

3:Egil in York

Electric Cello

Freely; as if improvising

pp < f

mp

f

gliss.

Fl.

Ob.

Cl.

Vibraphone

Perc. 2

Hp.

Elec Vc

A Intimate; like a recitative

mp

p

mp

pp

ff

pp

sfpp

Fl.

Ob.

Cl.

Perc. I

Perc. 2

Hp.

Ct.

Elec Vc

12

mp

pp

mp

pp

timp

mp

ppp

mp

pp

ff

mp

pp

ff

pp

sfpp

Egil enquired where in town Arinbjorn lived
freely; in rimur style

E gil spur thi hvar gar thur sa vae ri i bor gin ni er A rin bj orn at ti

B

Simple; dream-like and still. Slightly slower

21

Perc. I *pp* *sfpp*

Perc. 2 *pp* *sfpp*

Hp. *pp* *f* *pp*

Egil *mp*
 en nu skal tu fy rir sja

Ct. *p*
 dinn

S. *pp* *sfpp*
 aa

A. *pp* *sfpp*
 aa

Elec Vc *pp* *sfpp*

Vln. I

Vln. II

Vla. $\frac{12}{8}$ $\frac{6}{4}$

Vc. *pp* *sfpp*

Db. *pp* *sfpp*

And now you will decide what to do, if you want to help me in any way

mouth slightly open

mouth slightly open

26

Perc. I sfpp mf p

Perc. 2 sfpp mf

Hp. f pp mf 2

Egil f mp f
8 hvart rath eg skal ta ka ef thu vilt nok kurt lith vei ta mer

S. sfpp mf 2 2

A. sfpp mf 2

Elec Vc sfpp mf 2 4

Vln. I

Vln. II

Vla.

Vc. sfpp mf 2

Db. sfpp mf 2

C

Brooding; with an underlying sense of menace

Fl. *sfpp* *snarl!* *sfp*

Ob. *sfpp* *snarl!* *sfp*

B. Cl. *sfpp* *snarl!* *sfp*

Hn. *sfpp* *snarl!* *sfp*

Perc. 1 *switch to timpani* *p* *f* *mf* *ff*

Perc. 2 *p*

Hp. *ff*

Egill

Arinbjorn *mp* *ff* *mf*
 Egil, now you must go and offer King Eirik your head and embrace his foot
 Nu skal tu, Eg ill fae ra Eir ik i kon ungi ho futh thitt og ta ka um fot ho num en eg mun talk

S.

A.

Elec Vc *sfpp* *sfpp* *ff* *molto sul pont*

Vc. *sfpp* *sfpp* *ff*

Db. *sfpp* *sfpp* *ff*

Slightly slower; with trepidation

37

Fl. *f* *pp*

Ob. *pp*

B. Cl. *f* *pp*

Hn. *f* *pp*

Perc. I *f* *pp* To T.-t. Tam-tam *pp*

Perc. 2

Hp.

Egil

Arinbjorn *p*
 a mal thitt I lead here this man...
 Eg fyl gi hingath theimman ni

Elec Vc *f* spiccato e col legno

Vln. I *f* spiccato e col legno

Vln. II *f* spiccato e col legno

Vla. *f* spiccato e col legno

Vc. *pp* solo; pizz

Db. *pp* solo; pizz

E

Slightly quicker; imperious

poco stringendo...

Fl. *pp*

Ob. *pp*

B. Cl. *pp*

Hn. *pp*

Perc. 2 *pp*

Egil

Arinbjorn *mf*

Incensed; haughty
Why are you so bold as to dare to come to see me, Egill?

We parted on such bad terms last time
that you had no hope of my sparing your life

Hvi var stu svo dar fjur, Eg ill? ath thu thor thir a far a ath fund minn? Ley stist thu svo he than naes tum... ath ther var en gi von lifs... af mer

S.

A.

Egil

Elec Vc (with octave pedal) *pp*

Vln. I *pp* sul tasto

Vln. II *pp* sul tasto

Vla. *pp* sul tasto

Vc. *pp* arco; sul tasto

Db. *pp* arco; sul tasto

F

Slower; mysterious and portentous

51

Fl. *pp*

Ob. *pp*

Cl. *pp*
switch to B flat clarinet

B. Cl.

Hn. solo; to the fore, and with tenderness *mp*

Perc. I Tam-Tam *ppp*

Perc. 2 *pp* *sfp*

Hp. *pp* *sfp*

Egil *mf*
I have travelled on the sea-god's steed
Ko minn emk á jó

Arinbjorn

S. *pp* *sfp*
mouth slightly open
aa

A. *pp* *sfp*
mouth slightly open
aa

Elec Vc. *pp* *sfpp*

Vln. I *pp* *sfpp*

Vln. II *pp* *sfpp*

Vla. *pp* *sfpp*

Vc. *pp* *sfpp*

Db. *pp* *sfpp*

56

Fl. *f* *mp* *mf*

Ob. *f* *mp* *mf*

Cl. *f* *mp* *mf*

Hn. *f*

Perc. I *f*

Perc. 2

Hp. *f* *F#* *7* *Fb*

Egil *mp* *sfp*

S. *sfp*

A. *sfp*

Elec Vc *sfp* *f*

Vln. I *sfp*

Vln. II *sfp*

Vla. *sfp*

Vc. *sfp*

Db. *sfp*

a long and turbulent wave-path

i - va an gr bei ttan veg lan gan

Fl. **59** p

Ob. p

Cl. p switch to bass clarinet

Hn. pp

Perc. I ppp

Perc. 2 ppp

Hp. ppp

Egl. **8** f pp
to visit the one who sits in command of the English land
ö l du ens krar fol dar at sit jan da at vit ja

S. f pp

A. f pp

Elec Vc f pp

Vln. I f pp

Vln. II f pp

Vla. f pp

Vc. f pp

Db. f pp

G

Imperious; haughty

H

Sensuous; icy

64

Fl. *p* *sfp*

Ob. *p* *sfp*

B. Cl. *p* *sfp*

Hn. *p* *sfp*

Perc. 2 *pp* *f*

Hp. *p* *f*

Gunnhildur *mf*
 Ó king bid Egil
 Lát tu, kon un gur lei_ ða Eg il

Egil
 You cannot expect anything but to die here

Arinbjorn *p* *f*
 Át tu en gis an nars af von en þú munt hér dey ja sku lu

Elec Vc *p* *sfp*

Vln. I *p* *sfp* *divisi*

Vln. II *p* *sfp* *divisi*

Vla. *p* *sfp* *divisi*

Vc. *p* *sfp*

Db. *p* *sfp*

69

Fl. *ff*

Ob. *ff*

B. Cl. *sffp* *ppp*

Hn. *ff*

Perc. I switch to timpani Timpani *p* *3*

Perc. 2 *ff* To T.-t.

Hp. *f* *p* *f* *ppp*

Gunnhildur
 ut og hogg va hann; vil eg ei gi hey ra orth hans og ei gi sjá hann
 be led out and beheaded I will neither hear his words nor see him

Egil

Arinbjorn
 ei gi mun hann lá - ta Eg il
 You must not kill Egil by night

Elec Vc *sffp* *ppp*

Vln. I *ff*

Vln. II *ff*

Vla. *sffp* *ppp*

Vc. *sffp* *ppp* *pizz* *p* *3*

Db. *sffp* *ppp* *pizz* *p* *3*

J

74

Fl. —

Ob. —

B. Cl. —

Hn. —

Perc. I —

Hp. —

Gunnhildur —

Egil —

Arinbjorn

dre þá í nótt því að nátt vig er u morð vig Svo skal vera Ar in björn sem þú biður að Eg ill skal lifa í nótt

be cause killing by night is murder

Egil shall live tonight

Elec Vc —

Vln. I —

Vln. II —

Vla. —

Vc. —

Db. —



K

Faster; freely; speech-rhythm
 My advice is for you to stay awake and make a poem in praise of King Eirik
 sotto voce; freely; somewhat obsequious

80

Arinbjorn

Nú vil eg það ráð gefa að þú va kir í nótt og yr kir lofk vae ði um Ei rik kon ung

Elec Vc —

L

87

Fl.

Egil

Elec Vc

A swallow has been sitting at the window

He fir hér se tið sva la ein við glug inn

mf f

mf f



93

Fl.

Perc. 2

Egil

Elec Vc

switch to tam-tam

Tam-tam

chattering all night

and I haven't had a moment's peace

og kla kað i al la nótt, svo að eg he fi al dre gi beðið ró fy

solo

mp pp

mf ff mp

pp



98

Fl.

Cl.

Hn.

Perc. 2

Egil

Elec Vc

Vc.

Db.

rir!

f

mf

p

mf

p

p

100

Fl. *f* *fff*

Ob. *mf* *fff*

Cl. *f* *fff*

Hn. *fff*

Perc. I *mp* *fff*

Perc. 2 *fff*

Hp. *f* *fff*

Egil

Elec Vc *fff*

Vln. I *mf* *fff*

Vln. II *mf* *fff*

Vla. *mf* *fff*

Vc. *fff*

Db. *fff*

The musical score is for page 36, starting at measure 100. It features a variety of instruments with complex rhythmic patterns and dynamic markings. The Flute (Fl.) part begins with a triplet of eighth notes, followed by a sixteenth-note triplet, and then a sixteenth-note sextuplet. The Oboe (Ob.) part has a series of chords and a triplet of eighth notes. The Clarinet (Cl.) part features a triplet of eighth notes, a quintuplet of eighth notes, and a sextuplet of eighth notes. The Horn (Hn.), Percussion I (Perc. I), Percussion 2 (Perc. 2), and Double Bass (Db.) parts have long, sustained notes. The Harp (Hp.) part has a sextuplet of eighth notes. The Electric Violin (Elec Vc.) part has a triplet of eighth notes and a sextuplet of eighth notes. The Violin I (Vln. I) and Violin II (Vln. II) parts have long, sustained notes. The Viola (Vla.) part has a long, sustained note. The Violoncello (Vc.) part has a long, sustained note. The Double Bass (Db.) part has a long, sustained note. The dynamic markings range from *mf* (mezzo-forte) to *fff* (fortissimo).