

About the Work

GØTA (pron. *geu-ta*) was inspired by the people and the nature in Faroe Islands. In 2002, The Real Group sang there and I stayed on for an extra week to have a chance to know the island better. Eivør Palsdóttir is a young singer there. We met and played guitar and sang our songs to each other, and she took me on a tour of her home village, Gøta. I was intrigued by the stories I heard from Eivør and others, how the Faroese have maintained their language in spite of Danish influence, and how the generations with time have become more and more assertive. Many people are involved in the arts - not as a full-time profession, but as very active side-projects. You find a painter, or a musician, or a poet in every other house you visit.

After coming home I listened to a lot of Faroese music, especially Eivør's records. When she sings, she becomes a voice of her people. Eivør's music stayed with me for a long time, especially songs about the mothers and daughters, family and roots, like *Føroyar min modir* (Faroe Islands, my mother) from her first CD.

Then early one morning I woke up with a melody in my head that sounded like nothing I had heard or written before. I got up, turned on the computer, grabbed a microphone and recorded the melody. A couple of weeks later I came upon the track in my computer. My children heard me humming the melody, and we started to have "breakfast jam sessions"; singing the melody, and adding drum sounds - all just for fun.

But I never sang the song to anyone else, not until the spring of 2004, when I was in the Faroe Islands again, to rehearse with Eivør for some gigs later in the summer. The first performance was in *Gøta* - the village where she lives - Eivør sang it and I played guitar, and the song got its name. The melody had a funny meter, and I liked the way it found its way back to the root. I added a B-part, where the melody indicates harmonies, in contrast to the A-part, that I wanted to be harmonized as little as possible.

When Katarina Henryson in The Real Group suggested that I write an arrangement of *Gøta* for The Real Group CD *In the middle of life*, I didn't see it as a song for The Real Group at all. But I wrote a draft score, there was feedback - as usual - from the other singers, and the result was this arrangement.

In order to create a choral version, I needed to write down syllables along with the melody. But I want the song to have its own spirit, to allow it to adapt to the time and place of performance. So if you want to change the syllables to fit your own voice and the moment's inspiration, feel free!

- Peder Karlsson, December 2008

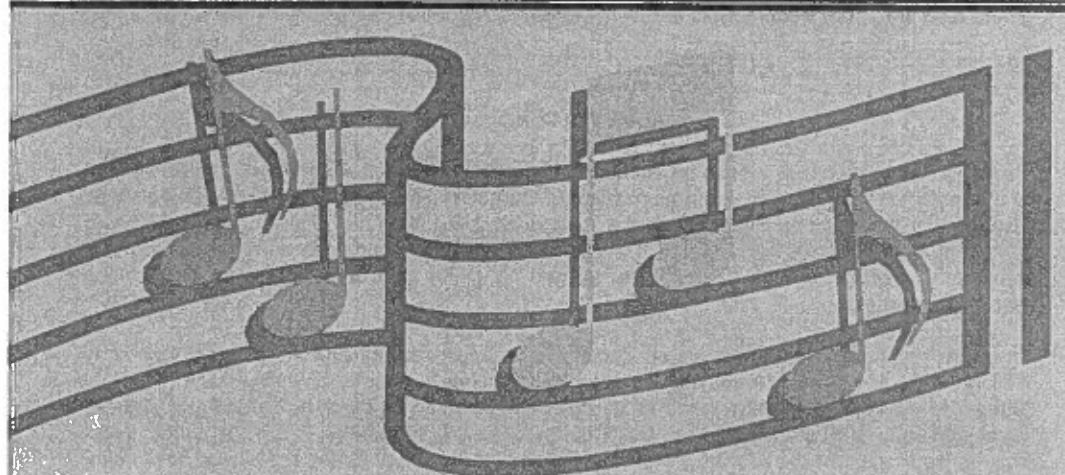
GØTA
Karlsson

SSAATBB, unaccompanied

HL08501721
WRG1016
US \$2.45

GØTA

SSAATBB, a cappella



THE REAL GROUP

Words and Music by
Peder Karlsson

50 years of timeless choral music

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About the work

The very personal story of the birth of **Gøta** is noted in the composers own words, on the back cover of this publication. To fully understand the driving, exotic flavor of this song, a world map may be desirable. The Faroe Islands - the back drop for this song – are situated in the middle of the North Atlantic, just south of the Arctic Circle and just north of the 60th latitude. In the northwest is the country of Iceland, in the southeast you find the Shetland Islands. Nothing is 'near', and, as often with island people, you find a great strength and integrity that undoubtedly is related to the climate and geographical location. You also find incredible landscapes, colors and sounds. I encourage you to read and enjoy Peder Karlsson's own 'journey' to compose the beautiful **Gøta**.

- G.L.

About the Composer

Peder Karlsson, born 1963, grew up in Stockholm where he played violin at young age, to shift to the guitar when he was 13. He read music, but the guitar playing was mostly by ear. This was also the time when young Peder became a song writer. He gained his vocal insights while being a student at the famous Adolf Fredrik's Music School in Stockholm, where choral singing is a mandatory pleasure. In high school Peder applied his guitar skills in performance with various jazz/fusion groups.

Since his graduation 1989 in music education and arranging-composing at the Royal Academy College of Music in Stockholm, Sweden, Peder Karlsson has been a full-time singer with The Real Group. He is also a sought-after clinician, giving seminars on arranging at Royal College of Music, Stockholm, and at Bundesakademie, Wolfenbüttel, Germany. In addition Peder has taught vocal ensembles at the Sibelius Academy, Helsinki, Finland, at the Royal College of Music, Stockholm, and other music colleges, as well as at various festivals. His workshops have been with numerous vocal groups; the most well-known of these groups are Rajaton (Finland), The Idea Of North (Australia), MaybeBop (Germany).

His most recent responsibility was that of the planning and the concerts for *The Real A Cappella Festival* in Västerås, Sweden in 2008.

To hear a full-length recording of **Gøta**, please visit the Walton Music website at www.waltonmusic.com.

Duration: 4:45 minutes, approx.

Gøta

For SSAATBB Chorus, a cappella

PEDER KARLSSON

$\text{♩} = 55 - 65$
mp

A1

Soprano I
Oo

Soprano II
Alto I
Deoo deoo deoo deoo deoo deoo

Alto II
Oo

Tenor
mp
Da o va a do do va a ai a do

Bass

Keyboard
(for rehearsal only)
small notes: play ad. lib. to help intonation

6

deoo deoo deoo deoo deoo deoo

Oo oo

a a o va a do do va a ai a do a Da o va a do do va a ai a do

6

10 B1

do do doom
deoo deoo deoo deoo deoo
aa oo oo aa doom do
a a o va a do va a ai a do a La da da dn da da da do da da

10

14

do do doom do do doom do do doom
deoo deoo deoo
doom do doom do doom
da da dai a do ba da da la da da da da La da da dn

14

17

do do doom do do doom do do doom
deoo deoo deoo
doom do doom do doom do
dai a da da do da da dai a da dai a do ba da i a la da da da
mp Doo doo doo

Suggestions - if you want to amplify the lower bass part:

1. Place the basses in front of the choir
2. One bass singer sings the low D in a microphone (and the rest of the basses sing the upper note).
3. 2-3 basses take turns singing the low D in a microphone (and the rest of the basses sing the upper note).

17

20 A2 *mf*

do do doom do do da Aa
deoo deoo Hai a da a dai a da a ai a do
doom do doom do da do da do da
da la da da da Hai a da a dai a da a ai a do
doo Doon doon do doon doon do doon

20

23

aa aa

a ai a da a dai a da a ai a do

aa da do da do da

a ai a da a dai a da a ai a do

doon doon do doon doon Doon doon do doon doon do doon

23

25

aa aa

aa hai a da a dai a da a ai a do

aa da do da do da

aa hai a da a dai a da a ai a do

doon doon do doon doon Doon doon do doon doon do doon

25

27

aa aa

a ai a da a dai a da a ai a do

aa da do da do da

a ai a da a dai a da a ai a do

doon doon do doon doon Doon doon do doon doon do doon

27

29

aa do do doom

aa da da da dn da dn da ya da da dn

aa Oo Oo

doon doon do doon doon doon doon doon do doon

29

31

do do doom — do do doom — do do doom —

da dn da — hai a da dn da dn da — ya da da dn da — da da da dn

doon doon doon

31

34

do do doom — do do doom — do do doom —

da yada — mdada dn da dn da — hai a da dn da dn da — ya da da dn

oo —

doon do — do doon do — doon do — do

doon doon doon doon doon doon

34

37

do do doom — do do a —

da — ha da da dn da

aa —

doon do — aa —

doon doon doon doon —

37

A3

39 *f* small notes are optional - sung by 1 or maybe 2 sopranos

hai a da a dai a da a ya da da aa —

f hai a da a dai a da a ya da da aa —

f Da do da do da aa — small note can be added ad lib.

f Da do da do da da do da do

f Doon doon do doon doon do doon doon doon doon doon

39

41

hai a da a dai a da a ya da da aa

hai a da a dai a da a ya da da aa

da do da do da aa

da do da do da aa

doon doon do doon doon do doon doon doon doon doon doon doon

43

hai a da a dai a da a ya da da aa

hai a da a dai a da a ya da da aa

Da do da do da aa

Da do da do da da do da do

doon doon do doon doon do doon doon doon doon doon doon

45

hai a da a dai a da a ya da da aa ya da da dn

hai a da a dai a da a ya da da aa ya da da dn

da do da do da aa ya da da dn

da do da do da da do da do

doon doon do doon doon do doon doon doon doon doon doon doon

B3

47

da i aa la da da dn da i aa ha ya da dn

da i aa la da da dn da i aa ha ya da dn

yeah ee

aa do dee aa aa dn do dee aa

doon doon do doon doon doon doon doon doon doon doon

49

da ya la da da dn da ha da da dn

ee

doon doon do doon doon doon doon do doon doon

49

51

da i aa da ya da dn da da ha ya da dn

yeah ee yeah ee

doon doon do doon doon doon doon do doon doon

51

53

da da la da da dn da la da da da

yeah ee yeah ee eah da

doon doon do doon doon doon doon do doon doon

53

55

da oo

aa

doon doon do doon oo

Da o va a do do va a ai a do a a o va a do do va a ai a do

55

59 B4

do do doom — do do doom —

aa da da da dn da dn da ya da da dn da dn da hai a da dn

doon doon

62

do do doom — do do doom — do do doom —

da dn da ya da da dn da da da dn da ya da m da da dn

doon doon

65

do do doom — do do doom — do do doom —

da dn da hai a da dn da dn da ya da da dn da

A5
68

aa

mf Freely Hai a da a dai a da a ai a do a ai a da a dai a da a ai a do aa

mf aa

mf Freely Hai a da a dai a da a ai a do a ai a da a dai a da a ai a do aa

mf aa