

EN AV OSS

Kyrkoopera

Text: Bengt V. Wall
Musik: Anders Eliasson

Medverkande:

Berättaren
Talkören, 8-10 skådespelare/dansare

Solodansare I, "Mannen"
— "— II, "Hustrun"
— "— III, "Vännen"

Blandad kör (3-3-3-3)

Flöjt I

— "— II

Klarinett i Bb

Basklarinett

Horn i F I

— "— II

Slagverk

Violin(I) 1,2,3

— "— (II) 4,5,6

Violoncell 1,2,3

Kontrabas

SCEN I

Ber. Jubla i Herren, ni rättträdiga! Lovsång höves de redbara! Tacka Herren på harpa! Lovsjung honom till

(Ber.) tiosträngad psaltare! Sjung honom en ny sång! Spela till hans ära med jublande klang! Ty Herrens

(Ber.) ord är rätt, och allt vad han gör är gjort i trofasthet! || attacca

SCEN II

♩ = 60

Cymb.

Perc.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 4

Vln. II 5

Vln. II 6

tramm *mm* *mm*

f.n. *f.n.* *f.n.* *f.n.* *f.n.* *f.n.*

pp *pp* *pp* *pp* *pp* *pp*

mp *pp* *pp* *pp* *pp* *pp*

b_e *b_e* *b_e* *b_e* *b_e* *b_e*

l.v.

Perc. *muta in camp. tubo*

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 4

Vln. II 5

Vln. II 6

cresc. *3* *poco* *mf*

cresc. *3* *poco* *mf*

cresc. *3* *poco* *mf*

cresc. *3* *poco* *mf*

cresc. *3* *poco* *mf*

pp *cresc.* *poco* *mf* *poco* *mf*

* Öppna succ. till a

Sopr. *bel canto* *mf*
Alt *bel canto* *mf*
Ten. *p bel canto* *mf*
Bas *p bel canto* *mf*

Camp. tuba *mf*
Perc *mf* *muta in timp.*
Vln I *mf*
2 *mf*
3 *mf*
Vln II *mf*
4 *mf*
5 *mf*
6 *mf*

Sopr. *pp* *mf*
Alt. *pp* *mf*
Ten. *pp* *mf*
Bas *pp* *mf*

Vln I *sim.*
2 *sim.*
3 *sim.*
Vln II *sim.*
4 *sim.*
5 *sim.*
6 *sim.*

Sopr. *p* *a* → *mf* *p* *unis.*
 Alt. *p* *a* → *mf* *p* *unis.*
 Ten. *p* *a* → *mf* *p* *unis.*
 Bas. *p* *a* → *mf* *p* *unis.*
 Fl. I *mf* *p* *an.*
 Fl. II
 Cl. *mf*
 Cl. basso *p*
 Cor. I
 Cor. II
 Timp
 Perc.
 Vln I 1 *an.*
 2 *an.*
 3 *an.*
 Vln II 4 *an.*
 5 *an.*
 6 *an.*
 Vlc. $\frac{1}{3}$
 Cb.

This page of a handwritten musical score, page 5, features the following parts and markings:

- Vocal Parts:** Soprano, Alto, Tenor, and Bass. Dynamics include *an.* (ad libitum), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are melodic lines with slurs and accents.
- Woodwinds:** Flute I and II, Clarinet (Cl.), Bassoon (Cl. basso), and Cor I and II. Flute II has a *tramu* marking. Clarinet and Bassoon parts include triplets and slurs.
- Percussion:** Tympani (Timp.) and Percussion (Perc.).
- Strings:** Violins I and II (Vln. I, Vln. II), Violas (Vcl. I, Vcl. II), Cellos (Cb.), and Double Bass (Cb.). Violins I-III and Viola I-III parts feature complex rhythmic patterns with many slurs and accents. Dynamics include *sim.* (sforzando).
- Other:** A *tramu* marking is present in the Viola I part.

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Sopr. *p*

Alt *p*

Ten. *p*

Bas *p*

Fl. I *mp*

Fl. II *mp*

Cl. *mp*

Cl. basso *mp*

Cor. I *mp*

Cor. II *mp*

Timpa Part. I *p*

Vln I 1 *mf*

Vln I 2 *mf*

Vln I 3 *mf*

Vln II 4 *mf*

Vln II 5 *mf*

Vln II 6 *mf*

Vlc. $\frac{1}{3}$ *mp*

Cb. *mp*

This page of a handwritten musical score features the following parts and markings:

- Vocal Parts:** Soprano (Sopr.), Alto (Alt.), Tenor (Ten.), and Bass (Bas). The vocal lines include dynamic markings of *mp* and *mf*, and a fermata marked with a dashed line and the letter 'a'.
- Woodwinds:** Flute I (Fl. I) and Flute II (Fl. II) with *mp3* and triplet markings; Clarinet (Cl.) with *mp* and triplet markings; Clarinet Basso (Cl. basso) with *mp3* and triplet markings.
- Brass:** Cor I and Cor II with *mf* markings.
- Other Instruments:** Timp. Perc. with *mp* marking.
- String Ensemble:** Violins I (Vln. I) and Violins II (Vln. II) with *b7* markings; Violas (Vlc. $\frac{1}{3}$) with *b7* markings; and Cello (Cb.) with *b7* markings.