

Ambulance – Helikopter (2009, rev. 2012)

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.

Vibrato might be used for half notes and whole notes, though only in order not to inhibit the natural vibrato of the voice. If it is decided to use a limited amount of vibrato, it must be done in the same way by all members of the choir. Never use vibrato for the eighth notes.

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

Toke Brorson Odin

The musical score for "Ambulance" is written for 16 voices, divided into four groups of four: Sopranos, Altos, Tenors, and Basses. The piece is in 3/4 time with a tempo of 88. The notation includes various dynamic markings and accents. The Soprano 1 part begins with a mezzo-piano (*mp*) dynamic and an accent mark [*@*], while the other parts enter later in the piece. The score concludes with a fortissimo (*fp*) dynamic and an accent mark [*A*].

attacca

Helikopter

Toke Brorson Odin

$\bullet = 100$

The musical score is arranged in 16 staves, grouped by voice type. The tempo is marked as $\bullet = 100$. The score includes the following markings and dynamics:

- Articulation:** *non legato* (indicated by dashed lines), *legato (possibile)* (indicated by solid lines), and *sempre simile*.
- Dynamics:** *p* (piano), *f* (forte), and *p* (piano) with accents (*>*).
- Performance Indicators:** *[@]* and *<* (decrescendo).

The vocal parts are: Soprano 1, Soprano 2, Soprano 3, Soprano 4, Alto 1, Alto 2, Alto 3, Alto 4, Tenor 1, Tenor 2, Tenor 3, Tenor 4, Bass 1, Bass 2, Bass 3, and Bass 4. The score shows a complex rhythmic pattern with frequent rests and dynamic shifts across all parts.

7

S1

S2

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

S4 *f* non legato
sempre simile

A1

A2

A3

A4

T1

T2

T3

T4

B1

B2

B3

B4

Detailed description: This is a musical score for a 16-part ensemble. The score is divided into four systems of four staves each. The first system contains vocal parts S1, S2, S3, and S4. S1 and S2 are soprano parts with treble clefs. S3 and S4 are alto parts with treble clefs. S3 has the instruction 'legato (possibile)' and 'f > p' with 'sempre simile' below it. S4 has 'f' and 'non legato' with 'sempre simile' below it. The second system contains instrumental parts A1, A2, A3, and A4, all with treble clefs. The third system contains instrumental parts T1, T2, T3, and T4, all with treble clefs. The fourth system contains instrumental parts B1, B2, B3, and B4, all with bass clefs. The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings. A rehearsal mark '7' is placed at the beginning of the first staff.

19

S1

S2

S3

S4

A1

A2

A3

A4

T1

T2

T3

T4

B1

B2

B3

B4

legato (possibile)

f *p* sempre simile

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, sixteenth notes, and quarter notes, often grouped with beams. Dynamics like accents (>) and hairpins (<) are used throughout. The score is divided into four sections: S1-S4 (top), A1-A4 (middle-top), T1-T4 (middle-bottom), and B1-B4 (bottom). 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.

37

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

- S1-S4:** Soprano parts in treble clef. S1 and S3 feature eighth-note runs and rests. S2 and S4 feature eighth-note runs and rests.
- A1-A4:** Alto parts in treble clef. A1 and A3 feature eighth-note runs. A2 and A4 feature eighth-note runs and rests.
- T1-T4:** Tenor parts in treble clef. T1 and T3 feature eighth-note runs and rests. T2 and T4 feature eighth-note runs and rests.
- B1-B4:** Bass parts in bass clef. B1 and B3 feature eighth-note runs and rests. B2 and B4 feature eighth-note runs and rests.

A rehearsal mark '37' is placed at the beginning of the first staff. The score includes various musical notations such as rests, eighth notes, and beams.

43

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

- S1:** Treble clef. Starts with a rest, followed by eighth notes, then a quarter rest, and continues with eighth notes. Dynamic markings include accents (>) and hairpins (<).
- S2:** Treble clef. Features a continuous eighth-note pattern, followed by a quarter rest, and continues with eighth notes. Dynamic markings include hairpins (<).
- S3:** Treble clef. Starts with a quarter rest, followed by eighth notes, then a quarter rest, and continues with eighth notes. Dynamic markings include accents (>) and hairpins (<).
- S4:** Treble clef. Features a continuous eighth-note pattern, followed by a quarter rest, and continues with eighth notes. Dynamic markings include hairpins (<).
- A1:** Treble clef. Starts with a quarter rest, followed by eighth notes, then a quarter rest, and continues with eighth notes. Dynamic markings include accents (>) and hairpins (<).
- A2:** Treble clef. Features a continuous eighth-note pattern, followed by a quarter rest, and continues with eighth notes. Dynamic markings include hairpins (<).
- A3:** Treble clef. Starts with a quarter rest, followed by eighth notes, then a quarter rest, and continues with eighth notes. Dynamic markings include accents (>) and hairpins (<).
- A4:** Treble clef. Features a continuous eighth-note pattern, followed by a quarter rest, and continues with eighth notes. Dynamic markings include hairpins (<).
- T1:** Treble clef. Features a continuous eighth-note pattern, followed by a quarter rest, and continues with eighth notes. Dynamic markings include hairpins (<).
- T2:** Treble clef. Starts with a quarter rest, followed by eighth notes, then a quarter rest, and continues with eighth notes. Dynamic markings include hairpins (<).
- T3:** Treble clef. Features a continuous eighth-note pattern, followed by a quarter rest, and continues with eighth notes. Dynamic markings include hairpins (<).
- T4:** Treble clef. Starts with a quarter rest, followed by eighth notes, then a quarter rest, and continues with eighth notes. Dynamic markings include hairpins (<).
- B1:** Bass clef. Starts with a quarter rest, followed by eighth notes, then a quarter rest, and continues with eighth notes. Dynamic markings include hairpins (<).
- B2:** Bass clef. Features a continuous eighth-note pattern, followed by a quarter rest, and continues with eighth notes. Dynamic markings include hairpins (<).
- B3:** Bass clef. Starts with a quarter rest, followed by eighth notes, then a quarter rest, and continues with eighth notes. Dynamic markings include hairpins (<).
- B4:** Bass clef. Features a continuous eighth-note pattern, followed by a quarter rest, and continues with eighth notes. Dynamic markings include hairpins (<).

Musical score for measures 49-54, featuring parts for strings (S1-S4), woodwinds (A1-A4), trumpets (T1-T4), and trombones (B1-B4). The score includes various dynamics and articulations.

String Parts (S1-S4):

- S1: Treble clef, starting with a forte (*f*) dynamic and a series of eighth notes.
- S2: Treble clef, starting with a piano (*p*) dynamic and a series of eighth notes.
- S3: Treble clef, starting with a forte (*f*) dynamic and a series of eighth notes.
- S4: Treble clef, starting with a piano (*p*) dynamic and a series of eighth notes.

Woodwind Parts (A1-A4):

- A1: Treble clef, starting with a forte (*f*) dynamic, marked *legato (possibile)*, then *non legato*, and ending with *legato (possibile)*.
- A2: Treble clef, starting with a piano (*p*) dynamic, marked *legato (possibile)*, then *non legato*, and ending with *legato (possibile)*.
- A3: Treble clef, starting with a forte (*f*) dynamic, marked *legato (possibile)*, then *non legato*.
- A4: Treble clef, starting with a piano (*p*) dynamic, marked *legato (possibile)*, then *non legato*.

Trumpet and Trombone Parts (T1-T4, B1-B4):

- T1, T2, T3, T4: Treble clef, starting with a forte (*f*) dynamic, marked *legato (possibile)*, then *non legato*.
- B1, B2, B3, B4: Bass clef, starting with a forte (*f*) dynamic, marked *sempre legato*.

Articulations and Dynamics:

- Accents (*>*) are used in the string parts.
- Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano).
- Articulations include *legato (possibile)* and *non legato*.

55

S1

S2

S3

S4

A1

A2

A3

A4

T1

T2

T3

T4

B1

B2

B3

B4

legato (possibile) non legato legato (possibile) non legato

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

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

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

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

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

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

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

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

67

non legato ----- legato (possibile) non legato

S1 *f* [A] *p* [A] *f* [A] *p* [A]

(legato) ----- non legato legato (possibile) ----- non legato

S2 *f* *p* *f* [A] [A] *p*

non legato ----- legato (possibile)

S3 *f* [A] *p* [A] *f* > *p* *f* [A]

legato (possibile) ----- non legato legato (possibile) -----

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

legato (possibile) non legato ----- legato (possibile) non legato

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

legato (possibile) ----- non legato legato (possibile) ----- non legato

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

non legato ----- legato (possibile)

A3 *f* [A] [A] *f* [A]

----- non legato legato (possibile) -----

A4 *f* *p* *f* [A] *p* [A] < *f*

T1

T2

T3

T4

B1

B2

B3

B4

73 (non legato) ----- legato (possibile) non legato ----- legato (possibile)

S1 $f > p$ $f [A]$ $p [A]$

S2 legato (possibile) ----- non legato
 $f [A]$ $p [A] < f$ p $f [A]$

S3 non legato ----- legato (possibile) non legato ----- legato (possibile)
 $p [A]$ $f [A]$ $p [A]$

S4 non legato ----- legato (possibile) ----- non legato ----- legato (possibile)
 p $f [A]$ $[A]$ $p f [A]$ $p [A] <$

A1 ----- legato (possibile) ----- non legato -----
 $f > p$ $f [A]$ $p [A]$

A2 ----- legato (possibile) ----- non legato
 $f [A]$ $[A]$ $p f [A]$

A3 non legato ----- legato (possibile) non legato ----- legato (possibile)
 $p [A]$ $f [A]$ $p [A]$

A4 non legato ----- legato (possibile) ----- non legato ----- legato (possibile)
 $p f [A]$ $p [A] < f$ $p f [A]$ $p [A]$

T1

T2

T3

T4

B1

B2

B3

B4

79

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

S2: legato (possibile) [E] non legato *p* *f* legato (possibile)

S3: legato (possibile) *f* > *p* legato *f* [A]

S4: *f* non leg. *p* *f* [A] legato

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

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

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

A4: non legato [E] sempre legato *f* *p* [A]

T1: [E] [A]

T2: [E]

T3: [E] sempre legato *f* [A]

T4: [E]

B1: [E]

B2: [E]

B3: [E]

B4: [E]

85 non legato legato quasi legato -----

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

S2 non legato legato non legato ----- *p* [@]

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

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

A1 sempre simile

A2

A3 sempre simile

A4

T1

T2

T3

T4

B1

B2

B3

B4

91 *legato (possibile)* ----- *non legato* *sempre legato*

S1 *f* ----- *p* *f*[A]

S2 *legato (possibile)* ----- *non legato* *sempre legato*

S2 *f* ----- *p* *f*[A]

S3 *non legato* ----- *legato (possibile)* ----- *non legato*

S3 *p* [@] ----- *f* ----- *p*

S4 *non legato* ----- *legato (possibile)* ----- *non legato*

S4 *p* [@] ----- *f* ----- *p*

A1

A2

A3

A4

T1

T2

T3

T4

B1

B2

B3

B4

Detailed description: This is a page of a musical score for 16 staves. The staves are labeled S1 through S4, A1 through A4, T1 through T4, and B1 through B4. The score begins at measure 91. Staves S1 and S2 have performance instructions: 'legato (possibile)' followed by a dashed line, then 'non legato', and finally 'sempre legato'. Dynamics are marked as *f* (forte), *p* (piano), and *f*[A] (forte with accent). Staves S3 and S4 have similar instructions but with a *p* [@] dynamic marking. Staves A1, A2, A3, and A4 contain rhythmic patterns. Staves T1 and T2 have more complex rhythmic patterns. Staves T3 and T4 are bass clef staves with simple rhythmic patterns. Staves B1, B2, B3, and B4 are bass clef staves with simple rhythmic patterns. The score is written in a single system.

S1 **F** *(f)* *dim. poco a poco* *mf* *dim. poco a poco*
 S2 **F** *(f)* *dim. poco a poco* *mf* *dim. poco a poco*
 S3 *sempre legato* **F** *(f)* *dim. poco a poco* *mf* *dim. poco a poco*
 S4 *sempre legato* **F** *(f)* *[A]* *dim. poco a poco* *mf* *dim. poco a poco*
 A1 **F** *(f)* *[A]* *dim. poco a poco*
 A2 **F** *(f)* *dim. poco a poco* *sempre legato*
 A3 **F** *(f)* *[A]* *dim. poco a poco*
 A4 **F** *(f)* *sempre legato* *dim. poco a poco*
 T1 **F** *(f)* *[A]* *dim. poco a poco* *mf* *dim. poco a poco*
 T2 **F** *(f)* *[A]* *dim. poco a poco* *sempre legato*
 T3 **F** *(f)* *dim. poco a poco* *mf* *dim. poco a poco*
 T4 **F** *(f)* *dim. poco a poco* *mf* *dim. poco a poco*
 B1 **F** *(f)* *[A]* *dim. poco a poco* *mf* *dim. poco a poco*
 B2 **F** *(f)* *[A]* *dim. poco a poco* *sempre legato*
 B3 **F** *(f)* *dim. poco a poco*
 B4 **F** *(f)* *dim. poco a poco*

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 the piece, there is a change in dynamics and performance instruction. For Soprano (S1-S4), Tenor (T1-T4), and Bass (B1-B4) parts, the dynamic changes to *ppp* with the instruction *cresc. poco a poco*. For Alto (A1-A4) parts, the dynamic changes to *p* with the instruction *cresc. poco a poco*. A box containing the letter 'G' is placed above the final measure of each staff. The notation includes various note values and rests, with some notes marked with a 'U' in a box.

115

S1 *p* *cresc. poco a poco*

S2 *p* *cresc. poco a poco*

S3 *p* *cresc. poco a poco*

S4 *p* *cresc. poco a poco*

A1 *mp* *cresc. poco a poco*

A2 *mp* *cresc. poco a poco*

A3 *mp* *cresc. poco a poco*

A4 *mp* *cresc. poco a poco*

T1 *p* *cresc. poco a poco*

T2 *mp* *cresc. poco a poco*

T3 *p* *cresc. poco a poco*

T4 *p* *cresc. poco a poco*

B1 *p* *cresc. poco a poco*

B2 *mp* *cresc. poco a poco*

B3 *mp* *cresc. poco a poco*

B4 *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 series of crescendos, with the instruction "cresc. poco a poco" appearing on most staves. A specific dynamic change to "più *f*" (more forte) is indicated on staves S1, S2, S3, and S4. The music is written in a common time signature, and the notes are primarily half and quarter notes, with some rests.

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

The musical score consists of 16 staves, labeled S 1 through B 4. Staves S 1, S 2, S 3, and S 4 are soprano parts, all in treble clef. Staves A 1, A 2, A 3, and A 4 are alto parts, all in treble clef. Staves T 1, T 2, T 3, and T 4 are tenor parts, all in treble clef. Staves B 1, B 2, B 3, and B 4 are bass parts, all in bass clef. The score shows two measures. In the first measure, staves S 1, S 2, S 3, and S 4 have whole notes, while staves A 1, A 2, A 3, and A 4 have half notes. In the second measure, staves S 1, S 2, S 3, and S 4 have whole notes, while staves A 1, A 2, A 3, and A 4 have half notes. Dynamic markings include *fff* for staves S 1, S 2, S 3, S 4, T 1, T 3, and T 4, and *più f* for staves A 1, A 2, A 3, A 4, T 2, B 2, B 3, and B 4.

S 1 *fff*

S 2 *fff*

S 3 *fff*

S 4 *fff*

A 1 *più f*

A 2 *più f*

A 3 *più f*

A 4 *più f*

T 1 *fff*

T 2 *più f*

T 3 *fff*

T 4 *fff*

B 1 *fff*

B 2 *più f*

B 3 *più f*

B 4 *più f*