

full score

Martin Rane Bauck

Night and Day

footnotes til Mahlers syvende / footnotes to Mahler's Seventh
for 7 musicians

2024



Duration: ca. 35 min.

Commissioned by Ensemble Temporum with support from Arts Council Norway.

INSTRUMENTATION

- flute / bass flute (at one point the head joint is removed from the flute to play 'alla tromba')
- clarinet in Bb / bass clarinet in Bb (at one point the mouthpiece is removed on the flute to play 'alla tromba')
- percussion (1 player):
 - snare drum
 - bass drum
 - autoharp
- piano (incl. samples played through a Max MSP patch with a MIDI keyboard)
- violin
- viola
- cello

In addition, a PA system is required, with 2-4 small speakers integrated into the ensemble on-stage, for the playback of sound files from the Max MSP patch (stereo files).

PERFORMANCE NOTES

(Techniques are mostly explained in the score.)

General remarks:

- Always senza vibrato. unless expressed otherwise.
- Contain the energy intensity in all pauses/rests, during the entirety of the piece

Piano harmonics:

- The harmonics are notated in the bottom staff.
- The diamond-shaped noteheads indicate which string/key to play.
- The boxes above each note contain two numbers — x/y — where x indicates the desired partial of the string, and y indicates which node to press down as viewed from the keyboard (alternatively, the reciprocal y/x expresses the position of the desired node as a fraction of the string's length, as viewed from the performer).
- The resulting sounds are notated in the upper staff (with approximate pitch).
- The use of pedal is in general not advised (but may be used in order to join successive harmonics together in a line)

This version of the score has been adapted to a Steinway grand piano model D. If performed on a different grand piano, some adjustments with regard to nodes may be required.

Below is a photo of how the nodes could be marked, with small thread/yarn tied around the strings. (Observe: These are not the nodes specific for this piece.)



For further advice on how to perform piano harmonics, please consult www.pianoharmonics.com.

Natten kommer svart og stor
 Alle ting blir borte
 Seil i mørke, lille jord
 Med en liten gutt ombord
 I sin lille skjorte

Inger Hagerup, *Kvelden lister seg på tå*

Nicht nur die Morgen alle des Sommers - nicht nur
 wie sie sich wandeln in Tag und strahlen vor Anfang.
 Nicht nur die Tage, die zart sind um Blumen, und oben,
 um die gestalteten Bäume, stark und gewaltig.
 Nicht nur die Andacht dieser entfalteten Kräfte,
 nicht nur die Wege, nicht nur die Wiesen im Abend,
 nicht nur, nach spätem Gewitter, das atmende Klarsein,
 nicht nur der nahende Schlaf und ein Ahnen, abends...
 sondern die Nächte! Sondern die hohen, des Sommers,
 Nächte, sondern die Sterne, die Sterne der Erde.
 O einst tot sein und sie wissen unendlich,
 alle die Sterne: denn wie, wie, wie sie vergessen!

Rainer Marie Rilke, *Duineser Elegien*, 7. Elegie

An independent station
 WJAZ
 With jazz and conversation
 From the foot of Mt. Belzoni
 Sweet music
 Tonight the night is mine
 Late line 'til the sun comes through the skyline



Donald Fagen, *The Nightfly*

Wenn also die Tragödie von einem wichtigern Punkt ausgeht, so muß man auf der andern Seite gestehen, daß die Komödie einem wichtigern Ziel entgegenggeht, und sie würde, wenn sie es erreichte, alle Tragödie überflüssig und unmöglich machen. Ihr Ziel ist einerlei mit dem Höchsten, wornach der Mensch zu ringen hat, frei von Leidenschaft zu sein, immer klar, immer ruhig um sich und in sich zu schauen, überall mehr Zufall als Schicksal zu finden und mehr über Ungereimtheit zu lachen als über Bosheit zu zürnen oder zu weinen.

Friedrich Schiller, *Über naive und sentimentalische Dichtung*

La pluie et le Merle noir.
 Rien d'autre.

Jacques Baffraiz



Gustav Mahler painted by Akseli Gallen-Kallela, 1907. Source: Wikimedia Commons.

Night and Day

fortnoter til Mahlers syvende

I. intro

Martin Rane Bauck

4/8 ♩ = 60

1 tiptoeing

flute
50" 10" 5" 30" 4-5"
pp pp
ppppppp poss., at the limit of audibility
lontano breathe unnoticeably when necessary

clarinet in Bb
50" 10" 5" 30" 4-5"
pp pp
ppppppp poss., at the limit of audibility
lontano harm. breathe unnoticeably when necessary

percussion
snare drum 50" 10" 5" 30" 4-5"
snare on
pp

MIDI keyboard
just press and release
50" - sound file will end by itself 10" 5" 30" 4-5"
[washing machine]
sounding

piano
50" 10" 5" 30" 4-5"
let ring until silent
[6/1 (alt.: 10/3 on D)]
p tiptoeing

violin
4/8 ♩ = 60 con sordino
50" 10" 5" 30" 4-5"
pp con sordino
ppppppp poss., at the limit of audibility
lontano V sempre IV

viola
50" 10" 5" 30" 4-5"
pp con sordino
ppppppp poss., at the limit of audibility
lontano V sempre IV

cello
II III 50" 10" 5" 30" 4-5"
pp
ppppppp poss., at the limit of audibility
lontano V

This musical score page contains two systems of music for string and woodwind instruments. The first system covers measures 7 through 13, and the second system covers measures 14 through 20. The instruments are Flute (fl), Clarinet (cl), Piano (pno), Violin (vln), Viola (vla), and Violoncello (vcl). The key signature is one sharp (F#) and the time signature is 3/4. The score features various musical notations including triplets, quintuplets, and accents. A large watermark for 'NB noter' is centered over the page, with the text 'This music is copyright protected' written diagonally across it.

System 1 (Measures 7-13):

- fl:** Treble clef, 3/4 time. Measure 7 starts with a triplet of eighth notes. Measures 8-13 show sustained notes with some melodic movement.
- cl:** Treble clef, 3/4 time. Measure 7 starts with a triplet of eighth notes. Measures 8-13 show sustained notes with some melodic movement.
- pno:** Treble clef, 3/4 time. The piano part is mostly rests with some low notes in measures 8-13.
- vln:** Treble clef, 3/4 time. Measure 7 starts with a triplet of eighth notes. Measures 8-13 show sustained notes with some melodic movement.
- vla:** Bass clef, 3/4 time. Measure 7 starts with a triplet of eighth notes. Measures 8-13 show sustained notes with some melodic movement.
- vcl:** Bass clef, 3/4 time. Measure 7 starts with a triplet of eighth notes. Measures 8-13 show sustained notes with some melodic movement.

System 2 (Measures 14-20):

- fl:** Treble clef, 3/4 time. Measure 14 starts with a triplet of eighth notes. Measures 15-20 show sustained notes with some melodic movement.
- cl:** Treble clef, 3/4 time. Measure 14 starts with a triplet of eighth notes. Measures 15-20 show sustained notes with some melodic movement.
- vln:** Treble clef, 3/4 time. Measure 14 starts with a triplet of eighth notes. Measures 15-20 show sustained notes with some melodic movement.
- vla:** Bass clef, 3/4 time. Measure 14 starts with a triplet of eighth notes. Measures 15-20 show sustained notes with some melodic movement.
- vcl:** Bass clef, 3/4 time. Measure 14 starts with a triplet of eighth notes. Measures 15-20 show sustained notes with some melodic movement.

2

1 4
32 8

1 2
32 8

1 5
32 8

20

fl short

ppppp

cl short

ppppp

perc short

snare off

p

pno short

NB
noter
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20

vln short

ppppp

vla short

ppppp

vcl short

ppppp

27

fl 5/8 4/8 1/32 3/8 1/32 4/8 1/32

cl

perc

pno

vln 5/8 4/8 1/32 3/8 1/32 4/8 1/32

vla

vcl

NB
noter
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34

1 4 1 4 1 3 4

32 8 32 8 32 8 8

fl

cl

perc

pno

vln

vla

vcl

change to b. cl.

snare on

ppp

5" 45" 5" 45" 5" 45" 5" 45"

3

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42 15" 20" 15" 15" 6"

fl

cl

perc

pno

vln

vla

vcl

bass clarinet in B \flat

pp

f

ppp

senza sordino

pp

pp

pp

ppppp

III
IV

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II. absolutio complicis

4/4 pastoral, with a metallic taste in the mouth, like the "Zone" in Andrei Tarkovsky's *Stalker*
 ♩ = ca. 60

bass flute

clarinet in B \flat

autoharp

percussion

MIDI keyboard

piano

violin

viola

cello

solo, unassumingly

pp

The musical score is arranged in a system of staves. The top system includes bass flute, clarinet in B \flat , autoharp, percussion, MIDI keyboard, and piano. The bottom system includes violin, viola, and cello. The piano part has a watermark 'NB noter' and 'This music is copyright protected'. The cello part has a 'pp' dynamic marking and a slur over the first two measures.

5 sempre IV

vcl



suddenly and rushed aeolian sound **4** landing in a powerful, but controlled column of air (like a rogue baritone vacuum cleaner?)

b. fl.

cl.

pno

suddenly and rushed landing in a powerful, but controlled column of air (like a rogue baritone vacuum cleaner?)
 I.h. fingers pressed halfway down no bow pressure — airy, faint pitch, not rich in overtones to blend well with the other instruments
 continuous glissando

vln

vla

vcl

12

b. fl.

cl.

vln

vla

vcl

15

b. fl.

cl.

kbd

vln

vla

vcl

5

(non dim.!)

(non dim.!)

press and hold until the end of the note in order to sync. end

[cow]

(non dim.!)

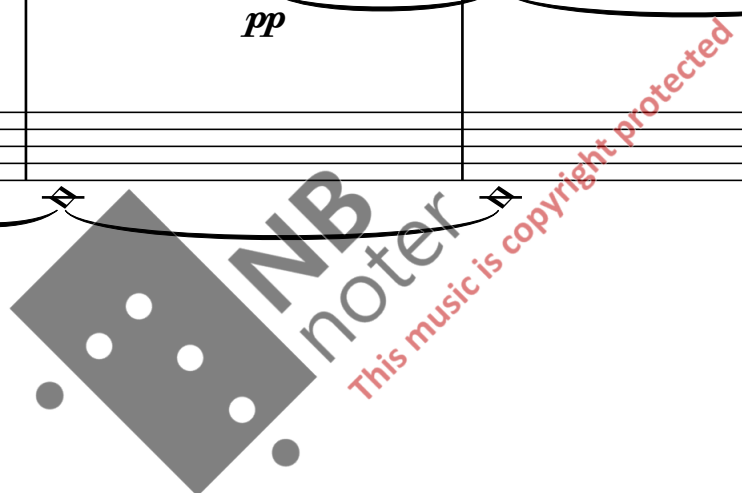
(non dim.!)

solo, come prima

pp

Musical score for measures 19-22, featuring woodwinds, keyboard, and strings.

- b. fl. (Bass Flute):** Measure 19: Rest. Measure 20: Rest. Measure 21: *ord.* (order), *pp* (pianissimo), note on G4. Measure 22: Note on G4, *pp* (pianissimo).
- cl. (Clarinets):** Measure 19: Rest. Measure 20: Rest. Measure 21: *pp* (pianissimo), note on E4. Measure 22: Note on E4, *pp* (pianissimo).
- kbd (Keyboard):** Measure 19: Note on G4. Measure 20: Note on G4. Measure 21: Note on G4. Measure 22: Rest.
- vln (Violins):** Measure 19: Rest. Measure 20: Rest. Measure 21: *pp* (pianissimo), note on G4, *IV* (fingerings). Measure 22: Note on G4, *pp* (pianissimo).
- vla (Violas):** Measure 19: Rest. Measure 20: Rest. Measure 21: *pp* (pianissimo), note on G4. Measure 22: Note on G4, *pp* (pianissimo).
- vcl (Violoncello):** Measure 19: Note on G2. Measure 20: Note on G2. Measure 21: Note on G2. Measure 22: Note on G2.



23 **2** **4** **4** **4** x2 in total a bit slower, ♩ = ca. 44 x3 in total **3** **4**

b. fl. *pp*

cl. *pp* Feldmanesque *pp* *ppp*

kbd

pno *ppppp* Feldmanesque inwardly, playing for oneself

23 **2** **4** **4** **4** a bit slower, ♩ = ca. 44 x2 in total x3 in total

vln *pp* *ppp* Feldmanesque

vla *pp* *ppp* Feldmanesque

vcl *pp* *ppp* Feldmanesque IV (5th partial)

a tempo, ♩ = ca. 60
strum strings on 1st beat w/ thumb pick,
press chord button firmly on 2nd beat

27 **3** **4** **4** **4** **4** **4**

perc *mp* (pitches/octaves are not accurate)

kbd [cow]

perc 31 *open* **A_b** **4/4** *open* **C** **3/4** *open* **Cm** *open* **C**

kbd

b. fl. 35 **4/4** **7** *pp*

cl. *pp*

perc *mf* nail pizz on top string (C') (dampen) *p* sim.

kbd *press and hold until the end of the note in order to sync. end* [heart rate] pizz inside piano

pno *p* **3** ord.

vln 35 **4/4** col legno battuto *p*

vla col legno battuto *p* **3**

vcl col legno battuto *p*

38

kbd

vln

vla

vcl

mf *p* (*non dim.!*)

mf *p* (*non dim.!*)

mf *p* (*non dim.!*)

41

b. fl.

cl.

perc

kbd

vln

vla

vcl

a bit slower, ♩ = ca. 44
x3 in total

x2 in total

Feldmanesque

a tempo, ♩ = ca. 60

8

ppp

Feldmanesque *pp* *ppp* *pp* *ppp*

legato. solemn and yet humble, without cresc./dim.

pp flat as the North European Plain

just press and release - sound file will end by itself

7"

[cow]

a bit slower, ♩ = ca. 44
x3 in total

x2 in total

a tempo, ♩ = ca. 60

legato. solemn and yet humble, without cresc./dim.

pp *ppp* *pp* *ppp*

Feldmanesque arco

Feldmanesque arco

Feldmanesque arco IV (5th partial)

pp *ppp* *pp* *ppp*

legato. solemn and yet humble, without cresc./dim.

III

pp flat as the North European Plain

legato. solemn and yet humble, without cresc./dim.

III

pp flat as the North European Plain

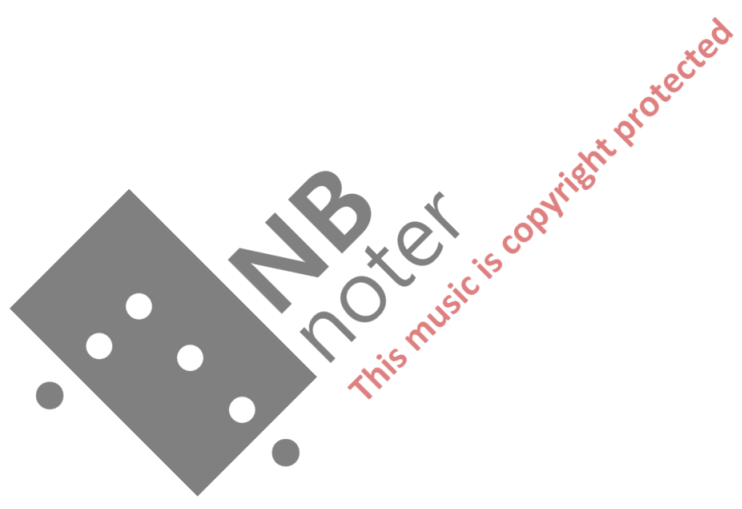
45

cl.

vln

vla

vcl



49

cl.

vln

vla

vcl

III

53

cl.

vln

vla

vcl



57

cl.

vln

vla

vcl

61

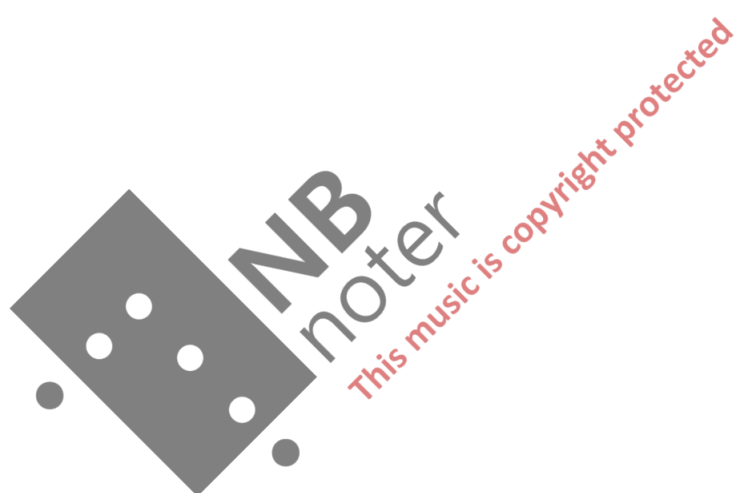
cl.

61

vln

vla

vcl



65

cl.

65

vln

vla

vcl

69

cl.


69

vln

vla

vcl

||

 **NB**
noter
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73

cl.

73

vln

vla

vcl

77 suddenly
9 aeolian sound

b. fl.

cl.

perc

kbd

pno

vln

vla

vcl

mp *ppp*

sotto voce

cluster played with forearm and elbow - give it a good whack!

fff

silently depressed from before

ppp *ppp* *ppp*

80

b. fl.

cl.

perc

kbd

pno

vln

vla

vcl

press and hold until the end of the note in order to sync. end

[blackbird]

NB noter

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The musical score is arranged in a system with eight staves. The top staff is for the bass flute (b. fl.), followed by the clarinet (cl.), percussion (perc), keyboard (kbd), piano (pno), violin (vln), viola (vla), and cello (vcl). The score covers measures 80 to 83. The percussion part includes a 'blackbird' effect, indicated by a circled 'C' and a 'p' dynamic marking, with a note that has a wavy line above it. The keyboard part has a note with a wavy line above it, with the instruction 'press and hold until the end of the note in order to sync. end'. The piano part has a large watermark 'NB noter' and 'This music is copyright protected' overlaid on it. The violin and cello parts have notes with wavy lines above them. The viola part has notes with wavy lines above them.

a bit slower, ♩ = ca. 44

x3 in total

Feldmanesque

a tempo, ♩ = ca. 60

10

84

b. fl.

cl.

perc

kbd

pno

ord.

Feldmanesque

ppp

pp

ppp

ppppp

a bit slower, ♩ = ca. 44

x3 in total

Feldmanesque

a tempo, ♩ = ca. 60
like at the start of the mvt.

84

vln

vla

vcl

Feldmanesque

pp

ppp

ppppp

pp

ppp

ppppp

I
II
Feldmanesque

87

cl.

ppppp

vln

tr

vla

vcl



89

cl.

ppppp

pno

pizz

mf

89

vln

tr

vla

sfp

vcl

III. schattenhaft

$\frac{3}{4}$ ♩ = ca. 172-180

bass flute

bass clarinet in B \flat

bass drum
let vibrate unless otherwise noticed

percussion

piano

violin

viola

cello

prepare the strings inside the piano within this range, with means that are easy to remove after m. 118

poco sul taasto extr. weak, barely audible, like a resonance far away

ppppppp

NB noter
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5

b. cl. *subtle*
pppp

perc
ppp *p* *ppp* *p*

vcl

9

b. fl. *aeolian sound*
ppp

b. cl.

perc *f* dampen

vcl *poco cresc.* *ppp*

11

13

b. fl.

vln *1.h. tap* *mf* *p* *sf*

vla *1.h. tap* *mf* *p* *sf*

vcl *1.h. tap* *mf* *p* *sf* *mf*

17

b. fl.

b. cl.

perc

pno

vln

vla

vcl

staccato

pp

bass drum

ppp

ppp

attach practice mute

"p" "sf" "mf" "mf"

"p" "sf" "mf" "mf"

"mf" "mf"

The musical score covers measures 17 through 20. It includes parts for bass flute (b. fl.), bass clarinet (b. cl.), percussion (perc.), piano (pno), violin (vln), viola (vla), and violoncello (vcl). The woodwinds and piano play mostly rests, with some notes in measure 20. The percussion part features a bass drum hit in measure 20. The strings (vln, vla, vcl) play a rhythmic pattern of eighth notes with triplets in measures 17 and 18, and continue with eighth notes in measures 19 and 20. Dynamic markings include piano (p), fortissimo (sf), mezzo-forte (mf), and pianissimo (pp, ppp). The violin and viola parts include the instruction 'attach practice mute' in measure 19. A large watermark 'NB noter' and the text 'This music is copyright protected' are overlaid on the piano and percussion staves.

21

b. fl.

b. cl.

perc

pno

This section of the score covers measures 21 to 24. The bass flute (b. fl.) and bass clarinet (b. cl.) parts feature eighth-note patterns and triplet accents starting in measure 24, with a dynamic marking of *mf*. The percussion (perc) part has a single eighth-note hit in measure 21 and a sustained chord in measure 24, marked *sfpp*. The piano (pno) part is mostly silent, with a few chords in measure 24 marked *mf* and *pp*. A large watermark for 'NB noter' is overlaid on the piano part.

21

vln

vla

vcl

This section of the score covers measures 21 to 24. The violin (vln) part is silent. The viola (vla) part has a triplet eighth-note pattern in measure 21, pizzicato notes in measures 22-23, and a triplet eighth-note pattern in measure 24 marked *mp*. The violoncello (vcl) part has a triplet eighth-note pattern in measure 21, pizzicato notes in measures 22-23, and a triplet eighth-note pattern in measure 24 marked *mp*. The dynamic *pp* is also present in the first measure of the vcl part.

25

b. fl.

b. cl.

perc

pno

vln

vla

vcl

p

pp

pp

mp

ppp

ff

p

f

ff

p

mf

ppp

mf

w/ practice mute

pizz, secco, a bit muffled

l.h. tap

Detailed description of the musical score: The score is for measures 25-28. The woodwind parts (b. fl. and b. cl.) have rests in measures 25-26 and 27-28. The percussion part has a half note in measure 25 and quarter notes in measures 27-28. The piano part features triplets in measures 25-26 and quarter notes in measures 27-28. The violin part has a half note in measure 25 and quarter notes in measures 27-28. The viola part has eighth notes in measure 25 and quarter notes in measures 27-28. The double bass part has eighth notes in measure 25 and quarter notes in measures 27-28. Dynamic markings include *p*, *pp*, *mp*, *ppp*, *ff*, and *f*. Performance instructions include 'w/ practice mute', 'pizz, secco, a bit muffled', and 'l.h. tap'. A watermark 'NB Noter' is visible over the piano part.

29

b. fl.

b. cl.

perc

pno

vln

vla

vcl

ff

ff

ff

sf

arco,
extr. sul pont.

II extr. sul pont.

p

p

ff

mf

f

pizz

pp

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NB
noter

33

b. fl. *p* VI *ppp* *ppp* *ppp*

b. cl. *p* VI

perc *ppp*

pno *p*

vln 33 *fff* *ppp* normal position II

vla III regular sul pont. *mp* *ppp*

vcl *f* *pp* con crini battuto *sim.* *p*

12

37

b. fl.

mp

pp

molto espressivo
and
gradually fading away, starting immediately

b. cl.

p

perc

p

pno

stamp down the
sostenuto and
sustain pedals

(mf)
Ped.

extremely
sul pont.

37

vln

vla

vcl

mp

pp

I thumb pizzicato
II *alla chitarra*

41

b. fl.

b. cl.

perc

pno

vln

vla

vcl

key sound: *f*

breath: *pppp*

extr. sul pont.

ppp

I l.h. pizz

I II III thumb pizzicato alla chitarra

ppp

pp

NB noter

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45

b. fl.

b. cl.

perc

pno

45

vln

vla

vcl

pizz

ppp

attach practice mute

III normal pizz

ppp

I arco, poco sul tasto

ppppp

molto sul pont.

mfppppp

NB
noter
This music is copyright protected

49

b. fl.

b. cl.

perc

pno

vln

vla

vcl

ppp

ppp

ppp

ppp

ppp

p

f

mp

pizz

l.h. tap

w/ practice mute

as a faint resonance of cello pizz.
do not play too early

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NB noter

13 etwas flatter, mit größtem Schwung

53

b. fl. *pizz*
mf

b. cl. *pp* *slap tongue*
mf

perc *mf*

pno

53 *v*
p *f*

vln *f*

vla *f*

vcl *pizz* *spring. Bog. arco*
mf

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57

b. fl.

b. cl.

perc

pno

vln

vla

vcl

mf

pizz

spring. Bog. arco

This page contains musical notation for measures 57 through 60. The instruments are arranged in a system with staves for b. fl., b. cl., perc, pno, vln, vla, and vcl. The percussion part features a dynamic marking of *mf*. The piano part is obscured by a watermark. The violin and viola parts have a measure rest in the second measure. The cello part includes dynamic markings for *pizz* and *spring. Bog. arco*.

61

b. fl.

b. cl.

perc

pno

vln

vla

vcl

sf

sf

arco, molto sul pont.

poco sul pont. ----->

con crini battuto

sf

Detailed description of the musical score: The score is for measures 61-64. The woodwind section (b. fl. and b. cl.) plays a rhythmic eighth-note pattern. The percussion part has rests. The piano part has a bass line with a forte (*sf*) dynamic. The violin and viola parts play a melodic line with a forte (*sf*) dynamic and a slur. The violin part includes a hairpin crescendo and a fermata. The viola part includes a hairpin crescendo and a fermata. The cello part has a bass line with a forte-piano (*sfp*) dynamic and includes performance instructions: 'arco, molto sul pont.' (arco, very on the bridge), 'poco sul pont.' (poco sul pont.) with a dashed arrow pointing right, and 'con crini battuto' (con crini battuto).

65

b. fl. aeolian *p*

b. cl. air sound *p*

perc

pno

65

vln II *mp*

vla I *mp*

vcl *p*

molto sul tasto arco

l.h. fingers pressed halfway down
no bow pressure — airy, faint pitch, not rich in overtones
to blend well with the other instruments

69

14

b. fl.

b. cl.

perc

pno

vln

vla

vcl

ppppp

sf

p

remove practice mute

remove practice mute

NB noter
This music is copyright protected

73

b. fl.

b. cl.

perc

pno

vln

vla

vcl

not too strong, in the shadow of the bass drum

ppp

soft

ppp

arco, but no bow pressure

ppppp

arco, but no bow pressure arco

ppppp

1/2clt / mezzo legno

ppppp

This music is copyright protected

77

b. fl.

b. cl.

perc

pno

ppppp almost inaudible

ppp

ppppp

77

vln

vla

vcl

with added l.h. tap noise

l.h. tap only

ff

p

l.h. tap

l.h. tap

l.h. tap

l.h. tap

gliss with a bit of intensity

ff

mp

ff

81

b. fl.

b. cl.

perc

pno

arco, but no bow pressure
with added l.h. tap noise

81

vln

vla

vcl

sim.

ppp

NB
noter
This music is copyright protected

85

b. fl. *ppp*

aeolian, with audible key noise
key sound: "f"

mf

key sound: "f"

breath: *pppp*

b. cl. *mf*

pitched air sound, with audible key noise
key sound: "f"

not too strong, in the shadow of the bass drum

ppp

perc *p* *ppppp*

pno

85

vln *ppp*

poco sul pont.

vla

1/2clt, poco sul tasto

II

vcl *ppp* *sf*

1.h. tap

89

b. fl.

b. cl.

perc

pno

89

vln

vla

vcl

III sul tasto

ppp

l.h. tap

pp

l.h. tap

pp

l.h. tap

pp

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93

b. fl. aeolian (without key noise) *p* *mp*

b. cl. *pp* *mp*

perc

pno

vln *ff* *ff* *fff*

vla *ff* *ff* *fff*

vcl *ff* *ff* *sf* *fff*

This musical score page contains measures 93 through 96. The instruments and their parts are as follows:

- b. fl. (Bass Flute):** Measures 93-94 are silent. In measure 95, it plays an aeolian scale starting on G4, marked *p*. In measure 96, it continues the scale, marked *mp*. A dynamic hairpin shows a crescendo from *p* to *mp*.
- b. cl. (Bass Clarinet):** Measures 93-94 are silent. In measure 95, it plays a half note G3, marked *pp*. In measure 96, it plays a half note G3, marked *mp*. A dynamic hairpin shows a crescendo from *pp* to *mp*.
- perc (Percussion):** Plays a steady eighth-note pulse throughout measures 93-96.
- pno (Piano):** Measures 93-96 are silent.
- vln (Violin):** Measures 93-94 are silent. In measure 95, it plays a half note G4, marked *ff*. In measure 96, it plays a half note G4, marked *fff*. A dynamic hairpin shows a crescendo from *ff* to *fff*.
- vla (Viola):** Measures 93-94 are silent. In measure 95, it plays a half note G3, marked *ff*. In measure 96, it plays a half note G3, marked *fff*. A dynamic hairpin shows a crescendo from *ff* to *fff*.
- vcl (Violoncello):** Measures 93-94 are silent. In measure 95, it plays a half note G2, marked *ff*. In measure 96, it plays a half note G2, marked *fff*. A dynamic hairpin shows a crescendo from *ff* to *fff*.

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97 **15**

b. fl. *p*

b. cl. *p*

perc *ppp*

pno *p*

vln *p* arco III V V V V

vla *p* arco, like earlier

vcl *p* III V II V II V

Detailed description of the musical score: The score is for measures 97-100. The bass flute (b. fl.) part starts with a half note G4 (with a sharp sign) and a half note G4 (with a natural sign), both marked *p*. The bass clarinet (b. cl.) part has a whole rest in measure 97, followed by a half note G3 in measure 98, a whole rest in measure 99, and a half note G3 in measure 100, all marked *p*. The percussion (perc) part has a steady eighth-note pattern starting in measure 98, marked *ppp*. The piano (pno) part has a half note G4 in measure 97, marked *p*. The violin (vln) part has a half note G4 in measure 97, marked *p*, with fingerings III and V indicated. The viola (vla) part has a whole note chord in measure 97, marked *p*, with the instruction 'arco, like earlier'. The violoncello (vcl) part has a half note G3 in measure 97, marked *p*, with fingerings III and V indicated.

101

b. fl.

b. cl.

perc

pno

vln

vla

vcl

The musical score consists of seven staves. The first staff (b. fl.) has a treble clef and a key signature of one sharp (F#). It features a melodic line with a slur over measures 101 and 102, and a fermata over measure 103. The second staff (b. cl.) has a treble clef and contains rests in measures 101 and 102, followed by a half note in measure 103 and a quarter note in measure 104. The third staff (perc) has a drumstick icon and shows a rhythmic pattern of quarter notes with eighth-note beams. The fourth staff (pno) has a treble and bass clef, with a treble clef line containing eighth notes and a bass clef line containing rests. The fifth staff (vln) has a treble clef and contains a melodic line with slurs and fermatas. The sixth staff (vla) has a bass clef and contains sustained notes with a *mp* dynamic marking. The seventh staff (vcl) has a bass clef and contains a melodic line with slurs and fermatas. A large watermark 'NB noter' and the text 'This music is copyright protected' are overlaid on the piano part.

105

b. fl.

b. cl.

perc

pno

vln

vla

vcl

NB noter
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f

mf

V III V V V

II^o III II^o II^o

109

b. fl. *f*

b. cl. *f*

perc *mf*

pno

109

vln *f* V

vla *f*

vcl *f* II V

This page contains musical notation for measures 109 through 112. The instruments and their parts are as follows:

- b. fl. (Bass Flute):** Measures 109-112, playing quarter notes with accents, dynamic *f*.
- b. cl. (Bass Clarinet):** Measures 109-112, playing quarter notes with accents, dynamic *f*.
- perc (Percussion):** Measures 109-112, playing a steady eighth-note pattern, dynamic *mf*.
- pno (Piano):** Measures 109-112, mostly rests.
- vln (Violin):** Measures 109-112, playing a melodic line with accents and dynamic *f*. Includes a *V* marking above the staff.
- vla (Viola):** Measures 109-112, playing sustained notes with accents and dynamic *f*.
- vcl (Cello):** Measures 109-112, playing sustained notes with accents and dynamic *f*. Includes a *II V* marking above the staff.

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for bass flutes without B foot joint,
play these notes one octave higher

113

b. fl.

b. cl.

perc

pno

vln

vla

vcl

pp

f

mf

sfp

like earlier

mf

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117 *tr* pesante pizz **16** a tempo

b. fl. *sf* *f* *pp*

b. cl. slap tongue *f* sotto voce *pp*

perc. with the wood on the stick on the rim of the drum *f* *molto cresc.*

pno. remove preparation inside piano

vln. 117 *sf* *f* *pp* pesante pizz behind the bridge II III

vla. *sf* *f* *mf* *mf* pesante pizz behind the bridge II III l.h. tap

vcl. *sf* *f* *mf* pesante pizz behind the bridge II III l.h. tap

121 change to flute, with head joint removed

b. fl.

b. cl.

ppppp

121 arco gliss. (gliss.)

vla

vcl

mf

ppp

solo arco, poco vib.

pp

125

b. cl.

vla

vcl

non gliss.

gliss.

sf

129

b. cl.

vla

vcl

sf

sfppp

sf

2
4

2
4

132 $\frac{2}{4}$ 17

b. fl. flute, with head joint removed
trumpet embouchure
pp-mf

b. cl. clarinet in B \flat , with mouthpiece removed
trumpet embouchure
pp-mf

perc. autoharp
D + Dm always let ring
D + Dm
ppp

vcl. 132 $\frac{2}{4}$ II
ppp

"Horpa", 1864, av L. M. Lindeman etter Olea Pedersdatter Jølstad, Brandval, Hedmark
slow, bucolic, sorrowful. molto rubato
♩ = ca. 40

136

fl.

cl.

perc.

vcl. 136

A7 Dm D7 Gm



140

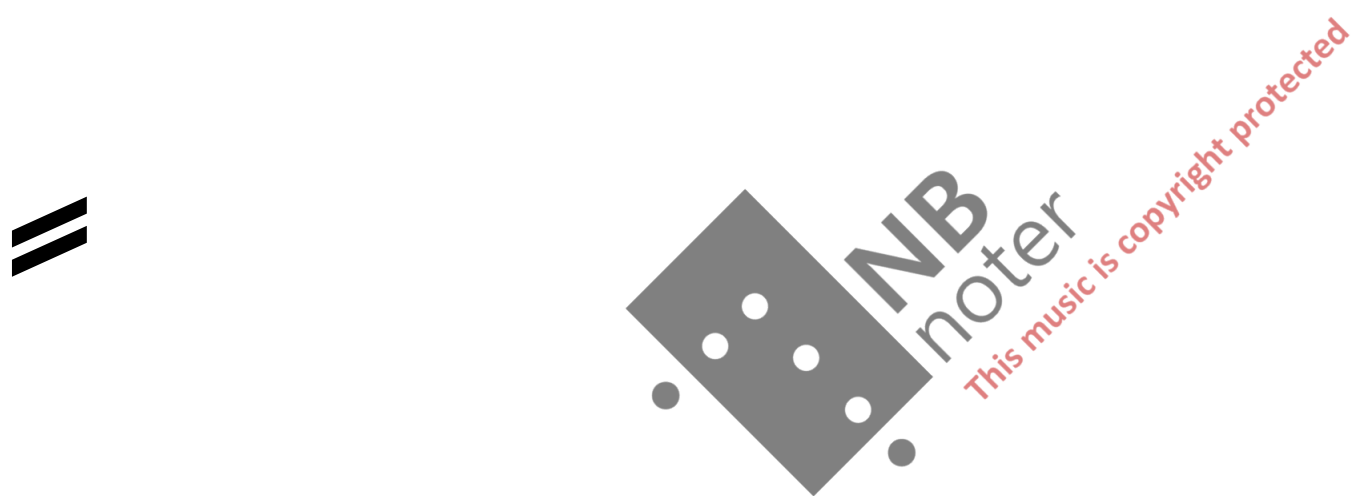
fl.

cl.

perc

vcl

D Gm D



144

fl.

cl.

perc

vcl

A D A7 D+ Dm

rit. . . .

3 tempo primo,
4 ♩ = ca. 172-180

148 change to b. fl.

fl.

change to b. cl.

cl.

3 tempo primo,
4 ♩ = ca. 172-180

148

vln l.h. tap

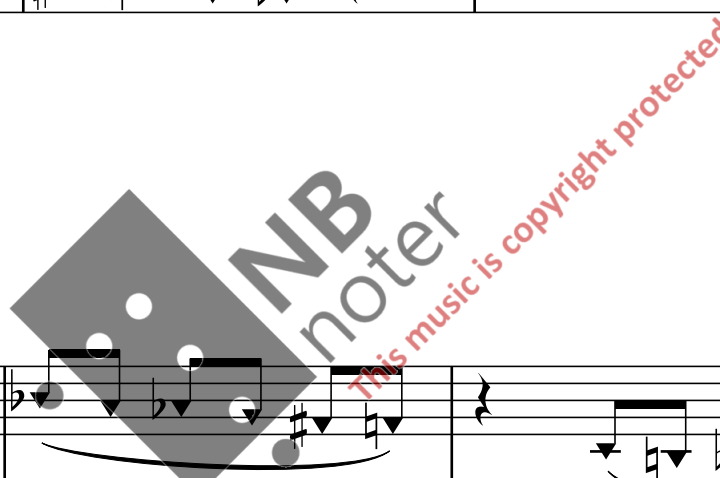
"sfp"

vla l.h. tap

"sfp"

vcl l.h. tap

"sfp"



152

vln "sfp"

vla "sfp"

vcl "sfp"

156

bass drum

perc

attach practice mute (if not enough time: add before m. 148)

156

vla arco, solo

"sfp"

161

perc

vla

"sfp"

"f"

"p"

V



165

perc

vla

p

poco a poco cresc.



bass clarinet in B \flat

air sound
ossia: 8va

169

cl.

perc

vla

vcl

pizz

"mf"

ppp

20

173

fl.

b. cl.

perc

pno

vln

vla

vcl

ppp

sf

with the wood on the stick
on the rim of the drum

remove
practice mute

pizz

ppp

fff

NB
noter
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177

fl.

b. cl.

perc

pno

vln

vla

vcl

sounding

martellato!!

10/3

ff

mf

fff possibile

bartók pizz ca. 16 ¢ lower — intonate w/ piano

sim. (but not bartók pizz)

sim. with bartók pizz

ca. 16 ¢ lower — bartók intonate w/ piano pizz

sim. (but not bartók pizz)

sim. with bartók pizz

sim. ca. 16 ¢ lower — intonate w/ piano

sim. (but not bartók pizz)

sim. with bartók pizz

arco, poco sul tasto

ppp

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182

b. cl.

perc

pno

vcl

ppppp

ppp

187

b. cl.

perc

pno

vcl

NB noter

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192

perc

196

perc

200 **21**

fl. *ppp* **Bass Flute**

b. cl. *ppp*

perc *ppp* *ppppp* soft/dull trill, only as a faint murmur dampen

pno *ppp*

vln *ppp* *ppppp*

vla *ppp* arco

vcl *ppp* *ppppp*

209

b. fl.

b. cl.

perc

pno

vln

vla

vcl

air sound

ppp

pp

pp

f

ppp

l.h. tap

gliss.

arco II

This page contains musical notation for measures 209 through 213. The instruments are arranged in a standard orchestral layout. The bassoon (b. fl.) and bass clarinet (b. cl.) parts are the most active. The bass clarinet part includes a series of notes with a 'ppp' dynamic marking and a 'pp' marking. The bassoon part has a series of notes with a 'ppp' dynamic marking. The percussion (perc) part has a series of notes. The piano (pno) part is mostly empty. The violin (vln) part has a series of notes. The viola (vla) part has a series of notes with a 'pp' dynamic marking. The cello (vcl) part includes 'l.h. tap', 'gliss.', and 'arco II' markings. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the piano staff.

2/2 kurz 22

Schönberg, op. 24/1

♩ = 100

4/4

214

b. fl. *pp*

b. cl. *kurz*

perc *kurz*

pno *kurz*

NB noter
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2/2 kurz

Schönberg, op. 24/1

♩ = 100

4/4

214

vln *pizz*

vla *pp* *arco spring* *pp*

vcl *kurz* *pizz* *pp*

Berg, Violin Concerto

adagio
♩ = 50, poco rit.

4/4

legato

Webern, op. 6/1

♩ = 80?

2/4

b. fl. *pppp*

b. cl. *ppppp* legato, oscuro

perc soft/dull trill, only as a faint murmur *ppppp* dampen

pno

Berg, Violin Concerto

adagio
♩ = 50, poco rit.

4/4

Webern, op. 6/1

♩ = 80?

mit Dämpfer

2/4

vln arco, poco vib. *pp*

vla arco, poco vib. mit Dämpfer *pp*

vcl arco, poco vib. mit Dämpfer *pp*

219 $\frac{2}{4}$ $\frac{4}{4}$ Supponen Schönberg, op. 19/6
Sehr langsam (♩)

b. fl.

b. cl.

perc

pno

solo, without conductor

p *ppp*

wie ein Hauch

pppp

219 $\frac{2}{4}$ $\frac{4}{4}$ Supponen Schönberg, op. 19/6
Sehr langsam (♩)

vln

vla

vcl

IV. nattlandskap

6/8 (N.B. Make time for reassembling/
tuning of woodwind instruments) ♩ = 60

4/8 rit. a tempo, ♩ = 60

bass flute

bass clarinet in B \flat

percussion

MIDI keyboard

piano

violin

viola

cello

autoharp

sounding

5/1 7/2 5/1 7/2

8vb

poco vib. (senza sordino)

solo, poco vib. (senza sordino)

NB noter
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5

b. fl.

b. cl.

perc

kbd

pno

vln

vla

vcl

F let ring

pppp

just press and release - sound file will end by itself

[guitar]

7/2

5/1
3

(8)

ppp

non vib.

ppppp

ppppp

7th partial

ppppp

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10 until end of guitar sample **23** rit. a tempo, ♩ = 60

b. fl. *pp* *ppp*

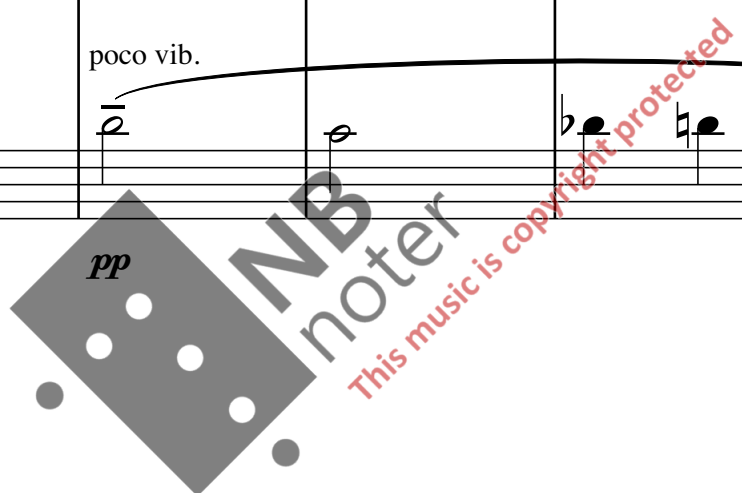
b. cl. *pp* *ppp*

vln *sf* *pp* *ppp*

vla *pp* *ppp*

vcl *pp* *ppp*

poco vib.



clarinet in B \flat

17 change to clarinet (non vib.) change to b. cl.

b. cl. *ppp* *ppppp*

just press and release - sound file will end by itself

sounding:

conductor: sync with start of clarinet

kbd [guitar]

24

just press
and release
- sound file
will end by itself

kbd

[guitar] sounding

pno

light, mumbling, like a hesitant breeze

5/1 7/2 5/1 7/2

8vb

p

vln

vla

vcl

pizz. light, mumbling, like a hesitant breeze

p

(III)

p

pno

7/2 5/1 7/2 5/1 7/2

(8)

ppp

vln

vla

vcl

arco (non vib.)

ppp

ppp arco (non vib.)

ppp

ppppp

72 25 ♩ = ca. 40

press and hold
until the end of the note
in order to sync. end

31
kbd

♩ = ca. 40

[blackbird/rain]

31
vln

ppppp
arco
(non vib.)

31
vla

ppppp

31
vcl

38
kbd

38
vln

38
vla

38
vcl

26 ♩ = ca. 60

rit. - - - - -

46
b. fl.

f
bass clarinet in B \flat

46
cl.

♩ = ca. 60

rit. - - - - -

46
vln

f *sf espr.*

46
vla

f

46
vcl

f

continue so the strings can begin in the shadow of the guitar's final notes

a tempo, ♩ = 60
change to flute

b. fl.

b. cl. change to clarinet

kbd just press and release - sound file will end by itself

[guitar] continue so the strings can begin in the shadow of the guitar's final notes

a tempo, ♩ = 60

vln

vla

vcl

ppp *ff* *ppp* *ff* *ppp* *ff*



perc

27 B \flat arp. lasts the whole measure

vln

vla

vcl

II (7th part.)

pp *ppp* *ppppp* *pp* *ppppp* *pp* *ppp*

perc 65 rit. a tempo, ♩ = 60 rit. Gm A B \flat Gm D

vln 65 rit. a tempo, ♩ = 60 rit. II

vla 65 rit. a tempo, ♩ = 60 rit. II

vcl 65 rit. a tempo, ♩ = 60 rit. II

ppp



28

b. fl. a tempo, ♩ = 60 flute

pp

just press and release - sound file will end by itself

sounding

just press and release - sound file will end by itself

sounding

kbd [guitar] [guitar]

vln a tempo, ♩ = 60 mit Dämpfer stacatissimo

f p pp pp

clarinet in B \flat

b. cl.

just press and release - sound file will end by itself

pp

just press and release - sound file will end by itself

pp

just press and release - sound file will end by itself

kbd

[guitar]

[guitar]

[guitar]

vln

ppp

poco vib.

ppp mit Dämpfer, poco vib.

sim.

ppp

vla

ppp

mit Dämpfer, poco vib.

ppp

sim.

ppp

vcl

ppp

ppp

cl.

83

just press and release - sound file will end by itself

[guitar]

rit. 3

morendo

press and hold until the end of the note in order to sync. end

[guitar]

vln

83

sim.

ppp

morendo

vla

sim.

ppp

morendo

vcl

sim.

ppp

morendo

V. früher / dawn chorus

7 $\frac{4}{4}$ ritualistic in a very simple way. ♩ = 73

flute

bass clarinet in B \flat

percussion

bass drum

p

piano

7 $\frac{4}{4}$ ritualistic in a very simple way. ♩ = 73

violin

viola

cello

4

perc

vln

vcl

III senza sordino

IV

II senza sordino

III

ppppp

8

perc

vln

vla

vcl

senza sordino

ppppp

12

b. cl.

perc

vln

vla

vcl

ppppp

29

16

perc

vln

vla

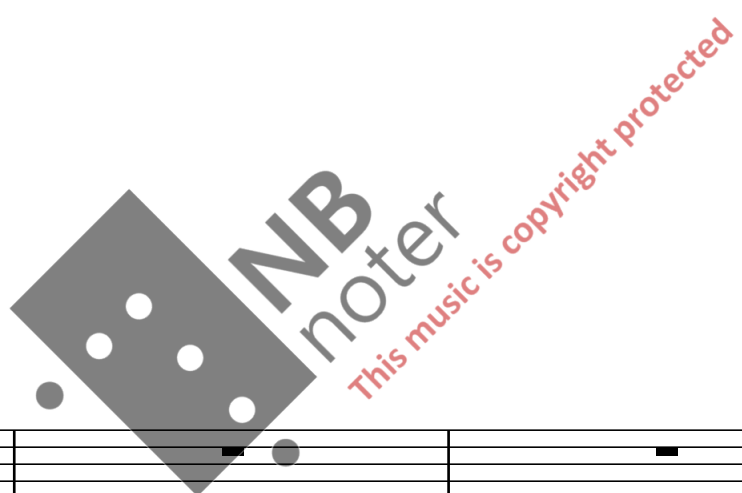
16

II

ppppp

II

ppppp



20

fl.

perc

vln

vla

vcl

20

ppppp

20

ppppp

III

ppppp

24

fl.

perc

vcl



27

perc

30

pno

solo. solemn, celestial

ppp



31

pno

rit.

31

a tempo,
♩ = 73

35

fl. *pp*

b. cl.

perc

sempre p
a tempo,
♩ = 73

vln *pp*

vla *pp*

vcl *pp*

II

II

II

I

pp

pp

pp

pp

39

b. cl.

perc

39

vln

vla

vcl

III

II

III

III

II

III

III

IV

III

IV

III

IV



42

b. cl. *change to clarinet*

perc

vln

vla

vcl

32

46 clarinet in B \flat

cl.

perc

vln

vla

vcl

ppp

ppp

ppp

ppp

50

cl. change to bass clarinet

perc

vln

vla

vcl

54

perc

pno

more inwardly

ppppp

57

pno

rit.

34 a tempo, $\text{♩} = 73$

Flute

solid, majestic

fl. *f*

Musical staff for Flute (fl.) starting at measure 61. The staff contains a whole note chord marked with a dynamic of *f*. The notes are not clearly visible but correspond to the chord in the piano part.

bass clarinet in B \flat

solid, majestic

b. cl. *f*

Musical staff for Bass Clarinet (b. cl.) starting at measure 61. The staff contains a whole note chord marked with a dynamic of *f*. The notes are not clearly visible but correspond to the chord in the piano part.

solid, majestic

(dampen?)

perc *f* *p*

Musical staff for Percussion (perc.) starting at measure 61. It features a series of rhythmic marks: a half note followed by a quarter rest, a quarter note followed by a quarter rest, and a half note followed by a quarter rest. Dynamics *f* and *p* are indicated.

pno

Musical staff for Piano (pno.) starting at measure 61. The staff contains a whole note chord marked with a dynamic of *f*. The notes are not clearly visible but correspond to the chord in the piano part.

a tempo, $\text{♩} = 73$

solid, majestic

vln *f*

Musical staff for Violin (vln.) starting at measure 61. The staff contains a whole note chord marked with a dynamic of *f*. The notes are not clearly visible but correspond to the chord in the piano part.

II/III
IV solid, majestic

vla *f*

Musical staff for Viola (vla.) starting at measure 61. The staff contains a whole note chord marked with a dynamic of *f*. The notes are not clearly visible but correspond to the chord in the piano part.

II/III
IV solid, majestic

vcl *f*

Musical staff for Violoncello (vcl.) starting at measure 61. The staff contains a whole note chord marked with a dynamic of *f*. The notes are not clearly visible but correspond to the chord in the piano part.

64

b. cl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{1}{8}$

perc

pno

vcl $\frac{5}{4}$ $\frac{4}{4}$ $\frac{1}{8}$



68

b. cl. $\frac{4}{4}$ $\frac{5}{4}$

perc

pno

vcl $\frac{4}{4}$ $\frac{5}{4}$

71 4/4

35

fl. *f* solid, majestic *f* sim.

b. cl. *f* solid, majestic *f* sim.

perc *f* solid, majestic (dampen?) *f* (dampen?)

pno

vln *f* solid, majestic *f* sim.

vla *f* solid, majestic *f* sim.

vcl *f* solid, majestic *f* sim.

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75

perc

p

pno

p

vln

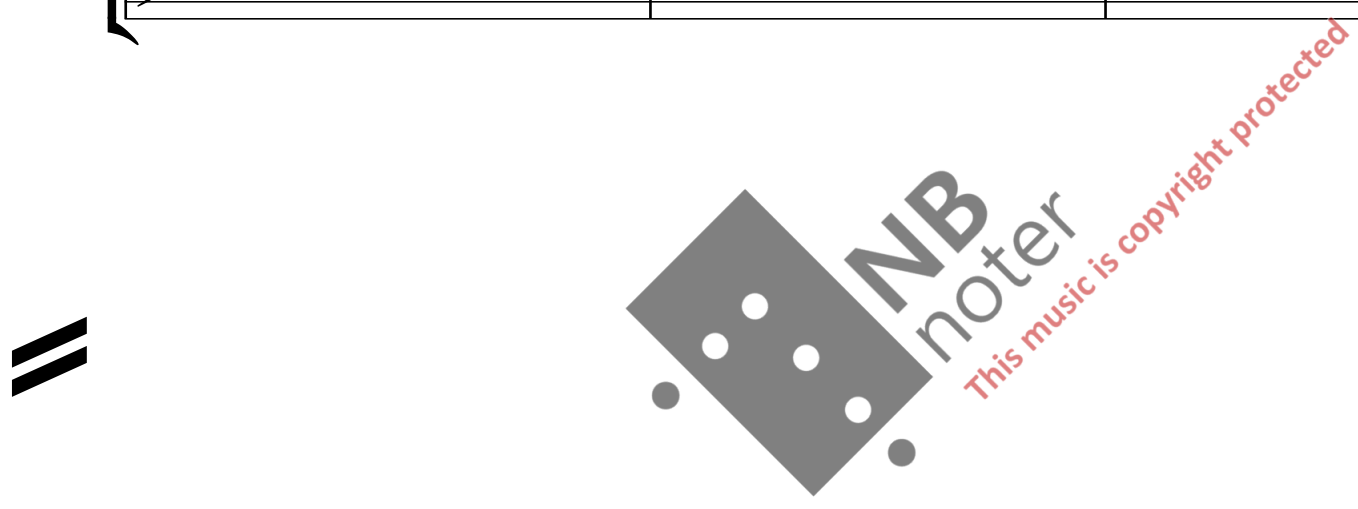
vla

vcl

with a sound like sedimentary rocks

p with a sound like sedimentary rocks

p



79

pno

79

vln

vla

vcl

with a sound like sedimentary rocks

1/8-tone / 25 cent higher , sim.

p

p

p

83

pno

vln

vcl

p

p

p 1/8-tone / 25 cent higher than G#

p 1/8-tone / 25 cent lower

p sim.

87

pno

vln

vla

vcl

p

p

1/8-tone / 25 cent lower

1/8-tone / 25 cent lower

p

p

p

91

pno

vln

vla

vcl

p

4

4

4

4

4/4

R. Schumann, op. 133/1

Im ruhigen Tempo.

solo, without conductor \wedge

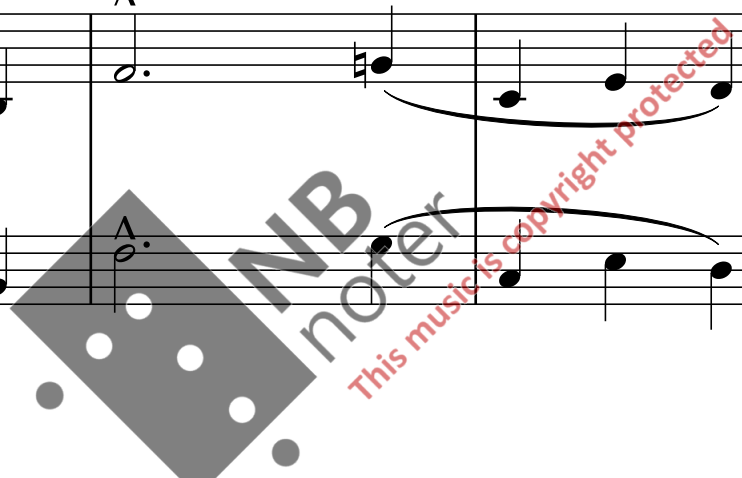
pno

pno

pno

pno

pno



163

pno

dim.

167

pno

ten. I.H.

f

171

pno

f

f

p

175

pno

v

red.

179

pno

zurückhaltend.

pp

! (differs from original)

poco acc.