

For all my friends in the EGK

Du var vinden

Olav H. Hauge

Roderick Williams

Lento flessibile
pp dolce *p* **pochiss. più mosso**
pp

Soprano
Eg er ein båt, Eg er ein

Alto
Eg er ein båt, Eg er ein

Tenor
Eg er ein båt, Eg er ein

Bass
Eg er ein båt, Eg er ein

ancora più mosso accel.

4

S.
mp *p cresc.* *f*
båt, Eg er ein båt u - tan vind,

A.
p *p cresc.* *f*
båt, Eg er ein båt u - tan vind,

T.
p *p cresc.* *f*
båt, Eg er ein båt u - tan vind,

B.
p *p cresc.* *f*
båt, Eg er ein båt u - tan vind,

Con movimento**poco rallentando**

8

ff *ma con amore* *poco decresc.* *mf* *mp* *p*

S. Du var vin - den, Du var vin - den, —

A. Du var vin - den, Du var vin - den, —

T. Du var vin - den, Du var vin - den, —

B. Du var vin - den, Du var vin - den, —

Con movimento flessibile

13

mp *p* *mf* 5

S. Var det den lei - di eg skul - de?

A. Var det den lei - di eg skul - de?

T. Var det den lei - di eg skul - de

B. Var det den lei - di eg skul - de

poco più mosso

17

mp 3 *mf*

S. Var det den lei - di eg

A. Var det den lei - di eg

T. Var det den lei - di eg

B. Var det den lei - di eg

Du var vinden and *Spring Memories* (published separately, catalogue number EP73628) were originally conceived as linked pieces, commissioned by the Edvard Grieg Kor for a joint concert with student singers from the Royal Northern College of Music in Manchester. The idea is that these pieces might be performed separately or, in circumstances where two choirs are present, simultaneously.

Du var vinden sets a text by the enigmatically elliptical poet, Olav H. Hauge. Hauge (1908–1994) came from Ulvik in Hordaland, to the east of Bergen, an area that had been inspirational for Grieg. I had been looking for a text that had some local connection to the Edvard Grieg Kor and this brief, beautiful, open-ended poem was the perfect answer. This setting takes full advantage of the expert capabilities of the EGK members.

While *Du var vinden* is designed to stand alone as a concert piece, it can be performed alongside either a choral rendition of *Spring Memories* or a piano solo rendition of *Til våren (To Spring)* Op 43 No 6. The choir or pianist begins in the final bar of *Du var vinden*. When the piece reaches the recapitulation at bar 65, the coda of *Du var vinden* can be performed simultaneously. The harmonies will coincide inexactly; it is not required that they line up pedantically. *Du var vinden* should sound like a shadow of a cloud behind Grieg's music.

Roderick Williams
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Duration: c. 4 minutes