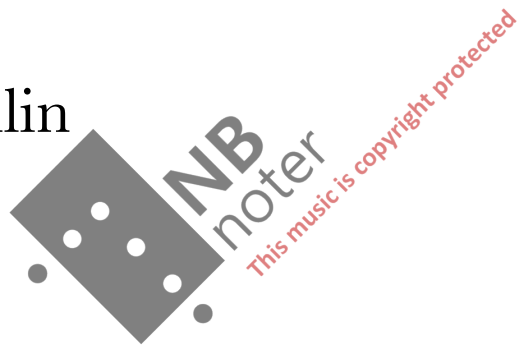


Desiring machines

Erik Dæhlin



an experimental opera

for singer/performer, cello, piano, percussion, video, sound and live-electronics

2013 approx. 65 minutes

texts by EDY POPPY, HANNE RAMSDAL, METTE KARLSVIK, EIRIK FAUSKE,
MARCO DEMIAN VITANZA, MARILYN MONROE, HEINER MÜLLER,
WILLIAM SHAKESPEARE and PIER PAOLO PASOLINI.

Part

- 1 Introduction
- 2 Grace
- 3 Medusa/Medea
- 4 Leni (1)
- 5 Leni (2)
- 6 Magda (I wanna sing)
- 7 Bertha M
- 8 Bertha M (cello solo)
- 9 Magda (In the two dimensional life)
- 10 Magda (What is the sound of and H_)
- 11 Magda (H ist für/Bach)
- 12 Zara
- 13 Marilyn
- 14 Ophelia
- 15 Elisabeth

desiring machines

introduction

♩ = ca. 60 (quite strict)

VOICE: arrow down means place/phrase for singing on "O". Always same length of phrase as Glass. Individual tempo. But constant at every and each phrase. Difference in overtones is possible modulation of the "O".

Erik Dæhlin

Musical score for the introduction of "desiring machines". The score is in 4/4 time and consists of three systems. The first system includes a vocal line with a melodic phrase starting on a half note, followed by a Glass part with a long note, and a Violoncello and Piano part. The second system continues the Glass part with a long note and the Violoncello and Piano parts. The third system shows the Glass part with a long note and the Violoncello and Piano parts. The score includes dynamic markings such as *p* and *pp*, and performance instructions like "Always iPad light/score on (light) just before playing, and off (black) after finished the playing. When BLACK, an pdf black page is to be places inbetween." and "Mostly non vibrato". A note at the bottom right states: "(pedal probably up earlier so sound is audible where notated. Pedal stops sound)".

Musical score for measures 5-9. The score is in 4/4 time and consists of three systems. The first system includes a G. Harm. part with a melodic phrase, a Vc. part with a long note, and a Pno. part with a long note and a gliss. marking. The second system continues the G. Harm. part with a long note and the Vc. and Pno. parts. The third system shows the G. Harm. part with a long note and the Vc. and Pno. parts. The score includes dynamic markings such as *p* and *pp*, and performance instructions like "Pipe on strings. Possition to be worked out. Roll slowly from you" and "E-Bow".

Musical score for measures 10-14. The score is in 4/4 time and consists of three systems. The first system includes a G. Harm. part with a melodic phrase, a Vc. part with a long note, and a Pno. part with a long note and a gliss. marking. The second system continues the G. Harm. part with a long note and the Vc. and Pno. parts. The third system shows the G. Harm. part with a long note and the Vc. and Pno. parts. The score includes dynamic markings such as *p* and *pp*, and performance instructions like "Pipe on strings Roll slowly from you" and "E-Bow".

13

G. Harm.

Vc.

Pno.

BLACK LIGHT

BLACK LIGHT

E-Bow

Pipe on strings
Roll slowly from you

BLACK LIGHT

16

G. Harm.

Vc.

Pno.

Tape

Pipe on strings
Roll slowly from you

He

Strobe seq. 1

19

G. Harm.

Vc.

Pno.

Tape

Pizzicato

E-Bow

He

22

G. Harm.

Vc.

Pno.

Tape

5

5

Pizz.

Ord.

pp

8^{va}

He

25

G. Harm.

Vc.

Pno.

Tape

E-Bow

5

5

He

28

G. Harm.

Vc.

Pno.

Tape

Pipe

gliss.

Pizz.

E-Bow

5

5

He

He

30

G. Harm.

Vc.

Pno.

Tape

Pizz.

E-Bow

Pipe

gliss.

Musicians light 1



33

G. Harm.

Vc.

Pno.

Tape

E-Bow

5

5

5

He

Soundfile: Names



36

G. Harm.

Vc.

Pno.

Tape

Pizz.

Pipe

gliss.

5

5

He

Strobe seq. 2

38 5

G. Harm.

Vc.

Pno.

Tape



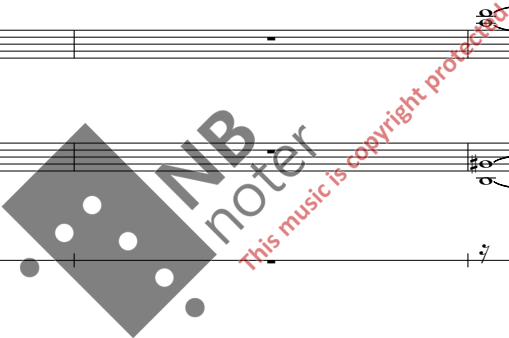
41

G. Harm.

Vc.

Pno.

Tape



44

G. Harm.

Vc.

Pno.

Tape

47

G. Ham.

Vc.

Pno.

Tape

E-Bow

Pizz.

Ord.

8th

H

He



50

G. Ham.

Vc.

Pno.

Tape

Pizz.

E-Bow

Pipe

gliss.

He



53

G. Ham.

Vc.

Pno.

Tape

(E-Bow)

Ord.

(E-Bow)

He

56

G. Ham.

Vc.

Pno.

Tape

Ord. 3 E-Bow Ord.

He

60 =ca. 60

G. Ham.

Vc.

Pno.

Tape

Pont. (1) Norm. p

Pizz. Prepared "cluster" (percussive, but with some short sustain) Ord. sing. E-Bow Ord.

Ca O

Strobe seq. 4

63

G. Ham.

Vc.

Pno.

Ord. E-Bow 3

Preparert tone ppp poss.

66

G. Harm. *5:20*

Vc.

Pno.

Tape

Ord. Pipe Ord.

H

gliss.

69

G. Harm. *accel...*

Vc. *accel...*

Pno. *accel...*

Tape

E-Bow

PPP

Ord.

H

gliss.

NB
noter
This music is copyright protected

72

G. Harm. *sub. p*

Vc. *sub. p*

Pno. *8va*

Tape

Pont.

Pipe

gliss.

He

74

G. Harm.

Vc.

Pno.

Tape

accel...

GONGS (w. finger) 5

Pont. (I)

Pizz. Arco

accel...

Ord.

He

LIGHT



♩=76 ← ♩ = ♩ → =76 - 84

77

G. Harm.

Vc.

Pno.

Tape

lv.

Jeté

Pont.

pp

Ord.

H

♩=76 ← ♩ = ♩ → =76 - 84

Applause
(soundfile) main
monitors and birds
in near field

Grace

Grace Kelly (Oscar acceptance speech) / Eirik Fauske

Erik Dæhlin

♩ = 76 - 84 contours of speech - between song and speech

Voice
the thrill of this moment keeps me from saying what I real-ly feel

Percussion
Glass
(mp) ("pling" with nail)

Piano
mp p mf p 8^{va}

Violoncello
♩ = 76 - 84 pizz. Arco Ponticello
mf f φ Pont. gliss.

5

Voice
voice over (near field) 1: i en park i en liten stat i Europa

Perc.
(mp)

Pno.

Vc.
Pizz. Arco Ponticello
f φ Pont. gliss.

8

Voice
vi sprin-ger bar fo-ta me-llan sy-ri-ner och euca-ly-ptus trær

Perc.
(mp)

Pno.

Vc.
Pizz. Arco Ponticello
f φ Pont. gliss.

11

Voice

2: mellan fjärlar, hihhi hihhi hihhi
påfuglar, och vildhästar

Perc.

Pno.

Vc.

Pizz. Arco Ponticello
f

Pont.
f

gliss.

14

Voice

vi sprin-ger bar fo-ta du och jag Grace i en en-kel klädning

Perc.

Pno.

Vc.

Pizz. Arco Ponticello
f

Pont.
f

gliss.

17

Voice

3: opp mot palatset der Prinsen bor han som røvat deg från Hollywood giftat seg med deg förgiftat deg förr at få barn förr at få bahalda tronan

Perc.

Pno.

Vc.

Pizz. Arco Ponticello
f

Pont.
f

gliss.

20

Voice

vi s ka do da ho nom

4: stikka han med en kniv i marmordusjen, i marmorhjerete. dusjgardinarna skal blafra blodiga ut fönstret → sound of birds: OFF

Perc.

Pno.

Vc.

Pizz. Arco Ponticello

Pont. gliss.

f *p* *f*

23

Voice

the thrill of this mom - ent keeps me from say - ing what I real - ly feel I can

Perc.

Pno.

Vc.

Pizz. Arco Ponticello

Pont. gliss. Pizz.

f *mp* *p* *mf* *f*



26

Voice: on-ly say thank you with all my heart to all who made this possible for me thank you

Perc.

Pno. *mf* *secco* *Red.* *pp*

Vc. *p* *f* *Arco Ponticello* *Norm.* *Pont. tr.* *Norm. gliss.* *Pont.* *jeté* *Norm.* *Pizz.*

29

Voice: 5: och så skal du Grace få spela inn en ny film och jag skal titta på du och

Perc.

Pno.

Vc. *p* *f* *Arco Ponticello* *Norm.* *Pont. tr.* *Norm.* *Pont.* *jeté* *Norm.* *Pizz.*

32

Voice: du och jag du och jag jag er din Grace du och jag Grace din stor ste jag er din fan

Perc.

Pno. *mf* *secco* *Red.* *pp*

Vc. *f* *Arco Pont.* *Norm. gliss.* *Pont.* *jeté* *Norm.* *Pizz.*

35

Voice

kom kom kom

6: men du er inta der jag setter meg ned ved en fontän

Pno.

Vc.

38

Voice

8: men hon er inta der in - ta her Grace er inta her jag gråter kom

Perc.

Pno.

Vc.

Arco Ponticello Norm. Pont. Pont. Norm. Pizz.

p mf p mf 6

41

Voice

kom kom kom

9: alt blir oklart och otydlig och det fotografiet jag holder i min hand blir otydligt 10: //jag ser på fotografiet//

Perc.

Pno.

Vc.

Pizz. Arco Ponticello Pont. gliss. Pizz. Pizz.

f 0 f

45

Voice

du och jag — du och jag — jag er din Bild du och jag Grace bar - ra en jag er

Perc.

Pno.

mf *secco* *Red.* *pp*

Vc.

Arco Ponticello Norm. Pont. Norm. *gliss.* Pont. jeté Norm.

p *f* *f* *6*

47

Voice

et bild I - - - m

11: // jag er bara et bild jag er bara et bild //

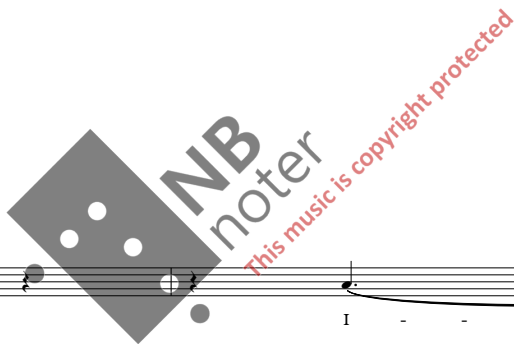
Perc.

Pno.

mf *Red.*

Vc.

Pizz. Arco Ponticello Arco



49

Voice: a li - ving per - son a li - ving per - son I ex - ist and my life is real

Perc. (*mf poss.*)

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

Vc. *f* Pizz. Arco Ponticello *tr* Pont. *tr* Norm. *gliss.* Pont. *tr* *gliss.*

53

Voice: I I can on - ly say thank you with all my heart to all who made this po - ssi - ble for me

Perc.

Pno. *p* *mf* *secco* *tr* *pp*

Vc. Pizz. Arco Ponticello *tr* Norm. Pont. *tr* Norm. *gliss.* Pont. *tr* *jeté* Norm.

56

Perc. Repeat 3 times

Pno. Play only first time *mp* *p*

Vc. Repeat 3 times only last time fermata

Medeas/Medusas meddelande

Mette Karlsvik/Erik Dæhlin

tekst som voice-over i "near-field" högtalare

Lydfiler

en face med ett lommespeil i hver hånd

1

sjut fram hakan,
vis meg leppene,
varm den tongen,
smør dette över huden,
lite rødt på kindane,
rødt på leppene,

følg ordrer

-

-

feedback (lydfiler)

og

back

slag mot skulder

2

i dag lær jag deg å glide inn
du lær deg at passa inn
du lær deg at flyta med

en face

3

ditt håret flyter
dina hofter flyter
LE også nu
så ja,

følg ordrer

følg ordrer

back

feedback (lydfiler)

og

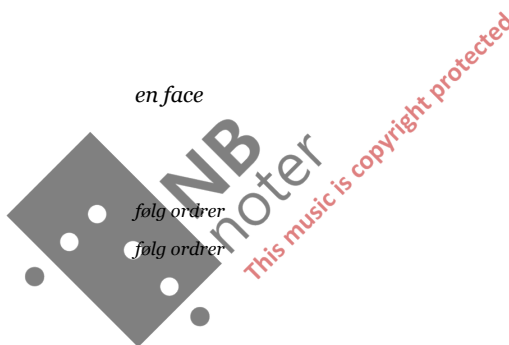
slag mot skulder

4

ja, no er vi næra
ingen er deg så næra
men du kan gå ut nu,
sett på ditt beste leende
og gå ut nu.

white out (7`)

black



Leni Hanne Ramsdal - Erik Dæhlin

Face in light from video

Text said as a process from young to old

Helene Bertha Amalie

Helene Bertha Amali

Helene Bertha Ama i

Helene bertha Am i

Helene Bertha A i

Helene Bertha i

Helene Bert i

Helene be i

Helene be i

Helene b i

Helene i

Helen i

Hlen i

Leni

Leni ___ Riefenstahl ___ Realität interessiert mich nicht

silence

goes then straight into Leni (2) Remse



Leni

(2) remse

Hanne Ramsdal

Starts quite calm, but gets more and more intens. From 'suspens' to more dense

Erik Dæhlin

Voice/Soundfiles (field loudspeakers)

1: Hlen i_

2: Helen i_

Voice

Glass

Piano

Violoncello

mp

sub. p

sub. p

3

3: Helene i_

4: Helene B i_

Voice

Glass

Pno.

Vc.

sub. p

sub. p

closed/gutt.

jeté

gliss.

jeté

gliss.

jeté

gliss.

jeté

gliss.

jeté

gliss.

5

5: Helene Be i_

6: Helene Ber i_

Voice

Glass

Pno.

Vc.

sub. p

sub. p

lukket/gutt.

gliss.

lukket/gutt.

gliss.

lukket/gutt.

gliss.

lukket/gutt.

gliss.

7: Helene Bert i

7

Voice

Voice

Glass

Pno.

Vc.

gliss.

jeté

gliss.

sub. p

i st ae B (h) e ne - leH

8: Helene Bertha i

8

Voice

Voice

Glass

Pno.

Vc.

gliss.

jeté

gliss.

sub. p

i (h)a st e B (h) e ne - leH

9: Helene Bertha Ai

9

Voice

Voice

Glass

Pno.

Vc.

gliss.

jeté

gliss.

sub. p

i a (h)a st ae B (h) e ne - leH

10: Helene Bertha Ami

Voice

Voice

Glass

Pno.

Vc.

jeté

gliss.

sub. p

i ma (h)a st ae B (h) e ne - leH

11: Helene Bertha Amai

Voice

Voice

Glass

Pno.

Vc.

jeté

gliss.

sub. p

i a ma (h) st ae B (h) e ne - leH

12: Helene Bertha Amali

Voice

Voice

Glass

Pno.

Vc.

jeté

gliss.

sub. p

i a ma (h)a st ae B (h) e ne - leH

soundfiles: FR and FF *leni spol 1-23*
in near-field loudspeakers and in over all system

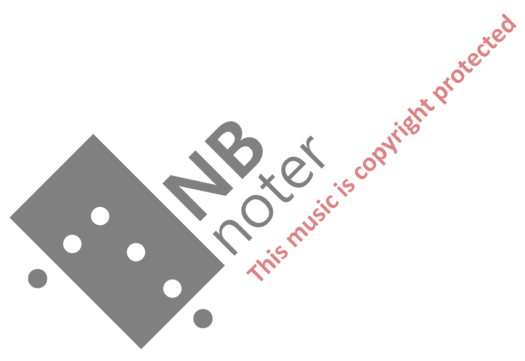
13

soundfiles with *piano backwards*

13: Helene Bertha Amalie

ei a ma (h)a st ae B (h) e ne - leH

gliss. *tr* *sub. p*



*Solo voice. Direct/addresse. Microphone (with light inside) hanging from ceiling.
Low glass table with cards (not playing cards, but children cards with dresses etc)
Ques for soundfiles.*

I wanna sing beautiful Sentences things

like babies being born, like birthday parties, like candles being blown out,
or stomachs being filled

Open__¹ (*sing against microphone*)

Sentences that mirrors the cloudless sky.
With

no content, no resistance, no meaning, just a sound, a beautiful sound,
like birds singing, or walking in the forest, walking the dog, that Blondi dog.

Open__² (*sing against microphone*)

But also sentences of people being run over, sentences like gas chambers,
sentences that take you from behind

Sentences like *scissors* cutting all your hair off (!),
or why not even your ears off (!). *Sentences* that smell of something

// rotten, forgotten, rotting, forgetting. //

standing in line, peeing in their pants, throwing up.

Sentences that ring your doorbell in the middle of the night.

Open__³ (*sing against microphone*)

Naked sentences that wear your old clothes, sleep in your damp bed and burn
your old books. Sentences with *no* sweet talk, *no* mercy.
Without legs or arms or family members.

Sentences just *doing* (*rytmical*) their job, their duty.

I wanna *sing* that kind of sentences *too*.

Unforgettable sentences that *don't* know what *they're* saying.

I wanna (*rythmical*:) // hit hurt heart //

I wanna *sing* with

no content, no resistance, no meaning, just a sound, a beautiful sound,
like colourful birds singing with
no content, no resistance, no meaning, just a

si/syng på tone opp i mikrofon mer manende/rått

// **Open__^{hele}** your heart. (*sing against microphone*)

Open__ your hurt. //

In from behind the table.

Wishing. Picture yourself. Calm. Clear. Direct. Standing.

Soundfile 1 (near-field) + docu file (near-field)

Calm again. On knees near the table.

*play cards calmly four times during the first line, then
accelerate playing/intensity*

Soundfile with birds (soft) (near-field)

Standing

Soundfile 2 (near-field) + docu file (near-field)

Lighter/happy – then gradually more raw

Soundfile "sentences-scissors" (near-field)

Longer, more "melismatic", but still clear. Taste the words.

Rythmically - "big band"/off beat ("hair off" etc.)

Rythmically clear. Gradually against microphone. Repeat.

"sentences-scissors" stops at:

*Calm, factual and deeper. On knees. Put three cards slowly on
table.*

Still calm, but gradually faster

Quick up:

Soundfile 3 (main) + docu file (near-field)

*Gradually build "bebop"/accents/off-beats towards singing
(cursive): against microphone. High tones with glissando on
all "no" "too"*

*Repeat (together with soundfile when it comes in after first
time) and play cards.*

Soundfile (hit hurt heart)

continue:

*Rythmical. Gradually ritardando to something calm, soft and
direct. Syncope "no".*

(hit hurt heart) stops at:

Standing

Repeat several times

Soundfile 3 (near-field)

+ Soundfile Open/total Maelstøm (main)

Soundfile (navn-maelstrøm) (near-field)

The sound groves gradually more intense. Almost at it's peak:

Swing the microphone.

Black. Only light in the microphone swinging back and fourth.

Bertha M

Erik Dæhlin

Mette Karlsen

$\text{♩} = 63$
all tremolo

Piano

Pno.

Pno.

Pno.

Pno.

Piano score for measures 15-17. The right hand features trills and slurs, with dynamics *mf*, *sub. p*, and *f*. The left hand includes octaves (*8^{va}*) and pedaling (*Ped.*), with dynamics *pp* and *ff*. A note is marked "with albow".

Piano score for measures 18-19. The right hand has a trill and a triplet of sixteenth notes. The left hand features a triplet of sixteenth notes and a long slur. Dynamics include *mf* and *sub. p*.

Piano score for measures 19-20. The right hand has a cluster and a "continue" instruction. The left hand has a cluster. A watermark "NB noter" and "This music is copyright protected" is overlaid.

Piano score for measures 20-21. The right hand has trills and slurs, with dynamics *mf*. The left hand has trills and a triplet of sixteenth notes. Dynamics include *Ped.* and *8^{va}*.

Piano score for measures 21-22. The right hand has trills and slurs, with dynamics *f*. The left hand has trills and a triplet of sixteenth notes. Dynamics include *Ped.* and *8^{va}*.

Violin (Vc.) score for measures 21-22. The violin part begins in measure 21 with dynamics *mp* and *f*.

23 $\text{♩} = 63$

Voice: what it is - s is to threaten

Pno. Ped L.v. L.v. *

Vc. $\text{gradually to crush}$ $\text{gradually to only noise of sting/bridge}$ (p)

Perc. *

Bertha Fermate (near-field)
Possible soundfile in these fermatas

26

Voice: what it is - s is to throw

Pno. Ped L.v. L.v. *

Vc. $\text{gradually to crush}$ $\text{gradually to only noise of sting/bridge}$ (p)

Gongs f L.v.

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29

Voice: what it is - s is to beat him

Pno. Ped L.v. L.v. *

Vc. $\text{gradually to crush}$ $\text{gradually to only noise of sting/bridge}$ (p)

Gongs L.v.

32

Voice: what it is - s is to show

Pno. *Red.*

Vc. *gradually to crush* *gradually to only noise of sting/bridge* *(p)*

Gongs *L.v.*

35

Voice: what it is - s is to do it to - kids

Pno. *Red.*

Vc. *arco* *gradually to only noise of sting/bridge* *(p)*

Gongs *L.v.*

38

Voice: what it is - s is to show

Pno. *Red.*

Vc. *Pizzicello* *8^{va}* *damp*

Gongs *damp*

is to show show the li - ttle ones to

sub. p f Ped. *

Ponticello jete Norm. Ponticello damp

42 show the li - ttle ones what a - - - - - fool their fa ther is

sub. p tr. Lv. f

Tasto sub. p Ped. f

44 Senza misura

But I don't do that to kids Not Edwards kids not to his I don't hit kids not the kid I carry not this kid, this.

Senza misura Material not necessary in the notated order

sordine

47

Voice

what it is - s is to show them show them how mad one can be

Pno.

mp mf f

Red.

Vc.

Ponticello c.l. batt. Ord. II Ponticello

Gongs

50

Voice

what it is - s is to show him show him how mad I have been

Pno.

mp mf mf

Red.

Vc.

sub. p

Gongs

damp Lv.



Bertha M: cello solo

Erik Dæhlin

Violoncello

(sustain from piano)

Vc.

3 Norm. V jeté (II) gliss. mf col legno battuto - tratto jeté mf

soundfile in near-field loudspeakers: Bertha M stretch

Vc.

6 Ord. jeté mf Ponicello f p

Vc.

8 c.l. batt. - tratto jeté mf Norm. f Ponicello c.l. tratto Norm. Ord. (II)

Vc.

12 Ponicello Molto Norm. col legno battuto - tratto jeté Norm. jeté f mf

Vc.

16 fp c.l. batt. - tratto gliss.

Bertha M stretch Soundfile stops

Vc.

18 Norm. mf col legno battuto - tratto jeté

attacca Magda - "in the two dimensional life"

IN THE TWO-DIMENSIONAL LIFE

1. voice (A) En slaps 3y - vars. Rubato. Delicato Jx 88 (B) nær pust. Fiemover, Paskeu 1) Dog fortalt 'is it'

cello

in the two di - mensional life everybody is he - ppy the clothes are always

E^b Gm/F Gm/D E^b E^b/B^b B^b

clean the hair of the children always neatly combed Joseph and I are always loving each other

B^b E^b/B^b Gm/B^b

2. Rubato vato (A) I am always a good mother never an absent mother never absent minded or

E^b E^b/B^b B^b B^b E^b/B^b *ingen (...)*

voice præver: sjove pæ en (ind)pust - "alarm" (hæskæ)
absent for months on end, never with a weak heart, or a weak mind, never in a solitary

voice never jealous, never wanting to fuck little. ← SØRT HÅRPUST rolig (ut)

3. Rubato vato (A) in the two di - mensional life (B) the 2 colours are always bright the

cello

E^b Gm/F Gm/D E^b E^b/B^b

voice teeth are always white there is not some scream kept silent then is no nails being

cello B^b B^b E^b/B^b E^b/B^b Fm/C

voice ... minde pust → kais/latter (eller "gækket hæn")
turn out of hands, there are no small children / vide det "what is the sound of"

B^b

I wonder...

What is the sound of hands being put into water so hot their skin and fingernails come off, like gloves?

Is it similar to the sound you make when you tear my clothes off?

What is the sound of skin being cut through?

Is it similar to when I scratch my fingers down your back as you make love to me? music 1.

What is the sound of breasts being cut off? music 2.

Could it be like slicing up a birthday cake?

What is the sound of (music 3.) someone tearing off the soles of someone's feet before making them walk on salt?

Could it be like walking on stones on a hot summer's day?

What is the sound of Siamese twins separating? I wonder... music 4.

What is the sound of twins being sewn together? I remember...

// "Do it again, Papa, do it again." // Noch mal. Papa. Noch mal

That must have been the sound of ... happiness. (last bars in music 4.)

MAGDA - what is the sound of

QUE: "(...) scratch my fingers down your back as you make love to me" 3/4

QUE: "What is the sound of breasts being cut off?"

QUE: "what is the sound of someone (...)"

Eric Dæhlin 1.

Handwritten musical score for piano (pn.) and violin (vc.).

pn. Staff 1: Includes annotations 'tap', 'guiro', 'mf', and 'p'. Staff 2: Includes annotations '5/4 jete', '3/4', 'mf', '5/4', and 'bytt side'.

vc. Staff 3: Includes annotations '3/4', 'f', and '5/4'. Staff 4: Includes annotations 'SANDPAPIR' and 'LYD FEA LERE'.

Handwritten musical score for piano (pn.) and violin (vc.).

pn. Staff 1: Includes annotations 'guiro', 'p', 'Tap', 'Ped', and '3/4'. Staff 2: Includes annotations 'jete', '3/4', 'only left hand', 'f', and 'f'.

vc. Staff 3: Includes annotations 'SANDPAPIR' and 'GLASS'. Staff 4: Includes annotations 'f' and 'f'.

Handwritten musical score for piano (pn.) and violin (vc.).

pn. Staff 1: Includes annotations 'Tap', 'guiro', 'knode', 'PED', 'l.v.', 'gar til kinnikard', and '3 + p'. Staff 2: Includes annotations '3/4', 'only left hand', '5/4', 'glim', 'jete', 'other side of bridge', and 'BELL'.

vc. Staff 3: Includes annotations 'f (poss)', '3', '3', '3', 'f', and 'BELL'. Staff 4: Includes annotations '3/4'.

4. **QUE:** "What is the sound of Siamese twins separating?"

Handwritten musical score for voice (vc.) and glass (glan.).

vc. Staff 1: Includes annotation 'I wonder'.

glan. Staff 2: Includes annotations 'BELL', 'GLASS', '2/4', '3/4', '5/4', and '3/4'.

Handwritten musical score for voice (vc.) and glass (glan.).

vc. Staff 1: Includes annotations '(H) Point.', '3', '3', '3', '3', and '(IV)'. Staff 2: Includes annotations '3', '3', '3', '3', and '3'.

glan. Staff 3: Includes annotations '3', '3', '3', '3', and '3'.

J.S. Bach - Cantatas BWV 82

Intro (only klavikord)
 NB: Same key throuout
 Then with cello and
 voice

in-dies-sech-prop-sec-ten

Aria

i - st für
 ist für H - ist für

② Schlum - mert ein, ihr mat - ten Au - gen, fal - let sanft und
 ⑥ ist für meine Kinder für He - lig - e Hei - de: gard He - mut Hedwig Haraldine
 für Ha - re Schrei der Ha - ar ganz kurz zu schneide zu Mein!

se Haar - lig zu schlum - mert ein, schlum - mert ein, Er ist immer noch mein Kind, auch wenn er kein Kind mehr ist
 Harald und Harald cello Ureit War? (H.)

② schlum - mert ein, ihr mat - ten Au - gen, fal - let sanft und se
 ⑦ i - st für hilft mir, oder ich werde alle meine Kinder zu töten, ich für hilft mir, ich töte alle meine Kinder abgesehen von Harald er...

2nd 7³
 2nd
 2nd

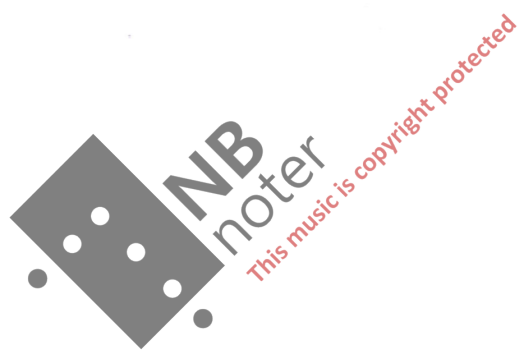
11

schlunz für N Haare rösieren mgt ein Ja ist mat ten Au - gen fal - let sanft und (mit!)
 ist nicht hier das ist der einzige Grund, wenn es nach mir gegangen sind, ich hätte ihn

se - lig zu, it fal - - let sanft und se - lig zu.
 getötet genauso gut ist für Hölle oder den Himmel, vielleicht? ist für... / habe vergessen

Fine
Bezyna

attacca "Zara"



ZARA - Kann denn

00:00

Sünde sein

wenn man sich küßt,

alles ihm schenkt, vor Glück? Niemals

00:30

werde ich bereuen, Liebe geschah, ja da! Sünde sein, doch wenn - sie es wär' dann - wär's mir egal - sündigen mal, ohne Liebe sein! nur immer von Moral.

01:00

Handwritten notes: *glas*, *kan...*, *hah!*, *Hyfaisch*, *Kompen*, *va Edith*

01:00

Sagt er dann: Zu meiner Zeit

mit lächelndem Gesicht:

Sünde sein, wenn man einmal - alles vergißt, Kann das wirklich

01:30

Handwritten notes: *bars*, *Beschcheidenheit*, *glas*, *Tante Sofie*

Sünde sein, alles ihm schenkt, - vor Glück? Niemals werde - das müßt ihr mir schon verzeihen, Kann denn Liebe Sünde sein...

02:00

Handwritten notes: *einem...*, *was ich tat*

Marilyn

Erik Dæhlin

Hill/Marilyn Monroe

Sampler

↑

Soundfile 1
Mr. President On this occasion of your birthday
this lovely lady is not only p...
but functional Mr. President Marilyn Monroe tromme.

Snare Drum

Litt oppe i amfiet

at the same time as
snare drum on soundfile

Piano

pp

Ped. *8^{vb}*

♩ = 63

6

Vc.

alla punta molto ponticello *gliss.*

pp 3

Pno.

♩ = 63

ekko

it truly maybe said

she needs no introduction

let me just say

p 3

Ped.

pp *Ped.*

↑

Soundfile 2
child woman about who
it truly maybe said she needs no introduction let me just say here she is

11

Vc.

gliss. *Pizz.* *Arco* *gliss.*

gliss.

here she is (drum... !)

Pno.

Ped.

Ped.

Ped.

15

S. D. *articulated with fingers*
p 3 3 3 3 3 3 3 3

Vc. *Pizz.* *Arco* *gliss.* *Pizz.* *Arco* *gliss.* *Pizz.* *Arco* *gliss.*

Pno. *but I give*
an introduction anyway
Mr President
because of in the history of show business
ped. osv. 3 3 3 3 3 3 3 3

18

S. D. 3 3 3 3 3 3 3 3

Vc. *Pizz.* *Arco* *gliss.* *Pizz.* *Arco* *gliss.*

Pno. *have said*
there has been no female
who meant so much
ped. 3 3 3 3 3 3 3 3

20

S. D. 3 3 3 3 3 3 3 3 *mf*

Vc. *gliss.* *Pizz.* *Arco* *gliss.* *Pizz.* *Arco* *gliss.*

Pno. *who has done more*
who...
f 3 3 3 3 3 3 3 3

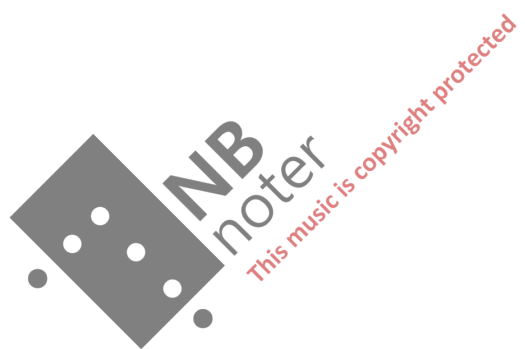
23 **rit.** ----- To Glass

S. D. *pp*

Vc. *glass.*

Pno. *8^{va}* *p*

Red.



25

some breathing some breathing some breathing

Voice

S. D.

Pno. *Largo* $\text{♩} = 42$ (may do gradually accel. to 54) *8^{va}* *pppp*

l.v. Mr President the late Marilyn Monroe

l.v. *8^{vb}* *pppp*

31 $\text{♩} = 54-63$

Voice

H *app* y *f poss. sub. p* O Time H *app* y *sub. p f poss.*

G. Harm.

Glass GLASS

Vc.

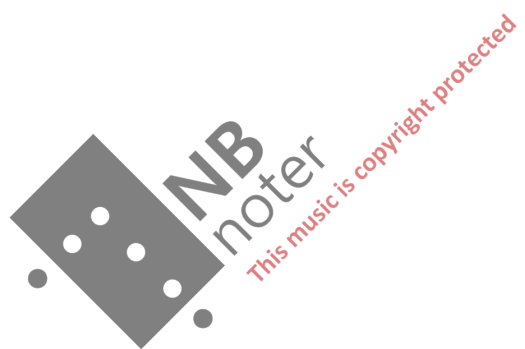
med sourdin

Pno.

$\text{♩} = 54-63$

una corda

(8).1



35

Voice

Be Kind H *app f poss.* Help this wea - ry

G. Harm.

Vc.

Pno.

38

Voice

be - ing to for - get what is sad to remember

G. Harm.

Vc.

Pno.

41

Voice

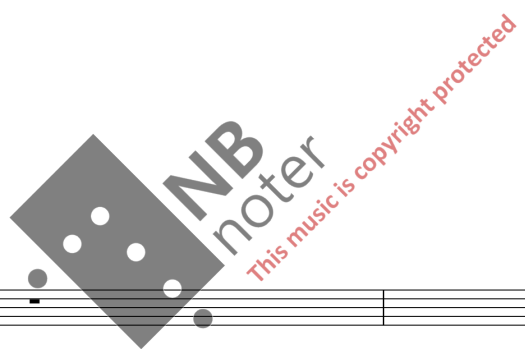
G. Harm.

Vc.

Pno.

sim.

sub. p



43

Voice

loose my lone - li ness ease my mind O time loose my loone-li-ness

Sampler

Soundfile Marilyn 3 (near-field)

G. Harm.

Vc.

col legno tratto

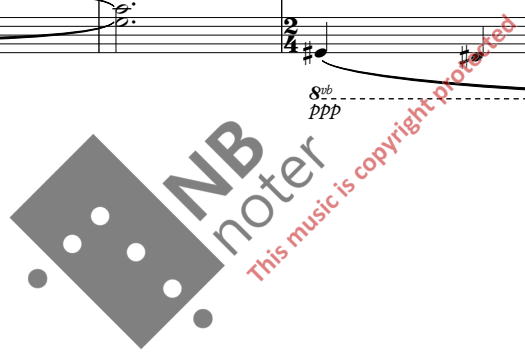
repeat (pp)

Piano: Wait a littel before playing. Detached from the rest of the ensemble, with largo tempo. End playing somewhere into the text.

Pno.

8^{va} ppp

8^{vb} ppp



48

Voice

be kind ease my mind loose my mind ease my mind loose my mind while you drink my

Vc.

sim.

Pno.

8^{va}

8^{vb}

55

Voice

A musical staff for the voice part, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The staff contains several measures of music, including a whole note and several quarter notes.

flesh

While you all use me	on the bed	on the table	on the chair	on the floor
Yesterday I stopped killing myself. I am alone with my breasts my thighs my lap.				
I rip apart the instruments of my imprisonment the stool the table the bed			I destroy the battlefield that was my home.	
I tear the doors off their hinges to let the wind and the cry of the world inside.			I smash the window.	
I set fire to my prison. I throw my clothes into the fire.			I dig the clock which was my heart out of my breast.	
I go onto the street, clothed in my blood.				

Sampler

A musical staff for the sampler part, starting with a treble clef and a 3/4 time signature. It contains several measures of music, including a whole note and several quarter notes. Above the staff, there are two soundfile annotations: "Soundfile: Marilyn 4 everybody... (analyse) (near-field)" and "Soundfile: 'how should I' (near-field)".

Vc.

A musical staff for the Vc. (Violoncello) part, starting with a bass clef and a 3/4 time signature. It contains several measures of music, including a whole note and several quarter notes.



Ophelia floats

Music starts on text que:
"I tear the doors of their
hinges(...)"

Erik S. Dæhlin

♩=ca 76. Calm Gradually crescendo

Percussion
Gongs (4)
Tom Tom (large)
ppp

Violoncello
Senza Misura (un-sync with perc. and piano)
ppp pp

Piano
ppp (poss.)

soundfile with song in field-speakers continues

all music stops before
soundfiles stops

5

Perc.
f#+g gong
g+ gong c#

Vc.

Pno.

the music gets swallowed by soundfile (Storm)

Elisabeth

Marco Demian Vitanza - Erik Dæhlin

Sitt. Sitter. Ser.
Elisabeth Holmertz.
Ertz...
Jag sitter och ser på Elisabeth Holmertz.

Poss. 1 (stående)

Hur hon andas.
Hur hon betar sej på scenen.
(+ detalj)
Hon ser på publiken.
På mej.
Jag lyssnar på hennes röst.
Vem har sagt att en man inte kan bli sopran?
Övar mej, varje dag, övning.
Bli kvinna.
Bli sopran.
Bli ertz...

Poss. 2 (sittende på stol)

*nyning på strofe fra Händel
litt effekt (pitch) fra sampler*

Varje dag: Läppstift. Maskara.
Tar på kvinnokläder jag har tjuvlånt från min mamma.
Allra helst den vita blusen och kappan av fuskpåls.
At vill bli (Holm)ertz...

Poss. 3 – lenger frem (sittende på stol)

Man kan lyssna på hennes röst på nätet.
Jag tycker om nar hon sjunger Händel.
Den med flöjten.
Varje dag: övning, repetition.

Nu sitter hon rakt framför mej.
Jag kan nästan ta på henne.
Men jag gör det inte.
Sitter bare.
Sitt. Sitter. Ser.

Händel utsnitt i field høytalere

At bli kvinna.
Nonting äkta.
At Föda.
Amma.
Gömma mej.
Amma mej.
At bli Elisabeth Holmertz

(Hon stänger ögonen.)

At bli Elisabeth Holmertz.

*Nynner sammen med musikken
effekt (pitch) fra sampler*

Hur hon andas.
Hur hennes kropp er aldeles fri for spänningar.

*musikken fortsetter
Stadig med effekt på stemmen*

Varje dag: Rakar benen, magen, bröstet, axlarna.
Rakar skägget.
Läppstift. Maskara.

Varje dag, övning, repetition.
Övning, repetition.

Poss. 4 – i sirkel m publ. (sittende på stol)

Nu sitter hon rakt framför mej.
Jag kan nästan beröra henne.
Men jag gör det inte.
Sitter bara. Sitter. Ser.

feedback (lydfil) i nærhøytalere tar over for stemmen

