

# Ambulance - Helikopter

Toke Brorson Odin

## Performance notes

The pieces are to be sung *attacca*, with Ambulance as the first piece.

Each note should be made separately, i.e. with separate airstreams and support for each individual note. For this reason *legato (possibile)* means as legato as possible with the use of this technique. The name of the piece, *Helikopter* (helicopter in Danish), has been given because of the sound of this technique.

Only three vowels are used in this piece:

**[@]** (schwa) which is a neutral, uncoloured and unstressed vowel – as the *e* in *moment*. The International Phonetic Alphabet symbol of this vowel is [ə]

**[A]** is a vowel equivalent to the *a* in *father*. The International Phonetic Alphabet symbol of this vowel is [ɑ]

**[U]** is equivalent to *oo* in *boot* and *soon*, and *ough* in *through*. The International Phonetic Alphabet symbol of this vowel is [ʊ]

(The symbols used is from the X-SAMPA phonetic alphabet, which is a way of presenting the International Phonetic Alphabet with common characters)

Duration 20" (Ambulance) + 5'15" (Helikopter) ≈ 5'40" in total

# Ambulance

♩ = 88

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The musical score for "Ambulance" is arranged for 16 voices, divided into four groups of four. The tempo is marked as ♩ = 88. The score is in 3/4 time. The vocal parts are:

- Soprano 1: *mp* [A] (first measure), *fp* [A] (second measure)
- Soprano 2: *mp* [A] (first measure), *fp* [A] (second measure)
- Soprano 3: *mp* [A] (first measure), *fp* [A] (second measure)
- Soprano 4: *mp* [A] (first measure), *fp* [A] (second measure)
- Alto 1: *mp* [A] (first measure), *fp* [A] (second measure)
- Alto 2: *mp* [A] (first measure), *fp* [A] (second measure)
- Alto 3: *mp* [A] (first measure), *fp* [A] (second measure)
- Alto 4: *mp* [A] (first measure), *fp* [A] (second measure)
- Tenor 1: *fp* [A] (second measure)
- Tenor 2: *fp* [A] (second measure)
- Tenor 3: *fp* [A] (second measure)
- Tenor 4: *fp* [A] (second measure)
- Bass 1: *fp* [A] (second measure)
- Bass 2: *fp* [A] (second measure)
- Bass 3: *fp* [A] (second measure)
- Bass 4: *fp* [A] (second measure)

The score features a variety of note values, including quarter notes, half notes, and dotted half notes, all beamed together in groups of four. The dynamics range from *mp* (mezzo-piano) to *fp* (fortissimo). The performance instructions [A] and [@] are placed at the beginning of the first and second measures, respectively, for the Soprano and Alto parts.

# Helikopter

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$\text{♩} = 100$

Score for Helikopter, featuring Soprano, Alto, Tenor, and Bass parts. The score includes dynamic markings (*p*, *f*), articulation instructions (non legato, legato (possibile), sempre simile), and performance cues (e.g., *p* [ @ ]).

**Soprano 1:** non legato (*p* [ @ ]) → legato (possibile) (*f* > *p*) sempre simile

**Soprano 2:** (rest) → legato (possibile) (*p* < [ @ ], *f*) → non legato (*p*) sempre simile

**Soprano 3:** (rest) → non legato (*p* [ @ ]) → legato (possibile) (*f*) sempre simile

**Soprano 4:** (rest) → legato (possibile) (*p* < [ @ ], *f*) sempre simile

**Alto 1:** non legato (*p* [ @ ]) → legato (possibile) (*f* > *p*) sempre simile

**Alto 2:** (rest) → legato (possibile) (*p* < [ @ ], *f*) → non legato (*p*) sempre simile

**Alto 3:** non legato (*p* [ @ ]) → legato (possibile) (*f* > *p*) sempre simile

**Alto 4:** (rest) → legato (possibile) (*p* [ @ ], *f*) → non legato (*p*) sempre simile

**Tenor 1:** non legato (*p* [ @ ]) → legato (possibile) (*f* > *p*) sempre simile

**Tenor 2:** (rest) → legato (possibile) (*p* < [ @ ], *f*) → non legato (*p*) sempre simile

**Tenor 3:** non legato (*p* [ @ ]) → legato (possibile) (*f* > *p*) sempre simile

**Tenor 4:** (rest) → legato (possibile) (*p* [ @ ], *f*) → non legato (*p*) sempre simile

**Bass 1:** non legato (*p* [ @ ]) → legato (possibile) (*f* > *p*) sempre simile

**Bass 2:** (rest) → legato (possibile) (*p* < [ @ ], *f*) → non legato (*p*) sempre simile

**Bass 3:** (rest)

**Bass 4:** (rest)

7

S1

S2

S3 *legato (possibile)*  
*f* *p* *sempre simile*

S4 *f* *p* *sempre simile*  
*non legato*

A1

A2

A3

A4

T1

T2

T3

T4

B1

B2

B3

B4



19

S1

S2

S3

S4

A1

A2

A3

A4

T1

T2

T3

T4

B1

B2

B3

B4

*f* *p* sempre simile

legato (possibile)

non legato

*f* *p* sempre simile

25

The musical score consists of 16 staves, labeled S1 through B4. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and half notes, often grouped with beams. Dynamics like  $\text{mf}$  and  $\text{f}$  are indicated. The score is divided into four systems: strings (S1-S4), woodwinds (A1-A4), brass (T1-T4), and basses (B1-B4). The key signature has one sharp (F#), and the time signature is 4/4. The score is marked with a rehearsal mark '25' at the beginning of the first staff.

31

The image shows a musical score for 16 parts, labeled S1 through B4. The parts are arranged in four groups of four. The first group (S1-S4) consists of four staves in treble clef. The second group (A1-A4) consists of four staves in treble clef. The third group (T1-T4) consists of four staves in treble clef. The fourth group (B1-B4) consists of four staves in bass clef. The score is divided into measures by vertical bar lines. Above the first measure of each part, there is a rehearsal mark 'B' in a box. Dynamic markings 'mf' and '(I@)' are placed below the staves in the third measure of each part. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall style is that of a professional musical score.

37

The musical score consists of 16 staves, labeled S1 through B4. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes, rests, and beams. Dynamic markings like accents (>) and hairpins (<) are used throughout. The score is divided into measures by vertical bar lines, with some measures containing rests for certain parts. The overall structure is a complex, multi-layered musical composition.

43

The musical score consists of 16 staves, labeled S1 through B4. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as accents (>) and hairpins (<). The score is organized into four groups of four staves each: S1-S4 (top), A1-A4, T1-T4, and B1-B4 (bottom). The music features complex rhythmic patterns, including sixteenth-note runs and rests, with some parts having specific articulation marks.



55

**S1** **S2** **S3** **S4**

**A1** *legato (possibile)* *non legato* *legato (possibile)* *non legato*  
*f* *p* *f* [A] *p* [A] *f* *p* *f* [A] *p* [A]

**A2** *non legato* *legato (possibile)*  
*f* *p* *f* [A] *p* [A] *f* *p* *f* [A] *p* [A]

**A3** *legato (possibile)* *non legato* *legato (possibile)*  
*f* *p* *f* [A] *p* [A] *f* *p* *f* [A] *p* [A]

**A4** *legato (possibile)* *non legato* *legato (possibile)*  
*f* [A] *p* *f* [A] [A] *f* [A] [A]

**T1** *f* [A] *mf* [A] *f* [A] *mf* [A]

**T2** *f* [A] *mf* [A]

**T3** *f* [A] *mf* [A]

**T4** *f* [A] *mf* [A] *f* [A] *mf* [A]

**B1** **B2** **B3** **B4**



67

S1 *non legato* *legato (possibile)*  
*f*[A] *p*[@] *f* *p* *f*[A] *p*[@]

S2 *legato (possibile)* *non legato* *legato (possibile)* *non legato*  
*p* *f*[A] [A] *p*

S3 *non legato* *legato (possibile)*  
*f*[A] *p*[@] *f*[A]

S4 *non legato* *legato (possibile)*  
*f* *p* *f*[A] *p* *f*[@]

A1 *legato (possibile)* *non legato* *legato (possibile)* *non legato*  
*f* *p* *f*[A] *p*[@] *f* *p* *f*[A] *p*[@]

A2 *legato (possibile)* *non legato* *legato (possibile)* *non legato*  
[A] *pf*[A] [A] *p*

A3 *non legato* *legato (possibile)*  
*f*[A] [A] *f*[A]

A4 *non legato* *legato (possibile)*  
*f* *p* *f*[A] *p* *f*[@]

T1

T2

T3

T4

B1

B2

B3

B4



79

S1 *f* > *p* *f* [A] *p* [ @ ] *f* *p*

S2 *p* *f* *p*

S3 *f* [A] *f* [A]

S4 *f* *p* *f* [A]

A1 *f* > *p* *f* [A] *p* [ @ ] *f* *p*

A2 [ @ ] *p* *f* [A]

A3 *f* [A] *p* [ @ ] *f* *p*

A4 *f* *pf* [A]

T1 *f* [A]

T2 *f* [A]

T3 *f* [A]

T4 *f* [A]

B1 *f* [A]

B2 *f* [A]

B3 *f* [A]

B4 *f* [A]

Articulation and dynamics markings: *legato (possibile)*, *non legato*, *sempre legato*, *f*, *p*, *pf*, *f* [A], *p* [ @ ], *f* [A], *pf* [A].

85

The musical score consists of 15 staves, labeled S1 through B4. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system includes staves S1, S2, S3, S4, A1, A2, A3, and T1. The second system includes staves T2, T3, T4, B1, B2, B3, and B4. The notation for S1, S2, A1, and A3 includes the instruction "sempre simile" with horizontal lines indicating the duration of the performance. The notation for S1 and S2 features a complex rhythmic pattern of eighth and sixteenth notes with rests. The notation for A1 and A3 features a similar complex rhythmic pattern. The notation for T1, T2, B1, and B2 features a steady eighth-note pattern. The notation for S3, S4, A2, A4, T3, T4, B3, and B4 features a simple pattern of quarter notes.

91

This musical score consists of 16 staves, labeled S1 through B4. The notation is as follows:

- S1:** Treble clef, eighth-note patterns with rests, including a key signature change to one sharp (F#) in the second measure.
- S2:** Treble clef, eighth-note patterns with rests.
- S3:** Treble clef, quarter-note accompaniment.
- S4:** Treble clef, quarter-note accompaniment.
- A1:** Treble clef, eighth-note patterns with rests.
- A2:** Treble clef, quarter-note accompaniment.
- A3:** Treble clef, eighth-note patterns with rests.
- A4:** Treble clef, quarter-note accompaniment.
- T1:** Treble clef, eighth-note patterns with rests.
- T2:** Treble clef, eighth-note patterns with rests.
- T3:** Treble clef, quarter-note accompaniment.
- T4:** Treble clef, quarter-note accompaniment.
- B1:** Bass clef, eighth-note patterns with rests.
- B2:** Bass clef, eighth-note patterns with rests.
- B3:** Bass clef, quarter-note accompaniment.
- B4:** Bass clef, quarter-note accompaniment.

The image shows a musical score for 17 instruments, arranged in four groups: S1-S4, A1-A4, T1-T4, and B1-B4. Each instrument part is written on a five-line staff. The score includes various musical notations such as notes, rests, and dynamic markings. Performance instructions like "sempre legato" and "dim. poco a poco" are placed above the staves. Chord symbols in boxes, such as [F] and [A], are also present. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The notation is consistent across all parts, indicating a unified musical piece.

103

**S 1** *p dim. poco a poco*

**S 2** *p dim. poco a poco*

**S 3** *p dim. poco a poco*

**S 4** *p dim. poco a poco*

**A 1** *mf dim. poco a poco*

**A 2** *mf dim. poco a poco*

**A 3** *mf dim. poco a poco*

**A 4** *mf dim. poco a poco*

**T 1** *p dim. poco a poco*

**T 2** *mf dim. poco a poco*

**T 3** *p dim. poco a poco*

**T 4** *p dim. poco a poco*

**B 1** *p dim. poco a poco*

**B 2** *mf dim. poco a poco*

**B 3** *mf dim. poco a poco*

**B 4** *mf dim. poco a poco*

109

The musical score consists of 16 staves, each representing a different voice part. The parts are labeled S1, S2, S3, S4, A1, A2, A3, A4, T1, T2, T3, T4, B1, B2, B3, and B4. Each staff begins with a dynamic marking of *pp* and the instruction *dim. poco a poco*. At the end of each staff, there is a dynamic marking of *ppp* with a boxed 'G' above it and a bracketed 'U' below it, followed by the instruction *cresc. poco a poco*. The notation includes various note values and rests, with some notes marked with a fermata.

S1 *pp* *dim. poco a poco* **ppp** [U] *cresc. poco a poco* G

S2 *pp* *dim. poco a poco* **ppp** [U] *cresc. poco a poco* G

S3 *pp* *dim. poco a poco* **ppp** [U] *cresc. poco a poco* G

S4 *pp* *dim. poco a poco* **ppp** [U] *cresc. poco a poco* G

A1 *mp* *dim. poco a poco* **p** *cresc. poco a poco* G

A2 *mp* *dim. poco a poco* **p** *cresc. poco a poco* G

A3 *mp* *dim. poco a poco* **p** *cresc. poco a poco* G

A4 *mp* *dim. poco a poco* **p** *cresc. poco a poco* G

T1 *pp* *dim. poco a poco* **ppp** [U] *cresc. poco a poco* G

T2 *mp* *dim. poco a poco* **p** *cresc. poco a poco* G

T3 *pp* *dim. poco a poco* **ppp** [U] *cresc. poco a poco* G

T4 *pp* *dim. poco a poco* **ppp** [U] *cresc. poco a poco* G

B1 *pp* *dim. poco a poco* **ppp** [U] *cresc. poco a poco* G

B2 *mp* *dim. poco a poco* **p** *cresc. poco a poco* G

B3 *mp* *dim. poco a poco* **p** *cresc. poco a poco* G

B4 *mp* *dim. poco a poco* **p** *cresc. poco a poco* G

115

**S 1**  
*p* cresc. poco a poco

**S 2**  
*p* cresc. poco a poco

**S 3**  
*p* cresc. poco a poco

**S 4**  
*p* cresc. poco a poco

**A 1**  
*mp* cresc. poco a poco

**A 2**  
*mp* cresc. poco a poco

**A 3**  
*mp* cresc. poco a poco

**A 4**  
*mp* cresc. poco a poco

**T 1**  
*p* cresc. poco a poco

**T 2**  
*mp* cresc. poco a poco

**T 3**  
*p* cresc. poco a poco

**T 4**  
*p* cresc. poco a poco

**B 1**  
*p* cresc. poco a poco

**B 2**  
*mp* cresc. poco a poco

**B 3**  
*mp* cresc. poco a poco

**B 4**  
*mp* cresc. poco a poco

121

The musical score consists of 16 staves, each representing a different part. The parts are labeled S1, S2, S3, S4, A1, A2, A3, A4, T1, T2, T3, T4, B1, B2, B3, and B4. The notation includes treble and bass clefs, and various dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The score features a *cresc. poco a poco* (crescendo poco a poco) marking across all parts, with a *più f* (più forte) marking in the second half of the piece. The music is written in a common time signature, and the key signature has one flat (B-flat).

S1 *mf* *cresc. poco a poco* *più f* *cresc. poco a poco*

S2 *mf* *cresc. poco a poco* *più f* *cresc. poco a poco*

S3 *mf* *cresc. poco a poco* *più f* *cresc. poco a poco*

S4 *mf* *cresc. poco a poco* *più f* *cresc. poco a poco*

A1 *mf* *cresc. poco a poco* *f* *cresc. poco a poco*

A2 *mf* *cresc. poco a poco* *f* *cresc. poco a poco*

A3 *mf* *cresc. poco a poco* *f* *cresc. poco a poco*

A4 *mf* *cresc. poco a poco* *f* *cresc. poco a poco*

T1 *mf* *cresc. poco a poco* *cresc. poco a poco*

T2 *mf* *cresc. poco a poco* *f* *cresc. poco a poco*

T3 *mf* *cresc. poco a poco* *cresc. poco a poco*

T4 *mf* *cresc. poco a poco* *cresc. poco a poco*

B1 *mf* *cresc. poco a poco* *cresc. poco a poco*

B2 *mf* *cresc. poco a poco* *f* *cresc. poco a poco*

B3 *mf* *cresc. poco a poco* *f* *cresc. poco a poco*

B4 *mf* *cresc. poco a poco* *f* *cresc. poco a poco*

127

S 1 *fff*

S 2 *fff*

S 3 *fff*

S 4 *fff*

A 1 *piu f*

A 2 *piu f*

A 3 *piu f*

A 4 *piu f*

T 1 *fff*

T 2 *piu f*

T 3 *fff*

T 4 *fff*

B 1 *fff*

B 2 *piu f*

B 3 *piu f*

B 4 *piu f*