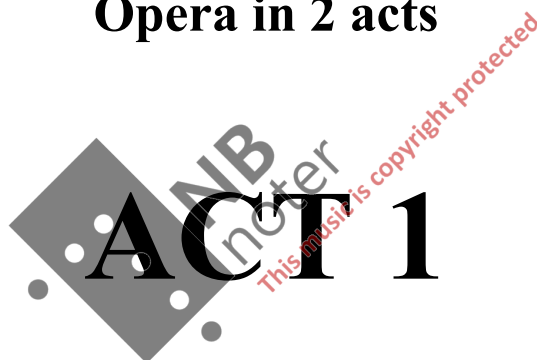


AD UNDAS

- Solaris Korrigert

Opera in 2 acts



(Score in C)

Libretto: Øyvind Rimbereid, edited by Lisa C. B. Lie and Øyvind Mæland

Music: Øyvind Mæland

NOTES:

AD UNDAS – SOLARIS KORRIGERT

Instrumentation:

3 Flutes (2nd doubling Alto Flute, 3rd doubling Piccolo)
1 Oboe
3 Clarinets in Bb (3rd doubling Bass Clarinet and Contrabass Clarinet)
2 Bassoons (2nd doubling Contrabassoon)

4 Horns in F
1 Trumpet in C
3 Trombones (3rd playing Bass Trombone)
1 Tuba

3 Percussionists:

1st Perc.:

Toms (4) and Temple blocks (5), 2 very high Wood blocks, Gran cassa (large),
Vibraphone, 1 Timpani with skin (28"/32") with 4 crotales (D4, G4, D5, G5), 2
Suspended cymbals (medium + high), Sandpaper (slightly coarse)

2nd Perc.:

1 large Tamtam, Marimba (range from C2), 1 Oil drum with pedal, Chimes, Flexatone, 2
Glasses (one wine glass tuned in quarter-sharp middle C, and the other one an octave
higher)

3rd Perc.:

Sandpaper (rather fine), small Tamtam, Slapstick (whip), Crotales (two octaves), 2 high
Gliss.gongs (upward gliss), 1 Chain (thick), 1 Slit drum (large)

1 piano (with the lowest C and Db prepared with some rubber in between, at the very
end/beginning of the string). The pianist might also play the celesta, if there is space.

6 soloist singers

Choir, (Min. 3S, 2A, 2T and 2B)

Strings

1st vln., min. 6

2nd vln., min. 6

Vla., min. 5

Vcl., min. 4

Cb., min. 3 (min. one of them with 5 strings)

General information:

Instruments normally playing vibrato, should generally play non vibrato, or with very little vibrato, unless anything else is specified.

X-shaped noteheads often indicate sounds of indefinite pitch (or noise), such as "air noise" in the wind instruments, etc. If this often percussive sound could be played various places on the instrument, the note is normally placed on the middle note line.

Triangle-shaped noteheads ▲ ▼ indicate approximately the highest or lowest tone/sound possible on the instrument.

"Boxes" – Some instruments play repeated motifs - notes placed in a square box. There is unfortunately often an arrow missing from these boxes, but they should be repeated either until a cue from the conductor, or until it simply says "stop".

The hexagon-shaped boxes are small "improvisations" (often several in a row). One should repeat the content, but choose and vary the order of the boxes while playing. The tempo, density and dynamics should be varied slightly (unless anything else is specified).

Some abbreviations:

Approx. – f.ex. "Approx. p." = Approximate pitch.

P poss. – piano possibile (as soft as possible)

Harm. gl. – Harmonic glissando

See also the last page "Articulation".

ACCIDENTALS

♯ raises the note by a quarter tone, ♭ lowers the note by a quarter tone, and ### raises the note by 3 quarter tones.

1/6-tone notation:  The arrows that point upwards/downwards show that the tone shall be raised/lowered a 1/6-tone. (see explanation below)

ALL ACCIDENTALS LASTS THE WHOLE BAR.

In cases where the brass instruments' fundamental tone is specified (f.ex. "in G"), or in cases where the strings play natural harmonics (f.ex. natural harmonics "sul G"), it is the harmonics from this fundamental tone that shall be performed. Compared to the well-tempered chromatic scale, the natural 7th (7th and 14th partial tone) will then be notated a 1/6-tone lower than the minor 7th, while the 11th and 13th partial tone will be notated a 1/4-tone higher than the well-tempered 4th and minor 6th. The natural 3rd (5th and 10th partial tone) has no microtonal accidental as this interval is only slightly flat. For the

brass, the harmonics' numbers are indicated (at least the first time they are presented) : 7, 11, 13, 14, (and 10). Sometimes it simply says "nat. harm."

In these parts of the piece, the brass will be played in the manner of a natural horn, a natural trumpet, etc., and one should not correct the intonation with the right hand (horns), or adjusting the valve/slide positions. The position (f.ex. "in G") should not be changed until another fundamental tone shows up, or it says "ordinario".

1/6-tones used in strings, that are *not* natural harmonics, are mostly used in a small motif (a 5- or 6-note motif with 4 different tones (pitches)), in order to notate 1/3-tones. You will find this in Scene 3 – MIRROR-VORLUD. The most convenient way of playing these 1/3-tones, is to stop the string with the 1st finger on the lowest of the four tones, and the 4th finger on the highest, only a major 2nd above. The 2nd and 3rd finger will then "automatically" be placed on the remaining 1/3-tones. In some of these cases (especially for the violins), the lowest tone will be performed on an open string, so one only has to use three fingers, not four.

A few places in Scene 3 one might see the symbol "!#", a reminder that means "be aware of the microtones".

Woodwinds

Air noise (high/medium/low) – This is regular "breath noise", where sometimes a frequency gradation is called for, as far as it is possible on the instrument.

Flute: "Special trill" – This trill/tremolo is obtained by pressing the regular G4, while "improvising" with the two trill keys. Irregular trill/tremolo. Can easily be transposed up one octave.

See also: "Accidentals" and "Articulation".

Brass

Air noise (high/medium/low) – This is regular "breath noise", where sometimes a frequency gradation is called for, as far as it is possible on the instrument.

See also: "Accidentals" and "Articulation"

Percussion/Piano

Temple blocks are notated on the 5 note lines, while Toms are notated in the 4 spaces.

1st perc. has a timpani with 4 crotales on it. One should strike the crotales, but the glissando lines show the up/down movement of the timpani pedal. With a proper timpani (with skin) this should give a subtle, yet clearly audible effect.

See also: "Articulation"

Strings

m.v. – molto vibrato

n.v. – non vibrato

Sul pont. (s.p.) – near the bridge

Alto s.p. – *on* the bridge (no pitch, only noise)

Sul tasto – on the finger board

SUB pont. – behind the bridge. The diamond-shaped noteheads show which string(s) to be used.

Dampen strings. – should result in a muffled sound without clear pitches. The square-shaped noteheads show which string(s) to be used.

Triangle-shaped noteheads: Highest/lowest tone (approximately) on the instrument.

Pizz. arpeggi – The downward-arrow arpeggi (for vlms and viola) and the upward-arrow arpeggi (for cellos and basses) should have a more "nail-like" sound, compared to the other ("regular") arpeggi, where one uses more of the flesh of the finger.

Glissandi - In "Interludium – FISH", the strings perform a lot of parallel glissandi, meaning that the player glides on two strings with a fixed interval (f.ex. parallel gliding minor 7ths). The glissando should be made as *even* as possible, although the player at the same time is constantly crossing between the two strings.

The up/down-pointing arrowheads ▼ ▲ above the notes, indicate the direction of the

glissando, and are placed right above the glissando's starting point. Under the arrowhead there is always a chord (two notes): Only one of the notes should be played (big/normal notehead), the other one should only be stopped (no tone!) by a finger (f.ex. a minor 7th below/above the other tone).

The other diamond-shaped noteheads (and the very small noteheads), show the rhythm of the string crossings (the lowest of the notes "belongs to" the low string, and the highest to the high string). These pitches are of course all wrong, because of the on-going glissando. In a few cases it is not possible, or it is much easier to switch between the high and low note *on the same string*, f.ex. in the end of the scene (major 2nds).

When the glissando is not followed by another glissando (in the opposite direction), this will be made clear by a single traditional glissando line.

gliss. * - This is a special glissando with artificial harmonics, where the performer must keep the same distance (in cm!) between the two fingers throughout the whole glissando.

Cellos: Scene 2B - KOMMEN du vid meg: This scene has its own "explanation" written in the part.

See also: "Accidentals" and "Articulation"

ARTICULATION

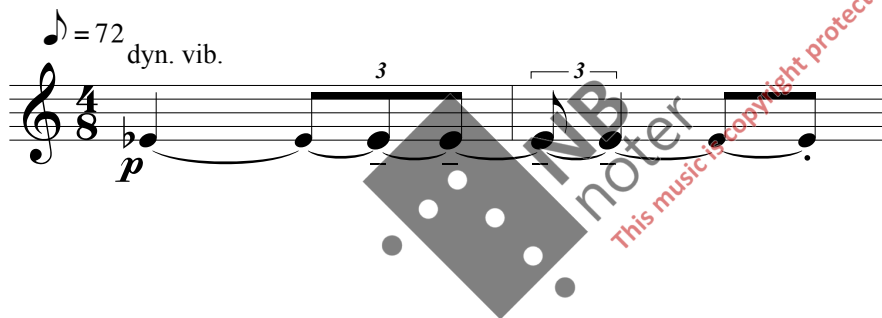
Tremolos/tremolandos/flutter unfortunately use different notation when they shouldn't:
Either a z-like sign, or 3 parallel lines.
Still, they both mean the same, and they are all "unmeasured".

Staccatissimo is notated with a wedge above the note, or with the explanation "staccatissimo".

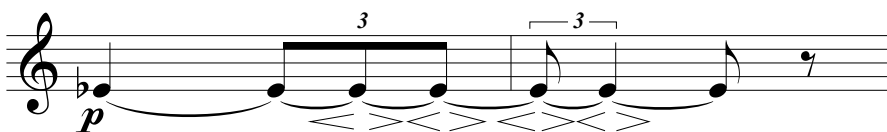
When a note is tied to another note with a staccato, the staccato-note shall not be played, it only shows where the sustained sound is to be immediately dampened/choked ("as if cut off").

Dyn. vib. :

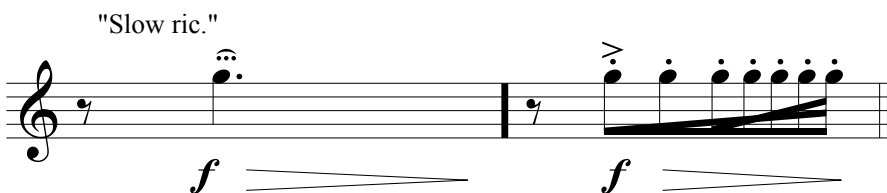
Dynamic vibrato. This type of vibrato should only affect the dynamic, not the pitch.
The slightly bigger note heads (always with a tenuto sign) indicate the "vibrato tones".
There should be a short, clearly audible crescendo before the note, and a short diminuendo after it.
The string players only use the bow to create this "vibrato", not the left hand.
Wind players use extra air, without tongue.
Unless anything else is specified, the dynamic (except the "vibrato") should be sustained until the staccato "cuts" the sound.



Dyn. vib. could also be notated as you see in this example:



A few places one will find "slow ric." or "quasi slow ric.". This is a very slow ricochet, or - for the wind instruments - an imitation of a slow string ricochet.
Then, this bar (see under): could be performed like something like this (under):



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Prologue - WAT vul aig bli

Score for Prologue - WAT vul aig bli

Instrumentation:

- Flutes (Fl. 1, Fl. 2, Fl. 3)
- Oboe (Ob.)
- Clarinets (Bb-Cl. 1, Bb-Cl. 2, Bb-Cl. 3)
- Bassoon (Bsn.)
- Contrabassoon (C. Bsn.)
- Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4)
- Trumpets (C. Tpt.)
- Timpani (Tbn. 1, Tbn. 2, B. Tbn.)
- Tuba (Tuba)
- Percussion (Perc. 1, Perc. 2, Perc. 3)
- Piano (Pno.)
- Vibraphone (VIBRAPHONE)
- Marmora (MARMORA)
- Oil Drum (OIL DRUM (with pedal))
- Chimes (CHIMES)
- Crotales (CROTALES)
- Singers (S1, S2, S3, A1, A2, T1, T2, B1, B2)
- Violins (Vln. I, Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

Tempo and Meter: $\text{♩} = 0.112$

Key Signature: One flat (Bb)

Score Details:

- Flutes:** Fl. 1, Fl. 2, Fl. 3. Fl. 2 and Fl. 3 have a change to FLUTE in C.
- Oboe:** Ob. with a change to OBOE in C.
- Clarinets:** Bb-Cl. 1, Bb-Cl. 2, Bb-Cl. 3. Bb-Cl. 2 and Bb-Cl. 3 have a change to CLARINET in Bb.
- Bassoon:** Bsn. with a change to BASSOON in Bb.
- Contrabassoon:** C. Bsn. with a change to CONTRABASSOON in Bb.
- Horns:** Hn. 1, Hn. 2, Hn. 3, Hn. 4. Hn. 3 and Hn. 4 have a change to HORN in C.
- Trumpets:** C. Tpt. with a change to TRUMPET in C.
- Timpani:** Tbn. 1, Tbn. 2, B. Tbn. with a change to TIMPANI in C.
- Tuba:** Tuba with a change to TUBA in C.
- Percussion:** Perc. 1, Perc. 2, Perc. 3. Perc. 1 and Perc. 2 have a change to PERCUSSION in C.
- Piano:** Pno. with a change to PIANO in C.
- Vibraphone:** VIBRAPHONE with a change to VIBRAPHONE in C.
- Marmora:** MARMORA with a change to MARMORA in C.
- Oil Drum:** OIL DRUM (with pedal) with a change to OIL DRUM in C.
- Chimes:** CHIMES with a change to CHIMES in C.
- Crotales:** CROTALES with a change to CROTALES in C.
- Singers:** S1, S2, S3, A1, A2, T1, T2, B1, B2. S1, S2, S3, A1, A2, T1, T2, B1, B2 have a change to SINGERS in C.
- Violins:** Vln. I, Vln. II. Vln. I and Vln. II have a change to VIOLINS in C.
- Viola:** Vla. with a change to VIOLA in C.
- Violoncello:** Vc. with a change to VIOLONCELLO in C.
- Double Bass:** Cb. with a change to DOUBLE BASS in C.

Score Structure:

- Measures 1-16:** Introduction. Flutes, Oboe, Clarinets, Bassoon, Contrabassoon, Horns, Trumpets, Timpani, Tuba, Percussion, Piano, Vibraphone, Marmora, Oil Drum, Chimes, Crotales, Singers, Violins, Viola, Violoncello, Double Bass.
- Measures 17-32:** Main theme. Flutes, Oboe, Clarinets, Bassoon, Contrabassoon, Horns, Trumpets, Timpani, Tuba, Percussion, Piano, Vibraphone, Marmora, Oil Drum, Chimes, Crotales, Singers, Violins, Viola, Violoncello, Double Bass.
- Measures 33-48:** Development. Flutes, Oboe, Clarinets, Bassoon, Contrabassoon, Horns, Trumpets, Timpani, Tuba, Percussion, Piano, Vibraphone, Marmora, Oil Drum, Chimes, Crotales, Singers, Violins, Viola, Violoncello, Double Bass.
- Measures 49-64:** Climax. Flutes, Oboe, Clarinets, Bassoon, Contrabassoon, Horns, Trumpets, Timpani, Tuba, Percussion, Piano, Vibraphone, Marmora, Oil Drum, Chimes, Crotales, Singers, Violins, Viola, Violoncello, Double Bass.
- Measures 65-80:** Conclusion. Flutes, Oboe, Clarinets, Bassoon, Contrabassoon, Horns, Trumpets, Timpani, Tuba, Percussion, Piano, Vibraphone, Marmora, Oil Drum, Chimes, Crotales, Singers, Violins, Viola, Violoncello, Double Bass.

Score Notes:

- Flutes:** Fl. 1, Fl. 2, Fl. 3. Fl. 2 and Fl. 3 have a change to FLUTE in C.
- Oboe:** Ob. with a change to OBOE in C.
- Clarinets:** Bb-Cl. 1, Bb-Cl. 2, Bb-Cl. 3. Bb-Cl. 2 and Bb-Cl. 3 have a change to CLARINET in Bb.
- Bassoon:** Bsn. with a change to BASSOON in Bb.
- Contrabassoon:** C. Bsn. with a change to CONTRABASSOON in Bb.
- Horns:** Hn. 1, Hn. 2, Hn. 3, Hn. 4. Hn. 3 and Hn. 4 have a change to HORN in C.
- Trumpets:** C. Tpt. with a change to TRUMPET in C.
- Timpani:** Tbn. 1, Tbn. 2, B. Tbn. with a change to TIMPANI in C.
- Tuba:** Tuba with a change to TUBA in C.
- Percussion:** Perc. 1, Perc. 2, Perc. 3. Perc. 1 and Perc. 2 have a change to PERCUSSION in C.
- Piano:** Pno. with a change to PIANO in C.
- Vibraphone:** VIBRAPHONE with a change to VIBRAPHONE in C.
- Marmora:** MARMORA with a change to MARMORA in C.
- Oil Drum:** OIL DRUM (with pedal) with a change to OIL DRUM in C.
- Chimes:** CHIMES with a change to CHIMES in C.
- Crotales:** CROTALES with a change to CROTALES in C.
- Singers:** S1, S2, S3, A1, A2, T1, T2, B1, B2. S1, S2, S3, A1, A2, T1, T2, B1, B2 have a change to SINGERS in C.
- Violins:** Vln. I, Vln. II. Vln. I and Vln. II have a change to VIOLINS in C.
- Viola:** Vla. with a change to VIOLA in C.
- Violoncello:** Vc. with a change to VIOLONCELLO in C.
- Double Bass:** Cb. with a change to DOUBLE BASS in C.

The image displays a page from a musical score, likely for a large ensemble or orchestra. The score is written in 3/4 time and features complex rhythmic patterns and dynamic markings. A large diagonal watermark "NB: This music is copyright protected" is overlaid across the center of the page.

The score includes parts for various instruments and vocal soloists:

- Flutes (Fl. 1, Fl. 2, Fl. 3):** These parts are marked with "Impetuous with high whistle tones" and "Airy".
- Oboe (Ob.):** This part is marked with "Impetuous with high whistle tones".
- Clarinets (Cl. 1, Cl. 2, Cl. 3):** These parts are marked with "Impetuous with high whistle tones".
- Bass Clarinet (B. Clarinet):** This part is marked with "Impetuous with high whistle tones".
- Trumpets (Tbn. 1, Tbn. 2, Tbn. 3):** These parts are marked with "Impetuous with high whistle tones".
- Tuba (Tuba):** This part is marked with "Impetuous with high whistle tones".
- Percussion (Perc. 1, Perc. 2, Perc. 3):** These parts include "MARIMBA", "SANDPAPER (fine)", "CHIMES", "TAMTAM (small)", "GRAN CASSA", and "VIBRAPHONE".
- Vocal Soloists (S1, S2, S3, A1, A2, T1, T2, B1, B2):** These parts are marked with "Whisper" and "Vulgar".
- Violins (Vln. I, Vln. II):** These parts are marked with "Vulgar" and "Vulgar".
- Viola (Vla.):** This part is marked with "Vulgar" and "Vulgar".
- Violoncello (Vcl.):** This part is marked with "Vulgar" and "Vulgar".
- Double Bass (Cb.):** This part is marked with "Vulgar" and "Vulgar".

The score is written in 3/4 time and features complex rhythmic patterns and dynamic markings. A large diagonal watermark "NB: This music is copyright protected" is overlaid across the center of the page.

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Score for Prologue - WAT vul aig bli, featuring various instruments and vocal parts.

Instrumental Parts:

- Fl. 1, Fl. 2, Fl. 3: Flutes, marked *pp*.
- Ob.: Oboe, marked *f* and *pp*.
- Bb. Cl. 1, Bb. Cl. 2, Bb. Cl. 3: Bb. Clarinets, marked *pp*.
- Bbn.: Bassoon, marked *f* and *pp*.
- C. Bn.: Contrabassoon, marked *pp*.
- Hr. 1, Hr. 2, Hr. 3, Hr. 4: Horns, marked *pp*.
- C. Tpt.: Cornet, marked *pp*.
- Tbn. 1, Tbn. 2, B. Tbn.: Trombones, marked *pp*.
- Tabu.: Tuba, marked *pp*.
- Perc. 1, Perc. 2, Perc. 3: Percussion, marked *pp*.
- Pan.: Panpipes, marked *pp*.

Vocal Parts:

- S. 1, S. 2, S. 3: Soprano voices, marked *pp* and *mp*.
- A. 1, A. 2: Alto voices, marked *pp* and *mp*.
- T. 1, T. 2: Tenor voices, marked *pp* and *mp*.
- B. 1, B. 2: Bass voices, marked *pp* and *mp*.
- Vln. I, Vln. II: Violins, marked *pp* and *mp*.
- Vla.: Viola, marked *pp* and *mp*.
- Vc.: Violoncello, marked *pp* and *mp*.
- Ch.: Chorus, marked *pp* and *mp*.

Lyrics (Soprano 1):

DER aig le- fi, wi ar- bei- de[n] on- li vid o- ren ma- no- fing- ren, dei er o- ren to- tal nov- ledg, wi ar- bei- de[n] so li- ti,

Lyrics (Soprano 2):

DER aig le- fi, wi ar- bei- de[n] on- li vid o- ren ma- no- fing- ren, dei er o- ren to- tal nov- ledg, wi ar- bei- de[n] so li- ti,

Lyrics (Soprano 3):

DER aig le- fi, wi ar- bei- de[n] on- li vid o- ren ma- no- fing- ren, dei er o- ren to- tal nov- ledg, wi ar- bei- de[n] so li- ti,

Lyrics (Alto 1):

DER aig le- fi, wi ar- bei- de[n] on- li vid o- ren ma- no- fing- ren, dei er o- ren to- tal nov- ledg, wi ar- bei- de[n] so li- ti,

Lyrics (Alto 2):

DER aig le- fi, wi ar- bei- de[n] on- li vid o- ren ma- no- fing- ren, dei er o- ren to- tal nov- ledg, wi ar- bei- de[n] so li- ti,

Lyrics (Tenor 1):

DER aig le- fi, wi ar- bei- de[n] on- li vid o- ren ma- no- fing- ren, dei er o- ren to- tal nov- ledg, wi ar- bei- de[n] so li- ti,

Lyrics (Tenor 2):

DER aig le- fi, wi ar- bei- de[n] on- li vid o- ren ma- no- fing- ren, dei er o- ren to- tal nov- ledg, wi ar- bei- de[n] so li- ti,

Lyrics (Bass 1):

DER aig le- fi, wi ar- bei- de[n] on- li vid o- ren ma- no- fing- ren, dei er o- ren to- tal nov- ledg, wi ar- bei- de[n] so li- ti,

Lyrics (Bass 2):

DER aig le- fi, wi ar- bei- de[n] on- li vid o- ren ma- no- fing- ren, dei er o- ren to- tal nov- ledg, wi ar- bei- de[n] so li- ti,

Lyrics (Violins):

DER aig le- fi, wi ar- bei- de[n] on- li vid o- ren ma- no- fing- ren, dei er o- ren to- tal nov- ledg, wi ar- bei- de[n] so li- ti,

Lyrics (Viola):

DER aig le- fi, wi ar- bei- de[n] on- li vid o- ren ma- no- fing- ren, dei er o- ren to- tal nov- ledg, wi ar- bei- de[n] so li- ti,

Lyrics (Violoncello):

DER aig le- fi, wi ar- bei- de[n] on- li vid o- ren ma- no- fing- ren, dei er o- ren to- tal nov- ledg, wi ar- bei- de[n] so li- ti,

Lyrics (Chorus):

DER aig le- fi, wi ar- bei- de[n] on- li vid o- ren ma- no- fing- ren, dei er o- ren to- tal nov- ledg, wi ar- bei- de[n] so li- ti,

This is a page from a musical score, likely for a symphony or opera. The page features multiple staves for different instruments and vocal parts. The notation includes notes, rests, and various musical symbols. Dynamic markings such as *mp*, *pp*, *p*, and *f* are present throughout. Performance instructions like "Crescendos", "Decrescendos", and "Speech (approx. p.)" are included. A large, diagonal red watermark reading "NB! This music is copyright protected" is superimposed over the central portion of the page.

Attacca

Scene 1A1 - I natt dei i slammen arbeidar

Mæland/Rimbereid/Lie

♩ = c. 76 Senza misura (rubato)

Flute 1

Flute 2

Oboe

Clarinet in B $\flat$ 1

Clarinet in B $\flat$ 2

Contrabass Clarinet

Trumpet in C

Horn in F 1

Horn in F 2

Percussion 1

Percussion 2

Piano (score)

Operator-S.

Operator

Violin I

Violin II

Viola

Cello

Double Bass

With a very hollow voice!
(Softer than OP, but always clearly audible)

f *p*

[tt] dei bei- mi- ner [p t] [b] sid-dy-brid- gen

With a very hollow voice!

mf

I na- [tt] dei i sla[m]-me[n] ar--bei- dar mi- ner greip-ma-ski- nar de- [p t] u[n]- dr bo[l]- gjer- ne u[n]- dr si...

A

Op.-s. *2*
 or-ga-ni-sing ring eit DEI hun-dre-twen-ti- tri [kk]

Op.
 self-or- ga-ni-sing re-pai-ring hy-dro-pipes vid deirs sim-pl eit-funk-tion-krop-par. DEI er hun-dre-twen-ti- tri sty- [kk]mi-ner

Vla. Solo *p*

Vc. Solo *p*

D.B. Solo *p*

Op.-s.
 bei- hun-dre-twen-ti- tri eit al-go-ri- tm dei breyn

Op.
 ro-bot- ar- - bei- dern. hun-dre-twen-ti- tri mul-ti- pl eit mul-ti- pl al- go-ri- tm er deirs breyn.

B

Ob. *pp* staccatissimo Repeat until conductors cue.

Perc. 2 *pp* MARIMBA Hard. Extremely dead stroke! staccatissimo Repeat until conductors cue.

Op.-s. *3* 3"
 DEIRS ko[l]- lec-ti- ven breyn er ab- stract og ex- ist on-li mi[l]-lom dei,

Op. *3* 3"
 DEIRS ko[l]- lec-ti- ven breyn er ab- stract og ex- ist on-li mi[l]-lom dei,

Ob. **CROTALES** Hard. Extremely dead stroke!

Perc. 1 *pp* "Improvise" with motifs: Irregular, yet quite sparse. Continue until conductors cue. Let ring *p*

Perc. 2 *pp* "Improvise" with motifs: Irregular, yet quite sparse. Continue until conductors cue. *p*

Pno *pp* "Improvise" with motifs: Irregular, yet quite sparse. Continue until conductors cue. *p*

Op.-s. *mf* og — B. og — aig —

Op. som mi[l]- lom A og — B. or som mi[l]- lom ein od- der hu- man og — aig —

C Con misura

Fl. 1 *pp* *p* *pp*

B $\flat$ Cl. 1 *p possibile* *p* *p possibile*

B $\flat$ Cl. 2 *p possibile* *p* *p possibile*

Pno *pp*

Op.-s. *mp* (iterated sound) ve[n] wi spiik. —

Op. *mp* Falsetto (iterated sound) ve[n] wi spiik. —

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *pp* *mp*

Senza misura (rubato)
staccatissimo

Repeat until conductors cue.

Ob. *p possibile*

Perc. 1

Perc. 2 *pp* staccatissimo Hard. Extremely dead stroke! Repeat until conductors cue.

Pno

Op.-s. *p*
DEI ne o[m] od- der. vei ne [b] ko-o-pe-ra-tio-nen.

Op. *mf*
Non falsetto
DEI veit ne o[m] kver- od- der. DEI veit ne o[m] deirs to- tal sys-t[m]- ar beid, deirs ko...

Ob.

Perc. 1 "Improvise" with motifs: Irregular, yet quite sparse. Continue until conductors cue.

Perc. 2

Pno *8va* "Improvise" with motifs: Irregular, yet quite sparse. Continue until conductors cue.

Op.-s. [t] og vei- [t] feed- [b]- [ck]

Op. DEI on-li vei- [t] om seg self og [t] det on-li i deirs in- tern, luk- ka feed- ba-[ck] i-ma-go,

D **Con misura**

Fl. 1 *pp* *3* *3* *3*

Fl. 2

Ob.

B♭ Cl. 1 *p possibile* *3* *3* *3* *3*

B♭ Cl. 2 *p possibile*

Cb. Cl.

Perc. 1 *Let ring* *p*

Perc. 2

Pno *8va* *p* *3* *3* *3* *3* *3*

Op.-s. *f* (iterated sound)

Op. *Falsetto* *f* (iterated sound)

Vln. I *Div.* *pp*

Vln. II *Div.* *pp*

Vla. *Div.* *pp*

Vc.

D.B.

er... on... ro- bot- ex- i-

er- go on- li som ro- bot- ex- i-

10

Fl. 1 *mp* *p*

Fl. 2 *mp* *pp*

Ob.

B♭ Cl. 1 *mp* *pp*

B♭ Cl. 2 *mp*

Cb. Cl. *p*

Perc. 1 *VIBRAPHONE* *Soft.* *p* *8va* *And.* *

Perc. 2

Pno *8va*

Op.-s. *sten- se- [n].*

Op. *sten- se- [n].*

Vln. I *mf* *ppp*

Vln. II *mf* *ppp*

Vla. *mf* *ppp*

Vc. *Tutti Div.* *p*

D.B. *Tutti* *p*

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♩ = c. 83

Scene 1A2 - Picts fra ovfen

Mæland/Rimbereid/Lie

Flute 1 *mp*

Flute 2 ALTO FLUTE

Flute 3 PICCOLO *mp* Change to FLUTE in C

Clarinet in B $\flat$ 1 *mp*

Clarinet in B $\flat$ 2 *p*

Clarinet in B $\flat$ 3

Trombone

Percussion 1 VIBRAPHONE *mp* MARIMBA Hard. dead stroke! *mp*

Percussion 2 *mp*

Percussion 3

Piano

Operator-S. *p* [m]

Operator sempre falsetto *p* [m]

Violin I SOLO *p*

Violin II SOLO *mp*

Viola SOLO pizz. *mp*

Cello SOLO pizz. secco arco *mp*

Contrabass I SOLO *mp*

Contrabass II SOLO pizz. secco *mp*

[illegible]

A ♩ = c. 166

FLUTE in C

Fl. 1 *pp* "airy"

Fl. 2 *pp* "airy"

Fl. 3 *pp* "airy"

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Tbn.

Perc. 1

Perc. 2

Perc. 3

Pno. *p* *mp* (8va in both hands!)

Op.-S. *mp*
SOM— tiims aig find og seer an min screen, seer an re— gio

Vln. I *p* *arco*

Vln. II *p* *sempre pizz.*

Vla. *p*

Vc. *p*

Cb. I *p*

Cb. II *pizz. ord.* *p*

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14

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3 *pp*

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B $\flat$ Cl. 3

Tbn. *pp*

Perc. 1

Perc. 2

Perc. 3

Pno. *pp*

Op.-S. *pp*

Nor-wg- West picts fra ov- fen som- tiims aig find og

Vln. I

Vln. II

Vla.

Vc.

Cb. I

Cb. II

High F#, or higher Bb,
or the highest tone possible

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B *molto rit.*

18

Fl. 1

Fl. 2

Fl. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Tbn.

Perc. 1

Perc. 2

Perc. 3

Pno.

Op.-S.

seer an min screen, seer an re-gio Nor wg- West, picta kat fra

Vln. I

Vln. II

Vla.

Vc.

Cb. I

Cb. II

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Repeat until conductors cue.

22

Fl. 1

Fl. 2

Fl. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Tbn.

Perc. 1

Perc. 2

Perc. 3

Pno.

Op.-S.

Vln. I

Vln. II

Vla.

Vc.

Cb. I

Cb. II

pp

p

Repeat until conductors cue.

MARIMBA

Dead stroke

let ring

mf

ov- fe[n]. seer all ljus om natt, spots ef- ter spots so tait og kom- plex, fra

Repeat until conductors cue. Irreg. rhythm. Unsynchronized.

mp

sul pont. Repeat until conductors cue.

arco sul pont. Repeat until conductors cue.

mf

Repeat until conductors cue. Irreg. rhythm. Unsynchronized.

mf

sempre pizz. Repeat until conductors cue.

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25

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Tbn.
Perc. 1
Perc. 2
Perc. 3
Pno.
Op.-S.
Op.

Kri- sand til Ber- gn. SEER all ljust om natt, spots ef- ter spots, so tait og kom- plex, fra Kri - sand til Ber- gn.
non falsetto
SEER all ljust om natt spots ef- ter spots, so tait og kom- plex til Ber- gn.

Repeat until conductors cue.
dead stroke! Sparsely and secco. Irreg. rhythm.
mf

Change to BASS CL.

Repeat until conductors cue.
Irreg. rhythm. Unsynchronized.
mf
sul pont. Repeat until conductors cue.
mp

Repeat until conductors cue.
pizz. secco Sparsely and secco. Irreg. rhythm.
mf

arco sul pont. Repeat until conductors cue.
mp

Repeat until conductors cue.
Irreg. rhythm. Unsynchronized.
mf

sul pont.
arco sul pont.
p

ord.
pp
p
p

Repeat until conductors cue.
p
ord. Repeat until conductors cue.
p
pizz. Repeat until conductors cue.
p

NB noter
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Con misura
a tempo

FL. 1 *p*

FL. 2 *p*

FL. 3

B♭ Cl. 1

B♭ Cl. 2 *p*

B♭ Cl. 3

Tbn. *pp*

Perc. 1

Perc. 2

Perc. 3

Pno. *mp*

Op.-S. *mf*
seer out som half moons half

Op. *mf*
seer out som half moons det- ta? SOM big mengd half

Vln. I *mp*

Vln. II *mp*
pizz.

Vla. *mp*

Vc. *mp*

Cb. I *mp*

Cb. II *mp*

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31

Fl. 1 *p* *pp*

Fl. 2 *p*

Fl. 3 *p*

B♭ Cl. 1 *p* *pp*

B♭ Cl. 2 *p*

B♭ Cl. 3

Tbn. *mp* Repeat until conductors cue.

Perc. 1 *p* *pp*

Perc. 2 *Soft.* *p*

Perc. 3

Pno.

Op.-S. ("lunatic" ornament)
moons up ner, vid jord u[n]- der seg, vid o- ren jord

Op. moons

Vln. I *mp* *pp*

Vln. II *mp* pizz.

Vla. *p*

Vc. *mp* *p*

Cb. I *mp*

Cb. II *mp*

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D ♩ = c. 72

Fl. 1

Fl. 2

Fl. 3

B♭ Cl. 1 *molto legato*
pp (tenuto sempre)

B♭ Cl. 2 *molto legato*
pp (tenuto sempre)

B♭ Cl. 3

Tbn.

Perc. 1 *pp*

Perc. 2

Perc. 3

Pno.

Op.-S.

Vln. I

Vln. II

Vla.

Vc.

Cb. I

Cb. II

NB noter
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44

Fl. 1

Fl. 2

Fl. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Tbn.

Perc. 1

Perc. 2

Perc. 3

Pno.

Op.-S.

Vln. I

Vln. II

Vla.

Vc.

Cb. I

Cb. II

secco
pp

dampen immediately (choke)
p

pizz. dampen immediately
p

dampen immediately (choke)
mf

NB noter
This music is copyright protected

52 "airy" *pp*

Fl. 1

Fl. 2

Fl. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Tbn.

Perc. 1

Perc. 2

Perc. 3

Pno.

Op.-S.

p ha- [l]- [f] *n* [m]- *p* [m] moo- [n]- [s] ha- [l]- [f]

Vln. I

Vln. II

Vla.

Vc.

sim.

Cb. I

Cb. II

60

Fl. 1

Fl. 2

Fl. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Tbn.

Perc. 1

Perc. 2

Perc. 3

Pno.

Op.-S.

Vln. I

Vln. II

Vla.

Vc.

Cb. I

Cb. II

ord.

pp

"airy"

pp

pp

p

[m]- [m] moo- [n]- [s]

JA- er

mp

arco dampen immediately (choke)

mp

MB noter This music is copyright protected

66

Fl. 1

Fl. 2

Fl. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Tbn.

Perc. 1

Perc. 2

Perc. 3

Pno.

Op.-S.

det det- ta wi er? EIN world af half moons?

Vln. I

Vln. II

Vla.

Vc.

Cb. I

Cb. II

cresc.

cresc.

cresc.

cresc.

cresc.

Hard. Dead stroke

mp

p

pizz.

mp

TUTTI

p cresc.

TUTTI

p cresc.

Tutti (Half group only!)

p cresc.

f

f

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[illegible]

rit. ----- *molto rit.* -----

85

Fl. 1 *p* "airy" *pp*

Fl. 2 *pp* "airy"

Fl. 3 *pp* "airy"

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Tbn.

Perc. 1

Perc. 2 *pp*

Perc. 3

Pno. *pp*

Op.-S. *pp*
(vowel)

Vln. I

Vln. II

Vla.

Vc.

Cb. I

Cb. II

8va *pp*

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1B

Scene 1B+1C - EIN strip ljus naw

♩ = 54

Meland/Rimbercid/Lie

2 3 4 5 6

Flute 1

Flute 2

Flute 3

PICCOLO

Clarinet 1

Clarinet 2

Clarinet 3

CONTRABASS CLARINET

Bassoon

Horn 1

Horn 2

Horn 3

Horn 4

Trumpet

Trombone 1

Trombone 2

Trombone 3

VIBRAPHONE (medium mallets)

Percussion I

Percussion II

Percussion III

Piano

Shiri

Operator-S

Operator

Violin I

Violin II

Viola I

Viola II

Cello I

Cello II

Double Bass

Con sord. (cupmute)

mp

Con sord. (cupmute)

mp

Con sord. (cupmute)

mp

pp

mp

pp

p

mp

[h] EIN strip ljus naw _____ ov - fr brid - gen sol sti- ga[n]- de ov- fr fjir- _____ tseen seks, ov- fr _____ hu - - - mans vak-nat [f] - fra _____ si- ner

14 15 16 17 18 19 20

FL 1

FL 2

FL 3

CL 1

CL 2

CL 3
TO BASS
CLARINET

Bsn.

Hrn. 1
as natural horn (in Ab)
mp

Hrn. 2
as natural horn (in E)
mp

Hrn. 3
as natural horn (in D)
mp

Hrn. 4

Tpt.

Tbn. 1
mf
Senza sord.

Tbn. 2
mf
Senza sord.

Tbn. 3
mf
Senza sord.

Perc. I

Perc. II

Perc. III

Pno.

Sh.
pp (h) EIN strip *mp* ljus naw *p* ov - fr *mp* brid - gen sol *mp* sti - ga[n] - de ov - fr *pp* fjir - tseen se - ks, ov-fr hu - mans...

Op.-s.

Op.
aig tenk'meg. *mf* OG-SO Shi - ri - ska *p* sti-ga out af o-ren li-tl room

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

21 22 23 24 25

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Bsn.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tpt.

Tbn. 1

Tbn. 2

Tbn. 3

Perc. I

Perc. II

Perc. III

Pno.

Sh.

Op.-s.

Op.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

ei gat af or-ga[n] - nic fjir- tseen seks, gaa_____ ut_____ af a- re- al og so- nar [r] fjir - tseen seks, og ka[n] he[n] - da in[n] - til

mf

mf

p

mf

mf

hollow voice

mf

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musical score for the song "motor on". The score is written for a piano and features a repeating melodic line in the right hand and a bass line in the left hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a large watermark reading "N.B. noter" and a red diagonal watermark reading "This music is copyright".

1C1

Scene 1B+1C - EIN strip ljus naw

D

33 34 35 36

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Bsn.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tpt.

Tbn. 1

Tbn. 2

Tbn. 3

Perc. I

Perc. II

Perc. III

Pno.

Sh.

Op.-s.

Op.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

his.

non his.

his.

non his.

Con sord. (cup mute)

Con sord. (cup mute)

Con sord. (cup mute)

Con sord. (cup mute)

Con sord. (cup mute)

hard mallets

GLISS. GONGS

motor off

MARIMBA (hard mallets)

CROTALES

8va

SID-DY

Stav - ger sand,

sid - - - - - dy

min,

Spoken (freely)

e -

NB noter
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E

$\text{♩} = 60$

37 38 39 40 41

FL 1 *pp* *ppp* *p*

FL 2 *pp* *ppp* *p*

FL 3 *ppp* *p*

CL 1 *pp* *p*

CL 2 *pp*

CL 3 *pp* TO CONTRABASS CLARINET

Bsn. *pp*

Hrn. 1 *pp* *ppp*

Hrn. 2 *pp*

Hrn. 3 *pp*

Hrn. 4 *pp*

Tpt.

Tbn. 1

Tbn. 2

Tbn. 3

Perc. I *pp* *ppp*

Perc. II

Perc. III *pp*

Pno. *p*

Sh.

Op.-s. *p* JA, som o[m] pla - ce[s] i

Op. *p* xist near - li ne at all mang ko[n]-clud naw.

Vln. I *ppp* *pp*

Vln. II *ppp* *pp*

Vla. I *ppp* *pp*

Vla. II *ppp* *pp*

Vc. I

Vc. II

D.B.

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Scene 1B+1C - EIN strip ljus naw

TEKSTMASKIN:
STAVGERSAND, ein nærdli
emti place
midt i floven av so mang
cells, organics, connects, pow, og del-

42 43 44 45 46 47

FL 1 *p*

FL 2

FL 3

CL 1 *p* *mp*

CL 2 *p*

CL 3

Bsn.

Hrn. 1 *p*

Hrn. 2 *p*

Hrn. 3 *p*

Hrn. 4 *p*

Tpt.

Tbn. 1

Tbn. 2

Tbn. 3

Perc. I *mf*

Perc. II *f*

Perc. III

Pno. *pp*

Sh.

Op.-s. *f*
to- tu- sen- fjir- hund- re- ei - ti — forts sku _wik- tig ve- ra!

Op.

Vln. I *p*

Vln. II *p*

Vla. I *p*

Vla. II *p*

Vc. I *p*

Vc. II *p*

D.B. *pizz. arco* *p*

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Scene 1C2 - Drifters 1

$\text{♩} = c. 60$ Senza misura (tempo ad lib.)

2 3 4

Flute 1 *mf* *pp* *p* *ppp*

Flute 2 *mp* *pp* *p* *ppp*

Flute 3 *mp*

Clarinet 1 *p* *pp* *p* *ppp*

Clarinet 2 *p* *pp* *p* *ppp*

Bass Clarinet *p* *pp* *p* *ppp* TO CONTRABASS CLARINET

Bassoon 1 *p* *pp* *p* *ppp*

Horn in F 2 *p* *pp* *p* *ppp*

Horn in F 3 *p* *pp* *p* *ppp*

Horn in F 4 *p* *pp* *p* *ppp*

VIBRAPHONE (hard mallets) *p* *pp*

MARIMBA (hard mallets) *p*

CROTALES *pp*

Piano *mf*

Shiri *mp* Spoken (freely) *p* Sung

DRIF-TERS haf ne an-sikt!, aig som - tiims tenk. DEI haf on-li krop-par som dei pro-far ou ge-ra meir og meir spe - [s]i[f] - i - [c].

A Con misura $\text{♩} = c. 60$ **B**

5 6 7 8 9 10 11 12 13 14 15

Ob. *pp* *staccatissimo*

CB. Cl. *legatissimo* *pp* *mp* *pp*

Contrabassoon *legatissimo* *pp* *mp* *pp*

Perc. II *dead stroke* *staccatissimo!* *pp* *mp* *pp*

Sh. *p* rhythmic, but with a slight rubato! *mp* *p*

meir og meir meir og meir krop-par som dei pro-far ge-ra meir og meir spe - si - fi[c] for exam-pl vid dres-sa seg i ein mjuk kan

Scene 1C2 - Drifters 1

C **D**

16 17 18 19 20 21 22 23 24 25 26

Ob. *pp*

CB. Cl. *pp*

C. Bsn. *pp*

Perc. II *pp*

Sh. *p*

— nin - dra - [kt] for i den begg begg cash-brix-[x] til si - ner u[n]spe-ci - fic an - si-[kt] un - spe - si-fi-[c] DRIF - TERS er

27 28 29 30 31 32 33 34

Ob. *mf*

CB. Cl. *mf*

C. Bsn. *mf*

Perc. II *mf*

Sh. *mf* *mp*

part av ka - o - ti-[c], ai - [g] tenk. HE - E[NG] - NGR um - kri - [ng] um - kri? i[ng] so - lar. vid - out moons ou skin-na mot

Violin I *pizz. secco*

Violin 2 *pizz. secco*

Double Bass 1 *pizz. secco*

Double Bass 2 *pizz. secco*

E

35 36 37 38 39 40 41

Ob. *p*

CB. Cl. *p*

C. Bsn. *p*

Trumpet *p*

Perc. II *p*

Sh. *mp* *f*

Operator *sfz*

DEI he[ng] - - - ngr som SO - - - LAR vid-out moons ou ski[n] - na mot

[sh] - - - SHL..!

Attacca

Scene 1C3 - SHI...!

Mæland/Rimbereid/Lie

1 *Joas 186* 2 *stry* 3 4 5 6 7 8 **A**

Flute 1 *pp*

Flute 2 *pp*

Flute 3 **PICCOLO**

Oboe

Clarinet 1 *pp*

Clarinet 2 *pp*

Clarinet 3

Bassoon 1

Bassoon 2

Horn 1

Horn 2

Horn 3

Horn 4

Trumpet

Tomtom 1

Tomtom 2

Tomtom 3

Tuba

Percussion I **VIBRAPHONE**

Percussion II **MARIMBA**

Percussion III

Operator-S *f* *[ti]* *p* *Spoken* *fp* *gl(i)-[n]* *s dyr* *fp* *gh[n]* *s dyr*

Operator *p* *Half whispered* *Sung* *vett* *glin-sen dyr seer seer an meg seer an meg fra kai - en seer an meg fra kai - en [sh]-SHI...!*

EIN ve-[u], EIN vett glins glin-sen dyr seer seer an meg seer an meg fra kai - en seer an meg fra kai - en [sh]-SHI...!

Piano

Solo violin *can. mod.* *Sul ponticello* *ppp*

Violin I *ppp*

Violin II *ppp* *glia.* *(sim.)* *p*

Viola *ppp*

Cello

Contrabass *Div.* *ppp*

Scene 1C3 - SHI...!

B

9 10 11 12 13 14 15

Fl. 1 *poco e poco cresc.*

Fl. 2 *poco e poco cresc.*

Fl. 3 *poco e poco cresc.*

Ob.

Cl. 1 *poco e poco cresc.*

Cl. 2 *poco e poco cresc.*

Cl. 3

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tpt.

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Perc. I *poco e poco cresc.*

Perc. II

Perc. III

Op. S *fp* [r] - re[n] gh[n] s EI [N] EI [N] [D]EN-en-en-en-en-en

Op. *p* DY-RÉN must up... *mp* DYR - EN up fra *mf* ga-en hañ kom-mut EIN o - ter den must ve - ra. *mp* EIN o - ter den must ve - ra. *p* EIN o - ter den must ve - ra. *sf* EIN o - ter den must ve - ra.

Pno.

Solo vla. *poco e poco cresc.*

Vla. I

Vla. II *poco e poco cresc.*

Vla. *poco e poco cresc.*

Vlc.

CB

C

Scene 1C3 - SHI...!

23 24 25 26 27 28 29 30 31 32 33

Fl. 1 *ff* *mf* *ff* *pp*

Fl. 2 *mf* *ff* *pp*

Fl. 3 *mf* *ff* *pp*

Ob. *mf* *ff* *pp*

Cl. 1 *mf* *ff* *pp*

Cl. 2 *mf* *ff* *pp*

Cl. 3 *mf* *ff* *pp*

Hrn. 1 *f* *ff*

Hrn. 2 *f* *ff*

Hrn. 3 *f* *ff* *stopped* *f* *ff* *stopped*

Hrn. 4 *f* *ff*

Tpt. *f* *ff*

Trp. 1 *f* *ff*

Trp. 2 *f* *ff*

Trp. 3 *f* *ff*

Tab. *f* *pp* *f* *ff*

Perc. I *ff* *GRAN CASSA* *pp* *f*

Perc. II *ff* *TAM-TAM* *f*

Perc. III *ff* *SLAPSTICK* *f*

Op.-S. *f* *Spoken (recited)* *SO big den er SO big...*

Op. *f* *SO big...* *[sh] - SHI...!*

Pan.

Solo vln. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vlc. *ff*

C.B. *p* *f* *ff*

E

Scene 1C3 - SHI...!

34 35 36 37 38

J=64 **J=56** **F**

Fl. 1 TO ALTO FLUTE

Fl. 2

Fl. 3

Ob.

Cl. 1

Cl. 2

Cl. 3 TO CONTRABASS CLARINET

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tpt.

Tbn. 1

Tbn. 2

Tbn. 3

Trbn.

Perc. I TAM-TAM

Perc. II CHIMES (soft mallets)

Perc. III CROTALES

Op. S. *pp* SEL-DAN so big... *rit.* *mp* dyr i fri ou sec. *p* [i] - lu - [i] - lu - [i] - lu - [i] - lu[r] [r]

Op. *p* so big *p* i fri ou sec. *mp* iug - lar og hun - dar smaa. *pp* "Back!" *sfz*

Pho.

Solo Vln. *pp* *15^{ma}*

Vln. I *pp* *15^{ma}* TUTTI *mp*

Vln. II *pp* *15^{ma}* TUTTI *mp*

Vln. III *pp* *15^{ma}* TUTTI *mp*

Vln. IV *pp* *15^{ma}* TUTTI *mp*

Vla. *pp* *15^{ma}* TUTTI *mp*

Vlc. *mp* *p* TUTTI *mp*

C.B. *mp* *p* *pizz.* *mp*

Harmonic plus, out G (fuzzy) above (and incl.) this pitch. arco

Harmonic plus, out G (fuzzy) above (and incl.) this pitch. arco

G

Scene 1C3 - SHI...!

45 46 47 48 49

Fl. 1 *pp* *mp* *poco e poco dim.*

Fl. 2 *pp* *mp* *poco e poco dim.*

Fl. 3 *mp* *poco e poco dim.*

Ob.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tpt.

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

VIBRAPHONE

Perc. I *pp* *mp*

Perc. II

Perc. III

Op. S. *p* *mf*
krys - se[n] för - bid - den krys - sar

Op. *mp* *p* *mf* *p*
DÉ! krys-se[n] sir - kl an SID-DY en sar - kl an sir - kl, för - bid den krys - sar, i SID-DY en

Pno.

Solo vln. *pp* *mp* *poco e poco dim.*

Vla. I

Vla. II *pp* *p* *mp* *(sim.)* *poco e poco dim.*

Vla. *pp* *p* *mp* *(sim.)* *poco e poco dim.*

Vlc. *mp* *(sim.)* *poco e poco dim.* *ppp*

C.B.

NB noter
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I

4-072

Scene 1C3 - SHI...!

56 57 58 59

Fl. 1 *p* *f*

Fl. 2

Fl. 3

Ob.

Cl. 1 *p* *f*

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Hrn. 1 *con sord.* *pp* *con sord.* *pp*

Hrn. 2

Hrn. 3

Hrn. 4

Tpt.

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Perc. I

Perc. II

Perc. III *pp*

Op. S. *i* det vil - de lei - kan - de i det

Op. *Solo p* lei - kan - de i det vil - de gras - set mil - lom so - nar lei - kan - de i det vil - de gras - set mil - lom so - nar

Pno. *p*

Solo vla.

Vla. I

Vla. II

Vla.

Vlc.

C.B.

Attacca

Scene 1C4 - Drifters 2

$\text{♩} = \text{c. } 72$

Oboe *staccatissimo!* *pp*

Contrabass Clarinet *legatissimo!* *pp*

Contrabassoon *legatissimo!* *pp*

Percussion II *Dead stroke staccatissimo!* *pp*

Shiri *p*

KVAR dag que fram-for drif-ters of-fic. QUE der dei kan för - ny - a deirs pi-co - e-lectr-i-den-ti i deirs krop - par og so faa ax -

Ob. *mf*

CB.Cl. *mf*

C. Bn. *mf*

Perc. II *mf*

Sh. *mf*

Double bass *pizz. secco* *mf*

Double bass *pizz. secco* *mf*

Ob. *p*

CB.Cl. *p*

C. Bn. *p*

Trumpet *Con sord. (straight) staccatissimo* *p*

Perc. II *p*

Sh. *mp* *mf* *mp* *mf* *pp*

ar - beid a[n] to - i - let-ten der... a[ll] - so ro - bot - ar - bei - [d] SOM om dei se - [l]f must ar - bei - da i

Scene 1C4 - Drifters 2

D

26 27 28 29 30 31 32 33 34

Ob.

CB.Cl.

C. Bn.

Percussion I

Perc. II

Sh.

lo - vens tar - mar, ke[n] - na den fra inn - si - da, ve - ra der, van - dra li - ti der, bli ein i - den... i - den - ti - cal' vid den... bli

35 36 37 38 39

Fl. I

Fl. III

Clarinet 1

Clarinet 2

B.Cl.

Perc. I

Perc. II

Perc. III

Pno.

Sh.

bli ein bit [i] i - den - ti - cal' vid den. [ti - cal - vi - den ti - cal - vid - den]

D.B. 1

D.B. 2

Attacca

TO BASS CLARINET

ViBRAPHONE (Hard mallets)

PICCOLO

CROTALES

"Half whisper" - - - - - Whisper

Scene 1C5 - SIDDY Stavgersand

Mæland/Rimbereid

♩ = 120

accl.

Flute 1

Flute 2

Flute 3 **PICCOLO**

Oboe

Clarinet in B♭ 1

Clarinet in B♭ 2

Clarinet in B♭ 3

Bassoon

Contrabassoon

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C

Trombone 1

Trombone 2

Bass Trombone

Tuba

Percussion 1 **GRAN CASSA**

Percussion 2

Percussion 3 **GL. GONGS (high)**

Piano

Operator-S.

Operator

Violin I

Violin II

Viola

Cello

Contrabass

Watermark: NB noter This music is copyright protected

Lyrics:

Operator-S. *All "r" sounds should sound sharp and slightly nasal*
 SID- DY SID- DY Stav- ger- sand, sid- dy min! SID- DY SID- DY SID- DY SID- DY

Operator *All "r" sounds should sound sharp and slightly nasal*
 SID- DY SID- DY Stav- ger- sand, sid- dy min! SID- DY SID- DY SID- DY SID- DY

rit.

3 ♩ = 60

[illegible]

[illegible]

E ♩ = 120

[illegible]

[illegible]

The image displays a page from a musical score, likely for a symphony orchestra and choir. The score is written in 4/4 time and includes staves for various instruments and voices. The instruments listed are Flute 1, Flute 2, Flute 3, Oboe, Bassoon, Clarinet in Bb (1, 2, 3), Bassoon, Contrabass, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet in C, Trombone 1, Trombone 2, Baritone Trombone, Tuba, Percussion 1, Percussion 2, Percussion 3, Piano, and Choir (Soprano, Alto, Tenor, Bass). The score features complex musical notation, including dynamics (p, f, pp, ff), articulation (accents, slurs), and performance instructions. A large watermark 'NB noter' is visible across the center of the page.

Scene 1C5 - SIDDY Stavgersand
♩ = 140-150

Mæland/Rimbereid/Lie

♩ = c. 112

© Øyvind Mæland

[illegible]

B *rit.*

♩ = c. 108

18

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3 *p* *pp*

Ob. *p* *pp*

B♭ Cl. 1 *p* *pp*

B♭ Cl. 2 *p* *mp* *pp*

B♭ Cl. 3 *p* *mp* *pp*

Bsn.

C. Bn.

C. Tpt. *p* Cup mute

Perc. 1 *p* *mp*

Perc. 2 OIL DRUM (with pedal) *p* knock

Perc. 3

Pno.

Sh. *mp* SELF om aig... *mp* SELF om aig i- blant (i- blant) *Whisper p*

Op.-s.

Op. *mf* OG Mis'- ess *p* Cha[n] e[r] *mf* good or- ga[n]- nic- ei- gar, *p* good or- ga[n]- nic- ei- gar...

Vln. I *p*

Vln. II *p*

Vla.

Vc. *p*

Cb.

C

26

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3 *pp*

Ob. *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

B♭ Cl. 3 *pp*

Bsn. *pp*

C. Bn. *pp*

C Tpt. *pp*

Perc. 1 *mf*

Perc. 2 *p* (sim.)

Perc. 3 *mf*

Pno.

Sh. *Sung mp* tenk hu ne ex- ist. *mf* AIG... *mp* AIG tenk hu mang er, *Whisper p* er ein sort firm? (firm)

Op.-s. *Whispery voice p* [s]- skug- gar *mf* SKUG- GAR wi kal- lar dei, skug- gar wikal-lar dei.

Op. *Whispery voice p* SKUG- GAR wi *"Normal"* ka[l]- lar dei.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

NB noter *This music is copyright protected*

♩ = c. 76

E

Senza misura (rubato)

41

Fl. 1

Fl. 2

Fl. 3

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn.

C. Bn.

C Tpt.

Perc. 1

Perc. 2

Perc. 3

Pno.

Sh.

Op.-s.

Op.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Wait for conductors cue.

staccatissimo

pp

Wait for conductors cue.

MARIMBA

Dead stroke!

staccatissimo

pp

Hollow voice

Softer than Op., but always clearly audible.

f

[k]

dei

tò- tal frì!

f

mf Hollow voice

JÀ, dei [k]- an!

JÀ, dei ka[n]! DEI er to- tal frì!

pizz.

pizz.

pizz.

pizz.

44

Fl. 1

Fl. 2

Fl. 3

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn.

C. Bn.

C Tpt.

Perc. 1

Perc. 2

Perc. 3

Pno.

Sh.

Op.-s.

Op.

Vln. I

Vln. II

Vla.

Vc.

Cb.

CROTALES
Dead stroke!

Let ring

pp

8va

pp

8va

p

p

VENni-ner si[m]p[l]ro einpro [pt] ..pos-si-blpro-blem og for- sla[m]- ma

VENni-nersi[m]p[l] ro-botshafre-pai-ateinpro-blemde-[pt] i sla[m]ear-li einim-po... og aig seer dei, fir-ka[n]-ta og for-sla[m]- ma up af sea- en sti- ga,

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Con misura

F ♩ = c. 57 (♩ = ♩)

46

Fl. 1 *pp* *p* *pp*

Fl. 2

Fl. 3

Ob.

B♭ Cl. 1 *p possibile* *p* *p possibile*

B♭ Cl. 2 *p possibile* *p* *p possibile*

B♭ Cl. 3 *p possibile* *p* *p possibile*

CONTRABASS CL.
legatissimo!
pp

Bsn.

C. Bn.

C Tpt.

Perc. 1

Perc. 2 OH DRUM
(with pedal)
pp

Perc. 3 SANDPAPER (fine)
mf

Pno. *pp*

Sh. *mf* *mp* *mf* *p*

Op.-s. *mp* (iterated sound) *mf* *mp* *mf* *p*

Op. *mp* Falsetto (iterated sound) *mf* *mp* *mf* *p*

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

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

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

Vc.

Cb. *pp* *pp* *pp* *pp*

DA dei luck- y er! ON- LI... ON- LI, dei vei- [t] det ne... DEI veit ne

ord.

arco

legatissimo!

pp

$\text{♩} = c. 76 (\text{♩} = \text{♩})$

53

Fl. 1

Fl. 2

Fl. 3

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn.

C. Bn.

C. Tpt.

Perc. 1

Perc. 2

Perc. 3

Pno.

Sh.

Op.-s.

Op.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

staccatissimo

pp

p possibile

p possibile

mp

SANDPAPER (slightly coarse)

mf

MARIMBA staccatissimo

pp

CROTALES
Dead stroke!

pp

8va

p

mp

wat dei haf i vorl- den ge- rät

f

[t]

mf Hollow voice

MEN aig vei- [t], og deirs hem- lig luck i

Falsetto

f

pp

pp

pp

pp

pp

arco

p

mp

mp

G ♯ = c. 57 (♯ = ♯)

57

Fl. 1 *mp* *p*

Fl. 2 *mp* *pp* *p*

Fl. 3 *p*

Ob.

B♭ Cl. 1 *mp* *pp* *p*

B♭ Cl. 2 *mp* *p*

B♭ Cl. 3

Bsn.

C. Bn.

C Tpt.

Perc. 1 *p* *Soft.* *mp* *pp*

Perc. 2 *mp* *pp*

Perc. 3 *mp*

Pno. *mp*

Sh. *mf* *mp* *p*

Op.-s.

Op. *mp* *pp*

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *p*

Cb. *p*

VIBRAPHONE *Soft.*

OIL DRUM (with pedal)

SANDPAPER (fine)

DEI... - RO... - RO- BOTS er ne skild out fra _od- der, dei haf ne blitt

meg ski- [nn].

arco

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[illegible]

H Con misura

pp
no voice

A

[illegible]

Scene 2A2 - Ne baern

C

B
$$accel.$$

FL. 1

FL. 2

FL. 3

CL. 1

CL. 2

CL. 3

Perc. I

Perc. II

Perc. III

Pno.

Sh.

Op.

Vln. I

Vln. II

Vla. I

Vla. II

Ve. I

Ve. II

D.B.

SANDPAPER (slightly coarse)

OIL DRUM

SANDPAPER (fine)

pizz. secco

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D

3

Scene 2A2 - Ne baern

Attacca

Scene 2A3 - NE svefndraum

Mæland/Rimbereid/Lie

$\text{♩} = \text{c. } 166$

Flute 1 *pp* ALTO FLUTE

Flute 2

Flute 3 FLUTE in C

Clarinet in B♭ 1 *pp*

Clarinet in B♭ 2 *pp*

Clarinet in B♭ 3 BASS CLARINET

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Percussion 1

Percussion 2

Percussion 3

Piano

Shiri

Operator-S

Operator *mp*
SOM- TIIMS ven aig ne svefn- drau- ma ka[n],

Violin I *pp* SOLO

Violin II *pp* SOLO

Viola *pp* SOLO pizz.

Cello *pp* SOLO

Contrabass I *pp* SOLO

Contrabass II *pp* SOLO pizz.

Freely
...u [n]- dr mi- ner fi[n]g- ren, ein bub- le

Fl. 1 *pp*

Fl. 2

Fl. 3

Bb Cl. 1 *pp* 3

Bb Cl. 2 *pp* 3

Bb Cl. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Perc. 1 *pp* let ring

Perc. 2

Perc. 3

Pno. *pp*

Sh. *mp* 8va Freely
ein bub- le aig syns da ke[n]- na.

Op.-S. *mp*
SOM- TIIMS ve[n] aig ne svefn- drau- ma ka[n].

Op. *mp*
[v]- ve[n] aig ne svefn- drau- ma ka[n].

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. I *pp*

Cb. II *pp*

II

A

Fl. 1

Fl. 2

Fl. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

Sh.

Op.-S.

Op.

Vln. I

Vln. II

Vla.

Vc.

Cb. I

Cb. II

DE [P T] i meḡ.

a [m] si[l] - ly draum.

aig drau- men ein sim - pl, si[l] - ly draum.

Freely

UG for kvar kvel- dr ein lit- l meir staerk bub- le fa- tal

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B Senza misura
a tempo (flexible) Repeat until conductors cue.

[illegible]

Repeat until conductors cue.
Irreg. rhythm. Unsynchronized.

20

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B♭ Cl. 3 *p*

Hn. 1 *p* con sord.

Hn. 2 *p* con sord.

Tbn. 1 *p* con sord.

Tbn. 2 *p* con sord.

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Pno.

Sh. *mf*

Op.-S. *mf*

Op. *mf*

Vln. I *mf* sul pont. Repeat until conductors cue.

Vln. II *mf* sul pont. Repeat until conductors cue.

Vla. *mf* arco sul pont. Repeat until conductors cue.

Vc. *mf* sul pont. Repeat until conductors cue.

Cb. I *p* arco sul pont.

Cb. II *p* arco sul pont.

rit.

Change to CONTRABASS CL.

Freely

LIK-SOM det min vex-an-de baern vul ve-ra?

dre od-der hu-mans, REI-SEN vekk fra Sys-tm Sol, ne meir moons FOR

dre od-der hu-mans, REI-SEN vekk fra Sys-tm Sol, ne meir moonsFOR

ord.

pizz.

6 Con misura
C a tempo

Scene 2A3 - NE svefndraum

rit.

rit.

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *mp*

B♭ Cl. 1

B♭ Cl. 2 *p*

B♭ Cl. 3

Hn. 1

Hn. 2

Tbn. 1 *pp* senza sord.

Tbn. 2

Perc. 1

Perc. 2 *pp* TAMTAM Soft.

Perc. 3 *pp* TAMTAM Soft.

Pno. *mp*

Sh. *Whispered*
VUL det ein-sam-me i uss da fer-svi[n]-na?

Op.-S. all tiim on-li fa-ra out. VUL det ein-sam-me i uss da fer-svi[n]-na?

Op. all tiim on-li fa-ra out.

Vln. I *ord.* *mp*

Vln. II *mp* *pizz.* *p* *arco*

Vla. *mp* *pizz.*

Vc. *mp*

Cb. I *mp*

Cb. II *mp*

D ♩ = c. 72

Fl. 1

Fl. 2

Fl. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Perc. 3

Pno.

Sh.

Op.-S.

Op.

Vln. I

Vln. II

Vla.

Vc.

Cb. I

Cb. II

senza sord.

ff (tenuto sempre)

senza sord.

ff (tenuto sempre)

molto legato

ff (tenuto sempre)

molto legato senza sord.

sim.

sim.

ff (tenuto sempre)

Scrape with metal on OIL DRUM/TAMTAM

p-ff

CHAIN (thick)

mf-ff

TUTTI SUB pont.

ppp

TUTTI SUB pont.

ppp

TUTTI arco SUB pont.

ppp

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E
F

Fl. 1 "airy"
pp
 Fl. 2
 Fl. 3
 B♭ Cl. 1 *molto legato*
 B♭ Cl. 2 *pp* (tenuto sempre) *molto legato*
 B♭ Cl. 3 *pp* (tenuto sempre)
 Hn. 1
 Hn. 2
 Tbn. 1
 Tbn. 2
 Perc. 1
 Perc. 2
 Perc. 3
 Pno.
 Sh.
 Op.-S. *n* *p* [N]- NE point ou naa out til, [n]- ne point ou gaa back til. [N]- NE lengt meir. drau- man- de om
 Op. *p* SOM gu- der vul wi da le- fa drau- man- de om
 Vln. I SOLO
 Vln. II SOLO
 Vla.
 Vc. TUTTI dampen immediately (choke)
 Cb. I TUTTI pizz. dampen immediately
 Cb. II TUTTI pizz. dampen immediately *p*

NB
 noter
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Attacca

Scene 2B - KOMMEN du vid meg?

Øyvind Mæland

NOTES I. :

n.v. = non vib. *m.v.* = molto vib. *vvvvvib.* = a rather fast increase of vib. *x.s.p.* = extreme sul pont.

The "soft crush" should be a sustained sound, played sul tasto. A mix of noise and clear pitch.

The arrows indicate where the transformations (f.ex. from "x.s.p." to "ord") start.

Up-bow and down-bow signs are merely suggestions, and may be changed.

The ricochets might be slightly "stretched", but they generally just last until they naturally become sustained tones.

I. ♩ = c. 60

sul D
n.v.
(x.s.p.) → *(ord.)*

Cello

n poco e poco cresc. *(pp)*

6 *ord.* *poco v. ----- vvvvvib.* *n.v.*
x.s.p. → *(ord.)* *continue arco!*

11 *ord.* *(stop bow!)* *sul D*
soft crush *p* *ord.* *ricochet* → *(x.s.p.)*
ff *sffz.*

16 *sul D*
x.s.p. → *(ord.)* *ppp poco e poco cresc.* *(pp)*

22 *ord.* *poco v. ----- vvvvvib.* *n.v.*
ricochet → *(x.s.p.)* *sffz.*

26 *soft crush* *(keep the bow on the string!)* *mp* *sul G*

30 *(ord.)*

32 *ord.* *m.v.* *n.v.* *m.v.* *n.v.* *m.v.* *n.v.* *poco v.* *sul D*

37 *(gliss. only on A-string)* *n.v.* *n* *ff* *pp* *sul G*

43 *m.v.* *n.v.* *m.v.* *n.v.* *m.v.* *n.v.* *m.v.* *n.v.* *Damp C-string* *3* *3*

47 *soft crush* *ord.* *poco v.* *sul D*

52 *n.v.* *p* *n* *n*

57 *(not too dramatic)* *let ring* *p* *subito p* *f*

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NOTES II. :

The small hollow noteheads show where the 4 strings are stopped - always approx. a perfect 5th + a quartertone between each string/finger. Often only the movement of the C-string is notated, though all the fingers follow on the other strings ("all gliss")!

The noteheads shaped as a commas (indicating pizzicato in the area between the left hand and the nut) and black diamonds (regular pizzicato, "ord.") show which of the strings to be plucked.

Here, the nail sign indicates a quick arpeggio with the "nail side" of the finger tip, and it is recommended to use several fingers.

When the triangle-headed note appears in this piece, one should make a quick arpeggio behind (above) the nut.

II.

pizz. between left hand and the nut!
all gliss.

♩ = c. 72

61 *pp* *poco e poco cresc.*

64 *f* *stop gl.* *cont. gl.* *pizz. ord.!* *ff*

68 *f* *all gliss.*

70 *stop gl.*

73 *cont. gl.* *pizz. between left hand and the nut!* *p* *f*

76

The musical score is written for a single staff in bass clef. It consists of six systems of music, each starting with a measure number (61, 64, 68, 70, 73, 76). The time signature is 4/16, with a key signature of one flat (B-flat). The score includes various musical notations: noteheads (small hollow circles for 'pizz. between left hand and the nut!', black diamonds for 'pizz. ord.!', and triangle-headed notes for 'all gliss.'). There are also dynamic markings (pp, f, ff, p, cresc.), articulation marks (accents, slurs), and performance instructions (pizz., stop gl., cont. gl.). The score is divided into measures by vertical bar lines, and some measures contain triplets or other rhythmic groupings. A large, semi-transparent watermark 'Copyrighted material' is visible across the middle of the score.

NOTES III. :

s.t. = sul tasto

In the "Tranquillo" part, almost all the notes are natural harmonics. The Roman numerals show which strings to use, and the diamond-shaped noteheads show where on the strings the harmonics should be found. In addition to this, the little "fan"-shaped sign indicates that the note first should be completely stopped by the finger (ord.) - almost staccato - before releasing the pressure (resulting in harmonics).

III.

78 $\text{♩} = \text{c. } 60$

82

86

89 **Tranquillo** $\text{♩} = \text{c. } 54$

93

97

p *mf* *mf*

100

f *mp*

104

ffp *pp*

107

f *mp*

110

pp *p* *mp*

114

mp *p* *pp* Attacca

Mæland/Rimbereid/Lie

$\text{♩} = 120$

© Øyvind Mæland

[illegible]

C

FL 1

FL 2

FL 3

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

C Tpt.

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

Mrs. Chan: Always with an exaggerated "classical" and fast vibrato. Slightly irritating.
The 1st time low tones and "ny" in the word "nyast" should however become increasingly sharp and nasal (non vib.) throughout this scene (3).
The "coughs" should be rhythmic and mechanical, rather than "natural".

Chan.

DEN er ___ den ny-___ as- [t] og bes- [t] mir-ror-vor- [l]- d. DEN den ny- [t] og ___ [t]mir-ror-vor- [l]- d. den ny- as- [t] og mos- [t] hen[l]-dy af a- [l]

Sb.

Op.

S 1

S 2

S 3

A 1

A 2

T 1

T 2

B 1

B 2

Vln. I

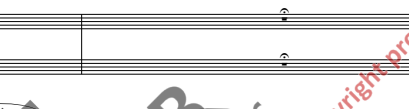
Vln. II

Vla.

Vcl.

Ch.

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[illegible]

The image shows a page of a musical score, likely a symphony or opera score, featuring a large watermark reading "NB noter" and "This music is copyright protected". The score is written for a large ensemble, including various instruments and vocal soloists. The instruments listed on the left include Flutes 1-3, Oboes, Clarinets 1-3, Bassoons 1-2, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Percussion 1-3, Piano, and various string sections (Violins I & II, Violas, Cellos, Double Basses, and Contrabass). The vocal soloists are Soprano 1, Soprano 2, Soprano 3, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. The score is in 4/4 time and features a large watermark reading "NB noter" and "This music is copyright protected".

Fl. 1

Fl. 2

Fl. 3

Ob.

Bb. Cl. 1

Bb. Cl. 2

Bb. Cl. 3

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

C. Tpt.

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

Chan.

Sh.

Op.

S. 1

S. 2

S. 3

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Vln. I

Vln. II

Vla.

Vcl.

Ch.

This music is copyright protected

NB noter

all haf all wat wi af vord treng ou ha- fa vid grass, fresh air. I Sei- fa bot- ten Mis- ess Chan

[illegible]

FL 1
FL 2
FL 3
Ob.
B♭-Cl. 1
B♭-Cl. 2
B♭-Cl. 3
Bsn. 1
Bsn. 2
Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
C Tpt.
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Pno.
Chan.
Sh.
Op.
S 1
S 2
S 3
A 1
A 2
T 1
T 2
B 1
B 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

[illegible]

1 2

Fl. 1 *ppp* *cresc.* *mf*

Fl. 2 *ppp* *cresc.* *mf*

Fl. 3 *ppp* *cresc.* *mf* Change to PICCOLO

Ob. *p*

Bs. Cl. 1 *ppp* *cresc.* *mf*

Bs. Cl. 2 *ppp* *cresc.* *mf*

Bs. Cl. 3 *ppp* *cresc.* *mf*

Bsn. 1 72

Bsn. 2 72

Hrn. 1 72

Hrn. 2 72

Hrn. 3 72

Hrn. 4 72

C. Tpt. 72

Tbn. 1 72

Tbn. 2 72

B. Tbn. 72

Tuba 72

Perc. 1 72 *p* *pp* *mp* (dampen carefully)

Perc. 2 72

Perc. 3 72 *pp* CROTALES Duet vocal?

Pno. 72 Depress silently, and use sustained pedal. "Nihilism!" ("Dust" sing.) on piano strings (im.)

Chan. 72

Sh. 72

Op. 72

S. 1 *p* [s]- SKUG- GAR

S. 2 *p* [s]- SKUG- GAR

S. 3 *p* [s]- SKUG- GAR

A. 1 *p* [s]- SKUG- GAR

A. 2 *p* [s]- SKUG- GAR

T. 1 *p* [s]- SKUG- GAR

T. 2 *p* [s]- SKUG- GAR

B. 1 *p* [s]- SKUG- GAR

B. 2 *p* [s]- SKUG- GAR

Vln. I 72 *mf* *pizz. ced.* *mf* *p*

Vln. II 72 *mf* *pizz. ced.* *mf* *pp*

Vla. 72

Vc. 72

Ch. 72

NB noter
This music is copyright protected

[illegible]

[illegible]

Fl. I
 Fl. II
 Fl. III
 Ob.
 Bb-Cl. I
 Bb-Cl. II
 Bb-Cl. III
 Bsn. I
 Bsn. II
 Hn. I
 Hn. II
 Hn. III
 Hn. IV
 C.Tpt.
 Tbn. I
 Tbn. II
 B. Tbn.
 Tuba
 Perc. I
 Perc. II
 Perc. III
 Pno.
 Chan.
 Sx.
 Op.
 S. I
 S. II
 S. III
 A. I
 A. II
 T. I
 T. II
 B. I
 B. II
 Vla. I
 Vla. II
 Vla.
 Vc.
 Cb.

[illegible]

141

Fl. 1

Fl. 2

Fl. 3

Ob.

B♭-Cl. 1

B♭-Cl. 2

B♭-Cl. 3

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

C Tpt.

Thn. 1

Thn. 2

B. Thn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

Chan.

Sh.

Op.

S. 1

S. 2

S. 3

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Vln. I

Vln. II

Vla.

Vcl.

Ch.

141

142

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Fl. 1
 Fl. 2
 Fl. 3
 Ob.
 Bb-Cl. 1
 Bb-Cl. 2
 Bb-Cl. 3
 Bsn. 1
 Bsn. 2
 Hrn. 1
 Hrn. 2
 Hrn. 3
 Hrn. 4
 C.Tpt.
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tuba
 Perc. 1
 Perc. 2
 Perc. 3
 Pno.
 Chn.
 Sh.
 Op.
 S1
 S2
 S3
 A1
 A2
 T1
 T2
 B1
 B2
 Vln. I
 Vln. II
 Vla.
 Vc.
 Tuba
 Ch.

[illegible]

The image shows a page from a musical score, likely for a symphony or opera. The score is written for various instruments and includes a vocal part with lyrics in German. The instruments listed on the left include Fl. 1, Fl. 2, Ob., Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C.Tpt., Tbn. 1, Tbn. 2, B. Tbn., Tuba, Perc. 1, Perc. 2, Perc. 3, Pno., Chn., Sh., Op., S. 1, S. 2, S. 3, A. 1, A. 2, T. 1, T. 2, B. 1, B. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The vocal part includes lyrics in German: "a- [u] vor- [i]- den sam- [i]- a, i de [i] j." The score is marked with dynamic levels (mf, f, ff, p, pp) and includes a large watermark "NB noter" and a red diagonal line across the center.

[illegible]

[illegible]

Fl. 1
 Fl. 2
 Fl. 3
 Ob.
 B♭-Cl. 1
 B♭-Cl. 2
 B♭-Cl. 3
 Bsn. 1
 Bsn. 2
 Hrn. 1
 Hrn. 2
 Hrn. 3
 Hrn. 4
 C.Tpt.
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tuba
 Perc. 1
 Perc. 2
 Perc. 3
 Pno.
 Chan.
 Sh.
 Op.
 S. 1
 S. 2
 S. 3
 A. 1
 A. 2
 T. 1
 T. 2
 B. 1
 B. 2
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

This image shows a page from a musical score, likely for a symphony or opera. The score is written for multiple instruments and voices, including Flutes (Fl. 1, Fl. 2), Oboes (Ob.), Clarinets (Cl. 1, Cl. 2, Cl. 3), Bassoons (Bsn. 1, Bsn. 2), Horns (Hr. 1, Hr. 2, Hr. 3, Hr. 4), Trumpets (C.Tpt.), Trombones (Tbn. 1, Tbn. 2, B.Tbn.), Tuba, Percussion (Perc. 1, Perc. 2, Perc. 3), Piano (Pno.), Cello (Cello), Double Bass (Cb.), Violins (Vln. I, Vln. II), Viola (Vla.), and Violoncello (Vc.).

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *mp*, *f*, *sf*, *sfz*, *sfz*). There are also tempo markings like "Change to ALTO FLUTE" and "Alto Flute". The score is divided into measures, with some measures containing specific instructions like "Let ring" or "TAMTAM (small)".

A large watermark is overlaid on the score, reading "ND noter This music is copyright protected".

I ♩ = 86

FL 1
FL 2
FL 3
Cb.
B.C.L. I
B.C.L. 2
B.C.L. 3
Bsn. 1
Bsn. 2
Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
C.Tpt.
Tbn. 1
Tbn. 2
B.Tbn.
Tuba
Perc. 1
Perc. 2
Perc. 3
Pro.
Char.
Sh.
Op.
S.I.
S.2
S.3
A.1
A.2
T.1
T.2
B.1
B.2
Vln. I
Vln. II
Vla.
Vc.
Cb.

"Special solo"
"Special solo"
"Special solo"
"Special solo"
"Special solo"
Change to CONTRABASS CL.
f
mp
mf
pp
Let ring
f Freely Approx. pitch
NE meir pi- [p]e- ar- bled-i up-pe- vorl- [d]. NE meir fa sca- [k]- an- ten. or i sld-dy- en

SOLO
SOLO
SOLO
sol D
sol G
sol D
sol G
sol D

This music is copyright protected

Fl 1 253
 Fl 2
 Fl 3
 Ob.
 B♭-Cl 1
 B♭-Cl 2
 B♭-Cl 3
 Bsn. 1
 Bsn. 2 253
 Hrn 1
 Hrn 2
 Hrn 3
 Hrn 4
 C Tpt.
 Tbn 1
 Tbn 2
 B. Tbn.
 Tuba
 Perc. 1 253
 Perc. 2
 Perc. 3
 Pno.
 Chan.
 Sb.
 Op.
 S 1
 S 2
 S 3
 A 1
 A 2
 T 1
 T 2
 B 1
 B 2
 Vln. I 253
 Vln. II
 Vla.
 Vcl.
 Cb.

[illegible]

[illegible]

The image displays a page from a musical score, likely for a symphony or opera. The score is written for a large ensemble, including various woodwinds, brass, percussion, and vocal parts. The instruments listed on the left include Fl. 1, Fl. 2, Ob., Cl. 1, Cl. 2, Bn. 1, Bn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, C.Tpt., Tbn. 1, Tbn. 2, Tuba, Perc. 1, Perc. 2, Perc. 3, Pno., and a large section for Chorus and Soloists (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2). The music is written in 4/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics such as *mp*, *f*, *ff*, and *pp* are indicated throughout. The score includes various musical notations, including slurs, ties, and articulation marks. A large, semi-transparent watermark reading "NB noter" is overlaid across the center of the page, with the text "this music is copyright protected" written diagonally across it. The page number "292" is visible in the top left corner.

(Intermission)