

Chord unfolding & Alchemy of suffering

Sinfonietta

Susanna Wallumrød / Charles Baudelaire

Arr: Jan Martin Smørdal

2024

Full score in C

Chord unfolding & Alchemy of suffering

Charles Baudelaire

Susanna Wallumrød

Rubato (♩ = c. 80)

Mykt

solo

klangtrille med B♭-klaff, rask *tr*

langsommere, så rit. *tr*

senza vib.

15

p

Clarinet

Vibraphone

Fest pedal

mp

20

25

senza vib.

30

A. Fl.

Ob.

Cl.

Tpt

Tbn.

Vib.

Mar.

mykt, rund klang

p

(samme køller)

p

Cresc. poco a poco → T57

klangtrille, langsam

40

The musical score is arranged in a grand staff format with the following instruments and parts:

- A. Fl. (Alto Flute):** Features a melodic line with a trill (tr) and a wavy line indicating a tremolo effect. A dynamic marking *p* is present.
- Ob. (Oboe):** Features a melodic line with a trill (tr) and a wavy line indicating a tremolo effect. A dynamic marking *p* is present.
- Cl. (Clarinet):** Features a melodic line with a trill (tr) and a wavy line indicating a tremolo effect. A dynamic marking *p* is present.
- Bsn. (Bassoon):** Features a melodic line with a trill (tr) and a wavy line indicating a tremolo effect. A dynamic marking *p* is present. The instruction "senza vib." is written above the staff.
- Tpt. (Trumpet):** Features a melodic line with a trill (tr) and a wavy line indicating a tremolo effect. A dynamic marking *p* is present.
- Tbn. (Tuba):** Features a melodic line with a trill (tr) and a wavy line indicating a tremolo effect. A dynamic marking *p* is present.
- Vib. (Vibraphone):** Features a melodic line with a trill (tr) and a wavy line indicating a tremolo effect. A dynamic marking *p* is present.
- Mar. (Maracas):** Features a rhythmic accompaniment consisting of a series of eighth notes.
- Hp. (Harp):** Features a melodic line with a trill (tr) and a wavy line indicating a tremolo effect. A dynamic marking *ppp* (men hörbar) is present. The instruction "v.v." is written below the staff.

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A. Fl. *tr*

Ob. *tr*

Cl. *tr*

Bsn *tr*

Tpt *tr*

Tbn. *tr*

Vib.

Mar.

Hp *mp* *ppp* *gliss.* *ad lib. gliss.* *p stadig mer hørbart*

Vln 1 *mf poco* *slow gliss.* *ca 5"* *IV molto sul pont.* *ca 5"*

Vln 2 *mf poco* *slow gliss.* *ca 5"* *IV molto sul pont.* *ca 5"*

Vla *mf poco* *slow gliss.* *ca 5"* *IV molto sul pont.* *ca 5"*

Vc. *mf poco* *slow gliss.* *ca 5"* *IV molto sul pont.* *ca 5"*

Cb. *mf poco* *slow gliss.* *ca 5"* *(I)* *7.p* *(pp)* *ca 5"*

♩ = c. 130, ind. tempo

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♩ = c. 130, ind. tempo

♩ = c. 130, ind. tempo

♩ = c. 130, ind. tempo

55

A. Fl.

Ob.

Cl.

Bsn

Tpt

Tbn.

Vib.

Mar.

Hp

Vln 1

Vln 2

Vla

Vc.

Cb.

tr

gliss.

mp

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ca 6"

To Fl. 61 *senza vib.* *a tempo*

Fl. *pp* *f* *p* ca 6"

Ob. *pp* *f* *p*

Cl. *pp* *f* *p*

Bsn 5.p (-13ct) *pp* *pp* *f* *p* *pp*

Hn 11.p *pp* (*pp*)

Tpt 7.p *pp* *pp* *mf* *p* *pp*

Tbn. *pp* *f* *p*

Vib.

Mar.

Hp *pp sub.* *mp* *gliss.* *gliss.* *forts.*

Vln 1 *senza vib.* *mf* *f*

Vln 2 *senza vib.* *mf* *f*

Vla *senza vib.* *mf* *f*

Vc. *senza vib. sul tasto* *p* *f* *pp*

Cb. *senza vib. sul tasto* *p* *f* *pp*

66 **a tempo** 70 ca 6"

Fl. *pp* *f* *p* *pp* *mp* *p*

Ob. *pp* *f* *p* *pp* *mp* *p*

Cl. *pp* *f* *p* *pp* *mp* *p*

Bsn. *pp* *f* *p* *pp* *mp* *p*

Hn.

Tpt. *pp* *f* *p* *pp* *mp* *p*

Tbn. *pp* *f* *p* *pp* *mp* *p*

Vib.

Mar.

Hp.

Vln 1 *mp* *f* *p*

Vln 2 *mp* *f* *p*

Vla. *mp* *f* *p*

Vc. *f* *p* *p*

Cb. *f* *p* *p*

♩ = 94

Chord unfolding & Alchemy of suffering

Flute: *mp*, *mf*, *mp*, *p*, *mf*, *p*. *senza vib.*, *ord.*

Oboe: *mp*, *mf*, *mp*, *p*, *mf*. *senza vib.*, *ord.*

Clarinet: *p*, *mp*, *mf*, *mp*, *p*, *mf*. *senza vib.*, *ord.*

Bassoon: *mp*, *mf*, *mp*, *p*, *mf*. *senza vib.*, *ord.*

Horn: *p*, *mp*, *p*, *p*, *mf*, *p*. *senza vib.*, *ord.*

Trumpet: *p*, *mp*, *p*. *harmon mute stem out*

Trombone: *p*, *mf*

Vibraphone: *f*, *arco*

Harp: *mf*, *mf*, *(mf)*. *8va*, *8va*

Violin 1: *f*, *p*, *f*, *p*, *p*, *mf*, *p*. *senza vib.sempre sul tasto*, *ord.*

Violin 2: *f*, *p*, *f*, *p*, *p*, *mf*, *p*. *senza vib.sempre sul tasto*, *ord.*

Viola: *f*, *p*, *f*, *p*, *pizz.*, *f*, *mp*. *triss.*, *triss.*

Violoncello: *f*, *f*, *mp*. *pizz.*

Contrabass: *f*, *f*, *mp*. *pizz.*

15

Fl. *mf* *p* *mf* *p* *mf* *senza vib.*

Ob. *p* *mf* *p* *mf* *p*

Cl. *p* *mf* *p* *mf* *p* *mf*

Bsn. *p* *p* *mf* *p* *mp* *senza vib.*

Hn. *mf* *p* *mf* *p* *mp*

Tpt. (mute) *p* *mf* *p* *mute off*

Tbn. *p* *p* *mf* *p* *mp*

Timp. *p* *mf* *p* *To B. Dr.*

Vib. *mf* *Red.* *motor >3*

Hp. *mf*

Vln 1 *mf* *p* *mf* *p* *mf*

Vln 2 *mf* *p* *mf* *p* *mf*

Vla. *f* *mp* *f* *mp* *mf* *arco*

Vc. *f* *mp* *f* *mp* *mf* *senza vib. sempre arco*

Cb. *p* *mf* *p* *mf* *pizz.*

20 To A. Fl. 25

Fl. *p* *mf* *p*

Ob. *mp* *p* *mf* *p*
senza vib.

Cl. *p* *mf* *p* *mp*

Bsn.

Hn.

Tpt. (ord.) *mp* *p* *p* *mp*

Tbn.

Vib. (ord.) *mf* *poco* *To Glock.*

Vln 1 *pizz.* *arco* *p*

Vln 2 *pizz.* *arco* *p*

Vla. *p* *mf* *p*

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

Cb. *mp* *p* *mp* *mf* *pp*
arco

A 35

Sing. Na - ture, one man lend you fire, An -

A. Fl. *mp* senza vib.

Ob. *(p)*

Cl. *(p)*

Bsn. *mp*

Hn. *mp*

Tpt. *p*

Tbn. *p*

Glock.

Hp. *mp*

Vla.

Cb. *mp* pizz.

40 45

Sing. - oth - er dulls you with his grief. What says to one: Here is the grave, Says

A. Fl.

Ob. *mp*

Cl. *mp* *port.* *mp*

Bsn.

Hn. *mp*

Tbn. *mp* *gliss.*

Glock. *mp* Glock.

Hp. *mp*

Vln 1 *p* *mf* *mp* *gliss.*

Vln 2 *p* *mf* *mp* *gliss.*

Vla. *p* *mf* *mp* *gliss.*

Vc. *p* *mf* *mp* *gliss.* III

Cb.

B

Sing. to the oth - er: Glor - y, Life! Herm - es, my un - known help - er whom I

A. Fl. *mf* *mp*

Ob. *f* *mp*

Cl. *f* *mp*

Bsn. *mp*

Hn. *mf* *mp*

Tpt. *f* *p*

Tbn. *mf* *mp*

Mar. *pp* *mp*

Hp. *F#* *C# Bb*

Vln 1 *f* *mp* *p* *mf*

Vln 2 *f* *mp* *p* *mf*

Vla. *f* *mp* *p* *mf*

Vc. *f* *mp* *p* *mf*

Cb. *cresc. poco a poco*

blås m/avstand

(ord.)

To Mar. Mar.

55 60

Sing. al - ways fear, you now en - list Me as a se - cond Mid - as here The

A. Fl. *p* *mf* *p*

Ob. *p* *mf* *p* *mp*

Cl. *mp*

Bsn. *p* *mf* *p*

Hn.

Tpt. *mp*

Tbn. *p* *mf* *p* *mp*

B. Dr. B. Dr. rim To Timp. *mp*

Mar. To S.D., R.C. & Tr.

Hp. *v*

Vln 1 *p* *mp*

Vln 2 *p*

Vla. *p* *mp* sul tasto

Vc. *p* *mp*

Cb.

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65 C

Sing. *sadd - est of all al - chem - ists. Gold be - comes ir - on through your spell*

A. Fl. *p < mf p < mf p < mf mf mp sub.*

Ob. *p < mf p < mf p < mf mf*

Cl. *p < mf p < mf p < mf mf*

Bsn. *p < mf p < mf p < mf p < mf mp sub.*

Hn. *p < mf p < mf p < mf p < mf*

Tpt. *p < mf p < mf p < mf p < mf*

Tbn. *p < mf p < mf p < mf p < mf*

Timp. *mp*

Hp. *xylo mf*

Vln 1 *p f mp sub.*

Vln 2 *p f mp sub.*

Vla. *ord. p f mp sub.*

Vc. *p f mp sub.*

Cb.

70

Sing. *And* pa - ra - dise a li - ving hell:

A. Fl. *p* *mf* *p* *f* *p* *mf*

Ob. *p* *mf* *p* *f* *p* *mf*

Cl. *p* *mf* *p* *f* *p* *mf*

Bsn *To Cbsn*

Overtoner på A (D nat.)

Omtrentlig rytmikk

Hn *pp* *mp* *p* *mf*

Overtoner på Ab [-23]
Omtrentlig rytmikk

Tpt *pp* *mp* *p* *mf*

Overtoner på Db
Omtrentlig rytmikk

Tbn. *pp* *mp* *p* *mf*

Timp.

ord.

Hp

vcl

Vln 1

Vln 2 *pizz.*

Vla

Vc. *f*

Cb. *f*



75

Sing. In heav - y sheets of cloud I see. The shroud - ed corpse of all I

To Fl.

A. Fl. *p*

Ob. *p*

Cl. *p*

Cbsn *mp*

Hn *p* (*p*) *gliss.*

Tpt *p* (*p*) *gliss.*

Tbn. *p* (*p*) *gliss.*

S.D., R.C. & Tr. *mf*
m/visper (l.vib. sempre)

Hp *f*

Vln 1 *mf sub.*

Vln 2 *f*

Vla *mf*

Vc. *mf*

Cb. *mf* arco

80 D 85

Sing. love, And on ce - les - tial shores a - bove I build im - mense sar - co - pha -

Fl. senza vib. *f* *p*

Ob. *f* *p* *mf*

Cl. *mf* *f* *p* *mf*

Cbsn *mf*

Hn *mf* *f* *mf*

Tpt. blås m/avstand (ord.) *mp* *mf* *f* *mp*

Tbn. *mf* (ikke for sterkt)

B. Dr. *mf*

R. Cym. Tri. Sn. Dr.

Hp. p.d.l.t. *f*

Vln 1. *mp sub.* *f*

Vln 2. arco *mf* *f*

Vla. *f*

Vc. *f*

Cb. *f*

90

E

Sing. -gi. A A

Fl. *mf*

Ob.

Cl.

Cbsn

Hn *bisbigliando* *f*

Tpt *bisbigliando*

Tbn. *f*

Tim.

B. Dr. *mf* (Kan sløyfes) *sim.*

R. Cym. Tri. Sn. Dr. *p* *mp*

Hp *ff* *8va*

Vln 1 *f*

Vln 2 *f* *f*

Vla *f*

Vc.

Cb.

Kor:

95 100

Sing.

Fl. *f*

Ob. *f*

Cl. *f*

Cbsn

Hn

Tpt *mf*

Tbn.

Timp.

B. Dr.

R. Cym. Tri. Sn. Dr.

Hp

Vln 1

Vln 2

Vla

Vc.

Cb.

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A detailed musical score for a symphony orchestra and vocal soloist. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. It spans measures 95 to 100. The vocal line (Sing.) features a melodic line with a fermata and a triplet in measure 100. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cbsn), Horn (Hn), Trumpet (Tpt), and Trombone (Tbn.). The percussion section includes Timpani (Timp.), Bass Drum (B. Dr.), and a set of Cymbals, Triangle, and Snare Drum (R. Cym. Tri. Sn. Dr.). The keyboard section includes Harp (Hp). The string section includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). Dynamics range from *f* (forte) to *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and fermatas.

105 110

Sing. *A* *A*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Cbsn *mp*

Hn

Tpt

Tbn. *mp*

To Timp.

Timp. *mp* *pp* *p*

R. Cym. (S) *mp*

Tri.

Sn. Dr.

Hp *mf* *ord.*

Vln 1 *mp sub.*

Vln 2 *mp sub.*

Vla *mp sub.*

Vc. *mp sub.*

Cb. *mp sub.*

115

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Fl.:** Flute part with melodic lines in measures 115-116.
- Ob.:** Oboe part with melodic lines in measures 115-116.
- Cl.:** Clarinet part with melodic lines in measures 115-116.
- Cbsn:** Bassoon part with a melodic line in measure 115, marked *p*.
- Hn:** Horn part with a melodic line in measure 116, marked *mp*.
- Tpt:** Trumpet part with a melodic line in measure 116, marked *p*.
- Tbn.:** Trombone part with a melodic line in measure 116, marked *p*.
- Timp.:** Timpani part with a rhythmic pattern, marked *pp* and *p*.
- R. Cym. Tri. Sn. Dr.:** Percussion part with a rhythmic pattern, marked *pp* and *p*.
- Hp:** Harp part with a rhythmic pattern, marked *mp*.
- Vln 1:** Violin I part, marked *p* and *sul tasto*.
- Vln 2:** Violin II part, marked *p* and *sul tasto*.
- Vla:** Viola part, marked *sul tasto*.
- Vc.:** Violoncello part, marked *sul tasto*.
- Cb.:** Contrabass part, marked *sul tasto* and *pizz.*

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120 125

Hn

Tpt

Tbn.

Mar.

Hp

Vln 1

Vln 2

Vla

Vc.

Cb.

gliss.

ft.

p

mp

pp

ord.

arco
estr. sul pont.

A page of a musical score for a symphony orchestra. The score is in 3/4 time and features a key signature of one flat (B-flat). The instruments are arranged in a standard orchestral layout: Horns (Hn), Trumpets (Tpt), Trombones (Tbn.), Maracas (Mar.), Harp (Hp), Violins 1 (Vln 1), Violins 2 (Vln 2), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into two systems, with measures 120 and 125 marked. The music is characterized by a slow, atmospheric texture. The Horns play a sustained note in the first system. The Trumpets and Trombones have melodic lines with glissandos and fortissimo (ft.) markings. The Maracas play a rhythmic pattern. The Harp has arpeggiated figures. The Violins play a melodic line with a crescendo from mezzo-piano (mp) to piano (p). The Viola and Violoncello play sustained notes with a crescendo from mezzo-piano (mp) to piano (p). The Contrabass plays a low, sustained note with a piano-piano (pp) dynamic. A large watermark 'NB noter' is visible across the center of the page, along with the text 'This music is copyright protected'.

130

ord.

p

Kasett-overgang

Ob.

Cl.

p

R. Cym.
Tri.
Sn. Dr.

(se hva du rekker)

p

Glock.

mp

Mar.

p

8^{va}

Hp

mp

8^{va}

Vln 1

Vln 2

Vla

Cb.