

KONSERT
6.del / part 6

HENOLDet

SER

kammertusiff med vokalinnslag
flauto Clarinetto violiNo violoncello
pianoforte * soprano * recitatore (MASCHIO)

percussione: 2 timpani (□) 2 tomtoms (□) piatt □ sospeso (±)
triangolo (Δ)

p.

3 SOLO (MED ENSEMBLE)

14 THE SPY - VL., PF.

19 CIRROCUMULUS - FL., CL., VL., Δ

23 BACK TO LIFE (KONZERTSTÜCK) - FL., CL., VL., VLC., PF.

31 SANG - SOPRAN SOLO

32 ÅPNING (MØTE)

MAGN ≡ *Hegdal* 1984-85

durata: 25-30' (27)

MAGNE HEGDAL:

HÄNDELser

KAN FRAMFØRES - SAMMEN MED "PASSONATE" - SOM SISTE DEL AV

KONSERT *)

ELLER SOM EGET VERK (MED RESITASJON OG SANG, MEN UTEN
DANS - SE "KONSERT")

SATSENE KAN OGSÅ FRAMFØRES ENKELTVIS; HVIS NR.1 SPILLES
ALENE, UTELATES SANG- OG RESITASJONS-PARTIET.

MAY BE PERFORMED - WITH
"PASSONATE" - AS THE LAST
PART OF

OR AS A SEPARATE
CONCERT WORK.

THE MOVEMENTS MAY ALSO BE
PERFORMED SEPARATELY; IF
SO, THE VOCAL PARTS OF NO. 1
ARE OMITTED.

TEKSTER:

RESITASJON (VIDE P.30)

(1) TONER. SVINGNINGER.
VIRKELIGHET.

NÅR BEGYNNER TONER Å VÆRE MUSIKK?
NÅR GLIPPER VIRKELIGHETEN?
MUSIKKEN DRAR OSS INN I EN DYNAMISK TIDSOPPLEVELSE
- BORT FRA DE FYSISKE SVINGNINGERS VERDEN.

(2a) MUSIKK KAN SKILDRE YTRE HENDELSER OG SITUASJONER,
UTEN AT DEN DERMED SELV NÆRMER SEG VIRKELIGHETEN
(SNARERE VIRKER DETTE SOM EN OVERMODIG SELVBEKREFTELSE:
MUSIKK ER MUSIKK - OG VERDEN DENS MATERIALE).

(b) OGSÅ MUSIKK KAN BESKRIVES I TONER.
DA ISOLERES DEN -
ET BEGRENSET OMRÅDE SOM BETRAKTES UTENFRA.
MUSIKKENS LOVER GJELDER DA FOR DET SOM SKILDRES
- OG KLANGEN BLIR IGJEN FRI SOM FYSISK VIRKELIGHET
(SKJØNT UTTRYKSMESSIG BUNDET).

(3a) ER OPPLEVELSE OG FØLELSER BARE KNYTTET TIL DRØMMENES
VERDEN?
NEI.

(b) TONER, FARGER, BEVEGELSE.
KUNSTENS MATERIALE TILHØRER VÅR KONKRETE VIRKELIGHET,
OG KAN I SEG SELV VÆRE HENDELSER, BILDER, UTTRYKK -
GI OPPLEVELSE, UTEN Å PEKE MOT NOE ANNET.
VEKKE FØLELSER
- UTEN DERMED Å FORLATE VIRKELIGHETEN
OG BLI "KUNST".

(4) VIRKELIGHETEN HAR MANGE PLAN.
VI MÅ ÅPNE OSS, IKKE FLYKTE
(IKKE ETTERGIVNE DRØMMER MEN BEVISSTHET).
MINNER OG ASSOSIASJONER
- HENDELSER, BILDER, MUSIKK -
ALT HØRER I EN SKJØR BALANSE MED TIL DEN SAMMENSATTE
VIRKELIGHETEN
SOM UTFOLDER SEG HER OG NÅ

- ET FORLØP I VIRKELIG TID
SOM FORTETTER SEG
MOT DET SENTRALE PUNKTET FOR VÅR OPPLEVELSE
DER DE FORSKJELLIGE PLAN MØTES:
ØYEBLIKKET - DA TIDA OPPHØRER.

SANG

SPILL -
ATSKILT, INGEN SAMMENHENG,
IKKE JEG - IKKE ANDRE.
EN TONE ER EN TONE.

JEG SYNGER -
ENSOMHET.
LIDELSENS VERDEN.
ER DET NOEN SOM VIL HØRE?
TONER ER UTTRYKK!

KLANG
I ROMMET - I VERDEN.
FELLESSKAP.
NOE VI ER SAMMEN OM.
TONER, IKKE FØLELSER FRA MEG
TIL DEG
IKKE GI, IKKE FÅ,
MEN DELE.

UTTRYKK
UTEN FORBEHOLD - MEG SELV.
JEG GIR IKKE NOE DU KAN OVERTA.
MEN HVIS DU LYTTET, TOLKER, BLIR
DU MER

DEG SELV.
SLIK. FORSKJELLIGE. BLIR VI DELER
AV EN HELHET.
TONER KAN ÅPNE DØRER.
KANSKJE KOMMER VI NÆRMERE -
KANSKJE - STÅR VI ET ØYEBLIKK
- ANSIKT TIL ANSIKT.

*) COMMISSIONED BY

henie - onstad
KUNSTsenter

nr. 1 solo (MED ensemble)

1' → 1'30" *senza tempo. Inverso*

FL. (SOLO) ***)* *meno lungo (ma non staccato!)*

CL. (A)

VL.

VLC.

PF.

PERC. 2 □ *(..)*

2 □ *(..)*

R. (Recit.)

S. (Soprano) *vide p. 2*

*) HVIS STYKKET IKKE FRAMEJRES SOM DEL AV "KONSERT", BEHANDLES 1. DEL FRIERE; FLØYTISTEN BEHØVER IKKE Å FØLGE TIDSRAMMENE, OG HELLER IKKE FORSKRIFTER FOR PLASSERING OG BEVEGELSE.

IF THIS PIECE IS PERFORMED SEPARATELY (NOT AS A PART OF "KONSERT"), THE TIME INDICATIONS OF THE FIRST PART DON'T HAVE TO BE STRICTLY OBSERVED; NEITHER DO THE PRESCRIBED MOVEMENTS OF THE FLUTIST.

*) LANGE, ATSKILTE TONER (VARIGHET PÅ TONER OG MELLOMROM VELGES FRITT), KANSKJE MED INDIVIDUELL DYNAMISK FORM (RELATIVT SVAKT!) - SPILT AV FLØYTISTEN PÅ LANG AVSTAND FRA ENSEMBLET, MED RYGGEN MOT PUBLIKUM.

THE FLUTIST - AT A DISTANCE FROM THE ENSEMBLE, AND TURNED AWAY FROM THE AUDIENCE AND MUSICIANS - PLAYS THESE NOTES VERY SLOWLY, ALWAYS SEPARATED, AND WITH DURATIONS (NOTES, PAUSES) AND DYNAMICS (RATHER SOFT) OF HER OWN CHOICE.

A

30" → 1"

FL. *come sopra*

PPP — f — p-mf

(near the flutist) fp — niente

S. SPILL

**) soprano part, not synchronized with the flute.*

B

30" → 1'30" (Più breve, ad lib.)

FL. *(come sopra)*

R. *(mp)* TONER *(mf)* SVINGNINGER *(f)* VIRKELIGHET

S. TO - NE

("KONSERT": PIANO TACET)

Più vivente, ma sempre chiuso

(♩ = 104)

FL. *C*

Molto tranquillo e liberamente (senza tempo)

AT - SKILT INGEN SAM - MEN - HENG IK - KE

JEG IKKE AN - DRE EN TO - NE ER EN →

(B)

**** FRAMSIES NATURLIG MEN BETYDNINGSFULLT, MED ØKENDE STYRKEGRAD.

FL. 5:4 3 C flz.

R. pp f

*) NÅR BEGYNNER TONER Å VÆRE

3 3 3

MUSIKK? f > p

NÅR GLIPPER VIRKELIGHETEN?

4:3 3 3

MUSIKKEN DRAR OSS INN I EN DYNAMISK TIDSOPPLEVELSE - BORT FRA DE FYSISKE

3 3 3

SVINGNINGERS VERDEN. (TACET)

Senza tempo
Tranquillo ed espressivo

3

*) TEKSTEN LESES FRITT - OG PÅ INGEN MÅTE SYNKRONISERT MED MUSIKKEN, BARE BEGYNNELSES-
STEDENE FOR HVER TEKSTDEL ER MARKERT (↓).
THE TEXT SHOULD NOT BE SYNCHRONIZED WITH THE MUSIC - APART FROM AT THE BEGINNINGS (↓).

D

senza tempo, come prima

THE NOTES ARE (SLOWLY) REPEATED FOR THE DURATION INDICATED (→|) - IN FREE SUCCESSION (WITHIN THE GROUP), AND OF FREE DURATIONS (NOTES, PAUSES).

Musical staff with notes and dynamics *p* and *p(-mp)*. An arrow indicates a duration for the notes.

concitato

Orchestral score for CL.(A), VL., VLC., PF., and PERC. with lyrics "JEG SYN - GER". Includes tempo marking $\text{♩} = 104$ and dynamics *p*, *f*, *ff*, *mf*.

s. (now close to the ensemble)

JEG SYN - GER

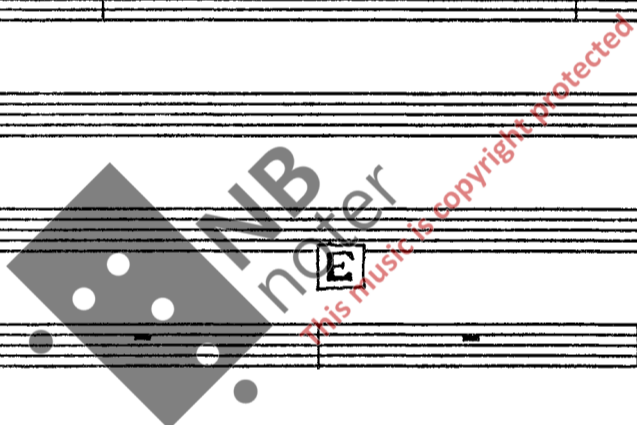
Musical score for vocal line and piano accompaniment with lyrics "EN - SOM - HET LI - DELSENS". Includes dynamics *mf*, *ff*, *f*, *p*, and performance instructions like *martellato*, *ped.*, and *(SILENT)*.

EN - SOM - HET

LI - DELSENS

VER - DEN mf ER DET

NO - EN SOM VIL HØ - RE mp cresc. TO - NER ER UT - TRYKK (TACET)



FL. *p* *pp cresc.*

CL.(A) *(p)* *f* niente *PPP*

VL. *(p)*

VLC. *p*

PF. *f* *mp* *f* *mp* *p*

PERC. *mf* *ff* *mp* *pp* Ped. *

F

mf *mp*

senza vibrato

(p) *senza vibrato* *(ord.) (h)* *pp*

(p) *pp*

p *pp*

ff *f* *6* *5* *3* *p* *p*

[*) THE FLUTIST FOLLOWS THE PLAYING OF THE ENSEMBLE (BY EAR - NOT SEEING THE CONDUCTOR).]

FL. *(mp)*

VL. *pp* *p*

VLC. *pp* *p*

PF. *p*

G

poco a poco più mosso (ma senza accelerando!) e meno piano

ten.

**) (Flautista : Ascolta!)*

dim. *mp*

dim. *pizz.*

più marcato (ma sempre grazioso)

arco *p* *mf*

p *mp*

**) Listen! During this whole section the attention of the flutist gradually turns towards the other players.*

(come sopra - do the others respond to the flute melody?)

Musical score for the first system, featuring piano and bass staves. The piano staff includes dynamics *mp* and *p*, and articulations *pizz.* and *arco (sul C)*. The bass staff includes dynamics *p* and *mp*. Both staves feature triplet markings.

(Flautista: Ancora! - try again:) *Ritmico ed espressivo* (yes. They obviously do!)

Musical score for the second system, featuring piano and bass staves. The piano staff includes dynamics *mf*, *pp*, and *mp*, and articulations *pizz.* and *p*. The bass staff includes dynamics *pp* and *mp*. Both staves feature triplet markings.

Musical score for the third system, featuring Violin (VL) and Viola (VLC) staves. The VL staff includes dynamics *mp* and *p*, and articulation *arco*. The VLC staff includes dynamics *p*, *mp*, and *mf*. Both staves feature triplet markings.

(The flutist near the others)

Musical score for the fourth system, featuring Flute (FL), Violin (VL), and Viola (VLC) staves. The VL and VLC staves include dynamics *espressivo*, *morendo*, and *mf*. The VLC staff also includes a triplet marking.

come sopra

Musical score for the fifth system, featuring piano and bass staves. The piano staff includes dynamics *p* and *mp*. The bass staff includes dynamics *p* and *mp*.

*) While the strings are playing the flutist walks towards the ensemble

L

mp *f* *pp* *ff* *mf* *mp*

p *mp* *p* *pp*

(pizz.) *p* (TACET) *mp* *mf* *mf* *mp*

p *f*

FL. *mf* *pp* *f* *mp* *f* (sub.)

CL. *p*

VLC. *p*

PF. *mp* *mf* *mf*

PERC. (TIMP.) *ppp* *f* L.v.

M

(Flatterzunge) *pp* *ff* *f* *mf*

FL. *pp* *ff* *f* *mf*

PF. *mp* *mf* *f* *ff* *pp*

poco più mosso - temeroso

ten.

mp *f*

mf *f* non ped.!

p

pizz.

mp *p*

sempre simile

pp

arco, sul ponticello (non tremolo) ord.

p *mf* *pizz.* *mp*

(pizz.)

mp *mf* *sf* *p*

Ped. *

↑ silently depressed chromatic cluster.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several slurs and accents. A dynamic marking of *f* is present. Fingering numbers 5, 3, and 7 are indicated for various notes.

Second system of musical notation. It includes a single treble clef staff and a grand staff. The music is marked *(espressivo)* and *detaché*. Dynamic markings include *mp*, *f*, *mf*, *f*, *p*, and *mf*. There are slurs and accents throughout. Fingering numbers 3 and 7 are shown. A *Ped.* (pedal) marking is present with a dashed line extending to the next system. A *Loco* marking is also present.

Third system of musical notation. It includes a single treble clef staff and a grand staff. The music is marked *detaché*. Dynamic markings include *f*, *p*, *mf*, *mf*, *fp*, *fp*, *mf*, *mf*, *p*, *pp*, and *mf*. There are slurs and accents. Fingering numbers 7 and 3 are shown. A *Pizz* (pizzicato) marking is present in the treble staff. A *arco* (arco) marking is present in the treble staff. A *Loco* marking is present in the bass staff.

Fourth system of musical notation. It includes a single treble clef staff and a grand staff. The music is marked *poco a poco più energico*. Dynamic markings include *mp*, *mf*, *f*, *f*, and *sf*. There are slurs and accents. Fingering numbers 3 and 3 are shown.

poco stringendo

Musical score for the first system. The top staff is a violin part with triplets and a dynamic marking of *f*. The bottom staff is a piano accompaniment with triplets and dynamic markings of *p*, *f*, and *ff*.

Tempo I - tranquillo

Musical score for the second system, marked *Tempo I - tranquillo*. The top staff is a violin part with triplets and a dynamic marking of *ff*. The bottom staff is a piano accompaniment with triplets and dynamic markings of *p*, *mp*, and *3p*.

poco più tranquillo

Musical score for the third system, marked *poco più tranquillo*. The top staff is a violin part with triplets and a dynamic marking of *mp*. The bottom staff is a piano accompaniment with triplets and dynamic markings of *p* and *p*.

Musical score for the fourth system. The top staff is a violin part with triplets and dynamic markings of *p*, *sf*, and *pp*. The bottom staff is a piano accompaniment with triplets and dynamic markings of *p* and *6*.

Flute part: *(niente) pp*

Piano part: *fff* *(C) tacet*

8

(NATT I TROYES)

23-10-85
3'(30")

III CirroCumulus

Sempre non legato (poco staccato - détaché) e dolce

♩ = 63

FL. *Sempre piano*

CL. (B) *Sempre piano*

VL. *Sempre piano*

PERC. *Sempre piano*

gliss..

fp

flatterzunge

gliss.

pp

pp

gliss.

pp

sul G

p

p

sul ponticello

modo ordinario

(ord.)

pp

gliss. ten.

niente

p

10

First system of musical notation (measures 10-14). It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/4 time signature. It features a melodic line with slurs and dynamics *p* and *sf*. The second staff is also in treble clef with a similar melodic line. The third staff is in treble clef with a more complex melodic line. The bottom staff is in bass clef, showing a bass line with a triplet of eighth notes and dynamics *ppp*.

Second system of musical notation (measures 10-14). It consists of four staves. The top staff continues the melodic line with dynamics *sf* and *flz.*. The second staff continues with dynamics *sf* and *p*. The third staff continues with dynamics *sf* and *p*. The bottom staff continues with dynamics *pp* and *come sopra*.

15

First system of musical notation (measures 15-19). It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with dynamics *fp*. The second staff is in treble clef with a similar melodic line. The third staff is in treble clef with a melodic line including glissandos, marked *(gliss.)* and *gliss. (tr)*. The bottom staff is in bass clef with a bass line including glissandos, marked *gliss.* and *(sempre)*. Dynamics include *ppp*.

20

First system of musical notation (measures 20-24). It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with dynamics *p* and *pp*. The second staff is in treble clef with a similar melodic line. The third staff is in treble clef with a melodic line including glissandos, marked *gliss.*, *sul pont.*, and *ord.*. The bottom staff is in bass clef with a bass line including glissandos, marked *gliss.* and *ord.*. Dynamics include *p* and *pp*.

pianissimo)

The musical score is arranged in four systems, each containing three staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system features dynamics *p*, *pp*, *(mp)*, and *p*, along with the instruction *sul pont.*. The second system includes a circled measure number 25, dynamics *p*, and *ppp*, and the instruction *(L.v.)*. The third system contains dynamics *pp* and *p*, and the instruction *gliss.*. The fourth system starts with a circled measure number 30, includes dynamics *p* and *pp*, and the instruction *sul pont.*. A large watermark "NB noter" is overlaid on the score, with the text "This music is copyright protected" written diagonally across it.

flz.

mf

p

35

(smorzando)

(NB ↓)

pp

→ pont. ord.

40

ppp

sp

p

(p)

(niente)

pp

gliss.

p

△ Tacet

45

(niente) *pp* (non flag.) (*pp*) (*p*)

(KLARHET. LYS. QUIMPER) 3' 30-10

#4 BACK TO LIFE (konzertstück)

5 (1 = ca. 96) 4 3 1 3 4 1 4

FL.

CL. (B)

VL.

VLC. *con sordino*

PF. *melodia* *mp-mf*

7 5 6 2 1 3 4

CL.

VL.

VLC. *senza vibrato* (*vibr.*) *mp* *p* *con sordino*

PF.

*) "KLINGENDE ANALYSE" - SERIES TO BE PLAYED. WITHIN THE MEASURES THE RHYTHM OF THE NOTES IS FREE (LEGATO *ad lib.*); IF THE LAST NOTE IS NOT TIED TO THE NEXT BAR, IT SHOULD END AT THE BAR-LINE OR BEFORE. WHEN A BAR HAS NO NOTE TIED OVER FROM THE PREVIOUS BAR, THE FIRST NOTE MAY BE PLAYED AT THE BEGINNING (TOGETHER WITH OTHER INSTRUMENTS) OR LATER.

2 4 5 2 4 5 2 3

CL.

VL.

VLC.

PF.

sul ponticello

mp dim. p ordinario mp

B

5 2 3 1 2 7 5 2

FL.

CL.

VL.

VLC.

PF.

ordinario senza vibr. senza vibr. vibr.

mf p

3 6 5 2 6 1 3 1

CL.

VL.

VLC.

PF.

mp dim. p

sul pont. ord. dim. p

mp dim. p

5 2 1 2 3 1 7 6

mp *p*

mp *p*

mp *p*

mp *p*

senza vibr. vibr.

C

L'istesso tempo
♩ = 96

2 7

mp *mp* *mp*

senza sord. senza sord.

4 1 2 (3) 4

Musical score for the first system, consisting of five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf*. There are also some performance instructions like *v* and *3* (triplets).

(TEMA: HECTOR HUNTER)

D DÉJA-VU

a tempo

Musical score for the second system, titled "(TEMA: HECTOR HUNTER) DÉJA-VU *a tempo*". It consists of five staves with complex musical notation, including triplets, pizzicato (*pizz.*), and loco markings. Dynamic markings like *p*, *mp*, and *mf* are used throughout. The system includes a large watermark that reads "NB note this music is copyright protected".

E

FL. *mp* *f*

CL. *mp* *f* *mp*

VL. *p* *f* *pizz.* *arco*

VLC. *p* *f* *pizz.* *arco* *mp*

PF. *mf* *f* *mf* *f*

3 corde

F

(poco rit.)

molto marcato

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

mf *cresc.*

Fortissimo e concitato

PF. *mf* *rinf.*

8-11

mezzo (mp-mf)

cantabile e legato

(p)

G

CL.

VLC

PF.

This music is copyright protected

CL.

VL.

VLC

PF.

FL. mp p ff

CL. mp p ff

VL. mp p ff

VLC. mp p ff

PF. mp p ff *f (dim. naturalmente)*

8 Loco 7

(VEIEN TIL AVIOTH)

ca. 4
12-11

VED EN SAMLET FRAMFØRING SKAL I LØPET AV DE TRE SISTE STYKKENE (NR. 2-4) OGSÅ SANGEN (NR. 5) HA BLITT FRAMFØRT, OG LIKELEDES DE TO MIDTERSTE RESITASJONSDELENE (S. 2)

I PRINSIPPET ER REKKEFØLGEN AV NR. 2, 3 & 4 FRI, OG RESITASJON OG SANG KAN PLOSSERES FRITT MELLOM OG I LØPET AV DISSE STYKKENE.

OM MAN IKKE HAR NOEN SPESIELL GRUNN FOR EN ANNEN LØSNING, ANBEFALES FØLGENDE REKKEFØLGE:

INSTRUMENTALMUSIKK: THE SPY CIRROCUMULUS BACK TO LIFE

SANG:

RESITASJON: 2a b 3a b

THE FOLLOWING SONG ("SANG") AND PARTS 2 AND 3 OF THE RECITATION (vide p. 2) SHOULD BE PERFORMED DURING THE 3 INSTRUMENTAL PIECES (no. 2, 3 & 4). THE SUCCESSION OF THESE PIECES AND THE PLACING OF THE VOCAL PARTS IS FREE; THE ABOVE, HOWEVER, MAY BE A GOOD SOLUTION.

Lang - FOR RYTMISK SOPRAN (MEZZO *ad lib.*)

KLANG A I ROM - - MET M (=bocca chiusa)
 M VER - DEN M M A A M M FELLES - -
 - - SKAP NO - E M A M VI M
 ER M SAM - - - MEN OM A M TO - NER
 A IK - KE -
 forte mezza voce A FØ LEL - SER M
 (mp) FRA - A M MEG M TIL - DEG A (p)
 IK - KE M GI IK - - KE FÅ A
 CODA ad libitum Sempre sotto voce
 M MEN DE - - LE - (E) Sempre bocca chiusa

*) IF THIS "SONG" - for "rhythmic soprano" (no. 5) - IS PERFORMED AS A SEPARATE PIECE, IT SHOULD NOT BE ACCOMPANIED (BY no. 2,3 or 4 - or by recitation).

no. 6 åpning (MØTE)

♩ = 92-96

FL. *mp*

CL.(A) *mp*

VL. *p*

VLC. *p*

S. *Espressivo (mf)* *più f*
UT - TRYKK UTEN FORBEHOLD MEG SELV

R.

PF. *f* *mp*

2 □ PERC. *p*

2 □ *mf*

A

FL. *p* *f* *fp* *f*

CL. *p* *f* *mp* *fp* *fp*

VL. *p* *p* *fp*

VLC. *p* *fp*

PF. *p* *f* *ten. p*

Perc. *p*

FL. *f* *p* *f* *fp*

CL. *f* *p* *f* *fp* *f* *f*

VL. *f* *p*

VLC. *f* *p*

PF. *f* *f* *sf* *ff* *p*

f *p* *mf* *p*

f *p* *fp* *f* *pp*

f *pp*

PERC. *tr.* *pp* *f* *pp*

4:6

3/4

B

Più lento (*J* = *J*.) Sempre piano (*p*-*mp*) e senza espressione

VL. *legato* (7)

R. *poco legato e dolce* VIRKELIGHETEN HAR MANGE PLAN. VI

PF. 8 8 5 5 5 5

VL.

S.

R.

PF.

JEG GIR

MÅ ÅPNE OSS, IKKE FLYKTE (più p:) IKKE ETTERGIVNE DRØMMER MEN

Detailed description: This system contains the first system of music. It features four staves: Violin (VL.), Soprano (S.), Right Voice (R.), and Piano (PF.). The Soprano part has lyrics 'JEG GIR'. The Right Voice part has lyrics 'MÅ ÅPNE OSS, IKKE FLYKTE (più p:) IKKE ETTERGIVNE DRØMMER MEN'. The piano accompaniment includes triplets and a 'loco' section. A dynamic marking 'mp' is present above the Soprano staff.

C

IK - KE NO - E DU - KAN O - - VER - TA

BEVISSTHET

Detailed description: This system contains the second system of music. It features four staves: Violin (VL.), Soprano (S.), Right Voice (R.), and Piano (PF.). The Soprano part has lyrics 'IK - KE NO - E DU - KAN O - - VER - TA'. The Right Voice part has lyrics 'BEVISSTHET'. The piano accompaniment includes triplets and a 'loco' section. A dynamic marking 'mp' is present above the Soprano staff.

MEN HVIS DU LYT - TER

Detailed description: This system contains the third system of music. It features four staves: Violin (VL.), Soprano (S.), Right Voice (R.), and Piano (PF.). The Soprano part has lyrics 'MEN HVIS DU LYT - TER'. The piano accompaniment includes triplets and a 'loco' section. Dynamic markings 'mp', 'mf', and 'dim.' are present above the Soprano staff.

Detailed description: This block contains several empty musical staves at the bottom of the page, likely for additional notation or as a placeholder.

D

mf
TOL - KER BLIR DU MER

mp
DEG SELV

f

E Tempo I

f
mp
mf
pp
p
mf
p
p
morendo

SLIK FOR-SKJELLIGE BLIR VI DELER AV EN HEL - - HET

F

Musical score for section F, measures 1-12. The score is in 2/4 time and consists of five staves. The first staff is the right-hand melody, featuring a 'SOLO' section with triplets and a dynamic of *mp*. The second staff is the left-hand accompaniment, also with triplets and a dynamic of *mp*. The third staff is a grand staff (treble and bass clef) with a dynamic of *p* and the instruction '(non arpeggio:)'. The fourth and fifth staves are also grand staves with a dynamic of *p*. A double bar line is present at the end of measure 12.

G

Più allegro (♩ = 69-72)

Musical score for section G, measures 1-12. The score is in 3/4 time and consists of five staves. The first staff is the right-hand melody, with dynamics ranging from *p* to *mf*. The second staff is the left-hand accompaniment, featuring triplets and dynamics of *mp* and *f*. The third staff is a grand staff with dynamics of *f* and *p*. The fourth and fifth staves are also grand staves with dynamics of *p*, *mp*, and *p*. A double bar line is present at the end of measure 12.

Two sets of empty musical staves, each consisting of a grand staff (treble and bass clef).

FL. *mp* *mp*

CL. *mp* *mp*

VL. *mf* *mf* *mp*

VLC. *p* *sf*

PF. *mf* *mp* *p* *mf*

H

PERC. *tr.* *pp* *f* *l.v.* *p*

FL. *p*

PF. *mf* *p*

I

CL. *mf*

VL. *mp*

VLC. *mp* 3

PF. *mp* *mf* *sf* *mp*

PERC. *mf* *mp* Ped. *

J

FL. *pp* *mf* *p*

CL. *mp*

VL. *mp* *mp*

VLC. *mp* *mp*

PF. *f* *mp* *mf*

PERC. *p* *mf*

ritardando

FL. *p.* *mp* (lungo)

CL. *mp*

VL. *mp* *mp*

VLC. *mp*

R. MINNER OG ASSOSIASJONER - HENDELSER, BILDER, MUSIKK-

PF.

K

Piu lento. Tempi individuali.

VL. *con sordino*
 VLC. *pizz.*
 PF. *Tranquillo*
 S. *una corda*
 R. *loco*
 Perc. *A tempo (ca.)*

ALT HØRER I EN SKJØR BALANSE MED TIL DEN SAMMENSETTE VIRKELIGHETEN SOM UTFOLDER SEG HER OG NÅ

KAN ÅPNE DØ-RER
 ET FORLØP I VIRKELIG TID

KANSKJE KOMMER VI NÆRMERE
 SOM FORTETTER SEG

piu P
piu f

M A

MOT DET SENTRALE PUNKTET FOR VÅR OPPLEVELSE - DER DE FORSKJELLIGE PLAN MØTES:

KANSKJE

dim. *dim.* *dim.* *trianquillo:* *dim.* *a tempo*

STÅR VI ET ØYEBLIKK
 ØYEBLIKKET - DA TIDA OPPHØRER

ANSIKT TIL ANSIKT

P.G. **) (ad lib.: spoken!)
 FØR IGJEN...
 tacet

*) STOP AT ANY POINT OF THE REPETITION **) "ÅNDELØS STILLHET"

L

a tempo (ma non troppo allegro)

FL. *p* — *mf* — *p* *f*

CL. *mp* — *mf*

VL. *senza sord.* *sul G* *mp* — *mf*

VLC. *arco* *mf*

PF. *Ped.* *C**

PERC. *p* — *f* — *mp* *P*

Empty musical staves for woodwinds and strings.

FL. *p* — *pp* — *mf* — *pp*

CL. *mp* — *gliss.*

VLC. *sf* — *p*

PERC. *p* — *f* — *niente*

Empty musical staves for woodwinds and strings.

ca 5'30"
29-11

FINE