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NIGHT YOIK 3-PART ANY COMB US \$2.25

CME **Intermediate** REPERTOIRE

# Night Yoik

*from Norwegian Sámi Songs*

Frode Fjellheim

Doreen Rao's  
**choral MUSIC**  
-experience-  
BOOSEY & HAWKES



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## PROGRAM NOTE

All compositions in this group are based on or inspired by the traditional Sámi "yoik." Yoik is a very old vocal tradition among the Sámi people of Scandinavia and Russia. Typical of this tradition is the use of short melodic phrases that repeat endlessly with small variations. The Sámis themselves say that the Yoik has no beginning and no end. The Yoik often describes a specific person, emotion or other element of nature and does so with very little use of words.

I do not have the intention of teaching the performers of these choral works to Yoik. Instead they all contain small elements of the tradition giving the compositions a "Sámi flavour." The syllables used are inspired by the tradition but slightly normalized to make them work in this context. They have no specific linguistic meaning.

The syllables have been written with Norwegian speaking people in mind so a short guide to Norwegian follows:

A, a	as in <u>are</u>
E, e	as in <u>feather</u>
O, o	as in <u>moon</u>
Å, å	as <u>all</u>
J, j	as in <u>yes</u>
R, r	the rolling variety as used in Scotland or Ireland

**Night Yoik** should be performed with a suggestive steady pulse. It is important that Choir II observe the accents and crescendo/decrescendo marks. The eighth notes, should be even (without "swing"). Several options are possible. Choirs I and II could be composed of equal voices - male or female - or mixed voices with Choir I composed of Sopranos and Tenors singings in octaves and Choir II composed of Altos and Basses. Feel free to experiment with other combinations! The soloist's part should however be sung preferably by a soprano soloist or a group of sopranos. It is also preferred that the middle section, accompanying the instrumental solo, be sung by equal voices - only female or male. In a mixed choir the part could be divided, allowing the men to sing measures 49-65 while the women take over and sing measures 65-81. The Synthesizer/Piano part can be expanded into a more improvised, jazzy style, if preferred. The instrumental solo section could include an improvised part on saxophone, flute or whatever instrument is available.

— Frode Fjellheim

## ABOUT THE COMPOSER

Frode Fjellheim was born in Norway in 1959. He studied classical piano at the Music Conservatory in Trondheim between 1980-84. Since then he has worked as a freelance musician and composer. Frode has toured all over the world with his band TRANSJOIK, playing modern techno/ambient influenced music based on the traditional Sámi yoik. He has written many choral works and gives workshops where the choirs learn to perform his music in a Sámi style.

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## PERFORMANCE TIME

ca. 4 min. 40 sec.

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The complete **NORWEGIAN SÁMI SONGS** contains the following movements:

- PSALM (M-051-47212-3)
- TWO SÁMI PEOPLE (M-051-47243-7)
- SOUTH SÁMI PEOPLE (M-051-47244-4)
- NIGHT YOIK (M-051-47245-1)
- NORTHERN LIGHTS (M-051-47246-8)
- WINTER'S NIGHT (M-051-47247-5)

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## EDUCATION THROUGH ARTISTRY

A complete and comprehensive choral performance curriculum for beginning choirs can be found in the music textbook **WE WILL SING!** published by Boosey & Hawkes (TXB-81).

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# NIGHT YOIK

## (Nattjoik)

for Equal Voices or Mixed Choir, Frame-Drum, Synthesizer (Piano) & Improvised Instrumental Solo

Text and music by  
Frode Fjellheim

♩ = 96

Choir I  
(Soprano & Tenor)

Choir II  
(Alto & Bass)

Synthesizer  
(Piano)

Frame-Drum

Deep tuned frame-drum played with hand or soft mallets

Frame-Drum continues with the same rhythm throughout.

5

Choir I  
(Soprano & Tenor)

Choir II  
(Alto & Bass)

Synthesizer  
(Piano)

Frame-Drum

Deep tuned frame-drum played with hand or soft mallets

Frame-Drum continues with the same rhythm throughout.

ha jo ha jo ha jo fa na  
Cm Gm Cm

ha jo ha jo ha jo fa na  
Gm Cm

ha ja no ha ja na  
ha jo ha jo ha jo va na  
Cm C7sus4 Cm C7sus4

21

ha ja no ja no va na

ha jo ha jo ha jo va na

Fm/C Cm Bbadd9

25

ha va no ha va na

ha jo ha jo ha jo fa na

Cm Gm Cm

29

ha ja no ja na

ha jo ha jo ha jo fa na

Gm Cm

## Soloist or group with equal voices

33

*mf*

ha va na sha va na — ha va no a va na va

Choir I (S.T.)

ha ja no ha ja

Choir II (A.B.)

ha jo — ha jo — ha jo — va

Cm

C7sus4

Cm

36

sha va na — ha na va na ha na a ha na va na — sha

na ha ja no ja

na ha jo — ha jo —

C7sus4

Fm/C

Cm

39

na vah ha na va na — na ha jo go na —

no va na ha va

ha jo — va na ha jo —

Bbadd9 Cm

42

ha jo ga na — ha jo ga na — ga na va na —

no ha va na

ha jo — ha jo — fa na

Gm Cm

45

ha na na va na no a na no na

ha ja no ja na

ha jo ha jo ha jo fa na

Gm Cm

The score consists of three vocal staves and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The lyrics are: 'ha na na va na no a na no na' (top), 'ha ja no ja na' (middle), and 'ha jo ha jo ha jo fa na' (bottom).

Accompaniment for improvised solo  
 sung by equal voices

o - o - o - o

o - o - o - o

The score shows two vocal staves with a piano accompaniment. The key signature remains three flats. The lyrics are 'o - o - o - o' on both staves. The piano accompaniment consists of chords in the treble and a steady eighth-note accompaniment in the bass.

Accompaniment for improvised solo

The piano accompaniment for the improvised solo, consisting of chords in the treble and a steady eighth-note accompaniment in the bass, corresponding to the two vocal staves above.



53

Measures 53-56 of a musical score. The score is written for three staves: two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal staves feature long, sustained notes with slurs, indicating a slow, expressive performance. The piano accompaniment consists of a steady eighth-note pattern in the bass line and chords in the treble line.

57

Measures 57-60 of a musical score. The score is written for three staves: two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal staves feature long, sustained notes with slurs, indicating a slow, expressive performance. The piano accompaniment consists of a steady eighth-note pattern in the bass line and chords in the treble line.

61

Measures 61-64 of a musical score. The score is written for three staves: two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal staves feature long, sustained notes with slurs, indicating a slow, expressive performance. The piano accompaniment consists of a steady eighth-note pattern in the bass line and chords in the treble line.

65 Soloist/Solo Group

*mf*

ha va na sha va na

equal voices  
*mp*

o - o - o - o

*mp*

o - o - o - o

69

73

ha va na sha va na

o o - o o -

o o - o o -

End of musical system for measures 73-76. Includes vocal line with lyrics, two vocal parts with 'o' notes, and a piano accompaniment.

77

End Improvised Solo

ha jo ha jo

o - o o

o o

End of musical system for measures 77-80. Includes vocal line with lyrics, two vocal parts with 'o' notes, and a piano accompaniment. The text 'End Improvised Solo' appears twice.

## Soloist/Solo Group

81

*mf*

ha ja no ha ja na

## Choir I (S.T.)

*mf*

ha ja no ha ja na

## Choir II (A.B.)

*mf*

ha jo ha jo ha jo va na

Cm

C7sus4

Cm

C7sus4

85

ha ja no ja no va na

ha ja no ja no va na

ha jo ha jo ha jo va na

Fm/C

Cm

Bbadd9

89 Choir I (S.T.)

ha va no ha va na

Musical notation for Choir I (S.T.) in G minor, measures 89-92. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4.

Choir II (A.B.)

ha jo ha jo ha jo fa na

Cm Gm Cm

Musical notation for Choir II (A.B.) in G minor, measures 89-92. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4.

Piano accompaniment for measures 89-92. The right hand plays chords: Cm, Gm, Cm. The left hand plays a steady eighth-note accompaniment.

93

ha ja no ja na

Musical notation for Choir I (S.T.) in G minor, measures 93-96. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4.

ha jo ha jo ha jo fa na

Gm Cm

Musical notation for Choir II (A.B.) in G minor, measures 93-96. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4.

Piano accompaniment for measures 93-96. The right hand plays chords: Cm, Gm, Cm. The left hand plays a steady eighth-note accompaniment.

97

Musical notation for Choir I (S.T.) in G minor, measures 97-100. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4.

ha jo ha jo ha jo va na

Cm C7sus4 Cm C7sus4

Musical notation for Choir II (A.B.) in G minor, measures 97-100. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4.

Piano accompaniment for measures 97-100. The right hand plays chords: Cm, C7sus4, Cm, C7sus4. The left hand plays a steady eighth-note accompaniment.

101

ha jo ha jo ha jo va na

Fm/C Cm Bb add9

105

ha jo ha jo ha jo fa na

Cm Gm Cm

109

ha jo ha jo ha jo fa na

Gm Cm

*rit.*