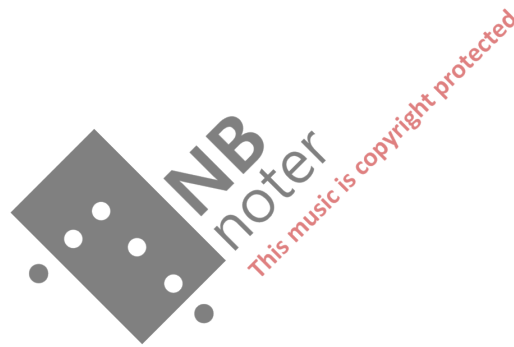


# emo-katarsis

flute (doubling on alto-flute)

mezzo-soprano

cello



commissioned by  
Borealis contemporary music festival

music and lyrics  
Jakob Thonander Glans (2025)

# **preface (ENG)**

## **flute**

**Diamond-noteheads = sing assigned notes  
in optional octave.**

**Lyrics below the staff = sing/play the indicated  
sounds into the flute. Such as "kh", rolled "r" and so on.**

**Bass drum sound = very heavy staccato "pho".**

**Snare drum sound = heavy "ps" while inhaling.**

**Microtones never have to be pitch-perfect.**

## **mezzo-soprano**

**The piece asks for a whole series of different "voices", inspirations  
from various known and not so well known styles of singing. Interpret  
them freely.**

**The piece should (as close as possible) be sung with an east Oslo accent.  
The lyrics are written to emphasize this, as they are not standard written  
Norwegian. (dont worry about it though).**

**Passages with X-noteheads should be almost spoken, quasi "sprechgesang"  
but less over the top.**

**Hihat sound = fast, loud and staccato "ts ts ts ts".**

**Use a microphone. Keep it in your hands, dont use a stand.**

**Stage presence is everything. Run around  
if possible, headbang, overact, be sad and intense with 0 shame.**

## **cello**

**Arco dist = clear tone, but rough.**

**Graphics from bar 181 = overpressure in accordance with the graphic.**

# forord (NO)

## fløyte

Diamant-notehoder = syng angitt note i valgfritt oktav.

Tekst under system = bruk angitt lyd inn i fløyte når du spiller. Slik som "kh" rulle "r" også videre.

Bass drum sound = veldig tung stakkato med "pho" lyd.

Snare drum sound = sterk "ps" lyd på innpust.

Mikrotoner trenger aldri å være perfekte.

## mezzo-sopran

Stykket ber om en rekke forskjellige "voices". Inspirasjoner fra diverse kjente og ukjente vokalstiler. Intepreter dem fritt.

Stykket skal synges med Oslo-øst sosiolekt. Teksten er ikke standard bokmål, men i stedet skrevet for å lettere beskrive språket.

Materiale med X-notehoder skal nesten snakkes, kvasi "sprechgesang" men mindre overdrevet. Ikke så jævlig tysk.

Hihat- sound = fort, sterkt og staccatto "Ts ts ts ts".

Bruk mikrofon, uten stativ.

Formidling og kroppspråk er alltid viktig. Ta inspirasjon fra hvordan sangere fra klassiske "emo" band oppfører seg på scenen (for eksempel "Bring me the horizon"). Løp fritt rundt om det finnes plass, headbang. over-spill, vær trist og intens uten det minste spor av skam.

## cello

Arco dist = tydelig tone, men med litt naturlig vring.

Grafikk fra takt 181 = "overpressure" slik som bilde viser.

# technical details

## flute

Condenser microphone to pre-amp/mixer to guitar amp.

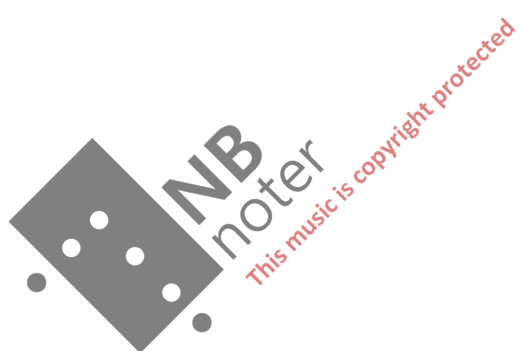
## mezzo-soprano

Microphone to guitar amp.

## cello

Cello with a contact mic, to loopstation, to delay pedal, to guitar amp with slight distortion. Distorted tone, but it should always be audible that it is a cello.





## emo-katarsis

transposed score.

music and lyrics  
Jakob Thonander Glans (2025)

♩ = 280

Flute

2 3 4

*f*

Mezzo-soprano

*ff* (Shout)

EN TO TRE FIR FEM

Violoncello

arco dist.

*f*

5 6 7

Fl.

Vc.

8

Fl.

*pp*

9

6

*pizz.*

*pp*

10 11

Fl.

Vc.

This music is copyright protected

12  $\text{♩} = 160$  13 14 7

Fl. *fff*

Vc. arco dist. *fff*

Detailed description: This block contains the first system of a musical score. It features two staves: Flute (Fl.) and Violoncello (Vc.). The tempo is marked as quarter note = 160. Measures 12, 13, 14, and 7 are indicated. The Flute part has a series of eighth notes with accents, marked *fff*. The Violoncello part has a series of eighth notes, also marked *fff*, with the instruction 'arco dist.' above it.

**molto rit**

15 16

Fl.

Vc.

Detailed description: This block contains the second system of the musical score. It features two staves: Flute (Fl.) and Violoncello (Vc.). The tempo marking 'molto rit' (molto ritardando) is present. Measures 15 and 16 are indicated. The Flute part has a series of eighth notes, followed by a half note. The Violoncello part has a series of eighth notes, followed by a half note. A large slur is present over the Violoncello part in measure 16.

$\text{♩} = 110$  18 19

Fl. *f*

Vc. *f*

Detailed description: This block contains the third system of the musical score. It features two staves: Flute (Fl.) and Violoncello (Vc.). The tempo is marked as quarter note = 110. Measures 17, 18, and 19 are indicated. The Flute part has a series of eighth notes with triplets, marked *f*. The Violoncello part has a series of eighth notes, marked *f*.

20 21 22

Fl.

Vc.

Detailed description: This block contains the fourth system of the musical score. It features two staves: Flute (Fl.) and Violoncello (Vc.). Measures 20, 21, and 22 are indicated. The Flute part has a series of eighth notes with triplets. The Violoncello part has a series of eighth notes.

8

rit 23 24  $\text{♩} = 160 \text{ a tempo}$  25

Fl. *fff*

M-S. *fff* growl. (close mic)  
Ah/øh

Vc. pizz. arco dist. *fff*

26 27 *molto rit*

Fl. *pp*

M-S. opera voice.  
A  
left hand gliss as written  
right hand bows the rythm.

Vc.

28 29 30  $\text{♩} = 110 \text{ a tempo}$

Fl. *f*

M-S. *f* "pop" voice.  
Jeg er schå lei a d her for al - dri

Vc. *f*



31

Fl.

M-S.

Vc.

fre til å t meg ti ti for meg skjæl tid for meg skjæl

32 33



34

Fl.

M-S.

Vc.

sånn at jeg kan fly så fritt som jeg drøm mer

35 36



37

Fl.

M-S.

Vc.

om a - le - ne da er jeg fri til å gjør

38 39

40

## Faster

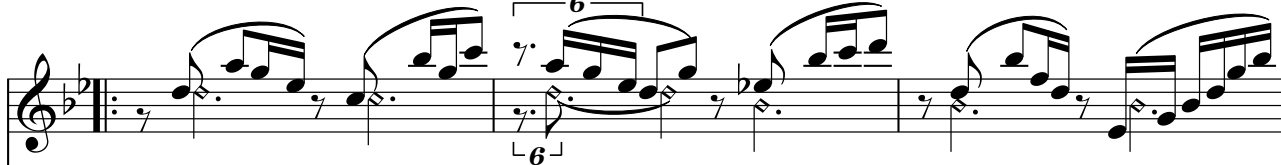
41

6

42

10

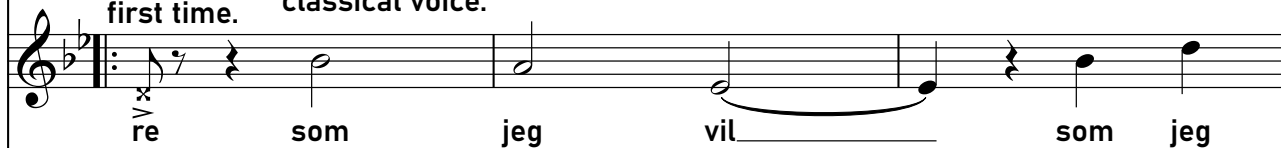
Fl.



M-S.

8note only  
first time.

classical voice.

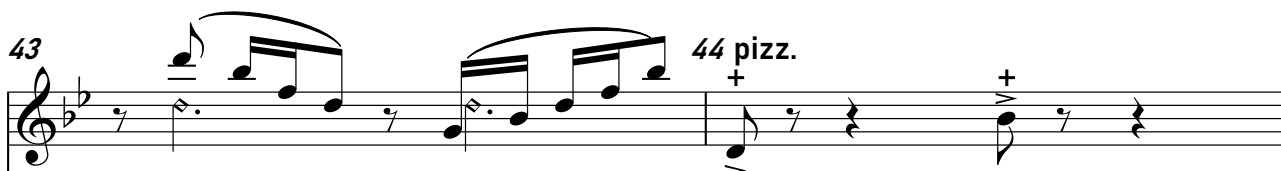


Vc.

pizz.

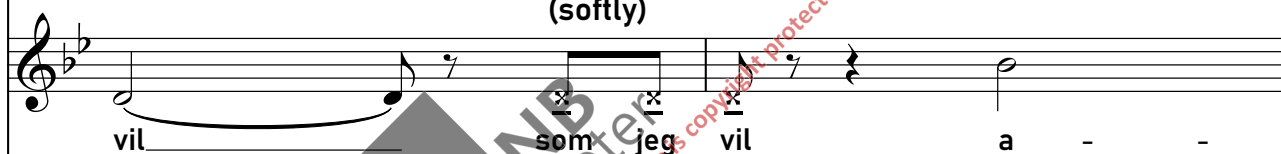


Fl.

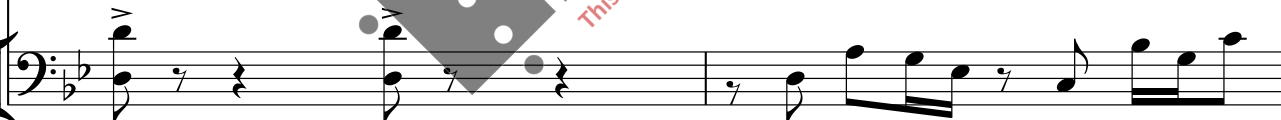


M-S.

(softly)



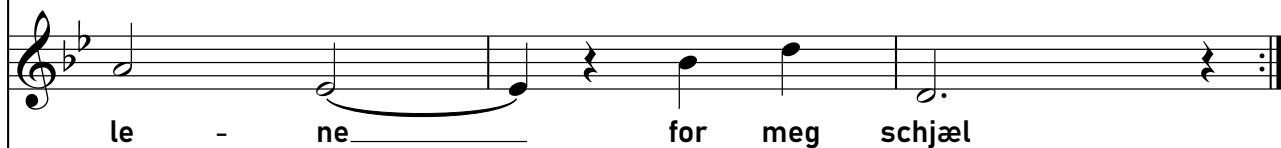
Vc.



Fl.



M-S.



Vc.



♩ = 160

48 49 11

Fl. *fff*

M-S. *fff* growl. (close mic)  
Ah/øh

Vc. arco dist. *fff*



**molto rit**

50 51

Fl.

M-S. opera voice.  
for meg schjæl

Vc.



52 53 54 55 56

M-S. Ah!

Vc. sul a. (harmonic) *p*

♩ = 140

57 58 59 *sul D.* 60

Vc.

61 62

Vc.

63 64

Fl.

*p*

M-S. *pop voice.*

*sul A.* Hvo

Vc.

65 66

Fl.

Vc.

67 68

Fl.

M-S. *for*

*sul D.*

Vc.

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69 70 13

Fl. *4/4* *5/4* *3/4*

M-S. *4/4* *5/4* *3/4*

Vc. *4/4* *5/4* *3/4*

*ff*

71 72 73

Fl. *3/4* *4/4* *4/4*

M-S. *3/4* *4/4* *4/4*

Vc. *3/4* *4/4* *4/4*

*p*

er alt sann her

sul A.

74 75 76

Fl. *4/4* *3/4* *4/4*

M-S. *4/4* *3/4* *4/4*

Vc. *4/4* *3/4* *4/4*

*ff* *p*

si meg d

sul D.

14

77 78

Fl.

M-S.

Vc.

*ff*



79 80 81 82

M-S.

Vis meg vis meg vis meg hva som skal til som skal til

sul A.

Vc.

*p*



83 84 (sarcastic) 85

M-S.

for at jeg skal fin-ne svar et på al-le mi-ne pro-ble-mer

sul D.

Vc.

86

87

88

15

FL.  $\text{ff}$

M-S. sånn at jeg kan bli en som deg Vis meg vis meg vis meg hva

Vc.  $\text{ff}$   $p$  sul A.

89

90

91

FL.  $\text{ff}$

M-S. som er sva- ret sva- ret På al- le mi- ne pro- ble- mer

Vc.  $\text{ff}$  sul D.



$\text{♩} = 70$  rit poco a poco

92

93

94

FL.  $\text{ff}$  Khkhkhkh

M-S. sånn at jeg kan bli en som deg

Vc. pizz.  $\text{pppp}$

very slow, free time

♩ = 110 a tempo

16

95

96

Fl.

Fl. 6/4 4/4 *ff*

M-S.

M-S. Classical voice. *pppp* *ff*  
vis meg sva - - - ret

Vc.

Vc. (vis) (meg) left hand pizz. *ff*  
right hand acro dist poco sul pont.



97

98

M-S.

M-S. på al - le mi - ne pro - ble - mer sånn at jeg kan bli en som deg sva - ret

Vc.

Vc. left hand pizz. *ff*



99

100

M-S.

M-S. på al - le mi - ne pro - ble - mer sånn at jeg kan bli en som deg sva - ret sva - ret

Vc.

Vc. left hand pizz. *ff*



101 102 17

Fl.  $\text{H}$   $\frac{4}{4}$

M-S.  $\text{C}$   $\frac{4}{4}$

Vc.  $\text{C}$   $\frac{4}{4}$

sva - ret på al le mine problemers sånn at jeg kan bli en som deg

103 104

M-S.  $\text{C}$   $\frac{4}{4}$

Vc.  $\text{C}$   $\frac{4}{4}$

sva - - - ret

arco.

spiccato.

105 106

Vc.  $\text{C}$   $\frac{4}{4}$

pizz.

107 108

Fl.  $\text{H}$   $\frac{3}{4}$

M-S.  $\text{C}$   $\frac{3}{4}$

Vc.  $\text{C}$   $\frac{3}{4}$

bass-drum and snare sound.

Pho Ps pho ps  $f$

$f$  hihat sound. (close mic)

Ts ts ts ts

109 arco + left hand pizz.

Vc.

*f*

111

Fl.

M-S.

Vc.

114

Fl.

M-S.

Vc.

To A. Fl.

dramatically apply black eyeshadow to yourself and to the flutist. Fast and ugly.

116

Vc.

117

118

$\text{♩} = 130$   
arco dist.

Vc. 119 *fff* 120 19

Vc. 121 122

Vc. 123 124

Vc. 125 126

Vc. 127 128

+ delay. tap tempo = 120.  $\text{♩} = 40-60$  free time

Vc. 129 pizz. 130 131 132

*fff* *ff*

$\text{♩} = 60$  a tempo  
record loop.

Vc. 133 pizz. 134 135 136

*p*

Loop 1

Vc. 137 138 139 140

activate loop.

arco.  
poco sul tasto.  
poco vib.

*p*

20

Alto Flute growl.

141 142 143 144

A. Fl.

R *ff* R

M-S.

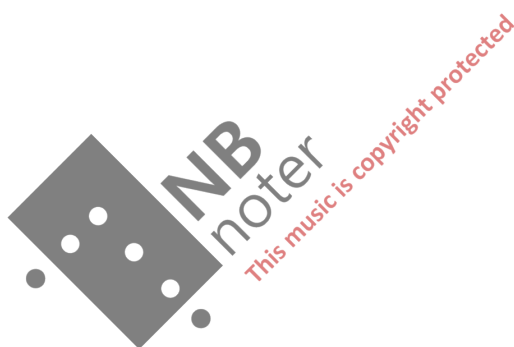
*p* opera voice.

Stram den

Loop 1

Vc.

=



145 146 147 148

A. Fl.

R R

M-S.

stram den *p* lø -

Loop 1

Vc.

149 150 151 152 21

A. Fl. 

R R

M-S. 

3 kken ta meg hjem!

vibrato.

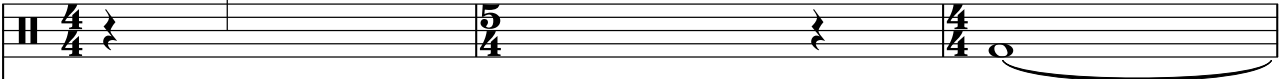
Loop 1 

stop loop on last beat.

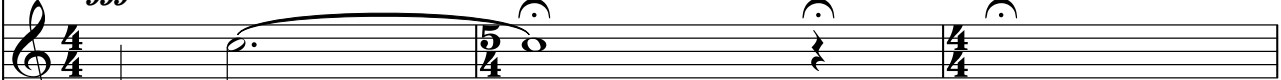
Vc. 

3

153 154 155

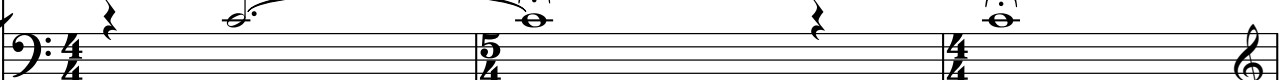
A. Fl. 

*fff* *pp*

M-S. 

*fff* *pp*

Hjem hjem.

Vc. 

*fff* *pp*

non vib.

22

156

157

158

159

A. Fl.

M-S.

Loop 1

Vc.

raspy witch voice.

Ah

ah!

ah!

activate technique loop. as before.

*p*

*p*

*p*

3

==



160

161

A. Fl.

M-S.

Loop 1

Vc.

Ah! Ah! Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

record loop.

3

3

6

6

6

162 163 23

A. Fl.

M-S.

Loop 1

Vc.

**=**

164 165 166 optional extremely nasty multiphonic.

A. Fl.

M-S.

Loop 1

Loop 2

Vc.

24 167

A. Fl. *p*

M-S. *opera voice.*

Loop 1

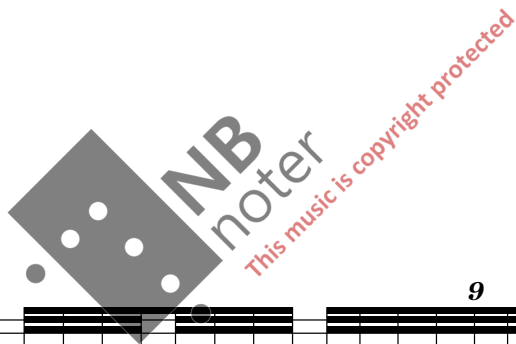
Loop 2

Vc.

7 9 9 168 9

h! h! h! h! h! h! h! h! h! h! h! h! a

9 9 9



169

A. Fl.

M-S.

Loop 1

Loop 2

Vc.

7 9 9

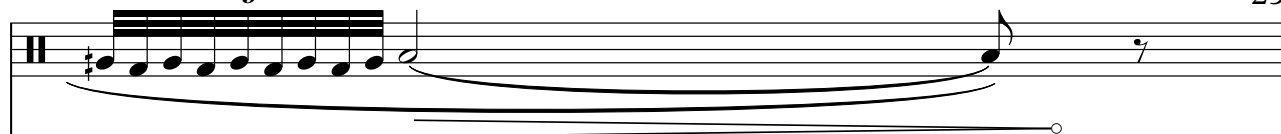


170

9

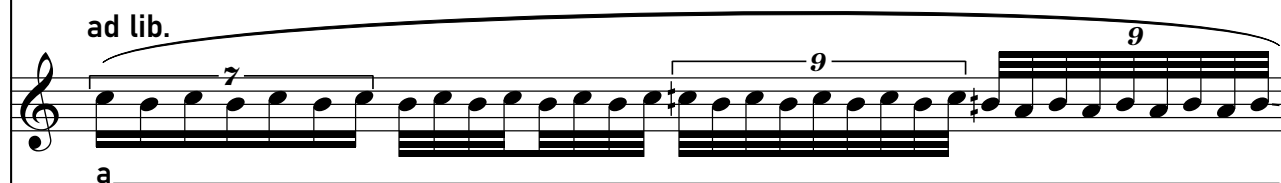
25

A. Fl.



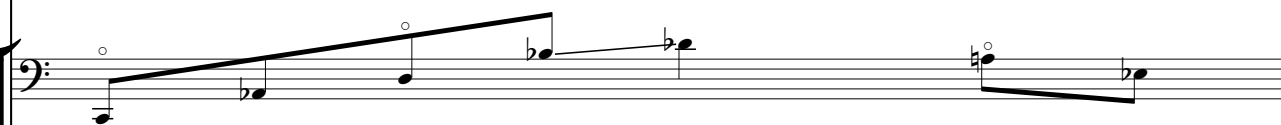
ad lib.

M-S.



a

Loop 1



Loop 2



Vc.



=

NB  
noter

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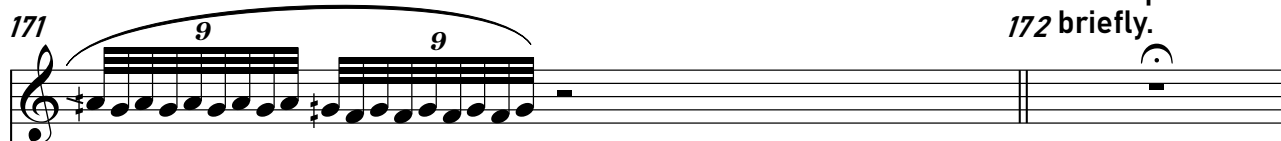
171

9

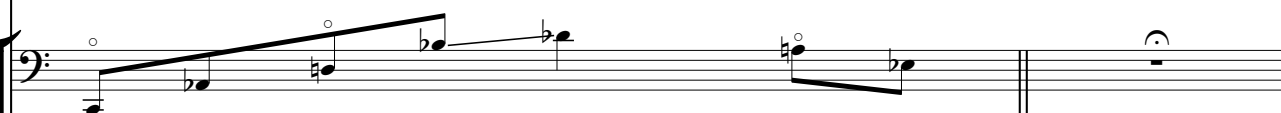
9

look up to the sky  
172 briefly.

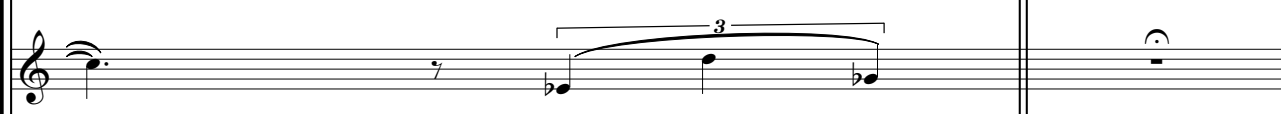
M-S.



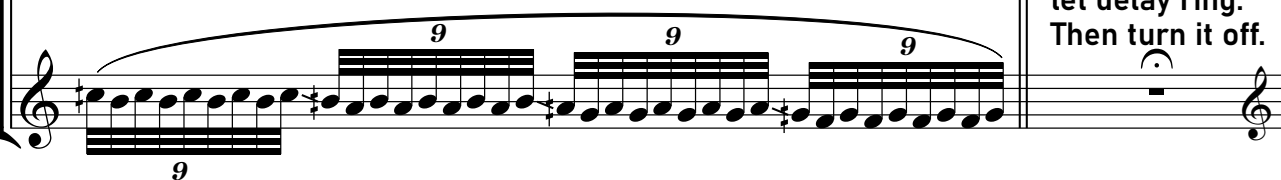
Loop 1



Loop 2



Vc.



9

stop loop.  
let delay ring.  
Then turn it off.

Free time,

Vocalist gets overtaken with depression and cries loud with no shame while stumbling around.

173 174

Vc.

*ppp*



♩ = 80

175 176 177

A. Fl.

*ff*

*ff* (with slight operatic madness)

(get up)

M-S.

Stop \_\_\_\_\_

Vc.

*f*

pizz.

*ff*



178

179

A. Fl.

Vc.



optional nasty multiphonic.

181 overblow multiphonic, (extreme).

180 181

A. Fl.

Vc.

182

183

27

A. Fl. *ff*

M-S. *ff*  
Jeg \_\_\_\_\_ tror \_\_\_\_\_ at \_\_\_\_\_

Vc.

184

185

A. Fl.

M-S.  
\_\_\_\_\_ jeg \_\_\_\_\_ er \_\_\_\_\_ schterk \_\_\_\_\_ nok \_\_\_\_\_

Vc.

186

187

A. Fl.

M-S.  
\_\_\_\_\_ men \_\_\_\_\_ jeg \_\_\_\_\_

Vc.

A. Fl.

M-S.

Vc.

hol - der ik-ke ut mer

A. Fl.

M-S.

Vc.

med det her

A. Fl.

M-S.

Vc.

alt er for hardt og

194 195 step into the audience. 29

A. Fl.

M-S.

Vc.

jeg er

196 197

M-S.

Vc.

for schvak

198 199

M-S.

Vc.

For schvak

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♩ = free time, roughly 1-2 minutes

play beautifully and freely as you walk around in the audience.

combine air-sound with pitch and very loud keyclicks.

trills as fast as possible. free overtone variations, occasionally overblow.

circlebreathe.. (RIP Ryan Muncy, viva Marcos Balter!)

200

A. Fl.

M-S.

Vc.

p

p

na

p

30  $\text{♩} = 120$   
 201 arco dist.  
 Vc. *ff*

202

203

$\text{♩} = 80$   
 whispering. breathy tone.  
 Barely audible. *pppp*

204 205 206

M-S. *pppp*

Når alt blir feil u-an sett hva da? Alt blir feil

Vc. pizz. *ppp*

207 208 209

M-S.

jeg hak-ke hak-ke ord til å be-skri-ve det som er

Vc.

210 211 212

M-S.

det som var det som kom-mer snart Må ba-re

Vc.

213 214 215 31

M-S. fort - set-te fram hå-pe på re best e væ-re pos-i tiv all- ti

Vc.

216 217

M-S. ta på et smil

Vc.

218 219 220

M-S. ta på et smil ta på et smil

Vc.

*pppp*

♩ = 60 accel poco a poco

221 arco dist. 222

Vc.

insane aggression. more scream than song.

32

223 *p* 224 *ffff*

M-S. *gliss.*

Ah

Vc.

♩ = 90

225 Very aggressive, but still melodic. 226

M-S. Hvert sek-und er langt\_ for langt til å bæ - re\_ ti - a

Vc. *ffff*

227 228

M-S. går så alt - for sak - te for sak-te

Vc.

229 230

M-S. gi meg ski-kke-lig fart gi meg makt

Vc.



231 232 33

M-S. *gi meg kraft til å fort-sett e fram*

Vc.



233 ♩ = 120 234

M-S.

Vc.



235 236

Vc.



**free time, 30 seconds up to 1 min**

**as before. from the audience.**

237 238

A. Fl. *p*

Vc.