du! Eg skreiv det om og'. The score includes a large watermark 'NB noter' and a red diagonal line with the text 'This music is copyright protected'.

12

S

om med ny - kveikt von og u - stø tru i ein - semd - å - ra

br

pno

16

S

før du kom. \_\_\_\_\_ Du gav det sev - je -

br

pno

21

S

saft, det voks med grø - ne blad, det steig med vår - brus -

br

pno

25

S kraft så ungt og hjar - te - glad.

br

pno

30

S Du var min bes - te song, mitt hyl - lings -

br

pno

34

S kvad, for all min kjær - leiks - trong eit langt hal - le - lu -

br

pno

38

S

ja.

br

pno

43

S

br

pno

48

S

Gud,

br

pno

52

S

lat den to - nen vår som brast så brått få

br

pno

55

S

ljo - me at - ter klår som him - melsk - bru - de -

br

pno

58

S

slått!

br

pno



# Mai-marsj

Bjarne Volle 2013

♩. = 112

Sheet music for the piece "Mai-marsj" by Bjarne Volle 2013. The score is written for a 7-part band (I-VII) and a percussion section (slagverk/slv).

The music is in 6/8 time, with a tempo marking of ♩. = 112. The key signature has one flat (B-flat).

The score is divided into two systems. The first system (measures 1-5) includes dynamics *f* (forte) and *mf* (mezzo-forte). A rehearsal mark 'A' is placed above measure 5. The second system (measures 6-10) continues the piece.

The percussion part (slagverk/slv) is marked with *f* and *mf*. The string part (slv) is marked with *f* and *mf*.

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11

I

II

III

IV

V

VI

VII

slv

17

I

II

III

IV

V

VI

VII

slv

22 **B**

I *mf*

II *mf*

III *mf*

IV *mf*

V *f*

VI *f*

VII *f*

slv *f*

27

I *mp*

II *mf*

III *mf*

IV *mp*

V *mf*

VI *mp*

VII *mp*

slv *mp*

417

32

I *cresc.*

II *cresc.*

III *cresc.*

IV *cresc.*

V *cresc.*

VI *cresc.*

VII *cresc.*

slv *cresc.*

37

I

II

III

IV

V

VI

VII

slv

41 



I *f*  
 II *f*  
 III *f*  
 IV  
 V *f*  
 VI  
 VII *f*  
 slv *f*

46



I  
 II  
 III  
 IV  
 V  
 VI  
 VII  
 slv

52

I

II

III

IV

V

VI

VII

slv

57

**D**

I

II

III

IV

V

VI

VII

slv

*p*

*p*

*p*

*p*

*p*

*p*

*p*

63

I

II

III

IV

V

VI

VII

slv

69

I

II

III

IV

V

VI

VII

slv

75

I

II

III

IV

V

VI

VII

slv

*This music is copyright protected*

80

I

II

III

IV

V

VI

VII

slv

*This music is copyright protected*





97

I  
II  
III  
IV  
V  
VI  
VII  
slv

103 **F**

I  
II  
III  
IV  
V  
VI  
VII  
slv

109

I

II

III

IV

V

VI

VII

slv

115

I

II

III

IV

V

VI

VII

slv

121

I

II

III

IV

V

VI

VII

slv

NB noter  
This music is copyright protected

127

I

II

III

IV

V

VI

VII

slv

NB noter  
This music is copyright protected

133

I *f*

II *f*

III *f*

IV *f*

V *f*

VI *f*

VII *f*

slv *f*

139 G

I *mf*

II *mf*

III *mf*

IV *mf*

V *mf*

VI *mf*

VII *mf*

slv *mf*

145

I

II

III

IV

V

VI

VII

slv

NB noter  
This music is copyright protected

150

I

II

III

IV

V

VI

VII

slv

NB noter  
This music is copyright protected

155 

I *mf*

II *mf*

III *mf*

IV *mf*

V *f*

VI *f*

VII *f*

slv *f*

161

I

II

III

IV

V

VI

VII

slv

167

I

II

III

IV

V

VI

VII

slv

*cresc.*

173

I

II

III

IV

V

VI

VII

slv

*f*

*f*

*f*

*f*

*f*

*f*

*f*



177

I

II

III

IV

V

VI

VII

slv

181

I

II

III

IV

V

VI

VII

slv

185

I  
II  
III  
IV  
V  
VI  
VII  
slv

189

I  
II  
III  
IV  
V  
VI  
VII  
slv

*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

# Mars-marsj

Bjarne Volle 2013

$\text{♩} = 112$

I *f* *mf*

II *f* *mf*

III *f* *mf*

IV *f* *mf*

V *f* *mf*

VI *f* *mf*

VII *f* *mf*

slagverk *f* *mf*

8

I

II

III

IV

V

VI

VII

slv

**NB** noter  
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15

I

II

III

IV

V

VI

VII

slv

1.

21

2.

I

II

III

IV

V

VI

VII

slv

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*f*

*f*

*f*

27

I

II

III

IV

V

VI

VII

slv

1.

2.

31

I

II

III

IV

V

VI

VII

slv

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

38

I

II

III

IV

V

VI

VII

slv

MB noter

This music is copyright protected

45

I

II

III

IV

V

VI

VII

slv

MB noter

This music is copyright protected

*f*

51

I

II

III

IV

V

VI

VII

slv

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

58

I

II

III

IV

V

VI

VII

slv

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

66

I *cresc.* *f*  
 II *cresc.* *f*  
 III *cresc.* *f*  
 IV *cresc.* *f*  
 V *cresc.* *f*  
 VI *cresc.* *f*  
 VII *cresc.* *f*  
 slv *cresc.* *f*

73

I  
 II  
 III  
 IV  
 V  
 VI  
 VII  
 slv





93

I

II

III

IV

V

VI

VII

slv

97

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

slv

105

I  
II  
III  
IV  
V  
VI  
VII  
slv

111

I  
II  
III  
IV  
V  
VI  
VII  
slv

*cresc.*  
*f*

*cresc.*  
*f*

*cresc.*  
*f*

*cresc.*  
*f*

*cresc.*  
*f*

*cresc.*  
*f*

*cresc.*  
*f*

*cresc.*  
*f*



131

I

II

III

IV

V

VI

VII

slv

NB noter

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137

I

II

III

IV

V

VI

VII

slv

NB noter

This music is copyright protected

143

I

II

III

IV

V

VI

VII

slv

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

148

I

II

III

IV

V

VI

VII

slv

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

# Lamento og Scherzo

Bjarne Volle 2014

♩ = 60 - 66 *rubato*

fløyte

*pp* *p*

piano

*pp*

4

*mp* *p* *mp*

7

♩ = 96

*p* *p*

♩ = 60 - 66 *rubato*

10

*mp* *mf*

*mp*

13

*p* *f* *mf*

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

16

*mf*

19

*f*

*mf* *f*



22

*ff*

*ff*

25

$\text{♩} = 132$

*mf*

*mf*

27

*mf*

*mf*

31

*cresc.*

*cresc.*

33

33

37

37

41

41

46

46

51

55  $\text{♩} = 60 - 66$  *rubato*

*pp* *p* *pp*

58

*mp* *mf* *mp* *mf*

61  $\text{♩} = 96$

*mf*

64

Sheet music for 'The Rose Tree' in G major, 2/4 time. The score is for voice and piano. The piano part consists of three staves: a treble staff, a grand staff (treble and bass), and a bass staff. The music is divided into measures by vertical bar lines. The key signature has one sharp (F#). The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte).

[illegible]

70

This musical score is for the song 'The Rose Tree'. It is written for three parts: Soprano, Alto, and Piano. The key signature has one sharp (F#), and the time signature is 4/4. The Soprano part features a melody with various intervals, including a descending line in the first measure. The Alto part provides harmonic support with chords and single notes. The Piano part includes a bass line with some triplets and rests. The score is divided into measures by vertical bar lines. A large, semi-transparent watermark reading 'Newnotes.com' is overlaid diagonally across the center of the page.

73

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single treble clef staff. The second system consists of two staves, both with treble clefs. The third system consists of two staves, with the top staff having a treble clef and the bottom staff having a bass clef. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'v' (forte) and 'f' (fortissimo). The piece concludes with a final double bar line and repeat dots.

76

*f*

79

*p*

82

85

*f*

88

91

*dim.*

94

*p*

97

*pp*

$\text{♩} = 60 - 66$  *rubato*

99

*pp* *p*

102

*pp* *mp* *p*

104

*mp* *mf cresc.*

106

*8va* *f* *8va* *f*

This music is copyright protected

109

*ff* *pp*

*ff* *pp*

112

*p*

*p*

114

*f*

117

*ff* *fff*

*ff* *ff*



## Det vesle ekstra

Bjarne Volle 2014

musical score for solo C (clarinet) and piano, titled "Det vesle ekstra" by Bjarne Volle 2014. The score is in 3/4 time and features a tempo marking of  $\text{♩} = 96$ . The key signature has one flat (B-flat).

The score is divided into three systems, each with a solo C part and a piano part.

**System 1:** The solo C part begins with a *mf* (mezzo-forte) dynamic. The piano part also begins with a *mf* dynamic. The piano part features a complex, flowing melody in the right hand and a simpler, more rhythmic line in the left hand.

**System 2:** The solo C part continues with a *f* (forte) dynamic. The piano part also continues with a *f* dynamic. The piano part features a complex, flowing melody in the right hand and a simpler, more rhythmic line in the left hand.

**System 3:** The solo C part continues with a *f* dynamic. The piano part also continues with a *f* dynamic. The piano part features a complex, flowing melody in the right hand and a simpler, more rhythmic line in the left hand.

The score includes a large watermark reading "MP3 noter" and "This music is copyright protected".

13

*dim.*

*dim.*

16

*rubato*

*cresc.*

*rubato*

*cresc.*

19

*rit.*

*rit.*

21

*a tempo*

***ff***

*a tempo*

***ff***

24

*mp*

27

*mp*

*dim.*

*rit.*

29

*a tempo*

*mp*

*a tempo*

*dim.*

*rit.*

32

*mp*

*dim.*

*rit.*

35 *a tempo*

*p*

*a tempo*

*p*

38

*f*

*f*

41

*rit.*

*rit.*

43 *a tempo*

*ff*

*a tempo*

*ff*

45 *rit.* *a tempo* *mf* *a tempo*

48

51 *rit.* *mf* *rit.*

54 *a tempo* *f* *a tempo* *f*

57

Measures 57-59 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 57 features a treble staff with a half note G4, a dotted half note F#4, and a quarter rest. The grand staff has a half note G3 in the bass and a half note F#4 in the treble. Measure 58 has a treble staff with a half note G4, a dotted half note F#4, and a quarter rest. The grand staff has a half note G3 in the bass and a half note F#4 in the treble. Measure 59 has a treble staff with a half note G4, a dotted half note F#4, and a quarter rest. The grand staff has a half note G3 in the bass and a half note F#4 in the treble.

60

Measures 60-63 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 60 features a treble staff with a half note G4, a dotted half note F#4, and a quarter rest. The grand staff has a half note G3 in the bass and a half note F#4 in the treble. Measure 61 has a treble staff with a half note G4, a dotted half note F#4, and a quarter rest. The grand staff has a half note G3 in the bass and a half note F#4 in the treble. Measure 62 has a treble staff with a half note G4, a dotted half note F#4, and a quarter rest. The grand staff has a half note G3 in the bass and a half note F#4 in the treble. Measure 63 has a treble staff with a half note G4, a dotted half note F#4, and a quarter rest. The grand staff has a half note G3 in the bass and a half note F#4 in the treble.

64

Measures 64-65 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 64 features a treble staff with a half note G4, a dotted half note F#4, and a quarter rest. The grand staff has a half note G3 in the bass and a half note F#4 in the treble. Measure 65 has a treble staff with a half note G4, a dotted half note F#4, and a quarter rest. The grand staff has a half note G3 in the bass and a half note F#4 in the treble.

66

Measures 66-69 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 66 features a treble staff with a half note G4, a dotted half note F#4, and a quarter rest. The grand staff has a half note G3 in the bass and a half note F#4 in the treble. Measure 67 has a treble staff with a half note G4, a dotted half note F#4, and a quarter rest. The grand staff has a half note G3 in the bass and a half note F#4 in the treble. Measure 68 has a treble staff with a half note G4, a dotted half note F#4, and a quarter rest. The grand staff has a half note G3 in the bass and a half note F#4 in the treble. Measure 69 has a treble staff with a half note G4, a dotted half note F#4, and a quarter rest. The grand staff has a half note G3 in the bass and a half note F#4 in the treble.

## Scherzo

Bjarne Volle 2014

♩ = 96

bratsj

piano

*f*

3

*mf*

*f*

5

This musical score is for a piece titled 'Scherzo' by Bjarne Volle, composed in 2014. It is written for a brass instrument (bratsj) and piano. The tempo is marked as ♩ = 96. The key signature has one flat (B-flat). The time signature is 3/8. The score is divided into three systems. The first system shows the beginning of the piece with a forte (f) dynamic. The second system starts at measure 3 and features a mezzo-forte (mf) dynamic for the brass and a forte (f) dynamic for the piano. The third system starts at measure 5 and continues the piano's melodic line. A large diagonal watermark 'NB noter' and 'this music is copyright protected' is overlaid on the middle system.

7

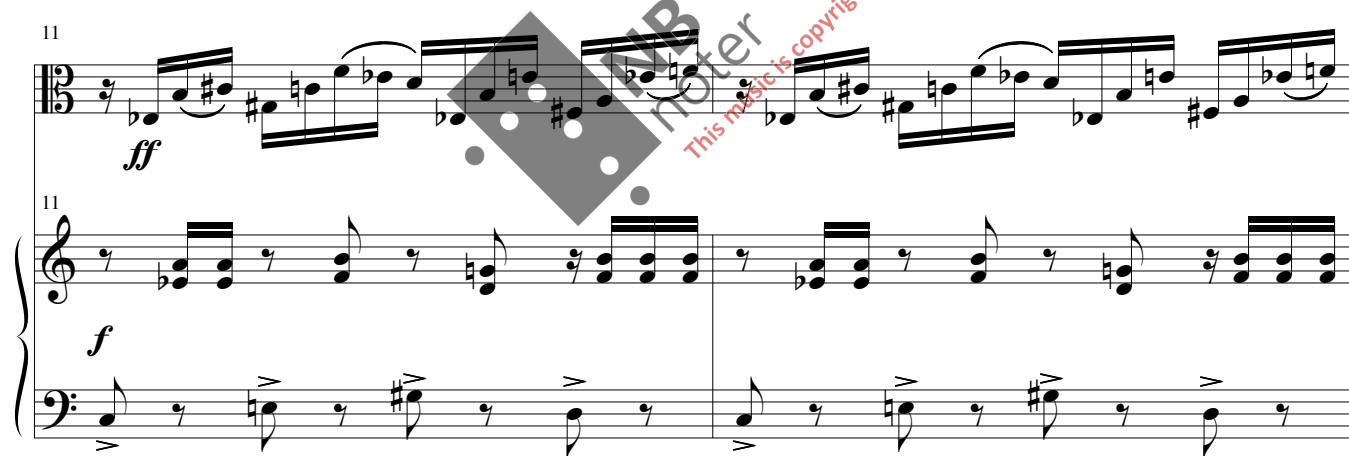


9



11

*ff*



13





15

15

17

17

19

19

21

21

*ff*

*f*

*ff*

*f*

*ff*

*f*

23 *accel.* *pizz.* ♩ = 120

*p*

23 *accel.*

26

26

29 *mf*

29 *mf*

32 *f*

32 *f*

This musical score is for a piano piece, spanning measures 23 to 32. The key signature is one flat (B-flat), and the time signature is 3/4. The score is written for a single piano (p) and a single forte (f) dynamic range. The tempo is marked 'pizz.' (pizzicato) and the tempo is 120 beats per minute. The score includes a variety of musical notations, including triplets, accents, and a watermark 'MB noter'.

35

35

37 *arco*

*mf*

37 *rubato*

*mf*

39

*f*

*ff*

39

*mf*

*f*

41

*f*

41

*mf*

465

This musical score is for a string quartet, spanning measures 35 to 41. The music is written in 4/4 time. Measures 35-36 show a series of eighth notes in the first and second staves, with a tempo marking of 96 rubato. Measures 37-38 feature a more complex rhythmic pattern with slurs and a dynamic of mf. Measures 39-40 show a transition to a faster tempo, with a dynamic of f. Measures 41-42 show a final section with a dynamic of mf. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. A large watermark 'MP noter' is overlaid on the score.

43

43

*ff*

46

*f*

46

*f*

48

48

$\text{♩} = 96$

51

*p*

51

*p*

This musical score is for a piano piece, spanning measures 43 to 51. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score is written for a single piano, with a grand staff (treble and bass clefs). The melody is primarily in the right hand, with some accompaniment in the left hand. The dynamics are marked as *ff* (fortissimo) in measures 43-45, *f* (forte) in measures 46-47, and *p* (piano) in measures 48-51. A tempo marking of  $\text{♩} = 96$  is present above measure 51. A watermark 'MP3noter' is visible across the middle of the page.

53

*pp*

53

*p*

55

55

57

57

59

59

61

*mp*

61

*p*

63

63

65

65

67

67

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69

*mf* *f*

69

*f* *mf*

71

*mf* *f*

71

*f* *mf*

73

*mf* *f* *mf* *f* *mf*

73

*f* *mf* *f* *mf* *f*

75

*ff*

75

*cresc.* *ff*

*cresc.* *ff*

77 *poco rit.*  $\text{♩} = 72$  *molto tenuto e cresc.*

*mp*

77 *molto tenuto e cresc.*

*mp*

*poco rit.*

80 *f*

80 *f*

83 *mf* *mp* *rit.* *p*

83 *mf* *mp* *rit.* *p*

86  $\text{♩} = 96$  *mp*

86 *p*



88

Measures 88-89 of a musical score. The top staff is in bass clef with a key signature of one flat (B-flat) and a time signature of 3/4. It begins with a forte (*f*) dynamic and contains a complex, fast-moving melodic line with many beamed sixteenth and thirty-second notes. The bottom staff is in treble clef with a key signature of one flat and a time signature of 3/4. It begins with a mezzo-forte (*mf*) dynamic and contains a steady accompaniment of eighth-note chords. The bottom staff also has a bass clef with a key signature of one flat and a time signature of 3/4, featuring a steady accompaniment of eighth-note chords.

90

Measures 90-91 of a musical score. The top staff is in bass clef with a key signature of one flat and a time signature of 3/4. It continues the complex, fast-moving melodic line from measure 88. The bottom staff is in treble clef with a key signature of one flat and a time signature of 3/4, continuing the steady accompaniment of eighth-note chords. The bottom staff also has a bass clef with a key signature of one flat and a time signature of 3/4, continuing the steady accompaniment of eighth-note chords.

92

Measures 92-93 of a musical score. The top staff is in bass clef with a key signature of one flat and a time signature of 3/4. It continues the complex, fast-moving melodic line. The bottom staff is in treble clef with a key signature of one flat and a time signature of 3/4, continuing the steady accompaniment of eighth-note chords. The bottom staff also has a bass clef with a key signature of one flat and a time signature of 3/4, continuing the steady accompaniment of eighth-note chords.

94

Measures 94-95 of a musical score. The top staff is in bass clef with a key signature of one flat and a time signature of 3/4. It continues the complex, fast-moving melodic line. The bottom staff is in treble clef with a key signature of one flat and a time signature of 3/4, continuing the steady accompaniment of eighth-note chords. The bottom staff also has a bass clef with a key signature of one flat and a time signature of 3/4, continuing the steady accompaniment of eighth-note chords.

96

*mf*

96

*f*

98

98

100

100

102

102

104

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

106

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

108

*f* *f*

110

*f* *f*

112

112

114

*rasgado*

*ff*

114

*ff*

*arco*

116

*mf*

*f*

116

*f*

*mf*

*rit.*

118

*ff*

*rit.*

118

*ff*

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trompet, horn, trombone  
partitur i C

## Tre minimum

Bjarne Volle 2014

# I

Musical score for Trompet, Horn, and Trombone, measures 1-3. The tempo is marked as  $\text{♩} = 82-88$ . The key signature has one sharp (F#). The time signature is 2/4. The score is written for three parts: Trompet (Trumpet), Horn, and Trombone. The first system (measures 1-3) features a strong dynamic *f* (forte). The second system (measures 4-6) features a medium dynamic *mf* (mezzo-forte). The third system (measures 7-9) features a medium dynamic *mf* (mezzo-forte). The score includes various musical notations such as eighth notes, quarter notes, and eighth rests, as well as triplets and slurs. A large watermark "NB noter" and the text "this music is copyright protected" are visible across the middle of the page.

7

trp

hrn

trb

9

trp

hrn

trb

10

trp

hrn

trb

11

trp

hrn

trb

[illegible][illegible][illegible]

18

trp

hrn

trb

20

trp

hrn

trb

22

trp

hrn

trb

24

trp

hrn

trb



25

trp

hrn

trb

Measures 25-26 of a musical score for trumpet (trp), horn (hrn), and trombone (trb). Measure 25 features a long melodic line in the trumpet and a triplet in the trombone. Measure 26 continues the melodic development with triplets in the trumpet and horn.

26

trp

hrn

trb

Measures 26-27 of a musical score for trumpet (trp), horn (hrn), and trombone (trb). Measure 26 features triplets in the trumpet and horn. Measure 27 continues the melodic development with triplets in the trumpet and horn.

27

trp

hrn

trb

Measures 27-28 of a musical score for trumpet (trp), horn (hrn), and trombone (trb). Measure 27 features triplets in the trumpet and horn. Measure 28 continues the melodic development with triplets in the trumpet and horn.

28

trp

hrn

trb

Measures 28-29 of a musical score for trumpet (trp), horn (hrn), and trombone (trb). Measure 28 features a complex melodic line in the trumpet and horn with many triplets. Measure 29 continues the melodic development with triplets in the trumpet and horn.

trompet, horn, trombone

Tre minimum

Bjarne Volle 2014

II

• = 66-72

trompet

horn

trombone

*p*

4

trp

hrn

trb

7

trp

hrn

trb

NB noter  
This music is copyright protected

11

trp

hrn

trb

14

trp

hrn

trb

*cresc.*

*cresc.*

*cresc.*

17

trp

hrn

trb

*f*

*f*

*f*

20

trp

hrn

trb

23

trp *mf*

hrn *mf*

trb *mf*

26

trp *pp*

hrn *pp*

trb *pp*

29

trp

hrn

trb

32

trp *cresc.*

hrn *cresc.*

trb *cresc.*

34

trp

hmn

trb

*ff*

*ff*

*ff*

36

trp

hmn

trb

*p*

*p*

*p*

39

trp

hmn

trb

*f*

*f*

*f*

42

trp

hmn

trb

44

trp

hrn

trb

*p*

*p*

*p*

47

trp

hrn

trb

50

trp

hrn

trb

*mp*

*mp*

*mp*

53

trp

hrn

trb

56

trp *pp*

hrn *pp*

trb *pp*

*f*

*f*

59

trp *cresc.*

hrn *cresc.*

trb *cresc.*

62

trp *ff*

hrn *ff*

trb *ff*

66

trp *mf*

hrn *mf*

trb *mf*

69

trp

pp

hrn

pp

trb

pp

72

trp

hrn

trb

75

trp

p

mp

hrn

p

mp

trb

p

mp

78

trp

mf

hrn

mf

trb

mf



80

trp

hrn

trb

*f*

*mp*

This block contains the first system of music, measures 80 to 82. It features three staves: Trumpet (trp), Horn (hrn), and Trombone (trb). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measures 80 and 81 are marked with a forte (*f*) dynamic. Measure 82 is marked with a mezzo-piano (*mp*) dynamic. The music consists of eighth and sixteenth notes, mostly beamed together.

83

trp

hrn

trb

*mf*

This block contains the second system of music, measures 83 to 85. The dynamics are mezzo-forte (*mf*) for all parts. The musical notation continues with eighth and sixteenth notes, some with accents.

85

trp

hrn

trb

*cresc.*

This block contains the third system of music, measures 86 to 87. The dynamics are marked as crescendo (*cresc.*) for all parts. The music continues with eighth and sixteenth notes.

87

trp

hrn

trb

*ff*

This block contains the fourth system of music, measures 88 to 90. The dynamics are marked as fortissimo (*ff*) for all parts. The music continues with eighth and sixteenth notes, some with accents.

89

trp

pp

hmn

pp

trb

pp

92

trp

hmn

trb

95

trp

f

hmn

f

trb

f

97

trp

ff

dim.

pp

hmn

ff

dim.

pp

trb

ff

dim.

pp

trompet, horn, trombone

## Tre minimum

Bjarne Volle 2014

### III

Musical score for Trompet, Horn, and Trombone, measures 1-9. The score is in 3/4 time, key of B-flat major, and tempo is 112. The first system (measures 1-3) features a strong dynamic (*f*) in the Trompet and Trombone parts, while the Horn part is marked *f*. The second system (measures 4-6) continues the melody in the Trompet and Trombone parts, with the Horn part providing harmonic support. The third system (measures 7-9) features a piano dynamic (*p*) in the Trompet and Trombone parts, while the Horn part is marked *p*. The score includes a large watermark reading "NB noter" and "This music is copyrighted".

10

trp

hrn

trb

12

trp

hrn

trb

*f*

15

trp

hrn

trb

18

trp

hrn

trb

*p*

21

trp

3

mf

hrn

3

mf

trb

3

mf

24

trp

hrn

trb

27

trp

*f*

hrn

*f*

trb

*f*

30

trp

*mp*

*p*

hrn

*mp*

*p*

trb

*mp*

*p*

34

trp

hmn

trb

*pp*

*pp*

*pp*

3 3 3

3 3 3

3 3 3

38

trp

hmn

trb

3 3 3

3 3 3

3 3 3

3 3 3

3 3 3

3 3 3

3 3 3

41

trp

hmn

trb

*ppp*

*ff*

*ppp*

*ff*

*ppp*

*ff*

45

trp

hmn

trb

*non rit.*

*non rit.*

*non rit.*

# Sånger om Ödet

Text: Karin Boye frå "Gömnda land"

Bjarne Volle 1997/2015

**A**

$\text{♩} = < 52$

**Sopran**

**Alt**

**Tenor**

**Bass**

**f** Ö - det är en ö - ken. Där bor Gud.

Ö - det är en ö - ken. Där bor Gud.

Ö - det är en ö - ken. Där bor, där bor Gud.

**f** Ö - det är en ö - ken. Gud.

**5**

**S**

**A**

**T**

**B**

Sö - ker du ditt Si - nai, får du hans bud,

Si - nai, får du hans bud,

Sö - ker du ditt Si - nai, får du hans bud,

Si - nai, får du hans bud,

*rit.*-----

**S** 9 *ff*  
får du, får du, får du hans bud.

**A** *ff*  
får du, får du, får du hans bud.

**T** *ff*  
får du, får du, får du hans bud.

**B** *ff*  
får du, får du, får du hans bud.

**B** *a tempo*  
14 *mf* *rit.*-----

**S** *mf*  
Ö - det är en teg med sten i ö - ver - flöd.

**A** *mf*  
Ö - det är en sten i ö - ver - flöd.

**T** *mf* *rit.*-----  
Ö - det är en teg med sten i ö - ver - flöd.

**B** *mf*  
Ö - det är en sten i ö - ver flöd.



*a tempo*

18 *mf*

S Vål den som här - digt bär:\_\_\_\_\_

A Vål den som här - digt bär: han\_\_\_\_ skall\_\_\_\_ vin - na,\_\_\_\_

T *mf* Vål den som här - digt bär,\_\_\_\_\_ som bär:

B *mf* Vål\_\_\_\_ den som här - digt bär: han\_\_\_\_ skall\_\_\_\_ vin - na,\_\_\_\_

20 *rit.*

S han skall vin - na bröd, han skall, han skall\_\_\_\_ vin - na bröd. *f*

A han skall vin - na bröd, han skall, han skall\_\_\_\_ vin - na bröd. *f*

T *rit.* han skall vin - na bröd, han, han skall\_\_\_\_ vin - na bröd. *f*

B han skall vin - na\_\_\_\_ han skall, han skall vin - na bröd. *f*

**C** *a tempo*

23 *f*

S In i him - lens sa - lar går in - gen, in - gen, in - gen förr

A In i him - lens sa - lar går in - gen, in - gen, in - gen förr

T In i him - lens sa - lar går in - gen, in - gen, in - gen förr

B In i him - lens sa - lar går in - gen, in - gen, in - gen förr

27 *mp* *rit.* *pp*

S än han sti - git o - för - skräkt ge - nom Ö - dets dörr.

A än han sti - git o - för - skräkt ge - nom Ö - dets dörr.

T än han sti - git o - för - skräkt ge - nom Ö - dets dörr.

B än han sti - git o - för - skräkt ge - nom Ö - dets dörr.

30 **D** *a tempo*  
*mf*

S Du vet du bär en black och hör hur ked - jan

A Du — vet du bär en black och hör hur ked - jan

T Du — vet du bär en black och hör hur ked - jan

B Du — vet du bär en black och hör hur ked - jan

32 *ff*

S slam - rar, slam - rar, ked - jan slam - rar, ked - jan slam - rar.

A slam - rar, slam - rar, ked - jan slam - rar, ked - jan slam - rar.

T slam - rar, slam - rar, ked - jan slam - rar, ked - jan slam - rar.

B slam - rar, slam - rar, ked - jan slam - rar, ked - jan slam - rar.

34

*p* *mf*

S Men den kan smi - das om till sköld av

*p* *mp*

A Men den kan smi - das om till, den kan smi - das om av

*p* *mp*

T Men den kan smi - das om till, den kan smi - das om av

*p* *mp*

B Men den kan smi - das om til, den kan smi - das om av

36

*f* *ff* *rit.*

S en som fli - tigt ham - rar, ham - rar, fli - tigt ham - rar.

*mf* *ff*

A en som fli - tigt ham - rar, ham - rar, fli - tigt ham - rar.

*mf* *ff* *rit.*

T en som fli - tigt ham - rar, ham - rar, fli - tigt ham - rar.

*mf* *ff*

B en som fli - tigt ham - rar, ham - rar, fli - tigt ham - rar.

**E**

39 *pp* *meno*

S Du, du vet du bär ett gift. — Men al - la dö - dens

A Du, — du vet du bär ett gift. — Men al - la dö - dens —

T *pp* *meno* Du, du vet du bär ett gift. — Men al - la dö - dens —

B *pp* Du, du vet du bär ett gift. — Men al - la dö - dens —

42

S *mf* saf - ter blir i en klok och var - sam hand till go - da

A *mf* saf - ter blir i en klok och var - sam hand till go - da

T *mf* saf - ter blir i en klok och, och var - sam hand till go - da

B *mf* saf - ter blir i en klok och var - sam hand till go - da

*rit.*.....

45

S lä - ke - kraf - ter, go - da kraf - ter. *pp*

A lä - ke - kraf - ter, go - da kraf - ter. *pp*

T lä - ke - kraf - ter, go - da kraf - ter. *pp*

B lä - ke - kraf - ter, go - da kraf - ter. *pp*

48 **F** *a tempo*  
*mp*

S A *mp* legato

A A *mp* legato

T A *a tempo*  
*f*  
Du tror du bär ett kors, du bär ett kors, du bär ett kors,

B *mp*  
dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn



rit.-----

59 *a tempo*

S *f* fa - ra!

här, se här, tag fatt, tag fatt, och låt mar - ty - ren *f* fa - ra!

A *f* fa - ra!

här, se här, tag fatt, tag fatt, och låt mar - ty - ren *f* fa - ra!

T *a tempo* *rit.* *f* fa - ra!

8 här, se här, tag fatt, tag fatt, och låt mar - ty - ren *f* fa - ra!

B *f* fa - ra!

här, se här, tag fatt, tag fatt, och låt mar - ty - ren *f* fa - ra!

63 **G** *a tempo* *mf* *rit.*

S *mf* Ön-ska dig in-get, som and-ra har fått: allt hän-der en en-da gång.

A *mf* allt hän-der en en-da gång.

T *mf* Ön-ska dig in-get, som and-ra har fått: allt hän-der en en-da gång.

B *mf* allt hän-der en en-da gång.



66 *f* *a tempo*

S Ön - ska dig in - te vad nå - gon skald har sjun - git,

A Ön - ska dig in - te vad nå - gon skald har sjun - git, skald har

T *f* *a tempo* Ön - ska dig in - te vad nå - gon skald har sjun - git, skald har

B Ön - ska dig in - te vad nå - gon skald har sjun - git, skald har

68 *rit.* *ppp*

S sjun - git i sin vack - ras - te sång.

A sjun - git, har sjun - git, i sin vack - ras - te sång.

T *rit.* *ppp* sjun - git, har sjun - git i sin vack - ras - te sång

B *ppp* sjun - git, har sjun - git, i sin vack - ras - te sång.

**H**

71 *pp* *molto rubato*

S En stjärn-ljus natt, när du va - kar, skall Ö - - - det —

A En stjärn-ljus natt, när du va - kar, skall Ö - - - det —

T En stjärn-ljus natt, när du va - kar, skall Ö - - - det —

B En stjärn-ljus natt, när du va - kar, skall Ö - - - det —

76 *a tempo*

S slå slå på dörr och sö - ka dig — med ö - gon av säll - sam

A slå på din dörr och sö - ka dig — med ö - gon av säll - sam

T slå på din dörr och sö - ka dig — med ö - gon av säll - sam

B slå på din dörr och sö - ka dig — med ö - gon av säll - sam

*rit.*

81 *mp* *ppp*

S färg, som ald - rig nå - gon ta - lat om förr.

A färg, som ald - rig nå - gon ta - lat om förr.

T färg, som ald - rig nå - gon ta - lat om förr.

B färg, som ald - rig nå - gon ta - lat om förr.

**I** *a tempo*

83 *mf*

S Hon sjönk som dagg ur luf - ten, hon föd - des av rym - dens famn, — och

A Hon sjönk som dagg ur luf - ten, hon föd - des av rym - dens famn, — och

T Hon sjönk som dagg ur luf - ten, hon föd - des av rym - dens famn, — och

B Hon sjönk som dagg ur luf - ten, hon föd - des av rym - dens famn, — och

90

*ff* *f*

S in - gen, in - gen, in - gen, in - gen har mött hen - nes blick, och

A in - gen, in - gen, in - gen, in - gen har mött hen - nes blick, och

T in - gen, in - gen, in - gen, in - gen har mött hen - nes blick, och

B in - gen, in - gen, in - gen, in - gen har mött hen - nes blick, och

96

*rit.* *p*

S in - gen har gi - vit hen - ne namn. Till

A in - gen har gi - vit hen - ne namn. Till

T in - gen har gi - vit hen - ne namn. Till

B in - gen har gi - vit hen - ne namn. Till

100 **J** ♩ = 84

S dig är hon kom - men ur In - tets land, ur In - tets land, — ur

A dig är hon kom - men ur In - tets land, ur In - tets land, — ur

T dig är hon kom - men ur In - tets land, ur In - tets land, — ur

B dig är hon kom - men ur In - tets land, ur In - tets land, — ur

106 *mf* *f*

S In - tets, In - tets land, för dig är hon ska - pad nu, och

A In - tets, In - tets land, för dig är hon ska - pad nu, och

T In - tets, In - tets land,

B In - tets, In - tets land,

111 *ff* *f*

S in - gen, in - gen, in - gen i ti - ders tid har

A in - gen, in - gen in - gen i ti - ders tid har

T in - gen i ti - ders tid har

B in - gen i ti - ders tid har

116 *rit.* *dim. al Fine* *ppp*

S kysst hen - nes läp - par mer än du.

A kysst hen - nes läp - par mer än du.

T kysst, har kysst, har kysst hen - nes läp - par mer än du.

B kysst har kysst, mer än du.

## Lite stykke

Bjarne Volle 1963/2014

♩ = 84

fiolin

*mf*

bratsj

*mp*

cello

*mp*

fln

*f*

br

*mf*

ce

*mf*

fln

*mp*

*f*

br

*mp*

*f*

ce

*mp*

*f*

11

509

13

fln

br

ce

*mp*

*f*

*f*

15

fln

br

ce

17

fln

br

ce

18

fln

br

ce

*mf*



20

fln

br

ce

*mp*

*mp*

23

fln

br

ce

*f*

*f*

27

fln

br

ce

*ff*

*ff*

## Rondo for Aili

Bjarne Volle 2011/2015

fiolin

bratsj

$\bullet = 96$

*f*

*mf*

3

5

*mf*

*f*

7

1.

3

3

9

2. *poco rit.*

*poco rit.*

$\bullet = 96$

*f*

*mf*

3

3

3

11 *mf* *f*

13 *pp* *pp*

15 *mf* *f*

18 *rit.* *rit.*

20 *f* *mf* ♩ = 96

23

*mf*

*f*

3

3

3

26

*poco rit.*

*poco rit.*

3

3

♩ = 120

28

*mf*

*mp*

*mf*

*mp*

*mp*

*mf*

*mp*

31

*mp*

*mf*

*mf*

34

*mf*

*mp*

3

3

3

3

3

3

37 *mp* *mf* *mp*

*mf* *mp* *mf*

40 *mf* *poco rit.* *poco rit.*

*mp* *mf*

42  $\bullet = 96$  *f* *mf*

45 *mf* *f*

48 *poco rit.* *poco rit.*

♩ = 96

50 *p*

53

56

59

62

65

67

*ad lib.* *gliss.*

*ad lib.* *gliss.*

69

$\text{♩} = 96$

*f*

*mf*

72

*mf*

*f*

75

*poco rit.*

*poco rit.*

77 *mf*  $\text{♩} = 96$

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

*mf*

82

1.

86

2.

*pizz.* *arco* *pizz.*

*mf*

90

*arco* *poco rit.*  $\text{♩} = 96$  *f*

*poco rit.* *mf*

93

3

3



95 *mf*

*f*

97 *poco rit.*

*poco rit.*

3 3

99 *mf*

*pizz.*

*mp*

*NB*

*poter*

*this music is copyright protected*

103 *poco rit.*

*poco rit.*

107 *mf*

*arco*

*f*

*96*

110

*f*  
*mf*

113

*rit.*  
*rit.*

115

$\text{♩} = 60$

*p*  
*pizz.*  
*p*

118

*arco*

121

*pizz.*

124

*arco*

127

*poco rit.*

130

*poco rit.*

$\text{♩} = 96$

*f*

133

*mf*

*mf*

136

*f*

139

*poco rit.*

*mf*

141

*mp*

$\text{♩} = 104$

145

*mp*

149

153

157

161 *p*

*pp*

165

169

173

176

*rit.*

*rit.*

178

$\text{♩} = 96$

*f*

*mf*

181

*mf*

*f*

184

*poco rit.*

*poco rit.*

186

$\text{♩} = 104$

*mf*

*pizz.*

*mp*

*arco*

189

*pizz.*

*arco*

192

*mf*

*pizz.*

*mp*

195

*arco*

*pizz.*

198

*arco*

201

*poco rit.*

*poco rit.*

♩ = 96

204

*f*

*mf*

207

3

210

*poco rit.*

3

3

*poco rit.*

3

3

♩ = 60 (♩ = 180)

212

*mf*

*mp*

*mp*

*mf*

214

*mf*

*mp*

*mp*

*mf*



216 *mf* *mp*

*mp* *mf*

218 *ff* *mf*

*ff* *mp*

220 *mp* *ff*

*mf* *ff*

222 *mf*

*mp* *mf*

224 *f*

*mf*

$\text{♩} = 96$

227

230

*ff* *accel.*

231

$\text{♩} = 120$

234

237

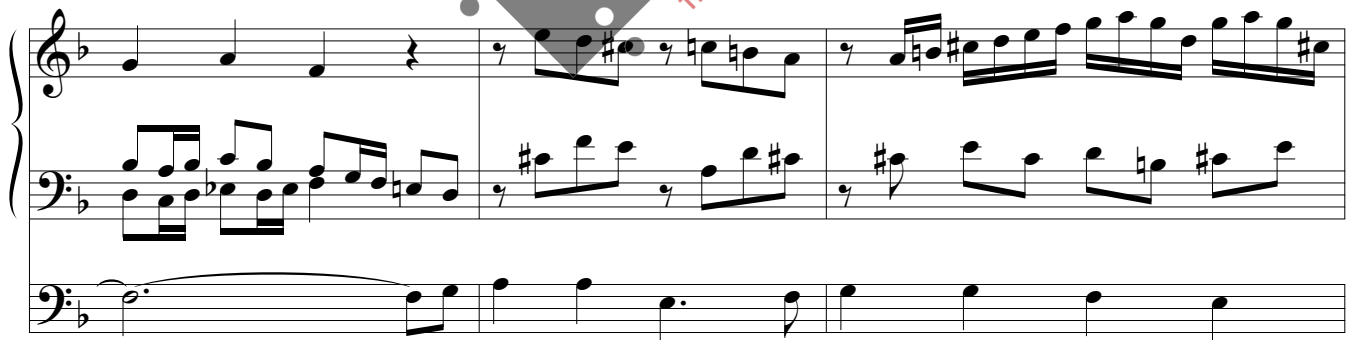
orgel

Intonasjon til

# Dype, stille, sterke, milde/Djupe, stille, sterke, milde

Melodi: Ludvig M. Lindeman 1871

Intonasjon: Bjarne Volle 1982



Intonasjon til  
**Ikke en spurv til jorden**

Melodi: Sigurd Lunde 1973  
Intonasjon: Bjarne Volle 1996

• = 52

trompet

horn

trombone

tuba

5

trp

hrn

trb

tba

8

trp

hrn

trb

tba

NB noter  
this music is copyright protected

# Intonasjon til Jeg er i Herrens hender

Melodi: Sigurd Lunde 1947  
Intonasjon: Bjarne Volle 1996

♩ = 92

trompet 1

trompet 2

horn

trombone

tuba

*f*

*f*

5

trp 1

trp 2

hrn

trb

tba

*mf*

*mf*

*mf*

*f*

10

trp 1

trp 2

hrn

trb

tba

13

trp 1

trp 2

hrn

trb

tba

*mf*

*p*

*mf*

*p*

*p*

16

trp 1

trp 2

hrn

trb

tba

*p*

*mf*

*mf*

*p*

*mf*

*p*

19

trp 1

trp 2

hrn

trb

tba

*mf*

*p*

*mf*

*p*

*p*

22

trp 1

*p* *mf* *p*

trp 2

hrn

*mf* *p* *mf*

trb

tba

25

trp 1

*mf* *p* *mf*

trp 2

hrn

*p* *mf* *p*

trb

tba

28

trp 1

*f*

trp 2

hrn

*mf* *f*

trb

*mf* *f*

tba

*mf* *f*

orgel

# Intonasjon og sats til Herre Gud, ditt dyre navn og ære

Melodi: Norsk folketone (Romedal)

Arr.: Bjarne Volle 1982

## Intonasjon

5

10

14

*ff* *cresc.* *ff*

*ff* *f*

*ff*



17

*cresc.*

*ff*

*f*

22

A

*mf*

26

*cresc.*

31

*cresc.*

35

B

*f*

*cresc.*

*ff*

*f*

39

*cresc.* ***ff*** *f* *cresc.*

44

***ff*** *f*

49

*f* ***ff***

53

*cresc.* ***ff***

58

Sats

Musical score for measures 58-61. The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked 'Sats' (Sato). The music consists of chords and single notes, with a forte (f) dynamic marking in the bass staff at measure 58.

62

Musical score for measures 62-65. The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The music consists of chords and single notes, with a forte (f) dynamic marking in the bass staff at measure 62.

66

Musical score for measures 66-68. The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The music consists of chords and single notes, with a forte (f) dynamic marking in the bass staff at measure 66. A first ending bracket labeled '1., 2.' spans measures 67 and 68.

69

3.

Musical score for measures 69-71. The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The music consists of chords and single notes, with a forte (ff) dynamic marking in the bass staff at measure 69. A third ending bracket labeled '3.' spans measures 70 and 71.

orgel

# Intonasjon og sats til No livnar det i lundar

Melodi: Ludvig M. Lindeman 1875

Arr.: Bjarne Volle 1982

## Intonasjon

First system of musical notation for the Intonasjon section, measures 1-7. The music is in 6/8 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with sustained chords.

Second system of musical notation for the Intonasjon section, measures 8-12. The right hand continues the melodic development with more complex rhythmic patterns, and the left hand maintains the harmonic support.

Third system of musical notation for the Intonasjon section, measures 13-16. The right hand features a more active melodic line with sixteenth notes, and the left hand continues with sustained chords. A large watermark 'NB noter' is visible across the system.

## Sats

First system of musical notation for the Sats section, measures 17-21. The music changes to 4/4 time. The right hand plays a series of chords, and the left hand plays a steady eighth-note accompaniment.

Second system of musical notation for the Sats section, measures 22-25. The right hand continues with chords, and the left hand plays a steady eighth-note accompaniment, ending with a final chord.

orgel

# Intonasjon og sats til No livnar det i lundar

Melodi: Ludvig M. Lindeman 1875  
Arr.: Bjarne Volle 1982

Intonasjon

Sats

539

# Jeg folder mine hender små/Eg faldar mine hender små

Melodi: Henrik Tofte 1903

Sats: Bjarne Volle 1998

**Intonasjon**

trompet

horn

trombone

tuba

6

**Sats**

*c.f.*

trp

hrn

trb

tba

11

**Jeg folder mine hender små/Eg faldar mine hender små**

Melodi: Henrik Tofte 1903

Sats: Bjarne Volle 1998

Intonasjon Sats **A**

trompet 1

trompet 2

horn

trombone

tuba

9

trp 1

trp 2

hrn

trb

tba

**B**

c.f.

15

trp 1

trp 2

hrn

trb

tba

## Herre, du Herre

Melodi: Folketone frå Eksingedal  
Sats: Bjarne Volle

musical score for the first system (measures 1-5) of the piece "Herre, du Herre". The score is for a brass quintet, featuring five staves: trumpet 1, trumpet 2, horn, trombone, and tuba. The key signature is B-flat major (two flats) and the time signature is 4/4. The music begins with a common time signature change to 4/4. The first staff (trumpet 1) has a dynamic marking of *c.f.* (crescendo forte) at measure 1. The score ends with a double bar line and repeat dots.

musical score for the second system (measures 6-9) of the piece "Herre, du Herre". The score is for a brass quintet, featuring five staves: trumpet 1, trumpet 2, horn, trombone, and tuba. The key signature is B-flat major (two flats) and the time signature is 4/4. The music continues from the previous system. A large, semi-transparent watermark "NB noter" is overlaid on the score, with the text "This music is copyright protected" written diagonally across it.

musical score for the third system (measures 10-13) of the piece "Herre, du Herre". The score is for a brass quintet, featuring five staves: trumpet 1, trumpet 2, horn, trombone, and tuba. The key signature is B-flat major (two flats) and the time signature is 4/4. The music continues from the previous system. A large, semi-transparent watermark "NB noter" is overlaid on the score, with the text "This music is copyright protected" written diagonally across it.



14

trp 1

trp 2

hrn

trb

tba

*c.f.*

19

trp 1

trp 2

hrn

trb

tba

23

trp 1

trp 2

hrn

trb

tba

## Jeg er så glad hver julekveld / Eg er så glad kvar jolekveld

Melodi: Peder Knudsen 1859

Sats: Bjarne Volle

musical score for a brass quintet, measures 1-5. The score is written for five instruments: trumpet 1, trumpet 2, horn, trombone, and tuba. The key signature is one sharp (F#) and the time signature is 6/8. The first system (measures 1-4) includes a *c.f.* marking above the trumpet 2 staff. The second system (measures 5-8) is marked with a '5' above the first measure. A large, semi-transparent watermark reading 'NB noter' and 'This music is copyright protected' is overlaid diagonally across the center of the page.

trp 1

trp 2

hrn

trb *c.f.*

tba

13

trp 1

trp 2

hrn

trb

tba

## Joleklokker over jorda

Melodi: Rikard Nordraak omkr. 1860

Sats: Bjarne Volle

musical score for the first system, measures 1-4. The instruments are trumpet 1, trumpet 2, horn, trombone, and tuba. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is marked *c.f.* (con forza). The score shows the initial melodic entry of the instruments.

musical score for the second system, measures 5-8. The instruments are trumpet 1, trumpet 2, horn, trombone, and tuba. The score continues the melodic development, with a large watermark "NB noter" and "This music is copyright protected" overlaid.

musical score for the third system, measures 9-12. The instruments are trumpet 1, trumpet 2, horn, trombone, and tuba. The score concludes the section with sustained notes and melodic fragments.

13

trp 1

trp 2

hrn

trb

tba

*c.f.*

17

trp 1

trp 2

hrn

trb

tba

21

trp 1

trp 2

hrn

trb

tba

## Konge er du visst

Melodi: Per Steenberg 1915  
Sats: Bjarne Volle

First system of the musical score for 'Konge er du visst'. It features five staves: trumpet 1, trumpet 2, horn, trombone, and tuba. The key signature is one flat (B-flat), and the time signature is 3/4. The music begins with a treble clef and a key signature change to one flat. The first measure is marked with a forte dynamic (*c.f.*). The melody is played by the trumpets and horn, with the trombone and tuba providing a harmonic accompaniment.

Second system of the musical score, starting at measure 4. It features five staves: trumpet 1, trumpet 2, horn, trombone, and tuba. The music continues with the same instrumentation and key signature. A large, semi-transparent watermark is overlaid on the center of the page, reading "NB noter" and "This music is copyright protected".

Third system of the musical score, starting at measure 7. It features five staves: trumpet 1, trumpet 2, horn, trombone, and tuba. The music continues with the same instrumentation and key signature. The system concludes with a double bar line and repeat signs on all staves.

10

trp 1

trp 2

hrn

trb *c.f.*

tba

13

trp 1

trp 2

hrn

trb

tba

16

trp 1

trp 2

hrn

trb

tba

# Mitt hjerte alltid vanker

Melodi: Norsk variant av svensk folketone fra Östergötland 1816

Sats: Bjarne Volle

The musical score is arranged for five instruments: Trompet 1, Trompet 2, Horn, Trombone, and Tuba. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems, with measures 6, 11, and 16 marked at the beginning of each system. The first system (measures 1-5) includes a *c.f.* (crescendo) marking for Trompet 2. The second system (measures 6-10) and third system (measures 11-15) continue the melodic and harmonic development. A large, semi-transparent watermark is centered over the middle system, reading "NB noter" in a large font and "This music is copyright protected" in a smaller, red font.

trompet 1

trompet 2 *c.f.*

horn

trombone

tuba

6

trp 1

trp 2

hrn

trb

tba

11

trp 1

trp 2

hrn

trb

tba



trp 1

trp 2

hrn

trb

tba

22

trp 1

trp 2

hrn

trb

tba

28

trp 1

trp 2

hrn

trb

tba

## No koma Guds englar med helsing i sky

Melodi: Skotsk vise (?) 1600-t/Folketone (Vest-Agder)

Sats: Bjarne Volle

musical score for a brass quintet (trompet 1, trompet 2, horn, trombone, tuba) and three additional parts (trp 1, trp 2, trb, tba). The score is written in 4/4 time and features a key signature of one sharp (F#). The first system includes a *c.f.* marking. The second system includes a watermark reading "NB noter" and "This music is copyright protected". The third system includes a measure number 7. The score is divided into three systems, each containing five staves. The first system (measures 1-4) shows the initial entry of the brass instruments. The second system (measures 5-8) features a repeat sign and a key signature change to one sharp. The third system (measures 9-12) continues the melody with various musical notations including slurs and ties.

10

trp 1

trp 2

hrn

trb

tba

*c.f.*

13

trp 1

trp 2

hrn

trb

tba

NB notex

This music is copyright protected

17

trp 1

trp 2

hrn

trb

tba

## Nå vandrer fra hver en verdens krok

Melodi: Alf Fasmer Dahl 1905

Sats: Bjarne Volle

The musical score is arranged for a brass quintet with five staves: Trompet 1, Trompet 2, Horn, Trombone, and Tuba. The key signature is one sharp (F#) and the time signature is 8/8. The score is divided into three systems. The first system contains measures 1 through 3. The second system, starting at measure 4, includes a large diagonal watermark that reads 'NB noter' and 'This music is copyright protected'. The third system, starting at measure 7, continues the piece. The notation includes various musical symbols such as notes, rests, beams, and slurs. A 'c.f.' (crescendo) marking is present in the second measure of the first system. The score concludes with a final measure in the third system.

trompet 1

trompet 2 *c.f.*

horn

trombone

tuba

4

trp 1

trp 2

hrn

trb

tba

7

trp 1

trp 2

hrn

trb

tba

10

trp 1

trp 2

hrn

trb

tba

*c.f.*

14

trp 1

trp 2

hrn

trb

tba

17

trp 1

trp 2

hrn

trb

tba

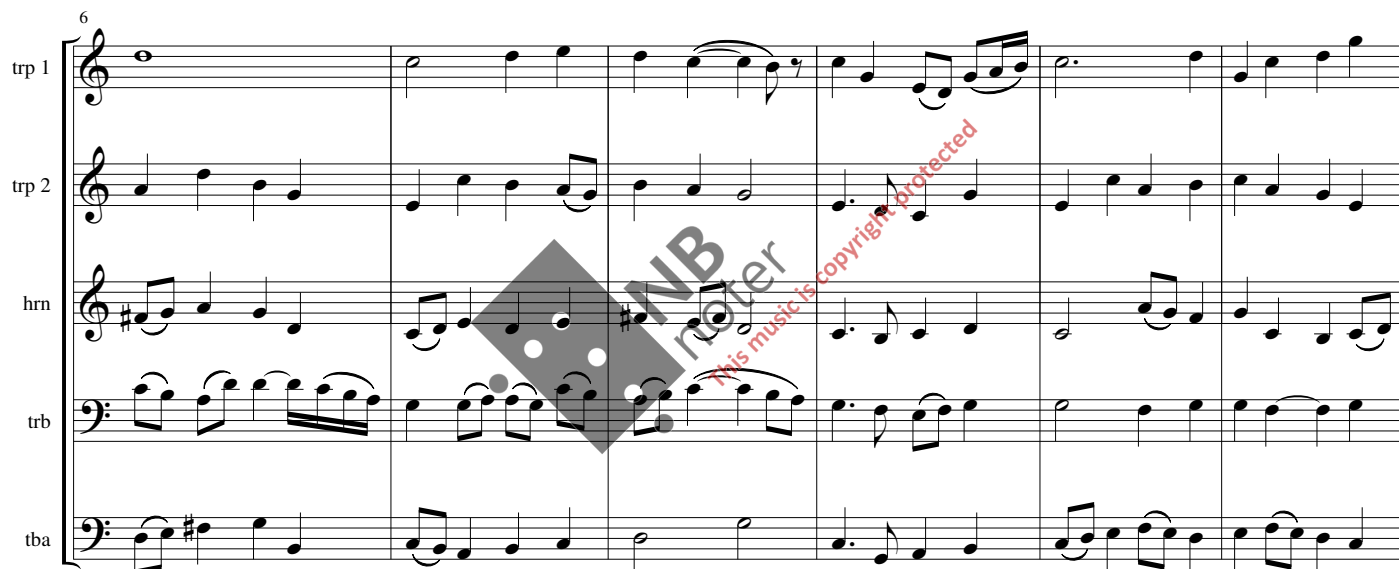
## Underlege ting å sjå

Melodi: Ludvig M. Lindeman 1863  
Sats: Bjarne Volle

musical score for the first system, measures 1-5. The instruments are trumpet 1, trumpet 2, horn, trombone, and tuba. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is marked *c.f.* (con forza).



musical score for the second system, measures 6-11. The instruments are trumpet 1, trumpet 2, horn, trombone, and tuba. The key signature is one sharp (F#) and the time signature is 4/4. A large watermark "NB noter" and "this music is copyright protected" is visible across the score.



musical score for the third system, measures 12-17. The instruments are trumpet 1, trumpet 2, horn, trombone, and tuba. The key signature is one sharp (F#) and the time signature is 4/4.



18

trp 1

trp 2

hrn

c.f.

trb

tba

24

trp 1

trp 2

hrn

trb

tba

4

trp 1

4

trp 2

hrn

trb

tba

## Våkn opp, du som sover

Melodi: Ludvig M. Lindeman 1871  
Sats: Bjarne Volle

trumpet 1

trumpet 2 *c.f.*

horn

trombone

tuba

trp 1

trp 2

hrn

trb

tba

trp 1

trp 2

hrn

trb

tba



10

trp 1

trp 2

hrn

trb *c.f.*

tba

14

trp 1

trp 2

hrn

trb

tba

17

trp 1

trp 2

hrn

trb

tba

for "nesten" storband Sogn &amp; Fjordane 1974

## Tribute to Haydn

Bjarne Volle 1973

[illegible]

7 A  $\text{♩} = 80$

asax 1 *ff*

asax 2 *ff*

tsax *ff*

trp 1 *ff*

trp 2 *ff*

trp 3 *ff*

trb 1 *ff*

trb 2 *ff*

trb 3 *ff*

pno *ff*

bass *ff*

slv *ff*

*This music is copyright protected*

[illegible]

16

asax 1

asax 2

tsax

trp 1

trp 2

trp 3

trb 1

trb 2

trb 3

pno

bass

slv

This music is copyright protected

3 3

**B**

19

asax 1 *mf*

asax 2 *mf*

tsax *mf*

trp 1 *muted* *mf*

trp 2 *muted* *mf*

trp 3 *muted* *mf*

trb 1 *mf*

trb 2 *mf*

trb 3 *mf*

pno *mf*

bass *mf*

slv *mf*

*This music is copyright protected*



[illegible]



32

asax 1 *ff* *mf*

asax 2 *ff* *mf*

tsax *ff* *mf*

trp 1 *ff* *mf*

trp 2 *ff* *mf*

trp 3 *ff* *mf*

trb 1 *ff* *mf*

trb 2 *ff* *mf*

trb 3 *ff* *mf*

pno *ff* *mf*

bass *ff* *mf*

slv *ff* R S

This music is copyright protected

35

asax 1

asax 2

tsax

trp 1

trp 2

trp 3

trb 1

trb 2

trb 3

pno

bass

slv

8va

tr

568

The musical score is for a jazz ensemble. It features ten staves: asax 1, asax 2, tsax, trp 1, trp 2, trp 3, trb 1, trb 2, trb 3, pno, bass, and slv. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three measures. The first measure contains a large watermark 'NB noter' and 'This music is copyright protected'. The second measure contains a '8va' marking above the piano part. The third measure contains a 'tr' marking above the slv part.

38 **D**

asax 1

asax 2

tsax

trp 1

trp 2

trp 3

trb 1

trb 2

trb 3

pno

bass

slv

**NB** notes

*This music is copyright protected*

[illegible]

45 E ♩ = 80

asax 1 *f* *ff*

asax 2 *f* *ff*

tsax *f* *ff*

trp 1 *f* *ff* *p*

trp 2 *f* *ff* *p*

trp 3 *f* *ff* *p*

trb 1 *f* *ff* *p*

trb 2 *f* *ff*

trb 3 *f* *ff*

pno *f* *ff*

bass *f* *ff*

slv *f* *ff*

*This music is copyright protected*

49  $\text{♩} = 80$

asax 1

asax 2

tsax

trp 1

trp 2

trp 3

trb 1

trb 2

trb 3

pno

bass

slv

NB noter  
This music is copyright protected



57

asax 1

asax 2

tsax

trp 1

trp 2

trp 3

trb 1

trb 2

trb 3

pno

bass

slv

*mf*

*mf*

*3*

Dm F B<sup>b</sup>/F F/C C

This music is copyright protected





64

♩ = 60

**F** ♩ = 176

asax 1

asax 2

tsax

trp 1

trp 2

trp 3

trb 1

trb 2

trb 3

pno

bass

slv

**NB** noter

This music is copyright protected

576



[illegible]

78

asax 1

asax 2

tsax

trp 1

trp 2

trp 3

trb 1

trb 2

trb 3

pno

bass

slv

*NB noter*  
*This music is copyright protected*

The musical score is for measures 78 through 82. The key signature is one sharp (F#). The time signature is common time (C). The instruments and their parts are as follows:

- asax 1:** Treble clef. Measure 78 starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a half note G4, and a whole rest. Measures 79-82 follow a similar pattern with various accidentals and ties.
- asax 2:** Treble clef. Similar to asax 1, but with different accidentals in measures 79-82.
- tsax:** Treble clef. Similar to asax 1, but with different accidentals in measures 79-82.
- trp 1:** Treble clef. Similar to asax 1, but with different accidentals in measures 79-82.
- trp 2:** Treble clef. Similar to asax 1, but with different accidentals in measures 79-82.
- trp 3:** Treble clef. Similar to asax 1, but with different accidentals in measures 79-82.
- trb 1:** Bass clef. Measure 78 starts with a whole rest, followed by a half note F#3, a quarter note G3, a quarter note A3, a half note B3, a quarter note A3, a quarter note G3, a half note F#3, and a whole rest. Measures 79-82 follow a similar pattern with various accidentals and ties.
- trb 2:** Bass clef. Similar to trb 1, but with different accidentals in measures 79-82.
- trb 3:** Bass clef. Similar to trb 1, but with different accidentals in measures 79-82.
- pno:** Grand staff. The right hand plays a complex melodic line with many accidentals and ties. The left hand plays a simple bass line with whole and half notes.
- bass:** Bass clef. Similar to the pno left hand, playing a simple bass line with whole and half notes.
- slv:** Treble clef. Measure 78 starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a half note G4, and a whole rest. Measures 79-82 follow a similar pattern with various accidentals and ties.

83 G  $\text{♩} = 120$   $\text{♩} = 176$

asax 1 *mf*

asax 2 *mf*

tsax *mf*

trp 1 *mf*

trp 2 *mf*

trp 3 *mf*

trb 1 *mf*

trb 2 *mf*

trb 3 *mf*

pno *mf*

bass *mf*

slv *mf*

*This music is copyright protected*

88  $\text{♩} = 120$   $\text{♩} = 144$

asax 1 *ff*

asax 2 *ff*

tsax *ff*

trp 1 *ff*

trp 2 *ff*

trp 3 *ff*

trb 1 *ff*

trb 2 *ff*

trb 3 *ff*

pno *ff*

bass *ff*

slv *ff*

*ND noter*  
*this music is copyright protected*





## SnåsaBlues

til Snåsa Ungdomskoles Storband og Bjørn Aasum

Bjarne Volle 1977

♩ = 72

altsax 1

altsax 2

tenorsax 1

tenorsax 2

trompet 1

trompet 2

trompet 3

trompet 4

trombone 1

trombone 2

trombone 3

trombone 4

trombone 5

piano

bass

slagverk

*mf*

*mf*

*mf*

NB noter  
this music is copyright protected

5

asax 1

asax 2

tsax 1

tsax 2

trp 1

trp 2

trp 3

trp 4

trb 1

trb 2

trb 3

trb 4

trb 5

pno

bass

slv

NB noter  
This music is copyright protected

584





18

asax 1 *p cresc.*

asax 2 *p cresc.*

tsax 1 *p cresc.*

tsax 2 *p cresc.*

trp 1 *p cresc.*

trp 2 *p cresc.*

trp 3 *p cresc.*

trp 4 *p cresc.*

trb 1 *p cresc.*

trb 2 *p cresc.*

trb 3 *p cresc.*

trb 4 *p cresc.*

trb 5 *p cresc.*

pno *p cresc.*

bass *p cresc.*

slv *p cresc.*

*This music is copyright protected*

3





30

asax 1

asax 2

tsax 1

tsax 2

trp 1

trp 2

trp 3

trp 4

trb 1

trb 2

trb 3

trb 4

trb 5

pno

bass

slv

*p cresc.*

*This music is copyright protected*



34

asax 1

asax 2

tsax 1

tsax 2

trp 1

trp 2

trp 3

trp 4

trb 1

trb 2

trb 3

trb 4

trb 5

pno

bass

slv

This music is copyright protected



42

asax 1

asax 2

tsax 1

tsax 2

trp 1

trp 2

trp 3

trp 4

trb 1

trb 2

trb 3

trb 4

trb 5

pno

bass

slv

NB noter

This music is copyright protected

asax 1

asax 2

tsax 1

tsax 2

trp 1

trp 2

trp 3

trp 4

trb 1

trb 2

trb 3

trb 4

trb 5

pno

bass

slv

NB noter

This music is copyright protected

46

asax 1

asax 2

tsax 1

tsax 2

trp 1

trp 2

trp 3

trp 4

trb 1

trb 2

trb 3

trb 4

trb 5

pno

bass

slv

NB noter

This music is copyright protected

[illegible]

asax 1

asax 2

tsax 1

tsax 2

trp 1

trp 2

trp 3

trp 4

trb 1

trb 2

trb 3

trb 4

trb 5

pno

bass

slv

*ad lib.*

This music is copyright protected

58

asax 1 *mf*

asax 2 *mf*

tsax 1 *mf*

tsax 2 *mf*

trp 1

trp 2

trp 3

trp 4

trb 1

trb 2

trb 3

trb 4

trb 5

pno

bass

slv

C let ring

This music is copyright protected

Detailed description: This is a musical score for page 58 of a larger work. The score is arranged in a system with 13 staves. The first four staves are for saxophones: asax 1, asax 2, tsax 1, and tsax 2, all marked *mf*. The next four staves are for trumpets: trp 1, trp 2, trp 3, and trp 4. The following four staves are for trombones: trb 1, trb 2, trb 3, and trb 4. The fifth trombone staff (trb 5) is a snare drum part. The piano (pno) part is on the next staff, followed by the bass line. The final staff is for the snare drum (slv), which includes a 'C let ring' instruction. The score is in 4/4 time and features a variety of musical notations including eighth notes, quarter notes, and rests. A large, semi-transparent watermark 'NB noter' is overlaid on the center of the page, and a red diagonal line with the text 'This music is copyright protected' is also visible.

598



66

asax 1

asax 2

tsax 1

tsax 2

trp 1

trp 2

trp 3

trp 4

trb 1

trb 2

trb 3

trb 4

trb 5

pno

bass

slv

*mf*

*This music is copyright protected*

70

asax 1

asax 2

tsax 1

tsax 2

trp 1

trp 2

trp 3

trp 4

trb 1

trb 2

trb 3

trb 4

trb 5

pno

bass

slv

NB noter  
This music is copyright protected



78

asax 1

asax 2

tsax 1

tsax 2

trp 1

trp 2

trp 3

trp 4

trb 1

trb 2

trb 3

trb 4

trb 5

pno

bass

slv

*solo*

*solo ad lib.*

This music is copyright protected

83

asax 1

asax 2

tsax 1

tsax 2

trp 1

trp 2

trp 3

trp 4

trb 1

trb 2

trb 3

trb 4

trb 5

pno

bass

slv

*ad lib.*

*ad lib.*

*ad lib.*

*ad lib.*

This music is copyright protected

88 **G**

asax 1 *f* 3 3 3

asax 2 *f* 3 3 3

tsax 1 *f* 3 3 3

tsax 2 *f* 3 3 3

trp 1 *f* 3 3 3

trp 2 *f* 3 3 3

trp 3 *f* 3 3 3

trp 4 *f* 3 3 3

trb 1 *f*

trb 2 *f*

trb 3 *f*

trb 4 *f*

trb 5 *f*

pno *f*

bass *f*

slv *f*

**NB** noter  
This music is copyright protected

asax 1

asax 2

tsax 1

tsax 2

trp 1

trp 2

trp 3

trp 4

trb 1

trb 2

trb 3

trb 4

trb 5

pno

bass

slv

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The musical score for page 92 is arranged in a multi-staff format. The top section includes five saxophone staves (asax 1, asax 2, tsax 1, tsax 2) and four trumpet staves (trp 1, trp 2, trp 3, trp 4), all of which are currently silent, indicated by horizontal lines. Below these are five trombone staves (trb 1 through trb 5), each featuring a complex melodic line with triplets and slurs. The piano (pno) section consists of two staves, with the right hand playing chords and the left hand playing a bass line. A single bass staff follows the piano. At the bottom is a snare drum (slv) staff, which includes two 'C' symbols with a cross through them, indicating specific drumming patterns or cues. A large, semi-transparent watermark reading 'MNBoter' is oriented diagonally across the center of the page, with the text 'This music is copyright-protected' written in red along its path.

96

asax 1

*mf* *cresc.*

asax 2

*mf* *cresc.*

tsax 1

*mf* *cresc.*

tsax 2

*mf* *cresc.*

trp 1

*mf* *cresc.*

trp 2

*mf* *cresc.*

trp 3

*mf* *cresc.*

trp 4

*mf* *cresc.*

trb 1

*mf* *cresc.*

trb 2

*mf* *cresc.*

trb 3

*mf* *cresc.*

trb 4

*mf* *cresc.*

trb 5

*mf* *cresc.*

pno

*mf* *cresc.*

bass

*mf* *cresc.*

slv

*mf* *cresc.*

8va

3

606











## Fantasi over ein folketone frå Årdal i Sogn

Bjarne Volle 1982

trompet 1 B<sup>b</sup>

trompet 2 B<sup>b</sup>

horn F

trombone

tuba

mf

mf

mf

pp

pp

pp

7

A

trp 1

trp 2

hrn

trb

tba

p

p

p

p

14

trp 1

trp 2

hrn

trb

tba



35

trp 1 *mp*

trp 2

hrn

trb

tba

6

39

trp 1 *p* *f*

trp 2 *pp* *f*

hrn *pp*

trb *pp*

tba *pp*

45

trp 1

trp 2

hrn *f*

trb *f*

tba *f*

51

trp 1

trp 2

hrn

trb

tba

55

trp 1

trp 2

hrn

trb

tba

*mf*

59

trp 1

trp 2

hrn

trb

tba

*p*

*pp*

*mf*

*pp*

*mf*

*pp*

*mf*



trompet E $\flat$

## Kadens

til 1. sats av Joseph Haydn (1732-1809) trompetkonsert E $\flat$

Bjarne Volle 1964

The musical score is written for a single horn in E-flat. It begins with a series of eighth and quarter notes, followed by a trill. The second staff continues with eighth notes and a trill. The third staff features a trill, a slur, and a trill. The fourth staff has a trill, a slur, and a trill. The fifth staff includes a trill, a slur, and a trill. The sixth staff has a trill, a slur, and a trill. The seventh staff features a trill, a slur, and a trill. The eighth staff concludes with a trill and a final note.

## Epilogostinat

(eller leik med tre ventilar)

Bjarne Volle 2015

The image shows a musical score for a piece titled "The Rose Tree". The score is written for a seven-part setting, with parts labeled I through VII. The key signature is one flat (B-flat), and the time signature is 3/8. The tempo is marked as "Allegretto" with a metronome marking of 180. The score is arranged in a grand staff with seven staves. Part I is a treble clef staff with a key signature of one flat. Part II is a treble clef staff with a key signature of one flat. Part III is a treble clef staff with a key signature of one flat. Part IV is a treble clef staff with a key signature of one flat. Part V is a treble clef staff with a key signature of one flat. Part VI is a treble clef staff with a key signature of one flat. Part VII is a treble clef staff with a key signature of one flat. The score is written in a single system. The music is a simple melody with a key signature of one flat and a time signature of 3/8. The melody is repeated in each part, with some variations in the later parts. The score is a simple, clear musical score for a seven-part setting.

4

I

II

III

IV

V

VI

VII

23

7

I

II

III

IV

V

VI

VII

12 12 12 12

12

3

3

3

10

I

II

III

IV

V

VI

VII

12

3

3

3

3

3

3

23

3

13

I

II

III

IV

V

VI

VII

12

3

3

3

3

3

3

16

I

II

III

IV

V

VI

VII

23

This system contains measures 16 through 18. It features seven staves labeled I to VII. Staves I and II have rests in measure 16, while staves III through VII have active eighth-note patterns. In measure 17, all staves have active eighth-note patterns. In measure 18, staves I and II have rests, while staves III through VII continue with active eighth-note patterns. A measure number '23' is written above staff II in measure 18.

19

I

II

III

IV

V

VI

VII

12

23

This system contains measures 19 through 21. In measure 19, staves I and II have rests, while staves III through VII have active eighth-note patterns. In measure 20, staves I and II have rests, while staves III through VII have active eighth-note patterns. In measure 21, staves I and II have rests, while staves III through VII have active eighth-note patterns. A measure number '12' is written below staff III in measure 20, and a measure number '23' is written above staff II in measure 21.

22

I

II

III

IV

V

VI

VII

12

This system contains measures 22 through 24. In measure 22, staves I and II have active eighth-note patterns, while staves III through VII have rests. In measure 23, staves I and II have active eighth-note patterns, while staves III through VII have rests. In measure 24, staves I and II have active eighth-note patterns, while staves III through VII have rests. A measure number '12' is written below staff III in measure 23.

25

I

II

III

IV

V

VI

VII

23

23

1

1

123

123

28

I

II

III

IV

V

VI

VII

*con sordino*

*con sordino*

3

23

3

*con sordino*

31

I

II

III

IV

V

VI

VII

123

*con sordino*

*con sordino*

3

3

*con sordino*

34

I  
II  
III  
IV  
V  
VI  
VII

37

I  
II  
III  
IV  
V  
VI  
VII

*senza sordino*  
*senza sordino*  
*senza sordino*  
*senza sordino*  
*senza sordino*  
*senza sordino*

40

I  
II  
III  
IV  
V  
VI  
VII

43

System 43 (Measures 43-45):

- Staff I: Treble clef, key signature of one sharp (F#). Measures 43-45 contain eighth and sixteenth notes with dynamic markings.
- Staff II: Treble clef, key signature of one sharp. Measures 43-45 contain eighth and sixteenth notes with dynamic markings.
- Staff III: Treble clef, key signature of one sharp. Measures 43-45 contain eighth and sixteenth notes with dynamic markings.
- Staff IV: Treble clef, key signature of one sharp. Measures 43-45 contain eighth and sixteenth notes with dynamic markings.
- Staff V: Treble clef, key signature of one sharp. Measures 43-45 contain eighth and sixteenth notes with dynamic markings.
- Staff VI: Treble clef, key signature of one sharp. Measures 43-45 contain eighth and sixteenth notes with dynamic markings.
- Staff VII: Treble clef, key signature of one sharp. Measures 43-45 contain eighth and sixteenth notes with dynamic markings.

46

System 46 (Measures 46-48):

- Staff I: Treble clef, key signature of one sharp. Measures 46-48 contain eighth and sixteenth notes with dynamic markings.
- Staff II: Treble clef, key signature of one sharp. Measures 46-48 contain eighth and sixteenth notes with dynamic markings.
- Staff III: Treble clef, key signature of one sharp. Measures 46-48 contain eighth and sixteenth notes with dynamic markings.
- Staff IV: Treble clef, key signature of one sharp. Measures 46-48 contain eighth and sixteenth notes with dynamic markings.
- Staff V: Treble clef, key signature of one sharp. Measures 46-48 contain eighth and sixteenth notes with dynamic markings.
- Staff VI: Treble clef, key signature of one sharp. Measures 46-48 contain eighth and sixteenth notes with dynamic markings.
- Staff VII: Treble clef, key signature of one sharp. Measures 46-48 contain eighth and sixteenth notes with dynamic markings.

49

System 49 (Measures 49-51):

- Staff I: Treble clef, key signature of one sharp. Measures 49-51 contain eighth and sixteenth notes with dynamic markings.
- Staff II: Treble clef, key signature of one sharp. Measures 49-51 contain eighth and sixteenth notes with dynamic markings.
- Staff III: Treble clef, key signature of one sharp. Measures 49-51 contain eighth and sixteenth notes with dynamic markings.
- Staff IV: Treble clef, key signature of one sharp. Measures 49-51 contain eighth and sixteenth notes with dynamic markings.
- Staff V: Treble clef, key signature of one sharp. Measures 49-51 contain eighth and sixteenth notes with dynamic markings.
- Staff VI: Treble clef, key signature of one sharp. Measures 49-51 contain eighth and sixteenth notes with dynamic markings.
- Staff VII: Treble clef, key signature of one sharp. Measures 49-51 contain eighth and sixteenth notes with dynamic markings.

52

I

II

III

IV

V

VI

VII

55

I

II

III

IV

V

VI

VII

13

23

3

2

MNB noter

This music is copyright protected

[illegible]



61

I

II

III

IV

V

VI

VII

23

12

0

23

3

23

64

I

II

III

IV

V

VI

VII

123

67

I

II

III

IV

V

VI

VII

This music is copyright protected

70

I

II

III

IV

V

VI

VII

*con sordino*

72

I

II

III

IV

V

VI

VII

*con sordino*

*con sordino*

23

75

I

II

III

IV

V

VI

VII

*con sordino*

12

78 *con sordino*

I

II

III

IV *con sordino*

V

VI *con sordino*

VII

12

3

3

81

I

II

III

IV

V

VI

VII

12

3

3

3

23

3

3

84

I

II

III

IV

V

VI

VII

12

3

3

87

System 87-89: This system contains measures 87 through 89. It features seven staves (I-VII). Staves I, II, III, and IV have a treble clef, while V, VI, and VII have a bass clef. The key signature has two flats. Measure 87 shows various rests and melodic fragments. Measure 88 contains a triplet of eighth notes in staff III, marked with a '23' above it. Measure 89 continues the melodic development, with a triplet of eighth notes in staff IV marked with a '12' above it. A '1' is written below staff VII in measure 89.

90

System 90-92: This system contains measures 90 through 92. It features seven staves (I-VII). Staves I, II, III, and IV have a treble clef, while V, VI, and VII have a bass clef. The key signature has two flats. Measure 90 shows melodic lines in staves I, II, III, and IV. Measure 91 contains a triplet of eighth notes in staff III, marked with a '23' above it. Measure 92 continues the melodic development. A large watermark 'NB noter' is visible across the center of the system, with the text 'This music is copyright protected' written diagonally across it.

93

System 93-95: This system contains measures 93 through 95. It features seven staves (I-VII). Staves I, II, III, and IV have a treble clef, while V, VI, and VII have a bass clef. The key signature has two flats. Measure 93 shows melodic lines in staves I, II, III, and IV. Measure 94 contains a triplet of eighth notes in staff III, marked with a '23' above it. Measure 95 continues the melodic development, with a triplet of eighth notes in staff IV marked with a '12' above it. A '1' is written below staff VII in measure 95.

96

I

II

III

IV

V

VI

VII

senza sordino

123

23

1

99

I

II

III

IV

V

VI

VII

senza sordino

senza sordino

senza sordino

senza sordino

3

23

3

123

102

I

II

III

IV

V

VI

VII

senza sordino

senza sordino

senza sordino

senza sordino

3

3

123

105

System 105: Seven staves (I-VII) showing musical notation. Staff I has a treble clef and a key signature of one flat. Staves II-VII have a common time signature. The system contains various musical notations including notes, rests, and dynamic markings.

106

System 106: Seven staves (I-VII) showing musical notation. Staff I has a treble clef and a key signature of one flat. Staves II-VII have a common time signature. The system contains various musical notations including notes, rests, and dynamic markings.

111

System 111: Seven staves (I-VII) showing musical notation. Staff I has a treble clef and a key signature of one flat. Staves II-VII have a common time signature. The system contains various musical notations including notes, rests, and dynamic markings.

114

System I-VII musical notation for measures 114-116. The notation includes various musical symbols such as notes, rests, and accidentals across seven staves.

117

System I-VII musical notation for measures 117-119. The notation includes various musical symbols such as notes, rests, and accidentals across seven staves. A large watermark is visible across the center of the page.

120

System I-VII musical notation for measures 120-122. The notation includes various musical symbols such as notes, rests, and accidentals across seven staves. A large watermark is visible across the center of the page.

123

System 123: Seven staves (I-VII). Staves I, II, and III are mostly rests. Staves IV, V, and VI feature eighth-note patterns with triplets (marked '3'). Staff VII has eighth-note patterns. The system concludes with a double bar line.

126

System 126: Seven staves (I-VII). Staves I, II, and III have long horizontal lines indicating sustained notes or rests. Staves IV, V, and VI have eighth-note patterns with triplets (marked '3'). Staff VII has eighth-note patterns. A large diagonal watermark 'MIB noter' and 'This music is copyright protected' is overlaid across the system.

129

System 129: Seven staves (I-VII). Staves I, II, and III have eighth-note patterns. Staves IV, V, and VI have eighth-note patterns with triplets (marked '3'). Staff VII has eighth-note patterns. The system concludes with a double bar line.



132

132

133

134

12

3

3

135

135

136

137

23

12

3

3

138

138

139

140

23

12

12

12

3

3

3

3

141

System 141-143: This system contains measures 141, 142, and 143. It features seven staves (I-VII). Staves I, II, and III have rests in measure 141. Staves IV, V, VI, and VII play eighth-note patterns. In measure 142, staves I, II, and III enter with eighth-note patterns. In measure 143, staves I, II, and III continue their patterns, while staves IV, V, VI, and VII play eighth-note patterns. A '23' fingering is indicated above staff IV in measure 143.

144

System 144-146: This system contains measures 144, 145, and 146. It features seven staves (I-VII). Staves I, II, and III play eighth-note patterns. Staves IV, V, VI, and VII play eighth-note patterns. In measure 145, staves I, II, and III continue their patterns, while staves IV, V, VI, and VII play eighth-note patterns. In measure 146, staves I, II, and III continue their patterns, while staves IV, V, VI, and VII play eighth-note patterns. A '23' fingering is indicated above staff IV in measure 145, and a '123' fingering is indicated above staff II in measure 146.

147

System 147-149: This system contains measures 147, 148, and 149. It features seven staves (I-VII). Staves I, II, and III play eighth-note patterns. Staves IV, V, VI, and VII play eighth-note patterns. In measure 148, staves I, II, and III continue their patterns, while staves IV, V, VI, and VII play eighth-note patterns. In measure 149, staves I, II, and III continue their patterns, while staves IV, V, VI, and VII play eighth-note patterns. A '3' fingering is indicated below staff VII in measure 149.

150

I

II

III

IV

V

VI

VII

153

I

II

III

IV

V

VI

VII

156

I

II

III

IV

V

VI

VII

159

System 159 (Measures 159-161). The score features seven staves (I-VII) with complex rhythmic patterns, including eighth and sixteenth notes, slurs, and dynamic markings.

162

System 162 (Measures 162-164). The score continues with seven staves (I-VII). A large diagonal watermark "NB noter" and "This music is copyright protected" is overlaid across the system.

165

System 165 (Measures 165-167). The score concludes with seven staves (I-VII), featuring complex rhythmic patterns and slurs.