

Lasse Thoresen

(2009)

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LIKFERDS- SÆLMIN

Op. 42. n.2

Dur.

appr. 10'



NB
noter

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Commissioned by

Osafestivalen for

performance by Nordic

Voices

Explanation of signs

Sound production:

- ◻ Sharp, folk-music like timbre
- ◻ Normal timbre
- ◻ Fluffy sound (extremely low larynx)
- ~ Molto vibrato
- ◻ Falsetto
- ◻ Voiced pitch with air-sound, mezza voce

- ◻ Voiceless pitch with only air-sound
- M ◻ Air-sound without recognizable pitch
- ♯ ◻ Short, percussive sound suggesting a specific pitch
- ∨ ◻ Short, percussive sound not suggesting a specific pitch
- ✱ ◻ General sign for a sound-event specified with a verbal description

Pitch

- ♯ Start with a short, ascending glissando, beginning on an undefined note
- N Clef indicating no pitch
- ^ Very high note at lib.

Rhythm and time structure:

d^x The small ^x prolongs the preceding value by 1/4. (d^x = d[•])

Phonetic signs:

All single vowels with Norwegian pronunciation

- | | |
|--------------------------|---|
| <u>n</u> , <u>m</u> etc. | Sing with the consonant |
| o | Like (Nor.) 'stor', (Eng.) |
| u | like in (Nor.) 'lur', (Eng.) 'you' |
| ä | like in (Eng.) 'core' |
| ø | like in (Nor.) 'øst', 'fröhlich' |
| æ | like in (Nor.) 'pære', (Eng.) |
| 'pat' | |
| ʃ | like sh in English she, skj in Norwegian skje |
| j | like in (Nor.) 'jente'. (Eng.) 'yell' |
| θ | like th in (Engl.) Father. |
| | Icelandic Maðr. |
| ' | glottal stop |
| <u>h</u> ⁽ⁱ⁾ | h-sound with an i-formant |
| → | gradual transformation |

Likferdssælmin. The funeral psalm.

All den kjærleigheit e te de bar, sa'n,

Ja det var fjorten år og femten da'er, sa'n,

Men nå er den forgangen uti aftensangen

Translation:

All the love I had for you (he said)

- yea. it was fourteen years and fifteen days

(he said)

but now it is all gone in the evening song

The present piece is based on the composer's own transcription of Ingvar Hegge's song, the recording of which was given me by Bente Hemsing. She has also kindly provided the following background to the melody and text, as related to her by Ingvar Hegge. The story was later confirmed by his daughter Oddrunn Hegge, who also gave her consent to my use of the melody.

"Det var ein spelemann på Johme i gamle dagar. Han mista kjerringa si, og dagen kom då ho skulle gravleggjast. Då kista var vel komen ned i jorda, so hulla eller spelte Johmin ein lått der ved grava. Dette vart meldt til prest, eller sume seier bisp, for dei meinte han hadde brote kyrkjefreden. Den geistlege kom difor til Johma og bad han spela låtten. Men det var nok ein romsleg prelat, for konklusjonen hans var: "Bare fortsett å spill, du min mann"

There was a fiddler at Johme in olden days. He lost his wife, and the day of her funeral arrived. When her coffin had been interred, Johmin sang or played a melody there at the side of the grave. This was reported to the priest; some says the bishop; as it was considered to be an infringement of the peace of the graveyard. The cleric went to Johma and had him play the melody. But he turned out to be a liberal priest, as ended up saying: "You just go on playing, my good man!"



NB
noter

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(♩ = 108, ♪ = 144, ♫ x 296)

Likferds Sølmin

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2009

Tutti

All den kjær lig heit(e) te de bar, sann, ja det va fjorten år og fentem da'r, sann. Men na'er den forgangen

uti aften sangen sudara didara dandi diri ja da dæid didara do rara tidid lam dididi ja ra

dond didara djo dada du didid da di didi ja da da dai du i ja di dodi ja da dodeli dideli

dam dididi ja da dæid didara do rara dodeli dodeli dæida didleidi o ra da Din clæ da da da

didejo i dada da doi o i do i o dadi dæidid lam dididi ja da dodeli dideli dam dididi ja da

dajda didela da dai di ja da dæid didi ja da dæid doi do i o i doi jo clæ dæid adara dandi do de dæid adæra

3: d . d x d . 3: d . d . d . 3: d . d . d . 3: d . d x d .

do rada doderi dideri danda tideradi o da da didi a da do da didelo i da da do to a dididi jado do di

3: d . d x d . 3: d . d . d . 3: d . d x d . 3: d . d . d .

do daderi dandididi jado da dadera do rana dolidi lan dididi ja do dajda didera du ra

S
M
A

mf 3:2

All den kjærlighet, ja! Je te de' bar sann! ja

Bass solo: f 3

Tutti mf

Bariton Solo: mp

tutti

B
T
B
S

All den kjærlighet ja All den kjærlighet je te de bar, sann, je te de' bar, sann, ja

3: d .

det va femten år og

3: d . Alto solo: p

det va femten år og fjorten da'r, saun, men

3: d . d . d . Tutti: p

na er den forgangen

1. inh ←

Bs

det va femten år og

og fjorten da'r, saun, men na er den for gangen sfz

inh ←

1) Interrupt singing with sudden inhalation, as if

Handwritten musical score for Soprano (S), Mezzo (M), Alto (A), Tenor (T), Bass (Bs), and Bassoon (Br). The score is in 3/4 time and features lyrics in Indonesian. The lyrics are: "lam di di di jara dom", "dom da di da ra djo", "jda da", "djo da da du di di da di di di ja ta da da da i da i ja di", "lam di di di jara dom", "dom da di da ra djo", "du di di da di di di ja", and "da da du di di da di di di ja". The score includes dynamic markings (p, f), articulation (accents), and performance instructions (e.g., 3/2, 3/4).

S
 lam di di di jara dom
 jda da

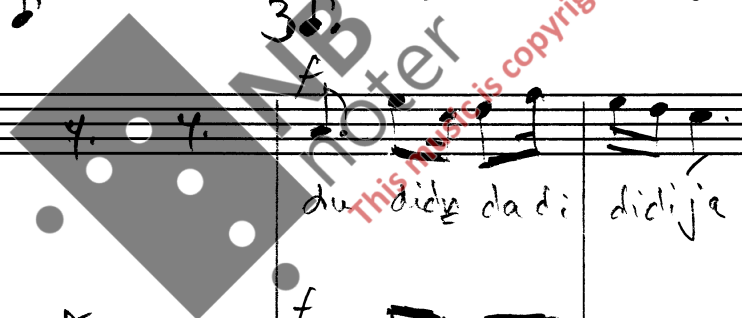
M
 dom da di da ra djo
 jda da

A
 djo da da du di di da di di di ja ta da da da i da i ja di

T
 lam di di di jara dom
 du di di da di di di ja

Br.
 dom da di da ra djo
 du di di da di di di ja

Bs
 da da du di di da di di di ja



Handwritten musical score for six voices: Soprano (S), Mezzo (M), Alto (A), Tenor (T), Baritone (Br.), and Bass (Bs). The score is in 3/4 time and features a mix of vocal lines and instrumental accompaniment. The lyrics are in a non-Latin script, likely a South Asian language.

Lyrics:
 S: dodelidibeli da dalidara do rada dodelidodeli dam
 M: dodeli dideli dada lidara do dam da didelejdi
 A: dodija da do dam da didelejdi o rada
 T: dodeli dideli dada lidara do rada dodeli dabeli dam
 Br.: dodeli dideli dam didid jada dadalidara do da didelejdi o rada
 Bs: dodelidideli

Performance Instructions:
 1) snap fingers
 P (Piano)
 f (Forte)
 Musical markings include triplets, slurs, and dynamic markings.

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), Bass (Bs), and Bassoon (Br). The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The lyrics are: "Din da da da da didejo i" and "dide joi".

Staff S (Soprano): *mf* Din da da da da didejo i. *mf* ^{2:} dide joi. *mf* ^{3:} dide joi. *p*

Staff M (Mezzo): *mf* dide joi. *p*

Staff A (Alto): *mp* di de jo

Staff T (Tenor): *mf* Din da da da da didejo i. *mp* ^{3:} dide joi

Staff Br (Bassoon): *mf* Din da da da da didejoi

Staff Bs (Bass): *mf* Din da da da da di

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Handwritten musical score for Soprano (S), Mezzo (M), Alto (A), Tenor (T), Bass (Bs), and Bassoon (Br). The score is in 3/4 time and features vocal lines with lyrics and instrumental accompaniment. The lyrics are: "Lajla didi da dai di ja da dai didi ja da do i oi do i oi do i oi do i oi".

Staff S (Soprano): 3: *mf* Lajla didi da dai di ja da dai didi ja da do i oi

Staff M (Mezzo): *f* ja da da da do i do da da do i do i do i

Staff A (Alto): da dai didi ja da do i oi di da da da du di di da

Staff T (Tenor): da di didi da da dai didi ja da do deli dideli da dididi ja da

Staff Br (Bassoon): da da ididi ja da da da da da da da deli dideli da delidideli

Staff Bs (Bass): da ja da do i oi do i jo

Dynamic markings include *mf*, *f*, *pp*, and *ppp*. Performance instructions include *cres.* and *rit.*

17. *1d.*

S
 da da dōri dā di do da dōdēri dā dā dōdēri da do di dā dōdēri da *1d.* ← inh (Sigh) ← inh
sfz sfz

M
 dā ja dīdī dīdā dā ja dīdī dā dām dām dā dīdīdī ja dā dā dīdīdī ja dā ← inh ← inh
sfz sfz

A
 dīdēri dōdēri dā rā dā dīdēri dōdēri dā rā dā dā rā dōdēri dīdēri dā rā dā dōdēri dīdēri ← inh ← inh
sfz sfz

17. *1d.*

T
 iō iō iō iō dō dā dā dā dā dō dō iō iō iō iō ← inh ← inh
sfz sfz

Br.
 di do jēdo dīdīdī a rō do dō rō a dīdīdī ja dō dō di ← inh (Sigh) ← inh
sfz sfz

Bs
 dō ja dīdīdī a rō dō dō rō a dīdīdī ja dō ← inh (Sigh) ← inh
sfz sfz

Handwritten musical score for five voices: Soprano (S), Mezzo (M), Alto (A), Tenor (T), and Bass (Bs). The score is in 3/4 time and features a melody of syllables: *didla da do da didelo i dada*. The lyrics for the Bass part are *danda riderali o dada didla da do da didelo i dada*.

The score is divided into four measures. Above the first two measures, the time signature is $3: \bullet \bullet \bullet$. Above the third measure, it is $3 \bullet$. Above the fourth measure, it is $2 \bullet$. The lyrics *didla da do da didelo i dada* are written under the first three measures for all parts. The fourth measure contains performance instructions: *(yawn)* for S, M, and A; *(sigh)* for T, Br., and Bs.

Performance markings include *mf* (mezzo-forte) and *inh.* (inhalation) with arrows pointing to specific notes. A large watermark "Bibel" is visible across the center of the page.

Handwritten musical score for six parts: Soprano (S), Mezzo (M), Alto (A), Tenor (T), Baritone (Br.), and Bass (Bs). The score is in 4/4 time and includes lyrics and musical notation.

Soprano (S): Lyrics: do ro a n dididi ja do do di. Musical notation includes a treble clef, a key signature of one flat, and a dynamic marking of *p*. A handwritten "17" and a treble clef are above the first measure.

Mezzo (M): Lyrics: didi a da do da didi do da di da. Musical notation includes a treble clef, a key signature of one flat, and a dynamic marking of *p*.

Alto (A): Lyrics: da ja da didera didera dura ja dura. Musical notation includes a treble clef, a key signature of one flat, and a dynamic marking of *p*. It features triplets and a handwritten "3" above a measure.

Tenor (T): Lyrics: dan da rida rida o da da rida rida o da. Musical notation includes a treble clef, a key signature of one flat, and a dynamic marking of *p*. It features a 4:3 ratio and a handwritten "17" above the first measure.

Baritone (Br.): Lyrics: da da doi do i oi do i oi. Musical notation includes a bass clef, a key signature of one flat, and a dynamic marking of *p*.

Bass (Bs): Lyrics: do rada doderidideri. Musical notation includes a bass clef, a key signature of one flat, and a dynamic marking of *p*. It features triplets.

The score is divided into three measures. The first measure contains the vocal lines. The second measure contains a fermata and a dynamic marking of *mp*. The third measure contains a fermata and a dynamic marking of *mp*. A handwritten "3" and a treble clef are above the second measure of the Tenor part.

Handwritten musical score for Soprano (S), Mezzo (M), Alto (A), Tenor (T), Brass (Br.), and Bass (Bs.). The score is in 3/4 time and features lyrics in Latin. The lyrics are: *o lo dle o e o lo lodeli lo lodeli o no n - o on o n - o n n - m - o lo d o a lod o a lodeli of dn a n o n o m - n m n a m o lodle o ejoa lo d ododo n odn m n odn n m h a m lodl o do n a odn on mn odn odn n m n m n m n h m - lodl jo odo n a jo on mn djo odn n n m*

Dynamic markings include *mp*, *p*, *dim*, and *pp*. Performance instructions include *18*, *mp*, *p*, *dim*, and *pp*. A watermark "MNB Moter" and "This music is copyright protected" are visible across the score.

Handwritten musical score for Soprano (S), Mezzo (M), Alto (A), Tenor (T), Bass (Bs), and Bassoon (Br). The score is in 4/4 time and B-flat major. It features vocal lines with lyrics and piano accompaniment with dynamic markings.

Lyrics:
 S: rana dolid landididi ja dideri dura
 M: ludelidā rana dolid landididi ja do daj dideri dura
 A: rana dolid landididi ja do daj dideri dura
 T: tana do lid lan dididi ja dideri dura
 Br: tana do lid landididi ja do daj da di du ra
 Bs: tana do lid landididi ja do daj da di du ra

Dynamic Markings: p, mp, f, >, >>

Performance Notes: Snap fingers: mp

Tempo/Beat Indicators: 4! (quarter note), 3: 1 2 3 (triplets)

Méno mosso: ♩ ≈ 108, ♩ ≈ 81, ♩ × 65

S
M
A

3: All den kjærli het je te de bar, sann je

T
B
B

All den kjærli het je te de bar, sann je

mf *P* *pp*

M. s. v. o. poco *f* *mf*

ja det va fjorten år og femten da'r sann. Men, når er den forgangen uti aften sangen ut i aften sangen

Men når er den forgangen uti aften sangen ut i aften sangen

mf *P*

cresc. *mf* *P*

ut i aften sangen ut i af-ten sang-en uti aften sangen ut i aften sangehh

ut i aften sangen ut i af-ten sang-en -16- uti aften sangen uti aften sangehh

cresc. *mf* *P*

Bstacet:

3: ♩. ♩. ♩. *mp* 3: 2
 ♩. = 81 (meno) *mf cresc.* 2 ♩. 2 ♩. *mp* 3: ♩. ♩. ♩. 3: ♩. ♩. ♩. *f* 3: 2

sudara didara dandi diri ja da da dida didara do zaza zizi di ja zi zi zi za za dada

3: ♩. ♩. ♩. 3: ♩. ♩. ♩. 2 ♩. 2 ♩. 3: ♩. ♩. ♩. 3: ♩. ♩. ♩. *f* 3: 2

sudara didara dandi diri ja da do zam zi zi zi za za zazi zidi zi zam dada

3 ♩. 3: ♩. ♩. ♩. 3: ♩. ♩. ♩. ♩. = 81 2: ♩. ♩. 3 ♩. 6 ♩. 3 ♩. ← inh

Alto solo *mf* *Mezzo!* *pp* *rit.* *dim.*

di do di ja da do i i a a a a a a a a

Solo Ten *Be:* *+ Ten Br* *pp* *4 ♩.* ← inh

zaza zai zai za jada do i o i a a

atempo (♩. = 108) 3: ♩. ♩. ♩. 3: ♩. ♩. ♩. *tutti* 3: ♩. ♩. ♩. 4 ♩. → exh.

1 ♩. *Alto* 3 6 6 3 2 3

do deli dideli dam dididid jada thh thh thh thh thh (etc.) t t t t t t t t

1 ♩. *Ten: tacet* *Br* *Br* 6 6 6 3 3 3

do deli dideli dam dididid jada thh thh thh thh thh (etc.) t t t

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics include "o ra da", "o rada", and "da didejo i dada da do i o i". Performance markings include *f*, *Mezzo solo*, *pp*, *Tutti*, and *Ten. solo*. The music is written in treble and bass clefs with a key signature of one sharp (F#).

Handwritten musical score for the second system, continuing the vocal and piano parts. The lyrics include "da do i o i", "da do i o i", "inh eth inh", and "do i o t t". Performance markings include *sfz*, *dim.*, *p*, *mf*, *mfz*, *mf*, *Mezzo*, and *Tutti*. The music is written in treble and bass clefs with a key signature of one sharp (F#).

Handwritten musical score for the third system, featuring vocal lines and piano accompaniment. The lyrics include "jada", "dodeli dideli damdididi jada", "daj da didela dādai dija", and "tity ta ohh". Performance markings include *Mezzo*, *Soprano*, *Alto*, *tutti*, *Alto*, *pp*, *S+M*, and *exh*. The music is written in treble and bass clefs with a key signature of one sharp (F#).

Encora meno Mosso.

Handwritten musical score for the first system, featuring a treble clef and a bass clef. The tempo is marked "Encora meno Mosso".

Top Staff (Treble Clef):

- Tempo: $\text{♩} = 72$
- Section: **Sopr. Solo** (with arrows indicating phrasing)
- Notes: $\text{hh}^h \text{hh}^h \text{hh}^h \text{hh}^h \text{hh}^h \text{hh}^h \text{hh}^h$
- Section: **alto solo (cough)**
- Section: **Mezzo solo**
- Notes: $\text{thh}^{(u)} \text{t thh}$ and $\text{thh t k t thh k t k}$

Bottom Staff (Bass Clef):

- Section: **Bar. solo (cough)**
- Section: **Bs. (cough)**

Time signature: 3/4

Handwritten musical score for the second system, featuring a treble clef and a bass clef. The tempo is marked "Encora meno Mosso".

Top Staff (Treble Clef):

- Section: **Soprano Solo**
- Notes: $\text{thh t t t k t t k t t}$
- Section: **f tutti**
- Notes: $\text{hh hn hm 3 nm 3 nm a a}$
- Section: **← inh**
- Notes: 3 D!

Bottom Staff (Bass Clef):

- Section: **ten:**
- Notes: 3 tkt
- Section: **Bass solo** (mf)
- Section: **Bar. solo** (p)
- Section: **Ten. solo:** (pp)
- Notes: $\text{did | a da doda zid | a d | zoa t k t k t t}$

Time signature: 3/4

Handwritten musical score for Soprano (S), Mezzo (M), Alto (A), Tenor (T), Baritone (Br.), and Bass (Bs). The score is in G major and 3/4 time. It includes vocal lines with lyrics and piano accompaniment. Performance instructions include "clear the throat, 'krenite'", "3d [=54]", "PPP", "(Sim.)", and "inh".

Soprano (S): Lyrics: o - ro a in fi fi di ja sa -

Mezzo (M): Lyrics: o a i ja sa -

Alto (A): Lyrics: o a i ja sa -

Tenor (T): Lyrics: ro in i ja sa -

Baritone (Br.): Lyrics: o ro a in i ja sa in

Bass (Bs): Lyrics: o in fi ja sa in

1) pitched sound with air alternates with only air-sound in a slow, irregular way

Atempo tutti: approximate pitch, repeat motive while descending to lower register
 ♩ = 108/81 *mf*

3/4
 exh
 Bar: imp (cough)
 Bass: sigh
 PP
 tutti:
 bar:
 ss(i) → ss(0) f(i)

Sopr.: (cough) continue the falling repeats
 dim.

Sopr.: (cough)
 continue the falling repeats
 dim.
 bass:
 tutti: pp
 inh
 (tutti:)
 3
 3
 f(i) → f(0)

3: ♩. ♩. ♩.

6♩ (♩=54)
PPP sempre, legato

S

Handwritten musical notation for Soprano (S) part. It includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a quarter note followed by two eighth notes, with a dynamic marking of *f* and an accent. The lyrics "ti ti" are written below. The second measure is a whole rest. The third measure begins with a new key signature of three sharps (F#, C#, G#) and a dynamic marking of *PPP* with the instruction "sempre, legato". The lyrics "ihh" and "a" are written below. The fourth and fifth measures continue the melodic line with various dynamics and articulations.

M

Handwritten musical notation for Mezzo (M) part. It includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a quarter note followed by two eighth notes, with a dynamic marking of *f* and an accent. The lyrics "ti ti" are written below. The second measure is a whole rest. The third measure begins with a new key signature of three sharps (F#, C#, G#) and a dynamic marking of *PPP* with the instruction "sempre, legato". The lyrics "ihh" and "a" are written below. The fourth and fifth measures continue the melodic line with various dynamics and articulations.

A

Handwritten musical notation for Alto (A) part. It includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a quarter note followed by two eighth notes, with a dynamic marking of *f* and an accent. The lyrics "ti ti" are written below. The second measure is a whole rest. The third measure begins with a new key signature of three sharps (F#, C#, G#) and a dynamic marking of *PPP* with the instruction "sempre, legato". The lyrics "ihh" and "a" are written below. The fourth and fifth measures continue the melodic line with various dynamics and articulations.

T

Handwritten musical notation for Tenor (T) part. It includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a quarter note followed by two eighth notes, with a dynamic marking of *f* and an accent. The lyrics "ti ti" are written below. The second measure is a whole rest. The third measure begins with a new key signature of three sharps (F#, C#, G#) and a dynamic marking of *PPP* with the instruction "sempre, legato". The lyrics "ihh" and "a" are written below. The fourth and fifth measures continue the melodic line with various dynamics and articulations.

Br.

Handwritten musical notation for Baritone (Br.) part. It includes a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a quarter note followed by two eighth notes, with a dynamic marking of *f* and an accent. The lyrics "ti ti" are written below. The second measure is a whole rest. The third measure begins with a new key signature of three sharps (F#, C#, G#) and a dynamic marking of *PPP* with the instruction "sempre". The lyrics "erh" are written below. The fourth and fifth measures continue the melodic line with various dynamics and articulations.

Bs

Handwritten musical notation for Bass (Bs) part. It includes a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a quarter note followed by two eighth notes, with a dynamic marking of *f* and an accent. The lyrics "ti ti" are written below. The second measure is a whole rest. The third measure begins with a new key signature of three sharps (F#, C#, G#) and a dynamic marking of *Mf*. The lyrics "t t t ttt" are written below. The fourth and fifth measures continue the melodic line with various dynamics and articulations.

Handwritten musical score for Soprano (S), Mezzo (M), Alto (A), Tenor (T), Brass (Br.), and Bass (Bs.). The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is marked with a forte (*f*) dynamic and includes various performance instructions such as *inh* (inhalation), *exh* (exhalation), *senza vibr.* (without vibrato), *pp* (pianissimo), *mf* (mezzo-forte), and *ppp sempre legato* (pianissimo sempre legato).

The score is divided into six measures. The Soprano part begins with a whole note chord, followed by a half note chord, and then a series of quarter notes. The Mezzo and Alto parts follow a similar pattern, with the Alto part including the instruction *senza vibr.* in the fifth measure. The Tenor part also follows a similar pattern, with the instruction *senza vibr.* in the fifth measure. The Brass part includes a series of notes with *inh* and *exh* markings, and a *pp* dynamic. The Bass part includes a series of notes with *inh* and *exh* markings, and a *pp* dynamic.

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Handwritten musical score for six parts: Soprano (S), Mezzo (M), Alto (A), Tenor (T), Brass (Br.), and Bass (Bs). The score is written in treble clef for S, M, A, and T, and bass clef for Br. and Bs. The key signature is three sharps (F#, C#, G#). The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include 'h', 'n', 'PPP', 'mg', 'e 15', 'hh', 'a', 'senza vibr', 'inh', and 'exh'. A large watermark 'NB noter' is visible across the center of the page, along with the text 'This music is copyright protected'.

S

M

A

T

Br.

Bs

pppp

lunga

inh

P

pppp

lunga

inh

P

pppp

lunga

inh

P