

David Tudén

Plumones in utero

For soprano and eight players

Score in C

Plumones in Utero, Performance notes

Length: ca. 20'00
Score in C

Instrumentation:

Soprano
Saxophone (alto)
Trombone (tenor)
Percussion 1
-Frame drum
-Matches and candle
-Cymbal (ride)
-Tam-tam
-Bass drum
-Crotales
-Vibraphone

Percussion 2
-Frame drum
-Matches and candle
-Glockenspiel

Piano
Violin
Viola
Double bass
Recording (tape)


About the recordings and text:

Plumones in Utero ("lungs in uterus") is built around an interpretation of the thoughts and theology of the scientist and mystic Emanuel Swedenborg (1688-1772). Swedish poet and writer Pär Hansson is heard reading passages from Swedenborg's "Drömboken" (the dream book) in the recorded part. This private journal, originally never meant for publication, is considered a documentation of the start of Swedenborg's famous spiritual phase. The original texts has been translated into modern swedish by the composer. In the soprano part fragments of Swedenborg's texts appears alongside excerpts from the roman poet Ovid's (43BC-17AD) "Metamorphoses" (Swedish translation by Erik Bökman, Natur och kultur, 1998)

Notation


General:


 **Tie to a paus:** Same meaning as "let ring" (all instruments except winds)

 **Headless stems:** shows continued (glissando) duration.

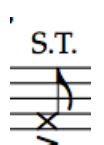
 **Arrow:** gradually change from one technique/position to another.

Saxophone/Trombone:

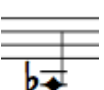
 **Growl/specified growl** -Growl. Add voice while playing to produce a distorted, harsh sound. For growls without a specified pitch for the added vocals, square notes are used.

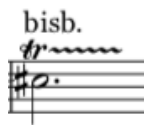
 **Flutter tongue:** z-stems are used to indicate flutter tongue.

 **Notes on single stem:** Musicians play with water in their instruments. Produces a noisy, moving textural sound without clear pitch or rythm. Commonly used technique among improvisational musicians who usually develop their own way of implementing it. Performed freely.

 **Slap Tongue:** x-noteheads, usually with added text (S.T.) are used for slap tongu

Subtone: A type of tone famously used by (jazz) musicians like Lester Young and Ben Webster. Breathy, airy character which comes out clearest in the lower register. ordinary noteheads.

 **Diamond noteheads:** Diamond notes are used in both instrument for air/noise-tones. The same notehead is used in saxophone when the vocal note in a growl is specified



Bisbigliando: A trill on a perfect unison using different fingerings. Used on saxophone only.



Slide trill: Trill on a unison played by switching slide position, hitting the same note on different harmonic series. Works best in high registers, similar to bisbigliando.

Voice dynamics: Instrument and sung dynamics are the same throughout the piece

Soprano:



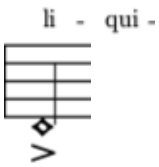
Dotted tie: gradual transition between vowels without re-setting tone. Usually shows a transition from open to closed mouth.



Z-stem: indicates emphasis on the guttural "r"-sound.



X-noteheads: indicates "half voice"; a hissing/whispering technique somewhere between speech and normal song, performed at a pitch nearly complying with that notated. Also used for emphasized, percussive consonants.



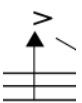
Diamond noteheads: Diamond notes are used for airy sounds, such as emphasized "s" or gasp

* : Numeric sign shows the start of a new lyric passage. Full text and translation shown at the bottom of score.

Piano:



octave harmonic: notation similar to the common octave harmonic notation on strings. The larger note shows which key to press and duration, the small, higher note shows the resulting pitch.



Arrowhead notes: high register. Not necessarily the highest possible but rather something high within comfortable reach.



Headless transitions: Tap piano strings within the notated register. Quick and continuous, creating an softly elusive, moving texture. Avoid hitting the strings with fingernails as it increases unwanted percussive character to the sound. Use both hands.

Paper preparation: An A4 sized paper is placed somewhere around the middle of the strings. Normal printer paper works better than heavier, more expensive kinds.

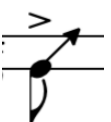
Percussion (1 and 2):



Glissando: Indicates a sweeping rather than striking motion on cymbal and tam-tam



Z-tremolo: Used for uneven, continuous motions such as scratching or tapping drum skin. Often combined with a nothead settled between lines to show that any part of the drum can be used



Arrow glissando: Indicates a sweeping motion across drum skin. Similar to the cymbal-gliss.

Strings:



- Bartok Pizz.



Headless stems shows a continued (glissando) duration.

(2/4/8) Beatings/second: Microtonally intonate a perfect unison to produce a tuning corresponding to the written beatings.

Tape parts:

There are five samples with a voice reading occurring through the piece. The conductor triggers those with a simple midi-trigger set up next to the note stand. Abelton live is the intended software for this operation.

Contact

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Plumones in Utero

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A

♩ = 60

Score for measures 1-5. The score includes parts for Soprano, Alto Saxophone, Trombone, Piano, Percussion 1, Percussion 2, Violin, Viola, and Double Bass. The key signature is C major and the time signature is 4/4. The tempo is marked as ♩ = 60. The score includes dynamic markings such as *mf*, *p*, *f*, and *mp*, as well as performance instructions like "Slap tongue (S.T.)", "rim", "center", "let ring", and "pizz.". A double bar line is present at the end of measure 5.

Conductor - start sample 1

'58

"sedan jag kom til Haag avtog driften och kärleken till mitt arbete och jag undrade om detta hörde samman med mitt avtagande intresse för kvinnor, som tidigare hade varit min huvudpassion. Jag hade samtidigt min bästa sömn någonsin under nätterna och upplevde att mina extaser, före och efter djupsömnen, samlade mina tankar kring sakerna. -

Score for measures 6-58. The score includes parts for Tape, Alto Saxophone, Trombone, Percussion 1, Percussion 2, Violin, Viola, and Double Bass. The key signature is C major and the time signature is 4/4. The score includes dynamic markings such as *ppp*, *mf*, *pp*, *f*, and *mp*, as well as performance instructions like "subtone", "ord.", "plunger mute", "closed", "open", "tap across skin", "fast", "slow", "scratch across skin", "soft tapping, not louder than strings", "sim.", "arco", "pizz.", "quick as possible", "Molto sul tasto (M.S.T.)", and "Sul ponticello (S.P.)". A conductor's cue for "sample 1" is indicated at measure 6, and a specific measure marker "'58" is placed at measure 58. A double bar line is present at the end of measure 58.

- Jag undrade om jag gjort motstånd mot andligheten och om dessa förändringar skedde på grund av detta. I mina extaser såg jag hideösa spöken, utan liv, fasliga och invecklade. Dessa vålnader strök omkring tillsammans med ett djur som attackerade mig, men inte mitt inre barn."

18

Perc 1. *towards the edge* *ppp* *mp* *ppp* *mp* *ppp* *p* *mf*

Perc 2. *towards the middle* *ppp* *mp* *ppp* *mp* *ppp* *p* *mf*

Vln. *mp* *ppp* *f* (as loud as possible)

Vla. *mp* *ppp* *f* (as loud as possible)

Db. *mp* *ppp* *f* (as loud as possible)

26

S. *pp* *f* *p* *poco vib.* *mf* *senza vib.*

Alto Sax. *ppp* *mp* *ppp* *f* *mf* *p* *mf* *p*

Tbn. *ppp* *mp* *f* *f* *p* *p*

Pno. *f*

Perc 1. *Crotales* *mallet* *let ring* *bow* *ppp* *mf*

Perc 2. *ppp* *mf* *f* *p* *f*

Vln. *arco* *sul tasto (S.T.)* *Sul ponticello (S.P.)* *pizz.* *irregular rythm, quick as possible*

Vla. *arco* *sul tasto (S.T.)* *Sul ponticello (S.P.)* *pizz.* *irregular rythm, quick as possible*

Db. *arco* *S.T.* *S.P.* *pizz.* *mf (not louder than other strings)*

32

S. *p* *pp* *mf* *senza vib.* *p* *mf* *poco vib.* *p* *(poco vib.)*

Alto Sax. *mf* *ppp* *mp* *ppp*

Tbn. *mf* *mp* *ppp* *mp* *ppp*

Vln. *pizz. ord.* *f*

Vla. *pizz. ord.* *f*

Db. *pizz. ord.* *f*

36 *p* *mf* *p* *pp* *mf*

senza vib. poco vib. molto vib.

S. m a

Alto Sax. *mp* *pp* *mp*

Tbn. *mp* *pp* *mp*

Vln. *p* *f* *pp* *f*

Vla. *p* *f* *pp* *f*

Db. *p* *f* *pp* *f*

B *p* *poco* *p*

"dissociata locis concordi pace ligavit"
(delarna förbands, var på sin plats, tillsammans i endräkt)

$\text{♩} = 76$

apathetic

S. high gliss inside piano dis - soc - i - a - ta loc - is con - cor - di pa - -

Pno. *f* hit strings w. hand harmonics inside piano *p* *mp* *p*

Perc 1. strike match light candle To Fr. Drum Frame Drum *pp* *mf* *p*

Vla. arco *pp* *mp*

43 *p* *mf* *p*

"ignei convexi vis et sine pondere caeli"
(etern, saknande tyngd, till sitt väsen besläktad med elden)

eagerly

S. ce li - ga vit ig - ne - a con - vex - i

Pno.

Perc 1. scratch across skin. slow fast *p* *mf*

Vla. *pp* *mp* *pp* *mp*

♩ = 60

47

S. *vis et si-ne pon - - - de - - - re ca - e - - li*

Pno. *inside piano*
tap piano strings quick and continuously with fingers (both hands).
pitch order unspecified within written register.

Perc 1. *scratch across skin with nails*
ord.

Vla. *spiccato (spic.)*
8 beatings/second (B/S)
2 B/S

recite freely in a low voice
slightly agitated and curious in spirit, though slow in tempo. Like a secret being told to a friend.

52

S. *In nova fert animus mutatas dicere formas corpora; di coeptis nam vos mutatis
et illas aspirate meis primaque ab origine mundi*
*"Kroppar som växla gestalt och i nya former sig kläda, därom förtälja jag vill.
I gudar som gjort dessa under, sen nu i nåd till mitt verk"*

Perc 1. *blow out candle*

Vla. *ord.*

C
*emicuit summaque locum sibi fecit in arce
proximus est aer illi levitate locoque
densior his tellus elementaque grandia traxit
("luften, närmast etern i tyngd, i rummet ock sluter sig närmast;
jorden, av tätare art, dragit till sig mäktiga ämnen.")*

♩ = 76

60

S. *em - i - cu - it sum - - - maq - ue loc - um si - bi fe - cit*

Alto Sax. *voice in Eb.*

Tbn. *voice*

Pno. *high gliss inside piano*
hit strings w. hand

Perc 2. *strike match* → *light candle* → *To Fr. Drum*

Vla. *ricochet (ric.) ord.*
ric. sim.
ric. ric.

65

S. *p* in ar - ce prox - im - us est *eagerly* aer il - li le - ³vi - ta - te *mp*

Alto Sax. *mp*

Tbn. *mp*

Pno. *mf* *p* *f* *pp*

Perc. 2 *p* *mf* *p* *mf > p*

Vla. *pp* *mf* *p* *mf* *p* *mf* *p*

69 $\text{♩} = 60$

S. den-si-or his tel - - - lus

Alto Sax. *ord.* Pour a small amount of water into the trombone mouthpiece breathe and refill water when/if necessary middle register (reg.) *p*

Tbn. pour a glass of water for the saxophone player (saxophone player pours water into trombone) breathe when/if necessary middle register (reg.) *p*

Pno. *mp* *pp* *mf* *mp* tap piano strings quick and continuously with fingers (both hands). pitch order unspecified within written register.

Perc. 2 *mf* *p* *mf* *pp* *mf* *p* *mf* tap across skin *slow* *fast* *p* *mf*

Vla. *mf* *p* *mf* *pp* *mf* *p* *mf*

74

S. Ad mea perpetuum deducite tempora carmen! ('min sång genom tiderna fören alltifrån skapelsens dag till den dag vi uppleva själva')

Alto Sax. high reg. low reg. empty water *poco*

Tbn. low reg. high reg. low reg. empty water empty water *poco*

Pno. *mf* *p* *mf* *pp* *mf* *p* *mf*

Perc. 2 *mf* *p* *pp* *mf* *mp* *p* *f* scratch w. nails sweep blow out candle

Vla. *mf* *p* *mf* *pp* *mf* *p* *mf* *pp* *mf*

circumfluus umor ultima possedit solidumque ciereuit orbem.
Sic ubi dispositam quisquis fuit ille deorum
("Det yttersta rummet är vattnets, som med fannande våg runt fasta marken sig sträcker
- sedan nu guden, vem han än var, så massan fördelat")

D

83 $\text{♩} = 76$

S. *apathetic*
cir - cum - fluus um - or ul - ti - m - a

Pno. *inside piano*
f hit strings w. hand

Perc 1. strike match → light candle Frame Drum scratch across drum

Vln. *p* *pp* *mf* *p*

Vla. *p* *mf* *mp* *pp*

Db. *arco* *pp* *mp* *pp*

88

S. *eagerly*
pos - se - dit so - li - dum - que cier - cu - it or - bem

Pno. *mf* *pp* *mp*

Perc 1. *f* tap fast across skin *p* *mf* sweep *p*

Vln. *p* *mp*

Vla. *p* *mf* *pp* *p* *mf* *S.P.*

Db. *arco* *pp* *mp*

91

S. *p* *mf*
sic ub - i dis - pos - it - am - quis fu - it il -

Pno. *f* *p* *mp*

Perc 1. *mf* *f* *mp*

Vln. *mf* *p* *mp* *pp* *mp* *7*

Vla. *S.T.* *with soprano* *S.P.* *ric.* *f* *sfz* *p* *sfz* *p* *f* *mp* *7*

Db. *mf* *mp* *pp* *mp* *Sul tasto (S.T.)*

jag ställde mig frågan huruvida jag motsatt mig andligheten i mitt arbete. Tyckte mina tankar -

♩ = 60

94

Tape

S. *p mp pp*
le de - or - u - m u m u m u m u m

Pno. *p*
place a sheet of paper on the lower strings inside the piano
tap piano strings quick and continuously with fingers (both hands)
pitch order unspecified within written register

Perc 1. *f p f p*
sweep scratch

Vln. *pp mp p*
S.P. ord. 8 beatings/second (B.S.) 2 B.S.

Vla. *pp mp pp*
S.P. ord. 2 beatings/second (B.S.)

Db. *p*
Sul ponticello (S.P.) S.T. S.P. S.T. harmonic gliss on IV.

varit galenskaper, utan liv och sammanhang och att delar av arbetet således har försakat andlighetens tillgång. Felen i detta verk är alla mina egna, medan sanningen ej tillhör mig. Jag kom ibland att grubbla och bli otålig -

101

Pno.

Perc 1. *3*

Vln. *4 B.S. 8 B.S.*

Vla. harmonic gliss. harmonic gliss.

Db. harmonic gliss.

Cond. cue

Jag lockades att fördriva tiden med annat när det inte gick så lätt som jag ville. Jag kom med tiden tillrätta med min ovärdighet och tackade för nåden.

106

Pno.

Perc 1. *3*

Vln. *8 B.S. 4 B.S.*

Vla. *2 B.S. 4 B.S.*

Db. *mp p mf*
S.P. S.T. S.P. S.T. S.P. S.T. S.P. S.T.
sim. gradually between S.P. S.T.

recite freely in a slow manner
slightly agitated in latin
almost whispered in swedish

'16

gasp

Kaos. En massa, förvirrad och formlös.
Quem dixere chaos, rudis indigestaque moles.

111

S. remove paper

Pno.

Perc 1. scratch across drum fast → slow

Vln. 8 B.S. → 2 B.S. → 0 B.S. (ord.)

Vla. 2 B.S. → 0 B.S. (ord.)

Db. S.P. S.T. S.P. S.T. S.P. → S.T. → S.P. → S.T. S.P. → ord.

mf, p, f, mp, p, mf, p, mf

pizz. S.P.

f sweep

*in nova fert animus dicere formas corpora; di, coeptis
nam vos mutastis et illas aspirate meis primaque ab origine mundi
"kroppar som växla gestalt och i nya former sig kläda,
därom förtälja jag vill. I gudar som gjort dessa under, sen nu i nåd till mitt verk")*

E

♩ = 76

117

S. half voice - soft and hissingly
i - n - n - o - - va - in no - va fert

Alto Sax. take a sip of water high reg. → low reg. → middle reg.

Pno. high gliss inside piano f hit strings w. hand mf

Perc 1. blow out candle Vibraphone mallets let ring

Perc 2. Glockenspiel let ring bow mallets bow

Vln. S.P.

Vla. arco. S.T. → S.P. → S.T. S.P. → S.T.

Db. pizz. arco S.T.

pp, p, f, pp, f, p, f, pp, p

mf, p, mf, p

124 *fp* *fp* *f* half voice - soft and hissingly

S. a - - - - - n - - - - - im - u - s - - - - - di - ce - re form - as

Alto Sax. *p* *f* S.T. inhale *f* *mp* *f*

Tbn. inhale → exhale *p* *f*

Vib. motor on *p* *f*

Glock. bow *p* *f* *p* *f*

Vln. *fp* (poco)

Vla. *pp* *mp* *fp* *pp* *mp* pizz. *mf*

Db. S.P. *pp* *mp* *pp* *mp* pizz. *mf*

Col legno batutto (C.L.B.) with soprano



129 *fp* *mf* *fp* *f* *p* *mf* *p* *f* *fp* *mf*

S. cor - po - ra di - co - ep - tis na - m - vos - m - u - - - - - tas - tis et il - la -

Alto Sax. remove mouthpiece air noise on "R" *fp* *mf*

Tbn. with soprano *p* *mf* (in) *f* *fp* *mf* pour water in trombone

Pno. inside piano hit strings w. hand *p* *mf* *mp*

Vib. motor off Cymbal *f* Vibraphone *pp* *mp* *pp*

Glock. *p* *f* *mf*

Vln. ord. → S.P. *pp* *mf* *p* S.T. *ppp*

Vla. arco *mf* *pp* arco *ppp* *p*

Db. arco *ppp* *mf* *p* *f* *p* sub. *p* pizz. *pp* *mp* arco pizz. S.T. *p* *mp* S.P.

136 *p* *f* half voice
mp 3 3 3 3
 - s as - pi - ra - te me - is pri - ma - que ab or - i - gi - ne mun -

"reverse slap" (w. tongue) - on inhale
 with soprano
f 3 3 3 3 "sh" exhale

Br.D. low reg *mp* empty water

Pno. *pp* inside piano *mf* on keys *pp*

Vib. *pp* senza ped. 3 3 3 3

Glock. bow *p* *mf*

Vln. *p* with soprano *pp* *mp* *pp* *mf* *pp*

Vla. pizz. *pp* arco *mf* *p*

Db. arco *pp* *mf* *p* pizz. *mf* arco *p*

141 *mf* illic et nebulas, illic consistere nubes ("dimmor, töcken och moln")
 half voice 3 3 *mf*
 di il - lic et ne - bul - as il - lic con - sis - te - re nub - es il - - - lic et neb -

Alto Sax. with soprano "reverse slap, sim." attach mouthpiece S.T. *mf* *p*

Tbn. with soprano S.T. exhale air noise "rr" S.T. *p* 3 *f* *p* *f* *mf* *mp* S.T.

Pno. *mf* hit strings w. hand *f* *p*

Vib. Cymbal To matches and candle light candle cymbal tam-tam bass drum

Glock. To matches and candle strike match light candle

Vln. *mp* Col legno batutto arco *p*

Vla. pizz. *mp* 3 arco *pp* *mf* ric.

Db. pizz. *mp* *ppp* *f* *mp* 3 arco *p*

146

S. *mp* ul - - as il *mf* il - - lic con - -

Alto Sax. *p* S.T.

Tbn. *p* with soprano S.T.

Pno. *f* *f* *p* *mf* *p* *f* *p*

Perc. 1 tam-tam *f* cymbal bell *mf*

Perc. 2 Frame Drum *mf*

Vln. *mp* *ppp* *mp*

Vla. *p* *f* *mp* *f*

Db. *mp* *ppp*

148

S. sis - - - - te - - - re nub - - es et *f* *mp*

Alto Sax. *pp* subtone ord. *mf*

Tbn. *mf*

Pno. *legato* *mf* *p* *f* *p*

Perc. I. *ppp* *mf* *pp* *mf* *f* *pp* *mf*

Perc. 2 *f* *p* *mf* *f* *p* *mf*

Vln. *ppp* *f* *pp* *f* *p* *mf* *p*

Vla. *pp* *f* *mp* *f* *p*

Db. *ppp* *f* *pp* *f* *p* *mf* *p*

151

Alto Sax. flz. growl ord. growl

Tbn. plunger mute

Pno.

Vln.

Vla.

Db.



153

Alto Sax. growl ord.

Tbn. sim. - gradually from open to close

Pno.

Vln.

Vla.

Db.

155

Alto Sax. *p* *mp* *flz.* *pp* *mf* *ord.* *p*

Tbn. *> p* *mp* *pp* *mf* *p*

Pno.

Vln. *mp* *5* *6* *f* *7* *7*

Vla. *spiccato* *mp* *5* *5* *f* *6* *6*

Db. *mp* *p* *mp* *pp* *mf*

F *haec super inposuit liquidum et gravitate carentem
aethera ner quicquam terrenae faecis habentum.
("ovan luften till sist han spände, glasklar och tyngdlös,
etern som alltid är ren och fri från den jordiska dräggen")*

158

F $\text{♩} = 60$ *senza vib* *declamatory* *p* *mp* *pp* *mp* *half voice* *3*

S. *ha-ec su-pe - r in - - po-su-it li - qui - dum*

Alto Sax. *mf* *p* *f* *S.T.* *pp* *f*

Tbn. *mf* *p* *f* *S.T.* *pp* *f* *S.T.*

Pno. *inside piano* *high gliss.* *sim.* *hit metal frame w. hard mallet/club* *f*

Perc. 1. *tam-tam* *bow* *f* *p* *f* *cymbal frog*

Perc. 2. *strum w. fingernails* *f* *p* *mf* *p*

Vln. *pizz.* *arco* *pp* *tr*

Vla. *pizz.* *arco* *pp* *ff* *pp* *tr*

Db. *pizz.* *arco* *pp* *ff* *pp* *tr*

163

S. *p* *mf* *p* *half voice* *p* *mf* *p* *senza vib*
 et li-qui-du - - m ca-ren-tem ae-the - ra nec qu-i-cu - am

Alto Sax. S.T. growl S.T. flz. ord.
pp *f* *pp* *mf* *pp* *f* *pp* *mf*

Tbn. S.T. growl S.T. flz. ord. S.T.
pp *f* *pp* *mf* *pp* *f* *pp* *f*

Pno. *sim.* *Red.* *plucked high notes* *hit metal frame w. club*

Perc. 1. bow mallet bell bow bass drum
p *f* *p* *p* *p* *mf* *p*

Perc. 2. *3* strum w. fingernails *3*
f *p* *f* *p* *f* *p* *f* *p*

Vln. *ff* *pizz.* *arco* *S.P.* *S.T.* *pizz.* *arco* *tr.* *pizz.* *arco* *S.T.*
pp *f* *pp* *f* *pp* *pp* *ff* *pp*

Vla. *ff* *pizz.* *arco* *S.P.* *S.T.* *pizz.* *arco* *S.T.* *pizz.* *arco* *S.T.*
pp *f* *pp* *f* *p* *mf* *pp* *ff* *pp*

Db. *ff* *pizz.* *arco* *S.P.* *S.T.* *pizz.* *arco* *S.T.* *pizz.* *arco* *S.T.*
pp *f* *pp* *f* *pp* *ff* *pp*

171 *p* *mf* *p* *half voice, slightly shaken/upset* *p*
 ter - ren - ae ter-ren-ae fae - cis ha-ben-tum

Alto Sax. *pp* *mf* *pp* *f* *haunting* *p* *3* *(poco)* *p*

Tbn. *pp* *mf* *pp* *f* *haunting* *p* *7* *(poco)* *p*

Pno. *f* *pp* *gliss on strings* *hit strings w. hand* *hit metal frame*

Perc. 1. *pp* *mp* *pp* *mf* *p* *mp*

Perc. 2. *f* *p* *f* *Glockenspiel* *5* *frame drum*

Vln. *ord.* *tr.* *pizz.* *arco* *ppsub.* *f* *p* *3* *M.S.T.*

Vla. *ord.* *tr.* *pizz.* *arco* *ppsub.* *f* *p* *7* *flautando*

Db. *ord.* *tr.* *pizz.* *arco* *ppsub.* *f* *p* *6* *3* *pp*

179 jag befann mig i en trädgård med många avdelningar. Den var mycket vacker och jag önskade att den tillhört mig. Jag förlorade mig och sökte en väg ut ur detta paradys. Efter att ha spatsrat längs en missledande stig kom jag till slut fram till en plats där jag mötte en man som plockade bort en hop osynliga kräk och slog ihjäl dem. Han berättade att det var vägglöss -

Perc 1. bass drum

Perc 2.

Vla.

Db.

Cond. cue

och att det var jag som dragit dit dessa vilka nu infesterade grönskan. Jag kunde inte se krypen han angrep, men väl ett annat litet kryp. Jag släppte ned det på ett vitt linne som bars ut av en kvinna. Det var orenheten inom mig, vilken jag måste utrota.

187

blow out candle Crotales

blow out candle Glockenspiel

Perc 2.

Vln.

Vla.

Db.

♩ = 76

G bisb.

197

Alto Sax.

Tbn.

Pno.

Crot.

Glock.

Vln.

Vla.

Db.

slide tr.

let ring.

gliss w. mallet (stick)

pizz.

damp

200

bisb.
tr

Alto Sax. *pp* *mp* *p*

Tbn. slide tr.
tr *pp* *mp* *p*

Pno. *mf* *p*

Crot. damp *mf* *sim.*

Glock. *mp* *pp* *mp* *pp*

Vln. *f* *p* *f* *p*

Vla. *mf* *p*

Db. *f* *p* *f* *p*

202

bisb.
tr

Alto Sax. *p* *mf* *p* *mf*

Tbn. slide tr.
tr *p* *mf* *p* *mf*

Pno. *mf* *p* *f* *mf* *mf*

Crot. *mf* *mf* *mf* *mf* **to vibraphone**

Glock. *mp* *mf*

Vln. *p* *f* *p* *f* *f* *mp*

Vla. *mf* *p* *mp* *f* *f*

Db. *f* *p* *f* *p* *f* *mp* *f* *mp*

204

Alto Sax. *mp* *p* *mf* *mp* bisb. *tr*

Tbn. *mp* *p* *mf* slide tr. *tr*

Pno. *p* *f*

Vib. *con ped.* *pp* *mp* *f*

Vln. *arco* *f*

Vla. *p* *f*

Db. *p* *f* *arco*

208

Alto Sax. *p* *(poco)* *p* bisb. *tr* slide tr. *tr*

Tbn. *p* *p* *(poco)* *p* slide tr. *tr*

Vln. *mp* *5* *6*

Vla. *mp* *6* *7*

Db. *mp* *5* *7*

213

Alto Sax. *6*

Tbn. *5*

Pno. *p* *mf*

Vib. *p* *mf* *3*

Glock. *pp* *mf*

Vln. *5* *6* *5* *f* *p*

Vla. *6* *5* *6* *f* *p*

Db. *6* *5* *f* *p*

♩ = 60

219 **H**

Tape

jag steg in i en byggnad med en nyckel i fickan. Väl inne undersökte vaktmästaren mina tillhörigheter och jag höll fram allt jag hade i fickorna. Det visade sig att jag bar på två nycklar och jag kom att anklagas av vaktmästaren för att ha stulit dessa. Jag sattes i arrest, bevakades och människor kom för att förhöra mig

Pno. inside piano tap strings with fingers, avoid touch of nails aim to strike all six strings if possible

Perc 1. tam-tam cymbal bass drum

Glock.

Vla.

Db.

Cond. cue

227

trots att jag inte ansåg mig ha gjort något ont. Jag förstod dock hur illa det skulle anses vara om jag hade tagit den andra nyckeln, för den sades vara nyckeln till anatomin. Den andra nyckeln, som vaktmästaren hade hållit i sin hand, var nyckeln till medicinen, som också är nyckeln till lungornas och lungpulsåderns förhållande till andrlig rörelse.

Pno.

Perc 1.

Glock.

Vln. pizz. arco

Vla. pizz. arco

Db. ord. S.P.

236 haunting

Alto Sax. mp (poco) mf p

Tbn. haunting mp (poco) mf p

Vln. pp mp p

Vla. mp pp mp p

Db. ord S.P. S.T. S.P. S.T. S.P. S.T. S.P. S.T. S.P. S.T.

240

Alto Sax. *mf* *p* *mp*

Tbn. *mf* *p* *mf*

Vln. *mp* *p* *mf*

Vla. *mp* *p* *mf*

Db. *p* *poco* *poco*

Annotations: S.P., S.T., 7, 3

243

Alto Sax. *p*

Tbn. *p* *mf*

Vln. *p* *mp* *p*

Vla. *p* *mp* *p*

Db. *p* *pp* *mp* *pp* *mp* *p*

Annotations: S.T., S.P., ord., 7, 6, 6, 6, (poco), (c)

246

Alto Sax. *mf* *p*

Tbn. *mf* *p*

Voice

Crot. *p* *mp* *p* *mp* *mf* *f*

Glock. *pp* *p* *p* *mp* *p* *mf* *f*

Vln. *f* *p*

Vla. *f* *p*

Db. *f* *p*

Annotations: 3, 3, 3, 3, 3, 3, 6, 5, 5, harmonic gliss., S.P., (c)

in nova fert animus dicere formas corpora
Quem dixere chaos, rudis indigestaque moles.
Commercio animae quo corporis. Arteria pulmonaris.
(kroppar som växla gestalt. Kaos, en massa, förvirrad och formlös. Själen och kroppens utbyte. Lungpulsådern.)

I
254 ♩ = 72

S. *mf* *p* *senza vib* *p* *-(poco)* *p* *mf*
ver i-tat-es an-i-mal-i ar-ter-i-a com-mer-ci-o an-im-ae com-mer-

Alto Sax. *p* *3* *voice in Eb* *p*

Tbn. *p* *7* *p*

Pno. *mf* *mp* *p* *3*

Vib. *mf* *p* *mf*

Glock. *p* *f* *(poco)* *p* *7* *mallets* *mp* *p* *5*

Vln. *f* *p* *p* *7*

Vla. *f* *pp* *mp* *mf* *p*

Db. *f* *p* *p* *7* *6*

260 *mf* *p* *mp* *half voice, agitated with emphasized articulation* *mf* *mp* *p* *mf* *p*

S. - - - ci - o ar-ter - i - a plu-mon-ar-is qu - em dix-er-e cha - os ru - - - dis

Alto Sax. *3*

Voice *p*

Pno. *3* *p* *3* *3* *3* *3* *3* *3* *mf*

Vib. *p* *6* *7*

Glock. *bow* *p* *mf* *p* *mf* *p* *mf* *pp* *mp* *pp* *mallets* *p* *5* *6* *7*

Vln. *S.P.* *pizz.* *S.T. (with soprano)* *mp* *3* *p* *7* *pizz.* *f*

Vla. *mf* *p* *pp* *mp* *p* *mp* *7* *7* *3* *3* *mf* *p* *f* *pizz.*

Db. *pizz.* *p* *arco* *p* *7* *6* *pizz.* *f*

265

half voice, slow, rattling and harsh *p* *mf* *f* increasingly airy *p* *f* half voice, sighingly *mp* *f* *p* *mf*

S. in - di - ge - s s ta mo - le - s plu - - - m

Alto Sax. *p* *f* *p* *mf* voice in Eb *p*

Pno. *mf* *pp*

Vib. *p*

Glock. bow *pp* *mp* *pp* *mp* *p* (poco)

Vln. *mp* *pp* *mp* *pp* *mf* sighingly, with soprano

Vla. *p* *mf* *p* *mf* *pp* 7 3
slow bow movement, slight overpressure. Harsh tone. with soprano 3 → flautano
(loud enough to produce a distortive tone without overshadowing soprano)

Db. *pp* *mf* *pp* *mp* *pp* *mp* *p* (poco) arco

270

S. *p* *mf* *pp* *mp* senza vib. *p* con vib. *pp* *mp* senza vib. *pp* *mp*

plu - - mon - e - - s i - n n

Alto Sax. *p* 3 5 6 air *p* *f* *p* *mf* *p*

Tbn. *mp* *pp* *p* *f* *p* *mf* Voice

Pno. *mp* *p* 6 7 3 3 3 let ring

Vib. 3 5 7 7 7 motor on bow *pp* *mp* *pp* *mp* *p*

Glock. mallets *p* 3 6 5

Vln. *p* 7 3 6 7 *mp* *pp* *mp* *pp* *mp* *p* *mf* S.P. ord.

Vla. (poco) 6 *mp* *pp* *mp*

Db. *p* 3 6 5 6 6 S.P. ord. *pp* *mp* *pp* *mp*

275 *p* *mf* (senza vib)
 S. ut - er - o

Alto Sax. pour water into trombone take a sip of water breathe and refill water when/if necessary low reg. mid. reg.
p *f* *p*

Tbn. (saxophone player pours water into trombone) breathe when/if necessary low reg. high reg.
p *f* *p*

Vib. to matches and candle strike match light candle Frame drum

Glock. bow to matches and candle strike match light candle Frame drum
pp *mp* *mp* *f*

Vln. with soprano *pp* *mp* *pp* *mp* *pp* *pizz.* *p*
molto vib. *senza vib.*

Vla. *p* *mf* *p* *pizz.* *p*

Db. *p* *mf* *p* *pizz.* *p*

282 *high reg.* *low reg.* *f* *p* *f* *empty sax*

Trn. *mid. reg.* *high reg.* *low reg.* *f* *p* *f* *empty trombone*

Perc 1. scratch w. fingernails slow fast tap rim fast slow gradually to quintuplet speed
mp *f* *mf* *pp* *mf* *3* *5* *3* *7* *p* *f* *p* *f*

Perc 2. tap circularly slow fast (fast) slow fast slow fast
pp *mf* *p* *f*

Vln. quick as possible *mp* *pp*

Vla. quick as possible *mp* *pp*

Db. quick as possible *mp* *pp*

Conductor - start sample 4

1'41

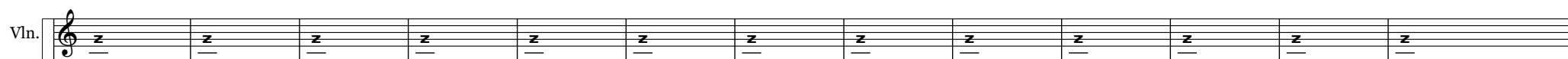
289 när jag gick till sångs klockan nio var jag rastlös och darrade i flera timmar. I drömmen som följde såg jag min svaghet representeras. En adelsman sökte mig och försökte på åtskilliga vis övertala mig till att stå på hans sida, och likt honom hänge mig åt rikedom, vällust och fåfänga, men han lyckades aldrig övertala mig. Hans förakt för min ståndpunkt gjorde mig än mer envis. Därefter klyvdes hovmannens gestalt till en lång, mörkgrå orm och en vakthund med mannens ansikte. Hunden gick till anfall och jag slog febrilt efter den med en klubba, -

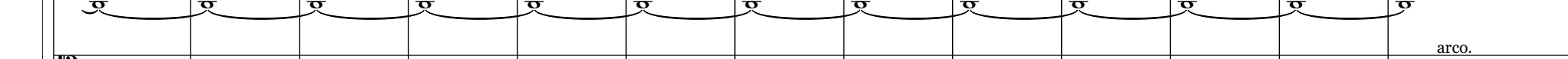
Vln. *mp*

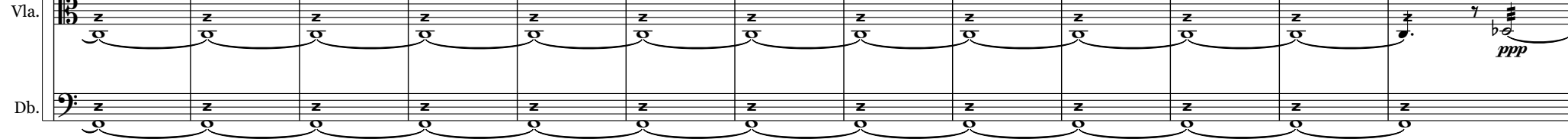
Vla. *mp*

Db. *mp*

men lyckades aldrig träffa huvudet. Han ville bita mig, men kunde inte. Jag tog tag i dess gap men lyckades inte heller tillfoga honom skada, så jag tog tag i båda käftarna och kramade honom hårt i nosen tills den sprack och ur nosen läckte galla. Hunden sa då till mig att jag skulle låta bli ormen, den tillhörde inte mig. Jag framlade till mitt försvar att jag varit tvungen att tukta den då den gått till anfall. Hunden svarade att jag hade mig själv att skylla då jag bråkat så med honom, adelsmannen. Jag vaknade med ens och utbrast "Håll din mun!"

Vln. 

Vla. 

Db. 

arco. *ppp*

315

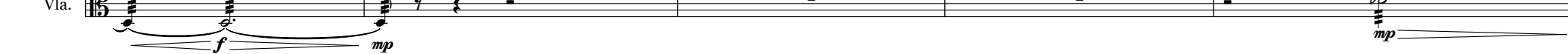
Alto Sax. 

Tbn. 

Pno. 

Perc 1. 

Perc 2. 

Vla. 

320

Alto Sax. 

Tbn. 

Pno. 

Perc 1. 

Perc 2. 

Vln. 

Vla. 

Db.

325

Alto Sax. *p* *mp* *(poco)* *mf* *p*

Tbn. *p* *mp* *(poco)* *mf* *p*

Pno. *sim.*

Perc 1.

Perc 2.

Vln. *3* *5* *3* *3* *3* *3*

Vla. *3* *3* *3* *3* *6* *3* *3* *3* *3*

Db. *7* *7* *7* *7* *7* *7* *7* *7* *7* *7* *7* *7*

Conductor - start sample 5

'26

Cond. cue

Jag stod inför en maskin, som drevs av mekaniska hjul. Dess stänger omgav och fjättrade mig
allt starkare och hände mig uppåt, jag kunde inte undkomma. Jag vaknade upp och insåg
att jag måste hållas tyglad. Alternativt angick drömmen Plumones in Utero.

330

Tape

S. *gasp*

Alto Sax.

Tbn.

Pno. *Red.*

Perc 1. *blow out candle*

Perc 2. *blow out candle*

Vln. *f*

Vla. *f*

Db. *f*