

HERR MANNELIG

(The Mountain Troll's Proposal)

SWEDISH FOLK BALLAD

Arranged by **SOON HEE NEWBOLD**

INSTRUMENTATION

- 1 Conductor Score
- 8 Violin 1
- 8 Violin 2
- 5 Violin 3 (Viola T.C.)
- 5 Viola
- 5 Violoncello
- 5 Double Bass
- 1 Piano (opt.)
- 2 Percussion
(Low Tom, Floor Tom)



Please note: Our band and orchestra music is collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.



THE ARRANGER

Soon Hee Newbold is an internationally acclaimed composer and conductor known for incorporating differing cultural and ethnic styles in her writing, inspired by her experiences and travel. She started her musical journey at the age of 5 on piano and violin at age 7 and performed as a concert artist in professional ensembles around the world.

As a composer, Ms. Newbold's works are performed by groups ranging in all levels from professional symphonies to beginning elementary ensembles in venues such as Carnegie Hall, the Kennedy Center, Wolf Trap, Disney Hall, Lincoln Center, the Midwest Band and Orchestra Clinic, and many more worldwide stages.

Ms. Newbold is frequently sought after as a keynote speaker and guest clinician. She has conducted and worked with orchestras and bands throughout the U.S. and overseas such as The Netherlands, Belgium, Australia, Indonesia, Singapore, and China. As a filmmaker and composer in Hollywood, her music can also be heard in film and other recording projects.

ABOUT THE MUSIC

Herr Mannelig (or *Sir Mannelig* in English) is a Swedish folk ballad about a mountain troll that tries to get a human man, Sir Mannelig, to marry her. She offers many gifts and tries repeatedly, but Sir Mannelig refuses. The song is also known as *Bergatrollets Frieri* (*The Mountain Troll's Proposal*).

PERFORMANCE NOTES

Keep the driving tempo steady. Separated eighths and quarter notes should be shorter and more staccato. The piece can be performed without percussion. Feel free to use any type of lower drum like the bass drum, tom-tom or snare drum with the snares off. Solos can be tutti if preferred or vice-versa when the violas have the theme. In either case, adjust the rest of the orchestra dynamics appropriately so the soloists can be heard.

—Soon Hee Newbold

Swedish

1. Bittida en morgon innan solen upprann
Innan foglarna började sjunga
Bergatrollet friade till fager ungersven
Hon hade en falskeliger tunga
- (ref.) Herr Mannelig Herr Mannelig trolofven I mig
För det jag bjuder så gerna
I kunnen väl svara endast ja eller nej
Om I viljen eller ej:
2. Eder vill jag gifva de gångare tolf
Som gå uti rosendelunde
Aldrig har det varit någon sadel uppå dem
Ej heller betsel uti munnen
3. Eder vill jag gifva de qvarnarna tolf
Som stå mellan Tillö och Ternö
Stenarna de äro af rödaste gull
Och hjulen silfverbeslagna
4. Eder vill jag gifva ett förgyllande svärd
Som klingar utaf femton guldringar
Och strida huru I strida vill
Stridsplatsen skolen I väl vinna
5. Eder vill jag gifva en skjorta så ny
Den bästa I lysten att slita
Inte är hon sömnad av nål eller trå
Men virkat av silket det hvita
6. Sådana gåfvor jag toge väl emot
Om du vore en kristelig qvinna
Men nu så är du det värsta bergatroll
Af Neckens och djävulens stämma
7. Bergatrollet ut på dörren sprang
Hon rister och jämrar sig svåra
Hade jag fått den fager ungersven
Så hade jag mistat min plåga

English

1. Early one morning before sunrise
Before the birds began to sing
The mountain troll proposed to the handsome young man
She had a deceitful tongue
- (ref.) Sir Mannelig, Sir Mannelig, will you marry me?
In exchange, I gladly offer you gifts
You can answer only yes or no
If you wish to or not
2. I want to give you the twelve horses
That walk in the grove of roses
There has never been a saddle on them
Nor a bridle in their mouths
3. I want to give you the twelve mills
Which stand between Tillö and Ternö
The stones are made of the reddest gold
And the wheels are covered in silver
4. I want to give you a gilded sword
That chimes of fifteen gold rings
And fight how you want to fight
You will win the battlefield
5. I want to give you a new shirt
The best you will want to wear
It was not sewn with needle or thread
But crocheted of white silk
6. These gifts I would surely accept
If you were a Christian woman
But you are the worst mountain troll
The spawn of the Neck and the Devil
7. The mountain troll ran out the door
She shakes and wails loudly
If I had got the handsome young man
I would have gotten rid of my torment

DURATION: 2:10

HERR MANNELIG

(The Mountain Troll's Proposal)

SWEDISH FOLK BALLAD

Arranged by

SOON HEE NEWBOLD

(ASCAP)

Lively (♩ = 116)

Solo

1

Violin 1

Violin 2

Viola
(Violin 3)

Violoncello

Double Bass

Piano
(opt.)

Percussion
(Low Tom, Floor Tom)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

Perc.

Low Tom

Floor Tom

2

3

4

5

6

7

8

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tutti
V
I

Score for measures 9 through 12. The instruments are Vln. 1, Vln. 2, Vla., Vcl., D.B., Pno., and Perc. The key signature is one sharp (F#). The tempo/mood is marked *tutti*. The dynamics are marked *f* (forte).

Measures 9, 10, 11, and 12 are shown. The Percussion part features a rhythmic pattern of eighth notes.

Score for measures 13 through 16. The instruments are Vln. 1, Vln. 2, Vla., Vcl., D.B., Pno., and Perc. The key signature is one sharp (F#). The tempo/mood is marked *tutti*. The dynamics are marked *f* (forte).

Measures 13, 14, 15, and 16 are shown. The Percussion part features a rhythmic pattern of eighth notes. The Vln. 1 part includes markings for *L2*, *V*, *H2*, and *3*. The Vln. 2 part includes markings for *3*, *V*, *1*, and *H2*. The Vla. part includes markings for *f*, *V*, and *1*. The Vcl. part includes markings for *f*, *V*, and *1*. The D.B. part includes markings for *f*, *V*, and *1*. The Pno. part includes markings for *f*, *V*, and *1*. The Perc. part includes markings for *f*, *V*, and *1*.

17

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

Perc.

18

19

20

Solo V 1

21

Vln. 1

Vln. 2

Vla.

Vcl.

Section

D.B.

Pno.

Perc.

21

22

23

24

pizz.

pizz.

pizz.

pizz.

pizz.

p

arco

div.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

Perc.

25 26 27 28

f

29

arco

H2

div.

arco

div. arco

arco

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

Perc.

29 30 31 32

f

33

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

Perc.

34

35

36

mf

p

37

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

Perc.

37

38

39

40

p

p

p

p

p

p

45

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

Perc.

45

46

47

48

Score for Vln. 1, Vln. 2, Vla., Vcl., D.B., Pno., and Perc. (Measures 49-55).

Measures 49-51 show a rhythmic pattern in the strings and woodwinds, with the Percussion part featuring a complex, syncopated rhythm. Measure 52 marks the beginning of a new section, where the strings and woodwinds play a sustained, low-register melody, and the Percussion part continues with a similar rhythmic pattern. Measure 53 shows a change in the Percussion part, with a more complex, syncopated rhythm. Measure 54 shows a change in the Percussion part, with a more complex, syncopated rhythm. Measure 55 shows a change in the Percussion part, with a more complex, syncopated rhythm.

Measures 52-55 show a new section of the score, where the strings and woodwinds play a sustained, low-register melody, and the Percussion part continues with a similar rhythmic pattern. Measure 53 shows a change in the Percussion part, with a more complex, syncopated rhythm. Measure 54 shows a change in the Percussion part, with a more complex, syncopated rhythm. Measure 55 shows a change in the Percussion part, with a more complex, syncopated rhythm.

56 57 58

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are in G major (one sharp). The Viola (Vla.) part is in G major (one sharp). The Violoncello (Vcl.) and Double Bass (D.B.) parts are in G major (one sharp). The Piano (Pno.) part is in G major (one sharp). The Percussion (Perc.) part is in G major (one sharp).

The score shows measures 59 through 62. The tempo is marked 'Allegro' and the time signature is 2/4. The key signature is G major (one sharp). The score includes dynamic markings such as *pp* (pianissimo) and *f* (forte). The Percussion part features a rhythmic pattern of eighth and sixteenth notes.