

Kari Beate Tandberg:

# *Dét*

Kontrabass og orkester

(2018-19)

*Bearbeidet for*

**Kontrabass og sinfonietta**

(2023-24)

SCORE

Støttet av

Norsk kulturfond  
Norsk komponistforening

Urframføring 13.01.2023

Marius Flatby, solist  
m/KORK (Kringkastingsorkesteret)

*Sinfonietta-versjon 26.05.2024:*

*Ensemble Ernst*

## Instrumentation

Piccolo/Flute  
Oboe/English Horn  
Clarinet Bb/Bass Clarinet  
Bassoon/Contraforte

Horn in F  
Trumpet in C  
Trombone (tenor)

Percussion Player 1  
Percussion Player 2

Piano (orig. harp)

Double Bass, soloist  
(Notated on 2 systems: Sounding and playing)

Violin 1, 2  
Viola  
Cello  
Double bass

## Percussion instruments (specification):

PLAYER 1  
2 Tom-toms (Large)  
Gran Cassa  
Vibraphone (2 bows)  
Susp.cymb. (also played with bow)  
Sizzle cymb.  
Windchimes

PLAYER 2  
Marimba (2 bows)  
Crotales (also played with bow)  
Triangle  
Susp. cymbal  
Sizzle cymbal  
2 Bongoes  
3 Tom toms (Medium)  
Snare drum  
Windchimes

The image shows two staves of musical notation. The top staff is a treble clef staff with a single melodic line for Crotales, consisting of a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is a bass clef staff with a rhythmic pattern. It features four groups of notes: 3 Tom-toms (represented by 'x' marks), 2 Bongoes (represented by 'x' marks), Sizzle Cymb (represented by a circle with a cross), and Susp. Cymb (represented by a circle with a cross). The notes are placed on the lines of the staff to indicate pitch and rhythm.

## Komponisten om bakgrunnen for verket:

Musikken er inspirert av en tekst fra diktsamlingen 'Det' (1969)\* av den danske poeten Inger Christensens (1935-2009). Teksten framstår som leken og lett tilgjengelig, selv om den er resultat av et strengt konstruksjonsarbeid. Den innledes med Prologos, der språket i seg selv etterligner tilblivelsen av et univers. Der møter vi det abstrakte 'det' i stadig forandring: Det bliver ved, bevæger seg, bliver til osv. Med sin musikalitet og rytme minner språket om musikk, men her med ordene som virkemiddel, utsatt for stadig påvirkning og forandring. Slik ønsker jeg også musikken min skal fungere; konstruert, planlagt og følt – der og da uforutsigbar, impulsiv og levende. I *Dét* for kontrabass og orkester har jeg lånt tittelen fra Inger Christensen (forsterket med en aksent). Kjernen, det musikalske frøet, personifiseres av kontrabassen, solistens rolle og tema. Etter hvert som den skrider tydeligere fram, forstyrres og avledes den. Gjennom ulike sekvenser/deler referer verket til brokker fra åpningsteksten i diktet. Disse er også notert inn i partituret og ble vist fortløpende på side-vegg under urframføringen av verket:

Åpning: Det er som grebet ut av luften (*It's like being grabbed out of the air*)

A: Det er kommet til sig selv (*It has come to itself*)

B: Det brænder (*It burns*)

C: Det tøver (nøler). Det finder et sted i verden og tøver i en annen verden (*It hesitates. It finds a place in the world and hesitates in another world*)

D: Det ordner sig altsammen (*It's all going well*)

E: Det brænder (2)

F: En verden er kommet til verden inde i verden (*A world has come into the world inside the world*)

G: Det ville aldri være sket uten det fremmede (*It would never have happened without what was foreign*)

Coda: Det er (*It is*)

\* Inger Christensen: *Samlede Digte Gyldendal, Danmark 2005*

## The composer about the work (a brief summary):

The music is inspired by a text from the poetry collection 'Det' (1969)\* by the Danish poet Inger Christensens (1935-2009). There we meet the abstract 'it' in constant change: It persists, moves, comes into being, etc. With its musicality and rhythm, the language is reminiscent of music, but in this poem with the words as means of action, it is exposed to constant influence and change. This is also how I want my music to work; constructed, planned and felt – yet unpredictable, impulsive and alive.

**Notation and playing techniques**

**Woodwinds**

Airtone Fl in C1: Bar 3  
Bisbigliando trills  
 in flutes and clarinets  
 (suggestions on fingerings in score and parts)  
 Bar: 3, 8, 13, 157, 19

bisbigliando-trill 1234(2)345#  
+ airtone

bisbigliando-trill  
1(2)34/234

**Brass**

Valve-gliss in trumpets, horns  
Mutes: Horn - (Stop mute if preferred bar 77-78).  
 Trumpet - Straight, bucket. Trombone - Harmon

valve-gliss

**Strings**

- 1) Harmonic trills/tremoli
- 2a) Muffled string trills/tremoli (x) = *lightly touching outside a local node (not producing a defined harmonic)*
- 2b) Muffled string in combination with glissandi
- 3) Col legno et gliss

sul D

(sul G)  $\delta^{gr}$

et gliss

sul C

**Percussion**

Tom-toms LARGE  
Gran Cassa Playing with fast rubbing handpalm back and forth (tremolo) on skin head

G. C. tremolo with fast rubbing handpalm

Vibraphone

Vibraphone: 2 bows

**Double bass SOLOIST** The soloist-part consist of two different staves, of which the upper representing the sounding (8vab), while the lower one is the actual playing-part.

DB 1)

2a)

2b)

3a)

3b)

3c)

4a) suono reale arco

4b) gliss. individually

5) N grad. tends molto vibrato

6a)

6b) sul E crushed arco + bow-gliss

7a)

7b) grad. change altern. betw... normal and light finger-pressure normal and heavy bow-pressure

7c) change betw: normal and light finger-pressure normal and heavy bow-pressure

7d)

8)

sul A suggestion of rythmical pate experiment between normal and heavy bow-pressure

- 1) Harp Harmonics
- 2) Col legno-techniques
- 3) Flageolet-techniques: melodic lines, trills and tremolos + gliss
- 4) Double stops
- 5) Molto vibrato
- 6) Crushed tones (with gliss)
- 7) Gradually changing
- 8) Mormoroso - mumbling (playing approx. pitches in high speed)

## Versjon for kontrabass og sinfonietta

Det. Det var det. Så er det begyndt. Det er. Det bliver ved...Bliver andet. Bliver mere...Bliver noget. Noget nyt...Bliver i næste nu så nyt som det nu kan blive\*.  
That. That's it. Then it's started. It is. It stays on. Will be different. Becoming more...Becoming something. Something new...Will in the next now as new as it can now become.

4/4 Tempo I ♩ = 60      3/4      4/4      5/4      4/4      5/4      4/4

"Det er som grebet ud av luften"  
(It's like being grabbed out of the air)

Flute (& Piccolo) bisbigliando-trill + airtone *pp* bisbigliando-trill 1(2)34/234 *p*

Oboe (& Engl. Horn) bisbigliando-trill if possible *pp* bisbigliando-trill if possible *p*

Clarinet in Bb in Bb (& Bass Clar.) bisbigliando-trill + airtone *pp* bisbigliando-trill *p*

Bassoon (& Contraforte) bisbigliando-trill if possible *pp* bisbigliando-trill if possible *p*

Horn in F in F

Trumpet in C

Trombone

Perc-player 1  
2 Tom-toms, LARGE

Vibraphone (and other instr.) vib. *p* *mp*

Perc-player 2  
Marimba

Crotales (and other instr.) Crotales *p* *mp* Wind-chimes To Crot.

Piano *p*

Double Bass (sounding 8vab) I *pp* *p* *mp*

Double Bass SOLOIST Playing II *pp* *p* *mp*

Violin I *pp* *p* *mp*

Violin II *pp* *p* *mp*

Viola *pp* *p* *mp*

Cello *pp* *p* *mp*

Contrabass

9 **4/4** **5/4** **4/4** **5/4** **4/4**

Fl. *p* *bisbigliando-trill*

Ob. *p*

Bb Cl. in Bb *pp* *p*

Bsn. *pp* *p*

Hn. in F *pp* *p* (c.s.)  
con sord. bucket mute

Tpt in C *ppp*

Tbn. *ppp* *p* (c.s.)  
harmon mute

2 Tom-toms L

Vib. *p*

Mrb.

Crot. *p* *mp*  
Crot. with metal-stick Wind-chimes To Tri. Tri.

Pno *p* *mp*

D.B. sounding I

D.B. SOLOIST II *p*

Vln. I *pp* *p* *mp* *p*  
sul A N sul D

Vln. II *pp* *p* *mp* *p*  
S.P. (sul A) S.T.

Vla. *pp* *p* *mp* *p*  
N

Vc. *pp* *p*  
(sul G)

Cb. *pp* *p*  
No exact pitch *tr* et gliss.

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5/4                      3/4                      4/4                      3/4                      4/4

15

Fl. *pp* *p* *pp*

Ob. *pp* *p* *pp*

Bb Cl. in Bb *pp* *pp*

Bsn. *pp* *p* *pp*

Hn. in F senza sord. *pp* *p* *pp*

Tpt in C

Tbn.

2 Tom-toms L

Vib. *mp* *pp* *p* *mp* G. C. tremolo fast rubbing with handpalm

Mrb.

Tri. *mf* Crot. *mp*

Pno *mp* *scd.*

D.B. sounding I

D.B. SOLOIST II *mp* *mp* *mf* col legno battuto et gliss  
hit alternately string and top of bridge

Vln. I *pp* *mp* sul A

Vln. II *pp* *mp*

Vla. *pp* S.P. *mp* (sul G)

Vc. *pp* N *mp* S.P.

Cb. *pp* *mp*

Detailed description: This is a page of a musical score for a symphony orchestra, page 6. The score is titled "Dét" and features a complex rhythmic structure with measures of 5/4, 3/4, 4/4, 3/4, and 4/4. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Bassoon (Bb Cl. in Bb), Bassoon (Bsn.), Horn in F (Hn. in F), Trumpet in C (Tpt in C), Trombone (Tbn.), Tom-toms (2 Tom-toms L), Vibraphone (Vib.), Maracas (Mrb.), Triangle (Tri.), Piano (Pno), Double Basses (D.B. sounding I and D.B. SOLOIST II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score contains various musical notations such as dynamics (pp, p, mp, mf), articulations (accents, slurs), and performance instructions (e.g., "col legno battuto et gliss", "hit alternately string and top of bridge", "G. C. tremolo fast rubbing with handpalm", "sul A", "S.P.", "N"). A large watermark reading "NB noter. This music is copyright protected." is superimposed diagonally across the center of the page. The page number "6" is in the top left, and "Dét" is at the top center.

20  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Fl.

Ob.

Bb Cl. in Bb

Bsn.

Hn. in F

Tpt in C

Tbn.

2 Tom-toms L

G. C.

Mrb.

Crot.

Pno

D.B. sounding I

D.B. SOLOIST II

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mp* *pp* *mf* *et gliss* *col legno battuto* *hit alternately string and top of bridge* *tr* *con sord. straight mute* *(c.s.)* *tremolo fast rubbing with handpalm* *arco* *To Tri.* *Tri.* *To W. ch.* *sul D* *S.P.* *N* *8va*

3/4 Più mosso 4/4 5/4 4/4

25  $\bullet = 69$

Fl. *pp* *p* *mp* *p* *ord.*

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

Bb Cl. in Bb *mp* *p*

Bsn. *p* *mp* *p*

Hn. in F stopped *pp* open *p* *mp* *p* stopped *pp* *p* *pp*

Tpt in C bucket mute *pp* *p* *mp* *p* *senza sord.* *pp* *p* *pp*

Tbn. (c.s.) *pp* *p* *mp* *p* *senza sord.* *pp* *p* *pp*

2 Tom-toms L

G. C. To Vib. *pp* *p* *mp* To Cymb. Susp. cymb. *pp*

Mrb. *pp* *p* *mp*

W. ch. 2

Pno *pp* *p* *mp* *p*

D.B. sounding I

D.B. SOLOIST II *pp* *p* *mp* *mf* arco

Vln. I S.P. (sul D) *pp* sul E *p* *mp* *pp* *p*

Vln. II (sul D) *pp* *p* *mp* *pp* *p*

Vla. sul A *pp* S.P. (sul A) *p* *mp* *pp* *p*

Vc. N *pp* sul D *p* (sul G) S.P. *p* *mp* *pp* *p*

Cb. N *pp* *pp* *p*

A

33 To Picc. **5/4** **4/4** **3/4** **4/4** **5/4**

Picc.

Ob. *bend* *mp*

Bb Cl. in Bb *bend* *p* *bend* *p* *p*

Bsn.

Hn. in F *stopped valve gliss* *p* *open* *p*

Tpt in C *valve gliss* *p* *bend* *p*

Tbn. *con sord. harmon mute stem in gliss* *p* *+* *w...* *o* *wa* *p*

2 Tom-toms L

Vib. *To Vib.* *Vib.* *pp*

Mrb. *mp* *mf* *p* *p*

W. ch. 2 *To Perc.* *W. ch.*

Pno

D.B. sounding I *p*

D.B. SOLOIST II *N* *grd. tuods.* *p* *S.P. grd. tuods.* *N* *7:4* *gliss* *p.* *N* *grd. tuods. molto vibrato* *f* *mf* *5* *f*

Vln. I *sul D* *pp* *p* *p*

Vln. II *sul tasto* *pp* *p* *S.P.* *pp* *p*

Vla. *N sul G* *pp* *p* *pp* *p*

Vc. *N sul D* *pp* *p* *S.P.* *pp* *pp* *N* *Sca* *pp*

Cb. *(sul D)* *p*

40 **5/4** **4/4** **5/4** **4/4**

Picc.

Ob.

Bb Cl. in Bb *bend*  
*mp*

Bsn.

Hn. in F *mp*  
*con sord.*  
*p* < straight mute  
*con sord.*

Tpt in C *mp* >  
*p* > *pp*

Tbn. *(c.s.) gliss* *wa*  
*mp* >  
*(c.s.) gliss.*  
*p* < *pp* < *p* > *pp*

2 Tom-toms L

Vib.

Mrb. *mp*

Cymb. 3  
R. Cym.  
Bon. 1  
Bon. 2  
Tom 1  
Tom 2  
Tom 3

Pno

D.B. sounding I

D.B. SOLOIST II *N* *6* *grd. twds.* *S.P.* *sul A* *N* *grd. twds.* *harmonic tremolo* *N* *grd. twds.* *molto vibrato*  
*mf* *f* *mf* *mf*  
*sul D*

Vln. I *mp* *pp* *p* *p*  
*sul A*

Vln. II *mp* *pp* *p* *p*  
*S.T.* *N* *S.P.*  
*sul G* *(sul A)*

Vla. *mp* *pp* *p* *p*  
*S.P.*

Vc. *mp* *pp* *p* *p*  
*sul C* *sul G* *8va*

Cb. *mp* *pp* *p* *p*  
*S.T.*

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5/4 4/4 Picc. To Fl. 3/4 4/4

45 Picc. To E.H/Ob.

Ob. *p* *mp* *pp*

Bb Cl. in Bb *p* *mp* *p*

Bsn. Bassoon; Contraforte *p* *mp* *p*

Hn. in F open *p* *mp* *p*

Tpt in C senza sord. *p* *mp*

Tbn.

2 Tom-toms L

Vib.

Mrb.

Cymb. 3  
R. Cym.  
Bon. 1  
Bon. 2  
Tom 1  
Tom 2  
Tom 3

Pno *p* *mp* *mf* *mp* *pp*

D.B. sounding I

D.B. SOLOIST II *mf* *grad. twds.* *molto vibrato*

Vln. I *pp* *mp* *f*

Vln. II *pp* *mp* *f*

Vla. S.T. *pp* *mp* *f*

Vc. sul A *pp* *mp* *f*

Cb. (sul D) *pp*

*grad. change betw. normal and light fingerpressure normal and heavy bow-pressure*

*8va* *3*

*Red.*

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51 **4/4** **B** "Det brænder" (It burns)

Fl.

E.H/Ob.

Bb Cl. in Bb

Bsn.

Hn. in F

Tpt in C

Tbn.

2 Tom-toms L  
*ff* *f*

Vib.

Mrb.

Perc.  
Cymb. 3  
R. Cym.  
Bon. 1  
Bon. 2  
Tom 1  
Tom 2  
Tom 3  
*ff* *mf*

Pno

D.B. sounding I

D.B. SOLOIST II

Vln. I

Vln. II

Vla.

Ve.

Cb.

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53 *senza misura*

**X**

**4/4**

Fl.

E.H./Ob.

Bb Cl. in Bb

Bsn.

Hn. in F

Tpt in C

Tbn.

2 Tom-toms L  
*ff*

Vib.

Mrb.

Cymb. 3  
R. Cym.  
Bon. 1  
Bon. 2  
Tom 1  
Tom 2  
Tom 3  
*ff*

Pno

D.B. sounding I  
*et gliss*  
sul G  
col legno

D.B. SOLOIST II  
*f*

Vln. I  
*et gliss*  
sul G  
col legno

Vln. II  
*et gliss*  
sul C  
col legno

Vla.  
*f*  
sul C  
col legno

Vc.  
*gliss*  
sul E  
col legno  
*f*

Cb.

**NB**  
noter  
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55

Fl.

E.H/Ob.

Bb Cl. in Bb

Bsn.

Hn. in F

Tpt in C

Tbn.

2 Tom-toms L

Vib.

Mrb.

Cymb. 3  
R. Cym.  
Bon. 1  
Bon. 2  
Tom 1  
Tom 2  
Tom 3

Pno

D.B. sounding I

D.B. SOLOIST II

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *mf* *f*

*mf* *f*

To Crot.

Dét

57 **5/4** **3/4** **4/4**

Fl. *mp* *mf* *f* *mp*

E.H./Ob. C.A. *mp* *mf* *mp*

Bb Cl. in Bb *p* *mp* *mf* *f* *mp*

Bsn. *p* *mp*

Hn. in F

Tpt in C *con sord.* *mp*

Tbn.

2 Tom-toms L *p*

Vib. *p* *vib.*

Mrb. *p* *mp* *p*

Crot.

Pno *p* *mf* *8va* *3*

D.B. sounding I

D.B. SOLOIST II *mf* *f* *ff* *(sul D)*

Vln. I *pp* *mp* *p*

Vln. II *pp* *mp* *p* *(#2)*

Vla. *pp* *mp* *p* *S.P.* *(#2)*

Vc. *pp* *p* *(#2)*

Cb.

*Red.*

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**NB** noter

Dét

To Picc. 3/4 4/4 Picc. 3/4

62

Fl. *mp*

E.H./Ob. *mp*

To Ob.

Bb Cl. in Bb *mp*

Bsn. *pp* *mp*

Hn. in F *mp*

(c.s.)

Tpt in C *pp*

Tbn. *pp* senza sord.

2 Tom-toms L

Vib. *mp* *mf*

Mrb.

Crot.

Pno. *p* *mp* *p* *mp*

Red.

D.B. sounding I

D.B. SOLOIST II *mp* *mf* sul E sul A sul D sul E *f*

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

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

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

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

S.P.

(sul C)

Ch. *mf-p* *p* *f*

**NB**  
noter  
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69

Picc. *p* *mp* *fp* *mp*

Ob. *fp* *mf* *mf* *fp* *mp*

Bb Cl. in Bb *mf* *mp* *fp* *mp*

Bsn. *mp* *fp*

Hn. in F stopped *fp* *mp*

Tpt in C con sord. *fp* *mp*

Tbn. *fp* *mp*

2 Tom-toms L

Vib. *mp* *mf* To W. ch.

Mrb.

Crot.

Pno *mp* *mf* *8va* *6*

D.B. sounding I

D.B. SOLOIST II ord. *f*

Vln. I *p* *mp* *p*

Vln. II *p* *mp* *p* S.P.

Vla. *p* *mp* *p*

Ve. *p* *mp* *pp* S.P.

Cb. *p* *mp* *p*

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73  $\frac{4}{4}$  To Fl. Fl.  $\frac{3}{4}$   $\frac{4}{4}$

Picc. *p*

Ob. *p*

Bb Cl. in Bb *p* *mp*

Bsn. *pp* *mp*

Hn. in F open *pp* *mp*

Tpt in C con sord. *pp* *p* con sord. harmon mute stem out

Tbn. *pp* *p*

2 Tom-toms L

W. ch. 1

Mrb. *mp*

Crot.

Pno *mp*

D.B. sounding I *8va*

D.B. SOLOIST II *grd. twds. molto vibrato* *tremolo grd. FASTER then grd. SLOWER* *sul E* *grad. change betw. normal and light fingerpressure normal and heavy bow-pressure* *mf* *f*

Vln. I *pp* *p* *mp* *p*

Vln. II *pp* *p* *mp* *p*

Vla. *pp* *S.P.* *p* *p* *mp* *N*

Vc. *(sul C)* *pp* *N* *p* *p* *mp*

Cb. *pp* *N* *p* *p*

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Dét

"Det tøver (nøler). Det finder et sted i verden og tøver i en anden verden."  
(It hesitates, it finds a place in the world and hesitates in another world)

79 **4/4** **5/4** **4/4** **3/8** **4/4** **3/8**

**C** Più mosso (♩ = 72)

Fl.

Ob.

Bs. Cl/Bb Cl. in Bb

Bsn.

Hn. in F

Tpt in C

Tbn.

2 Tom-toms L

W. ch. 1

Mrb.

Crot.

Pno

D.B. sounding I

D.B. SOLOIST II

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Bs. Cl/Bb Cl. in Bb

Bs. Cl/Bb Cl. in Bb

mf

mp

p

mp

senza sord.

mf

mp

senza sord.

p

W. ch.

To Cymb.

mp

pp

mf

pp

crushed et gliss

sul A arco

gliss.

f

gliss

grad. change betw. normal and light fingerpressure normal and heavy bow-pressure

ff

all crushed tones

mf

mp

p

mf

mp

p

mf

mp

sul D N

N S.P. N S.P. N S.P. → N

S.P. N

grd. twds. → molto vibrato

mp

grd. twds. → molto vibrato

p

mf

mp

mp



87

Fl.

Ob.

Bs. Cl/Bb Cl. in Bb

Bsn.

Hn. in F

Tpt in C

Tbn.

2 Tom-toms L

Cymb. 1

Mrb.

Crot.

Pno

D.B. sounding I

D.B. SOLOIST II

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*p*

*p*

*mp*

*mp*

*p*

*pp*

*pp*

*pp*

*pp*

bend

bend

valve gliss

gliss

Cymb.  
Susp. cymb.  
arco

N

S.P.

N arco

N

To Bb Cl. in Bb

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3/4

This page contains the musical score for measures 92 through 96 of a piece titled "Dét". The score is written for a full orchestra and includes the following parts:

- Flute (Fl.):** Measures 92-96, starting at measure 92. Dynamics range from *mp* to *mf*. Includes triplets in measures 95 and 96.
- Oboe (Ob.):** Measures 92-96. Includes a *bend* instruction in measure 92. Dynamics range from *p* to *mf*. Includes triplets in measures 95 and 96.
- B♭ Clarinet in B♭ (Bb Cl. in Bb):** Measures 92-96. Dynamics range from *mf* to *mp*. Includes triplets in measures 95 and 96.
- Bassoon (Bsn.):** Measures 92-96. Dynamics range from *mf* to *mp*. Includes triplets in measures 95 and 96.
- Horn in F (Hn. in F):** Measures 92-96. Dynamics range from *p* to *mf*. Includes a *gliss* instruction in measure 92.
- Trumpet in C (Tpt in C):** Measures 92-96. Dynamics range from *p* to *mf*. Includes triplets in measures 95 and 96.
- Trombone (Tbn.):** Measures 92-96. Dynamics range from *p* to *mp*. Includes triplets in measures 95 and 96.
- Percussion:** Includes 2 Tom-toms L, Cymbal 1 (Cymb. 1), Mrb., and Crot. Cymbal 1 has a *To Gong Med.* instruction in measure 92.
- Piano (Pno):** Measures 92-96.
- Double Bass (D.B.):** D.B. sounding I and D.B. SOLOIST II. Includes *crushed sul E*, *cresc.*, *sul A*, and *sul D* instructions.
- Violins (Vln.):** Vln. I and Vln. II. Vln. II includes *gliss arco* instructions in measures 95 and 96. Dynamics range from *mp* to *pp*.
- Viola (Vla.):** Measures 92-96. Dynamics range from *pp* to *mp*. Includes *gliss arco* instructions in measures 95 and 96.
- Violoncello (Vc.):** Measures 92-96. Dynamics range from *p* to *pp*.
- Double Bass (Cb.):** Measures 92-96. Dynamics range from *p* to *pp*.

The score features various musical notations including dynamics (*p*, *mp*, *mf*, *pp*), articulation (*gliss*, *bend*), and performance instructions (*crushed sul E*, *sul A*, *sul D*, *To Gong Med.*). The time signature is 2/4.

99

2/4

3/4

Fl.

mp

cresc.

Ob.

mf

f

mf

Bb Cl. in Bb

mp

cresc.

mf

f

Bsn.

mp

f

Hn. in F

mp

mf

Tpt in C

mp

Tbn.

p

mf

2 Tom-toms L

Gong Med.

Mrb.

Crot.

Pno

D.B. sounding I

D.B. SOLOIST II

sul G

Vln. I

Vln. II

Vla.

mp

5

mp

5

5

5

5

Ve.

13

Cb.

p

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To Picc.

102

Fl. *cresc.*

Ob.

Bb Cl. in Bb *mf*

Bsn. *mf* *mp* *f* *mf*

Hn. in F *mf* *mp*

Tpt in C *valve gliss* *f* *mf*

Tbn. *mf* *mp*

2 Tom-toms L

Gong Med.

Mrb.

Crot.

Pno

D.B. sounding I

D.B. SOLOIST II

Vln. I *arco* *gliss* *f* *sul G* *gliss* *arco*

Vln. II *f*

Vla. *mf* *f*

Ve. *mp* *mf* *f* *mp* *sul G*

Cb.

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3/4

5/4

105

Picc. *mf* *non legato* *cresc.* *poco a poco* *non legato*

Ob. *mf* *cresc.*

Bb Cl. in Bb *mf* *cresc.* *ff-mp*

Bsn. *mf* *cresc.* *f* *f*

Hn. in F *mf* *f*

Tpt in C *mf* *f*

Tbn. *mp* *p* *mf* *cresc.* *f* *gliss*

2 Tom-toms L

Gong Med.

Mrb. *mf* *cresc.* *f*

Crot.

Pno

D.B. sounding I

D.B. SOLOIST II

Vln. I *f* *gliss*

Vln. II *mf* *f* *gliss*

Vla. *mf* *f* *gliss*

Vc. *f* *gliss*

Cb. *mf* *f* *gliss*

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Tempo I ♩ = 60

5/4 4/4 3/4 4/4

108

Picc. *ff-mp* >

Ob. *ff-mp* >

To Bs. Cl.

Bs. Cl. *pp*

To Clar.

Bb Cl. in Bb

Bsn. *ff* *p*

Hn. in F *p < mp* > *1/2 valve gliss* *mp < mf*

Tpt in C

Tbn. *ff* *quasi gliss* *p < mp* *mp < mf* *quasi gliss*

2 Tom-toms L

Gong Med. *f* To Vib. *Vib.* *mp* To Cymb. *Cymb.* *mp*

Mrb. *ff*

Crot.

Pno

D.B. sounding I *suono reale* *espressivo* *mf* *7:4* *f* *et gliss* *S.P. arco*

D.B. SOLOIST II *suono reale* *espressivo* *mf* *7:4* *f* *et gliss* *col legno* *S.P. arco*

Vln. I

Vln. II

Vla. *p* *pp*

Vc. *ff* *p < mp*

Cb. *p sub.* *pp*

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118 **D** "Det ordner sig alt sammen" (It's all going well)

Fl.  $\frac{3}{4}$  Fl.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Ob.

Bb Cl. in Bb

Bsn.

Hn. in F

Tpt in C

Tbn.

2 Tom-toms L

Vib. To Vib. Vib. To Cymb.  $p$   $mp$

Mrb. arco  $p$   $mp$

Crot. Crot. arco  $mp$  To Tri. Tri.  $mp$  To Perc.

Pno

D.B. sounding I ord.

D.B. SOLOIST II sul ord.  $mf$  D, G sul E sul A S.P. sul A, D  $mf$  *poco rubato*  $f$  7:4

Vln. I  $mp$   $mp$   $mf$

Vln. II  $mp$   $mf$

Vla.  $mp$   $mf$

Vc.  $mf$

Cb.  $mf$

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127  $\frac{4}{4}$   $\frac{5}{4}$

Fl.

Ob.

Bb Cl. in Bb

Bsn.

Hn. in F

Tpt in C

Tbn.

2 Tom-toms L

Cymb. 1

Mrb.

Cymb. 3  
R. Cym.  
Bon. 1  
Bon. 2  
Tom 1  
Tom 2  
Tom 3

Pno

D.B. sounding I

D.B. SOLOIST II

Vln. I

Vln. II

Vla.

Vc.

Cb.

stopped

bend  
con sord. straight mute

con sord.

p

pp

pp

pp

Susp. cymb.

Cymb. arco

To Vib.

Vib. arco

mp

mp

mp

fr

mp

sul E

flag. trem et gliss

sul D

suono reale

p

p

pizz. gliss S.P.

p

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133  $\frac{4}{4}$  **Meno mosso**  $\text{♩} = 69$

Fl. *pp* *p* *pp* *p*

Ob.

Bb Cl. in Bb *pp* *p* Cl. (Bb)

Bsn. *pp* *p*

Hn. in F *pp* *p* open

Tpt in C

Tbn.

2 Tom-toms L

Vib. *p* vib. arco ord.

Mrb. *pp* *p* arco

Cymb. 3  
R. Cym.  
Bon. 1  
Bon. 2  
Tom 1  
Tom 2  
Tom 3

Pno *pp* *p* *f* (Red.) Red.

D.B. sounding I *pizz.*

D.B. SOLOIST II *mf* *mp* *arco* *arco suono reale* *mf*

Vln. I con sord. *pp*

Vln. II con sord. *pp*

Vla. *pp* con sord. *pp*

Vc. *pp* con sord. *pp*

Cb. con sord.

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143 **4/4**

Picc.

Ob.

Bb Cl. in Bb

Bsn.

Hn. in F

Tpt in C

Tbn.

2 Tom-toms L

Vib. *mp*

Mrb. *mp*

Cymb. 3  
R. Cym.  
Bon. 1  
Bon. 2  
Tom 1  
Tom 2  
Tom 3

Pno

D.B. sounding I

D.B. SOLOIST II *f* *f* *sul D* *flag. et gliss* *sfz*

Vln. I *p*

Vln. II *p*

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

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

Cb. *p* *pp* *p* *gliss*

*Red.*

3/4

4/4

5/4

152

Fl.

Picc.

Ob.

Bb Cl. in Bb

Bsn.

Hn. in F

Tpt in C

Tbn.

2 Tom-toms L

Vib.

Mrb.

Cymb. 3  
R. Cym.  
Bon. 1  
Bon. 2  
Tom 1  
Tom 2  
Tom 3

Pno  
(Ped.)

D.B. sounding I

D.B. SOLOIST II

Vln. I

Vln. II

Vla.

Vc.

Cb.

bisbigliando-trill 1234/ (B)5 *tr* *pp*

bisbigliando-trill *tr* *pp* *if possible*

*p* *p* *pp* *pp*

*p* *tr* *tr* *pp*

*arco* *p*

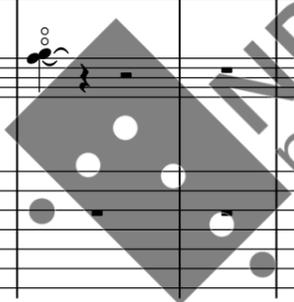
*arco* *p*

*mf* *f* *sfz* *p* *pp*

*gliss* *suono reale* *molto vibrato* *gliss ord.* N →

*pp* *pp* *pp* *pp* *pp*

*pp*



162 **5/4** **4/4** **E** "Det brænder" (It burns) X

Picc. *ff*

Ob. *ff*

Bb Cl. in Bb *ff*

Bsn. *ff*

Hn. in F *ff*

Tpt in C *ff* senza sord.

Tbn. *ff* (s. s.)

2 Tom-toms L *ff sub.* *mf*

Vib.

Mrb.

Perc. *ff* *mf*

Cymb. 3  
R. Cym.  
Bon. 1  
Bon. 2  
Tom 1  
Tom 2  
Tom 3

Pno

D.B. sounding I

D.B. SOLOIST II *molto vibrato*

Vln. I

Vln. II

Vla.

Vc.

Cb. *sffz*

X

165

Picc. *f* *ff*

Ob. *f* *ff*

Bb Cl. in Bb *f* *ff*

Bsn. *f* *ff*

Hn. in F *f* *ff*

Tpt in C *f* *ff*

Tbn. *f* *ff*

2 Tom-toms L *mp* *ff* *mf*

Vib.

Mrb.

Cymb. 3  
R. Cym.  
Bon. 1  
Bon. 2  
Tom 1  
Tom 2  
Tom 3 *mp* *ff*

Pno

D.B. sounding I  
*senza sord. col legno et gliss*

D.B. SOLOIST II *f*

Vln. I *senza sord. col legno et gliss* *f* *arco* *ff*

Vln. II *senza sord. col legno et gliss* *f* *arco* *ff*

Vla. *senza sord. col legno et gliss* *f* *arco* *ff*

Vc. *senza sord. col legno et gliss* *f* *arco* *ff*

Cb. *senza sord. col legno et gliss* *f* *arco* *ff*

**NB**  
noter  
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167

Picc. *f* *sffz*

Ob. *f* *sffz*

Bb Cl. in Bb *f* *sffz*

Bsn. *f* *sffz*

Hn. in F *sffz*

Tpt in C *sffz*

Tbn. *sffz*

2 Tom-toms L *fp* *sffz*

Vib.

Mrb.

Cymb. 3  
R. Cym.  
Bon. 1  
Bon. 2  
Tom 1  
Tom 2  
Tom 3 *mf* *f* *fp* *sffz*

Pno

D.B. sounding I

D.B. SOLOIST II *ff* col legno battuto et gliss

Vln. I *ff* col legno battuto et gliss

Vln. II *ff* col legno battuto et gliss

Vla. *ff* col legno battuto et gliss

Vc. *ff* col legno battuto et gliss

Cb. *ff* col legno battuto et gliss

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To Fl.

Dét

170  
4/4

Fl. *ff* *mf* *mp*

Ob. *f* *f* *mf* *mp*

Bb Cl. in Bb *f* *ff* *mf* *mp*

Bsn. *f* *mf* *f* *ff* *f* *mf* *mp*

Hn. in F *mf* *mf* *f* *ff* *f* *mf* *mp*

Tpt in C *f* *mf* *f* *ff* *f* *mf*

Tbn. *mf* *mf* *f* *ff* *f* *mf* *mp*

2 Tom-toms L

Vib.

Mrb.

Cymb. 3  
R. Cym.  
Bon. 1  
Bon. 2  
Tom 1  
Tom 2  
Tom 3 *ff* *mf* *pp*

Pno

D.B. sounding I

D.B. SOLOIST II

Vln. I *f* *ff* *f* *col legno battuto et gliss*

Vln. II *f* *ff* *f* *col legno battuto et gliss*

Vla. *f* *ff* *f* *col legno battuto et gliss*

Vc. *f* *ff* *f* *col legno battuto et gliss*

Cb. *f* *ff* *f* *col legno battuto et gliss*

*con sord.*

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173

Fl.

To E.H/Ob.

E.H/Ob.

To Bs Clar.

Bb Cl. in Bb

Bsn.

Hn. in F

Tpt in C

Tbn.

2 Tom-toms L

Vib.

Mrb.

Cymb. 3  
R. Cym.  
Bon. 1  
Bon. 2  
Tom 1  
Tom 2  
Tom 3

Pno

D.B. sounding I

D.B. SOLOIST II

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*pp*

*f*

*p*

*col legno battuto et gliss*

*f*



179

Fl.

E.H./Ob.

Bb Cl. in Bb

Bsn.

Hn. in F

Tpt in C

Tbn.

2 Tom-toms L

Vib. vib. pp

Mrb. mp pp

Cymb. 2

Pno. f 6 f Red. f

D.B. sounding I

D.B. SOLOIST II. *col legno et gliss* f *col legno battuto hit alternately string and top of bridge* mf 9 7 *et gliss* 3 3

Vln. I. *col legno et gliss* f

Vln. II. *col legno et gliss* f

Vla. *col legno et gliss* f

Vc. *col legno et gliss* f

Cb. *col legno et gliss* f

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182

Fl.

E.H/Ob.

Bb Cl. in Bb

Bsn.

Hn. in F

Tpt in C

Tbn.

2 Tom-toms L

Vib.

Mrb.

Cymb. 2

Pno

D.B. sounding I

D.B. SOLOIST II

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Cymb.

*p*

*col legno battuto*  
*hit alternately string and top of bridge*

*et gliss*

*col legno battuto*

*hit alternately string and top of bridge*  
*simile*

*mp*

*mf*

*ppp*

*arco*

*pp*

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4/4 **F** **Meno mosso** ♩ = 54

186 "En verden er kommet til verden inde i verden" (A world has come into the world inside the world)

Fl.

E.H./Ob.

Bb Cl. in Bb

Bsn.

Hn. in F

Tpt in C

Tbn.

2 Tom-toms L

Cymb. 1  
Cymb. Susp. cymb.  
To Vib.  
Vib.  
*pp*

Mrb.  
*pp*

Cymb. 2

Pno  
*pp*  
6  
6  
Leo.

D.B. sounding I

D.B. SOLOIST II

Vln. I  
arco  
*pp*

Vln. II  
arco  
*pp*  
*p*  
tr

Vla.  
arco con sord.  
*pp*  
senza sord.  
tr  
et gliss  
3  
*p*  
*mp*

Vc.  
tr  
et gliss  
3  
*p*  
*mp*

Cb.  
Start SLOW twds FAST  
tr  
et gliss  
3  
*pp* < *p*  
*p* < *mp*  
Start SLOW twds FAST  
tr  
et gliss  
3  
*p* < *mp*



193

Fl.

E.H./Ob. *pp* *p* *pp* E.H./Ob. C.A. *tr*

Bb Cl. in Bb *pp* *p* *pp* Bs. Cl. bisbigliando-trill *tr*

Bsn. *pp* *p* *pp* Bassoon; Contraforte

Hn. in F *pp* *p* *pp*

Tpt in C *pp* *p* *pp*

Tbn.

2 Tom-toms L

Vib. *p* *mp*

Mrb. *p* *mf* *p*

Cymb. 2 *pp* To Tri.

Pno *p* *p* *mp*

D.B. sounding I

D.B. SOLOIST II

Vln. I *p*

Vln. II *mp* *pp*

Vla. *pp* *mp* *pp* sul E

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

Cb. *p* *mf* *p*

199

Fl.

To Ob.

Ob.

Ob. *p mp p*

Bb Cl. in Bb

Bsn.

Hn. in F

Hn. in F *p mp p mp*

Tpt in C

Tbn.

Tbn. con sord. harmon mute stem in *p*

2 Tom-toms L

Vib.

Vib. *pp* To Cymb.

Mrb.

Tri.

Pno

Pno *pp p*

D.B. sounding I

D.B. SOLOIST II

D.B. SOLOIST II *mf* sul arco

Vln. I

Vln. I *p mp pp mp*

Vln. II

Vln. II *p mp pp p* *tr et gliss*

Vla.

Vla. *pp p* *tr* *3* *p mp*

Ve.

Ve. *p mp* *tr* *3* *p mp*

Cb.

Cb. *tr* *3* *mp* *p mp* *gliss* *mp*

206  $\text{♩} = 60$

Fl.  $pp$

Ob.  $mf$   $pp$   $p$  *tr*

Bb Cl. in Bb (Contraforte)  $mp$   $mf$   $pp$  to Clar (Bb)

Bsn.  $mp$   $mf$   $pp$

Hn. in F  $mf$   $mf$   $pp$   $p$  *tr*

Tpt in C  $mf$   $pp$   $p$  *tr*

Tbn.  $pp$   $p$  (c.s.) *tr*

2 Tom-toms L

Cymb. 1 Cymb. Susp. cymb.  $mp$  Sizzle cymb. To G. C.

Mrb.

Tri.

Pno  $pp$

D.B. sounding I

D.B. SOLOIST II  $f$   $mf$   $mp$  *tr* N → S.P. → N

Vln. I  $mf$   $p$   $mf$

Vln. II  $mf$

Vla.  $mp$   $mf$  *tr et gliss*

Ve.  $mp$   $mf$

Cb.  $mf$   $p$  *tr*

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213

To Picc. Picc.

Fl. *pp*

Ob. *pp*

E.H./Ob. *pp*

Cl. (Bb)

Bb Cl. in Bb *p* *pp*

Bsn. *pp*

Hn. in F *p*

Tpt in C *p* *senza sord.* *bend* *simile*

Tbn. *p* *senza sord.* *gliss*

2 Tom-toms L

G. C. *G. C.* *pp*

Mrb. *mp*

Tri.

Pno

D.B. sounding I

D.B. SOLOIST II *mf* *sul E arco* *ord.*

Vln. I *pp* *p* *mp*

Vln. II *p* *mp*

Vla. *pp* *mp* *mf*

Vc. *p* *mp* *p*

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

220

Picc. *p*

Ob. *p*

To E.H/Ob.

Bb Cl. in Bb

Bsn. Bassoon *pp*

Hn. in F

Tpt in C

Tbn. *con sord.*

2 Tom-toms L

G. C. *p* *mp*

Mrb.

Tri. *mf* *mp* *mf*

arco  
Susp. cymb.

Pno

D.B. sounding I

D.B. SOLOIST II *mp* *mf* *f*

create tone F by chin on string!  
sul A et E

gliss individually

gliss individually

Vln. I

Vln. II

Vla.

Ve. *pp*

Cb. *pp*

228

To Fl. Fl. To Picc.

Picc.

E.H/Ob.  
C.A.

Bb Cl. in Bb

Bsn.

Hn. in F

Tpt in C

Tbn. harmon mute stem in

2 Tom-toms L

G. C.

Mrb.

Crot.

Pno

D.B. sounding I

D.B. SOLOIST II

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mp* *sfz* *p*

*p* *mp* *sfz* *p*

*p* *mp*

*p* *mp*

*p* *mp*

*p* *mp*

*pp* *sfz*

*pp* *sfz* *mf* *mp* *sfz* *mf* *mp* *sfz* *mp* *mf*

*pp* *sfz* *mf* *mp* *sfz* *p* *mp*

*mf* *mp* *sfz*

straight mute  
con sord.

senza sord.

To Vib.

To Crot.

arco

N → S.P.

arco

tr

**NB**  
noter  
This music is copyright protected

236 Picc. *p*

E.H./Ob. *fp* *p* *sfz* *p*

Bb Cl. in Bb *p*

Bsn.

Hn. in F

Tpt in C *p*

Tbn.

2 Tom-toms L

Vib.

Mrb.

Crot.

Pno

D.B. sounding I

D.B. SOLOIST II *sfz* *mf* *gliss* *mp* *sfz* *mf* *sul G arco* *flag. et gliss* *p*

Vln. I

Vln. II

Vla.

Vc. *p*

Cb.

242 **G** "Det ville aldrig være sket uden det fremmede" (It would never have happende without what was foreign)

Picc. *mf*

E.H/Ob. *mf*

Bb Cl. in Bb *mf*

Bsn.

Hn. in F

Tpt in C *mf*

Tbn.

2 Tom-toms L

Vib.

Mrb.

Crot.

Pno

D.B. sounding I

D.B. SOLOIST II *mf*

Vln. I

Vln. II *mf* *f* *mf* *f* *mf*

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

Vc. *pp* *mf* *sfz*

Cb. *f* *sfz*

To Bs. Cl/Bb Cl. in Bb

Mormoroso (mumling)  
approx. pitches

pizz. 3

S.P.

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244

Picc.

E.H/Ob.

Bs. Cl/Bb Cl. in Bb

Bsn.

Hn. in F

Tpt in C

Tbn.

2 Tom-toms L

Vib.

Mrb.

Crot.

Pno

D.B. sounding I

D.B. SOLOIST II

Vln. I

Vln. II

Vla.

Vc.

Cb.

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5/4

4/4

247

Picc.

E.H/Ob.

Bs. Cl/Bb Cl. in Bb

Bsn.

Hn. in F

Tpt in C

Tbn.

2 Tom-toms L

Vib.

Mrb.

Crot.

Pno

D.B. sounding I

D.B. SOLOIST II

Vln. I

Vln. II

Vla.

Vc.

Cb.

*NB noter*  
This music is copyright protected

249 *"Det er" (It is)*

4/4 5/4 4/4

Picc.

E.H/Ob.

Bs. Cl/Bb Cl. in Bb

Bsn.

Hn. in F

Tpt in C

Tbn.

2 Tom-toms L

Vib.

Mrb.

Crot.

Pno

D.B. sounding I

D.B. SOLOIST II

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *mf* *mp* *mf*

*p* *mp* *p*

*mp* *mf* *f* *f*

*sul D, G ord.* *col legno et gliss* *arco S. Pt gliss*

*7/4* *5*

*This music is copyright protected*

258 **4/4** *Meno mosso*

Picc.

E.H/Ob.

Bs. Cl/Bb Cl. in Bb

Bsn.

Hn. in F

Tpt in C

Tbn.

2 Tom-toms L

Vib.

Mrb.

Crot.

Pno

D.B. sounding I

D.B. SOLOIST II

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *p* *pp*

(C.A.)

*p* *mp* *p* *pp* *p* *pp*

*p* *mp* *p* *pp*

*pp* *p* *pp*

Crot. arco

*pp* *p* *pp* l.v.

suono reale

Flag. trem.

*mf* *mp* *mf* *p*