

EDMUND HUNT

**GINNUNGAGAP**

FOR ORCHESTRA

(2010–11)

FULL SCORE



## Ginnungagap

First performance by Ruth Hopkins (mezzo-soprano) and Birmingham Conservatoire Orchestral Workshop, conducted by Edwin Roxburgh, at the Adrian Boult Hall, Birmingham Conservatoire, on the 18th of March 2011.

DURATION: c. 7'20"

### Orchestra

Piccolo  
 2 Flutes  
 2 Oboes  
 Cor Anglais  
 2 Clarinets in B-flat  
 Bass clarinet  
 2 Bassoons  
 Contrabassoon

4 Horns in F  
 3 Trumpets in B-flat  
 2 Tenor Trombones  
 1 Bass Trombone  
 Tuba

Timpani (soft beaters) tuned to E, F, G, A  
 (parts are arranged so that, if required, percussion 1 may be played by the timpanist)

Percussion (4 players - 3 players if timpanist doubles perc. 1) Suggested arrangement of percussion:

Percussion 1: Glockenspiel (hard and soft sticks)  
 Percussion 2: Vibraphone (with medium-soft mallets and a bow), Triangle (metal stick)  
 Percussion 3: Tam-Tam (soft beater, a second soft beater [or two timpani beaters]), Suspended Cymbal (bow and soft sticks)  
 Percussion 4: Bass Drum (soft beaters)

Harp

Piano

Mezzo-Soprano

Violin 1.1 = desks 1–4  
 Violin 1.2 = desks 5–8

Violin 2.1 = desks 1–4  
 Violin 2.2 = desks 5–7

Viola 1 = desks 1–3  
 Viola 2 = desks 4–6

solo vc. (= leader)  
 vc.1 = desks 1–3  
 vc.2 = desks 4 and 5

Double Bass 1 = desks 1–2  
 Double Bass 2 = desks 3–4

Score in c

(conventional octave transpositions apply to contrabassoon, double bass, glockenspiel and piccolo).

**Text: Old Norse (anon.), from the poem *Völuspá* ('The Seeress's Prophecy'), 10th/11th century A.D. (suggested Old Norse pronunciation given in bold)**

[3]. Ár var alda  
**a:r war alda**  
 þar er Ymir byggði,  
**þar er y:mir byggði**  
 vara sandr né sær  
**wara sandr ne: sæ:r**  
 né svalar unnir,  
**ne: swalar unnir**  
 Jörð fannsk æva  
**jörð fannsk æwa**  
 né upphimn,  
**ne: upphimn**  
 gap var ginnunga,  
**gap war ginnunga**  
 en gras hvergi.  
**en gras hwergi**

[44] Geyr garmr mjök  
**geyr garmr mjök**  
 fyr Gínpahelli,  
**fyr gni:pahelli**  
 festr man slitna,  
**festr man slitna**  
 en freki renna.  
**en freki renna**  
 Fiöð veit hon frœða,  
**fjöð veit hon frœ:ða**  
 fram sé ek lengra  
**fram se: ek lengra**  
 um ragnarök  
**um raɣnarök**  
 römm sigtíva.  
**rømm sigti:va**

[57] Sól térr sortna,  
**so:l te:r sortna**  
 sígr föld í mar,  
**si:ɣr föld i: mar**  
 hverfa af himni  
**hwerva av himni**  
 heiðar stjörnur,  
**heiðar stjörnur**  
 geisar eimi  
**geisar eimi**  
 við aldrnara,  
**wið aldrnara**  
 leikr hár hiti  
**leikr ha:r hiti**  
 við himin sjálfan.  
**wið himin sja:lvan**

[59] Sér hon upp koma  
**se:r hon upp koma**  
 öðru sinni  
**öðru sinni**  
 jörð ór ægi  
**jörð o:r ægi**  
 iðjagrœna.  
**iðjagrœna**  
 Falla forsar,  
**falla forsar**  
 flýgr örn yfir,  
**fly:ɣr örn y:vir**  
 sá er á fjalli  
**sa: er a: fjalli**  
 fiska veiðir.  
**fiska weiðir**

### Translation

3. It was the beginning of time  
 when Ymir made a settlement,  
 there was no sand nor sea nor cool waves;  
 earth was nowhere nor the sky above,  
 the void was chaos, grass was there nowhere.

44. Garm bays loudly before Peak-cave,  
 the rope will break and the wolf will run,  
 much wisdom she knows, I see further ahead  
 to the destruction of the mighty gods of victory.

57. The sun turns black, earth sinks into the sea,  
 the bright stars vanish from the sky;  
 steam rises up in against the world-tree,  
 a high flame plays against heaven itself.

59. She sees, coming up a second time,  
 Earth from the ocean, eternally green;  
 the waterfall plunges, an eagle flies above,  
 one that hunts fish on the mountain.

## Notation

All accidentals apply throughout the bar.

All trills are the interval of a semitone (unless marked otherwise).

A decrescendo to *neinte* is indicated by a small circle at the tip of the decrescendo.

At specified moments, the horns play natural partials of a given fundamental. The partial numbers are indicated by Arabic numerals above the noteheads. The tuning of these notes should not be modified. The 11th partial will sound approximately 50 cents sharper than the fourth degree of the diatonic scale (indicated by a quarter sharp or quarter flat) and the thirteenth partial will sound approximately 40 cents sharper than the minor sixth degree of the diatonic scale (also indicated by a quarter sharp or quarter flat). The seventh partial will sound approximately 30 cents flatter than the minor seventh (indicated by a small downward-pointing arrow attached to the accidental). Variations in pitch of approximately 15 cents or less (e.g. the 6th, 9th and 10th partials) are not marked in the score, for the sake of clarity. A return to customary playing technique (using valves) is indicated by *ord*.

Air sounds (represented by a crossed notepad) indicate a sound of indefinite pitch, produced by blowing down the instrument (in some instances without the reed or mouthpiece, as indicated in the score).

In the woodwind parts, accidentals marked with a small upward or downward pointing arrow (e.g. piccolo bar 8–9) indicate that the pitch is to be raised or lowered by a less than a quarter-tone).

## Programme Note

*Ginnungagap* is an Old Norse word for the chaos filled chasm that existed before the beginning of the world. It is mentioned in the evocative opening of the poem *Völuspá* (The Seeress's Prophecy), from which this text is taken. The poem is over sixty verses in length, and describes the major events of Scandinavian mythology from the beginning of the world until its end and eventual rebirth. Rather than setting the entire text, *Ginnungagap* uses verses that refer to the salient points in the Old Norse life cycle; the beginning of the world, its destruction and its regeneration.

The text's vivid imagery provided the imaginative stimulus for the particular melodic and harmonic material that forms the basis of the piece. Many verses of *Völuspá* stress the act of symbolic utterance. Thus breath became an important idea in the orchestral writing, both in the use of breath sounds and in the shape of phrases. At times, natural harmonics in the brass are used to colour the harmony.

*Völuspá* is believed to date from the late tenth or early eleventh century, and was probably composed in Iceland due to its use of imagery derived from volcanic phenomena. It is in *fornyrðislag* ('old story metre' or 'epic metre'), consisting of stanzas of eight lines, each of which has two stressed syllables and a varying number of unstressed syllables. Alliteration links the lines.



# GINNUNGAGAP

Text  
ANON. OLD NORSE

EDMUND HUNT

Misterioso ♩ = c.50

WOODWIND / BRASS: symbol for air sound  
(Ob./C.A./Bsn./Chon. = without reed; Cl./B.Cl. = without mouthpiece) denotes the same instruction throughout the piece

PP POSS.

*a* 2 Air sound - without reed *mf* *pp* *mf* *pp*

*a* 2 Air sound - without reed *mf* *pp* *mf* *pp*

*a* 2 Air sound - without reed *mf* *pp* *mf* *pp*

*a* 2 Air sound - without reed *mf* *pp* *mf* *pp*

*a* 2 Air sound - without reed *mf* *pp* *mf* *pp*

*a* 2 Air sound - without reed *mf* *pp* *mf* *pp*

*a* 4 Air sound *mf* *pp* *mf* *pp*

*a* 3 Air sound *mf* *pp* *mf* *pp*

*a* 3 Air sound *mf* *pp* *mf* *pp*

Air sound *mf* *pp* *mf* *pp*

*pp* *ppp* *p* *pp* *p* *ppp* *p* *ppp*

Glockenspiel

Vibraphone

Triangle

Tam-tam metal stick around edge *mf* *pp* *ppp* *p* *ppp* *p* *ppp*

Bass drum *mp* *pp* *ppp* *p* *ppp* *p* *ppp*

Harp E♯ F♯ G♯ A♯ D♯ C♯ B♯ *pp* *p > pp* *p* *pp* *p > pp* *pp* *mp* *gliss.*

Piano *pp* *pp* *p* *pp* *pp* *mp* *Una corda* *loco*

Mezzo-soprano

*Misterioso* ♩ = c.50

ALL STRINGS: changes of bow direction should be as smooth as possible on sustained notes.

Violins I

Violins II

Violas

Violoncellos

Double Bass div. *pizz.* *pp* *p* *arco* *pp* *arco* *pp*

7

Picc. *mp* *pp* *p* *fp* *mf* *pp*

Fl.

Ob.

C. A.

1

CL. *mf* *pp*

2

B. CL. *mp*

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

Tba.

Glock. *pp* soft sticks

Perc. *pp*

Susp. cymb.

B.D. *p* arco

Harp. *pp* *mf* *pp*  
E $\flat$  F $\sharp$  G A $\flat$   
D C $\sharp$  B

Pno. *pp* *mf* *pp*

M.S. *ppp* Ar.

Vln. I div. *ppp* *pp* *pp* *p* *ppp*

Vln. II div. *ppp* *pp* *ppp* *pp* *ppp* *p* *ppp*

Vla. div. *pp* *ppp* *pp* *pp*

Solo Vc. *ppp* Solo cello *pp* *mp*

Vc. div. *ppp* *pp*

Db. *ppp* *pp*

*pp*

A



This musical score page (numbered 13) features a variety of instruments and a vocal line. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Vibraphone (Vib. - motor off throughout), Percussion (Perc.), Tam-tam, B.D. (Bass Drum), Harp (Hp.), Piano (Pno.), M.S. (Mezzo-Soprano), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Solo Cello (Solo Vc.), Violoncello (Vc.), and Double Bass (Db.).

The score is divided into measures with time signatures of 5/4 and 4/4. Dynamics include *mf*, *pp*, *ppp*, *p*, *mp*, and *ppp* *espress*. Performance instructions include *soft sticks*, *metal stick around edge*, *gliss.*, and *solo cello*. The vocal line (M.S.) includes lyrics: "var al da har er Y mir bygg di va ra sandr ne".

Additional markings include *a 2*, *a 3*, and *a 4* for woodwinds, and *E♭ F♯ G♯ A♯ D♯ C♯ B♯* for the harp. The score concludes with a double bar line and a final dynamic of *pp*.

Musical score page 4, measures 19-22.

**Woodwinds:** Picc., Fl., Ob., C. A., Cl., B. Cl., Bsn., Cbsn., Hn., Tpt., Tbn., Tba., Timp.

**Percussion:** Vib. (measures 19, 20, 21), Susp. cymb. (measure 22), B.D. (measures 19, 20, 21, 22), arco (measure 22).

**Piano (Hp):** Measures 19, 20, 21, 22. Chords: E<sup>3</sup> F# G# A<sup>2</sup>, D<sup>3</sup> C<sup>3</sup> B<sup>2</sup>, D<sup>3</sup> C<sup>3</sup>, F#.

**Piano (Pno):** Measures 19, 20, 21, 22. Includes triplets, accents, and *pp* dynamics.

**M.S. (Soprano):** *mp* saer né sva... lar un nir... Jóv<sub>3</sub> fannsk, æ va, né upp... hi - minn\_.

**Strings:**

- Vln. I: *ppp*, *gliss.*, *pp*
- Vln. II: *ppp*, *gliss.*, *pp*, *ppp*, *pp*, *ppp*. Includes instruction: *sul tasto senza vib.*
- Vla.: *ppp*, *gliss.*, *pp*. Includes instruction: *sul tasto senza vib.*
- Solo Vc.: *p*, *mp*, *pp*, *mp*. Includes instruction: *sul tasto senza vib.*
- Vc.: *pp*, *pp*. Includes instruction: *sul tasto senza vib.*
- Db.: *pp*, *ppizz.*, *pp*, *ppizz.*, *pp*.

24

Picc. flz. *pp*  
1. only *mp*

Fl. *p*  
1. only *p*

Ob. *p*  
1. only *p*

C. A. *p*  
*a 2* *mf*

CL. *p*  
1. only *mp*  
*a 2* *mf*

B. Cl. *p*  
*a 2* *mf*

Bsn. *p*  
*a 2* *mf*

Cbsn. *p*  
*a 2* *mf*

1. *pp*  
*5/4* *4/4* Harmonic series on C (concert F) con sord. 6. 9. 10. 11. *pp* *mp*  
*pp*

Hn. 2. *p*  
*pp* Harmonic series on C (concert F) con sord. 6. *pp*

3 and 4. *pp*  
*pp*

Tpt. *p*  
*a 3* *mf*

Tbn. *p*  
*a 3* *mf*

Tba. *p*  
*a 3* *mf*

1. Glock. *pp*  
*pp*

2. Vib. *pp*  
*mp* *pp*

Perc. *pp*  
tam-tam To Susp. cymb. *pp*  
B.D. *pp*  
4. *pp* Susp. cymb. arco *mf*

Hp. *pp*  
*5/4* *4/4* E♭ F♯ G♯ A♯ *p* D♯ C♯ B♯ *mp* *pp*

Pno. *pp*  
*pp*

M.S. *pp*  
*pp* *p*  
gap... var... gin... nun... gn... en... gras... hver... gi...

Vln. I. *ppp*  
*ppp* *ppp* sul III *pp* *p*

Vln. II. *pp*  
*ppp* *ppp* *pp* sul III *pp*

Vla. *pp*  
*ppp* sul tasto senza vib. *ppp* *p*

Solo Vc. *pp*  
*ppp* TUTTI (with vc. 1) *p*

Ve. *ppp*  
*ppp* *p*

Db. *pp*  
*pp* arco *pp* arco *p*

mp p pp

Picc. *ppp* *p* *mf* *ff* *mf* *pp*  
 Fl. *ppp* *mf* *ff* *pp* *p*  
 Ob. *pp* *mf* *ff* *pp* *p*  
 C. A. *mf* *ff*  
 Cl. *mf* *ff*  
 Bsn. *mf* *f*  
 Cbsn. *mf* *f*  
 1. *sim.* 7. 8. 11. *senza sord.* 8. 9. 11. 13. 11. 13. *3/4* *5/4*  
 2. *sim.* 6. 7. 8. *senza sord.* 6. 7. 8. 8. *f*  
 3. Harmonic series on C (concert F) 7. 8. 10. 11. 11. *f*  
 4. Harmonic series on C (concert F) 6. 7. 7. *f*  
 Tpt. *a 3* *mf* *f*  
 Tbn. *a 3* *mf* *f*  
 Tba. *a 3* *mf* *f*  
 Glock. *3/4* *5/4* *soft sticks*  
 Vibr. *pp*  
 Perc. Triangle *mf* *f* metal stick  
 Tam-tam *f* soft beater  
 B.D. *pp* *mp*  
 Hp. *E♭ F♯* *pp* *F♯* *loco* *mp* *f* *E♭ F♯ G♯ A♯* *f* *thunder effect (= a forceful, loud glissando, causing strings to buzz and vibrate)*  
*D♯ C♯ B♯*  
 Pno. *pp* *mp* *mf* *f* *pp* *5/4*  
 Vln. I *gliss.* *pp* *p* *pp* *mp* *p* *3/4* *5/4* *pp*  
 Vln. II *gliss.* *p* *pp* *mp* *p* *pp*  
 Vla. *gliss.* *mp* *p* *pp*  
 Vc. *gliss.* *mp* *mf* *f* *pp*  
 Db. *pizz.* *pp* *arco* *pp* *mf* *f* *pp*  
*pp* *pp* *arco* *mf* *f*

36 **B** Agitato  $\text{♩} = c. 90$

Picc. 1. only

Fl.  $p$   $pp$

Ob. 1. only  $pp$   $mp$   $pp$

C. A.  $pp$   $mp$   $pp$

Cl.  $pp$   $mf$   $pp$

Bsn.  $pp$

Cbsn.  $pp$

5/4 3/4 4/4

1

2

Hn.

3

4

Tpt.

Tbn.

Tba.

5/4 3/4 4/4

1

2

Vib.  $p$   $pp$   $p$

Perc.

3

5/4 3/4 4/4

Hp. E3 F4 G4 A4 D4 C4 B3  $p$   $pp$   $p$

Pno.  $p$   $pp$   $p$

una corda tre corde

M.S.  $mf$  *agitato*  $mp$   $mf$   $f$   $mp$   $mf$

Geyr Garmr mjök fyr Gni-pa-hel-li, festr man slit-na en fre-ki-ren-na Fioló veit hon fre-ða fram sé ek len-gra.

**B** Agitato  $\text{♩} = c. 90$

5/4 3/4 4/4

Vln. I sul tasto  $pp$   $mp$  sul pont.  $pp$   $p$   $pp$

Vln. II unis. sul tasto  $pp$   $mp$  sul pont.  $pp$   $p$   $pp$

Vla.  $pp$   $mp$  sul pont.  $pp$  ord.  $p$   $pp$

Vc. unis. sul tasto  $pp$   $mp$  sul pont.  $pp$   $p$   $pp$

Db.

42

Picc. *pp* *p* *f* *mf* *f deciso* senza vibrato **C**

Fl. *p* *f* *mp* *p* a 2

Ob. (1. only) *p* *f* *mp* a 2

C. A. *mp* *pp* *mp* a 2

Cl. *p* *f* *mp* a 2

B. Cl. *mp* a 2

Bsn. *mf* *f* *mp* a 2

Cbsn. *pp* *mf* *mp*

1. Harmonic series on B (concert E) *f* *p* ord.

2. Harmonic series on B (concert E) 8. 9. 10 *f* *p* ord.

3. Harmonic series on B (concert E) 7. 8. 9 10 11 *mf* *f*

4. 7. 8. 9 6. 7. 3 *mp* *mf* *f*

1. con sord. *p* *mf* *mp* *f deciso* (con sord.)

2. *pp* *mf*

3. *pp* *mf*

Tbn. *mf* *f*

Tba. *pp* *mp* *f*

Timp. *mf*

Vib. *p* *mf*

Perc. B.D. *p* *mf*

Hp. *p* *f* *f* E3 F4 G4 A4 D4 C4 B3 'thunder effect' C3 B2 'thunder effect'

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

M.S. um rag - na - rok römm sig - ti - va.

Vln. I unis. *pp* *f* *mf* *f deciso* **C**

Vln. II (tris.) *pp* *f* *mf* *f deciso* vib. ord.

Vla. *pp* *f* *mf* *f deciso* vib. ord.

Vc. (unis.) *pp* *f* *mf* *f deciso* ord., vib. ord.

Db. *pp* *p* *pp* *mp* *f* *mf* *mp*

48

Picc. *senza vibrato* *f* *mf* *p* *flz.*

Fl. 1 *(a 2)* *f* *mf* *f* *p* *flz.*

Fl. 2 *f* *mf* *f* *p* *flz.*

Ob. 1 *f* *mf* *f* *p* *flz.*

Ob. 2 *f* *mf* *f* *p* *flz.*

Cl. 1 *(a 2)* *f* *mf* *f* *p* *flz.*

Cl. 2 *f* *mf* *f* *p* *flz.*

B. Cl. *f* *mf* *f* *p* *flz.*

Bsn. *mf* *f* *p* *flz.*

Cbsn. *mf* *f* *p* *flz.*

Hr. 1 *f* *mf* *p < mf* *mp* *p*

Hr. 2 *f* *mf* *p < mf* *mp* *p*

Hr. 3 *ord.* *f* *mf* *p < mf* *mp* *p*

Hr. 4 *ord.* *f* *mf* *p < mf* *mp* *p*

Tpt. 1 *senza sord.* *f* *mf* *mp* *(senza sord.)*

Tpt. 2 *f* *mf* *mp < mf* *f*

Tpt. 3 *f* *mf* *mp < mf* *f*

Tbn. 1 *f* *mf* *mp*

Tbn. 2 *f* *mf* *mp*

Tbn. 3 *f* *mf* *mp*

Tba. *con sord.* *f* *mp*

Vib. *2/4* *3/4* *4/4* *2/4* *4/4*

Perc. *B.D.*

Hp. *E3 F3 G3 A3* *E3* *f*  
*D3 C3 B2* *D3*

Pno.

Vln. I *(unis.)* *mp* *mf* *mp*

Vln. II *(unis.)* *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *(unis.)* *pizz.* *f* *mp*

Db. *pizz.* *f* *mp*

*2/4* *3/4* *4/4* *2/4* *4/4*

55

(senza vibrato)

con vibrato ad lib.

3/4

Picc. *mf* *p* *mp* *f*

Fl. *f* *mp* *mf*

Ob. *a 2* *mp* *mf*

C. A. *p* *mf*

Cl. *f* *mp* *mf*

B. Cl. *p* *mf*

Bsn. *f* *p* *mf*

Cbsn. *mf* *f*

1 *mf* *f* *mp*

2 *mf* *f* *mp*

3 *mf* *f* *mp*

4 *p* *mf* *mp*

1 (con sord.) *p* *mf* *mp* *senza sord.* *mf*

2 *p* *mf* *mp* *senza sord.* *mf*

3 *mp* *p* *mf*

1 and 2 *mf* *f* *p* *mf*

3 *mf* *f* *p* *mf*

Tba. *mf* *f* *loco* *p* *pp*

Glock. *mf* *hard sticks* *mf*

Triangle *mf*

Tam-tam *mf* *soft sticks*

B.D. *p* *mf*

Hp. *pp* *pp* *p* *mf*

*Es F# G# A#* *pp* *pp* *p* *mf*

*D# C# B#*

8<sup>va</sup>.....1 *pp* *pp* *p* *mf*

8<sup>va</sup>.....1 *pp* *pp* *p* *mf*

8<sup>va</sup>.....1 *pp* *pp* *p* *mf*

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

*una corda* *tre corde*

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

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

Vla. *mf* *mp*

Vc. *mf* *f* *pizz.* *p* *mp*

Db. *mf* *f* *pp* *p*

3/4



61 *poco rit.* . . . **D** = c. 60

Picc. *ppp*

Fl. *f* *p*

Ob. *f* *p* 1. only

C. A. *f* *p* 1. only

Cl. *f* *p* *mp* *mf*

B. Cl. *f* *p*

Bsn. *f* *p*

Cbsn. *f* *p*

1 *f* *p*

2 *f* *p*

3 *f* *p*

4 *f* *p*

1 *f* *p* *mf* *p*

2 *f* *p*

3 *f* *p*

1 and 2 *f* *p*

3 *f* *p*

3/4

Glock. *pp* *soft sticks*

Vib. *pp* *p* *mp* *pp* *p*

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

Tam-tam *mf* *pp*

B.D. *mf* *pp*

Hp. *f* *pp* *mp* *pp* E3 G4 A4 C4

Pno. *pp* *pp* *mp* *pp* *pp* *loco* *loco*

M.S. *mp* *ff* *mf* *Sol* *ter* *sort* *na*

3/4 *poco rit.* . . . **D** = c. 60 *loco*

Vln. I *mp* *pp* *gliss.* *p* *pp* *loco* *pp* *pp* *loco* *p*

Vln. II *pp* *gliss.* *p* *pp* *loco* *pp* *pp* *loco* *p*

Vla. *mp* *pp* *gliss.* *p* *pp* *loco* *pp* *pp* *loco* *p*

Vc. *arco* *pp* *arco* *pp* *pp* *arco* *pp* *pp* *arco* *pp*

Db. *pp*

67

Fl.

Ob. (1. only) *mf* *p*

Cl. (1. only) *p* *mf*

B. Cl.

Bsn.

Cbsn.

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Glock.

Perc. 2 Vib. *mp* *pp* *p* *mp* *pp* *p* *mp* *pp* *p* *mp*

B.D.

Hp. A4 C4 *mp* *pp* G4 A4 D4 *mp* *pp* C4 *mp*

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

M.S. *f* *mf* *mf* *f*

sigr fold i mar, hver fu af him ni hci dar stjor

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

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

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

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

Db. *ppp* *pp* *ppp* *pp*

arco *ppp* *pp*

72

Fl. 1. only *pp* *mp*

Ob. 1. only *p* *mp*

Cl. 1. only *p* *f* *p* *mf*

B. Cl. *p* *mp*

Bsn. *p* *mp*

Cbsn. *p* *mp*

Hr. 1. Harmonic series on D (Concert G) 6. 7. 8. *mp*

Hr. 2. Harmonic series on D (Concert G) 6. 7. 8. *p*

Hr. 3. Harmonic series on D (Concert G) 6. 7. 8. *mp*

Hr. 4. *mp*

Tpt. 1. *p* *mf* *p* *mp*

Tpt. 2. *mp* *mf*

Tbn. 1. only *mp*

Timp. *ppp* *pp* *p* *mp*

Perc. 1. Glock. *pp* *p*

Perc. 2. Vib. *pp* *p* *mp*

Perc. 3. B.D. *ppp* *pp* *p* *mp*

Hp. *pp* *mp* *pp*

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

M.S. *mp* *mf* *f* *ff*

nur, get - sar - ei - - mi við - aldr - na - na, leikr - há - ri - ti við - hi - - min sjál - fan.

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

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

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

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

Db. *pp* *pp* *pp* *pp*

78

Picc. *(a 2)*  
*mf cresc.* *ff*

Fl. *(a 2)*  
*mf cresc.* *ff*

Ob. *(a 2)*  
*mf cresc.* *ff*

C. A. *mf cresc.* *f* *mf cresc.* *f* *ff*

1. Cl. *mf cresc.* *f* *mf cresc.* *f* *ff*

2. Cl. *mf cresc.* *f* *mf cresc.* *f* *ff*

B. Cl. *mf cresc.* *f* *mf cresc.* *f* *ff*

Bsn. *(a 2)*  
*mf cresc.* *f* *mf cresc.* *f* *ff*

Cbn. *f* *mf cresc.* *f* *ff*

1. Hrn. *f* *mf cresc.* *f* *ff*  
*cuvré* 10

2. Hrn. *f* *mf* *ff*  
*cuvré* 8

3. Hrn. *f* *mf* *ff*  
*cuvré* 3

4. Hrn. *f* *mf* *ff*  
*cuvré* 7

1. Tpt. *f* *mf* *f* *ff*

2. Tpt. *f* *mf* *f* *ff*

3. Tpt. *f* *mf* *f* *ff*

1. Tbn. *f* *f* *ff*

2. Tbn. *cresc.* *f* *ff*

3. Tbn. *p cresc.* *f* *ff*

1. Tba. *p cresc.* *f* *ff*

2. Tba. *p cresc.* *f* *ff*

3. Tba. *p cresc.* *f* *ff*

Timp. *f* *ff*

Vib. *cresc.* *f* *ff*

Perc. 3. Tam-tam  
B.D.  
soft sticks *mf*

4. *cresc.* B: F# G# A#  
D: C# B# 'thunder effect' *f*

Harp. *mf* *f* *ff*  
'thunder effect'

Pno. *mf* *cresc.* *f* *ff*

Vln. I. *mf cresc.* *f* *ff* *pp*

Vln. II. *mf cresc.* *f* *ff* *pp*

Vla. *f* *cresc.* *f* *ff*

Vc. *f* *cresc.* *f* *ff*

Db. *mf cresc.* *f* *cresc.* *f* *ff*

E Tranquillo (♩ = c. 60)

This page contains the musical score for the section 'E Tranquillo' (♩ = c. 60), page 15. The score is arranged in a standard orchestral format with the following parts and staves:

- Picc.** Piccolo
- Fl.** Flute
- Ob.** Oboe
- C. A.** Clarinet in A
- Cl.** Clarinet in Bb (1 and 2)
- Bsn.** Bassoon
- Cbsn.** Contrabassoon
- Hn.** Horns (1, 2, 3, 4)
- Tpt.** Trumpets (1, 2, 3)
- Tbn.** Trombones (1, 2, 3)
- Tba.** Tuba
- Timp.** Timpani
- Vib.** Vibraphone
- Perc.** Percussion (Tam-tam, B.D.)
- Hp.** Harp
- Pno.** Piano
- M.S.** Mezzosoprano
- Vin. I & II** Violins
- Vla.** Viola
- Vc.** Violoncello
- Db.** Double Bass

The score includes various musical notations such as dynamics (pp, mf, p, pp<sup>3</sup>), articulation (gliss., dampen tam-tam), and performance instructions (1. only, ord. con sord., con sord., una corda, tre corde, sul tasto senza vib.). It also features time signature changes from 4/4 to 3/4 and back to 4/4.

89

Picc. Fl. Ob. C. A. 1 Cl. 2 B. Cl. Bsn. Cbsn.

1 Hn. 2 Tpt. Tbn. Tba.

Timp. Vib. Perc. 3 B. D.

Hp.

Pno.

M.S.

oò - - - ru sin - - ni jöro ör ae - gi - id - ja - græ - na. Fal - la for - sar - flygr

Vln. I.

Vln. II.

Vla.

Vc.

Db.

95

Picc. *pp* *mf* *p* *pp* *pp* *pp* *pp* *pp*

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

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

C. A. *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Cl. 1 *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Cl. 2 *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

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

Bsn. *p* *p* *pp* *pp* *pp* *pp* *pp* *pp*

Cbsn. *p* *p* *pp* *pp* *pp* *pp* *pp* *pp*

Hn. *a 4 senza sord.* *mp* *pp*

Tpt. *a 3 senza sord.* *mp* *pp*

Tbn. *a 3 senza sord.* *mp* *pp*

Tba. *senza sord.* *mp* *pp*

Timp. *5/4* *4/4*

Vib. *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Perc. 3 *Susp. cymb. arco* *p* *pp* *pp* *pp* *pp* *pp* *pp*

Perc. 4 *B.D.* *p* *pp* *pp* *pp* *pp* *pp* *pp*

Hp. *E♭* *p* *p* *pp* *pp* *pp* *pp* *pp*

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

M.S. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

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

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

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

Solo Vc. *solo* *ppp* *espress.* *mp* *p* *pp* *pp* *pp* *pp*

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

Db. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

orn\_ y - fir, sa er a fjal - li fi - ska vei - ðir

*with minimum vibrato*

*sul tasto senza vib.* *pp*

*sul tasto senza vib.* *pp*

*sul tasto senza vib.* *pp*

*sul tasto senza vib.* *pp*

*tr.* *ppp*





107

Picc. (a 2)

Fl. (a 2)

Ob. (a 2)

C. A. (a 2)

Cl. (a 2)

B. Cl. (a 2)

Bsn. (a 2)

Cbsn. *pp*

1. Hn. *p*

2. Hn. *p*

3. Hn. *p*

4. Hn. *p*

Tpt. *a 3* *p*

Tbn. *a 3* *p*

Tba. *p*

Timp. *p* *ppp poss.*

Vib. *pp*

Perc. 3 Tam-tam *pp* *ppp* *soft beater*

4 B.D. *mp* *pp*

Hp. *pp* *ppp* *ppp* *gliss.*

E♭ F♯ G♯ A♯  
D♯ C♯ B♯

Pno. *pp* *pp* *pp* *una corda*

Vln. I

Vln. II

Vla.

Ve.

Db. *pp* *pp* *ppp* *sul pont.* *gliss.* *gliss.* *gliss.*