MODULATION - OPUS 19 -

Tilegnet Sigmund Groven.

FOR HARMONICA & ORCHESTRA (ING)

Terje Rypdal.

SCORE IN C.

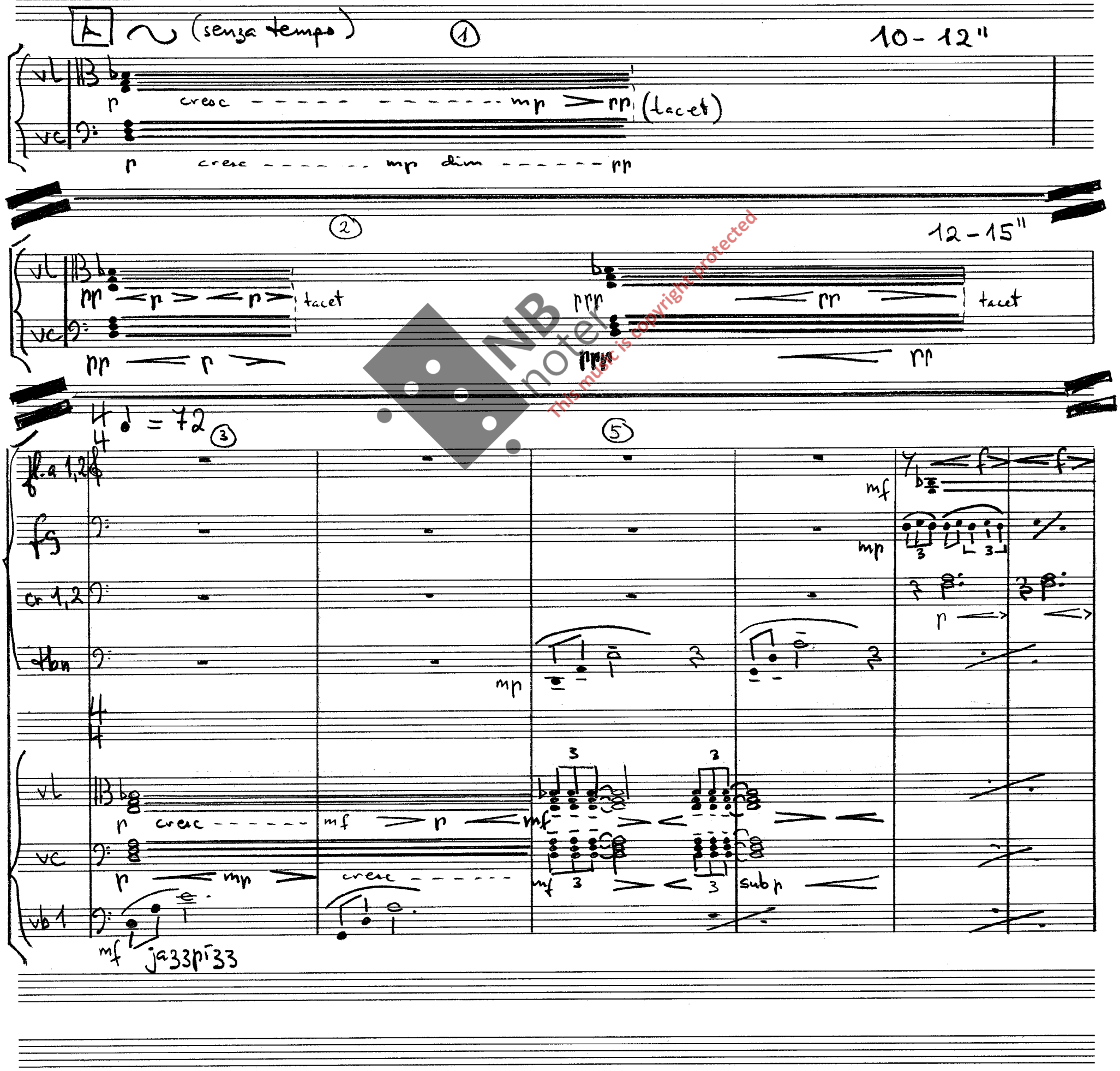
ORCHESTRA:

Harmonica - har.
(in G - part must be transposed)

2 alto flutes - fl.a.
1 bassoon - fg
2 french horns - cr
1 trombone - tbn

10 violins - vn
6 violas - vl
3 celli - vc
2 contrabasses - vb

Duration: (13-)14 minutes. (some parts without fixed time)



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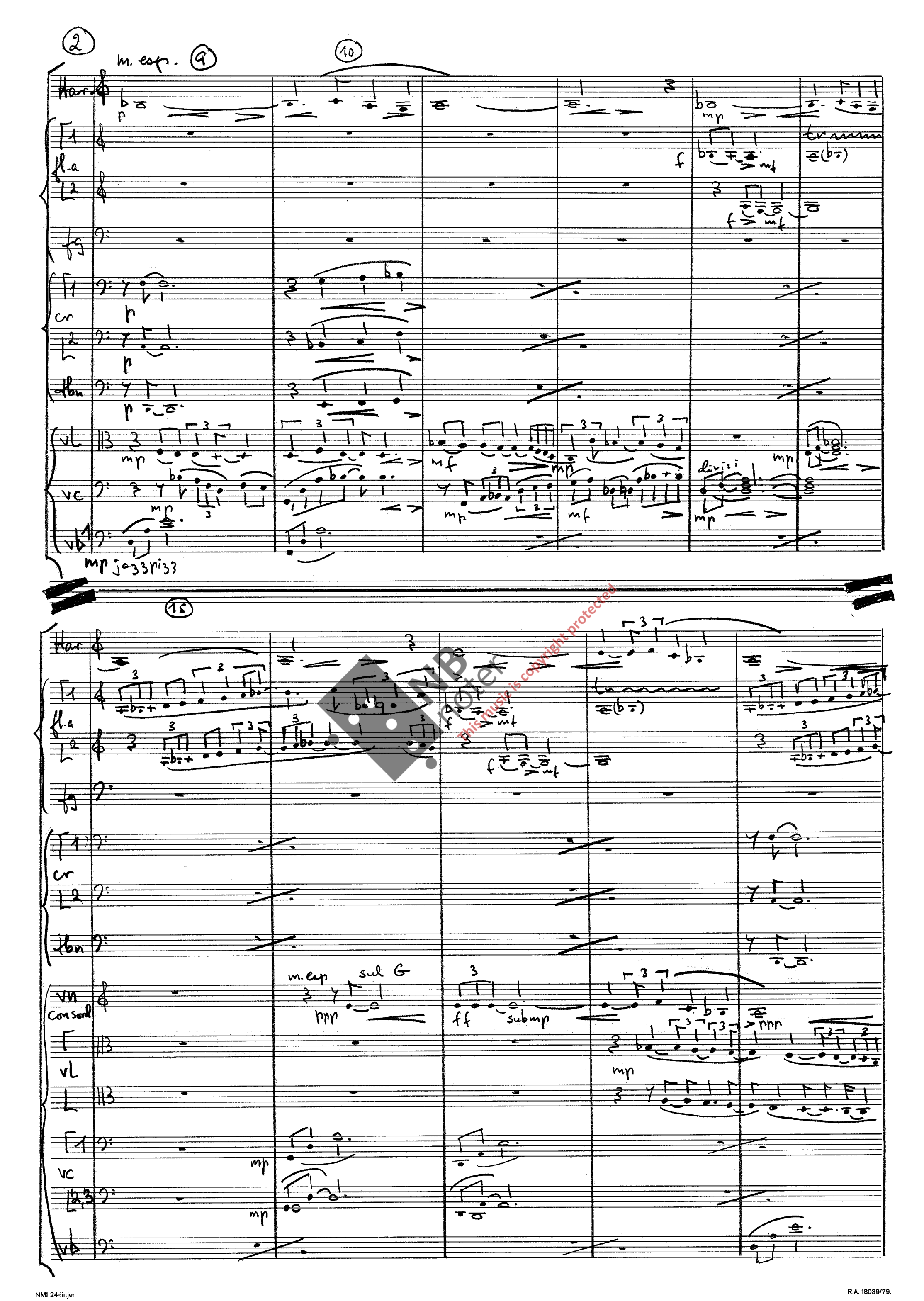

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Har
fl.a 1
fl.a 2
fg
cr 1
cr 2
tbn
vn
c.s.
vl
vc
vb 1

(sul G) molto vibrato
(divisi)
(divisi)
gliss
tutti

30

Har
fl.a 1
fl.a 2
fg
cr 1
cr 2
tbn
vn
c.s.
vl
vc
vb 1

sempre sul G
col harr.
sul D
m.esp sul D
(sempre →)
(no gliss)

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4 B

35

fl. a 1 — pp

fl. a 2 — sul G

vn — senza sordini — m. esp — pp < mf > — mf > p <>

m. esp. 1 3 # 4 5 6 7 8 9 10,2 NB — ♩= raised a quartone, ♩= Lowered a quartetone

vl — pp < mp > — p < mf >

1 3 4 5 6,2 NB

40

fl. a 1 — mp

fl. a 2 — mp

fg — mp > pp — mp

cr 1 — mf > p

cr 2

fl bn — mf > p

vn — p < f > — pp < f > < ff >

vl — mp >

vc — p — esp

vb 1,2 — mp — esp arco

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43 — ca 25" — (rubato) m. esp

Har

violas: molto esp, molto vibrato — quasi "crying"

1 mf dim — p | mf dim — p | mp dim — pp | p dim

2 x) mf dim — p | mf dim — p | mp dim — pp | p dim

3 mf dim — p | mf dim — p | mp dim — pp | p dim

4 mf dim — p | mf dim — p | mp dim — pp | p dim

5 x) mf dim — p | mf dim — p | mp dim — pp | p dim

6 mf > p | mf > p | mp > pp | p dim

vc

vb (esp)

x) d = lowered a quarter tone.

44 (no fixed time – follow soloist – however;) SOSTENUTO (MOLTO)

Har pp | ppp pp > p | mp

Hon f pp

vc pp

vb pp

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45

Har p pp | p | mf

vc

vb

46

Har mp | pp | p > | mf

vc

vb p pp | p pp

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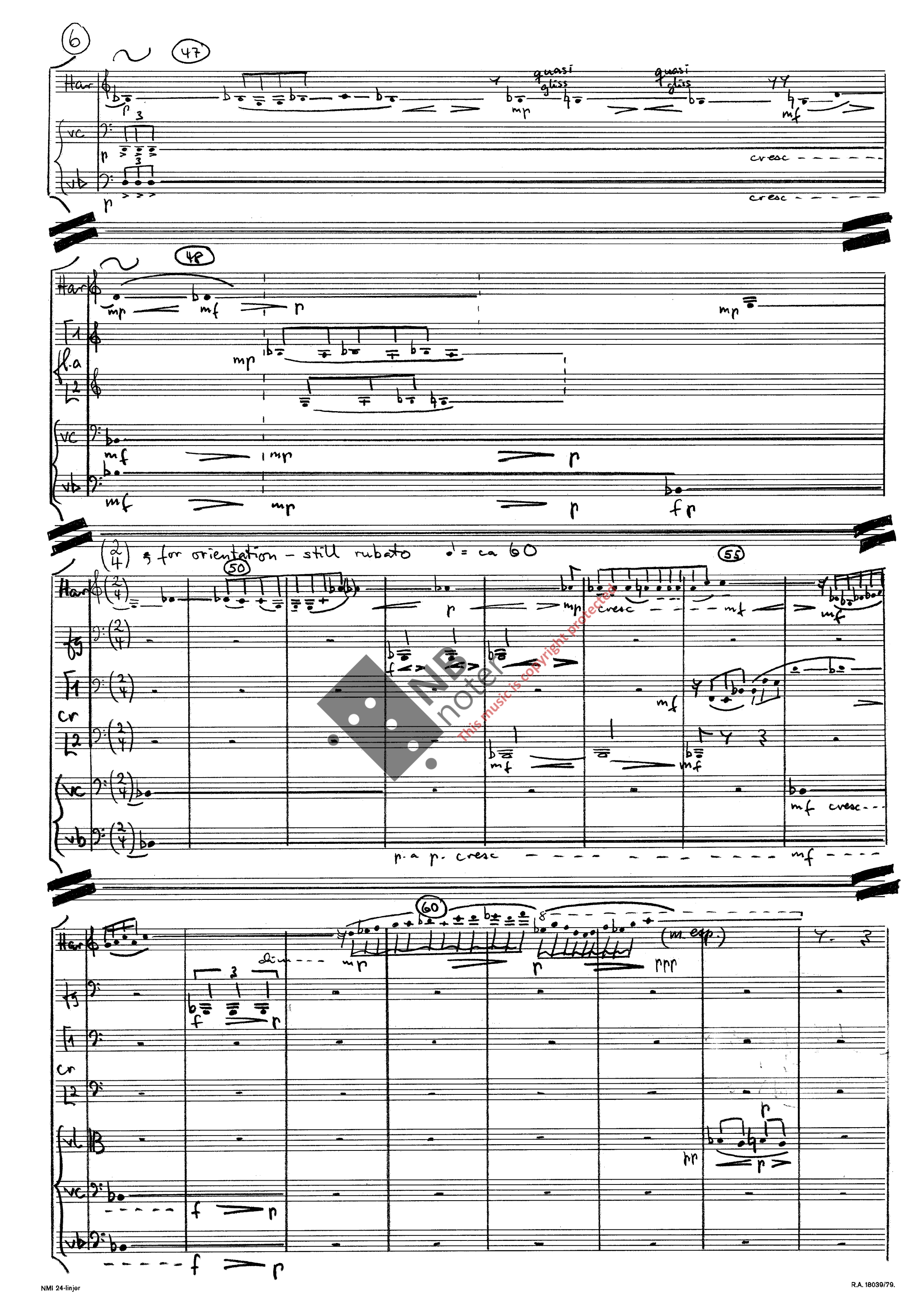

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65 70

Har.

cr 1 2

vc

vb

mf gliss gliss gliss gliss dim p mf p

C 4/4 ♩ = 72–80

75

Har

Hn solo, esp gliss

pp p pp

vn 1,2 3–10

vl 1,2 3–6

pp pp pp

vc 1 2 3

pp pp

vb 1,2

p jaaspiss

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80 85

Har

Hbn

1,2 vn

3-10

1,2 vl

3-6

vc 1-3

vb

x) Presto possible, but with individual tempi.

90

Har

fl.a1,2

fg

cr 1,2

Hbn

1,2 vn

3-10

1,2 vl

3-6

1

vc 2

3

vb

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Har

fl.a. 1,2

fg

cr 1,2

clbn

gliss

sempre sul G p.a p. cresc.

fl 1,2

vn

p.a p. cresc

fl 3-10

vl 1,2

vl 3-6

vc 1

vc 2

vc 3

vb 1

vb 2

arco

pizz

x) Slow wah wah effect with hand.

D

100

m. esp

Har

clbn

vb 1,2

NB ♩ = ca 40

105

NB ♩ = 42

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(10) E 2/4 ♩ = ca 60

(110) (115)

fg

cr 1 2

tbn

vn con sordini

m. esp

pp < p >

p < mf >

p >

pp

1 3 4 5 6 7 8 9 10, 2

1, 2

3, 4

5, 6

(120) (125)

fl. a 1, 2

fg

cr 1 2

tbn

vn c.s.

mp > pp < p >

p < >

1

sul C
m. esp, m. vib.

pp

2

sul C
m. esp, m. vib.

pp

3

sul C
m. esp, m. vib.

pp

vl

4

sul C
m. esp., m. vib.

pp

5

sul C
m. esp., m. vib

pp

6

sul C
m. esp, m. vib.

pp

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130 135

Fl. a 1,2 — Fg — Cr 1 2 — Tbn — Vn C.S. — Vl 1 2 3 4 5 6

p — pp — flag — 4 sounding 2 octaves above — pp

140 145

Fl. a 1,2 — Fg — Cr 1 2 — Tbn — Vn — Vl 1 2 3 4 5 6

(pp) — 4 — sempre pp

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(12)

Sostenuto, rubato

(147)

(m.exp)

Har

vc

vb

tacet

x) = raised a quartertone

gliss gliss

gliss

x) = lowered a quartertone

(147): ca 35-40"

(148)

ca 20"

vn c.s.

vl con sord.

vc con sord.

vb con sord.

(149)

ca 15"

(150)

ca 15"

m.vibr

tacet

creac

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151 — ca 18"

Harp: pp — pp

vn c.s.: sul G — pp

vl c.s.: sul C — pp

vc c.s.: pp

vb c.s.: pp

152 — ca 15"

Harp: ppp

vn c.s.: sul D — ppp

vl c.s.: sul G — ppp

vc c.s.: sul D — ppp

vb c.s.: sul A — ppp

153 — ca 13"

Harp: ppp

vn c.s.: sul G

vl c.s.: sul G

vc c.s.: sul C

vb c.s.: sul A

x) NB: Conductor; make sure that the strings are in tune - and if there is too many problems change to easier positions - but then sul tasto.

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14 ~ 154

ca 15"

Har

ppp pp

p.a p. cresc

vn c.s.

p.a p. cresc

vl c.s

p.a p. cresc

vc c.s.

p.a p. cresc

vb c.s

p.a p. cresc

G 4/4 ♩ = 60

155

Har

mp

fl a 1,2

mf

fg

mp

cr 1

mp

cr 2

hbn

mp

vn c.s.

mp

vl c.s.

mp

vc c.s.

mp

vb c.s.

mp

m. esp

mp

gliss

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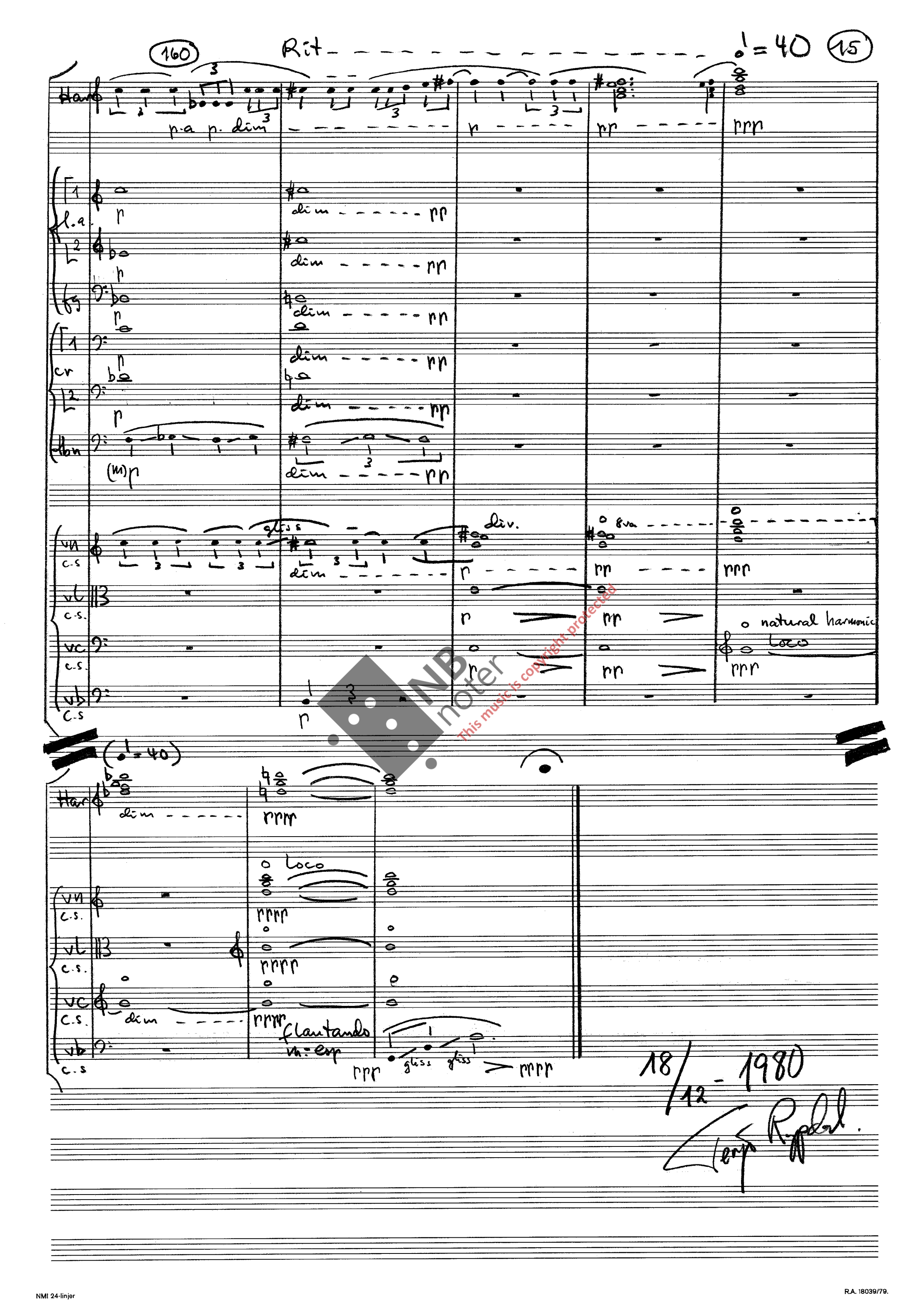

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