

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 [*@*]. The Soprano 2 part begins with a mezzo-piano (*mp*) dynamic and an accent mark [*@*]. The Soprano 3 part begins with a mezzo-piano (*mp*) dynamic and an accent mark [*@*]. The Soprano 4 part begins with a mezzo-piano (*mp*) dynamic and an accent mark [*@*]. The Alto 1 part begins with a mezzo-piano (*mp*) dynamic and an accent mark [*@*]. The Alto 2 part begins with a mezzo-piano (*mp*) dynamic and an accent mark [*@*]. The Alto 3 part begins with a mezzo-piano (*mp*) dynamic and an accent mark [*@*]. The Alto 4 part begins with a mezzo-piano (*mp*) dynamic and an accent mark [*@*]. The Tenor 1 part begins with a forte-piano (*fp*) dynamic and an accent mark [*A*]. The Tenor 2 part begins with a forte-piano (*fp*) dynamic and an accent mark [*A*]. The Tenor 3 part begins with a forte-piano (*fp*) dynamic and an accent mark [*A*]. The Tenor 4 part begins with a forte-piano (*fp*) dynamic and an accent mark [*A*]. The Bass 1 part begins with a forte-piano (*fp*) dynamic and an accent mark [*A*]. The Bass 2 part begins with a forte-piano (*fp*) dynamic and an accent mark [*A*]. The Bass 3 part begins with a forte-piano (*fp*) dynamic and an accent mark [*A*]. The Bass 4 part begins with a forte-piano (*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. Each staff includes dynamic markings (*p*, *f*) and articulation instructions (non legato, legato (possibile), sempre simile). The score is written in 4/4 time with a key signature of one sharp (F#).

Soprano 1: non legato (*p*), legato (possibile) (*f* > *p*), sempre simile.

Soprano 2: legato (possibile) (*p* < *f*), non legato (*p*), sempre simile.

Soprano 3: non legato (*p*), sempre simile.

Soprano 4: legato (possibile) (*p* < *f*), sempre simile.

Alto 1: non legato (*p*), legato (possibile) (*f* > *p*), sempre simile.

Alto 2: legato (possibile) (*p* < *f*), non legato (*p*), sempre simile.

Alto 3: non legato (*p*), legato (possibile) (*f* > *p*), sempre simile.

Alto 4: legato (possibile) (*p* < *f*), non legato (*p*), sempre simile.

Tenor 1: non legato (*p*), legato (possibile) (*f* > *p*), sempre simile.

Tenor 2: legato (possibile) (*p* < *f*), non legato (*p*), sempre simile.

Tenor 3: non legato (*p*), legato (possibile) (*f* > *p*), sempre simile.

Tenor 4: legato (possibile) (*p* < *f*), non legato (*p*), sempre simile.

Bass 1: non legato (*p*), legato (possibile) (*f* > *p*), sempre simile.

Bass 2: legato (possibile) (*p* < *f*), non legato (*p*), sempre simile.

Bass 3: (Empty staff)

Bass 4: (Empty staff)

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

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, each with a unique label and rhythmic pattern. The staves are arranged in four groups of four. The first group (S1-S4) uses a treble clef and a key signature of one sharp (F#). The second group (A1-A4) uses a treble clef and a key signature of one sharp. The third group (T1-T4) uses a treble clef and a key signature of one flat (Bb). The fourth group (B1-B4) uses a bass clef and a key signature of one flat. The score is divided into four measures. Each measure contains a specific rhythmic pattern for each part, often involving eighth or sixteenth notes. Dynamics such as accents (>) and hairpins (<) are used throughout the score to indicate volume changes. The notation includes various note values, rests, and bar lines.

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.

The score includes a rehearsal mark '37' at the beginning of the first staff. Various musical notations such as slurs, accents, and rests are used throughout the piece.

43

S1

S2

S3

S4

A1

A2

A3

A4

T1

T2

T3

T4

B1

B2

B3

B4

Detailed description: This is a musical score for 16 parts, arranged in four groups of four. The parts are labeled S1-S4 (Soprano), A1-A4 (Alto), T1-T4 (Tenor), and B1-B4 (Bass). The score begins at measure 43. The notation includes various note values, rests, and dynamic markings such as accents (>) and hairpins (< and >). The parts are written on a grand staff system with treble and bass clefs. The music features complex rhythmic patterns and melodic lines across all parts.

Musical score for measures 49-56. The score includes parts for strings (S1-S4), woodwinds (A1-A4), trumpets (T1-T4), and trombones (B1-B4). The key signature is one sharp (F#).

String Parts (S1-S4):

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

Woodwind Parts (A1-A4):

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

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

- T1, T2, T3, T4: Treble clef, starting with a forte (*f*) dynamic, marked *mf* at measure 52.
- B1, B2, B3, B4: Bass clef, starting with a forte (*f*) dynamic, marked *sempre legato*.

The score includes various musical notations such as slurs, accents, and dynamic markings (*f*, *mf*, *p*) to guide performance.

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

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

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

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

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

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

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

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

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

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

T1: [E] [A]

T2: [E]

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

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 *f* [A] *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

Musical score for page 17, featuring 16 staves (S1-S4, A1-A4, T1-T4, B1-B4) with various dynamics and performance instructions. The score is written in a common time signature with a key signature of one flat (B-flat). The dynamics range from *f* (forte) to *mf* (mezzo-forte), with instructions for *dim. poco a poco* (diminuendo poco a poco) and *sempre legato* (always legato). The staves are labeled S1-S4, A1-A4, T1-T4, and B1-B4. The first staff (S1) has a box containing the letter 'F' above the first measure. The second staff (S2) has a box containing the letter 'F' above the first measure. The third staff (S3) has a box containing the letter 'F' above the first measure. The fourth staff (S4) has a box containing the letter 'F' above the first measure. The fifth staff (A1) has a box containing the letter 'F' above the first measure. The sixth staff (A2) has a box containing the letter 'F' above the first measure. The seventh staff (A3) has a box containing the letter 'F' above the first measure. The eighth staff (A4) has a box containing the letter 'F' above the first measure. The ninth staff (T1) has a box containing the letter 'F' above the first measure. The tenth staff (T2) has a box containing the letter 'F' above the first measure. The eleventh staff (T3) has a box containing the letter 'F' above the first measure. The twelfth staff (T4) has a box containing the letter 'F' above the first measure. The thirteenth staff (B1) has a box containing the letter 'F' above the first measure. The fourteenth staff (B2) has a box containing the letter 'F' above the first measure. The fifteenth staff (B3) has a box containing the letter 'F' above the first measure. The sixteenth staff (B4) has a box containing the letter 'F' above the first measure. The score includes various musical notations such as notes, rests, and dynamic markings.

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

S 1 *pp* *dim. poco a poco* **ppp** [U] *cresc. poco a poco*

S 2 *pp* *dim. poco a poco* **ppp** [U] *cresc. poco a poco*

S 3 *pp* *dim. poco a poco* **ppp** [U] *cresc. poco a poco*

S 4 *pp* *dim. poco a poco* **ppp** [U] *cresc. poco a poco*

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

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

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

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

T 1 *pp* *dim. poco a poco* **ppp** [U] *cresc. poco a poco*

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

T 3 *pp* *dim. poco a poco* **ppp** [U] *cresc. poco a poco*

T 4 *pp* *dim. poco a poco* **ppp** [U] *cresc. poco a poco*

B 1 *pp* *dim. poco a poco* **ppp** [U] *cresc. poco a poco*

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

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

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

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 of an ensemble. The parts are labeled S1-S4, A1-A4, T1-T4, and B1-B4. The notation includes notes, rests, and dynamic markings. The dynamics are *mf* (mezzo-forte) and *f* (forte). The instruction *cresc. poco a poco* (crescendo poco a poco) is used throughout the score. The score is divided into two sections by a double bar line. The first section starts at measure 121. The second section begins at measure 125. The first section ends at measure 130, and the second section ends at measure 135. The dynamics change from *mf* to *f* at measure 125. The *cresc. poco a poco* instruction is present in all parts.

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 *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*

Detailed description: This is a page of a musical score, page 22, starting at measure 127. It features 16 staves for voices and instruments, labeled S 1 through B 4. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble clef, while the instrumental parts (Bass) are in bass clef. The score shows two measures. In the first measure, all vocal parts (S 1, S 2, S 3, S 4, T 1, T 3, T 4, B 1) play a whole note chord marked *fff*. In the second measure, the vocal parts (S 1, S 2, S 3, S 4, T 1, T 3, T 4, B 1) play a whole note chord marked *fff*, while the instrumental parts (A 1, A 2, A 3, A 4, T 2, B 2, B 3, B 4) play a half note chord marked *più f*. The instrumental parts have a '2' below the notes, indicating a second ending or a specific articulation. The page number '127' is written above the first staff.