

Daghuden – Natthuden

Ylva Nyberg 1997

Kammarensemble

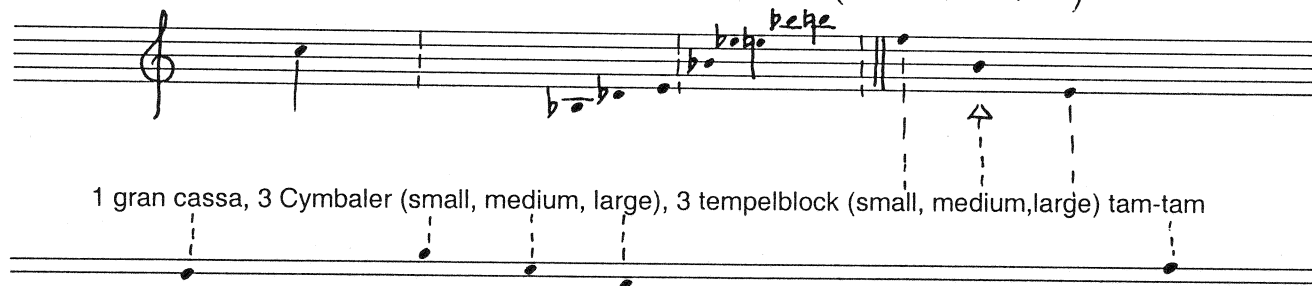
Flöjt/Picc

Klarinett i Bb

Horn i F

Percussion:

1 vibratone i C. Marimba, 3 dobachi, Crotale, (dobachi på timpani)



Soft and hard mallets

Rubbermallet

Brush

Bow

Trianglebeater

Piano

Vln

Vla

Vlc

cb

Komponerad till Sonanza 1997

Durata ca 10'

1-76

Flute/Picc.

Clarinet in Bb

Horn

Percussion

Gran Cassa
Brush

Piano

Violin

Viola

Violoncello

Doublebass

p

pp

ff *pp*

sim.

pizz. *p*

ped.

6

fl

cl

hn

perc

Vibratone in C
rubber mallet

senza vib. *pp* *l.v*

Medium cymbal
arco

arco *p*

pi

vln

vla

vlc

cb

ped.

11

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21

fl

cl

hn

perc

pi

vln

vla

vcl

cb

gliss.

ppp

pp *ppp*

Crotale arco

p

L.v.

Vibratone in C rubber mallet

(8va)

ped.

s.p.

gliss.

ppp *mp* *ppp* *mp* *ppp*

ppp *mp* *ppp* *mp*

27

fl

cl

hn

perc

pi

vln

vla

vcl

cb

mf *pp* *pp* *mf*

vib. *L.v.* *senza vib.*

f

Small cymbal Brush

mf *p* *mp* *pp*

Dobachi Soft mallets

f

ped.

ff

pp

mf

pp

ppp *mf*

pp

pizz.

f

arco

niente

niente

niente

niente

fl

cl

hn

perc

pi

vln

vla

vlc

cb

Crotale
arco

Small cymbal
Brush

8va

pp

gliss.

pp

L.v.

p

ped.

pp

ff

pp sim.

pizz.

p

pizz.

p

pp

mp

ppp

fl

cl

hn

perc

pi

vln

vla

vlc

cb

Vibratone in C

Gran Cassa
Brush

vib.

L.v.

mp

p

pp

muta in flute

+

ppp

Dobachi on Timpani
medium mallets

ped.

pp

s.p.

ppp

s.p.

ppp

s.p.

ppp

arco

pizz.

gliss.

ppp

p

ppp

ppp

45

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49

fl
cl
hn
perc
pi
vln
vla
vlc
cb

f
p
mf
p
pp
f
pp
p
quasi gliss
p
mf
p
f
pp
p
ff
Pressure)*
ord.
ppp
ord.
ppp
ord.
ppp
s.p.
ff
s.p.
ff
s.p.
ff

52

fl
cl
hn
perc
pi
vln
vla
vlc
cb

f
f
sfz
sfz
f
ppp
gliss.
f
ppp
gliss.
f
ppp
f
pizz.
vib.
f
vib.
f
f

66

fl *f* *mp*

cl *pp* *mp* *<f>mp* *pp* *sim.*

hn

perc *mf* Small cymbal
Soft mallets *pp* *mp* *pp* *Crotale* *p* *l.v.* *pp* *mp*

pi *f* *ped.* *ped.* *ped.* *ped.*

vln *ff* *p* *gliss.* *p* *gliss.* *p*

vla *f*

vlc *f*

cb *f*

71

fl

cl *mf*

hn *mf*

perc *pp* *p* *l.v.* *Marimba hard mallets* *p* *Large cymbal* *p* *3* *3*

pi *f* *l.v.* *ped.* *ped.* *ped.* *l.v.*

vln *p* *gliss.* *senza vib.* *pp* *mf* *molto vib.*

vla

vlc

cb

81

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86 *gliss.*

fl *fff*

cl *mf* *ff* *mf*

hn *mf* *mf*

perc *mp* *ff* *mp*

pi *mf* *f* *mf*

— *ped.* — *ped.* —

vln *ff* *fff* *f* *molto vib. arco s.p.* *pp*

vla *f* *ff* *f* *molto vib. arco s.p.* *pp* *pizz.* *f*

vlc *f* *ff* *f* *molto vib. arco s.p.* *pp* *pizz.* *f*

cb *f* *ff* *f* *f*

91

fl *mf* *f* *mf*

cl *mf* *f* *mf*

hn *mp*

perc 3 Templeblocks (small, medium, large) *f*

pi *ff* *f*

vln *f*

vla *arco* *pizz.* *arco* *pizz.* *arco*

vlc *arco* *ff* *pizz.* *arco* *pizz.* *arco*

cb *arco* *ff* *pizz.* *arco* *pizz.* *arco*

ff

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95

fl

cl

hn

Marimba
hard mallets

perc

pi

8va

ped.

studs!

vln

vla

vcl

cb

99

fl

cl

hn

perc

pi

8va

ped.

vln

vla

vcl

cb

fl

cl

hn

perc

pi

vln

vla

vlc

cb

Tam-tam triangle beater on the edge

mf *p* *ff*

ff *p* *mp*

p *gliss.* *ff* *pp*

p *gliss.* *ff* *pp*

p *gliss.* *ff* *pp*

p *gliss.* *ff*

fl

cl

hn

perc

pi

vln

vla

vlc

cb

muta in .Bass cl.

Vibratone in C hard mallet

f *vib.* *L.v.* *mf* *p*

ff *mp* *8vb*

gliss. *mf* *ff* *mp* *f* *mp* *mf* niente

mf *gliss.* *mp* *f* *mp* *mf* niente *pizz.* *mf*

mf *gliss.* *mp* *f* *mp* *mf* niente *pizz.* *mf*

112

fl *pp* *p*

cl *mf*

hn *pp* *p*

perc *senza vib.* *vib.* *p* *vib.*

pi *8vb...* *mf* *8vb...*

vln *f* *p* *f* *mp*

vla *arco* *f* *p* *pizz.* *f* *mf* *mp* *arco* *mp*

vlc *arco* *f* *p* *pizz.* *f* *mf* *mp* *arco* *mp*

cb *mf*

116

fl *pp* *p*

cl *p* *mf* *mp* *p* *mf* *mf*

hn *pp* *p*

perc *senza vib.* *p* *mf* *l.v.* *mp*

pi *p* *mf* *mp* *p* *mf* *mf*

vln *pizz.* *f* *mf* *pizz.* *f* *mf* *f*

vla *pizz.* *f* *mf* *p* *mf* *f*

vlc *pizz.* *f* *mf* *p* *mf* *f*

cb *p* *mf* *mp* *p* *mf* *mf*

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1

1

129

fl

cl

hn

mf

ff

perc

mp

p

pi

mp

ff

mp

ff

8va

ped.

vln

p

ff

senza vib.

f

p

ff

senza vib.

mf

vla

p

ff

senza vib.

f

p

ff

senza vib.

mf

vlc

p

ff

senza vib.

f

p

ff

senza vib.

mf

cb

ff

arco

133

The musical score is for Luciano Berio's 'L'Espresso'. It features a woodwind quintet (flute, clarinet in Bb, horn, percussion, and piano) and a string ensemble (violin, viola, violoncello, and double bass). The score is divided into three measures. The first measure shows the woodwind instruments with various dynamics and articulations. The second measure shows the string ensemble with a 'molto vib.' (vibrato) marking. The third measure shows the woodwind instruments with a 'mf' (mezzo-forte) marking and a '3' (triple) marking. The string ensemble continues with a 'senza vib.' (without vibrato) marking. The score is written in a standard musical notation with a key signature of one flat (Bb) and a time signature of 4/4.

per

per

Daghuden-Natthuden

149

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Score for measures 154-157. The score includes parts for Flute (fl), Clarinet (cl), Horn (hn), Percussion (perc), Piano (pi), Violin (vln), Viola (vla), Violoncello (vlc), and Contrabass (cb). The key signature has one flat (B-flat). The time signature is 4/4. The score features various musical notations including sixteenth notes, eighth notes, and rests. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). Fingerings are indicated by numbers 1-5. A triplet of eighth notes is marked in the Clarinet part in measure 155. The Percussion part has a single note in measure 154. The Piano part has a single note in measure 154. The Violin, Viola, and Violoncello parts have complex sixteenth-note passages in measures 154-155, with dynamics *p* and *ppp*. The Contrabass part has a single note in measure 154.

Score for measures 158-161. The score includes parts for Flute (fl), Clarinet (cl), Horn (hn), Percussion (perc), Piano (pi), Violin (vln), Viola (vla), Violoncello (vlc), and Contrabass (cb). The key signature has one flat (B-flat). The time signature is 4/4. The score features various musical notations including sixteenth notes, eighth notes, and rests. Dynamics include *p* (piano), *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and *ppp* (pianississimo). Fingerings are indicated by numbers 1-5. A triplet of eighth notes is marked in the Clarinet part in measure 159. The Percussion part has a single note in measure 158. The Piano part has a single note in measure 158. The Violin, Viola, and Violoncello parts have complex sixteenth-note passages in measures 158-159, with dynamics *p* and *ppp*. The Contrabass part has a single note in measure 158. The score includes the instruction "muta in picc." (change to piccolo) above the Flute part in measure 160. The Percussion part has a single note in measure 160, labeled "(gran cassa) pp".

162

fl

cl

hn

perc

pi

vln

vla

vcl

cb

(picc.)

pp

mp

mp > *pp*

ppp

p

ppp

p

ppp

p

f

166

fl

cl

hn

perc

pi

vln

vla

vcl

cb

pp

mf

gliss.

mp

f

ff

mp

f

mf

f > *p*

f

ppp

ppp

ppp

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