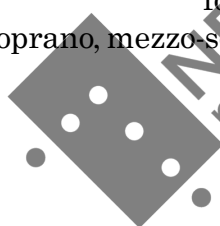


Karsten Brustad:

I CAME TO YOU

(short version)

for
soprano, mezzo-soprano and tenor



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Durata: ca. 12 min.

Lyrics: Ilhan Çomak
Comments: Øivind Hånes
Translator of Ilhan Çomak's poetry: Caroline Stockford
Financial support music: NOPA
Financial support comments: NOPA and Fritt Ord

Poems by İlhan Çomak:

What things are not here? (excerpt)

There are no children scaling the garden wall to skip school
no human good that makes words into friendships
no rivers to run off the map
life lies separated from the sun
there is no direction

Let us not speak (excerpt)

Let us not speak so much, I say
Let us laugh, leaping the fences of mistrust
The wind is blowing, wind is blowing

Let us whisper into each others ears,
into your ears. In the river's secret places,
in the tender shade of rushes, in the composite of mudbricks

I came to you, Life (excerpt)

I came to you with the pain of hands cracked by the mud
I came to you, saying let childhood climb the garden wall again
I came to you with the art of breathing sleep into morning

I came to you saying, Open the door to the presence of existence
as the sky stirs in its form.

I came to you saying, Open the door of becoming
Open the door of existence, to me

Comments by Øivind Hånes:

The words flow from the mind and down to the paper
Spread across the desk
Down on the floor, through the walls
Out into the streets, people sitting half asleep with a glass of tea
Greetings to the flowers, the trees, all these dogs
The ridges outside of the city, the birds over the hills and far away
Rises upwards in the thin air
Mixing with clouds in an almost cloudless day
Stars in crystal clear nights
Beyond the Black Sea, where everything is endless:
sonsuzluk

The words rise for you
Leaving the cell with the power of thought
Meeting us on the outside and making the morning even more
beautiful
For us, for them,
for you

You'll soon be out here
After all these days, that were almost the same day
All mornings without light
Nights without darkness
All this: soon history

Why did they put you in jail?
You, who are friends with the finest, most valuable words and
thoughts?

Rise up from the chair
Walk through closed doors
Paper thin walls
Waving goodbye to rooms that once were all and everything
Carefully deconstructing wall after wall with the precise use of words

Finally: open, endlessly open
The sound of ice in a pool of water
We sing this word together:
sonsuzluk, endless:
sonsuzluk

I CAME TO YOU (short version)

Ilhan Çomak/Caroline Stockford

Karsten Brustad

1. Intro - Emblem I

Largo ♩ = 56

p
con bocca chiusa

pp
con bocca chiusa

pp
con bocca chiusa

Children playing

Electronics

5

S.

M.S.

T.

El.

9

S. *pp* *p*

M-S.

T. *p* *pp*

El.

13

S.

M-S.

T.

El.

16

A

S. *p*

M-S.

T.

El.

19 *pp* **rit.**.....

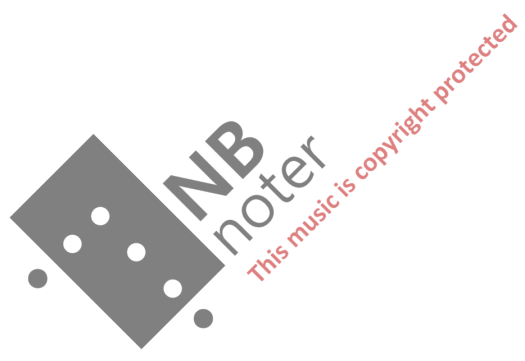
S.

M-S.

T.

El.

Prison door



2. What things are not here?

♩ = 72 *ff*

Soprano
no_ child - ren scal - ing the gar - den wall to skip school

Mezzo-soprano
ff
are_ child - ren wall to skip school

Tenor
ff
There child - ren wall to skip school

Electronics
2/4

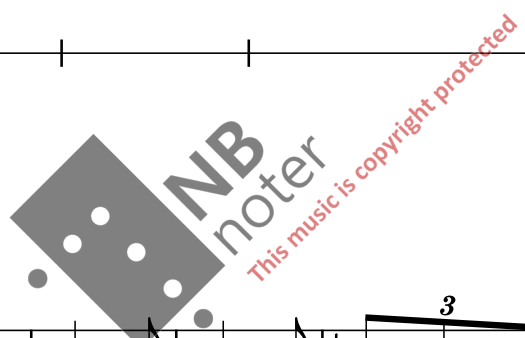
A

S.
no hu - man good that ma - akes words in to friend - ships

M-S.
ff
no_ hu - man good in to friend - ships

T.
ff
no hu - man good in to friend - ships

El.
beating



What things are not here?

B

14 *ff* *ff* *ff*

S. *ff* no ri ri - vers to ru u un

M-S. *ff* no ri ri - vers to ru - u - un

T. no ri ri - vers to

El. doorlock/beat

21 *p sub.* *ff* *p sub.* *ff* *p sub.* *ff*

S. ru u un to run off the maps

M-S. ru - u - un to run off the maps

T. ru u un ru u un to run off the maps

El. beat with reverb

C

28 *p* *ff* *p* *ff* *p* *ff*

S. life lies se - pa - ra - ted from the sun

M-S. life lies se - pa - ra - ted from the sun

T. life lies se - pa - ra - ted from the sun

El.

35

D

S. *ff* *fff*
no di - re - ction

M-S. *ff* *fff*
is di - re - ction

T. *ff* *fff*
there di - re - ction

El.



3. Comment I

Synthesizer

$\text{♩} = 60$
15^{ma}
pp

15^{ma} bassa
pp

Narrator:

The words flow from the mind and down to the paper Spread across the desk Down on the floor, through the walls Out into the streets, people sitting half asleep

Synth.

8 (15)

Nar.:

with a glass of tea Greetings to the flowers, the trees, all these dogs The ridges outside of the city, the birds over the hills and far away Rises upwards in the thin air

Synth.

14 (15)

Nar.:

Mixing with clouds in an almost cloudless day Stars in crystal clear nights Beyond the Black Sea, where everything is endless: *sonsuzluk* The words rise for you

Synth.

19 (15)

Nar.:

Leaving the cell with the power of thought Meeting us on the outside and making the morning even more beautiful For us, for them, for you

4. Let us not speak

Andante ♩ = 84

pp

Soprano



Musical staff for Soprano in 4/4 time, starting with a whole rest for two measures, then a half note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

Let us not speak so much, I

Mezzo-soprano



Musical staff for Mezzo-soprano in 4/4 time, starting with a half note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

Let us Let us Let us Let us

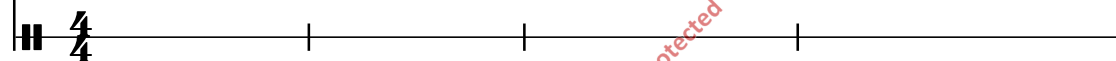
Tenor



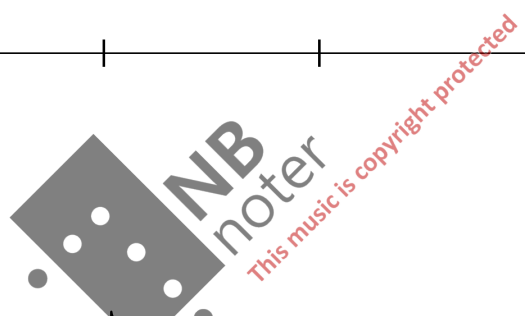
Musical staff for Tenor in 4/4 time, starting with a half note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3.

Let us Let us Let us Let us

Electronics



Electronic staff in 4/4 time, showing a 4/4 time signature and a double bar line.



S.



Musical staff for Soprano (continued) in 4/4 time, starting with a half note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

say. speak so much, I say Let us

M-S.



Musical staff for Mezzo-soprano (continued) in 4/4 time, starting with a half note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

Let us not speak so much, Let us Let us

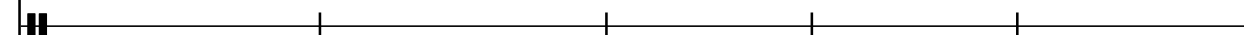
T.



Musical staff for Tenor (continued) in 4/4 time, starting with a half note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3.

Let us not speak so much, Let us Let us Let us

El.



Electronic staff in 4/4 time, showing a 4/4 time signature and a double bar line.

10

S. *pp* Let us Let us leap - ing - the fen - ces of mis - trust

M-S. Let us laugh, leap - ing - the fen - ces leap - ing - the fen - ces of mis - trust

T. Let us Let us Let us Let us

El. ||

14

S. Let us Let us the fen - ces of

M-S. Let us laugh, leap - ing - the fen - ces of

T. Let us Let us Let us the fen - ces of

El. ||

18

S. mis - trust. The wi - ind is blo - ow - ing,

M-S. mis - trust. The wind wi - ind is blow - - ing,

T. mi - is - trust. The wind is blow - - ing,

El. ||

A

22 *mp* *pp*

S. wind is blow - ing. Let us Let us

M-S. wind is blow - ing. Let us Let us

T. 8 wind is blo - ow - ing blow - ing. Let us whis - per

El. ||

27

S. Let us Let us whis - per Let us Let us

M-S. Let us Let us whis - per Let us Let us

T. 8 in - to each o - thers ears, in - to your ears.

El. ||

32 *ppp* *pp*

S. whis - per whis - per ri - vers se - crets pla - ces

M-S. whis - per whis - per ri - vers se - crets pla - ces

T. 8 In the ri - vers se - crets pla - ces,

El. ||

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36

S. ten - der in the ten - der

M-S. ten - der ten - der

T. *pp* in the ten - der shade of rush - es, ten - der

El.

39

S. shade of rush - es, in the com - po - sit - of mud - bricks

M-S. ten - der in the mud - - - bricks

T. ten - der in the mud - - - bricks

El. wind

5. I came to you, Life (excerpt #1)

$\text{♩} = 84$
pp

Soprano
I came to you you I came to you

Mezzo-soprano
pp
I came to you

Tenor
pp
I came to you I came to you

Electronics
wind

4

S.
pain of the pain of hands hands hands

M-S.
with the pain of the pain of hands

T.
pain of the pain of hands hands

El.

A

7

S. *mf* *pp*
cracked by the mud I came to you

M-S. *mf*
cracked by the mud

T. *mf* *pp*
cracked by the mud I came to you, _

El.

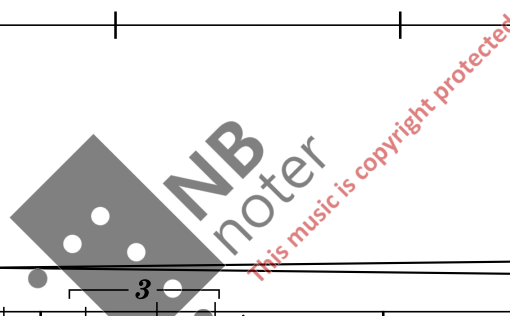
10

S. *pp*
you, say - ing let child - hood climb the gar - den wall a -

M-S. *pp*
I came to you, say - ing let child - hood climb the gar - den wall a -

T. *pp*
say - ing let child - hood climb the gar - den wall a -

El.



14 *f* *pp*

S. - gain. I came to you to you with the art_

M-S. - gain. I came to you to you with the art_

T. - gain. I came to you to you to you with the art_

El.

19 *rit.*..... *mp* *pp* *rit.*.....

S. of brea - thing brea - thing to_

M-S. of brea - thing sleep in - to_

T. of brea - thing sleep in - to_

El.

B a tempo

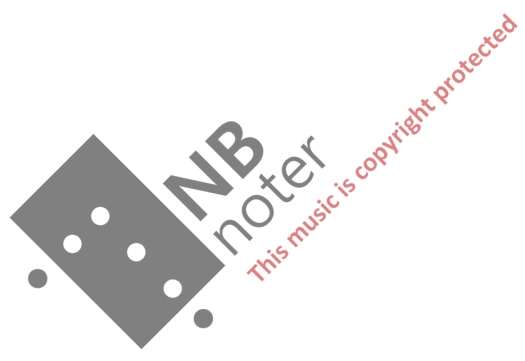
23

S. *ppp*
mor - ning. _____

M-S. *ppp*
mor - ning. _____

T. *ppp*
mor - ning. _____

El.



6. Emblem II and Comment II

Largo ♩ = 56 *pp*

Soprano *pp* con bocca chiusa 3

Mezzo-soprano *pp* con bocca chiusa 3

Tenor *pp* con bocca chiusa

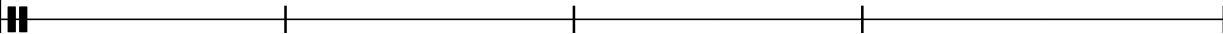
Narrator: 

6

S.

M-S.

T.

Nar.: 

Why did they put you in jail? You, who are friends with the finest, most valuable words and thoughts? Rise up from the chair Walk through closed doors Paper thin walls

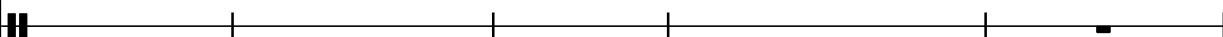
10

A

S.

M-S.

T.

Nar.: 

Waving goodbye to rooms that once were all and everything Carefully deconstructing wall after wall with the precise use of words

15 *ppp*

S.

ppp

M-S.

ppp

T.

8

Nar.: Finally: open, endlessly open The sound of ice in a pool of water We sing this word together: *sonsuzluk*, endless: *sonsuzluk*



7. I came to you, life (excerpt #2)

♩ = 84

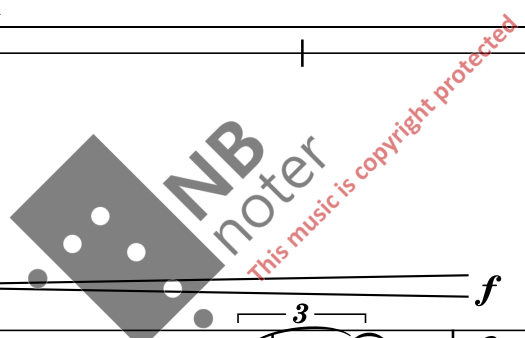
pp *mp*

Soprano
I came to you _____ I came to you

Mezzo-soprano
I came to you I came to you

Tenor
I came to you _____ I came to you

Electronics
the sea



4 *p* *f*

S. say - ing, O - o - pen O - pen the door to the

M-S. say - ing, O - o - pen O - pen the door to the

T. say - ing, O - o - pen O - pen the door to the

El.

8 *ff* **A**

S. pre - sence of ex - i - stence as the as the sky sky

M-S. pre - sence of ex - i - stence as the as the sky sky

T. pre - sence of ex - i - stence as the as the sky - y sky - y

El.

12 *pp*

S. sky sky - y sti - irs in its form

M-S. sky - y sky sti - irs in its form

T. sky sky sti - irs in its form

El.

B

16 *pp*

S. I came to you you I came say - ing, -

M-S. *pp* I came to you say - ing,

T. *pp* I came to you I came say - ing, -

El.

19

S. O - pen O - pen the door O - pen the door

M-S. O - pen the door O - - pen do - - or

T. O - pen O - pen the door door

El.

22 *fff*

S. of be - com - ing. O - pen the door of ex - i - stence, _

M-S. of be - com - ing. O - pen the door of ex - i - stence, _

T. of be - com - ing. O - pen the door of ex - i - stence, _

El.

25 *rit.* *ppp* *rit.* *pppp*

S. O - pen the door to me to me

M-S. O - pen the door to me

T. O - pen the door to me

El.

C $\text{♩} = 54$

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