

Knut Vaage:

Tilstandar

2. sats

kom linderei kom

Tekst: Erlend Nødtvedt

for Counter-Tenor, Recorder, Percussion,
Hapsichord and String quartet
(details for instrumentation: appendix on last page of score)

14.01.2024
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tileigna Daniel Sæther

Framført av Daniel Sæther og Ensemble C4

ABOUT THE SCORE:

Accidentals apply through the whole bare within the same octave

Trills are chromatic unless otherwise marked.

Tremolos are unmeasured unless otherwise marked.

Duration c. 7 min. 30 sec.

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Score available from NB noter, Nasjonalbiblioteket/National Library of Norway

P.Box 2674 Solli, N-0203 OSLO, noter@nb.no

More info: www.knutvaage.com



FOND FOR
LYD OG BILDE
Kulturrådet

Tinga av/*Commissioned by* Daniel Sæther
Finansiert av/*Financed by* Fond for lyd og bilde

"Tilstandar" består av tre satsar, eller fire satsar i kombinasjon med "Vintersong":

1. sats: "Opp av jorda" tekst Ruth Lillegraven
for kontratenor, blokkfløyte, barokk-lutt og gambe
durata ca. 8 min.

2. sats: "kom linderei kom" tekst Erlend Nødtvedt
for kontratenor, blokkfløyte, perkusjon, hapsichord og strykekvartett
durata ca. 7 min. 30 sek.

3. sats: "Hauste inn" tekst Terje Tørrisplass
for kontratenor, blokkfløyte, barokk-lutt, fiolin og gambe
durata ca. 8 min.

(sats 1-3, detaljar for instrumentasjon bakerst i partituret som appendiks)

4. sats: "Vintersong" tekst Hanne Bramness
versjon 2 for kontratenor, traverso, blokkfløyter, perkusjon, barokkgitar/lutt, lutt/theorbe,
hapsichord/orgel, strykekvintett (2 vln, vla, cello, D.B.)
durata ca. 23 min.

(sats 4, detaljar for instrumentasjon fremst i partituret på "Vintersong")

«Tilstandar» er ein syklus kontratenor Daniel Sæther og eg har jobba fram over lengre tid. Tematikken kretsar om ei open tilnærming rundt menneske i naturen. Naturen rommar oss, og er samtidig til stades utan oss. Naturen gjer oss høve til å finna innsikt og opplevingar, og gjev oss landskap til formskapande inspirasjon. Skiftande årstider er grunnlaget for den store syklusen i naturen. Me kan lett assosiera mennesket sitt livsløp med naturen sine skiftande årstider. Naturen gjennomgår kvart år dei samme endringsprosessane, men aldri på samme måte. Vårt arbeid lar seg inspirera av den samme sykliske tenkinga, og tanken om at tilstandane opplevest nye og kjente på samme tid.

I 2017 komponerte eg «Vintersong» for mezzo og tidlegmusikkensemble til dikt av Hanne Bramness. Verket var bestilt og urframført av Tora Augestad og Berlin-ensemblet Lautten Compagny på Hardanger Musikkfest. «Vintersong» med sine enkle og sanslege naturskildringar og barnlige betraktningar passar godt inn i vår syklus, så eg har tilpassa ein ny versjon for Daniel. Verket blei urframført med streaming pga koronaen, og er utgitt på CD av LAWO Classics.

Ut ifrå det større ensemblet i «Vintersong» har me laga mindre besetningar for kvar av dei andre satsene i «Tilstandar». Alle dei fire satsene kan framførast saman, med «Vintersong» som sentralt utgangspunkt.

Alle partitura er tilgjengeleg på NB noter (i kvar sine hefter).
Stykkene kan framførast samla eller kvar for seg, eller i ulike fritt valgte kombinasjonar.

Tekstgrunnlag for "Tilstandar"

Sats 2

Erlend Nødtvedt

kom linderei kom

kom linderei kom

kom heimros og bingros
skogreid og myrkreid
kom epleros og liljegrein
kom snurikoll sprakur
og snurikolla
kom ylva sylva
kom duna og dokka
rosa og sokka
kom leda og langa
tea og tanga
dumiblaa sylvitaa
brusi og krusi
duni-dokka rosi-sokka
kom kniplegeit og lukla
kom mjødhumla mi
kom dalarosi

kom linderei kom



Pitch 415'

Tilstandar

Knut Vaage

Introduction

2. sats, kom linderei kom

Text: Erlend Nødtvedt

Senza misura

Vivace (♩ = c. 140)

Sopranino Recorder

Tambour Drum

Percussion

*
tune low (only this octave)
like cello: C#, 11th partial on III
and Bb, 6th partial on IV
(bar 65 and 69)

Harpisichord

Counter-Tenor

Violin I

Violin II

Viola

Cello

The musical score is written for a chamber ensemble. It begins with a 4/4 time signature. The Soprano Recorder and Counter-Tenor parts are marked with a fermata and a whole note. The Tambour Drum part starts with a fermata, then plays a series of mallet strokes with snares off. The Harpsichord part has a treble clef with a whole note and a bass clef with a continuous eighth-note accompaniment. The Violin I, Violin II, Viola, and Cello parts all play a continuous eighth-note accompaniment. Dynamics range from ppp to mp. A large watermark 'NB noter' and 'this music is copyright protected' is overlaid on the score.

5

So. R

Sopranino

Tamb. Dr

Tambourine

(on stand, trill/trem. by flat fingers)

Hpschd.

CTen.

Vln. I

Vln. II

Vla.

Vc.

mf

mp

p

fp

fp

fp

fp

Tilstandar, kom linderei kom

Introduction, part 2

Poco ad lib.

Solo

9

So. R

Tamb. Dr

Hpschd.

CTen.

Vln. I

Vln. II

Vla.

Vc.

f *mp* *f* *mp* *f*

f *mp* *f* *mp* *f*

Small Bells

mp *f* *mp* *f*

This musical score page contains the following elements:

- Staff 1 (So. R):** Soloist part, starting with a forte (*f*) dynamic, transitioning to mezzo-piano (*mp*) for the 'Solo' section, and returning to forte (*f*). It features a triplet of eighth notes at the end.
- Staff 2 (Tamb. Dr):** Tambourine part, starting with a forte (*f*) dynamic and alternating between mezzo-piano (*mp*) and forte (*f*) dynamics.
- Staff 3 (Hpschd.):** Harpsichord part, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand.
- Staff 4 (CTen.):** Cymbals part, consisting of rhythmic patterns.
- Staff 5 (Vln. I):** Violin I part, playing sustained chords and melodic fragments.
- Staff 6 (Vln. II):** Violin II part, playing sustained chords and melodic fragments.
- Staff 7 (Vla.):** Viola part, playing sustained chords and melodic fragments.
- Staff 8 (Vc.):** Violoncello part, playing sustained chords and melodic fragments.

Cow call (♩. = c. 116)

The musical score is arranged in a standard orchestral layout. The top staff is for Soprano (So. R.), followed by Woodwinds (Bls.), Harpsichord (Hpschd.), and Trombones (CTen.). The bottom section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score begins at measure 15. The Soprano part features a melodic line with triplets and dynamic markings of *mp*, *f*, *mf*, and *f*. The Woodwinds play a rhythmic accompaniment with *mp* and *f* dynamics. The Harpsichord and Violoncello parts are mostly sustained chords, with the cello ending in *ppp*. The Violin I and II parts have *pizz.* markings and *mf* dynamics. A large watermark 'NB noter' and the text 'This music is copyright protected' are overlaid on the score.

Poem, part 1

Interlude 1

Poco ad lib.

echo if needed

A tempo

Solo

rit. (poco)

20

So. R

Cow Bells

impro ad lib. (contentum)

Hpschd.

CTen.

mf

f

p

f

* use hands as funnel

lin - de - rei

20

Vln. I

arco

p

f

Vln. II

arco

p

f

Vla.

pizz.

n

mf

pizz.

p

f

Vc.

n

mf

p

f

Poem, part 1a

Interlude 1a

26

A tempo **Poco ad lib.** **Solo**

So. R. *mp* *mp*

(Cow bells contentum)

Bls. *p lontano* *mp* (bells)

Hpschd.

CTen. *ord. mf* *f* * (funnel) *p* *f*

kom kom kom lin-de-rei

Vln. I *p* *mf* *mp* *p* arco

Vln. II *p* *mf* *mp* *p* arco

Vla. *p* *mf* *mp* *p* arco

Vc. *p* *mf* *mp* *p* arco

Tilstandar, kom linderei kom

32

So. R. *rit. (poco)* *f* *3* *3* *(secco)* *A tempo* *pp*

Bls. *f* (Cow bells contentum) *p lontano*

Hpschd.

CTen. ord. *mf* kom kom kom kom

32

Vln. I *f* *3* *3* *p* *3* *echo* *pizz.* *mf*

Vln. II *f* *3* *3* *p* *3* *3* *pizz.* *mf*

Vla. *f* *3* *3* *p* *3* *3* *pizz.* *mf*

Vc. *f* *3* *3* *pp* *mf*

Poem, part 1b

Interlude 1b

36

So. R. *Poco ad lib.* *echo* *mp* *mp dolce* *A tempo* *Solo* *mp* *f* *rit. (poco)* *echo* *p*

Bls. (bells) *mp* *f*

Hpschd.

CTen. *f* *p* *f*
* (funnel)
kom kom lin - de-rei

Vln. I *arco* *p* *f* *n*

Vln. II *arco* *p* *f* *n*

Vla. *arco* *p* *f* *n*

Vc. *arco* *p* *f* *n*

Tilstandar, kom linderei kom

Poem, part 2

40 **A tempo** CHANGE TO VOICE FLUTE

So. R. Voice Flute *pp* *mf* *pp* *mf* echo

Tambour Drum snares on wire brushes (blend w. Vla, opt. sidewise movements) *pp sempre*

Hpschd.

CTen. ord. *mf* * (funnel) *fp* *f* * (funnel) *fp* *f*
 kom heim ros og bing - ros

Vln. I *mf* pizz. arco *mfpp* *mp*

Vln. II *mf* pizz. arco *pp* *p*

Vla. *mf* pizz. non measured arco *pp sempre* arco

Vc. *mf* pizz. *p cantabile*

Tilstandar, kom linderei kom

46
Voice. Fl
Tamb. Dr.
Hpschd.
CTen.
Vln. I
Vln. II
Vla.
Vc.

f *pp* *mf*
pp sempre
ord. *mf* *fp* *f* (*funnel) *fp* *f* (*funnel)
kom heim ros og bing - ros
pizz. *mf* *mfpp* *mp* L.H. pizz. arco
pizz. *mf* L.H. pizz. arco *mfpp* *mp*
pizz. *mf* non measured arco *pp sempre* arco
pizz. *mf* arco *p cantabile*

Tilstandar, kom linderei kom

Interlude 2

Poem, part 3

52

Più mosso (♩ = c. 152)

flz. bend ord.

f *mp* *f* *fpp* *f*

(wire brushes) *pp* *fpp* sempre ritmico *non cresc.*

Hpschd.

ord. *mp* *f*

skog - reid og myrk - reid

52

pp *fpp* *mp* *pp*

pp *fpp* *non cresc.*

fpp *mp* *pp*

fpp *non cresc.*

Tilstandar, kom linderei kom

Interlude 3

58

flz. *pp sub.* *mp* *f* flz. bend

ord. *pp* *pp*

Tamb.Dr. *non cresc.* *(non cresc.)*

Hpschd.

CTen. *mp* *f* *pp*

skog - reid og myrk - reid

58

Vln. I *mp* *pp*

Vln. II *mp* *pp (non cresc.)*

Vla. *mp* *pp*

Vc. *p sempre* *(non cresc.)*

Tilstandar, kom linderei kom

Poem, part 4

Cow call (♩. = c. 116)

Meno mosso, poco rubato (♩. = c. 96)

65 CHANGE TO SOPRANINO

So. R.

Tamb. Dr.

Hpschd.

CTen.

Vln. I

Vln. II

Vla.

Vc.

Tilstandar, kom linderei kom

71

Sopranino solo/echo

low, like Cello 7th partial on C

Cow call (♩ = c. 116)

Meno mosso

intonate w. Cello

intonate like nature 3rd

So. R. *mp dolce ma espr.*

Bls. *mp* *pp* impro ad lib.

Hpschd.

CTen. *mf* *f* (*funnel)

grein konf ep - le - ros

71

Vln. I *mf* *mp* *p* arco

Vln. II *mf* *mp* *p* arco

Vla. *mf* *mp* *p* arco 5:3

Vc. (IV) *mf* *p* arco III

Tilstandar, kom linderei kom

Score
Interlude 4

low, like Cello
7th partial on C

Cow call (♩. = c. 116)

76

So. R

Bls.

Hpschd.

CTen.

76

Vln. I

Vln. II

Vla.

Vc.

mf dolce ma espr.
(bells)
p

ord. p *mf* *mf*

og li lil je - grein kom

intonate Bb low w. Cello harmonics
echo

mp *p* *p* *n* *mf* *pizz.*

mp *p* *p* *n* *mf* *pizz.*

echo (III)
IV

mp *p* *p* *n* *mf* *pizz.*

mp *p* *p* *n* *mf* *pizz.*

Tilstandar, kom linderei kom

Poem, part 5

(♩.=♩) **Movendo**

(chrom.)

81

So. R

Perc.

Hpschd.

CTen.

81

Vln. I

Vln. II

Vla.

Vc.

Bull Roar turn above head

strongly and rough

(*funnel)

kom kom kom kom — snu-ri-koll spra - kur — snu-ri-koll

p < *ff* *p sub.*

f *pp*

f *pp*

f *pp*

f *pp*

arco

arco

arco

arco

Poem, part 6

87

So. R

Perc.

Hpschd.

CTen.

Vln. I

Vln. II

Vla.

Vc.

(Bull Roar)

Flexi Cable turn above head

ord. *pp*

(*funnel)

ord. *p*

f non legato

support vocal

mf

s.t.

s.t.

pp

pp

pp

pp

flz.

pp

f

sprak - ur sprak - ur

Sprak ur

og

snu - ri - kol - la

snu - ri - kol - la

87

Interlude 5

Poem, part 7

(♩=♩.) Cow call (♩. = c. 116)

94 support vocal
ord.

So. R *p*

Perc. (Cow Bell contentum)
p *lontano*

Hpschd. opt. lowest octave only

CTen. *mf* *f* (*funnel)
snu - ri - kol - la snu - ri - kol - la kom yl - va

94 Vln. I *f* *mf* *mp*
pizz. arco

Vln. II *f* *f* *mf* *mp*
pizz. arco

Vla. (s.t.) *pp* ord. *f* *f* *mf* *mp* echo arco *mf*

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

Tilstandar, kom linderei kom

Interlude 6

Poem, part 7a

102

So. R

Perc.

Hpschd.

CTen.

102

Vln. I

Vln. II

Vla.

Vc.

mf

(Bells) opt. impro l.v. all

p

(chrom.)

f (*funnel)

syl - va

ord. 4:3 yl - va syl - va

s.p. (trill to a#)

p *mf*

s.p. (trill to d#)

p *mf*

s.p. (trill to g#)

p *mf*

(chrom.) s.p. (trill to h) (trill to c#)

p *mf* *n*

Tilstandar, kom linderei kom

Interlude 7
Ritmico

Poem, part 8

110 (echo) *mf*

So. R

Bls. *p* *mf* Tambour Drum *pp ma ritmico*

Hpschd.

CTen. ord. *mf* kom kom kom kom kom du - na og dok - ka *f*

110 Vln. I *p* *mf* ord. pizz. *mf* arco *p*

Vln. II *p* *mf* ord. pizz. *mf*

Vla. *p* *mf* ord. pizz. *mf*

Vc. *p* *mf* ord. pizz. *mf*

Tilstandar, kom linderei kom

Interlude 7a

Poem, part 8a

116

So. R

Tamb. Dr

Hpschd.

CTen.

Vln. I

Vln. II

Vla.

Vc.

variate ad lib.

mf

f

mf

f

kom ro - sa og sok - ka

kom

kom

kom

kom

du - na og dok - ka

pizz.

arco

pizz.

arco

mf

p

mf

p

mf

mf

Tilstandar, kom linderei kom

Interlude 7b

Poem, part 8b

echo

122

So. R

Tamb. Dr

Hpschd.

CTen.

122

Vln. I

Vln. II

Vla.

Vc.

mf

f

mf

pizz.

arco

p

mf

mf

mf

mf

kom kom kom kom ro - sa og sok - ka

Tilstandar, kom linderei kom

Interlude 8

Vivace (♩ = c. 140)

127

CHANGE TO VOICE FLUTE

So. R

Tamb. Dr

mallets

ppp *p non cresc.*

Hpschd.

CTen.

mf

kom kom kom kom kom kom kom kom kom kom kom kom kom kom

Vln. I

ppp *p non cresc.*

Vln. II

ppp *p non cresc.*

Vla.

ppp *p non cresc.*

Vc.

ppp *p non cresc.*

Tilstandar, kom linderei kom

Poem, part 9

Poco ad lib. (molto rubato)

131

Voice. Fl

Tamb. Dr

Hpschd.

CTen.

Vln. I

Vln. II

Vla.

Vc.

mp dolce

mp dolce

mp dolce

f non troppo

(*funnel)

f espr.

kom le da og lan ga te a og

(Bells)

echo

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f p

f p

f p

f p

f p

Tilstandar, kom linderei kom

Poem, part 9a

138

Voice, Fl

Bls.

Hpschd.

CTen.

Vln. I

Vln. II

Vla.

Vc.

mp dolce

p dolce

p dolce

pp

pp

pp

pp

tan - ga kom le - da og lan - ga

s.t.

s.t.

s.t.

s.t.

s.t.

s.t.

s.t.

s.t.

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Tilstandar, kom linderei kom

Poem, part 10

Poco rubato (♩. = c. 96)

146

Score for Poem, part 10, measures 146-150. The score includes parts for Voice, Flute, Bells, Harpsichord, Trombone, Violin I, Violin II, Viola, and Violoncello. The music is in 12/8 time and features complex rhythmic patterns and dynamic markings.

Voice: Flute part with rests.

Bells: Part with notes and rests, dynamic markings *mp* and *p non cresc.*

Harpsichord: Part with complex rhythmic patterns and 7:6 time signature markings.

Trombone: Part with notes and rests, dynamic markings *f*, *p echo*, and *f*. Includes performance instructions: (*funnel), (*funnel - turn sidewise), and (*funnel - turn back to frontal pos.).

Voice: Lyrics: du mi-blå mi-blå syl - vi - tā

Violin I: Part with notes and rests, dynamic markings *mf*, *p dolce*, and *ppp*. Includes performance instruction: ord. IV.

Violin II: Part with notes and rests, dynamic markings *p dolce* and *ppp*. Includes performance instruction: ord. II/III.

Viola: Part with notes and rests, dynamic markings *mf*, *p dolce*, and *ppp*. Includes performance instruction: ord.

Violoncello: Part with notes and rests, dynamic markings *p dolce* and *ppp*. Includes performance instruction: ord.

Tilstandar, kom linderei kom

Interlude 9

Poem, part 11

Più mosso (♩ = c. 152)

153

Voice, Fl. *p* *f* *pp sub.* flz.

Bls. *l.v. all* (Tamb. Dr.) wire brushes *pp* *f* *pp* (circular movement, whispering sound)

Hpschd.

CTen. (*funnel - turn sidewise) *p echo* *ord. mp*
i - tà _____ bru - si og kru - si

153

Vln. I *ppp* *pp* *f* *pp*

Vln. II *ppp* *p* *f* *pp*

Vla. *ppp* *pp* *f* *pp*

Vc. *ppp* *pp* *f* *pp*

Tilstandar, kom linderei kom

Score
Poem, part 11a

Interlude 10

159

ord. #e

mf

flz.

f

p

mf

3

(circular mov.)

mf

p

pp

f

bru - si og kru - si

159

pp

mf

p

pp

f

p

mf

p

pp

pp

mf

p

pp

pp

Tilstandar, kom linderei kom

165

Voice, Fl

Tamb. Dr

Hpschd.

CTen.

Vln. I

Vln. II

Vla.

Vc.

pp *mf* *p* *fp*

(sticks or med. mallets)

p

(*funnel)

bru - si og kru - si

pp *mf* *mp* *mp*

p *p*

Tilstandar, kom linderei kom

Poem, part 12

Senza misura

multiphonics ad lib.

Cow call (♩ = c. 116)

173

Voice. Fl. *bend* *pp* *fff* *pp* *p* *mf secco* *flz.* *ord.* *echo*

Tamb. Dr. *pp* *fff* *p (a la marcia)* *variate ad lib.*

Hpschd. *palm cluster B&W* *fff* *rapid gliss. w. nails crosswise on bass strings (kept by L.H. palm cluster)*

CTen. *ord. mf ritmico, non legato*

Vln. I 173 *mp* *p* *f poss. crush* *s.t.* *pp* *pizz.* *echo pizz. mf*

Vln. II *p* *f poss. crush* *mp ritmico (a la marcia)* *sim.*

Vla. *pp* *fff* *mp ritmico (a la marcia)* *pizz.* *sim.*

Vc. *pp* *fff* *mp ritmico (a la marcia)* *pizz.* *sim.*

du - ni - dok - ka ro - si - sok - ka

Tilstandar, kom linderei kom

Interlude 11

179 flz. ord. flz. ord. gliss. *pp sub. (non cresc.)*

Voice. Fl *p* *mf* *p* *mf* *pp sub. (non cresc.)*

Tamb. Dr Cow Bells *pp* contentum

Hpschd.

CTen. *mf*
du - ni-dok - ka ro - si-sok - ka kom

179 III/IV *p* *mf* *p* *mf* *pp sub. (non cresc.)*
(barré w. open IV) sim. barré gliss, ad lib. intonation

Vln. I *p* *mf* *p* *mf* *pp sub. (non cresc.)*
(barré w. open IV) sim. barré gliss, ad lib. intonation

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

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

Vc. *mf* *f* *mf* pizz.

185

CHANGE TO SOPRANINO

Voice, Fl

C. Bl.

Hpschd.

CTen.

185

Vln. I

Vln. II

Vla.

Vc.

pp sempre

mf

pizz.

kom kom kom kom kom kom kom kom kom kom

36

Poem, part 13

Sopranino

Score

190

So. R

echo

mp

mp

p

C. Bl.

Hpschd.

CTen.

f espr.

kom

knip - le - geit

og luk - la

mf

kom

knip - le - geit

mp

kom

190

Vln. I

pp dolce

pp dolce

Vln. II

pp dolce

pp dolce

Vla.

pp dolce

Vc.

pp dolce



Tilstandar, kom linderei kom

Poem, part 14

Poem, part 15

Ad lib

197

So. R

(tacet)

p dolce

n

mp dolce

4:3

C. Bl.

(Tamb. Dr.) mallets

n

(poco)

Hpschd.

CTen.

dolce

mf dolce

mjød - hum - la mi kom da - la ro - si

4:3

197

Vln. I

ppp dolceiss.

n

(poco)

Vln. II

n

(poco)

Vla.

ppp dolceiss.

n

(poco)

Vc.

n

(poco)

Tilstandar, kom linderei kom

Interlude 12 (recapitulation)

Vivace (♩ = c. 140)

204

So. R

Tamb. Dr

Hpschd.

CTen.

204

Vln. I

Vln. II

Vla.

Vc.



Tilstandar, kom linderei kom

208

So. R. *mp*

Tamb. Dr. *f* (Bells) *f*

Hpschd.

CTen.

208

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

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Detailed description: This page of a musical score covers measures 208 to 211. The score is for a full orchestra and includes parts for Soprano (So. R.), Tambourine (Tamb. Dr.), Harpsichord (Hpschd.), Contralto Trombone (CTen.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in 6/4 time. The Soprano part begins at measure 208 with a melody marked *mp*. The Tambourine part has a rhythmic pattern marked *f*, with a section labeled '(Bells)' also marked *f*. The Harpsichord part provides a harmonic accompaniment. The Violin I, II, Viola, and Cello parts all have a *fp* (fortissimo piano) dynamic marking at the start of measure 211. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.

Coda

Rubato ad lib. (♩ = c. 96)

(echo)

211

So. R

f

mp dolce

Bls.

l.v. all

Hpschd.

CTen.

mf dolce

*(funnel)

p

ord. *p dolce*

kom lin de-rei kom - m

211

Vln. I

ppp dolciss.

Vln. II

ppp dolciss.

Vla.

ppp dolciss.

Vc.

ppp dolciss.

n

n

n

n

Tilstandar, kom linderei kom

Appendix
Range and tuning of strings

sounding a half note lower than notated compared to modern chamber pitch

So. R. Sopranino Recorder (pitch 415) Voice Flute (Tenor) (pitch 415)

Bls. Small Bells Cow Bells Tambour Drum snares on/off (if possible) Tambourine (on stand, trill/trem. by flat fingers) Bull Roar Flexi Cable

Hpschd. Hapsichord (pitch 415) 8'

* tune low (only this octave)
like cello: C#, 11th partial on III
and Bb, 6th partial on IV
(bar 65 and 69)

C.Ten. Baritone (same singer) when in F clef (pitch 415) Counter-Tenor (pitch 415)

217 Vln. I Violin 1 normal tuning (but in 415)

Vln. II Violin 2 normal tuning (but in 415)

Vla. Viola normal tuning (but in 415)

Vc. Cello normal tuning (but in 415)