

Gisle Kverndokk

Som du vil

Musikk til skuespillet "As you like it" av William Shakespeare

Gjendikta av Edvard Hoem

Regi: Svein Sturla Hungnes

For 1 treblåser, 1 slagverker, gitar og elektronikk

Det Norske Teatret våren 2000

Som du vil (As you like it)

1. Toccata (slagverk på bånd)
2. Klarinettintro (klarinett)
3. Rosalind (klarinett, gitar, slagverk)
4. Kampmusikk (klarinett, gitar, slagverk)
5. Kampmusikk (klarinett, gitar, slagverk)
6. "...men Rosalind er himmelsk" (klarinett, gitar, slagverk)
7. Overgang Rosalind og Celia (gitar)
8. Hertug Frederick (slagverk)
9. Overgang; Å stakkars Rosalind (klarinett, gitar, slagverk)
10. "Under det grønne tre..." (Amienne, Jaques, kor, blokkfløyte, klarinett, gitar, slagverk)
11. "I dag stal lorden..." (Amienne, strengeinstrument)
12. Prøvestein, Ardennarskogen, Silvius (Amienne, Silvius, klarinett, gitar, blokkfløyte, slagverk)
13. Orlando (Bassklarinett, gitar, slagverk)
14. Orlando kjem (Bassklarinett, gitar, slagverk)
15. "All verda er ei scene" (Amienne, klarinett, gitar, slagverk, sampler)
16. "Blås, blås du vintervind" (Amiens, klarinett, gitar, slagverk, sampler)
17. Åpning 3. Akt (slagverk, sampler)
18. "Og du trekronte nattedronning..." (Orlando, kor, klarinett, gitar, slagverk)
- 18a. "Rosalind" (Celia, Rosalind, Orlando, kor, klarinett, gitar, slagverk)
- 18b. Rosalind tema (slagverk)
19. Overgang – Prøvestein (fløyte, slagverk)
20. Prøvesteins vise (Prøvestein)
21. "Å, søte Føbe..." (Silvius, fløyte, gitar, slagverk)
22. "Å, vakre unge mann..." (fløyte, slagverk)
23. "Så følg meg, Sivius..." (fløyte, slagverk)
24. "Eg bed deg vie oss..." (gitar, slagverk)
25. "Hjortedepar" (Amiens, 2 jegere, sopran sax., slagverk)
26. "Om den spott i auga dine..." (gitar, slagverk)
27. Prøvestein og Audrey (fløyte, slagverk)
28. "I morgon er gledesdagen" (klarinett, gitar, slagverk)
29. Kvartett: "Sukk og tårer" (Rosalind, Orlando, Føbe, Silvius, klarinett, gitar, slagverk)
30. Madrigal: "Det var eit kjærastpar" (Føbe, Silvius, vokalkvartett, bassklarinett, gitar, slagverk)
31. Finale (Amienne, Rosalind, Hertugen, Føbe, Orlando, Jaques, Jaques de Bois, klarinett, gitar, slagverk)

Som du vil (As you like it)

Slagverk

4 tom-toms, stemte cymbaler, timbales, vibrafon, crotales, stemt gong, Cymbal, barchimes, temple blocks, woodblock, hi-hat, belltree, chimes.

Diverse cymbaler, wooden chimes, kløkker etc.

As you like it

1 Toccata

for 3 slagverkere

Gisle Kverndokk

Moderato ♩ = 66

Percussion 1: 4 Toms
Percussion 2: 2 Toms
Percussion 3: 1 Tom

f *f* *f* *p*

Perc. 1
Perc. 2
Perc. 3

6

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

Perc. 1
Perc. 2
Perc. 3

10

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

13

Perc. 1

Perc. 2

Perc. 3

f *p* *f* *p*

p *f* *p* *f*

15

Perc. 1

Perc. 2

Perc. 3

f *p* *f* *p*

f *p* *f* *p*

p *f* *p* *f*

17

Perc. 1

Perc. 2

Perc. 3

f *p* *f* *p*

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

p *f* *p* *f*

Perc. 1

19

6 5 6 5

f *p* *f* *p*

Perc. 2

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

3

Perc. 3

3

p *f* *p* *f*

Perc. 1

21

6 5 6 5

f *p* *f* *p*

Perc. 2

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

3

Perc. 3

3

p *f* *p* *f*

Perc. 1

23

6 3 5 6 5

f *p* *f* *p*

Perc. 2

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

Perc. 3

3

p *f* *p* *f*

Perc. 1

Perc. 2

Perc. 3

25

f *p* *f* *p*

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

p *f* *p* *f*

Perc. 1

Perc. 2

Perc. 3

27

f *p* *f* *p*

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

p *f* *p* *f*

Perc. 1

Perc. 2

Perc. 3

29

f *p* *f* *p*

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

p *f* *p* *f*

Perc. 1

Perc. 2

Perc. 3

31

f *p* *f* *p*

32

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

Perc. 1

Perc. 2

Perc. 3

33

f *p*

34

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

Perc. 1

Perc. 2

Perc. 3

35

f *p* *f* *p*

36

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

36

Perc. 1

Perc. 2

Perc. 3

f p f p f p

f p p f p p f p p

p f p f p f

39

Perc. 1

Perc. 2

Perc. 3

f p f p f p

f p f p p f p

p f p f p f

42

Perc. 1

Perc. 2

Perc. 3

f p f ff

f p f ff

p f p ff

Perc. 1

Perc. 2

Perc. 3

44

6

6

6

6

6

6

6

6

Perc. 1

Perc. 2

Perc. 3

48

6

6

6

6

3

3

3

3

3

3

3

3

p

f

Perc. 1

Perc. 2

Perc. 3

48

3

3

3

3

3

3

3

3

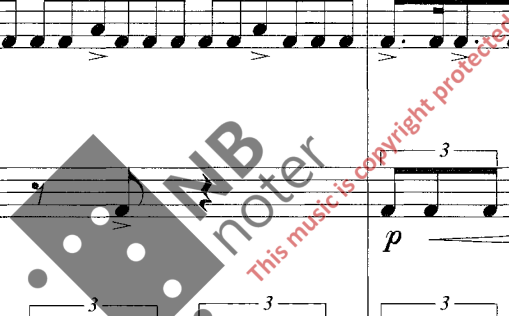
p

ff

3

3

3



51

Perc. 1

Perc. 2

Perc. 3

f

p < *f* > *p* < *f* > *p* < *f* > *p* < *f* >

p

52

Perc. 1

Perc. 2

Perc. 3

p < *f* > *p* *ff*

ff

55

Perc. 1

Perc. 2

Perc. 3

ff

Perc. 1

62

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

Perc. 2

mf

Perc. 3

f fp *f fp* *f fp* *f fp*

Perc. 1

64

p *f* *mf*

Perc. 2

mf

Perc. 3

fp *mf*

Perc. 1

66

p

Perc. 2

p

Perc. 3

p

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 1

Perc. 2 *p*

Perc. 3

Perc. 1 *p* *ff*

Perc. 2 *ff*

Perc. 3 *p* *ff*

74

Perc. 1

Perc. 2

Perc. 3

76

Perc. 1

Perc. 2

Perc. 3

f *p* *f*

p *f* *p*

p *f* *p*

78

Perc. 1

Perc. 2

Perc. 3

p *f* *p* *f*

f *p* *f* *p*

f *p* *f* *p*

80

Perc. 1

Perc. 2

Perc. 3

p *f* *f* *p*

81

Perc. 1

Perc. 2

Perc. 3

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

83

Perc. 1

Perc. 2

Perc. 3

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

85

Perc. 1

Perc. 2

Perc. 3

p *f* *p* *f*

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

f *p* *f* *p*

87

Perc. 1

Perc. 2

Perc. 3

p *f* *p* *f*

f *p* *f* *p*

f *p* *f* *p*

89

Perc. 1

Perc. 2

Perc. 3

p *f* *p* *f*

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

f *p* *f* *p*

91

Perc. 1

Perc. 2

Perc. 3

p *f* *p* *f*

f *p* *f* *p*

f *p* *f* *p*

93

Perc. 1

Perc. 2

Perc. 3

p *f* *p* *f*

f *p* *f* *p*

f *p* *f* *p*

95

Perc. 1

Perc. 2

Perc. 3

p *f* *p* *f*

f *p* *f* *p*

f *p* *f* *p*

Perc. 1

97

p *f* *p* *f*

Perc. 2

f *pp* *mf pp* *pp mf*

Perc. 3

f *p* *f* *p*

Perc. 1

99

p *f* *p* *f*

Perc. 2

pp *pp* *mf* *pp* *pp*

Perc. 3

f *p* *f* *p*

Perc. 1

101

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

Perc. 2

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

Perc. 3

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

104

Perc. 1

p *pp* *p* *p* *pp*

Perc. 2

Perc. 3

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

108

Perc. 1

Perc. 2

Perc. 3

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

114

Perc. 1

Perc. 2

Perc. 3

Klarinett i Bb

As you like it

2 Intro - etter brytekamp

Gisle Kverndokk

(klarinettsolo)

Poco moderato, espressivo e rubato

First musical staff in treble clef, 3/4 time signature. It begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The melody consists of eighth notes, with a slur over the first six notes and a fermata over the seventh. Fingerings 6 and 7 are indicated below the notes.

Second musical staff in treble clef, continuing the melody. It starts with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The notes are slurred together.

Third musical staff in treble clef. It features a triplet of eighth notes at the beginning, followed by a slur over the next six notes. Dynamics include piano (*p*) and forte (*f*). Fingerings 6 and 3 are indicated.

Fourth musical staff in treble clef. It begins with a piano (*p*) dynamic. The melody is slurred and includes a fermata. The staff concludes with a double bar line.

3 Rosalind

Gisle Kverndokk

Oliver eg sjølv blir fullstendig forakta.

Poco Andante

Clarinet in Bb

Guitar

Percussion

clar.

gtr.

perc.

clar.

gtr.

perc.

clar.

gtr.

perc.

pp

tuned cymbals

p

gliss.

p

l.v.

l.v.

l.v.

l.v.

l.v.

pp

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2

clar. 5

gtr. 8

perc. 5 3 3 *l.v.* 3 *l.v.*

The image shows a musical score for three instruments: clarinet (clar.), guitar (gtr.), and percussion (perc.). The clarinet part consists of a single whole rest. The guitar part features a melodic line starting with a slur over a quarter note, followed by a half note, and ending with a slur over a quarter note and a fermata. The percussion part has a rhythmic pattern starting with a quarter note, followed by a triplet of eighth notes, another triplet of eighth notes, a quarter note with an accent (*l.v.*), another triplet of eighth notes, and a quarter note with an accent (*l.v.*). A large watermark 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

As you like it

4 Kampmusikk

Celia: Der borte kjem dei. La oss bli litt her og sjå.

Gisle Kverndokk

Energico ♩ = 66

The musical score is arranged in three systems. The first system includes staves for Bass Clarinet in Bb, Guitar, and Percussion. The second system includes staves for bass clar., gtr., and perc. The third system includes staves for bass clar., gtr., and perc. The score features various dynamics such as *f*, *p*, and *sfz*, along with articulation marks like accents and slurs. Percussion parts include specific rhythmic patterns with fingerings (2, 5) and triplet markings (3, 5, 6). The piece concludes with a *rep. ad lib.* instruction.

As you like it

5 Kampmusikk

Gisle Kverndokk

Celia: Må alle hjartetts lengsler vere med Dykk:

Moderato ♩ = 66

timbales

Percussion

perc.

perc.

perc.

perc.

perc.

perc.

6 "...men Rosalind er himmelsk"

Gisle Kverndokk

Orlando ...men Rosalind er himmelsk.

Poco Andante ♩ = 104

Clarinet in Bb *pp*

Guitar *p*

Percussion *vibraphone soft mallets* *pp*

clar. *pp*

gtr.

perc. *pp*

clar. *tr*

gtr.

perc. *tuned cymbals* *pp*

NB noter
This music is copyright protected

2

5

clar.

gtr.

perc.

3

3

l.v.

l.v.

INB noter

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Detailed description: This is a musical score for three instruments: clarinet (clar.), guitar (gtr.), and percussion (perc.). The score is written on three staves. The clarinet staff is in treble clef and contains a whole rest. The guitar staff is in treble clef with a key signature of one flat (B-flat) and contains a sequence of eighth notes. The percussion staff is in treble clef and contains a sequence of eighth notes with triplet markings (indicated by a '3' over a bracket) and dynamic markings of *l.v.* (pizzicato). A large watermark 'INB noter' is overlaid on the score, along with the text 'This music is copyright protected'.

As you like it

7 Overgang Rosalind og Celia

Gisle Kverndokk

Adam: .no herifr  eg g r.

Poco Andante molto rubato

Guitar

p

(quasi gliss)

gtr.

p

gtr.

p

As you like it

8 Hertug Frederick

Celia: Er det råd at du plutselig skulle bli så forgapt i denne Orlando.

Gisle Kverndokk

Poco Andante

timbales

Percussion

p *f* *p* *p*

perc.

f *p*

HERTUG FREDERICK
Frøken, du gjer best å dra frå hoffet så snart du kan

perc.

pp *dim. al niente*

As you like it

9 Overgang; Å stakkars Rosalind

Gisle Kverndokk

Hertug Frederick: ... og vekta av mitt ord, da skal du døy.

Poco moderato ♩ = 66

The musical score is arranged in three systems. The first system includes parts for Clarinet in Bb, Guitar, and Percussion. The Clarinet part begins with a rest followed by a melodic line starting on a sharp sign, marked with a piano (*p*) dynamic. The Guitar part has a rest, and the Percussion part features a rhythmic pattern with a *p* dynamic. A box labeled 'timbales' is positioned above the Percussion staff. The second system continues with Clarinet, Guitar, and Percussion. The Clarinet part has a forte (*f*) dynamic, followed by a *pp* dynamic. The Guitar part includes sixteenth-note runs with fingerings 6, 3, and 7, and a *p* dynamic. The Percussion part continues with its rhythmic pattern. The third system shows the Clarinet part with a rest and the Guitar part with a *pp* dynamic and a 'tonebend' instruction. The Percussion part has a rest. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.

"As you like it"

10 Akt 2; scene 1: "Under det grønne tre..."

Poco moderato

Amiens, Jaques, kor

Musikk: Gisle Kverndokk
Tekst: William Shakespeare,
gjendikta av Edvard Hoem

Celia: Fornøgte går vi til vår fridom no,
og ikkje i eksil

The musical score is arranged in two systems. The first system includes staves for Solo, Kor, Blokkfløyte, Clarinet in Bb (Bass clarinet), Gitar, and Percussion. The second system includes staves for solo, kor, fløyte, clar., gtr., and perc. The score is in 4/4 time and features a variety of instruments and dynamics. A large watermark 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

System 1:

- Solo:** Treble clef, 4/4 time, rests.
- Kor:** Treble clef, 4/4 time, rests.
- Blokkfløyte:** Treble clef, 4/4 time, rests.
- Clarinet in Bb / Bass clarinet:** Bass clef, 4/4 time, *f* dynamic, melodic line with a slur.
- Gitar:** Treble clef, 4/4 time, rests.
- Percussion:** Bass clef, 4/4 time, *f* dynamic, notes with a slur.

System 2:

- solo:** Treble clef, 4/4 time, rests.
- kor:** Treble clef, 4/4 time, rests.
- fløyte:** Treble clef, 4/4 time, rests.
- clar.:** Bass clef, 4/4 time, *f* dynamic, melodic line with a slur, *pp* dynamic, *flutter* marking, *ff* dynamic.
- gtr.:** Treble clef, 4/4 time, rests.
- perc.:** Bass clef, 4/4 time, notes with a slur.

Andante espressivo

solo

kor

floyte

clar. *clarinet in Bb flutter*

gr.

perc.

p

pp

Andante espressivo

solo

kor

floyte

clar.

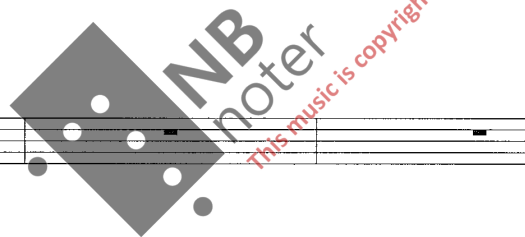
gr.

perc. *soft mallets*

p

p

p



14 *rep. ad lib.* Amiens

solo
Un-der det grø - ne tre, -

kor

fløyte

14 *rep. ad lib.*

clar.

gtr.

perc.

18

solo
Kven legg seg lys - tig ned? - med meg ei her - leg stund, - og

kor

fløyte

18

clar.

gtr.

perc.

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noter
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22

solo
syng til fug - le - munn? - Kom her, -

kor
Kom her, -

fløyte

22

clar.
p

gtr.
8

perc.
22

25

solo
kom her, - kom her!

kor
kom her, - kom her. -

fløyte

25

clar.

gtr.

perc.
25

NB noter
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28

solo

Du in-gen an - nan må - som u - venn sjå - enn vin - ter - storm -

kor

fløyte

p

clar.

gtr.

perc.

32

solo

og u - ver.

kor

fløyte

tr

p

clar.

gtr.

perc.



36

solo

kor

fløyte

clar.

gr.

perc.

40

solo

kor

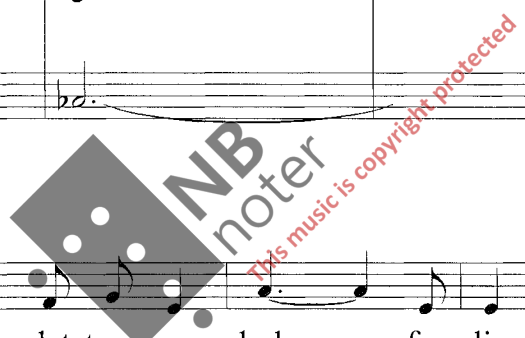
fløyte

clar.

gr.

perc.

Å sky det tryg-ge bol, - for liv i regn og sol, - og



45

solo

le - va frå hand til munn - for - nøgd med al - le funn.

kor

45

fløyte

clar.

gtr.

perc.

49

solo

Kom her, - kom her, - kom her!

kor

Kom her, - kom her, - kom her. -

49

fløyte

clar.

gtr.

perc.

NB noter
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52

solo

Du in-gen an-nan må - som u-venn sjå - enn vin-ter-storm -

kor

Du in-gen an-nan må - som u-venn sjå - enn vin-ter-storm -

fløyte

52

clar.

gtr.

perc.

57

solo

og u - ver.

kor

og u - ver, - u - ver, u - ver.

fløyte

57

clar.

gtr.

perc.

57



70

solo

stri - e vil - jes skuld. Duc - da - me, duc - da - me, duc - da - me. -

kor

fløyte

clar.

gtr.

perc.

Cmin Ab Gb Gb Bbmin

75

solo

Her narr han finn - med sa - me sinn - kom hit no -

kor

fløyte

clar.

gtr.

perc.

Bbmin F EbMaj7 DbMaj7 Cmin7

crotales

p

80

solo

med det sa - me!

kor

fløyte

80

clar.

B \flat A \flat A \flat

gr.

perc.

80

NB noter
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Detailed description: This is a page of a musical score, page 11. It features six staves. The top staff is for a solo voice, with lyrics 'med det sa - me!' and a fermata. The second staff is for a choir, with rests. The third staff is for a flute (fløyte), with rests. The fourth staff is for a clarinet (clar.), with notes B-flat, A-flat, and A-flat. The fifth staff is for guitar (gr.), with rhythmic patterns. The sixth staff is for percussion (perc.), with rhythmic patterns. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score. The number '80' appears at the beginning of the solo, flute, and percussion staves.

"As you like it"

11 "I dag stal lorden av Amiens og eg..."

vokal solo med strengeakkompagnement

Gisle Kverndokk

Første Adelsmann: ... enn bror Dykkar som dreiv Dykk bort.

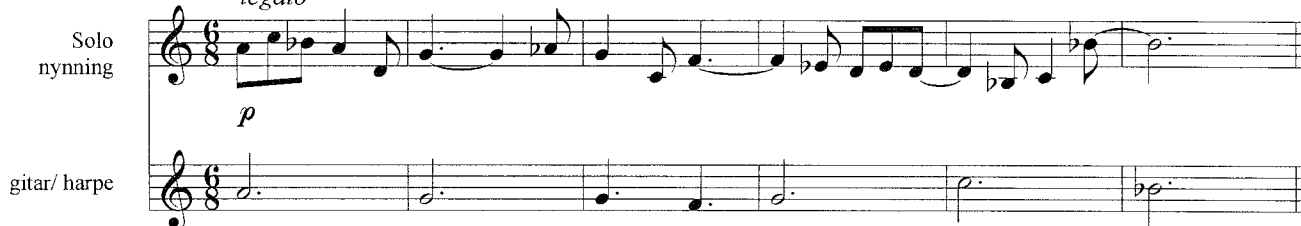
Andante

legato

Solo
nyning

p

gitar/ harpe



Solo



Solo



Solo



Solo



As you like it

12 Prøvestein, Ardennarskogen, Silvius

Den gamle Hertugen: ... da er han full av visdom

Musikk: Gisle Kverndokk
Tekst: William Shakespeare
gjendikta av Edvard Hoem

The musical score is arranged in four systems. The first system includes parts for 'vokal', 'Clarinet in Bb', 'Guitar', and 'Percussion'. The vocal part is marked 'Poco Vivace' and 'poco rubato' with a 'staccato' instruction. The Clarinet in Bb part features dynamics of *f*, *fp*, and *f*, with a 9-measure phrase. The second system features 'clar.' and 'gtr.' parts. The clarinet part has a 2-measure phrase, a 11-measure phrase, and a *fp* dynamic. The guitar part has a 3-measure phrase with a *p* dynamic. The third system continues the 'clar.' and 'gtr.' parts. The clarinet part has a 3-measure phrase with a *p* dynamic and a 9-measure phrase. The guitar part has four 3-measure phrases. The score concludes with a 2/4 time signature.

Moderato

Rosalind: Vel, dette er Ardennarskogen.

5

vokal

clar.

gtr.

perc.

f

rep. ad lib.

Blokkfløyte i C:

ooh

vibraphone

string bow

f

8

vokal

clar.

gtr.

perc.

ooh

ooh

ooh

p

l.v.

11

gtr.

13

gtr.

gtr. 15

gtr. 18

23 vokal Silvius:

Så brått som li-den-skap no driv meg til, -

rep. ad lib. clarinet in Bb

clar. *p* *cresc.*

gtr. *cresc.*

perc. 23 *soft mallets* *p* *cresc.*

26 vokal *f* *p*

el-ska du al-dri. - Å, Fø-be, å, Fø-be, å, Fø-be.. -

clar. *f*

gtr. Cm9 Bbm9 AbΔ9 GbΔ7#11 FbΔ7#11 *f* *p*

perc. 26 *f* *p*

As you like it

13 Orlando

Gisle Kverndokk

Corin: ... og kjøpe alt for gull så snart eg kan.

Poco Andante

The musical score is arranged in three systems. The first system includes Bassclarinet in Bb, Guitar, and Percussion. The second system includes Clarinet, Guitar, and Percussion. The third system includes Clarinet, Guitar, and Percussion. The score is in 12/8 time and features a variety of dynamics and articulations.

System 1:

- Bassclarinet in Bb:** Starts with a *mf* dynamic, then crescendos to *f*. The melody is marked with a slur.
- Guitar:** Remains silent throughout this system.
- Percussion:** Features a rhythmic pattern of eighth notes with triplets, starting at a *p* dynamic. A box labeled "tuned cymbals" is positioned above the first triplet. The pattern concludes with a triplet marked *l.v.*

System 2:

- clar.:** Enters with a *mp* dynamic, playing a melodic line with a slur.
- gtr.:** Remains silent.
- perc.:** Continues the rhythmic pattern with triplets, marked *l.v.* at the end.

System 3:

- clar.:** Remains silent.
- gtr.:** Enters with a melodic line, marked with a slur and a double bar line.
- perc.:** Continues the rhythmic pattern with triplets, marked *l.v.* at the end.

A large watermark "NB noter" and "this music is copyright protected" is overlaid on the score.

As you like it

14 Orlando kjem

Gisle Kverndokk

Jaques: ... men kven kjem her?

Poco Andante

The musical score is arranged in three systems. The first system includes Bassclarinet in Bb, Guitar, and Percussion. The second system includes Clarinet (clar.), Guitar (gtr.), and Percussion (perc.). The third system includes Clarinet (clar.), Guitar (gtr.), and Percussion (perc.).

System 1:
- Bassclarinet in Bb: Treble clef, 8/8 time signature. Starts with a whole rest, followed by a half note G4 and a quarter note A4, both marked *f*.
- Guitar: Treble clef, 12/8 time signature. A whole rest.
- Percussion: Treble clef, 12/8 time signature. Features a triplet of eighth notes (G4, A4, B4) marked *p*, followed by another triplet (C5, B4, A4) marked *f*. A box labeled "tuned cymbals" is above the first triplet. The piece ends with a triplet of eighth notes (G4, A4, B4) marked *f* and *l.v.*

System 2:
- Clarinet: Treble clef, 8/8 time signature. A whole rest, followed by a half note G4 and a quarter note A4, both marked *f*.
- Guitar: Treble clef, 8/8 time signature. A whole rest, followed by a half note G4 and a quarter note A4, both marked *mf*.
- Percussion: Treble clef, 8/8 time signature. Features a triplet of eighth notes (G4, A4, B4) marked *p*, followed by a triplet (C5, B4, A4) marked *l.v.*, and another triplet (G4, A4, B4) marked *l.v.*

System 3:
- Clarinet: Treble clef, 8/8 time signature. A whole rest, followed by a half note G4 and a quarter note A4, both marked *mp*.
- Guitar: Treble clef, 8/8 time signature. A whole rest, followed by a half note G4 and a quarter note A4, both marked *mp*.
- Percussion: Treble clef, 8/8 time signature. Features a triplet of eighth notes (G4, A4, B4) marked *mp*, followed by a triplet (C5, B4, A4) marked *l.v.*, and another triplet (G4, A4, B4) marked *l.v.*

As you like it

15 All verda er ei scene

Den gamle Hertugen: ... meir sørgeleg stykke enn den stubben vi spelar i.

Gisle Kverndokk

Lento ♩ = 48

Score for the first system, measures 1-3. The tempo is **Lento** with a quarter note equal to 48 beats. The key signature has one flat (Bb) and the time signature is 4/4. The instruments are: **vokal**, **Clarinet in Bb**, **Guitar**, **Percussion**, and **Samplers**. The vocal line starts with a whole note G2, marked *p*, and has a *gliss.* (glissando) line above it. The Clarinet in Bb and Guitar parts are silent. The Percussion part features two sixteenth-note patterns, each marked *pp* and *l.v.* (left hand), with a bracket labeled "tuned cymbals" above the first pattern. The Samplers part consists of a single bass note G2, marked *pp*, with the text "samel av indisk musikk" above it.

Score for the second system, measures 4-6. The tempo is **Lento** with a quarter note equal to 48 beats. The key signature has one flat (Bb) and the time signature is 4/4. The instruments are: **vokal**, **clar.**, **gtr.**, **perc.**, and **sampler**. The vocal line starts with a quarter note G2, marked *gliss.*, followed by a melodic phrase. The Clarinet in Bb part starts with a quarter note G2, marked *pp*, and has a *gliss.* line above it. The Guitar part is silent. The Percussion part features two sixteenth-note patterns, each marked *pp* and *l.v.* (left hand), with a bracket labeled "tuned cymbals" above the first pattern. The Samplers part consists of a single bass note G2, marked *pp*, with the text "samel av indisk musikk" above it. A performance instruction is written below the Percussion staff: "improviser fritt, spill varsomt, korte fraser med pauser imellom og la cymbalene klinge".

8

vokal

clar.

gtr.

perc.

pp

pp

8

sampler

13

vokal

clar.

gtr.

perc.

pp

13

sampler

17

vokal

clar.

gtr.

perc.

17

sampler

17

20

vokal

clar.

gtr.

perc.

20

sampler

20

pp

As you like it

16 Blås, blås du vintervind

(Ariens)

Jaques: ... utan tenner, syn, smak, utan alt.

Tekst: William Shakespeare / Edvard Hoem

Musikk: Gisle Kverndokk

Andante espressivo ♩ = 52

Musical score for the first system, featuring five staves: Solo (Bass clef), Clarinet in Bb (Treble clef), Guitar (Treble clef), Percussion (Treble clef, labeled 'vibraphone'), and Sampler (Bass clef). The tempo is marked *Andante espressivo* with a quarter note equal to 52 (♩ = 52). The Solo part begins with the lyrics "Blås, blås, du". The Clarinet in Bb part starts with a *p* dynamic. The Guitar part features a continuous eighth-note accompaniment. The Percussion part includes a vibraphone part with a *p* dynamic. The Sampler part has a *pp* dynamic.

Musical score for the second system, featuring five staves: Solo (Bass clef), Clarinet (Treble clef), Guitar (Treble clef), Percussion (Treble clef), and Sampler (Bass clef). The Solo part continues with the lyrics "vin - ter - vind, du er ei så hard av sinn som". The Clarinet part has a *p* dynamic. The Guitar part continues with its eighth-note accompaniment. The Percussion part continues with its rhythmic pattern. The Sampler part continues with its *pp* dynamic.

7

Solo

man - nens u - takk er. - Så kvass er ei di tann,

clar.

gtr.

perc.

7

sampl

10

Solo

u - sett fer du gjen-nom land, sjølv om pus - ten is - kaldt skjer.

clar.

gtr.

perc.

10

sampl

13

Solo

Syng til den krist-torn grø - ne, Venn - skap er helst -

clar.

gtr.

perc.

13

sampler

16

Solo

hyk - le - ri, og svik kan kjær - leik lø - ne.

clar.

gtr.

perc.

16

sampler

20

Solo

clar.

gtr.

perc.

sampler

Frys, frys, du kal - de sno,

23

Solo

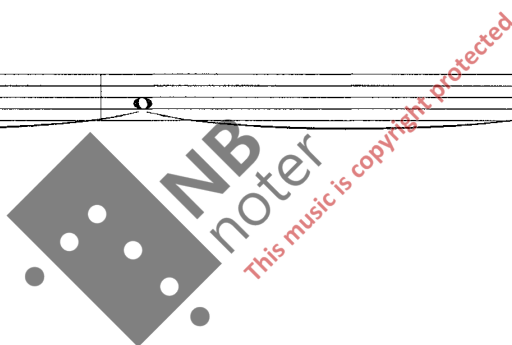
clar.

gtr.

perc.

sampler

du kan ik - kje bi - te no, som eit svik blant



26

Solo

menn. Hav og land du rir, in - ga sorg ver - re svir

clar.

gtr.

perc.

26

sampler

Detailed description: This block contains the musical notation for measures 26 to 28. The Solo part is in bass clef with a key signature of two flats. The clarinet part is in treble clef. The guitar part is in treble clef with a capo on the 8th fret. The percussion part is in treble clef. The sampler part is in bass clef. The lyrics are written below the Solo part.

29

Solo

enn tap av gam - mal venn. Syng til den

clar.

gtr.

perc.

29

sampler

Detailed description: This block contains the musical notation for measures 29 to 31. The Solo part is in bass clef with a key signature of one sharp. The clarinet part is in treble clef. The guitar part is in treble clef with a capo on the 8th fret. The percussion part is in treble clef. The sampler part is in bass clef. The lyrics are written below the Solo part.

32

Solo

krist-torn grø - ne, Venn - skap er helst hyk - le - ri og

clar.

gtr.

perc.

32

sampler

35

Solo

svik kan kjær - leik lø - ne. Svik kan kjær - leik lø - ne.

clar.

gtr.

perc.

35

sampler

40

Solo

clar.

gtr.

perc.

40

sampler

40

niente

The image shows a musical score for measures 40, 41, and 42. The score is arranged in five staves: Solo (bass clef), clarinet (clar. in treble clef), guitar (gtr. in treble clef), percussion (perc. in treble clef), and sampler (bass clef). Measure 40 is marked with a '40' above the Solo staff. The Solo staff contains rests. The clarinet staff has a melodic line with a slur over measures 40-42. The guitar staff has a melodic line with a slur over measures 40-42. The percussion staff has a rhythmic pattern with a slur over measures 40-42. The sampler staff has a melodic line with a slur over measures 40-42. A large watermark 'NB noter' is overlaid on the guitar staff. The word 'niente' is written at the bottom right of the page.

As you like it

17 Åpning 3. akt

for 3 slagverkere og sampler

Gisle Kverndokk

Moderato ♩ = 66

Percussion 1:
2 Toms

Percussion 2:
2 Toms

Percussion 3:
1 Tom

Sampler

Sampel av indisk vokalmusikk og trommer fra Nepal

f *p* *f* *p*

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

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

mp



Perc. 1

Perc. 2

Perc. 3

sampler

f *p* *f* *p*

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

p *f* *p* *f*

f

Perc. 1

Perc. 2

Perc. 3

sampler

5

6

5

6

3

5

f

p

f

p

f

p

f

p

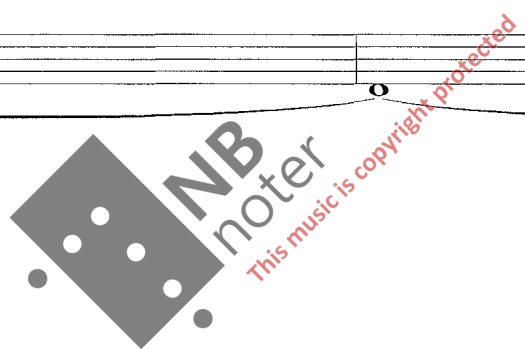
p

f

p

f

5



Perc. 1

Perc. 2

Perc. 3

sampler

7

6

5

6

6

f

p

f

p

f

p

f

p

p

f

p

f

7

9

Perc. 1

Perc. 2

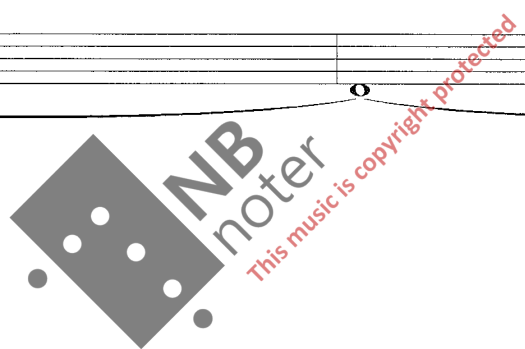
Perc. 3

sampler

f *p* *f* *p*

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

p *f* *p* *f*



11

Perc. 1

Perc. 2

Perc. 3

sampler

f *p* *f* *p*

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

p *f* *p* *f*

13

Perc. 1

Perc. 2

Perc. 3

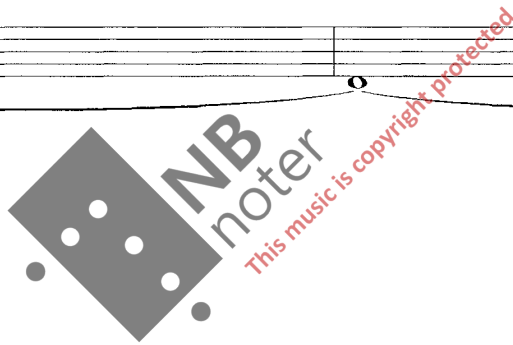
sampler

f *p* *f* *p*

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

p *f* *p* *f*

13



15

Perc. 1

Perc. 2

Perc. 3

sampler

f *p* *f* *p*

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

p *f* *p* *f*

15

17

Perc. 1

Perc. 2

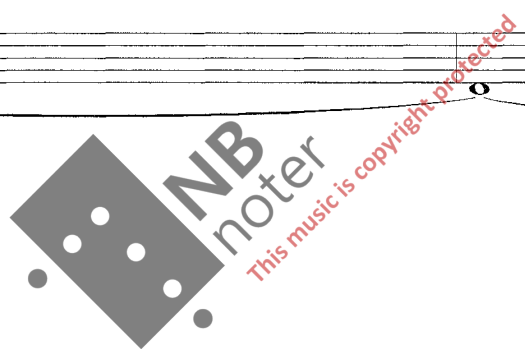
Perc. 3

sampler

f *p* *f* *p*

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

p *f* *p* *f*



19

Perc. 1

Perc. 2

Perc. 3

sampler

f *p* *f* *p*

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

p *f* *p* *f*

21

Perc. 1

Perc. 2

Perc. 3

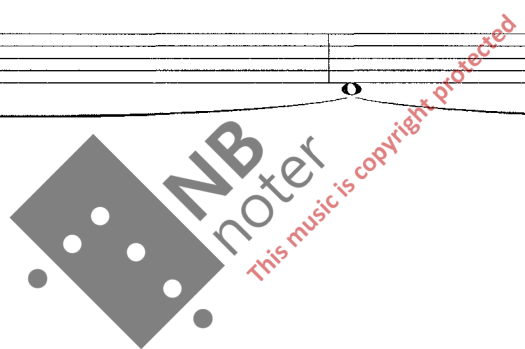
sampler

f *p* *f* *p*

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

p *f* *p* *f*

21



23

Perc. 1

Perc. 2

Perc. 3

sampler

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

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

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

23

26

Perc. 1

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

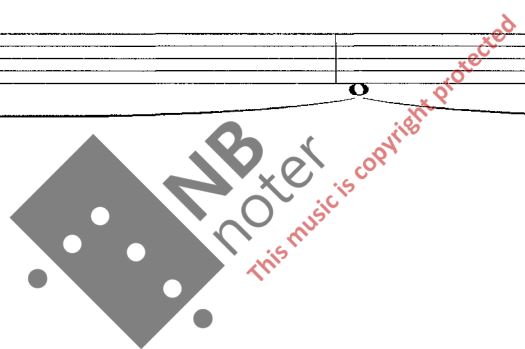
Perc. 2

mf

Perc. 3

f *fp* *f* *fp* *fp* *mf*

sampler



28

Perc. 1

Perc. 2

Perc. 3

sampler

30

Perc. 1

Perc. 2

Perc. 3

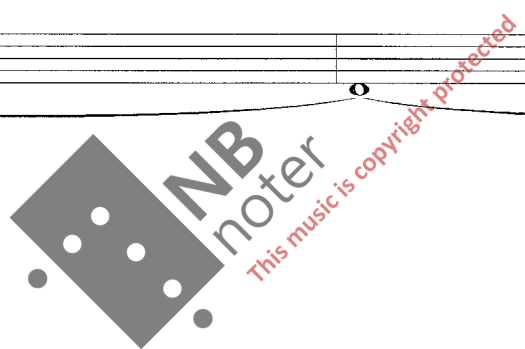
sampler

p *ff*

p *ff*

p *ff*

Detailed description: This block contains the musical notation for measures 30 and 31. It features four staves: Perc. 1, Perc. 2, Perc. 3, and sampler. Perc. 1 and Perc. 3 play sixteenth-note patterns with sixteenth rests, marked with dynamics *p* and *ff*. Perc. 2 plays eighth-note patterns with eighth rests, also marked with *p* and *ff*. The sampler staff has whole rests. A large watermark is overlaid on the page.



32

Perc. 1

Perc. 2

Perc. 3

sampler

Detailed description: This block contains the musical notation for measures 32 and 33. It features four staves: Perc. 1, Perc. 2, Perc. 3, and sampler. Perc. 1 and Perc. 3 play sixteenth-note patterns with sixteenth rests. Perc. 2 plays eighth-note patterns with eighth rests. The sampler staff has whole rests.

34

Perc. 1

Perc. 2

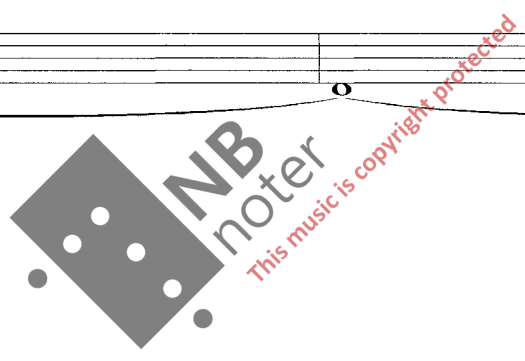
Perc. 3

sampler

p

p

p



36

Perc. 1

Perc. 2

Perc. 3

sampler

ff

ff

ff

38

Perc. 1

Perc. 2

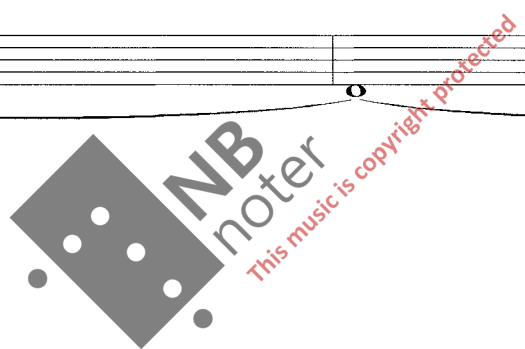
Perc. 3

sampler

f

p

p



40

Perc. 1

Perc. 2

Perc. 3

sampler

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

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

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

43

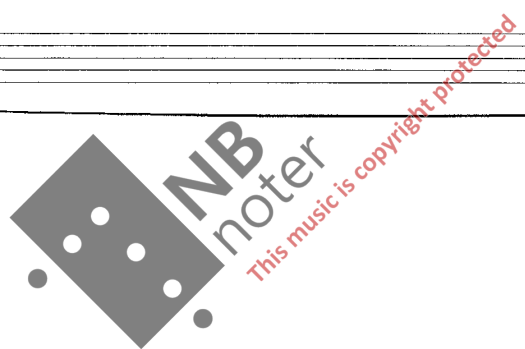
Perc. 1

Perc. 2

Perc. 3

sampler

This block contains the musical notation for measures 43 and 44. It features three percussion parts (Perc. 1, Perc. 2, Perc. 3) and a sampler part. Perc. 1 starts with a *p* dynamic and a crescendo to *f*, then returns to *p*. Perc. 2 starts with *f*, then *p*, and then *p* with a crescendo. Perc. 3 starts with *f*, then *p*, and then *p* with a crescendo. The sampler part is empty. A large watermark is overlaid on the page.



44

Perc. 1

Perc. 2

Perc. 3

sampler

This block contains the musical notation for measures 44 and 45. It features three percussion parts (Perc. 1, Perc. 2, Perc. 3) and a sampler part. Perc. 1 starts with *p*, then *f*, then *p*, then *f*, and then *p*. Perc. 2 starts with *f*, then *p*, then *p*, then *f*, then *p*, and then *p*. Perc. 3 starts with *f*, then *p*, then *f*, and then *p*. The sampler part is empty. A large watermark is overlaid on the page.

46

Perc. 1

Perc. 2

Perc. 3

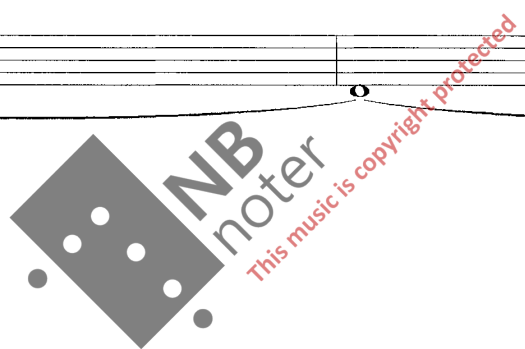
sampler

p *f* *p* *f*

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

f *p* *f* *p*

46



48

Perc. 1

Perc. 2

Perc. 3

sampler

p *f* *p* *f*

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

f *p* *f* *p*

48

50

Perc. 1

Perc. 2

Perc. 3

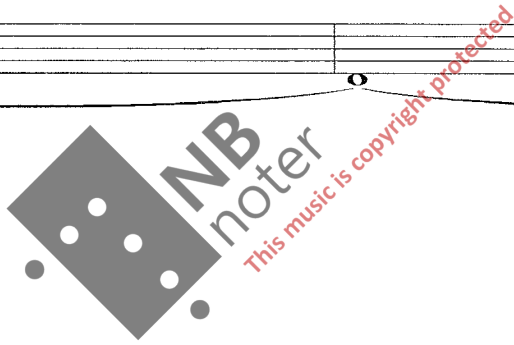
sampler

p *f* *p* *f*

f *p* *f* *p*

f *p* *f* *p*

50



52

Perc. 1

Perc. 2

Perc. 3

sampler

p *f* *p* *f*

f *p* *f* *p*

f *p* *f* *p*

52

54

Perc. 1

Perc. 2

Perc. 3

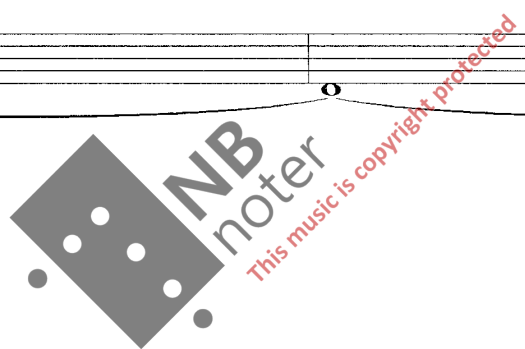
sampler

p *f* *p* *f*

f *p* *f* *p*

f *p* *f* *p*

54



56

Perc. 1

Perc. 2

Perc. 3

sampler

p *f* *p* *f*

f *p* *f* *p*

f *p* *f* *p*

56

58

Perc. 1

Perc. 2

Perc. 3

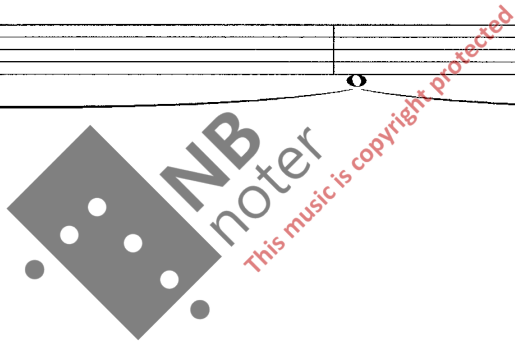
sampler

p *f* *p* *f*

f *p* *f* *p*

f *p* *f* *p*

58



60

Perc. 1

Perc. 2

Perc. 3

sampler

p *f* *p* *f*

f *pp* *mf* *pp* *mf*

f *p* *f* *p*

60

62

Perc. 1

p *f* *p* *f*

Perc. 2

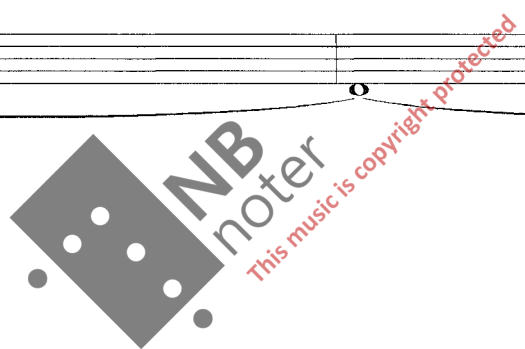
pp *pp* *mf* *pp* *pp*

Perc. 3

f *p* *f* *p*

62

sampler



64

Perc. 1

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

Perc. 2

Perc. 3

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

64

sampler

67

Perc. 1

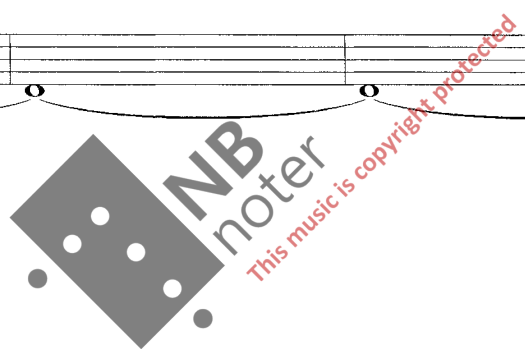
Perc. 2

Perc. 3

sampler

p *pp* *p* *pp*

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



71

Perc. 1

Perc. 2

Perc. 3

sampler

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

77

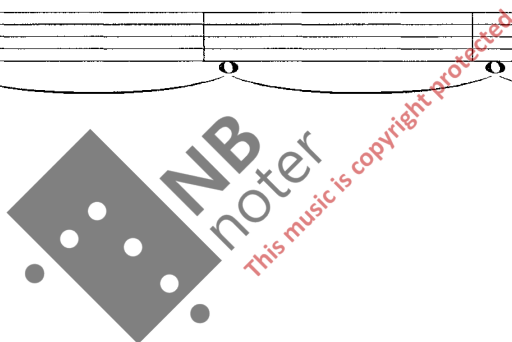
Perc. 1

Perc. 2

Perc. 3

77

sampler



82

Perc. 1

Perc. 2

Perc. 3

82

sampler

niente

Orlando

med ditt kys - ke au - ge

kor

pp

0

clar.

Bmin

guitar

perc.

Orlando

det jakt-møy-namn som sty-rer li- vet mitt. Å, Ro-sa-lind, no gjer eg tre til bø-ker,

kor

clar.

mf

E D

guitar

f

perc.

susp. cymbal

p *mf*

Orlando

kor

clar.

guitar

perc.

11

8

og mi - ne tan - kar - skriv eg på kvart blad.

pp

f

p

Cm9

Fmin7

Dmin7 G9

barchimes

susp. cymbal

p

Orlando

kor

clar.

guitar

perc.

14

8

0

Tuned Gong

p

Prøvestein: ... at djevelen sjølv
ikkje vil ha gjetarar

"As you like it"

18a "Rosalind"

Musikk: Gisle Kverndokk
Tekst: William Shakespeare,
gjendikta av Edvard Hoem

Andante espressivo Orlando, Rosalind, Celia, kor

Rosalind: Frå

Rosalind
Celia
Orlando
Kor

Andante espressivo

Clarinet in Bb
Guitar
Percussion

f
p
G9sus4
barchimes
Tuned Gong

Rosalind: Aust-til Vest - In - di - a du finn deg in - gen skatt - som Ro - sa - lind

Celia: Og

Rosalind
Celia
guitar
perc.

Cadd9 FMaj7

6

Rosalind

Celia

guitar

perc.

hen - nar pris - blir lyft med vind, som ver - da rundt - ber Ro - sa - lind.

Cadd9 Bb

Det

8

Rosalind

Celia

guitar

perc.

bes - te bil - det ram - ma bind

Fmin Eb Ab Fmin Eb Fmin G7

er ber - re svart - mot Ro - sa - lind

10

Rosalind

Celia

guitar

perc.

ber ei ven - leik i ditt sinn

Cadd9 Amin F Fdim

om ik - kje det - er Ro - sa - lind.

Frå

13

Rosalind
Aust - til Vest - In - di - a du finn deg

Celia
Frå Aust - til Vest - In - di - a du

Orlando
Nam - net Ro - sa - lind eg skriv -

clar.
bass clar.
p

guitar
Cadd9

perc.
Div. Cymbaler, windchimes, lyriske effekter av ulike slag

14

Rosalind
in-gen skatt - som Ro-sa-lind og hen-nar pris - blir lyft medvind, som

Celia
finn deg in-gen skatt - som Ro-sa - lind, og hen-nar pris - blir lyft med

Orlando
slik at dei som les kan sjå at det yp - pars-te av

clar.
F6 Cadd9 C Em

guitar

perc.
AD LIB:

16

Rosalind
ver-da rundt - ber Ro-sa-lind. Det bes-te bil - det ram-ma bind er

Celia
vind, som ver-da rundt - ber Ro-sa - lind. Det bes-te bil - det ram-ma

Orlando
liv him - len sy-ner i det små. Til al ven - leiks høg - ste

clar.
B \flat Gm7 C7 Fm Fm/E \flat

guitar

perc.

18

Rosalind
ber-re svart - mot Ro - sa-lind og ber ei ven - leik i ditt sinn om

Celia
bind er be-re svart - mot Ro-sa - lind, og ber ein ven - leik i ditt

Orlando
pris him-len au - ser gå - ver ut. Så sæl, er

clar.
A \flat Maj7/D \flat Fm/G Gsus4 Cadd9 Am

guitar

perc.

20

Rosalind
ik-kje det - er Ro-sa-lind.

Celia
sinn om ik-kje det - er Ro-sa - lind.

Orlando
eg, e - vig hen - nar træl.

kor
pp
oh

clar.
20

F Fm

guitar
8

perc.

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kor
23
oh

clar.
23

guitar
8

perc.

As you like it

18b Rosalind tema

Gisle Kverndokk

Prøvestein: ..om ikkje med dusk og dåse,
så med pikk og pakk.

(vibraphone solo)

espressivo e rubato

Vibraphone

The image shows a musical score for a vibraphone solo. It consists of two staves of music in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a dynamic marking of *p* (piano). The music is characterized by a melodic line with eighth and sixteenth notes, often beamed together. A large watermark for 'NB noter' is overlaid on the first staff, with the text 'This music is copyright protected' written diagonally across it. The second staff continues the melodic line and ends with a fermata over a whole note.

As you like it

19 Overgang - Prøvestein

Gisle Kverndokk

Rosalind: Nei, du må kalle meg Rosalind.

espressivo e rubato

Flute

Percussion

vibraphone

string bow

p

p

flute

perc.

NB noter

This music is copyright protected

flute

perc.

f

6

Templeblock, woodblocks, ad lib.

f

flute

perc.

p

p

flute

perc.

f

f

Prøvestein: Fort deg Audrey. Eg skal hente inn geitene dine.

flute

perc.

rit.

pp

"As you like it"

20 Prøvesteins vise

Jaques: Kom du med meg og la meg gi deg råd.

Musikk: Gisle Kverndokk
Tekst: William Shakespeare
gjendikta av Edvard Hoem

Prøvestein

The musical score is written in G minor (one flat) and 4/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody starts with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The second staff continues the melody with quarter notes F4-E4, quarter notes D4-C4, quarter notes B3-A3, and quarter notes G3-F3. The third staff starts with a treble clef and a key signature of one flat. It begins with a quarter note G3, followed by eighth notes A3-B3, quarter notes C4-B3, and quarter notes A3-G3. The melody continues with quarter notes F3-E3, quarter notes D3-C3, quarter notes B2-A2, and quarter notes G2-F2. The score ends with a double bar line.

Kom, sø - te Au - drey, fram! No, må vi gif - tast el - ler bu i skam. Far -
vel, pa - ter O - li - ver. Ik - kje: Å sø - te O - li - ver, å, tap - re O - li - ver.
Du må ik - kje svik - te meg. Men: Vind, sa eg, gå din veg, eg vil ik - kje gif - tast av deg!

"As you like it"

21 "Å, søte Føbe..."

Silvius

Musikk: Gisle Kverndokk
Tekst: William Shakespeare,
gjendikta av Edvard Hoem

Celia: ... sidelengs i hjartet på kjærasten sin.

Poco Allegro

siste gang.

The musical score is arranged in four systems. The first system includes Silvius, Flute, Guitar, and Percussion. The second system includes Silvius, flute, guitar, and perc. The third system includes Silvius, flute, guitar, and perc. The fourth system includes Silvius, flute, guitar, and perc. The score includes lyrics, musical notation, and performance instructions.

System 1:
Silvius: Å, sø - te Fø - be, ik - kje hån meg
Flute: *tr* *p* *f*
Guitar: *p* *f* Cm9 Fm7(b5)/Cb
Percussion: *p* *f*

System 2:
Silvius: Fø - be. Sei at du ik - kje rel - skår meg, men sei det min - dre beiskt,
flute: *mp* *f*
guitar: *mp* *f* Bbm9 AbΔ9 G7sus(b9)
perc.: *mp* *f*

System 3:
Silvius: sei det min - dre beiskt.
flute: *f*
guitar: *f* C7(b9)
perc.: *f*

2

poco meno mosso

Silvius

flute

guitar

perc.

11

flute

guitar

perc.

p

NB
noter
This music is copyright protected

"As you like it"

22 "Å, vakre unge mann..." (Tryllestøv 1)

Gisle Kverndokk

Rosalind: ... For stygt er styggast når det fer med hån.

Andante espressivo

The musical score consists of three systems for Flute and Percussion. The first system (measures 1-4) features a Flute part with dynamics *sfp*, *sfz*, and *pp*. It includes performance instructions: "(overblås)" above measure 3 and "(spill med luft på tonen)" above measure 4. Percussion parts include "barchimes" (measures 1-2) and "crotales" (measures 3-4), both marked *pp*. The second system (measures 5-8) shows the Flute with a trill in measure 5 and a "normal tone" in measure 6, with a dynamic of *p*. Percussion continues with triplets in measures 5-8. The third system (measures 9-10) features the Flute with triplets in measures 9-10 and a dynamic of *pp*. Percussion includes "barchimes" in measure 9, marked *pp*. The score concludes with the text "Silvius: ... Å, Føbe!" in measure 10.

"As you like it"

23 "Så følg meg, Silvius..." (Tryllestøv 2)

Føbe: ... Så følg meg, Silvius!

Gisle Kverndokk

Andante espressivo

Flute

(overblás)

sfp *sfz* *mf* *pp*

barchimes

l.v.

Percussion

pp

This music is copyright protected

flute

3

tr

niente

perc.

"As you like it"

24 "Eg bed deg vie oss..."

Rosalind: ... Kva seier De, syster?

Gisle Kverndokk

Andante espressivo

Guitar *dolce*
p

vibraphone
string bow

Percussion *p* *l.v.*

guitar

perc.

guitar

perc.

guitar

perc.

guitar

perc.

Orlando: Å, men ho er klok.

l.v.

As you like it

25 Kva skal ein hjortedrepar få?

(Jaques, første og andre adelsmann)

Celia: Og eg vil sova.

Musikk: Gisle Kverndokk
Tekst: William Shakespeare
gjendikta av Edvard Hoem

Allegro con brio ♩ = 92

Solo

Soprano Saxophone in Bb

Guitar

Percussion

timbales

ff

Solo

sopr. sax.

gtr.

perc.

Solo

sopr. sax.

gtr.

perc.

Solo

Kva skal ein hjor - te - dre - par få? Hans skinn og horn å be - ra

sopr. sax.

gtr.

perc.

Amin G#min Amin G#min Amin G#min

f

p

Solo

på! Så syng han heim. Vi an - dre må ta bø - ra!

sopr. sax.

gtr.

perc.

Amin G#min Cmin Bmin Bb A G#min Amin

f

Solo

rep. ad lib.

Jaques: ... berre han lagar nok leven.

rep. ad lib.

sopr. sax.

gtr.

perc.

G#min Amin Amin G#min

ff

pp *ff*

17

Solo

sopr. sax.

gtr.

perc.

ff

Amin G#min Amin G#min Amin G#min

f

pp

gå med horn det gjer ein støtt, det

20

Solo

sopr. sax.

gtr.

perc.

Amin G#min Amin G#min Cmin Bmin

var ein skikk før du vart født, din far - far bar dei, og

23

Solo

sopr. sax.

gtr.

perc.

E#min Dmin F7 E7 F7 E7

far din har dei. Ditt horn, ditt horn, som står så flott, gjer

26

Solo

in - ga grunn til spe og spott!

sopr. sax.

gtr.

perc.

E \flat 7 G \sharp min Amin G \sharp min

6 6 6

28

Solo

sopr. sax.

gtr.

perc.

ff Amin G \sharp min Amin G \sharp min Amin G \sharp min

3 3 6 3 3 6

ff

30

Solo

sopr. sax.

gtr.

perc.

30 6 6 6

Rep. ad lib. and fade out

"As you like it"

26 "Om den spott i auga dine..." (Silvius' tema)

Gisle Kverndokk

Rosalind: ...Ho meiner eg er eit dyr.

Andante espressivo

The musical score is arranged in five systems, each with a guitar staff and a percussion staff. The key signature is one flat (B-flat major/D minor) and the time signature is 12/8. The score includes various musical notations such as slurs, accents, and dynamic markings.

System 1: The guitar staff begins with a rest, followed by a melodic phrase starting on the 5th measure. The percussion staff features a rhythmic pattern of eighth notes, starting with a *pp* dynamic. A box labeled "Bells, windchimes, wooden chimes etc." is placed above the percussion staff. The system concludes with a *p* dynamic marking and an *l.v.* (loosely) instruction.

System 2: The guitar staff continues with a melodic line, including a triplet of eighth notes. The percussion staff has a *pp* dynamic and an *l.v.* instruction.

System 3: The guitar staff continues with a melodic line. The percussion staff has a *pp* dynamic and an *l.v.* instruction.

System 4: The guitar staff continues with a melodic line. The percussion staff has a *pp* dynamic and an *l.v.* instruction. A box labeled "crotales" is placed above the percussion staff.

System 5: The guitar staff continues with a melodic line. The percussion staff has a *pp* dynamic and an *l.v.* instruction.

A large watermark for "NMB Notes" is overlaid on the score, with the text "This music is copyright protected" written diagonally across it.

Klarinett i Bb

As you like it

26a Oliver

Gisle Kverndokk

(klarinett solo)

Poco moderato, espressivo e rubato

The first staff of music is written in treble clef with a common time signature (C). It begins with a dynamic marking of *p* (piano). The melody consists of a series of eighth notes, starting on a B-flat and moving upwards. A *cresc.* (crescendo) marking is placed over the first few notes. The staff is divided into two measures by a bar line, with the number '6' written below the first measure and '7' below the second. A long slur covers the entire staff.

The second staff of music continues the melody. It starts with a dynamic marking of *f* (forte). The melody features a triplet of eighth notes. A *mf* (mezzo-forte) marking is placed below the triplet. The staff ends with a dynamic marking of *p* (piano). A long slur covers the entire staff. A watermark 'NB noter' and the text 'this music is copyright protected' are overlaid on the staff.

The third staff of music continues the melody. It starts with a dynamic marking of *f* (forte). The melody consists of a series of eighth notes, starting on a B-flat and moving upwards. A long slur covers the entire staff.

As you like it

27 Prøvestein og Audrey

Gisle Kverndokk

Oliver: ... De har tilgitt han, Rosalind.

Poco Vivace

Flute

pp

f 6

Templeblock, woodblocks, ad lib.

Percussion

f

Detailed description: This system shows the first two measures of the piece. The flute part begins with a *pp* dynamic and a sixteenth-note pattern. In the second measure, it transitions to a *f* dynamic with a sixteenth-note triplet (marked '6') and a slur over the next two notes. The percussion part is silent in the first measure and then plays a sixteenth-note triplet (marked '6') in the second measure with a *f* dynamic. A box labeled 'Templeblock, woodblocks, ad lib.' is positioned above the percussion staff in the second measure.

flute

p

perc.

p

Detailed description: This system covers measures 3 and 4. The flute part continues with a slur over the first two notes of measure 3, marked with a *p* dynamic and a '6' below. The percussion part plays a sixteenth-note triplet (marked '6') in measure 3 and a pair of notes with a slur in measure 4, both marked with a *p* dynamic. A large watermark 'MP3noter' and the text 'This music is copyright protected' are overlaid on the score.

flute

f 6 7

perc.

f *ff*

Detailed description: This system covers measures 5 and 6. The flute part plays a sixteenth-note triplet (marked '6') in measure 5 and a sixteenth-note triplet (marked '7') in measure 6, both with a *f* dynamic. The percussion part plays a sixteenth-note triplet (marked '6') in measure 5 and a pair of notes with a slur in measure 6, with dynamics of *f* and *ff* respectively.

As you like it

28 "... I morgon er gledesdagen..."

William: Gud bevare det gode humøret Dykkar, herre.

Gisle Kverndokk

Poco Allegro ♩ = 72

staccato

Clarinet in Bb

Guitar

Percussion

hi-hat

f

p

p

clar.

gtr.

perc.

2

9

11

2

clar.

gtr.

perc.

4

4

p

f

6

clar. *f*
Gb

gtr. *f*
A \flat m7

perc. *p*
susp. cymbal
soft mallets

poco meno mosso

8

clar. *p*

gtr. *p*

perc. 8

"As you like it"

29 Kwartett: "Sukk og tårer"

Rosalind: ... saman med ein som elsker henne.

Orlando, Rosalind, Silvius, Føbe

Musikk: Gisle Kverndokk

Tekst: William Shakespeare,

gjendikta av Edvard Hoem

Moderato ♩ = 120

rep. ad lib.

Rosalind

Føbe

Orlando

Silvius

Clarinet in Bb

Guitar

Percussion

Rosalind: ... Å gjetar, sei han kva det er å elske.

Siste gang:

Moderato ♩ = 120

rep. ad lib.

Det er å ve - ra ber - re sukk og

p

Bb Eb

p

vibraphone
soft mallets

Rosalind

Føbe

Orlando

Silvius

clar.

guitar

perc.

Og eg for Ga-ny-me-des.

Og

tå - rer, og det er eg for Fø-be.

p

Bb Cmin Dmin Cmin

Rosalind
Føbe
Orlando
Silvius
clar.
guitar
perc.

Og eg for in-ga kvin-ne.
eg for Ro-sa-lind.
Det

C7 F C7 F B \flat

Rosalind
Føbe
Orlando
Silvius
clar.
guitar
perc.

Og
er å ve-ra ber-re tru-fast te - nar. Og det er eg for Fø-be.

E \flat B \flat Cmin7

12

Rosalind

Føbe

Orlando

Silvius

Og eg for in-ga kvin-ne.

eg for Ga-ny-me-des.

Og eg for Ro-sa-lind.

12

clar.

guitar

perc.

Dmin Cmin C7 F C7 F

15

Rosalind

Føbe

Orlando

Silvius

rep. ad lib.

Det er å vera berre fantasi,
og berre lidenskap og reint begjær,
av rein forguding, lydnad og respekt,
av audmjukskap, av tol og utolmod,

15

clar.

guitar

perc.

...av ber-re rein-leik, of-fer-hug og akt-semd og

rep. ad lib.

p

Bb Eb Bb

Rosalind

Føbe

deg?

Orlando

Men kvi-for las-tar du min kjær-leik til

Silvius

Men kvi-for las-tar du min kjærleik til deg?

clar.

guitar

Dmin Eb Cmin7

perc.

Kven seier du det til?
"Kvifor laste meg for min kjærleik til deg?" *rep. ad lib.*

Rosalind

Føbe

Orlando

deg?

Silvius

Til ho som verken er her eller høyrer. *rep. ad lib.*

clar.

guitar

F7 Bb

perc.

Orlando: Det same gjer eg.

"As you like it"

Musikk: Gisle Kverndokk
Tekst: William Shakespeare,
gjendikta av Edvard Hoem

30 Madrigal: Det var eit kjærastpar

Sekstett

Allegretto ♩ = 84

Score for vocalists and strings:

- Føbe**: Treble clef, 4/4 time. Lyrics: Det
- Silvius**: Treble clef, 4/4 time.
- Unn Vibeke Jan**: Treble clef, 4/4 time.
- Are**: Bass clef, 4/4 time.
- Magne**: Bass clef, 4/4 time.

Allegretto ♩ = 84
leggiero

Score for instruments:

- Bass Clarinet**: Treble clef, 4/4 time. Dynamics: *p*. Includes triplet markings.
- Guitar**: Treble clef, 4/4 time. Dynamics: *p*. Includes *leggiero* marking.
- Percussion**: Includes *leggiero* marking, *susp cymbal*, and *belltree*.

Score for vocalists and accompaniment:

- Føbe**: Treble clef, 4/4 time. Lyrics: var eit kjæ - rast - par som gjekk med eit hei, hå og hei - de - li - du, langs
- bassclar.**: Treble clef, 4/4 time. Includes triplet markings.
- guitar**: Treble clef, 4/4 time. Chords: G, AD LIB., Emin, Amin7, D, D7/C.
- perc.**: Percussion. Includes AD LIB. marking.

5

Føbe

grø - ne åk - rar fann dei veg, ein vår - dag, den ei - ne vak - re

bassclar.

Bmin Emin Amin7 C#m7(b5) C°7

guitar

perc.

7

Føbe

vår-dag når fug-lar syng, hei ding-e-li-ding, for vå-ren er i sving! Og

Silvius

Og

bassclar.

G/B C G Emin Amin7 D7

guitar

perc.

10

Føbe

åk - ren stod langs dei - ra veg med eit hei, hå og hei-de - li - du, og

Silvius

åk - ren stod langs dei - ra veg med eit hei, hå og hei-de - li - du, og

bassclar.

G Emin Amin7 D D7/C

guitar

perc.

12

Føbe
gut og jen - te pa - ra seg, Ein vår - dag, den ei - ne vak - re

Silvius
gut og jen - te pa - ra seg, Ein vår - dag, den ei - ne vak - re

bassclar.
Bmin Emin Amin7 C#m7(b5) C°7

guitar

perc.

14

Føbe
vår-dag når fug-lar syng, heiding-e-li-ding, for vå-ren er i sving. Og

Silvius
vår-dag når fug-lar syng, heiding-e-li-ding, for vå-ren er i sving. Og

Unn Vibeke
Jan
la la la la la la la la

bassclar.
G/B C G Emin Amin7 D7

guitar

perc.

17

Føbe
Silvius
Unn Vibeke
Jan

son - gen byr - ja, vak - ker ljom, med eit hei, hå og hei - de - li - du, og
son - gen byr - ja, vak - ker ljom, med eit hei, hå og hei - de - li - du, og

la la la etc.

bassclar.
guitar
perc.

G Emin Amin7 D D7/C

19

Føbe
Silvius
Unn Vibeke
Jan

li - vet er ein vak - ker blom, ein vår - dag, den ei - ne vak - re
li - vet er ein vak - ker blom, ein vår - dag, den ei - ne vak - re

bassclar.
guitar
perc.

Bmin Emin Amin7 C#m7(b5) C°7

21

Føbe

Silvius

Unn Vibeke
Jan

bassclar.

guitar

perc.

vår - dag når fug - lar syng, hei ding-e-li - ding, for vå-ren er i
vår - dag når fug - lar syng, hei ding-e-li - ding, for vå-ren er i

G/B C G Emin Amin7 D7

23

Føbe

Silvius

Unn Vibeke
Jan

Are

Magne

bassclar.

guitar

perc.

sving. Så der-for nyt den stund som er, med eit
sving. Så der-for nyt den stund som er, med eit

du du du du etc.
bom bom bo bom bom bo etc.

G Emin

25

Føbe
Silvius
Unn Vibeke
Jan
Are
Magne

hei, hå og hei-de-li-du, for kjær-leik li-vets kro-ne ber! Ein
hei, hå og hei-de-li-du, for kjær-leik li-vets kro-ne ber! Ein

25

bassclar.
guitar
perc.

Amin7 D D7/C Bmin Emin

27

Føbe
Silvius
Unn Vibeke
Jan
Are
Magne

vår - dag, den ei - ne vak - re vår - dag når fug - lar
vår - dag, den ei - ne vak - re vår - dag når fug - lar

27

bassclar.
guitar
perc.

Amin7 C#m7(b5) C°7 G/B C

NB noter
This music is copyright protected

29

Føbe
syng, hei ding-e-li-ding, for vå-ren er i sving!

Silvius
syng, hei ding-e-li-ding, for vå-ren er i sving!

Unn Vibeke
Jan

Are

Magne

29

bassclar.
29

G Emin Amin7 D7

guitar

perc.

pp

pp

pp

NB noter
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31 Finale

(Hymen, Rosalind, Den gamle hertugen, Føbe, Orlando, Jaques de Bois, Jaques)

Jaques: Det er sikkert at ei ny syndflod er i kjømnda,
og disse para kjem til arka.

Musikk: Gisle Kverndokk
Tekst: William Shakespeare
gjendikta av Edvard Hoem

Poco Andante ♩ = 72

Solo

Clarinet in Bb

Guitar

Percussion

6 Hymen:

I him - len er det gle - de, - når det er fred her ne - de, -

10

og så - leis er det no. Ta, her - tug, mot di dot - ter, -

Chords: Gm7(♭5), A°7, Em7(♭5), A7, E7sus4, E7sus4, Bm7(♭5), D7, Am7(♭5), Gmin7, E7sus4, E7, A, Bmin7

Percussion: crotales, susp. cymbal, soft mallets

Dynamic markings: f, mf, p

14

Solo

Hy-men, med alt som godt er - frå him-len fø - rer ho. Så

clar.

gtr.

Bm7(b5) FMaj7 C#7 F#sus4 F#

perc.

14

18

Solo

hen - nar hand grip han - da hans, og sæ - le fyl - ler sinn og

clar.

gtr.

Bmin7 A#o7 G#min7 C#7

perc.

18

vibraphone

NB noter
This music is copyright protected

21

Solo

sans. Eg gir meg sjølv til deg, for eg er di. - Til

clar.

gtr.

perc.

21

Rosalind:

23 Hertugen: Orlando:

Solo
deg gir eg meg sjølv, før eg er di. - Om sy-net ta-lar sant, er De mi dot-ter. Om

clar.

gtr.

perc. 23

25 Føbe: Rosalind:

Solo
sy-net ta-lar sant, er du mi Ro-sa-lind. Om sy-net sant fortel: Far-vel, min elsk, far-vel! Eg

clar.

gtr. Gmin

perc. 25

27

Solo
øn-skjer in-gen far, om ik-kje deg. Eg øn-skjer in-gen mann, om ik-kje deg. Og

clar.

gtr. Dmin/F A7sus4 A7

perc. 27 8

29 Føbe:

Solo
 eg får in - ga an - na brur enn deg. Eg et ik - kje mitt ord, og min er du, eg

clar.

gtr.

perc. 29

susp. cymbal

pp

Tempo 1

Hymen:

31
 Solo
 el - skar den som all - tid var meg tru. Vi åt - te tar i hand

clar.

gtr. B \flat Maj7 E B7sus4 F \sharp M7(b5) B

perc. 31

34
 Solo
 og kny - ter Hy - mens band, om tru - skap blir vår

clar.

gtr. Dsus4 D B \flat min G \flat /D \flat F/C Fmin/C E \flat min/B \flat

perc. 34

37

Solo

veg. De to al - dri skil - je finn.

clar.

gtr. F B \flat F/B \flat

perc. 37 brush *p*

40

Solo

De og De er sinn ved sinn. Du må til hans kjær - leik

clar.

gtr. E \flat Maj7/B \flat A7 D Cmin G/B

perc. 40

43

Solo

snu, ell' få ei kvin - ne som di brud. De og De er fast i

clar.

gtr. Cmin7/B \flat Am7(b5) A \flat Maj7 G7 F \sharp min

perc. 43

47

Solo

lag, som styg-ge-ver og vin-ters dag. Når vi syng ein bryl-laups-

clar.

gtr. Faug Emin Gaug C/G

perc. 47

p

51

Solo

song, grunn på gå-ta enn ei gong, til for-stan-den veit å

clar.

gtr. G/C FMaj7/C B7 E C#sus4 C#

perc. 51

55

Solo

bø - te vak-ker slutt på vå - re mø - te. Bryl-laups-fest gjer

clar.

gtr. F# Bmin7 C#sus4 C# F#min

perc. 55

59

Solo

Ju - no glad, Å, sæ - le pakt for seng og bord! Hy - men gir kvar

clar.

gtr.

perc.

59

C# / F#

D#m7(b5)

G#

C#min

G#min

63

Solo

li - ten stad, Bryl - laup, song og fag - re ord. Æ - re, lov og

clar.

gtr.

perc.

63

D# / G#

Bbmin

F / Bb

Bb

mf

f sostenuto

f

timbales

p

Allegro Vivace

67

Solo

pris han, brud: Hy - men, al - le by - ars gud.

clar.

gtr.

perc.

67

Dmin

Em7(b5)

A7

Dmin

p

cresc.

mf

p

70

Solo

clar.

gtr.

perc.

B \flat

Em7(b5)

f

Quasi recitativo

Jaques de Bois:

72

Solo

clar.

gtr.

perc.

f

p

f

p

f

La meg - få sei-a dykk eit ord og to. Eg er den an - dre son av gam-le

75

Solo

clar.

gtr.

perc.

Ro-land som ber fram des-se tid - en - der til dykk.

78

Solo

Da her - tug Fre - de - rick høyr - de kor - leis menn av

clar.

pp

gtr.

pp

perc.

78

woodblock

pp

79

Solo

æ - re flyd - de dag - leg hit til sko - gen, da fyl - ka han ein hær, som

clar.

mf

gtr.

p *mf*

perc.

79

81

Solo

ryk - te ut med han i brod - den, - for å fan - ge bror hans,

clar.

p *pp*

gtr.

p *pp*

perc.

81

susp. cymbal

83

Solo

clar.

gtr.

perc.

så bro - ren kun - ne sma - ka sver - dets lov.

poco meno mosso

84

Solo

clar.

gtr.

perc.

Han kom til ut - kan - ten av den - ne vill - skog,

p

chimes

pp

85

Solo

clar.

gtr.

perc.

men møt - te her ein gam - mal, hei - lag mann, - og et - ter

86

Solo

clar.

gtr.

perc.

sam - ta - ler - vart fyr-sten om-vendt, og gjekk i frå sitt for - sett og i

88

Solo

clar.

gtr.

perc.

klos - ter. No gir han kro - na til ein land-lyst bror,

pp

90

Solo

clar.

gtr.

perc.

og al - le ei - ge - do - mar går att - en - de til dei som flyd - de med han.

92

Solo

Li - vet mitt i pant på at eg ta - lar sant.

clar.

mf

gtr.

f

perc.

92

timbales

p

sostenuto

93

Solo

Den gamle hertugen:

Vel - kom - men un - ge mann!

clar.

gtr.

perc.

93

f

tr

p

C

p

hi-hat

p

Allegro moderato

95

Solo

De gir to brør så

clar.

tr

p

C

gtr.

p

perc.

95

hi-hat

p

96

Solo

ri - ke bryl - laups - gå - ver,

clar. *tr.*
cresc.

D

gtr. *cresc.*

perc. 96 *sim.*
cresc.

97

Solo

ein får sitt gods ig -

clar. *tr.*
tr.

D7/C

gtr.

perc. 97

98

Solo

jen, den an - dre eit - ei - ge land,

clar. *tr.*
f

E/B E/G# A/G

gtr. *f*

perc. 98 *f*

rit.

molto sostenuto

100

Solo

clar.

gtr.

perc.

Så len-ge, gløym vår ny-e glans og hei-der, og kom med oss i den-ne land-sens

D/F# Emin D/A A7b9

susp. cymbal

103

Solo

clar.

gtr.

perc.

fest!

ff

D

6

6

NB noter
This music is copyright protected

105

Solo

clar.

gtr.

perc.


Hald fram, hald fram! No byr-jar alt som best, i sa-me gle-de en-dar vi vår

D/F# Emin D/A A7b9

f

susp. cymbal


f

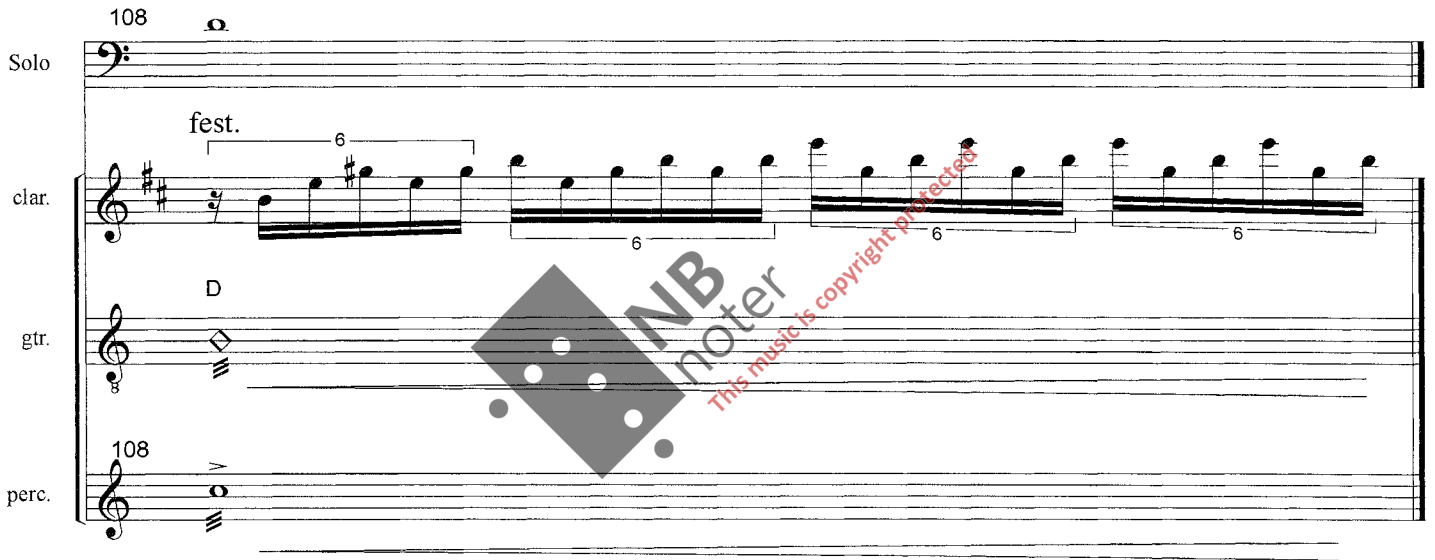
108 

Solo

clar. *fest.* 6 6 6

gtr. D

perc. 108 



31 Finale -alternativ-

(Hymen, Rosalind, Den gamle hertugen, Føbe, Orlando, Jaques de Bois, Jaques)

Jaques: Det er sikkert at ei ny syndflod er i kjømda,
og desse para kjem til arka.

Musikk: Gisle Kverndokk
Tekst: William Shakespeare
gjendikta av Edvard Hoem

Poco Andante ♩ = 72

Solo

Clarinet in Bb

Guitar

Percussion

f *f* *f* *p*

Gm7(b5) A°7 Em7(b5) A7 E7sus4 E7sus4

crotales susp. cymbal *soft mallets*

6 Hymen:

I him-len er det gle-de, - nå det er fred her ne-de, -

mf *p* *mf*

Bm7(b5) D7 Am7(b5)

10

og så-leis er det no. Ta, her-tug, mot di dot-ter, -

p *mf*

Gmin7 E7sus4 E7 A Bmin7

14

Solo

Hy-men, med alt som godt er - frå him-len fø - rer ho. Så

clar.

gr.

Bm7(b5) FMaj7 C#7 F#sus4 F#

perc.

14

18

Solo

hen - nar hand grip han - da hans, og sæ - le fyl - ler sinn og

clar.

gr.

Bmin7 A#°7 G#min7 C#7

perc.

18

vibraphone

p

21

Solo

sans. Eg gir meg sjølv til deg, for eg er di. - Til

clar.

gr.

perc.

21

Rosalind:

23 Hertugen: Orlando:

Solo
deg gir eg meg sjølv, for eg er di. - Om sy-net ta-lar sant, er De mi dot-ter. Om

clar.

gtr.

perc. 23

25 Føbe: Rosalind:

Solo
sy-net ta-lar sant, er du mi Ro-sa-lind. Om sy-net sant fortel: Far-vel, min elsk, far-vel! Eg

clar.

gtr. Gmin

perc. 25

27

Solo
øn-skjer in-gen far, om ik-kje deg. Eg øn-skjer in-gen mann, om ik-kje deg. Og

clar.

gtr. Dmin/F A7sus4 A7

perc. 27

29 Føbe:

Solo
 eg får in-ga an-na brur enn deg. Eg et ik-kje mitt ord, og min er du, eg

clar.

gtr.

perc. 29

C

susp. cymbal

pp

Tempo 1

31 Hymen:

Solo
 el-skar den som all-tid var meg tru. Vi åt-te tar i hand

clar.

gtr. B♭Maj7 E B7sus4 F♯M7(b5) B

perc. 31

34

Solo
 og kny-ter Hy-mens band, om tru-skap blir vår

clar.

gtr. Dsus4 D B♭min G♭/D♭ F/C Fmin/C E♭min/B♭

perc. 34

37

Solo

veg. De to al - dri skil - je finn.

clar.

gr.

perc.

brush

p

F B \flat F/B \flat

40

Solo

De og De er sinn ved sinn. Du må til hans kjær - leik

clar.

gr.

perc.

p

E \flat Maj7/B \flat A7 D Cmin G/B

43

Solo

snu, ell' få ei kvin - ne som di brud. De og De er fast i

clar.

gr.

perc.

Cmin7/B \flat Am7(b5) A \flat Maj7 G7 F \sharp min

47

Solo

lag, som styg-ge-ver og vin-ters dag. Når vi syng ein bryl-laups-

clar.

gr.

Faug Emin Gaug C/G

perc.

47

p

51

Solo

song, grunn på gå-ta enn ei gong, til for-stan-den veit å

clar.

gr.

G/C FMaj7/C B7 E C#sus4 C#

perc.

51

55

Solo

bø - te vak-ker slutt på vå-re mø-te. Bryl-laups-fest gjer

clar.

gr.

F# Bmin7 C#sus4 C# F#min

perc.

55

59

Solo

Ju - no glad, Å, sæ - le pakt for seng og bord! Hy - men gir kvar

clar.

gtr.

C# / F# D#m7(b5) G# C#min G#min

perc.

59

63

Solo

li - ten stad, Bryl - laup, song og fag - re ord. Æ - re, lov og

clar.

gtr.

D# / G# Bmin F / Bb Bb

perc.

63

f sostenuto

mf

f

timbales

p

67

Solo

pris han, brud: Hy - men, al - le by - ars

clar.

gtr.

Dmin Em7(b5) A7

perc.

67

cresc.

Quasi recitativo

Jaques de Bois:

69

Solo

gud. La meg - få sei-a dykk eit

clar.

f

Dmin Em7(b5)/G

gtr.

perc.

69

fp *p*

71

Solo

ord og to. Eg er den an - dre son av gam-le Ro-land som ber

clar.

p

gtr.

p

perc.

71

74

Solo

fram des - se tid - en - der til dykk.

clar.

gtr.

perc.

74

76

Solo

Da her - tug Fre - de - rick høyr - de kor - leis menn av

clar.

pp

gtr.

pp

perc.

76

woodblock

pp

77

Solo

æ - re flyd - de dag - leg hit til sko - gen, da fyl - ka han ein hær, som

clar.

mf

gtr.

p

mf

perc.

77

79

Solo

ryk - te ut med han i brod - den, - for å fan - ge bror hans,

clar.

p

pp

gtr.

p

pp

perc.

79

susp. cymbal

81

Solo

clar.

gtr.

perc.

så bro - ren kun - ne sma - ka sver - dets lov.

poco meno mosso

82

Solo

clar.

gtr.

perc.

Han kom til ut - kan - ten av den - ne vill - skog,

p

chimes

pp

83

Solo

clar.

gtr.

perc.

men møt - te her ein gam - mal, hei - lag mann, - og et - ter

84

Solo

clar.

gr.

perc.

sam - ta - ler - vart fyr-sten om- vendt, og gjekk i frå sitt for - sett og i

86

Solo

clar.

gr.

perc.

klos - ter. No gir han kro - na til ein land-lyst bror,

pp

pp

88

Solo

clar.

gr.

perc.

og al - le ei - ge - do - mar går att - en - de til dei som flyd - de med han.

Hertugen:

Moderato

90

Solo

Li - vet mitt i pant på at eg ta - lar sant. Vel - kom - men, un - ge mann! De

clar.

mf

gtr.

f *p*

B \flat Fmin7

perc.

90

gong

pp

92

Solo

gir to brør så ri - ke bryl - laups - gå - ver, ein får sitt gods ig - jen, den

clar.

B \flat Dmin A \flat 7 D \flat Maj7 Cm11/F B \flat 7 E \flat B \flat min7

gtr.

92

perc.

95

Solo

an - dre eit - ei - ge land, eit mek - tig her - tug - døm - me. Og

clar.

E \flat Maj7 Fmin7/C Fm7(\flat 5)/A \flat E \flat Cmin D \flat E \flat

gtr.

95

perc.

97

Solo

clar.

gtr.

perc.

så skal kvar i den - ne gla - de flok - ken, - som del - te

$A\flat$ $A\flat$ Maj7/G $F7$ sus4 F

99

Solo

clar.

gtr.

perc.

mot-gang med oss natt og dag, få de - le lyk - ka som har vendt att - en - de,

$B\flat$ min7 $E\flat$ 9 $A\flat$ F min G min D sus4

102

poco meno mosso *a tempo*

Solo

clar.

gtr.

perc.

alt et - ter det som dei - ra stand gir rett til. Så len - ge, gløym vår ny - e glans og

$F7$ $B\flat$ $A\flat7$

vibraphone gong

p pp

104

Solo

clar.

gtr.

perc.

hei-der, og kom med oss i den-ne land-sens fest!

mp

D \flat Maj7 B \flat min Ab7sus4 D \flat Maj7 E \flat m7(\flat 5) D \flat

107 Jaques: Om eg forstod Dykk rett, ... etc.

Solo

clar.

gtr.

perc.

mp

B \flat min7 A \sharp $^{\circ}$ 7 C \sharp 7sus4 C \sharp 7 F \sharp sus4 F \sharp C \sharp m7(\flat 5)

belltree

112 *p* ... Så mykje ein får høyrte og lært: Jaques:

Solo

clar.

gtr.

perc.

Til Dykk o-ver-let eg

p

B \sharp $^{\circ}$ 7 D \sharp min7 D \sharp 7 G \sharp sus4 G \sharp Dmin7 G

barchimes

mf

Poco rubato (colla voce)

116

Solo

den gam - le vørd - nad. For Dyk - kar dygd og tol - mod har for - tent det.

clar.

tr

gtr.

Dmin7 G Dmin7 G Dmin7 G

perc.

116

mf

119

Solo

Og Dykk til kjær - leik som all tru - skap lø - ner.

clar.

tr

gtr.

Emin7 A Emin7 A

perc.

119

mf

121

Solo

Og Dykk til Dyk - kar brur og gods og ven - ner. Og Dykk til ei for -

clar.

tr

gtr.

Emin7 A Emin7 A9 F#

perc.

121

susp. cymbal

mf *p*

124

Solo tent og et - ter - leng - ta seng. Og Dykk til kiv, for

clar.

gtr. D#min7 C#min7 BMaj7 *f*

perc. 124

126

Solo Dyk - kar kjær - leiks - ferd har kost to må - na - der.

clar.

gtr. Bmin7 GMaj7

perc. 126

128

Solo Så! Fest og glans! Eg lengtar etter meir enn song og dans! Den gamle hertugen: Bli, Jaques!

clar.

gtr.

perc. 128 belltree tuned gongs *f* *p* *mf*

Jaques: Og spille tida? Nei, men vil
De prate, er eg i hola som De vil forlate.

132

Solo

clar. Hertugen: Hald fram, hald fram! No byrjar alt som best, I same glede endar vi vår fest!

gtr.

perc. susp. cymbal
hard mallets tom-toms

132

pp *ff*

136

Solo

clar.

gtr.

perc. *a tempo*

136

3 3 3 3 6