

Kjell Habbestad:

Woman in Three Stages



a Tone Painting for Flute, Harp and Strings

op. 53b

Revised and processed excerpts from *Munch Suite*, op. 53 (1998/2002)
based on three Edvard Munch paintings from 'The Frieze of Life'.



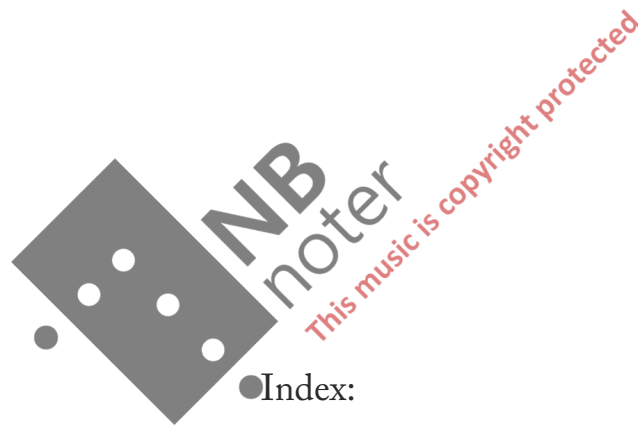
Kjell Habbestad:

Woman in Three Stages

a Tone Painting for Flute, Harp and Strings

op. 53b

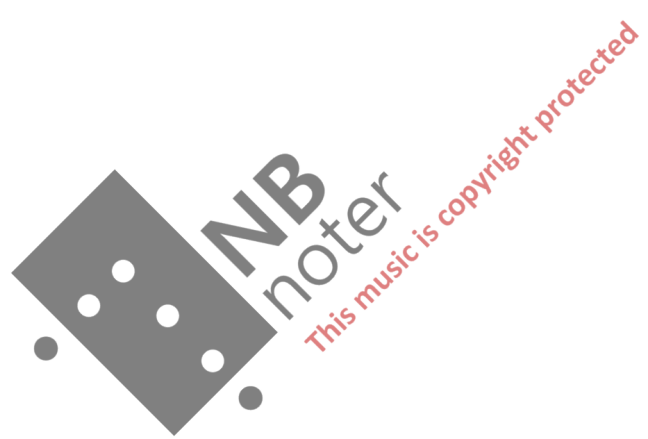
Revised and processed excerpts from *Munch Suite*, op. 53 (1998/2002)
based on three Edvard Munch paintings from 'The Frieze of Life',
commissioned by Andreas Sønning/Norwegian Composers' Fund.



●Index:

- 1 Attraction/Eye in Eye (2:50), p. 1
- 2 Woman in Three Stages/Sphinx (6:30), p. 7
- 3 Love and Suffering/Vampire (4:10), p. 23

Total duration: 13:30



Woman in Three Stages

a Tone Painting for Flute, Harp and Strings

op. 53/109

The work takes its inspiration from seven images drawn from the first part of Norwegian painter Edvard Munch's (1863-1944) 'Frieze of Life'. The selection follows a tripartite structure: Love, Anxiety and Death. This mirrors the same model found in Munch's paintings such as 'The Dance of Life,' 'Red and White' or in 'Woman in Three Stages/Sphinx' (2nd movement).

1 Attraction/Eye in Eye:

This movement embodies elements of attraction, mystique, naive puberty, awakening erotic tensions, and allure.

2 Woman in Three Stages/Sphinx:

The one clad in white: beginning, youth, spring.

The one clad in red: middle, adulthood, summer.

The one clad in black: end, old age, winter.

3 Love and Suffering/Vampire:

Dependency, helplessness, pain takes residence, sinking its fangs deep. The unbreakable chain of life and death.

The composer occasionally experiments with transforming space into time, by observing each image in a sweep, a 'scanning' from left to right, allowing the alternating form, color, and occurrence to dictate the orchestral development. This method has, in several instances, surprisingly aligned well with the mindset of musical structure.

The next step in the development of the piece has been to 'translate' the colors into music. In this process, the starting point was the color circle in Goethe's Theory of Colors and its further subdivision into a 12-part color circle (depicted in Sallingboe's 'Composition and Theory of Colors'). The 12-part color circle positions complementary colors diametrically opposite each other; yellow ('12 o'clock') against blue ('6 o'clock'), red (4) against green (10), etc. In response, the music theory's circle of fifths has been utilized, so that the geographical placement of colors is transformed into tonality: yellow (12) = C, blue (6) = F#, etc. Musically, these opposing tonal centers (with a half-octave distance) can also be viewed as complementary tonalities'.

The composition of colors within the image determines the various tonalities of the movement, both regarding the overall color composition of the image (blue sea, yellow moon pillar, white beach, dark forest floor) and the individual blending of colors (like yellow-orange, blue-red, blue-violet, brown, etc.). As a result of this diversity of colors, both bitonality and polytonality emerge. Just as a painting possesses foreground and background, important and less important components, the composition undergoes a corresponding structuring, with shading and accompanying values relegated to the background, while more important and prominent features are pushed to the foreground. This is aimed at achieving the effect of various layers and thus a depth in tone painting.

Though several composers have been concerned with the relationship between color and music (including Messiaen, who asserts that each tone has its own color and who arranges sounds into specific values [Mode of Values and Intensities]), there is likely no objective key that converts and determines the tonal equivalence of colors. The choice of a 'reset' circle of fifths in response to the color circle in this work thus takes on a more organizing character (it could, for example, be imagined that the circle of fifths could be rotated half a turn to better correspond with warm and cold colors (i.e., sharp and flat key signatures).

In addition to this, the coloring process occurs through the parameters of 1) instrumentation (harp, strings), 2) register/pitch (light/dark), 3) dynamics (soft/loud), and 4) to depict the brushstroke itself; a differentiated articulation (legato, tenuto, staccato, portato, marcato, tremolo, vibrato, pizzicato, etc.)

Regarding the solo instrument, the flute, it is placed in a somewhat freer, commenting context, like a sort of observer (narrator) standing outside the painting and describing what is seen. However, even the design of the flute solo has not escaped influence from external sources, this time of a more literary nature, such as Munch's own descriptions and poetic texts about the relevant paintings, in a couple of cases even August Strindberg's comments. Even some of Ibsen's female characters appear as sources of inspiration, especially in 'Woman in Three Stages' (Irene, Ellida, Maja, Rebekka, Hedda). Also in this relationship between image and descriptive text, there are several surprising coincidences of form and time.

These texts provides a vivid and intense portrayal of love and suffering, incorporating themes of passion, desperation, and resignation. It offers a complex and multi-layered narrative that adds depth to the musical composition.

1 Attraction/Eye in Eye

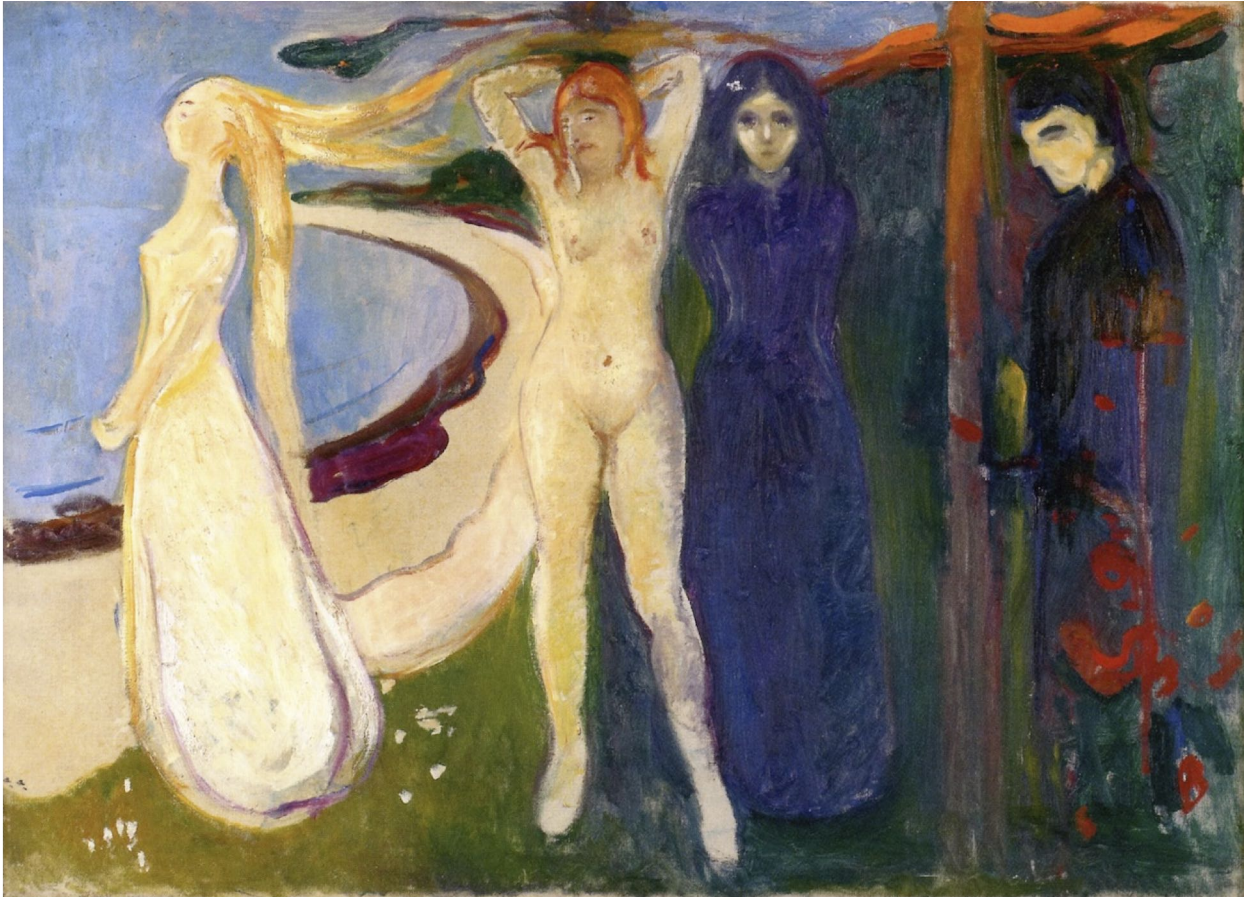


Human destinies are like spheres,
like a star rising from the darkness
and meeting another star,
only to disappear again into the darkness.
Thus, a man and a woman meet,
glide with each other,
glowing in the flames of love.

When our eyes met, invisible hands
wove fine threads that went through your large eyes,
into mine eyes
and bound our hearts together.

Human destinies are like spheres,
like a star rising from the darkness.
Thus, a man and a woman meet,
glide with each other,
glowing in the flames of love,
and each disappears to their own side.

2 Woman in Three Stages/Sphinx



All the others are one. You are a thousand.
The mystery of an entire development collected in one.

Woman in her diversity
is a mystery to man.

The woman who is at once a saint,
whore, and an unhappily devoted.

There is the dreaming woman, Irene,
the white-clad dreaming out towards the sea,
Ellida, helplessly under the sway of the unknown.

The woman's childish, flowery nature.

Joyful as when the sun bestowed its light upon her face.

Light-luring spring woman, enticing as spring
in sweet anticipation, fragrant, shy, and charmingly seductive.
Like the song of spring birds, the flowers of the field.

There is the lustful woman, Maja,
the lustful, the naked Rebekka,
seized by a wild sensual passion

to ruthlessly break into everything, tear it to herself.

The woman who allows herself to be controlled by her senses:

Fate patience — the Sphinx —

with all the dangerous qualities of women.

The whore, summer's full smile over the growth of fruit,
the mother's smile of happiness — the proud.

There is the woman as a nun,
she stands there pale behind the trees — the woman of sorrow —
with the staring pale head between the branches.

Hedda, the fateful and tragic
like waltz tones over an abyss
chillingly close to DEATH.

How meager is the substance of life she feeds on.
 The woman in a mysterious soul state;
 the deepest sorrow, weeping Madonnas,
 the sorrow, winter, the smiles of sorrow and death,
 serious and painful.
 Like the scream of death, the fulfillment of life,
 the smile of winter, sorrow, seriousness,
 became the terrifying destiny smile of the Medusa head,
 the terrible grimace of misfortune, sorrow, cruelty.

3 Love and Suffering/Vampire



And he laid his head upon her chest,
 he felt the blood coursing through her veins,
 he listened to her heartbeat.

He buried his face in her lap.
 And he felt two burning lips against his neck.
 It sent a shiver through his body,
 a freezing pleasure as he desperately pulled her
 towards himself.

(Strindberg's interpretation):

A broken man
 and on his neck a biting vampire face.
 Terrifyingly calm, passionless,
 a fatal resignation that cannot be measured.
 The man rolling and rolling in the depths of the abyss,
 helpless, powerless, he cannot release the vampire,
 nor the pain,
 and the woman will always be there, for eternity,
 biting with a thousand serpent tongues,
 a thousand venomous teeth.
 Golden rain falling over the unhappy one,
 as if kneeling in prayer, begging for the grace
 to be annihilated with a needle prick.

Golden ropes binding to the earth and the surroundings.
 A rain of blood streaming over the mad one
 who seeks misfortune, divine misfortune,
 to be loved — to love.

1 Attraction/Eye in Eye

Kjell Habbestad

Appassionato ♩ = 40

The score is written for a full orchestra and includes the following parts:

- Flute
- Harp
- Violin I
- Violin II
- Violin III
- Violin IV
- Viola
- Cello
- Double Bass

Key features of the score include:

- Tempo:** Appassionato, ♩ = 40.
- Dynamic Markings:** *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano).
- Performance Indications:** *pizz.* (pizzicato) for the Viola and Double Bass.
- Watermark:** A large watermark for "NB noter" is overlaid on the score, with the text "This music is copyright protected" written diagonally across it.

13 15

Fl. *mf* *mf* *f* *ff*

Hp. *mp* *mf*

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

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

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

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

Vla. *mp* *mp* *mf*

Vc. *mp* *mf* *mp* *mf*

D.B. *mf* *f*

19 20

Fl. *f* *ff* *mp*

Hp. *f* *mf* *p*

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

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

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

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

Vla. *mp* *pizz.* *arco* *p*

Vc. *mp* *mf* *pizz.* *mp*

D.B. *ff* *mf* *mp*

24 25

Fl. *pp* *mp*

Hp.

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

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

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

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

Vla. *p* *pp* *pp* *pizz.* *p*

Vc. *mp* *pp*

D.B. *mf* *p*

A

29 30

Fl. *pp* *mp* *mp* *mf* *mp*

Hp. *p*

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

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

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

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

Vla. *mp* *p*

Vc. *mp* *p*

D.B. *mp* *mp*

34 35

Fl. *mf*

Hp. *mp*

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

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

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

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

Vla. *p* *pp* *pp* *pp* *mp*

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

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

39 40

Fl. *mp* *poco rit.* **B** *a tempo* *pp* *mp*

Hp. *pp* *pp* *pp* *pp* *l.v.* *p*

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

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

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

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

Vla. *pp* *pp* *pp* *pp* *pizz.* *p*

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

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

45

Fl. *mp* *mf* 50

Hp. *p* *mp* 50

Vln. I *pp* *mp* *pp* 50

Vln. II *pp* *pp* *pp* 50

Vln. III *pp* *pp* *pp* 50

Vln. IV *pp* *pp* *pp* 50

Vla. *mp* *mf* 50

Vc. *p* *mp* *mf* *arco* *mf* 50

D.B. *mp* *mf* 50

51

Fl. *mf* *f* *ff* *mf* 55

Hp. *mf* *f* 55

Vln. I *mf* *f* *ff* *mp* 55

Vln. II *pp* *pp* *pp* 55

Vln. III *pp* *pp* *pp* 55

Vln. IV *pp* *pp* *pp* 55

Vla. *arco* *pp* *pp* *pp* 55

Vc. *mp* *mf* *mp* 55

D.B. *f* *mf* 55

57 **C** 60

Fl. *f* *ff* *pp* *p* *mp* *p*

Hp. *mf* *pp* *pp* *p*

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

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

Vln. III *pp* *f* *pp* *pp*

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

Vla. *pizz.* *mf* *pp* *pp* *pp*

Vc. *mf* *pp* *pp* *p*

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

62 65 *ritardando...*

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

Hp. *pp* *p* *pp* *l.v.*

62 65

Vln. I *mp*

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

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

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

Vla. *pp* *pp* *pp*

Vc. *pp* *p* *pp*

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

Woman in three stages/Sphinx

Kjell Habbestad

Con bravura ♩ = 100 Meno mosso ♩ = 72 5 Tempo I

Flute

Harp

Violin I

Violin II

Violin III

Violin IV

Viola

Cello

Double Bass

6 *ritardando* Tempo I Meno mosso ♩ = 72 10 *molto rit.*

Fl.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

12 **Tempo I** 15 **Meno mosso** **Tempo I** *ritardando*

Fl. Hp. Vln. I Vln. II Vln. III Vln. IV Vla. Vc. D.B.

18 20 Δ $\text{♩} = 60$

mp *pp* *pp* *pp* *pp* *pp*

23 25 *mf* *tr*

23 25 *mp*

Vln. I *ppp* *mp*

Vln. II *ppp* *pp*

Vln. III *ppp* *pp*

Vln. IV *ppp* *pp*

Vla. *ppp* *pp*

Vc. *ppp* *pp*

D.B.

28 30 *tr*

28 30 *tr* *mp*

Vln. I *pp* *mf*

Vln. II *p*

Vln. III *p*

Vln. IV *p*

Vla. *gliss.* *p*

Vc. *pizz.* *mp*

D.B.

B Semplice ♩. = 60

Fl. 34 35 mp

Hp. p pp

Vln. I p mp pp

Vln. II p mp pp

Vln. III p mp pp

Vln. IV p mp pp

Vla. p mp pp

Vc. p mp pp pizz

D.B. p mp pp

Fl. 39 40 mf

Hp. tr

Vln. I mp pp mp

Vln. II pp

Vln. III pp

Vln. IV pp

Vla. pp

Vc. pp

D.B. pp

44 45

Fl.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

mp *mf*

p *mp*

pp *p*

pp *p*

pp *p*

pp *p*

48 50

Fl.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

mp *mf* *f* *mf* *mp*

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

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

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

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

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

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

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

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

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

53 55

Fl. *mf* *mf* *mp* *mf*

Hp. *mp* *mp* *p* *mp*

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

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

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

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

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

Vc. *p* *mp* *p* *mp* *arco*

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

58 60 non rit.

Fl. *p* *mp* *pp*

Hp. *pp* *tr* *tr* *tr* *mp* *tr*

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

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

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

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

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

Vc. *pp* *p* *mp* *mf* *f* *ff*

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

C ♩ = 60

♩ = 92

65 *stringendo*

Fl.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

D *Energico* ♩ = 144

Fl.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

Fl. 78 *f* 80 85

Hp. 78 *mf* 80 85

Vln. I 78 80 85

Vln. II 78 *mf* 80 85

Vln. III 78 *mf* 80 85

Vln. IV 78 *mf* 80 85

Vla. 78 *mf* 80 85

Vc. 78 *mf* 80 85

D.B. 78 *mf* 80 85

[E] Estatico ♩ = 152

Fl. 87 *f* 90 95

Hp. 87 *f* 90 95

Vln. I 87 *f* *mf* *ff* *mf* 90 95

Vln. II 87 *f* *ff* *mf* 90 95

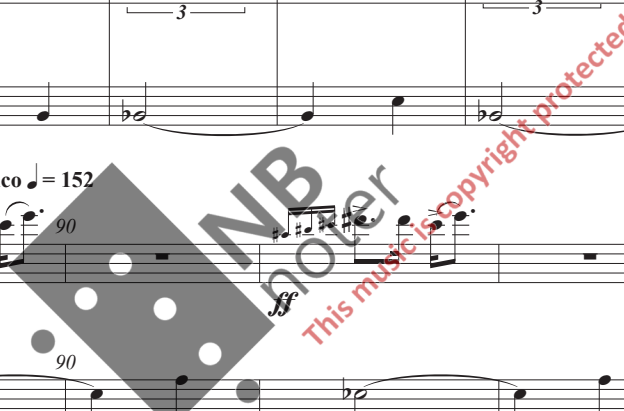
Vln. III 87 *f* *mf* 90 95

Vln. IV 87 *f* *mf* 90 95

Vla. 87 *f* *mf* 90 95

Vc. 87 *f* *mf* 90 95

D.B. 87 *f* *mf* 90 95



96

Fl.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

f *ff*

100

105

Fl.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

mp *mf* *f* *ff*

110

pp *mp* *mf*

114 115 120 *non rit.*

Fl. *ff ff ff ff f*

Hp. 114 115 120

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

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

Vln. III *mf*

Vln. IV *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

122 125 130 *poco rit.* ♩ = 138

Fl. *mf mp*

Hp. *mp p*

Vln. I *mf mp*

Vln. II *mp p*

Vln. III *mp p*

Vln. IV *mp p*

Vla. *mp p*

Vc. *mp p*

D.B. *mp p*

poco a poco ritardando ----- **F** ♩ = 44 *ritardando* *molto rit.*

131 135

Fl. *pp*

Hp. *pp*

Vln. I *p* *pp*

Vln. II *pp*

Vln. III *pp*

Vln. IV *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

G *Hesitando* ♩ = 72 *accelerando* *a tempo* ♩ = 72

139 140

Fl. *fp* *mf*

Hp.

Vln. I *mp* *mf* *mp* *molto espr.* *mp*

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

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

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

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

Vc. *mp* *mf* *mp* *pp*

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

H ♩ = 92

144 145

Fl.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

p *mp* *p* *p* *p* *p* *p* *p*

150 *ritardando* I ♩ = 84 155

Fl.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

J *Meno mosso* ♩ = 72

157

Fl. *pp*

Hp. *pp*

Vln. I *pp*

Vln. II *pp*

Vln. III *pp*

Vln. IV *pp*

Vla. *pp*

Vc. *pp* *espr.* *mp*

D.B. *pp*

160

163 *tempo rubato* ♩ = 72

Fl. *mf*

Hp.

Vln. I *mf* *pp*

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

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

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

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

Vc. *p* *mf*

D.B.

165

K *Giocoso* ♩ = 60

170 *poco accel.*

Fl. *f*

Hp. *pp* *mp*

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

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

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

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

Vla. *pp* *mp* *mf*

Vc. *pp* *mp* *mf*

D.B. *mp*

L *Meno mosso* ♩ = 72

173 *poco a poco accelerando*

175 138

Fl. *f* *ff* *ff*

Hp.

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vln. IV *f*

Vla. *ff* *ff* *fp*

Vc. *ff* *ff* *fp*

D.B.

178

Fl. *mp* *mf* *p* *pp*

Hp. 180

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

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

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

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

Vla. *p* *mp* *p* *pp* *ppp*

Vc. *mp* *mp* *mp* *p*

D.B.

184 **M** ♩ = 72

Fl. *mf*

Hp. 185 *pp* *sempre*

Vln. I 185 *pp* *sempre*

Vln. II *pp* *sempre*

Vln. III *pp* *sempre*

Vln. IV *pp* *sempre*

Vla. *pp* *sempre*

Vc. *pp* *sempre*

D.B.

189 190

Fl. *mp* *p*

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

194 195

Fl. *mp* *p* *pp*

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

3 Love and suffering/Vampire

Kjell Habbestad

Teneramente ♩ = 84

Flute

Harp

Violin I

Violin II

Violin III

Violin IV

Viola

Cello

Double Bass

Fl.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

pp

p

mp

espr.

mp

mf

fp

sim.

5

6

10

10

10

NB noter

This music is copyright protected

11

Fl.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

15

Fl.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

19 *mf* *mp* *mf* *mp*

20

Fl.

Hp. *mf* *mp*

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

Vln. II *p*

Vln. III *p*

Vln. IV *p*

Vla.

Vc. *mp* *p*

D.B. *p*

23 *mf* *poco rit.* *mp* *Misterioso* ♩ = 96 *accelerando*

25

Fl.

Hp. *p* *fp* *pp*

Vln. I *mf* *mp*

Vln. II

Vln. III

Vln. IV

Vla.

Vc. *mp*

D.B. *fp* *pp*

28 $\text{♩} = 144$ 30

Fl.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

mp

p

p

34 35 40

Fl.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

mp

mf

mf

41 45

Fl.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

mf

mp

mf

B

47 50

Fl.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

mp

mf

f

66 70

Fl.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

mf

72 **Affannoso** 75

Fl.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

mf *f* *ff*

D

The musical score is arranged in two systems. The first system covers measures 78 to 84, and the second system covers measures 85 to 90. The instruments are Flute (Fl.), Harp (Hp.), Violins I (Vln. I), Violins II (Vln. II), Violins III (Vln. III), Violins IV (Vln. IV), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

System 1 (Measures 78-84):

- Flute:** Starts at measure 78 with a melodic line. Dynamics: *fff* (measures 78-80), *f* (measures 81-82), *ff* (measures 83-84).
- Harp:** Accompaniment with chords and arpeggios. Dynamics: *ff* (measures 78-80), *pp* (measures 81-84).
- Violins I-IV:** Similar melodic lines. Dynamics: *fff* (measures 78-80), *f* (measures 81-82), *ff* (measures 83-84).
- Viola:** Enters at measure 81. Dynamics: *fff* (measures 81-82), *f* (measures 83-84), *pp* (measures 85-86).
- Violoncello:** Enters at measure 81. Dynamics: *ff* (measures 81-82), *fff* (measures 83-84), *pp* (measures 85-86).
- Double Bass:** Enters at measure 81. Dynamics: *ff* (measures 81-82), *fff* (measures 83-84), *pp* (measures 85-86).

System 2 (Measures 85-90):

- Flute:** Re-enters at measure 85. Dynamics: *mp* (measures 85-86), *mf* (measures 87-88), *f* (measures 89-90).
- Harp:** Continues accompaniment. Dynamics: *mp* (measures 85-86), *p* (measures 87-88), *mp* (measures 89-90), *mf* (measures 91-92), *f* (measures 93-94), *mp* (measures 95-96).
- Violins I-IV:** Dynamics: *mp* (measures 85-86), *mf* (measures 87-88), *f* (measures 89-90), *mp* (measures 91-92).
- Viola:** Dynamics: *mp* (measures 85-86), *p* (measures 87-88), *mp* (measures 89-90), *mf* (measures 91-92), *f* (measures 93-94), *mp* (measures 95-96).
- Violoncello:** Dynamics: *mp* (measures 85-86), *p* (measures 87-88), *mp* (measures 89-90), *mf* (measures 91-92), *f* (measures 93-94), *mp* (measures 95-96).
- Double Bass:** Dynamics: *mp* (measures 85-86), *p* (measures 87-88), *mp* (measures 89-90).

A large watermark for 'NB Noter' is overlaid on the score, with the text 'This music is copyright protected'.

93 E 95

Fl.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

100 *poco a poco piu terribile* 105

Fl.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

106

Fl. *ff* *f* *ff* 110

Hp. *ff* *f* 110

Vln. I *ff* *ff* 110

Vln. II *ff* *ff* 110

Vln. III *ff* *ff* 110

Vln. IV *ff* *ff* 110

Vla. *ff* *ff* 110

Vc. *ff* *ff* 110

D.B. - - - - -

112

Fl. *fff* *mf* *f* 115 *ff*

Hp. *fff* *mf* *ff*

Vln. I *fff* *mf* *f* *ff* 115

Vln. II *fff* *mf* *f* *ff* 115

Vln. III *fff* *mf* *f* *ff* 115

Vln. IV *fff* *mf* *f* *ff* 115

Vla. *fff* *mf* 115

Vc. *fff* *mp* 115

D.B. *mp* 115

accelerando

3 Love and suffering/Vampire

117

Fl. **F** **Teneramente** ♩ = 84

Hp. 120

Vln. I 120

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

fff *pp* *fff* *pp* *fff* *fff* *fff* *fff* *fff* *pp*

122

Fl. *p* *mp*

Hp. 125

Vln. I 125

Vln. II

Vln. III

Vln. IV

Vla.

Vc.

D.B.

pp *mp* *pp* *mp* *pp* *pp* *mp* *mp* *pp* *mp*

Musical score for measures 128-132. The score includes parts for Flute (Fl.), Harp (Hp.), Violins I, II, III, and IV (Vln. I-IV), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has two sharps (F# and C#). The time signature is 3/4. Measure 128 starts with a *mp* dynamic. Measure 130 is marked with *p*. The score features numerous triplet markings and dynamic changes.

Musical score for measures 133-135. The score includes parts for Flute (Fl.), Harp (Hp.), Violins I, II, III, and IV (Vln. I-IV), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has two sharps (F# and C#). The time signature is 3/4. Measure 133 starts with a *mf* dynamic. Measure 135 is marked with *molto ritardando*. The score features triplet markings and dynamic changes, including *mf*, *p*, *mp*, and *fp*.

