

Intermezzi

for 8 voices

Ruben Sverre Gjertsen 2004



Commissioned by Ginnungagap

Duration: 15' 30"

The voices may be separately amplified.

Notes for performance:

Microtones

♯ = 1/4 tone sharp ♯♯ = 3/4 tones sharp ♭ = 1/4 tone flat ♭♭ = 3/4 tones flat

Microtones to produce beatings or modified octaves:

↑ = slightly sharp
↓ = slightly flat


If necessary; each singer can use a portable cdplayer with prerecorded microtones (repeat on each track) to find pitches. Track numbers may then be written into the score.


Modes of toneproduction


• = normal voice
◊ = 1/2 breath, 1/2 voice
◊ = pitched breath
⊗ = whisper
× = spoken, relative pitches.
◌ = "head tone", may be used in the whole register. In deep register simulated by ◊.


 = fluctuation between head tone and normal sound.

 = half-lunged multiphonic, or granular texture. May be pitched (distorted chord) or unfocused (noise).

 = indrawn air (may be used on most other sonorities).


 = water-effect, inhaled air stream with water along sides of tongue (inhaled "š").


 = lung-flutt. (other types of flutter are only described phonetically). Performed lightly and carefully to avoid harming the voice (ossia: "k")!
Dynamics are relative, usually sounding p/mp.

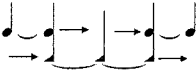
 = unpitched roar, exaggerated airstream, halfvoiced.

Percussion clefs ( or no clef) are used before parts with undefined pitches. Must not to be confused with multiphonics.

Subharmonics

 = split voice. Stable or unstable as an irregular noise or distortion. Sounds, when stable, about an octave lower than the sung pitch.

 = low frequency sounds, with relative pitch. When deepest only a few pulses per second (easiest with indrawn air).

Transitions are possible: 

Vibrato

The general standard is non vibrato (NV). Vibrato is used as an ornamentation, preferably in exaggerated forms (too slow, too fast).

Some approximate suggestions for vibrato speeds:

Oscil lento = 0,5 - 1 vibratocycles per second , range about one quartertone.

Vibrato lento = similar, slightly faster.

Poco vibr. = almost a normal vibrato.

Vibrato estremo = as fast as possible , range between a major second and a third.

Vibrato grottesco / Vibrato grande = range between a third and a fifth around the given center pitch, very rapidly.

Vibrato irregolare = irregular speed and range.

Amplitude vibrato

amp. vibr. = natural oscillation (almost like laugh, and similar to vibrato used in performance of Monteverdi). Written below staves.

amp. vibr. estremo = exaggerated amplitude vibrato making the sound unstable and, when possible, giving a rapid trill between head tone and normal sound.



= rapid, irregular, unstable dynamic fluctuations within the written range.

Signs above staves

- o----- = hand held before mouth.
- o----- = hand moves rapidly in front of and away from mouth.
- oo----- = hand megaphone.
- oo----- = the same, closed with hands.
- oo----- = rapid alternation.

Phonetic symbols

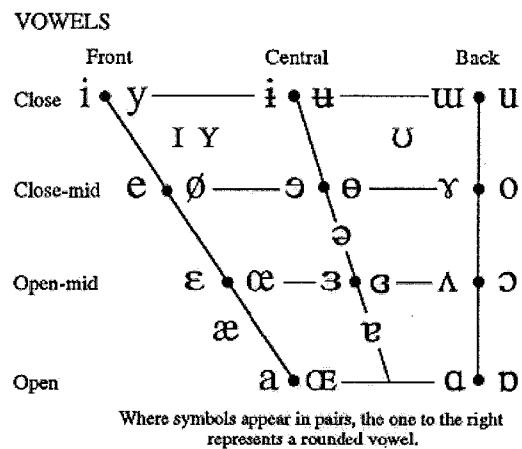
(the international phonetic alphabet, with exceptions marked *)

Vowels

ɑ = f <u>a</u> ther	(Norw. "a")
ɒ = h <u>o</u> t (rounded "a")	
e = t <u>e</u> lephone	(Norw. "e")
ə = (Ger.) b <u>i</u> tte	
i = f <u>e</u> ed	(Norw. "i")
u = (Ger.) d <u>u</u>	(Norw. "o")
ʉ = between "u" and "y"	(Norw. "u")
y = (Ger.) f <u>ü</u> llen	(Norw. "y")
ɛ̃ = (Fr.) f <u>i</u> n	
æ = c <u>a</u> t	(Norw. "æ")
ʌ = c <u>u</u> t	
ø = (Ger.) sch <u>ö</u> n (Fr.) bl <u>e</u> u	(Norw. "ø")
* o = b <u>o</u> ring	(Norw. "å")



Chart from the International Phonetic Association:



Consonants

b = but

ç = (Ger.) ich

(Norw. "kj")

d = desk

ð = then

f = feet

g = go

ŋ = between "g" and "l" at the back of the throat (full throat click when time, otherwise closer to "g")

h = hair

j = yet

k = cat

*q = "k" at back of the mouth

l = (Ger.) lied

L = thick "l"



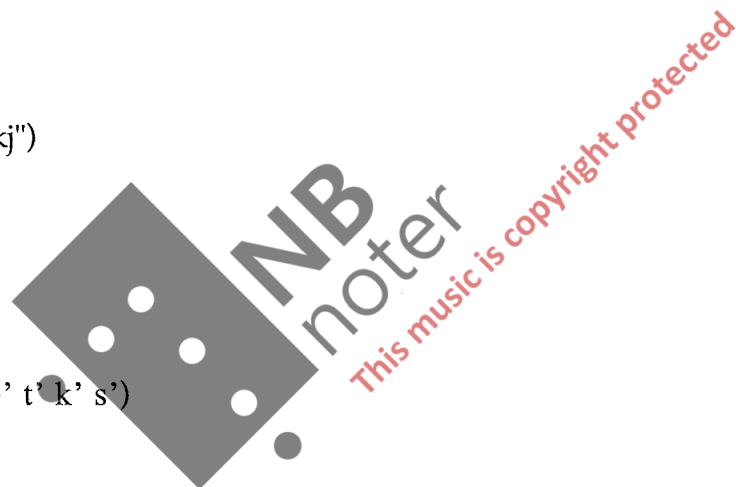
- m = mother
- n = name
- ɲ = (Eng. / Fr.) cognac
- ŋ = (Eng. / Norw.) "ng"
- p = lap (no breath sound)
- ɹ = rabbit
- r = rolled "r" of Spanish, Italian, Russian
- R = (Fr.) arracher (drøvel-r)
- ʁ = (Fr.) peur (skarre-r)
- x = (Ger.) ach (Spanish) Juan
- s = send
- ʂ = (see water-effect)
- ʃ = shoe (Norw. "skj")
- ʒ = (Fr.) journal
- t = aunt
- v = avoid
- w = well
- z = zebra
- ' = ejective, exaggerated consonant (p' t' k' s')

Combinations

$\overset{y}{\underset{3}{\text{-----}}}$ = both performed simultaneously.

$\overset{\text{---} \circ \text{---} \tilde{e} \text{---} e}{\text{m-----}}$ = lower performed continuously, upper is transition.

The symbols are proportionally placed. In a word ending on consonant, the consonant will sound through most of the note, unless placed separately or at the end of the note.



Overtones

For phonetic transitions, emphasize and listen to overtones rather than language sounds, like a throat singer, finding a progression of transition sounds giving a clear rise or fall of overtones.

Example; m-----> i may be performed; ^{NASAL}
 m u o n a æ e y i i
 3 3 y

The most clear overtones are often between several normal pronunciations. Therefore, phonetic combinations are often written in the score.

For lower overtones, the mouth is given exaggerated room of resonance, sounds are placed more towards the back of the mouth; like lips of 'o', back of mouth coloured by 'v'.

At 'a', a smooth transition is to suddenly move it far back in the mouth and up the nose, making it similar to a nasal 'æ'.

For higher, more piercing overtones, the room of resonance is narrower, but still performed more rounded, towards the back of the mouth, and nasal, than in language pronunciation.

Phonetic transitions in the score always mean smooth timbral transitions, but when the word NASAL is added, even more effort should be made to damp or swallow the fundamental. To simplify the reading, all means of emphasizing overtones are called NASAL. This is used only for single phrases or notes.



= transition between extremely emphasized overtones and more balanced timbres.

Formants for different phonemes are in fixed ranges, different for female and male voices. The actual overtone, or main formant achieved therefore depend on register. In some cases pitches of overtones are written.

Multiplexes

Fluctuations on several parameters, notated as multiple trills between sounds. Examples:

The image displays three examples of musical notation for multiplexes, which are complex, multi-layered sound structures. Each example consists of a musical staff with notes and a corresponding set of phonetic characters below it.

- Example 1:** Labeled "rapido estremo" in 3/4 time. The notes are marked with a circled 'x' and a circled 'p'. Below the staff are the phonetic characters "t b d".
- Example 2:** Labeled "rapido furioso subito" in 4/4 time. It includes a "water-effect" annotation. The notes are marked with a circled 'x' and a circled 'p'. Below the staff are the phonetic characters "s f s p t h".
- Example 3:** Labeled "furioso nervoso, rapido estremo irregolare, random accents" in 7/8 time. It includes annotations for "water-effect", "pizz.", and "m.ph.". The notes are marked with a circled 'x' and a circled 'p'. Below the staff are the phonetic characters "p ð ʌ s f ø bl t p'".

Below the musical notation is a large, stylized graphic element consisting of a jagged, sawtooth-like line. This line is divided into three sections, each with a different dynamic marking: "pp" (pianissimo), "f" (forte), and "pp" (pianissimo). The line starts at a low level, rises to a peak, falls to a low level, rises to a higher peak, and then falls to a low level. A large, semi-transparent watermark "NB Proter" is overlaid on the page, along with the text "This music is copyright protected".

Exact content may be hard to control. Practise the written succetions at low speed and let this inspire the improvisation as accurately as possible.

Techniques distorting tone or intonation

Several techniques or transitions between sonorities will make the pitch or tone quality unstable. This is intended and should not be resisted. Examples:

Extreme and sudden dynamic changes ($pp < ff > pp$ ----- $< ff$); the pitch should be kept as stable as possible, while the extreme contrast is the most important. Dynamics are not absolute, but depend on the used technique.

Normal sound to head-tone / normal sound to breath; the result can be strange vibratos and jumps in register.

High, nasal headtones with heavy amplitude vibrato will emphasize the break in the voice, sounding almost like a double trill. Amplitude vibrato on multiphonics give outbursts of normal voice.

Normal sound to multiphonics; will make the pitch gradually or suddenly more unstable, since the multiphonic itself is unstable. Phonemes will change dynamics and density of multiphonics.

In these cases, the notation gives the actions to perform, not precise sounding results.



Recitativo rapido I

Senza misura, senza espressione, exaggerated consonants, do not synchronize.
max. 5"

S I *prestissimo* snæi le ne har kommet
 S II *etc. rapido poss.* snæi le ne har kommet çukke tuner løsrevet fra mennene sine *pp* *distinto* jæi plukker snæi le ne opp i en bøtte di prutesterer ikke er di so mille som di jir sæi ut for o være *etc. rapido*
 A I *etc. rapido poss. furioso* jir sæi ut for ær ikke so opp i en bøtte fra mennene sine løsrevet fra çukke tuner *p* *lontano*
 A II
 T I
 T II
 B I
 B II

subito
♩ = 60

5

9:8

water-effect

♩

5:4

6:4

S I

ff

p

p

5:4

7:4

5:4

S II

f > *p* < *mp*

mf

p

mf

hē

smfzp

5:4

A I

f > *p* < *mp*

f

5:4

STABLE

q'

mf

5:4

A II

NORM

NASAL

NORM

STABLE

5:4

hē

smfzp

vibr. accel.

rit.

accel.

5:4

T I

smfzp

5:4

5:4

f > *p* < *mp*

ff

T II

hē

smfzp

3:2

NASAL

5:4

NORM

NASAL

hē

smfzp

p

5:4

NORM

NASAL

hō

p

pp

hē

smfzp

pp

d

p

o

21 NV

S I *mf* n u j y i j >

S II *mf* n u j y j >

AI

A II *mf* næ → e → o

T I *f* n e y i

T II *mf* næ → e → o

B I *mf* o

B II

Recitativo rapido II
 Senza misura, senza espressione, exaggerated
 consonants, do not synchronize max. 3"

♩ = 46 accel.

Esplosivo furioso

22

S I etc. rapido poss.

S II de ær hær vi ær de ær hær vi skall være de ær hær vi
sfzp *ff*

A I etc. rapido poss.
 de ær hær vi ær de ær hær vi skall være de ær hær vi vill være
p *ff* *pp*

A II

T I etc. rapido poss.
 de ær hær vi ær de ær hær vi skall være de ær
mfp *ff* *pp* *ff* *pp*

T II

B I

B II etc. furioso
 de ær hær vi ær de ær hær vi skall være de ær hær vi vill
sfzp *ff* *pp*

f *mf* *m.ph.* *mf* *mf* *fff* *mf* *mp* *fffz* *pp*

7:4 5:4 9:8 9:8 5:4 3:2 3:2 5:4 3:2

NASAL

dy h k u

Λ

25 **subito**
= 40

NASAL
sempre gliss.

oscil. lento

S I
pp > o < mf > p
3:2 a y i ne
mp ppp
7:4
pp

S II

A I
NASAL
sempre gliss.
pp
ff
pp < mf > pp
3:2
a -- u -- u -- i -- o
k e

A II

T I
mp
5:4
5:4

T II

B I
sne
mf
læ nø hæ
NASAL

B II
mf
Λ d dΛ vø be
5:4

30 ♩ = 42

S I *ppp* *oscil. lentissimo* NV *oscil. lentissimo* subito tacet

S II unstable *p* *pp* *oscil. lentissimo* subito tacet

A I *ppp* *oscil. lento* NV *vibr. irregolare* subito tacet

A II

T I

T II

B I

B II

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rall.

♩ = 40

subito silenzio

32

S I

S II

A I

A II

T I

T II

B I

B II

oscil. lento

vibr. estr. leggero

leggero

pp

mp

pp

p < mf p

sfz p

ppp

mf

mp

p

m.ph. noise

tones

noise

u

m.ph. noise

tones

noise

Λ

he

ff-sub.

NASAL

3:2

7:4

he

ff-sub.

y

i

k'

k'

e

λ

f

rall. $\bullet = 40$

38

S I Λ \bar{E} *mp* \bar{E} *pp* NV \bar{O}

S II \bar{u} \bar{i} *mp* \bar{u} \bar{i} *pp* NV \bar{N}

A I \bar{e} $\bar{æ}$ \bar{u} \bar{y} \bar{u} *mp* \bar{s} *ff* \bar{a} *pppp*

A II \bar{u} \bar{i} *mp* \bar{u} \bar{o} \bar{o} \bar{a} *pppp*

T I \bar{R} *p* \bar{k} \bar{o} *sffzpp* \bar{k} \bar{o} *mf* \bar{k} \bar{p} \bar{s} \bar{t} *pp ff*

T II \bar{x} \bar{k} \bar{o} *mp sffzpp* \bar{k} \bar{p} \bar{s} \bar{t} *pp ff*

B I \bar{o} $\bar{ø}$ \bar{e} *mp > p* \bar{k} \bar{t} \bar{k} \bar{k} *ff*

B II \bar{l} \bar{a} *mf* \bar{n} \bar{e} \bar{p} \bar{t} \bar{p} \bar{t} *ff*

accel. al vibr. estremo rapido

sim.

sim.

S I

vibr. lentissimo → vibr. rapido → vibr. lentissimo → vibr. rapido

pppp leggiero

NV

S II

pp lontano dolcissimo

p

pppp leggiero

A I

subito tacet

m.ph.

mf

A II

subito tacet

NASAL

oscil. accel.

mf

NV

T I

subito tacet

mf

T II

subito tacet

fff

NASAL

ff - static

B I

7:4

p' p' p'

u æ i

mf

B II

3:2

3:2

3:2

3:2

NASAL

fff

o → D

mf → f

y
3
fff

56

NV

water-effect

3:2

pp mp

subito tacet

A I

e u y o G ø

mp

3:2

A II

u

mp

vibr. lento 1/4-tone

"pizz."

bə'

mfz

subito tacet

mf

P mf

T II

3:2

3:2

ē

pp mp

o

B I

subito tacet

ad lib.

mp p mf

B II

pp

58

NASAL

S I

mfz

y

i

Λ

7:4

c

y

e

3:2

subito tacet

S II

mp

ε

α

y

e

3:2

A I

NASAL

mfz

u

u

3:2

vibr. rapido

subito tacet

sfzp

mf

e

p

mf

A II

mp

ø

Λ

n

Λ

α

3:2

subito tacet

mf

p

mf

p

mf

T I

mf

z

o

o

ø

j

Λ

j

l

j

T II

NASAL

mfz

j

l

o

e

u

ø

5:4

R

o

p

mf

B I

vibr.

p

o

α

mf

o

f

B II

NASAL

3:2

m

o

ppp

The image shows a musical score for six parts: Soprano I (S I), Soprano II (S II), Alto I (A I), Alto II (A II), Tenor I (T I), and Tenor II (T II), plus Bass I (B I) and Bass II (B II). The score is written in 4/4 time and includes various dynamic markings such as *mfz*, *mp*, *mf*, *p*, *sfzp*, and *ppp*. It also features nasalization markings (NASAL) and specific articulation instructions like 'vibr. rapido' and 'subito tacet'. The score is divided into measures with time signatures of 4/4, 2/4, and 3/4. A large watermark 'NB noter' is visible across the center of the page.

♩ = 40

62 Lontano Interferences

SI

SII

AI

AII

TI

TII

BI

BII

NASAL

ppp

3:2

5:4

partial 5

partial 6

N

a

R

n

u

u

n

ppp

5:4

3:2

5:4

3:2

5:4

5:4

5:4

u

ppp

u

ppp

m

Λ

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67

NASAL

S I

pp

ppp

ε̃

e

j → y → i

o

R

ε̃

ɲ

ɲ

ɲ

3:2

3:2

NASAL

S II

ppp

o

ø

ND

d

e

5:4

3:2

NASAL

A I

α N ɲ

y → i

y

u

R

Λ

ε̃

d

D

A II

3:2

u

i

j

Λ

D

N

u

oscil. lentissimo (ca. 1/8 tone)

T I

8

o

α

T II

8

ø

e

ε̃

Λ

5:4

NORM

B I

Λ

NASAL

partial 6

D

NASAL

partial 6

D

B II

ø

D

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73 NV $\text{æ} \rightarrow \text{i} \rightarrow \text{u}$ $p \rightarrow mf$

NV $\text{ē} \rightarrow \text{e} \rightarrow \text{i}$ $p \rightarrow mf$

NV $\text{a} \rightarrow \text{Λ}$ $p \rightarrow mf$

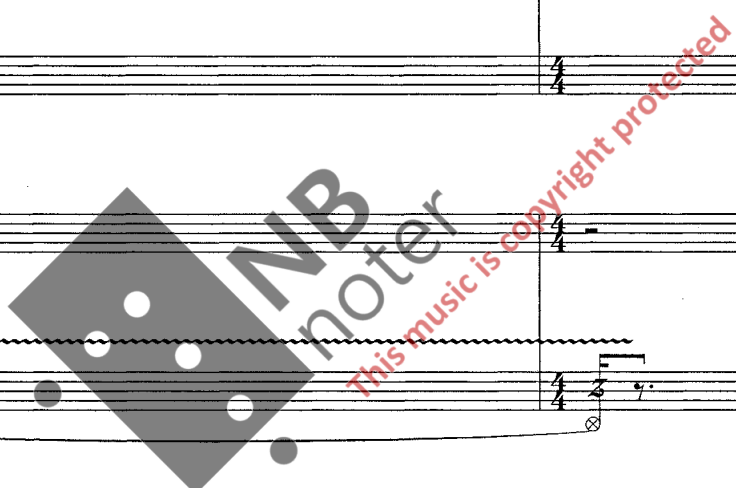
NV $\text{ø} \rightarrow \text{æ} \rightarrow \text{e}$ $p \rightarrow mf$

T I

T II *moderato* $s \quad p$ pp $\text{x} \quad \text{u}$ sfz m.ph. noise p

B I sfz $\text{x} \rightarrow \text{u}$

B II sfz water-effect



*) Improved multiplex with suggested content.
Rapid fluctuations on several parameters.

75

S I
 S II
 A I
 A II
 T I
 T II
 B I
 B II

NV 3:2

i → j → æ
 p mf

NV 3:2

j → y → i → æ → ə
 p mf

NV 3:2

ē → a
 p mf

NV 3:2

y → No
 p mf

water-effect
 (d.)
 ŝ
 pp

granular texture

irregolare

NASAL

vibr. lento irregolare

u → i → u
 px
 ff

amp. vibr. estremo

water-effect

irregolare

Λ q' p' k
 f

ŝ p
 sff p

rapido poss.

a → u → i
 mf

u

♩ = 52

103 sub.

S I $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 S II $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 A I $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 A II $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 T I $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 T II $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 B I $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 B II $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

ppp *m* *ppp*
ppp *a* *5:4* *c*
p *f*
pp *pp*
p *h* *e* *p*
n *m* *n* *pp*
p *N D* *f*
m.ph. *3:2* *a* *5:4* *f* *p*
pp - static *a* *ppp* *static*
subito tacet

♩ = 40

110

S I m.ph. NV
7:4 a

S II m.ph. NV
ε y D

AI NV
pp

A II NV
ppp u y 3 0 0 h
p

T I m.ph. granular texture
Λ a o

T II NV
ppp u

BI NV
pp > ppp Λ e æ

B II NV NORM → NASAL
ppp o D

ε y u
pp

Cori spezzati

112

S I

S II

A I

A II

T I

T II

B I

B II

NV

subito tacet

G.P.

mp static

p

NV

f

p

NV

oscil. lento

pp

mp

pp

NV

sub. static

mf

static

sub.

NV

f

mf

static

f

static

ppp

mf

amp. vibr.

subito tacet

quasi vibr.

pp(f)pp(f)pp

NASAL

subito tacet

N

ppp

pp

N

NASAL

subito tacet

N

ppp

pp

N m

Abrupt Unstable
G.P. (. . .)

116

S I *vibr. irregolare*
aeio etc. permutations
ff
pp

S II *vibr. irregolare*
e u i y a etc. permutations
ff
pp
h
ē
p

A I *vibr. irregolare*
3:2
N θ λ α o etc. permutations
ff
pp

A II *vibr. irregolare*
3:2
o ϕ 3 ε λ etc. permutations
ff
pp

T I *vibr. irregolare*
h i n g n o 5:4 etc. permutations
ff
pp

T II *vibr. irregolare*
5:4
R A L N Y etc. permutations
ff
pp

B I *vibr. irregolare*
α α ο υ κ etc. permutations
ff
pp

B II *vibr. irregolare*
3:2
o æ etc. permutations
ff
pp
h
a
p

120

S I
 n ----- j c'o
 ppp mf
 vibr.
 6:4
 m Λ ----- e
 mf pp sub.
 oscil. lento 3:2
 subito tacet

S II
 n ----- ø
 ppp p
 9:8
 p
 3:2
 ø ----- æ
 pp
 subito tacet

A I
 etc. rall. trans. al
 b d ----- G' p o
 o ----- a ----- o
 ppp sfzp pp sfz ppp pp
 oscil. lento gliss.
 subito tacet

A II
 o ----- Næod
 ppp mf > mp
 9:8
 vibr. lento
 5:4
 o ----- a ----- o
 sfz ppp pp
 oscil. lento gliss.
 subito tacet

T I
 N ----- u
 ppp
 y R d ----- e ----- u
 f p
 3
 oscil. lento 3:2
 sfz mf pp
 m.ph. 3:2

T II
 a e accel.
 mp
 o e
 pp
 5:4
 b a e ----- i
 mf ff
 amp. vibr. estremo
 vibr.

B I
 n ----- N
 ppp pp
 5:4
 o ----- ø
 mf sub.
 3:2
 o ----- æ
 mp > p
 vibr.
 7:4
 vibr.
 ff

B II
 3:2
 ø ----- ø
 pp

Cori spezzati secco

G.P.

122

S I
5:4
G'
a
sfz
3:2
p
t'
a
sffz

S II
ff
t'
a
p

A I
6:4
3:2
p
mf
mp
p

A II
7:4
5:4
t'
p'
e
a
sfz
p'
p'
G'
a
mf
p
f

T I
k'
u
mf
p'
a
sffz
G'
o
mp

T II
p'
a
sffz

B I
7:4
5:4
p'
o
i
mp
k
o
p
p'
a
sffz

B II
p'
a
sffz

125

S I: *p* q' o' i k' t' e' *sffz*
 S II: *f* t' s' s' q' *mf* t' e' *sffz*
 A I: *p* t' k' q' *mf* k' *sffz* t' e' *sffz*
 A II: *mp* p' i k' u *sffz* o' *mp*
 T I: *pp* s' u i s' f' p' *mp*
 T II: *sffz* q' o' *mf* G t q t t o' *p*
 B I: *pp* p' o' v' i p' i *mp*
 B II: *ff* p' o' s' p d o'

3:2 5:4 6:4 5:4 5:4 9:8 3:2 3:2 7:4 3:2

127

S I $\frac{7}{16}$ $\frac{8}{4}$ $\frac{5}{4}$ *ff* *sfz*
 S II $\frac{7}{16}$ $\frac{8}{4}$ $\frac{5}{4}$ *f* *sfz*
 A I $\frac{7}{16}$ $\frac{8}{4}$ $\frac{5}{4}$ *f* *pp* *subito tacet*
 A II $\frac{7}{16}$ $\frac{8}{4}$ $\frac{5}{4}$ *sfz*
 T I $\frac{7}{16}$ $\frac{8}{4}$ $\frac{5}{4}$ *sfz*
 T II $\frac{7}{16}$ $\frac{8}{4}$ $\frac{5}{4}$ *sfz*
 B I $\frac{7}{16}$ $\frac{8}{4}$ $\frac{5}{4}$ *sfz*
 B II $\frac{7}{16}$ $\frac{8}{4}$ $\frac{5}{4}$ *sfz*

133

S I: $5:4$ ϵ Λ *pp*
 S II: $3:2$ Λ d e *pp*
 A I: h ϵ *pp*
 T I: $5:4$ h ϵ *pp*
 T II: $3:2$ h ϵ *p*
 B I: $3:2$ h ϵ *p*
 B II: $3:2$ h ϵ *p*, ϵ *mp*, subito tacet

max. ♩ = 40 Circular, without direction
Sempre meditativo al fine

138

S I
S II
A I
A II
T I
T II
B I
B II

pppp
pp
pp
mp
p
mp
p

7:4 9:8 7:4 7:4 9:8 9:8 5:4 7:4

æ → D
æ → u
u → o → é
h
e
h
e
h
e
h
e

pppp
pp
pp
mp
p
mp
p

p'
æ
fff

141

S I

S II

A I

A II

T I

T II

B I

B II

water-effect

9:8

UNSTABLE PITCH
(just above break in voice)
NASAL

mf

pp

p

mf

amp. vibr.

3:2

NASAL

ε

e

ø

u
y

S I

S II

A I

A II

T I

T II

B I

B II

UNSTABLE PITCH
(just above break in voice)

NV

oscil. lento 1/4-tone

NASAL

NV

7:4

Δ ----- $\tilde{\epsilon}$
 p ----- c

mf amp. vibr. < > < > *p*

mf static ----- *pp* u

6:4

h
o
p

h
o
p

153 *senza espr.* (o)

S I *ppp* - *nae* *mp* *k'e*

S II *p* *ppp* - *o* *a* *o* *hae* *sfz*

A I *ppp* - *o* *e* *u* *s'* *mf* *sfz*

A II *ff* *p*

T I *R* *p*

B I

B II

subito tacet *subito tacet* *subito tacet*

9:8 3:2 7:4 9:8 7:4 3:2 7:4

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157

S I
pp — senza espr.
 a — e — i — a — ə — ě

S II
pp — senza espr.
 ē — a — ø — ě — e — u

A I
pp — senza espr.
 a — ě

A II

T I

T II
pp ə

B I
 9:8
 tō
p

B II

Spectrum III
subito

166

S I

S II

A I

A II

T I

T II

B I

B II

NV 3:2

(b) (b)

e → ē

o < p - static

NV 3:2

e → ē

o < p - static

NV 3:2

e → ē

o < p - static

NB noter

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A tempo
(wait for all unmeasured text to end).

G.P.

168

S I

S II

A I

A II

T I

T II

B I

B II

lento

rall. molto

mp *f* *pp* *sfz*

mf *sfz*

mp *p* *f*

secco
nervoso

mf *mp*

mf

ml d x h e ----- e pz
knn inhr g tfn 3er s ----- j m
hef dab e er v bre
juh
p' t' ts' t' p's k'
o, x

3:2 9:8 9:8 3:2 5:4

182

(*♩♩♩♩*)

S I

S II

A I

A II

T I

T II

B I

B II

pppp

pppp

pp

mp

7:4

5:4

5:4

3:2

h

a

189

Musical score for measures 189-192. The score includes parts for S I, S II, A I, A II, T I, T II, B I, and B II. The key signature is one sharp (F#) and the time signature is 5/4. The score contains various musical notations including slurs, accents, and dynamic markings.

Dynamic markings and performance instructions:

- mf* (mezzo-forte)
- p* (piano)
- pp* (pianissimo)
- ppp* (pianississimo)
- mp* (mezzo-piano)
- pppp* (pianissimissimo)

Performance instructions include accents (\wedge) and slurs. A large watermark "MB noter" is overlaid on the score.

Spectrum X

Spectrum XI

Do not synchronize dynamics

192

The musical score is divided into two sections: Spectrum X and Spectrum XI. The first part of Spectrum X (measures 1-4) is in 2/4 time, and the second part (measures 5-8) is in 4/4 time. Spectrum XI (measures 9-12) is in 3/4 time. The score includes the following parts and markings:

- S I:** Soprano I, mostly rests.
- S II:** Soprano II, lyrics: "y i", dynamics: *sfzp* < *sfzp* < *sfzp*.
- A I:** Alto I, lyrics: "o", "u", dynamics: *pp*, *pppp* < *pp*.
- A II:** Alto II, lyrics: "a", "Λ", dynamics: *mp* > *p*, *mf*.
- T I:** Tenor I, lyrics: "o", dynamics: *ppp*.
- T II:** Tenor II, lyrics: "o", "ē", dynamics: *mp*, *mf*, *ppp*.
- B I:** Bass I, lyrics: "o", dynamics: *ppp*.
- B II:** Bass II, lyrics: "y", dynamics: *ppp*.

Performance instructions include "subito tacet" for A II in measure 5 and "Do not synchronize dynamics" at the start of Spectrum XI. Various slurs and dynamic markings like *sfzp* are used throughout.

Disintegrated
subito tacet $\bullet = 52$ subito

197

S I *ppp* *m.ph.* thin whistle

S II *sffz* *f* "pizz." *pp*

A I *mf* *sfz* *ba'* *sfz* *leggiero*

A II *pp* *pp* *pp* *pp*

T I *sffz* *mp*

T II *pp* "ratchet" *pp*

B I *mf* *sfz* - brillante

B II *p*

Annotations: *3:2*, *5:4*, *7:4*, *h*, *e*, *y*, *i*, *p*, *k*, *t*, *k*, *t*, *q*, *x*, *t*, *k*, *p*, *o*, *i*, *u*, *æ*

Recitativo rapido III Senza misura, senza espressione, exaggerated consonants, do not synchronize.

max. 5"

199

prestissimo

S I
di trener ikke
sfz

S II
etc. rapido poss. furioso
ær so nor di ikke trener overbevisene være mane
p lontano

A I
etc. rapido poss.
di trener ikke være høyrøstede o over bevi sene di kann likevell overdøve di kann likevell arve
pp distinto

A II
water-effect
subito tacet

T I
pp
m.ph. granular texture

T II
etc.
over dø ve o ikke være
ff > pp

B I
etc. furioso
li ke vell arve kann høyrøstede ikke
ff > pp

B II

Fine leggero e discreto
= 40 rall. poss.

15" subito silenzio

Musical score for strings and woodwinds. The score is arranged in systems for strings (SI, SII, AI, AII, TI, TII, BI, BII) and woodwinds (TII, BI, BII). The string parts (SI, SII, AI, AII, TI, BI, BII) are marked with a 7/16 time signature. The woodwind parts (TII, BI, BII) are marked with a 7/16 time signature. The TII part includes dynamics markings *p'* and *sfz*. The BII part includes a dynamic marking *mp* and the instruction "static". A tempo marking of 200 is indicated at the beginning of the string parts. A 15-second silence is indicated at the end of the score.



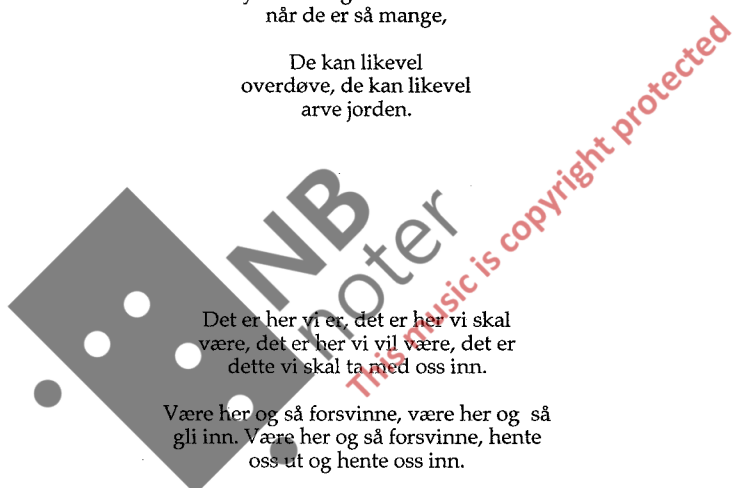
Det surkler i hagen. Sneglene
har kommet. Tjukke tunger løsrevet
fra munnene sine.

Jeg plukker sneglene opp
i en bøtte. De protesterer ikke.
Er de så milde

som de gir seg ut for å være?
Jeg kan ikke unngå
Å trække på noen.

De trenger ikke være
høyrøstede og overbevisende
når de er så mange,

De kan likevel
overdøve, de kan likevel
arve jorden.



Det er her vi er, det er her vi skal
være, det er her vi vil være, det er
dette vi skal ta med oss inn.

Være her og så forsvinne, være her og så
gli inn. Være her og så forsvinne, hente
oss ut og hente oss inn.