



Molenaar Edition

# Telemark Fantasy

Kees Vlak

Art.Nr: 012405070  
Difficulty: C

Concert Band  
Recorded on: Above and Beyond (311050720)

## Original Pieces

Colofon

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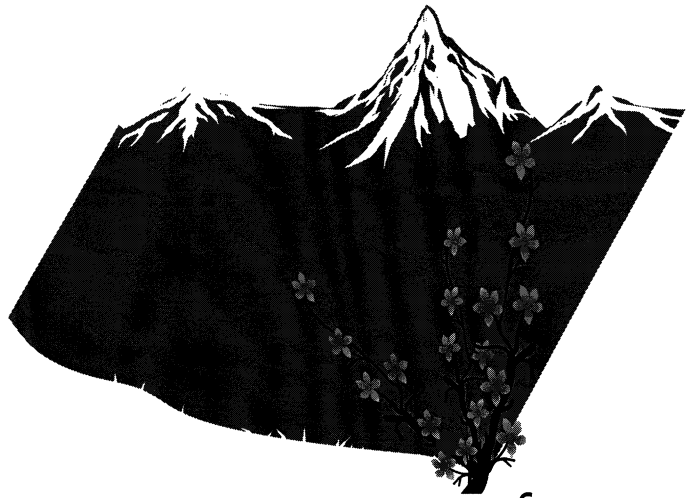
Mini - Score

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Molenaar Edition

# TELEMARK-FANTASY

KEES VLAK



## TELEMARK-FANTASY - Kees Vlak

Wanneer de bergen nog onder een dik pak sneeuw liggen, een aantal paswegen nog gesloten is, tegelijkertijd aan de fjord de fruitblossom in volle bloei staat en de dagen langer en warmer worden - dan is het lente in Noorwegen. De liefde van de Telemarkers voor hun land weerklinkt vervolgens in een Noorse Hymne. Hun vreugde over de nieuwe lente uiten ze in een 'Springdans', een Noorse countrydance. Zo afwisselend als het Noorse landschap in de lente, zo wisselend zijn de tonaliteiten en kleuren van deze dans.

Als herinnering aan de grote dichter Henrik Ibsen (geboren in Skien) is in de fantasie een lied geschreven dat aan de toneelmuziek voor Peer Gynt van de Noorse komponist Edward Grieg doet denken. Deze 'Hagars-Sang' is vol van weemoed en romantiek. De finale wordt gevormd door een 'Halling'. Oorspronkelijk werd deze uitbundige dansmuziek gespeeld op de viool, zoals in Amerika de square-dance op de fiddle wordt vertolkt. In behalve de melodie worden ook steeds de losse snaren aange- streken, waardoor karakteristieke lange bijnoten ontstaan. Tenslotte wordt vanaf de Gausta - de hoogste berg van Telemar- ken - genoten van een schitterend uitzicht over de Hardadamer- vidda (een enorme hoogvlakte).

### Technische beschrijving - de komponeertechniek

In deze fantasie heeft de komponist Kees Vlak uitvoerig gebruik gemaakt van de kenmerken van de Noorse volksmuziek. Voor de thematiek in mineur is dat vooral de dalende leidtoon naar de kwint. Voor de harmonie is kenmerken het none-accoord met kleine none. In 'HAGARS-SANG' is dat bovendien het hardverminderd septime-accoord als tussendominant (b.v. maat 111). Hierdoor wordt de kwart in de thematiek verhoogd hetgeen eveneens karakteristiek is (zie Halling). In de dansen wordt veelvuldig gebruik gemaakt van het z.g. orgelpunt - een liggenblijvende stem in de bas. Dit geeft een rustgevend pastoraal-effect.

### SPRINGDANS

Dit is een oorspronkelijke volksdansvorm in opgewekte 3/4 maat met een melodie boven een 'luerende' basnoot. De melodie kon zowel gezongen als gespeeld worden.

### HALLING

Dit is de meest karakteristieke dans van Noorwegen, afkomstig uit het Hallingdal (tussen Oslo en Bergen), het kan echter zijn dat de oorsprong bij de Schotse reel gezocht moet worden. De muziek werd uitgevoerd in oude tijden op de Hardanger-viool (Hardangerfelen). Deze had naast de vier normale snaren ook nog 4 meeklinkende snaren. De muziek is doorgaans in 2/4-maat, in majeur en in tempo allegretto of allegromoderato geschreven, er bestaan echter een aantal Hallings in 3/4 maat. De meeste oorspronkelijke Hallings zijn gekomponerd door Knud Maïser, een begenadigd bespeler van de Hardangerfelen, en stammen uit 1840. Zeer kenmerkend is in de melodievorming de verhoogde kwart.

## TELEMARK-FANTASY - Kees Vlak

Lorsque les montagnes sont encore couvertes d'un épais manteau de neige et que plusieurs passages de montagne sont encore fermés, tandis qu'en même temps, au bord des fjords, les arbres fruitiers fleurissent et les jours allongent, c'est le printemps en Norvège. Les habitants de Telemark chantent leur amour du pays dans un hymne norvégien. Ils expriment leur joie causée par ce nouveau printemps au moyen d'une 'Springdans', une danse campagnarde norvégienne. Les tonalités et les couleurs sonores de cette danse sont toutes aussi variées que les différents paysages norvégiens au printemps.

En souvenir du grand écrivain Henrik Ibsen (né à Skien) cette fantasie comprend une chanson qui nous rappelle la musique de théâtre de Peer Gynt composée par le compositeur norvégien Edward Grieg. Cette chanson 'Hagars-Sang' est très mélancolique et romantique. Le final est un 'Halling', une danse exhubérante, jouée à l'origine par le violon, comme le square-dance américain, également accompagné par le 'fiddle' (violon). Le tout se termine sur le mont Gausta, le point culminant du comté de Telemark, d'où vous avez une splendide vue sur la plaine montagneuse de Hardadamervidda.

### Analyse technique

Le compositeur Kees Vlak a largement utilisé les caractéristiques de la musique populaire norvégienne. En ce qui concerne la thématique en mineur il s'agit surtout de la sensible descendante vers la quinte. L'harmonie quant à elle est caractérisée par l'accord de neuvième avec une petite neuvième. Dans le chant 'HAGARS-SANG' il s'agit même d'un accord de septième fort diminué en tant que dominante d'intermède (par exemple à la mesure 111) ce qui rehausse la quarte dans la thématique, encore un élément fort caractéristique. Dans les danses il y a beaucoup de points d'orgue - une voix de base dans le registre bas, ce qui produit un effet pastoral reposant.

### SPRINGDANS

Une danse populaire authentique dans une mesure gaie de 3/4 avec une mélodie soulignée par une note basse 'paresseuse'. La mélodie peut être chantée ou jouée.

### HALLING

C'est la danse la plus populaire en Norvège. Elle est originaire de la vallée Hallingdal (située entre Oslo et Bergen), toutefois elle pourrait être dérivée du 'reel' écossais. Cette musique était interprétée jadis au moyen d'un violon 'Hardanger' à huit cordes. Cette musique est écrite dans une mesure de 2/4 dans une tonalité majeure et dans un tempo allegretto. Toutefois, il y a également des danses 'Halling' écrites en 3/4. Les danses 'Halling' les plus originales ont été composées vers 1840 par Knud Maïser, un joueur de 'Violon Hardanger' extrêmement doué. L'instrument qu'il jouait est très caractéristique pour la mélodie.

## TELEMARK-FANTASY - Kees Vlak

Wenn die Berge noch unter einer dicken Schneeschicht liegen und viele Gebirgspässe noch geschlossen sind, die Tage allmählich immer länger und wärmer werden und die Obstbäume in der Nähe der Fjorde schon blühen dann gibt es Frühling in Norwegen.

Eine norwegische Hymne ertönt und drückt die Liebe der Einwohner von Telemark für ihre Heimat aus. Vor lauter Freude weil der Frühlings ins Land gekommen ist tanzen die Leute einen 'Springdans', einen norwegischen Bauernanz. Ebenso abwechslungsreich wie die norwegische Landschaft im Frühling sind die Tonalitäten und Klangfarben dieses Tanzes.

Als Andenken an den Schriftsteller Henrik Ibsen (in Skien, der Hauptstadt von Telemark, geboren) introduzierte der Komponist in diese Fantasie ein Lied das an die Bühnenmusik die Grieg für das Theaterstück Peer Gynt schrieb erinnert. Es handelt sich um den melancholischen und romantischen 'Hagar-Sang'. Das Finale ist ein 'Halling' Tanz. Früher wurde diese Tanzmusik auf einer Geige gespielt gerade wie die amerikanische Square Dance Musik. Zum Schluß gibt es eine prächtige Aussicht vom Gausta Berg, dem höchsten Gipfel von Telemark, auf die Hardangervidda Gegend, ein ausgedehntes Hochplateau.

### Technische Analyse

In dieser Fantasie hat der Komponist Kees Vlak die Charakteristiken der norwegischen volkstümlichen Musik ausführlich verwendet. Für die Thematik in Moll ist das vor allem der fallende Leitton zu der Quint. Für die Harmonik ist der Noneakkord mit kleiner None typisch. In dem 'HAGARS SANG' ist es außerdem der stark verminderte Septimakkord als Unterdominante (zum Beispiel im Takt 111). Dadurch wird die Quart in der Thematik erhöht und das ist auch sehr typisch (siehe 'Halling'). In diesen Tänzchen verwendet man ganz oft das sogenannte Fermate - eine liegende Stimme im tiefen Register. So bekommt man einen beruhigenden pastoralen Effekt.

### SPRINGDANS

Ein ursprünglicher volkstümlicher Tanz in einem fröhlichen Dreivierteltakt mit einer Melodie von einer 'faulenzenden' Baßstimme unterstützt. Diese Melodie wird entweder gesungen oder gespielt.

### HALLING

Der meist charakteristische norwegische Tanz bekam seinen Namen vom Hallinger Tal (zwischen Oslo und Bergen), obwohl der Ursprung der schottischen 'Reel' sein könnte. Diese Musik wurde auf einer Hardanger Geige (Hardangerfelen) mit acht Saiten gespielt. Sie ist fast immer in Dur, im 2/4 Takt, im Tempo Allegretto oder Allegretto Moderato geschrieben. Einige sind im Dreivierteltakt geschrieben. Die meist originellen Hallings sind um 1840 von Knud Maïser, einem sehr begabten Geiger, komponiert worden.

## TELEMARK-FANTASY - Kees Vlak

While the mountains are still covered with a thick snow cloth and many passroads are still closed, the fruitblossoms next to the fjords are in full bloom and the days are growing longer and warmer. This is Springtime in Norway. The love of the Telemark people of their native country is sounding in the 'Norveg Hymn'.

The joy of Spring is expressed by means of a 'Springdans', a kind of Norwegian country dance. The variety of the changing Norwegian landscapes is matched by that of the changing tone colours of this dance.

In memory of the famous playwright Henrik Ibsen (born in Skien, the capital of Telemark), the composer included in this fantasy a song similar to the theatre music Edvard Grieg wrote for Ibsen's play 'Peer Gynt'. This 'Hagars-Sang' is full of melancholy and romanticism.

The Final consists of a 'Halling Dance'. This cheerful dance music was originally played on the fiddle, just like the American square dance.

The work closes with a thrilling panoramic view on the Hardangervidda highland from the Gausta mountain, the highest peak in Telemark.

### Technical analysis

The composer largely uses the typical characteristics of Norwegian folk music. In the minor key, the seventh (leading tone) is resolving in the fifth. As to the harmonics we have the ninth-chord with lowered ninth.

In 'HAGARS-SANG' we have the strongly diminished seventh as a second dominant (e.g. bar 111); because of that also the fourth in the theratics is sharpened, which is also a characteristic (to be found in 'Halling' too).

### SPRINGDANS

This is a Norwegian folk dance in animated 3/4 time with a tune supported by a drone bass. The pedal-note gives a pastoral calming effect.

### HALLING

This is the most characteristic of all Norwegian dances. Its name is derived from the Hallingdal valley (between Oslo and Bergen), though its origin might be the Scottish reel. It was danced to the accompaniment of the 'Hardanger fiddle' (Hardangerfelen), a violin with four stopped and four sympathetic strings. The music is usually written in a major key in 2/4 time and is mostly played allegretto or allegretto moderato. The major scale with sharpened fourth is also a typical feature.

The composer's intention is to bring a biological interpretation in connection with the easily recognizable typical music for amateur players.



- |                                  |                          |
|----------------------------------|--------------------------|
| 1 Full Score (H)/Condensed Score | 2 Horn II + III Eb/F     |
| 8 Piccolo C-Flute                | 1 Tenorhorn              |
| 2 Oboe                           | 2 Trombone I C           |
| 2 Bassoon                        | 2 Trombone II C          |
| 1 Eb Clarinet                    | 2 Trombone III C         |
| 5 Clarinet I                     | 2 Barit. Euph. C         |
| 10 Clarinet II + III             | 4 Barit. Euph. Bb        |
| 1 Alto Clarinet                  | 4 Basses (Tuba) C I + II |
| 1 Bass Clarinet                  | 1 Timpani                |
| 4 Alto Saxophone                 | 3 Percussion             |
| 2 Tenor Saxophone                |                          |
| 1 Baritone Saxophone             |                          |
| 1 Soprano Saxophone              |                          |
| 1 Eb Flügelhorn                  |                          |
| 2 Flügelhorn I                   |                          |
| 2 Flügelhorn II                  |                          |
| 1 Flügelhorn III                 |                          |
| 3 Trumpet I                      |                          |
| 6 Trumpet II + III               |                          |
| 2 Horn I Eb/F                    |                          |

ADDITIONAL PARTS

- |                   |  |
|-------------------|--|
| 1 Trombone I Bb   |  |
| 1 Trombone II Bb  |  |
| 1 Trombone III Bb |  |
| 2 Barit. Euph. Bb |  |
| 2 Eb Bass         |  |
| 2 Bb Bass         |  |



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01.2405.07

2

3



Norges Hymn

Moderato pesante

4

21 22 23 24

Picc/Flute  
Oboe  
Bassoon  
Clarinet Eb  
Clarinet I  
Clarinet 2/3  
Bass Clarinet  
Alto Sax. 1/2  
Tenor Sax.  
Baritone Sax.  
Horn 1 F  
Horn 2/3 F  
Trumpet 1  
Trumpet 2/3  
Trombone 1  
Trombone 2  
Trombone 3  
Tenchoro Bb  
Euphonium C  
Bass/Tuba 1/2 C  
Timpani  
Percussion

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5

25 26 27 28

Picc/Flute  
Oboe  
Bassoon  
Clarinet Eb  
Clarinet I  
Clarinet 2/3  
Bass Clarinet  
Alto Sax. 1/2  
Tenor Sax.  
Baritone Sax.  
Horn 1 F  
Horn 2/3 F  
Trumpet 1  
Trumpet 2/3  
Trombone 1  
Trombone 2  
Trombone 3  
Tenchoro Bb  
Euphonium C  
Bass/Tuba 1/2 C  
Timpani  
Percussion

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Springdans

Allegretto

6

29 30 no picc. 31 32 33 34 35

Picc/Flute  
Oboe  
Bassoon  
Clarinet Eb  
Clarinet I  
Clarinet 2/3  
Bass Clarinet  
Alto Sax. 1/2  
Tenor Sax.  
Baritone Sax.  
Horn 1 F  
Horn 2/3 F  
Trumpet 1  
Trumpet 2/3  
Trombone 1  
Trombone 2  
Trombone 3  
Tenchoro Bb  
Euphonium C  
Bass/Tuba 1/2 C  
Timpani  
Percussion

Tambourin Basque

01.2405.07

7

36 37 38 39 40 41

Picc/Flute  
Oboe  
Bassoon  
Clarinet Eb  
Clarinet I  
Clarinet 2/3  
Bass Clarinet  
Alto Sax. 1/2  
Tenor Sax.  
Baritone Sax.  
Horn 1 F  
Horn 2/3 F  
Trumpet 1  
Trumpet 2/3  
Trombone 1  
Trombone 2  
Trombone 3  
Tenchoro Bb  
Euphonium C  
Bass/Tuba 1/2 C  
Timpani  
Percussion

obligato

01.2405.07

(with buoyancy)  
no picc.

Picc./Flute  
Oboe  
Bassoon  
Clarinet Eb  
Clarinet I  
Clarinet 2/3  
Bass Clarinet  
Alto Sax. 1/2  
Tenor Sax.  
Baritone Sax.  
Horn 1 F  
Horn 2/3 F  
Trumpet 1  
Trumpet 2/3  
Trumpet 4  
Trombone 1  
Trombone 2  
Trombone 3  
Trombone Bb  
Euphonium C  
Bass/Tuba 1/2 C  
Timpani  
Percussion



Grazioso  
no picc.

Picc./Flute  
Oboe  
Bassoon  
Clarinet Eb  
Clarinet I  
Clarinet 2/3  
Bass Clarinet  
Alto Sax. 1/2  
Tenor Sax.  
Baritone Sax.  
Horn 1 F  
Horn 2/3 F  
Trumpet 1  
Trumpet 2/3  
Trumpet 4  
Trombone 1  
Trombone 2  
Trombone 3  
Trombone Bb  
Euphonium C  
Bass/Tuba 1/2 C  
Timpani  
Percussion



allargando

Picc./Flute  
Oboe  
Bassoon  
Clarinet Eb  
Clarinet I  
Clarinet 2/3  
Bass Clarinet  
Alto Sax. 1/2  
Tenor Sax.  
Baritone Sax.  
Horn 1 F  
Horn 2/3 F  
Trumpet 1  
Trumpet 2/3  
Trumpet 4  
Trombone 1  
Trombone 2  
Trombone 3  
Trombone Bb  
Euphonium C  
Bass/Tuba 1/2 C  
Timpani  
Percussion



a tempo con calore  
♩ = 98

Picc./Flute  
Oboe  
Bassoon  
Clarinet Eb  
Clarinet I  
Clarinet 2/3  
Bass Clarinet  
Alto Sax. 1/2  
Tenor Sax.  
Baritone Sax.  
Horn 1 F  
Horn 2/3 F  
Trumpet 1  
Trumpet 2/3  
Trumpet 4  
Trombone 1  
Trombone 2  
Trombone 3  
Trombone Bb  
Euphonium C  
Bass/Tuba 1/2 C  
Timpani  
Percussion



73 74 75 76 77

Picc./Flute  
Oboe  
Bassoon  
Clarinet Eb  
Clarinet 1  
Clarinet 2/3  
Bass Clarinet  
Alto Sax. 1/2  
Tenor Sax.  
Baritone Sax.  
Horn 1 F  
Horn 2/3 F  
Trumpet 1  
Trumpet 2/3  
Trombone 1  
Trombone 2  
Trombone 3  
Tenorhorn Bb  
Euphonium C  
Bass/Tuba 1/2 C  
Timpani  
Percussion

78 79 80 81 82 83

Picc./Flute  
Oboe  
Bassoon  
Clarinet Eb  
Clarinet 1  
Clarinet 2/3  
Bass Clarinet  
Alto Sax. 1/2  
Tenor Sax.  
Baritone Sax.  
Horn 1 F  
Horn 2/3 F  
Trumpet 1  
Trumpet 2/3  
Trombone 1  
Trombone 2  
Trombone 3  
Tenorhorn Bb  
Euphonium C  
Bass/Tuba 1/2 C  
Timpani  
Percussion

a tempo ♩ = 99

84 85 86 87 88 89 90 91

Picc./Flute  
Oboe  
Bassoon  
Clarinet Eb  
Clarinet 1  
Clarinet 2/3  
Bass Clarinet  
Alto Sax. 1/2  
Tenor Sax.  
Baritone Sax.  
Horn 1 F  
Horn 2/3 F  
Trumpet 1  
Trumpet 2/3  
Trombone 1  
Trombone 2  
Trombone 3  
Tenorhorn Bb  
Euphonium C  
Bass/Tuba 1/2 C  
Timpani  
Percussion

92 93 94 95 96 97 98

Picc./Flute  
Oboe  
Bassoon  
Clarinet Eb  
Clarinet 1  
Clarinet 2/3  
Bass Clarinet  
Alto Sax. 1/2  
Tenor Sax.  
Baritone Sax.  
Horn 1 F  
Horn 2/3 F  
Trumpet 1  
Trumpet 2/3  
Trombone 1  
Trombone 2  
Trombone 3  
Tenorhorn Bb  
Euphonium C  
Bass/Tuba 1/2 C  
Timpani  
Percussion

Hagars Sang  
Andante cantabile con moto

16

17

Musical score for page 16, measures 100-105. The score includes parts for Picc./Flute, Oboe, Bassoon, Clarinet Eb, Clarinet 1, Clarinet 2/3, Bass Clarinet, Alto Sax. 1/2, Tenor Sax., Baritone Sax., Horn 1 F, Horn 2/3 F, Trumpet 1, Trumpet 2/3, Trombone 1, Trombone 2, Trombone 3, Tenorhorn Bb, Euphonium C, Bass/Tuba 1/2 C, Timpani, and Percussion. The Oboe and Bassoon parts are marked 'espressivo'. The score is overlaid with a large 'Mini Score' watermark.

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Musical score for page 17, measures 106-113. The score includes parts for Picc./Flute, Oboe, Bassoon, Clarinet Eb, Clarinet 1, Clarinet 2/3, Bass Clarinet, Alto Sax. 1/2, Tenor Sax., Baritone Sax., Horn 1 F, Horn 2/3 F, Trumpet 1, Trumpet 2/3, Trombone 1, Trombone 2, Trombone 3, Tenorhorn Bb, Euphonium C, Bass/Tuba 1/2 C, Timpani, and Percussion. The Oboe and Bassoon parts are marked 'cresc.' and 'meno'. The score is overlaid with a large 'Mini Score' watermark.

01.2405.07

Musical score for page 18, measures 114-122. The score includes parts for Picc./Flute, Oboe, Bassoon, Clarinet Eb, Clarinet 1, Clarinet 2/3, Bass Clarinet, Alto Sax. 1/2, Tenor Sax., Baritone Sax., Horn 1 F, Horn 2/3 F, Trumpet 1, Trumpet 2/3, Trombone 1, Trombone 2, Trombone 3, Tenorhorn Bb, Euphonium C, Bass/Tuba 1/2 C, Timpani, and Percussion. The Oboe and Bassoon parts are marked 'espressivo' and 'mf'. The score is overlaid with a large 'Mini Score' watermark.

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Musical score for page 19, measures 123-130. The score includes parts for Picc./Flute, Oboe, Bassoon, Clarinet Eb, Clarinet 1, Clarinet 2/3, Bass Clarinet, Alto Sax. 1/2, Tenor Sax., Baritone Sax., Horn 1 F, Horn 2/3 F, Trumpet 1, Trumpet 2/3, Trombone 1, Trombone 2, Trombone 3, Tenorhorn Bb, Euphonium C, Bass/Tuba 1/2 C, Timpani, and Percussion. The Oboe and Bassoon parts are marked 'cresc.' and 'meno'. The score is overlaid with a large 'Mini Score' watermark.

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Sheet music for page 20, measures 131-139. Includes parts for Picc/Flute, Oboe, Bassoon, Clarinet Eb, Clarinet 1, Clarinet 2/3, Bass Clarinet, Alto Sax 1/2, Tenor Sax, Baritone Sax, Horn 1 F, Horn 2/3 F, Trumpet 1, Trumpet 2/3, Trombone 1, Trombone 2, Trombone 3, Tenorhorn Bb, Euphonium C, Bass/Tuba 1/2 C, Timpani, and Percussion.



Sheet music for page 21, measures 140-149. Includes parts for Picc/Flute, Oboe, Bassoon, Clarinet Eb, Clarinet 1, Clarinet 2/3, Bass Clarinet, Alto Sax 1/2, Tenor Sax, Baritone Sax, Horn 1 F, Horn 2/3 F, Trumpet 1, Trumpet 2/3, Trombone 1, Trombone 2, Trombone 3, Tenorhorn Bb, Euphonium C, Bass/Tuba 1/2 C, Timpani, and Percussion.



Sheet music for page 22, measures 150-157. Includes parts for Picc/Flute, Oboe, Bassoon, Clarinet Eb, Clarinet 1, Clarinet 2/3, Bass Clarinet, Alto Sax 1/2, Tenor Sax, Baritone Sax, Horn 1 F, Horn 2/3 F, Trumpet 1, Trumpet 2/3, Trombone 1, Trombone 2, Trombone 3, Tenorhorn Bb, Euphonium C, Bass/Tuba 1/2 C, Timpani, and Percussion.



Sheet music for page 23, measures 158-165. Includes parts for Picc/Flute, Oboe, Bassoon, Clarinet Eb, Clarinet 1, Clarinet 2/3, Bass Clarinet, Alto Sax 1/2, Tenor Sax, Baritone Sax, Horn 1 F, Horn 2/3 F, Trumpet 1, Trumpet 2/3, Trombone 1, Trombone 2, Trombone 3, Tenorhorn Bb, Euphonium C, Bass/Tuba 1/2 C, Timpani, and Percussion.



166 167 no picc. 168 169 **picc.** 170 171 172 173

*Mini Score - Mini Score - Mini Score - Mini Score - Mini Score - Mini Score - Mini Score - Mini Score - Mini Score - Mini Score*

174 175 176 177 178 179 180 181 **picc.** 182

*Mini Score - Mini Score - Mini Score - Mini Score - Mini Score - Mini Score - Mini Score - Mini Score - Mini Score - Mini Score*

183 184 185 186 187 188 189 **Allegro** 190 **picc.**

*Mini Score - Mini Score - Mini Score - Mini Score - Mini Score - Mini Score - Mini Score - Mini Score - Mini Score - Mini Score*

*marcato sfz stacc off*

191 192 193 194 195 *Sfx ad lib.* 196 197 198

*Mini Score - Mini Score - Mini Score - Mini Score - Mini Score - Mini Score - Mini Score - Mini Score - Mini Score - Mini Score*

*sfz marcato*



28

199 cresc. e stringendo p.p.p. 200 201 loco 202 203 204



29

205 206 G.P. 207 Grandioso 208 209



30

210 211 212 213 214 215 216



# Telemark-Fantasy

Dur. 6'45"  
Conductor C  
(condensed score)

Kees Vlak

Andante pastorale  $\text{♩} = \pm 72$

Allegretto giocoso  $\text{♩} = \pm 76$

10 (poco sostenuto) 11 a tempo 12 poco rall. 13 14



15 16 17 18 19 20

trpt. p mf

Norges Hymn

21 22 23 24

Moderato pesante  $\text{♩} = 72$

f

25 26 27

Mini Score

03.2405.07

Springdans

29 30 31 32 33

Allegretto  $\text{♩} = 144$

+ 8va mf

Tambourin Basque

34 35 36 37 38

mf trpt. p trb. S.D. snare off

tutti

39 40 41 42 43

hrt. trpt. trb. sax.

Mini Score

03.2405.07

44 45 46 47 48

(with buoyancy)

trpt. bar. f

49 50 51 52 53

+ 8va sf ff

54 55 56 57

Grazioso

bar. mf

Mini Score

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59 60 61 62 63

mp mf

64 65 66 67 68

allargando

a tempo con calore  $\text{♩} = 198$

2nd x + 8va p mf 1x tacet

perc. 1st x tacet

69 70 71 72

Mini Score

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74 <sup>1</sup> 75 <sup>2</sup> 76 poco animato  $\text{♩} = 144$  77

play *mf* *f* *f*

B.D. *mf*

Musical score for measures 74-77. It features three staves: two treble clefs and one bass clef. The tempo is marked 'poco animato' with a quarter note equal to 144. Dynamics include *mf*, *f*, and *f*. There are first and second endings at measures 74-75. A 'play' instruction is present at measure 74. A 'B.D.' (Basso Continuo) part is indicated at measure 76.

78 79 80 81

trb.

Musical score for measures 78-81. It features three staves. A trumpet part is indicated with 'trb.'. Dynamics include *mf* and *f*. There are triplets at measures 78 and 81.

82 83 84 a tempo  $\text{♩} = 138$  85

1st x + 2va

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Musical score for measures 82-85. It features three staves. The tempo is marked 'a tempo' with a quarter note equal to 138. A first and second variation is indicated at measure 84. A large 'Mini Score' watermark is overlaid on the page.

86 87 88 89 90 91 loco

Musical score for measures 86-91. It features three staves. The tempo is marked 'loco'. Dynamics include *p* and *f*.

92 <sup>2</sup> 93 perendosi 94 95 96 rall. 97 98

(solo) trpt. *pp*

*mf* (solo) trb. *mf*

bar.

Musical score for measures 92-98. It features three staves. A trumpet solo is indicated at measure 94. Dynamics include *p*, *mf*, *pp*, and *mf*. A baritone part is indicated at measure 98.

99 100 101 102 103 104

espressivo

Mini Score

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Musical score for measures 99-104. It features two staves. The tempo is marked 'espressivo'. A large 'Mini Score' watermark is overlaid on the page.

105 106 107 108 109 110 111

cresc. meno

Musical score for measures 105-111. It features two staves. Dynamics include *cresc.* and *meno*.

112 113 114 115 116 117

*mf* espressivo *mf*

Musical score for measures 112-117. It features two staves. Dynamics include *mf* and *mf*. The tempo is marked 'espressivo'.

118 119 120 121 122 123

cresc.

Musical score for measures 118-123. It features two staves. Dynamics include *cresc.*

124 125 126 127 128 129 130

meno rall.

Mini Score

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Musical score for measures 124-130. It features two staves. Dynamics include *meno* and *rall.*. A large 'Mini Score' watermark is overlaid on the page.

Allegretto con spirito  $\text{♩} = 96$

131 132 133 134 135

trpt. *f* marcato

Musical score for measures 131-135. It features two staves. The tempo is marked 'Allegretto con spirito' with a quarter note equal to 96. A trumpet part is indicated with 'trpt.'. Dynamics include *f* and 'marcato'.

136 137 138 139 140

Musical score for measures 136-140. It features two staves.

141 142 143 144 145

*ff* *f* *mp*

snare off *ff* *mp*

Musical score for measures 141-145. It features two staves. Dynamics include *ff*, *f*, and *mp*. A 'snare off' instruction is present at measure 141.

146 147 148 149 150

Mini Score

03.2405.07

Musical score for measures 146-150. It features two staves. A large 'Mini Score' watermark is overlaid on the page.

151 152 153 154 155 156

hrn.  
trpt.  
trb.  
bar.

157 158 159 160 161 162

trpt. 2+3  
tambourin

163 164 165 166 167

poco agitato

bar. hrn.



168 169 170 171 172

Giocoso

trb.  
cymbals  
B.D.

173 174 175 + 8va 176 177 178

saxes tenuto  
Triangel

179 180 181 182

saxes tenuto



184 185 186 187 188

senza trb.

snare off

trpt. 2+3  
snare

189 190 191 192 193

Allegro  $\text{♩} = 112$

marcato

trb. marcato

snare on

tambourin

trb.  
snare  
tambourin

194 195 196 197

(imitation)

Picc + 8va

Picc.  
8va



198 199 200 201

cresc. e stringendo p.a.p.

trpt. 2+3

202 203 204 205

trpt. 2+3

206 G.P. + 8va 207 Grandioso  $\text{♩} = 72$  + 8va 208

Cantabile

marcato

cymbals B.D.

Picc.  
8va  
cymbals  
B.D.



209 210 211 212

Musical score for measures 209-212. The score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of four staves: a vocal line (treble clef) and three piano accompaniment staves (two treble clefs and one bass clef). Measure 209 features a vocal line with a dotted quarter note followed by an eighth note. Measure 210 has a vocal line with a quarter note. Measure 211 has a vocal line with a quarter note. Measure 212 has a vocal line with a quarter note and a trill (tr) over a dotted quarter note. The piano accompaniment consists of chords and rhythmic patterns in the right hand and a steady eighth-note bass line in the left hand.

213 214 215 216

Musical score for measures 213-216. The score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of four staves: a vocal line (treble clef) and three piano accompaniment staves (two treble clefs and one bass clef). Measure 213 features a vocal line with a dotted quarter note followed by an eighth note and a trill (tr) over a dotted quarter note. Measure 214 has a vocal line with a quarter note and a horn (h.m.) marking. Measure 215 has a vocal line with a quarter note and a trill (tr) over a dotted quarter note. Measure 216 has a vocal line with a quarter note. The piano accompaniment consists of chords and rhythmic patterns in the right hand and a steady eighth-note bass line in the left hand. Dynamics markings include *sfz* and *fz*.

