

Jon Mostad

Lei, milde ljos

for gitar, cello og akkordio

Lead, Kindly Light

for gitar, cello, and accordio

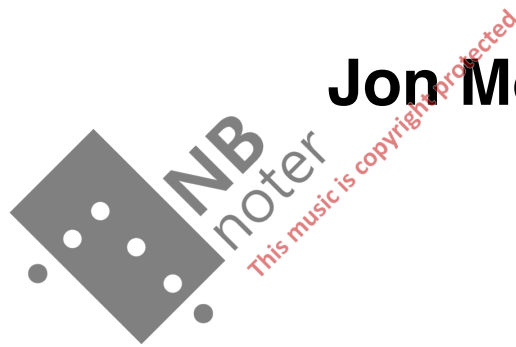




Lei, milde ljos

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Jon Mostad, 2022



Lead, Kindly Light

for guitar, cello, and accordion

Jon Mostad: Lei, milde ljøs – Lead, Kindly Light for gitar, cello og akkordion – for guitar, cello, and accordion

Spilletid: Ca. 10'– duration: Appr. 10'.

Fortegn

gjelder noter i samme notesystem og oktav innenfor en takt inntil de blir opphevet av et nytt fortegn.

Flageoletter i cello:

Også naturlige flageoletter er notert med grunntonen som vanlig note, slik at man kan se noteverdien. Alltid når grunntonen er en av de løse strengene, er det ønsket naturlig flageolett.

Cello glissandi

begynner umiddelbart etter noten, og fortsetter hele notens varighet.

Spesielle tegn:

→ – gradvis overgang

Accidentals

apply to the notes in the same staff and octave within a bar until they are cancelled by a new accidental.

Cello harmonics:

Even natural harmonics display the fundamental note with an ordinary note in order to make it possible to read the note values. Whenever the fundamental is the note of one of the open strings, a natural harmonic is wanted.

Cello glissandi

start immediately after the note, and last for the entire note value.

Special signs:

→ – gradual transition.

Første strofen av teksten til salmemelodien som er sitert mot slutten av stykket:

Lei, milde ljøs igjennom skoddeim,
lei du meg fram!
Eg går i mørke natt langt frå min heim.
lei du meg fram!
Før du min fot, eg treng ei sjå min veg
så langt og vidt – eitt steg er nok for meg.

J. H. Newman / Peter Hognestad

The first stanza of the text for the hymn tune that is cited towards the end of the piece:

Lead, Kindly Light, amidst th'encircling gloom,
Lead Thou me on!
The night is dark, and I am far from home,
Lead Thou me on!
Keep Thou my feet; I do not ask to see
The distant scene; one step enough for me.

J. H. Newman

Lei, milde ljøs – Lead, Kindly Light

Jon Mostad, 2022

$\text{♩} = 68$

Guitar

Cello

Accordion

col legno sul pont.

air

ppp *mf* *p* *pp*

pp *f* *p* *ff* *p* *ff*

5

Gtr.

Vc.

Acc.

arco sul pont.

f *p* *mf*

p *mf*

p *ff*

7

Gtr.

Vc.

Acc.

mf

p *mf*

8

Gtr. *3*

Vc. *5*

Acc. *5* *3* *3*

9

Gtr. *3* *ff*

Vc. *ord.* *p* *f* *3* *f* *sul p.* *pp* *mf*

Acc. *mp* *p* *f* *air* *pp*

12

Gtr. *p*

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

Acc. *pp* *p* *air* *p* *mf*

14

Gtr. *f*

Vc. *f*

Acc. *p* *f*

15

Gtr. *ff*

Vc. *ff*

Acc. *ff*

17

Gtr. *mf* *f*

Vc. *mf* *f*

Acc. *mf*

19

Gtr. *f*

Vc.

Acc. *f*

20

Gtr. *ff*

Vc. *ff* *pp* ord.

Acc. *ff*

22

Gtr. *f* *ff*

Vc. *p* *ff* *f* *ff*

Acc. *fp* *ff*

24

Gtr. *f* *p*

Vc. *f* *mf*

Acc. *p* *f* *p*

25

Gtr. *ff* *fff* *ff*

Vc. *ff* *arco* *fp* *fff*

Acc. *ff* *fp* *fff* *ff*

rasgueado **)*

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28

Gtr. *f* *f* *mf*

Vc. *pizz.* *ff* *f* *sempre pizz.* *mf*

Acc. *mp* *ff* *p* *ff*

*) Lasts till the sound has almost faded out.

31

Gtr. *p* *pp* *tr*

Vc. *pp* *mf* *arco* *tr*

Acc. *p* *mf* *p*

33

Gtr. *mf* *pp* *ff* *f* *ff*

Vc. *ff* *f* *ff*

Acc. *f* *p* *f* *p* *mf*

L.V. 5

36

Gtr. *mf* *f* *p* *ff* *secco*

Vc. *p* *f* *mf* *ff* *p*

Acc. *ff* *p* *mf*

40

Gtr. *mf* *ff* *mf* *f*⁵

Vc. *mf* *f* *mf*

Acc. *f* *mf*

S.B.

43

Gtr. *f*

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

Acc. *f* *mf* *f* *mf*

46

Gtr. *mf* *p* *mf*

Vc. *p* *mf* *arco*

Acc. *mf* *pp* *mf* *pp* *p* *mf*

♩ = 68

49

Gtr. *p* *f* *mf*

Vc. *p* *mf* *f* *espr.*

Acc. *p* *p*

52

Gtr. *mf* *f* *mf*

Vc. *f* *mf*

Acc. *p* *mf* *p*

55

Gtr. *ppp* *f* *espr.* *mp*

Vc. *ppp* *f* *espr.* *mp*

Acc. *ppp* *f* *espr.* *mp*

58

Gtr. *4* *4* *4* *4* *4* *4* *4*

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

Acc. *58*

61

Gtr. *4* *4* *f espr.* *p* *mp*

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

Acc. *61*

64

Gtr. *64*

Vc. *p* *mf* *p*

Acc. *64* *p* *mf* *p*

67 $\text{♩} = \text{♩} = 68$

Gtr. $\text{♩} = \text{♩} = 68$

Vc. *pizz.* *mf* *arco sul tasto* *p espr.*

Acc. *mf* *p espr.*

70

Gtr. *mf* *3* VII XII IX *Actual sound: **

Vc. *ord.* *f* *> p* IV

Acc. *mf* *> p* *tr*

74

Gtr. *mf* *p* *mf* *p*

Vc. *mf* *p*

Acc. *mf* *p*

*) The 7th harmonic on the 3rd string. It may also be taken with other nodes than the one indicated.

78

Gtr. *p* < *f* > *p*

Vc. *p* < *f* > *p* *sul pont.*

Acc. *tr.*

82

Gtr. *mf*

Vc. *mf*

Acc. *mf*

84

Gtr. *mf*

Vc. *p* < *f* > *ord.* *p* *f* *mf*

Acc. *mf*

86

Gtr. *f* *mf*

Vc. *sul pont.*

Acc.

88

Gtr. *ff* *mf* *ff*

Vc.

Acc.

90

Gtr. *f* *ff*

Vc. *ord.* *pp* *fp*

Acc. *fp*

92

Gtr. *mf* *sul pont.*

Vc. *mf*

Acc. *mf*

94

Gtr. *ord.* *p*

Vc. *sul pont.* *p*

Acc. *air* *p*

96

Gtr. *mf* *p*

Vc. *ord.*

Acc. *mf* *p* *f* *pp*

99

Gtr. *ff* *f*

Vc. *ff* *pp* *f* *sul pont.*

Acc. *ff* *p* *f* *p*

102

Gtr. *mf* *f*

Vc. *ord.* *pizz.*

Acc. *f* *mf*

105

Gtr. *f espr.*

Vc. *arco* *mf* *p*

Acc. *p*

109

Gtr.

Vc.

mf espr.

pp

Acc.

112

Gtr.

Vc.

mp

p

Acc.

116

Gtr.

Vc.

mf espr.

mp

Acc.

119

Gtr.

Vc.

Acc.

122

Gtr.

Vc.

Acc.

124

Gtr.

Vc.

Acc.

f *mp*

pp *p*

127

Gtr.

Vc.

Acc.

129

Gtr.

Vc.

Acc.

132

Gtr.

Vc.

Acc.

136

Gtr.

Vc.

Acc.

142

Gtr.

Vc.

Acc.

148

Gtr.

Vc.

Acc.

154

Gtr.

Vc.

Acc.

pp

mp

158

Gtr.

Vc.

Acc.

*mf*³

mp

p

mf

162

Gtr.

Vc.

Acc.

pp < *mf* >

p < *f*

mf

sul pont.

ord.

f

p

165

Gtr. VII VII XII VII V

(3) (4) (1) (4)

mf

Vc. *p* *p* *tr*

Acc. *p* S.B.

169

Gtr. IV V V IV VII XII

(5) (2)

Vc.

Acc.

173

Gtr. *p* *mf* *ff*

Vc. *ff*

Acc. *ff*

177

Gtr.

Vc.

Acc.

pp

p

gliss.

tr

pp

p

pp

p

180

Gtr.

Vc.

Acc.

mf

pp

pizz.

pp

mf

pp

ten.

S.B.