

FANTASY ON NORDIC THEMES

FRANK ERICKSON

INSTRUMENTATION

1	Full Score	3	1st B \flat Trumpet
8	Flute/Piccolo	3	2nd B \flat Trumpet
2	Oboe	3	3rd B \flat Trumpet
4	1st B \flat Clarinet	2	1st F Horn
4	2nd B \flat Clarinet	1	2nd F Horn
4	3rd B \flat Clarinet	1	3rd F Horn
2	E \flat Alto Clarinet/ E \flat Contrabass Clarinet	2	1st Trombone
2	B \flat Bass Clarinet/ B \flat Contrabass Clarinet	2	2nd Trombone
2	Bassoon	2	3rd Trombone
2	1st E \flat Alto Saxophone	2	Baritone T.C.
2	2nd E \flat Alto Saxophone	2	Baritone B.C.
2	B \flat Tenor Saxophone	4	Tuba
1	E \flat Baritone Saxophone	1	Mallets (Bells, Xylophone)
		1	Timpani
		3	Percussion (Snare Drum, Bass Drum, Crash Cymbals, Suspended Cymbal)

Frank
Erickson Publications



In western culture the richest heritage of folk music is undoubtedly of British origin. Even our American folk songs owe much to this tradition and the same can be said of Nordic (Scandinavian) folk songs as well. The origin of folk songs is quite similar throughout all of Scandinavia. The comprehensive designation "folk music" generally covers peasant songs and instrumental pieces which have survived from early times

The close of the 16th century showed enough interest in folk songs to preserve the words but little or no concern was given to the preservation of tunes. Our knowledge of the melodies of medieval songs thus dates only from the early 19th century, which saw the beginnings of a collecting activity that continued for over a century. It was this interest in a national folk song heritage that played such an important part in the music of important Scandinavian composers such as Jean Sibelius (Finland), Edvard Grieg (Norway) and Hugo Alfven (Sweden),

It is true of most melodies belonging to the ancient ballads that the medieval modes are easily discernible in them, even if some bear marks of a more recent music. These "modern" twists may be explained by the fact that the melodies were not written down until recent times. We also know that many of the ancient tunes were difficult to sing and have been simplified into the form they are known today.

Denmark - *In Forest and Meadow* : Measure 20

This song could well have had its origin as a minstrel tune played by town musicians who performed regularly at local celebrations and feast days. These lyrics suggest the bright treatment of this melody:

The trees bending low, filled with fruit heavy laden,
Fill with joy the heart of all.

Norway - *Let Me Sing You a Merry Ballad* : Measure 69

The title belies the plaintive quality of this folk ballad. In the gathering, old and new tunes existed side by side and were often combined into one. This might account for the contrast between the opening 8 measure modal melody and the short 4 measure phrase in major that follows. Could this folk song have arisen in the 17th Century when music played such an important part in the celebrations held in honor of the national saint, King Olav?

Sweden - *Christmas Is Here Again* : Measure 90

As folk songs were collected they were also highly influenced by music from other European countries. The derivation here seems to be from the Polish *polska* (not to be confused with the *polka*) both in meter, 3/4, and form, AABB. The major mode also suggests recent origins.

It is suggested that students be given copies of this material and permission is given to reproduce this page for study purposes.

Fantasy on Nordic Themes

FULL SCORE

Duration - 3:20

by Frank Erickson

Brightly (♩ = 120)

Flute
Piccolo

Oboe

B♭ Clarinets

E♭ Alto Clarinet
E♭ Contrabass Clarinet

B♭ Bass Clarinet
B♭ Contrabass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets

F Horns

Trombones

Baritone

Tuba

Mallets

Timpani

Cymbals

Snare Drum
Bass Drum

FL. Picc.

Ob.

1
Bb Cls.

2
3

Eb A. Cl.

Bb B. Cl.

Bsn.

1
Eb A. Saxes.

2

Bb T. Sax.

Eb Bar. Sax.

1
Tpts.

2
3

F Hns.

1
2
3

1
Trbs.

2
3

Bar.

Tuba

Bells

Timp.

Cym.

S. D.
B. D.

Legal Use Requires Purchase

20

Fl. Picc.

Ob.

B♭ Cls. 1

2

3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes. 1

2

B♭ T. Sax.

E♭ Bar. Sax.

20

Tpts. 1

2

3

F Hns. 1

2

3

Trbs. 1

2

3

Bar.

Tuba

Bells

Timp.

Cym.

S. D.

B. D.



28

Fl. Picc.

Ob.

Bb Cls. 1 2 3

Eb A. Cl.

Bb B. Cl.

Bsn.

Eb A. Saxes. 1 2

Bb T. Sax.

Eb Bar. Sax.

28

Tpts. 1 2 3

F Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Bells

Timp.

Cym.

S. D.

B. D.

Fl. Picc.

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes. 1 2

B♭ T. Sax.

E♭ Bar. Sax.

Tpts. 1 2 3

F Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Bells

Timp.

Cym.

S. D.

B. D.

36

36

a2

a2

a2

a2

a2

f

44

Fl. Picc.

Ob.

Bb Cls. 1 2 3

Eb A. Cl.

Bb B. Cl.

Bsn.

Eb A. Saxes. 1 2

Bb T. Sax.

Eb Bar. Sax.

Tpts. 1 2 3

F Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Bells

Timp.

Cym.

S. D.

B. D.

52

Fl. Picc.

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes. 1 2

B♭ T. Sax.

E♭ Bar. Sax.

Tpts. 1 2 3

F Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Bells

Timp.

Cym.

S. D.

B. D.

Fl. Picc.

Ob.

Bb Cls. 1 2 3

Eb A. Cl.

Bb B. Cl.

Bsn.

Eb A. Saxes. 1 2

Bb T. Sax.

Eb Bar. Sax.

Tpts. 1 2 3

F Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Bells

Timp.

Cym.

S. D. B. D.

60 dim. mf

60 dim. mf

rit. until

Fl. Picc.

Ob.

Bb Cls. 1 2 3

Eb A. Cl.

Bb B. Cl.

Bsn.

Eb A. Saxes. 1 2

Bb T. Sax.

Eb Bar. Sax.

Tpts. 1 2 3

F Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Bells

Timp.

Cym.

S. D.

B. D.

69 Moderately Slow (♩ = 80)

Fl. Picc.

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl. Tuba mp

B♭ B. Cl. Tuba mp

Bsn.

E♭ A. Saxes. 1 2

B♭ T. Sax.

E♭ Bar. Sax.

69 Moderately Slow (♩ = 80)

Tpts. 1 2 3

F Hns. 1 2 3 mp

Trbs. 1 2 3 mp

Bar. mp

Tuba mp

Mlts

Timp. F > A♭ : C > E♭

Cym.

S. D.

B. D.

Fl. Picc.

Ob.

Bb Cls. 1 2 3

Eb A. Cl. play mf

Bb B. Cl. play mf

Bsn. mf

Eb A. Saxes. 1 2 mf

Bb T. Sax. mf

Eb Bar. Sax. mf

Tpts. 1 2 3 mf

F Hns. 1 2 3 mf

Trbs. 1 2 3 mf

Bar. mf

Tuba mf

Mlts

Timp.

Cym.

S. D.

B. D.

85 Brightly (♩ = 120)

Fl. Picc.

Ob.

B♭ Cls. 1 2 3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes. 1 2

B♭ T. Sax.

E♭ Bar. Sax.

Tpts. 1 2 3

F Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Mlts

Timp.

Cym.

S. D.

B. D.

Fl.
Picc.

Ob.

1
Bb Cls.
2
3

Eb A. Cl.

Bb B. Cl.

Bsn.

1
Eb A. Saxes.
2

Bb T. Sax.

Eb Bar. Sax.

1
Tpts.
2
3

1
F Hns.
2
3

1
Trbs.
2
3

Bar.

Tuba

Xylophone
Mlts

Timp.

Cym.

S. D.
B. D.

98

Fl.
Picc.

Ob.

1
Bb Cls.
2
3

Eb A. Cl.

Bb B. Cl.

Bsn.

1
Eb A. Saxes.
2

Bb T. Sax.

Eb Bar. Sax.

98

1
Tpts.
2
3

1
F Hns.
2
3

1
Trbs.
2
3

Bar.

Tuba

Xyl.

Timp.

Cym.

S. D.

B. D.

Fl. Picc.

Ob.

Bb Cls. 1 2 3

Eb A. Cl.

Bb B. Cl.

Bsn.

Eb A. Saxes. 1 2

Bb T. Sax.

Eb Bar. Sax.

Tpts. 1 2 3

F Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Bells

Timp.

Cym.

S. D.

B. D.

Preview requires purchase

114

Fl. Picc.

Ob.

Bb Cls. 1 2 3

Eb A. Cl.

Bb B. Cl.

Bsn.

Eb A. Saxes. 1 2

Bb T. Sax.

Eb Bar. Sax.

114

Tpts. 1 2 3

F Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Xyl.

Timp.

Cym.

S. D.

B. D.

Fl. Picc.

Ob.

Bb Cls. 1 2 3

Eb A. Cl.

Bb B. Cl.

Bsn.

Eb A. Saxes. 1 2

Bb T. Sax.

Eb Bar. Sax.

Tpts. 1 2 3

F Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Xyl.

Timp.

Cym.

S. D.

B. D.

Fl. Picc.

Ob.

Bb Cls. 1 2 3

Eb A. Cl.

Bb B. Cl.

Bsn.

Eb A. Saxes. 1 2

Bb T. Sax.

Eb Bar. Sax.

Tpts. 1 2 3

F Hns. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

Xyl.

Timp.

Cym.

S. D.

B. D.

Legal Use Requires Purchase

128 **cresc.**

Fl.
Picc.

Ob.

B♭ Cls.
1
2
3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes.
1
2

B♭ T. Sax.

E♭ Bar. Sax.

128 **cresc.**

Tpts.
1
2
3

F Hns.
1
2
3

Trbs.
1
2
3

Bar.

Tuba

Xyl.

Timp.

Cym.

S. D.
B. D.

Preview Use Requires Purchase

Fl.
Picc.

Ob.

B♭ Cls.
1
2
3

E♭ A. Cl.

B♭ B. Cl.

Bsn.

E♭ A. Saxes.
1
2

B♭ T. Sax.

E♭ Bar. Sax.

Tpts.
1
2
3

F Hns.
1
2
3

Trbs.
1
2
3

Bar.

Tuba

Xyl.

Timp.

Cym.

S. D.

B. D.

This page contains a musical score for a large ensemble. The instruments listed on the left are: Flute/Piccolo, Oboe, B♭ Clarinets (1, 2, 3), E♭ Alto Clarinet, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophones (1, 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, Trumpets (1, 2, 3), French Horns (1, 2, 3), Trombones (1, 2, 3), Baritone, Tuba, Xylophone, Timpani, Cymbals, and Snare/Drum (S. D.) and Bass Drum (B. D.). The score is written in a key signature of two flats and a common time signature. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page. The percussion part at the bottom includes dynamic markings such as *p*, *cresc.*, and *ff*, and a 'Crash' instruction for the cymbals.

Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase