

# Anna Månsdotter

Kammaropera om Yngsjömordet  
*Chamber Opera about the Yngsjö murder*

av / by  
STELLAN SAGVIK

**Akt 2**

*Musikdrama om Yngsjömordet*  
 efter pjäsen "Mordet" av Hanna Olsson/Bertil Arlmark

**Stellan Sagvik 1986-88**  
*musik och libretto*

//

5

*Fl Alto*

*Cl Bass*

*Bn*

*Trp*

*Fh*

*Pc1*

*Anna*

*Hassel*

*Vlc*

*Cb*

$\text{♩} = 56 = \text{♩} = 84$

$\text{♩} = 56 = \text{♩} = 84$

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

*Anna* *mf* *>*

Gud skäms! Han vet att han

*Hassel* *pizz* *p* *mp*

måste det bero på att min tro är för svag...

//

//



31

Fl

C.A.

Cl Bass

Bn

Fh

Tb

Pc1

Pc2

Hanna

Hilda

Synth

Vl

Vl

Vla

Vlc

Cb

Marimba

Triang

Nu har han in-te sagt ett ord på tre da'r

Hilda

Hon släp-per ho-nom in-te Din

NO

ord

(s.p.)

pizz

37) *muta in Pc*

Fl

C.A.

ClBass

Bn

Trp

Fh

Tb

Pc1

Pc2

Hanna

Hilda

Vl

Vl

Vla

Vlc

Cb

*muta in Ob*

*sord*

*Ride, timpani stick*

*pizz*

*Men Han vet ju in- te allt Jag har*

*far re- der sä- kert upp den här här- van, ska du se*





//

[illegible]

62 *l'stesso tempo* ♩. =94 *Meno* ♩. =72 sord harmon 407

Trp

Fh

Trb

Pc2

Johan

Allt- så mas- te det bli en änd- ring! Hur ser pla- ner- na ut för bo- en- det här? Hur har du

*l'stesso tempo* ♩. =94 *Meno* ♩. =72

Vl

Vl

Vla

Vlc

Cb

67

Cl Bass

Bn

Trp

Fh

Trb

Tb

Pc2

Anna

Johan

Vl

Vln

Vla

Vlc

Cb

Anna

Vi ha- de tänkt...

Johan

tänkt det, Per?

Jag frå- ga- de Per!

Low Tom

G.C.

Mic 1+4 sul pont

Mic 3+6

MicL

Mic 3+6 sul pont

Mic 1+4

Mic R

arco

72 *Alto* *Meno* ♩ = 80

Fl Alto *mp*

C.A. *tr* *mp*

Cl Bass *tr* *mp* *p* *3*

Bn *p* *mp* *3* *mp* *3* *mp* *cresc*

Trp *sord cup* *sfp* *mp*

Fh *mp* *sfp*

Trb *mp* *mf*

Tb *p*

*Meno* ♩ = 80

Pc1 *Gl.sp.* *mp*

Pc2 *G.C.* *mp* *p*

Per *Per* *3* *3* *3*

Johan Vi ha- de tänkt... vi ha- de tänkt... byg- ga till... byg- ga till ett hus åt

*Meno* ♩ = 80

Vl *tr* *mp* *cresc*

Vl *tr* *mp* *cresc*

Vla *f* *p*

Vlc *f* *p* *cresc*

Cb *pizz* *arco* *p* *cresc*

(77)

*Fl Alto*

*C.A.*

*Cl Bass*

*Bn*

*Trp*

*Fh*

*Trb*

*Tb*

*Pc1*

*Pc2*

*Per*

Mor

Jag har sett ut tim- ret och mätt ut tom- ten

**Johan**

Du me- nar att stu- gan skol- le byg- gas i

*VI*

*VI*

*Vla*

*Vlc*

*Cb*

[illegible]

85 *Meno* ♩ = 72

*Fl Alto* *mf* *f* *sfz*

*C.A.* *sfz* *f* *sfz* *f* *mf* *mp*

*Cl Bass* *sfz* *f* *sfz* *f* *mf* *mp*

*Bn* *mf* *f* *f*

*Trp* *f* *mf* *mp*

*Fh* *sfz* *f* *mf* *mp*

*Trb* *sfz* *f* *mp*

*Tb* *f* *mp*

*Pc1* *Meno* ♩ = 72

*Pc2* *Crash* *f* *S.D.*

*Per*

*Johan* änd- ring, Nej! Tre är en för myck- et!

*VI* *arco* *mf* *f* *sfz*

*VI* *arco* *mf* *f* *sfz*

*Vla* *arco* *mf* *f* *sfz*

*Vlc* *arco* *mf* *f* *sfz*

*Cb* *arco* *f* *p*

89

Fl Alto

C.A.

Cl Bass

Bn

Trp

Fh

Trb

Tb

Pc1

Pc2

Per

Johan

VI

VI

Vla

Vlc

Cb

Triangel

Tam

G.C.

An-ting-en flyt-tar du och Han-na... el-ler så flyt-tar An-na för gott! någ-ra

sord cup

open

p

mp

f

sfz

mf

<mf

<mp

mf

sfz

f

mp

p

94

*Più mosso* ♩=84

Fl Alto

C.A.

Cl Bass

Bn

Trp

Fh

Trb

Tb

*Più mosso* ♩=84

Pc1

Pc2

Per

Johan

andra alternativ finns inte! I mi- na trak- ter finns det bra går- dar!

*Più mosso* ♩=84

VI

VI

Vla

Vlc

Cb

pizz

arco

*G.P.*

108 *stringendo--->*

Fl Alto

C.A.

Cl Bass

Bn

Trp

Fh

Trb

Tb

*stringendo--->*

Pc1

Pc2

Per

Johan

vet in- te vad jag ska sä- ga...

I en si- tua- tion som den- na mås- te sa- ker bå- de sä- gas och be-

*stringendo--->*

VI

VI

Vla

Vlc

Cb

pizz

sul pont

pp

sul pont

pp

pizz

mf

p

p



**Fl Alto**  
**C.A.**  
**Cl Bass**  
**Bn**  
**Trp**  
**Fh**  
**Trb**  
**Tb**  
**Pc1**  
**Pc2**  
**Per**  
**Johan**  
**VI**  
**Vla**  
**Vlc**  
**Cb**

*tim- ret lig- ger vid la- gån... ni kan själ- va se ef- ter ser jag ba- ra en lös- ning, ba- ra en lös- ning*

*China*

*arco*  
*f*  
*sfz*  
*ff*  
*cresc p a p*

*Fl.gr.*[illegible]



127

*Vivo* ♩=96

Fl

Ob

Cl Bass

Bn

Trp

Fh

Trb

Tb

*Vivo* ♩=96

Pc1

Pc2

Per

Johan

*Vivo* ♩=96

Vl

Vl

Vla

Vlc

Cb

*Nit*

*Crash*

*Per*

*Nor- malt!?*

*Nor- malt!?*

*Vad är nor- malt!?*

*är!*

*ff*

*f*

*mf*

*mp*

*sord*

*arco*

*(pizz)*

*sf*



138

Fl

Ob

Cl Bass

Bn

Trp

Fh

Trb

Tb

Pc1

Pc2

Per

Johan

VI

VI

Vla

Vlc

Cb

den här går- den tar ing- en i- från mej! Och till det

Alto

mta in Alto

pizz

BtkPizz

The musical score is arranged in a system of staves. The instruments and parts include:

- Fl Alto**: Flute in Alto clef.
- Ob**: Oboe.
- Cl Bass**: Clarinet in Bass clef.
- Bn**: Bassoon.
- Trp**: Trumpet.
- Fh**: French Horn.
- Trb**: Trombone.
- Tb**: Tuba.
- Pc1**: Percussion 1.
- Pc2**: Percussion 2.
- Per**: Percussion (likely snare drum).
- Johan**: Vocal part.
- VI**: Violin I.
- VI**: Violin II.
- Vla**: Viola.
- Vlc**: Violoncello.
- Cb**: Contrabass.

The score includes various musical notations such as notes, rests, dynamics (e.g., *sf*, *mp*, *f*, *mf*, *sfz*), articulation (e.g., accents, slurs), and performance instructions (e.g., *S.D.*, *G.C.*, *arco*, *pizz*, *BtkPizz*). The lyrics are in Swedish and are written below the vocal parts.

153

Fl Alto

Ob

Cl Bass

Bn

Trp

Fh

Trb

Tb

Pc1

Pc2

Per

Myck- et mer! Sten! Sten! Sten ö- ver- allt! Sten!

VI

VI

Vla

Vlc

Cb

*Poco meno má vivo* ♩=74

(158)

Fl Alto *mf* *cresc* *ff*

Ob *f*

Cl Bass *mf* *cresc* *ff*

Bn *mf* *cresc* *ff*

Trp *f*

Fh *f*

Trb *f*

Tb

*Poco meno má vivo* ♩=74

Pc1 *f*

Pc2

Per

Sten-      âk-      rar!      Sten-      gâr-      dar!      Sten-

*Poco meno má vivo* ♩=74

VI *f*

VI *f*

Vla *mf* *cresc* *ff*

Vlc *mf* *cresc* *ff*

Cb *f*

*Fl Alto*

*Ob*

*Cl Bass*

*Bn*

*Trp*

*Fh*

*Trb*

*Tb*

*Pc1*

*Pc2*

*Anna*

*Per*

män- ni- skor med sten- hu- vu- den!

*VI*

*VI*

*Vla*

*Vlc*

*Cb*

*BtkPizz*

*arco*

*P á p dal \* Mic3+6 big reverb*

*cresc*

*P á p dal \* Mic4 big reverb*

*cresc*

*P á p dal \* Mic5 big reverb*

*cresc*

*P á p dal \* Mic5 big reverb*

*cresc*

*Där ser ni!*

*Där ser ni,*

166 *Più mosso* ♩=96

*Fl Alto* *f* *tr* *mp*

*Ob* *f* *tr* *mp*

*Cl Bass* *f* *3* *ff* *mp*

*Bn* *f* *ff* *mp*

*Trp* *sfz* *ff* *sfz*

*Fh* *f* *ff* *mf* *p*

*Trb* *f* *ff* *mf*

*Tb* *f* *ff* *mp* *mf*

*Pc1* *Gl.sp.* *f* *Tam* *f* *Più mosso* ♩=96

*Pc2* *mf*

*Anna* *Per* *vill* *in-* *te!*

*Per* *Per* *f*

*Synth* *MicA* *Evolution/Goblin* *mf*

*VI* *ff* *6* *6* *dim p á p* *6* *6* *6* *6* *mp* *quasi lontano*

*VI* *ff* *6* *6* *dim p á p* *6* *6* *6* *6* *mp* *quasi lontano*

*Vla* *ff* *tr* *dim p á p* *\* Mic Full* *NO*

*Vlc* *ff* *tr* *dim p á p* *\* Mic Full* *NO*

*Cb* *ff* *ff* *dim molto* *mp*

171 muta in Picc Picc

Fl Picc

Ob

Cl Bass

Bn

Trp

Fh

Trb

Tb

Pc1

Pc2

Per

or- kar in- te, or- kar in- te mer... sli- ter mej i bi- tar... bi- tar! Vad jag än

Synth

\* Mic3+6 full

\* Mic4 full

VI

VI

Vla

Vlc

Cb

175

*Fl Picc* *mf* *sfp*

*Ob* *mf* *sfp*

*Cl Bass* *mf* *mp* *mf* *mp* *sfp*

*Bn* *mf* *mp* *mf* *mp* *sfp*

*Trp* *fp* *mp* *sfp*

*Fh* *fp* *mp* *sfp*

*Trb* *mp* *mf*

*Tb* *mp* *mf*

*Pc1* *Gl.sp.* *mf*

*Pc2* *Nit, timpani stick mp* *G.C. mf*

*Per* *mf* *mf*

gör blir det fel! Tyck- er jag om Han- na? Tyck- er jag om

*Synh* *Mic4+5 SynVox mp mf*

*VI* *NO*

*VI* *NO*

*Vla* *Mic5 big reverb mp*

*Vlc* *sf mp*

*Cb* *mf*

179

*Fl Picc*

*mp* 5

*tr*

*muta in Fl.Alto*

*Ob*

*fp*

*tr*

*Cl Bass*

*f* 3

*sfz* 3

*fp* 3

*fp* 3

*Bn*

*f* 3

*sfz* 3

*fp* 3

*fp* 3

*Trp*

*f*

*mf* 3

*Fh*

*f*

*sfz*

*sfz*

*sfz* 3

*Trb*

*mp*

*sfz*

*sfz*

*mf* 3

*Tb*

*f* 3

*sfz* 3

*Pc1*

*Pc2*

*G.C.*

*Ride*

*Crash* *f* 3

*Mid/Low Tom*

*G.C.*

*Per*

Han- na?! Jag vet in- te Jag tyck- er in- te hon är som hon bor- de mot Mor

*VI*

*mp* 5

III 6

*VI*

*mp* 5

IV 6

*Vla*

*tr*

*f mp* 5

*tr*

NO

*Vlc*

*f* 3

*f* 3

*Cb*

*f* 3

*mp*

184

*Fl Alto*

*Ob*

*Cl Bass*

*Bn*

*Trp*

*Fh*

*Trb*

*Tb*

*Pc1*

*Pc2*

*Per*

och hon går runt och pra- tar på byn Vad ska jag gö- ra?

*VI*

*VI*

*Vla*

*Vlc*

*Cb*

*Più mosso* ♩=112

*Più mosso* ♩=112

*Più mosso* ♩=112

(188)

Fl Alto *ff*

Ob *ff*

Cl Bass *f*

Bn *ff*

Trp *open ff*

Fh *ff*

Trb *(open) fff*

Tb *ff*

Pc1 *Tam f*

Pc2 *Crash sfz*

Per *ff*

Bå- da be- kla- gar sej för mej Vad kan jag

VI *f*

VI *f*

Vla *f*

Vlc *[MicA] mf*

Cb *f*

Marimba *ff*

Gong *f*

LowTom *ff*

G.C.

*dim*

193 *Meno* ♩=66

*Fl Alto* *muta in Fl.gr.*

*Ob* *muta in C.A.*

*Cl Bass* *muta in Cl*

*Bn* *p* *pp* *p*

*Trp* *p*

*Fh* *mp*

*Trb* *pp*

*Tb* *pp*

*Pc1* *Meno* ♩=66

*Pc2*

*Per* *sotto voce*

gö- ra?! Varför kan de inte bara lämna mej i fred? Mor är inte alltid lätt att tas med,

*SynVox* *Mica* *pan randomly dal*

*Synth* *pp* *mp* *p*

*VI* *Meno* ♩=66 *ppp* *NO*

*VI* *ppp* *NO*

*Vla* *ppp* *NO*

*Vlc* *pp* *NO*

*Cb* *pp*

//

//

[illegible]

[illegible]

[illegible]



[illegible]

[illegible]

(246)

*Fl* *tr* *mf* *mp* *mf* *mf* *mf*

*CA* *mp* *mf* *mp* *mf* *mf* *mf*

*Cl* *tr* *mf* *mf* *mf* *mf* *mf*

*Bn* *mp* *mf* *mf* *mf* *mf* *mf*

*Trp* (sord) *sfz* *sfz*

*Fh* *mf*

*Trb*

*Tb* *mp* *mp* *mf*

*Pc1* *Gl.sp.* *mp* *6*

*Pc2*

*Hanna*

*Anna* män- ni- skan på jor- den... Ta mej här- i- från Per!

*Per*

*VI* *dolce* *mp* *mf* *mp*

*VI* *dolce* *mp* *mf* *mp*

*Vla* *pizz* *mp* *mf* *mp*

*Vlc* (pizz) *mp* *arco* *p* *6*

*Cb* (pizz) *mp*

249

Fl

CA

Cl

Bn

Trp

Fh

Trb

Tb

Pc1

Pc2

Hanna

Anna

Per

VI

VI

Vla

Vlc

Cb

sord

pp

p

mp

sord

pp

p

mp

G.C.

p

mp

mp

mp

mp

Hanna

Stack- ars Per, du har tung- a tan- kar

Per...

pizz

mp

pizz

mp

pizz

mp

arco

mp

**FL**  
**CA**  
**Cl**  
**Bn**  
**Trp**  
**Fh**  
**Trb**  
**Tb**  
**Pc1**  
**Pc2**  
**Hanna**  
**Per**  
**VI**  
**VI**  
**Vla**  
**Vlc**  
**Cb**

*Nu ska du åka till Vahlströms... och er-kän-na att du in-te kan be-*

*arco*  
*mp*  
*sf*  
*mp*  
*cresc*  
*p*  
*cresc*  
*mp*  
*mf*  
*p*

260

Fl *pp*

CA

Cl *pp*

Bn *mp* *f*

Trp *sf* *open* *f* *sord* *sf*

Fh *sf* *open* *p* *f* *sf*

Trb *sf* *open* *p* *f* *sf*

Tb *sf* *p* *f* *sf*

Pc1

Pc2 *Crash* *sf*

Hanna *mf* *sf* *mf* *sf*

ta-la din skuld till dem Låt mej föl-ja med och hjäl-pa dej!

Per *Per* *mf* *sf*

Hur vet du det? Nej!

Vl *pp*

Vl *pp*

Vla *pp*

Vlc *mp* *f* *mp* *pizz* *arco* *sf*

Cb *mf* *sf*

[illegible]

[illegible]

**Più mosso**  
♩ = 100

(275)

*Fl* *ff* *sf* *sfz* *mp* *f*

*CA* *ff* *sf* *sfz* *mp*

*Cl* *ff* *sf* *sfz* *mp* *f*

*Bn* *ff* *sf* *sfz* *mp* *f*

*Trp* *sord harm* *mp* *sfpp cresc p a p*

*Fh* *f* *p* *p* *sfp*

*Trb* *f* *p* *p* *sfp*

*Tb* *f* *p*

**Più mosso**  
♩ = 100

*Marimba*

*Pc1* *f* *sfz*

*Pc2* *f*

*Hanna* *mp* *p* *sotto voce* *dolce*  
l nă- gon ăn- de măs- te vi bõr- ja, Per

*Anna*

*Per*

**Più mosso**  
♩ = 100

*VI* *mp* *mp*

*VI* *mp* *mp*

*Vla* *mp* *mp* *poco a poco sul pont dal*

*Vlc* *mp*

*Cb*

**280** *Vivo*  $\text{♩} = 136$  *muta in Pica*

*Fl* *p* *f*

*CA* *f* *mf*

*Cl* *p* *ff* *mf* *f*

*Bn* *p* *ff* *mf*

*Trp* *ff* *mf* *mp* *f*

*Fh* *ff* *mf* *mp*

*Trb* *ff* *mf* *mp*

*Tb* *f* *mp*

*Pc1* *Whip* *sfz* *Gl.sp.* *mf*

*Pc2* *Crash* *sfz* *G.C.* *mp* *sfz* *mp*

*Hanna* *f* *Ta e- mot vad*

*Anna* *f* *Lât hen- ne be- hâl- la si- na us- la peng- ar*

*Per*

*Vl* *Vl* *Vla* *Vlc* *Cb* *f* *ord IV* *III* *f*

284

*Fl Picc* *cresc* *ff*

*CA* *mf* *f* *cresc* *ff*

*Cl* *cresc* *ff*

*Bn* *mf* *f* *cresc* *ff*

*Trp* *f*

*Fh* *cresc* *ff* *mp*

*Trb* *cresc* *ff* *mp*

*Tb* *mf* *cresc* *ff*

*Pc1* *f*

*Pc2*

*Hanna* jag kan ge

*Anna* Låt hen- ne be- håll- la si- na us- la peng- ar Hon för- sö- ker

*Per*

*VI* *cresc* *sfz* *cresc* *non trem*

*VI* *cresc* *sfz* *cresc*

*Vla* *cresc* *sfz* *cresc*

*Vlc* *cresc* *sfz* *cresc*

*Cb* *mf* *cresc* *sfz* *cresc*



294

*Fl.gr.*

*Piú mosso*  
♩ = 72

*CA*

*Cl*

*Bn*

*Trp*

*Fh*

*Trb*

*Tb*

*Pc1*

*Pc2*

*Anna*

Det är min Per! Jag viss- te det viss- te det... Nu kan du ge dej av

*VI*

*VI*

*Vla*

*Vlc*

*Cb*

*tr*

*sord*

*viskn*

*ord*

*mp*

*p*

*sfz*

*f*

*pp*

*ff*

*mf*

*sfz*

*f*

*ff*

*f*

*mp*

*pp*

*mp*

*pp*

*f*

*f*

298

muta in Picc

Stringendo>>>

Fl Picc

Ob

Cl

Bn

Trp

Fh

Trb

Tb

Marimba

Pc1

Pc2

Anna

Nu har du ing- en- ting mer att h  m- ta h  r

Stringendo>>

Whip

VI

VI

Vla

Vlc

Cb

arco

cresc p a p

ff

p

*Picc*

*Meno*

♩ = 72

**Act 1, Scene 1**

**Tempo and Dynamics:**

- Meno** (72 bpm)
- Più mosso** (96 bpm)
- Meno** (72 bpm)

**Instrumental Parts:**

- Fl Picc:** *mp*, *cresc*, *fff*
- Ob:** *p*, *mf*, *f*, *cresc*, *fff*
- Cl:** *mp*, *mf*, *f*, *cresc*, *fff*
- Bn:** *mp*, *f*, *fff*
- Trp:** *p*, *fff*
- Fh:** *mp*, *f*, *fff*, *p*
- Trb:** *mp*, *f*, *p*
- Tb:** *pp*, *f*, *fff*
- Pc1:** *mp*
- Pc2:** *pp*, *cresc p a p*, *fff*
- Vibes:** *mp*, *mf*
- Vl:** *mp*, *pizz*, *f*, *cresc*, *fff*
- Vla:** *mp*, *pizz*, *f*, *cresc*, *fff*
- Vlc:** *mp*, *pizz*, *arco*, *pp*, *arco*, *mf*, *cresc*, *fff*
- Cb:** *mp*, *pp*, *f*, *fff*

**Vocal Parts:**

- Hanna:** (Per kommer tillbaka)
- Per:** (Per kysser Hanna och går ut igen)

*a tempo*

308

*Fl Picc*

*Ob*

*Cl* $Bn$ *Trp* $Fh$ *Trb* $Tb$ 

*a tempo*

 $PcI$ 

*Pc2*

*Anna*

*Per*

### Synth

*a tempo*

VI

VI

Vla

 $Vlc$  $Cb$

Fl Picc

Ob

Cl

Bn

Trp

Fh

Trb

Tb

Pc1

Pc2

Synth

Vl

Vln

Vla

Vlc

Cb

319

Fl Picc

Ob

Cl

Bn

Trp

Fh

Trb

Tb

Pc1

Pc2

Synth

VI

VI

Vla

Vlc

Cb

Fl Picc

Ob

Cl

Bn

Trp

Fh

Trb

Tb

Pc1

Pc2

Anna

Per

Synth

VI

VI

Vla

Vlc

Cb

Gong

Nit

G.C.

Triang

Anna

Per

Per!

Hör du mej!?

Tack och

Ja, Mor

mf

f

sfz

mp

mf

dim

p

a

p

pp

arco

sul pont

[illegible]

334 Picc

*Fl Picc* *mp* 3 *p* *f* *f* *sfz* *sfz*

*Ob* *mp* 3 *sfz* *f*

*Cl* *f* *sfz*

*Bn* *sfz* *f* *sfz*

*Trp* *f* *sfz*

*Fh* *sf*

*Trb*

*Tb* *pp* *mf*

*Pc1* *Marimba* *f* *Chimes* *p*

*Pc2* *Nit* *mp* *G.C.* *p*

*Anna* blöt! Var- för gjor- de du så!? Var- för rör- de du vid hen- ne? Hör du

*Per*

*Synth*

*VI* *mp* *pp* *mf*

*VI* *mp* *pp* *mf*

*Vla* *mp* *pp* *mf*

*Vlc* *cresc* *f* *mf* *cresc* *arco*

*Cb* *cresc* *f* *mf* *cresc* *(pizz)*

[illegible]



[illegible]

353

Fl Picc

Ob

Cl

Bn

Trp

Fh

Trb

Tb

Pc1

Pc2

Anna

Per

Synth

VI

VI

Vla

Vlc

Cb

*pp*

*mf*

*mp*

*sfz*

*sfp*

*f*

*cresc p a p*

*Whip*

*sord*

*sotto voce*

Vad me- nar du?! Följ mej! Gör som jag sä- ger Per...

Nej, Mor Nej, Mor!

*Btkpizz*

*mf*

*p*

*cresc p a p*

**Meno**  
♩ = 58

**357**

*Fl Picc*  
*p*  
*f*  
*f* 3  
*fff*  
*dim p a p*

*Ob*  
*p*  
*f*  
*f* 3  
*fff*  
*dim p a p*

*Cl*  
*mf*  
*f* 3  
*fff*  
*dim p a p*

*Bn*  
*mf*  
*f* 3  
*fff*  
*dim p a p*

*Trp*  
*p*  
*f*  
*fff*  
*open*  
*fff*

*Fh*  
*sfz*  
*mf* *cresc*  
*f*  
*fff*

*Trb*  
*sfz*  
*mf* *cresc*  
*f*  
*fff*

*Tb*  
*mf* *cresc*  
*mf*  
*fff*

*Pc1*  
*Gong*  
*fff*

*Pc2*  
*cresc p a p*  
*fff*  
*3 Tom*  
*fff*

*Anna*  
snäl- la, Per,  
(skrik)  
PER!

*Per*  
(rop, på väg ut)  
Gå själv, Mor

*Synth*  
*cresc p a p*  
*fff*

**Meno**  
♩ = 58

*Vl*  
*MicA*  
*arco*  
*mf*  
*fff*  
*dim p a p*

*Vl*  
*MicA*  
*arco*  
*mf*  
*fff*  
*dim p a p*

*Vla*  
*MicA*  
*arco*  
*mf*  
*fff*

*Vlc*  
*MicA*  
*arco*  
*mf*  
*fff*

*Cb*  
*mf* *cresc*  
*mf*  
*fff*

362

*Fl Picc* *muta in Alto*

*Ob*

*Cl*

*Bn* *dim p a p* *f* *mp* *dolce*

*Trp* *mp* *ff* *sord cup* *sfz* *mp* *dolce*

*Fh* *dim p a p* *f* *mf* *sfz* *mp*

*Trb* *dim p a p* *f* *mf* *f* *mp*

*Tb* *dim p a p* *f* *mf* *mp* *mp*

*Pc1* *Tam* *ff* *Gong* *mp*

*Pc2* *ffz* *Nit* *f* *ffz* *Mid/High Tom* *f* *mf*

*Anna* *sotto voce* *Per* *Per...*

*Synth* *dim p a p*

*VI* *8va* *mp* *p*

*VI* *mp* *p*

*Vla* *mp* *p*

*Vlc* *dim p a p* *mp* *p*

*Cb* *dim p a p* *mf* *mp*



The musical score is arranged in systems. The first system includes Fl Alto, Ob, Cl, Bn, Trp, Fh, Trb, Tb, Pc1, Pc2, Anna (vocal soloist), Synth, VI, VI, Vla, Vlc, and Cb. The vocal soloist's part includes the lyrics: "Göm dej in- te nu Lu- ra mej in- te... du vet hur o- ro- lig jag blir". The score features various musical notations such as dynamics (p, mf, pp, sfz, mp, f, ppp), articulation (accents, slurs, trills, triplets, quintuplets), and performance instructions (sul pont, arco sul pont, Btkpizz, NO). The key signature has one flat (B-flat), and the time signature is 4/4.



[illegible]

[illegible]

[illegible]

The musical score is for Act 1, Scene 11, with a tempo of 84. The score includes parts for Flute (Fl), Clarinet (Cl), Bassoon (Bn), Trumpet (Trp), French Horn (Fh), Percussion 2 (Pc2), Violin I (Vl), Violin II (Vl), Viola (Vla), Violoncello (Vlc), and Contrabass (Cb). The vocal parts are for the Soprano (S), Alto (A), and Tenor (T). The score is in 2/4 time and features a variety of musical notations, including dynamics (p, mp, mf, pp, sfz), articulation (accents, slurs), and performance instructions (e.g., "string", "Mic sempre al Scen 11 >>>"). The lyrics are in Swedish: "Han skick- as till Lång- hol- men i mor- gon på livs- tids straff- ar- be- te".

[illegible]

**Fl Alto**

**Cl Bass**

**Bn**

**Trp**

**Fh**

**Trb**

**Tb**

**Pc1**

**Pc2**

**Anna**

**5 Välnader**

**Synth**

**Vlc**

**Cb**

**De tar ho- nom i- från mej! (visk) Mörk- ret! Mörk- ret!**

**Nu är det sssslut**

**Oss har du spot- tat på**

**Hå- nat och plå- gat! (konsonant) P! (konsonant) P!**

**cresc p a p**

**[Mic1]**

**[Mic2]**

**[Mic3]**

**[Mic4]**

**[Mic5]**

**[Mic4]**

[illegible]

38

*Poco meno*  
♩ = 78

Fl Alto *sfp*

Cl Bass *mp*

Bn *mp* *mf*

Trp *sfp* open

Fh *sfp*

Trb *p* *cresc p a p*

Tb *mp* *mf*

Pc1 *Nit* *sffz*

Pc2 *sffz* *pp* *mp* *pp* *mp*

5 Vålnader

*(visk p a p voce)* *p* *mf* *sff* *(visk)* *(tal) p* *(visk)*

djur! djur! Ing- en vil- le stan- na Straf- fet!

Dräng- ar- na be- hand- la- de du som djur! Sss... Straf- fet!

Synth *pp*

*Poco meno*  
♩ = 78

VI

VI

Vla

Vlc *pizz* *mp*

Cb *ff* *mp* *p* *mp* *pp* *MicA*

[illegible]

This musical score is for the piece 'Goblin/Evolution'. It features a variety of instruments and vocalists. The instruments include CA (Cello), Cl Bass (Clarinet Bass), Bn (Bassoon), Trp (Trumpet), Fh (Flute), Trb (Trombone), Tb (Tuba), Pc1 (Percussion 1), Pc2 (Percussion 2), Anna, Bödeln (Bödeln), Synth (Synthesizer), Vl (Violin), Vla (Viola), Vlc (Violoncello), and Cb (Cello). The score is written in 4/4 time and includes dynamic markings such as mp, f, mf, sfz, and ff. The vocal parts for Anna and Bödeln include lyrics in Swedish: 'li-ka-dan som barn', 'All- tid o- ly- dig mot sin mor', and 'All-'. The score is divided into measures, with some measures containing rests and others containing notes and rests. The instruments are arranged in a standard orchestral layout, with the vocalists at the bottom. The score is written in a professional, clean style with clear notation and dynamic markings.

**CA**

**Cl Bass**

**Bn**

**Trp**

**Fh**

**Trb**

**Tb**

**Pc1**

**Pc2**

**Anna**

**Bödeln**

tid o- hör- sam mot mej! Jag var tvung- en att pry- la 'na båd' natt och dag

**Synth**

**Vl**

**Vl**

**Vla**

**Vlc**

**Cb**

*ff*, *mp*, *f*, *p*, *sord*, *sfz*, *Whip*, *S.D.*, *6*, *7*, *3*, *2 Tom*, *BtkPizz*, *pizz*, *mp*, *ff*

58

*Meno má vivo*

♩. = 50

Fl Alto

CA

Cl Bass

Bn

Trp

Fh

Trb

Tb

Pc1

Pc2

Anna

Bödeln

*Alto*

*f*

*sfz*

*f*

*ff*

*mf*

*mp*

*sord*

*mf*

*Whip*

*Tam*

*S.D.*

*f*

*ff*

Nej!

men in- te hjäl- te det

*Crash*

*sfz*

Nej!

Ef- ter att ha...

*Goblin/Evolution**MicA*

Synth

*sfz*

*Meno má vivo*

♩. = 50

VI

VI

Vla

Vlc

Cb

*arco*

*mf*

*arco*

*mf*

*arco*

*mf*

*arco*

*f*

*Fl Alto*

*CA*

*Cl Bass*

*Bn*

*Trp*

*Fh*

*Trb*

*Tb*

*Pc1*

*Pc2*

*Anna*

*Bödeln*

*VI*

*VI*

*Vla*

*Vlc*

*Cb*

var- je natt! Var- je natt, var- je natt se'n jag var ni- o år

[illegible]

74

Più mosso  
♩ = 86

Fl Alto

CA

Cl Bass

Bn

Trp

Fh

Trb

Tb

Pc1

Pc2

Anna

Bödeln

VI

VI

Vla

Vlc

Cb

mp

f

mp

sfz

mf

f

mp

p

pp

f

p

mf

p

Mid/High Tom

G.C.

mf

mp

mf

p

f

p

to- kig

Det sa al- la

Jag vart

tvung- en att

mp

f

sfz

mp

f

mp

arco

f

sfz

f

mp

p

sord

open

cresc p a p

Più mosso  
♩ = 86

Più mosso  
♩ = 86

Più mosso  
♩ = 86

78 *Stringendo p a p > > > >* **Vivo**  $\text{♩} = 76$  **Rubato**

*Fl Alto* *mp* *cresc p a p*

*CA* *mp* *cresc p a p* *muta in Ob*

*Cl Bass* *cresc p a p* *f*

*Bn*

*Trp* *cresc p a p* *f* *mf* *sfp* *ff*

*Fh* *mp* *ff*

*Trb* *mf* *ff*

*Tb* *mf* *ff*

*Pc1* *Stringendo p a p > > > >* *Tam* *mf* **Vivo**  $\text{♩} = 76$  **Rubato**

*Pc2* *mf* *sfp* *Whip* *sfp* *Crash* *G.C.* *ff* *(skrik)* *trunca*

*Anna* *Din* *djä- vul, djä- vul!* *Du slog* *näs- tan i- hjäl mej!*

*Bödeln* *bin- da hen- ne i jord- käll- ar'n* *To- kig!*

*VI* *Stringendo p a p > > > >* *sfp* *cresc p a p* *f* *mp*

*VI* *sfp* *cresc p a p* *f* *mp*

*Vla* *sfp* *cresc p a p* *f* *mp*

*Vlc* *cresc p a p* *f* *sfp* *f* *mp* *sfz*

*Cb* *cresc p a p* *f* *sfp* *f* *mp* *sfz*

Fl Alto

Cl Bass

Bn

Trb

Tb

Pc2

Bödeln

Vlc

Cb

Hon kan in-te ha va-rit mitt rik-ti-ga barn An-ting-en

*Bödeln*

*sotto voce*

*pizz*

*p*

*pp*

*p*

*mf*

*f*

*mp*

*pp*

*mf*

*p*

*mp*

*(sim)*

*2*

*4*

*p*

*mp*

*p*

*mp*

*p*

91

Fl Alto

Cl Bass

Tb

Pc2

Bödeln

Vlc

Cb

gick nå'n mel-lan bar-ken och trä-det... el-ler ock är hon bort-by-ting

Andante

96

Fl Alto

Cl Bass

Trb

Pc1

Pc2

Bödeln

Vlc

Cb

En gång var jag tvung- en att pis- ka hen- ne mitt i småll- kal- la vin- tern i sko- gen Mörkt

ppp

p

mp

cresc p a p

f

p

flz

pizz

arco

p

mp

pizz

arco

muta in Pc

101

*Fl*  
*Ob*  
*Cl Bass*  
*Bn*  
*Trp*  
*Fh*  
*Trb*  
*Tb*  
*Pc1*  
*Pc2*  
*Bödeln*  
*VI*  
*VI*  
*Vla*  
*Vlc*  
*Cb*

*flz*  
*mf*  
*f*  
*p*  
*mf*  
*f*  
*mp*  
*Gong*  
*pp*  
*cresc p a p*  
*Nit*  
*ppp*  
*ff*  
*p*  
*var det*  
*Jag släng- de 'na i en snö- dri- va och tving- a 'na lig- ga*  
*cresc p a p*  
*cresc p a p*  
*cresc p a p*  
*pp*  
*mp*  
*p*  
*f*  
*p*  
*cresc p a p*  
*pp*  
*mp*  
*p*  
*f*  
*p*  
*cresc p a p*

108

**Fl Picc**

**Ob**

**Cl Bass**

**Bn**

**Trp**

**Fh**

**Trb**

**Tb**

**Pc1**

**Pc2**

**Bödeln**

fog- li- ga och tys- ta man märk- te dom knappt Tror ni att hon var så'n? In- te då! Jag

**Synth**

**VI**

**VI**

**Vla**

**Vlc**

**Cb**

118

Fl Picc

Ob

Cl Bass

Bn

Trp

Fh

Trb

Tb

Pcl

Pc2

Bödeln

S.D.

Tom

ff

slog, jag slog slog, slog slog, slog! Slog! Slog!

MicA Orchestral Hlt

Synth

VI

VI

Vla

Vlc

Cb

123

Fl Pic

Ob

Cl Bass

Bn

Trp

Fh

Trb

Tb

Pc1

Pc2

Bödeln

Slog! Slog! Slog! Slog! Slog! Slog! Slog! Slog! Slog! Slog, slog slog, Jag

Goblin/Evolution

VI

Vla

Vlc

Cb

*muta in Alto*

*dim p a p*

*dim p a p*

*p*

*mp*

*sord*

*p*

*sfz*

*mp*

*mp*

*Tam*

*fff*

*Crash*

*(rop övergående mer och mer i trött tal)*

*mp*

*Goblin/Evolution*

*sfz*

*f*

*sfz*

*f*

*sfz*

*f*

*sfz*

*f*

*pp*

*sfz*

*f*

*pizz*

*sfz*

*fff*

*mf*

*mp*

*p*

*Fl Alto*

*Ob*

*Cl Bass*

*Bn*

*Trp*

*Fh*

*Trb*

*Tb*

*Pc1*

*Pc2*

*Bödeln*

*Synth*

*Vln I*

*Vln II*

*Vla*

*Vlc*

*Cb*

*Alto*

*Crash m pukst*

*Campane*

*(quasi visk)*

*slog tills ar- men min dom- na... Jag gjor- de mitt, hö- ga dom- stol, i krist- lig kär- lek*

*morendo*

*sul pont*

*pizz*

(133)

*Muta in Fl.gr. a tempo*

Fl alto *mp* *ff* *dim p a p*

Ob *p* *sfp* *mp* *ff* *dim p a p*

Cl Bass *mp* *f* *ff*

Bn *f* *ff*

Trp *open* *ff* *ff* *sfp* *f*

Fh *f* *ff* *sfp* *f*

Trb *f* *ff*

Tb *ff*

Pc1 *Tam* *f* *Ride* *ffz*

Pc2 *Triang* *mp* *S.D.* *sfp* *ff*

Bödeln

för att hon skulle värda  
sina föräldrar, och överheten

Syn/Tp *MicA* *Tubular Bells* *f*

VI *a tempo* *mp* *(ord)* *ff* *dim p a p*

VI *mp* *(ord)* *ff* *dim p a p*

Vla *mp* *(ord)* *ff* *dim p a p*

Vlc *arco* *ff* *arco* *ff*

Cb *ff*

140

Fl

*muta in Picc*

*Picc*

*p*

Ob

*mf* *sfz* *mp*

Cl Bass

*mf* *muta in Clar*

Bn

*mf* *ff*

Trp

Fh

*p* *f* *sfz* *ff*

Trb

*p* *f* *sfz* *ff*

Tb

*mf* *mp* *ff* *p* *morendo*

Pc1

*Nit* *Mid/High Tom* *Chimes*

*ff* *mp*

Pc2

*f* *mp* *ff* *mp* *ff* *mp* *p* *morendo*

Syn/Tp

*MicA* *Timpani* *Mic4+5* *SynVox*

*ff* *p*

VI

*mp* *ord tr*

VI

*mf* *p*

Vla

*mf* *ord tr* *p*

Vlc

*mf* *mp* *p*

Cb

*mf* *mp* *pizz* *arco* *f* *sfz* *ff* *p* *ppp*

**♩ = 80**

*muta in Alto*

Fl Picc

Ob

Clar

Cl

Bn

Trp

Fh

Trb

Tb

$\text{♩} = 80$

*muto in Alto*

**♩ = 80**

---

**Score for 'Máste' by Anna**

**Tempo:** 80

**Parts:** Pc1, Pc2, Anna, Syn/Trp

**Key Signature:** B-flat major (two flats)

**Time Signature:** 4/4

**Lyrics:** Máste, máste máste

**Instrumentation and Performance Details:**

- Pc1:** Crotales (p), Gong (mp), Crotales (mf)
- Pc2:** High/Mid Tom (mp), 3 Tom (mf), 3 Tom (mp)
- Anna:** Vocal line with lyrics "Máste, máste máste"
- Syn/Trp:** Synthesizer/Trumpet line (p)

$\bullet = 80$

151

Cl

Musical staff for Clarinet (Cl) with notes and dynamics: sfz, f, p.

Trp

Musical staff for Trumpet (Trp) with notes and dynamics: p.

Pc1

Musical staff for Percussion 1 (Pc1) with notes and dynamics: p.

Pc2

Musical staff for Percussion 2 (Pc2) with notes and dynamics: p, Crash, 3 Bongos, mp.

Anna

Musical staff for Anna with lyrics: håll- la dom i- från mej! Mås- te, lär- de jag mej hem- ma "Du är all- tid en- sam, Start Mic1, random pan >>>

Syn/Trp

Musical staff for Synthesizer/Trumpet (Syn/Trp) with notes and dynamics: p.

Vlc

Musical staff for Violoncello (Vlc) with notes and dynamics: f, mp.

Cb

Musical staff for Contrabass (Cb) with notes and dynamics: f, mp.

//

//

154

Cl

Musical staff for Clarinet (Cl) with notes and dynamics: sfz, sfz, p, f, mf, f, mp.

Trp

Musical staff for Trumpet (Trp) with notes and dynamics: sfz, sfz, sfz.

Pc1

Musical staff for Percussion 1 (Pc1) with notes and dynamics: mp, Gong.

Pc2

Musical staff for Percussion 2 (Pc2) with notes and dynamics: f, mp, f, sfz, f, mf, mp, p, sfz, mf, sfz, f.

Anna

Musical staff for Anna with lyrics: all- tid" Det finns ing- en hjälp Var- ken gudar el- ler män ni- skor

Syn/Trp

Musical staff for Synthesizer/Trumpet (Syn/Trp) with notes and dynamics: f, mp, pp.

Vlc

Musical staff for Violoncello (Vlc) with notes and dynamics: cresc, sf, sf, mp, pp.

Cb

Musical staff for Contrabass (Cb) with notes and dynamics: cresc, f, mp, pp.



162 ♩ = 102

*Trb*

*Gong* ♩ = 102

*Hasselq.*

 $Syn/Tp$ 

**♩ = 102**

 $Cb$

166

Fl Alto

Ob

Cl

Bn

Trp

Fh

Trb

Tb

Pcl

Pcc

Anna

Hasselq

Syn/Trp

Vl

Vla

Vlc

Cb

du på väg?

An- na!?

Vart är du på väg?

Nit

pizz

arco

170 *Meno*  
♩ = 92

*Fl Alto*  
*mf* *mp* *p* *pp* *mf*

*Ob*  
*p* *pp* *mf*

*Cl*  
*mf* *p* *pp*

*Bn*

*Trp*  
*mf* *p* *pp* *mp*

*Fh*  
*p* *mp* *pp* *p*

*Trb*  
*mp* *pp*

*Tb*  
*mp* *pp* *p*

*Pc1*  
*pp*

*Pc2*

*Anna*  
Där, där är går- den

*Hasselq*

*Syn/Trp*  
*MicR* *MicL* *MicR* *MicL* *MicR* *MicL* *morendo*

*Meno*  
♩ = 92

*VI*  
*mp* *MicL* *MicR* *MicL* *MicR* *MicL* *MicR*

*VI*  
*pizz* *p* *Mic4+5* *arco* *p*

*Vla*  
*pizz* *p* *Mic4+5* *arco* *p*

*Vlc*  
*arco* *tr* *pp*

*Cb*  
*f* *MicA* *pizz* *p* *p*

176

*Fl Alto*  
*Ob*  
*Cl*  
*Bn*  
*Trp*  
*Fh*  
*Trb*  
*Tb*  
*Pc1*  
*Pc2*  
*Anna*  
*Hasselq*  
*Syn/Trp*  
*VI*  
*VI*  
*Vla*  
*Vlc*  
*Cb*

*f pp*  
*p*  
*mp*  
*sfp*  
*fp*  
*diminuendo*  
*f*  
*p*  
*mf*  
*p*  
*pp*  
*mp*  
*ppp*  
*Li- ten är den på håll*  
*MicR*  
*MicL*  
*MicR*  
*morendo*  
*pp*  
*mp*  
*Mic3+6*  
*pp*  
*Mic4+5*

The musical score is arranged in a system with multiple staves. The instruments and parts include:

- Fl Alto**: Flute in Alto clef.
- Ob**: Oboe.
- Cl**: Clarinet.
- Bn**: Bassoon.
- Trp**: Trumpet.
- Fh**: French Horn.
- Trb**: Trombone.
- Tb**: Tuba.
- Pc1**: Percussion 1.
- Pc2**: Percussion 2.
- Anna**: Vocal part with lyrics: "Med min gård min sång och min son gör jag vad jag".
- Hasselsq**: Harpsichord.
- Syn/Tp**: Synthesizer/Trompe.
- VI**: Violin I.
- VI**: Violin II.
- Vla**: Viola.
- Vlc**: Violoncello.
- Cb**: Contrabass.

The score includes various musical notations such as dynamics (p, mp, f, pp, sfz), articulation (pizz, arco), and performance instructions (Mic1+2, Mic4, Mic3+6, Mic2+5). The tempo is marked as "Moderato".

**189** *Meno*  
♩ = 72

*Fl Alto*  
*Ob*  
*Cl*  
*Bn*  
*Trp*  
*Fh*  
*Trb*  
*Tb*

*Meno*  
♩ = 72

*Pc1*  
*Pc2*  
*Anna*  
*Hasselq*  
*Syn/Trp*  
*VI*  
*VI*  
*Vla*  
*Vlc*  
*Cb*

*Low Tom* *GC*  
*pp* *p*

*vill*  
Där in- ne so- ver dom...  
Vad tän- ker du gö- ra? An- na?! Vad vän- tar du

*Gong*  
*pp* *p*

*Mic4+5*  
*Mic1+2*  
*Mic4*  
*pp* *p* *mp* *p* *mp* *pizz* *mp*



[illegible]

[illegible]

[illegible]

217

**Meno**  
♩ = 69

**Meno**  
♩ = 60

**Molto Largo**

Fl Picc

Ob

Cl

Bn

Trp

Fh

Trb

Tb

**Meno**  
♩ = 69

**Meno**  
♩ = 60

**Molto Largo**

Pc1

Pc2

Per

Syn/Trp

**Meno**  
♩ = 69

**Meno**  
♩ = 60

**Molto Largo**

Vl

Vln

Vla

Vlc

Cb

*sord*

*sfz*

*mf*

*mp*

*pp*

*f*

*morendo*

*Tam*

*p*

*p < mp*

*p >*

*MicL*

*Mic5*

*Mic6*

*Mic4*

*MicA*

*MicL*

*MicR*

*(MicA)*

*ord largamente*

*attacca*

# Scen 11

① ♩ = 46

*Percussion 2*

*Anna*

*Per*

*Synth*

*Cello*

*Contrabass*

*Anna* *mp* Det gick in- te på an- nat sätt

*Synth* *MicSt* *Goblin/Evolution* *p* *ppp*

*Cello* *pizz* *p*

*Contrabass* *pizz* *p*

//

//

⑮

*Fl Alto*

*Alto* *ppp* *sfz*

*Pc1* *Marimba, soft* *mp* *dim* *pp* *mp* *dim p a p* *pp*

*Pc2* *ppp* *p* *mp*

*Anna* *mp* *fp* Det var en o- lyck- a Hon

*Per* *mp* Ja, en o- lyck- a...

*Synth*

*VI* *ppp* *mp* *dim p a p* *ppp*

*VI* *ppp* *mp* *dim p a p* *ppp*

*Vla* *ppp* *mp* *dim p a p* *ppp*

*Vlc* *p*

*Cb* *p*

(23)

Trp *sord*  
*pp* *mp*

FrH *sord*  
*pp* *mp*

Trb *sord*  
*pp* *mp* *p* *pp*

Pc1 *Nitrisp m stål*  
*mp*

Pc2 *Marimba, soft*  
*p* *dim p a p*

Anna  
ram- la- de när hon skul- le gå ned i käl- lar'n

Per  
Ja Mor, hon ram- la- de

Synth

Vlc

Cb

344/8

(28)

Fl Alto

Trp

FrH

Trb

Pc1

Pc2 *Mid/Low Tom*  
*pp* *mp* *G.C.*

Anna  
(ljudlöst m. tydliga läpprörelser) Vi hål- ler i- hop Det var en o- lyck- a!

Per  
när hon skul- le gå ned i... Jag svi- ker ald- rig Mor

Synth

Vlc

Cb

344/8

34

*Meno*  
♩ = 60

Fl Alto

Trp

FrH

Trb

Pc1

Pc2

Marimba, hard  
mf  
p  
Tam  
mp

*morendo*

*Chimes*

Gong  
mp

**Kajsa** (tal)  
Hon hittades liggande i trappan till källaren i- hjäl slagen Det vet man inte ännu

**Anna** (tal)  
Det var illa... Föll hon?

Håkan

(Låt kören röra sej individuellt i rummet vid inspelningen  
Tape löper fritt mot partituret, individuella insatser  
hela tiden viskande, utan ton)  
(Choir moving individually in the room during recording  
Tape running free visavi the score, individual cues  
all the time whispering, without tone)

Chor  
TAPE

Synth

[MicA] SynVox  
mp

*Meno*  
♩ = 60

sul pont  
mp  
pp  
*morendo*

sul pont  
mp  
pp  
*morendo*

sul pont  
mp  
pp  
*morendo*

Vla

Vlc

Cb

mp

mp

mp

Marimba soft *p* *3*

Pc1

Pc2 *G.C.* *p* *mp*

Kajsa

men det finns gissningar...

Malin **Malin** *(tal)* När jag klädde av den döda

Håkan **Håkan** *(tal)* När Per hittade henne i källaren verkade han inte överraskad

Chor TAPE **MicSt** *TAPE cue "sss"* *-Sss..* Phö!!! *Fff...* Anna T- t- t- t!!! *-Sss..* Månsdotter *-Fff..* Anna T- t- t- t!!! Ksch... Phö!!! Sscchh... T- t- t- t!!! Ssss... Månsdotter

Synth

Vlc *mp* *mp*

Cb *mp* *mp*

43

Pc1 *Gl.sp.* *p* *mf* *Chimes* *Nit* *ppp*

Pc2 *China* *p* *China* *mp* *G.C.* *pp* *p*

Malin såg jag att ett örhänge saknades Per gick då till källaren för att leta och sa sej hitta det

Choir TAPE *Pft!!!* *-Sss..* T- t- t- t!!! *-Sss..* Phö!!! *Fff...* Ksch...T! *-Sss..* T- t- t- t!!! *-Sss..* Månsdotter *Faaaaalssssk!!!* Anna *Mord! Fff...* *-Fff..* Anna T- t- t- t!!! Anna *Mooooorrrrd!...* *Sscchh...* *Faaaaalssssk!!!* *Sscchh...* Månsdotter!

Synth *mf*

VI **MicA** *sul pont* *ppp* *mp*

VI **MicA** *sul pont* *ppp* *mp*

Vla **MicA** *sul pont* *ppp* *mp*

Vlc *mf*

Cb *mf*

(48) *Crotale*

*Marimba soft*

*mp*

*p*

*G.C.*

*p*

*mp*

men då hade jag just funnit örhänget i hennes hår... Han blev för- lägen men stod ändå på sej Han hade hittat det

*MicA* *SynVox*

*pp*

*morendo*

*pp*

*morendo*

*pp*

*morendo*

*MicA* arco

*MicA* *p* arco

*p*



(53)

*Tb*

*pp*

*Tam*

*p*

*G.C.*

*p*

*mp*

*Campane*

*mp*

Malin i källaren... sa han...

**Håkan**

Vi för- stod att det inte gått rätt till så vi vände oss till gamle prästen Han skrev till Länsstyrelsen

*Synth*

*pp*

*NO*

*NO*

*NO*

*pp*

*pizz*

*mp*

*mp*

*NO*

// //

**♩ = 72**

Harmon Mute

*Piú mosso*

↓=72

**Per**

**Per**

//

(68)

*Per*

The musical score for Per is written in bass clef. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a quarter note G2, followed by two eighth notes F2 and E2, which are beamed together and have a '3' above them indicating a triplet. This is followed by a quarter note D2, a half note C2, and another quarter note B1. A double bar line follows. The second measure starts with a half rest, then a quarter note G1, a half note F1, and a quarter note E1. The third measure has a half note D1, a quarter note C1, and a quarter note B0. A double bar line follows. The fourth measure has a half note A0, a quarter note G0, and a quarter note F0. The fifth measure has a half note E0, a quarter note D0, and a quarter note C0. A double bar line follows. The sixth measure has a half note B0, a quarter note A0, and a quarter note G0. The seventh measure has a half note F0, a quarter note E0, and a quarter note D0. A double bar line follows. The eighth measure has a half note C0, a quarter note B0, and a quarter note A0. The ninth measure has a half note G0, a quarter note F0, and a quarter note E0. A double bar line follows. The tenth measure has a half note D0, a quarter note C0, and a quarter note B0. The eleventh measure has a half note A0, a quarter note G0, and a quarter note F0. The twelfth measure has a half note E0, a quarter note D0, and a quarter note C0. A double bar line follows. The thirteenth measure has a half note B0, a quarter note A0, and a quarter note G0. The fourteenth measure has a half note F0, a quarter note E0, and a quarter note D0. A double bar line follows. The fifteenth measure has a half note C0, a quarter note B0, and a quarter note A0. The sixteenth measure has a half note G0, a quarter note F0, and a quarter note E0. A double bar line follows. The seventeenth measure has a half note D0, a quarter note C0, and a quarter note B0. The eighteenth measure has a half note A0, a quarter note G0, and a quarter note F0. A double bar line follows. The nineteenth measure has a half note E0, a quarter note D0, and a quarter note C0. The twentieth measure has a half note B0, a quarter note A0, and a quarter note G0. A double bar line follows. The twenty-first measure has a half note F0, a quarter note E0, and a quarter note D0. The twenty-second measure has a half note C0, a quarter note B0, and a quarter note A0. A double bar line follows. The twenty-third measure has a half note G0, a quarter note F0, and a quarter note E0. The twenty-fourth measure has a half note D0, a quarter note C0, and a quarter note B0. A double bar line follows. The twenty-fifth measure has a half note A0, a quarter note G0, and a quarter note F0. The twenty-sixth measure has a half note E0, a quarter note D0, and a quarter note C0. A double bar line follows. The twenty-seventh measure has a half note B0, a quarter note A0, and a quarter note G0. The twenty-eighth measure has a half note F0, a quarter note E0, and a quarter note D0. A double bar line follows. The twenty-ninth measure has a half note C0, a quarter note B0, and a quarter note A0. The thirtieth measure has a half note G0, a quarter note F0, and a quarter note E0. A double bar line follows. The thirty-first measure has a half note D0, a quarter note C0, and a quarter note B0. The thirty-second measure has a half note A0, a quarter note G0, and a quarter note F0. A double bar line follows. The thirty-third measure has a half note E0, a quarter note D0, and a quarter note C0. The thirty-fourth measure has a half note B0, a quarter note A0, and a quarter note G0. A double bar line follows. The thirty-fifth measure has a half note F0, a quarter note E0, and a quarter note D0. The thirty-sixth measure has a half note C0, a quarter note B0, and a quarter note A0. A double bar line follows. The thirty-seventh measure has a half note G0, a quarter note F0, and a quarter note E0. The thirty-eighth measure has a half note D0, a quarter note C0, and a quarter note B0. A double bar line follows. The thirty-ninth measure has a half note A0, a quarter note G0, and a quarter note F0. The fortieth measure has a half note E0, a quarter note D0, and a quarter note C0. A double bar line follows. The forty-first measure has a half note B0, a quarter note A0, and a quarter note G0. The forty-second measure has a half note F0, a quarter note E0, and a quarter note D0. A double bar line follows. The forty-third measure has a half note C0, a quarter note B0, and a quarter note A0. The forty-fourth measure has a half note G0, a quarter note F0, and a quarter note E0. A double bar line follows. The forty-fifth measure has a half note D0, a quarter note C0, and a quarter note B0. The forty-sixth measure has a half note A0, a quarter note G0, and a quarter note F0. A double bar line follows. The forty-seventh measure has a half note E0, a quarter note D0, and a quarter note C0. The forty-eighth measure has a half note B0, a quarter note A0, and a quarter note G0. A double bar line follows. The forty-ninth measure has a half note F0, a quarter note E0, and a quarter note D0. The fiftieth measure has a half note C0, a quarter note B0, and a quarter note A0. A double bar line follows. The fifty-first measure has a half note G0, a quarter note F0, and a quarter note E0. The fifty-second measure has a half note D0, a quarter note C0, and a quarter note B0. A double bar line follows. The fifty-third measure has a half note A0, a quarter note G0, and a quarter note F0. The fifty-fourth measure has a half note E0, a quarter note D0, and a quarter note C0. A double bar line follows. The fifty-fifth measure has a half note B0, a quarter note A0, and a quarter note G0. The fifty-sixth measure has a half note F0, a quarter note E0, and a quarter note D0. A double bar line follows. The fifty-seventh measure has a half note C0, a quarter note B0, and a quarter note A0. The fifty-eighth measure has a half note G0, a quarter note F0, and a quarter note E0. A double bar line follows. The fifty-ninth measure has a half note D0, a quarter note C0, and a quarter note B0. The sixtieth measure has a half note A0, a quarter note G0, and a quarter note F0. A double bar line follows. The sixty-first measure has a half note E0, a quarter note D0, and a quarter note C0. The sixty-second measure has a half note B0, a quarter note A0, and a quarter note G0. A double bar line follows. The sixty-third measure has a half note F0, a quarter note E0, and a quarter note D0. The sixty-fourth measure has a half note C0, a quarter note B0, and a quarter note A0. A double bar line follows. The sixty-fifth measure has a half note G0, a quarter note F0, and a quarter note E0. The sixty-sixth measure has a half note D0, a quarter note C0, and a quarter note B0. A double bar line follows. The sixty-seventh measure has a half note A0, a quarter note G0, and a quarter note F0. The sixty-eighth measure has a half note E0, a quarter note D0, and a quarter note C0. A double bar line follows. The sixty-ninth measure has a half note B0, a quarter note A0, and a quarter note G0. The seventy measure has a half note F0, a quarter note E0, and a quarter note D0. A double bar line follows. The seventy-first measure has a half note C0, a quarter note B0, and a quarter note A0. The seventy-second measure has a half note G0, a quarter note F0, and a quarter note E0. A double bar line follows. The seventy-third measure has a half note D0, a quarter note C0, and a quarter note B0. The seventy-fourth measure has a half note A0, a quarter note G0, and a quarter note F0. A double bar line follows. The seventy-fifth measure has a half note E0, a quarter note D0, and a quarter note C0. The seventy-sixth measure has a half note B0, a quarter note A0, and a quarter note G0. A double bar line follows. The seventy-seventh measure has a half note F0, a quarter note E0, and a quarter note D0. The seventy-eighth measure has a half note C0, a quarter note B0, and a quarter note A0. A double bar line follows. The seventy-ninth measure has a half note G0, a quarter note F0, and a quarter note E0. The eighty measure has a half note D0, a quarter note C0, and a quarter note B0. A double bar line follows. The eighty-first measure has a half note A0, a quarter note G0, and a quarter note F0. The eighty-second measure has a half note E0, a quarter note D0, and a quarter note C0. A double bar line follows. The eighty-third measure has a half note B0, a quarter note A0, and a quarter note G0. The eighty-fourth measure has a half note F0, a quarter note E0, and a quarter note D0. A double bar line follows. The eighty-fifth measure has a half note C0, a quarter note B0, and a quarter note A0. The eighty-sixth measure has a half note G0, a quarter note F0, and a quarter note E0. A double bar line follows. The eighty-seventh measure has a half note D0, a quarter note C0, and a quarter note B0. The eighty-eighth measure has a half note A0, a quarter note G0, and a quarter note F0. A double bar line follows. The eighty-ninth measure has a half note E0, a quarter note D0, and a quarter note C0. The ninety measure has a half note B0, a quarter note A0, and a quarter note G0. A double bar line follows. The ninety-first measure has a half note F0, a quarter note E0, and a quarter note D0. The ninety-second measure has a half note C0, a quarter note B0, and a quarter note A0. A double bar line follows. The ninety-third measure has a half note G0, a quarter note F0, and a quarter note E0. The ninety-fourth measure has a half note D0, a quarter note C0, and a quarter note B0. A double bar line follows. The ninety-fifth measure has a half note A0, a quarter note G0, and a quarter note F0. The ninety-sixth measure has a half note E0, a quarter note D0, and a quarter note C0. A double bar line follows. The ninety-seventh measure has a half note B0, a quarter note A0, and a quarter note G0. The ninety-eighth measure has a half note F0, a quarter note E0, and a quarter note D0. A double bar line follows. The ninety-ninth measure has a half note C0, a quarter note B0, and a quarter note A0. The hundred measure has a half note G0, a quarter note F0, and a quarter note E0.

jag som dö-da-de Han-na! Jag slog hen-ne i hu-vu-det med en mang-el-rul-le Nej... först ströp jag

(73)

Per

hen- ne Hon halv- sov vak- na till och hon bad för sitt liv Hon knäpp- te si- na hän- der knäpp- - te si- na hän- der och

(80)

Per

bad: "Sko- na mej, sko- na mej, sko- na mej! " Men jag ströp hen- ne, jag ströp hen- ne! Ja...

(87)

Per

Ja! Se- dan... se- dan slog jag hen- ne med mang- el- rul- len i hu- vu- det Se- dan slog jag! Jag slog!

(93)

Per

med mang- el- rul- len Slog... slog... för att va- ra sä- ker sä- ker att hon var rik- tigt

// //

(104)

Cl

Bn

Trb

Tb

Pc1

Pc2

Marimba hard

mp

Tam

pp

G.C.

p

mp

Per

död... Så kläd- de jag hen- ne

Synth

Mic4+5

Voice Aahs

mp

VI

MicA

pp

VI

MicA

pp

Vla

MicA

pp

Vlc

MicA

pp

Cb

MicA

pp

NO

pizz

p

mp

108

Cl Bass

Bass

pp

pp

p

Bn

pp

p

Trb

p

sfz

Tb

p

sfz

Pc1

Tam

mp

Pc2

Low Tom

p

mp

mf

sfz

Per

Jag la' hen- ne i kall- käll- ar'n

Det var ing- en konst för när

Domaren

Domaren

Hur kun- de du klä hen- ne helt en- sam?

Synth

morendo

[Mic1+2]

mp

VI

VI

Vla

Vlc

Cb

112

*Cl Bass*  
*cresc*  
*f*

*Bn*  
*cresc*  
*f*

*Trp*  
*sord*  
*pp* *mp* *mp*

*FrH*  
*mf* *f*

*Trb*  
*cresc*  
*mf*

*Tb*  
*cresc*  
*mf*

*Pc1*  
*Gong*  
*p*

*Pc2*  
*Tam*  
*p*

*Per*  
jag drog e- na klän- nings- är- men på stod Fan bred- vid och drog på den an- dra  
*visk* *poco parlando*

*Domaren*  
Hur kun- de du få ned

*Synth*

*VI*  
*MicA*  
*pp* *pizz* *mp*

*VI*  
*MicA*  
*pp* *pizz* *mp*

*Vla*  
*MicA*  
*pp* *pizz* *mp* *NO*

*Vlc*  
*MicA*  
*pp* *NO* *pp*

*Cb*  
*MicA*  
*pp* *NO* *pizz* *pp*

116

Cl Bass

Bn

Trp

FrH

Trb

Tb

Pc1

Pc2

Per

Domaren

Synth

VI

VI

Vla

Vlc

Cb

sord

G.C.

visk

li- ket i käl- la- ren en- sam?

Djä- vu- len hjäl- te mej

Vem hjäl- te dej?

tal

arco

(MicA)

pp

f

pizz

mp

(121)

Cl Bass

Bn

Trp

FrH

Trb

Tb

Pc1

Pc2

Per

Domaren

Synth

VI

VI

Vla

Vlc

Cb

*pp*

*mp*

*Marimba hard*

*mf*

*Tam*

*mp*

*f*

*Nit*

*mp*

*f*

*tal*

Nej... Nej! nej in- te Mor Jag var själv Själv! Det var ba- ra jag

Din mor?

*mp*

*mf*

*mp*

*mf*





**Act 1, Scene 1**

**Meno**  
♩ = 60

**Fl Alto**  
mp

**Cl Bass**  
mp

**Bn**  
mp

**Trp**  
open

**FrH**  
p

**Trb**  
mp

**Pc1**  
p

**Pc2**  
p

**Anna**

**Domaren**  
Mång- a vitt- nen har sett dej, An- na Måns- dot- ter, vid din sons gård mord- nat- ten

**Synth**  
pp

**VI**  
mp

**VI**  
mp

**Vla**  
mp

**Vlc**  
mp

**Cb**  
mp

139

Fl Alto

Pc1 *Tam* *mp* *p*

Pc2 *mp* *p* *p* *p*

Anna *Anna* Jag är o- skyl- dig

Domaren Erkänner du att du varit honom behjälplig vid mordet?

Synth

Vlc *mp* *p* *p* *p*

Cb *mp* *p* *p* *p*

//

//

148

Pc1 *Marimba, soft* *p*

Pc2 *G.C.* *pp* *p* *p*

Anna

Domaren *Domaren* Du säger att du klädde på liket efter dådet, Per Kan du nu visa här inför rätten, hur du knöt strumpebandet?

Synth *Start Mic4, slowly random pan all speakers > > >*

VI *Mic4+5* *pp* *mp* *pp* *NO*

VI *pp*

Vla *arco* *sul pont* *pp* *mf* *mp*

Vlc *pp* *mp*

Cb *p*

//

159

Fl Alto

Cl Bass

Bn

FrH

Trb

Tb

Pc1

Pc2

Anna

Domaren

Synth

Vlc

Cb

Bass

pp

mp

Alto

p

fp

Marimba, soft

mp

p

pp

Anna knyter strumpebandet snyggt)

An- na?

Domstolen dömer dej

pizz

arco

p

sfz

mp

166

*Piú mosso*  $\text{♩} = 80$

*muta in Picc*

*Fl Alto* *mp* *pp*

*Cl Bass* *p* *f* *mp* *cresc*

*Bn* *p* *f* *mp* *cresc*

*Trp* *mf* *f*

*FrH* *mf* *f* *sfz* *p*

*Trb* *pp* *f* *p*

*Tb* *pp* *f* *p*

*Pc1* *MicR* *Tam* *mp* *mf*

*Pc2* *MicL* *Ride, soft* *G.C.* *mp* *mf*

*Piú mosso*  $\text{♩} = 80$

*Anna*

*Domaren* *(klubbslag)* *sfz*

Anna Mänsdotter och dej Per Nilsson till döden för mordet på Hanna Johansdotter!

*Chor* *TAPE* *MIC St*

*Synth* *MicA* *SoloVox* *sfz*

*Piú mosso*  $\text{♩} = 80$

*VI* *MicL* *sfz* *sfz*

*VI* *MicL* *sfz* *sfz*

*Vla* *Mic1+2* *mf*

*Vlc* *arco* *mf*

*Cb* *(arco)* *p*

This musical score is for the piece 'En rik-tig' by Hilda. It is a full orchestral score with vocal parts. The instruments include Fl Picc, Cl Bass, Bn, Trp, FrH, Trb, Tb, Pc1, Pc2, Hilda (soprano), Malin (alto), Johan (bass), Chor TAPE (chorus), VI (violin), Vla (viola), Vlc (cello), and Cb (double bass). The score is written in 4/4 time and features a variety of musical notations, including dynamics (f, mp, pp, cresc, dim, p, sfz), articulation (accents, slurs), and performance instructions (e.g., 'Tvi va- le för en så'n kvin-na'). The vocal parts are written in Swedish. The score is divided into measures, with some measures containing multiple staves for different instruments or voices. The overall style is that of a traditional orchestral score, with a focus on the vocal melody and the supporting instrumental ensemble.

(177) Picc

Fl Picc

Ob

Cl Bass

Bn

Trp

FrH

Trb

Tb

Pc1

Pc2

Hilda

Hanna

Håkan

Chor

TAPE

Vl

Vl

Vla

Vlc

Cb

*f* *cresc* *f* *p mp* *cresc* *f* *p*

*mp* *cresc* *f* *p mp* *cresc* *f* *p*

*mf* *dim p a p* *p* *cresc* *f* *dim p a p* *mp* *f*

*f* *dim p a p* *p* *cresc* *f* *dim p a p* *mp* *f*

*ffz* *f* *f* *mp* *f* *S.D.* *mf*

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

*hå- xa är hon* *hå- xa är hon*

*Hanna* *Mic4* *f* *En rik- tig hä- xa är hon*

*Håkan* *Mic6* *f* *En rik- tig hä- xa är hon*

*mf* *sfz* *ff* *mp* *sfz* *cresc p a p* *sfz* *cresc p a p*

*Ooo- uuu- mf* *ff* *Häx- a* *Aaa- sfz* *Häx- a* *Aaa- sfz* *Häx- a*

*aaa* *Uuu- 3* *f* *Häx- a* *Uuu- 3* *Uuu- 3* *Häx- a*

*yyy* *Aaa- mf* *Ooo- 3* *Uuu- 3* *Uuu- 3* *Ooo- mmm- Dö- da*

*sfz* *sfz* *sfz* *sfz* *sfz* *f* *col legno* *f* *col legno*

*mf* *f* *mf* *f* *mf* *f* *col legno* *f* *col legno*

*f* *dim p a p* *mp*

**Act II, Scene 1**

**Measures 182-186**

**Instruments:** Fl Picc, Ob, Cl Bass, Bn, Trp, FrH, Trb, Tb, Pc1 (Gong/Campane), Pc2, Hilda, Anna, Håkan, Chor TAPE, VI, Vla, Vlc, Cb.

**Dynamics:** f, p, sfz, ff, mf, mp, sf.

**Performance Instructions:** col legno, ffz.

**Lyrics:**

**Anna:** Vad som en gång för-lo rats kom-mer al-drig...

**Håkan:** Dö-da hen-ne Dö-da hen-ne Av-rät-ta Eee- Dö-da hen-ne Dö-da Mäns-dot-ter

186

*Picc*

*fff*

*Ob*

*fff*

*Cl Bass*

*fff*

*Bn*

*fff*

*Trp*

*fff*

*FrH*

*fff*

*Trb*

*fff*

*Tb*

*fff*

*[NO] Gong*

*Pc1*

*mp* *molto* *fff*

*Marimba, hard*

*Pc2*

*Tam* *fff*

*Hilda* *[MicR]* *ff* *En rik- tig hä- xa*

*Malin* *[MicL]* *ff* *Tvi va- le Tvi va- le!*

*Håkan* *[MicR]* *ff* *En rik- tig hä- xa*

*Johan* *[MicL]* *ff* *Tvi va- le Tvi va- le!*

*Chor*

*TAPE*

*mp* *f* *sfz*

*Dö- da* *Aaa-* *Aaa-*

*Dö- da* *Ooo-* *uuu-* *An- na* *Eee-*

*Av- rät- ta* *An- na Måns- dot- ter* *Dö- da* *Dö- da* *Ooo-*

*[MicSt] TAPE Kvinnoskrik*

*TAPE* *ff*

*VI* *[MicA]* *fff*

*VI* *[MicA]* *fff*

*Vla* *[MicA]* *arco* *fff*

*Vlc* *[MicA]* *arco* *fff*

*Cb* *[MicA]* *arco* *fff*

attacca

Scen 12

190 ♩=60

Pc1 (Black) (Light) Marimba, soft mp p

Anna Anna visk visk Per... Re- dan? Jag är klar

Hassel Hassel dolce (ingen reaktion) An- na... Jag jag ska

Cb pizz mp



199 Più mosso ♩=69

Pc1 p

Anna

Hasselq Jag ska hål- la ett tal där u- te ta- la om kär- le- ken

Synth Start Mic1, radom pan all >> Vibes mp

Cb p



203

Fl Alto AltoFl p

Cl Clar p

Pc1

Pc2 Gong p

Anna

Hasselq om Guds vil- ja som vi män- ni- skor in- te kan för- stå...

Synth

Cb p

(207)

Fl Alto

Cl

Pc1

Pc2

Anna

Hasselq

Synth

Cb

*mf*

*p*

*ppp*

*Anna*

*lugubre*

Jag hör sor-let, från män- ni- skor- na

*sotto voce*

Jag ska ta- la... Jag har ta- let här...

*p*

//

//

(212)

Fl Alto

Cl

Pc1

Pc2

Pc3

Anna

Hasselq

VI

VI

Vla

Vlc

Cb

*Meno*  
♩ = 60

*p*

*p*

*Campane*  
*p*

*Triang*  
*mp*

*MidTom off stage*  
*mp < mf*

*LowTom off stage*  
*mf < ff*

*visk*

De vill se mej dö...

*dolce*

*sotto voce*

(tittar lugnt på honom)  
*calmo*

De vill se mej dö...

An- na, ta e- mot Guds nåd och väl- sig- nel- se

*pp*

*pp*

*pp*

[illegible]





