

BIEGGA LUOHTTE

Jojk till fjällvinden / *Yoik to the mountain wind*

for mixed choir by **Jan Sandström**

Baserad på en jojk av / *Based on a yoik by* Johan Mäarak

World premiered (original version) in Guildhall, The Great Hall, London December 18th, 1998.

Jojken är lika gammal som den samiska kulturen, och många jojkar eller improviserade sånger har förmedlats muntligen från en generation till nästa. Så har även denna, som först landade hos Johan Mäarak innan Jan Sandström tog över den. Sparsamt textsatt förmår jojken överföra tankar och känslor - inte sällan om det gudomliga. I denna komposition kan man höra ceremonitrumman, renskötarens rop till hunden och snöripans lockrop - den fågel som kommer med bud, med hälsning, alltså en sorts nordisk fredsduva.

The Yoik is as old as the Sami culture, and many yoiks or improvised chants have been passed on by word of mouth from one generation to the next. So has this one, which first landed with Johan Mäarak before Jan Sandström took it over. Sparsely worded, the yoik manages to convey thoughts and feelings, not seldom of the divine. In this composition the Sami ceremonial drum is heard, the reindeer shepherd's calls to his dog and even the sounds of the ptarmigan - the bird that comes with a message, with a greeting, thus a kind of Nordic dove of peace.

Text / Lyrics

Na de jo bieggá básađij
lo, lo, lo lo...
Basse Vuojnha buktta rij
Ibmilis dervuođajt
Álmmujta sáme ednamij
Buorre sivnnjađusájt

Nu blåser vinden
lo, lo, lo, lo...
Kommer med den Helige Ande
En hälsning ifrån Gud
till människorna
i vårt sameland, med
välsignelse

Now the wind blows
lo, lo, lo, lo...
Coming with the Holy Spirit
A greeting from God
to the people
in our Lapland, with His
blessing

*This is an abbreviated version approved by
the composer and the copyrightholder.*

Biegga luohte

Short version *)

(Jojk till fjällvinden)

Jan Sandström

♩. = 60 S + A: *con gola chiusa (ethnic voices)*

Musical score for the first system, featuring five vocal parts: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), and Bass 2 (B2). The score is in 3/8 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 60. The vocal parts are marked with dynamics: *f* for S1, S2, and A1/A2; *mf* for T1/T2; and *ff* for B1/B2. The lyrics are: "Na de jo bie-ga — bā - sã - ðij, — lo — lo — lo! — lo! — lo! — ga — lo!". There are accents (A) and a *solo* marking over the final notes.

Musical score for the second system, featuring Soprano 1 (S1). The score is in 3/8 time with a key signature of three sharps. The lyrics are: "ga — lo — la — .de jo bie-ga bie-ga — Na de jo bie-ga — bie-ga — Na de jo bie-ga —". The dynamics are marked as *p* (piano) for the second and third lines. There are accents (A) and a *solo* marking over the final notes.

Uttal/Pronunciation: ð = Engl. "the", â = Engl. "short"

*) Original version: SKG 10274 including 544 measures

19 *SI unis.* *ppp*

S1 S2 (A) *gradually from "A" to "O"*

A1 A2 (A) *gradually from "A" to "O"*

T1 T2 *Non (n)*
fp mp
Non no no no no non no no no no sim.

B1 B2 *unis. fp*

Dr *Drum follow choirs dynamics throughout the piece* *mp*

26 *ppp*

S1 S2

A1 A2

T1/ Solo *solo, freely ad lib.*
 1. Na de jo bie-ga bã - sã -

T2

B1 B2 *non ppp*
c.b.ch.

S1 S2

A1 A2

T1 T2

B1 B2

đij, lo lo lo lo lo lo lo lo lo lo lo lo

39

S1
S2
(c.b.ch.)

A1
A2
(c.b.ch.)

Solo
lo lo — lo lo lo — lo — lo lo — lo lo lo —

B1
B2
(c.b.ch.)

47

S1
S2

A1
A2

Solo
3. Ib - mi - lis der - vo - ðajt lo — lo lo —

T2
Non *p* *ppp*

B1
B2

53

Ål-moj-ta — sá - me ed-na - mij lo — lo lo lo lo — lo lo — lo

Musical score for measures 149-153. The score includes multiple staves with dynamic markings such as *ff* and *p*. There are vocal lines with lyrics "lo lo lo sim." and instrumental parts. A large watermark "www.gehrmans.se" is visible across the page.

like ba

shouts

Musical score for measures 154-158. The score is divided into parts S1, S2, A1, and A2. It features vocal lines with lyrics "Zag-ga!" and dynamic markings such as *ff* and *p*. The score includes multiple staves with complex rhythmic patterns and time signature changes.

160

fp *ff p* *ff p*

S1 No no no no no no no no no no Zag-ga! Zag-ga!

S2 Non (n) Zag-ga! Zag-ga'

A1 Non no no no no no no no no no Zag-ga! *ff*

A2 Non Zag-

T1 Non no no no no no no no no no ga!

T2 Non (n) Zag-ga!

B1 *sf* Non Zag-ga!

B2 Zag-ga!

Time signatures: 2/4, 1/4, 2/4

166

f *ff p* *ff p* *ff p*

S1 Zag-ga! Zag-ga! Zag-ga!

S2 Zag-ga! Zag-ga! Zag-ga!

A1 Zag-ga! Zag-ga! Zag-ga! Zag-ga!

A2 Zag-ga! Zag-ga! Zag-ga! Zag-ga!

B1 Zag-ga! Zag-ga! Zag-ga! Zag-ga!

B2 Zag-ga! Zag-ga! Zag-ga! Zag-ga!

Time signatures: 2/4, 1/4, 2/4, 3/8

173

S1 *p mf pp*
No no — no *p* non no non *sim.*

S2 *p*
Non — (n) —

A1 *mf mp pp ppp*
No no no no

A2 *p*
Non — (n) —

T2 *p*
Non — (n) — *The soloist joks the first line twice*

184

S1 *p*
non no non *sim.*

S2

A2

T2

192

S1

S2

A1 *pp*
Non no non *sim.*

A2

B1 *p*
Non no non no non no non no