



for Orchestra and Langeleik

Can be performed by other folk instruments - as a part of bringing the traditions further.
Hardingfele, Harpeleik, Santoor, Sitar, Kantele, Zither - can be performed by one or more soloists

Mathilde Grooss Viddal
2019



berre ein Lått

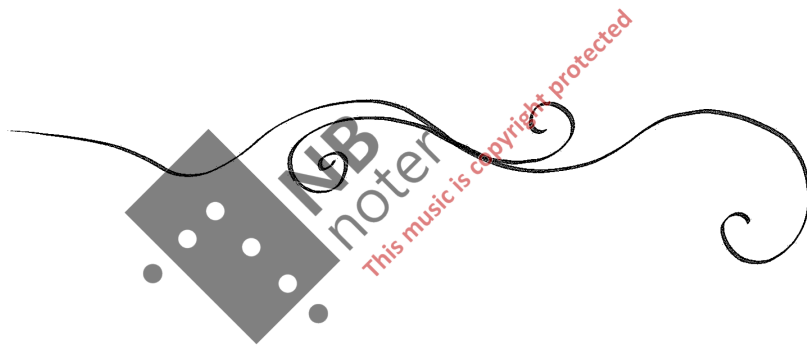


based on two folk tunes: Langeberglåtten (trad.) / Sumarmorgon (E. Groven)

Commissioned by KORK for world premiere at ULTIMA, Oslo Contemporary Music Festival;

Traditions Under Pressure

Friday the 13th, September 2019, Norway



- 1 Flute
voice
- 1 Oboe
voice
- 1 Clarinet in Bb
voice
- 1 Bass Clarinet
Extended tecnics: Multiphonics, Improvisation
- 1 Bassoon
Alternate: Cimbasso
Extended technique: Multiphonics
- 1 Trumpet in Bb
Mutes: Harmon
voice
- 1 Horn in F
voice
- 1 Trombone
Mutes: Bucket
voice
- 1 Tuba
- Percussion 1
Glockenspiel
voice
- Percussion 2/Drum set
5 - 10 differnt bells - from low to high pitch ex: Tibetan Bells, finger cymb, wind chimes
Triangles
Drum set
Improvisation
- Langeleik 1
Objects: Plecter, Cello bow ol.
Langeleik: Traditional tuning B*
Langeleik: Temperament tuning: C*
Contemporary Folkmusician, Improvisation
- Langeleik 2
Objects: Plecter
Langeleik: Traditional tuning B*
Langeleik: Temperament tuning: C*
Contemporary Folkmusician, Improvisation
- 10 Violin 1
Voice
- 8 Violin 2
Voice
- 5 Viola
Voice
- 5 Cello
Voice
- 2 Contrabass
Voice
- 1 Contrabass
Voice
Improvisation bassline

only one instrumentalist of each of the winds/brass players,
so the musicians allows to interpret solistically in a personal way, as is common in traditional folk music.
Number of strings can be adjusted to the orchestra

* **Langeleik tuning mode:**

	traditional tuning from the beginning to letter H:	temperament tuning from letter H to the end:
Langeleik 1		
	melody string	melody string
	bordun strings	bordun strings
	traditional tuning from the beginning to letter H:	temperament tuning from letter H to the end:
Langeleik 2		
	melody string	melody string
	bordun strings	bordun strings

The Langeleik musicians decide themselves the distribution of roles between them, according to how they like it best. Transcribed in three systems; melodi string at the top, melody/bordun strings in the middle and bordun strings at the bottom line. Listen to the link below.



Listen: <http://mgviddal.com/project/latt/>

WP: Kringkastingsorkesteret KORK with two langeleiks (Norwegian folk zithers), performed by Knut and Ole Aastad Bråten at ULTIMA 2019: Traditions under pressure, a night of luminous orchestral beauty and drama.

For questions please contact the composer: <http://mgviddal.com>



Score information:

They asked for just a lått (berre ein Lått) - I'm not so sure it is *just*.

berre ein Lått? - is based on two Norwegian folk tunes: *Langeberglåtten* and *Sumarmorgon*, transcribed after various field recordings from Valdres/Norway summer of 2019, as well as the recording "Til Ragna" with Knut and Ole Aastad Bråten playing the Langeleiks.

Langeberglåtten is what we call «Klokkelått», meaning "the church-bell-song". The church bell is connected to lots of stories and legends. The holy and sacred music of the rhythmic clanging of the church bells, had the power to save folk from the magic spell of "dei underjordiske» (the underworld supernatural beings); in this song the "Hulder". She is a beautiful, clever, but dangerous elf, siren, living inside the mountains. This story is about Huldra who sings so beautifully over Langeberget that all people are enchanted. But the priest does not like it, so he throws a spell over her, so she turns to stone.

To me also a symbol of the historical oppression, suspicion and invisibility of gifted women (Huldra) silenced by the priest (the authorities) and the people (the herd) who only follows their leader.

- *but the song itself, they never forget ..*

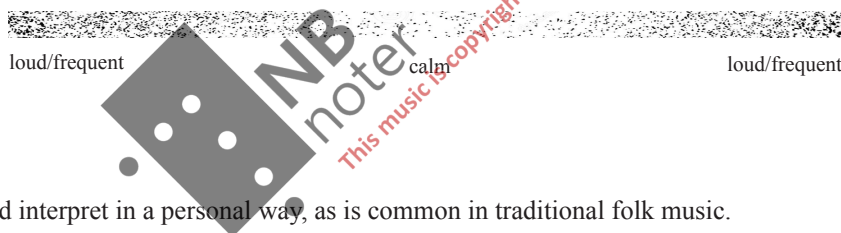
A re-creation of the oral transmission, use of voice (bar 12 - 46):

In Norwegian folk music, it is common to tell about the songs; the story, what it means to people, where it comes from a.s.o. So to maintain this, this piece begins with *the speech*.

The speech consists of three different sentences, these sentences can be mixed, can be shortened, should be spoken in a natural way. They make the essence of the story of this song, "Langeberglåtten".

Together with the bass, flageolets and the bells, it will start this piece in a mysterious, beautiful way - before the Langeleiks join in with its old microtonal-tuned scale.

The speech symbol:



The musicians should interpret in a personal way, as is common in traditional folk music.

The challenge writing this score was to maintain the improvisational personal way of playing, and fix it into the static written score. In folk music, score is irrelevant, so traditional written score became insufficient. I could not only use notes, it takes the focus away from deep listening and freedom, moreover I want movement, the music to change, like water - it looks the same, but on closer inspection, it is always changing. As a part of the theme *traditions under pressure* I chose to make graphic notation inspired by traditional rosary stitching used in bunad (traditional Norwegian folk costume).



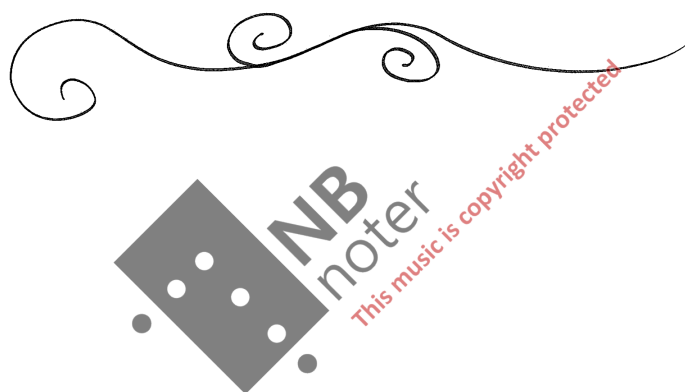
There are countless rosary patterns, every place has its own pattern. Rose stitching is a beautiful art-craft traditionally performed by (nameless and *just*) women. These graphic rosary stitches are inspired by a rose called *Skarsrosa* from Skare in Morgedal/Telemark, where my grandmother grew up. The original patterns belongs to Margit Nilsen in Skare.

The roses develop from a stem and grow slowly outwards with flowers and leaves, in interaction with other stems and roses, as a picture of how I want the musical frazes to grow.

Duration: 12 – 15 minutes.

Score in C.

The holy sound of the church bells had the quality to save people from the spell of "dei underjordiske", if you listen carefully - you might feel the magical song within.



berre ein Lått?

based on two folk tunes: Langeberglåtten (trad.) / Sumarmorgon (E. Groven)

for symphony orchestra and langeleiks

Mathilde Grooss Viddal
(2019)

A

Conductor cues improvisations
Freely, no tempo

mysterioso

5'

10'

10'

Flute

Oboe

Clarinet in B \flat

Bass Clarinet

Contrabassoon

Trumpet in B \flat

Horn in F

Trombone

Tuba

Glockenspiel

Percussion, Bells, Accessories

different bells from low to high pitch.
ex. tibetan bells, triangel, cymb.
add things you like, ex: scraches, rachets, rain stick a.s.o.

Two Langeleiks

A

Freely, no tempo

Violin I

Violin II

Viola

Cello

Contrabass

beautiful impro. make the drone breath and live.
slowly develop the drone individualistic by using
flaggeolets, harmonics, space, accents, dynamics and rests
breath, - start new tone with accent.

Ad Lib
Individually

beautiful impro. make the drone breath and live.
slowly develop the drone individualistic by using
flaggeolets, harmonics, space, accents, dynamics and rests
breath, - start new tone with accent.

Ad Lib
Individually

beautiful impro. make the drone breath and live.
slowly develop the drone individualistic by using
flaggeolets, harmonics, space, accents, dynamics and rests
breath, - start new tone with accent.

B. Cl.

Perc. Bbs. etc.

Vln. II

Vla.

Vc.

Cb.

beautiful solo - take your time. poetic, rubato, free

improvisation with the same material

beautiful impro. make the drone breath and live. slowly develop the drone individualistic by using flaggelets, harmonics, space, accents, dynamics and rests. breath, - start new tone with accent.

Ad Lib Individually

Ad Lib Individually

Ad Lib Individually

B. Cl.

C. Bn.

Perc. Bbs. etc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

listen to the perc, communicate/get inspired by the bells/material. beautiful solo, make the drone breath and live. poetic, rubato, free. develop the drone slowly, by using flaggelets, harmonics, space, accents, dynamics and rests. Breath

breath, start new tone with accent, make the drone live

impro solo continues
Still poetic, rubato, free (no beat)

listen to the bs.cl., communicate

beautiful impro. make the drone breath and live. slowly develop the drone individualistic by using flaggelets, harmonics, space, accents, dynamics and rests. breath, - start new tone with accent.

NB
noter
This music is copyright protected

B

B. Cl.

C. Bn.

Perc. Bbs. etc.

B

Tutti
Ad Lib
Individually

Vln. I

Vln. II

Vla.

Vc.

Cb.



15

B. Cl.

C. Bn.

Perc. Bbs. etc.

listen to the fingerings, interact

Harmon Mute

mp

Cont.

15

2 Langeleiks

mp

mp

langeleik, traditional microtonal soundscape: improvise/develope frases individually

15

Vln. I

Vln. II

Vla.

Vc.

Cb.

Individually change of bow, make accents

The Speech (no beat)

C

The speech blends in, softly and individually with space. Keep repeating the sentence, and increase in dynamic, frequency and intensity throughout letter C, then fade out.

Still poetic, rubato, free (no beat)

8^{me}

B. Cl.

C. Bn.

B♭ Tpt.

Hn.

Tbn.

Tuba

Glk.

Perc. Bls. etc.

2. Langeleiks

listen to the langeleiks, interact

men denne lätten, så huldre sto å stuta i hodnet opppe på Langeberget, den gløyne ikkje folk

så han kastar noko trolldomsord mot huldre

This section of the score includes staves for B. Cl., C. Bn., B♭ Tpt., Hn., Tbn., Tuba, Glk., Perc. Bls. etc., and 2. Langeleiks. The music is in a key with three sharps (F#, C#, G#) and a common time signature. It features various musical notations including slurs, accents, and dynamic markings like *mp*. A large watermark 'NB Notes' is overlaid on the score.

C

Vln. I

Vln. II

Vla.

Vc.

Ch.

men denne lätten, så huldre sto å stuta i hodnet opppe på Langeberget, den gløyne ikkje folk

så han kastar noko trolldomsord mot huldre

så kjem det ein bukk og stangar henne uffe, og ho blir til stein

men denne lätten, så huldre sto å stuta i hodnet opppe på Langeberget, den gløyne ikkje folk

This section of the score includes staves for Vln. I, Vln. II, Vla., Vc., and Ch. The music continues in the same key and time signature. It features various musical notations including slurs, accents, and dynamic markings. A large watermark 'NB Notes' is overlaid on the score.

25

Fl. *"Ho stutar i eit hodn, men det likar ikkje presten, så han kastar noko troldomsord mot huldre"*

Ob. *"Ho stutar i eit hodn, men det likar ikkje presten, så han kastar noko troldomsord mot huldre"*

B♭ Cl. *så kjem det ein bukk og stangar henne ufor, og ho blir til stein*

B. Cl.

C. Bn.

B♭ Tpt. *så kjem det ein bukk og stangar henne ufor, og ho blir til stein*

Hn.

Tbn. *men denne lätten, så huldre sto å stuta i hodnet oppe på Langeberget, den gløyme ikkje folk.*

Tuba

Glk. *"Ho stutar i eit hodn, men det likar ikkje presten, så han kastar noko troldomsord mot huldre"*

2 Langeleiks

Vln. I *"Ho stutar i eit hodn, men det likar ikkje presten, så han kastar noko troldomsord mot huldre"*

Vln. II

Vla.

Vc. *så kjem det ein bukk og stangar henne ufor, og ho blir til stein*

Cb. *så kjem det ein bukk og stangar henne ufor, og ho blir til stein*

30

Fl. *den gløyme ikkje folk*

Ob. *så kjem det ein bukk og stangar henne ufor, og ho blir til stein*

B. Cl. *så kjem det ein bukk og stangar henne ufor og ho blir til stein*

B. Cl. *3 3 3*

C. Bn.

B. Tpt. *Harmon Mute*
mp

Hn. *"Ho stutar i eit hodn, men det likar ikkje presten, så han kastar noko trolldomsord mot huldre"* *så han kastar noko trolldomsord mot huldre*

Tbn. *"men det likar ikkje presten, så han kastar noko trolldomsord mot huldre"*

Tuba

Glk. *"Ho stutar i eit hodn, men det likar ikkje presten, så han kastar noko trolldomsord mot huldre"*

Perc. Bls. etc. *spaceous impro solo continues to letter*

2 Langeleiks

Vln. I *så kjem det ein bukk og stangar henne ufor, og ho blir til stein* *så kjem det ein bukk og stangar henne ufor, og ho blir til stein*

Vln. II *"Ho stutar i eit hodn, men det likar ikkje presten, så han kastar noko trolldomsord mot huldre"*

Vla. *"Ho stutar i eit hodn, men det likar ikkje presten, så han kastar noko trolldomsord mot huldre"*

Ve. *så kjem det ein bukk og stangar henne ufor, og ho blir til stein*

Cb. *så kjem det ein bukk og stangar henne ufor, og ho blir til stein*

36

Fl.

Ob.

B. Cl.

B. Cl.

C. Bn.

B. Tpt.

Hn.

Tbn.

Tuba

Glk.

Perc. Bls. etc.

2 Langeleiks

Vln. I

Vln. II

Vla.

Ve.

Cb.

"Ho stutar i eit hodn, men det likar ikkje presten, så han kastar noko trolldomsord mot huldre"

listen to the langeleiks, interact

mp

listen to the langeleiks, interact

mp

så kjem det ein bukk og stangar henne ufor, og ho blir til stein

breath, start new tone with accent, make the drone live

så kjem det ein bukk og stangar henne ufor, og ho blir til stein

så kjem det ein bukk og stangar henne ufor, og ho blir til stein

men denne lätten, så huldre sto å stuta i hodnet oppå på Langeberge, den gløyne ikkje folk

så han kastar noko trolldomsord mot huldre

men denne lätten, så huldre sto å stuta i hodnet oppå på Langeberge, den gløyne ikkje folk

så han kastar noko trolldomsord mot huldre

NB noter
This music is copyright protected

D

Start conducting, in tempo of the langeleik players, ca ♩ = 116)

FL. *den gløyme ikkje folk!* *så kjem det ein bukk og stangar henne ufor, og ho blir til stein* *"Ho stutar i eit hodn, men det likar ikkje presten, så han kastar noko trolldomsord mot huldre"*

Ob. *den gløyme ikkje folk!* *"Ho stutar i eit hodn, men det likar ikkje presten, så han kastar noko trolldomsord mot huldre"*

B♭ Cl. *men denne låtten, så huldre sto å stuta i hodnet oppe på Langeberget, den gløyme ikkje folk*

B. Cl. *men denne låtten, så huldre sto å stuta i hodnet oppe på Langeberget, den gløyme ikkje folk* *mp*

C. Bn. *men denne låtten, så huldre sto å stuta i hodnet oppe på Langeberget, den gløyme ikkje folk* *mp*

B♭ Tpt. *men denne låtten, så huldre sto å stuta i hodnet oppe på Langeberget, den gløyme ikkje folk* *"Ho stutar i eit hodn, men det likar ikkje presten, så han kastar noko trolldomsord mot huldre"*

Hn. *men denne låtten, så huldre sto å stuta i hodnet oppe på Langeberget, den gløyme ikkje folk*

Tbn. *så kjem det ein bukk og stangar henne ufor, og ho blir til stein* *den gløyme ikkje folk*

Tuba *men denne låtten, så huldre sto å stuta i hodnet oppe på Langeberget, den gløyme ikkje folk* *mp* *"Ho stutar i eit hodn, men det likar ikkje presten, så han kastar noko trolldomsord mot huldre"*

Glk. *men denne låtten, så huldre sto å stuta i hodnet oppe på Langeberget, den gløyme ikkje folk* *mp* *"Ho stutar i eit hodn, men det likar ikkje presten, så han kastar noko trolldomsord mot huldre"*

Perc. Bls. etc.

2 Langeleiks

D

Start conducting, in tempo of the langeleik players, ca ♩ = 116)

Vln. I *men denne låtten, så huldre sto å stuta i hodnet oppe på Langeberget, den gløyme ikkje folk* *mp* *"men det likar ikkje presten, så han kastar noko trolldomsord mot huldre"*

Vln. II *men denne låtten, så huldre sto å stuta i hodnet oppe på Langeberget, den gløyme ikkje folk* *mp* *"men det likar ikkje presten, så han kastar noko trolldomsord mot huldre"*

Vla. *"Ho stutar i eit hodn, men det likar ikkje presten, så han kastar noko trolldomsord mot huldre"* *mp* *så kjem det ein bukk og stangar henne ufor, og ho blir til stein* *men denne låtten, så huldre sto å stuta i hodnet oppe på Langeberget, den gløyme ikkje folk*

Ve. *men denne låtten, så huldre sto å stuta i hodnet oppe på Langeberget, den gløyme ikkje folk* *mp*

Cb. *men denne låtten, så huldre sto å stuta i hodnet oppe på Langeberget, den gløyme ikkje folk* *mp* *"Ho stutar i eit hodn, men det likar ikkje presten, så han kastar noko trolldomsord mot huldre"*

E

Allegro (M.M. ♩ = c. 116)

FL. *så kjem det ein bukk og stangar henne ufør
og ho blir til stein*

Ob. *"Ho stutar i eit hodn, men det likar ikkje presten
så han kastar noko trolldomsord mot huldre"*

B. Cl. *"Ho stutar i eit hodn, men det likar ikkje presten
så han kastar noko trolldomsord mot huldre"*

B. Cl. *"Ho stutar i eit hodn, men det likar ikkje presten
så han kastar noko trolldomsord mot huldre"*

C. Bn.

B. Tpt. **Harmon Mute**
mp

Hn. *"Ho stutar i eit hodn, men det likar ikkje presten
så han kastar noko trolldomsord mot huldre"*

Tbn. *den gløyme ikkje folk*

Tuba

Glk. *"Ho stutar i eit hodn, men det likar ikkje presten
så han kastar noko trolldomsord mot huldre"*

Perc. Bls. etc. *mp* *p*
As is

2 Langeleiks *mp*

Vln. I *men denne låtten,
så huldre sto å stuta i hodnet oppe på Langeberget
den gløyme ikkje folk*

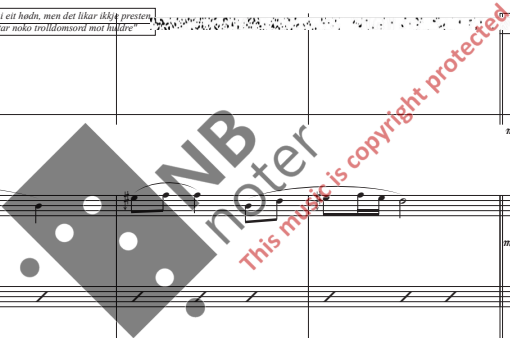
Vln. II *men denne låtten,
så huldre sto å stuta i hodnet oppe på Langeberget
den gløyme ikkje folk*

Vla. *så kjem det ein bukk og stangar henne ufør
og ho blir til stein*

Ve. *men denne låtten,
så huldre sto å stuta i hodnet oppe på Langeberget
den gløyme ikkje folk*

Cb. *"Ho stutar i eit hodn, men det likar ikkje presten
så han kastar noko trolldomsord mot huldre"*

E Allegro (M.M. ♩ = c. 116) *den gløyme ikkje folk*



leggiere
bells/glockenspiel

Glk. 57

Perc. Bls. etc.

2. Langeleiks 57

Cb. 57

pizz.
p





Glk. 59

Perc. Bls. etc.

2. Langeleiks 59

Cb. 59



Glk. 65

Perc. Bls. etc.

F *rubato*

Bells

p

2. Langeleiks 65

Cb. 65

F *rubato*
arco

p

a tempo

Glk. *improvise on scratches, rackets, rain stick a.s.o.*

Perc. Bls. etc. *p*

2 Langeleiks

Vla. *a tempo*

Vc. *p*

Cb. *mp pizz.*

G *rubato*
Glockenspiel

a tempo

Glk. *mp*

Perc. Bls. etc.

2 Langeleiks

Vln. I *arco mp*

Vln. II *mp*

Vla. *p*

Vc. *rubato*

Cb. *arco*

pizz.

a tempo

p

arco

pizz.

This musical score page includes the following parts and markings:

- Fl.**: Flute part starting at measure 84 with a *p* dynamic.
- Hn.**: Horn part starting at measure 84 with a *p* dynamic.
- Tbn.**: Trombone part starting at measure 84 with a *p* dynamic and a "Straight Mute" instruction.
- Glk.**: Glockenspiel part starting at measure 84.
- 2 Langeleiks**: Two harpsichord parts starting at measure 85.
- Vln. I**: Violin I part starting at measure 85 with *mp* dynamics and an "arco" instruction.
- Vln. II**: Violin II part starting at measure 85 with *mp* dynamics.
- Vla.**: Viola part starting at measure 85 with *mp* dynamics.
- Vc.**: Violoncello part starting at measure 85 with *mp* dynamics.
- Cb.**: Contrabass part starting at measure 85 with *mp* dynamics.

A large watermark "NB noter" and "This music is copyright protected" is overlaid on the score.

Musical score for page 19 of 'berre ein Lått'. The score is arranged in a system with the following parts from top to bottom: Flute (Fl.), Horn (Hn.), Trombone (Tbn.), Glockenspiel (Gkl.), 2 Longleiks (2. Langeleiks), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins at measure 92. The Flute part is mostly silent. The Horn and Trombone parts have a melodic line starting in measure 95, marked *mp*. The Glockenspiel part has a simple rhythmic pattern. The 2. Langeleiks part has a complex rhythmic pattern. The Violin I, II, and Viola parts have a melodic line starting in measure 95, marked *p*. The Violoncello and Contrabass parts have a rhythmic pattern. A large watermark 'NB Noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

Fl. ¹⁰⁰ *p*
 Ob.
 B. Cl.
 B. Cl. *mp*
 Bsn. Bassoon
 B. Tpt. ¹⁰⁰ Harmon Mute *mp*
 Hn. *mp*
 Tbn. *p* *mp*
 Tuba *poco marcato* *mp*
 Glk. ¹⁰⁰ *mp*
 2 Langleiks ¹⁰⁰
 Vln. I ¹⁰⁰ *mp*
 Vln. II ¹⁰⁰ *mp* V
 Vla. ¹⁰⁰ *mp*
 Vc. ¹⁰⁰
 Cb. ¹⁰⁰ *mp*

H

Halling $\text{♩} = 88$

105

Fl. *p*

Ob. *mp*

B. Cl. *f*

B. Cl.

Bsn. *mp* *sfz*

B. Tpt. *mp*

Hn. *sfz*

Tbn. *mp* *sfz*

Tuba

Glk. *f* *2x mp*

2. Langeleiks

change to temperament tuning

H

Halling $\text{♩} = 88$

107

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc. *sfz* *mp*

Cb. *mp* arco

Vln. I *mp* *mf* *cresc.*

Vln. II *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

Cb. *mf* *cresc.*

2 Langeleiks

I Ad Lib

bordun strings: Ad Lib

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f* *lx*

Cb. *mp* *f* *lx*

I

J Stopp conducting
Ad Lib

Langeleik solo and improvisation
Ad Lib

Open rep.

2 Langeleiks

K

Sumarmorgon
On Cue, follow the Langeleiks

2 Langeleiks

2 Langeleiks

Bb. Cl. 126 Start conducting, follow the Langeleiks

Glk. 126

2 Langeleiks 126

L

Vln. I 126

Vln. II 126

Vla. 126

Vc. 126

Ch. 126

L

166

Fl. 1. 2. 3. *mf*

Ob. *mf*

B♭ Cl. 1. x

B♭ Tpt. Harmon Mute *mp*

Hr. *mf*

Tuba *mf*

2 Langeicks *mp* *cresc.*

Vln. I *mp* *cresc.*

Vln. II *mp*

Vla. *mp* *cresc.*

Vc. *mp* *cresc.*

Cb. *mp* *cresc.*

NB noter
This music is copyright protected

M

Fl.
Ob.
B. Cl.
B. Cl.
Bsn.
B. Tpt.
Hn.
Tbn.
Tuba
Perc. Bln. etc.

Rehearsal mark 775. Dynamics include *f*, *mf*, and *p*. Performance instructions include "Straight Mute" for Horns and "percussion set/drum set: spacious solistic frases on top of the groove".

2 Langeleiks

Rehearsal mark 775. Includes a "NB meter" watermark and "this music is copyright protected" text.

M

Vln. I
Vln. II
Via.
Vc.
Cb.

Rehearsal mark 775. Dynamics include *f*, *p*, and *sim*.

N

Fl. *mf* *p*

Ob.

B. Cl. *mf* *p*

B. Cl.

Bsn. *mf* *p*

B. Tpt.

Hn. *mf* *p*

Tbn. *mf* *p*

Tuba *mf*

Glk.

D. S. *mf*

2 Langeleiks

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

This music is copyright protected

O

This page contains a musical score for an orchestra, starting at measure 191 and ending at measure 198. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Clarinet (Cl.), Bassoon (Bsn.), Bass Trombone (B. Tpt.), Horn (Hn.), Trombone (Tbn.), Tuba, Glockenspiel (Glk.), Snare Drum (D. S.), and Percussion (2 Langleiters). The second system includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *mf*, *p*, *mp*, and *pizz.*, and includes performance markings like *Open* for the trumpet and *pizz.* for the cello. A large watermark for 'NB Meter' is overlaid on the score, with the text 'This music is copyright protected'.

199

Fl.

Ob.

B. Cl.

B. Cl.

Bsn.

B. Tpt.

Hn.

Tbn.

Tuba

Glk.

D. S.

2 Langleiters

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

f

This music is copyright protected

musical score for orchestra, rehearsal mark 199. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Trumpet, Horn, Trombone, Tuba, Glockenspiel, Snare Drum, Percussion, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *mp*, *mf*, and *f*, and includes a large watermark reading "This music is copyright protected".

This page contains a musical score for measures 307 through 312. The instruments listed on the left are:

- Fl.
- Ob.
- B. Cl.
- B. Cl.
- Bsn.
- B. Tpt.
- Hn.
- Tbn.
- Tuba
- Glk.
- D. S.
- 2 Langleiters
- Vln. I
- Vln. II
- Vla.
- Ve.
- Cb.

The score is written in 3/8 time. A large watermark 'NB meter' is centered over the page, with the text 'This music is copyright protected' written diagonally across it. Dynamics such as *mp*, *f*, and *mf* are indicated throughout the score.

P

The Open part : from P - X

Langeleik plays a couple of repetitions, drone in the bass (same as in the beginning).

Musical score for "The Open part : from P - X". The score is arranged in systems for various instruments and voices. The instruments listed are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Clarinet (C. Cl.), Bassoon (Bsn.), Bass Trombone (B. Tpt.), Horn (Hn.), Trombone (Tbn.), Tuba, Glockenspiel (Glk.), Double Bass (D. S.), 2 Langeleiks, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance instructions and markings include:

- Rehearsal mark 215 at the beginning of the section.
- Dynamic markings: *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo).
- Tempo/Performance instructions: *poco a poco tacet, with fragments* (for Trombone) and *Ad Lib* (for Double Bass and Langeleiks).
- Other markings: *Kontraforte* (for Bassoon), *1. x only* (for Violin I), and *pizz.* (pizzicato for Violoncello).
- Watermark: "NB noter This music is copyright protected" is overlaid on the score.

P

Q

R

poco a poco tacet, with fragments, bass continue the drone.
as in Indian ragas, (and rosary stitching); the drone develops slowly.
Langeleiks fades out - percussion and cello joins in

Open rep.

On Cue

Open repeat

FL.

Ob.

B♭ Cl.

B. Cl.

Bsn.

B♭ Tpt.

Hn.

Tbn.

Tuba

poco a poco tacet, with fragments

p

poco a poco tacet, with fragments

p

rhythm ad lib

p

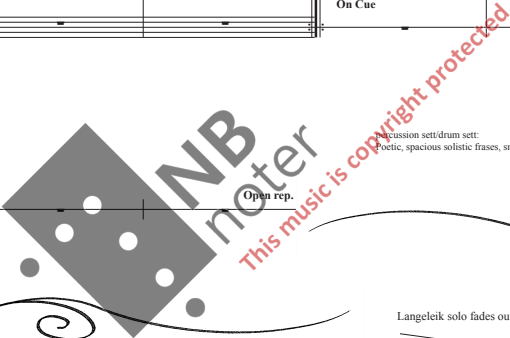
rhythm ad lib

p

On Cue 1. x only

On Cue 1. x only

On Cue



percussion set/drum set:
poetic, spacious solistic frases, small bells can also be used. Listen to the Vc.

D. S.

2 Langeleiks

On Cue langeleiks improvise - open repeat

Open rep.

Langeleik solo fades out

Q

R

Open rep.

On Cue

Open repeat

Vln. I

Vln. II

Vla.

Vc.

Cb.

Open rep.

Open rep.

Open rep.

Open rep.

Open rep.

On Cue 1. x only

pp

Collective Vc. solo - poetic small frases or soundscape/harmonics, listen to percussion

sneak in

p

On Cue

S

the strings keeps the groove, more rhythmically in the bass. Start soft - increase intensity

T

Violins: improvise/develops frases on the groove - the wind instruments join in individually, develop their frase, listen to one another, interact

Open repeat

Open repeat

FL.

Ob.

B♭ Cl.

B. Cl.

Bsn.

B♭ Tpt.

Hn.

Tbn.

Tuba

join in last x
rythm ad lib. cont.

mp

On Cue

mf

2.x

mf

On Cue
rythm ad lib

mf

Cont.

join the groove

S

T

Open repeat

Open repeat

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

mf

mf

pizz.

establish the groove - small frases
pizz. rythm ad lib

mp

mf

Collective violin solo - poetic, small frases or soundscapes/harmonics, listen to the groove

Collective viola solo - poetic, small frases or soundscapes/harmonics - listen to percussion

soloists may overlap

U Open impro-part. Still poetic, slowly develop every frase keep the groove light

V the wind/brass starts with collective improvised cluster chords - soothe in the beginning, then increase more and more dissonant, loud and brave ! - leading into part W

Open rep. On Cue

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

B. Cl. *mf* **On Cue** *rythm ad lib. cont.* *p* **On Cue** *rythm ad lib. cont.*

Bsn. *mf*

B♭ Tpt. *mf* 2x

Hn. *mf* *f* *p*

Tbn. *mf* 2x

Tuba *mf* 2x *f*

D. S.

U Collective violin solo - poetic small frases, slowly develop, listen to the groove.

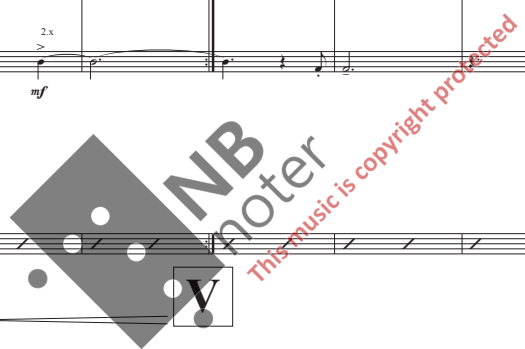
Vln. I

Vln. II *mf*

Vla. *mf* *p*

Vc. *mf*

Cb. *mf* *rythm ad lib. cont.* *rythm ad lib. cont.*



347

Fl. *f* *ff* *ff*

Ob. *f* *ff* *ff*

Bs. Cl. *mp* *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

Bs. Tpt. *f* *ff* *ff*

Hn. *mp* *ff* *ff*

Tbn. *f* *ff* *ff*

Tuba *ff*

D. S. *ff*

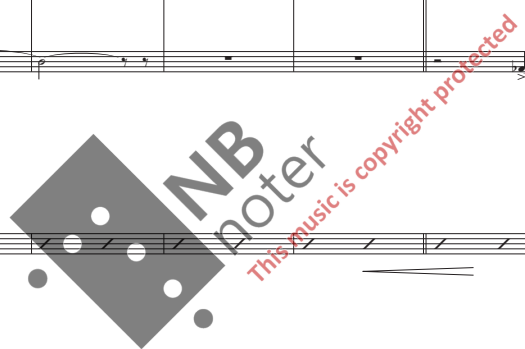
Vln. I *ff* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*



W free part continue,
the groove/improvisations that is established should naturally continue,
play notes when written, as is.
Let this part end/fade out before letter X comes attacca.

Fl.

Ob.

B♭ Cl.

B. Cl. Solo

Bsn.

B♭ Tpt.

Hr.

Tbn.

Tuba

rythm ad lib. cont.

D. S.

Groove

W

Vln. I

Vln. II

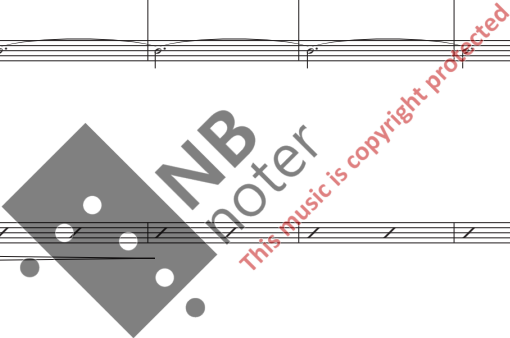
Vla.

Vc.

arco

rythm ad lib. cont.

Cb.



265

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

B♭ Tpt.

Hn.

Tbn.

Tuba

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Soli

f

mf

mf

as is

NB noter

This music is copyright protected

Musical score for page 37, measures 273-278. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Clarinet in C (B. Cl.), Bassoon (Bsn.), Trumpet in B-flat (B♭ Tpt.), Horn (Hn.), Trombone (Tbn.), Tuba, Drums (D. S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.).

Measures 273-278 are shown. Dynamics include *ff*, *f*, *mf*, and *cresc.*. A watermark "NB noter" and "This music is copyright protected" is visible across the score.

249

Fl. *tr*

Ob. *tr*

B. Cl. *tr*

B. Cl. *tr*, *mf*

Bsn. *mp*, *p*

B. Tpt. *mp*, *p*

Hr. *mf*, *mp*

Tbn. *ff*, *mf*, *mp*, *p*

Tuba *mp*

D. S.

Vln. I *ff*

Vln. II *ff*

Vla. *f*, *ff*, *mp*

Vc. *f*, *mp*

Cb. *f*, *mp*

NB noter

This music is copyright protected

288

Fl. *p*

Ob.

B. Cl. *p*

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

Bsn. *pp*

B. Tpt. *p* *pp*

Hn. *p* *pp*

Tbn.

Tuba

Glk. *p*

D. S.

Via. *mp* *p*

Vc. *p*

Cb. *mp* *p*

This music is copyright protected

B♭ Cl. *pp* *ppp*

B♭ Tpt. ²⁹⁷ Harmon Mute *ppp*

D. S.

Vla. *pp* *ppp*

Vc. *pp* *ppp*

Cb. *ppp*

The musical score is arranged in a standard orchestral layout. The B♭ Clarinet part (top) has two measures of music, each starting with a *pp* dynamic and ending with a *ppp* dynamic. The B♭ Trumpet part (second from top) begins at measure 297 with a *ppp* dynamic and includes a 'Harmon Mute' instruction. The Double Bass part (third from top) is mostly silent, indicated by slashes. The Viola part (fourth from top) features a melodic line with *pp* dynamics in the first six measures and *ppp* in the seventh. The Violoncello part (fifth from top) has a similar melodic line with *pp* dynamics in the first six measures and *ppp* in the seventh. The Contrabass part (bottom) provides a steady bass line with *ppp* dynamics throughout. A large watermark 'NB noter This music is copyright protected' is centered on the page.

B♭ Cl. *ppp*

Atacca A Tempo *f* *f* *mf* *f*

Open Atacca A Tempo *f* *f* *mp*

Atacca A Tempo

Atacca A Tempo *f* *f* *f* *f*

Atacca A Tempo *f* *mf* *f* *mp*

Atacca A Tempo *f* *f* *f* *f*

Atacca A Tempo *f* *f* *f* *mp*

Atacca A Tempo arco *f* *mp*

Atacca A Tempo arco *f* *mp*

Vla.

Cb. *pppp*



Y

FL. *mf*

Ob. *f*

B♭ Cl. *mf* *f*

B. Cl. *mf* *mp*

Bsn. *f*

B♭ Tpt. *mf* Harmon Mute

Hn. *mf*

Tbn. *f* Mute

Tuba

Glk. Glockenspiel *f*

D. S. *p*

2 Langleiaks *mp* *mf*

Y

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

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mp*

Cb. *mp*

Z

short outro - fade out

Open rep.

321

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

B♭ Tpt.

Hr.

Tbn.

Tuba

Glk.

Perc. Bls. etc.

2 Langeleiks

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

small bells ad lib, poetic, rubato, spacious - listen to the Langeleiks

Ad Lib

mp

Fade out

FINE

321

Z

pp