

B e n t e L e i k n e s T h o r s e n

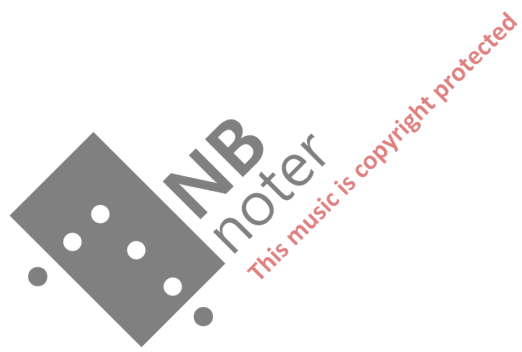
CAN YOU HEAR ME?
(salt water variations)

f o r c h a m b e r g r o u p



2024

Commissioned by Ensemble Kammerklang
with support from Arts Council Norway



INSTRUMENTATION

Flute (dbl Piccolo and Alto flute + thunder tube)

Clarinet in A (+ thunder tube)

Percussion

Timpani (Bb-F)

Glockenspiel

Bass Drum

Slåttetromme

Singing Bowl

Cymbal

Water (in bowl/box)

Flip Over

Corrugated plastic pipe (elektrikerrør)

Music box

Piano (+ corrugated plastic pipe and music box)

Violin

Violoncello

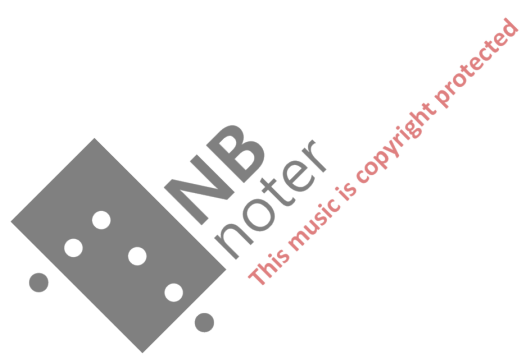


CONDUCTOR

The conductor should take part in tutti whistling/humming/singing

Score in C

Durata approx. 23 minutes



NOTATION & PLAYING TECHNIQUES

BREATH SOUNDS

All breath sounds are out-breaths. The text "h(a)" is only for guiding the sound, the most important thing to get the sound right is the wide mouth / pursed lips.



FLUTE / CLARINET

Multiphonic.

Fingering is in the parts. If it doesn't work out on your instrument try to find alternate fingering to produce the same pitches.

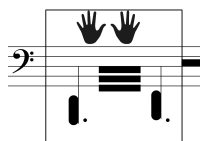


PIANO

Press the diamond notes down silently while the middle pedal is down to create a resonance room for the notes to come



Add sheets of paper to the strings to create a slight distorted sound



Play with both hands inside the piano to produce a thunder-like sound.

STRINGS



Damp the strings with left hand to get a noise sound

EXTRA MATERIAL



THUNDER TUBE

Flute and clarinet play the thunder tube by shaking it.

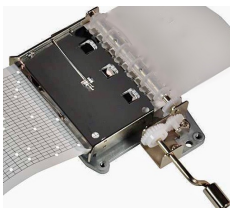
CORRUGATED PLASTIC TUBE

Piano and percussion have each a rather long section of corrugated plastic tube. Blowing on one end produces a multiphonic glissando-sound.



MUSIC BOX

Piano and percussion have music boxes with predefined material.



Piano: The shanty melody on a roll. Just continue spinning the music box from where you were.

Percussion: The melody "byssan lull" on one paper strip. Be sure to prepare it beforehand. The melody should be spun from start to the paper strip falls out.

PERCUSSION

WATER

Percussion plays "water". This can be done in several ways:

- 1) With two glass bowls (preferred)
 - one with more water than the other (one for each hand). A few cm of water is enough.
- 2) With a large plastic box:
 - The box must be big enough so that both hands can move comfortably.
 - A smart store box 34*25 with 5-8 cm water would be sufficient.

You play by moving the fingers in the water, the palms stays out of water. Try to "grab" the water by moving all five fingers at ones, this results in a "splashing" sound (and should result in a lot of bubbles. Vary the splashing by gently moving all ten fingers randomly to get a more tinkling sound.

The water sound might need amplification

FLIP OVER

Write text in large letters at the flip over. The text will be on the flip over paper in pencil. When a new flip over-section start, rip the paper and let it fall on the floor in front of the flip over.



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Senza misura 30"

①

②

③

A. Fl. 6 whistle tones, not too many changes

Cl. 1) wide open mouth, with a little force
h(æ)
mp

Perc. voice 1) wide open mouth, with a little force
h(æ)
mp

Perc. (water)

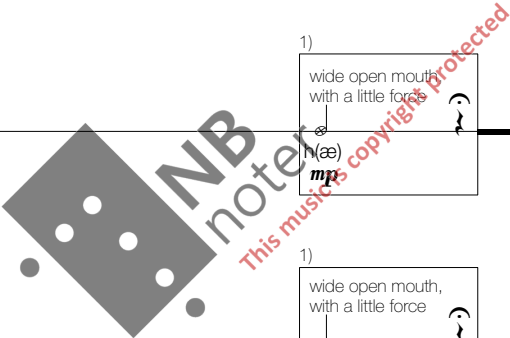
Pno. 1) wide open mouth, with a little force
h(æ)
mp

Vln. voice 1) wide open mouth, with a little force
h(æ)
mp

Vln. mute s.p. ♩ = approx. 60 (individual tempo)
ppp **p** **pp**

Vc. voice 1) wide open mouth, with a little force
h(æ)
mp

Vc.



④

⑤

A. Fl. 7 whistle tones, freely

Cl. 2) pursed mouth, almost whistling
h(o)
p *continue with previous box, mixing 1) and 2)*

Perc. voice 2) pursed mouth, almost whistling
h(o)
p *continue with previous box, mixing 1) and 2)*

Perc. (water)

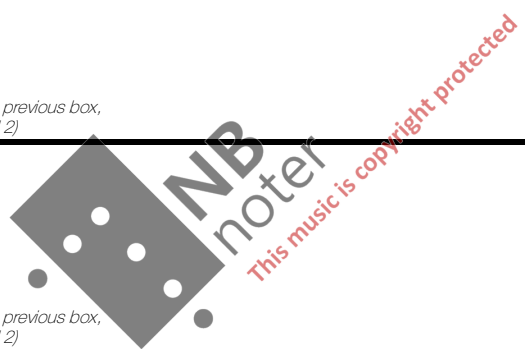
Pno. 2) pursed mouth, almost whistling
h(o)
p *continue with previous box, mixing 1) and 2)*

Vln. voice 2) pursed mouth, almost whistling
h(o)
p *continue with previous box, mixing 1) and 2)*

Vln.

Vc. voice 2) pursed mouth, almost whistling
h(o)
p *continue with previous box, mixing 1) and 2)*

Vc. violin ♩ = approx. 60 (individual tempo, take over from violin)
s.p.
ppp mute off



8 $\text{♩} = 90$

A. Fl. *ppp* whistle tones, freely *pp*

Cl. *mf* *f sub pp* *f* *ff sub p*

Perc. voice

Perc. (water)

Pno. *mf* inside, pluck *f* inside

Vln. voice 1) and/or 2) 1) and 2)

Vln. *sfz* *mp* *mf* *sfz* *mf* *f*

Vc. voice 1) and/or 2) 1) and 2)

Vc. *ord.* *ord.* *ord.* *ord.* *sfz* *pp* *sfz* *pp*

12 whistle tones, freely

A. Fl.

Cl.

Perc. voice $\frac{5}{4}$ continue only with 2)

Perc. $\frac{5}{4}$

Pno. $\frac{5}{4}$ continue only with 2)

Vln. voice $\frac{5}{4}$

Vln. $\frac{5}{4}$

Vc. voice $\frac{5}{4}$

Vc. $\frac{5}{4}$

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14

A. Fl. *ppp*

Cl. *mp* *mf*

Perc. splash and tinkle

Pno. *mp* inside

Vln. *mf* *mp* ord.

Vc. *mf* *pp* ord.

♩ = 60

pursed mouth,
almost whistling
tutti "gliss"

16

Fl. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Cl. A $\frac{6}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Perc. voice $\frac{6}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Perc. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ **TIMPANI** *ppp*

Pno. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

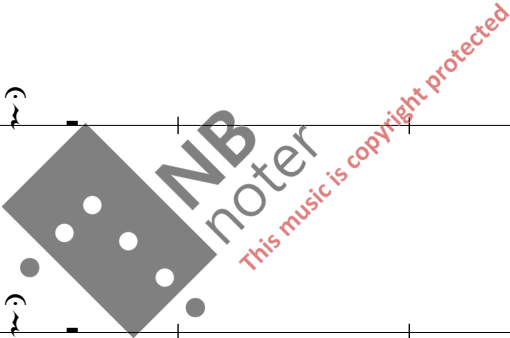
Vln. voice $\frac{6}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Vln. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ *pp*

Vc. voice $\frac{6}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Vc. $\frac{6}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ *pp*

gliss. *h(o)* *p* *h(i)* *s.p.* *gliss.* *gliss.*



♩ = 76 accel.

21 (M)

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

Cl. *p* *mp* *ppp*

Perc. *pp* *p* *pp*

Pno. *pp*

Vln. *pp* arco s.p. gliss. gliss.

Vc. *pp* *pp* arco s.p. extreme gliss.

keep tempo (76) while the rest is accel.

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♩ = 100 accel. ----- ♩ = 140

25 (M)

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

Cl. *p* *mp* *ppp* *p* *mp* *p* *mp*

Perc. *pp* *p* *p* *mp*

Perc. *p* *mf*

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

Vln. *pp* *s.p. extreme* *gliss.* *gliss.* *gliss.*

Vc. *pp* *gliss.* *gliss.* *gliss.*

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29 $\text{♩} = 104$ jet whistle

Fl.

Cl.

Perc.

BASS DRUM

Pno.

Vln.

Vc.

mp

p

mf

mp

f

pp

f

p

mf

ppp

pp

p

f

pp

s.p. extreme (ord bow pressure)

s.p. extreme start in tempo ad lib tempo after a few rounds (ord bow pressure)

8va

33

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

f *p* *ff* *mf* *pp*

mf *ff* *p*

p *mf*

inside pno
vary intensity, take small pauses,
use dynamics as overall guidelines

mf *ff* *p*

(ord bow pressure)

mp *"mf"*

ord bow pressure

ff *pp*

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PICCOLO *rit.* *a tempo* (♩ = 104)

Fl. 37

Cl.

Perc. WRITE TEXT ON FLIP OVER

Pno.

Vln. *ord s.p.*

Vc. *arco ord. espressivo*

p *mf* *pp* *mf*

ppp *p*

pp *mf* *ff*

42

Fl.

Cl.

Perc. voice

Perc.

Pno.

Vln.

Vc.

mixing 1) and 2)

h(æ) mp

h(o) p

WATER splash and tinkle mf

s.p. pp

pp

s.p. non-espressivo p

3 3 3

p mp

♩ = 104

48 ♩ = 90

ALTO FLUTE

Fl. *pp* *ppp* airy

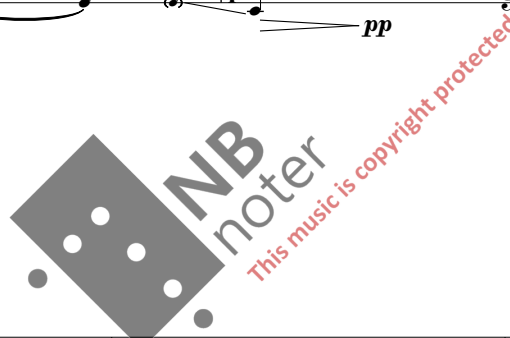
Cl. *f* *ff sub p*

Pno. *f* *pp* *p* inside

Vln. *ffz* *mf* *f* *p* c.l.b.

Vc. *ffz* *pp* *p* c.l.b.

ord.



51

A. Fl.

Perc. *bow* SINGING BOWL ON TIMPANI

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

Vln. *p* *p* *mp* arco

Vc. *p* *p* arco

54 $\text{♩} = 112$

A. Fl. *pp*

Cl. *pp*

Perc. BASS DRUM *ppp*

Pno. *p* *pp* *ppp* & arpeggios

Vln. *pp* s.p. *sva*

Vc. *pp* s.p.

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♩ = 48

58

Cl. *pp*

Perc. *ff ffp < fff subpp*

Pno. *pp p pp p mp pp*

Vln. *pizz*

Vc. *p mp*



♩ = 112

63

Fl. *p*

Cl. *p pp*

Pno. *pp*

Vln. *pp p pp*

Vc. *p p < p*

8va

c.l.b.

c.l.b.

67

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

mf

mf

pp *mf*

pp *mf*

p

p

p

mf

mf

p

p

arco

arco

s.p. vary speed and intensity

s.p. vary speed and intensity

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70 PICCOLO

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

inside pno

vary intensity, take small pauses, use dynamics as overall guidelines

arco gliss.

arco

p *mf* *mp* *ff* *ppp* *ff* *ffp* *ff* *p*

Detailed description of the musical score: The score is for page 18, starting at measure 70. The Piccolo part (Flute) features a melodic line with triplets and accents, starting at a piano (*p*) dynamic and ending with a crescendo to mezzo-forte (*mf*). The Clarinet part has a similar melodic line, starting at piano (*p*), moving to mezzo-forte (*mf*), then mezzo-piano (*mp*), fortissimo (*ff*), and ending at piano (*p*). The Percussion part includes a Bass Drum line with a *ppp* dynamic and fortissimo (*ff*) accents. The Piano part has a *mf* dynamic and fortissimo (*ff*) dynamic. The Violin and Viola parts are marked *p* and include arco and glissando markings. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.

74

Fl. *mp* *fff*

Cl. *f* *mf* *fff*

Perc. *p* *f* *mp* *ff*

Pno. *p* *mf* *p* *mf* *p* *mf*

Vln. *p* *p* *p* *p* *p* *p* *sfz* *sfz* *sfz* arco s.p.

Vc. pizz *p* *mf* *p* *mf* *p* *mf* *sfz* *sfz* *sfz* arco s.p.

gliss.

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78

$\text{♩} = 112$

pursed mouth,
almost whistling
irreglular tempo & fluctuations

mp h(o-i-o)

Fl.

pursed mouth,
almost whistling
irreglular tempo & fluctuations

mp h(o-i-o)

Cl.

pursed mouth,
almost whistling
irreglular tempo & fluctuations

mp h(o-i-o)

Perc.

WRITE TEXT ON FLIP OVER

pursed mouth,
almost whistling
irreglular tempo & fluctuations

mp h(o-i-o)

Pno.

pursed mouth,
almost whistling
irreglular tempo & fluctuations

mp h(o-i-o)

Vln.
voice

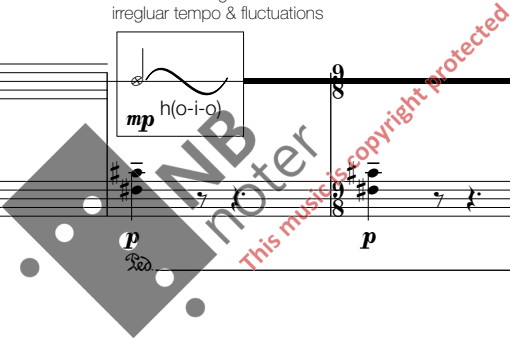
pursed mouth,
almost whistling
irreglular tempo & fluctuations

mp h(o-i-o)

Vc.
voice

Vc.

pp aliss



83 $\text{♩} = 90$ ALTO FLUTE $\text{♩} = 60$

Fl. pp

Cl. f ff *sub p*

Perc. TIMPANI ppp p p

Pno. *inside* f pp p pp p pp

Vln. ff mf f *arco s.p.* pp p

Vc. ff pp pp p

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87 $\text{♩} = 100$ rit. $\text{♩} = 60$

Pno. p pp

Vln. *s.p. extreme* mp ppp

Vc. *gliss* *s.p. extreme* p mp p ppp



(hesitant, introverted humming without conductor, two start, and the rest slowly follow)

$\text{♩} = \text{approx } 90$ $\text{♩} = 90$

92 (pitch from strings) p

Tutti Choir (pitch from strings) p

Perc. SLÅTTETROMME mf

Vln. arco ord. ppp pp *gliss*

Vc.

96 **PICCOLO** **accel.**

A. Fl. *pp*

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

Perc. **TIMPANI** *p*

Pno. *pp* *8va*

Vln. *s.p.*

Vc. *pizz* *arco s.p.* *pizz* *pp* *pp*

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a tempo, ♩ = 90

100

Picc. *mp* 6 6 6 6

Cl. *f* *f* *p*

Perc.

Pno. 3 3 3 3

Vln. *p* *f* *mf* gliss. gliss.

Vc. *p* *f* *sfz* *p* arco pizz.

♩ = 90

104

ALTO FLUTE

Picc.

Cl.

Perc.

Perc.

Pno.

Pno.

Vln.

Vc.

BASS DRUM

mf < *mf* < *mf* < *mf* <

mf < *mf* < *mf* < *mf* <

mf < *ff* *mf* < *ff* *mf* < *ff* *mf* < *ff* *mf* <

mf < *ff* *mf* < *ff* *mf* < *ff* *mf* <

mf < *mf* < *mf* < *mf* <

mf < *mf* < *mf* < *mf* <

pp *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp*

p < *mf* *p* < *mf* *p* < *mf* *p* < *mf* *p* < *mf* *p* < *mf*

arco s.p. extreme

arco s.p. *gliss.*

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107

air in instrument

PICCOLO

A. Fl. *mp* *h(o-i-o)* *ff*

Cl. *p* *f*

Perc. *mf* *ff*

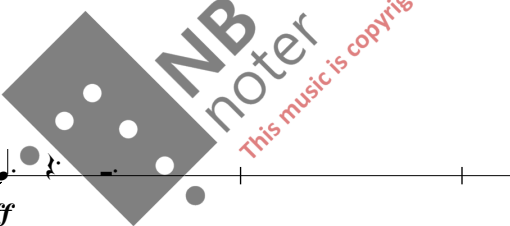
Perc. *ff* *ppp* *p* *f* WRITE TEXT ON FLIP OVER

Pno. *ff* *mf* *ff*

Pno. inside pno *mf* *f*

Vln. TAB *p* *p* *mf* *f*

Vc. bow on bridge *mf* irregular swells



Senza misura 40"

1 2 3 4

112

Fl. 3) pursed mouth, almost whistling, irregular tempo & fluctuations
h(o-i-o) **mp**

2) pursed mouth, almost whistling
h(o) **p**

113 continue with previous box, mixing 2) and 3)

Cl. 3) pursed mouth, almost whistling, irregular tempo & fluctuations
h(o-i-o) **mp**

2) pursed mouth, almost whistling
h(o) **p**

continue with previous box, mixing 2) and 3)

Perc. voice 3) pursed mouth, almost whistling, irregular tempo & fluctuations
h(o-i-o) **mp**

2) pursed mouth, almost whistling
h(o) **p**

continue with previous box, mixing 2) and 3)

Perc. splosh and tinkle

Pno. 3) pursed mouth, almost whistling, irregular tempo & fluctuations
h(o-i-o) **mp**

2) pursed mouth, almost whistling
h(o) **p**

continue with previous box, mixing 2) and 3)

slowly, freely

Pno. **ppp**

Vln. voice 3) pursed mouth, almost whistling, irregular tempo & fluctuations
h(o-i-o) **mp**

2) pursed mouth, almost whistling
h(o) **p**

continue with previous box, mixing 2) and 3)

Vc. voice 3) pursed mouth, almost whistling, irregular tempo & fluctuations
h(o-i-o) **mp**

2) pursed mouth, almost whistling
h(o) **p**

continue with previous box, mixing 2) and 3)

113

Fl.

Cl.

Perc.
voice

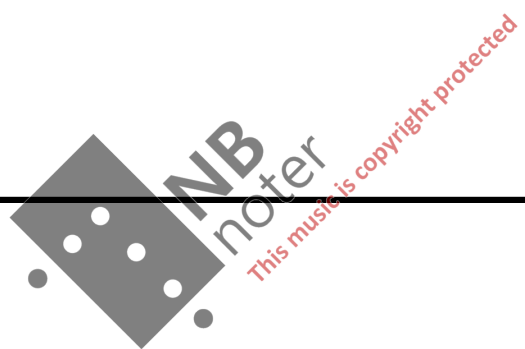
Perc.

Pno.

Pno.

Vln.
voice

Vc.
voice



Musical score for measures 113-114. The score includes staves for Flute (Fl.), Clarinet (Cl.), Percussion voice, Percussion (Perc.), Piano (Pno.), Violin voice (Vln. voice), and Viola voice (Vc. voice). The Piano part is partially written with notes in the treble and bass clefs. The rest of the staves are empty.

♩ = 90

114 ALTO FLUTE

whistle tones, freely

A. Fl. *ppp* *pp*

Cl. *mf* *f sub ppp* *f* *ff sub p*

Perc. (water)

Pno. 1) wide open mouth, with a little force *mp* *mp*

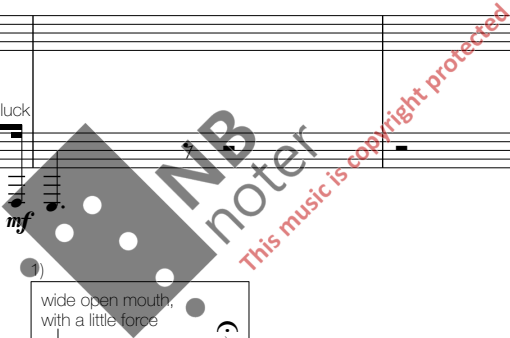
Pno. inside, pluck *mf* *f* inside

Vln. voice wide open mouth, with a little force *mp* *mp*

Vln. *ffz* *mp* *mf* *ffz* *mf* *f*

Vc. voice 1) wide open mouth, with a little force *mp* *mp*

Vc. - ord. *ffz* *pp* *ffz* *pp*



118 whistle tones, freely

A. Fl. **ppp** **ppp**

Cl. h(o-i-o) **mp** **mp** **mf**

Perc. h(o-i-o) **mp** splash and tinkle

Pno. h(o-i-o) **mp**

Pno. **mp** inside

Vln. voice h(o-i-o) **mp**

Vln. **mf** **pp** ord.

Vc. seagull **p** **mf** **pp** ord.

♩. = 44

122

A. Fl. *pp* *p*

Cl. *pp* *p*

Perc. voice *p* h(o) pursed mouth, almost whistling

Perc. (water)

Pno. *p* h(o) pursed mouth, almost whistling

Pno. *pp* double underarms silently pressed down

Vln. voice *p* h(o) pursed mouth, almost whistling

Vln. *pp* s.p.

Vc. voice *p* h(o) pursed mouth, almost whistling

Vc. *p* *mp* *p* *mp* *p* s.p.

The musical score is arranged in a system with six staves. The top staff is for Alto Flute (A. Fl.), followed by Clarinet (Cl.), Percussion voice (Perc. voice), Percussion (Perc.), Piano (Pno.), and Violin (Vln.). The bottom two staves are for Violoncello (Vc.). The score is in 12/8 time and 6/4 meter. Measure 122 is marked with a tempo of quarter note = 44. The A. Fl. and Cl. parts feature melodic lines with dynamics *pp* and *p*. The Perc. voice part has a note with a 'p' dynamic and a performance instruction 'pursed mouth, almost whistling'. The Perc. part is marked '(water)'. The Pno. part has a note with a 'p' dynamic and the same 'pursed mouth' instruction. The Pno. part also features a performance instruction 'double underarms silently pressed down' and a dynamic of *pp*. The Vln. part has a note with a 'p' dynamic and the 'pursed mouth' instruction, and another part marked 's.p.' with a dynamic of *pp*. The Vc. part has a note with a 'p' dynamic and the 'pursed mouth' instruction, and another part marked 's.p.' with dynamics *p*, *mp*, *p*, *mp*, and *p*.

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SINGING BOWL ON TIMPANI

125

Perc. *bow*

Pno. *p*

Tutti whistle

Vln. *pp*

Vc. *pp*

as many as possible:
whistle as highpitched as you can
resulting in a cluster
(start on the "tail" of the singing bowl)



129

Perc.

Pno.

Tutti whistle

Vln.

Vc.

freely (perc)

133

Perc.

Pno.

Tutti whistle

Vln.

Vc.

(until out of breath)

♩ = 60

133

FLUTE

FL.

CL.

GLOCKENSPIEL

CYMBAL

Perc.

Pno.

Vln.

Vc.

arco s.p.

pizz.

m

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142

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

p

p

CYMBAL

pp

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

pp pizz.

arco

p *p*



$\text{♩} = 72$

146

GLOCKENSPIEL

Perc.

Pno.

Vln.

Vc.

pp

p

mf *f* *pp*

arco s.p.

pp

pizz.

seagull

pp *mf* *f* *pp* *pp*

151

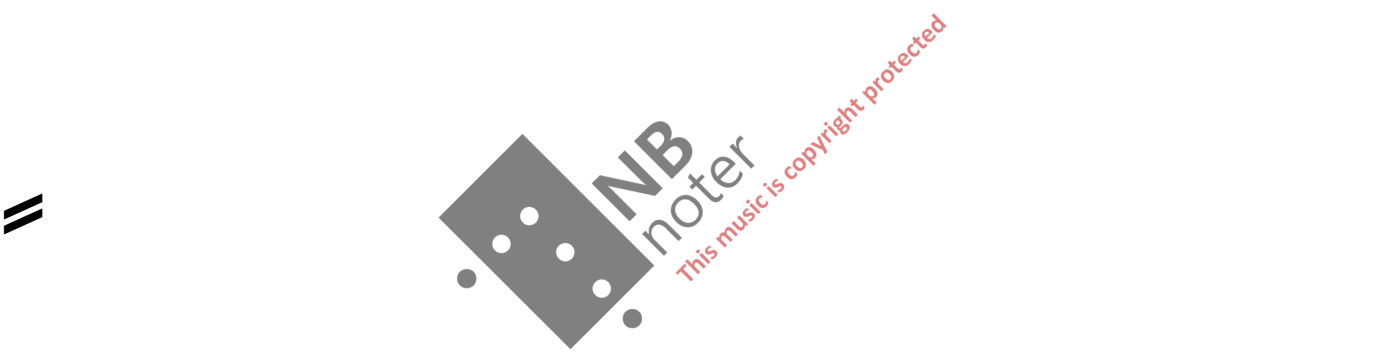
Fl. *p* *mp*

Glock. *p* *mp*

Pno. *p pp*

Vln. *pp* *mp*

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



155

Glock. *pp*³ *pp*³

Pno.

Vln. *pp*

Vc. *pp*

arco

160

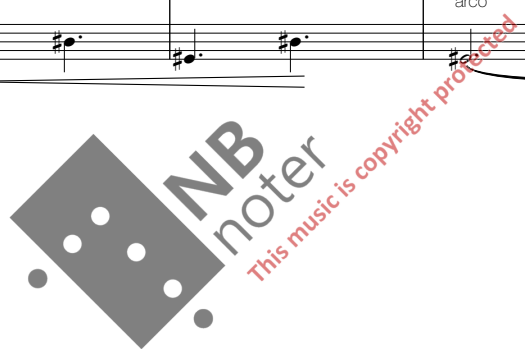
Cl. *mf* (M)

Glock. *pp* *p*

Pno. *p*

Vln. *pp*

Vc. *pp* pizz. arco



165

Pno. *pp* *p*

Vc. *p*

♩ = 138 **♩ = 64**

169 **PICCOLO**

Picc. *p* *p* *p* *p*

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

Pno. *pp* *mp*

Vln. *p* *p* *p*

Vc. *p* *p* *mp* *p*

==



174 **♩ = 76**

Cl. *mp* *p*

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

Vln. *p* *p* *p*

Vc. *pizz.* *p* *arco* *p*

GLOCKENSPIEL

♩ = 50

179

Glock. *f*

Pno. *p* *pp*

Vc. *p* *f*



184

FLUTE

rit.

Fl. *ff* *p*

Cl. *f* *ff* *p*

Pno. *ff* *p*

Vln. *f* *ff* *p*

Vc. *ff* *p*

187

a tempo (♩ = 50)

Fl. *pp*

Cl. *pp*

Pno. *pp*

Vln. *pp* *pizz.* *mf* *mp*

Vc. *pp* *p* *pp*

==



191

Cl. *p*

Pno. *pp*

Vln. *p*

Vc.

194

Fl.

Cl.

Perc. **CYMBAL**
pp

Pno.
pp *mf p* *pp*

Vln. *pp* arco *sfz* pizz. *p*

Vc. arco *pp*



198

Perc. **WATER**
splish and tinkle
mf

Pno. (8)

Senza misura 20"

200

Fl.

Cl.

Perc. voice

Perc.

Pno.

Pno.

Vln. voice

Vc. voice

mix 2) and 3)

2) pursed mouth, almost whistling

3) pursed mouth, almost whistling irregluar tempo & fluctuations

h(o)

h(o-i-o)

p

mp

(water)

BASS DRUM

(8)

shanty

♩ = 96

208

Perc. *pp*

Pno. *ppp* *ppp*

Vc. *pp* *pp* *pp*



212

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

Cl. *mf = p* *mf = p* *p* *mf* *sfz*

Perc. *pp* *pp* *pp* *mf* *f*

Pno. *ppp* *ppp* *mf* *f* i.v.

Vc. *pp* *pp* *pp* *sf* *f*

NB noter
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①

②

③

A. Fl. 218 whistle tones, freely

Cl. mixing 1) 2) and 3)

 h(æ) mp	 h(o) p
------------------------------	-----------------------------

Perc. 3) pursed mouth, almost whistling irregular tempo & fluctuations

h(o-i-o) **mp**

mixing 1) 2) and 3)

 h(æ) mp	 h(o) p
------------------------------	-----------------------------

Perc. splish and tinkle

Pno. 3) pursed mouth, almost whistling irregular tempo & fluctuations

h(o-i-o) **mp**

mixing 1) 2) and 3)

 h(æ) mp	 h(o) p
------------------------------	-----------------------------

Vln. voice 3) pursed mouth, almost whistling irregular tempo & fluctuations

h(o-i-o) **mp**

mixing 1) 2) and 3)

 h(æ) mp	 h(o) p
------------------------------	-----------------------------

Vc. voice 3) pursed mouth, almost whistling irregular tempo & fluctuations

h(o-i-o) **mp**

mixing 1) 2) and 3)

 h(æ) mp	 h(o) p
------------------------------	-----------------------------



♩ = 96

219

FLUTE

A. Fl. *mf*

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

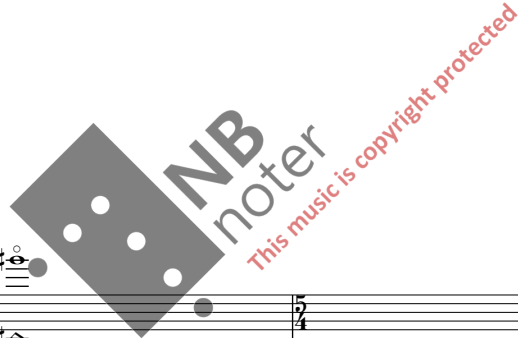
TIMPANI

Perc. *pp* *pp* *pp* *pp* *pp*

Vln. *pp* *pp* *pp* *pp* *pp*

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

arco s.p.



222

FLUTE

Fl. *mf* *mf*

Cl. A *mf* *mf*

BASS DRUM

Perc. *pp* *pp* *pp* *pp* *f* *f ppp*

Vln. *pp* *pp* *pp* *pp* *f* *ff* *ff*

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

arco s.p.

pizz.

Senza misura 20"

①

②

226

Fl.

Cl.


Perc.

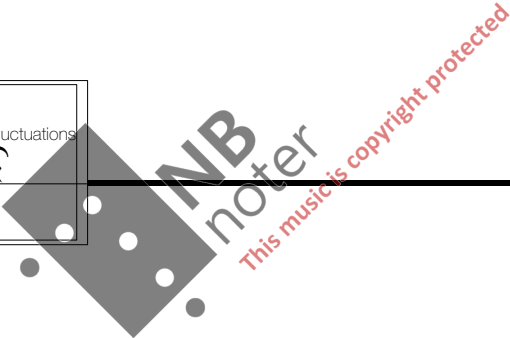
Pno.

Pno.

Vln.

Vc. voice

<p><i>mix 2) and 3)</i></p> <p>2) pursed mouth, almost whistling</p> <p>h(o)</p> <p>p</p>	<p><i>mix 2) and 3)</i></p> <p>3) pursed mouth, almost whistling irregular tempo & fluctuations</p> <p>h(o-i-o)</p> <p>mp</p>
<p><i>mix 2) and 3)</i></p> <p>2) pursed mouth, almost whistling</p> <p>h(o)</p> <p>p</p>	<p><i>mix 2) and 3)</i></p> <p>3) pursed mouth, almost whistling irregular tempo & fluctuations</p> <p>h(o-i-o)</p> <p>mp</p>
<p><i>mix 2) and 3)</i></p> <p>2) pursed mouth, almost whistling</p> <p>h(o)</p> <p>p</p>	<p><i>mix 2) and 3)</i></p> <p>3) pursed mouth, almost whistling irregular tempo & fluctuations</p> <p>h(o-i-o)</p> <p>mp</p>
<p><i>mix 2) and 3)</i></p> <p>2) pursed mouth, almost whistling</p> <p>h(o)</p> <p>p</p>	<p><i>mix 2) and 3)</i></p> <p>3) pursed mouth, almost whistling irregular tempo & fluctuations</p> <p>h(o-i-o)</p> <p>mp</p>
<p>shanty</p> 	
<p><i>mix 2) and 3)</i></p> <p>2) pursed mouth, almost whistling</p> <p>h(o)</p> <p>p</p>	<p><i>mix 2) and 3)</i></p> <p>3) pursed mouth, almost whistling irregular tempo & fluctuations</p> <p>h(o-i-o)</p> <p>mp</p>
<p><i>mix 2) and 3)</i></p> <p>2) pursed mouth, almost whistling</p> <p>h(o)</p> <p>p</p>	<p><i>mix 2) and 3)</i></p> <p>3) pursed mouth, almost whistling irregular tempo & fluctuations</p> <p>h(o-i-o)</p> <p>mp</p>



227 ♩ = 96

Fl. air in instr. jet whistle

Cl. *p* < *mf* *mp* *f* *p* *ff*

B. D. BASS DRUM *ppp* *ff* *ffp*

Perc. *pp* *mf*

Pno. *pp* *mf* *ff*

inside pno vary intensity, take small pauses, use dynamics as overall guidelines

Vln. arco s.p. extreme *pp*

Vc. pizz. *pp* *mf* *f* *ff*

230

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

fff subpp

pp *mf*

mf *f*

ord. pizz

♩ = 104

232

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

WRITE TEXT ON FLIP OVER

& arpeggios

ppp

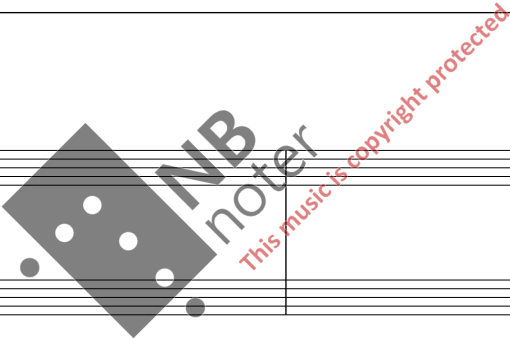
ppp

ppp

p

arco espressivo

p — *mf* — *ff*



♩ = 90

SLÅTTETROMME

236

Perc.

Tutti whistle

Vln.

mf

ppp

p

3

238

Fl. *mp* h(o-i-o) *mp* pursed mouth, almost whistling irregular tempo & fluctuations

Cl. *mp* h(o-i-o) *mp* pursed mouth, almost whistling irregular tempo & fluctuations

Perc. *p* *mf* *p* *mf*

Perc. *p*

Pno. *p* *mf* *p* *mf* *p* *mf*

Vln. *mp* h(o-i-o) *mp* pursed mouth, almost whistling irregular tempo & fluctuations

Vc. voice *mp* h(o-i-o) *mp* pursed mouth, almost whistling irregular tempo & fluctuations

Vc. arco s.p. *p* *mf*

242

Tutti hum: hum along as soon as you can

mp

Tutti Choir

A. Fl.

Cl.

Pno.

Vln.

Vc.

f *ff sub p* *pp* *f* *mf* *ffz* *pp*

inside

- ord.

MIB noter

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246

Cl.

Perc.

Pno.

Vc.

mf *pp* *mf p* *pp* *p* *f* *ff*

SINGING BOWL IN TIMPANI

bow

♩ = 60

♩ = 96

250

A. Fl.

Cl.

Perc.

GLOCKENSPIEL CYMBAL GLOCKENSPIEL CYMBAL GLOCKENSPIEL

Pno.

Vln.

Vc.

pp p pp p pp

arco s.p. p p pp

pizz. arco pp

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1x: dynamics as written
2x: softer; p=pp & pp=ppp

255

PICCOLO

A. Fl. *p* *p*

Cl. *pp*

Perc. *p* *pp*

Pno. *p* *pp*

Vln. *p* *p* *pp* *pp*

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

1x only

arco s.p.

s.p.

Detailed description of the musical score: The score is for measures 255-258. The Flute (Piccolo) part starts with a dynamic of *p* and continues with *p*. The Clarinet part has a dynamic of *pp*. The Percussion part has dynamics of *p* and *pp*. The Piano part has dynamics of *p* and *pp*. The Violin part has dynamics of *p*, *p*, *pp*, and *pp*. The Viola part has dynamics of *p*, *p*, *pp*, and *pp*. Performance instructions include '1x only' for the first measure of Flute, Percussion, and Piano; 'arco s.p.' for the Violin; and 's.p.' for the Viola. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.

259

Fl.
 6/4 h(i) *mp* *gliss* 3/4 h(o)
mixing 1) 2) and 3)
 (3) h(o-i-o) *mp* <> (2) h(o) *p* (1) h(æ) *mp*
mixing 1) 2)

Cl.
 6/4 h(i) *mp* *gliss* 3/4 h(o)
mixing 1) 2) and 3)
 (3) h(o-i-o) *mp* <> (2) h(o) *p* (1) h(æ) *mp*
mixing 1) 2)

Perc.
 6/4 h(i) *mp* *gliss* 3/4 h(o)
mixing 1) 2) and 3)
 (3) h(o-i-o) *mp* <> (2) h(o) *p* (1) h(æ) *mp*
mixing 1) 2)

Perc.
 6/4 **WATER**
 splash and tinkle
mf

Pno.
 6/4 h(i) *mp* *gliss* 3/4 h(o)
mixing 1) 2) and 3)
 (3) h(o-i-o) *mp* <> (2) h(o) *p* (1) h(æ) *mp*
mixing 1) 2)

Vln.
 6/4 h(i) *mp* *gliss* 3/4 h(o)
mixing 1) 2) and 3)
 (3) h(o-i-o) *mp* <> (2) h(o) *p* (1) h(æ) *mp*
mixing 1) 2)

Vc. voice
 6/4 h(i) *mp* *gliss* 3/4 h(o)
mixing 1) 2) and 3)
 (3) h(o-i-o) *mp* <> (2) h(o) *p* (1) h(æ) *mp*
mixing 1) 2)

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③

④

⑤

118

Fl. *only 1)*

ALTO FLUTE
whistle tones, freely

Cl. *only 1)*

Perc. *only 1)*

Perc. **BASS DRUM**
ppp

Pno. *only 1)*

Vln. *only 1)*

Vc. voice *only 1)*

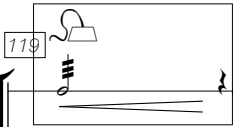
Vc. **seagull**
p
repeat 2x (3x total)

6

♩ = 90

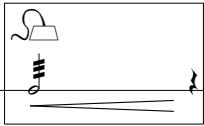
A. Fl.

17



ff

Cl.

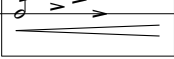


ff

Perc.

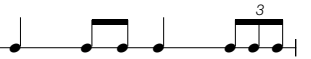
BASS DRUM

(irregular acc)



ff

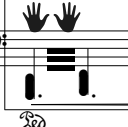
SLÅTTETROMME



mf

Pno.

inside pno



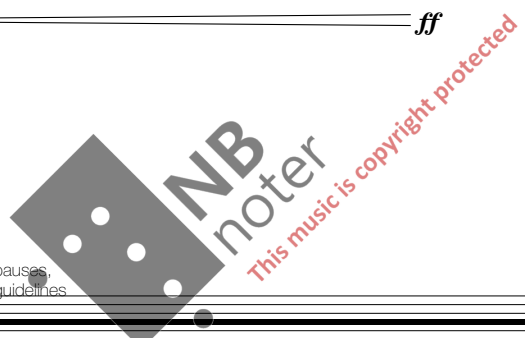
vary intensity, take small pauses,
use dynamics as overall guidelines

ff

Vln.



Vc.



first round of the shanty, everyone is playing instruments!
those who can hum along

121

The musical score is arranged in a system with six staves. The top staff is for Alto Flute (A. Fl.), the second for Clarinet (Cl.), the third for Percussion (Perc.), the fourth for Piano (Pno.), the fifth for Violin (Vln.), and the sixth for Violoncello (Vc.). The music is in 4/4 time. The A. Fl. part starts with a *mp* dynamic and moves to *mf*. The Cl. part starts with *mp* and *mf* dynamics, including a triplet. The Perc. part features a rhythmic pattern with *f* and *p* dynamics, and includes the instruction "hum along". The Pno. part has *mp* and *mf* dynamics, with "hum along" written above the staff. The Vln. part has *mp* and *mf* dynamics, with "hum along pizz" and "arco" instructions. The Vc. part has *mp* and *mf* dynamics, with "hum along arco" written above the staff. A large watermark "NB Noter" and "This music is copyright protected" is overlaid on the score.

127

A. Fl. *mf*

Cl. *mf*

Perc. *mf*

Pno. *mf*

Vln. *mf*

Vc. *mf*

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second round of shanty, everyone is humming! (relax, cello plays the melody)

132 Tutti hum

Tutti Choir

Perc.

Vln.

Vc.



137

Tutti Choir

Perc.

Vln.

Vc.

third round of shanty, let's sing!
pick one lead singer (choose the octave that suits your voice)
and power through one round of singing the shanty like the proud crew of a sailing ship

142

Lead singer *mf* *f*
can you hear me sing-ing this song can you hear me cal-ling can you hear this frag-ile cry cal-ling for your help

Tutti Choir *mf* *f*
can you hear me cal-ling cal-ling for your help

Perc. *mf* *p* *f*



147

Tutti Choir
hey! can you hear me now hey! I am cal-ling hey! can you hear me now cal-ling for your help

Perc. *mf*

last round of shanty
slower, last round of shanty - tutti humming
more and more introverted (one or two can whistle ad lib)

152

mp

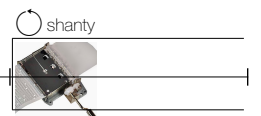
Tutti Choir



157

Tutti Choir

Pno.






162

A. Fl. pursed mouth, almost whistling h(o) **p** start blinking, slowly transition to

Cl. pursed mouth, almost whistling h(o) **p** start blinking, slowly transition to

Perc. voice pursed mouth, almost whistling h(o) **p** start blinking, slowly transition to

Perc. byssan lull (one strip)  keep spinning the music box until the paper strip runs out

Pno. pursed mouth, almost whistling h(o) **p** start blinking, slowly transition to

Vln. voice pursed mouth, almost whistling h(o) **p** start blinking, slowly transition to

Vc. voice pursed mouth, almost whistling h(o) **p** start blinking, slowly transition to

