



# **Einstein i gjenklang/ The Einstein Resoundings**

for  
5 sangere  
trekkspiller  
slagverker  
skuespiller  
tape

2005  
Edvin Østergaard

Verket er bestilt av  
Norsk Fysisk Selskap i anledning av Verdens Fysikkår 2005  
og skrevet med støtte av Norsk Kulturråd og Komponistenes Vederlagsfond

## Instrumentspesifikasjon:

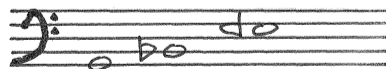
Slagverker spiller på:

Trommesett: Basstromme  
Gulvtam  
Hi-hat  
Skarptromme

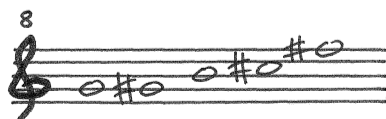
Klangsett: Trekasse  
Temple block  
Wood blocks  
Cowbell  
Kakeform (med ru bunn)

Hengende utstyr: Thundersheet  
Steinhelle

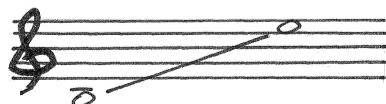
3 rørleggerrør (diameter ca. 12 cm) stemt:



5 krystallglass stemt:



“Hamrofon” – grytespill stemt:



## Rekkefølge og varighet:

Dette verket har ingen absolutt rekkefølge av satsene. Partituret følger den rekkefølgen som ble brukt under urfremføring ved Fysikermøtet i Ulvik, 11. august 2005:

### *Prolog*

1. *Verehrte Versammlung* for tape, sang og slagverk

2. *E=mc<sup>2</sup> (nr. 1)* for sang og slagverk

3. *Tekstlesning 1*

4. *Hommage à c (nr. 1)* for sang, slagverk og tape

5. *Hommage à c (nr. 2)* for trekkspill og slagverk

6. *Tekstlesning 2*

7. *Fysikk og metafysikk* for trekkspill, slagverk og tape

8. *Tekstlesning 3*

9. *E=mc<sup>2</sup> (nr. 2)* for tape (overtonesang) og slagverk

10. *Mønstre (Brown'ske bevegelser)* for sang og slagverk

11. *Tekstlesning 4*

12. *Diskontinuitet* for solosang, slagverk og tape

13. *Romtid* for sang, trekkspill og slagverk

14. *The Best Answer* for sang, trekkspill, slagverk og tape

Tekstlesingen er fra A. Einsteins *Selvbiografiske Notater*.

*Einstein i gjenklang/The Einstein Resoundings* har en varighet av ca. 60 minutter

# "In the Beginning" (prolog)

4/4 Rubato (♩ = 60ca.)  
sempre senza vibrato

1. Ten. 2. 2 Bar. Bass

5

9

Multi: mf (p 2)

13

1) Retruisert vibrato 2) Varier dynamikken ved gjentakelse!



# "Verehrte Versammlung"

Handwritten musical score for "Verehrte Versammlung". The score is organized into sections, each starting with a double bar line and a "tape" label. The sections include:

- Section 1:** "Sideraus", "Ladies & gentlemen", "Ladies... (host)".
- Section 2:** "Verehrte Au- und Abwesende", "Verehrte Versammlung".
- Section 3:** "Einstein!", "Ladies & gentlemen", "Dear colleagues", "zu den Menschen zu gehören... (fra: "Glaubensbekenntnis")".
- Section 4:** "steinhelle", "Lyden av stein", "gjenta hviskende", "zu hören", "ich".
- Section 5:** "... in Demach", "ein mattes Avbild, gersriggussen".
- Section 6:** "ein mattes", "Abbild..", "etc.". Includes the instruction "TRANSPARENT UTTRYKK: PP, ma distinto".
- Section 7:** "host Dear", "Einstein!", "was ist es?".

The score features multiple staves for different instruments and voices:

- tape:** Represented by a single staff with rectangular blocks indicating tape edits.
- Sang. (Singer):** Includes lyrics and musical notation with dynamic markings like *f*, *sf*, and *f*.
- sl.v. (Solo Voice):** Includes lyrics and musical notation with dynamic markings like *f*, *sf*, and *f*.
- T. (Trumpet):** Includes musical notation.
- Bar. (Baritone):** Includes musical notation.
- B. (Bass):** Includes musical notation.
- sl.v. (Solo Voice):** Includes musical notation.

Time markers in minutes and seconds are placed below the staves, such as 38", 43", 1'00", 1'10", 1'25", 1'34", 2'00", 2'16", 2'35", 2'40", and 3'00".

Handwritten musical score for a tape recording. The score includes staves for Tape, T1, T2, Bar 1, Bar 2, B, and S.C.V. with lyrics and performance markings.

Lyrics: *was ist es was ist es e*

Performance markings: *f*, *Lyden av*, *3:2*, *hvisking*

Time markers: 3'30", 3'40", 4'00"

Attacca

Durata: 4'10"



# "E = mc<sup>2</sup> (nr. 1)"

Rytmik (! = 20ca.)

7(3+2+2) (A)

1 T  
2 T  
1 B  
2 B  
B  
1) sl.v.

7(3+2+2) (B)

1) Instrumenter for slagverk:  
 • tøvirklang: templeblock, woodblock, cowbell 1-  
 • kornetklang: kakeform, brødform  
 • maseklang: thunder sheet



tutti:

Handwritten musical score for the first system, featuring six staves. The notation includes rhythmic patterns with 'x' marks and dynamic markings such as *f*, *f(a)*, and *sfz(e)*. A note labeled *sfz* is present in the first staff. The bottom staff includes the instruction "konnet Klang: 'diaddy'" with a dotted line.

Handwritten musical score for the second system, including dynamic markings like *mp*, *mf*, *f*, and *ff*. Performance instructions include "quasi staccato" and "equal". The notation features rhythmic patterns and notes with stems. A large watermark "NB HOTEL" is visible across the center of the page.

Handwritten musical score for the third system, featuring dynamic markings like *ff* and *pp*. The notation includes notes with stems and accents. The bottom staff includes the instruction "konnet Klang" with a dotted line.

ff

pp

Handwritten musical score for the first system, featuring vocal lines and guitar accompaniment. The score includes lyrics such as "k' l)", "k(a)", "u -", "ass, m -", "- ass, equal", "k' l)", "k(a)", "m", "ass", "mass", "equal", "k' l)", "k", "k(e)", "u -", "ass", "equal", "k' l)", "k", "k(e)", "e -", "- qual's na -", "k' l)", "k", "k(e)", "e -", "qual's mass,", "na -".

Handwritten musical score for the second system, marked with a circled 'D' and a 7/8 time signature. It includes lyrics like "ma s", "s", "s(a)", "s", "s(a)", "s", "ff", "pp", "1. Kj", "2. Kj", "1. Kj", "2. Kj".

Handwritten musical score for the third system, featuring guitar accompaniment and lyrics such as "1. kj(a)", "2. f(a)", "sk(y)kj s s", "k' l)", "kj", "kj(a)", "sk(y)kj s s", "k' l)", "kj", "sk(y)kj s s", "k' l)", "kj", "sk(y)kj s s", "k' l)", "u", "sk(y)kj s s", "k' l)", "u", "sk(y)kj s s", "k' l)".

1) k = mellom kj og kr

4 mf ↔ ff:  
Kornet Klang, introvertiert

7/8 (E)

Handwritten musical score for the first system, featuring six staves. The notation includes notes, rests, and dynamic markings such as *p*, *mf*, and *ff*. There are also some handwritten annotations like "Kornet" and "introvertiert".

Handwritten musical score for the second system, featuring six staves. The notation includes notes and rests. A large watermark "BNB noter" is visible across the center of the page.

Handwritten musical score for the third system, featuring six staves. The notation includes notes and lyrics such as "the speed". Dynamic markings like *ff* and *f* are present. The system concludes with a double bar line.

mf

1) th son i the





Handwritten musical score for the first system. It consists of seven staves. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The music includes various note values, rests, and dynamic markings such as *f* and *p*. The lyrics are: "light squared", "the bo of speed", and "Thundersheet light squared". There are also some handwritten annotations like "Σ" and "s(e)".

① Senza misura

Handwritten musical score for the second system, titled "Senza misura". It consists of seven staves. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The music includes various note values, rests, and dynamic markings such as *pp*, *cresc.*, *ff*, and *mf*. The lyrics are: "e-nergy equals mass times the speed of light squared" and "Kornet Klang". There are also some handwritten annotations like "1)", "etc.", and "l.v.". A large watermark "NB noter" is visible across the page.

Handwritten musical score for the third system. It consists of seven staves. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The music includes various note values, rests, and dynamic markings such as *fff*, *p*, and *mf*. The lyrics are: "squared mass, energy mass e -> n -> m" and "light - t". There are also some handwritten annotations like "gliss" and "mf, marcato".

1) NB: Kazoo ad lib.

E. Skrygaa. 16/6-05  
Durata: 4'17"

# "Hommage à C (nr. 1)"

7/8 A 3/4 5/8 3/4 7/8 6/8

T. kam plö- kam mir -sung plötzlich

Bar. kam kam mir plötzlich kam mir plötzlich die Lö- plötzlich die

B. kam -tzlich plötzlich die plötzlich

1) Sl.v. *(woodblock, temple block, cow bell, gulu tam)*

6/8 3/4 3/8 3/4 2/4

-sung plötzlich die Lösung Lö- sung

die Lösung -sung -sung

kam mir plötzlich die -sung, die

Tempo 1: Moderat Tempo 2: Sä raskt som mulig

B 3/4 3/8 3/4 2/4 5/8

Sanger Nach siebenjährigem vergeblichen Nachdenken achtzehnhundert acht und neunzig bis neunzehnhundert und

Sl.v. *(woodblock, temple block, cow bell, gulu tam)*

f 3/4 # 1/4 4/4 # 6/8 3/4

T. -lich, plötzlich die

Box fünf kam mir plötzlich, kam mir plötzlich die, kam mir plötzlich die

B. -lich, plötzlich die

3/4 3/8 3/4 7/8 4/4

Lösung plötzlich die Lösung mit dem Gedanken, daß unsere Begriffe,

1) Instrumenfer for slagverk:

- wood block
- temple block
- cow bell
- gulu tam





Handwritten musical score for a string quartet. The staves are labeled T<sub>1</sub>, T<sub>2</sub>, Bar 1, Bar 2, B, and Sl.v. The lyrics are:

T<sub>1</sub>: führen kö-      -nnen      sehr

T<sub>2</sub>: wohl      die Erfahrungen

Bar 1: sehr      die Er- fahrungen

Bar 2: und daß die Erfahrungen      kö-      -nnen

B: dazu      Erfahrungen

Sl.v.:

**Senza misura**

Handwritten musical score for a string quartet, marked "Senza misura". The staves are labeled T<sub>1</sub>, T<sub>2</sub>, Bar 1, Bar 2, B, and Sl.v. The lyrics are:

T<sub>1</sub>: die Erfahrungen sehr wohl

T<sub>2</sub>: und daß die Erfahrungen sehr      wohl dazu

Bar 1: dazu führen können      diese Be-

Bar 2: und daß die Erfahrungen

B: daß wir diese Begriffe

Sl.v.: fortsett aksentritt

Handwritten musical score for a string quartet. The staves are labeled T<sub>1</sub>, T<sub>2</sub>, Bar 1, Bar 2, B, and Sl.v. The lyrics are:

T<sub>1</sub>: diese Begriffe und Gesetzke

T<sub>2</sub>: dazu führen können

Bar 1: -griffe und Gesetzke

Bar 2: daß wir diese Be-

B: wir diese Begriffe

Sl.v.: abändern

min. 3"

gjenta fra [B] til  
 ⊕ -gå der ellers til [D]

3/4 D *ff* *dim. al* **Tempi individuale** PPP

**T<sub>1</sub>**  
-gnif - fe kam mir plötzlich die Lösung mit dem Gedanken PPP

**T<sub>2</sub>**  
-gnif - fe kam mir plötzlich die Lösung mit dem Ge - dank - eu PPP

**Bav 1**  
kam mir plötzlich die Lösung mit dem Gedank - eu PPP

**Bav 2**  
kam mir plöt - lich die Lös - ung mit dem Ge - dank -

**B**  
kam mir plötz - lich die Lös - ung mit dem

**Sl.v.**

**Tape** Einsteins stamme i opptak fra 1924:

PPP "Nach sieben jährigem vergeblichen Nachdenken 1898 bis 1905 kam mir plötzlich die Lösung mit dem Gedanken, dass unsere Begriffe und Gesetze über Raum und Zeit nur insofern Gültigkeit beanspruchen dürfen, als sie mit den Erlebnissen in klarer Beziehung stehen, und daß die Erfahrungen sehr wohl dazu führen können, daß wir diese Begriffe und Gesetze abändern."

**Bav 2** -eu

**B** P, uten vibr.   
 Ge - dank - eu

**Durata: 3'20"**

# "Hommage à c (nr.2)"

Intro

Tr.sp.

Sl.v.

Thunderheet

11 Langsamt - 7 11  
16 nplende 16 16

A<sub>1</sub> Moderat - 7 11  
rytmisk 16 16

A<sub>2</sub>

Litt raskere - med driv!

7/16 11/16 11/16 2.

f moll

gå til fullt slagveke

B<sub>1</sub> i Balkan-stil

7/16 11/16

B<sub>b</sub> f moll B<sub>b</sub> moll

fortsett i samme stil

Basstromme  
Skrap tromme  
Hi-hat

7/16 11/16 B<sub>2</sub> 3/16

C moll D<sub>b</sub> E<sub>b</sub> f moll D<sub>b</sub>

3/16 11/16 7/16

E<sub>b</sub> sus<sub>4</sub> B<sub>b</sub> moll G sus<sub>4</sub> f<sub>9</sub>/B<sub>b</sub> C moll

7/16 1. 11/16 7/16 2. 11/16

D<sub>b</sub> E<sub>b</sub> f moll D<sub>b</sub> E<sub>b</sub> f<sub>9</sub>

**C1**

7/16 11/16

amoll emoll amoll

Basstrome  
Lekasse

fortsett i samme skil

**C2**

7/16 11/16 3/16

hmoll C D f#sus4 C

2. repetisjon:  
Herfra økes... 3/16

+ skarp ad lib.

3/16 11/16

..... farten mot ..... lysets hastighet .....

Dsus4 amoll emoll em/A

noter

This music is copyright protected

7/16 11/16

hmoll C D f#sus4

sistegang: FINE

**D**

8:11 8:11 1. 2. Raskere!

amoll emoll

gjenta fra B1 til Fine

ff tydelige marking: inst. ad lib.

Basstrome  
Skarptrome  
Hi-hat

Durata: 6'30" - 7'00"

# "Fysikk og metafysikk"

## Intro

Tr.sp.

Sl.v. 1)

En langsam fortetning ..... mot ..... 7/8 -takt .....

## A1 Introversert -langsomt (♩ = 72-76)

Merke: sang ad lib.

Tape: "seltsam erscheint unsere Lage auf dieser Erde. jeder von uns erscheint da un-freiwillig und ungebeten zu kurzem Aufenthalt, ohne zu wissen warum und wozu..."

FINE

## A2

Tape: "oft bedrückt mich der Gedanke, in welchem Maße mein Leben auf der Arbeit meiner Mitmenschen aufgebaut ist, und ich weiss, wie viel ich ihnen schulde..."

1) Bnh noe i rommet til å slå på.  
For eksempel en prakkemaskin for frukt...

**B<sub>1</sub>**

pp cresc. al. ff

Tape: "Das Schönste und Tiefste, was der Mensch erleben kann, ist das Gefühl des Geheimnissvollen. Es liegt der Religion sowie allem tieferen Streben in Kunst und Wissenschaft zugrunde..."

mp

**B<sub>2</sub>**

pp cresc. al. f p

pp al. f dim. al. pp dolce

Tape: Zu empfinden, dass hinter dem Erlebaren, ein für unseren Geist Unreichbares verborgen sei, dessen Schönheit und Erhabenheit uns nur mittelbar und in schwachem Widerschein erreicht, das ist Religiosität. In diesem Sinne bin ich Religiös. Es ist mir genug, diese Geheimnisse staunend zu ahnen, und zu versuchen, von der Erhabenen Struktur des Seienden, in demut, ein mattes Abbild, geistig zu erfassen!"

Gierfa fra A<sub>1</sub> til Fine. Flettes med 4. del på tape:

Merk: Utdragene på tape kan komme på forskjellige steder i stykket. Hver gang tape-delene kommer, holder trekkspill akkord, mens slagverken fortsetter med rytmen.

Durata: 5'00" - 5'30"

# "E = mc<sup>2</sup> (nr. 2)"

## A Introduksjon

Since the ... space and time

3stemte røpleggervær

10" 21" 30"

A. Sekunde

45" pp mf pp mf osv. 1'00"

## B "Mass points"

The external world ... acting upon each other

B. Fastere

quasi duett

1'05" 1'10" 1'18" 1'30"

Mass points - ponderable matter

1'40" 1'49" 1'55" 2'00"

## C "Energy equals..."

Energy radiation

c. Tette energy... equal - s ma - ss time...

2'08" 2'10" 2'20" 2'28"



... the speed ... of light ... square-

2'32" 2'35" 2'40" 2'47" 3'00"

**D** Dans

3'14" 3'25" 3'30"

D. Rytvinsk

melodi en gientas en gang

Is there nothing at all ...

... as a matter of fact ...

3'40" 3'50" 4'00"

Is there... remained stable

4'10" 4'20" 4'28"

**E** "Mass-energy..."

4'49" 4'56"

energy E. Enegisk

energy  
the amount

mass... energy

5'04" 5'10" 5'20" 5'30"

*ff* *ff* *ff*

F Epilog, "im Himmel"

mass points  
ponderable matter

F. Som i del (B)

5'33" 5'50" 6'00"

*mp* *p*

quasi ritardando

6'06"

Durata: 6'20" ca.

# "Mønstre"

(Browske bevegelse)

**A** Legato molto  
(♩ = 60 ca.)

T

Bar

B

St.v

2.

I

see

a

Hamrofon

ppp

3:2

pattern

-u

but my

ima-gi-na-tion

not picture

but my

ima-gi-na-tion

not picture

i-

-magi-na-tion

not picture

ad lib.

1 a2 bo

ma-ker

patt- patt- -evn u

1 a2 bo

the ma-ker

that patt- -evn -u

of

that patt- -evn -u

B

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics include "I see a clock" and "I see a clock". The notation includes notes, rests, and fingerings (e.g., "1", "a2", "I").

Handwritten musical score for the second system. The lyrics include "but I can't see the", "I - not eu -", and "visio - u". The notation includes notes, rests, and fingerings (e.g., "2", "a2", "div.", "3").

Handwritten musical score for the third system. The lyrics include "clock -", "the clock -", and "clock - maker". The notation includes notes, rests, and fingerings (e.g., "1", "a2", "3:2", "div. ad...").

Handwritten musical score for the fourth system, which appears to be mostly empty or contains very faint notation. The word "niente" is written at the beginning. The notation includes notes, rests, and fingerings (e.g., "#").

**C** Poco più mosso

The human mind is

The human mind

The human mind  
"Treklang"

un- a-ble to receive of

is - ble to re-ceive

un- a- ble re- ceive

Hamrofon

**D** *Allegro primo*

of the the four dimensions

the four dimensions

the four dimension

stand hamrofon + "treklanger"

so so how can it conceive

so how can it conceive

standing

Handwritten musical score for a hymn, featuring vocal lines and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The lyrics are: "of a God of a God before whom a thousand and a thousand dimensions are as one".

The score includes the following elements:

- Vocal Lines:** Treble and Bass clefs with lyrics and melodic lines. Handwritten annotations include "a2" above notes and "1" below notes.
- Piano Accompaniment:** Treble and Bass clefs with chords and melodic lines. A large square box labeled "E" is present in the middle section.
- Handwritten Annotations:** "a2" appears multiple times above notes. "Hamrofoj" is written above a piano staff. "overtonenk klang" is written above the first vocal staff.
- Watermark:** A large, semi-transparent watermark reads "NB noter" with the text "This music is copyright protected" below it.
- Performance Markings:** Includes slurs, accents, and dynamic markings like "dim" (diminuendo).

**F** Epilog<sup>1)</sup> innadverndt uttrykk

Handwritten musical notation for the first system. It features three staves: a vocal line at the top, a bass line in the middle, and a guitar line at the bottom. The vocal line has lyrics: "my major aim ...". The guitar line includes a chord diagram for "Treklanger" (three chords) and a melodic line with an arrow indicating a slide.

Handwritten musical notation for the second system. It features three staves: a vocal line at the top, a bass line in the middle, and a guitar line at the bottom. The vocal line has lyrics: "1 ... finite". The guitar line includes a chord diagram and a melodic line with an arrow.

Handwritten musical notation for the third system. It features three staves: a vocal line at the top, a bass line in the middle, and a guitar line at the bottom. The vocal line has lyrics: "size. 2... finite size!". The guitar line includes a chord diagram and a melodic line with an arrow.

1) Hva sangene ligger på sin tone og messer/versiterer følgende tekst:

"My major aim in this was to find facts ...  
 ... which would guarantee as much as possible ...  
 ... the existence of atoms ...  
 ... of definite finite size" (Fra: "Autobiographical Notes" 1949, s. 47)

- Merk:
- De fire tekstdelene skal ha et opphold mellom seg hvor sangene ligger på tonen (n/m)
  - Sangene og slagverket slutter samtidig
  - Messingen er i "samme" hastighet som hamfongen

Durata: 7'00" ca.

# "Diskontinuitet"

12 Moderat **A**  
8

Merk: Stemmene for baryton solo og hamrofon live er for en stor del improvisert

Hamrofon - tape

Bar. solo

Hamrofon - live

De 4 takene gjentas

niente 2)

28"

antydende!

pp

pp

**B**

meget og mere tydelig melodi

meget tydelig markering av melodien

ekko

1)

56"

1'09"

1)

sing på enkelte av ordene i teksten

markert melodi, men òg tydelige pauser

1'20"

1) Forskjellige overlageringer på tape-delen. Fungeren som cue-er for barytonsolisten. R.A.  
2) Frem til [B] er sangeren knapt hørbar.



C

tape  
Hammon  
live  
Bar.

niente  
niente  
stilla, antydende  
fortsett, "i stillheten"

1'48"

2'06

niente cresc. al  
na bevegelsen mot melodien  
cresc. .... al ...  
tydeligere ... følger på melodien på tape-en  
cresc. ....

2'14"

D

cresc. ... f  
cresc. .... f  
hvisking av teksten  
meget antydende!  
... quasi accelerando ...  
crescendo .....

2'41"

E

kaos  
quasi kaotisk  
hold én tone

3'07"

"klokke-ekko"  
følge bevegelsen på tape-en  
quasi ekko  
fri improvisert

3'33"

F

4'00"

4'15"

G

4'27"

4'46"

12va bassa

4'54"

5'19"

Durata: 6' ca.

Teksten brukt av sangeren:

"According to the assumption considered here, in the propagation of a light ray emitted from a point source, the energy is not distributed continuously over ever-increasing volumes of space, but consists of a finite number of energy quanta localized at points of space that move without dividing and can be absorbed or generated only as complete units."

Fra: A. Einstein, "On a Heuristic Point of View Concerning the Production and Transformation of Light", mars 1905

# "Romtid" (den 4. dimensjon)

6/8 Intro (♩. = 66ca.)

Bar. 1 pp cresc.

Tr.sp.

Sl.v.

6/8 A

T. mp cresc. ...

Bar. 2

Tr.sp.

Sl.v.

6/8 +Ten2 f dim. ....

Tr.

Bar.

Tr.sp.

Sl.v.

6/8

dim..... pp      2/4      antydeude      cresc..... 6/8

dim..... pp      d(ä)x... ä      cresc.....      e

d(ä)kda... ä      e

2/4      ff      6/8      ppsub - kornet klary      2/4

a      ff      ppsub - ko      a

2/4      antydeude      6/8

(ä)      (ä)

Ppp; aksent frie

**B** A tempo (♩ = 66ca.)

T.

Bar.

B.

Slu.

Lyrics: n → ä n ä, u u

ppp, akcent/ri

nasal klang

Lyrics: ä hä n+nasal → ä → a ha

pp

pp

Lyrics: u → ä → e a → a

rusten klang

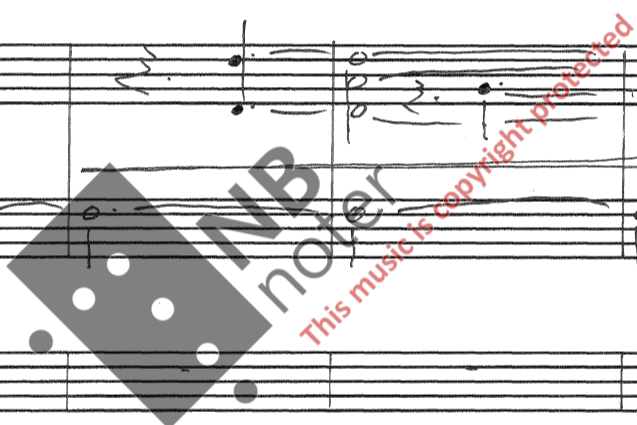
pp

rusten klang

Lyrics: ä ä dā dā... ä

musken-  
 P cresc. al  
 u → e (e) → i ei ei  
 dekde... e nje ei ei n → e  
 PP cresc. ... PP cresc. ...  
 dekde.....  
 tr.m n → ei ei tr.m

T. cresc. ... ff → nischen Klang? PPP  
 daka... a → ä  
 Ba. deke... e daka... a → ä  
 B daka... a → ä  
 Tr.sp. PP ff  
 Sl.v. mp



**C** A tempo (♩. = 66 ca.)  
 Solodel sangere Ten. 1 p  
 3/4 mf  
 Sang  
 Tr.sp.  
 Sl.v.

Handwritten musical score for the first system. It consists of three staves: a grand staff (treble and bass clefs) and a separate staff for a percussion instrument. The grand staff contains melodic lines with various ornaments and dynamics. The percussion staff shows rhythmic patterns with 'x' marks. Handwritten annotations include 'Bar. 1 pp' above the first measure, 'mf' above the second measure, and a '3/4' time signature above the first measure. A '6/8' time signature is written above the second measure.

Handwritten musical score for the second system, continuing from the first. It features the same three-staff structure. The grand staff continues with melodic development. The percussion staff includes a '4:3' ratio annotation above a rhythmic pattern. Handwritten annotations include 'pp' above the first measure, 'mf' above the second measure, and a '3/4' time signature above the first measure. A '6/8' time signature is written above the second measure.

Handwritten musical score for the third system. It follows the same three-staff format. The grand staff continues with melodic lines. The percussion staff shows rhythmic patterns with 'x' marks and a '2:3' ratio annotation above a pattern. Handwritten annotations include 'pp Ten. 2' above the first measure, 'mf' above the second measure, and a '3/4' time signature above the first measure. A '6/8' time signature is written above the second measure. The word 'Bar 2' is written above the second measure of the grand staff.

1) Slagverker "leker" seg med forskjellige rytmiske variasjoner (4:3, 5:3, 2:3 osv)

D

tutti: f

- sangeren: langsom vokaleending, f. eks:  
 a → a, a → e, e → e, e → y, y → i, i → e, e → o, o → a

Gjenta ad lib! NB: Lik dynamikk

- trekkspillet: Ulike registre

- slagverk: Hold samme figur hele tiden

Resitasjon i pausene:

Res.

T2

tutti: Diminuendo ... al ... Ppp

Slagverk fortsetter på samme måte

3/4 E

6/8

gjenta fra C til Φ,  
 3 gå deretter til E

4/4

4:3



Handwritten musical score for instruments:

- T<sub>1</sub>**: Treble clef, 8/8 time signature. Melodic line with slurs and accents.
- T<sub>2</sub>**: Treble clef, 8/8 time signature. Melodic line with slurs and accents.
- Bar 1**: Bass clef, 8/8 time signature. Bass line with slurs and accents.
- Bar 2**: Bass clef, 8/8 time signature. Bass line with slurs and accents.
- B**: Bass clef, 8/8 time signature. Bass line with slurs and accents.
- Trsp.**: Treble clef, 8/8 time signature. Melodic line with slurs and accents. Includes the instruction "kun diskant" above the staff.
- Sl.v.**: Snare drum part with 'x' marks indicating hits. Includes dynamic markings *ppp* and *mf*.

**F Artikulert hvisking (f ↔ mf)**

Handwritten musical score for voices and instruments with lyrics:

- T<sub>1</sub>**: Treble clef, 8/8 time signature. Lyrics: skj(e)kdek... hå hå skj(e)kdek kj(e)kdek... kj(e)kdek....
- T<sub>2</sub>**: Treble clef, 8/8 time signature. Lyrics: skj(e)kdek... hå hå skj(e) hå skj(e)kj(e)kdek...
- Bar 1**: Bass clef, 8/8 time signature. Lyrics: skj(e) hå hå skj(e)kdek... hå skj(e)kj(e)kdek... hå hå
- Bar 2**: Bass clef, 8/8 time signature. Lyrics: skj(e) hå hå skj(e) hå skj(e)kj(e)kdek...
- B**: Bass clef, 8/8 time signature. Lyrics: skj(e) skj(e) skj(e)kdek.... hå hå kj(e)k
- Trsp.**: Treble clef, 8/8 time signature. Lyrics: skj(e) hå skj(e)kj(e)kdek...
- Sl.v.**: Snare drum part with 'x' marks. Lyrics: skj(e) hå skj(e)kj(e)kdek...
- Res.**: Bass clef, 8/8 time signature. Lyrics: skj(e) hå skj(e)kj(e)kdek...

Senza misura 1)  
(♩ = 5)

tutti: PP      tutti: ff

NB noter  
This music is copyright protected

FORTSETT INUTIL  
LYDEN AV:      sidens vans

Attacca

1) Velg konsonanter / utvalgte fritt

Durata: 7'00"  
8'00"

# "The best Answer" (avslutning)

Handwritten musical score for "The best Answer" (avslutning). The score is written on 20-line staves and includes the following elements:

- Instrumentation:** Tape, Krystallglas, Sangere, Kr. gl., Sang, Tr.sp., Kr. gl., and a piano section.
- Lyrics:**
  - Tape: sidensvar, Thank you, Dr. Erskine
  - Sangere: message, fellow countrymen
  - Sang: clear to me..., this invitation
  - Piano: ...ein matts Abbild, geistig zu erfassen
  - Other: diu. al, niente
- Time Markers:** 15", 20", 30", 40", 50", 1'00", 1'10", 1'20", 1'30", 1'40", 1'50", 2'00"
- Watermark:** NB noter. This music is copyright protected.

Handwritten musical score for the first system, featuring five staves. The notation includes notes, rests, and dynamic markings such as *pp*, *mf*, and *ppp*. A time signature of 3/8 is visible. The system is marked with time points: 2'10", 2'20", 2'30", and 2'40".

Handwritten musical score for the second system, including lyrics and a watermark. The lyrics are "en orientamerik klång". The notation includes notes, rests, and dynamic markings such as *m* and *ppp*. A watermark "NB noter" is present, along with the text "this music is copyright protected". The system is marked with time points: 2'50", 3'00", 3'10", and 3'20".

Handwritten musical score for the third system, including lyrics and dynamic markings. The lyrics are "Asuite... is the best Answer". The notation includes notes, rests, and dynamic markings such as *mf* and *ppp*. The system is marked with time points: 3'30", 3'40", 3'50", and 4'00".