

HAUKUR TÓMASSON

Moldarljós

(2010)

Music for Paintings by Eggert Pétursson

for ensemble of 14 players

Moldarljós was commissioned by Gunnlaugur Sigfússon.
First performance: February 19, 2011, Listasafn Íslands, Caput Ensemble, Guðni Franzson
Recording: Eyja EY-CD001

Moldarljós is conceived to bring together the art of Eggert Pétursson and the music of Haukur Tómasson to create new works that refer to each other. The artist and the composer approached this task by meeting regularly over the period of some fourteen months; Haukur observing Eggert at his easel, Eggert listening to Haukur's music while painting. In that way the work evolved – or rather the works, for Eggert ended up producing four paintings while Haukur's composition consists of four parts, each referring to one painting. The composition and the paintings are thus structurally linked in more ways than one. Each plant or species in the paintings is paired with an instrument so that one can follow the development of the musical composition through the paintings – and vice versa.

Instrumentation:

Flute (piccolo)
Oboe
Clarinet in Bb
Trumpet in C
Trombone
2 Percussionists
Harpsichord
Hammond organ
3 Violins
2 Cellos

Duration 20 minutes
The score is written in C
Accidentals apply throughout each measure
Composers website: haukurtomasson.com

Moldarljós

Music for Paintings by Eggert Pétursson
(2010)

HAUKUR TÓMASSON

$\text{♩} = 66$
mynd i

Flute
Oboe
Clarinet in Bb
Trumpet in C
Trombone
Marimba
Crotales
Harpsichord
Hammond Organ
Pedals
Violin 1
Violin 2
Violin 3
Violoncello 1
Violoncello 2

$\text{♩} = 66$
mynd i

00 0666 660
Slow Lesley, no percussion
(change gradually to)
44 4666 660

mf *pp* *mf* *pp*

mf

pp

pp *mf* (solo)

sul pont. *p* *cresc.* *f* *pizz.*

12

Fl. *pp* *mf* *pp* *mf* *pp* *mf*

Ob. *mf* *pp* *mf*

Cl.

C Tpt.

Tbn. *f* *mf* *p* *gliss.* *gliss.*

Mar.

Crot.

Hpsd.

Hmnd. *dim.* 00 0666 660

Ped.

Vln. 1

Vln. 2

Vln. 3

Vc. 1

Vc. 2

Detailed description: This page of a musical score covers measures 12 through 15. The key signature has one sharp (F#) and the time signature is 2/4. The Flute part (Fl.) begins with a *pp* dynamic, followed by a *mf* dynamic with a five-measure slur, then returns to *pp* and *mf* dynamics. The Oboe part (Ob.) has *mf* dynamics with a five-measure slur. The Clarinet (Cl.), C Trumpet (C Tpt.), and Percussion (Crot.) parts are silent. The Trombone part (Tbn.) features a *f* dynamic with triplets and quintuplets, followed by *mf* and *p* dynamics with glissando markings. The Harmondium (Hmnd.) part has a *dim.* dynamic and a sequence of notes with a '00 0666 660' marking. The Harpsichord (Hpsd.), Pedal (Ped.), Violin (Vln.), and Cello (Vc.) parts are silent.

♩ = 72

18 (solo)

Fl. *p* 5 6 7 *mp* 5 5

Ob. *p* 3 5 *mf* *p*

Cl.

C Tpt.

Tbn.

Mar.

Crot.

Hpsd.

Hmnd. *pp* 44 4666 660

Ped.

♩ = 72

Vln.1

Vln.2

Vln.3

Vc.1 *mf* *pp* *mf*

Vc.2 *pp* sul pont. 5 5

27

Fl. *mf* *mp* 5 5 5 5 *p* 6 6 6 6

Ob. *pp* 6 6

Cl.

C Tpt. *mp*

Tbn. *mp*

Mar. 5 5 5

Crot. Crotales *pp*

Hpsd.

Hmnd.

Ped.

Vln.1 *pp* 6 6

Vln.2 *pp* 6 6

Vln.3 *pp* 6 6

Vc.1

Vc.2

30

Fl.

Ob.

Cl.

C Tpt.

Tbn.

Mar.

Crot.

Hpsd.

Hmnd.

Ped.

Vln.1

Vln.2

Vln.3

Vi.1
sul pont.
p

Vi.2

33

Fl. *mf* *mp* *pp*

Ob.

Cl.

C Tpt.

Tbn.

Mar.

Crot. *pp* To Cab.

Hpsd. 4' 5

Hmnd. 00 0666 660

Ped.

Vln.1 *p*

Vln.2 *p*

Vln.3 *p*

Ve.1

Ve.2

Detailed description: This page of a musical score covers measures 33 through 38. The Flute part (Fl.) is the primary melodic line, starting at measure 33 with a dynamic of *mf*, moving to *mp* in measure 34, and ending at *pp* in measure 38. It features a series of eighth-note patterns with slurs and trills. The Clarinet (Cl.) and Saxophone (Sax.) parts have rests in measures 33-34 and enter in measure 35 with a single eighth note. The Percussion (Crot.) part has a *pp* dynamic and includes a 'To Cab.' instruction in measure 35. The Harpsichord (Hpsd.) part has a 4' pedal point and a 5th fingering. The Harp (Hmnd.) part features a complex, sustained chordal texture with a dynamic of *pp* and a specific fingering sequence '00 0666 660'. The Violin (Vln.) and Viola (Ve.) parts have rests in measures 33-34 and enter in measure 35 with a *p* dynamic, playing a rhythmic accompaniment of eighth notes. The Trumpet (C Tpt.), Trombone (Tbn.), and Maracas (Mar.) parts have rests throughout the measures. The page concludes with a double bar line at the end of measure 38.

40 ♩ = 80

Fl.

Ob. (solo) *mp* *cresc.* *f*

Cl.

C Tpt.

Tbn.

Mar.

Cab. Cabasa (fingers, flam) *p* *mp*

Hpsd.

Hmnd. 44 4666 660

Ped.

Vln. 1

Vln. 2

Vln. 3

Vc. 1 *mf*

Vc. 2 *pp* *mp* ord. 3

47

Fl.

Ob.

Cl.

C Tpt.

Tbn.

Perc. Tambourine (on stand) *mf* 3 5 9 Sleight bells 3 5 5

Cab. *f* 5 5 9 Cabasa 3 Maracas 5 5

Hpsd. 8'

Hmnd. *mp* *p*

Ped.

Vln. 1 *p* 9 9 9 9

Vln. 2 *p* 9 9 9 9

Vln. 3

Vc. 1 *mf* 5 5 *p* senza vibrato 3

Vc. 2 *mf* 5 5 ord. *p* 3 3

50

Fl.

Ob.

Cl.

C Tpt.

Tbn.

Perc.

Cab.

Hpsd.

Hmnd.

Ped.

Vln. 1

Vln. 2

Vln. 3

Vc. 1

Vc. 2

To Crot.

(solo)

mp

sul pont.

pp

61

Fl.

Ob.

Cl.

C Tpt.

Tbn. *con sord.*
mf

Perc.

Cab.

Hpsd.

Hmnd. *cresc.*

Ped.

Vln. 1 *mp cresc.*

Vln. 2 *mp cresc.*

Vln. 3 *mp cresc.*

Vc. 1 *p*

Vc. 2

64

Fl. *f*

Ob. *f*

Cl. *f*

C Tpt.

Tbn. *f* senza sord.

Perc.

Cab. *cresc.* *f*

Hpsd.

Hmnd. *f*

Ped.

Vln.1 *f*

Vln.2 *f*

Vln.3 *f*

Vc.1

Vc.2 *mf* *f*

Detailed description: This page of a musical score covers measures 64, 65, and 66. The instruments and their parts are as follows: Flute (Fl.) starts in measure 64 with a forte (*f*) dynamic. Oboe (Ob.) also starts in measure 64 with *f*. Clarinet (Cl.) has a rest in measures 64 and 65, then enters in measure 66 with a forte (*f*) dynamic. Trumpet (C Tpt.) and Trombone (Tbn.) have rests in measures 64 and 65; the Tbn. part in measure 66 is marked *f* and *senza sord.* Percussion (Perc.) has a rest in measures 64 and 65, then a single note in measure 66. Cymbals (Cab.) play a rhythmic pattern of eighth notes with a *cresc.* marking in measure 64, reaching a forte (*f*) dynamic by measure 66. Harpsichord (Hpsd.) and Harmondium (Hmnd.) have rests in measures 64 and 65, then play chords and moving lines in measure 66, with Hmnd. marked *f*. Pedal (Ped.) has a rest throughout. Violin 1 (Vln.1) and Violin 2 (Vln.2) play sixteenth-note patterns with *f* dynamics. Violin 3 (Vln.3) plays a continuous sixteenth-note texture with *f* dynamics. Viola 1 (Vc.1) has a rest in measures 64 and 65, then plays a few notes in measure 66. Viola 2 (Vc.2) has a rest in measures 64 and 65, then plays a few notes in measure 66, starting with *mf* and reaching *f*.

67

Fl.

Ob.

Cl.

C Tpt.

Tbn.

Crotales

Cab.

Hpsd.

Hmnd.

Ped.

Vln. 1

Vln. 2

Vln. 3

Vc. 1

Vc. 2

mp

To saw

Saw

p

dim.

p

pp

sul pont.

s.v.

(loco)