

Kilden

6 musikalske tableauer etter Gabriel Scotts roman Kilden

Musikk : Kjell Marcussen

1. Prolog
2. Daggry
3. Fiskeren Markus
4. Forakt
5. Fiskervise- Havets grøde
6. Epilog

Om verket

Salmen ” Jeg er en seiler på livets hav” av Per Stenberg er et tilbakevendende tema.

Den er i 1) Prologen. 2) Daggry her brukes små bruddstykker i åpningen og slutten av satsen

3) Fiskeren Markus midtre del, hornkvar tetten

4) Her dukker den opp mot slutten av midtre del.

5) Havets grøde (mollversjon)

6) Epilog først som bruddstykker i forskjellige musikalske varianter og hele salmen til slutt.

Musikken kan sees på som kommentarer eller musikalske beskrivelser til teksten.

Verket ble skrevet i 2002 til Aust-Agder kammerorkester. Er blitt omarbeidet og orkestrert for full besetning 2023 Fiskevise er kommet til i 2023

Det er fint med noe regi fra oppleser. Jeg tenker meg at han spiller Markus. Også noen kulisser som fiskeutstyr etc. er ønskelig.

Oppleser bør forsterkes vi av lydanlegg.

Besetning

Fløyte 1 & 2

Fløyte 3 (Piccolo)

Obo 1 & 2

Engelskhorn

Klarinett 1 & 2 (Bb)

Bassklarinet (Bb)

Fagott 1 & 2

Horn I - IV (F)

Trumpet 1 & 2 (Bb)

Trombone 1 & 2

Bass trombone

Tuba

Pauker

Slagverk 1 & 2

Harpe

Strykere

En oppleser som også synger Fiskevise (Barytonsanger)



1. Prolog

Et menneske kommer til veden, det vandrer rundt i en ham av støv,

Det lever og spreller og strir en tid, det trekkes med sykdom og savn. Så dør det og går i glemme og blander sitt støv stille med jordens.

Markus står det kanskje på brettet

Hva for en Markus var det?



Satsen bør fortrinnsvis
spilles off stage

1. Prolog

Jeg er en seiler på livets hav, Per Stenberg

♩ = 54

1) tenuto

p

Timpani *pp*

Cello *ppp*

Double Bass *ppp*

9

Hn.

9

Timp.

Vc.

D.B.

17

Hn.

17

Timp.

Vc.

D.B.

niente

niente

2. Daggry

Havnen ligger så stille i gryet, hvert skritt en tar gir gjenlyd i husene.

Markus kan gå så forsiktig han vil, så høres det ut som han ramler i vei og er tre ganger så tung som før. Det er som allt har et annet lag enn som det har ved dagens tider, luften er mere lydhør og var, fjellet mere oplatt og våkent-hvem der, spør det liksom. Selv vannet er annerledes, det blunder med hinne på og er som en flytende skygge omkring, som en ånd. Men med det samme en går i båten, kommer en til å uroe på ny, det ramler opp fra tiljer og årer så det er så en støkker selv- hvem der, spør det igjen. Først når en har satt sig på toften og dyppet årene og glir fra- først da stilner det av som før.

Landet det dukker stykkevis frem, en pynt der og en knaus her, en må sitte å følge med, om en skal kunne si hvor en er.

Plask, sier det innpå kilen, hvor bleken holder mest som en leik og velter i vannet natten rundt. Det åpner et øie og ser op, blikket vider sig mere og mere- nei, så ligger det blindt igjen og døser innunder hinnen som før.

Markus skåter fremover kilen til han er tvers av Stangholmen omtrent-så saktner han farten og ser sig omkring. Her grunner det sakte op, sjøgress gror som en eng i vannet, det står ende op ifra bunden og fanger åren for hvert tak. Her ligger den første teinen, dobben flyter borte i tangen som en sovende fugl eller så, Markus fisker den til seg på åren og fanger gresstauet og haler op.

Imens så gryr det sakte mot dagen. Fjellene som har stått fornummet i mørket og vært som en innhyllet hemmelighet, det gråner stillferdig frem bakom sløret og stivner langsomt til virkelighet. Einerbusker, heller og lyng- det syner sig efter hvert, fjellet får hverdagsansikt igjen og ser på sin vante vis mot sjøen. Men enda er her mørkt nede på bunnen, enda dveler skyggen i vannet og gjør tangskogen svart som en natt.

2. Daggry

Ad lib

The musical score is arranged in a standard orchestral format. It includes staves for Flute 2, Piccolo, Oboe 1, Oboe 2, English Horn, Clarinet in Bb 1, Clarinet in Bb 2, Bass Clarinet, Bassoon 1, Bassoon 2, Horn in F 1&3, Horn in F 2&4, Trumpet in Bb 1, Trumpet in Bb 2, Trombone 1, Trombone 2, Bass Trombone, Tuba, Timpani, Glockenspiel, Percussion (with sub-staves for Two Cymbals sosp. mallets and Bass drum), Harp, Violin I, Violin II, Viola, Cello, and Double Bass. The score features dynamic markings such as *ppp*, *pp*, *ppp*, and *pp*, along with performance instructions like "On the bridge long waves", "Con Sord", "Tempelblocks", and "soft". A large watermark for "NB noter" is overlaid on the score, with the text "This music is copyright protected" written diagonally across it.

Dirigenten velger ut en del instrumenter som lager lange bølger, enten ved å blåse luft uten tone i instrumenter, eller styke buen over stoen. Dette ligger svakt i bakgrunnen. Noen kan fortsette frem til t. 13

The musical score is organized into systems for various instruments:

- Flutes:** Fl. 1, Fl. 2, Picc.
- Oboes:** Ob. 1, Ob. 2
- English Horn:** E. Hn.
- Clarinets:** B♭ Cl. 1, B♭ Cl. 2, B. Cl.
- Bassoons:** Bsn. 1, Bsn. 2
- Horns:** Hn.
- Trumpets:** B♭ Tpt. 1, B♭ Tpt. 2
- Trombones:** Tbn. 1, Tbn. 2, B. Tbn.
- Tuba:** Tuba
- Timpani:** Timp.
- Glockenspiel:** Glk.
- Percussion:** Perc.
- Harp:** Hp.
- Violins:** Vln. I, Vln. II
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** D.B.

Key musical markings and dynamics include:

- p* (piano)
- mf* (mezzo-forte)
- mp* (mezzo-piano)
- sim.* (sostenuto)
- espr.* (espressivo)
- sul D* (sul tasto)
- (point)* (pointing)

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn.
Hn.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Glk.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

mp
mf
pp
mf
p
mf
pp
arco
mf

Two Cymbale sosp. mallets

This page contains a musical score for page 29. The score is written for a large ensemble of instruments. The instruments listed on the left are: Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hn., Hn., B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Timp., Glk., Perc., Hp., Vln. I, Vln. II, Vla., Vc., and D.B. The score is divided into measures, with some measures containing rests for certain instruments. Dynamic markings are present throughout, including *mp*, *mf*, *pp*, and *arco*. A performance instruction for the percussion section reads "Two Cymbale sosp. mallets". A large watermark is overlaid on the page, consisting of a stylized 'NB' logo and the text 'noter This music is copyright protected'.

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

Bs. Cl. 1

Bs. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Hn.

Bs. Tpt. 1

Bs. Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

p

mf

p

mp

pp

mf

mf

mf

Fl. 1 *mf* *dr*

Fl. 2 *mf* *dr*

Picc. *mf*

Ob. 1 *f*

Ob. 2 *f*

E. Hn. *mf*

B. Cl. 1 *mf*

B. Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. *mf*

Hn. *mf*

B. Tpt. 1

B. Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp. *f* *p*

Glk. *f* *f* *mf*

Perc.

Harp. *f* *glissando* *medium fast* *f*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *f* *mf*

Allegretto

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This page of the musical score includes parts for Flutes 1 and 2, Piccolo, Oboes 1 and 2, English Horn, Clarinets B♭ 1 and 2, Bass Clarinet, Bassoons 1 and 2, Horns (two staves), Trumpets B♭ 1 and 2, Trombones 1 and 2, Baritone Trombone, Tuba, Timpani, Glockenspiel, Percussion, Harp, Violins I and II, Viola, Violoncello, and Double Bass. The score is marked *Allegretto*. Dynamic markings include *mf*, *mp*, *p*, and *expressivo*. The Harp part includes detailed fingering (1-2-3, 4-5, 2-3, 4-5, 2-3, 4-5) and a *Divisi V* instruction. The Double Bass part includes a *V* instruction. A large watermark 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written in red below it.

Musical score for a full orchestra. The score includes staves for woodwinds, brass, percussion, and strings, with various dynamics and performance instructions.

Woodwinds:

- Fl. 1: f
- Fl. 2: mf
- Picc.: f
- Ob. 1: mf
- Ob. 2: mf
- E. Hn.: mf
- Bs. Cl. 1: mf
- Bs. Cl. 2: p , mf
- B. Cl.: p
- Bsn. 1: ff
- Bsn. 2: ff
- Hn. (1): f
- Hn. (2): f

Brass:

- Bs. Tpt. 1: mf senza mute
- Bs. Tpt. 2: mf senza mute
- Tbn. 1: mf senza mute
- Tbn. 2: mf senza mute
- B. Tbn.: f
- Tuba: f
- Timpani: p , f
- Glk.: p , f

Percussion:

- Perc.: p

Keyboard:

- Hp.: p , f

Strings:

- Vln. I: pp , mf , f
- Vln. II: f
- Vla.: f
- Vc.: f
- D.B.: mf medio legato e marcato, ff

Performance instructions for various instruments include *tr*, *mf*, *f*, *ff*, *p*, *pp*, *senza mute*, *medio legato e marcato*, and *ff*.

This page contains the musical score for measures 67 through 72. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. 1 and Fl. 2: Flute parts with *mf* dynamics.
- Picc.: Piccolo part.
- Ob. 1 and Ob. 2: Oboe parts.
- E. Hn.: English Horn part.
- Bs. Cl. 1 and Bs. Cl. 2: Bass Clarinet parts with *mf* dynamics.
- B. Cl.: Bass Clarinet part.
- Bsn. 1 and Bsn. 2: Bassoon parts.
- Hn.: Horn parts.
- B. Tpt. 1 and B. Tpt. 2: Trombone parts.
- Tbn. 1 and Tbn. 2: Trombone parts.
- B. Tbn.: Trombone part.
- Tuba: Tuba part.
- Timp.: Timpani part.
- Glk.: Glockenspiel part.
- Perc.: Percussion part.
- Hp.: Harp part.
- Vln. I and Vln. II: Violin parts.
- Vla.: Viola part with *Divisi* marking.
- Vc.: Violoncello part.
- D. B.: Double Bass part.

The score includes various musical notations such as dynamics (*mf*), articulation (*molto tenuto*), and performance instructions like *Divisi*. A large watermark for 'NB noter' is present in the center of the page, along with the text 'This music is copyright protected'.

75 Tempo I

Fl. 1
 Fl. 2
 Picc.
 Ob. 1
 Ob. 2
 E. Hn.
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2

Hn.
 Hn.
 B♭ Tpt. 1
 B♭ Tpt. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tuba

Timpani
 Glockenspiel
 Percussion

Harp

Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.



3. Fiskeren Markus

Velstand er ikke alt her i verden, orden og flid er også verdier, for ikke å snakke om nøysomhet. Det er bare at orden og flid er mindre aktet på jorden enn velstand, at nøysomhet knapt nok blir regnet som dyd, men mer som et armodens kjennetegn som ikke vel anstår sig riktige folk. Det skiller imellem simpelt og fint, det smaker av husmann gud bedre, av vadmél og sirup og stomp og sild. Markus gikk også mest i vadmél, som luktet potteblått lang vei, og åt dertil dyktig med sirup og stomp så også det hadde sin riktighet. Men sirup og stomp er også mat, om det enn ikke er fin mat. Markus hadde en makeløs kropp, og selv om hodet var mindre godt, så satt det iallfall på den riktige plassen og tok sig utmerket ut der det satt. Øinene var milde og blå og hadde et uforstyrrelig blikk, og skjegget gikk ifra øre til øre og var som brunt purr om haken, bare at det var så mykt og blankt. Håret hadde dertil et makeløst fall og lignet på en slags fin silke- et riktig tynnstrået pikehår, som svingte sig rundt i krøller straks det merket til fuktighet. Folk visste ellers beskjed om det her, og når Markus kom ned i havnen, hendte det titt at Truls eller Kristen lettet på hatten hans uten fålov. De hadde ikke barometeret med sig, sa de og fingret på håret og drog det ut, viste det godt vær elle hvad? Nå, Truls og Kristen kunde tillate sig det, de var med de største i havnen, de var med i verdenshusholdningen og var svært viktige deler. Javel, men Markus var også en del, han stod heller ikke helt utenfor. Når jorden gikk rundt, fulgte Markus med, han blev på ingen måte tilbake, men reiste likså langt som de andre. Han hadde kanskje en simplere plass. Han satt lengre bak enn Truls og Kristen, men hadde akkurat samme fart og kom like godt frem som de. Styrelsen ringaktet ham ikke, han blev på ingen vis satt til side, stjernene var også til for Markus, han eide likså mange som Kristen og hadde samme rett over dem. Kristen eide kanskje litt mer her på jorden, litt mer liggendefe og slikt, men hvad veide vel den slags mot stjerner? Når han og Kristen gikk bort engang, hvad var her vel så tilbake? Her var litt mere støv efter Kristen, litt mere møll og litt mere rust.

3. Fiskeren Markus

Adagio $\text{♩} = 48$ *sost.* Andante lusinghiero

Flute 1
Flute 2
Flute 3
Oboe 1
Oboe 2
English Horn
Clarinet in B♭ 1
Clarinet in B♭ 2
Bass Clarinet
Bassoon 1
Bassoon 2
Horn in F 1&3
Horn in F 2&4
Trumpet in B♭ 1
Trumpet in B♭ 2
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Glockenspiel
Percussion
Harp
Violin I
Violin II
Viola
Cello
Double Bass

mf *f* *p* *mp* *pp* *pizz.* *arco* *sost.* *V* *f* *p*

sostenuto *a tempo*

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. *p*

Bsn. 1 *mf*

Bsn. 2 *mf* *p*

Hn. *p*

Hn. *p*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *p*

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

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

Vln. II *mf* *f* *mf* *pp* *p*

Vla. *mf* *f* *p*

Vc. *mf* *f* *mf* *marcato* *f*

D.B. *mf* *f* *mf* *marcato* *mf*



This is a page of an orchestral score. The page number '28' is at the top left, and '20' is at the top right. The tempo markings 'tenuto' and 'a tempo' are positioned at the top left above the first staff. The score consists of 25 staves, each labeled on the left: Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hn., Hn., B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Timp., Glk., Perc., Hp., Vln. I, Vln. II, Vla., Vc., and D.B. The Flute 1 part begins with a dynamic marking of *mf* and a hairpin. The Oboe 1 part begins with a dynamic marking of *mf*. The Clarinet 1 part begins with a dynamic marking of *mf*. The Bassoon 1 part begins with a dynamic marking of *mp*. The Trombones 1 and 2 parts begin with a dynamic marking of *p*. The Horns 1 and 2 parts are silent until the Harp part begins with a dynamic marking of *mf*. The Violin I part begins with a dynamic marking of *mf*. The Violin II part begins with a dynamic marking of *mf*. The Viola part begins with a dynamic marking of *f*. The Violoncello part begins with a dynamic marking of *f*. The Double Bass part begins with a dynamic marking of *f*. There are various dynamic markings throughout the score, including *mf*, *f*, and *p*. A large, semi-transparent watermark for 'NB noter' is overlaid on the center of the page, with the text 'This music is copyright protected' written diagonally across it.

FL. 1 *mf* *ten.*

FL. 2 *mf* *piccolo* *ten.*

FL. 3 *mf*

Ob. 1 *mf*

Ob. 2

E. Hn. *mf*

B♭ Cl. 1 *mf* *mp*

B♭ Cl. 2 *mp*

B. Cl. *p* *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. *mp* *mf*

Hn. *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tuba *mf*

Timp. *p* *f*

Glk. *mf*

Perc. *mf* *f*

Hp.

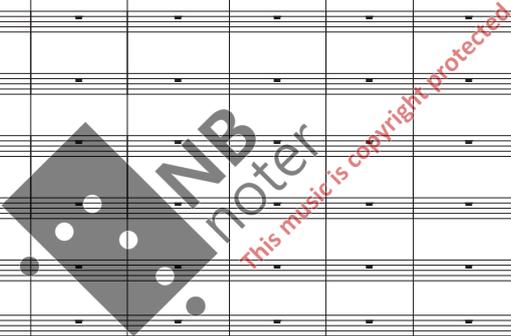
Vln. I *arco*

Vln. II *arco*

Vla. *arco* *p*

Vc. *arco*

D.B. *mf* *p*



FL 1
FL 2
FL 3
Ob. 1
Ob. 2
E. Hn.
Bs. Cl. 1
Bs. Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn.
Hn.
B> Tpt. 1
B> Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Glk.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

Detailed description of the musical score: The score is arranged in a standard orchestral layout. The woodwind section includes three flutes (FL 1-3), two oboes (Ob. 1-2), two English horns (E. Hn.), two bass clarinets (Bs. Cl. 1-2), a bassoon (B. Cl.), two bass saxophones (Bsn. 1-2), and two horns (Hn.). The brass section includes two trumpets (B> Tpt. 1-2), two trombones (Tbn. 1-2), a baritone trombone (B. Tbn.), and a tuba. The percussion section includes timpani (Timp.), glockenspiel (Glk.), and other percussion (Perc.). The keyboard section includes a harp (Hp.). The string section includes two violins (Vln. I-II), a viola (Vla.), a cello (Vc.), and a double bass (D.B.). The score features various dynamic markings such as *mf*, *f*, *p*, *mp*, *pp*, and *ppp*. Performance techniques like *pizz.* (pizzicato) and *arco* (arco) are indicated for the strings. A large watermark for 'NB noter' is overlaid on the center of the page, with the text 'This music is copyright protected'.

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Fl. 1-3
mf *mf* *mf*

Ob. 1-2
mf *mf* *mf*

E. Hn.
mf *mf*

B. Cl. 1-2
mf *mf*

B. Cl.

Bsn. 1-2
mf *mf*

Hn.
p *p*

B. Tpt. 1-2
mf *mf*
 straight mute *mf* *mf*
 senza mute *mf* *mf*
 senza mute

Tbn. 1-2
f cantabile *f cantabile*
f cantabile *f cantabile*

B. Tbn.
f cantabile *f cantabile*

Tuba
f

Timp.
f

Glk.
mf

Perc.
 stick. *mf* Sn.dr.

Harp

Vln. I/II
mp *f* *f*
mf *f* *f*

Vla.
mf *f*

Vc.
 arco *mf* *f*
 arco *mf* *f*

D.B.
mf *f*

This page of a musical score, numbered 78, features a variety of instruments. The woodwind section includes three Flutes (Fl. 1, 2, 3), two Oboes (Ob. 1, 2), English Horn (E. Hn.), Bass Clarinet (B. Cl.), Clarinet in B-flat (B. Cl. 1, 2), Bassoon (Bsn. 1, 2), and Horns (Hn.). The brass section consists of two Trumpets in B-flat (B. Tpt. 1, 2), two Trombones (Tbn. 1, 2), a Bass Trombone (B. Tbn.), and a Tuba. The percussion section includes Timpani (Timp.), Glockenspiel (Glk.), and Percussion (Perc.) with cymbals and snare drum. The keyboard section includes Harp (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score contains dynamic markings such as *mf*, *f*, *p*, and *mp*, and includes a 'grand B.' section. A large watermark 'NB noter This music is copyright protected' is overlaid on the score.

The musical score is written for a full symphony orchestra. The instruments are arranged in the following order from top to bottom:
- Flutes (Fl. 1, 2, 3)
- Oboes (Ob. 1, 2)
- English Horn (E. Hn.)
- Clarinets (B♭-Cl. 1, 2, B. Cl.)
- Bassoons (Bsn. 1, 2)
- Horns (Hn.)
- Trumpets (B♭-Tpt. 1, 2)
- Trombones (Tbn. 1, 2, B. Tbn.)
- Tuba
- Timpani (Timp.)
- Glockenspiel (Glk.)
- Percussion (Perc.) with a box labeled "Bass dr."
- Harp (Hp.)
- Violins (Vln. I, II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (D.B.)
The score includes various dynamics such as *mp*, *ten.*, and *p*. A large watermark "NB noter" is overlaid on the center of the page, along with the text "This music is copyright protected".

Fl. 1

Fl. 2 *mp*

Fl. 3

Ob. 1 *mf*

Ob. 2

E. Hn. *mf* *p*

B♭ Cl. 1

B♭ Cl. 2

B. Cl. *mp*

Bsn. 1

Bsn. 2

Hn.

Hn.

B♭ Tpt. 1 *pp* straight mute *p*

B♭ Tpt. 2 *pp* *p*

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

Vln. I *div.* *pp* *mf* *v*

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

Via. *mf*

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

D.B. *mf* *pizz.*

NB noter
This music is copyright protected

Fl. 1 *mf* *p*

Fl. 2 *p*

Fl. 3 *p*

Ob. 1 *mf*

Ob. 2 *mf*

E. Hn.

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B. Cl.

Bsn. 1

Bsn. 2

Hn. *p* *mf* *p*

Hn. *mf* *p*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

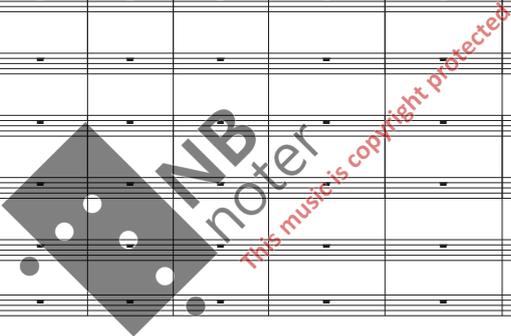
B. Tbn.

Tuba

Timp.

Glk.

Perc.



Hp. *mf* *f* *p* (Down)

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

Vln. II *p* *f* *mf* *pp* *pizz.* *arco*

Vla. *p* *f* *p* *pp*

Vc. *f* *p*

D.B. *f* *p*

Andante lusinghiero

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Horns, Bassoons) and brass section (Trumpets, Trombones, Tuba) are positioned in the upper half of the page. The string section (Violins, Viola, Violoncello, Double Bass) is in the lower half. The score includes various dynamic markings such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). A large watermark is overlaid on the score, reading "NB noter This music is copyright protected".

Fl. 1 *f* *mf*

Fl. 2 *f* *mf* piccolo

Fl. 3 *mf*

Ob. 1 *f* *mf*

Ob. 2 *f*

E. Hn. *mf*

B♭ Cl. 1 *f* *mf*

B♭ Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Hn. *p* *mp* *p*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tuba *f*

Timp. *mf* (tacet)

Glk. *f* (tacet)

Perc. Bass dr. *p*

Harp *f*

Vln. I *f*

Vln. II *f*

Vla. *f* pizz

Vc. *f* pizz

D.B. *f* pizz



4. Forakt

Markus flyttet til havnen det året som “Fiskeren” støtte på Tronderøiholmen, om noen er god for å huske det. Folk var straks på det rene med at han var uhyre enfoldig, og da han satt i små kår, så de ham nokså kvikt over hodet.

Nå, Markus var langt ifra noe lys, det skal være både sant og visst, men han mankerte ikke fornuft, han manglet ingenting på forstanden, så folk kunne heller passe sig selv. Naturlig, han var ikke som du og jeg, men vi er nu også sjelden kloke, han var ikke engang så pass som Krisofer, tolderen i frikirken hos Marie, som ingen vyrte for noen ting. Ja, om det så var skomakeren, som Gud og hvermann trådte på, så følte han sig jo ovenpå der. Markus, sa han og blåste, jeg byr han ikke stol om han kommer inn, jeg lar han stå ved døra der. Hva slags huser er det han har? Det er bryggerhuset til gamle Regine, som handlet der oldermann bor nu, jeg vilde ikke bo der for noe. Han gav enda nitti kroner for det, akkurat nitti så sant som jeg lever, og tolv kroner for stykket sitt. Og så rev han det ned med det samme og flyttet det op i kloven der- hold på mig, jeg ler mig ihje- og satte et lite bislag på, så det skulde se ut som et hus, ha ha ha hai! Og nu tror Markus han bor i et slott, nu leker han at han har hel gård, og stiller op gjerder og allting, å søde grød for et narr-

4. Forakt

Scherzando $\text{♩} = 106$ *sostenuto* *A tempo*

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

- Flute 1
- Flute 2
- Piccolo
- Oboe 1
- Oboe 2
- English Horn
- Clarinet in B♭ 1
- Clarinet in B♭ 2
- Bass Clarinet
- Bassoon 1
- Bassoon 2
- Horn in F 1&3
- Horn in F 2&4
- Trumpet in B♭ 1
- Trumpet in B♭ 2
- Trombone 1
- Trombone 2
- Bass Trombone
- Tuba
- Timpani
- Xylophone
- Percussion (Sn. dr., Cymb.)
- Harp
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

The score features dynamic markings such as *mf*, *f*, *mp*, *p*, *fz*, and *arco*. It also includes performance instructions like *pizz.* and *arco*. A large watermark for 'NB noter' is overlaid on the score, with the text 'This music is copyright protected'.

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1 and 2, Piccolo, Oboe 1 and 2, English Horn, B♭ Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, Trombone 1 and 2, Baritone Trombone, Tuba, Glockenspiel, and Percussion. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and brass instruments are playing a melodic line with various dynamics such as *mf*, *mp*, *p*, and *f*. The percussion part is playing a rhythmic pattern.

Hn.
Hn.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Glk.
Perc.

Musical score for brass instruments and percussion. The score includes parts for Horn 1 and 2, Trumpet 1 and 2, Trombone 1 and 2, Baritone Trombone, Tuba, Glockenspiel, and Percussion. The score is written in a key signature of one sharp (F#) and a common time signature (C). The brass instruments are playing a melodic line with various dynamics such as *mf*, *mp*, *p*, and *f*. The percussion part is playing a rhythmic pattern.

Vln. I
Vln. II
Vla.
Vc.
D.B.

Musical score for strings. The score includes parts for Violin I and II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature (C). The strings are playing a melodic line with various dynamics such as *mf*, *f*, and *p*. The Double Bass part is playing a rhythmic pattern.

28

FL 1

FL 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

28

Hn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

Vin. I

Vin. II

Vla.

Vc.

D.B.



FL. 1 *mf*

FL. 2 *mf*

Picc. *mf*

Ob. 1

Ob. 2 *f*

E. Hn. *f*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *f*

Bsn. 1 *p* *mf* *f*

Bsn. 2 *p* *mf* *f*

45

Hn. *f*

Hn. *f*

B♭ Tpt. 1 *mf* *f* *mf*

B♭ Tpt. 2 *mf* *f* *mf*

Tbn. 1 *f* *ff*

Tbn. 2 *f*

B. Tbn. *f*

Tuba *f*

Timp. *f*

Glk. *p* *f*

Flectitone *mf*

Perc. *mf* *f*

Hp. *f*

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

Vln. II *mf* *f* *mp* saltando

Vla. *mf* *f* *mp* saltando

Vc. *mf* *f*

D.B. *mf* *f* *mp*

NB noter
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59

Fl. 1 *mf* *p* *f*

Fl. 2 *p* *f*

Picc. *mf* *f*

Ob. 1 *mf* *mf* *f*

Ob. 2 *mf* *f*

E. Hn. *mf*

B♭ Cl. 1 *p* *f*

B♭ Cl. 2 *p* *f*

B. Cl. *mf* *f*

Bsn. 1 *mf* *p* *f*

Bsn. 2 *p* *f*

59

Hn. *f*

Hn. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tuba *f*

Timp. *mf* *f*

Glk. *Xylophone* *mf* *f*

Perc. *Tambourin* *mf* *f* *p* *f*

Hp. *mf* *p* *mf*

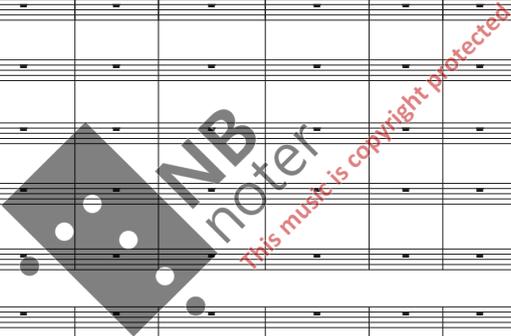
Vln. I *mf* *p* *mf*

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

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf*

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



Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

This section of the score covers measures 73 to 82. It includes parts for Flute 1 and 2, Piccolo, Oboe 1 and 2, English Horn, B♭ Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, Horns, Trumpets 1 and 2, Trombones 1 and 2, Baritone Trombone, Tuba, Timpani, Gong, and Percussion. The woodwinds and brass instruments have various melodic and harmonic parts, often marked with dynamics like *f* and *mp*. The percussion part features a rhythmic pattern of eighth notes.

Hn.
Hn.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Glk.

This section of the score covers measures 83 to 92. It includes parts for Horns, Trumpets 1 and 2, Trombones 1 and 2, Baritone Trombone, Tuba, Timpani, and Gong. The brass instruments have various melodic and harmonic parts, often marked with dynamics like *f* and *mp*. The timpani and gong parts feature rhythmic patterns and sustained notes.

Perc.
Hp.
Vln. I
Vln. II
Via.
Vc.
D.B.

This section of the score covers measures 93 to 102. It includes parts for Percussion, Piano, Violin I and II, Viola, Violoncello, and Double Bass. The strings have various melodic and harmonic parts, often marked with dynamics like *f* and *mp*. The piano part features a complex harmonic texture. The percussion part features a rhythmic pattern of eighth notes.



Ad lib.

FL 1

FL 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

mf

p

espressivo

f

mf

mf

mf

mf

86

Hn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

pp

p

espressivo

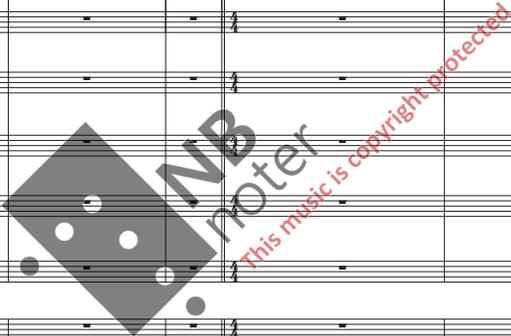
solo

mf

pizz.

p

divisi



Fl. 1 *mf* *tenuto* *Largo*

Fl. 2

Picc.

Ob. 1 *mf*

Ob. 2

E. Hn.

B♭ Cl. 1 *espressivo* *f*

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. *mp*

Hn. *mp*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk.

Perc.



Hp. *mf* *mf*

Vln. I *pp* *f*

Vln. II *mf*

Vla.

Vc. *tutti*

D.B. *arco* *mf*

Fl. 1 *mf*

Fl. 2

Picc. *f*

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

104

Hn. *p*

Hn. *p*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

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

Vln. II *p* *f* *mf* *pizz.*

Vla. *f* *mf* *pizz.*

Vc. *p* *f* *mf* *pizz.*

D.B. *p* *f* *mf* *pizz.*



The musical score is arranged in a standard orchestral layout. It begins with a dynamic marking of *mf* (mezzo-forte) for the woodwinds and brass. The strings enter with a variety of dynamics, including *f* (forte), *mp* (mezzo-piano), and *f* again. Performance markings such as *arco* (arco) and *tr* (trillo) are present for the strings. The score is divided into measures, with bar lines indicating the end of each measure. A large watermark for 'NB noter' is visible across the center of the page, along with the text 'this music is copyright protected'.

FL 1

FL 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

FL 1
FL 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Hn.
Hn.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Glk.
Perc.
Hp.

Vln. I
Vln. II
Vla.
Vc.
D.B.

FL. 1

FL. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

154

Hn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.



FL. 1

FL. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

164

Hn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

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En fiskers liv kan synes ensformig for den som ser det utenfra. Der sitter han dag etter dag i båten- i allslags vær både tidlig og sent, sitter han til han får tresmak i enden og tuster med tråden sin året rundt. For enten han fisker med garn eller snøre, med bakke, med ruse, med teine eller not- det er tråden som seder jamt. Og er ikke tråden i orden, er her slyng på den eller knoper, eller er her sprettet en maske i rusen, så straffer det sig med en gang. En stygg knop skremmer fisken, en sprettet maske slipper den ut, i begge fall blir det dårlig fangst. Kort sagt, fiskerens liv er nøie knyttet til tråden han holder - om ikke uttrykket var så slitt, kunde en si at det henger i tråden mere enn noen annens på jord.

Det er den som skal skaffe han maten og hvad han trenger av livets behov, den er hans opholdsmiddel og utvei, hans ypperste redskap, hans viktigste verktøi som den var jegerens før i verden, den tid han drev med bue og pil. Men mens jegern har skiftet verktøi og skaffet sig borse og lignende greier - mens jegeren har vært fremskrittssmann og rent ut sagt korket lynet på hylser, så er fiskeren blitt ved sin tråd som fedrene før ham i tusen år. Han søker tråden sin ned i det blå uten å vite hvad blået skjuler, han føler sig frem og tar all slektens erfaring til hjelp. Han tar varsel av strømmen og månen, av himmelens skyer og tusen ting, han prøver å tyde det stummes tale og lese det kommendes uskrevne skrift. Men alltid så lukker dypet for synet, så stenger dunkelheten for øiet. Han ser ikke målet som folk flest, hvert kast han gjør er et blindkast i mørke, han har gitt sig lykken i vold og driver et yrke i blinde og natt.

Men just det at han driver i blinde og spiller med lykken til hver stund - just det låner yrket et skinn som hever det op av hverdagsligheten. Det uforutsette kan hende en dag, dypet har rikdommer nok, er hellet ute kan det yde en skatt som frir for bekymring i lange tider. Det gir spenning og idelig trøst, det bryter ensformigheten og fyller sinnet med drøm og håp.

Fiskevise

Moderato

Scott/Marcussen

Flute *mf* *ritenuto*

Bassoon

Vocal *mf*
Tor-sken er grå — og hvi-ling-en hvid og

Harp

Violin I *p*

Violin II *p* *div.*

Viola *p*

Cello *mp* *p* *legatissimo*

Contrabass *pizz.* *mp* *p*

NB noter
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8

Two empty musical staves, one for the vocal line (treble clef) and one for the piano accompaniment (bass clef), both in the key of D major.

Vocal line in bass clef with lyrics: e - e - nes godt i en gry - de _____ Ma - krel - len ven - der fra e - vig tid om

Two empty musical staves for the piano accompaniment, one for the right hand (treble clef) and one for the left hand (bass clef), both in the key of D major.

Orchestral score for Violins (Vln. I and II), Violas (Vc.), and Double Basses (Cb.). The score includes dynamic markings *f* and *p*. A watermark 'NB noter' and 'This music is copyright protected' is visible across the score.

Two empty musical staves, one in treble clef and one in bass clef, both with a key signature of one sharp (F#).

Vocal line in bass clef with lyrics: vå-ren mod land for å gy - de _____ Men lak-sen er far og lak-sen er kar, han om-søm-mer ver - dens

Two empty musical staves for piano accompaniment, one in treble clef and one in bass clef, both with a key signature of one sharp (F#).

Orchestral score for Violins (Vln. I and II), Viola (Vc.), and Double Basses (Cb.). The score includes dynamics such as *f* and *p*, and articulation marks like *v* (accents).

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I

Vln.

II

Vc.

Cb.

mf

f

p

V

NB noter

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26

*sost.**A tempo*

hen - de _____ Og lang-en er lang _____ og ly-ren er bred og flyn - dren flad som en brik - ke. _____

I

Vln. I

Vln. II

Vc.

Cb.

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line is in the bass clef with lyrics underneath. The piano accompaniment is in the bass clef.

Og sil-den er bå - de blank og fed, men rød - sne - gen tørr som en stik - ke.

Musical notation for the piano accompaniment, showing chords and melodic lines. The piano part is in the bass clef.

I Vln. II Vc. Cb.

Musical notation for the string section, including Violin I, Violin II, Viola, and Cello. The notation is in the bass clef for all parts.

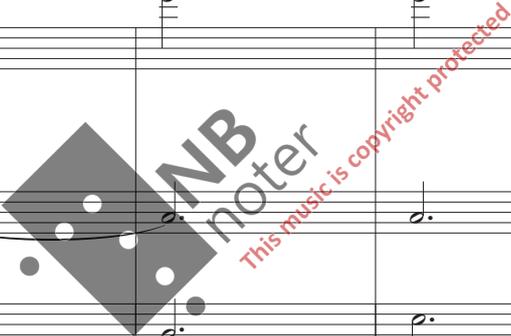


Musical notation for the vocal line, including treble and bass clefs, a key signature of one sharp (F#), and dynamic markings such as *mf*.

Og berg-neb-ben le-ver i splid med hver-and og stje-ler til all e ti - der i

Piano accompaniment musical notation, showing chordal textures in both treble and bass clefs.

Orchestral arrangement for Violins I and II, Violas, and Cellos, including dynamic markings such as *p*.



45

sost.

sjø-en så er — det just som på land — at skab-nin-gen ki-ves og stri-des — For-

I

Vln. I

II

Vc.

Cb.

p

mf

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Musical score for the first system. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked *A tempo*. The dynamic is *mf*. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support.

mf

nem-me-lig har _____ dog fis-ker-en kjær og yn-der med slu-gen at dor - ge _____ den

Musical score for the piano accompaniment of the second system. The key signature is one sharp (F#) and the time signature is 4/4. The dynamic is *mf*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Musical score for the third system, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Cello (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The dynamic is *mf*. The Violin I part is marked *pizz.* and *Divisi ad lib.*. The Violin II part is marked *mf*. The Viola and Cello parts are marked *p*. The Cello part is marked *mf*. A large watermark "NB noter" and "This music is copyright protected" is overlaid on the score.

57

Musical notation for the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Dynamics include *mf* and *p*. The piano part features a melodic line with a slur and a dynamic marking of *mf*.

blin-ken-de sei _____ med sitt grøn-li-ge skjær som sti-mer på grun-den langs Nor-ge. _____

Musical notation for the piano accompaniment, showing the right and left hands. The right hand has a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines.

Musical notation for the string ensemble, including Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Contrabass (Cb.). The Violin parts are in treble clef, and the Cello and Contrabass parts are in bass clef. A watermark for 'NB noter' is visible across the score.

62

mf

mf

— For gjel-der det sma-gen merk det vel står sei-en for få til skam-me — om det så er stift-amt-

p

p

I

Vln. I

p

arco

mf

II

Vln. II

p

mf

p

Vc.

p

arco

mf

Cb.

p

mf

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NB
noter

69

Musical score for vocal and piano parts, measures 69-73. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Dynamics include *mf* and *f*. A hairpin crescendo is shown in the piano part.

man - den sjel _____ så sønst han præ-sis det sam-me _____ Her-av ud-dra - ges en læ-re det

Musical score for piano part, measures 69-73. The piano part is in bass clef with a key signature of one sharp (F#). Dynamics include *f* and *mp*. A glissando is marked in the right hand.

Musical score for string and double bass parts, measures 69-73. The parts are for Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Contrabasso (Cb.). Dynamics include *p*, *mf*, and *mp*. The strings are marked *arco*. A watermark "NB noter" and "This music is copyright protected" is visible across the score.

Musical score for vocal and piano parts, measures 76-81. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The dynamic marking *mf* is present. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

kan, som al - le bør leg - ge på min - det _____ I sjø - en så er _____ det just som på

Piano accompaniment, measures 76-81. The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. The dynamic marking *mf* is present.

Musical score for string ensemble, measures 76-81. The parts are for Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Contrabass (Cb.). The Violin parts are in treble clef, and the Cello and Contrabass parts are in bass clef. The key signature is one sharp (F#). The Violin parts play a melodic line with a long note in the first measure. The Cello and Contrabass parts play a rhythmic pattern of eighth notes. A watermark "NB noter" and "This music is copyright protected" is visible over the score.

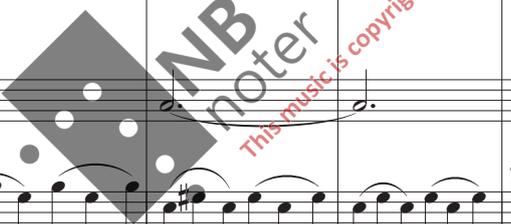
land sku ik - ke fis-ken på skin - det. _____ En skal be-stan-di-ger se__ sig om hva

I Vln. *p*

II Vln. *divisi*

Vc. *mf* *p*

Cb.



Musical score for vocal and piano parts, measures 88-92. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. Dynamics include *mf* and *p*.

en — gjør og la væ - For - hast dig ik-ke med no-en slags dom — det er en yp-per-lig

Piano accompaniment for measures 88-92, showing the right and left hand parts.

Musical score for string instruments (Violins I & II, Violas, Cellos, and Contrabass) for measures 88-92. The parts are labeled Vln. I, Vln. II, Vc., and Cb. Dynamics include *p*. A watermark 'NB noter' and 'This music is copyright protected' is visible over the score.

95

Fine

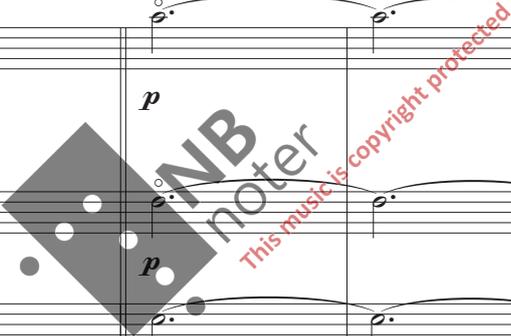
molto rit.

Musical score for vocal and piano parts, measures 95-100. The vocal line starts with a half note G4 (mp) and a half note A4 (mf), followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mp*, *mf*, and *p*. The section concludes with a *Fine* marking and a *molto rit.* instruction.

læ - re

Musical score for piano accompaniment, measures 95-100. The right hand plays a rhythmic eighth-note pattern, while the left hand provides harmonic support with chords and a bass line. Dynamics include *p*.

Musical score for string ensemble (Violins I & II, Violas, Cellos), measures 95-100. The Violin I part has a melodic line with a *pizz.* instruction. The Violin II part has a sustained chord. The Viola part has a melodic line with a *pizz.* instruction. The Violoncello part has a melodic line with a *pizz.* instruction. The Cello part has a sustained chord. Dynamics include *p*.



5. Havets grøde

Allegro ♩ = 120

Flute 1 *ff*

Flute 2 *ff*

Piccolo *ff*

Oboe 1 *ff*

Oboe 2 *ff*

English Horn *ff*

Clarinet in B♭ 1 *ff*

Clarinet in B♭ 2 *ff*

Bass Clarinet *ff*

Bassoon 1 *ff*

Bassoon 2 *ff*

Horn in F 1&3 *ff*

Horn in F 2&4 *ff*

Trumpet in B♭ 1 *ff*

Trumpet in B♭ 2 *ff*

Trombone 1 *ff*

Trombone 2 *ff*

Bass Trombone *ff*

Tuba *ff*

Timpani *ff*

Glockenspiel *ff*

Percussion *ff*

Harp *ff*

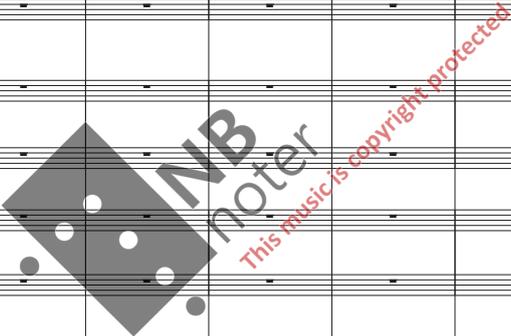
Violin I *ff* *mf*

Violin II *ffp* *Détaché*

Viola *ffp* *Détaché*

Cello *ff*

Double Bass *ff* *pizz.* *mf*

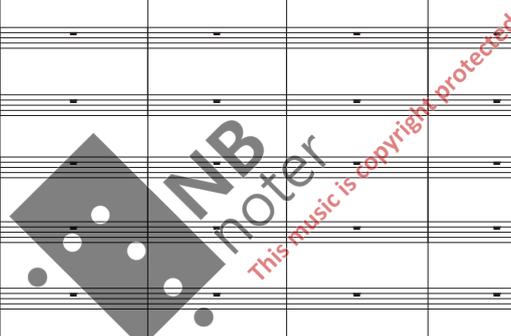


This image shows a page of a musical score for a symphony orchestra, page 64. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hn., Hn., B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Timp., Glk., Perc., Hp., Vln. I, Vln. II, Vla., Vc., and D.B. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings *mf* (mezzo-forte) and *p* (piano) are visible. The Harp part (Hp.) features a complex arpeggiated pattern in the lower register. The strings (Vln. I, Vln. II, Vla., Vc., D.B.) play a rhythmic accompaniment. The woodwinds (Flutes, Oboes, Bassoons, Horns) have melodic lines. The brass (Trumpets, Trombones, Tuba) are mostly silent on this page. A large watermark for 'NB noter' is overlaid on the center of the page, with the text 'This music is copyright protected' written diagonally across it.

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Hn.
Hn.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Glk.
Perc.
Hp.

Vln. I
Vln. II
Vla.
Vc.
D.B.



Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn.
Hn.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Glk.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

mp *mf* *f* *p* *ff* *sub. p* *arco*

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Hn.
Hn.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

Timp.
Glk.
Perc.
Hp.

Vln. I
Vln. II
Vla.
Vcl.
D.B.



Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

This section of the score includes staves for Flute 1 and 2, Piccolo, Oboe 1 and 2, English Horn, B♭ Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, and Horn 1. The Oboe 1 part features a melodic line starting in measure 52 with a dynamic marking of *mf*. The Horn 1 part has a sustained note with a slur over it.

Hn.
Hn.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

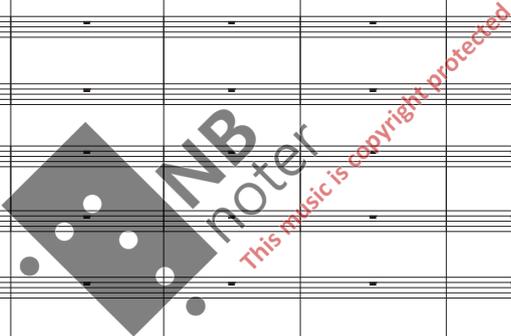
This section of the score includes staves for Horn 2, Trumpet 1 and 2, Trombone 1 and 2, Baritone Trombone, and Tuba. The Horn 2 part has a sustained note with a slur over it. The rest of the brass instruments are mostly silent in this section.

Timp.
Glk.
Perc.
Hp.

This section of the score includes staves for Timpani, Gong/Cymbal, Percussion, and Piano. The Timpani part has a rhythmic pattern of eighth notes. The Piano part is mostly silent.

Vln. I
Vln. II
Vla.
Vc.
D.B.

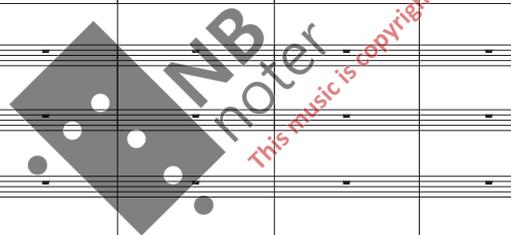
This section of the score includes staves for Violin I and II, Viola, Violoncello, and Double Bass. The Violin I and II parts have a melodic line with accents. The Viola part has a rhythmic pattern of eighth notes. The Violoncello and Double Bass parts have a melodic line with dynamic markings of *dim.* and *mf*. The Double Bass part also has a *pizz.* marking.



Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Hn.
Hn.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Glk.
Perc.
Hp.

Vln. I
Vln. II
Vla.
Vc.
D.B.



Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vcl.

DB.

Fl. 1 *mf*

Fl. 2

Picc. *mf*

Ob. 1

Ob. 2

E. Hn. *f*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B. Cl. *mf*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk. *f*

Perc.

Hp. *mf* *glissando* *f*

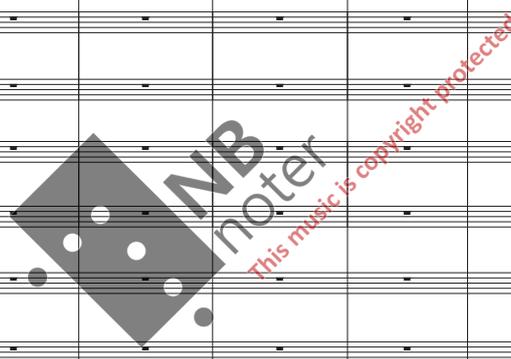
Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*



Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Saltando

mp

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Détaché

Fl. 1 *mf*

Fl. 2 *mf*

Picc. *mf*

Ob. 1 *mf*

Ob. 2 *mf*

E. Hn.

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. *mp*

Hn. *mp*

B. Tpt. 1

B. Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

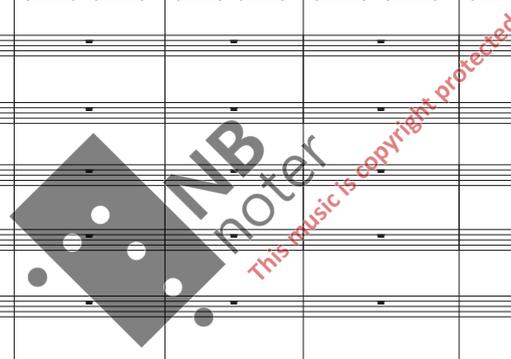
Vln. I

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *f*

D.B. *f*



Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

espressivo

mf

Hn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk.

Perc.

p

Hp.

Vin. I

Vin. II

Vla.

Vcl.

D.B.

divisi

div.

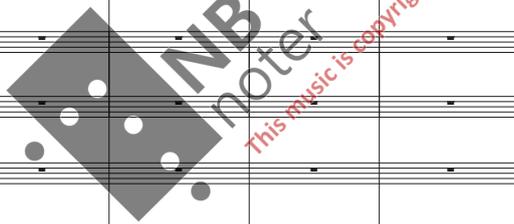
p

p

p

p

p



Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

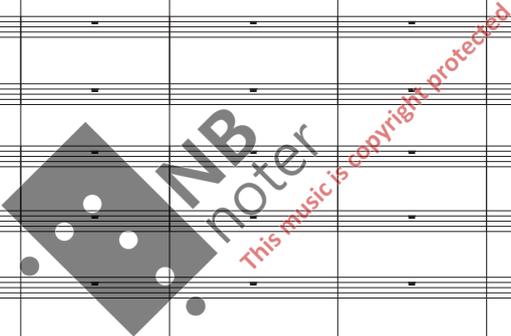
Vla. *Detaché*

Vc.

D.B.

pizz.

pp

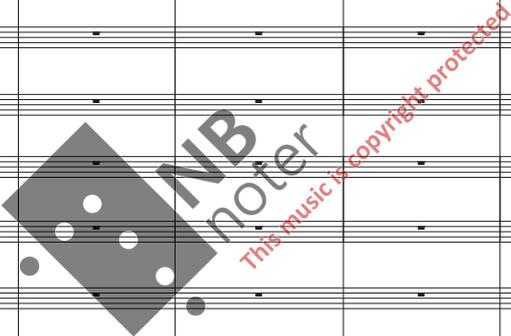


Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Hn.
Hn.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

Timp.
Glk.
Perc.
Hp.

Vln. I
Vln. II
Vla.
Vc.
D.B.



ppp

ppp

pp

pp

pp

pp

(sempre)

(sempre)

(sempre)

(sempre)

p

espress.

mf

(flute)

pp

pp



Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

p

(Clarinet)

NB noter

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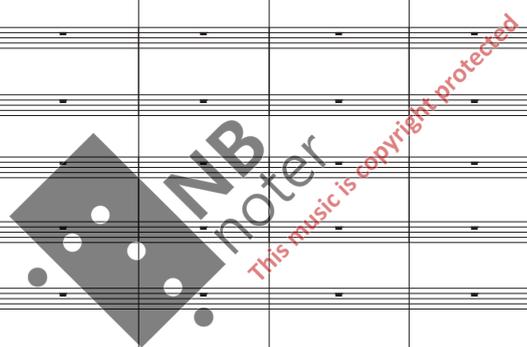
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Hn.
Hn.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

Timp.
Glk.
Perc.

Hp.

Vln. I
Vln. II
Vla.
Vcl.
D.B.



(oboe)

Fl. 1 *mf*

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1 *mf*

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. *p*

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

(Flt. & Clar.)

(Horn)

Timp.

Glk.

Perc.

Hp.

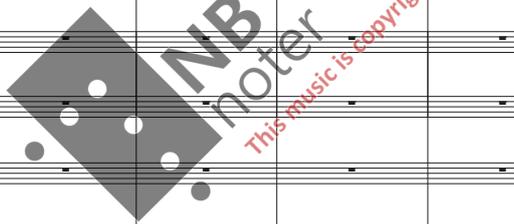
Vln. I

Vln. II

Vla.

Vcl.

D.B.



Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

espress.

p

Hn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

pp

NB
noter
This music is copyright protected

Timp.

Glk.

Perc.

Hp.

(Horn)

(Bass drum)

ppp

Vln. I

Vln. II

Vla.

Vc.

D.B.

202

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

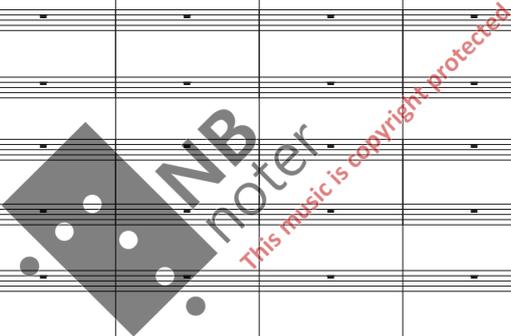
Vln. I

Vln. II

Vla.

Vc.

D.B.



This page contains the musical score for measures 212 through 215. The instruments are arranged as follows from top to bottom: Flute 1 and 2, Piccolo, Oboe 1 and 2, English Horn, Clarinet in Bb 1 and 2, Clarinet in Bb, Bassoon 1 and 2, Horn 1 and 2, Trumpet in Bb 1 and 2, Trombone 1 and 2, Baritone Trombone, Tuba, Timpani, Glockenspiel, Percussion, Harp, Violin 1 and 2, Viola, Violoncello, and Double Bass. The score includes various musical notations such as notes, rests, dynamics (mf, p), and articulation marks. A large watermark for 'NB noter' is centered over the middle of the page, with the text 'This music is copyright protected' written diagonally across it.

This page of a musical score, page 85, rehearsal mark 222, features a variety of instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Double Bass) have active parts. The brass section (Trumpets, Trombones, Tuba) and percussion (Timpani, Glockenspiel, Percussion) are mostly silent. The Harp has a single chord marked 'lv.' at the beginning of the page. Dynamics such as *mf* and *p* are used throughout the score. A large watermark for 'NB noter' is centered over the middle of the page, with the text 'This music is copyright protected' written diagonally across it.

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

mp

p

sub p

arco

f

This music is copyright protected

This page contains the musical score for page 87, measures 242-251. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1
- Fl. 2
- Picc.
- Ob. 1
- Ob. 2
- E. Hn.
- B. Cl. 1
- B. Cl. 2
- B. Cl.
- Bsn. 1
- Bsn. 2
- Hn.
- Hn.
- B. Tpt. 1
- B. Tpt. 2
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Tuba
- Timp.
- Glk.
- Perc.
- Harp (Hp.)
- Vln. I
- Vln. II
- Vla.
- Vcl.
- D.B.

The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *ff*. A watermark for 'NB noter' is present in the center, along with the text 'This music is copyright protected'.

Fl. 1 *pp*

Fl. 2

Picc. *pp*

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. *pp* *Détaché* *p* *cresc.*

Hn. *p* *cresc.*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp. *p*

Glk.

Perc.

Hp.

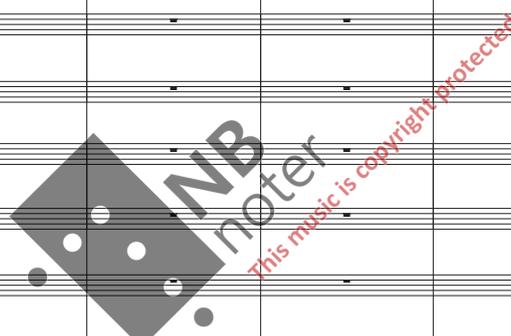
Vln. I *mp* *diminuendo p a p* *Détaché* *p*

Vln. II *mp* *diminuendo p a p* *Détaché* *p*

Vla. *mp* *diminuendo p a p* *Détaché* *p*

Vc. *f* *dim.* *Détaché* *p*

D.B. *f* *dim.* *Détaché* *p*



Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B. Cl. 1
B. Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn.
Hn.
B. Tpt. 1
B. Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Glk.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

The image displays a page of a musical score for orchestra, spanning measures 89 to 260. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes 1 and 2, Piccolo, Oboes 1 and 2, English Horn, Bass Clarinets 1 and 2, Bass Clarinet, Bassoon 1, and Bassoon 2. The brass section includes Horns, Trumpets 1 and 2, Trombones 1 and 2, Baritone Trombone, and Tuba. The percussion section includes Timpani, Glockenspiel, and Percussion. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score features various dynamic markings such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). There are also trill markings (*tr*) and accents (*>*) throughout the piece. A large watermark for 'NB noter' is centered over the score, with the text 'this music is copyright protected' written in red below it.

6. Epilog

Og nu lakker og lir det med Markus, nu stunder hans livsløp mot ende. For han blev ingen gammel mann. Han fikk en stygg og langvarig forkjølelse og den har vel gått over i tæring, slik som det hender så altfor titt.

Hvordan Markus greide den siste vinteren er nesten ikke til å forstå. Først hadde han lite med ved i huset, og dernest var han yderlig dårlig forsynt med matforråd av enhver sort. Så var det å ligge på sjøen alt jamt og friste lykken med bakke og snøre, mens de andre satt lunt innendøre og bare var ute for morro iblandt. Der lå han i rusk og snevær og flyttet omkring og lette efter fisken, lå og fiktet og stred for livet med valne hender og kulsken kropp. På et vis livberget han sig og holdt sig akkurat oven vanne inntil vinteren var forbi.

Men da trekkfuglene begynte å komme- da vårknipa var på det verste igjen med mer enn de dobbelte krav imot sist, ja så kunne ikke Markus mer. Og så stod han for Kristen en dag- den mektige Kristen, den rike Kristen som hadde ofret hundre kroner til hedningemisjonen på en gang- så stod han for Kristen med luen i hånden og bad pent om en liten hjelp. Han kunde ikke få bukt med sykdommen liksom- kort sagt om Kristen vilde være så snild. Han skulde betale tilbake hvert grand. Kristen tarte ikke frykte for det. Kristen måtte få pant om han vilde i hummerteinene og noten til. E driver ikje med udlån, sa han- og om e så gjorde, Markus, så vilde e ialfald ikje låne til de. Han drog munnen ut til et flir: -Du retirerer så ikkje allievel.

Så måtte Markus selge noten, og det gikk så inn på ham at han fra den tid av kjente sig knekt. Og frem på sommeren en stund satte her sig et sting for brystet som holdt å plaget ham tidlig å sent. Det her stinget vilde ikke gå bort, det satt og stakk som en nål i brystet og hindret ham på alle slags vis. Så var det jo ikke annet å gjøre enn å krype til køis for alvor og innrette sig efter det.

Ja, der lå Markus i benken og så undrende op imot himmelen og tenket hvor merkelig det var at han snart skulde fremstille sig for Gud.

Herre, tenket Markus med sig selv, jeg syntes først at det var litt for tidlig, at du kunde spart mig en stund. Men nu forstår jeg dit vise råd, nu forstår jeg det var på tiden, og takke dig forat du kom mig ihu. For jeg kunde ikke ha greid det lenger nu, jeg var kommet på fattigkassen, jeg hadde blitt som et skumpelskudd og gått omkring i skam og vanære og ikke vært vurt for det aller minste. Og defor så takker jeg dig, Herre, for det du vil ta mig til dig forinnen og ikke la mig times det her. Det erså, det kunde vært greit å leve, hvis som jeg hadde vært frisk som før og fått lov å beholde noten, men jeg skal jo leve nu og. Jeg skal på ingen måte ophøre, jeg skal kun gå ifra her og slippe å slave for skrotten mere og trekkes med det her vonde stinget i brystet av hoste alt jamt. Jeg skal bare gå til en ny plass, hvor her er bedre i alle måter, jeg skal kun bytte opholdssted, bytte det vonde med idelig godt-

Den siste dagen han levde, lå han og prøyde sig innerst inn- om han kunde tilgi som skrevet stod og skilles fra menneskene uten nag. Han tok dem for sig en efter en, alle som hadde trådt på ham liksom, alle som hadde skubbet ham fra sig og vært uvennlige all sin tid. Ja, han kunne tilgi. Så lå han og kjendte sig lettet og glad og kom til å huske profeten Elias som blev optatt av en gloende vogn. Nu skulde Markus optas han med, nok kom her ingen vogn efter ham, men det kunde også være det samme. For det kom ikke an på måten, det var målet som det kom an på, målet som var og som er og som blir.....

6. Epilog

Marche funebre $\text{♩} = 46$

This musical score is for the piece "6. Epilog" from a funeral march. It is written in 4/4 time with a tempo of quarter note = 46. The score is arranged for a full orchestra and includes the following parts:

- Flute 1 & 2:** Flute 1 has a melodic line starting in the final measure with a dynamic of *mf* and a sixteenth-note triplet. Flute 2 is silent.
- Piccolo:** Silent.
- Oboe 1 & 2:** Silent.
- English Horn:** Silent.
- Clarinet in B \flat 1 & 2:** Clarinet in B \flat 1 has a melodic line starting in the final measure with a dynamic of *mf* and a sixteenth-note triplet. Clarinet in B \flat 2 is silent.
- Bass Clarinet:** Silent.
- Bassoon 1 & 2:** Bassoon 1 has a melodic line starting in the final measure with a dynamic of *p*. Bassoon 2 is silent.
- Horn in F 1 & 3 & Horn in F 2 & 4:** Silent.
- Trumpet in B \flat 1 & 2:** Silent.
- Trombone 1 & 2 & Bass Trombone:** Silent.
- Tuba:** Silent.
- Timpani:** Playing a rhythmic pattern of eighth notes with a dynamic of *ppp*.
- Glockenspiel:** Silent.
- Percussion:** Bass Drum is playing a rhythmic pattern of eighth notes with a dynamic of *ppp*.
- Harp:** Silent.
- Violin I & II:** Violin I has a melodic line starting in the final measure with a dynamic of *ppp* and a *sul pont.* marking. Violin II has a melodic line starting in the final measure with a dynamic of *ppp* and a *Sordin.* marking.
- Viola:** Playing a melodic line with a dynamic of *ppp* and a *pp* dynamic.
- Cello & Double Bass:** Cello has a melodic line starting in the final measure with a dynamic of *ppp* and a *pizz.* marking. Double Bass has a melodic line starting in the final measure with a dynamic of *ppp* and a *arco solo* marking.

The score includes various performance markings such as *mf*, *p*, *ppp*, *pp*, *Sordin.*, *sul pont.*, *arco solo*, and *pizz.* A large watermark "NB noter" and "This music is copyright protected" is overlaid on the score.

FL. 1
FL. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn.
Hn.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Glk.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

Woodwinds:
 Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hn., Hn., B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Timp., Glk.

Percussion:
 Perc., Cymbale *mallois*

Strings & Harp:
 Hp., Vln. I, Vln. II, Vla., Vc., D.B.

Performance Instructions:
 - Dynamics: *mf*, *pp*, *ppp*
 - Crescendos: *crescendo poco apoco*
 - Performance marks: *senza sord*, *arco*, *Div.*

Watermark:
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Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hn., Hn., B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Timp., Glocken, Glk., Perc., Hp., Vln. I, Vln. II, Vla., Vc., D.B.

mf, *f*, *mer mer mer*, *cresc. molto*

This page contains the musical score for measures 46 through 96. The score is for a full orchestra and strings. The tempo is marked *A tempo* with a metronome marking of ♩ = 52. The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes parts for:

- Flutes (Fl. 1, Fl. 2)
- Piccolo
- Oboes (Ob. 1, Ob. 2)
- Horns (Hn. 1, Hn. 2)
- Clarinets (B♭ Cl. 1, B♭ Cl. 2)
- Bassoon (B. Cl.)
- Bassoons (Bsn. 1, Bsn. 2)
- Trombones (Tbn. 1, Tbn. 2, B. Tbn.)
- Tuba
- Timpani (Timp.)
- Glockenspiel (Glk.)
- Percussion (Perc.)
- Harp (Hp.)
- Violins (Vln. I, Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (D.B.)

The score features various dynamic markings such as *p*, *pp*, *f*, and *sf*. A watermark for 'NB noter' is visible in the center of the page, along with the text 'This music is copyright protected'.

FL. 1 *mf* *ff*

FL. 2 *mf* *ff*

Picc. *mf* *ff*

Ob. 1 *mf* *ff*

Ob. 2 *mf* *ff*

E. Hn. *mf* *ff*

B♭ Cl. 1 *mf* *ff*

B♭ Cl. 2 *mf* *ff* *ritard*

B. Cl. *mf* *ff*

Bsn. 1 *mf* *ff*

Bsn. 2 *mf* *ff*

Hn. *mf* *ff*

Hn. *mf* *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

B. Tbn. *f*

Tuba *f*

Timp. *mf* *mf*

Glk.

Perc.

Hp. *ff* *glissando* 10 *ff* *glissando* 10 *ff*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

D.B. *mf* *ff*

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NB
noter

The image shows a page of a musical score for an orchestra, page 66 of 98. The tempo is marked "meno mosso" and the performance instruction is "ritardando". The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hn., Hn., B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Timp., Glk., Perc., Hp., Vln. I, Vln. II, Vla., Vc., and D.B. The score includes dynamic markings such as *mf*, *p*, *ppp*, and *ten.*. A large watermark "NB noter" is overlaid on the center of the page, with the text "This music is copyright protected" written diagonally across it. The page number "66" is in the top left, "meno mosso" and "ritardando" are at the top center, and "98" is in the top right.