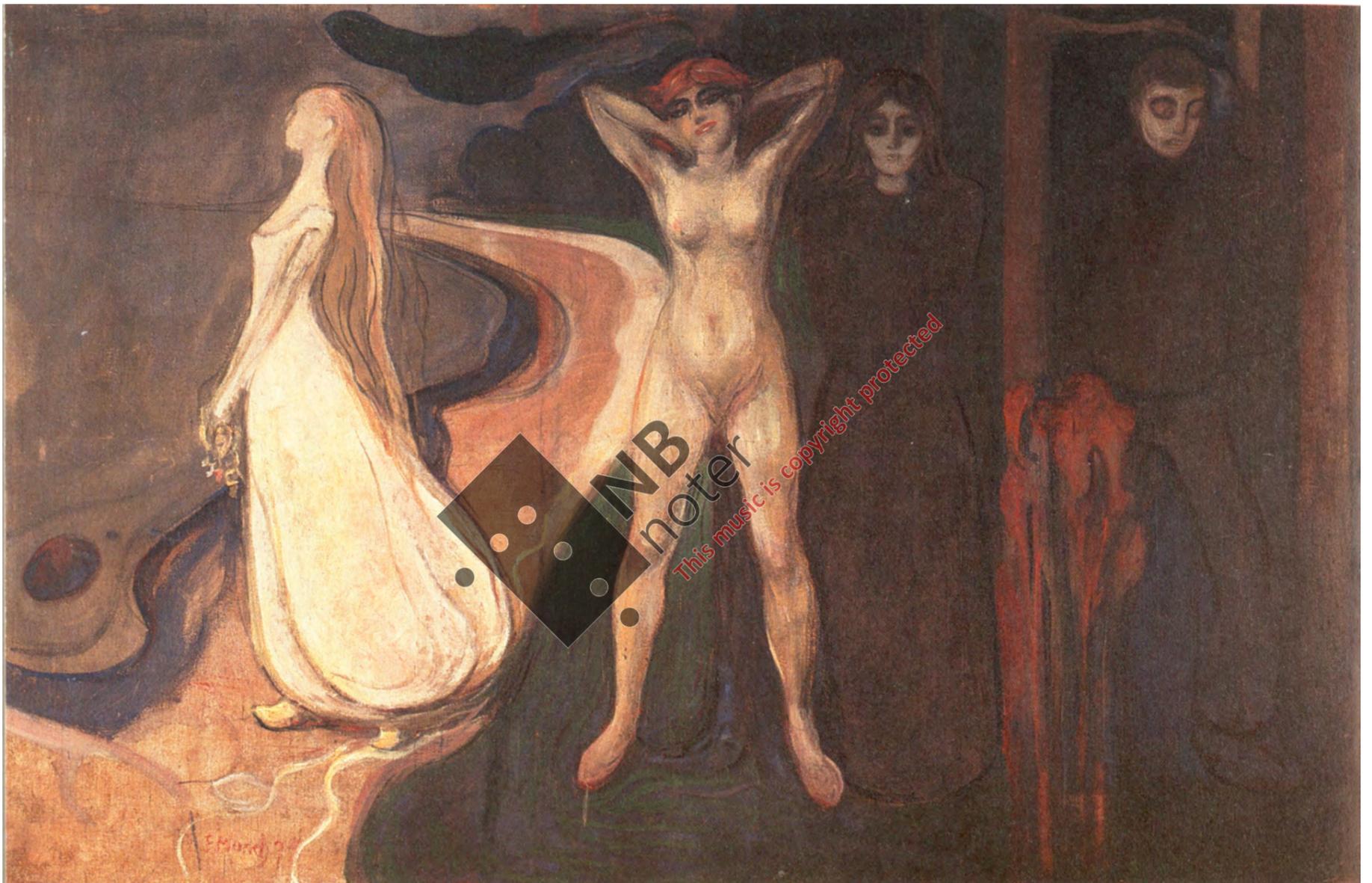


Kjell Habbestad
Munch Suite
op. 53



Livsfrisen / The Frieze of Life

for Flute, String Orchestra and Harp



Kjell Habbestad
Munch Suite
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Livsfrisen/The Frieze of Life
for Flute, String Orchestra and Harp

(1998/2002)

I Kjaerlighet/Love

II Angst/Fear

III Død/Death

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Munch Suite

1 Kjaerlighet/Love

1 STEMMEN

The Voice/Summer's Night

Kjell Habbestad, 1998/2002

Musical score for the first system, measures 1-6. The score includes a piano accompaniment and six violins, two violas, two cellos, and a double bass. The piano part starts with a tempo marking of $\text{♩} = 60$ and a key signature of one flat. The first violin part begins with a *mp* dynamic and includes trills and triplets. Other instruments follow with various dynamics like *pp*, *fp*, and *p*. Performance instructions include *non trem. e non vibrato*.

Musical score for the second system, measures 7-12. This system continues the orchestration with the same instruments. A tempo change is indicated by $\text{♩} = 60$ and a *poco a poco accelerando* marking. The piano part features a triplet of eighth notes. Dynamics range from *mp* to *mf*. Performance instructions include *non trem. e non vibrato* and *fp*.

12

Musical score for measures 12-16. The score is written for piano and includes a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf*, *f*, *p*, *pp*, and *gliss.*. There are also markings for triplets and a *rit.* section.

17

Musical score for measures 17-21. The score is written for piano and includes a melodic line in the right hand and a bass line in the left hand. Dynamics include *f*, *mf*, *p*, and *pp*. There are also markings for triplets and a *tr* (trill) section. The tempo is marked *a tempo*.

First system of musical notation (measures 21-25). It includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics range from *mp* to *ff*. The vocal line has lyrics: *non trem. e non vibrato*. The tempo markings are *poco a poco accelerando* and *ritardando ...*.

Second system of musical notation (measures 26-30). It features a piano accompaniment with a complex rhythmic pattern. Dynamics range from *pp* to *ff*. A large watermark is present across the page: "NB Moter This music is copyright protected".

29

Musical score for measures 29-31. The score consists of a grand staff (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The melody in the grand staff features triplet eighth notes and sixteenth notes. The piano accompaniment has a steady eighth-note pattern in the bass and a more complex melodic line in the treble. The key signature has one sharp (F#) and the time signature is 3/4.

32

Musical score for measures 32-34. The score continues with the grand staff and piano accompaniment. Measure 32 features a triplet of eighth notes in the melody. Measure 33 has a dynamic marking of *mf*. Measure 34 has a dynamic marking of *mp* and a tempo instruction *poco a poco accelerando*. The piano accompaniment continues with its rhythmic pattern. The key signature has one sharp (F#) and the time signature is 3/4.

36 *Piu mosso* ♩ = 74 *accelerando* *ritardando...*

mf f p pp mp f solo 8va

non trem. e non vibrato
fp

41 *recitando* *a tempo* ♩ = 74 *ritardando...*

pp mp p mf espr. 8va

non trem. e non vibrato
fp

47

♩ = 60

Musical score for measures 47-50. The score includes a piano introduction with a tempo of 60 beats per minute. The first staff (melody) features a triplet of eighth notes starting with a forte (*f*) dynamic, followed by a mezzo-piano (*mp*) section. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The texture is enriched by a multi-staff section (measures 48-50) where multiple voices play a melodic line with a forte-piano (*fp*) dynamic and the instruction "non trem. e non vibrato".

51

ritardando...

Musical score for measures 51-54. The score begins with a *ritardando* marking. The piano part features a complex texture with multiple voices. The right hand plays chords and melodic fragments, while the left hand provides a steady bass line. Dynamics range from piano (*p*) to pianissimo (*pp*) and pianississimo (*ppp*). A large watermark "NBNoter" and "This music is copyright protected" is overlaid on the score.

2 ØYE I ØYE/TILTREKNING

Eye in Eye/Attraction

$\text{♩} = 40$ *con sord?*

Solo Flute

Harp

Violin I

Violin II

Violin III

Violin IV

Violin V

Violin VI

Viola I

Viola II

Cello I

Cello II

Double Bass

9

Flute

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vcl. I

Vcl. II

D. B.

15

Flute *mf* *f* *ff* *mf*

Harp

Vln. I *mf* *f* *ff*

Vln. II *pp* *mf* *pp* *mf*

Vln. III *pp* *mf* *pp* *mf*

Vln. IV *pp* *mf* *pp* *mf*

Vln. V *pp* *pp* *mf* *mp*

Vln. VI *pp* *pp* *mf* *mp*

Vla. I *pp* *pp* *mf* *pp*

Vla. II *mf*

Vlc. I *mf*

Vlc. II *mf*

D. B. *f*

21

Flute *f* *ff* *mp*

Harp

Vln. I *mp* *mp* *pp* *mf* *mp* *mf*

Vln. II *pp* *pp* *pp* *mf* *mp* *mp*

Vln. III *pp* *pp* *pp* *mf* *mp* *mp*

Vln. IV *pp* *mf* *pp* *mp* *pp* *mf* *pp* *mf*

Vln. V *pp* *mf* *pp* *mf* *mp* *pp* *mf* *pp* *mf*

Vln. VI *pp* *mf* *pp* *mf* *mp* *pp* *mf* *pp* *mf*

Vla. I *pp* *pp* *mf* *pp* *pp* *pp*

Vla. II *pp* *mf* *f*

Vlc. I *p* *mp*

Vlc. II *p* *mp*

D. B. *mp* *mf*

27

Flute *pp mp pp mp mp mf*

Harp

Vln. I *p pp mf p mf*

Vln. II *pp pp mf pp*

Vln. III *pp pp mf pp*

Vln. IV *pp mf pp pp mf*

Vln. V *pp mf pp pp mf*

Vln. VI *pp mf pp pp mf*

Vla. I *pp mf pp mf pp mf*

Vla. II *pp p*

Vcl. I *pp p*

Vcl. II *pp p*

D. B. *p mp*

33

Flute *mp mf*

Harp

Vln. I *pp mp mp mf*

Vln. II *pp mf pp mp mf mp*

Vln. III *pp mf pp mf mp mf*

Vln. IV *pp mf pp mf pp mf pp*

Vln. V *pp mf pp mf pp mf pp*

Vln. VI *pp mp pp mf pp mf mp*

Vla. I *pp mp pp mf mp pp mp*

Vla. II *mp*

Vcl. I *p mp*

Vcl. II *p mp*

D. B. *mp mf*



39

Flute *mp* *pp* *mp*

Harp *pp* *pp*

Vln. I *f* *mf* *f* *p* *pp*

Vln. II *f* *pp* *pp*

Vln. III *f* *mp* *ad niente* *pp* *pp*

Vln. IV *mp* *pp* *mp* *pp* *pp* *mf*

Vln. V *mp* *pp* *mp* *pp* *mf* *pp* *mf*

Vln. VI *pp* *mp* *pp* *pp* *mf* *pp* *mf*

Vla. I *pp* *mp* *pp* *pp* *mf* *pp* *mf*

Vla. II *p* *mp*

Vcl. I *p* *mp*

Vcl. II *p* *mp*

D. B. *mp* *mf*

46

Flute *mp* *mf* *mf*

Harp

Vln. I *mp* *pp* *mf* *pp* *mf*

Vln. II *pp* *mf* *pp* *pp* *mf*

Vln. III *pp* *mf* *pp* *pp* *mf*

Vln. IV *pp* *pp* *mf* *pp* *mf*

Vln. V *pp* *pp* *mf* *pp* *mf*

Vln. VI *pp* *pp* *mf* *pp* *mf*

Vla. I *pp* *mf* *pp* *mf* *mf* *pp*

Vla. II *p* *mp*

Vcl. I *p* *mp*

Vcl. II *p* *mp*

D. B. *mp* *mf*

53

Flute *f* *ff* *mf* *f* *ff* *pp*

Harp *pp*

Vln. I *f* *ff* *mp* *mp*

Vln. II *pp* *mf* *pp* *mp*

Vln. III *pp* *mf* *pp* *mp*

Vln. IV *pp* *mf* *pp* *mf*

Vln. V *pp* *mf* *mp* *pp* *mf* *pp* *mf*

Vln. VI *pp* *mf* *mp* *pp* *mf* *pp* *mf*

Vla. I *pp* *mf* *pp* *pp* *pp* *pp* *mf*

Vla. II *mf* *mp* *pp* *mf* *f*

Vcl. I *mf* *mp* *mf* *pp*

Vcl. II *mf* *mp* *mf* *pp*

D. B. *f* *mf* *f* *pp*

60

Flute *p* *mp* *p* *mp* *p* *mp* *pp* *ritardando...*

Harp *lv.*

Vln. I *mp* *mp*

Vln. II *pp* *mf* *p* *pp* *mf* *mp* *pp* *mf*

Vln. III *pp* *mf* *mp* *pp* *mf* *mp* *pp* *mf*

Vln. IV *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vln. V *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vln. VI *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Vla. I *mp* *sim. pp* *mp* *pp* *mp*

Vla. II *pp* *mf*

Vcl. I *p* *pp* *p* *pp*

Vcl. II *p* *pp* *p* *pp*

D. B. *p* *mp* *p* *mp* *pp*

3 LØSRIVELSE 3 Separation

Misterioso ♩ = 84

Flute Solo

Harp *ppp* C D# Eb F Gb A H

Violin I *trem sul pont* *p*

Violin II *trem sul pont* *p*

Violin III *trem sul pont* *p*

Violin IV *trem sul pont* *p*

Violin V *trem sul pont* *p*

Violin VI *trem sul pont* *p*

Viola I *fz* *p*

Viola II *fz* *fz sim.* *p*

Cello I *espr.* *p* *mf* *mp*

Cello II *fz* *p*

Double Bass *sul pont* *pp*

5

Flute *mf*

Harp *ppp* C D# E# F# Gb A H

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I *fz* *p*

Vla. II *fz* *p*

Vcl. I *f* *mf*

Vcl. II *fz* *p*

D. B. *fz* *p*

19

Flute *mf mp f*

Piano *mp mf*

Vln. I *mp mf*

Vln. II *mp mf*

Vln. III *mp mf*

Vln. IV *mp mf*

Vln. V *mp mf*

Vln. VI *mp mf*

Vla. I *mp mf*

Vla. II *mp mf*

Vcl. I *mp mf*

Vcl. II *mp mf*

D. B. *mp mf*

♩ = 200

25

Flute *mf mp*

Piano *mf mp*

Vln. I *mp p*

Vln. II *mp p*

Vln. III *mp p*

Vln. IV *mp p*

Vln. V *mp p*

Vln. VI *mp p*

Vla. I *mf mp*

Vla. II *mp p*

Vcl. I *mp p*

Vcl. II *mp p*

D. B. *mp p*

30

ritardando

Flute

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vcl. I

Vcl. II

D. B.

37

$\text{♩} = 64$

Flute

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vcl. I

Vcl. II

D. B.

poco accelerando

ritardando

Flute *f* *mf* *mp* *p* *pp*

Vln. I *mf* *mp* *p* *pp*

Vln. II *mf* *mp* *p* *pp*

Vln. III *mf* *mp* *p* *pp*

Vln. IV *mf* *mp* *p* *pp*

Vln. V *mf* *mp* *p* *pp*

Vln. VI *mf* *mp* *p* *pp*

Vla. I *p* *pp* *ppp*

Vla. II *p* *pp* *ppp*

Vcl. I *p* *pp* *ppp*

Vcl. II *p* *pp* *ppp*

D. B. *pp* *ppp*

$\text{♩} = 72$

ritardando

Flute

Vln. I *mp* *p* *pp* *mp* *f*

Vln. II *mp* *p* *pp* *mp* *f*

Vln. III *mp* *p* *pp* *mp* *f*

Vln. IV *mp* *p* *pp* *mp* *f*

Vln. V *mp* *p* *pp* *mp* *f*

Vln. VI *mp* *p* *pp* *mp* *f*

Vla. I *mp* *p* *pp* *mp* *f*

Vla. II *mp* *p* *pp* *mp* *f*

Vcl. I *mp* *p* *pp* *mp* *f*

Vcl. II *mp* *p* *pp* *mp* *f*

D. B. *pp* *mp* *f*

60

Flute *ff* *f*

Vln. I *ff* *ff*

Vln. II *ff* *ff*

Vln. III *ff* *ff*

Vln. IV *ff* *ff*

Vln. V *ff* *ff*

Vln. VI *ff* *ff*

Vla. I *ff* *ff*

Vla. II *ff* *ff*

Vcl. I *f*

Vcl. II *f*

D. B. *f*

8^{va}

67

Flute *p* *ff* *mf*

Vln. I *fp* *mp* *fp*

Vln. II *fp* *mp* *fp*

Vln. III *fp* *mp* *fp*

Vln. IV *fp* *mp* *fp*

Vln. V *fp* *mp* *fp*

Vln. VI *fp* *mp* *fp*

Vla. I *fp* *fp*

Vla. II *fp* *fp*

Vcl. I *fp* *fp*

Vcl. II *fp* *fp*

D. B. *fp* *fp*

mf *mp* *mf*

71

Flute *ritardando* *mf* *mp* *p* *pp* *mp* *♩ = 64*

C# D# E F# G A B *ppp* *murmurando*

Vln. I *p* *pp* *mp*

Vln. II *p* *pp* *mp*

Vln. III *p* *pp* *mp*

Vln. IV *p* *pp* *mp*

Vln. V *p* *pp*

Vln. VI *p* *pp*

Vla. I *p* *pp*

Vla. II *p* *pp*

Vcl. I *p* *pp*

Vcl. II *p* *pp*

D. B. *p* *pp*

77

Flute *mf* *mp* *p* *pp* *ppp*

Vln. I *p* *mp* *p* *pp* *ppp*

Vln. II *p* *ppp*

Vln. III *p* *ppp*

Vln. IV *p* *ppp*

Vln. V

Vln. VI

Vla. I

Vla. II

Vcl. I

Vcl. II

D. B.

11 Angst/Fear

4 KVINNEN I TRE STADIER/SFINX

5 Woman in three Stages/Sphinx

♩ = 100

Meno mosso ♩ = 72

Tempo I

ritardando

7

Tempo I

Meno mosso ♩ = 72

molto rit.

Tempo I

15

Meno mosso Tempo I

ritardando

Musical score for measures 15-21. The score includes parts for Harp, Violins I-VI, Violas I-II, Violas I-II, Cellos I-II, and Double Bass. It features various dynamics such as *p*, *f*, *mp*, and *pp*, and includes performance markings like *tr* (trills) and *espr.* (espressivo). The tempo is marked *Meno mosso Tempo I* and the section concludes with *ritardando*. A tempo marking of $\text{♩} = 60$ is present at the top right.

22

Musical score for measures 22-28. The score includes parts for Harp, Violins I-VI, Violas I-II, Violas I-II, Cellos I-II, and Double Bass. It features dynamics such as *mf* and *mp*, and includes performance markings like *non trem.* and *solo*. A large watermark reading "MB noter" and "This music is copyright protected" is overlaid on the score.

29

Harp

Vln. I *solo* *p* *pp* *mf* *p* *p*

Vln. II *p* *p* *p*

Vln. III *p* *p* *p*

Vln. IV *p* *p* *p*

Vln. V *p* *p* *p*

Vln. VI *p* *p* *p*

Vla I *p* (*gliss.*) *p* *p* *p*

Vla II *p* (*gliss.*) *p* *p* *p*

Vlc I *pizz.* *mp* *p* *p*

Vlc II *pizz.* *mp* *p* *p*

D.B. *p* *p* *p*

36

Semplice $\text{♩} = 60$

Harp *p* *pp* *pp* *tr*

Vln. I *mp* *pp* *pp* *mp*

Vln. II *p* *pp* *pp*

Vln. III *p* *pp* *pp*

Vln. IV *p* *mp* *pp*

Vln. V *p* *pp* *pp*

Vln. VI *p* *pp* *pp*

Vla I *p* *pp* *pp*

Vla II *p* *pp* *pp*

Vlc I *p* *pp* *pizz.*

Vlc II *p* *pp*

D.B. *p* *pp*

42

Musical score for measures 42-47. The score includes staves for Harp, Violins I-VI, Violas I-II, Cellos I-II, and Double Bass. Dynamics range from *pp* to *mf*. A large watermark "NB noter" is visible across the middle of the page.

48

Musical score for measures 48-53. The score includes staves for Harp, Violins I-VI, Violas I-II, Cellos I-II, and Double Bass. Dynamics range from *pp* to *f*. A large watermark "NB noter" is visible across the middle of the page.

54

Musical score for measures 54-60. The score includes parts for Harp, Violins I-VI, Violas I-II, Violas I-II, Cellos I-II, and Double Bass. Dynamics range from *mf* to *pp*. Trills are indicated with 'tr'.

61

non rit.

$\bullet = 60$

$\bullet = 90$ *accelerando*

Musical score for measures 61-67. The score includes parts for Harp, Violins I-VI, Violas I-II, Violas I-II, Cellos I-II, and Double Bass. Dynamics range from *pp* to *f*. Trills are indicated with 'tr'. A watermark 'MB noter This music is copyright protected' is visible across the score. Performance instructions include *arco* and *mf arco*.

69 $\text{♩} = 144$

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vlc. I

Vlc. II

D.B.

81

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vlc. I

Vlc. II

D.B.

93

Musical score for measures 93-104. The score includes parts for Harp, Violins I-VI, Violas I-II, Cellos I-II, and Double Bass. Dynamics range from *mf* to *ff*. The music features complex rhythmic patterns with triplets and slurs.

105

Musical score for measures 105-114. The score includes parts for Harp, Violins I-VI, Violas I-II, Cellos I-II, and Double Bass. Dynamics range from *pp* to *ff*. The music features complex rhythmic patterns with triplets and slurs.



117 *non rit.*

ff *ff* *f* *mf*

Harp *mp*

Vln. I *f* *ff* *f* *ff* *f* *mp*

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

Vln. III *mp* *p*

Vln. IV *mp*

Vln. V *mp*

Vln. VI *mp*

Vla. I *mp*

Vla. II *mp*

Vlc. I *mp*

Vlc. II *mp*

D.B. *mp*

129 *poco a poco ritardando* *ritardando* *molto rit.*

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

Harp *p*

Vln. I *p* *p*

Vln. II *pp*

Vln. III *pp*

Vln. IV *pp*

Vln. V *pp*

Vln. VI *pp*

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

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

Vlc. I *p* *pp*

Vlc. II *p* *pp*

D.B. *p* *pp* *pp*

139 *Hesitando* ♩ = 72

accelerando *a tempo*

solo *fp* *mf* *pp* *p* *molto espr.*

Harp

Vln. I *mp* *mf* *mp* *pp* *p* *solo*

Vln. II *mp* *mf* *mp* *pp* *p*

Vln. III *mp* *mf* *mp* *pp* *p*

Vln. IV *mp* *mf* *mp* *pp* *p*

Vln. V *mp* *mf* *mp* *pp* *p*

Vln. VI *mp* *mf* *mp* *pp* *p*

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

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

Vlc. I *mp* *mf* *mp* *pp* *p*

Vlc. II *mp* *mf* *mp* *pp* *p*

D.B. *mp* *mf* *mp* *pp* *p*

145 ♩ = 90 *ritardando*

Harp

Vln. I *mp* *p* *mp* *p*

Vln. II *mp* *p* *mp* *pp*

Vln. III *mp* *p* *mp* *pp*

Vln. IV *mp* *p* *mp* *pp*

Vln. V *mp* *p* *mp* *pp*

Vln. VI *mp* *p* *mp* *pp*

Vla. I *mp* *p* *mp*

Vla. II *mp* *p* *mp*

Vlc. I *mp* *mp*

Vlc. II *mp* *mp*

D.B. *p* *mp*

152 $\text{♩} = 84$

p

pp

Vln. I *pp*

Vln. II *pp*

Vln. III *pp*

Vln. IV *pp*

Vln. V *pp*

Vln. VI *pp*

Vla. I *pp*

Vla. II *pp*

Vlc. I *pp*

Vlc. II *pp*

D.B. *pp*

160 *Meno mosso* $\text{♩} = 72$ *tempo rubato* $\text{♩} = 72$

pp *mf* *f* *mf*

Vln. I *pp* *ppp* *mp* *mf* *pp*

Vln. II *pp* *ppp* *mf*

Vln. III *pp* *ppp* *mf*

Vln. IV *pp* *ppp* *pp* *mp* *p* *mf*

Vln. V *pp* *ppp* *pp* *mp* *p* *mf*

Vln. VI *pp* *ppp* *pp* *mp* *p* *mf*

Vla. I *pp* *ppp* *pp* *mp* *p* *mf*

Vla. II *pp* *ppp* *pp* *mp* *p* *mf*

Vlc. I *p* *mf*

Vlc. II *mf*

D.B. *mf*

168 *Giocoso* $\text{♩} = 60$ *poco accel.* *poco a poco accelerando*

Harp *pp* *mp*

Vln. I *mf* *f* *ff*

Vln. II *mf* *f* *ff*

Vln. III *mf* *f* *ff*

Vln. IV *pp* *mp* *mf*

Vln. V *pp* *mp* *mf*

Vln. VI *pp* *mp* *mf*

Vla. I *pp* *mp* *mf*

Vla. II *pp* *mp* *mf*

Vlc. I *pp* *mp* *mf*

Vlc. II *pp* *mp* *mf*

D.B. *pp* *mp* *mf*

175 *Meno mosso* $\text{♩} = 72$ *mp* *mf*

Harp

Vln. I *ff* *ff* *mp* *mf* *p* *pp*

Vln. II *ff* *ff* *mp* *mf* *p* *pp*

Vln. III *ff* *ff* *mp* *mf* *p* *pp*

Vln. IV *ff* *ff* *mp* *mf* *p* *pp*

Vln. V *ff* *ff* *mp* *mf* *p* *pp*

Vln. VI *ff* *ff* *mp* *mf* *p* *pp*

Vla. I *ff* *ff* *mp* *mf* *p* *pp*

Vla. II *ff* *ff* *mp* *mf* *p* *pp*

Vlc. I *ff* *ff* *mp* *mf* *p* *pp*

Vlc. II *ff* *ff* *mp* *mf* *p* *pp*

D.B. *ff* *ff* *mp* *mf* *p* *pp*

183

♩ = 72

Musical score for measures 183-190. The score includes parts for Flute, Harp, Violins I-VI, Violas I-II, Cellos I-II, and Double Bass. The Flute part features a melodic line with dynamics *ff*, *mf*, and *mp*, and includes a triplet. The Harp part provides accompaniment with *pp sempre*. The string sections (Violins I-VI, Violas I-II, Cellos I-II, and Double Bass) play sustained chords, with Violins I-VI, Violas I-II, and Cello I marked *ppp* and Cello II marked *p*. The tempo is marked $\text{♩} = 72$.

191

Musical score for measures 191-198. The score includes parts for Flute, Harp, Violins I-VI, Violas I-II, Cellos I-II, and Double Bass. The Flute part features a melodic line with dynamics *p*, *mp*, and *pp*, and includes triplets. The Harp part provides accompaniment. The string sections (Violins I-VI, Violas I-II, Cellos I-II, and Double Bass) play sustained chords. The tempo is marked $\text{♩} = 72$.



III Dod/Death

5 KYSS 5 Kiss

♩ = 120

Flute Solo

Harp
pppp
C# D# E F# G# A H#

Violin I
pp (free tempo and rhythm)

Violin II
pp (free tempo and rhythm)

Violin III
pp

Violin IV
pp

Violin V
pp

Violin VI
pp

Viola I
pp

Viola II
pp

Cello I
pp

Cello II
pp

Double Bass
8va -----
flageolets
8va -----
sim.
loco

5

Flute

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vlc. I

Vlc. II

D. B.

15

♩ = 96
Poco hesitando

Flute *ritardando*
p

Harp

Vln. I *pizz.*
p

Vln. II *pizz.*
p

Vln. III *p*

Vln. IV *p*

Vln. V *p*

Vln. VI *p*

Vla. I *pizz.*
p

Vla. II *pizz.*
p

Vcl. I *arco*
p

Vcl. II *pizz.*
p

D. B. *pizz.*
p

arco

arco

23

♩ = 108

poco a poco accelerando

Flute *f*

Harp *mp*, *mf*, *f*, *mp*, *f*

Vln. I *mp*, *mf*, *f*, *mf*, *f*

Vln. II *mp*, *mf*, *f*, *mf*, *f*

Vln. III *mp*, *mf*, *f*, *mf*, *f*

Vln. IV *mp*, *mf*, *f*, *mp*, *mf*, *f*

Vln. V *mp*, *mf*, *f*, *mp*, *mf*, *f*

Vln. VI *mp*, *mf*, *f*, *mp*, *mf*, *f*

Vla. I *mp*, *mf*, *f*, *mp*, *mf*, *f*

Vla. II *mp*, *mf*, *f*, *mp*, *mf*, *f*

Vcl. I *mp*, *mf*, *f*, *mp*, *mp*, *f*

Vcl. II *mp*, *mf*, *f*, *p*

D. B. *p*

31 $\text{♩} = 120$

Flute *f* *p* *f*

Harp *p* *f* *ff*

Vln. I *f* *p* *f* *mf* *ff*

Vln. II *f* *p* *f* *f* *ff*

Vln. III *f* *p* *f* *f* *ff*

Vln. IV *f* *p* *f* *mf* *ff*

Vln. V *mf* *p* *f* *mf* *ff*

Vln. VI *mf* *p* *f* *mf* *ff*

Vla. I *mp* *p* *f* *f* *ff*

Vla. II *p* *p* *f* *f* *ff*

Vcl. I *p* *p* *f* *mf* *ff*

Vcl. II *mp* *mp* *mp* *p*

D. B. *mp* *mp* *mp* *p*

37 *Meditazione* $\text{♩} = 100$

Flute *pp* *pp* *ff* *accelerando*

Harp *lv.* *mp*

Vln. I *p* *ppp* *p* *mp* *mf*

Vln. II *p* *ppp* *p* *ppp*

Vln. III *p* *ppp* *p* *ppp*

Vln. IV *p* *ppp* *p* *ppp*

Vln. V *p* *ppp* *p* *ppp*

Vln. VI *p* *ppp* *p* *ppp*

Vla. I *p* *ppp* *p* *ppp* *p*

Vla. II *p* *ppp* *p* *ppp* *p*

Vcl. I *p* *ppp* *ppp* *p* *mp*

Vcl. II *mp* *mp* *mp*

D. B. *mp* *mp* *mp*

46 *Affettuoso*

accelerando

Lento

Musical score for measures 46-52. The score is for a full orchestra and includes parts for Flute, Harp, Violins I-VI, Violas I-II, Violas I-II, Violoncellos I-II, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking is *Affettuoso* and the performance instruction is *accelerando*. The Flute part features a melodic line with triplets and a fermata. The Harp part provides harmonic support with chords and a melodic line. The Violin I part is marked *espressivo* and features a melodic line with triplets. The Violin II-VI parts are marked *p* and feature harmonic support. The Viola I-II parts are marked *mp* and feature harmonic support. The Violoncello I-II parts are marked *mf* and feature harmonic support. The Double Bass part is marked *mf* and features harmonic support. The score concludes with a *Lento* marking.

53 $\bullet = 100$

Musical score for measures 53-59. The score is for a full orchestra and includes parts for Flute, Harp, Violins I-VI, Violas I-II, Violoncellos I-II, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking is *Affettuoso* and the performance instruction is *accelerando*. The Flute part is marked *p* and features a melodic line. The Harp part is marked *pp* and features harmonic support. The Violin I part is marked *p* and features a melodic line. The Violin II-VI parts are marked *mp* and feature harmonic support. The Viola I-II parts are marked *pizz.* and feature harmonic support. The Violoncello I-II parts are marked *p* and feature harmonic support. The Double Bass part is marked *p* and features harmonic support. The score concludes with a *Lento* marking.

61

poco rit.

$\text{♩} = 80$

Flute *mf*

Harp *ppp* *mp* *f*

Vln. I *espr.* *pp* *mp* *f*

Vln. II *fp* *mp* *f*

Vln. III *p* *mp* *f*

Vln. IV *mp* *mp* *f*

Vln. V *mp* *mp* *f*

Vln. VI *mp* *f*

Vla. I *mp* *f*

Vla. II *arco* *mp* *f*

Vcl. I *mp* *f*

Vcl. II *f*

D. B. *f*

69

$\text{♩} = 60$

Cadenza (molto rubato)

Lento

accelerando

Flute *ff* *fz* *fz* *ff* *fz* *fz*

Harp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vln. I *pp* *pp* *(sempre)* *pp*

Vln. II *pp* *pp* *(sempre)* *pp*

Vln. III *pp* *pp* *(sempre)* *pp*

Vln. IV *ff* *fz* *fz* *fz* *fz* *fz* *pp*

Vln. V *ff* *fz* *fz* *fz* *fz* *fz* *pp*

Vln. VI *pp* *mp* *(sempre)* *pp*

Vla. I *pp* *pp* *(sempre)* *pp*

Vla. II *pp* *pp* *(sempre)* *pp*

Vcl. I *ff* *fz* *fz* *fz* *fz* *mp*

Vcl. II *ff* *fz* *fz* *fz* *pp*

D. B. *pp* *pp* *(sempre)* *pp*

78

Flute *Lento* *accelerando* *rit.* *Lento* *accelerando* *molto acc.* *Lento* *accelerando* *tr*

Harp

Vln. I *espr.* *p*

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vlc. I

Vlc. II

D. B.

82

♩ = 100

Flute

Harp

Vln. I *espr.* *pp*

Vln. II *espr.* *mp* *pp* *ppp* *p*

Vln. III *espr.* *mp* *pp* *ppp* *p*

Vln. IV *espr.* *pp* *ppp* *p*

Vln. V *pp* *ppp*

Vln. VI *pp* *ppp*

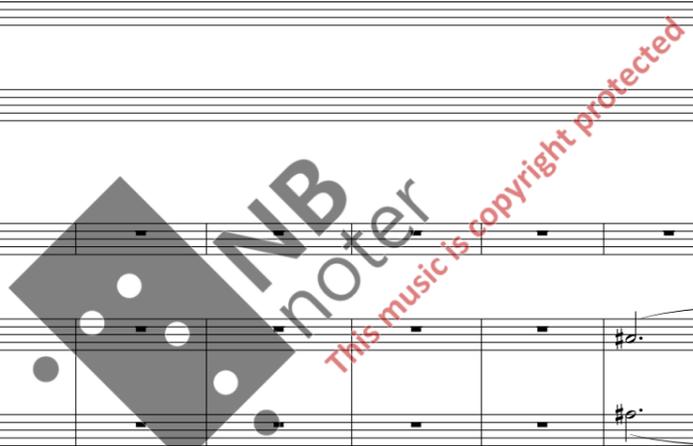
Vla. I *p* *pp* *ppp*

Vla. II *p* *pp* *ppp*

Vlc. I

Vlc. II

D. B.



95

Flute

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln V

Vln. VI

Vla. I

Vla. II

Vcl. I

Vcl. II

D. B.

ppp

pp

espr.

104

Flute

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln V

Vln. VI

Vla. I

Vla. II

Vcl. I

Vcl. II

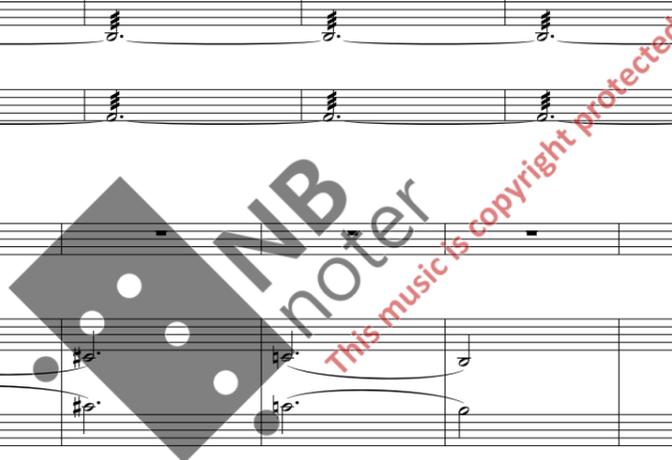
D. B.

pppp

ppp

poco a poco sul pont

ppp



6 KJÆRLIGHET OG SMERTE/VAMPYR

6 Love and Suffering/Vampire

$\bullet = 74$

Solo Flute

Harp

Violin I

Violin II

Violin III

Violin IV

Violin V

Violin VI

Viola I

Viola II

Cello I

Cello 2

Double Bass

This block contains the first seven measures of the score. The Solo Flute part is mostly rests. The Harp part begins with a *pp* dynamic, followed by *p* and *mp*. The Violin I-VI parts enter with a *mp* dynamic. The Viola I part has a *solo (espr)* marking and dynamics of *mp*, *sfz*, and *mf*. The Cello I part has a *solo (espr)* marking and dynamics of *p*, *mp*, and *mf*. The Cello 2 part has *fp* dynamics and a *sim.* marking. The Double Bass part has a *p* dynamic.

8

Flute

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vcl. I

Vcl. 2

D.B.

This block contains measures 8 through 11. Measure 8 is marked with a box containing the number '8'. The Flute part enters with a *p* dynamic, followed by *mp* and *mf*. The Harp part continues with a melodic line. The Violin I-VI parts continue with a *p* dynamic. The Viola I part has an *espr.* marking and a *p* dynamic. The Viola II part has a *mp* dynamic. The Cello I part continues with a *p* dynamic. The Cello 2 part continues with *fp* dynamics. The Double Bass part continues with a *p* dynamic.

13

Flute

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vcl. I

Vcl. 2

D.B.

pp *f* *mp* *mp*

p *pp* *pp* *pp* *pp* *pp* *pp* *mp* *mp* *mp* *mp* *mf* *mf* *mf* *mf*

p *mp* *mp*

mp

17

Flute

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vcl. I

Vcl. 2

D.B.

mf *mp* *mp*

mf

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

mf *mf*

mf *p* *p*

22

Flute

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vcl. I

Vcl. 2

D.B.

poco rit.

$\bullet = 96$

accelerando

$\bullet = 144$

fp

pp

solo

p

fp

pp

29

Flute

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vcl. I

Vcl. 2

D.B.

mp

mp

p

pp

p

mp

mf

mp

mp



37

Flute

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vcl. I

Vcl. 2

D.B.

46

Flute

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vcl. I

Vcl. 2

D.B.

53

accelerando ♩ = 144

Flute

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vcl. I

Vcl. 2

D.B.

ff

mf

ff

fp

pp

mp

61

Flute

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vcl. I

Vcl. 2

D.B.

f

p

mf

f

f

f

f

f

f

f

p

mf

p

mf

mp

mf

p

mf

mp

mf

p

mp

70

Flute

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vcl. I

Vcl. 2

D.B.

77

Flute

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vcl. I

Vcl. 2

D.B.

86

Flute

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vcl. I

Vcl. 2

D.B.

mp, p, mf, f, ff

97

Flute

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vcl. I

Vcl. 2

D.B.

f, fff

105

Flute *f* *ff* *ff*

Harp *mf* *f* *ff*

Vln. I *ff* *ff*

Vln. II *ff* *ff*

Vln. III *ff* *ff*

Vln. IV *ff*

Vln. V *ff*

Vln. VI *ff*

Vla. I *mf* *ff*

Vla. II

Vcl. I *mf* *ff*

Vcl. 2

D.B.

112

Flute *fff* *mf* *fff* *pp*

Harp *fff* *mf* *f* *ff* *fff* *pp*

Vln. I *fff* *mf* *f* *ff* *fff*

Vln. II *fff* *mf* *f* *ff* *fff*

Vln. III *fff* *mf* *f* *ff* *fff*

Vln. IV *fff* *mf* *f* *ff* *fff*

Vln. V *fff* *mf* *f* *ff* *fff*

Vln. VI *fff* *mf* *f* *ff* *fff*

Vla. I *fff* *mp* *fff*

Vla. II *fff* *mp* *fff*

Vcl. I *fff* *mp* *fff*

Vcl. 2 *fff* *mp* *fff* *pp*

D.B. *mp* *fff*

121

Flute *p* *mp*

Harp

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vln. III *pp* *mp*

Vln. IV *pp* *mp*

Vln. V *pp* *mp*

Vln. VI *pp* *mp*

Vla. I *p* *mp*

Vla. II *mp*

Vcl. I *mp*

Vcl. 2 *p* *mp*

D.B.

129

Flute *mp* *p* *mp* *p* *mf* *p* *mf* *mp* *fp* *molto ritardando*

Harp *mf* *p* *mf* *mp* *fp*

Vln. I *mp* *p* *mf* *p* *mf* *mp* *fp*

Vln. II *mp* *p* *mf* *p* *mf* *mp* *fp*

Vln. III *mp* *p* *mf* *p* *mf* *mp* *fp*

Vln. IV *mp* *p* *mf* *p* *mf* *mp* *fp*

Vln. V *mp* *p* *mf* *p* *mf* *mp* *fp*

Vln. VI *mp* *p* *mf* *p* *mf* *mp* *fp*

Vla. I *mp* *p* *p* *mf* *mp* *fp*

Vla. II *mp* *p* *mf* *p* *mf* *mp* *fp*

Vcl. I *mp* *p* *mf* *p* *mf* *mp* *fp*

Vcl. 2 *mp* *p* *mf* *p* *mf* *mp* *fp*

D.B. *fp*

7 MADONNA

7 Madonna

accelerando $\bullet = 52$ $\bullet = 64$

Harp

Violin I

Violin II

Violin III

Violin IV

Violin V

Violin VI

Viola I

Viola II

Cello I

Cello II

Double Bass

10 *Lento poco a poco accelerando*

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla I

Vla II

Vlc I

Vlc II

D.B.

18 *ritardando* $\bullet = 72$ *mp* *p* *mp*

Harp *fz* C D Eb F# G# A H *p* C# D# E# F G A B *mp*

Vln. I *fz* *p*

Vln. II *fz* *p*

Vln. III *fz* *p* *mp*

Vln. IV *fz* *p* *mp*

Vln. V *fz* *p* *mp*

Vln. VI *fz* *p* *mp*

Vla. I *fz* *p*

Vla. II *fz* *p*

Vcl. I *fz* *mp*

Vcl. II *fz* *p* *mp*

D.B. *fz* *p*

24 *mp* *mf* *accelerando* *rit.* $\bullet = 84$

Harp

Vln. I *p* *mp* *mf* *mp* *pp*

Vln. II *p* *mp* *mf* *mp* *pp*

Vln. III *p* *mp* *p* *mf* *mp* *pp*

Vln. IV *p* *mp* *p* *mf* *mp* *pp*

Vln. V *p* *mp* *p* *mf* *mp* *pp*

Vln. VI *p* *mp* *p* *mf* *mp* *pp*

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

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

Vcl. I *mp* *p* *mp* *pp*

Vcl. II *p* *mp* *p* *mp* *pp*

D.B. *p*

31 *a tempo* ♩ = 84 **Lento**

mp p pp *espr.* ppp

Harp p mp pp ppp

Vln. I p pp *espr.* ppp

Vln. II p pp ppp

Vln. III p pp ppp

Vln. IV p pp ppp

Vln. V p pp ppp

Vln. VI p pp ppp

Vla. I p pp pp ppp

Vla. II p pp pp ppp

Vlc. I p mp pp ppp

Vlc. II p pp ppp

D.B. p pp ppp

39 *ritardando* ♩ = 74

mp mf f ff mp mf

Harp

Vln. I mp mf f ff p mf

Vln. II mp mf f ff p mf

Vln. III pp mp mf f ff p mf

Vln. IV pp mp mf f ff p mf

Vln. V pp mp mf f ff p mf

Vln. VI pp mp mf f ff p mf

Vla. I f ff p

Vla. II f ff p

Vlc. I mp f ff p

Vlc. II f ff p

D.B. f ff

48

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vlc. I

Vlc. II

D.B.

57

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vlc. I

Vlc. II

D.B.

66

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vlc. I

Vlc. II

D.B.

72

72

Harp

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vlc. I

Vlc. II

D.B.

mp

ppp

ff

dim ad niente

pizz.

arco